

**Submerge/Emerge** 水方人子, (45 min) 2015

Commissioned by Taipei Dance Circle, Taiwan

Preshow: <https://vimeo.com/177628014>

The Dance: <https://vimeo.com/177196909>

Postshow: <https://vimeo.com/184657117>

Performer: Kai-Lei Yao 凱蕾姚, Lin-Fong Siew 蕭靈鳳, Hsien-Ping Wang 王憲彬

Music: Toccata in E Minor, Italian Concerto: Andante and Presto, The Well-Tempered Clavier, Prelude No. 4 in C-Sharp Minor

Videographer: Marianne Kim

Lighting Design: Guo-Yan Fang 房國彥

Premiered: Sep 9-13, 2015, Experimental Theater. National Performing Arts Center, Taiwan

Touring:

- |                |   |
|----------------|---|
| Nov 8, 2015    | <b><i>Submerge/Emerge</i></b> , New Taipei City Hakka Cultural Center, Taiwan               |
| Nov 14, 2015   | <b><i>Submerge/Emerge</i></b> , Tao-Yuan City Hakka Cultural Center, Taiwan                 |
| Nov 21, 2015   | <b><i>Submerge/Emerge</i></b> , LiuDui Hakka Cultural Center, Taiwan                        |
| Nov 28, 2015   | <b><i>Submerge/Emerge</i></b> , Xin-Zhu County ShuQiLin Cultural Center, Taiwan             |
| March 5, 2016  | <b><i>Submerge/Emerge</i></b> , Tai-Dong County Cultural and Arts Center, Taiwan            |
| May 27, 2016   | <b><i>Submerge/Emerge</i></b> , XinZhu County Performing Arts Center, Taiwan                |
| June 18, 2016  | <b><i>Submerge/Emerge</i></b> , New Taipei City Xin-Zhuang Cultural and Arts Center, Taiwan |
| Sep 9-13, 2016 | <b><i>Submerge/Emerge</i></b> , Sibu International Dance Festival, Sibu, Malaysia           |

Funding:

National Culture and Arts Foundation, Taiwan

Ministry of Culture, Taiwan

Department of Cultural Affairs, Taipei City

Hakka Affairs Council, Taiwan

UCLA, Council on Research, 2014-15



# 聽舞觀聲

Lending Ear To Dance,  
Eye To Sound

〈水方人子〉  
〈安魂曲〉  
〈生的·痛〉  
即興 X 影像 X 演唱

2015 光環舞集  
TAIPEI DANCE CIRCLE



2015

9/10<sup>④</sup>  
晚上7時30分

9/11<sup>⑤</sup>  
晚上7時30分

9/12<sup>⑥</sup>  
下午2時30分  
晚上7時30分

9/13<sup>⑦</sup>  
下午2時30分

國家戲劇院  
實驗劇場  
(臺北市中山南路  
21-1號)

10/16<sup>⑧</sup>  
晚上7時30分

新竹市文化局  
演藝廳  
(新竹市東大路二段  
17號)

## 售票資訊

國家戲劇院  
實驗劇場 / 500元  
新竹市文化局  
演藝廳 / 400、300元

售票系統 /  
兩廳院售票系統  
全臺便利商店:  
7-11-iBON、  
萊爾富-Life ET  
多媒體資訊機、  
全家-FamiPort、  
機器購票。

購票相關優惠請上兩  
廳院網站、光環舞集  
粉絲頁查詢，或電洽  
光環舞集02-28930061

光環舞集  
TAIPEI DANCE CIRCLE

112台北市北投區開明街71號B202室  
電話 / 02-2893-0061 傳真 / 02-2893-0361  
e-mail : tp.dance.circle@gmail.com

## 作品 I.

# 水方人子

編舞：余承婕

影像設計：Marianne Kim

音樂：巴哈鋼琴獨奏選曲 Toccata in E Minor, Italian Concerto: Andante and Presto,

The Well-Tempered Clavier, Prelude No. 4 in C-Sharp Minor

舞者：姚凱蕾、蕭靈鳳、王憲彬

排練助理：陳英豪

燈光設計：房國彥

服裝設計：李冠瑩

### 內容簡介：

從舞齡紀實出發，回到舞者在嬰兒油真「游」的基本元素，將光環「練油場」的過程，舉凡舞者日常排練、演出前的鋪地板、演出後的收拾舞台，以舞蹈、紀錄影像和音樂交錯呈現，提煉出余承婕所知所感的劉紹爐和光環舞集舞者的創作方式，舞蹈語彙則展現余承婕和舞者的互動共創，融入八卦掌的後現代舞蹈技巧在嬰兒油上的風貌。

### Choreography I : Submerge/Emerge

Incorporating methods of dance "documentary", Cheng-Chieh Yu probes to re-render the essential elements and creative process of the late Shaw-lu Liou's "Baby Oil Dance". Yu's kinetic vocabulary is based on post modern dance techniques influenced by BaGuaZhang, a Chinese Martial Arts form.

Submerge/Emerge is the fruition of creative interactions between Cheng-Chieh Yu and the dancers.

◎整理場地人員：王憲彬、姚凱蕾、陳英豪、呂瑜珍

【〈水方人子〉編舞家的話】

## 耐心等待，一起養一支舞

文/余承婕

26年的國外生涯，每次回國，光環舞集紹爐老師和宛蓉老師總是張開雙臂，擁擁著我和舞者們上課。

和光環的淵源從三重時代開始，1999年921大地震之後一個停電的夜裏，三重地下室漆黑的排練場，我們就在小蠟燭圍繞的一圈閃爍的光環裏上課，鏡子和油亮的地板上，肢影扶疏，隨著氣息當音樂，照常和身體工作，光環永遠會在汗水裏成就生命，再艱難的環境他們都會繼續跳舞，撫慰心靈的同時和大家分享創造身體的樂趣。

那是我生平最浪漫，最難忘的一堂課。

2015年六月中旬，從洛杉磯回台北，和影像合作者Marianne一起搭上光環的桃竹苗巡迴演出，我這從沒「游」過的早鴨子編嬰兒油，只能以一種田野調查和拍記錄片的心態，一切歸零，老老實實的向「油」學習。

看到舞者們地板一層層的鋪，灑油，推油，到台前台後的防油機制，模樣自己來；默默的把工作做完，再像修行者般的展開一套滑推滾滾的暖身動作。

20年的悉心經營，紹爐帶領舞者在嬰兒油真創建自己獨到的大數據，演出或排練後，舉凡刮油的工具、扶油的衛生紙、洗澡的肥皂、洗髮精都有一定嚴謹和配套措施，樣樣都是原創的經驗累積。

光環的舞者排練時沒有「馬克」(走位)這件事，我學會耐心的等待，不去編，而是和舞者一起去「養」一支舞，在油和游的過程裏發現一支舞。

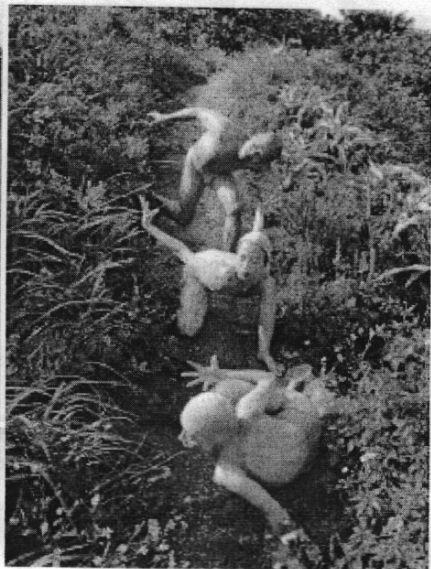
「水方人子」是「游」字的拆解，回到「游」的基本元素，我深信作品得從和舞者互動的過程中提煉，舞者教我怎麼在油裏游，掌握油性的最好狀態是將身體化成油，這個境界我當然還達不到，試圖和舞者分享多年熱中學習的八卦掌、螺旋勁和借力使力可派上點用場，卻也意外發現八卦掌的扣擺步和淌泥步，在油上可以別有一番風景。

幾個月來和光環舞者的互動，我以瞎子摸象的方式，在紹爐的油海裏重組了一些小數點，在他的周年獻給光環，獻給紹爐老師。

# 突圍—紀念劉紹爐

## 光環舞集《聽舞觀聲》

文字整理／編輯部  
圖／光環舞集提供  
攝影／李銘訓



《聽舞觀聲》承接劉紹爐舞「道」的理念，也傳遞光環舞集如繁星熠熠閃耀的創作火苗，並以此紀念劉紹爐。

人類感官功能以耳聽樂、以眼觀舞，光環舞集共同創辦人暨前藝術總監劉紹爐生前以長達 15 年的時間，嘗試將作品加入人聲（吟唱與泛音），試圖探討舞「道」的另一個向度，包括突破既定與僵化的感官模式，開發舞蹈的其他可能性；舞蹈不僅是肢體隨著節奏律動而起舞，當發「聲」和運「氣」之時，肢體也會自然地產生舞動；當「舞」、「聲」、「氣」三者你來我往，交替流動，舞蹈便同時存在於聽和觀的感官世界，聆聽舞蹈於焉產生，將觀舞推向另一個向度。

三位跨界藝術家和光環舞集舞者以劉紹爐獨創的嬰兒油之舞創作，承接劉紹爐舞「道」的理念、熱情和堅持，也傳遞光環舞集如繁星熠熠閃耀的創作火苗。並以此紀念將終生堅持所愛、舞蹈的芬芳帶給社會的典範人物劉紹爐。

### 突圍而生

蘇文琪 1998 年至 2001 年加入光環舞團，和劉紹爐一起工作嬰兒油之舞，之後負責歐美，並在各大藝術節演出，經過台灣和

國際的洗禮，這次重新回到她的光環嬰兒油之舞。此次作品由三個在光環舞集工作多年的舞者以獨舞敘述他們的故事，他們的故事既隱含了編舞蘇文琪過去和現在的舞蹈記憶，也折射蘇文琪和三位舞者的未來。吳秉聖將專為此段舞作作曲，編曲和混音，也將使用多媒體影像。

國立台北藝術大學舞蹈系畢業的 UCLA 副教授余承婕，曾是雲門舞者，近年多次受邀擔任光環舞集的舞團客座講師，她從世界舞蹈經驗和個人獨特的舞蹈語言的角度演繹嬰兒油之舞。作品將以舞蹈、紀錄片和音樂交錯呈現余承婕所知所感的劉紹爐和光環舞集舞者的創作方式，包括舞者日常的練習、新作排練、演出前的鋪地板、演出後的收拾舞台，都以錄影記錄嬰兒油舞蹈演出前後與一般舞蹈不同的完整工程，舞蹈語言則展現余承婕太極拳和八卦掌的後現代舞蹈技巧在嬰兒油上的風貌。

Mark van Tongeren 則是來自荷蘭的泛音演唱家，近年長住台灣，曾和劉紹爐有過演出合作，他以西方和跨領域藝術家的角色將聲音/泛音帶入嬰兒油之舞。四位舞者

《聽舞觀聲》是光環舞集第二個 30 年的領航新舞作，邀集三位在各自領域引領風潮的藝術家共襄盛舉，包括編舞家余承婕、曾為光環舞集舞者的新銳編舞家蘇文琪和荷蘭著名泛音演唱家 Mark van Tongeren 客座編舞，希冀為嬰兒油舞蹈帶來新觀點、新探索和新風貌。

和 Tongeren 從儀式的概念找尋古老的歌，以歌之旋律建構肢體在嬰兒油上的律動。

作品段落發想來自國立臺北藝術大學鍾明德教授的「身體行動方法 (Method of Physical Actions, MPA)」，此為光環舞集獨有的創作編舞訓練，藉著儀式性的音樂、舞蹈和淨身，一系列的身體行動程式，如景頗族目瑙縱歌、賽夏族矮靈祭的走舞、白沙屯媽祖進香長走，協助舞者探索，以達到葛羅托夫斯基 (Jerzy Grotowski) 和史坦尼斯拉夫斯基 (Stanislavsky) 所謂的產生有機的身心狀態：「動即靜」與「覺知」，更深層觸及舞道的潛意識以開拓身體和創作的新世界。

### +DATA

光環舞集 2015 新作《聽舞觀聲》  
時間：2015/09/10 - 2015/09/12 19:30  
2015/09/12 - 2015/09/13 14:30  
地點：國家戲劇院實驗劇場  
(台北市中山南路 21-1 號)

時間：2015/10/16 19:30  
地點：新竹市文化局 實驗廳  
(新竹市東大路二段 17 號)

# 三位編舞家聯手

## 《聽舞觀聲》

### 尋找未來

文字 | 吳孟軒

創辦人劉紹爐辭世後，光環舞集並未沈湎於感懷過往，在九月初的《聽舞觀聲》中，邀請了三位客席編舞家——蘇文琪、余承婕及Mark van Tongeren編創新作，重新詮釋劉紹爐知名的嬰兒油之舞，希望透過不同的刺激與探索，在過往的基礎上，逐漸走出其他的向度與可能。

二〇一五年，光環舞集告別了卅歲，同時也以新作《聽舞觀聲》，迎接首度沒有創辦人劉紹爐的舞團生活。光環舞集現任藝術總監楊宛蓉，邀請了三位客座編舞家，包括前光環舞者、現旅居歐洲的新銳編舞家蘇文琪，光環客座教師、現任美國UCLA舞蹈系副教授余承婕，以及曾和劉紹爐合作的荷蘭泛音演唱家Mark van Tongeren，與光環舞者們共同重新詮釋劉紹爐著名的舞蹈之「道」——嬰兒油。

#### 蘇文琪、余承婕 讓舞者找到自己

從未與其他編舞家合作過的光環舞集，此次便是希望透過不同的刺激與探索，在過往的基礎上，逐漸走出其他的向度與可能。因此，「這次不只是創作一個作品，更重要的是光環如何找到繼續往前走的動力。」編舞家們幾乎異口同聲地說。而舞者怎麼在對劉紹爐的思念與依賴當中，重新尋得獨立自處的位置與方式，也是彼此十分在乎的。

對近年來以新媒體創作為主的蘇文琪而言，光環的身體訓練雖仍具影響，卻也已拉出一定的反省距離。她所念茲在茲的問題一直是：「要傳承劉紹爐的什麼？」又怎麼在距離中處理回憶？蘇文琪選擇讓一向習慣群體行動的光環舞者嘗試獨舞，透過陌生的形式探索：自己是誰、想說什麼話，及如何自處於劉紹爐、蘇文琪與自我所構成的三角平衡之間。

余承婕則著迷於嬰兒油獨特的幕後風貌，以影像記錄著舞者們準備、練習與善後的點滴，作為演出時的投影錄像，並意外發現自己熟稔的八卦掌，與光環舞者「把身體化成油」的借力使力、螺旋勁，有著異曲同工之妙。在不同舞蹈語言的相互映照下，舞者時時尋覓著共通點，也屢屢發現差異性，並在此充滿驚喜的過程中，漸漸養成自己的個體性。

#### Mark van Tongeren以歌共振身體

Mark van Tongeren則是與四位舞者藉由儀式性的音

樂、客家老山歌、泛唱喉音、風聲竹響，及舞蹈和淨身的身體行動程式，以尋找身體在嬰兒油上的律動，並希望在聲音與舞蹈源源不絕的共振當中，深層地觸及「動即靜」與「覺知」的有機身心狀態。

近年來，許多知名舞團的編舞家如碧娜·鮑許、摩斯·康寧漢紛紛辭世，舞團成員除了須消化自身的情感，也往往苦惱著要如何繼續走下去。面對精神支柱劉紹爐的逝去，光環舞集卻未僅以演出舊作感懷過往，而是攜手在劉紹爐所留下的一片油海裡，共同面對失去、回憶、熟悉與不安全感的交織，並在彼此信任、相互交付當中，迎向而立之後的未知年歲。



《聽舞觀聲》希望透過不同的刺激與探索，在過往的基礎上，逐漸走出其他的向度與可能。（光環舞集提供）

《聽舞觀聲》  
劉紹爐逝世周年紀念

9/10~12 19:30 9/12~13 14:30  
台北 國家戲劇院實驗劇場

10/16 19:30 新竹市文化局演藝廳  
INFO 02-28930061

舞蹈



SIBU INTERNATIONAL  
DANCE FESTIVAL

09-13 Sept 2016

SIBU I SARAWAK I MALAYSIA

The Taipei Dance Circle was founded in 1984 by the late Liou Shaw-lu, a choreographer and recipient of the National Culture and Art Award for Dance, along with dancer Yang Wan-jung.

Dance creation, performance and education promotion summed up the goals and objectives of the dance company.

In 1993, Liou tapped the concept of "breath, body and heart combined" to choreograph the unique "modern dance using baby oil." From then on, the exploration of the potential of the "baby oil dance" kept going. Every year, a new "baby oil work" on a diversity of direction in dance development emerged; lending itself to a study of oriental modern dance aesthetics. Invitations to perform in cities like New York, Berlin, Tokyo, Melbourne and Prague, among others, were received.

#### "Submerge/Emerge" from the baby oil series

Synopsis: "Lending Ear to Dance, Eye to Sound" - "Submerge/Emerge" is a 45-minute dance which incorporates methods of "documenting" dance. Yu Cheng-chieh tries to re-render the essential elements in the creative process of Liou Shaw-lu's "Baby Oil Dance." Yu's kinetic vocabulary is based on post-modern dance techniques influenced by Ba Gua Zhang, a Chinese martial art form. "Submerge/Emerge" is the result of creative interactions between Yu and the dancers.

Music: Bach's Italian Concerto: Andante and Presto, The Well-Tempered Clavier, Prelude No. 4 in C-Sharp Minor  
Choreographer: Yu Cheng-chieh

Dancers: Wang Hsien Ping, Siew Lin Fong, Yao Kai Lei

## 台灣光環舞集

光環舞集成立於1984年由國家文藝獎第二屆舞蹈類得主已逝編舞家劉紹爐與舞蹈家楊宛蓉共同創辦，成立宗旨為創作、演出及舞蹈藝術教育推廣，舞團成員來自各校之舞蹈科系畢業生，以及對舞蹈表演具有高度熱心與實力之人士。

1993年光環舞集前藝術總監兼編舞家劉紹爐首次公開發表以「氣、身、心合一」的理念入舞，演出國際舞壇獨一無二「嬰兒油上的現代舞」系列作品，自此堅持創新探索嬰兒油之舞的可能性，每年發表新作豐富嬰兒油之舞的多元面向，同時也凝煉自成一格的東方現代舞蹈表演的獨特美學。

舞團多次受邀前往紐約、柏林、東京、墨爾本、布拉格等城市演出，因為創作嬰兒油之舞，編舞家劉紹爐生前曾獲德國路德維藝術中心頒發的「表演藝術創新獎」，亦獲第二屆國家文化藝術基金會文藝獎(舞蹈類)、行政院客家委員會傑出貢獻獎、2014新北市貢獻獎(藝術類)。

國際媒體及評論者對本團「嬰兒油上的現代舞」系列作品給予的評論：

· 在台灣所有的舞團中，光環舞集具有獨一無二清楚的風格；甚至可能全世界任何一個地方都沒有這種表現方式。---英國國際藝術雜誌

/International Arts Manager

· 光環舞集其與眾不同的舞蹈創作，嶄新的表現型態，具有極大的震撼力。---

---法國瑪恩河谷雙年舞蹈節藝術總監Michel CASERTA

· 神秘、重覆及無阻力產生的氛圍叫人目眩神迷。---Deborah Jowitt/紐約村聲週報

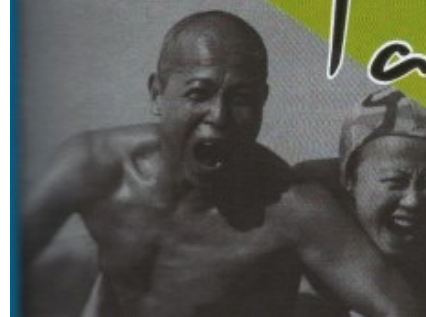
· 結合身體、精神和意識，彷彿出現活生生的人體雕塑。---Grit Schorn/德國阿亨新聞報

· 創造奇妙的活動空間。--- Hilary Crampton/墨爾本Herald Sun報

· 嬰兒油上的現代舞不只是視覺的，而且是精神的，哲學家康德所說的某種崇高的藝術(Sublime)，某種精神上深刻的騷動(agitation)。---鍾明德/Dialogue雜誌

# Taipei Dance Circle

T a i w a n



第五屆詩巫國際舞蹈節

2016 SIBU INTERNATIONAL DANCE FESTIVAL



# 光環舞集

光環舞集嬰兒油上的現代舞

Taipei Dance Circle to perform  
"Submerge / Emerge"  
from the baby oil series

— Sep. 11. sun —

## 2016/9.11

### 身體與聲音之美

工作坊 Taipei Dance Circle - Body Voice

Workshop Date

— Sep. 12. Mon 09:30~11:30 —

## 2016/9.12

指導單位 / 客家委員會  
Hakka Affairs Council

贊助單位 / 台北市文化局  
The Department of Cultural Affairs  
Taipei City Government



光環舞集  
TAIPEI DANCE CIRCLE

ADD : 112台北市北投區開明街71號B202室  
TEL : 02-2893-0061 FAX : 02-2893-0361  
WEB : <http://tdcircle.org.tw/main.php>  
e-mail : [tp.dance.circle@gmail.com](mailto:tp.dance.circle@gmail.com)



光環舞集1984年成立，由國家文藝獎第二屆舞蹈類得主、巴通編舞家劉紹德與妻子楊宛蓉共同創辦，成立宗旨為創作、演出及舞蹈藝術教育推廣，舞團成員來自各校之舞蹈科系畢業生，以及對舞蹈表演具高度熱誠與實力人士。

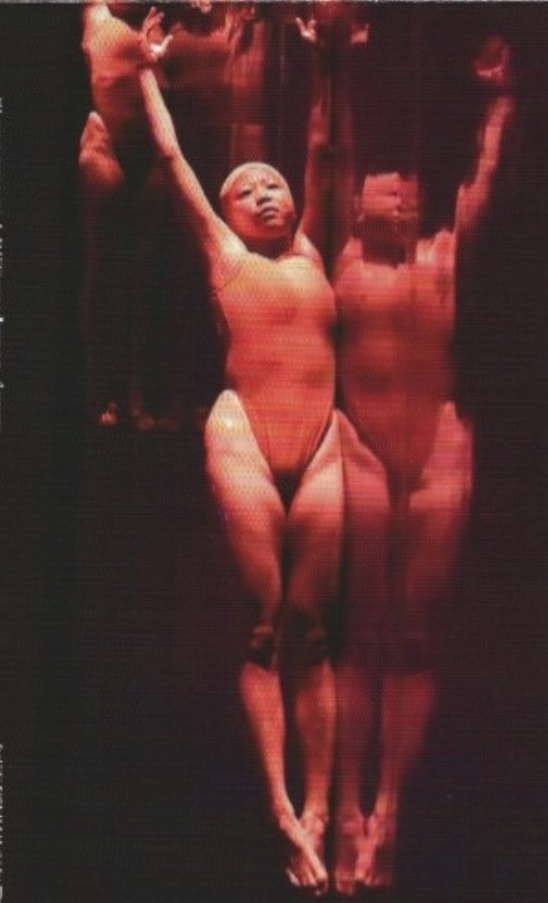
1993年光環舞集前藝術總監兼編舞家劉紹德首次公開發表以「氣、身、心合一」、國際舞壇獨一無二的「嬰兒油」的現代舞」，自此堅持探索嬰兒油之舞的可能性，每年發表新作，展現嬰兒油之舞的多面向，凝鍊自成一格。東方現代舞蹈美學，並多次受邀前往紐約、柏林、東京、聖爾本、布拉格等城市演出，自1984至2015年，31年間國內外巡演505場。

2015年，光環舞集啟動第二個30年，年度創作《聽舞觀聲》選集旅美的UCLA教授余承健、活躍於歐洲的編舞家和舞者蘇文琪客座編舞，亦跨界邀請荷蘭著名泛音唱家馬克·溫(Mark van Tongeren)聲音設計，並與光環舞者姚凱蕾、蕭靈鳳、王蕊彬及陳英豪集體即興，傳承光環舞集的傳統，也為嬰兒油之舞的源頭不絕創作力揭舉新里程碑。

創辦人劉紹德於2014年9月病逝，秉持成立宗旨，舞團持續戮力創作、演出、培育、推廣，並開放平台，邀約傑出編舞家和跨界藝術家，推動台灣舞蹈與世界零時差，永續經營光環舞集舞團。

國際媒體對「嬰兒油」的現代舞」系列作品的評論：

- ◆ 在台灣所有的舞團中，光環舞集具有獨一無二、清楚的風格；甚至可能全世界任何一個地方都沒有這種表現方式。——英國國際藝術雜誌 / International Arts Manager
- ◆ 光環舞集其與眾不同的舞蹈創作，嶄新的表現型態，具有極大的震撼力。——法國瑪恩河谷雙年舞蹈節藝術總監Michel CASERTA
- ◆ 神秘、重覆及無阻力產生的氛圍叫人目眩神迷。——Deborah Jowitz/紐約村聲週報
- ◆ 結合身體、精神和意識，彷彿出現活生生的人體雕塑。——Grit Schorn/德國阿亨新聞報
- ◆ 創造奇妙的活動空間。——Hilary Crampton/墨爾本Herald Sun報

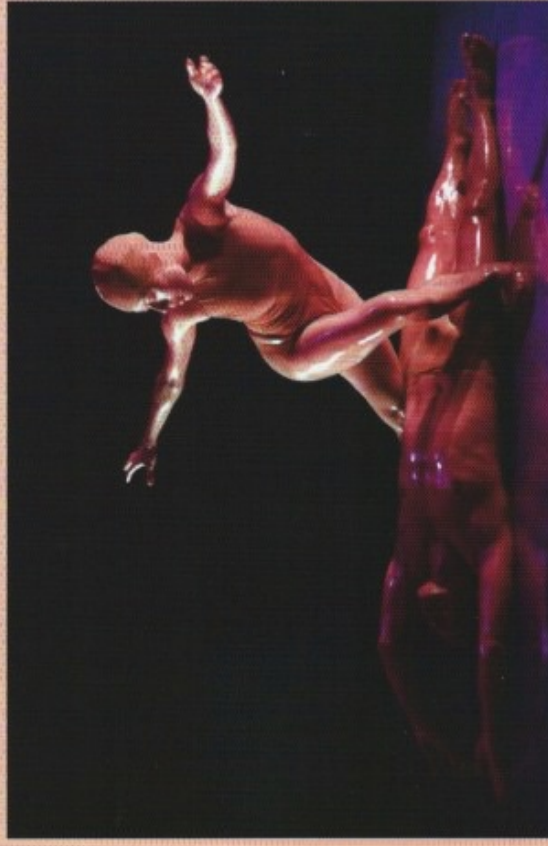


The Taipei Dance Circle was founded in 1984 by Liou Shaw-lu, a choreographer and recipient of the National Culture and Art Award for Dance, along with dancer Yang Wan-jung. Dance creation, performance and education promotion summed up the goals and objectives of the dance company.

In 1993, Liou tapped the concept of "breath, body and heart combined" to choreograph the unique "modern dance using baby oil." From then on, the exploration of the potential of the "baby oil dance" kept going on. Every year, a new "baby oil work" on a diversity of direction in dance development emerged; tending itself to a study of oriental modern dance aesthetics. From 1984 to 2015, the company gave a total of 505 performances. Invitations to dance in cities like New York, Berlin, Tokyo, Melbourne and Prague, among others, were received.

The year 2015 saw the Taipei Dance Circle embarking on the beginning of hopefully another 30 years. A new production titled "Lending Ear to Dance, Eye to Sound" featured the works of three choreographers. The US-trained Yu Cheng-chieh is today a professor teaching at the University of California in Los Angeles. Choreographer and dancer Su Wen-chi has a thriving career on the European stage. Mark van Tongeren is a Dutch expert in harmonics and sound. They worked closely with the company dancers Yao Kai-lei, Siw Lin-fong, Wang Hsien-ping and Wang Yu-chen to create improvisational choreography, keeping alive the innovative energy of the "baby oil dance" and taking it to a new milestone.

Although the Taipei Dance Circle founder and artistic director Liou Shaw-lu passed away in September 2014, the dance company has carried on a commitment to create and perform dance as well as to promote the art of dance. The company has actively opened up creative opportunities to outstanding choreographers and crossover artists, thereby pushing Taiwan dance development to stay up-to-date in the world.



## 演出內容 Production

2015 光環舞集《聽舞視聲》——《水方人子》  
2015 Taipei Dance Circle "Lending Ear to Dance, Eye to Sound" – "Submerge / Emerge"

編舞：余承婕  
Choreography: Yu Cheng-chieh

音樂：巴哈鋼琴獨奏選曲

Bach's Italian Concerto: Andante and Presto, The Well-Tempered  
Clavier, Prelude No. 4 in C-Sharp Minor  
Music: Bach's Italian Concerto: Andante and Presto, The Well-Tempered  
Clavier, Prelude No. 4 in C-Sharp Minor

舞者：姚凱萍、蕭靈鳳、王憲彬  
Dancers: Wang Hsien-ping, Yao Kai-pei and Siew Lin-fong

### 內容簡介：

《水方人子》是2015光環舞集《聽舞視聲》其中一段舞碼，由編舞家余承婕編作45分鐘的作品。原版是和影像結合嬰兒油舞蹈，在20分鐘的簡約版本中；去除影像部分，舞者純粹在嬰兒油裏將「遊」的基本元素，提煉出所知所感的劉紹德和光環舞集舞者的創作方式，舞蹈語彙則展現余承婕和舞者的互動共創，融入八卦掌的後現代舞蹈技巧在嬰兒油上的風貌。

### Program:

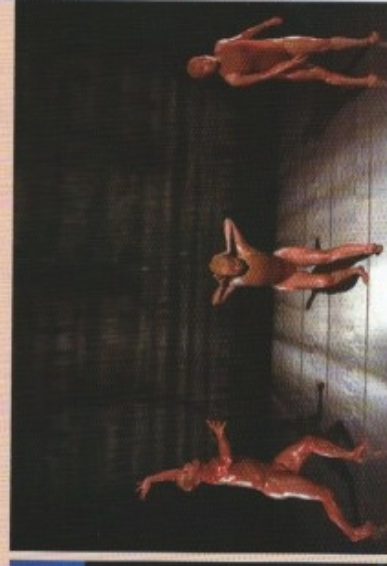
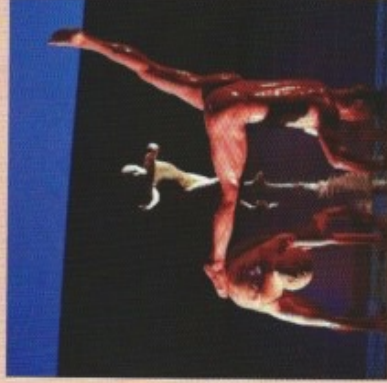
"Lending Ear to Dance, Eye to Sound", "Submerge / Emerge"; Incorporating methods of dance "documentary", Cheng-Chieh Yu probes to re-render the essential elements and creative process of the late Shaw-In Liu's "Baby Oil Dance". Yu's kinetic vocabulary is based on post modern dance techniques influenced by BaGuaZhang, a Chinese Martial Arts form.  
"Submerge/Emerge" is the result of creative interactions between Yu Cheng-chieh and the dancers.



## 編舞家簡介 Choreographer Profile

現任美國加州大學洛杉磯分校(UCLA)世界藝術文化及舞蹈系教授，曾為雲門舞集舞者，曾與荷西·李蒙(José Limón)舞團、碧比米勒(Bebe Miller)舞團合作，並曾擔任羅夫雷蒙(Ralph Lemon)舞蹈計畫的客座藝術家。獨特的動作語彙源於融合八卦掌和後現代舞蹈技法，個人編作與演出足跡遍及全球，和韓裔美籍舞蹈影像藝術家Marianne Kim拍攝的影片《止戈》獲得2016年阿姆斯特丹舞蹈電影節的Dirorphte評審獎，2015年洛杉磯Dance Camera West最佳短片獎，及2014年葡萄牙InShadow電影節最佳表演獎。

Yu Cheng-chieh began her performance career with Cloud Gate Dance Theatre of Taiwan. She received her MFA from New York University, and is currently a professor teaching in the Department of World Arts and Cultures / Dance at the University of California in Los Angeles. Her choreography has been produced in New York and Los Angeles, USA, as well as in China, Singapore, Hong Kong, Israel, Germany, Cambodia and Taiwan. Her dance film "Martiality Not Fighting" is featured at the KCETLink on its global Dance for Camera online platform. The film received the Dirorphte Jury Award in Amsterdam (2016), the Best Short in Dance Camera West / Los Angeles (2015), as well as the Best Performance from the InShadow Video Festival in Portugal (2014).



## 演職員表 Production Team

團長 Company Director: 楊宛蓉 Yang Wan-jung  
編舞 Choreographer: 余承婕 Yu Cheng-chieh  
舞者 Dancers: 王憲彬、姚凱萍、蕭靈鳳  
Wang Hsien-ping, Yao Kai-pei, Siew Lin-fong  
舞者及技術執行: Dancer & Technical Support 陳英豪 Chen Ying-hao  
舞監/燈光執行: Stage Manager & Lighting Supervisor: 張仲安 Chang Chung-an  
音效執行 Sound: 林翊盛 Lin Hsiang-sheng  
技術執行 Stagehand: 江金龍 Chiang Chin-lung  
技術及行政執行 Stagehand & Executive Assistant: 陳俊廷 Chen Chun-ting  
行政執行 Administrative Officer: 王妍雅 Wang Yan-ya

# Marking a life well lived

— and well oiled



The Taipei Dance Circle is marking the one-year anniversary of cofounder and artistic director Liou Show-lu's death with a new production, *Lending Ear to Dance, Eye to Sound*, at the Experimental Theater in Taipei next week.

Liou Show-lu, cofounder of Taipei Dance Circle, is seen in an undated photograph.

It

varying degre  
It is a que  
(李秀) after her  
Dance Circle  
died on Sept.  
reoccurrence

His death (c  
scheduled pre  
which Liou ha  
30th annivers  
company went  
the performan  
Experimental  
Taipei, and the  
tour, but the q  
company's futu  
the minds of c  
audience mem

For while I  
had founded t  
together — w  
still dancers w  
Gate Dance T  
(李秀) — she was  
of the compan  
administrative  
while Liou wa  
director and c  
— and a key p  
the shows alm

His works,  
the baby-oil se  
signature, wer  
of frictionless  
experiments w  
anything else b  
the world.

However, L  
to go on, and s  
produce a new  
honor her husb  
for the troupe.

She asked t  
choreographers  
performance ar  
Cheng-chieh (曹  
University of C  
(蘇文琪), the fou  
divides her tim  
Taoyuan-based  
a masters' in et  
artistic researc  
and theater pe

The 90-min  
*Eye to Sound*  
Theater on Thu  
to the Hsinchu  
performance at

The three w  
of Liou's baby  
*Emerge*, a doct  
Liou's work, op  
*Requiem*, whic  
his dancers, wh  
focuses on the  
ties into Liou's

I caught up  
alumnus, on Fri  
work on the sho  
with Liou and Y

"When Shaw  
dance student ...  
at New York Un  
was [they both s  
Arts]. He was al  
his persistence i  
adding that she  
school at two or  
were just a fracti

They stayed i  
Taiwan, and Yu s  
several choreogr  
Gus Solomons an

PHOTO COURTESY OF LI-MING-SHUN

PHOTO COURTESY OF TAIPEI DANCE CIRCLE

# Life well lived

well oiled



**If,** and how, to survive after your founder dies or retires is a major question that dance companies around the world have struggled with, and continue to do so, with varying degrees of success.

It is a question that faced Yang Wan-rung (楊宛蓉) after her husband and cofounder of the Taipei Dance Circle (光環舞集), Liou Shaw-lu (劉紹纘), died on Sept. 1 last year at the age of 65 after the reoccurrence of a brain tumor.

His death came just weeks before the scheduled premiere of *Chakra Dances* (舞輪脈), which Liou had created to mark the company's 30th anniversary. The company went ahead with the performances at the Experimental Theater in Taipei, and the rest of the tour, but the question of the company's future was on the minds of company and audience members alike.

For while Liou and Yang had founded the troupe together — when they were still dancers with Cloud Gate Dance Theatre (雲門舞集) — she was the backbone of the company, handling the administrative and logistics, while Liou was the artistic director and choreographer — and a key performer in the shows almost to the last.

His works, especially the baby-oil series that became the company's signature, were the result of his years-long pursuit of frictionless movement, breathing techniques and experiments with vocalization, and quite unlike anything else being done in Taiwan or the rest of the world.

However, Liou had said he wanted the company to go on, and so Yang made the decision to produce a new show this year, one that would both honor her husband and mark a new starting point for the troupe.

She asked three friends — two Taiwanese choreographers and a Dutch “sound explorer and performance artist” — to create new works: Yu Cheng-chieh (余承婕), an associate professor at University of California, Los Angeles; Su Wen-chi (蘇文琪), the founder of YiLab (一當代舞團), who divides her time between Taiwan and London; and Taoyuan-based Mark van Tongeren, who earned a masters' in ethnomusicology and a doctorate in artistic research, and focuses on overtone singing and theater performance.

The 90-minute show, *Lending Ear to Dance, Eye to Sound* (聽舞觀聲), opens at the Experimental Theater on Thursday for five shows and then moves to the Hsinchu Municipal Performance Hall for one performance at Sept. 16.

The three works focus on different elements of Liou's baby oil dances. Yu's piece, *Submerge/Emerge*, a documentary-based exploration of Liou's work, opens the show, followed by Su's *Requiem*, which centers on memories of Liou and his dancers, while van Tongeren's *Raw Impulse* focuses on the creation of sounds and the body and ties into Liou's exploration of voices live onstage.

I caught up with Yu, another Cloud Gate alumna, on Friday last week to talk about her work on the show and her decades-long friendship with Liou and Yang.

“When Shaw-lu established his company, I was a dance student ... we all looked up to him ... he was at New York University about the same time as I was [they both studied at the Tisch School of the Arts]. He was always an inspiration, his dedication, his persistence in studying inspired me,” she said, adding that she would frequently see him outside of school at two or three dance events a week, which were just a fraction of the shows he saw.

They stayed in touch after Liou returned to Taiwan, and Yu stayed in the US to dance with several choreographers, including Jose Limon, Gus Solomons and Bebe Miller, before becoming

a choreographer herself and turning to academia. He often asked her to teach classes to his dancers whenever she was back on a visit to her family or for performances of her work.

Yu said she had very fond memories of the family ambiance of the company's old basement studio in Sanchong (三重) in what is now New Taipei City, where the smell of baby oil permeated the air and just-washed costumes were hung in the tiny bathroom to dry.

“I was just back from New York when the 1999 Earthquake happened. There was no electricity, so we set up a ring of candles to do the class. It was so romantic — and we thought were changing the world,” she said.

“I missed his memorial in September [last year], but came back in time to catch the last performance [of *Chakra Dances*]. Wan-rung said Shaw-lu wanted to continue — he told her to ‘just follow his course.’ I really admired her drive, her desire to continue, and I told her: ‘You should do a show as tribute to Shaw-lu.’ She said: ‘Can you do a piece?’ and I had to say yes,” Yu said.

Saying she felt very honored to be the first “non-baby oil” person

asked to choreograph for the company, Yu said the process had been a tremendous challenge, trying to find the nuances and the vocabulary of Liou's technique.

She said she was helped by her own study of *Baguazhang* (八卦掌), which began as a form of Taoist meditation and became one of the fiercest of the Chinese martial arts, and which Yu has incorporated for many years in her choreography.

“*Baguazhang* is about ‘mudwalking,’ or walking on an unpredictable surface, about body to body, body to ground, skin to skin contact,” she said, which provided similarities to Liou's body-oil moves.

“My work usually follows a documentary approach, so in June, with filmmaker Marianne [Kim], I followed the company on tour to several locations to see how they prepare, how they clean up. The dancers are involved in everything, taping the floors, the walls, preparing to perform. The audience doesn't get to see that part, Yu said. “I wanted to bring this part up to the surface, to show that the shows are only the tip of the iceberg.”

When I asked how long *Submerge/Emerge* is, Yu laughed and said the “work” is 30 minutes, but it actually begins with a film that will be shown as the audience is taking their seats.

“It's a loop, 20 minutes. People can come in, go out,” she said. “Then there is the simultaneous choreography and documentary and then a post-show documentary of dancers cleaning up.”

*Lending Ear to Dance, Eye to Sound* promises to be both as though-provoking and engaging as Liou's own choreography and as spirited as the man himself.

## PERFORMANCE NOTES

**WHAT:** *Lending Ear to Dance, Eye to Sound*  
**WHEN:** Thursday, Sept. 11 and Sept. 12 at 7:30pm, and Sept. 12 and Sept. 13 at 2:30pm

**WHERE:** National Experimental Theater (國家實驗劇場), 21-1 Zhongshan S Rd, Taipei City (台北市中山南路21-1號)

**ADMISSION:** NT\$500, available at NTCH box offices, online at [www.artsticket.com](http://www.artsticket.com) and at convenience store ticket kiosks

**ADDITIONAL PERFORMANCE:** Sept. 16 at 7:30pm at the Hsinchu Municipal Performance Hall (新竹市文化局演藝廳), 16, Dongda Rd Sec 2, Hsinchu City (新竹市東大路二段17號); tickets are NT\$300 and NT\$400, available as above or at the door

marking the one-year anniversary of cofounder and artistic director Liou Shaw-lu's death with a new performance, *Eye to Sound*, at the Experimental Theater in Taipei next week.

Liou Shaw-lu, cofounder and artistic director of the Taipei Dance Circle, is seen in an undated photograph.

PHOTO COURTESY OF LIU MING-SHUN

PHOTO COURTESY OF TAIPEI DANCE CIRCLE

节，并且乐意担任团队，有些还是在世舞蹈。让诗巫这让人动容。前来的团队，他们苦心创作的舞蹈。而本地的一些获得大奖，都愿意展示他们许多色彩。而本地的一些团队，也曾表示在舞蹈节中获益不浅。

去年，观赏诗巫国际舞蹈节演出的观众，已经扩大到全砂各地，西马，甚至有国外的游客。从诗巫扩大到全砂各地，西马，甚至国外的游客。然而陈勇光说，整个参与舞蹈节的工作团队都清楚了，然而陈勇光说，整个参与舞蹈节的工作团队都清楚了，能否认扎根成林，都还有待大家共同来参与和维下脚步，思考一下如何重新出发。

### 日本来し方舞 / Kishiqata

来し方 (Kishiqata) 舞团共有3位成员。这次带来的作品是该团总监伊藤满彦的舞蹈作品《日落》。以回忆式的方式，把一段记忆，带到观众的眼前。▶



### 泰国帕统塔匿民族舞蹈团

Pathum Thane "Nunthamunee Bamrung" Dance Group

成立于1933年，该团以运用当地特有的象脚鼓与舞蹈结合而著称。据说，象脚鼓在几百年前已经在缅甸的民族舞蹈中经常被使用。该团多次在泰国的民族舞蹈比赛中，获得大奖，也曾出访到泰国、台湾与马来西亚。

### 第五届诗巫国际舞蹈节参加舞团

西班牙Zuk舞蹈团 (ZukDance Company)

澳洲液体皮肤舞团 (Liquid Skin)

德国玛缇娜舞团 (Martina Feiertag)

美国科汉苏震舞蹈团 (COHAN/SUZEAU Dance Company)

香港陈俊玮、廖月敏舞团 (Ivan Chan and Sudhee Liao)

印尼迪安波齐舞蹈团 (Dianbokir Dance Studio)

印尼扎林郭舞蹈团 (Jalingeur Art Dance Company)

印尼洛卡舞蹈团 (Loka Art Company)

日本发现队街舞团 (Found Nation Crew)

日本来し方舞团 (Kishiqata)

印迹澳门·舞蹈团 (Imprint Macau Dance Association)

新加坡管理学院舞艺舞蹈团 (SIM Dance Art)

台湾福乐舞团 (Florent Schwartz Dance Company)

台湾光环舞集 (Taipei Dance Circle)

毛利求斯奴缇雅娜德舞蹈团 (Nrutya Naad)

泰国帕统塔匿民族舞蹈团 (Pathum Thane "Nunthamunee Bamrung" Dance Group)

马来西亚DPAC舞蹈团 (DPAC Dance Company)

马来西亚犀江舞蹈团 (Hornland Dance Theatre)

马来西亚李劲松武艺坊与武舞艺术坊 (Lee Wushu Arts Theatre)

马来西亚加育中华中学文娱协会舞蹈组