

曾念榮

實驗中國 實現劇場

進念「非物質文化遺產」之傳承與發展系列

Danny Yung

Experimenting China
Realizing Theatre

Zuni Icosahedron "Intangible Cultural Heritage"
- Transmission and Development Series



榮念曾

華人實驗藝術先驅，香港及鄰近地區最有影響力的藝術家之一。進念·二十面體的創辦人及聯合藝術總監，香港當代文化中心主席。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過三十年。榮氏一向強調辯證思維，並以舞台為交流平台，廣邀不同地區和文化傳統的知名藝術家以及年輕劇場工作者，共同探索戲劇，策劃、製作及導演的作品逾百部，且於歐、美、亞的不同舞台發表，作品於超過三十個城市演出。

榮氏於2008年憑《荒山淚》於國際劇協主辦 Music Theatre NOW 比賽中奪得殊榮。2009年德國聯邦總統將象徵對德國有特殊貢獻的「聯邦十字絲帶勳章」頒贈予榮氏，以表揚其推動香港德國兩地交流、尤其在文化藝術方面的成就。

除創作外，榮氏一向關注香港以至於整個亞太地區的藝文發展。他積極推動文化交流及創意教育，現為聯合國教科文組織顧問團國際顧問、世界文化論壇亞太區聯盟董事局主席、香港—台北—深圳—上海城市文化交流會議主席、西九文化區管理局董事局成員，以及香港兆基創意書院校董。



《夜奔》(2010·香港)
Flee by Night (2010, Hong Kong)

實驗中國 實現劇場

進念「非物質文化遺產」之傳承與發展系列

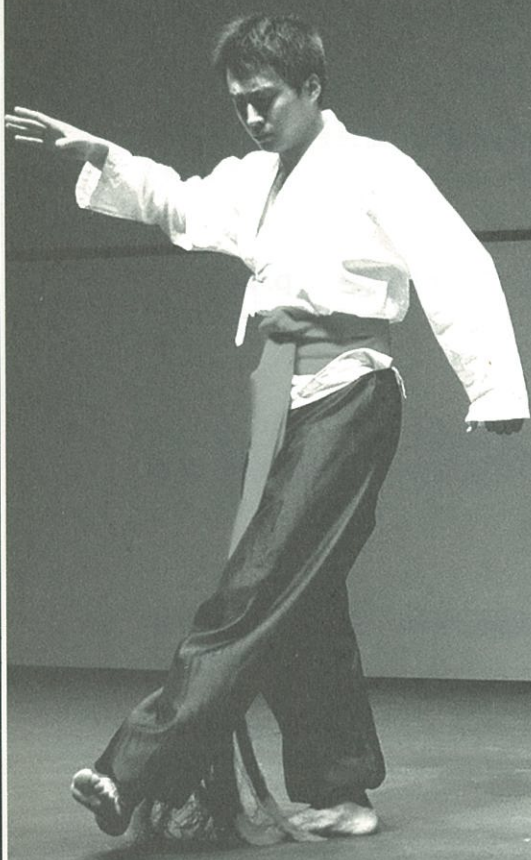
Danny Yung

Experimenting China, Realizing Theatre

Zuni Icosahedron "Intangible Cultural Heritage" — Transmission and Development Series

序	p.5
1 起點：架起跨界別跨地域的創作交流平台 《一桌兩椅》（1997-2000）	p.8
2 當西方遇上東方：跨文化對話的實驗 《佛洛伊德尋找中國情與事》（2002）	p.34
3 承先啟後溝通互動，傳承文化資糧 《獨腳戲》、《獨當一面》系列（2002、2004）	p.54
4 挑戰邊緣：處理表演藝術、舞台和個人局限的框架 《諸神會》（2005）	p.82
5 對比昨日與今日的自我評議， 尋找健全的文化交流及創意教育體制 《荒山淚》（2008、2009）	p.116
6 藝術不朽的力量：藝術工作者作為知識分子 《夜奔》（2004、2010）	p.140
7 中國家書	p.166
參考文獻	
香港成立「非物質文化遺產中心」：研究及倡議	p.208
榮念曾找尋「混雜」情與事： 進念·二十面體實驗戲曲系列 楊慧儀 著	p.224

Preface	p.6
1 The beginning: building a platform for interdisciplinary and cross-regional creative exchange <i>One Table Two Chairs</i> (1997-2000)	p.8
2 When West meets East: Experimentation on cross-cultural dialogues <i>Sigmund Freud in Search of Chinese Matter and Mind</i> (2002)	p.34
3 Bringing continuity in interactive communication and nurturing resources for cultural transmission <i>Series on Solos</i> (2002,2004)	p.54
4 Testing the extremes: dealing with the confining framework of performing, staging and personal limitations. <i>Meeting of the Gods</i> (2005)	p.82
5 Comparing the self-review of today with yesterday's in order to search for a healthy system for cultural exchange and creative education <i>Tears of Barren Hill</i> (2008-2009)	p.116
6 The immortal power of art: artists as intellectuals <i>Flee By Night</i> (2004, 2010)	p.140
7 Letter to Home	p.166
References	
Setting up "Centre for Intangible Cultural Heritage" in Hong Kong: Research and Initiation	p.208
Danny Yung In Search of Hybrid Matter and Mind: His Experimental Xiqu for Zuni Icosahedron by Jessica Yeung	p.234



《夜奔》(2010·香港)
Flee by Night (2010, Hong Kong)

序

在上世紀九十年代中，進念·二十面體藝術總監榮念曾開始帶領劇團與傳統的戲劇團體及文化機構、個別戲曲演員進行交流合作，並舉辦創作工作坊。進念作為面向世界的實驗藝術團體，在不同程度上一直探索當代與傳統如何結合劇場的實驗，也在尋找劇場策略，挑戰短視和保守的文化路線；昨天的實驗本來就是今日的傳統，且看今天的實驗如何開拓未來藝術和文化的視野，並協助建立未來更有前瞻性的「傳統」。

榮念曾於1997年開創的「一桌兩椅」計畫，擷取了最傳統戲曲中最精要的劇場元素，建立了跨越時代與國界的藝術交流平台，共超過100位文化藝術工作者參與，他們來自歐美、亞洲各地，包括電影導演、視覺藝術家等，計有楊德昌、林兆華、蔡明亮、張平、佐藤信、關錦鵬、黃柏武……等等。2002年的《佛洛伊德尋找中國情與事》是融合了現代舞台元素與傳統戲曲的里程碑製作。他其後的《挑滑車》、《荒山淚》及《夜奔》等原創劇作，以藝術工作者作為知識分子的角度進行了從劇場出發的大膽實驗。

榮念曾主催的《實驗傳統》研究及發展計畫亦於2002年正式展開，往後每年均策劃一系列以中國傳統戲曲為題的劇場演出、工作坊、座談會及研討會議，曾於香港、台北、東京、新加坡及挪威舉行，鼓勵傳統表演藝術工作者、學者、研

究人員和其他前線文化工作者進行互動，通過跨界跨類別的交流去推動合作，不斷重新創造「活的文化」遺產，同時也讓普羅大眾及下一代進一步認識「非物質文化遺產」對當代文化發展的重要性，催生有利「非物質文化遺產」承傳的條件，繼而成為社群文化發展的一部分。《實驗傳統》研究及發展計畫的參與者包括中國八大戲曲派系的著名演員、學者、劇場評論人、研究人員及有關機構的策劃人。近年，此計畫正作更有系統的發展和延伸，研究及發展工作已擴大至其他亞太地區的傳統藝術範疇。

榮念曾並研究及倡議香港成立「非物質文化遺產中心」，為整個亞太區的非物質文化遺產作出達致保育及發展、探索及發展、結合傳統及當代表演藝術的新劇種，同時為表演藝術建立高素質的標準。

本書為「進念非物質文化遺產之傳承與發展系列」的第一部，集中介紹榮念曾「實驗中國」計畫，顯示進念作為一個以香港為基地的藝術團體，於大中華地區所能發揮的網路組織和項目策劃的功能，示範了如何傳承和創新已被列入「非物質文化遺產」的中國傳統戲曲。本系列將陸續出版榮念曾的《實驗中國傳統三部曲》劇本集，及其亞洲傳統戲劇交流計畫《錄鬼簿》等。

Preface

In the mid-1990s, Zuni Icosahedron, led by Artistic Director Danny Yung, began to develop collaborative exchanges with traditional theatre organizations and cultural institutions as well as individual opera artists, and also held creative workshops. Zuni Icosahedron is an experimental arts organization with an international perspective which has been engaging itself in exploring and experimenting on the integration of the contemporary with the traditional in theatre, whilst searching for theatre development strategies that challenge short-sighted and conservative cultural directions. The rationale is that experiments made in the past often become present-day traditions. Let's see how present-day experiments can contribute to the broadening of arts and cultural vision for the future, as well as establishing "traditions" that are forward-looking.

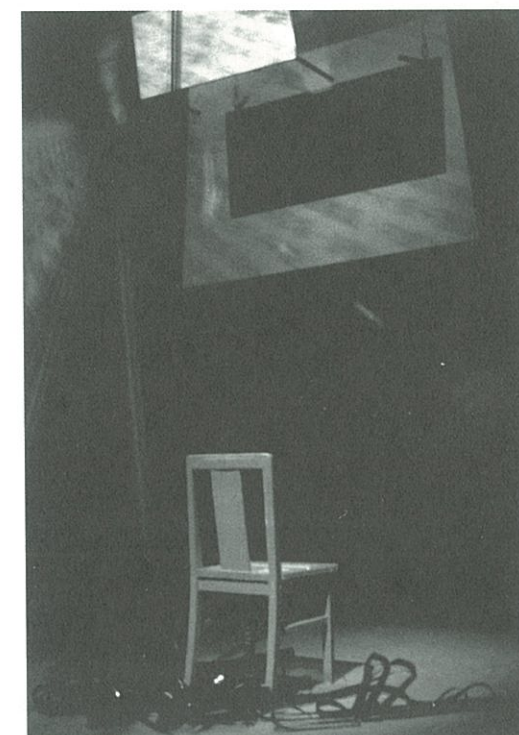
In 1997, Danny Yung pioneered the project "One Table Two Chairs" in which the most essential theatrical elements of traditional operas have been captured, creating a platform that transcends time and national boundaries for arts and cultural exchange. A large number of works were developed with participation of more than 100 artists from Europe to North America, from North Asia to Southeast Asia, including filmmakers and visual artists. Prominent artists included Edward Yang, Lin Zhaohua, Tsai Mingliang, Ping Chong, Makoko Sato, Stanley Kwan and Paul Wong. In 2002, he staged a multimedia work *Sigmund Freud in Search of Chinese Matter and Mind* which has become a landmark production

blending modern theatre elements with traditional operas. In the subsequent original works *The Outcast General*, *Tears of Barren Hill* and *Flee by Night*, Danny conducted daring theatrical experimentations from the perspectives of artists as intellectuals.

The "Experimenting Traditions" Research and Development Programme, initiated by Danny Yung, was formally started in 2002. Thereafter each year a series of stage performances, workshops, seminars and meetings were planned, Centreing on the theme of Chinese traditional opera. Activities have been held in Hong Kong, Taipei, Tokyo, Singapore, and Norway to encourage traditional performing arts practitioners, scholars and researchers to interact with other frontline cultural workers in interdisciplinary collaborations for continuously reinventing a "living" cultural heritage. The Programme also aims to educate the public and the next generation to let them recognize the importance of "Intangible Cultural Heritage" to contemporary cultural development, and to nurture conditions favorable for the transmission of "Intangible Cultural Heritage", and to make it part of the community cultural development. Participants of the "Experimenting Traditions" Research and Development Programme included famous actors from all eight major schools of Chinese opera, scholars, theatre critics, researchers and organizers from related agencies. In recent years, the Programme has been developed and extended in a more systematic way with expansion to the traditional arts of other Asia-Pacific regions.

Danny Yung is also actively conducting research programmes and promoting the idea of setting up the "Centre for Intangible Cultural Heritage" in Hong Kong in order to contribute to the conservation and development of intangible cultural heritage in the Asia-Pacific regions. The Centre will also be committed to exploring and developing new opera genres that integrate the traditional and the contemporary, whilst setting high standards of excellence for the performing arts.

As the first in the series of "Zuni Icosahedron Intangible Cultural Heritage – Transmission and Development", this book focuses on Danny Yung's project "Experimenting China", showing the role of Zuni, as a Hong Kong based arts organization, accomplishing its function as a network builder and project organizer in the greater China region. It also demonstrates the transmission and innovation of Chinese traditional opera, which has been listed as an "Intangible Cultural Heritage". Coming up next in the series will be a collection of scripts of "Experimenting China – Traditional Trilogy" and *Book of Ghosts*, an exchange project on Asian traditional theatre.



關錦鵬《作品》
Stanley Kwan, *Work*

起點：
架起跨界別跨地域的創作交流平台
The Beginning:
Building a platform for interdisciplinary and
cross-regional creative exchange

《一桌兩椅》
One Table Two Chairs 1997-2000

「一桌兩椅」是中國傳統戲曲最基本的劇場裝置，榮念曾用以建構為跨文化、跨界別的交流創作平台，邀請文化工作者參與創作。參加這次活動的朋友，無論是創作者、策劃人或觀眾，都帶着他的文化背景、工作閱歷、生活閱歷來加入由桌椅開始的創作交流和對話；過程中，很可以是在比較彼此的Table Manners（餐桌禮儀），印證彼此對規矩和儀式的做法和想法。有了這個集體經驗之後，跟着，或者可以一起面對集體關注更深遠的問題，譬如文化、文化交流和其機制的問題。

“One table, two chairs” are the most basic setting for traditional Chinese operas. Danny Yung has employed it as the starting point for cross-cultural and interdisciplinary creative exchange. The cultural practitioners participating exchange, be they writers, curators or audience members, all bring their cultural background, working and life experiences into the dialogue, which begins with tables and chairs. In the process, we can compare each other’s “table manners” and learn each other’s rules, rituals and thoughts. With this collective experience, perhaps we could then join forces to tackle the more far-reaching problems – for example, culture, cultural exchange and the problems of institutions involved.

這是一張椅子

榮念曾《這是一張椅子》
Danny Yung, *This is a Chair*



李國修《奉李登輝情結之謎……塵歸塵，土歸土》
Hugh Lee, *In the Name of Lee Deng Hui...Dust to Dust, Ashes to Ashes*

一桌兩椅

文化交流節目

One Table Two Chairs

Cultural Exchange Program

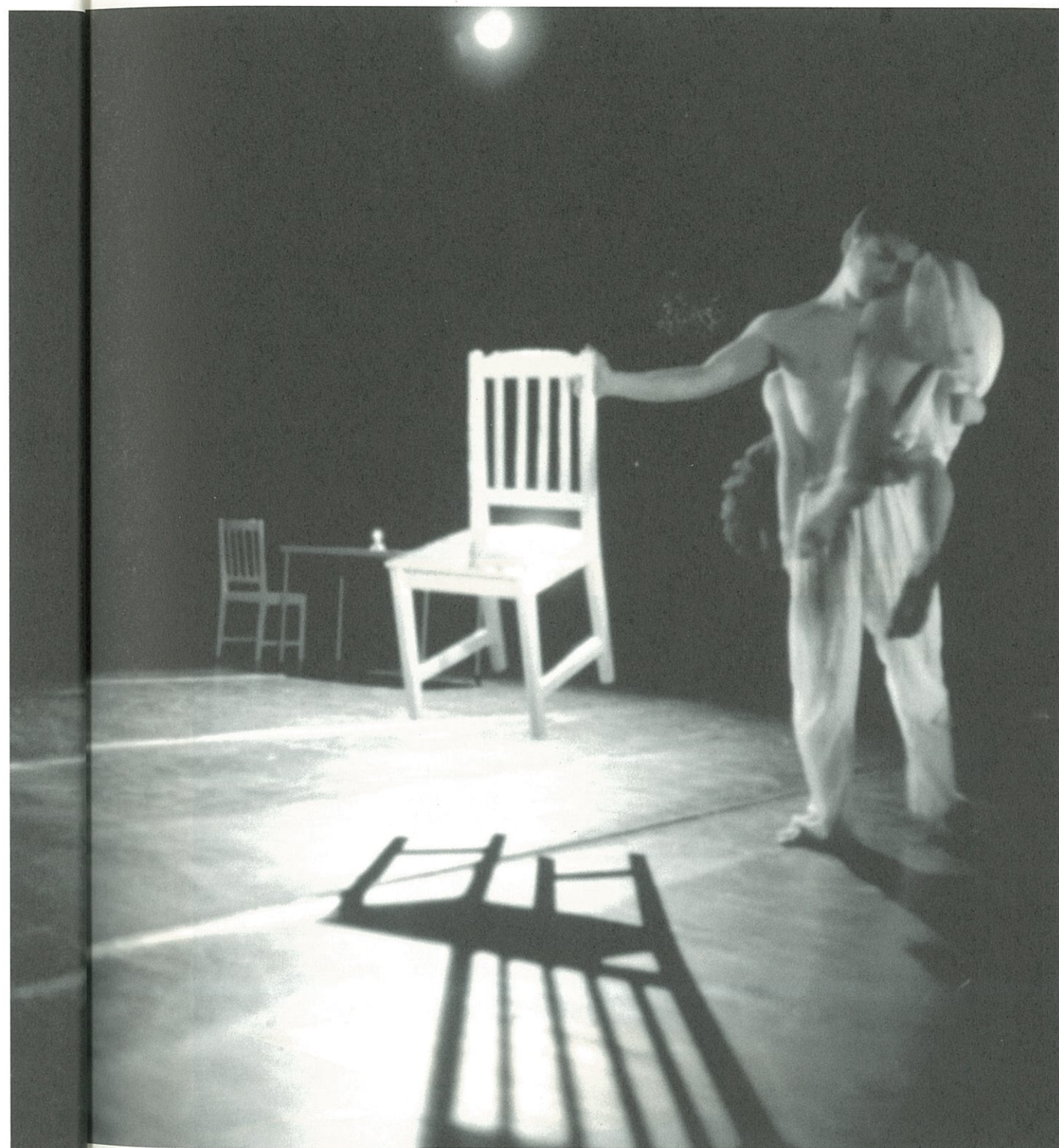
1997-2002

由榮念曾主創的「一桌兩椅」系列於1997年面世，既是劇場藝術節，亦是一個為藝術家而設的論壇。「一桌兩椅」旨在培養跨文化跨領域的合作，從1997年至2000年，有一百多位來自不同界別、不同城市的藝術家及評論人，共同聚首，參與這一創意「論壇」。每位藝術家應邀創作一段20分鐘的劇場作品，以京劇傳統的「一桌兩椅」作佈景，由兩人演出。表演、視覺與電影工作者亦被邀請參與此一活動。

從1997年至2000年，共創作了52個原創劇場作品。參與的藝術家與評論人來自曼谷、北京、柏林、孟買、成都、科隆、杜塞爾多夫、香港、澳門、滿地可、紐約、沖繩、首爾、上海、深圳、新加坡、台北、東京與溫哥華。

Initiated by Danny Yung, the *One Table Two Chairs* series was born in 1997. *One Table Two Chairs* is a theatre festival created as a forum for the artists. With the aim to develop cross-cultural cross-discipline collaboration, during the year 1997 to 2000, over 100 artists and critics from different fields and different cities came together to take part in this creative "forum". Each artist was invited to develop a 20 minutes theatre work with two performers with the traditional Peking opera theatre set one table two chairs. Performing, visual and film artists were also invited to take part.

From 1997 to 2000, 52 original theatre works were created. Artists and critics coming from Bangkok, Beijing, Berlin, Bombay, Chengdu, Cologne, Dusseldorf, Hong Kong, Macau, Montreal, New York, Okinawa, Seoul, Shanghai, Shenzhen, Singapore, Taipei, Tokyo and Vancouver.



Hobin Park, Seongjoo Joh 《狂熱/發射器》
Hobin Park, Seongjoo Joh, Fever Heat/Ejaculator

Pages have been omitted from this book preview.

榮念曾：實驗中國 實現劇場

Danny Yung: Experimenting China, Realizing Theatre

In the mid-1990s, Zuni Icosahedron, led by Artistic Director Danny Yung, began to develop collaborative exchanges with traditional theatre organizations and cultural institutions as well as individual opera artists, and also held creative workshops. Yung also created many works which are daring theatrical experimentations on blending modern theatre elements with traditional operas.

The "Experimenting Traditions" Research and Development Programme, initiated by Danny Yung, was formally started in 2002. Thereafter each year a series of stage performances, workshops, seminars and meetings were planned, centering on the theme of Chinese traditional opera. Activities have been held in Hong Kong, Taipei, Tokyo, Singapore, and Norway to encourage traditional performing arts practitioners, scholars and researchers to interact with other frontline cultural workers in interdisciplinary collaborations.

As the first in a series of "Zuni Icosahedron Intangible Cultural Heritage – Transmission and Development", this book focuses on Danny Yung's project "Experimenting China", demonstrating an unprecedented effort to transmit and innovate Chinese traditional opera.

在上世紀九十年代中，進念·二十面體藝術總監榮念曾帶領劇團與個別傳統戲曲演員進行交流合作，並舉辦創作工作坊。他的多齣原創劇作，都是融合了現代舞台元素與傳統戲曲的里程碑製作，也是以藝術工作者作為知識分子的角度進行了從劇場出發的大膽實驗。

榮念曾主催的「實驗傳統」研究及發展計畫策劃了一系列以中國傳統戲曲為題的劇場演出、工作坊、座談會及研討會議，曾於香港、臺北、東京、新加坡及挪威舉行，鼓勵傳統表演藝術工作者、學者、劇場評論人、研究人員及和其他前線文化工作者進行互動，通過跨界跨類別的交流去推動合作。

本書為「進念非物質文化遺產之傳承與發展系列」的第一部，介紹榮念曾多年來傳承和創新中國傳統戲曲的各項開創性工作。

ISBN 978-988-17-94161



9 789881 794161