

What do you call an opera that employs a vast array of vocal styles and minimal staging, blends eastern and western music, incorporates a number of exotic instruments and ethnic theatrical styles and features a central character who is played by two actors? Well, if you are Chinese composer Tan Dun, you call it *Marco Polo*, and then you watch it go on to become one of the most talked-about musical achievements of the decade.

First Impressions

Marco Polo was premiered at one of the world's most prestigious contemporary arts festivals, Münchener Biennale. The five sold-out performances and crescendo of applause at repeated curtain-calls is ample testimony to the destined success of Tan Dun's crowning achievement. A concert version was then performed at the distinguished Holland Festival. Dubbed a "cult opera" and "opera vision", here is what some of the critics had to say:

"So many bewitchingly melodic dancers, so many wonderfully flexible singers one has not seen nor heard together in one place at one time for a long while."

Die Zeit

"Tan Dun's *Marco Polo* is not so much conventional opera. Rather, it is poetry – an autobiographical testimony sublimated into great music of universal power. A striking event."

De Volkskrant

"Incredibly rich and sensuous music...even the softest passages hit the audience with the power of an Asian tornado."

Münchener Merkur

"Martha Clarke's production was elegantly inventive."

The Times

Shortly after its première, *Marco Polo* is already recognized as a remarkable contribution to the operatic arena. A unique, ground-breaking work, it has made its mark on stages in the world's cultural hubs – Munich, Amsterdam and now, of course, Hong Kong.

About the Composer

"...in the music of Tan Dun, sounds are central to the nature in which we live, but to which we have too long not listened. Tan Dun's music is one we need as East and West come together as our one home."

– John Cage

In spite of growing up during the Cultural Revolution and all its creative suppressions, Tan Dun is now famous as an artist of international importance, and is certainly one of the most celebrated Chinese composers living today.

After graduating from the Central Conservatory, Tan moved to New York and has been working and living there ever since. His work as a composer has gained him a score of prestigious awards and commissions, including the coveted Glenn Gould Award and Japan's Suntory Prize Commission. His numerous compositions have been performed at venues and festivals worldwide by such groups as the London Sinfonietta, the Tokyo Symphony, the Netherlands Radio Symphony, the Kronos Quartet, and the BBC Scottish Symphony, where he is now Resident Conductor/Composer. In 1994, Tan's CD, *On Taoism*, was selected by the BBC as one of that year's best recordings.

Marco Polo signifies the most daring undertaking to date by this ambitious composer, conductor and performer.

The Origins of *Marco Polo*

That Tan Dun chose *Marco Polo* for the subject of his opera is hardly surprising. Himself a voyager between continents, Tan admits identifying with the legendary traveller, and he is inclined to romanticize – with all the stylistic resources at his disposal – the hero's journey of self-discovery. Tan says, "Opera

phenomenon: the geographic expedition from West to East; a spiritual journey from the known to the unknown; and finally, a parallel musical pilgrimage with Indian, Tibetan, Chinese and medieval European instruments adding their voices to the traditional orchestra and chorus.

The hero of the tale is divided in two: Marco (mezzo-soprano) is being, action, the man as seen from outside; Polo (dramatic tenor) is memory, intuition, the man as felt from inside. As the former makes his way from an Italian piazza to China's Great Wall in four scenes, the latter moves through the "four-chaptered" Book of Timespace – Winter, Spring, Fall and Summer. While Marco is accompanied by

elements of *Marco Polo* via a restrained yet striking *mise en scene*. Her gifts as a director are embellished by those of her set designer Debra Booth, costume designer Jane Greenwood and lighting designer Stephen Strawbridge. Combining the needs of authenticity with those of aesthetics, these designers created spaces, forms, costumes and atmospheres that suited the needs of a

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August 1996 一九九六年八月

DESIGN: REX CHAN @ NON DESIGN & ASSOCIATES

Tan Dun 譚盾 馬可波羅 MARCO POLO

Music: Tan Dun Libretto: Paul Griffiths Director: Martha Clarke
音樂: 譚盾 劇本: 保羅·格里菲思 導演: 瑪莎·克拉克

Commissioned by the Edinburgh Festival
A co-production by Münchener Biennale, Bayerische Staatsoper/LABOR,
Holland Festival and Hong Kong Arts Festival

愛丁堡藝術節委約 慕尼黑雙年節、巴伐利亞國立歌劇院/實驗工作室、荷蘭藝術節及香港藝術節聯合製作

is complicated, but it is the best possibility of producing a mirror-image of one's own soul and one's own life". If *Marco Polo* can be seen as a reflection of its composer and his own travels, it is also much more.

The Journey Begins

Marco Polo, an "opera within an opera", is an exciting breakthrough of music and theatre, an innovative fusion of eastern and western styles, crossing musical, cultural and philosophical boundaries. Throughout the 100-minute performance, multi-ethnic elements such as Peking Opera, Kabuki theatre, Indonesian shadow play and Tibetan ritual contribute to the opera's compelling message, giving it a "universal accent".

The eponymous journey is depicted on-stage as a three-fold

his jesting companion Rustichello and other beings, Polo interacts with Shadows, echoes of such historical figures as Dante, Shakespeare and Li Po.

Martha Moves *Marco*

This fascinating, experimental *tour de force* is given over to the equally innovative direction of Martha Clarke, a director/choreographer of international renown. For Tan Dun's *Marco Polo*, Clarke's dramatically reduced, abstract staging provides a perfect counterpoint to the composer's sensuous musical theatre and a perfect compliment to Griffiths' sparse, impressionistic libretto. Under Clarke's guidance, bare scenic indications are used to stunning effect – in a dune/wave-like landscape, exotically-clad dancers express the full range of human emotion with elegant gestures reminiscent of pantomime.

Time and again, Clarke illustrates the demanding avant-garde

historically-based masterpiece, yet instinctively followed Clarke's inventive conceptions.

Finally, a number of gifted, experienced singers and dancers participated in special workshops connected to the extensive rehearsals. As the vocalists successfully explore the most remote corners of the human voice, the dancers celebrate new and varied forms of dance theatre.

Together they put forth this artistically breathtaking work, which will be put on stage in Hong Kong next February, celebrating the Hong Kong Arts Festival's 25th Anniversary.

Todd Shaw

今年五月見譚盾，是在慕尼黑。他的歌劇《馬可·波羅》要上演了。

那天，跟他往河邊散步，他給我說了個故事。加拿大有個鋼琴怪傑格倫·高特（Glenn Gould）的名義成立的基金會，每年都頒發獎項給一位在藝術及傳訊上有成就的人。推薦得獎人的責任落在作曲家武滿徹（Toru Takemitsu）身上。今年初，高特基金會的人心傷和心焦了，因為武滿徹還沒有向他們推薦得獎人。他於年初辭世了。

武氏的家人收拾他的遺物時，在日記中發現武氏已議定得獎人。高特基金會立時通過武滿徹的推薦，把榮譽頒給在說故事的譚盾。他今年九月會到多倫多領獎，並指揮一場頒獎音樂會。節目他已議定了，半場是武滿徹的作品，半場是他自己的作品。

譚盾又告訴我，他的下一

個大型演出是今年十一月跟英國廣播公司弄的多媒體演出。素材會用上電視新聞片段和報紙天氣預告的文字。此外，他為莎朗·伊斯頓（Sharon Isbin）寫的結他協奏曲亦已完工，今年在德國巴登—巴登節首演。

從河邊回來，遇上《馬可·波羅》的導演瑪莎·克拉克（Martha Clarke）。她用手比劃著一個大肚子說：「要出世啦，快舒服了！」出生日期是五月七日，晚上八時。瑪莎快要有另一個孩子了，她已跟英國國家歌劇院簽約，給它們在新演出季導《奧爾菲歐與尤麗迪絲》。

第一次見瑪莎是去年五月。當時，我代表香港藝術節到阿姆斯特丹跟慕尼黑雙年節、巴伐利亞國立歌劇院實驗室和荷蘭藝術節商討攜手製作《馬可·波羅》的事。回港後開了多次會，香港藝術節決定跟上述機構合作。慕尼黑今年五月演，香港明年二月演，阿姆斯特丹今年六月先演音樂會版，明年六月演舞台版。

事情始於九四年五月一個不太熱的下午。那天，跟譚盾在金鐘黑玫瑰廳亂七八糟的聊。一星期後，他的出版商 Schirmer 從紐約把《馬可·波羅》的總譜寄到我手上，一頁一頁的翻，寫得真聰明啊！

今年五月二日，我路過慕尼黑 Muffathalle，看練排。歌者及舞者早在一月中便在紐約排練，四月下旬到慕尼黑，每天各排兩節共八小時；舞臺的則每天十二小時。

《馬可·波羅》的舞台及道具以簡卸繁，與中國戲曲舞台的寫意本質一脈相承。負責舞台設計的德博拉·布思（Debra Booth）是羅伯特·威爾遜（Robert Wilson）的御用設計師之一，近期更替路易·馬盧（Louis Malle）的電影《四十二街的凡亞男男》任設計。

保羅·格里菲斯（Paul Griffiths）的劇本，天馬行空，時空交錯。九四年五月，花了兩天時間，企圖把它消化下來。兩年後，它一字一句的在你面前出現，那感覺真好。

首演是五月七日，晚上八時十分。全長一小時四十五分，不設中場休息。

翌日上午，在 Muffathalle 有座談會。與會者近百人，以作曲家及各大報藝評人為眾。席上，作曲家 Wolfgang Rihms 說：「廿年前，東西交融的接觸清晰可見。譚盾的作品已不存在任何接點，渾然天成。」

保羅及譚盾把馬可·波羅塑造成一個可分可合，亦可不同時空出現的角色。馬可（次女高音）是「實體」，波羅（戲劇男高音）是回憶。陰陽的調和又顯現現今單性的趨時。劇情隨著馬可·波羅的東方之旅帶出音樂及精神之旅。反思為了黃金、絲綢所做的事，由已知探索往未知，由定結旅步到開始。

其他劇中人物縱橫交錯，跨越古今。少不了的自是忽忽烈烈，此外有大自然的水，她是馬可·波羅的愛人；還有眾多影子幽靈：但丁、薩哈拉莎蒂、馬勒、李白，每個角色都是旅者，是過去現在未來。最虛無的可能是實在。引用場刊的說話，「我們每個人都可能是馬可·波羅，我們在無限的精神和物質旅程中存在和消失。」

五月九日回港，機上攝的錄像比那餐食精三百倍。索性閉上眼睛，讓《馬可·波羅》再現。是個旅人吻！

文：劉鎮強
原載於《信報》



Tan Dun (left) and Lau Chun-keung in Munich. 作者與譚盾（左）攝於慕尼黑
Photo: Lee Chun-fung

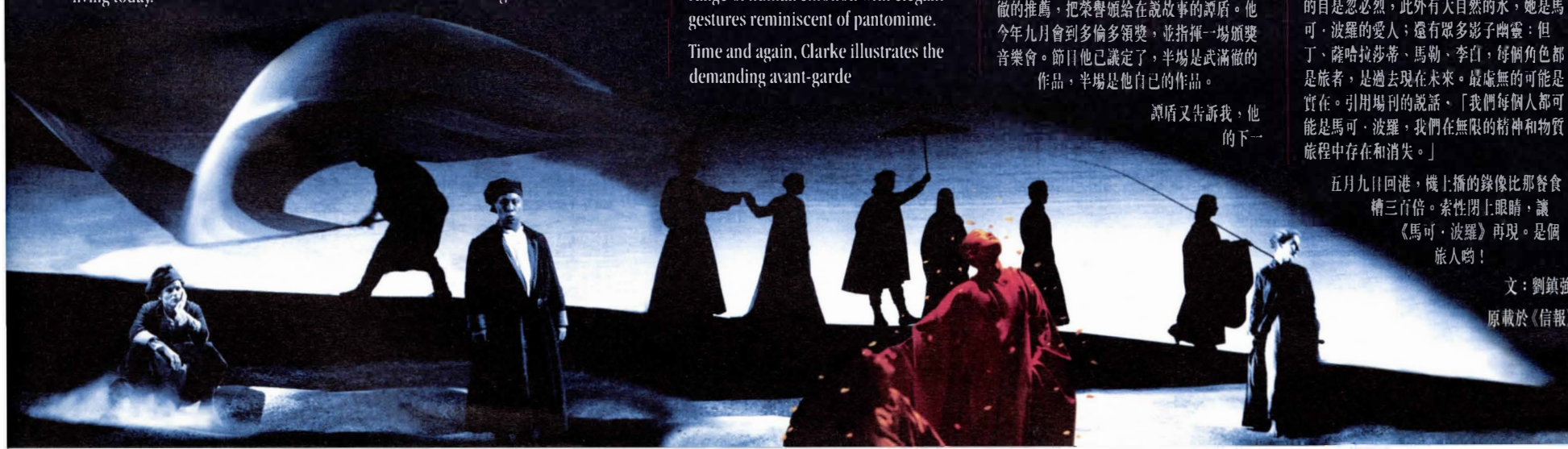


Photo: Regine Körner

Mark Morris Dance Group

Mark Morris' Neoclassical Modern Dance

From 1988 to 1991, Mark Morris' dance company was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. For the European dance audience, Mark Morris might be no more than a new imported choreographic talent. For American dance lovers, however, he is a great master who represents the summation of the once glorious tradition of American modern dance and who has brought his achievements to Europe.

Among those who have left a mark on American modern dance history, Isadora Duncan freed dance from the cliché and bloodless body language of traditional ballet. Martha Graham found the source of movement in the human spine, in so-called contraction (complete inhalation of breath) and release (utter exhalation), while Doris Humphrey considered fall and recovery the eternal laws of bodily movement. Merce Cunningham adopted an approach opposite to Graham's technique and explored the various possible interpretations of bodily movements. In the American modern dance tradition and in the views of American modern dancers,



Photo: Danièle Pierre

馬克·莫里斯舞團

modern dance is an interpretation of pure movement of forms and technique invention. Although Mark Morris has danced with post-modern dance companies such as Laura Dean Dancers and Musicians, post-modern dance styles have left no trace on him. In contemporary American dance, besides Mark Morris Dance Group, there are other equally prestigious companies such as Paul Taylor's and

Merce Cunningham's company. While Cunningham continues to offer us new focuses of dance, Taylor demonstrates the relations between movements in daily lives and dance movements. Morris, on his part, adopts an approach which is a return to classical aesthetics.

His masterpiece *L'Allegro, il Penseroso ed il Moderato* is regarded by critics as the work which can best

illustrate his style and talent. The dance piece is based on two poems of the same name by the famous 17th century poet John Milton and a Handel score of the same title. Morris also draws inspiration from William Blake, a 19th century English water-colourist with a visionary outlook, creating colourful dance images based on his illustrations of Milton's poems.

Morris' classicism is nearer to the

expressive styles of the founder of American modern dance Isadora Duncan than to the stylized and artificial classic ballet. In his work, some 20 dancers clad in pastel-coloured chiffon costumes criss-cross the stage like migratory birds, flooding it with all sorts of colours of nature. Both in the canon, which arranges for dancers to appear in turn, and in the kaleidoscopic patterns, Morris' work echoes the moving drama and emotions in the structure or vocabulary of Baroque music.

Morris' obsession of using dance aesthetics to visualize music is like that of a painter. He declares that he tries to show the affecting quality of music by transforming its rhythm and content in his dance works, using this simple and direct process to demonstrate how dance music forges a union of the human spirit and nature.

In the finale of *L'Allegro, il Penseroso ed il Moderato*, the dancers keep surging forward from the two sides of the stage and disappearing from sight, forming a succession of waves. The incessant flow of human waves pushes the joyous feeling and the dance piece to a climax. Against the assumption that modern dance always expresses the struggles and dark sides of life through a difficult symbolism, Morris reminds us that it can also be refreshing, graceful and pleasing.

Daniel Yeung

(Translator: Chan Tsing Man)



Photo: Danièle Pierre



Photo: Laurent



Photo: Danièle Pierre

新古典現代舞蹈 馬克·莫里斯的

文：春江

1988年，馬克·莫里斯帶領著他的舞團成為了比利時布魯塞爾皇家劇院的駐院舞團。對歐洲的舞蹈觀眾而言，馬克·莫里斯似乎是一顆被帶來的編舞新星；對美國舞迷來說，他卻是總結了美國一度輝煌的現代舞歷史並揚聲到歐洲舞壇去的編舞大師。論到美國的現代舞歷史，從依莎多拉·鄧肯 (Isadora Duncan) 擺脫傳統芭蕾舞中那份陳套僵化而情感乾涸的身體詞彙，瑪莎·葛蘭姆 (Martha Graham) 從人體脊椎的收放中找著動力的源頭，桃

麗絲·韓芙莉 (Doris Humphrey) 以下墜 (fall) 及回覆 (recovery) 作為身體運動的永恒定律，以至簡寧漢 (Merce Cunningham) 一反葛蘭姆技巧而不斷追求身體運動的各種可能注釋；美國現代舞歷史，一如美國現代舞蹈家——都標籤著現代舞蹈是一種對純形態運作和技法創造的解釋。馬克·莫里斯雖然曾充當後現代舞團如羅拉·狄恩 (Laura Dean) 的舞者，然而後現代舞風卻未有在他身上留有痕跡。在當代美國現代舞壇中，跟莫里斯同具聲名的大型舞團有保羅·泰勒及簡寧漢等，當簡寧漢孜孜不倦為我們提供舞蹈的各種新視點，而保羅·泰勒則不停陳示生活動作與舞蹈動作各種相關點之時，馬克·莫里斯卻為我們重新喚醒了類近古典美學的純粹情懷，在作品上作了一次舞蹈史上的回歸。

代表作 *L'Allegro, il Penseroso ed il Moderato* 被舞評家稱為最能展示莫里斯舞風和實力的舞目；此作品根據十七世紀著名詩人約翰·米爾頓 (John Milton) 兩首同名詩作及十八世紀作曲家韓德爾 (George Frideric Handel) 同名曲目創作而成，其間莫里斯更汲取了十九世紀英國一位深具未來觸覺的水彩畫家威廉·布萊克 (William Blake) 描述米爾頓詩作而成的畫作，來展示出豐富多姿的舞蹈形象。

與其說莫里斯古典的舞風，一如芭蕾舞的式樣造作，倒不如謂其情懷更接近於美國現代舞鼻祖依莎多拉·鄧肯的動人情懷；舞作中二十多位身穿粉紫色調雪紡舞衣的舞者，仿如季候鳥般巡梭流放，滿台飛舞著各種大自然的顏色。在前衝後升的輪跳編排技法 (canon) 和萬花筒圖案的姿采中，馬克·莫里斯的舞作反覆地回應著巴

洛克音樂中，無論在結構或語彙上，都能同時充溢著戲劇感和濃烈情緒的動人處。事實上，馬克·莫里斯以舞蹈的美學觀來直接將音樂視覺化的純粹手法，更接近於如一位畫家的品性。他直言自己的舞作就是在轉化音樂的節奏與內容時，展示音樂如何動人，就是如此簡單直接的過程，來顯示舞樂如何達致心靈和自然生命的合一。

L'Allegro, il Penseroso ed il Moderato 的末段，舞蹈員流動有致地從兩旁自後而上走動再消失，形成連綿不斷的浪潮效果，在人浪不停游走舒放中，那份能量舒放的愉悅也不停膨脹，帶來舞作中最教人感動的高潮，這時候，假若你每次欣賞現代舞作都以為「現代舞」就是在艱澀深奧中說著生命的掙扎和陰暗面之時，你才會驚覺馬克·莫

里斯已在提醒我們，現代舞蹈也可以是清新、優雅、悅目的！

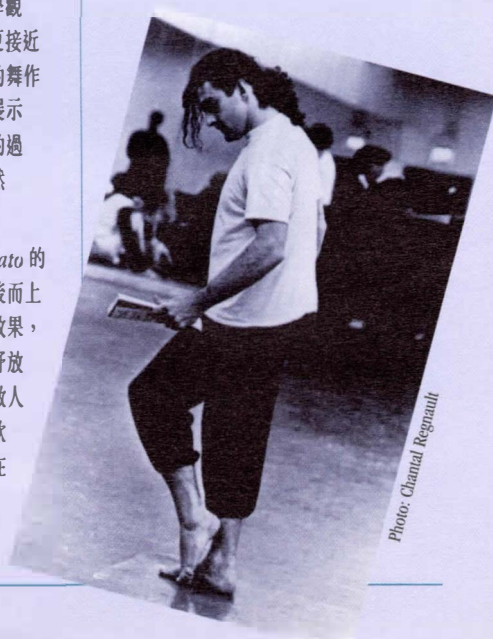


Photo: Chantal Regnaud

Pina Bausch

Behind the Dance

現代舞蹈劇場無冕皇后 翩娜·包殊



GOETHE INSTITUT HONG KONG

"A New Dance Piece by Pina Bausch" is co-produced by the Hong Kong Arts Festival Society, Goethe-Institut Hong Kong and Tanztheater Wuppertal Pina Bausch

《翩娜·包殊新舞劇》由香港藝術節協會、香港歌德學院及翩娜·包殊烏珀塔爾舞蹈劇場聯合製作

I've just watched a television programme of Pina Bausch rehearsing her Tanztheater Wuppertal troupe.

The documentary was shot 14 years ago as the ensemble prepared a new piece, *Waltzes*, to be premiered in Amsterdam. But what Pina Bausch brought out of her dancers remains as fresh and relevant now as it was then: the whole range of human emotions expressed through the medium of dance.

And now Pina Bausch is coming to Hong Kong.

看翩娜·包殊的作品，多視點的舞台畫面，三數小時的目不暇給過後，縈繞的感覺就像接過她作品《1980》中段，走到台下的舞者遞上的紅茶，呷一口，滿腔香與甘外，還覺著絲苦澀的味道。

這位名響國際舞壇二十年的德國編舞家，作品就像倒釀的情感五味架，滋味七零八落遍台皆是；而創作形式上的突破，亦為舞壇注入了新的表現形式。自七十年代開始，包殊的「舞蹈劇場」，已成了舞台演出形式的重要流派。

翩娜·包殊將於97年藝術節再來，自然是絕大的喜訊。這位被《新聞周刊》(Newsweek)形容為「現代舞蹈劇場無冕皇后」的當代舞壇大師，只踏足過香港兩次，那是79年與95年的事，年輕的觀眾，更沒機會兩次全看，著實可惜。

In a tremendous coup for the Arts Festival, Pina Bausch and her dancers will come to the territory in October 1996 for three weeks to create a new work specially for Hong Kong.

Experiencing the city and its people, the dancers will take their impressions of Hong Kong's atmosphere, its mood and its lifestyles into their training and into the dance theatre piece they are to create.



Photo: Francesco Carbone

Pina Bausch — "the uncrowned empress of modern dance theatre" (Newsweek), "perhaps the most influential creative force in world theatre today ... Inspiration to an entire generation of choreographers and dance theatre-makers". (The Scotsman).

There isn't a great deal more praise that can be awarded to Pina Bausch. Like many modern choreographers, she has her devotees. And, of course, she also has her critics.

But whether adored or detested, she rarely provokes indifference, the reaction to her works tends to be very strong.

The reason is that she portrays human emotion, often at its rawest and most honest. Pina Bausch is always "less interested in the way people move, as to what moves them".

She unearths things about ourselves that we are perhaps unwilling to know about. She shakes us out of complacency to involve us in what the dancers are presenting.

And with the repetition that figures so

這位外表纖瘦，帶點憂鬱的德國舞蹈巨人，在身受古典芭蕾、美國及德國現代舞的薰培下，卻致力解放傳統舞蹈的規限，舞出另一風貌。其作品涵蓋的內容及表現手法，為德國，以至國際舞壇創出新的局面。

翩娜·包殊與作品，同樣吸引也互有關連。這裡且由人開始。

現年五十六歲的包殊，生於德國北部小鎮索林根(Solingen)一個經營餐館的家庭。童年時的她，就在餐桌與椅子間跌撞舞玩中度過。作品中經常出現的桌椅，甚至78年的舞作《穆勒咖啡室》(Cafe Müller)，都是這段經驗所衍生的。

十四歲時，她開始習舞，就讀的福克旺學校(Folkwang School)，便是德國綜合古典芭蕾與現代芭蕾舞語彙的先鋒者庫爾特·佑

prominently, the emotions are often magnified, exaggerated to a painful degree.

Her work is a mixture of joy and despair, of light and dark. There are moments of tragedy and comedy, of violence and tenderness. But hope is always present, often as the last word in the closing moments of her works.

A kaleidoscopic world of images, ideas, sights and sounds, the dance incorporates singing and speaking, everyday movements, frequent and sometimes brutal repetitions, staged in eye-catching, enigmatic settings (the stage covered in grass, mud, water, or strewn with 3,500 plastic carnations for the production of *Carnations*) and with

highly evocative music. The performances are highly theatrical and intensely personal.

It can be a bruising experience for the dancers and spectators alike.

There is more, much more, that can be said about Pina Bausch, her works and the Tanztheater Wuppertal.

So what can Hong Kong expect? Actually, no one is really sure what the new work will be like. Probably even Pina Bausch herself doesn't know how it will work out.

This is the sixth site-inspired dance piece to be created by Pina Bausch, but it has no definite title yet.

Yes, it will reflect the impressions the dancers gain of Hong Kong during their stay, though it will not be specifically about Hong Kong. Yes, it will probably be a revue-like performance, fusing dance and dialogue in dream-like sequences intercut with various plots running in parallel. And human emotions and human relations are sure to play a major role.

The rehearsals filmed for the television documentary may provide some pointers. The days start with ballet coaching at 10 o'clock, followed by rehearsals at 2 o'clock and 6 o'clock.

On Day One, Pina asks her dancers to write a sentence, any sentence, a simple sentence. Then they are asked to present it with gestures to see if the

斯(Kurt Jooss)任教的一間，也是她最先吸收的舞蹈養份。

1960年，她獲獎學金赴紐約著名的茱利亞學院舞蹈系進修，那時她一句英語也不懂。在美國學習及工作兩年，讓她的舞蹈養份，添加了活躍的美國現代舞元素。

包殊在73年當上烏珀塔爾歌劇院舞團藝術總監後，就把這不同的養份加以融合，發展出她的舞蹈劇場風格。說到風格，自然要談作品。

初看，再看翩娜·包殊的作品，都有措手不及、目不暇給的感覺，在舞台方正又拱圓的空間內，到處都有事情發生：台前的男舞者埋首於一樣的洋蔥時，台後的舞者可能在喝茶，在疊紙箱。觀眾剛把視線放在這點，驚地發現那邊事態已迅速發展。就像世事，永遠不是一個單一層面。

others can understand it.

On Day Two, Pina has brought her baby to rehearsals. She wanders around the room carrying her son. The dancers pair off and try to imitate her.

Pina puts questions to her ensemble: a symbol for freedom, setting a trap for someone, a song to a tree, playing games to subdue fear, taking the top off a boiled egg, using a trick to create something new.

Day Three features a discussion about relationships and how people destroy each other; we do not hear any music, nor see any dance until Day Six. Where they are going, no one seems to know, though Pina discards the idea that the finished piece is truly improvisation: there are questions, there are answers and there is a lot of hard word.

On Day Seven, Pina asks everyone to describe and explain "when you cry, how do you cry". She concentrates on the physical aspects, what happens to the mouth, the breathing, what sounds are made. This is no prurient digging into the private lives of her dancers, she does not force them to reveal why they cry, they are never asked to do what they don't want to do.

The next day features something similar. The description she asks for this time is laughter, only it has to be how they used to laugh in the past and told without emotion. It is the "how" she is looking for, not the "why". Because "why" is specific to one person, one situation, while "how" conveys the emotion to everyone.

All the rehearsals seem to be based on very simple things, but there is a tremendous focus of concentration. Even when the dancers, who come from all over the world, are playing around, having fun, something is happening, something is taking shape.

By Day 45 the première is not too far distant. But there is still no fixed structure, no title.

The dancers have been writing notes of what they feel, the sequence of movements they have performed, their answers to the questions they have been set. Now Pina tests them in detail. A lot of what they have is thrown out, some is repeated,

又或，這一刻，舞者結結巴巴地解釋，叫人笑得透不過氣，下一剎，被迫扮狗叫的他，卻叫我們看到自身人類殘虐的現實，笑聲頓減。輕鬆與沉重，永遠肩並肩，手攏手的躍現觀眾面前。包殊呈現了處境，觀眾反省了自身。

多視點、世事多層次的呈現，源於包殊以「心」為重的藝術信念。包殊有名言：我不著迷於人們如何舞動，而在意甚麼使他們舞動。既以心、情感為至要，舞蹈形式的種種規限，自然而然的被她摒棄。

因此，她的創作雖由舞蹈出發，但她並不囿於這名詞的框框，為了更能表達她要說的，在舞蹈動作以外，自然、生活動作也會出現，舞者不僅用足尖，也會腳掌觸台，還有是劇場手法、語言等的大量採用，也因此七十年代末八十年代初，引

bits stay as they are and are repeated, the order of some parts is rearranged, then repeated again. The process of putting the dance together has begun.

One day at the beginning, Pina set her dancers the task of presenting different ways of caressing. Of all the improvisations that emerged, one was kept and is now retrieved, resurrected and combined with an improvisation on another theme.

The work goes on, changes are made, things are added, rearranged up to the last minute before the opening performance.

It is a collective endeavour. Each dancer is involved in the creative process, actively participating in and contributing to the new work with their opinions, criticism, advice. Not least, and most painfully, they contribute their emotions.

This is how Pina Bausch develops her dance theatre, and this is probably what will happen in Hong Kong.

On their return to Wuppertal, the group will refine and rework the different elements of the new piece. The première will take place in Hong Kong on 7 March 1997 during the Hong Kong Arts Festival.

I'm not exactly what you call a dance buff, but I've just watched a video of Pina Bausch rehearsing. I will be first in line when tickets go on sale.

Nicholas Oates



起過歐美舞評界的激烈爭論，遂有「舞蹈劇場」這新名詞出現。

在翩娜·包殊的舞蹈劇場中，「動作」回歸到最寬廣的定義，不再限於純粹的技巧性動作。這對當代舞蹈藝術的衝擊至為巨大，使舞蹈界對「舞蹈」這名詞重新審視，亦引來一批後學的摹倣，而對非舞迷的觀眾，包殊的作品與他們溝通的頻道也就更加寬闊。

她在97年藝術節的演出，與觀眾溝通的頻道看來將更為寬闊，因為這次演出的素材，將來自她於96年底與團員來港的所見所感。翩娜·包殊舞台上的香港，不知會是怎樣的圖像？

文：關一浩