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Kevin Ng is based in Hong Kong and London, and writes about dance for a number of publications including The Financial Times, St. Petersburg Times, Hong Kong Economic Journal, Ballet Review (USA), Ballet 2000 (Italy), Dance Expression (UK), and Shinshokan Dance Magazine (Japan).

曹誠淵
曹誠淵，1979年創辦城市當代舞蹈團，三十多年來曾編創多齣舞蹈作品，並在香港及中國內地積極推動現代舞發展。2007年起於博客發表文章，著有《當時與旁觀—曹誠淵的舞蹈書寫》。

Marisa C. Hayes
Marisa C. Hayes is a Franco-American choreorapher and dance scholar. Last year she created a new version of *The Rite of Spring* at the invitation of Tanzhaus in Dusseldorf, Germany and was published by the Society of Dance History Scholars, The French National Dance Biennale, and Intellect Press (London).

馮顯峰
現就讀香港中文大學哲學系，為2009和2011年香港舞蹈聯盟主辦的「舞蹈賞析及評論寫作計劃」學員之一。願以字為舞蹈留痕，望借文將所想分享。文章曾刊於《舞蹈手扎》、《信報》、《文匯報》及《城市文藝》。

李海燕
李海燕畢業於香港中文大學英文系，及後修讀環球商業碩士及藝術行政碩士。現為香港舞蹈聯盟行政主管、成人教育導師及工廈藝術家關注組成員。

阮漢威
畢業於香港演藝學院科藝學院，主修舞台及服裝設計。遊走香港不同表演藝團，主力於表演藝術中的空間創作，亦以攝影探索及記錄表演藝術另外可能。

Winnie Chau
Winnie Chau is a freelance writer and theatre and dance critic. She has written for Muse Magazine and HK Magazine and currently contributes to Time Out Hong Kong.

鄧蘭
專業藝評人、編劇； 香港國際演藝評論家協會和香港影評人協會會員。傳理系畢業，初期曾從事文化、電影及電視工作，後轉投廣告界，曾當市場客戶總監，近年活躍於文化舞台的評論工作，評賞範疇涵蓋舞蹈、音樂、戲曲及舞台演出。文章曾刊於各大報章、文化雜誌和演藝網站。

Evelyn Wan
Evelyn Wan graduated from Universiteit Utrecht, the Netherlands, with a Master's degree in Comparative Women's Studies. Based in Hong Kong, she is currently a freelance performance artist in contemporary dance and improvisation, and an independent cultural studies scholar.

香港舞蹈聯盟新一屆理事委員會名單

香港舞蹈聯盟（舞盟）於2011年12月6日召開了周年大會，席間舞盟會員投票選出了新一任理事委員會主席、副主席及秘書，名單如下：

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THE NEW EXECUTIVE COMMITTE OF HONG KONG DANCE ALLIANCE

The Annual General Meeting of Hong Kong Dance Alliance took place on 6th December 2011. New Chairperson, Vice Chairperson, and Secretary were elected at the meeting. The members of the new Executive Committee are as follows:

Chairperson: Helen Ng
Vice Chairperson: Pewan Chow
Secretary: Natasha Rogai
Treasurer: Stacey Morse

Members:
Anna C. Y. Chan　Anita Donaldson
Ringo Chan　Madeleine Onne
Paul Bishop　Rebecca Ip

Chairmen Emeriti:
Willy Tsao
Tom Brown

美國Joffrey Ballet School獎學金

Joffrey Ballet School國際面試將於2012年2月19日在香港舉行。登記將於上午11時開始，而面試班時間為同日正午至下午3時，地點為香港演藝學院。面試費用為港幣200元。負責這次考核的是洛杉磯Joffrey South 及 Joffrey West藝術總監Alice Alyse。歡迎有古典芭蕾訓練背景的舞者參加。Joffrey Ballet School將會送出兩個獎學金名額予香港參加者，到美國參加進階課程。有關是次面試及各進階課程詳情，請登上http://www.joffreyballetschool.com。

THE JOFFREY BALLET SCHOOL WILL AWARD TWO FULL TUITION SCHOLARSHIPS

The Joffrey Ballet School international audition will be held in Hong Kong on February 19, 2012. Registration starts from 11am while audition classes will run between 12 noon to 3pm at the Hong Kong Academy for Performing Arts. Fee is HK$200. The auditioner is Alice Alyse, Artistic Director of Joffrey South and Joffrey West (Los Angeles). Dancers with classical ballet training background are welcome. Two full tuition scholarships to Joffrey Ballet School intensives in the USA will be awarded at the HK audition. For more details of the intensives and the audition in February, please visit http://www.joffreyballetschool.com

香港芭蕾舞團誠聘教育及外展統籌

香港芭蕾舞團現為香港唯一專業古典芭蕾舞團，其教育及外展部更於1986年成立，透過教育演出、工作坊、大師班及講座等活動，推廣芭蕾舞教育。本團現誠聘教育及外展統籌，詳情請瀏覽http://hkballet.com/2010/recruit/。

THE HONG KONG BALLET: RECRUITMENT FOR EDUCATION AND COMMUNITY OUTREACH COORDINATOR

The Hong Kong Ballet is Hong Kong's only professional ballet company. Its Education and Community Outreach Department was established in 1986 to help make the art of ballet accessible to the general public and to provide ballet education for the next generation. The Department is now inviting applications from outstanding individuals to join our team as Education and Community Outreach Coordinator. The post holder will be responsible for the planning and implementation of activities such as workshops, educational performances, and lectures, as well as liaison with schools and other organizations. For more details, please visit the Hong Kong Ballet website http://hkballet.com/2010/recruit/.

2012香港舞蹈年獎頒獎典禮

2012香港舞蹈年獎頒獎典禮將於本年5月4日晚上8時於葵青劇院舉行。是次典禮的藝術總監是Carlo Pacis。門票將於4月5日起於城市電腦售票網發售。

香港舞蹈聯盟2010/2011工作回顧

在2010/2011資助年度，香港舞蹈聯盟（舞盟）在本港及海外，為推動香港舞蹈界作出各樣努力：

舞盟繼續與CCDC舞蹈中心合作，主辦「真演出」系列，為年青編舞提供試練機會。在文化交流方面，我們主辦了「對對舞之香港澳洲二・三事」、出席第二屆廣東舞蹈夏令營，及薦引香港舞者在「2011韓國傳統及創意舞蹈節」演出。

此外舞盟成功舉辦了2010年底的「香港舞蹈節2010——國際舞蹈研討會」、2011香港舞蹈年獎頒獎典禮，以及為康樂及文化事務署「2011國際綜藝合家歡」製作了共50場的學校及外展巡迴演出。與IATC合辦的「看舞・析舞・賞舞」舞評工作坊繼續為香港培訓舞評寫作專才。舞盟亦於2011年8月底，以舞蹈聯席會議成員身份，籌辦爭取「香港舞蹈館」研討會。

舞盟在2011年中搬遷往新辦事處，並成功繼續取得藝術發展局兩年資助及獲批多項資助計劃申請。在董事會及辦事處共同努力下，舞盟得以完成所有計劃中項目，所出版的《舞蹈手扎》廣告收入亦有增長。

目前舞盟正在進行或籌劃中的計劃包括：專為舞者轉型預備而設計的「敢想」計劃；新一屆的「看舞・析舞・賞舞」舞評工作坊，2012香港舞蹈年獎頒獎典禮等。舞盟會派出代表在2012年台灣「舞蹈・新世代・翻轉世界」聯合會議發表報告，同時亦為「2012美國舞蹈節・河南」的聯絡辦事處。

2012 HONG KONG DANCE AWARDS GALA CEREMONY

2012 Hong Kong Dance Awards Gala Ceremony will take place at 8pm, 4 May, at the Auditorium of Kwai Tsing Theatre. The Artistic Director of the ceremony is Carlo Pacis. Tickets will be available from URBTIX from 5 April 2012.

HONG KONG DANCE ALLIANCE IN 2010/2011

Hong Kong Dance Alliance reported an outstanding 2010/2011 on both local and international fronts.

First and foremost, the mission to support and encourage new Hong Kong choreographers continued with staging of three productions of new REAL showcase. Works by seven independent local artists – Jody Nip, Joseph Ngan, Rebecca Wong, Juliana Ho, Georgina Lo, Alan Wong and Kaki Lee – were presented.

International exchange was fostered through the well-received *Perfect Pairs and Odd Couples* triple bill that brought together choreographers from HK and Australia for workshops and performances, as well as participation in Guangdong Summer Dance Camp's *2nd Dance Symposium* and the *Korea T&C Dance Festival 2011*.

A wide range of successful projects included organizing *International Dance Symposium* for 2010 Hong Kong Dance Festival; school and outreach tours for International Arts Carnival 2011 (Justyne Li and Wong Tan-ki, artistic directors); and, *2011 Hong Kong Dance Awards*. *Dance Enhance* offered budding dance critics opportunity to hone skills and receive mentorship. The Alliance also organized the August 2011 Dance Sector Joint Conference forum on a West Kowloon Dance Pavilion.

On the internal front, decisions to strengthen the administrative team to two full-time staff and move to new offices with badly-needed extra space were crucial achievements. The Alliance was able to make the most of limited resources and completed its many projects within budget. Year on year income rose substantially, partly due to additional *dance journal/hk* advertising revenue. The Alliance again secured a 2-year grant for 2011/2012 from the HK Arts Development Council as well as special projects funding.

Looking ahead, new projects underway or in the pipeline include *DARE*, a series of talks and activities for dancers interested in transition to other areas of professional dance; continuation of *Dance Enhance*, and *2012 Hong Kong Dance Awards*. The Alliance will participate in *World Dance Alliance Global Summit and Conference 2012* in Taiwan and has been appointed Liaison Office for World Dance Alliance Asia Pacific for *ADF Henan 2012*.

The Nutcracker Ends a Good Year in Ballet

by Kevin Ng

As usual for its annual Christmas offering, The Hong Kong Ballet presented *The Nutcracker*. The troupe had planned originally to stage a new production of *The Nutcracker* this year by an Australian choreographer, but financial constraints caused it to postpone the plan for a year. As this year is the 15th anniversary of the 1997 production of *The Nutcracker* produced by the former artistic director Stephen Jefferies, it's good publicity and also a valid reason to run this production for one more year.

The Hong Kong Ballet. *The Nutcracker*. Photo: Gordon Wong.

At least it's a more appropriate festive offering than the CCDC's premiere *The Legend and the Hero* in the previous week. Willy Tsao's show is muddled in focus and there isn't enough on the actual hero Qu Yuan.

I've reviewed The Hong Kong Ballet's present production of *The Nutcracker* continuously since its premiere in 1997. It is an above-average production overall, especially in its costume and set designs by Peter Farmer. However I cannot comprehend why faults haven't been rectified after all these years in order to improve dramatic logic. In the party scene in Act 1, can the grandfather in his advanced age really jump so energetically as a man a third of his age? Also is it really necessary to have the loud cannon-shots in the battle scene between the rats and the Nutcracker? They ruin Tchaikovsky's music. In Act 2, the Ice Palace act, why is there not a single courtier to watch all those divertissements? It seems pointless to present divertissements on a bare stage with nobody present to enjoy them. Also, the Arabian dance is quite vulgar and befits an acrobatic show more than a ballet performance.

More importantly, in terms of choreography, it's disappointing that Jefferies, who knows Ivanov's original choreography from when he danced it at the Royal Ballet, has chosen to replace it by his own choreography. The grand pas de deux in Act 2 for the Sugar Plum and the Nutcracker Prince consists of numerous lifts, instead of the more expressive original choreography. And it's annoying to see that the original choreography for the Sugar Plum fairy solo has been tempered with.

This production should have been replaced long ago. But I suppose that since it sells well every year, there is less incentive by the company to do so. Actually the company has a decent production of *Cinderella*. No reason why it can't alternate this production with *The Nutcracker*, as the Royal Ballet does in London, especially if it doesn't have the budget to change to a new production of *The Nutcracker*. At least it would make a more interesting change for the audience.

That said, the dancers should be praised for their tireless energy in dancing 13 performances of this ballet. The dancers' technical level was commendable at the performance that I saw. As the Nutcracker prince, Huang Zhen was satisfying though he's not technically

New York City Ballet. *Divertimento No. 15*. Photo: Paul Kolnik.

polished as in the past. Liu Yu Yao was strong technically, but seemed rather dry and mechanical without much expressiveness on this occasion.

As the New Year approaches, it's a good time to reflect on the past year. My list is by no means complete, as naturally I've not been able to attend every single dance programme. And I concentrate on ballet.

It's been an uneven year for The Hong Kong Ballet. The highlight was the *Galaxy: International Ballet Gala 2011* in May with some outstanding stars from overseas. The company's guest principal from San Francisco Ballet, Yuan Yuan Tan was expressive in Edwaard Liang's *Somewhere in Time*. Among the other guests the couple from California, Jacoby and Pronk, were compelling in their raw physical and emotional power. Also praiseworthy was the celebrated partnership from the English National Ballet, Daria Klimentova and Vadim Muntagirov, in the balcony duet from Nureyev's *Romeo and Juliet*. The revival of Balanchine's *Allegro Brillante* was also outstanding with Jin Yao and Huang Zhen in the lead roles again.

Balanchine's *Rubies* was also excellently danced by Wu Yan and Liu Yu Yao in March in the Stravinsky programme, though the other two ballets were mediocre. Good also to see revived Peter Quanz's well-crafted *Luminous* in the November mixed programme. However Fei Bo's new work *A Room of Her Own* in the same programme was unexpectedly disappointing. Fei Bo is the resident choreographer of the National Ballet of China.

In October, this Beijing troupe's three performances of different programmes at the World Cultures Festival showed again its superiority relative to our local troupe in terms of talent and repertory. Wang Qimin and Li Jun, their golden couple, illuminated *Swan Lake* in a much finer production (by Natalia Makarova) than The Hong Kong Ballet's version. The opening gala showed excerpts from its large and diversified repertory. In July, the ballet world mourned the death of the great French choreographer Roland Petit. His *Carmen* duet was fittingly included in the National Ballet of China's gala. Pity they can't tour Hong Kong more regularly to enrich our local ballet scene.

The year 2011 started promisingly with the tour by the American modern dance company, Merce Cunningham Dance Company. Sadly this troupe will disband on New Year's Eve in accordance with the will of Cunningham who passed away two years ago. Hong Kong was indeed lucky to be included in its farewell worldwide tour. The work *Nearly 90*, shown in Hong Kong during the tour, however, is not among the choreographer's greatest works. Another great modern dance choreographer who died in 2009 was Pina Bausch. It is timely of the Hong Kong Arts Festival to present her company in March.

Nearby, Macau audiences saw a tour by the Stuttgart Ballet in March. They presented Cranko's *Taming of the Shrew* showing the troupe's strength in ballet theatre. Hope that this German troupe can revisit Hong Kong soon.

I have saved the greatest event till last. The seven sold-out performances of two different programmes of the New York City Ballet in Hong Kong in March was a historic event, being the first ever tour to China of this great American ballet company. Praise to the Hong Kong Arts Festival for arranging this historic tour. Hong Kong audiences have seen no finer ballet performances all year than this troupe dancing the Balanchine masterpieces selected for this tour, especially *Divertimento No. 15*. And Jerome Robbins' *Dances at a Gathering* was also magnificently danced. ■

舞蹈手札 dance journal/hk

專稿 Article

「中國舞」必也正名乎？——三個弊端（下）

文：曹誠淵

（原載於曹誠淵博客）

文化不被尊重的簡單化稱謂

以一個國家的名字作為舞種名稱的第二個弊端，是這類名字充滿了殖民地氣息，是一個國家的文化不被尊重下，而出現的一種簡單化的稱謂。

舉個例子，今天國際上大部分人會認為歐洲是一個文化發達的地區，所以歐洲的每一種文化活動，都有它自己的名稱和特點，在舞蹈方面，有源於捷克的「波爾卡舞」（Polka）、源於義大利的「塔蘭泰拉舞」（Tarantella）、源于波蘭的「馬祖卡舞」（Mazurka）等等，只要對歐洲的民族舞蹈有一點認識，都不會把這些舞蹈混淆，更不會籠統地給這些舞蹈一個單一的名字：「歐洲舞」。

可也有許多人覺得非洲是個文化滯後的地方，許多非洲的部落文化都是大同小異。各種不同非洲地區的舞蹈，在其他自以為文化優越的人士眼中看來，都是差不多，於是很容易地把所有來自非洲不同國家、不同文化、不同歷史的舞蹈，統稱為「非洲舞」。更糟糕的是，有了「非洲舞」這個舞蹈種類的稱謂後，就想當然地為這個舞種下一個簡單化的定義，比如「非洲舞」不就是一些「非洲人，圍著火堆，敲敲鼓跺跺腳的舞蹈」嗎！

其實今天我們認識到非洲的不同部落裡，有許多各極其異的文化傳承，舞蹈方面，每個地區的舞蹈都有許多細膩精微的不同之處，只不過那些來自歐洲的殖民者不耐煩深入研究他們不熟悉、又廣碩無際的非洲文化，便一竹篙把所有發生於非洲的舞蹈打撈起來，統稱之為「非洲舞」。

同樣情況也發生在亞洲地區，跟中國有同樣悠久歷史和廣袤土地的印度，便深受其苦。印度自18世紀中期便被英國統治，歷經一百多年的殖民時期，至1947年才取得獨立。也是英國人首先運用「印度舞」這個名詞來描繪這個國家裡面的所有傳統民族民間舞蹈。可是今天國際上，具有深厚歷史文化的國家，都不會把自己的傳統舞蹈籠統地稱為該國的國家舞蹈。比如印度人便不會稱呼印度傳統古典舞為「印度舞」，他們會告訴別人他們跳的是「克塔克舞」（Kathak）、「曼尼普裡舞」（Manipuri）或「婆羅多舞」（Bharatanatyam）等等。

只有那些傲慢的殖民者，因為記不住複雜的印度語言，也分不清各式細膩的藝術風格，而粗暴地為那些多姿多彩的舞蹈起了單一的名字「印度舞」。當然，比英國人更驕傲的印度人，是從來不願意承認所謂「印度舞」的；對他們來說，「印度舞」只是殖民主義者對被征服者的文化的一種簡單化的蔑視而已。同樣，日本人自豪地宣傳他們的傳統舞蹈裡有「能劇」（Noh），「狂言」（Kyogen），「歌舞伎」（Kabuki）甚至「舞踏」（Butoh）等不同形式，可不會用「日本舞」來描述自己的傳統。泰國人也非常重視自己的傳統，雖然旅遊指南裡不斷宣傳到泰國要看「泰國舞」，可每次在真正演出傳統舞蹈之前，都會隆重地告訴觀眾，這種舞蹈的正式名字是「孔」（Khon）。甚至今天的夏威夷，雖然不折不扣地

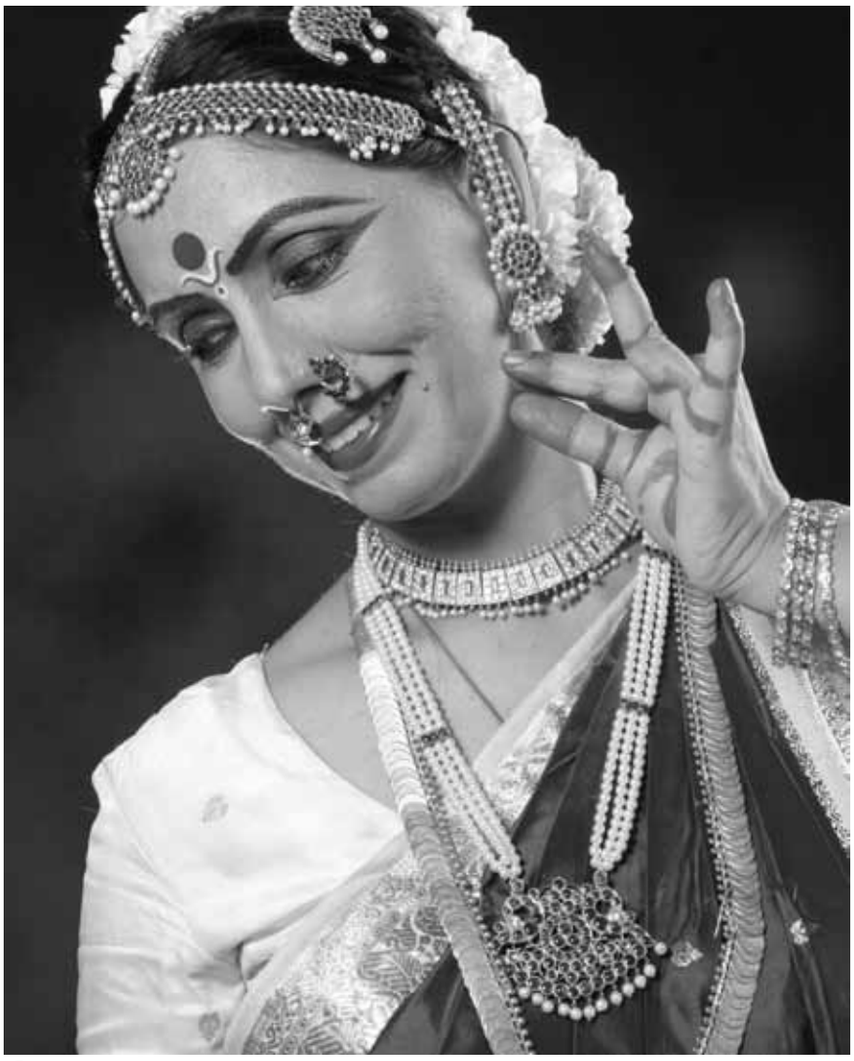
「佛拉門戈舞」。香港舞蹈團《疏離鴉》。攝影：Henry Wong。

成為了美國的殖民地，夏威夷土著還是非常重視自己的舞蹈傳統，不願意被殖民者用殖民的眼光來看待自己的文化。如果一個美國人去夏威夷旅遊，跟夏威夷的土著說，想看「夏威夷舞」，他們會認真地解釋：「我們跳的不是『夏威夷舞』，是『呼拉』Hula。」

至於西方的文化先進國家，更不會出現什麼「美國舞」、「英國舞」、「法國舞」等的稱謂。唯一例外的，是確實有個「西班牙舞」，不過這是屬於芭蕾舞的性格舞蹈中，一種類型動作的稱謂，對西班牙人來說，他們傳統裡有的是曼妙多姿的「佛拉門戈」（Flamenco）、「凡但戈」（Fandango）和「波列羅」（Bolero）等，所謂「西班牙舞」，只是芭蕾舞劇裡一些騙人的裝飾而已。

國際上，確實有一些面積特小，傳承不深，民族比較單一的國家，不介意自己成為殖民文化的一部分，甚至在某方面努力迎合來自西方的，帶有獵奇式蔑視的眼光和擺弄。我的觀察和感覺可能有所偏差，不過我確實認為其中有代表性的，菲律賓算是一個，也所以我從菲律賓人的口中，常常聽見他們管自己的舞蹈叫「菲律賓舞」。

我相信，中國的藝術家們絕對不會願意成為殖民文化的一部分，不過許多時候，一些細微處，沒有經過思考，或者不懂思考，便不知不覺地跟著感覺走，而且自我感覺還挺好。世界上許多國家和地區經過殖民主義的洗禮，文化上受過慘痛的打擊。在後殖民時代，許多新一代的覺醒者進行文化上的反思，對西方殖民者的文化霸權，尤其是語言權、命名權等，有著比較謹慎的戒心。不過，目睹「中國舞」這個充滿殖民色彩的稱謂，首先從香港這個殖民地裡出現，卻乘著改革開放之風，30年間席捲整個中國大陸，卻真叫我有點觸目驚心！



「婆羅多舞」。舞蹈員：Shashikala Ravi from Pune India。相片由Suman Sarawgi提供。

格局狹隘，轉化不了成具有普世影響力的藝術

把中國的傳統舞蹈，簡單地稱為「中國舞」，並把它立為一個專屬舞種，以為這樣就可以凸顯「中國」；殊不知，這第三個弊端，便是「中國舞」這樣的名稱，只能突顯的這種舞蹈的格局狹隘，永遠不可能把中國悠遠精妙的舞蹈文化，轉化成具有普世影響力的藝術。

一直以來，中國大陸的舞蹈界一直喜歡舉辦舞蹈大賽，而且強調跳的是具有「中國」特色的舞蹈，連現代的創作也要有「中國」特色，隆而重之地為這種中國的現代舞立個「當代舞」的新名字。近幾年來，更沾沾自喜地告知大眾，「中國舞」越來越受國際重視，開始看見有外國人參加中國電視上舉辦的舞蹈才藝大賽，而且外國人竟然穿上中國的民族服飾，模仿著跳起「中國舞」來。

據我觀察，這些前來參加「中國舞」比賽的外國人，幾乎無一是專業舞者，主要是外籍華裔人士的子女，在外國的華人舞蹈學校裡，學習了「中國舞」後，前來中國觀摩；而電視上表演「中國舞」的外

舞蹈手札 dance journal/hk

專稿 Article

國人，更大部分是到中國營商來的，他們多學一門有關「中國」的技藝，可以幫助打開龐大的中國市場。其中當然也有少數真正喜歡中國舞蹈藝術的外國人，比如曾在中國生活了12年、畢業於北京舞蹈學院的羅紅玫（Aly Rose）；三年前我帶領雷動天下在紐約演出時碰見她，談起她在中國的經歷，她不無感概地跟我說：她到底是外國人，很難真正被「中國舞」的圈子接受。

無論如何，「中國舞」是因為中國整體國力的增加，而在國際上有了一席之地，於是，有人甚至提議舉辦一個「國際『中國舞』」大賽。

噢！等一等，讓我們客觀點來考慮一下大賽的名字：既是「國際」，又是「中國」，是不是有點矛盾？讓我們再設身處地去想，一個英國人除非愛中國愛得要死，否則為什麼要來中國比賽跳「中國舞」？同樣中國人也不會傻得要去日本跟日本人比「日本舞」，去印度跟印度人比「印度舞」、去法國跟法國人比「法國舞」、去美國跟美國人比「美國舞」。

可是全世界無論哪個國家的舞者，包括中國舞者，都願意跑去法國參加「國際芭蕾舞大賽」、或跑去美國參加「國際現代舞大賽」；而今天真正在國際表演舞臺上，最具影響力的，也只有芭蕾舞和現代舞。我們知道，芭蕾舞的老祖宗路易十四來自法國，舉世公認的現代舞之母伊莎朵拉・鄧肯是美國人。法國人常常自豪地說，當今芭蕾舞的專業用語，全部都是法語，而美國人則認為美國的紐約，就是世界現代舞的首都。

可是真正的藝術家們都很聰明，法國人不願意把源自法國的芭蕾舞稱為「法國舞」，美國人也不會蠢得把首先出現於美國的現代舞稱為「美國舞」。他們相信，在這些舞蹈中，蘊涵一種普世的審美和哲理價值，這種價值雖然由法國人或美國人發現和整理，可是足以讓全世界的人來分享。

所以，今天全世界的舞者都可以認真練習芭蕾舞，並享受源於法國宮廷裡的優雅氣息，卻不會懷疑是否在模仿法國人；也可以自如地創作現代舞，並感受源於美國大地上的自由精神，卻不用擔心美國的文化霸權。法國和美國的藝術家們，因為能夠克制自己，不在藝術的領域裡，強調所謂的「法國」或「美國」特色，反而讓別的國家的藝術家們，把原來起源於法國和美國的審美和哲理，接受為具有普世價值的藝術理念，使芭蕾和現代舞成為真正有影響力的國際性舞蹈。

其實中國的舞蹈自有其特殊的，優秀的審美和哲理價值，比如在古典舞中，通過呼吸提沉、太極圓融的動作所凝煉出來的「身韻」，就充分展現中國傳統審美和哲理中的謙讓和諧意旨，在今日紛擾紊亂、爭鬧緊張的國際社會中，值得普世的藝術家們一起推廣探討。可惜我們的「中國舞」的舞蹈家們，動不動就強調這是「中國」的，更說出「中國人就應該跳『中國舞』」這樣的話，他們大概沒有想過：是不是「美國人就應該跳『美國舞』、法國人就應該跳『法國舞』呢？」

中國固然地大物博，人口世界第一，可是13億的中國人，在全世界65億的人口來說，也就是五分之一而已。就算所有中國人都一起來跳「中國舞」，「中國舞」也就影響著五分之一的世界。每次當我聽見中國的舞蹈家們煞有介事地吹噓「中國舞如何如何」的時候，心裡只有一個感覺：明白什麼叫做自己畫地為牢和小家子氣。

我甚至於想，如果一種源于中國、謙和沖讓的「身韻」舞蹈，被不同國籍的舞蹈家們接受，說不定將來在世界的某一個地方，舉辦一個「國際身韻大賽」，前來參加的有世界諸多國籍的舞者，他們雖然不是跳「中國舞」，甚至不知道「身韻」的歷史出處，可我作為一個中國人，還是會很驕傲的呢。■

「身韻」。香港舞蹈團《瀟灑東坡》。攝影：加力・杜里高。

專稿 Article

Recurring Rites: Celebrating 100 Years of The Rite of Spring from Nijinsky to the Present

by Marisa C. Hayes

This article is based on a lecture given at the Hong Kong Academy for Performing Arts (HKAPA) on October 24, 2011 by Franck Boulègue & Marisa C. Hayes, co-presented by the HKAPA and the Hong Kong Dance Alliance.

The creation of Vaslav Nijinsky's 1913 ballet *The Rite of Spring* is not only one of the most defining moments in the history of dance, it is also an enduring international force in contemporary production today. The ballet boasts a long line of celebrated choreographers including dance pioneers Martha Graham, Maurice Béjart, and Pina Bausch, to name a few. Attracted to the timeless themes found within the plot and Igor Stravinsky's musical score for *The Rite of Spring*, hundreds of dance artists have reinvented the production, infusing it with their own respective movement vocabularies and cultural backgrounds. Dance forms as diverse as butoh, hip hop, and salsa have appeared in recent productions, while locations, such as the American Southwest, Aboriginal Australia, and West Africa have all been featured settings for the performance. New and equally distinct versions continue to debut annually.

While these productions vary widely in their aesthetics and each choreographer's treatment of the thematic content, new versions of *The Rite of Spring* retain consistency through their use of Stravinsky's score and references to the original ballet's overarching motifs. For this reason, *The Rite of Spring*

The Hong Kong Ballet in Natalie Weir's *The Rite of Spring*. Photo: Gordon Wong.

is a unique phenomenon within contemporary dance, a form known for its focus on individualism rather than a common repertoire. Ballet companies, for instance, often feature classic standards, which are frequently re-staged and re-imagined. Their audiences are familiar with the repertoire's music and subject matter, but it is much rarer to find the equivalent of such wide-reaching ballets in contemporary dance. Over two hundred contemporary dance versions of *The Rite of Spring* have been documented, underlining the fact that contemporary dance choreographers have never embraced another musical composition or plot with quite the same magnitude. In doing so, audiences have been given the rare opportunity to develop an intimate relationship with a contemporary dance piece's themes and score via multiple presentations. The universal subjects and essential questions linked to life cycles in *The Rite of Spring* resonated with artists and audiences throughout the course of the 20th century and continue to do so nearly one hundred years after the ballet's inception.

Milicent Hodson teaching her reconstruction of Nijinsky's original production. Photo: Franck Boulègue.

The Rite of Spring was originally created for Serge Diaghilev's itinerant company Les Ballets Russes, which would go on to be recognized as one of the greatest ballet companies of the 20th century and foster talents such as the young George Balanchine. In its earliest years, the company was composed of dancers from the Imperial Russian Ballet (today's Mariinsky Theatre), including celebrated figures Tamara Karsavina, Michel Fokine, and Vaslav Nijinsky, among others. Prior to *The Rite of Spring*, Diaghilev's young company had already performed a handful of new avant-garde productions, including, in 1912, Nijinsky's first ballet *The Afternoon of a Faun*, another touchstone in the history of dance. These productions showcased new forms of movement, visual art, and music, creating opportunities for innovative and interdisciplinary forms of performance that had a tremendous impact on the development of both ballet and modern dance. Les Ballets Russes caused a public sensation in Paris and other European capitals, as well as the occasional scandal, to which Diaghilev was not averse and considered good for business. Of such scandals, the riot that erupted during the opening performance of *The Rite of Spring* on 29 May, 1913 at Paris' Théâtre des Champs Elysées is the most infamous.

Audiences were shocked by Nijinsky's unorthodox choreography and Stravinsky's primal new music, both of which are often cited as the birth of modernity, ushering in a new era of artistic creation. Stravinsky and Nicholas Roerich, the ballet's designer, developed the scenario for *The Rite of Spring* inspired by images of a pre-Christian Russia. Their idea centered around a Pagan ritual that ended with a young maiden, the "Chosen One", dancing herself to death in a sacrifice to the god of Spring. Although he was a classically trained dancer himself, with his choreography for *The Rite of Spring*, Nijinsky broke with tradition and called for dancers to turn their feet inward, (off pointe for women), fall to the floor, and perform other movements that had never been seen before, which struck most viewers as a savage affront to the art form. Quoted in London's *Daily Mail* newspaper shortly after the disastrous premiere, Nijinsky said, "I am accused of crimes against grace...There have been schools of painting and sculpture that went on getting suaver and suaver until there was no expression but only banality left; then there has always come a revolt. Perhaps something like this has happened in dancing". Even the performers loathed Nijinsky's work and threatened to quit. Not only did

they resent the choreography, they were utterly frustrated with the complicated music, a composition that changes meter with almost every measure.

Although it may have been difficult for audiences to fully experience Stravinsky's striking score for *The Rite of Spring* during the ballet's first performance (witnesses recall that noise in the theater became so overpowering, the dancers were unable to hear the orchestra and Nijinsky frantically shouted musical counts from offstage), it has gone on to become one of the most recognizable and influential pieces of music in modern history. With a strong range of commanding sounds, from its driving percussive rhythms to its dissonant harmonies, *The Rite of Spring* continues to sound fresh today, nearly a century after its debut. It is often labeled a self-referential composition, indicating that the music is difficult to place within a developmental timeline, unlike most works of art that evolve gradually from one historic period to the next. Although it is possible to trace certain aspects of Stravinsky's complex score to other musical traditions, his radical cacophony of sound is overwhelmingly unique and unlike anything that preceded or followed it. This lends the music of *The Rite of Spring* a certain elasticity in that it is not inherently tied to any specific era or culture, allowing choreographers of diverse backgrounds the opportunity to explore it freely outside the confines of a pre-existing context. In addition to the universality of the music, the original ballet's central themes of ritual, natural cycles, violence and sacrifice are features of all societies past and present, an important factor in understanding the wide appeal that *The Rite of Spring* has acquired across continents.

Ritual, or a symbolic set of actions, was a theme embraced by French choreographer Maurice Béjart for his creation of *The Rite of Spring* in 1959. In his version, a fertility rite is the focus of the performance, danced by two divided groups of male and female performers. Although the choreographer's earthy movements recall the primal nature of the original ballet, the entire cast's neutral-colored body suits allow the work to remain free of any culturally-specific time or place. Furthermore, Béjart's ritual of renewal is not based on an historic ceremony, but rather inspired by archetypes found in Jungian and Eastern thought. The choreographer did not segregate the genders as an act of conflict, but rather as the representation of dual forces like Yin and Yang, with equal but separate powers that form two parts of a greater whole. Béjart's version ends with the joining of the male and female pair, through which renewal is achieved, in much the same way that the death of Nijinsky's Chosen One results in a return to order, the continued life force of Spring.

This sense of duality is a common current found in many versions of *The Rite of Spring*, including a recent production by German choreographer Raimund Hoghe. In his minimalist performance, contrasting pairs are

Le Béjart Ballet Lausanne in Maurice Béjart's *Le Sacre du Printemps*. Photo: Francette Levieux © 2011 BBL

illustrated throughout, particularly that of youth and old age (birth and death), via the mature choreographer's presence alongside a much younger dancer. Natalie Weir, whose Aboriginal-influenced version of *The Rite of Spring* was recently reprised by The Hong Kong Ballet, was interested in rituals linked to love and mating, similar to Béjart in her self-proclaimed celebration of "the differences between the male and female". Heddy Maalem's West African cast juxtaposes the image of sunrise and sunset within a version that utilizes the metaphor of a single day to capture both the life force (dawn) and deathly violence (nightfall), equally essential to the piece. Company Ariadone, Carlotta Ikeda's all female butoh ensemble, regularly performs a version of *The Rite of Spring* choreographed by the company's founder Ko Murobushi. Its soundtrack includes excerpts of Stravinsky's original score, with a particular emphasis placed on the most dramatic portions, paired with traditional Japanese music and the sound of ocean waves, both of which offer a calming contrast to Stravinsky. This choice in music reflects the performance's exploration of the dual forces of life and death found within the final moments of transition between the two. In contrast to most productions, Shen Wei, an American-based Chinese choreographer, has created the most abstract version of *The Rite of Spring* to date, eliminating its plot entirely. A subtle sense of duality is maintained in the choreography, however, through geometric contrasts, such as an early inward-facing circle later mirrored by an outward-facing circle, echoing the recurring themes of dualism and cyclical nature explored in nearly all versions of *The Rite of Spring*.

The rising tensions found in *The Rite of Spring* score and plot are well suited to the theme of violence, including conflict on multiple levels: group, individual, and socio-political. Some historians even suggest that the original 1913 production foreshadowed the outbreak of World War I, capturing an underlying sense of upheaval that Europe would soon face. Pina Bausch's celebrated version, which premiered in 1975 and was recently featured in Wim Wender's film *Pina*, openly addresses the violence in gender relations, chiefly the exploitation of women. The theme of conflict within *The Rite of Spring* is often intertwined with that of sacrifice, as Bausch demonstrates through the alienation of her Chosen One, who remains the focal point of the performance. In contrast to the original version of the ballet in which the Chosen One surrenders to her fate, it is important to note that Bausch's sacrificial victim contests her role. The duration of the Chosen One's final solo is a moving outcry until her eventual collapse and demise on the earth-covered stage. Her dance symbolizes both the loss of an individual and in turn, an entire gender.

Finnish choreographer Tero Saarinen's production entitled Hunt, is a solo version of *The Rite of Spring* that explores what it means to be both the hunter and the hunted, a rumination on violence at the individual level, interior complexity and aging. Saarinen has even likened his performance to the life cycle of a dancer, one in which most artists offer great sacrifices, including that of their own body. Perhaps this analogy is yet another reason dance artists feel so drawn to *The Rite of Spring*; the piece encapsulates their own deep knowledge of the human body's natural cycles, in addition to the concepts of sacrifice (themselves) and ritual (the act of dance).

Both the Hodson/Archer reconstruction of Nijinsky's original *The Rite of Spring* and multiple new interpretations of the production continue to have an enormous cultural impact across the globe and show no signs of waning. Like Nijinsky, contemporary choreographers continue to search for universal truths in their art, to find the source of an authentic and original mode of expression on a primal level, exploring what it means to be alive, to be both human and part of a broader web of life. ■

The Hong Kong Ballet in Natalie Weir's *The Rite of Spring*. Photo: Gordon Wong.

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平行線上的舞蹈作育

文：馮顯峰

舞在平行線系列（二）：《對話——雅歌》。攝影：Atta。

橫跨四個月的《舞在平行線》系列包括了康樂及文化事務署（康文署）主辦的三個舞蹈節目：《點・破》（2011年11月）、《對話》（2011年12月）、《流。白》（2012年1月）。這系列的特別之處在於涉及兩代舞者的交流，前輩級的有邢亮、周佩韻及梁家權。這三人的名字在香港現代舞界近乎無人不曉，而夥拍他們的新晉舞者分別有去年獲頒香港舞蹈年獎的李思颺與王丹琦，剛從美國回港的梁秀妍及畢業於北京舞蹈學院的蔡穎。由於時間關係，筆者只觀賞了《點・破》及《對話》，而未能欣賞《流。白》。故本文也只能談首兩個作品及其相關節目。

舞蹈中覓第三立場

《點・破》及《對話》在宣傳資料的命題（statement）同樣牽涉到二元對立的概念上。前者問：「真實與虛幻之間是否真的相對？」；後者是：「在熟悉的影像裡素描陌生的自己。」

《點・破》台上有一重要的佈景：鏡。在其中一幕，男舞者李德照鏡時，鏡中本是他的影像，但射燈打到鏡後，有一黑衣人出現，繼而黑衣人走進了主演區，而李德則走到鏡後。轉眼間，虛幻成了真實，真實又成了虛幻。除了這幕，也有數段舞蹈是舞者對鏡而舞。這些時候，鏡子除了舞者自己外，還有觀眾。到底是觀眾在看舞者，還是舞者在看（鏡中的）觀眾呢？除了通過佈景，編舞上有不少控制與被控制的動作。然而甲控制乙，乙控制丙，丙再控制甲，推倒了那直線的主客關係，誰主誰客已分不清，就如舞中投影的「潘洛斯階梯」（Penrose Stairs），上和下的對立不存在了。整個舞作，就如日本哲學家西田幾多郎所說的「絕對矛盾的自我同一」，找尋物我合一的第三立場。

《對話》並不像《點・破》由所有編舞合編一隻作品，而是梁秀妍編上半場的《細語》，周佩韻編下半場的《雅歌》。這兩隻短篇是同樣的簡約，舞台上沒有大鏡，沒有用作投影的佈景，只有人。在《細

語》，梁利用了肉色舞衣象徵肌膚。我們自出生便有的肌膚，若沒去留意，竟然可以那麼的陌生。其中一段三人舞：劉康怡與黃靜婷輪流拉扯陳嘉靜身上的衣服。當衣服被拉扯，陳隨即覺察那陌生的「肌膚」，再立即對把「肌膚」按回其熟悉的位置。一拉一按，再拉再按，三位舞者即興般地舞，身體的捲摺，重心的轉移，乾淨無雜舞蹈動作，在這探索的過程中呈現了身體誠實的簡約之美。梁的《細語》每段也予人這視覺上純然之美，然而整體的推進則可以更有深度。

在《雅歌》的起首部份，舞者之間是陌生的分開，然而各人卻以卡農式各自舞出同一組舞蹈動作，使陌生中見結連。在動過後，是靜。台上只剩劉康怡一人作出圓潤的原點（on spot）扭動，一線光線從她後面幕隙透出，視覺上一條縱線和一條橫線相交，又是一幅唯美的畫面。《雅歌》中，筆者最深刻的便是劉康怡與黃靜婷的一段雙人舞。二人緊貼著，舞出熟悉的動作。身貼身舞動所需要的默契，使二人之間舞出了動作的有機動態。隨之的舞者也不如起首般陌生，最後以緊貼的抬舉和重心轉移，舞者走進觀眾作結。熟悉就是這樣從陌生中孕育。

（上）舞在平行線系列（二）：《對話——細語》。攝影：Atta。
（下）舞在平行線系列（二）：《對話——雅歌》。攝影：Atta。

兩代身身相授

《舞在平行線》是兩代舞者的合作。除了合作，當然還有學習。兩個舞作中，李思颺在《點・破》的某些舞蹈由邢亮所編。芭蕾舞出身的李，身體根植了芭蕾舞的直的痕跡，是精準細緻的舞蹈；而邢亮的舞蹈揉合了太極的圓，加上邢高大的身體，他的動作是大且柔中帶勁。當李的細直遇上邢的大圓，相信對李動作語彙是一個突破性的擴充。縱然《點・破》中李的舞蹈還含著過往細、直的影子，但是筆者相信邢的大圓會如種子般，在李日後的編舞起著一點一點的影響。

最直接的觀眾教育

筆者最欣賞這次《舞在平行線》系列的，便是每個演出前都安排了四節工作坊，讓市民參加。在舞蹈推廣和教育上，這些工作坊起著重要的作用。現代舞，甚至舞蹈也予人難懂的印象，而這種難懂的印象，令市民停留在劇場外猶豫。通過工作坊，一方面可以消除這種印象，另一方面讓市民的身體通過親身舞動，探索和了解這種獨特的語言及身體素質，讓觀眾在觀賞時更能與台上的舞蹈想像與結連。例如：在梁的工作坊中，有一個感受身邊人走動時牽動的氣流，再因這些氣流而動的練習。筆者在觀賞《細語》時，看到李家祺坐在台中，其他舞者在他身邊跑過，便立即想起工作坊的練習，了解到李的舞動與其他舞者的跑動，並非不相干的。鑑於這些工作坊的重要性，筆者希望康文署在推廣節目演出的同時，也著力開辦這類工作

舞蹈手札 dance journal/hk

坊，並增加宣傳工作坊的力度。始終與地鐵站的一個宣傳燈箱相比，親身在工作坊的感受，更能增加筆者買票進入劇場的意欲。

《點・破》和《對話》並非特別叫座。筆者認為其關鍵原因乃舞作與其他舞作「撞期」。與《點・破》同一個週末上演的乃香港舞蹈團的《雙燕——吳冠中名畫隨想》，後者貴為香港三大旗艦舞團，又挾「世界文化藝術節——遊藝亞洲」和國畫大師吳冠中之名，前者的票房自然受到一定影響。至於《對話》那週末「撞期」的情況更為嚴重。那三天香港共有五個舞蹈節目，當中包括城市當代舞蹈團、東邊舞蹈團、多空間及共生舞蹈團。又一個旗艦舞團，再加兩個中型舞團的演出，《對話》的入座率也受到影響。由此，可見香港舞蹈業界實在應該多作溝通，以減少「撞期」、「爭觀眾」的情況出現。

筆者在一本日本漫畫中曾讀過這話：「我和你是兩條永遠不會相交的平行線，但是平行線雖不會相交，卻永遠都在旁邊。」一代與一代的舞者在時間上好像是平行線，但卻永遠在旁，互相影響和作育。■

舞在平行線系列（三）：《流。白》。攝影：阮漢威。

傳承・在平行線上

文：李海燕

在筆者看來，跨越2011年底至2012年初的「舞在平行線系列」是一次野心很大的策展。主要並不是因為這個計劃牽涉七位編舞或是因為它每月一度在不同場地不同概念的演出，而是它為自己的成功訂下了很高的標準：當你在宣傳物料上看到計劃內三台作品都是由年資深配搭年資淺的藝術家合編，難免會有些預設。有期望的觀眾可以是高質素的觀眾，但有預設的觀眾很難滿足。同時值得注意的是系列名字：「平行線」無論多接近也不會交匯，但兩條線可以一同無限地延展。如果說不同年資的編舞共同創作有傳承的意味，這種在「平行線」上的傳承暗示著一種師徒之間單向模仿以外的可能性。

系列內三台作品中，筆者最欣賞的是1月6-7日上演，梁家權、蔡穎編舞，何應豐導演的《流。白》。作品層次豐富，思考深入，引導觀眾探究「中國舞之美」與「舞蹈於中國美學」的分別。兩位編舞的背景是正規的中國舞訓練，當他們內省自己的根源、審視中國舞的美如何定義時，傳承便開始了。舞台後方是一面落地大鏡，台中央有個略高於台面的平台，當舞者與其他演出人員分別在這些空間演出，或跨越這些空間時，他們便向觀眾提示了多層面和角度的思考需要；作品的音景（soundscape）非常多元化，現場樂器的演奏和即興音象，配以預先錄製的說話和其他聲效，把身體的動放置在京劇／民間唱腔／誦經等等的中國美學大環境中，也探索如即興／拼貼這些手法在中國舞的可能性。梁家權以男身演中國舞中女性的柔、擰、扭，媚態盡現，中國文化男女非常清晰的定位在他身上有了新的

玩味；蔡穎的動暗含書法美學，手一揮，仿如毛筆在白紙上剛猛的落個起點之後，筆鋒綿延不斷地走，餘音嫋嫋。特別一提的是彭漲、何應豐和盧韻淇的現場演唱，他們的「音象」的確是具象的，在可見的舞台之外製造了另一個形而上的畫面。

這次計劃的策展理念讓我想到香港舞蹈研究和傳承的情況。有系統的舞蹈學術研究在香港實在很少。八間大學不設舞蹈系，所以不會有常設資源投放於舞蹈研究。偶爾有音樂／人類學／文化研究的論文涉及舞蹈，但也如水過鴨背；香港演藝學院的舞蹈藝術碩士課程開辦不足十年，即使有這方面的進展也仍在起步階段。舞蹈學術研究代表了社會對舞蹈的尊重，承認它是傳統文化一種至真誠的展現，也為傳承提供了重要的數據、論述，以及傳播。舞蹈不比寫作、音樂或視藝，難以廣傳，經過學者的疏理，把創作置於時化面貌和價值取向之前，讓後輩有跡可尋，讓智慧得以累積。否則，技巧或許提升了，但創作深度總是在起步點徘徊。

「舞在平行線系列」為傳承下了註腳。除了學術層面，藝術家在共同創作作品時的親身經歷便是很重要的傳承契機。我們不能指令另一個身體去做我們腦所想、言所感；只有另一個身體同樣感受了，它才可把經歷表達出來。在香港這個創作資源並不豐厚的城市，要拉多於一位藝術家在同一作品裡投入從頭開始創作的時間，很不容易，所以要促成這系列內的組合，需要的是整個團隊對計劃精神的尊重。綜觀整個系列，固然我們可以看到一些挑戰的痕跡，例如創作停留於自身，沒有體現到新的思考；或者排練時間不夠長，令舞者未能在同一舞台上以同一身體分野兩個編舞創作的重心。這些是理念與實踐間的溝壑，雖然不會填平，但若系列能延續下去，相信更多的參與者會向著它的終極價值走。

以筆者所見，三個作品演出的入座率都不高。我不想去猜想原因是在於檔期／概念／宣傳／藝術家組合／叫座力還是觀眾取向，反正在香港，這些都長期像陰霾般密佈在監製們的頭上。但我很想對康樂及文化事務署說，若果你們願意從量化以外的方法衡量，你們會為香港保有某些價值作出很重要的貢獻。薩特說：「人不是他現有的一切的總和。他是他還沒有的東西的總體，是他可能有的東西的總體。」可能隱含在未來，承接過去是走向未來的開始。我希望像「舞在平行線系列」的計劃，不是曇花一現。■

（左、右）舞在平行線系列（三）：《流。白》。攝影：阮漢威。

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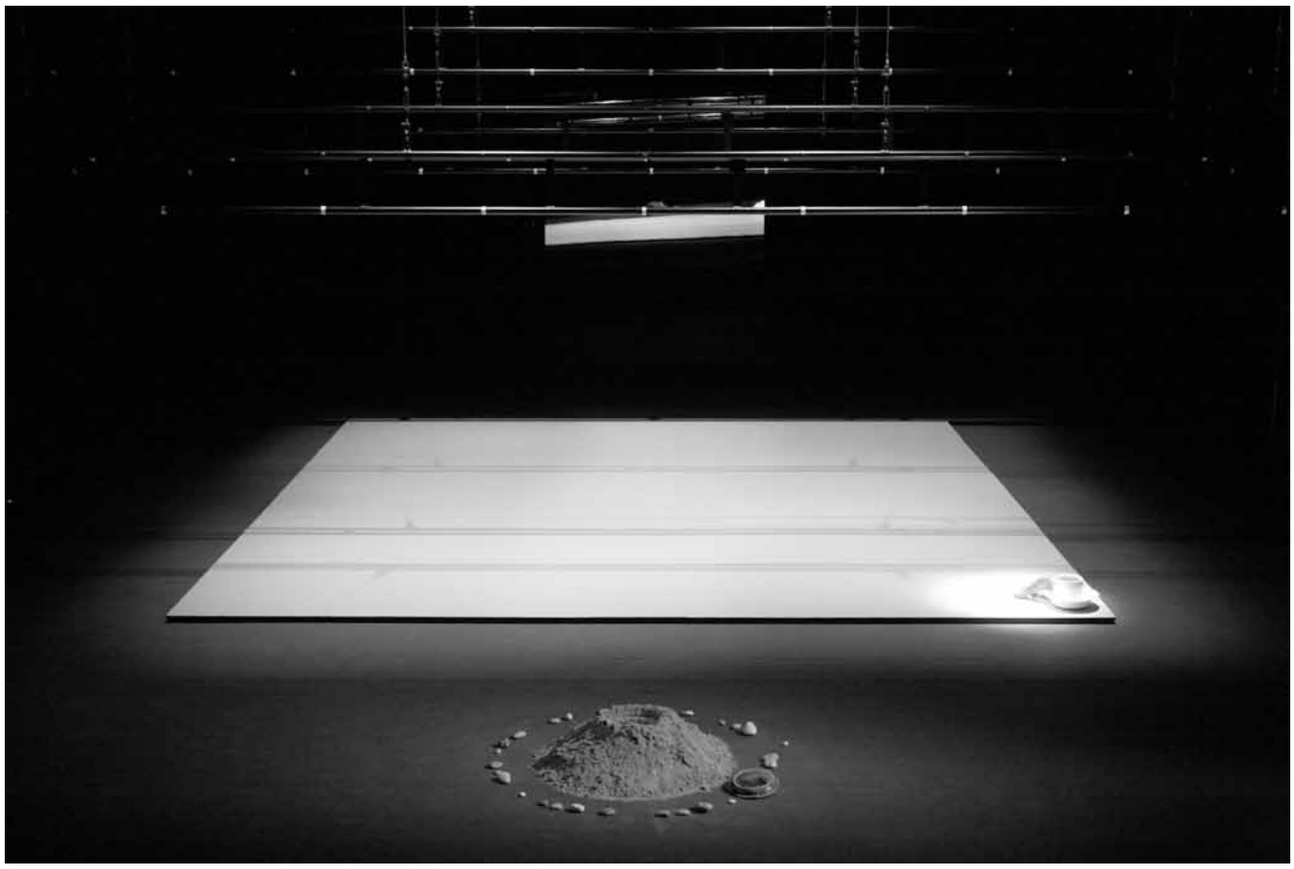

舞在平行線系列（三）：《流。白》。攝影：阮漢威。

形・動以外的留、白

文：阮漢威

以東方美學的土壤，糅合了現代劇場的養份，舞蹈作品《流。白》散發了什麼清香?

演出始於舞台盡處的一班舞者面向巨大的鏡子「上基訓課」。摒棄了一切用以遮蓋的黑布幕，舞台還原成一個最樸實的表演空間。

「基訓課」部份簡單明澄，佈局和燈光互相配合，令筆者感受到當下的寧靜及其力量，也想必然是創作者用心，為觀者提供寧靜心神的的過渡。

然後是一個相對大的變換：導演何應豐從舞台暗角出現，拿著麥克風指示著吊桿的升起，成就了一下當下的空間變換。這種變換有別於布景的場景變換。它是相對地有機和有生命的，這亦是之前「基訓課」部份中舞者、空間和燈光建立起來的基礎。這樣的空間拉張引導著舞者進入演出的核心，亦是一次完全劇場（Total Theatre）的展現與探索。

舞台中央平放著一塊白色正方形地板，導演和設計師熟悉香港演藝學院戲劇院的觀眾席高視點特性，令這個演區恰如其分的，不多不少的在劇院的空曠中製造了平衡。

若我們想像舞者肢體表演、現場音樂和唱頌是另一種「留白」，和前述的表演空間的留白相互契合、對話，它們就是一種「流」動中的「白」，在表演中散發著一縷清香，若這清香能凝聚如煙霧，發展下去便可能出現了一種難能可貴的表演能量。

觀眾心的空間和演出空間同步了，甚至互動了，繼而去觀賞演出中的森羅萬象。這是令筆者最為感動的，亦是我們需要反省的香港表演藝術「施」與「受」的因果循環。■

Make Yourself at Home

by Winnie Chau

I could already foresee my partiality for *Chopin VS Ca II*. It premiered as *Chopin VS Ca* by Unlock Dancing Plaza in 2010, *Chopin VS Ca II* was co-produced by Hong Kong Dance Company as part of their *8/F Platform* Programme that promotes experimental dance theatre. For any theatre-goers who have been to enough earnest dance performances, or, in fact, for any Hong Kongers at all, it's hard not to have a soft spot for this impish work by Ong Yong Lock.

This is not to say *Chopin VS Ca II* isn't a sincere piece of work. On the contrary, Ong is straightforward with his cheeky recklessness and makes his audience feel at home. There is something idiosyncratically Hong Kong about the work, which goes beyond the clichés of the Victoria Harbour waterfront and the generic notion of East-meets-West. Certain sentiments are, inadvertently or deliberately, conveyed by the props, the cast, and an intangible quality shared by most Hong Kongers. "Ca" in the title, for instance, refers to a contemporary Cantonese slang "*Cai*" or "*Kai*" (incidentally, the word is only represented by English transliteration, probably because its pronunciation is at odds with what existing written standard Cantonese denotes). The derogatory adjective – used to describe someone's ludicrous and often idiotic behavior – cannot be easily translated into English, or even mandarin Chinese. Yet, being "*kai*" does make *Chopin VS Ca II* an idiotic production.

Despite the presence of a black-suited pianist (Phoebus Chan) at a white piano, playing piece after piece by Chopin, the all-male, somewhat silly-looking cast might be taken less seriously than they actually deserve. In the prologue, Liu Chengjun, Hugh Cho, Doo Ting Fung, and Yau Chin Shing appear in

(Top, Bottom) Hong Kong Dance Company and Unlock Dancing Plaza. *Chopin VS Ca II*. Photo: Conrad Dy-Liacco.

black underwear à la Mr. Hong Kong Contest's swimwear parade. In the first scene titled *Underwear Impromptu*, the quartet make Chan's live performance of *Fantaisie-Impromptu in C sharp minor* a score for swimmers with their diverting movements echoing the sport. The four shows more trust among themselves than any synchronized swimming team would. At one point, two of the dancers shout their partners' names from a distance, and in the next second they are already clinging onto their partners in a challenging position.

There are instances when Ong seems to forgo subtlety for fun and loud statements. The underwear the four dancers wear in the first scene is actually painted white with different images of the Union Jack, which are later hid under a Chinese print boxer with a Chinese character – the four individual characters, when combined, make the phrase "long live for ever". In the subsequent scene, Ong (who replaced Heung Lei because of an injury) makes a point by tying four pairs of Union Jack underwear together with a red one and then moves with them. Similar political remarks return in the Cushion Fight scene towards the end, but with more amusement. After a pillow fight amidst *Revolutionary Etude Op. 10 No. 12*, where 'feathers' were white plastic bags and bubble wrap, the dancers cover themselves with a giant cushion case – one being the image from Benetton's Unhate Campaign showing Henry Tang kissing Leung Chun Ying and the other three being young local female pseudo-models in bikinis.

The obvious aside, the Hong Kong-based Malaysian choreographer also sees Hong Kong from the point of view of an insider. I could feel Ong's love for Hong Kong by having one dancer (Hugh Cho) appear in South China Athletic Association football team jersey in the scene MVP (could be read as Most Valuable Player), while his partners are dressed in other national football team jerseys. The passage with movements simulating a football warm-up session is as touching as the sentiment behind the scene.

Hong Kong Dance Company and Unlock Dancing Plaza. *Chopin VS Ca II*. Photo: Conrad Dy-Liacco.

The moments that leave a great impression on me are also the moments when the five dancers make fun of one another, but are actually displaying the bond they have developed during this production. It is especially moving to see Hong Kong Dance Company's reticent-looking dancer Liu Chengjun evince a sense of humour unseen in his company's productions and employ his Chinese dance technique in this different context.

Chan's live piano performance of Chopin works was admittedly less visible in most parts of the performance. Yet, his occasional participation as a mischievous or poised character throughout is part of the delight of *Chopin VS Ca II* and is essential to the show's playful spirit. Such spirit extends to the end when the cast have a real hot pot meal mid-stage to the remix version of *Etude Op. 25 No.11 in A Minor, Winter Wind*.

Nevertheless, it is apparent that Hong Kong Dance Company could yet take the playfulness seriously. At the entrance to the 8/F Platform rehearsal studio, audience were greeted with three notices before the performance. Apart from the notice announcing Heung Lei's replacement and the one forewarning audience of smoking scenes and obscene language, there was one stating: "The programme contains performances by an unleashed dog [sic]". The notice later proved to be a spoiler more than a friendly reminder. What the trained puppy brings to the performance is not danger but its endearing charm. ■

Presented by 主辦：

HONG KONG DANCE ALLIANCE LIMITED 香港舞蹈聯盟有限公司
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Hong Kong Dance Alliance is introducing a **"Conversation Series" under "Project DARE,"** to provide induction to dance professionals who are interested in finding out more about career possibilities beyond stage performance. These talks are **FREE**. No previous experience or training on these areas is required!

香港舞蹈聯盟現推出**舞者轉型準備計劃對談系列**，為舞者介紹除舞台上演出外，他們可考慮發展的各專業範疇。對談會**費用全免**，歡迎希望了解從台前演出轉型的舞蹈界人士！參加者無須相關題目的任何經驗！

Conversation Series 對談系列

Dance Education 舞蹈教育

In Chinese 中文主講
16.01.2012
MON(一)
7:00pm - 8:30pm

Topic專題
From dance "teacher" to dance "educator"- basic concepts of Dance Pedagogy/ Motif Teaching/ Creative Movement
由舞蹈導師走向舞蹈教育家之路：
舞蹈教學法/主題教學/創意舞蹈的基本概念

Speaker講者
Yunyu Wang 王雲幼
President, World Dance Alliance Asia Pacific
世界舞蹈聯盟亞太分會主席

Venue: Conference Room, Hong Kong Arts Development Council Quarry Bay
場地：鰂魚涌香港藝術發展局會議室

Marketing 市場學

In Chinese 中文主講
12.03.2012
MON(一)
7:00pm - 8:00pm

Topic專題
Basic concepts of Marketing and Dance Programme Publicity
市場學及舞蹈節目推廣的基本概念

Speaker講者
Katy Cheng 鄭尚榮
Marketing Director
HK Arts Festival Ltd.
香港藝術節市場總監

Venue: G/F, 110 Shatin Pass Road, Wong Tai Sin, Kowloon
場地：九龍黃大仙沙田坳道110號地下

Touring 巡迴演出

In Chinese 中文主講
01.06.2012
FRI(五)
3:00pm - 4:00pm

Topic專題
Touring: how to create opportunity and how to nurture future potential
巡迴演出：如何製造機會

Speaker講者
Elaine Yeung 楊芷蘭
Chief Manager (Film and Cultural Exchange)
Leisure and Cultural Services Department
康樂及文化事務署總經理（電影及文化交流）

Venue: G/F, 110 Shatin Pass Road, Wong Tai Sin, Kowloon
場地：九龍黃大仙沙田坳道110號地下

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請把姓名及電話，以及想參加的對談會日期，電郵至**admin@hkdanceall.org**。報名將以電郵確認。

香港舞蹈聯盟為藝發局資助團體
Hong Kong Dance Alliance is financially supported by the ADC

香港藝術發展局
Hong Kong Arts Development Council

「雙燕」——畫、舞、樂的結合

文：鄧蘭

繼《清明上河圖》四度於香港公演後，香港舞蹈團藝術總監梁國城，為觀眾獻上大型舞蹈詩《雙燕——吳冠中名畫隨想》，筆者看了11月12日的日場。吳冠中（1919－2010）是現代中國畫的開拓先行者，終生奉獻於中國畫現代化的探索，把中國繪畫藝術推向了世界。記得第一次認識吳冠中的畫應該是在2002年香港藝術館為他辦的那次畫展，當時筆者在香港文化中心與香港藝術館外與友人拍照，取景時看到掛在燈柱上的海報，霎時被海報中的圖案迷住了，但當時不知是吳冠中畫展的宣傳，知道以後卻一直被其它事耽擱，終於錯過畫展。真正走入藝術館看他的畫還待2010年那次畫展才真正認識吳冠中。他的畫樸素自然而又充滿生命力。《雙燕》、《拋了年華》、《補網》、《瀑布》、《糧倉》、《恆河》和《天涯》等線條簡約卻包含萬千意象，教人陶醉在畫中構圖之餘也嘗嚐到生命的變化和色彩。大師氣魄盡在那筆墨行間！

早在半年前知道香港舞蹈團藝術總監梁國城要以吳冠中之畫作入舞，既興奮又矛盾，吳冠中的畫那樣純樸精煉，如何表達和應走甚麼方向都是我關心的。在一次與梁先生的會面中，他主動談到要取意境來表現畫中的精神，聽了他的取向後實在感到放心，靜待舞作上演。

以《雙燕》命名的舞作其實選了八幅吳冠中的畫作入舞，每節舞根據每張畫有獨立主題，依次序為《拋了年華》、《百納衣》、《紅影》、《糧倉》、《補網》、《雙燕》、《海風》和《瀑布》。在構想中除了舞蹈部份，相信音樂是另一重要元素。這方面香港舞蹈團特邀了香港純弦現場伴奏並由梁建楓擔任音樂總監和第一小提琴。整個配搭取其任何一方都有吸引力，不過我看的那場就有點冷清，不知是否與同期有不少舞蹈節目演出有關。

香港舞蹈團《雙燕》。攝影：加力．杜里高。

姑勿論入場多寡，筆者對全個節目的整體表現十分滿意。舞台上的大畫框開宗明義表現了畫、舞的結合。甫開始的《拋了年華》背景依原畫作的比例放大，勾出畫中的老荷枝折的形貌，先由幾位女舞者在樹根一方移動，接著飾吳冠中的舞團首席劉迎宏一身白衣，形態也頗像早年的畫家出場，在那荷枝老根間穿插，交錯舞動但未有迷失，表現了「寧折毋屈」的精神，示意畫家忠於自己的國度。這個序簡潔有力，加上梁建楓的演奏極富神韻，畫、樂、舞完全融化為一體。

（上、下）香港舞蹈團《雙燕》。攝影： 加力．杜里高。

有著重生意義的《百納衣》以穿白衣和百家衣兩組舞者表現了窮人家穿百家衣的開心健壯，繽紛的補丁也喻生命充滿色彩，最後兩位舞者穿上巨型百家衣遊走舞台上，視覺效果更為凸顯。《紅影》的燈光營造出落日時的恐懼，如渾沌年代。女舞者俯伏在紅色射燈燈光下，繼而與穿黑衣的男舞者拉鋸一番，畫面與原作的「落日依紅影」互相對照，最後畫家劉迎宏拉著長藤而出、像走了一段艱辛歲月，也把畫家的心態表現其中。金黃色的禾稻閃亮出心中無限火花，舞者歡欣地插秧割禾，充滿朝氣和生命力，以具象的形式和面貌表現出《糧倉》中的抽象意境。儘管此節較接近一般傳統民族舞的表現形式，予人似曾相識的感覺，但在音樂和燈光配合下依然吸引。

由大提琴在台上伴奏的《補網》回到冷靜和從容的國度，女舞者穿插在網中，為未來找出生機。門前「雙燕」（兩女舞者）在白牆下飛舞、依戀故居，梁建楓在旁獨奏，細訴鄉情。面對吳冠中的經典名作，舞台上以放大的「雙燕」畫本作佈景。畫家簡潔素白的筆象（編者按：筆下影象），加上觸動思緒的音樂，以及舞者流麗婉約的動作，本章應為最意境化的一段。不過舞者穿了黑衣總覺得破壞了原作的大片留白的簡潔。若改穿白衣，相信整體視覺和中心思想更吻合。全男班的《海風》剛勁十足，舞者不時翻起寬闊的褲子與原作密麻麻的樹葉相映成趣，既孤獨又快樂。最後的《瀑布》由豎琴襯托畫家與女舞者在代表瀑布的兩束藍光下起舞，讓淨白的奔流照見自身的污濁，畫家再次感悟「獨木橋頭一背影、不知走向何方走？」。

約兩小時的作品詩意盎然，顯然做到畫舞一體。香港純弦的演出更是精采絕倫。小提琴、大提琴伴奏氣氛濃烈，豎琴的創作段落新穎大膽，整體既有沉思的靜態，亦不乏朝氣勃勃的樂章，都豐富了畫面的內容。

總括而言，作品的成功先決在選畫方面選對了。顏色方面：色彩繽紛與水墨設色各約一半；另外是心境方面，靜態和動態兼備；最後是手法，抽象與具象的兼納，更見編舞心思，如畫作較抽象，則以具象的舞蹈來表現，《糧倉》正是一例；如畫作較具象如《紅影》，舞作則以抽象形式表達。如此一來，便可供編舞很多表達的空間，這是創作人智慧之選。除了選畫恰當，另外布景的設計也發揮意境，每個作品都以畫作的面貌出發，舞者如同走進畫中作舞，觀眾看舞同時亦如同在欣賞畫；最後則是出色的音樂，一直帶動觀眾從心靈出發走進畫、舞之中。■

舞蹈手札 dance journal/hk

＊舞蹈手札歡迎各舞評新人類投稿，首兩次投稿將於本欄刊登。
＊*Dance Journal/HK* welcomes submissions from emerging critics. If selected they may publish two articles in Fresh Eyes.

Converging Beams: Where Light Meets Movement

By Evelyn Wan

Darkness.

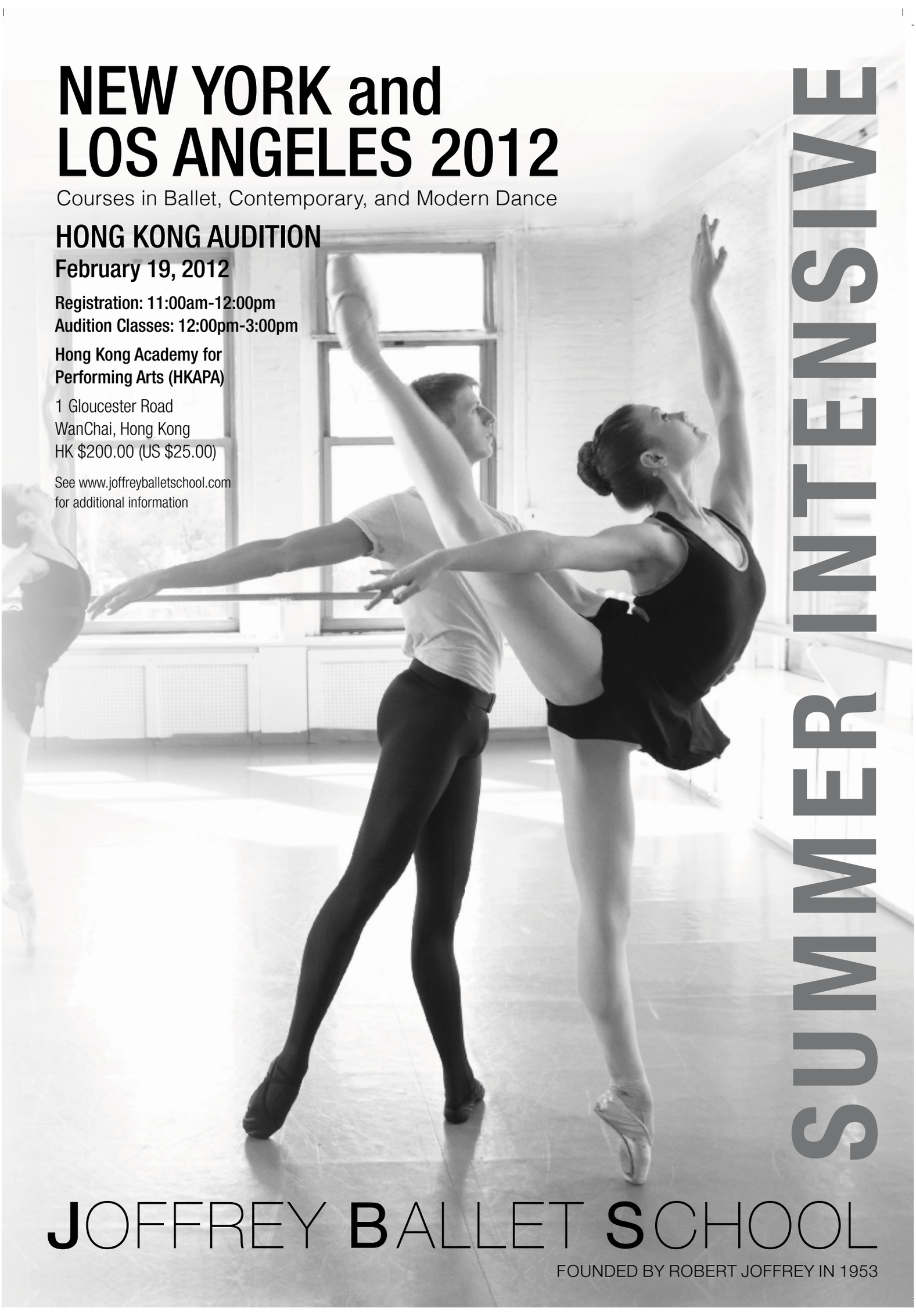
And yet before one could settle into the comfortably familiar setting of a theatre with house lights dimmed, two spotlights were shone upon the audience. An element of surprise, it caught everyone's attention.

The two spotlights then swept outwards and slowly travelled towards each other until they converged upon the silhouette of a female dancer, her back against the audience. Thus begins the contemporary dance performance of E-side Dance Company's *Converging Beams*.

The dance performance raised interesting questions about the nature of light – what it is, what it can do, and what the relationship between dancers and light could be. In the 80 minutes of the piece, the dancers explored movement possibilities in solos, duets, and group interactions with three mobile box sets of white lights, and subsequently with handheld LED mini-torches. The rectangular shaped lightboxes offered the potential of transforming the space of the stage through different ways of stacking them together, setting them at different angles, placing them at various locations on stage, or moving them across the stage space. The six dancers moved on top of them, hopped and leaped across them, and most importantly, danced *with* them in addition to dancing with each other.

For most people, the answer of "what is light" could quite simply be this: it is what helps us see. In the setting of a theatre, audiences are highly dependent on the use of stage light to guide them where to look. The central position that 'light' takes up in *Converging Beams* literally brings to light its often-neglected influence. Indeed, dancers are always attracted to the light, and so are audiences' eager eyes. The solo dances that were arranged showcased dancers who were almost drawn to the light, and were compelled to move only within the lit space and they seemed to always yearn to get closer to the light source. The light also helped reinvent the stage space. With the minimalist black backdrop, it was easy to focus upon areas of the stage where light was shone. In one particularly memorable scene, the lightboxes were lined up vertically, splitting the stage space into two halves. Several of the dancers

E-side Dance Company. *Converging Beams*. Photo: Michael Azim.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E-side Dance Company. *Converging Beams*. Photo: Kitty Chong.

gathered on the lit side, while others pushed the lightboxes gradually from one side to the next. What turned out was a spectacle of moving light, moving space and moving bodies, all beautifully intertwined, while the stage was transformed into a diminishing location, inviting audience members to focus deeper and deeper upon the stories told by the dancers' twirling bodies which were placed under the 'spot'-light. Also extremely effective was the re-creation of a quasi-totem pole structure, enacted through stacking the lightboxes together upwards. One of the female dancers was carefully hauled up to perch precariously at the top. This immediately brought to mind connotations of worship, as light is often associated with holiness and righteousness (as Christians would say "The Lord is My Light"). These examples demonstrate how the choreography seamlessly wove and constructed the various uses of light and brought to the fore how a simple and taken-for-granted stage device may be re-invented to create new meanings.

The further question to ponder upon would be what the relationship between dancers and light is. Choreographer Jacky Yu offered the interpretation that "only when transformed into the light can we shine as the light", as he put it in the house programme. In *Converging Beams*, we see the experiment of what happens when dancers take up the quality of light itself and embody the qualities of a light beam--a flowing stream of brightness that leads its own way out of darkness. It is not surprising that the series of movement in the entire piece were choreographed in such a way that dancers effortlessly moved from one position to the other, and interacted in the same seamless manner. Whether it was rolling over each other or lifting each other off the ground, every single dance move revealed the interconnectedness of the choreography. It was fluid-like in arrangement, integrating both the flowing motion of light and flowing motion of multiple bodies. The choreography was likely to have been developed from a series of scores based on contact improvisation, where dancers chose to react organically in the most natural and comfortable manner possible, such that they transitioned into steps without necessarily forcing their bodies into stereotypically-'beautiful' or 'aesthetically pleasing' shapes. For that, the movement quality of the dance piece was stunningly smooth.

However, it was rather baffling for me why this dance was not set inside a blackbox theatre that would allow audience members to sit on perhaps all 4 sides of the stage. The uni-directional gaze taken up by the audience members effectively limited the myriad of possibilities that playing with light offered. Casting light and shadow upon viewers would heighten the intensity of the show, and provide other angles at which audience members would be able to see more clearly the flow of the movement, the intricate interconnection among the dancers and between them and the lights they take inspiration from. Halfway into the piece, I found myself yearning to see the performance from other angles, such that perhaps as an audience member, I could also let light lead me into moving into different viewing positions.

If light should guide the dancers' movement, so should it guide the audience members into a multi-dimensional, fully immersive experience. ■

E-side Dance Company. *Converging Beams*. Photo: Michael Azim.

DANCE EVENTS 舞蹈節目表

40th Hong Kong Arts Festival: Le Ballet de l'Opéra de Lyon (Lyon Opera Ballet)
第40屆香港藝術節：里昂歌劇院芭蕾舞團

9-11/2 7:45pm
Grand Theatre, HK Cultural Centre 香港文化中心大劇院
Choreographers 編舞：George Balanchine 喬治．巴蘭欽，
Benjamin Millepied 班傑明．米爾派德， Maguy Marin 瑪姬．馬蘭
Enquiries查詢：2824 2430

3D Museum in Motion 《3D動屋》

Unlock Dancing Plaza 不加鎖舞踊館
Sam Tung Uk Museum, Tsuen Wan 荃灣三棟屋博物館
15-17/2 8pm；18/2 7pm & 8:30pm
Creative Team/ Performers 創作及表演：Hugh Cho 曹德寶，
Lim Wei Wei 林薇薇，Malvina Tam 譚渼樺，Ivy Tsui 徐奕婕
Enquiries 查詢：2268 7323

40th Hong Kong Arts Festival: Sidi Larbi Cherkaoui–TeZukA
第40屆香港藝術節：徹卡奧維《手塚》

17-18/2 7:30pm；19/2 2:30pm
Grand Theatre, HK Cultural Centre 香港文化中心大劇院
Choreographer 編舞：Sidi Larbi Cherkaoui 希迪．拉比．徹卡奧維
Enquiries查詢： 2824 2430

China Dance Forward 2012 《中國舞蹈向前看》2012

City Contemporary Dance Company 城市當代舞蹈團
24-25/2 8pm
Theatre, Sheung Wan Civic Centre 上環文娛中心劇院
Project Curator 節目策劃：Willy Tsao 曹誠淵
Enquiries 查詢：2328 9205

40th Hong Kong Arts Festival: Le Songe (A Midsummer Night's Dream)
第40屆香港藝術節：《仲夏夜之夢》

Les Ballets de Monte-Carlo (The Monte-Carlo Ballet) 蒙地卡羅芭蕾舞團
29/2 7pm；2-3/3 7:30pm
Grand Theatre, HK Cultural Centre 香港文化中心大劇院
Choreographer 編舞：Jean-Christophe Maillot 克里斯托弗．馬約
Enquiries 查詢：2824 2430

40th Hong Kong Arts Festival: Hong Kong Jockey Club Contemporary Dance Series
第40屆香港藝術節：香港賽馬會當代舞蹈平台系列

24-25/2 8:15pm；25/2 3pm；3-4/3 8:15pm；4/3 3pm
Studio Theatre, HK Cultural Centre 香港文化中心劇場
Choreographers 編舞： Ricky Hu 胡頌威， Cyrus Hui 許俊傑，
Max Lee 李健偉， Wong Tan Ki 王丹琦， Rock Fang 方家諾
Enquiries查詢： 2824 2430

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Hong Kong Heritage Discovery Center 香港文物探知館
Choreographers 編舞：Cai Ying 蔡穎，Ivy Tsui Yik Chit 徐奕婕
Enquiries查詢：info@hkszbiennale.org

DANCE EVENTS 舞蹈節目表

40th Hong Kong Arts Festival: Asia Pacific Dance Platform
第40屆香港藝術節：亞太舞蹈平台

2-3/3 8pm；3/3 3pm
Black Box Theatre, Kwai Tsing Theatre 葵青劇院黑盒劇場
Choreographers 編舞：KENTARO!!， Chou Shu Yi 周書毅，
Eko Supriyanto 艾可．蘇布利陽托
Enquiries 查詢：2824 2430

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CCDC舞蹈中心賽馬會舞蹈小劇場
31/3 8pm；1/4 8pm
Choreographer 編舞：Alz Ng 吳肇南
Enquiries 查詢：2328 9205

Seven Sages of the Bamboo Grove 《竹林七賢》

Hong Kong Dance Company 香港舞蹈團
Kwai Tsing Theatre Auditorium 葵青劇院演藝廳
16-17/3 7:45pm；18/3 3pm
Choreographer 編舞：Yin Mei 殷梅
Enquiries 查詢：3103 1806

Children's Grand Dance Drama: Journey to the Wild West
新編大型兒童舞劇：《夢西遊》

Hong Kong Dance Company 香港舞蹈團
9-10/3 7:45pm
Tsuen Wan Town Hall Auditorium 荃灣大會堂演奏廳
Choreographer 編舞：Yang Yuntao 楊雲濤
Enquiries查詢：3103 1889

Unconscious II – In Search of the Forgotten Senses
昏迷II——《尋找失去的感覺》

Y-Space Dance Company 多空間
29-30/3 2:30pm；31/3 8pm
Yuen Long Theatre Auditorium 元朗劇院演藝廳
Choreographer 編舞：Victor Ma 馬才和
Enquiries 查詢：2470 0511

Turandot《杜蘭朵》

The Hong Kong Ballet 香港芭蕾舞團
16-18/3 7:30pm；17-18/3 2:30pm
Grand Theatre, Hong Kong Cultural Centre 香港文化中心大劇院
Choreographer 編舞：Natalie Weir 娜泰莉．維亞
Enquiries 查詢：2105 9724

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31/3 4pm & 8pm
Ngau Chi Wan Civic Centre Theatre
牛池灣文娛中心劇院
Teachers 導師：Daniel Yeung 楊春江，Force Fong 方俊權，Wong Tan Ki 王丹琦
Enquiries查詢：2372 9351

The Hong Kong Academy for Performing Arts
香港演藝學院

Academy Master's Degree Programmes 2012-2013

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Master of Fine Arts in Theatre and Entertainment Arts
舞台及製作藝術碩士

Master of Music
音樂碩士

Application Deadlines 截止報名日期
MMus > 3 February 2012 音樂碩士 > 2012 年2月3日
MFA > 16 March 2012 藝術碩士 > 2012 年3月16日*
* Application deadline for non-local students is 24 February 2012
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中國中央芭蕾舞團: HARLEQUIN 地板, 我們的選擇

中國中央芭蕾舞團，創立于一九五九年十二月三十一日，是中國唯一的國家芭蕾舞團。在過去超過四十年的歲月裡，中國中央芭蕾舞團致力為中國的觀眾帶來眾多傑出的古典及現代芭蕾舞表演作品，而更重要是透過創作帶中國特色的芭蕾舞蹈，創造出一個獨特的古典芭蕾舞與中國文化之間的融合。

基于我們中國芭蕾舞的特性，我們不時會對舞蹈地板有不同的特定要求。于過去數年，我們除了使用 Harlequin 舞蹈地板作排練及表演用途外，Harlequin更為我們度身訂造其 Cascade及 Reversible 地板以配合一些我們創作的表演，諸如 《牡丹亭》 及《大紅燈籠高高掛》等等。 Harlequin 地板的質量鶴立雞群，讓我們的舞蹈表演員能發揮出持續而穩定的高素質表現 ； 無論到世界任何著名的表演場地作循迴表演，我們都會帶備 Harlequin 地板，使我們更有信心地向世界展示最正宗的中國芭蕾舞。

Harlequin 舞蹈地板永遠是我們的首選。

團長: 馮英

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