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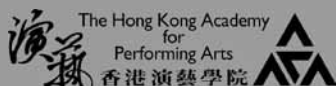
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William is a lecturer at the Hong Kong Institute of Vocational Education and a media producer. He is also the founding artistic director of theatre group Friends' Theatre, and a full member of the International Association of Theatre Critics (Hong Kong). He is fascinated by the creative use of technologies in theatre.

盧偉力  
紐約市立大學戲劇博士，香港浸會大學電影學院副教授，並擔任康樂及文化事務署戲劇小組委員、教育局課程發展處藝術教育委員會委員、藝術發展局評審員、國際演藝評論家協會（香港分會）董事、香港電台《講東講西》、《演藝風流》節目主持。從事多元化文字工作，包括藝評、戲劇、小說、詩歌、隨筆等，由1991年開始至今，亦寫了不少舞評，有評論集《舞蹈文字》。

Kevin Ng  
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).

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畢業於中文大學英文系，身懷與藝術無甚關連的碩士學位及商界經驗，回到文字再出發，從藝術行政走向學徒藝術家。

方人  
資深觀眾，沒有舞蹈背景，於千禧年開始於《舞蹈手札》發表舞評。以二十多年觀舞經驗，從觀眾角度評賞演出。

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《舞蹈手札》、《信報》、《文匯報》及《城市文藝》。

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。

Foraskywalk  
Foraskywalk is a keyboard player who enjoys a wide array of art forms including drama, dance, drawing, singing, photography. She believes in integrated arts: different art forms are inter-connected and serve the same purpose of - beyond aesthetic enjoyment - educating and inspiring people. She is currently studying Arts Criticism at HKU.

### 香港舞蹈團藝術總監梁國城獲頒授榮譽院士

香港演藝學院於2012年6月28日第26屆畢業典禮中舉行榮譽博士及榮譽院士頒授儀式，以表揚他們在表演藝術方面的成就，以及對學院發展的貢獻。香港舞蹈團藝術總監梁國城獲頒授榮譽院士。

### 陳俊瑋、李家祺及禰天揚加入城市當代舞蹈團

三位新晉香港舞者陳俊瑋，李家祺及禰天揚在2012年6月加入城市當代舞蹈團。三位香港演藝學院現代舞系畢業生，將於2012年9月首次參演城市當代舞蹈團在香港之演出。

### 12位舞蹈員加入香港芭蕾舞團

香港芭蕾舞團（港芭）分別在紐約、香港及北京舉行舞蹈員面試，12位新成員將會參與港芭未來的製作。四位新舞蹈員路德米拉·科爾賀·愛倫·艾費克·所羅門·高江及高斯透過紐約的面試加入港芭。來自巴西的路德米拉·科爾賀加入港芭前為弗蘭德斯皇家芭蕾舞團成員，並於2006-2010年為三藩市芭蕾舞團舞蹈員。愛倫·艾費克及所羅門·高江來自英國，他們於英國皇家芭蕾舞學院接受訓練，並曾參與英國皇家芭蕾舞團的多部製作。高斯於匈牙利出生，完成芭蕾舞訓練後前往北美開展其事業，於2009年加入奧蘭杜芭蕾舞團。來自香港的舞著黎珮琪剛於香港演藝學院完成第一年的藝術學士課程，將加入港芭為見習舞蹈員。武藤万知於日本福岡出生，於當地就讀7年後進入英國國家芭蕾舞學院及阿姆斯特丹國家芭蕾舞學院。有水俊介來自東京的Minori芭蕾舞工作室，曾於日本芭蕾舞協會等參與古典芭蕾舞劇的演出。法蘭基·范東拿倫在荷蘭出生，於海牙及阿姆斯特丹接受訓練，加入港芭前為挪威國家芭蕾舞團成員。三位中國舞蹈員劉瑋南、龔溢文及張瑾於北京舞蹈學院畢業後加入港芭，另一位自中國的舞蹈員高歌則於上個舞季完結後離開荷蘭國家芭蕾舞團，加入港芭。

### 香港舞蹈聯盟聘請行政主管

香港舞蹈聯盟現正聘請行政主管，詳情請參閱：<http://www.hkdanceall.org/pdf/administrator.pdf>。

### ARTISTIC DIRECTOR OF THE HONG KONG DANCE COMPANY LEUNG KWOK-SHING RECEIVES HONORARY FELLOWSHIP

The Hong Kong Academy for Performing Arts conferred honorary doctorate and honorary fellowships at its 26th Graduation Ceremony on 28 June 2012. The recipients were honored for their achievements and contributions to performing arts, and to the Academy. Artistic Director of the Hong Kong Dance Company Leung Kwok-shing received an Honorary Fellowship.

### IVAN CHAN, LEE KA KI, AND CLIFF HUEN ARE NOW DANCERS OF CITY CONTEMPORARY DANCE COMPANY

Three graduates of the Hong Kong Academy for Performing Arts: Ivan Chan, Lee Ka Ki, and Cliff Huen joined City Contemporary Dance Company (CCDC) in June 2012. The new dancers will meet the CCDC audiences in September.

### 12 DANCERS JOIN THE HONG KONG BALLET

The Hong Kong Ballet welcomed 12 new dancers after auditions in New York, Hong Kong, and Beijing. Four dancers Ludmila Coelho, Britons Ellen Elphick, Solomon Golding, and Balazs Krajczar joined the Company through auditions in New York. Brazilian Coelho previously danced with San Francisco Ballet from 2006-2010. Britons Ellen Elphick and Solomon Golding trained at the renowned Royal Ballet School. Born in Hungary, Balazs Krajczar completed his ballet training in Hungary before embarking on a professional career in North America. Peggy Lai was born in Hong Kong and recently completed the first year of a degree in Fine Arts at the Hong Kong Academy for Performing Arts, and will join the Company as an apprentice. Machi Muto was born in Fukuoka, Japan. She studied ballet in her home city for seven years before joining the English National Ballet School and then the National Ballet Academy in Amsterdam. Shunsuke Arimizu worked at the Minori Ballet Studio in Tokyo and has performed in classical ballets on numerous occasions with the Japan Ballet Association, Ballet Chambre Ovest, and Inoue Ballet Foundation. Frank van Tongeren was born in the Netherlands and has been with the Norwegian National Ballet since autumn 2010. Three Chinese dancers Liu Wei Nan, Gong Yi Wen, and Zhang Jin will join the Company straight from the Beijing Dance Academy. A fourth Chinese dancer, Gao Ge, joins the Company after spending the last season with the Dutch National Ballet.

### ADMINISTRATOR FOR HONG KONG DANCE ALLIANCE

Hong Kong Dance Alliance is recruiting a new administrator. For details, please refer to <http://www.hkdanceall.org/pdf/administrator.pdf>.

## 舞出「真與美」 ——紐約遊學小記

文：楊雲濤

2011 年底，在得到美國亞洲文化協會（Asian Cultural Council）「藝術家交流計畫」資助下，我來到紐約展開為期4個月的學習交流計畫。計畫中的主要內容就是參與和觀察沈偉和他的舞蹈團Shen Wei Dance Arts (USA)在紐約的最新創作和演出。

於紐約一座地標性的建築——公園大道旁的軍械歷史博物館（Park Avenue Armory），相當於一個標準足球場般大小的表演空間舉行，是這新作品的最大特點。軍械歷史博物館為一些當代藝術家的無限創意提供了足夠的展演空間。美國著名的舞蹈團Merce Cunningham Dance Company將它的謝幕演出最終選在這裡進行，可見這裡已成為紐約當代表演藝術的重要場地。

沈偉舞蹈藝術此次共上演了沈偉的三個作品：兩個經典作品重演，一個全新創作，在2個小時的演出裡呈現了三種不同肢體運動的風格，但都實現著這樣的藝術理念：既有到位的舞臺整體感覺把握，又看到對肢體動作細膩化的追求，二者相輔相承，渾然一體，使作品具有大意境又不乏小感覺，整台演出較全方位地體現了近十年來沈偉在舞蹈藝術上的追求和所達到的高度。尤其是全新創作的作品，調動了30位舞者，運用了場館幾乎全部的空間。這個集裝置藝術、視覺多媒體藝術、行為藝術為一體的舞蹈演出展現在觀眾眼前的時候，舞臺的概念被打破（整個的場地都是舞臺），觀看表演的習慣被更改（需要游走在其中），舞者的表演模式也被挑戰（演出中不能有表演的感覺）。

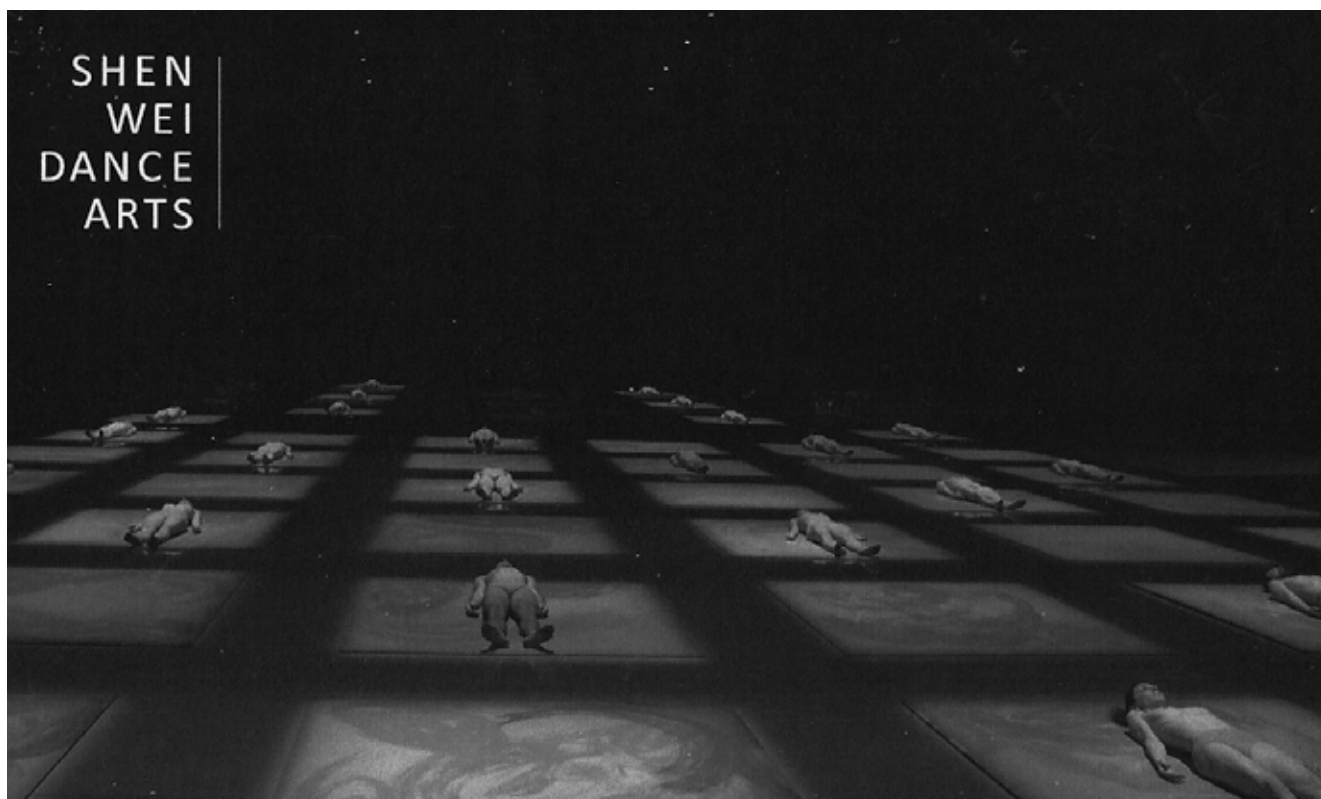
演出在經過台前幕後所有工作人員的努力下，獲得圓滿成功。沈偉的才華是毋庸置疑的，在和他一起經歷近2個月的工作時間裡和一些平時的「閒話家常」中，我對他在舞蹈藝術上所取得的成就有了進一步的瞭解之餘，也引發了自己對舞蹈一些新的思考。

在探討舞蹈如何能夠產生美的時候，我們經常忽略肢體的真實狀態，這種真實的狀態是要經過對肢體動作來進行客觀解析和細膩敏銳的體驗之後才逐步形成的。所謂肢體動作的「質感」就是來自於對肢體狀態的真實感受，也就是對身體四肢，包括全身的肌肉、關節、骨骼，在運動中對來自於重量、重心、力量、速度的體驗所呈現的不同狀態。這樣狀態下的肢體動作往往沒有什麼意義和情緒要傳達，只是在舞

沈偉舞蹈藝術：UNDIVIDED/DIVIDED。圖片來自節目宣傳物品。







沈偉舞蹈藝術：UNDIVIDED/DIVIDED。圖片來自節目宣傳物品。

蹈中，當舞者專注在自己身體的這種「真實」之中的時候，觀眾會感受到一種最真的表演狀態，從而產生了美的感覺。就像我們在欣賞一道風景，一朵鮮花的時候，感覺到美的原因是因為它們真實的存在，而不是它們本身想要表演一種美給我們。所以，對於感受美來說，感受到真實，往往是第一步。而舞蹈的「真實」還是要回到對肢體狀態的體驗中去，不能單靠情緒上的「真實」（戲劇表演）來代替。肢體動作產生的美，可以讓我們看到舞蹈可以相對地作為獨立的藝術形式存在，而不一定要游離在戲劇或是音樂等其它藝術手段之間。

在參與排練的過程中，沈偉在肢體狀態上不斷地要求和尋找的就是一種真實。他的作品無論形式怎樣多變，這種追求始終貫穿和體現在創作中。在對肢體動作產生和運用的時候，他甚至要求儘量地排除喜怒哀樂等情緒的因

素，讓肢體動作在一種單純的質感中存在，而舞蹈最終的呈現，是美感？是意義？還是感動？都交給觀眾去感受。舞蹈不再承擔故事、情緒、感情的做法，或許在形式上會漸漸走入抽象，但不難理解，有時候抽象單純的形式往往更能容納感性的思維，去掉「表演」的表演更能表達出意義。所以，對於舞蹈，它真實的狀態，才是我們要去面對的。大家不都在說這樣一句話嗎：「身體是不會說謊的」。情緒上的喜怒哀樂當然可以是舞蹈創作的靈感來源和表現主題，但從肢體藝術的角度來看，這些因素，既是動機，也是限制。舞蹈藝術的風格是抽象呈現，還是具象的表達，取決於藝術家所選擇的角度。藝術創作需要有科學研究的精神，但不會變成科學研究。美的呈現，情感的表達，都是創作最終所關注的，而實現這兩點的前提，就在一個「真」字。無論舞蹈的風格是怎樣，對觀眾和欣

賞者來說，身體感官的刺激就能帶出煽情和陶醉，而昇華和領悟則是來自心靈的悸動，藝術沒有好壞，但分層次。

對於所有的藝術家來說，機遇也許偶然才有，但成功不能靠偶然。沈偉在舞蹈藝術上的成就，除了舞蹈本身之外，也包括他對其他藝術門類的涉獵以及相互之間的借鑒和運用——我們都不難看出戲曲和繪畫藝術對沈偉創作所起到的影響。舞臺表演藝術，本身就綜合各類藝術形式，各藝術門類在提升的階段自然會相通相容的。創作不是一份工作，是生活的一部分，甚至是全部。在藝術上審美和取向，也就是藝術家人生的寫照。沈偉舞蹈藝術之所以能真正相容不同藝術形式，融匯東西方文化精髓，呈現出既包容萬象又單純絢麗的美，恐怕還是因為始終貫穿了對「真」的尋找和體驗。■

# Possibilities of Digital Projections in Theatre - Reviewing 2 UK Performances of the 23rd Macao Arts Festival

by William Chan

**This** year at the 23rd Macao Arts Festival, the British Council brought a series of cutting edge UK performances to the small city just an hour ferry ride from Hong Kong, including *I Infinite*, a dance installation and *Planet of the Beetlebuns*, an interactive show for toddlers. Both productions made use of digital moving image projections in different ways to interact with performers or participating audience members, demonstrating how digital projections can enhance the experience of watching a performance.

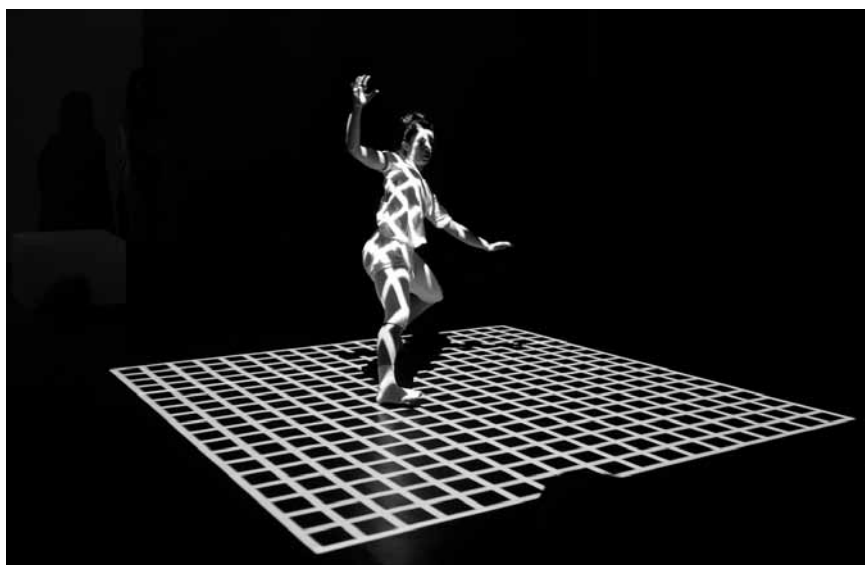
*Planet of the Beetlebuns* by  
Gobbledegook

*Planet of the Beetlebuns* is an interactive installation created by Gobbledegook, a company founded by UK artists Sean Westgate and Frauke Franz. The installation was setup at the lobby of Dom Pedro V Theatre on 4 to 6 May and there were six sessions a day. Although the program was limited to children under the age of 3, tickets sold out very soon, showing the high demand for programs for little children in Macao.

In the dimmed lobby, children were asked to remove their shoes as they entered a large carpeted set at the middle of the space, while seats were provided on the sides for parents/guardians. After a short introduction from the host, the carpet 'transformed' into a magic carpet onto which colorful visual artworks by Sebastien Braun with children of the Fernbank Children's Centre in Hackney were projected from above. These artworks interacted with the movement or action performed by the children

according to the images captured live from infra-red cameras, also set above.

The projected children's drawings included insects-like characters and machine parts. A new set of characters emerged every three to five minutes and each character reacted differently to the children's movements: some would bounce away when approached, while others would chase the nearest child, and yet others would disappear when stepped



Tom Dale Company. *I Infinite*.

Photo provided by the 23rd Macao Arts Festival and the British Council

on. All these reactions were triggered in real time by the movement or displacement of children.

Strictly speaking, *Planet of the Beetlebuns* is not a performance, there were no director/chorographer or any trained performers involved, instead, it provided vivid moving images projected on a carpet with which children could explore and interact freely.

However, as an observer, I enjoyed the movement of the children and was amazed at how they reacted to the digital characters. As grown-ups, our bodies are always bound by pressures surrounding us, and the innocent joy of running and moving freely have been long forgotten. It was a wonderful experience to see how these little kids instinctually played with the digital characters, and developed an understanding of the logic behind their interaction with each character during the exploration.

The motion capture and recognition technologies used in this piece were not very advanced, but they worked well incorporating children's drawings and provided a truly interactive environment for pre-school children. Some younger children felt confused and could not get accustomed to playing with other children at the beginning, but soon they could not stop laughing and shouting!

On the other hand, the participating children were performers as well, working together with the interactive elements to create a sort of improvised movement theatre about their journey in the *Planet of the Beetlebuns*.

Although many dominating parents kept instructing their child to hit this and kick that, children would react in their own way, which sometimes surprised us. For example, one father kept shouting at his daughter, trying to get her to stamp on a 'bee', but the little girl just kept staring at the cute digital creature and trying to gently touch it, which is already quite a dramatic situation.

#### *I Infinite* by Tom Dale Company

Another UK production presented on the same weekend was *I Infinite* by Tom Dale Company. This production was very well received in the 2011 Edinburgh Festival as part of the British Council Edinburgh Showcase, and the Macao performance was its first time touring in Asia.

The Macao Art Festival version was set in a large room in the Old Court Building, which is no longer in service but is occasionally used as an exhibition venue. The room has a high ceiling without any columns and it provided a perfect venue for this show, as projectors could be setup in various directions.

Audience members had to put away their personal belongings and don grey monotone gowns that were provided, as well as take off their shoes, before entering the performance space. Once all were ready for the performance, choreographer and director Tom Dale gave a brief introduction, including suggestions of viewing directions and areas to avoid during the performance. After that, we were guided to enter a closed room where the performance took place.

Digital artist Barret Hodgson painted the room white with digital projections, creating an immersive animated environment. The sole female dancer stood still in the room while the audience entered. Audience members were free to roam. Before the dancer started to move, shadows of individual audience members were cast onto the wall and became elements of the installation.

Dancer Maria Olga Palliani started with a poker face and small scale movements while white cube patterns projected on the walls vibrated and transformed into different shapes. The projections transformed the space as the performance went on. In one scene, three still boxes on the floor started to glow and shine, and even create a moving grid giving an illusion that the floor was spinning and affecting the dancer. It was interesting to witness how the lone dancer coped with the aggressive animated environment by increasing body extension and the level of movements.

In the later part of the performance, with the bright white projections gone, the whole room was flooded with haze. Some shapes or lines were projected, forming a layer of light flowing in the middle of the air, which was visually stunning and beautiful. The dancer (and some audience members) explored the space by blocking or penetrating the light and creating different illusions. The balance between the real 'I' and the virtual 'Infinity' was beautifully presented with such a simple device.



### Digital projection as key element

The two productions were more interactive video installation and dance installation respectively than conventional theatre performances, but one can't ignore the importance of performance elements in each. Both productions used digital video projection as a key element, but with different technologies serving different objectives.

The infra-red motion capture technology in *Planet of the Beetlebuns* is popular in many interactive installation and some multi-media dance shows as well. Gobbledegook's application of this to create a fun space for toddlers was successful, children were free to explore and interact in a comparatively safe environment, and I believe the parents enjoyed watching their children in the performance as well.

In *I Infinite*, all video projections were pre-programmed and carefully timed. All interactions between the projected images and the dancer were precisely performed. When I was watching, I kept wondering where the motion capture device was hidden, because the interactions were perfectly executed by the dancer!

Although no interactions were triggered by the dancer's movement, the show provided an immersive experience for the audience to interact with each other. We were free to walk around while the dance continued, witnessing how the dancer explored the space from different positions as well as from different distances. While the room was flooded with haze, some audience members even played with the light beams together with the dancer, taking a more active role in the show.

Macau does not have many well-equipped performance venues, except those located in casinos, so presenters are always looking for alternative spaces for performances. Like these two shows, they do not need to be conventional theatre space but just large rooms, which seem well suited for the Macau Arts Festival.

However, in Hong Kong, these kinds of small-scale performances are seldom invited, mainly because the limited number of audiences for each show makes it difficult to justify the costs of marketing. I hope in the future we can enjoy more interesting and experimental pieces of work from other places in Hong Kong since there are more and more black box venues available these days. ■



Tom Dale Company. *I Infinite*.

Photo provided by the 23rd Macao Arts Festival and the British Council



## 在動靜矛盾中探討心靈幽禁 — 析黃狄文的《別有洞天》

文：盧偉力



城市當代舞蹈團《別有洞天》。  
攝影：張志偉。

**看** 黃狄文為城市當代舞蹈團編的《別有洞天》，再一次證明了香港新一代的編舞人正在上力，並且，除了技巧，還見才華，更見思想。

黃狄文這個作品，與其以往的作品相比，給人的感覺很不同。從前的《下一秒》、《崩城故事》等，他往往借故事或音樂順情勢而為，主要是以作品展示其創作技巧，但這次他明顯有特定探索，近取一己身心，遠取眾生景況，內取人類心靈。在舞段安排上，他不避深沈，不避撕裂，但見情緒生滅，從不安的矛盾群動，到個別舞者無法解脫的身體凝定，使人無法不聯想我們身處的現實。

### 瘋人院似的空間

甫踏入文化中心劇場，頓時感到有一股冷風，這空間佈局，三面石牆，以及地板，全都塗上白色，像極一個擴大的禁閉瘋人的房子。只不過瘋人院的房子，也許防止病人

傷害自己，牆身是軟墊，而《別有洞天》這個空間，牆身和地板都由方形大石板組成，冷硬、高傲，甚至無情，空氣也稀薄起來。

舞作展開時，在動作安排上，這次有銳意的「非舞動處理」，指涉幽禁聯想，使人印象難忘。一方面，很多時會見到個別舞者倦縮在牆角，頭垂下，雙手抱膝，極度沮喪、孤單，很重筆；另一方面，又見有舞者側耳貼牆傾聽，等待一些自遠而至的，來自另一個世界、另一個空間的悄語。最震懾的，是舞作開始不久，一眾男女舞者，背向觀眾，面牆而立，舉起雙手，大力拍打，其情緒之激昂，像囚徒暴動。從倦縮到憤慨，黃狄文要處理的，是人類生存景況的兩極。

### 蒙太奇美學

縱觀下來，蒙太奇美學是這次《別有洞天》群體舞蹈意象的主導佈局觀念，不同舞段，都出之以對立統一和矛盾碰撞。或許我們的時代要



求我們「向壞人致敬」（瘧弦詩句），甚至為屠夫樹碑，在污染的空氣中洒噴香水，但是我們都知道這並非是唯一的可能性，於是一眾舞者整齊斜四十五度地伸出右手（彷彿納粹時代向當權者行禮），同時又用左手死力把右手拉下來。當生存壓力跟生命感受爭鬥，我們是怎樣的人？我們可以怎樣的人？

或許我們可以「躲進小樓成一統，管它冬夏與春秋」（魯迅詩句），然而在現代社會，要尋得小樓也並非易事。黃狄文把這一點歸結為兩對男女的對比，如果前方是主，後方是次的話，男女情感世界，角力的時候多，纏綿的時候少，而角力往往會兩敗俱傷，纏綿又往往會有失落，於是有種種不捨、抑鬱、失常、空寂。這次來自台灣的張藍勻，把痴心女子的情感節奏和身體感覺演繹得很突出，她最後瑟縮的等待，聽牆、聽乾枯的心，聽失神的自己，沒有舞動，依然滲出悲哀。

以舞蹈動作建構意象，《別有洞天》最引人思考的舞段，可以說是結合了中國傳統「盡人事，聽天命」與「明知不可為而為之」兩種精神。但見一眾男舞者，雖然力盡筋疲，甚至足跛體殘，乃至潰不成軍，仍然前赴後繼，維持團隊陣勢，支撐著不能支撐自己、正在倒下的女子（喬楊）。在動作聯想上，這份支撐是非關男女的，意志的基礎並非情色，甚至情感，而是一份普遍的人類關聯。喬楊究竟代表甚麼，引人遐想，但這亦毋須細究，因為舞蹈掌握世界的方式，在於點染想象，而非對應現實。

#### 救贖的複雜意象

此外，有一組形象的安排，或可稱為複雜意象（complex image）。初見女人被男人壓迫，自牆邊滑下，在男人張開的大腿之間殘喘（使我想到了早期中國電影《神女》中阮玲玉所飾演的被損害與被侮辱的女），接著，在一輪動作衍化下，加上燈光配合，卻見女人張開

雙手，彷彿以血肉之軀，形成十字架，然後，又在一輪動作衍化下，見男女舞者，一下一上地，同時張開雙手，形成兩個重疊的十字架。男女兩性，從壓迫被壓迫，通過承托，可以生化出共同救贖的意象。

這個舞的節奏處理很有意識，動與靜互相補充，強烈的衝擊開始，接靜態的第二場，於是我們能體會「非舞動處理」凝定的能量。舞者在演出時會發出「類語言」的訊息，而黃狄文亦是對立統一地安排：個體有被眾人指責的時候，但也有被眾人鼓勵的時候。結尾，台中揭開了一方地板，有洞發光，有一人探頭往下看，而他周遭，不遠處眾人圍觀。

在一個群體動量極高的舞作中，黃狄文把動能轉化為勢能，非常有力地結束舞作，「別有洞天」原來是未揭示的凝現。■



城市當代舞蹈團《別有洞天》。攝影：張志偉。



Les Ballets Trockadero de Monte Carlo. *Les Ballets Trockadero de Monte Carlo : The Trocks*. Photo courtesy of the Company.

In early July, as the Hong Kong Ballet returned from their summer holiday, it became known that as many as nine dancers had resigned from the company at the end of last season. This is equivalent to a fifth of the company, which numbers over 40. In addition Cecilia Wong, the deputy executive director, has also left. I don't recall such a large turnover in the company before.

Hong Kong Ballet's final offering last season was *Giselle* at the end of May. The programming this past season has been safe and lacked variety, but fortunately this will be remedied next season. This is a good production of *Giselle* by the former artistic director John Meehan, and much more satisfying than his production of *Swan Lake* since there are less changes to the traditional choreography. The sets are actually inherited from an even earlier production and are by the renowned British designer Peter Farmer.

As expected, the opening night was danced by the guest principal Yuan

Tan from San Francisco Ballet, who normally appears once every season with the company in May. It's a great pity that this time Tan couldn't bring one of her partners from San Francisco such as Damian Smith; she was instead partnered by Hong Kong Ballet's own principal Zhang Yao. And also it's a waste to fly her all the way to Hong Kong for only one performance, which not surprisingly was the only performance of this run that was sold out. Couldn't she give at least a second performance to satisfy box office demand?

However this performance didn't show Tan at her best, unlike her past appearances with Hong Kong Ballet in ballets by Christopher Wheeldon and Edwaard Liang. It's unfortunate that during her solo in Act 2, one of her pointe shoes became loose and she had to adjust it. Technically she was as usual iron-clad. She was at her best in Act 2; she was dignified and ethereal as the wili. In Act 1, Tan lacked innocence and fragility as the

peasant girl; she appeared too mature to convince being tricked by her lover. Her mad scene however was well paced and built to a shattering climax.

Zhang Yao was competent enough as her partner. The company sorely lacks good classical danseurs in the principal rank at present, especially after the departure of Huang Zhen at the end of this season. Actually there is an obvious potential principal dancer in the Ukrainian coryphée dancer Kostyantyn Keshyshev. He has so far danced leading roles in *The Nutcracker*, *Cinderella*, and *Sleeping Beauty*. Unfortunately Keshyshev sustained a bad injury last autumn, and has since missed several programs earlier this season.

On the following Saturday afternoon after Tan's performance, Keshyshev made a remarkable debut as Albrecht, partnering Zhang Si Yuan who was also dancing *Giselle* for the very first time. Both dancers were so confident and assured that it was hard to believe



that they were actually making debuts in these roles. Zhang gave a sincere and deeply felt interpretation with emotional weight, and was pretty strong technically. Keshyshev's dancing and characterization were no less fine. So, unexpectedly, this new partnership's performance turned out to be more satisfying than Tan's opening night performance. I would also rate this double-debut performance as the single most exciting performance of the Company's entire 2011/2 season. Artistic director Madeleine Onne should capitalize on their success and give both dancers more leading roles in the future.

In the supporting roles, Dong Ruixue in particular impressed in the peasant pas de deux. The corps de ballet of wilis danced at their best, though they still had room for improvement in uniformity.

In late May, local audiences welcomed a return tour by the New York based troupe, Les Ballets Trockadero de Monte Carlo, not seen here since 2004. Affectionately known by its abbreviated name 'The Trocks', this all-male troupe of 14 dancers was established in 1974 to provide a playful and entertaining form of classical ballet with male dancers as ballerinas. At the Hong Kong Academy for Performing Arts Lyric Theatre, their three-part programme on the opening night was pretty substantial. It opened as usual with a welcome in Russian-accented English announcing the Russian stage names of the dancers.

The first part was the white act of *Swan Lake* that followed the traditional choreography with some jokes and parody occasionally. According to

historical research, the Prince's friend Benno also dances in the white swan duet, though nowadays we don't see that any more. I was pleasantly surprised to see this enacted by The Trocks. The ensemble dances for the swans were well danced. One had to admire how accomplished these male dancers were in dancing on pointe, and they certainly had nothing to be ashamed of in front of ballerinas. It's hilarious that one single swan was always out of place and even fell down once. At one point the eight swans even attacked Benno. What's also funny was a reverse of roles – the prince actually looked effeminate, while the Swan Queen was so masculine. The ending unexpectedly saw Benno taking photos of the dejected prince after the Swan Queen has left him.

The second part consisted of three divertissements. *Le Corsaire* pas de deux was splendidly danced, and was the best item the whole evening. The 'male' ballerina was excellently danced by Chase Johnsey, and certainly better than some of the ballerinas seen in this role in Hong Kong in the past. It's funny that 'her' partner was absent-minded and forgot to partner 'her' at one point. The Dying Swan saw the ballerina shed off many feathers from 'her' tutu. And the *Pas de Quatre*, a Romantic masterpiece not often performed nowadays, was a delight.

The final act was the final wedding act from another 19th century classic *Raymonda*. Near the beginning the hero Jean de Brienne hilariously bumped into the wall, but carried on dancing unimpaired. It's a glorious piece to send the audience home.

The only dance programme of the festival Le French May, celebrating its 20th anniversary this year that I attended was *Urban Ballet*, a work created in 2009 by the Compagnie Revolution Anthony Egea. Egea's vocabulary is a mixture of ballet, street dance, and hip-hop. *Urban Ballet* is divided into four sections and is quite well balanced. The bright opening section is set to Vivaldi's music. There is an energetic contorted solo by a male dancer. The ensemble dancers frequently roll upside down.

The second section is set to Ravel's *Bolero*. Eight dancers clad in black form some striking patterns in dim lighting, which provide some excitement. The following section is a pas de trois also dimly lit and is set to contemporary music. The three dancers' bodies writhe continuously. In the final movement, the dancers have by now changed to casual clothing. It is set to electronic music and is a joyous celebration with plenty of hip-hop steps. ■

The Hong Kong Ballet. *Giselle*. Photo:Conrad Dy-Liacco.





## 她相信崩裂的底子是融和

### ——訪華藉舞蹈家殷梅

文：李海燕

跟殷梅談話很有意思，因為她人很熱情，對說話對象很專注和坦誠。但要把我們的談話整理成有結構脈絡的文字很不容易：像殷梅自己說，她「想」的是她用感覺形成的意象。她告訴我的可能是對意象的形容，但背後的思考卻要抽絲剝繭地追溯才理出個全盤，然後再由直觀的意象「編碼轉換」為相對理性的文字符號，這種迂迴，倒是與殷梅的人生哲學與經歷非常搭配。

殷梅是香港舞蹈團創團期首席演員，現在主要創作基地是紐約。她曾獲獎無數，作品個人風格強烈。我們這次的對談開始於她2012年3月為香港舞蹈團創作的《竹林七賢》，一個我稱之為「以東方美學

為表現軸心、以身體說話的劇場」作品。

殷梅的《竹林七賢》始於她對嵇康的崇拜。「他是個了不起的人物。他對音樂及數學的洞見，他的達觀，他對『往心即無措』的追求，令他到了一個為世不容的地步。因為他已超越了他那個時代的人。別人無法明白他，因而容不下他。他在萬多人的目光下被斬首。然而千多年後的今天，我覺得他像我身邊一個我可以傾訴的朋友、同時又是一個可叩問的智者。」但殷梅在作品中不是要向嵇康為首的七賢致敬。「作為女性我感應到那個製造完滿『男性』必需的負空間：是一種女性能量。其實反過來女性也要這種男性能量來完滿自身性別。以舞台展現來說，是同時以男和女舞者演出相同的角色：嵇康、劉伶、阮籍等。我希望藉著展現不完整去發現甚麼是完整。」殷梅堅持追尋一種非常東方的生命觀，她相信「圓滿、融和」是人生、是美學的最高體現。

圓滿也包括學懂從多角度看世界，因為這樣我們便有能力窺見宇宙固有的完美韻律。「像音樂，像數學，它們自身之內已是完滿的。它不需要任何外加的條件，只要讓它按自己的步伐運行，它必定會回到平衡點。嵇康對音樂和數

學的研究令他對自然之道份外推崇。《竹》劇的舞台上出現的化裝間和演員在內的活動，是與台上其他舞蹈的刻意對比，我想同時向觀眾展示兩種不同的生命在同一時間維度上並行：真與假、男與女、演或不演、對與不對。化裝間不是為了台前演出存在的，它是一個完整體，演員遊走兩個世界，提醒觀眾應該以兩種不同角度看。」

殷梅用「在深海潛行」作比喻。即使在表面上我們因為不同的處事角度的對立而斷裂，但人生的底子是如深海般連綿不斷的完整、慷慨地包容著多樣性的完整。這種完整沒有起始也沒有終結，所以不存在二元對立。她說的跟20世紀哲學家梅洛·龐蒂提出的「可逆性」不謀而合：身體和主體有可逆性關係，這是我們共同知覺世界的基礎，沒有一個人的角度是絕對的，沒有一種永恆不變的世界觀和價值觀，意義、真理都是多元的，因為角度是可逆的。

是甚麼令殷梅深信世界的兩面／多面性？「我小時候適逢文革，目睹過很多令人不愉快的事情，包括死亡帶來的負能量。可以是出於自我保護，我整天幻想在我看到的表象以外，這世界一定有美麗的一面；而正正由於我們只能看到其中一面，我們必須以感覺直觀在底層的一切。」很積



圖片由殷梅提供。

極？「是沒有選擇之下，你只有相信這世界不可能只是這樣子的。」舞蹈為殷梅打開一扇窗，讓她切實地以身體感受到她不是憑空相信世界的多面性。「舞蹈讓我不再恐懼。因為舞蹈令我以心靈看到美。我『看』到的不再只是每天在『現實』生活中的事。原來生命的美是我們可以憑自己而獲得的。玫瑰得到光的鼓勵，所以綻放。但光並不是刻意為玫瑰而發亮的，它只是自然而然的存在。美就是光。你只要接受它，它就給你能量。」玫瑰與光，這個浪漫的比喻，可用於藝術與社會的關係吧：一件藝術作品未必能直接對應某個社會問題，亦不可能要求藝術品提供所有答案，但藝術教導我們用另一種方法感知認識——藝術和知識，並不是二元的兩極。

然而殷梅承認她仍未悟出為什麼「圓滿」會以眾生看到的「不完整」出現。「『凡諸有形，皆盡虛妄』這教誨，我明白也相信，但總未能以謙虛的心去接受。我仍然困惑於生命的真正意義是甚麼。人生到底所為何求？追求的對象是虛妄，還是追求本身就是虛妄？宇宙綿延無盡，生與死有界線嗎？我童年時目睹的事，當時那麼刻骨銘心的事，到了今天卻童話化了，『現實』真的有那麼『真』嗎？」殷梅希望藉著藝術創作，慢慢把那忿忿的心安靜下來。「藝術家用作品把他們感到的美和真展示給世界，這些美、這些真，橫越時間空間，只要張開心靈，它們便存在。如果，生命就是這樣得到踰越，人類有限的肉體因為美而在無限的時空中停留下來，那麼我才可以在『虛妄』前謙卑下來，不再問為什麼。」

回到《竹》劇本身，殷梅如何以舞台手法體現她的世界觀？「正如我說過，我相信在現實之下有一個



香港舞蹈團《竹林七賢》。攝影：加力·杜里高。

生命之海在流淌，我希望我的作品也是個活著的生命體，是內緣圓滿的。譬如我不會設計完整的動作給演員，但我會請他們思考一隻胳膊的完整性：手掌、小臂、上臂、關節，這些部份之間的關係已經是全然的。我們實在不能再加減甚麼。」她對舞台上空間的成立及改變非常敏感而執著。「只要有演員出現在台上，空間便改變了：演員之間，他們和舞台之間，不斷產生關係和能量，我只能以當下的感覺去回應，我不能預先設定。譬如說，今天有個演員缺席，其他演員會慣性地留一個空位在他原來佔的地方，但對我來說，少了一個人、站在你旁邊的人不同了（雖然他可能站得比較遠），關係和能量就不再一樣。而我沒有選擇，我必須回應那改變。有人認為這是拿不定主意，對我來說，這是尊敬舞台自身的生命。」但殷梅承認作為一台舞台演出，除了思考還需要有計算。「我會為『海洋』建設一些『燈塔』，使作品結合現實、抽象、詩意。在《竹》劇裡，服裝、佈景、《世說新語》內的小故事、黃磊和華琪鈺的夫婦角色，是可捉摸的現實起點；抽象的是時間和空間交錯，然後是詩意的紅油漆、琪鈺的紅裙、狄更斯《雙城記》的節錄、紅色的小書。我讓觀眾，甚至是演員，從一個『燈塔』到另一個『燈塔』，為的是令大家不會在無垠的海洋失去方向。然而《竹林七賢》於我是一種精神狀態，他們代表了

和，混然的，和合的，所以不可能是線性的敘述。」

殷梅要求舞者和觀眾與她一樣尊重身體這個完整體，相信它的內聯關係賦予它平衡。「我希望我們學會對身體反饋而不要闡釋它。舞蹈就是對身體永恆的好奇和探索。是對認知的追尋。」的確有部份觀眾在看完《竹》劇之後認為作品太抽象、不像「中國舞」。殷梅認為，這也反映了觀眾有沒有嘗試以感知投進「海洋」。「中國的美學比我們慣常接觸到的博大很多很多。你看漢代的陶瓷，女人的曲線被拉長至一種波浪形的柔媚，它抽象，但美。它有故事，有氛圍，但那不是只用眼睛就看得見的。如果觀眾只要「明白」的藝術，他們對自己作為人的感知能力不負責任。如果藝術家因為觀眾「不明白」而退回慣常，那是對自己不負責任。」

殷梅在訪問後說，自己是個執著的人，有時會為身邊朋友帶來壓力。我想起拉康的「閹割焦慮」以及人總會感覺被一種強大力量奪去「甚麼」那種永遠的惘然若失。作為女性的殷梅，在她堅定追求「完全」的過程，對「失去」的感覺應該份外地深刻。但願藝術為她帶來平和及能量，讓她繼續以她的獨特觸覺，帶領我們走進深海的靜謐。■



## 新約舞流的《界限・街道圖》

文：方人

六月十日於兆基創意書院多媒體劇場看完新約舞流的《界限・街道圖》（Maze），走出劇院時的感覺與看其他演出後的感受很不一樣：腳步中有一種很久沒有感受到的輕快，但心裡卻有點模糊。

入場前已知道這個由廖朗莎（Rosalind Newman）和周佩韻兩師徒合編的作品，以界限和空間為主題，演出和觀看都是在開放式的舞台上，在移動板壁間的空間中進行。然而，演出的第一個場境卻出乎意料的正規：一個淺闊的漆黑空間中，一排燈泡低懸在兩張遙遙相對的椅子之前，觀眾就在燈泡前席地觀看。舞者一人從一張椅子上開始，緩緩地移到另一張椅子上。舞者雙手短幅度地慢慢遊走於身體上，輕輕推、移、拉、扭、提、放著身體的不同關節部位，逐一操控著指、腕、肘、肩、腰、髖、膝、頭、頸的活動，仿似要克服僵硬的軀體，艱澀地在空間中扭動轉移。這是一段單向線性的短舞，演出被規限在局促的一維空間中直線進行，一個又一個低懸的燈泡如一把尺般量度著舞者移動的距離。舞蹈完結時，燈泡熄滅，觀眾身後燈光接著亮起，大家不約而同地180度轉身，從傍看去，仿似流水轉動。原來當觀眾聚焦在

演出時，身後的壁板已無聲無息地後退，開拓出另一個淺闊的演出空間，與第一節的大致一樣。九個舞者從壁板間的空隙中走出來，整齊地分佈在整個空間的平面上，最前的舞者逼近坐在地上的觀眾。這節舞蹈的動作幅度較大，節奏也較明快；但其實在性質上與首段共通：動作節奏克制分明，每個舞者的動作都是線性地前後方向進行。舞者以肢體動作推動身軀，反覆地拉扯著身體前進後退。這個主題，在開始的一組動作便見到：舞者向外拋出一臂，帶動身體前進並急轉一周，停下來時雙手緩緩前伸、合抱，拉著身體前傾，合抱後雙手拉後回胸前，引動身體後退、仰後，接著一臂推前，帶動雙腿踏前，身體前傾後雙手再次回收掩面仰首，推動身軀後退轉身……每個舞者各自跳著同步的舞蹈，身體如鐘擺般在直線上前進後退，沒有任何接觸交流，只是不時有舞者退下或加入。在這樣的安排下，每個舞者相同的一維線性移動，組在一起便推展到二維的「面」，與第一段舞的「線」對比。到了最後，在表演空間中只剩下一個舞者，旋身前進，擰肩跨步後退，再前進後才後退出演出空間。但燈光熄滅後，觀眾身後（即第一節舞蹈的演出空間）的燈光又亮

起，現出一個舞者以相同的舞步起舞。但這次舞者開始時的位置站得很近觀眾，所以當她向前推進時，便舞到觀眾之中；席地而坐的觀眾也隨之向兩旁閃讓，有如摩西入紅海般，成為演出的一部份，是舞蹈中壁板以外的一種有彈性的界限。這段舞蹈並不長，最



新約舞流《界限・街道圖》。  
攝影：Atta Wong。



新約舞流《界限・街道圖》。攝影：Atta Wong。

後舞者走入觀眾群中，引領觀眾走往由壁板組成的幽暗通道上。

走了一段路後，通道稍為擴闊，前方燈光亮處，數位舞者已在演出。與前一段的各自舞蹈不同，這是一段互動的短舞。舞者互相碰撞，推動著舞蹈發展。中心動作是一個舞動中的舞者一臂向前或向旁伸出，阻著另一舞者的移動路線，後者推動那伸出的手臂，令前者轉動，兩人跟著演化出不同的動作，或互相再撞，或撞向其他舞者，或連環碰撞。舞後板壁又再移動，剩下的一個舞者帶著觀眾再向前走，空間再擴闊，兩個舞者肢體配合著互相穿插，不再碰撞，並開始接觸和推動兩旁厚厚的板壁，使之成為舞蹈的一部份，與舞者互動。舞者時而穿插躍動於板壁間，時而沿著板壁轉動，時而被板壁阻擋了移動路線而改變方，甚至有時在兩相對的塊板壁間來回碰撞。接著舞者推轉板壁，空間開合，露出通道的盡頭處，兩度壁板斜斜合攏，一個舞者在夾角中已在舞動。她似是困在角落中，好不容易把身體推離兩邊壁板，但又跌跌跳跳的落

回其中，而且困得更死，盡管身體不斷轉扭，雙腳踏踢，雙手推按，總是脫離不了那合攏的空間，似是在與空間角力。到最後舞者身後的兩道壁板緩緩推前，把夾角拉直成平直的牆壁，舞者才能逃脫。然而，那平坦的牆壁不停向前推進，把舞者驅趕向觀眾。最後舞者穿越觀眾群，從後方離去，但後方壁板合攏，把觀眾圍堵在四堵牆壁間。這些近距離壓逼著觀眾的厚牆上投映了如岩層般的紋理，隨著四周板壁前推後退，投影也放大縮小，高低起伏，整個空間不斷變化，也不斷暴露／隱沒了板壁後舞著的舞者。觀眾時而看到牆壁後如白駒過隙的舞動身影，時而看到舞者在板壁開合間進出穿插，在驚鴻一瞥後又隱去。這一切都全方位地在觀眾的四周發生，是一次奇妙而令人目眩的體驗。

接下來圍牆分離移動，舞者慢慢地把板壁散佈，把幽暗的空間切割成廣闊的迷宮。個別舞者也在不同角落各自起舞，大多是在原地向著不同方向的身體前傾大跨步和揚手轉身，間中插有旋身躍起或落坐

地上的動作，只有當舞者在轉換位置時，才會離開原地，快步穿越幽暗的空間。最後舞者漸漸集中在一處，板壁也越分越散，把演出場地擴闊成一個看似比正規舞台更大的空間，只有一個舞者在中央繼續那原地的舞步。這時板壁呈放射狀圍成一個大圓圈，原是板壁厚度的一邊向著空曠的空間，在燈光中看似是一環柱子，其餘的舞者都在「柱」前站著。觀眾則在板牆間散站著。當在中心舞著的舞者以螺旋後退的舞步快速離開空間中心時，其餘舞者也以相同的舞步旋入圓形的空間中，空闊的空間一下子動了起來。接著一些舞者陸續旋到圓心與原本獨舞著的舞者匯合，開始了一段十分緩慢的跑步動作，隨著舞者以螺旋的路線快速進入或離開圓心，緩步的舞者或增或減，與四周螺旋路線穿插進出的舞者形成強烈的對比，在四方螺旋舞動著的舞者中心形成一個穩重的重心，似是風暴中平靜的風眼。慢與快之間的張力，又像是行星與恆星間的引力互動。舞蹈發展，中心又餘下一個慢舞者，外圍的快舞者開始舞向中心，把慢舞者引離了圓心位置，跟著舞者的移動軌跡開始相交。開始時，當兩個舞者看似要撞上時，兩人多在咫尺間相讓而過，或拗腰低頭避開上揚的手臂，或上躍跨越倒下滾動的身軀，或二人同時側身躍起相讓。後來舞者開始在相遇時有更多的接觸，形式是多是一動一靜，或停／慢下來的舞者拉著對方，使其前進的動能轉成為不同方式的旋轉，或移動的舞者把停下的推轉帶動。到後來又只剩下一個舞者，繞著中心螺旋地離開，有如火箭脫離地球引力的航天軌跡般，舞動的圓周慢慢擴大，最後退出圓形軌跡，演出也隨之完結。

縱觀各舞段間的演變，由獨舞到各自的群舞、到舞者互動，再



到舞者與空間互動，至最後無界限的純舞，《界限·街道圖》對比了很多空間的元素：由一維的線至二維的面，由最初的緩慢艱澀的單向直線到最後的自由流動的螺旋弧線，由靜態到動態的空間，由封閉到無界，其中取材頗闊，但仍能夠條理分明而結構完整，殊不簡單。更不簡單的是讓觀眾身處演出的空間內，親身感受空間的變化、貼身感受舞蹈的動靜，更是超越一般觀舞的體驗。然而，也由於其實驗性，觀眾在欣賞作品時往往未能盡窺全豹。其中對筆者影響最大的，是在轉換場境時往往要走到不同位置，因而到舞段開始時未能集中精神欣賞。另外，中後段的演出是在空間四面不同方位進行的短段落，觀眾要轉換方向來觀看，其中首先要作出選擇，跟著要適應新視界，又要集中精神，接收到的舞蹈往往變得很零碎，再加上空間的變幻又引人注意，在目不暇給的同時，對舞蹈本身的印象便更淺。然而，想深一層，這不正是這個演出的目的嗎？多視界演出是要讓觀眾參與其中，有自己的選擇，那便一定不能看到全豹等了；在演出場地中觀看是要觀眾親身感受空間變幻，那定會分散注意。也許，這些段落是要觀眾去感受多於觀看，不必拘泥於舞步中。不知是否編舞們也看到這個問題，所以把最後一段安排在偌大的空間中沒有界限地起舞。正是由於之前段落在舞蹈觀賞上的障礙，令最後這舞段更有解除束縛的痛快。在近距離看這段舞蹈，就似是置身旋渦的邊沿，快要被舞蹈的張力捲入舞中似的。

寫到這裡，我才明白，心中的模糊是由於《界限·街道圖》是一場讓觀眾體驗而非只是觀看的演出。■

## 面對建與拆的牆——

### 評《界限·街道圖》

文：馮顯峰

**看** 新約舞流的《界限·街道圖》時，單從中文名未能聯想此舞作是如何。不過，看到舞作的英文名為 *Maze*（即迷宮），便在進入劇場前，已觸發一連串隨想。這舞作是像迷宮般艱澀嗎？是看舞者在迷宮中舞蹈，如何走出迷宮嗎？兩位資深的編舞周佩韻與廖朗莎（Rosalind Newman），在長達一年的創作中，會擷取「迷宮」的甚麼特性呢？進入劇場前，廖朗莎簡說接下來的「規則」，似乎在預告觀眾們接下來準備踏上次奇特的歷程一樣，感受前所未有的舞蹈劇場觀賞經驗。

剛走進劇場，筆者和其他觀眾被「安放」在一個「迷宮」的某個角落。就像大家都站在起點上，被動地等待演出的開始。根據場刊所示，此作共分為七幕，並以周佩韻一段緩慢的獨舞開始。周從一張椅子沉靜地移動至她正前方的另一張椅子，舞蹈的編排並不複雜，但卻起著重要的「儀式」作用，讓觀眾的心境投入在整個「迷宮」的氛圍當中，隔絕了「迷宮」以外的物事。

#### 無定處境的衝突感

整夜的演出，舞蹈語彙不算多，主要也是推撥與翻身的動作，呈現出人的選擇及當中的猶豫。不過，在

整個舞作中卻沒有絲毫沉悶重覆的感覺。除了舞者之間有機的而成的雙人舞豐富了語彙的變化，更因為觀眾與舞者所身處由移動壁板組合而成的「迷宮」。演出過程中，壁板不斷地移動著，化成一個又一個新的「迷宮」。就像眼前的牆拆了，成就一條路。猶豫之際，背後便建了新牆，封了後路迫你前行。環境快速的變更，本來已形成了一股由未知所生的張力。周與



新約舞流《界限·街道圖》。  
攝影：Atta Wong。





Newman合佈的「迷宮」陣式更幕幕也在變化。第二幕起，陣式的變化可形容為「排、矩、聚、困、散、圓」，相連的陣式給予截然不同的感覺，使環境本來的張力因著張力再而膨脹。

筆者最深刻的便是第五至七幕的「困、散、圓」。「困」即觀眾被置於一個四面也圍上移動壁板的空間之內。每當其中一面壁板被移開時，舞者便在那隙中起舞，恍如要勾起觀眾欲從該隙中離開的衝動。但一旦有了這心之震動，該隙便會被壁板再次封回，而在另一面開出一隙。一輪的欲而不能，正正使觀眾的內心如熱鍋上的蟻般，難以定下來。接著「散」，四面的壁板忽然四散，散亂在劇場空間的各處。而這一幕更沒有限定觀眾要在那個範圍，走出困局的觀眾，在劇場各處穿梭遊盪，與其他人、舞者擦身而過。人來人往的無常感，使人心難免放失而無所定向。最後「圓」

的一幕，壁板在外圍圍成一個圓形，觀眾在一塊一塊的壁之間。舞者在壁板內跑圓再聚於圓的中心，產生了無形的向心力，穩住放失了的心。衝突的佈陣突顯出藝術經驗中，作為背景的壁板，同時又是觀眾身處的處境的重要性。

#### 被動與自主的內在矛盾

傳統劇場中的舞蹈，觀眾坐在席上接收編舞所設定的表演，是相當被動的。而近年相當流行的「環境舞蹈」由於是開放舞台，所以觀眾可以自主地選擇是否參與舞作的觀賞。而筆者認為《界限·街道圖》在觀眾的藝術經驗上有一定程度的創新。一方面觀眾被動地接收所編排的舞作，另一方面又好像可以自主地，選擇在哪一個視點位置觀賞演出。不過，仔細一想，觀眾的這種自主性，又不像環境舞蹈的設置般，可以隨時進入或退出整個觀賞過程。因為進入劇場空間，恍如簽了一張契約，需要在接下來的特定

時間，與劇場外的時空割裂，欣賞或注視編舞的創作。而周在第一幕的獨舞，正正強化了這契約的約束力。而這種有所限制的自主產生的內在矛盾，異於純粹的被動或純粹的自主，成就了獨特的劇場經驗。同時這種劇場設定的內在矛盾，更深化舞作本身衝突所帶給觀眾的力量。

德國哲學家海德格指出了我們一生中，就是不斷地「被投擲」於不同的處境之中。周與Newman的《界限·街道圖》捕捉了迷宮「限制」的特性，讓立於其中的觀眾感受人那「被投擲」的有限性。演出過後，筆者與觀眾走出劇場的出口。這便是「迷宮」的出口嗎？筆者認為「迷宮」還有一個重要元素，便是「選擇」。假如此作會繼續發展，或許這會是「迷宮」的出口所在。■



新約舞流《界限·街道圖》。攝影：Atta Wong。



## 中西舞界話 *Giselle* & 《遷界》

文：鄧蘭

譚元元的*Giselle* —— 天真柔美  
香港芭蕾舞團（港芭）近年女首席大缺，08年邀得三藩市芭蕾舞團的首席譚元元加入為客席首席，不過譚氏過往幾年雖每年來港一次參與港芭演出，都局限演出短篇而矣，雖為客席首席，在港演出量其實相當少。五月份港芭推出的《吉賽爾》終於看到譚元元參與演出長篇舞劇，雖只演頭場，依然吸引。

兩幕劇的《吉賽爾》故事簡單，講述農村少女與貴族阿爾伯特相戀，吉賽爾得悉阿爾伯特真正身份及已有未婚妻後，在悲憤中死去。阿爾伯特到吉賽爾的墓地致祭，一群女幽靈要他舞至力竭而死，吉賽爾的幽靈出現阻止。沒有複雜情節卻有多姿多采的舞蹈是這個舞劇特色之一。女主角吉賽爾由人到幽靈，既要有精湛技巧，還要有純潔氣息、天真模樣和戲劇天份。

在傳統的芭蕾舞衣下，譚元元的*Giselle*純真、柔弱、漂亮，形象與她表演現代芭蕾時截然不同，但可以說更為吸引。她的手腳非常柔軟，腳尖舞、轉圈與跨步極為純熟和自然，像毫不費力便能完成，那種渾然天成的動作

把偶爾的微瑕如不絕對對稱的張手動作完全修飾了。由於角色是位體弱少女，如過份刻意去表現每個動作，反而不夠自然柔弱。個人認為此角最難演的部份是吉賽爾變狂至死一段，無論是表情動作、執劍亂舞、披散頭髮，到最後氣絕倒地，都要有感染力之餘，更重要是保持美感而非像瘋婦亂走。譚元元在這方面表現出色、時間掌握準確，一氣呵成把整個過程展示出來，為上半場畫上精采句號。下半場譚元元的幽靈有不少腳尖步，仍然穩健優美。除了獨舞、雙人舞、群舞一樣有準繩。今次港芭安排張堯飾阿爾伯特配她，亦非常匹配。除了外型佔優、張堯亦有一種貴族氣派，演古典人物可謂十分適

合。張身材高大，動作穩固，有一種能量感，空中拍腿與轉圈都漂亮，跨跳間不夠高，但演雙人舞十分有利，托舉譚元元和與她的空中拋接都得心應手，沒有吃力的感覺。同樣有很豐富表情的他，跟譚元元很合拍，表現出古典芭蕾之美。譚元元這場演出雖有瑕疵仍叫好，尤其下半場她右腳的舞鞋走了位，正跳著獨舞的她突然用手去抓腳蹠，動作雖不雅，但她的處變不驚，如若無其事，讓觀眾很快便又陶醉在她的角色裡。

有外援參與，又是首場，港芭亦排出具份量的陣容，包括魏巍的獵人情敵，吳焱與劉昱瑤的農村夫婦，葉飛飛的幽靈皇后，吳菲菲與張思

香港芭蕾舞團《吉賽爾》。攝影：加力·杜里高。





園之幽靈領舞，還有首席金瑤的阿爾伯特未婚妻。眾人表現理想中有參差，整體不俗。當中已成首席的吳焱最有進步。之前看他的動作雖然完美，卻像體操般硬繃繃，缺乏美感，今次演出自然很多。葉飛飛的幽靈皇后表現過硬，雖然這個角色鐵石心腸要把獵人和阿爾伯特逼死，個人認為她始終是幽靈，動作可略柔一點。過往譚元元在港芭的演出既是短篇，且幾乎絕大部份是現代芭蕾舞，傳統經典很少出現，她的《吉賽爾》對舞團和觀眾都有一定的化學作用。有國際級首席為客席、演出，其他配套也自然要提升，像今次演出的選角肯定比其他港芭的演出強勁，整體表演自然相對提高。問題是這個舞碼之後，又或者說譚元元回去後又怎樣？港芭不可能長期只得金瑤一位首席女舞者。她絕無可能應付港芭的所有演出，最後是否又要硬推獨舞員上馬？！雖然港芭平均水準不俗，但也極需多一兩位較全面的女首席。增添女首席人材是港芭不可再拖的事！

#### 劇本情節豐富，舞蹈反難發揮

六月份，香港舞蹈團上演了一套大型舞劇《遷界》，我看了6月1日之首演。《遷界》故事講述康熙元年（公元1662年）清廷下令沿海居民向內陸遷徙五十里，以杜絕海賊。這段歷史是早期香港原居民親身經歷的事蹟，在時代與命運，本土與藝術之間都有密切關連。

約兩小時的節目分為11場，包括《蓑衣求雨，火龍驅魔》、《溪水浸種，青苗茁長》、《強抽壯丁，夫妻分離》、《大地贊歌，人力犁田》、《遷界驅民，離亂喪偶》、《殺人護家，逃隱綠林》、《香樹祈福，許願思親》、《復界春耕，如獲再生》、《夢魂為緯，妻女團聚》、《落草為寇，愧對親人》及



香港舞蹈團《遷界》。攝影：加力·杜里高。

《除暴安良，剿賊高歌》。由於分場仔細，單從分場看已不難理解故事的内容與脈絡。具體的情節與主要人物一目了然，觀眾在這個大綱中絕對不難掌握此劇的故事發展。

分場仔細之餘亦不難把各場分成兩大類別：舞蹈創作性較強的有求雨驅魔、浸種春耕、火龍祈福、夫妻分離、香樹許願、魂牽夢聚、除暴高歌，及戲劇性較重的有遷界驅民、離亂喪偶、殺人護家、逃隱綠林、落草為寇。本來有如此豐富的内容應為舞劇提供了很多素材，不過舞劇與戲劇始終是兩門藝種，縱然兩者時常結合共融，在舞蹈的範疇上，若太過根據事件敘說出來，舞蹈的創作成份自然減弱。由於整個故事都很寫實，儘管導演兼編舞梁國成根據香港的習俗，在舞劇中編排了「春耕舞」、「驅邪舞」、「火龍舞」、「香樹許願舞」，整個作品仍難避免情節和事件的交代；以至整體脫離不開戲劇的敘事框框。

舞蹈編排方面以農民的生活和習俗最地道清新，尤其火龍出現，令人既興奮又有親切感，春耕育秧男女舞者動作優美，更是編舞親自落田插秧，從真實的腳步領會而創作出來，讓人感受春耕務農的熱鬧歡欣。另外通過主要人物產生的雙人舞、三人舞、小組舞在群舞中起了連貫而又聚焦的作用，讓首席舞者發揮了舞劇的需要。三場男、女主角在舞台後方主佈景下的雙人舞和場九男主角夢

見妻女的三人舞是全劇較抽象的部份，更見清新。另外尾場《除暴安良，剿賊高歌》設計竹竿舞剿賊都有本土早期生活的特色。全個作品的高潮起伏與強勁節奏在上半場的《強抽壯丁，夫妻分離》到「喪偶殺人」。這幾場基於有人物及情節的連貫，加上激烈的音樂，不但矛盾又富戲劇性高潮，且一氣呵成。儘管如此，由於這些内容有非常寫實的情節，舞蹈編排上很難擺脫事件真實行為的動作；如李領弟懷孕落田，引至傷胎，舞者不斷按著肚皮表現痛苦狀、最後難產，又或袁四喪妻殺了清兵，表現上戲劇性遠比舞蹈性強。這幾段内容在音樂的高潮下雖是戲肉，音樂與故事也很對位，但舞蹈的創造性反而是全劇最弱部份。

一篇滿有地道特色和歷史價值的香港史話，轉化成舞劇，不易表現戲劇與舞蹈之間的分成。《遷界》本身是一個強勢組合，香港舞蹈團的舞者功底扎實、身手不凡，翻、跳、躍等動作流暢漂亮；鄧樂妍的原創音樂與周熙杰指揮的香港中樂團亦表現了年青作曲家與大樂團的嶄新合作；問題是腳本戲劇性越高、情節越曲折，編舞就越難發揮。《遷界》雖保留了故事細節，卻失去舞蹈的主導性。究竟舞劇是否需要編劇？兩者之間如何共融極值得創作人探討。■

## One World, One Dream: *Flamenco sin Fronteras*

by Foraskywalk

The performers started in a semi-circle: dressed in white were singers, guitarists, and a drummer; in black were folk instrument players with their cuatro, mandolin, maracas, square drum, and cajon. White on the left and black on the right, the two sides took turns to play, rivaling each other.

They ended also in a semi-circle: only the standoff had ceased. The bodies in black and white were mixing together: dancing, playing, and singing amongst each other. Even the backdrop changed from white to red, green, blue, and yellow reminding me of an Olympic flag raising ceremony where over 200 flags blend into all colors of the rainbow beneath which athletes from all over the world gather to make a wish for people to unite.

In black and white were Spanish and Venezuelan artists, respectively, who performed *Flamenco sin Fronteras* at Tuen Mun Town Hall on 11 May 2012. The show was a reflection of the history between the two nations:

at the turn of the 20th century, Spanish musicians, singers, and dancers arrived in South America where they discovered a rich local folklore. Captivated by the exotic Afro-Venezuelan ballads, they created new songs and dances named *Flamenco ida y vuelta* (songs of departure and return). Thus flamenco, with its roots already spreading in diverse traditions spanning Indian, Arabic, and Spanish cultures, developed into an even richer art form. By the end of the show, the two peoples' music and dance - rather like the evolution of flamenco, became a natural blend and collaboration of movement, sounds, and an overall style.

That's why Paco Pena, who devised the show, entitled it *Flamenco sin Fronteras* (*Flamenco without Borders*). With the specific aim of blending music from two distant regions with colonial hostility into natural harmony, he enabled Spanish flamenco repertory and Afro-Venezuelan folklore to come together and complement each other. Pena, a renowned guitarist, travels

extensively, staging his shows in England, Australia, Poland, Germany, Belgium, and the USA, transcending borders and connecting people.<sup>1</sup>

Mirroring his philosophy and artistic vision, *sin fronteras* (borderless) was the theme threaded through the show. I was struck and delighted by the underlying inter-connectedness between apparently unrelated elements, or parallels between opposing forces, slowly surfacing as the show progressed. Polar forces, as Chinese *yin-yang* philosophy suggests, only exist in relation to each other. They are not essentially contrary factors, but dualities that complement each other and interact within a greater whole, as part of a dynamic system. Just as light cannot exist without darkness and vice-versa, they are inherent in everything, everyone.<sup>2</sup>

*Sin Fronteras* was between male and female dancers: the bailaor boasts a strong frame highlighted by audacious shoulders held high, hips uplifted, buttocks locked. His head is always

level, chin firm in bullfighter fashion, indicative of stature and dignity. Similarly, the bailaora dances with an arched back, supporting her proud chest and raising her center of gravity, to convey an air of aristocracy. Her lifted chin exhibits fierce energy that stems from freezing coldness vying against burning passion - flamenco's two defining qualities. Watching the pair in duet choreographed with identical movements for male and female, one realizes how akin they actually are - albeit of different genders, in appearance, emotion, and aura. After all, we're all humans who speak a universal body language.

*Sin Fronteras* was between joy and sorrow: the female lead Charo Espino, with her power to arrest the eyeballs and touch the hearts, is the epitome of flamenco. Her face is marked by curled lips and frowning brow - one cannot easily tell if she's in joy or sorrow; one can only vicariously experience her emotional intensity. With tapping heels, spiraling spine,

twisting arms, shrugging shoulders, and clapping hands, she creates the strongest tension. Flamenco dancers are characteristically solemn and passionate, partially because Gypsy women, who originated the dance, possess extreme temperaments that range from intoxicating ecstasy to raw agony. The dance is also incredibly emotive. In fact, the most successful flamenco dancers exhibit what is called *duende*, meaning literally fairy or goblin, which indicates an amazing grasp of the emotive flow. At this level of mastery, the dance becomes a visceral experience, pulling the audience in as though they were participants.<sup>3</sup> Espino, happy or sad, has proven herself to be a master of this craft - her emotional contagion moves the audience in full swing regardless of differences in our languages and backgrounds.

*Sin Fronteras* was between dancers, musicians, and singers. Unlike other dance genres, flamenco artists frequently interact on stage even

exchanging roles occasionally. Singers shout out "Alé" "Agua" and "Asi se toca" to dancers and musicians. At one time, the bailaor responds, and the two stage a mini courtship act filled with flirtation, argument, and reconciliation like two young lovers. As if provoked, the generously proportioned female singer even starts tap dancing! The three roles shuffle again in another scene: when the singer is performing an acoustic solo, the dancer accompanies with elaborate footwork, effectively turning tapping into a chorus. Such in-group interaction has proven to 'illuminate' the show; and the lack of it, dims. For instance, in the recent *Swan Lake* performed by Royal Swedish Ballet in Macau, the orchestra was criticized for "sounding disengaged" and "lacking dramatic tension" because the pit prevented such interaction. The pit aside, artists are generally subject to 'division of labor' because they are trained in individual disciplines. But why should any boundaries be drawn between them? Though specializing



Paco Peña Flamenco Dance Company. *Flamenco sin Fronteras*. Photo: Elliot Franks.





Paco Peña Flamenco Dance Company. *Flamenco sin Fronteras*. Photo: Alex Rumford.

in different ‘devices’ - dancers in their bodies, musicians in their instruments, singers in their voices, are all artists who perform to entertain, delight, inform, and inspire.

*Sin fronteras* was between Western and Eastern dances. Counter-intuitive as it may sound, certain flamenco steps are reminiscent of the peacock dance in China, an ethnic genre that imitates the movements of peacocks. For example, when flamenco dancers snap their fingers rapidly and circle their wrists in all directions, they evoke the image of the ‘peacock eye’ gesture that depicts the bird looking around with sharp, expressive eyes: the thumb is tucked under the index finger and the other three fingers spreading in a fan shape to outline an eye. Also, when bailaoras swing their *trajes de faraleas* and shawls, their ruffles glide like albatross. Bearing striking resemblance are the peacock dance arm movements: trembling at first then extending smoothly to full length. This mimics the bird shaking and sunning its wings, showing off its exquisite

tail in full spread before flying off into the sky. Albatross or peacock, they’re both admired for their beauty and freedom. Spanish or Chinese, we all devote ourselves to pursuing beauty and freedom; dances - albeit diverse in forms, serve as vehicles that take us to the same destination.

These universal values - promoted by arts, know of no borders. In a world preoccupied with economic antagonism and political struggle, art becomes particularly relevant, if not urgent. She shuns self-interest and seeks common good, she ignores peripheral differences and upholds core humanity, she washes away conflicting pasts and looks toward shared dreams. Oscar Wilde asserts the power of art thus, “The change (brought along by art) will, of course, be slow, and people will not be conscious of it. They will not say ‘We (Englishmen) will not war against France because her prose is perfect,’ but because the prose of France is perfect, we will not hate the land.” He further states that art can “bind Europe together in bonds

far closer than those that can be forged by shopman or sentimentalist. It will give us the peace that springs from understanding.”<sup>4</sup> This thoroughly understood, we will find *sin Fronteras* between Spanish and Venezuelan flamencos, *sin Fronteras* between different arts and between different peoples. We long for ‘one world’, it is our ‘one dream’ - we are one. ■

#### Notes:

1. Hong Kong Arts Festival 2012 House Program. Hong Kong: Hong Kong Arts Festival Society Ltd. 2012.
2. Wikipedia, [http://en.wikipedia.org/wiki/Yin\\_and\\_yang](http://en.wikipedia.org/wiki/Yin_and_yang). 2012.
3. WiseGeek, <http://www.wisegeek.com/what-is-flamenco-dancing.htm>. 2012.
4. Wilde, Oscar. *Critical Writings of Oscar Wilde* (Richard Ellmann, Editor). Chicago: University of Chicago Press. 1982.

# MARY ADV (Real Showcase)



# DANCE EVENTS

## 舞蹈節目表

### *The Enchanting Orient (Programme of International Arts Festival)*

《 東方絲路 》 (「國際綜藝合家歡 2012」節目)

Hong Kong Dance Company

香港舞蹈團

3-4/8 7:45pm, 4-5/8 3pm

Tsuen Wan Town Hall Auditorium

荃灣大會堂演奏廳

Artistic Director 藝術總監：Leung Kwok-shing 梁國城

Enquiries 查詢：3103 1806



### *Spring Ritual · Eulogy 《 蘭亭 · 祭侄 》*

Hong Kong Dance Company

香港舞蹈團

17-18/8 7:45pm, 18-19/8 3pm

Hong Kong Cultural Centre Grand Theatre

香港文化中心大劇院

Artistic Director/ Choreographers 藝術總監 / 編舞：

Leung Kwok-shing 梁國城 / Yang Yuntao 楊雲濤

Enquiries 查詢：3103 1806

### *White Box Series: Rustling of Discourse 《 言逐 》*

DanceArt Hong Kong 動藝

24-26/8 8pm

JCCAC L3-07

賽馬會創意藝術中心 L3-07

Choreographer 編舞：Mayson Tong 唐偉津

Enquiries 查詢：2793 9957



### *Mooovve Summer Dance Course Finale Performance*

《 跳躍舞動 》 舞蹈課程總結演出

E-side Dance Company 東邊舞蹈團

Theatre Ngau Chi Wan Civic Center 牛池灣文娛中心劇院

25/8 8pm, 26/8 3pm

Artistic Director 藝術總監：Jacky Yu 余仁華

Enquiries 查詢：2372 9351

# DANCE EVENTS 舞蹈節目表

## *The Journey of Oneness - Awakening* 《靈甦》

Greensco 蔥動派創作間

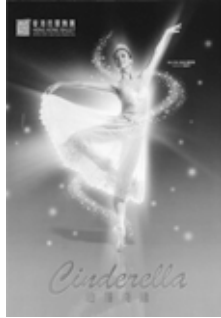
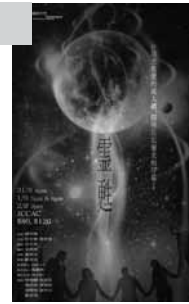
31/8-1/9 8pm, 1/9-2/9 3pm

Black Box, JCCAC

賽馬會創意藝術中心黑盒劇場

Choreographers 編舞: May Au, Henry Yip 歐嘉美, 葉潤霖

Enquiries 查詢: 9622 1775



## *Cinderella* 《仙履奇緣》

The Hong Kong Ballet 香港芭蕾舞團

31/8-1/9 8pm, 1/9-2/9 2:30 pm

Grand Theatre, Hong Kong Cultural Centre

香港文化中心大劇院

Choreographer 編舞: David Allan 大衛·艾倫

Enquiries 查詢: 2734 9009

## *"REAL" Showcase New Series: Self•Explore*

《真演出》新系列: 《自·摸》

Co-presented by CCDC Dance Centre & Hong Kong Dance Alliance

CCDC舞蹈中心 及 香港舞蹈聯盟主辦

8-9/9 8pm

Jockey Club Dance Theatre, CCDC Dance Centre

CCDC舞蹈中心賽馬會舞蹈小劇場

Choreographer 編舞: Mary Jane Tang 鄧麗薇

Enquiries 查詢: 2328 9205



## *Strip Teaser 2012* 《脫衣秀2012》

CCDC 城市當代舞蹈團

7-9/9 8pm, 8-9/9 3pm

Studio Theatre, Hong Kong Cultural Centre

香港文化中心劇場

Choreographers 編舞: Victor Fung 馮樂恆, Noel Pong 龐智筠,

Bruce Wong 黃振邦, Justyne Li & Wong Tan-Ki 李思颺及王丹琦

Enquiries 查詢: 2329 7803

## *Emerging Choreographers - 2012: The Beginning Or The End?*

編舞創作坊 - 《2012: 末日·重生》

The Hong Kong Ballet 香港芭蕾舞團

21-22/9 8pm, 23/9 3pm

Studio Theatre, Hong Kong Cultural Centre

香港文化中心劇場

Choreographers 編舞: Yuh Egami & Ricky Hu 江上悠及胡頌威,

Li Jia-bo 李嘉博, Li Yi-ran 李怡然,

Liu Miao-miao 劉苗苗, Jonathan Spigner 尊尼芬·斯納

Guest Choreographers from Hong Kong Dance Company 香港舞蹈團客席編舞:

Liu Yinghong 劉迎宏, Xie Yin 謝茵

Enquiries 查詢: 2734 9009



Harlequin

ADV