



X-Xperimenting Exhibition

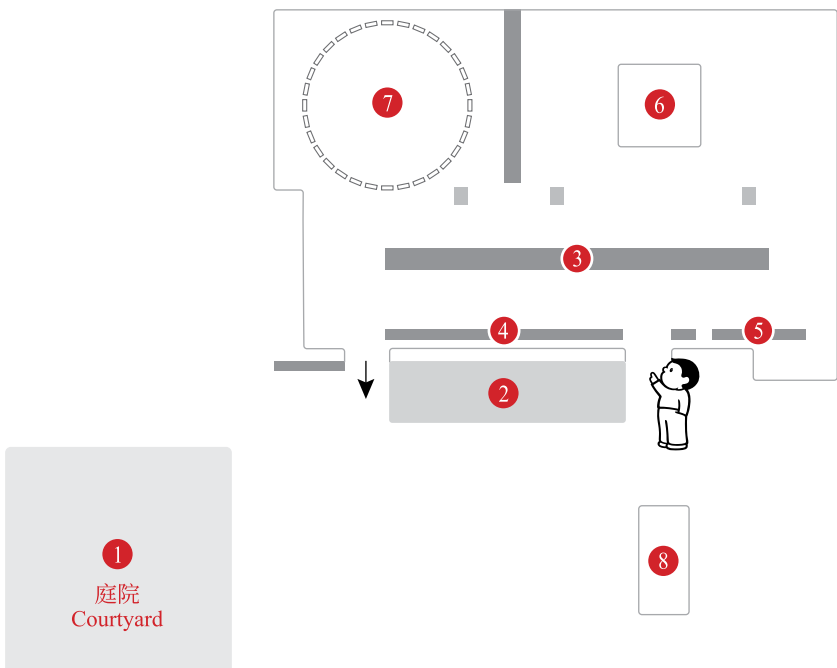
Danny Yung 50 Year Creations

Guest Curators: Freeman Lau, Mathias Woo and Wong Yue-wai

17.11.2021 - 1.8.2022



榮念曾 (攝於1979年)
Danny Yung (Photo taken in 1979)



- ① 庭院：入門需知 — 花牌秘密花園
Courtyard : GATEWAY —
Flower Plaque Secret Garden
- ② 榮念曾五十年創作歷程時間軸
Danny Yung 50 Years of
Creative Journey Timeline
- ③ 天天跨界大創意
TTXS — Creation, Collaboration and Exchange
- ④ 監獄是舞台 / 舞台是監獄
Cage is Stage / Stage is Cage
- ⑤ 中國四字成語概念卡片
Four-word Chinese Idioms Card Game
- ⑥ 錄像方之中國文化深層結構
Video Square —
Deep Structure of Chinese Culture
- ⑦ 錄像圈
Video Circle
- ⑧ 天天您好
Hello TTXS

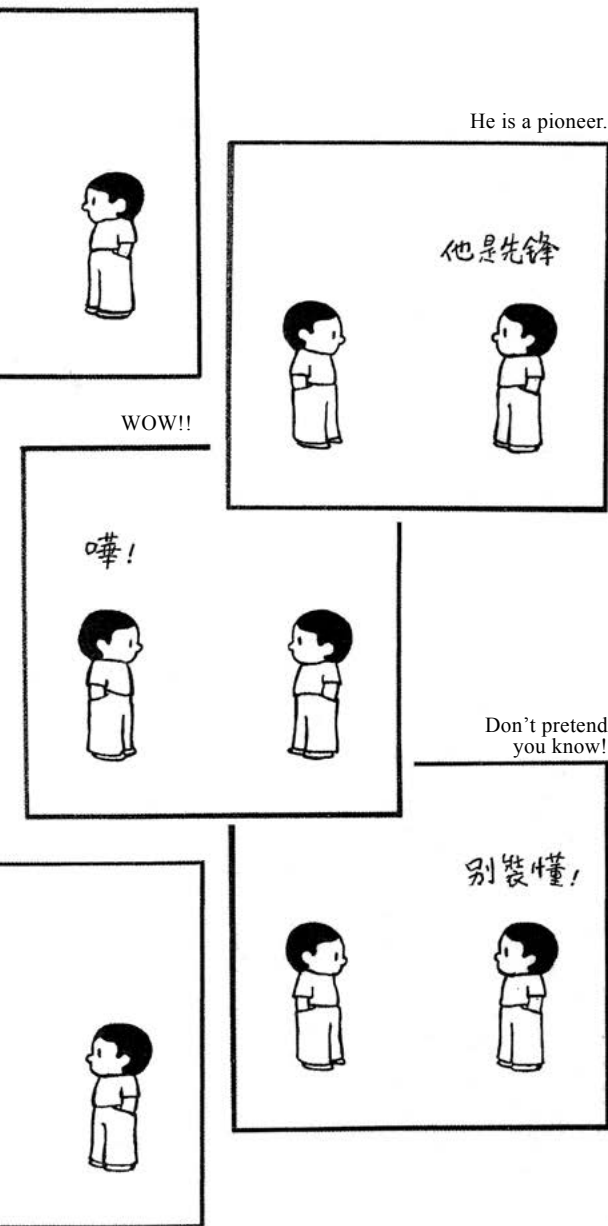
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前言 Foreword

我們用了榮念曾先生的三格、四格、九格漫畫和填字遊戲的方式，創作了一個與別不同的前言，以此向榮先生逾五十年的創作致敬。

香港文化博物館



What is
X-perimenting
Exhibition?

Experiment.

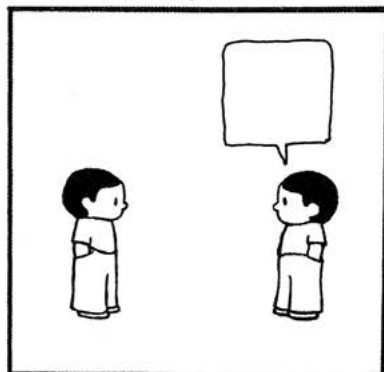


Who is
Danny Yung?



What will be
exhibited?

Experiment.



We created a one-of-a-kind foreword by filling in the empty dialogue bubbles of the vertical three- four- and nine-frame comic strips by Mr Danny Yung, to pay tribute to his 50 years of creative journey.

Hong Kong Heritage Museum



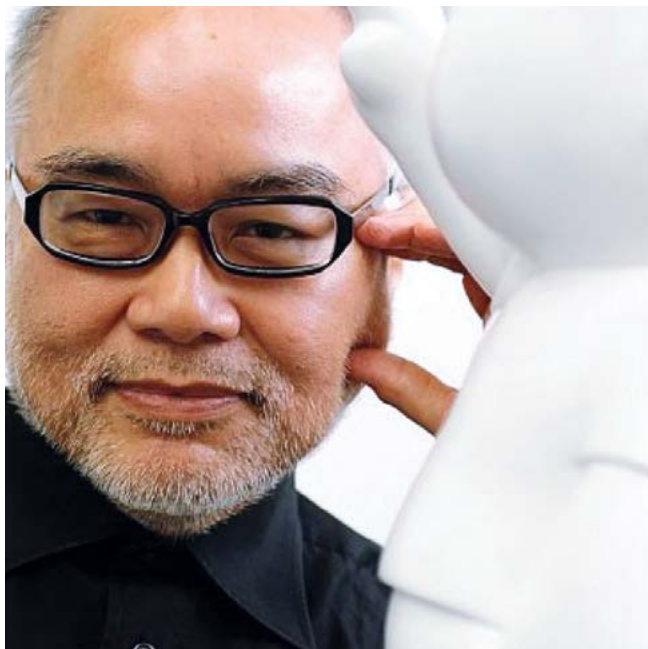
What to
experiment with?

Experiment.



Fantastic!!

榮念曾



榮念曾共策劃、製作或執導超過一百齣舞台作品。在擔任導演、編劇和舞台設計的同時，他致力推動藝術界的國際交流、文化政策和藝術教育。通過他創建的不同平台及多元化項目，對亞洲藝術和文化的發展作出了重要貢獻。這些跨界別、跨類型的項目建立了跨越時空的人與人之間的聯繫、亞洲與世界其他地方的聯繫，以及傳統文化與當代藝術之間的聯繫。

一九四三年生於上海，榮念曾五歲時隨家人移居香港。一九六一年負笈美國升學，於加州大學柏克萊分校修讀建築，獲建築學士。隨後在哥倫比亞大學就讀，獲城市設計碩士。一九七零年代後期回流香港。一九八二年共同創立藝術團體「進念·二十面體」，並自一九八五年起出任藝術總監至今。他的戲劇作品不斷借鑒中國傳統表演藝術，同時利用多媒體技術創造視覺效果，探索在現代環境中振興傳統藝術的方法。二零零八年，榮念曾憑著紀念中國京劇大師程硯秋的創作《荒山淚》，獲聯合國教科文文組織國際戲劇協會 Music Theatre NOW 大獎。二零一零年，於上海世界博覽會日本館，聯合執導融合中國傳統昆曲藝術家的現場表演和多媒體影像的舞台作品《朱鸛的故事》，以朱鸛及環境生態的互

動為主題，演出超過六千場次，吸引接近四百萬名觀眾。

榮念曾以《天天向上》漫畫創作了沒有嘴巴的小孩「天天」小雕像和雕塑。榮氏經常在他的工作坊中使用「天天」這個角色，發揮大家的建構解構理念。這些工作坊不僅在香港，還在歐洲、美國和亞洲舉辦，以此激勵大家去了解學習自由思想的培養是創造新事物的動力。

自一九九五年出任香港藝術發展局創局成員以來，榮念曾一直致力於國際交流、文化政策和藝術教育。他是香港當代文化中心創辦人 and 主席，對香港和東亞其他地區的藝術和文化發展有重大影響。榮氏是香港兆基創意書院的董事會成員，是其創校的重要推手。二零一二年被委任為西九文化區管理局董事局兼發展、表演藝術及薪酬委員會成員。榮氏亦是中華創意產業論壇召集人、香港—台北—深圳—上海城市文化交流會議主席。他所參與的國際文化節目、聯合項目和國際會議，以及他建立的國際網絡，均有助於連接藝術家與世界各地的人。



榮念曾曾獲多個榮譽，包括於二零零九年獲頒授德國聯邦十字絲帶勳章、於二零一四年獲頒授福岡亞洲文化獎藝術文化獎，及獲香港藝術發展局頒授二零一五香港藝術發展獎藝術家年獎（戲劇）。香港文化博物館於二零一一年十一月至二零一三年期間舉辦「實驗實驗展——榮念曾創作五十年」，回顧榮念曾五十載創作歷程。



Danny Yung



Danny Yung has created more than 100 experimental theatrical works and many original stage productions as a director, scriptwriter, producer and stage designer, and also devoted himself to international exchange, cultural policies and education in the world of art. His contributions have been crucial to the development of Asian arts and culture, where his diverse projects have created connections between people across time and space, between Asia and the rest of the world, and between traditional culture and contemporary art.

Danny Yung was born in Shanghai in 1943, and moved to Hong Kong with his family when he was five years old. In 1961, he went to the US, where he studied architecture at the University of California, Berkeley, and then received an MA in Urban Design from the Columbia University in the City of New York. In the late 1970s, he returned to Hong Kong and, in 1982, he was a founding member of the art company Zuni Icosahedron. Since 1985, he has been its Artistic Director. His theatrical works constantly draw upon traditional Chinese performing arts, while using multimedia technology to create visual effects and explore ways to revitalise traditional art in a modern setting. Yung won International Theatre Institute of UNESCO's Music Theatre NOW Award with *Tears of Barren Hill* (2008), which was created on the basis of interviews with one of the most famous 20th century Peking Opera performers, Cheng Yanqiu. A short stage performance entitled *The Tale of the Crested Ibis* (2010), shown in the Japan



Pavilion during the Expo 2010 Shanghai China, presented harmony between nature and humans beautifully through a combination of live performances by traditional Chinese Kunqu artists and the projection of digital images. Over 6,000 performances were attended by about four million people.

As well as his video and installation works, Yung is famous for his comic series *Tian Tian Xiang Shang*, which means “everyday progress”. The mouth-less kid Tian Tian has been made into figurines and sculptures, and Yung uses him regularly in workshops in Hong Kong, Asia, Europe, and the US, as a means to show that free thinking is the driving force behind the creation of new worlds.

Yung has also worked on international exchanges, cultural policies and art education while serving as a founding member of the Hong Kong Arts Development Council (1995). He is the Founder and Chair of the Hong Kong Institute of Contemporary Culture (HKICC), and exercises an immense influence on art and culture in Hong Kong and East Asia. He is a member of the board of directors of the HKICC Lee Shau Kee School of Creativity, and played a significant part in its foundation, and, in 2012, he was appointed a board member and member of the Development, Performing Arts, and Remuneration Committees of the West Kowloon Cultural District Authority. Yung is also the Convener of the Chinese Creative Industries Forum, and Chair of the Hong Kong–Taipei–Shenzhen–Shanghai City-to-City Cultural Exchange Conference. His participation in international festivals, joint projects and international conferences, and encouragement of international networks have helped to connect people, not necessarily artists, all over the world.

In 2009, Yung received the Cross of the Order of Merit of the Federal Republic of Germany. He was given the Arts and Culture Prize of the Fukuoka Prize in 2014, and the Hong Kong Arts Development Awards 2015 made him Artist of the Year (Drama). Yung’s tribute exhibition “X-Xperimenting Exhibition — Danny Yung 50 Year Creations” is organised at the Hong Kong Heritage Museum from November 2021 to March 2022.

實驗實驗展

榮念曾創作五十年

客席策展人：劉小康、胡恩威、黃裕偉



是次展覽由榮念曾的長期合作夥伴劉小康、胡恩威及黃裕偉共同策劃，以《入門需知——花牌秘密花園》為序幕，再加上「天天向上」藝術及國際文化交流、《錄像圖》及《錄像方之中國文化深層結構》三個部分。策展人之一劉小康肯定榮念曾是二十一世紀初藝術、文化產業和城市發展領域中許多國際會議、論壇和交流活動的重要推動者。他更指出其概念漫畫創作《天天向上》促進開放互動及有機的精神，正好反映了香港的創意精神。胡恩威以媒體科技發展為基石，詮釋榮念曾在實驗藝術、新藝術形式和實驗劇場中的互動關係，實驗與探索「舞台空間」的形式和可能性。黃裕偉認為榮念曾是不能被歸類及定性的。他不只是實驗藝術的先鋒人物，也是文化政策改革的倡導者。榮念曾這次在香港文化博物館的庭院，設計了高二十米重重疊疊的花牌裝置，當中融合了葫蘆裝置、漫畫及文字創作。站在庭院裡，我們彷彿置身傳統和歷史之中，正好讓我們思考如何透視過去與未來。

策者感言

榮念曾的實驗 香港的基礎

榮念曾可以確定是香港最多元、最多面向的藝術家，五十年來都在不同領域、不同方向中，作出了不同和不斷的實驗，作為研究，作為創作的起點和內容，這不單是榮念曾的創作手法，亦是推動香港創意產業方方面面的動力！

八十年代初第一次觀看 Danny 和 Illustration Workshop 郭立熹合作的一個表演，但其實是一個跨界的實驗，啟發了初出茅廬的我，明白創作多元性的可能。其後參與了多部劇目的海報設計，更加明白榮念曾在劇場實驗中，所要帶出的討論和對話，也是他創作精神的所在。《百年之孤寂》四十年不停的重演和蛻變，可謂是代表作。

Danny 可能是認為劇場能帶出的議題有限、空間有限、觀眾亦有限，所以他提倡、組織及開展了各個香港本地、亞洲地區以至世界性的交流活動和論壇。為人津津樂道的「四城會議」，自一九九八年開始，參與的文化人、媒體人、劇作家、表演者、藝術家、設

計師、學生、藝術行政人員甚至文化官員，足足有四代及上千人！從中不單是香港、台北、深圳及上海四個城市的文化交流，亦因為數代人在區內的不停流動，亦帶動了亞洲文化生態的發展。在面向國際方面，千禧年的「香港柏林文化視野藝術節」是香港有史以來規模最大的對外交流項目，十一個星期在柏林展示出建築、音樂、藝術、設計、電影和劇場等過百個項目，示範出香港的獨特地位如何能帶動區內文化與世界接軌。

榮氏一直重視年青人教育，從一九九五至二零零五年的「黑箱作業」到現在的「創意操場」，甚至「天天向上」和透過香港當代文化中心建立的香港兆基創意書院，為年輕人創意教育創立了不同的方法和實驗。榮念曾在香港重要文化事項上從未缺席，香港藝術發展局和西九文化區的籌備和核心價值的建立，Danny 都是幕後推手。

國家現在給予香港中外文化交流中心的新定位，政府施政報告又提出要建立文化、體育及旅遊局，相信政府官員和文化界的朋友都可以從 Danny 的五十年實驗中，檢視出香港本身已經建立了各方面的文化基礎，國際關係和交流經驗，在這多變多元的創意年代，找回核心價值，重新出發。——劉小康

感謝康樂及文化事務署及香港文化博物館同仁的努力和專業支持。感謝康文署各級官員一直對香港藝術發展和實驗的支持。「實驗實驗室」在不同的壓力下仍堅持籌辦，尤其是香港現在面對未來大變。期望透過這個展覽，讓大家認識到香港要建設一個中外文化交流中心，是應該有怎樣的風範和應該有一個怎樣的格局。

實驗是香港最強。

堅持實驗香港。——胡恩威

在今次展覽中，大概是分了三大部分，它們不止內容有別，手法及切入點均不一樣。劉小康帶著清楚動機來策劃及建立一個以時間為主軸的五十年旅程，讓大家走上這條「回歸」路上，經驗榮念曾的所作所為。

畢竟，發生過的事情是「實」而歷史是「虛」的。

胡恩威的切入點是他跟榮念曾合作上的 defining moment——《中國文化深層結構》劇場作品的重新演繹。他當時是榮氏的助手兼學徒。他表示這個演出是以每分鐘的變化來建構的，就像個跳字鐘，但現場演出是 analog 地呈現着每秒的過程，當年這個

學習機會，讓他透徹的經驗著榮氏的創作思維、方法和理念。在這次展覽中，他利用了 archival 的材料，如照片、印刷品和錄像，重新創作出他對榮念曾的藝術創作的理解和致敬。

第三部分是位於戶外庭院的《入門需知——花牌秘密花園》，看似是榮氏不同作品的重組，實是全新創作。這裡關於重組與全新創作的討論，讓我想到資深藝術節副節目總監，曾多於一次形容榮念曾是「香港唯一的藝術家」（當然這說法傳了開去，又不知會得罪多少人；一如榮氏被媒體譽為香港的「文化教父」時，背後多少人把他說成黑手黨，哈哈……）。他在觀察和跟榮氏合作中，了解到榮氏的創作由始至今，自成一個系統，別樹一幟，既統一又與時代一起成長，沒有被市場及觀眾拖著走或拖離他的創作理念和風格，貫徹始終，而在跟國際藝術家、本地創作人或年輕人／學生的合作中，都能在他的藝術體系內一視同仁的合作起來。這樣的包容而沒有偏離原有的個人藝術創作體系，實在不可多得，同時這亦是一位藝術家的本分。

不想懂的人只會高聲嚷著「重複」、「悶」，實在他／她們都在以消費的心態來看待藝

術和藝術創作人，所以又怎會花時間去了解，能創立一個別無分店的個人藝術體系和風格，是多麼多麼難得的一件事；更不要提知名中港台媒體／藝術評論員文以載道的指出「禁念曾是一種思考問題的方法」，「創新」的概念亦如是者，能做出些沒有人做過的事，而又能堅持的實驗實踐下去，成為一種獨有的思維模式，是多麼多麼的不簡單，值得尊重和珍惜的！

話說回來，這個花牌秘密花園的裝置，是個以「現在進行式」的方式切入這個回顧及前瞻的「實驗實驗展」，live artists 是 live in the moment, not in the past.（具生命力藝術家）活在當下，非活在過去），這裡令我想起香港劇評家協會年前舉辦的，關於 archiving/archival（存檔／檔案）的論壇，本人是主講者之一，結尾時我提出的論點是：如果沒有額外的資源，還是應該把現有的資源投放在藝術創作上，讓藝術家可以繼續不斷的創作，和生存下去，這是最重要的。

今次跟香港文化博物館的合作，既專業又相互尊重，館方能透徹的了解和支持榮氏實驗創作的理念和實踐，是個實事求是的美好合作經驗。

感謝各位的貢獻和支持。——黃裕偉

客席策展人

劉小康

劉小康是本地設計師和藝術家，在行內佔有重要席位。他更不遺餘力推廣跨界及跨媒體藝術創作，並透過國際合作和文化交流，弘揚本地文化。

胡恩威

自一九八八年開始加入進念·二十面體，胡恩威是進念·二十面體的聯合藝術總監暨行政總裁。

黃裕偉

黃裕偉自九十年代起，從事藝術教育、行政及監製。其監製的國際專案包括「香港柏林文化視野藝術節」、「史密森尼民俗節的竹棚花牌裝置、上海世界博覽會日本館劇場演出、和跨歐美亞系列項目「黑箱作業」、「天天向上」等。

The tribute exhibition which consists of creative works from the past and new commissioned works held at the Hong Kong Heritage Museum is curated by Yung's longstanding colleagues, Freeman Lau, Mathias Woo and Wong Yue-wai. It is presented in three major sections: the installation titled *GATEWAY – Flower Plaque Secret Garden* in the courtyard, the timeline supported by visual archives and wonderful photos following Yung's 50-year creative journey and “Tian Tian Xiang Shang”: Creation, Collaboration and Exchange, and Video Circle and Video Square in Thematic Galleries 1 and 2.

Curator Freeman Lau is deeply impressed by Yung's intense involvement in the experimental arts and is positive that Yung is the main advocator of international conferences, forums and exchange activities for the 21st century art, cultural industries and urban development. This achievement in cultural development has fostered deeper and broader dialogue, and creative expression, strengthening critical thinking and cross-cultural cooperation. The success of transforming the *Tian Tian Xiang Shang* conceptual comics into a creative collaboration and exchange programmes, and eventually creating many cross-sector collaborative platforms, and interdisciplinary partnerships and dialogues where ideas and experiences are discussed, is remarkable, and truly reflects the Hong Kong spirit. Mathias Woo focuses on the interaction among media, technology and space — the key elements in Yung's experimental arts and new art forms — and theatrical productions. And according to Wong Yue-wai, Yung's innovation is not a straight line. It is a winding path.

This exhibition shows Yung as a groundbreaking visionary and prophet, a trailblazer in experimental art, and a maestro in conceptual art and the avant-garde as well as a game-changing policy reform activist. Yung designed a bamboo-structure, *GATEWAY — Flower Plaque Secret Garden* with multiple layers, which symbolises the overlapping of our traditions and cultures in the courtyard. Standing in the courtyard looking up at or overlooking the flower plaque, gourd installation, comics, word-play and listening to the sound created by Yung's another long term collaborator Steve Hui Ngo-shan (aka Nerve), we meet our past and imagine the future.

Guest Curators' Remarks

How did Danny Yung's experiments become a basis of Hong Kong's creativity?

It is safe to say that Danny Yung is the artist in Hong Kong whose diverse body of works containing a wealth of extraordinary

contributions features some of the most fascinating facets of Hong Kong society and culture. In the past 50 years, Danny has continually completed experiments in various fields and in different directions to benefit research, creativity, and cultural enrichment. His art practice shows us how he likes to do things, and his art has also become a driver of Hong Kong's creative industries.

In the early 1980s, I watched one of Danny's shows for the first time. I was inspired by the experimentation work conceived as an interdisciplinary performance by Danny and Philip Kwok from the Illustration Workshop, and that was when I first understood the possibilities of diversity and multiplicity in art.

Afterwards, as I got involved in designing posters for his many productions, I began to understand Danny's creative spirit more fully. His experimental theatre is meant to tease out discussions and dialogues. *One Hundred Years of Solitude*, which has been restaged and has evolved continually over the last four decades, is a signature work in his repertoire. Perhaps the issues can be brought out by theatre were rather limited, as was the size of the performance venue and audience, therefore, Yung spearheaded many regional and international events and forums so people could come together and meet one another locally, regionally, and globally. The City-to-City Cultural Exchange Conference, for instance, was legendary. Four generations of cultural creatives, dramaturges, performers, designers, students, art administrators, and even cultural policy makers — totalling up to 1,000 — participated. Hong Kong, Taipei, Shenzhen, and Shanghai were woven together in this event, and their meetings made other projects possible as they contributed to the creative ecology in this part of Asia as a whole.

On the international scene, the *Festival of Vision – Berlin / Hong Kong* in the year 2000 was one of the largest cultural exchange events in the history of Hong Kong. Spanning 11 weeks in Berlin and Hong Kong, more than a hundred exhibitions, shows, and events showcased architecture, music, fine arts, design, film, and theatre in the German capital, and illustrated how Hong Kong's unique status helped the cultures of the region to flourish and become known in the wider world.

Danny values the education of young and aspiring artists. He has done numerous experiments to offer more creative education opportunities and pathways, in the form of past projects "Black Box Exercise" (1995 – 2005) and "Tian Tian Xiang Shang", and his current projects "Creative Playground", as well as institutional setups, such as the Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity, among others.

Danny has always been a steadfast champion of culture in Hong Kong. He worked behind the scenes on the planning and values for the Hong Kong Arts Development Council and the West Kowloon Cultural District.

At the national level, Hong Kong is designated to play a new role as an East-meets-West centre for international cultural exchange. In the Policy Address, a Culture, Sports and Tourism Bureau is proposed for Hong Kong. I believe policy makers and friends in the cultural sector can revisit Hong Kong's cultural bases, international

relations, and intercultural experiences through Danny's five decades of experiments. In this dynamic, creative era, we can be energised by our core values once again and keep going. — **Freeman Lau**

I thank the staff of the Leisure and Cultural Services Department (LCSD) and the Hong Kong Heritage Museum for their professionalism and support. In particular, I thank LCSD's administrators and executives at every level for their unfailing support for experimentation and development in arts in Hong Kong. This X-Xperimenting Exhibition is held despite numerous challenges, and this is also a time when Hong Kong is undergoing tremendous changes. I hope we can see what it takes to establish an East-meets-West hub for international cultural exchange through this exhibition, and the configuration and a paragon to which we can draw useful references.

Experimentation is Hong Kong's strength.
Keep experimenting. — **Mathias Woo**

This exhibition is divided into three parts, each different in terms of content, approach, and access. With a clear motivation, Freeman curated and established the timeline of a 50-year passage, so that, as we embark on Danny's journey we shall experience the things that Danny has seen and done.

After all, things that have really happened are true while history can be undefined.

Mathias's entry point was the defining moment of his collaborative work with Danny — the reinterpretation of Danny's play *The Deep Structure of Chinese Culture*. He was Danny's assistant and apprentice at the time, and explains that while the theatre play was extremely precisely structured by the transformation of each minute just like a digital flip clock, the live performance presented the process second-by-second analogically. This opportunity introduced Mathias to Danny's artistic thinking, methodologies and concepts. In this exhibition, Mathias has used materials from the archives including photos, printed matters and videos to create and illustrate his acknowledgement, understanding and appreciation of Danny's artistry.

The third part of this exhibition *GATEWAY – Flower Plaque Secret Garden* is an installation work in the courtyard, and actually a new creation, though it may look like a re-construction of earlier pieces. This discussion of “re-construct” and “new creation” reminds me of a veteran Assistant Programme Director from the Arts Festival describing “Danny is the only artist in Hong Kong” on more than one occasion. (I wonder how many people might be offended by learning it — just as when Danny was coined “Hong Kong's cultural godfather” by media that many people called him a member of mafia behind his back... hahaha...) The Programme Director realised as he followed Danny's works and worked with him that Danny has embodied his own artistic universe and system, both unique and thoroughly consistent, at the same time, evolving with time. Danny never follows the market or the audience's preferences, nor did his own artistic practices and style ever stray. And while he collaborated with international artists, local creative talents, young people and students, he treated them all the same with equal respect. With such a sense of

inclusion, he never deviates from his extraordinarily original artistic system, which is actually what an artist does.

People who did not want to understand complained that his work was repetitive or boring, but they were just looking at art and artists as consumers' products, and never willing to spend time learning to understand what art is and how to appreciate an artist who embodies a unique artistic system as an invaluable asset of the society. An across the straits respected and popular critic-cum-TV-commentator proclaimed that "Danny Yung is a systematic approach to deliberation". Danny's approach was deliberate, and his innovative concepts allowed him to do things that had never been done before. So he went on experimenting, and thinking originally, which is remarkable, and well worth our respect and admiration.

The Flower Plaque Secret Garden Installation is a way of entering this "X-Xperimenting Exhibition" in the present-continuous sense — the aging process of the bamboo and flower-plaque decoration — like live art(ists) living in the moment, and not in the past. That reminds I was a speaker at a forum about "archiving/archival" organised by the International Association of Theatre Critics (Hong Kong) years ago. The conclusion of my speech was "Given there isn't any extra resource allocated, we should be investing our current resource in art creation. It is important that artists can survive while they create".

This project in collaboration with the Hong Kong Heritage Museum carried out in a professional way demonstrates mutual respect, as the museum has understood and supported the concept and practice of Danny Yung's spirit of experimentation. It is a realistic, rational and delightful cooperative experience.

Many thanks for all of your contributions and support. — **Wong Yue-wai**

Guest Curators

Freeman Lau

Designer and artist Freeman Lau has been a key figure on the Hong Kong design and cultural scenes for decades. Lau's dedication to design can be seen in his creative and collaborative works as well as his cross-media projects. He has always promoted Hong Kong culture through international collaboration and exchange projects.

Mathias Woo

Joined Zuni Icosahedron since 1988, Mathias Woo is the Co-artistic Director-cum-Executive Director of Zuni Icosahedron.

Wong Yue-wai

Wong Yue-wai has been a producer, administrator, art educator since the 1990s. He has co-produced the Festival of Vision – Berlin / HK, the flower plaque bamboo installation in the Smithsonian Folklife Festival 2014, the theatre performance at Japan Pavilion in Expo 2010 Shanghai China, and Eurasia-US programme series, "Black Box Exercise" and "Tian Tian Xiang Shang", etc.

榮念曾五十年創作歷程時間軸

一九四三年

生於上海，五歲時隨家人移居香港，中學畢業後，負笈美國升學。

一九八二年

與郭立熹一起創作實驗性明信片。

一九六七年

獲加州大學柏克萊分校建築學士。

於美國三藩市參與著名華裔導演王穎電影《點心》之製作，擔任監製及美術指導。

一九六九年

獲哥倫比亞大學城市設計碩士。

共同成立了藝術團體「進念·二十面體」。

一九七零年

完成並發表了由福特基金會資助的華埠研究報告《Chinatown Report 1969》。

接受台北新象藝術中心邀請首次參加第一屆亞洲戲劇節及會議。

一九七一年

成立華埠工作室 Basement Workshop，並出版英文雜誌《橋》。

一九八三年

上演《百年之孤寂第一年—神奇旅程》。《列女傳》空前成功，引起香港影視處關注。

一九七二年

在大都會藝術博物館創作《秋水》，同年製作了《黃珠》盒裝雜誌。

一九八四年

與德國錄像藝術家 Barbara Hannmann 共同策劃由香港歌德學院主辦的第一屆「香港國際錄像藝術節」。

一九七三年

與妹妹榮雪攜手創作了舞蹈作品《ID I.I.I.I.》，其後在紐約聖約翰主教座堂首演。

一九八八年

應雲門舞集的邀請到台北演出《百年之孤寂第二年—往事與流言》及《列女傳》。

一九七四年

與榮雪共同創立非營利表演藝術組織 Asian American Dance Theatre (AADT)。

一九八九年

發生《鴉片戰爭—給鄧小平的四封信》表演風波，其後數年被香港藝術中心列入黑名单。

一九七五年

出版報告書《Asian American Field Study》奠定往後美國對亞裔社區發展的政策。

一九八四年

在北京住了四年，任職王安電腦公司。

一九七七年

在紐約市以 CCTV 名稱共同創立 Asian Cine Vision (ACV)。

一九八八年

以原創作品《日出（前／後）》參加市政局主辦的戲劇比賽。

一九七九年

於香港藝術中心舉行首個個人「氣泡」概念漫畫展。開幕當天上演了在香港的第一齣結構主義劇場作品《破紀錄》。

一九八八年

當上進念藝術總監一職至今。

一九八零年

發表《中國旅程》系列。

一九八九年

應邀到台北演出《拾日譚》。

一九八一年

上演與王守謙聯合編導的作品《大路》。

一九八九年

參與香港科技大學建校計劃。

一九八一年

受到鈴木忠志 SCOT 劇團的邀請，參加利賀藝術節 (Iga Festival)，是唯一的海外團隊。

一九九零年

參與出版由曹誠淵出資的《越界》文藝雜誌。被美國賓夕凡尼亞州黃泉當代藝術研究中心選為九零年度特邀國際藝術家。

一九九一年

發表了第一篇有關香港文化政策的文章《屠場與劇場》。

一九九四年

策劃進念九四出巡《中國旅程之八一哩度哩度過渡過渡》。

受布魯塞爾國際藝術節邀請作文化交流，在比利時路娜劇場公演《香港二三事》。

一九九五年

委任為香港藝術發展局創局成員，是當時藝術教育小組創組主席。

重新編排《香港二三事》，成為《香港九五二三事》，於香港文化中心大劇院演出。

一九九六年

開始策劃「黑箱作業」藝術裝置教育計劃。十年間，本地及國際參與機構超過二百間。

成立香港科技大學藝術中心，開展了一系列藝術在校園的項目。

成立香港當代文化中心，關注香港以至整個亞太地區的藝文政策及教育發展。

策劃《錄像圈》，於香港科技大學展出。

《中國文化深層結構之基本法二十三條》裝置在香港大會堂展覽廳展出。

《中國文化深層結構之山海經》裝置在東京

藝術空間展出。

一九九七年

策劃第一屆城市文化國際會議節目——「中國旅程九七」文化交流計劃。

參加慕尼黑黑歌德學院總部召開的「慕尼黑——香港聯合文化會議」。

成立亞洲藝術網絡。

一九九八年

組織第一屆「四城（台北——香港——深圳——上海）文化論壇」於上海舉行。

一九九八年

參與由香港藝術發展局出資、與《南華早報》合辦《打開》的出版，進行更廣泛的文化評論。

裝置作品《中國禮品》獲紐約亞洲協會選入Inside Out: New Chinese Art巡迴展。

一九九九年

擔任香港政府中央政策組的非全職顧問。再獲香港藝術發展局委任為該局委員。

二零零零年

組織首個城市對城市的當代文化交流項目——「香港柏林文化視野藝術節」。

二零零一年

策劃成立每三年一次的「世界文化論壇」董事局，並成為七名董事之一。

參與出版由牛棚書院與進念創辦的《E+》文化雜誌。

二零零三年

擔任巴西舉行的「第一屆世界文化論壇」主席。於牛棚藝術村「a藝術空間舉行了「樹·人」個人視藝作品展。

二零零四年

組織了「國際文化多樣性網路」在上海舉行的年會，主題為「傳統文化與現代化」。

同期在「國際文化政策網路」文化部長會議上發言。

二零零六年

創立香港兆基創意書院，培育文化藝術和創意產業新一代人才。

二零零七年

「天天向上·香港創意」榮念曾概念漫畫展覽交流研討會活動於「上海國際創意產業活動周」舉行。

二零零八年

《荒山淚》於聯合國教科文組織國際戲劇協會主辦的Music Theatre NOW比賽中奪得殊榮。

二零零九年

獲德國聯邦總統頒授「德國聯邦十字絲帶勳章」。

二零一零年

應日本戲劇大師佐藤信之邀，在上海世界博覽會日本館排演多媒體舞台作品《朱鸚的故事》。

與香港資深及新一代設計師，創作六十五個「天天」塑像，在上海世界博覽會期間展出。

二零一一年

策劃在香港舉辦的「亞洲 ICH 表演藝術論壇」。

第十部《百年之孤寂 100》（文化大革命），於香港文化中心大劇院演出。

與國際知名時裝設計師譚燕玉合作，推出了一系列以「天天向上」為主題的時尚休閒服。

二零一二年

接受 1a 藝術空間的香港大師系列邀請，舉行了「尋找新中國」個人視藝作品展。

被委任為西九文化區管理局董事局兼發展、表演藝術及薪酬委員會成員。

應新加坡華藝節 2012 邀請作文化交流演出《百年之孤寂 100》（文化大革命）。

「朱鸚計劃」在南京舉辦首屆藝術節。

開展一系列「天天向上」社區校園創意推廣及探索拓展活動。

「天天向上」社區校園創意拓展計劃一年結互動創作展覽在香港文化中心舉行。

獲香港設計中心邀請，在「創意生態+」展覽中策展「尋找創意城市」，並於香港文化博物館展出。

二零一三年

同年獲《南方都市報》頒授「深港生活大獎年度致敬人物獎」。

二零一三年

出任香港演藝學院戲劇學院首位「院長推薦藝術大師」。

創作《天天向上 入門需知—榮念曾竹棚花牌裝置》，在美國華盛頓國家廣場史密森尼民俗節展出。

獲授予「福岡亞洲文化獎 藝術文化獎」。

策劃「創意操場」，培訓本地藝術人才。

開展「天天向上廟街落區藝術行動」。

獲香港藝術發展局頒予「2015 香港藝術發展獎藝術家年獎（戲劇）」。

應柏林自由大學邀請出任訪問學者。

策劃「香港帶路城市文化交流會議 2017」

以「文化交流及城市品質」為題。

策展「監獄是舞台／舞台是監獄」，在新加坡布連拾街區展出。

策劃在倫敦大學亞非學院舉行香港文化交流論壇「轉變中的香港：1997-2017 亞洲城市表演藝術領域的交流與合作」。

策劃「香港帶路城市文化交流會議 2018」以「亞洲策略」為題。

應邀到蘇黎世及台北擔任訪問藝術家，與當地藝術家和學生創作《一桌二椅》的新作品。

獲珠海國際設計週頒予「大灣區傑出貢獻獎」。

二零一四年

策劃「香港帶路城市文化交流會議 2019」以「國際文化交流—策略與未來」為題。

憑《庚子驚夢》榮獲國際演藝評論家協會（香港分會）「年度關注作品」。

二零一五年

「實驗實驗展—榮念曾創作五十年」在香港文化博物館展出。

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Danny Yung 50 Years of Creative Journey Timeline

- 1943 Born in Shanghai, Yung moved to Hong Kong with his family when he was five years old. Grew up there, but left for the US after secondary school, when he was seventeen.
- 1967 Received his BA in Architecture from the University of California, Berkeley.
- 1969 Received his MA in Urban Design from the Columbia University in the City of New York, the US.
- 1970 Published the *Chinatown Report 1969*, research sponsored by the Ford Foundation.
- 1971 Founded the Basement Workshop, and published an English magazine *Bridge*.
- 1972 Created *Chiu Sui*, a stage performance at the theatre in the Metropolitan Museum of Art in New York.
Produced *Yellow Pearl*, an album box set of lyrics, poetry, and visual and music scores.
- 1973 Co-choreographed with his younger sister Eleanor Yung, a dance performance, *ID I,II,III*, which premiered at Synod House of The Cathedral Church of Saint John the Divine in New York.
- 1974 Founded the Asian American Dance Theatre (AADT) with Eleanor Yung.
Published the *Asian American Field Study*.
- 1975 Co-founded Asian CineVision (ACV) under the name CCTV in New York City.
- 1978 ACV organised the first Asian American film festival in the US.
- 1979 Held his first “Bubbles” Conceptual Comics Exhibition at the Hong Kong Arts Centre. *Broken Record*, the first structuralist piece that Yung directed, was performed at the opening.
- 1980 Curated *Journey to the East* series.
- 1981 Co-written and directed *The Road* with Gus Wong.
- 1982 Created experimental postcards with Philip Kwok.
Worked in San Francisco as the producer and art director for *Dim Sum*, a movie by the Chinese director Wayne Wang.
Co-founded the arts company Zuni Icosahedron.
Invited by the New Aspect Arts Centre in Taipei to join the “1st Asian Theatre Festival and Conference”.
The First Year of One Hundred Years of Solitude – Magic Caravan was first staged.
- 1983 The success of *Portraits of Women*, written and directed by Yung, raised concern in the Hong Kong Television and Entertainment Licensing Authority. Co-curated the first Hong Kong International Video Art Festival, organised by the Goethe-Institut Hong Kong, with German video artist Barbara Hammann.
- 1984 Put on *The Second Year of One Hundred Years of Solitude – from a Past Event to Prophecy* and *Portraits of Women* in Taipei as invited by Cloud Gate Dance Theatre.
Opium War – Four Letters to Deng Xiaoping provoked the greatest outrage, and Zuni was blacklisted by the Hong Kong Arts Centre for several years.
Worked at Wang Laboratories in Beijing, for four years.
- 1985 Written and directed the original piece *Sunrise (Pre/Post)* for Zuni Icosahedron’s participation in the Urban Council competition.
Taken on the role of Artistic Director of Zuni Icosahedron, until now.
- 1988 Invited to present *The Decameron* in Taipei.
- 1989 Joined the founding team of the Hong Kong University of Science and Technology.
Invited by Tadashi Suzuki of the Suzuki Company of Toga to be the only foreign participant for the Toga Festival.

- 1990 Selected as the '90's International Artist by the Yellow Spring Institute for Contemporary Studies and Arts in Pennsylvania, the US.
Involved in the publication of *Crossover*, a monthly, launched and funded by Willy Tsao.
- 1991 Published *Slaughterhouse and Theatre* which was the first article on Hong Kong's cultural policies.
- 1994 Created for the Zuni Parade 1994 on the waterfront next to the Hong Kong Cultural Centre — *Journey to The East Part 8 — Here Here There There*.
Invited by the International Brussels Arts Festival to stage the *Two or three things you want to know about Hong Kong* at the Luna Theatre.
- 1995 Appointed as the Inaugural Board Member of the Hong Kong Arts Development Council.
Staged *Two or Three Events...of No Significance, Hong Kong 1995* by rearranging *Two or three things you want to know about Hong Kong*.
Initiated the Art Installation Education Programme "Black Box Exercise". In ten years time, it was joined by over 200 local and overseas organisations.
- 1996 Established the Centre for the Arts in the HKUST, and introduced Art on Campus, a series of events celebrating the imaginative vision of a few recognised young artists.
Founded the Hong Kong Institute of Contemporary Culture (HKICC) to initiate artistic and cultural exchanges, creative education, cultural research and art development programmes in all facets of contemporary culture.
Curated the *Video Circle*, which was first launched at the HKUST.
The Deep Structure of Chinese Culture – Article 23 installations were shown in the City Hall Exhibition Hall.
The Deep Structure of Chinese Culture – The Book of Mountain and Ocean installations were shown at P3 Art and Environment in Tokyo.
- 1997 Organised "Journey to the East 97", a cultural exchange project, as a part of the 1st Annual International Conference on Urban Culture.
As one of the ten representatives to attend a joint conference in Munich organised by the Goethe-Institut.
Set up the Asia Art Network.
- 1998 Organised the "1st Hong Kong-Taipei-Shanghai-Shenzhen City-to-City Cultural Exchange Conference" in Shanghai.
Involved in the publication of *Xpressions*, a complimentary, bi-weekly, multidisciplinary art magazine funded by the HKADC, and produced with the *South China Morning Post*.
The installation *Gifts from China* was included in Inside Out: New Chinese Art touring exhibitions organised by Asia Society in New York.
- 1999 Appointed as a part-time consultant of the Central Policy Unit of Hong Kong Government.
- 2000 Appointed as a board member of Hong Kong Arts Development Council.
Organised "The Festival of Vision — Hong Kong/Berlin 2000", the first ever city-to-city festival of contemporary culture.
- 2001 Formed the Council for the World Culture Forum in 2001, and became one of the seven Council members.
Co-founded the magazine *E+E* with "Ngau Pang Sue Yuen" (Cattle Depot College) to review the arts and literature, as well as Hong Kong's sub-culture and public policy.
- 2003 As the Chairman of the first World Culture Forum held in Brazil.
Held the solo visual exhibition "Tree • Man" at Cattle Depot Artist Village 1a space.
- 2004 Organised The International Network for Cultural Diversity (INCD) Annual Meeting in Shanghai, under the theme of "Traditional Cultures and Modernization".
Spoke on behalf of the INCD at the International Network on Cultural Policy meeting of the Chinese Ministry of Culture.
- 2006 Set up the HKICC Lee Shau Kee School of Creativity.
- 2007 "Tian Tian Xiang Shang, Hong Kong Creative Synergy" Danny Yung Conceptual Comics Exhibition cum Exchange Conference took place as part of Shanghai International Creative Industry Week.
- 2008 *Tears of Barren Hill* won The Music Theatre NOW Award presented by International Theatre Institute of UNESCO.

- 2009 Received The Cross of Order of Merit of the Federal Republic of Germany.
- 2010 Staged a short multimedia performance titled *The Tale of the Crested Ibis* in association with renowned Japanese theatre director Makoto Sato, in the Japan Pavilion at the Expo 2010 Shanghai China.
65 50-cm tall Tian Tian figures were displayed at Expo 2010, where Yung and a group of established or young designers from Hong Kong presented their own personalities, dreams and imagination.
- 2011 Organised the “Asia Intangible Cultural Heritage Performing Arts Forum”.
Presented the tenth production of 10th Year of *One Hundred Years of Solitude 10.0 – Cultural Revolution* was performed at the Hong Kong Cultural Centre Grand Theatre.
Collaborated with the international fashion designer Vivienne Tam to present the TTXS casual wear collection.
Investigated the fourth generation of the “In Search of New China” through his solo visual arts exhibition, at la space’s Hong Kong Master Series.
- 2012 Appointed as a board member and member of Development, Performing Arts and Remuneration committees of the West Kowloon Cultural District Authority.
One Hundred Years of Solitude 10.0 – Cultural Revolution was staged at the Singapore Esplanade Theatre during the 2012 Huayi Festival.
Curated the Toki Project together with artists in Tokyo and Nanjing, and the first Toki Arts Week was held in Nanjing.
Initiated “The Tian Tian Xiang Shang: Creativity-for-Community and School Development Programme”.
The Tian Tian Xiang Shang: Creativity-for-Community and School Development Programme – Interactive Creative Finale Exhibition was held at the Hong Kong Cultural Centre.
“In Search of Creative City” was presented at “Creative Ecologies+” organised by the Hong Kong Design Centre at the Hong Kong Heritage Museum.
- 2013 Received Shenzhen-Hong Kong Life Awards from the *Southern Metropolis Daily*.
Appointed the inaugural Dean’s Master Artist in Drama at the Hong Kong Academy for Performing Arts.
- 2014 Designed “Tian Tian Xiang Shang Gateway” — Danny Yung’s Bamboo Structure Flower Plaque Installation displaying at the National Mall in Washington DC for the 48th Smithsonian Folklife Festival.
Received the Arts and Culture Prize of the Fukuoka Prize.
- 2015 Launched the “Creative Playground – Danny Yung Experimental Theatre” for local young people.
- 2016 Presented the “Tian Tian Xiang Shang Temple Street Public Arts Action”.
Awarded the Hong Kong Arts Development Awards 2015 Artist of the Year (Drama) by the Hong Kong Arts Development Council.
Invited as the visiting scholar at Freie Universität Berlin in 2016.
- 2017 Co-curated the “Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017”, under the theme “Cultural Exchange and City Branding”.
Curated the “Cage is Stage / Stage is Cage” exhibition in the Deck at Prinsep Street, Singapore.
Curated the Hong Kong Cultural Exchange Forum, “Hong Kong in Transition: Asian City-to-City Collaboration and Performing Arts Exchange, 1997-2017” at the School of Oriental and African Studies (SOAS), the University of London, the UK.
- 2018 Co-curated “Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2018”, under the theme “Asian Strategy”.
Invited as the visiting artist in Zurich and Taipei to develop new versions of *One Table Two Chairs* performances with artists and students from the host cities.
- 2019 Received the Greater Bay Area Outstanding Contribution Award from Zhuhai International Design Week.
Co-curated “Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2019”, under theme “the Strategies and the Future”.
- 2020 The theatre production *Interrupted Dream in the Year of Gengzi* was recognised as a “Featured Work of the International Association of Theatre Critics (HK) Critics Awards 2020”.
- 2021 “X-perimenting Exhibition – Danny Yung 50 Year Creations” presented at the Hong Kong Heritage Museum.

關於漫畫

「創作本來就該由『自說自話』開始，只要『天天向上』不太唯心，創作本身自然成為創意互動的平台，這些平台的拓展，順理成章地成為多元文化發展的集體力量。」

——榮念曾

榮念曾的漫畫是跨年代、跨地域的，他提出疑問，同時示範各種提問的方法，又從來沒有提供劃一的答案。他在作品中故意留白，是為引發思考與再造。表面看來，他探索的只是語言和圖像的關係，但實際上他關心的是概念和規範如何形成，及至如何打破這些規範和提出無限個改變或改善的可能性。所以漫畫只是榮念曾思考的載體，對他來說每一次創作都是思想改造。而他也不認為畫漫畫、做舞台創作，和其他文字創作有甚麼分別。他的概念漫畫，目的是打破定義，結果為漫畫這創作媒介建立了新的定義。

榮念曾在九格的漫畫中找尋「位置」和「方向」，希望在九格中實驗環境並挑戰敘事；希望實驗環境能啟發我們新觀點和新角度去挑戰敘事。「九格漫畫」的每一格人物圖像旁加了不同的線條或色塊，意思就不同了，讓人聯想，而不直接給答案。他在四格的漫畫中有格物致知的意圖：格的可以是言語和思考的圖，格的可以是符號溝通的物。他希望能為大家對交流提供不同層次的意會。他在三格漫畫以逸待勞直接展開文字遊戲，練習低限形式中內容的發展，也許這就是另類的「自說自話」。

You say something;
I say something;
what would that be?

Isn't that crosstalk
(xiangsheng)?



No; it is one frame
following another.

That would be
a movie?



No! No!
It does not
have sound.

Could that be comics?



Soliloquies and Dialogues



To Study the Nature of Things

“Dialogue with oneself can be criticised as a form of self-indulgence, but I believe that creativity starts with talking to oneself, and dialogue with others is a platform that initiates creativity and generates cross-cultural collaboration.” — **Danny Yung**

Danny Yung’s comics are cross-generational and cross-regional. He asks questions and demonstrates various methods of questioning at the same time. He has never provided uniform answers. The ultimate purpose of Danny Yung’s comics is to critically review the definition of an art form. He deliberately leaves blanks in his works to stimulate thinking and creation. He appears to explore the relationship between language and image, but underneath he is examining perceptions and norms, and, more importantly, how to go beyond those norms and suggest infinite ways to improve them. So for Yung, comics are just a vehicle. His thoughts are reviewed every time he creates something, and we analyse his comics every time we read them. Yung does not think that drawing comics and writing pieces for the theatre are any different to his other creations. His conceptual comics aimed to rewrite their interpretation, but ended up establishing a new definition for the creative medium of comics.

Yung used 9-frame comics to explore the terms “direction” and “position.” He also used the 9-frame to experiment in space and narrative framework. Different lines or colour blocks added next to the image of the character change their meaning, so Yung used 4-frame comics as a dialectic commentary and treated each frame as a fragment of communication, or a mindset. He used the 3-frame to start a dialogue, like a game — a dialogue with oneself and a dialogue with others. The comic figure remains constant: the three-round exchange was also an exploration of the structure of communication.

推動跨媒體、 跨文化、 跨界別實驗藝術

「二零二一年，疫情影響我們的社會，影響我們的文化，尤其是溝通文化，更啟動我們對藝術的深層反思。這些契機都加強我們對實驗及創作的思辯，也讓我們認真審視藝術的本質，包括處理在科技發展下對虛實真假的評議。」

——榮念曾

榮念曾過去四十年，曾在超過一百齣多媒體舞台製作中擔任導演、編劇和舞台設計。他編導的作品，曾獲邀至世界各地演出，包括上海、南京、深圳、台北、東京、水戶、富山、橫濱、新加坡、布魯塞爾、柏林、慕尼黑、倫敦、里斯本、鹿特丹及紐約。二零零八年榮念曾創作的《荒山淚》（香港藝術節委約），獲聯合國教科文組織國際戲劇協會 Music Theatre NOW 大獎。二零一零年，日本政府委約他與「日本舞台劇第一人」佐藤信導演於上海世界博覽會日本館，聯合執導融合中國崑劇及日本能劇的舞台作品《朱鸚的故事》，使中日非物質文化遺產表演項目崑劇與能劇進行對話。二零一四年獲授予福岡亞洲文化獎藝術文化獎，以表揚他對亞洲藝術和文化發展所作出的貢獻。《實驗傳統》（一九九一）和《一桌兩椅》（一九九七）等系列仍在進行中。它們不僅在香港演出，還在東京、新加坡、台北、上海、柏林和紐約等城市演出，有許多傳統表演者和當代舞台藝術家參與其中。

榮念曾的多媒體創作包括實驗電影及錄影藝術，作品自一九八零年代起獲邀請往柏林、紐約、倫敦、鹿特丹、哥本哈根、東京、香港多個電影節展出。

Endeavours in the Cross-media, Cross-culture, Cross-boundary Experimental Arts

“In 2021, the pandemic certainly affects our society, our culture, especially our culture of communications, and evokes deep reflections on art and the development of our society. That give us opportunities to carry out dialectic discourses on our experimentation and its creative process, as well as allowing us to examine the very nature of art, which includes the evaluation of virtuality and realness in the context of our present technological advances.”

— **Danny Yung**

Over the past 40 years, Danny Yung has been involved in more than a hundred theatre productions as director, scriptwriter, producer and/or stage designer, staged in cities across the world, including Shanghai, Nanjing, Shenzhen, Taipei, Tokyo, Mito, Toyama, Yokohama, Singapore, Brussels, Berlin, Munich, London, Lisbon, Rotterdam and New York. In 2008, the Hong Kong Arts Festival commissioned *Tears of the Barren Hill*, which reflects on traditional Chinese theatre and cultural exchange, and won him the Music Theatre NOW Award from the International Theatre Institute of UNESCO. At the Expo 2010 Shanghai China, in partnership with Japanese theatre director Makoto Sato, Yung presented *The Tale of the Crested Ibis* as a cultural exchange project, which combined elements of Noh and Kunqu for the first time, as well as traditional and digital images. In 2014, Yung was awarded the Fukuoka Prize for his contributions to the development of Asian arts and culture. Series like *Experimenting Traditions* (1991-) and *One Table Two Chairs* (1997-), remain ongoing. They have been produced not only in Hong Kong but also abroad including Tokyo, Singapore, Taipei, Shanghai, Berlin and New York, with participation by a number of traditional performers and contemporary stage artists.

Yung is among the pioneers of Hong Kong experimental films and videos. His short film, video and installation art pieces have been shown in Berlin, New York, London, Rotterdam, Copenhagen, Tokyo and Hong Kong since the 1980s.

ID I,II,III

一九七三至七四年榮念曾與妹妹榮雪合作的一個舞蹈作品，在紐約聖約翰主教座堂首演。



1973-74

ID I,II,III

ID I,II,III, is a dance performance co-choreographed by Danny Yung and his younger sister Eleanor Yung. The premiere was presented at the Synod House of The Cathedral Church of Saint John the Divine in New York.

中國旅程

《中國旅程》作品分四個部分，分別是「意圖」、「故事」、「問題」和「詞法」。並用了三個月的時間分段進行演繹，參加創作的朋友來自攝影、錄像、電影、戲劇、舞蹈、裝置、設計、音樂、文學、評論、學術和傳媒圈。作品透過獨特的演繹方式，讓觀眾和參與者相混合。



JOURNEY TO THE EAST

Journey to the East comprised four parts, which are “Part 1: Ideogram”, “Part 2: Past Events”, “Part 3: Questions”, and “Part 4: Morphology”. It took three months to perform, and guests who participated in the creation came from photography, video, film, theatre, dance, installation, design, music, literature, criticism, academic and media circles. The work mixes the audience and participants through a unique way of interpretation.

1980-81



拾日譚

《拾日譚》是一個有關「講」的故事。話說十四世紀的佛羅倫斯正經歷著史無前例的大瘟疫（黑死病），到處都是死亡的陰影、恐懼、不安和煩躁。有一群青年男女，決定關起大門自我封閉一段時間。在這段時間裡，他們輪流扮演不同的角色，講故事消磨日子。天天講，講了十天一百個故事，彷彿講完那天瘟疫就會自動消失。

「我想『香港』本身就像這暗喻。我想借這裡的一些框子，做一些不同的習作，通過習作，去明白多些自己的恐懼。」
——榮念曾

1988

“I think this is a metaphor for Hong Kong itself. I want to use some of the limitations and constraints here for different exercises and, through the exercises, to understand more of my fears.” — Danny Yung



THE DECAMERON

The Decameron by Boccaccio is a collection of a hundred stories told by ten young Florentines in the 14th century who have fled from the city to the countryside for ten days during the Black Plague. They take turns playing different roles and telling stories, as if by doing so the plague will disappear.

香港樣板戲



「戲——就是記錄我那一點點對舞台的感觸。」
——榮念曾

《香港樣板戲（革命歌劇）》掛著一個名號，一種藉口，和「安定繁榮」之類的口號，沒甚大分別。這類口號和名號，讓人想起六十年代末期中國處處皆見紅底白字的標語，更像古老深沉博物館裡的動物標本，生生奕奕，卻都是乾硬死板過去了的事物。而榮念曾和瞿小松所構思的音響概念，是介乎音樂與非音樂之間，那裡，似乎有著無限的可能性，等著你去發掘。

1991

“I can only record part of my feelings, my experience and my thinking about the stage.”
—— Danny Yung

THE REVOLUTIONARY OPERA

In a work titled *The Revolutionary Opera (Hong Kong Yangban Xi)*, slogans such as “stability and prosperity” come to mind — and signify nothing. Pretexts like this always remind Yung of stuffed animals in museums. When Danny Yung first worked with Qu Xiaosong on the music for this, what interested them both the most was the noise somewhere between music and non-music where so many possibilities lied, waiting for you to explore.



《香港九五二三事》是關於「香港」、「九五」、「二三事」等等香港人政治、文化、娛樂、天氣、交通、事業、愛情、買樓、睇相、直選情意結的聯想。《香港九五二三事》是一次歌舞昇平的政治集會，是一次浪漫溫馨的道德審判，更是一次形右實左的時裝表演。



TWO OR THREE EVENTS... OF NO SIGNIFICANCE, HONG KONG 1995

1995

Two or Three Events...of No Significance, Hong Kong 1995 is about Hong Kong in the year 1995, and two or three events — political, cultural, entertainment, the weather, traffic, careers, love, home buying, fortune telling, and the direct elections. It is political singing and dancing, a romantic, warm, moral tale, and a fashion show looking at Chinese and Western values.

2004



在慶祝中國與挪威建交五十周年「中國文化節」中，榮譽家柯軍參與創作及演出。這次跨文化、跨界別的演出不但讓挪威的觀眾接觸到中國傳統戲曲與多媒體藝術結合的實驗性演出，更促進本地與內地藝術家在劇藝創作上的交流和實踐。



FLY BY NIGHT (OSLO, NORWAY)

Yung brought the production *Flee by Night* to the Norway Chinese Festival, and co-created it with Ke Jun, the Kunqu artist from Nanjing. This cross-cultural and cross-media performance enabled the audience to access an experimental experience of merging traditional Chinese opera with contemporary multimedia arts, and also created a cultural partnership with Norway and fostered artistic exchange between artists in Hong Kong and the Mainland.

荒山淚

借中國京劇大師程硯秋（一九零四—一九五八）同名作品《荒山淚》為起點，融入大師西遊歐洲追求藝術所得經驗，讓角色在不同的空間轉換中，進行實驗創作與思想碰撞，對傳統藝術跨文化跨時代進行探索。演出邀得著名崑曲藝術家石小梅、青年京劇演員藍天與董洪松參與演出。

《荒山淚》於聯合國教科文組織國際戲劇協會主辦的 Music Theatre NOW 比賽中奪得殊榮。



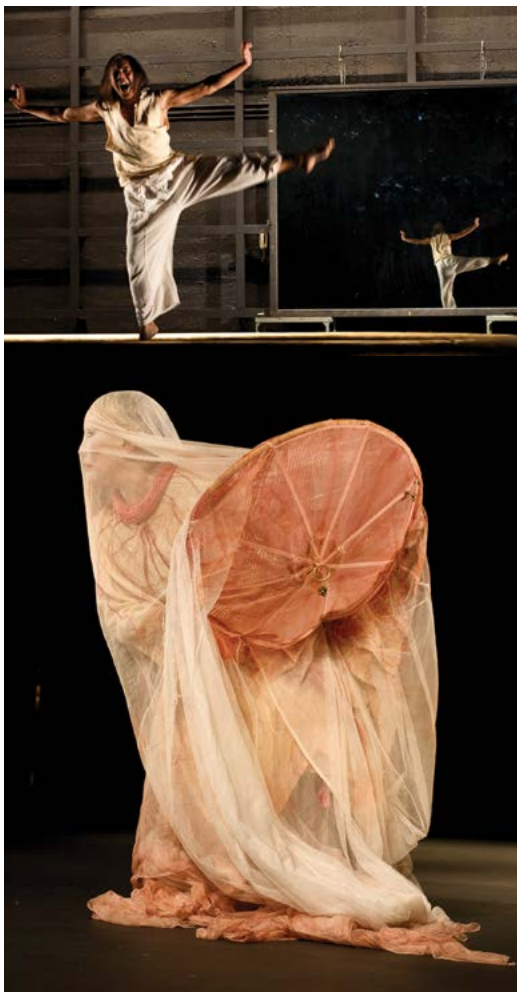
2008

TEARS OF BARREN HILL

Danny Yung used *Tears of Barren Hill*, composed by Peking opera master Cheng Yanqiu (1904-1958), as a starting point for his production of the same title, where Cheng's experiences of travelling in Europe in pursuit of art were merged with experiments in thought and creativity at different times and places, resulting in cross-cultural and time transport explorations. This performance with Kunqu artist Shi Xiaomei was staged with young Peking opera artists Lan Tian and Dong Hongsong.

Tears of Barren Hill won The Music Theatre NOW Award presented by International Theatre Institute of UNESCO.

靈感來自元朝戲曲作家鍾嗣成的同名書卷。
《錄鬼簿》匯聚了四位來自亞洲不同城市的
國寶級藝術家，以崑劇、京劇、泰國古典戲
劇／舞蹈及古典爪哇舞借鬼為題交流創作，
於舞台上分享異類空間。



2009

BOOK OF GHOSTS

Inspired by Yuan dynasty dramatist Zhong Sicheng's *Lu Gui Bu (Book of Ghosts)*, Yung invited four Asian traditional performing arts masters to experiment in dance and theatre in ghost themes, to reconnect past and present, while displaying the beauty of tradition in contemporary theatre.



以著名崑劇表演藝術家石小梅為起點，亦以她為表演藝術家代表。她與五位不同年代、背景的女性表演者在台上引領我們，共同見證其五十年的舞台人生、崑劇人生的悲歡離合。《舞台姊妹》打破傳統舞台格局，逆轉傳統劇場視點：觀眾將於舞台後方觀看台前的表演，而演員則會以觀眾席為舞台背景，一同以嶄新角度審視、認清觀者與演出者、看與被看者的關係。



2010

STAGE SISTERS

Stage Sisters opens with Kunqu master Shi Xiaomei playing a typical actress, and speaking with five “sisters” – so they are six actresses from different backgrounds discussing female identity, sexuality, art and politics, and these intimate conversations shed light on the life and times of women in the theatre. Unconventional and non-linear, the performance creates a new kind of theatrical experience by reversing the audiences’ and performers’ positions. Both question preconceptions about the theatre that have prevented them from understanding its true, sometimes tragic, exigencies.

朱鷲的故事

應日本戲劇大師佐藤信之邀，在上海世界博覽會日本館排演了多媒體舞台作品《朱鷲的故事》，以朱鷲及環境生態的互動為主題，使中日非遺表演項目崑劇與能劇進行對話，探討社會在培育及跟藝術家的互動與培育朱鷲的對比和關係。演出超過六千場次，吸引接近四百萬名觀眾。



2010

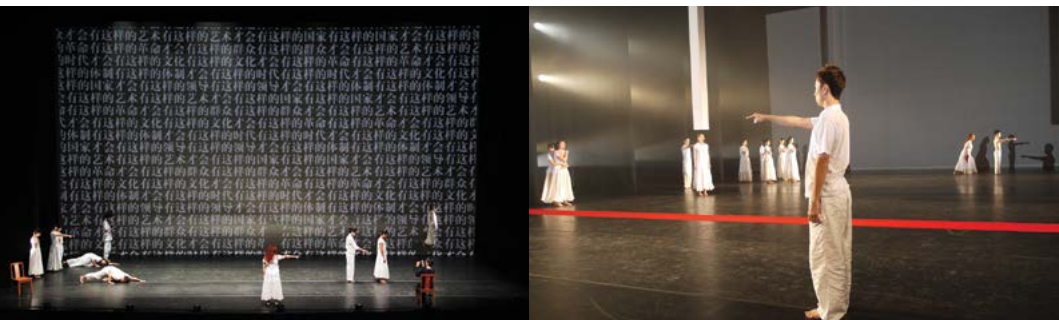
THE TALE OF THE CRESTED IBIS

Staged a short multimedia performance titled *The Tale of the Crested Ibis* (2010) in association with renowned Japanese theatre director Makoto Sato, in the Japan Pavilion during the Expo 2010 Shanghai China as a cultural exchange project. Breeding the crested ibis was applied as a metaphor to compare and contrast artists' training and interaction, which combined the elements of Noh and Kun theatres, creating a dialogue between these two intangible cultural heritages. About four million people watched more than 6,000 performances.

百年之孤寂 10.0 — 文化大革命

經歷九次，跨過近三十年的時空，踏足過香港、台北、東京及富山利賀的舞台，到了第十部之《百年》，正值辛亥革命百周年紀念。應新加坡華藝節二零一二邀請，榮念曾以文化和革命為創作起點，聯同十多位新加坡與香港的劇場先鋒及蘇州京崑藝術家，思考個體、群眾和領導；組織、政府和國家；人民、文化和革命的互動關係；同時嘗試再次擺脫敘事的框框，引領觀眾以嶄新角度看小說、看劇場，還原創場藝術純粹的根本。

2012



ONE HUNDRED YEARS OF SOLITUDE 10.0 – CULTURAL REVOLUTION

This has metamorphosed itself into nine different versions of *One Hundred Years of Solitude* over the past 30 years in Hong Kong, Taipei, Tokyo and Togamura of Toyama Prefecture. 2012 marked the centenary of China's 1911 Revolution, and Singapore's Huayi — Chinese Festival of Arts 2012 invited Yung to use culture and revolution to look at big and small revolutions all over the world. Yung collaborated with avant-garde artists from Singapore and Hong Kong, and a Kun Peking opera artist from Suzhou, examining relationships between individuals, the public and their leaders, and organisations, the government and the country, as well as people, cultures and revolutions. At the same time, he broke free from narrative constraints, and presented a brand-new perspective, taking theatre back to its pure fundamentals.



2012



蔡念曾與亞洲劇場大師佐藤信攜手合作，再度創作已故新加坡導演郭寶崑同名作，上演一場撫慰亡魂的祭典。演出由香港、南京及東京三地劇場創作人合作，透過崑劇和能劇的跨文化演繹，處理有關戰爭和記憶的議題。

THE SPIRITS PLAY

Inspired by a piece by the late Singaporean director Kuo Pao Kun, *The Spirits Play*, in this Hong Kong-Nanjing-Tokyo partnership, actors from different cultural backgrounds experiment with a combination of Kunqu and Noh theatre while addressing issues of war and memory — a dialogue between people from the past and future.

《觀天》挑戰演員與觀眾、劇場與空間、藝術與社會之間的永恆命題。九位曾獲多個獎項的江蘇省青年昆曲演員大膽破天荒，將各自關注的議題，融入劇場時空，發展成首次中國傳統與當代集體創作的劇場。



「昆劇以及所有傳統表演藝術應當怎麼去保存和發展？是像展覽品一樣完封不動放在博物館裡供人欣賞，還是以知識去強化他們，讓他們能重拾在大自然生存的本能？」

——榮念曾

2014

“With such arts, thus we have such a society? Or, with such a society, thus we have such arts? Artists are like the Toki, an endangered species, or they could be indulgent and arrogant frogs at the bottom of a well. They could choose to be looked at by people in a zoo, or they could strengthen themselves and get out of their cage, and open up a new world for themselves.”

— Danny Yung



CONTEMPT

Nine young Kunqu artists from Jiangsu Province boldly raise fundamental issues, and develop them into the first ever theatre collective creation by both traditional and contemporary Mainland artists.

驚夢二三事

《驚夢二三事》以《庚子驚夢》的結構和元素發展，也是紀念曾實驗劇場從二零一八年開展的《驚夢》系列的延續。《驚夢二三事》是借明代《牡丹亭》「拾畫」、「叫畫」，啟發我們今天對「畫」脫框而出的審視。不同的是，我們今天就由「畫」轉移至「照片」、「電影」及「實境電視」來思辯「歷史」，來評議劇場這個溝通載體的框框，來反思在科技發展下，「劇場」如何接受公共空間的挑戰。



2021



2 OR 3 THINGS ABOUT INTERRUPTED DREAM

2 or 3 Things About Interrupted Dream is based on *The Interrupted Geng Zi Dream*'s structure and elements, and is the extension of *The Interrupted Dream* series of the Danny Yung experimental theatre. It was developed from an excerpt from *In Praise of the Portrait* of the Kunqu, *Peony Pavilion* created in the Ming dynasty, and where inspiration came from looking at a portrait out of its frame/context. What is different is that today we look at history through a painted portrait in the form of a photograph, film and even reality TV, exploring and evaluating drama as a framework and vehicle of communication, so as to think about how the stage is challenged by ever-available public space and social media with the aid of technology.

尋找香港文化政策

文化政策是一個沉悶的題目，對於做創作工作的朋友，最忌諱的就是束縛和框框，而文化政策正好是一個大框框，永遠束縛在創作的頭上。對消極的悲觀者來說，文化政策彷彿是一個緊箍咒，但是，對於進行探索性、實驗性創作的朋友，應該沒有什麼忌諱的問題；藝術工作者的忌諱，其實是對自己創作施諸束縛和框框。忌諱本身就是一個推動空間探索實驗的好題目。

因為文化政策、法律和公共投資，同時亦涉及推動公共空間及公民社會，因此對藝術工作者創作過程的外在環境和內在心境，息息相關。不去面對這個框框，這個框框並不會自動消失。創作的朋友可以選擇為一個框做一張畫，也可以選擇不用框框，在框外作畫，但是框框仍然存在……其實框框是可以互動，也可以充滿自覺性和可塑性。榮念曾常常想如何可以令框框本身充滿生命力和創意，不斷成長、變化和辯證，到了那一天，框框再不是束縛，框框或許就是藝術，藝術就是框框。

《屠場與劇場》是榮念曾寫的第一篇有關香港文化政策的文章，那是一九九一年的事。一九九一至一九九年間，榮念曾寫了多篇文章，包括具影響力的報告——《尋找文化政策九一》及《尋找文化政策九二》，回應早期香港缺乏關於文化政策討論的狀況。再加上他在一九九八年五月回應香港政府中央政策組研討會的講稿，撰寫這些文章能讓榮念曾面對歷史，回顧香港的變化，迫使他思考歷史、研究和發展的關係，迫使他處理框框和創作之間的關係。

榮念曾重要文章概要：

《屠場與劇場》（一九九一年六月十一日）：從香港藝術行政制度的框框，談到通才還是專才的問題。在行政架構和管理下，牛隻和藝術家的生產和運作混而為一，文化機構就變成生產機構。大家都沒有時間去了解什麼是「香港文化」。通才的行政人員由「服務」藝術家變成「管理」藝術家。迫使劇場晚晚也要填滿，但文化是沒有可能單靠「節目」來堆砌的。

《尋找文化政策九三》（一九九三年六月十五日）：當時文化界正討論九五年的立法局選舉應有一個文化界功能組別代表，過程中文化界開始認識到主動尋求建立一套長遠文化政策的重要性。由於九七年的來臨和殖民地政治制度的淡出，加快了政制改革和公共政策制定的公開化。榮念曾質疑當時一些文化政策常常將文化藝術「物品化」，忽視了文化藝術的本質。榮念曾強調文化藝術最重要的元素包括：啟發性、創造性、思考性、實驗性、批判性和參與性。九三年三月，香港政府發表了《藝術政策檢討報告》之後，《尋找文化政策九三》所收集的文章、漫畫及其他作品，就是對該報告作出積極而富建設性的回應。

《香港九七文化視野》（一九九七年二月一日）：榮念曾認為九七前後，全世界都在注視亞太地區，世界都在注視香港。注視香港，是因為香港正經歷著有史以來最獨特的政權轉移和體制改革。他認為九七之後，香港會開了許多窗口，對創作會有好的影響。而雙向式平等交流和合作，是啟發原創力和原創力的重要因素。真正的國際文化交流，要知彼知己，互補長短，共同建構「大同」的環境，才能推動發展更寬闊的文化視野和胸懷。政策應是協助發展，不應是協助管制。

《建立香港文化大都會，制訂國際文化交流政策》（一九九八年七月三十日）：榮念曾指出文化交流是香港文化發展最重要的命脈，沒有文化交流，香港文化沒有發展空間。對於藝術工作者，交流本身就是文化工作的一部分。踏入二十一世紀，社會、經濟、政治、科技正急速發展，香港應該有經濟能力和自信，獨立地觀察和研究全球文化交流活動和發展情況，並通過這些評估，探討「全新」的世界文化交流之概念。榮念曾呼籲香港政府重新確定一套長遠的國際文化交流政策，發展一套具體、開放和有創意的工作架構與設計，為文化界作出貢獻。

《邁向香港文化大都會，建立國際文化交流中心》（一九九八年十二月八日）：榮念曾早在一九九八年已在文章中提及香港擁有天時地利人和，以及最佳客觀條件發展成為世界文化交流大都會。香港需要建立國際中港文化交流合作機構，將國際與中港兩方面的交流架構具體建立起來。他認為香港的文化發展面對的阻礙，是缺乏高層次策劃統籌與文化交流合作的研究和策劃。



Cultural policy is a boring topic. Boundaries and limits are taboo to people in the creative industry, yet cultural policy is a large frame, always creating boundaries. To passive pessimists, cultural policy can be a restraining straitjacket, but to anyone doing explorational and experimental work, nothing should be forbidden. The true taboos for an artist are the restrictions and prohibitions that they set themselves, and a taboo in their creative space is actually a good topic to investigate and examine.

Since cultural policy, law and public investment are intertwined with public space and civil society, they are also closely linked to the surroundings and attitudes of the artist's creative process. The external frame does not automatically disappear if you choose not to recognise it. An artist may decide to paint within a frame, or even outside the frame, but the frame still exists... Frames can in fact be interactional, and filled with self-awareness and adaptability. Yung always works out how to fill a frame with vitality and creativity, so it will expand and prosper existentially. Thus the frame is no longer a boundary, but becomes the art, and the art itself is the frame.

Slaughterhouse and Theatre was the first critique of cultural policy in Hong Kong that Danny Yung wrote. It was published in 1991, and Yung wrote more articles over the next eight years, including his influential reports *In Search of Cultural Policy 91* and *In Search of Cultural Policy 93*, while there was not enough discussion about cultural policy in the early stage of Hong Kong. After his speech responding to a conference organised by the Hong Kong Central Policy Unit of the government, rereading his articles made him confront history and reflect on Hong Kong's transformations, forcing him to ponder the relationships between history, research and progress, and to consider the connection between the constraining frame and works of creativity.

Summaries of important articles by Danny Yung:

Slaughterhouse and Theatre (11/6/1991): An argument about cultural administration, and the question of generalists versus specialists. For the administration, farming cattle and artists became one and the same, and a cultural organisation was transformed into a factory. Nobody had time to understand what Hong Kong culture actually was. Generalist administrators changed from dealing with them to managing them, and insisting the theatre be packed every night – but culture could not be built on the number of programmes shown.

In Search of Cultural Policy 93 (15/6/1993): The cultural industry was arguing that they needed a representative in the functional constituency for the 1995 Legco election, having begun to recognise the importance of proactively seeking to establish a long-term cultural policy. With the arrival of 1997 and the disappearance of the colonial political system, publicising political reform and policy was accelerated. Yung was sceptical that arts and culture were often “materialised” and their true essence was ignored. He insisted that the important elements of arts and culture are inspiration, creativeness, thoughtfulness, experimentality, critical thinking, and participation. After the Arts Policy Review Report by the government was published in March 1993, the articles, comics and other pieces in *In search of Cultural Policy 93* were an active and constructive response.

Cultural Perspective: Hong Kong 1997 (1/2/1997): Before and after 1997, the whole world watched the Asia Pacific and Hong Kong’s unique regime change and institutional reform. Yung believes that Hong Kong has opened many windows since 1997, and that will have a good influence on creativity. Two-way exchanges and cooperation are important in triggering motivation and originality. True international cultural exchange means being able to know others as well as oneself, and to complement each other’s advantages and weaknesses so a harmonious environment can be developed to promote a broader cultural vision and mindset. Policy should encourage development and not exert control.

Building Hong Kong’s Cosmopolitan Culture, and Establishing International Cultural Exchange Policy (30/7/1998): Yung pointed out that cultural exchange is one of the Hong Kong’s most important lifelines. Without cultural exchange, Hong Kong would have no space for cultural development, and exchange itself is part of an artist’s creation. As we enter the 21st century, social, economic, political and technological developments are rapid, hence Hong Kong should have the economic capacity and confidence to observe and analyse global cultural exchanges and developments independently, and investigate the concept of the “all new” world cultural exchange based on such observations. Yung wanted the HKSAR government to establish long-term international cultural exchange policies, and to develop a concrete, open and creative structure to benefit the cultural and design industries.

Stepping Towards Hong Kong’s Cosmopolitan Culture, and Establishing an International Cultural Exchange Centre (8/12/1998): Yung said in his 1998 article that Hong Kong already had the right time, right place and right people, as well as the best conditions, to be a cultural exchange hub, but needed to establish an International Mainland-Hong Kong cultural exchange cooperative organisation to build up a permanent relationship between the world and Mainland-Hong Kong. The main obstacle to Hong Kong’s cultural development was the lack of high-level comprehensive strategic planning and research for cultural exchange cooperation projects.

《錄像圈》

人和事的佈局構思

榮念曾於一九九六年策劃錄像裝置《錄像圈》，首次於香港科技大學展出，其後於德國、澳洲及加拿大作巡迴展覽，每次均有不同的藝術家參與。《錄像圈》由

三十二部電視機組成，參加的藝術家來自全球十一個城市，共一百零八人。每人製作三分鐘錄像，連接成一盒大約三個半小時的影帶。每部電視機播放相同的影帶，但都不是同步放映，不是同步結束。這種近乎隨機的存在和過去，構成了一個影像萬花筒。

《錄像圈》把三十二部電視機環繞成一個圈子，螢幕向內，電視機裡面的「幻象」以三秒時差不斷在流動，處理的是時間和空間的調動，同時也在處理電視屏幕和通道間「實」和「虛」的互動。由於沒有任何觀眾可以同時窺見三十二部電視，影像有時只是概念性地出現。三十二部電視機來自《易經》的六六無窮，要是三十二部電視機代表了陽性，在其中的空間便代表其陰性，陰陽之間六十四卦便產生了。

然而《錄像圈》更是一個設計議程，討論及重新審視交互設計中的一些基本問題。每一個作品都是一種風景、一個反思，而不是表現的效率或是科技，縱使藝術與技術之間有著一種與生俱來且經久不衰的關係，當觀眾從中間站著或出入，變數萬千。

Video Circle – The Uncommon Setting of People and Things



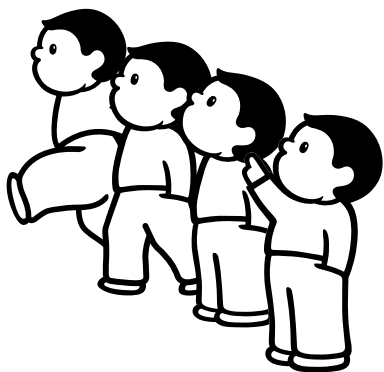
Video Circle, a curatorial installation of videos was launched in 1996 at The Hong Kong University of Science and Technology. It then toured Germany, Australia and Canada with different artists each time. Each participating artist was asked to produce a three-minute video. *Video Circle* was composed of 32 television sets arranged in a circle with the monitors facing inward. The same video was shown on each monitor with a three-second delay from the previous screen in a counterclockwise sequence. The installation describes the movement of time and space, and the crisscrossing of real and virtual interactions between the television and monitor, and the gap in-between.

As no one could see the 32 television sets at one time, the images only appeared conceptually. The idea of 32 television sets came from *Book of Change (I Ching)*, as the 32 sets represented Yang, and the space between them represented Yin. In between Yin and Yang came the 64 omens.

In fact, *Video Circle* is a design concept for the innate and enduringly tempestuous relationship between art and technology, which discusses general design principles and revisits some basic issues in interaction design. The installation changes as a spectator stands inside or walks in and out, and every set shows a different image, rather than displaying efficiency or technological innovation. Every piece can be a reflection of the artist, hence the countless variables were produced.

「天天向上」塑像

藝術及文化交流



「天天向上」的創作跨越近四十年，從概念漫畫到建構跨界平台，自二零零七年起更積極參與外地交流活動，促進和倡導不同社區之間的文化多元性、包容性、創造力、對話和交流。

天天跨界大創意

二零一零年，半米高的「天天」立體塑像以創新的精神在上海世界博覽會出現。榮念曾與五十名香港新一代設計師，各自在「天天」身上，發掘自我，發現夢想，發展各自的想像力。這五十個「天天」成為香港文化二十世紀的一個橫切面，一個反映香港創意精神的平台計劃。

「天天」曾周遊列國到東京、新加坡、台北、上海、北京、大邱、安亞伯、三藩市、洛杉磯、芝加哥、墨西哥城、西雅圖、巴黎、溫哥華、多倫多、華盛頓特區和曼谷等城市，與當地藝術生態作交流，從中找到發展藝術文化的新方向。

“Tian Tian Xiang Shang” (TTXS) – Creation, Collaboration and Exchange



Tian Tian Xiang Shang (TTXS), created 40 years ago, has progressed from conceptual comics to cross-disciplinary platforms. The active success of the TTXS collaboration programme is demonstrated by its rigorous cross-sector cooperative platform, and interdisciplinary partnership and dialogues, where ideas and experiences are discussed and exchanged in order to develop strategic and sustainable models for the development of the art, cultural and creative industries. Since 2007, TTXS has expanded both locally and globally in culture, inclusivity, originality, dialogue and advocacy in many communities and sectors.

A Unique Cross-disciplinary Collaborative Art Initiative

Asked to express their own imaginative vision based on a 50-cm figure of Yung's Tian Tian, the work of 50 multidisciplinary young designers from Hong Kong was showcased at the “Hong Kong Creative Ecologies: Business Living Creativity” design exhibition in Shanghai as part of Hong Kong's entry in Expo 2010. These 50 images of continuing vitality symbolised the dynamic, adaptive, and inventive spirit of Hong Kong's new generation of designers.

TTXS has travelled around the world to Tokyo, Singapore, Taipei, Shanghai, Beijing, Daegu, Ann Arbor, San Francisco, Los Angeles, Mexico City, Seattle, Chicago, Paris, Vancouver, Toronto, Washington DC, and Bangkok, to discuss and explore the themes of infinite possibilities and new directions, while encouraging collaboration that unifies art and culture.

周遊列國

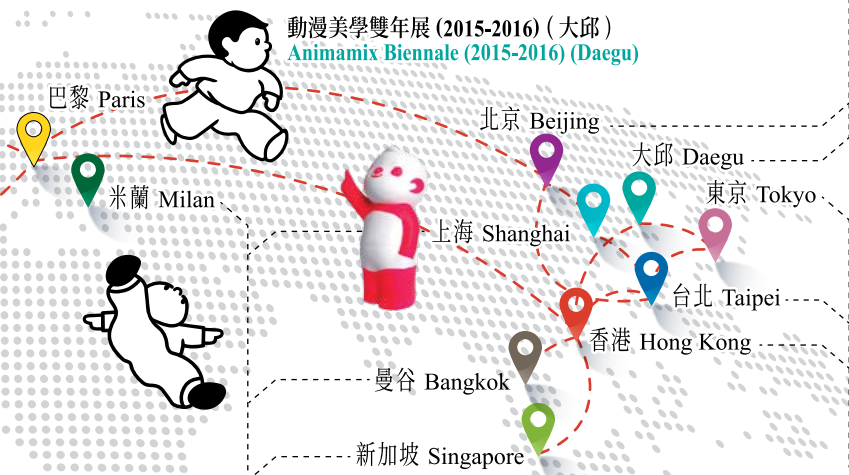
The Grand Tour (2007-2019)



「天天向上 — 榮念曾概念漫畫展」(2010) (北京)
Tian Tian Xiang Shang Conceptual Comics by Danny Yung (2010) (Beijing)

北京設計周 (2013) (北京)
Beijing Design Week 2013 (Beijing)

動漫美學雙年展 (2015-2016) (大邱)
Animamix Biennale (2015-2016) (Daegu)



天天向上·香港創意 (2007) (上海)
Tian Tian Xiang Shang,
Hong Kong Creative Synergy (2007) (Shanghai)

香港創意生態：商機生活創意 (2010) (上海)
Hong Kong Creative Ecologies:
Business Living Creativity (2010) (Shanghai)

香港：變不停 (2013) (米蘭)
Hong Kong: Constant Change (2013) (Milan)

「天天向上」藝術是學習 學習是藝術 (2019) (曼谷)
Tian Tian Xiang Shang:
Art is Learning, Learning is Art (2019) (Bangkok)

「天天向上」新加坡展覽 (2017) (新加坡)
Tian Tian Xiang Shang -
Singapore 2017 Exhibition (2017) (Singapore)

「香港 + 日本：創意夥伴」展覽 (2012) (東京)
Hong Kong+Japan: Crossing Partnership in
Creativity Exhibition (2012) (Tokyo)

新舞台「天天向上」公共藝術 (2008) (台北)
Tian Tian Xiang Shang, Public Art,
Taipei (2008) (Taipei)

香港創意生態 + (2012) (香港)
Hong Kong Creative Ecologies+ (2012) (Hong Kong)

「天天向上」社區校園創意拓展計劃
一年結互動創作展覽 (2012) (香港)
Tian Tian Xiang Shang Creativity-for-
Community and School Development
Programme Finale Exhibition (2012) (Hong Kong)

「天天向上」iSQUARE 展覽 (2016) (香港)
Tian Tian Xiang Shang
iSQUARE Exhibition (2016) (Hong Kong)

天天向上廟街落區藝術行動 (2016) (香港)
Tian Tian Xiang Shang Temple Street
Public Arts Action (2016) (Hong Kong)

讓藝術與教育和社區及跨文化結合

二零一二年年初開展了一系列「天天向上」社區校園創意推廣及探索拓展活動。從榮念曾創作的「天天」概念漫畫出發，透過塑像創作、互動工作坊、公共藝術展覽等環節，推動創意產業業界、學界及社會大眾進行創作及思考，激發全民創意，一起藉著「天天」發揮奇想。第一階段的學生工作坊創作了二千多件塑像作品，呈現互動交流和集體創作的力量。



同年，榮念曾為日本東北災區的孩子們舉辦了一系列工作坊，使「天天向上」成為對新一代更有意義的跨文化交流活動。



Integrating Arts, Culture and Communities

The Tian Tian Xiang Shang: Creativity-for-Community and School Development Programme was launched in 2012 in Hong Kong. While the theme was the *Tian Tian Xiang Shang* conceptual comics created by Danny Yung, the project extended the essential concept to primary and secondary schools and communities in Hong Kong, motivating, and interacting and collaborating with the young, artists and the whole community through figures, interactive workshops and public art exhibitions. Around 2,000 innovative Tian Tian figures were made in the student workshops, showing the power of interactive communication and collective achievement.

In 2012, a series of workshops led by Danny Yung were held for children in the disaster-affected northeast area of Japan, making it a more meaningful cross-cultural exchange for the younger generation.

「天天向上」 入門需知」

榮念曾竹棚花牌裝置



榮念曾於二零一四年為史密斯尼民俗節創作的裝置是由「天天向上」和「入門需知」的概念開始。他認為四字成語是了解幾千年中國文化的入門初階，而香港的俚語，也可以是分析香港文化的入門需知。重要的是，創作可以具有客觀性。「天天向上」這句成語也可以和「入門需知」這句俚語同樣地具有客觀性，也可以同樣辯證及實事求是。

裝置創作基本上是由竹枝建構而成，深六米高十米闊三十三米的大型城門。榮氏將香港工藝竹棚技術結合工藝花牌技術，以竹為基的視覺藝術結合以竹為本的聲音藝術，那是一次將傳統創作結合當代藝術創作的裝置實驗。竹棚和花牌以及竹風鈴都是南中國民間實用藝術中最突出的工藝創作，它們都是過去多少年藝術家們累積對民間社區儀式和臨時裝置的一種論述。在民間工藝的基礎上，除了發展材料、建造和對本身創作歷史以及材料再用的辯證之外，也是間接地對民間環保美學及信息傳遞作出「當下」的註腳。

在傳統花牌裡文字賀辭佔了重要位置，因此這裡也用上賀辭。所有賀辭文字，都和「天」字有關，包括其中最大的字體賀辭「天天向上好好學習」及「天」字開始的成語俚語。榮念曾更將支援組織的名稱、

參與的所有個人及團體的名字，以及《道德經》放在花牌上，回應大千順應自然而不是評議大千抗議自然。而這些認真和遊戲的文字混凝跨越在一起，就如大紅、亮綠和寶黃顏色相互衝撞搶位，反映民俗工藝的力量。

香港民間創作之傳統精神在於大膽實驗，開放互動，無孔不入，合作對話。中國傳統民俗藝術同樣推崇包容率性和集體創作，合作對話和集體創作的概念可以是對當代主流創作的一種註腳。中國民俗藝術的順應自然包容本質，其實同時含蓄地在叛逆，也是因為這樣叛逆的生命力，民俗藝術才能累積成為今天民間獨特的智慧；我們在民俗創作的凌亂和繁瑣表象中認識俗艷裡面的秩序。

許多年前，榮念曾以《天天向上》創作了沒有嘴巴的小孩「天天」，發展成指著天仰望的雕塑。自二零一零年起更公開邀請了香港不同階層、背景、年齡對創意有興趣的朋友們，一起各自在「天天」的雕塑上加減乘除移形換影，各自發揮大家的建構解構理念。在美國這個裝置當中，榮念曾選了其中三十二個作品，並將他們創作形象穿插在「天天向上 入門需知」的裝置裡，讓觀眾感覺並認識香港，以及她多元跨界的動力。

榮念曾認為發明筆墨和紙等工具的應該是創意人士，開創畫廊、博物館、藝術節等概念的一定也是創意人士，首創文化評論藝術研發的更應該是有視野有策略的文化工作者，確立文化政策、推動文化、反思營造文化環境的更一定必須是有辯證的文化工作者；而這些工作者才是真正天天向上的藝術家。

是次展覽，在香港文化博物館庭院裡，榮念曾創作的《入門需知——花牌秘密花園》，好像有一天當我們容許「傳統」將我們密密包圍，那可是一個重要的思考契機，使我們認識自己和傳統的關係，然後走出這個經驗，開拓新的天地。又好像有一天當我們容許「保守」將我們密密包圍，那可是一個重要的階段，使我們認識自己和保守的關係。然後有一天當我們容許「歷史」將我們密密包圍，那可又是一個重要的階段，去認識並評論自己和歷史的關係。然後當我們走出歷史，將會是另一個創造歷史的天地。





The installation Danny Yung created for the Smithsonian Folklife Festival in 2014 began with the idea of everyday progress. Yung believes that this four-character idiom is the first step to understanding thousands of years of Chinese culture. Similarly, Hong Kong colloquialisms provide a key to understanding local culture and, most importantly, creative work can be objective. So Tian Tian Xiang Shang (everyday progress) can be just as objective as “things to know before entering the gateway” (getting started) — that is just as dialectical and pragmatic.

Yung’s piece was a large gate of bamboo sticks, six metres deep, ten metres high, and thirty-three metres wide. Yung combined the technique of Hong Kong bamboo scaffolding with the craftsmanship of the flower plaque, and produced visual and sound art that both build on the bamboo element. This was an installation experiment that merges traditional and contemporary creativity. Bamboo scaffolding and wind chimes, as well as flower plaques, are some of the most remarkable artistic crafts in southern China’s folk art — accumulations of narratives created in response to community rituals and temporary installations. On the basis of folk art, these works — apart from developing material and construction techniques, and investigating the history of traditional craft and recycled arts — show indirect contemporaneity in folk eco-aesthetics.

Congratulatory text and greetings play an important part in the traditional flower plaque. All the greetings Yung chose are associated with the character “tian”,

meaning the day, the sky, the heavens. The greeting in the largest font is “tian tian xiang shang, hao hao xue xi” (everyday progress, diligent learning). Then the flower plaque was filled with idioms and colloquialisms beginning with the word “tian”: names of the sponsors, lists of individuals and groups participating in that year’s Smithsonian Folklife Festival China programme, and *Tao Te Ching*. Yung believes the essence of creative work is following nature’s patterns and going with the flow, rather than protesting and obstructing. Mixing and combining these words, at once serious and playful, echo the clashing and competing bright red, emerald green, and golden yellow, flashing out the powerful force of folk art.

The traditional spirit of creative folk work in Hong Kong is rooted in bold experimentations, open and limitless interaction, cooperation and dialogue. Chinese traditional vernacular art favours straightforwardness and collaboration, qualities which certainly reflect contemporary concepts. However, the inclusive and liberal nature of Chinese folk art also embodies a tacit rebellion, and due to this rebellious vitality, folk art gradually crystallises into the unique vernacular wisdom we can see, so that in the surface disarray and uniformity of folk art, and, amidst this crude yet glamorous cacophony, we recognise order.

Years ago, inspired by the saying *Tian Tian Xiang Shang*, Yung created the mouth-less kid Tian Tian, which later developed into the statue that looks up and points to the sky. And, since 2010, he has extended an open invitation to friends from different age groups and backgrounds in Hong Kong sharing a similar creative interest, to modify and add their own creative spin and twist to their own Tian Tian statues. For the Smithsonian Folklife Festival 2014, Yung selected thirty-two of these works, and incorporated them into his *Tian Tian Xiang Shang Gateway* installation. Through these statues, visitors can glimpse Hong Kong and its exceptional vitality.

Yung sees people who invented pens, ink, and paper as creative individuals, and those who curate galleries, museums, and festivals are certainly also creative individuals. Surely cultural criticism and artistic innovation have vision and strategy. Without a doubt, critical cultural workers fine-tune cultural policy, promote culture, and endeavor to cultivate a cultural environment. These are the true artists of everyday progress — tian tian xiang shang.

GATEWAY — Flower Plaque Secret Garden installation Yung created for this exhibition in the courtyard of the Hong Kong Heritage Museum shows that allowing ourselves to be enclosed by tradition is an important opportunity to analyse and recognise our relationship with the past. When we step out and open up new horizons, we will begin to comprehend our relationship with conservation. Then, later, we will understand our relationship with history. And, when we step out of history, we will recreate history.

監獄是舞台／ 舞台是監獄

榮念曾小盒子創作計劃

二零零七——二零一七

《監獄是舞台／舞台是監獄》小盒子計劃的構思始於二零零七年，當時榮念曾在上海舉辦漫畫個展，在市集發現中國傳統裝蟋蟀用的紅木小盒子。榮念曾覺得它們像一個小監獄，囚禁在裡面的是唱歌的小蟲，

囚禁小蟲的是一座舞台或籠子，囚禁在裡面也是觀者投射的四維世界。這個傳統工藝品同時也引起了他對傳統、工藝、監獄、創作、囚禁、舞台、觀者、博物館的反思。

榮念曾認識了在上海市郊製作盒子的工藝師傅，然後親自設計了一個不裝蟋蟀的小盒子。

榮念曾將小盒子分發給五十多位在不同界別、不同地域的好朋友，例如香港企業界的楊敏德、北京電影界的賈樟柯、台北舞蹈界的林懷民、東京戲劇界的佐藤信、溫哥華國畫大師周士心、紐約劇作家張平，以及香港時裝界的譚燕玉等，邀請他們參加這個《監獄是舞台／舞台是監獄》的計劃。

榮念曾希望他們能把小盒子當作是一個資訊囊，或一面鏡子，或一所學校、一間私人藝術館，或是一個內心私密世界。讓小盒子盛載他們的故事、希望、焦慮、問題、概念、願望、煩惱、計劃、感覺、夢想或其他。更重要的是，他希望小盒子成為他和朋友之間溝通的記錄，並將這些小盒子組成一個系列，一個能夠與公眾交流和對話的裝置。

The *Cage is Stage / Stage is Cage* concept dates back to 2007. Yung was in Shanghai, preparing his comic exhibition, when he came across a traditional Chinese cricket box made of red wood in a local market. The tiny, well-constructed box was the size of a matchbox, and intended to keep a small singing cricket in. Yung was inspired by this, and by the concept of a captured “artist” performing in an enclosed cage / stage.

Yung redesigned the cage, and commissioned the craftsman who lived in the country near Shanghai, to produce some for him.

Over the next few years, Yung invited over 50 friends of diverse backgrounds to join him in the *Cage is Stage / Stage is Cage* project. His friends were to use the boxes as stages (or cages) to express their thoughts. Participants included Hong Kong entrepreneur Marjorie Yang, Beijing film-maker Jia Zhangke, Taipei choreographer Lin Hwai-Min, Tokyo theatre director Sato Makoto, Vancouver Chinese painting master Johnson Chow, New York dramatist Ping Chong, and Hong Kong fashion designer Vivienne Tam.

The collaborators were invited to treat the box as a message bag, a mirror, a school, a private museum, a time capsule or a personal secret sanctuary. They could fill them with their stories, hopes, worries and troubles, questions, concepts, dreams, plans, despair, philosophy, and so on. More importantly, these boxes would become a private record of conversations between Yung and his friends, and then to display these conversation boxes in an exhibition would become a conversation with the public.

參與藝術家及朋友

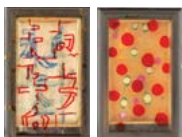
Participating artists & friends



陳瑞憲 (台北) | 建築師
Ray Chen (Taipei) | Architect



鄭兆良 (香港) | 時裝設計師
Barney Cheng (Hong Kong) |
Fashion Designer



蔡切安 (香港) | 藝術家
Choi Yan-chi (Hong Kong) |
Artist



張平 (紐約) | 劇作家
Ping Chong (New York) |
Playwright



周士心 (溫哥華) | 畫家
Johnson Chow (Vancouver) |
Painter



賈樟柯 (北京) | 電影編導
Jia Zhangke (Beijing) |
Film Maker



靳埭強 (香港) | 設計師 / 藝術家
Kan Tai-keung (Hong Kong) |
Designer/Artist



柯軍 (南京) | 崑崙演員
Ke Jun (Nanjing) |
Kunqu Actor



Hans-Georg Knopp (柏林) | 文化工作者
Hans-Georg Knopp (Berlin) | Culturst



辜懷群 (台北) | 文化工作者
Vivien Ku (Taipei) | Culturst



林懷民 (台北) | 編舞家
Lin Hwai-Min (Taipei) |
Choreographer



劉斌 (杭州) | 設計師 / 地產商
Liu Bin (Hangzhou) |
Designer/Real Estate Developer



馬家輝 (香港) | 專欄作家
Ma Ka-fai (Hong Kong) |
Columnist



村田真 (東京) | 藝評家
Makoto Murata (Yokohama) |
Art Critic



佐藤信 (東京) | 劇作家
Makoto Sato (Tokyo) |
Playwright



孫振華 (深圳) | 教授
Suen Zhenhua (Shenzhen) |
Professor



譚燕玉 (香港) | 時裝設計師
Vivienne Tam (Hong Kong) |
Fashion Designer



陳郁秀 (台北) | 文化工作者
Tchen Yu-Chiou (Taipei) |
Culturst



董陽孜 (台北) | 書法家
Tong Yang-Tze (Taipei) |
Calligrapher



莊普 (台北) | 藝術家
Tsong Pu (Taipei) | Artist



徐策 (成都) | 劇作家
Xu Fen (Chengdu) | Playwright



嚴力 (紐約) | 詩人
Yan Li (New York) | Poet



楊敏德 (香港) | 企業家
Marjorie Yung (Hong Kong) |
Entrepreneur



葉小卡 (香港) | 設計師
Karr Yip (Hong Kong) | Designer



榮玉 (溫哥華) | 首飾設計師
Grace Yung (Vancouver) |
Jewellery Designer



榮念曾 (香港)
Danny Yung (Hong Kong)
01



榮念曾 (香港)
Danny Yung (Hong Kong)
02



榮念曾 (香港)
Danny Yung (Hong Kong)
03



榮念曾 (香港)
Danny Yung (Hong Kong)
04



Rachel Cooper (紐約) | 文化工作者
Rachel Cooper (New York) |
Culturist



方振寧 (北京) | 藝術家
Fang Zhenning (Beijing) | Artist



方清海 (成都) | 發展商
Fang Qinghai (Chengdu) |
Developer



Larry Hama (紐約) | 漫畫家
Larry Hama (New York) |
Cartoonist



小池博史 (東京) | 表演藝術家
Hiroshi Koike (Tokyo) |
Performing Artist



劉小康 (香港) | 設計師 / 藝術家
Freeman Lau (Hong Kong) |
Designer/Artist



劉掬色 (香港) | 視覺藝術家
Lau Gukzik (Hong Kong) |
Visual Artist



李思域 (香港) | 時裝及配飾設計師
Civic Lee (Hong Kong) | Fashion
& Accessories Designer



Robert Lee (紐約) | 策展人
Robert Lee (New York) | Curator



廖端麗 (香港) | 文學家
Diana Liao (Hong Kong) |
Librettist



錢來忠 (成都) | 設美術館館長
Qiao Laizhong (Chengdu) |
Curator



瞿小松 (赫爾辛基) | 作曲家
Qu Xiaosong (Helsinki) |
Composer



Roh Soh Yeong (首爾) | 策展人
Roh Soh Yeong (Seoul) | Curator



邵志飛 (香港) | 新媒體藝術家
Jeffrey Shaw (Hong Kong) |
New Media Artist



蕭麗虹 (台北) | 陶藝家
Margaret Shiu (Taipei) |
Ceramicist



邱清娜 (香港) | 首飾設計師
Cecile Tu (Hong Kong) |
Jewellery Designer



汪大偉 (上海) | 教授
Wang Dawei (Shanghai) |
Professor



黃柏武 (溫哥華) | 多媒體藝術家
Paul Wong (Vancouver) |
Multimedia Artist



王純杰 (上海) | 藝術家
Wong Shun Kit (Shanghai) |
Artist



黃炳培 (香港) | 設計師 / 藝術家
Stanley Wong (Hong Kong) |
Designer/Artist



張獻 (上海) | 劇作家
Zhang Xian (Shanghai) |
Playwright



張天愛 (香港) | 時裝設計師
Flora Zeta Cheong (Hong Kong) |
Fashion Designer



張宏圖 (紐約) | 視覺藝術家
Zhang Hongtu (New York) |
Visual Artist



周曉 (蘇州) | 文化工作者
Zhou Xiao (Suzhou) |
Culturist



朱冥 (北京) | 設計師 / 藝術家
Zhu Ming (Beijing) |
Designer/Artist

物料：深褐紅色木盒子，內嵌一片玻璃

尺寸：6 厘米 (長) x 3.7 厘米 (闊) x 1.8 厘米 (高) (約一個火柴盒大小)

Material: Deep red coloured wooden box, with a piece of glass inside
Size: 6cm (L) x 3.7cm (W) x 1.8cm (H) (about the size of a match box)

進念·二十面體特別鳴謝以下單位

周達智先生 趙偉先生（葫蘆廬） 國家級非物質文化遺產
葫蘆製作技藝代表性傳承人 辜懷群女士 劉千石先生

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辜公亮文教基金會 盛邦興業有限公司 香港知專設計學院

進念·二十面體工作小組

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榮基花牌（香港）有限公司

實驗實驗室——榮念曾創作五十年

康樂及文化事務署及進念·二十面體聯合主辦

香港文化博物館及進念·二十面體聯合籌劃

客席策展人：劉小康、胡恩威及黃裕偉

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X-Xperimenting Exhibition — Danny Yung 50 Year Creations

Jointly presented by the Leisure and Cultural Services Department and Zuni Icosahedron

Jointly organised by the Hong Kong Heritage Museum and Zuni Icosahedron

Guest Curators: Freeman LAU, Mathias WOO and WONG Yue-wai

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展覽詳情
Exhibition details