

用身體去發現

今年四月，香港青年藝術協會與凱達環球有限公司，從紐約請來 BESSIE 獎得主，著名「環境舞蹈團」(Site-specific) Third Rail Projects，在伯大尼教堂舉行一連五日的大師班「舞蹈足印」。舞蹈團藝術兩位藝術總監 Tom Pearson 及 Zach Morris 將與本地新晉編舞家合力創作為時二十分鐘的舞蹈表演。「舞蹈足印」大師班旨在透過創作環境舞蹈，連接我們生活的地方、生命與環境，這與贊助商凱達環球力求與環境融合的建築設計的理念不謀而合。凱達環球一向重視藝術創作等元素，希望藉著這次活動，以表演藝術的手法宣揚對環境、人及歷史文化的尊重。

text 顧六株

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C: Cup T: Tom & Zach

C: 甚麼叫「環境」(Site-specific) 舞蹈團？

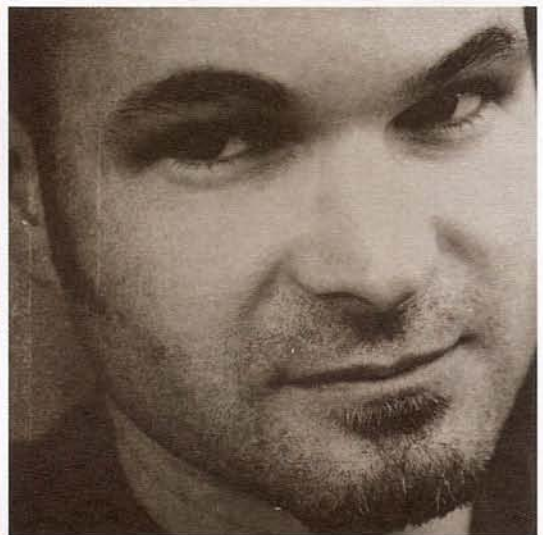
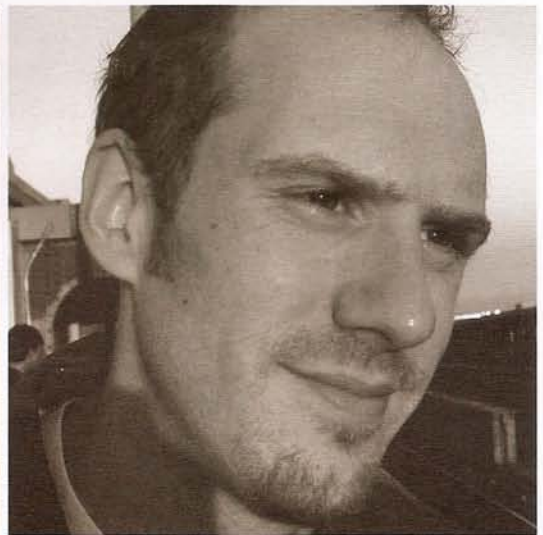
T: 我們成立 Third Rail Projects 當初，目標不止是一家舞蹈團，而是支持一系列在不同媒體，如電影、新媒體、裝置藝術上的創作嘗試，以及專注場地環境 (Site) 工作的藝術家。我們一心想改造當代藝術與表演的形式——通常的方法是離開劇院或者室內——以求與觀眾有更加直接強烈的接觸。而 Site-specific 的表演，賦予了這一可能性，在非一般及開放的空間表演，即有機會展現新的角度——日常生活的環境與人的互動。

C: 你認為香港的環境怎樣？

T: 香港的空間種類多得驚人：既有純功能性的商業用地、公眾聚集場所、住宅區、精心設計的公園，還有戶外山海相連的自然環境。正如藝術家能找到建築或物理空間的內在聯繫，我們很期待發現香港的居民與這些環境的關係。香港本身擁有豐富的歷史背景，認識一個地方的社會、文化、歷史、地形，是創作「環境表演」(Site-specific performance) 引人共鳴、發人深省的關鍵。

C: 你們為何選中在伯大尼表演？

T: 我們深喜香港的多元面貌，伯大尼校園恰能表現這點。這裡以前是一項宏大的建築成就，園內許多相陋小徑，通向野外茂盛的草木。我們非常喜歡市區與郊外相接的邊界，有許多不同的空間、質感，對學生來說，在這裡表演的體驗，也是最好不過的。令人鼓舞的是，伯大尼已經是在此就學的藝術人才的家園，氣氛友善而溫暖。



C: 你們這一計畫的目的何在？

T: 當得知有機會把我們自己的方法與其他人分享，共創一個環境表演，我們心情激動。我們的經驗證明，Site-work 對於藝術家與觀眾雙方都有極大的回報，這種即時迅速的表演，過程中會有想不到的火花，觸動人心。我們希望能以工作坊形式刺激參加者發揮創意，思考舞蹈動作的可能性，探索在公眾空間裡如何創作，啟發他們繼續工作、順從這一脈絡去試驗，日後也能把他們的發現與心得，與其他藝術家分享。

C: 你們想通過舞蹈告訴香港人，他們與生存的環境有些甚麼聯繫呢？

T: 這要拭目以待。這一計畫真正美好的地

方，是藝術家、場地與觀眾之間的合作。三者為同一所在注入了新的涵義與目的，形成前所未有的東西。過程中的任何發現都會帶來新的訊息，影響我們的創作。當然，也有賴於學生覺得他們最感興趣的是甚麼。無論如何，我們都能肯定，屆時一定會有驚喜，我們也請觀眾去看他們前所未見或從未留意過的東西——深入一點，或發現一個新觀點。

C: 你們對香港本地的編舞有甚麼期望？

T: 香港有許多人才，受過良好訓練，滿懷熱忱。我們希望參加的人能夠抱著以全新方式工作的概念，這次的工作坊是想啟發他們探索更多新的方式去創作。

C: 對於熱愛舞蹈的年輕人，你們有甚麼建議？

T: 鑽研你的技能，尋找自己的方法，學習、苦練、多嘗試。C

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- 1 獲獎作品：Reel, photo by Richard Termine
- 2 作品：Vanishing Point, photo by Julieta Cervantes
- 3 2007 年城市舞蹈節作品
- 4 Zach Morris
- 5 Tom Pearson

Interview Questions in English

1. Explain the nature of site-specific dancing. How much does it differ from regular dancing? What type of site-specific elements can be created (examples)?

We find it useful to talk about site-specific dance as a way of working rather than a style of its own. Many types of performance vocabularies can be employed to make site-specific work, and often performances that engage with architecture, landscapes, and public spaces pull from a variety of genres and modalities that includes dance, but also visual and performance art.

Whatever an artist's performance background and style, site-specific dance offers a host of unusual circumstances and opportunities. To be truly site-specific, an artist takes all topographical features into consideration. We use "topographical" as a term to include a site's architectural, social, historical, and demographic features as well as its pathways, patterns, and context. To engage with any or all of these features means you have to study the site through observation, research and experimentation—from discovering the "stories" in a space to ways in which a site can bear your weight or you can amplify its effect. Often, we look for ways to uncover hidden meaning and the nuances within a place in order to bring them out in performance and alter the ways in which people see and interact with what they already understand from their own sensory input. Many times site-specific performances can be regarded as site interventions because of their power to drastically change people's perceptions of public space.

2. For the Bethanie in Pok Fu Lam, what are some ways dance moves can be incorporated onto the site? How does the site's heritage factor into the dance?

The Bethanie site in Pok Fu Lam has a variety of playing areas and textures, so the possibilities are endless. The students will all have their own reactions and will be drawn to different areas for different reasons. The grandeur of the cathedral lends itself to very large group movement situations; probably unison movement will work well there. The more organic pathways around the buildings, with their lush vegetation offer quieter, secret, and ultimately more intimate opportunities. More gestural and partnered moments could work well there, but also something thrashing and wild. The catacombs and corridors have an aura of mystery to them. And the balconies and terraces have a very glamorous feel, so there are a number of approaches students can take with that. In terms of the dance vocabulary, the dance pieces will hopefully develop from the information in the site so that they are fresh and relevant to their surroundings. It isn't as much about bringing in pre-determined movement as it is discovering and developing these gestures, phrases, and movement sequences from the site itself—and then, of course, shaping it to fit the chosen architectural framework.

3. What will the 20 young dancers go through during the intensive course?

The participants will have a very full schedule of workshops and rehearsals over the week-long process. We will lead them through our methods for generating site-specific material, working on site and in the studio. In the studio we will look at techniques for creating and developing movement and structural ideas. On site, we will apply these techniques in the way that site work demands. Students will be led through exercises in research, observation/exploration, experimentation, movement development, rehearsal and performance. In all of this, they will consider what most effectively partners with the site and lends legibility to performance in a public space. The goal is that they work through several scenarios and leave with a grab bag of technique and tools for creating their own site-specific works and for teaching these techniques to others. By the end, they will have created their own site specific work which will be shared with the public. They will also go forward from the workshops to share what they learned by teaching another group, all as part of this project.