

What's Talk  
What's In  
What's On  
What's Show  
What's Home

# 舞動糖廠街

Life **U** MAGAZINE YOU

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關楚耀 張敬軒 24 x 26 crossover

## 國際景點舞蹈團



甚麼是熟悉的地方？閉上眼睛也不會走錯。熟悉的地方有多熟悉？熟悉到不會再問這個問題。藝術家專向固有挑戰，在熟悉的地方找出新意義，即席呈現，帶你重新認識、理解、闡釋一個你自以為熟悉的空間。十二月，景點舞蹈帶給你很多可能性。

## 「景

點舞蹈是把藝術從劇場和藝廊搬到公眾地方，以演出闡釋一個人們習以為常或忽略了的城市空間，讓藝術有機會介入『現實世界』的建築、景觀、環境，以及最重要的是那裏生活的人。」紐約 Third Rail Projects 藝術總監之一 Zach Morris 如是說。舞團的另一位藝術總監 Tom Pearson 補充說：「大家可藉此找出一個空間的隱藏意義，加強人際互動。」景點舞蹈是一項特別為某地點設計的舞蹈形式。專業編舞家會深入了解表演地點的文化特質，根據建築物、歷史、社區及環境去創作獨有的舞蹈。

洛杉磯 Collage Dance Theatre 藝術總監 Heidi Duckler 說：「人們總認定空間只有特定功能，例如樓梯是用來上另一層樓；床用來睡覺和做夢。若把功能撤除，空間之於我們是甚麼？還有重要性嗎？」Heidi 在不同的地點創作和演出舞蹈，賦予這些空間新意義。「我先要把建築物或一個空間約定俗成的規矩，以及公眾慣常使用空間的方式打破。」



Collage Dance Theatre 以往的演出。



Third Rail Projects 以往的演出。

text/麥慰宗  
photo/受訪者提供  
edit/Matthew  
art/Jess

## 重新閱讀糖廠街

去年，香港青年藝術協會與太古港島東舉行《錯視藝術街頭創作日》，由畫家率領中學生繪畫糖廠街的地底世界，喚起大家對習以為常的公共空間賦予無窮想像。這次更埋身，透過在糖廠街創作和演出舞蹈，讓我們重新認識日常使用的空間，賦予新意義。放下既定的一套，叫自己「另眼相看」本已熟悉得很的東西，過程和結果同樣叫人着迷和興奮，尤其我們的教育和傳統一向主張循規蹈矩。

兩個國際景點舞團 Third Rail Projects 及 Collage Dance Theatre 將於月底來港，為參與《景點舞蹈創作匯》的中學生主持大師班，並於十二月與香港編舞家聯手，率領參加完工作坊的同學，在糖廠街演出十三場景點舞蹈。

## 引發觀眾新聯想

可以想像舞蹈在觀眾和路人身邊演出時的有趣情景：有人圍觀，有人直行直過，有人可能覺得舞者阻街。兩個舞團的三位藝術總監都認為，舞者得設法令觀眾參與，因為觀眾是演出的一部分。既然是公共空間，這樣的演出隨時會意想不到，舞者怎去應付？即興的成分是不是很大？Third Rail Projects 創辦人之一，本身是舞蹈員的 Mayuna Shimizu 說：「我很享受意想不到，與在劇場那種完全由你控制的演出經驗差

別很大。對於人群，我們可以有很多種不同反應，突變令我們對自己加深認識。景點演出像對話，讓彼此認識對方。」Heidi、Zach 和 Tom 都異口同聲地表示「難料」就是景點舞蹈的美妙之處，而舞蹈員們合作多年，大家都有豐富的應變經驗。

空間的重新詮釋不止於創作人和演出者，而是觀者、空間使用者。Zach 表示：「我覺得景點創作是對一個空間作出了某種放大、回應或評價，是與景點對話多於把景點的各部分化為舞蹈。藝術家抽取了景點某些元素和關連，觀眾以自己的觀點，以及跟那空間以往的關係出發去審視，意義不斷累積，理想地說，演出喚起人們不斷對空間產生新聯想，有助觀眾重新界定他與空間日後的關係。」



Mayuna (圖右者) 去年在林青中心的戶外演出。

# 外國人詮釋糖廠街

景點舞蹈要求創作人對景點充份認識，然後打破固有，重新詮釋，兩大國際景點舞蹈團對糖廠街知道幾多？糖廠街又有些甚麼特質吸引編舞家的「第一眼」？



## 「景點舞蹈創作匯」內容

城市當代舞蹈團舞蹈中心、舞館和香港演藝學院舞蹈學院八位編舞家，到八間中學主持駐校舞蹈家計劃之景點舞蹈工作坊。香港青年藝術協會又為約一百位有舞蹈底子的中學生，舉辦工作坊，以便激發創意，提高舞蹈技巧。參與上述兩個工作坊的同學，在編舞家的協助下創作景點舞蹈，並會連同兩個國際舞團，在「舞蹈嘉年華」表演。

## Info 景點舞蹈創作匯－ 舞蹈嘉年華

日期：12月8日

11:00am至6:00pm

地點：鯉魚涌太古坊糖廠街

門票：免費欣賞

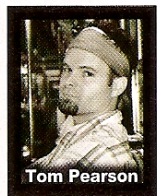
查詢：2877 2656



Heidi Duckler

## 洛杉磯舞團： 香港人身上取靈感

「到一個沒去過的場地創作，令我緊張興奮。」洛杉磯 Collage Dance Theatre 藝術總監 Heidi Duckler 說，經過初步資料搜集，港島東與洛杉磯有相似的地方。「我十分期盼體驗一個活力十足，有水環繞的城市。」Heidi 聲言：「我來的時候會睜大眼，從香港人身上找創作靈感。」



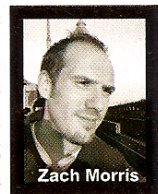
Tom Pearson

## 紐約舞團： 現場挖掘特點

紐約 Third Rail Projects 藝術總監 Tom Pearson 說至今與糖廠街的關係是虛擬的，說得幽默，一如我用電郵訪問他們。他上網找資料，知道了糖廠街的歷史，「不過我們是透過人家的濾鏡去看，據此作假設。上網幫我們作了不少準備，但要與它發生關連就要等我們到現場了。」

該團另一位藝術總監 Zach Morris 則覺得這條街與世界其他商業城市的景觀相似，都是差不多的咖啡店、跨國公司、公共藝術擺設和集散

地。「身為紐約客好得很，雖然是陌生人去新地方，我們的城市與香港有很多相似之處。紐約與香港的通商歷史相近，兩者都是朝氣勃勃和喜愛創新的城市，都在不斷地再創造。兩個城市的街道和面貌都經歷過很多變化和發展，在歷史上建造歷史。作為藝術家，我一直有興趣層層發掘，挖出來的呈現於現有的空間裏。」



Zach Morris

## 糖廠街陌生化

Third Rail Projects 把這次糖廠街的演出命名為「Strangers On Tong Chong Street」(糖廠街的陌生人)，一隊五顏六色的人馬來到街上，身穿藍點、白色及灰條子後工業時代及城市人衣着。當他們在街上遊移，人與人、人與空間的關係已然展開。這隊人在移動，或者說是在公式化城市生活，過程中有時尖刻，有時搞鬼。知所等待，去向明確，動作快速，表情單簡，一切都似曾相識。音樂用風箱現場演奏，種類包括歌廳音樂、機械業、音樂盒及流行歌曲。當舞蹈員融入環境，陌生的感覺將會更加強烈……這是對熟悉空間的重新閱讀。



*Below is the English interview for the attached U Magazine clipping (in Chinese):*

The following questions are answered by [Tom Pearson](#) and [Zach Morris](#), Co-Artistic Directors of [Third Rail Projects](#) and choreographers of "Strangers on Tong Chong Street," and [Mayuna Shimizu](#), a founding member of Third Rail Projects who has performed in works by Tom and Zach since 1999.

*(1) Could you say a few words about what site-specific dancing means to you?*

Zach: For us, site-specific dance is about getting art out of the theater and gallery and putting it into the public realm, about using performance to illuminate urban space which is often taken for granted or overlooked. It's an opportunity for art to really engage with "real world" architecture, topography, environments, and most importantly, the communities who inhabit them.

Tom: In addition, it is often about finding hidden meaning or heightening people's interactions with a space. Site work is vital because it opens up the work to a wider population, one which might not experience it otherwise. And you can never fully control what's going to happen on site. In that way, it's a collaboration with the public.

Mayuna: The experience is sometimes accidental and a surprise for so many people. They stumble upon it and it becomes their own discovery, something they really remember.

*(2) What role does the audience play during performance? I don't think they are merely observers. Would they be invited to dance or interact with the performers? How?*

Zach: The audience is inherently a part of the performance. There is no separation like in the theater. The simple act of gathering around a performance creates an irregular event in the space, therefore, totally re-defining it. Sometimes we make work that asks the audience to follow it, to make choices about how they view it, and the trick is to make sure the dance has an intuitive flow and traffic patterns that audiences can easily navigate.

Tom: The role of the audience can vary considerably depending on the intention of the choreographers. Some site work has a participatory element--but not necessarily, and not all people in the site would consider themselves audience members. Many are just passing through, or they are the regular denizens of the site that may feel the artist is an intruder. It's important to engage them in some way, explain what you are doing, and have them accept you in the site.

Mayuna: Focus is important. With no fourth wall, you have to make your intentions clear and imagine yourself from the audience's point of view. What would make you follow, or participate? You have to use your sixth and seventh senses, and it is always different depending on your own personality and the personality of those gathered around.

*(3) I think accidental happenings are common during performing. How should the performers react? What extent should improvisation play?*

Mayuna: As a performer, I really enjoy those unexpected moments because they are so different from what you experience in the controlled environment of a theater. As people, we have so many possibilities in terms of the way we react, and we learn so much about ourselves in moments where we have to make sudden choices. Site-specific

performances are like conversations, and you are discovering things about each other.

Tom: I agree. I love the unexpected because it really puts you in the moment. Our group of performers have worked together for many years and are all wonderful at improvising within the spirit of the piece to incorporate any surprises. In fact, it is important to us that the unexpected is acknowledged rather than ignored. It brings truth to the work and eliminates artificial constructs.

*(4) For me, site-specific dancing is the interpretation of a site by the choreographer and the performers. Is there any re-interpretation of the site by the audience during and/or after the performance? What is the significance to those communities whom come to/pass by the site frequently?*

Zach: For me, site work amplifies, reacts to, or comments on a space in some way. It's more of a dialogue with the site than a translation of its components into dance. The artist is drawing from certain elements or relationships within the site. Audiences will view that through their own unique lens and in light of their past relationship to the space. Meaning is accumulated, and ideally, new connections with the space will persist while echoes of the performance will help re-define audience's future relationship to the site.

*(5) What elements at Tong Chong Street drew your attention at first sight? How much do you know about it's landscape, history, community, culture, stories....? Are there things in common/great differences between Tong Chong Street and the most familiar street in your hometown?*

Tom: So far, our relationship to Tong Chong Street is virtual, through photos and videos of the space as it exists now. We know historical accounts through online research, but we are seeing these through someone else's filter and making our own assumptions based on that. It prepares us to a large extent, but our own personal connections can only

happen once we are there.

Zach: Tong Chong Street has an urban topography that is similar to other commercial cities of the world, with its familiar coffee shops, transnational corporations, public art and gathering spaces. It's a good fit for us as New Yorkers because, although we are strangers coming into this new space, we are strangers from a city that parallels Hong Kong in a number of ways. Both New York and Hong Kong share a similar mercantile history and both are dynamic, innovative cities in a perpetual state of re-invention. As such, the streets and landscapes of both cities have undergone numerous changes and developments--history built upon history. It is perennially interesting to me as an artist to dig down through those layers, unearth each one, and have them manifest in the space as it exists now.

*(6) Has your dance group ever performed in Chinese communities?*

Tom: We are fortunate to live in city with such a vibrant Chinese community. Mayuna has choreographed and performed her own work for New York's Chinese New Year Festival, and we have worked in a number of capacities with H.T. Chen and Dian Dong (H.T. Chen and Dancers). We often rehearse at their Mulberry Street Studio in Chinatown, and have sought their advice on a number of topics, including artists and organizations we should connect with in Hong Kong.