

McaM

日常空间中的舞与影

ON SITE IMPROMPTUS

Dance and Moving Images in Daily Space

就地起舞

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舞蹈与电影

萨拉·默勒（学术顾问）

王霁青 译

舞蹈与电影——显而易见，运动是两者的“公共点”：如果说编舞 [Choreo-graphy: “舞列 - 书写”] 讲的是通过运动进行塑形，那么这一点对于电影 [Cinematography: “运动 - 书写”] 本身正是根本性的。舞蹈是电影一开始就钟爱的主题——蛇形舞的众多影像版本可以证明这一点——它确实使人们得以在个例中直观到电影那种矛盾的能力：把单帧图像拼接并使之运动起来，就能够对运动进行固定。这又从来不只是对舞蹈的纯粹再现，因为电影 [Kinema: “运动影像”] 不仅意味着运动，还意味着改变。摄像机镜头所见的情形，随后在银幕上会显现为一种跨形 [transformiertes] 的他者，它处在电影专属现实和对应参照物所构成的张力场之中。影片 [Film: “显影层”] 把运动素材添写进编舞中：摇镜，变焦，剪辑 [对单帧图像、从而也对舞步顺序进行一种可能的重新安排]，动画，通过改变单帧画面的韵律来快进或慢放。在舞蹈电影——或者说电影编舞——这种艺术样式中，舞者展现的运动与电影专属

的运动是如此交错重叠，以至于影片的整体运动本身最终成了一种舞蹈性的运动。

《就地起舞：日常空间中的舞蹈与影像》展览汇聚了国际范围内选取的当代舞蹈电影，它们反映出这种艺术样式的丰富面向，反映出舞蹈艺术与电影艺术的多维交织。电影编舞诸种可能性的宽广光谱无所不尽：数码多重复制的透明身体，肢体与运动的碎片化，万花筒式闪变的躯体编排——影片上舞者的躯体超越了它所对应的那个受缚于重力和整全性的参照体的自然 - 涌现 [Physis]。观众们将遭遇有所回忆的躯身、介于传统和当下之间的运动素材、生命与死亡，正如遭遇某种诗性之物，语言、躯体运动和图像运动在其间进入对话，直到它们被带回到日常的空间中，带回到城市川流生动的纷乱中，就是在这里，这些舞者匆匆抓起他们熟悉的运动样式，只为汇聚成缤纷的乱舞。

DANCE AND FILM

Sarah Möller (Academic Consultant)

Translated by: Wang Jiqing

Movement seems to be the crucial common point of the two arts dance and film. Since the early beginnings of cinematography dance is a favourable subject in film as it exemplifies the paradoxical capacity of the new media: the fixation of movement through single moving photographs. Filming dance never remains a pure representation but goes beyond, as the word kinema in its double meaning – not only as movement but also as change – is indicating. The dancing body, captured by the camera eye, will later appear as a transformed other on screen, oscillating between reference and its new cinematic presence. The film inscribes its aesthetics into the choreography and adds own movement material: camera movements, pan shots and zooms, cuts – a possible re-arrangement of the single frames and thus a change of the dance step sequences – animations, fast and slow motion. The art form of dance film – or film-choreography – connects and arranges the represented movements of the dancers and the movements, produced by filmic means in a

way that the integral movement of the film itself appear as dance.

The exhibition *On Site Impromptus: Dance and Moving Images in Daily Space* presents an international selection of contemporary dance films, reflecting the rich facets of the art form and the various possibilities of the alliance of dance and film. The exhibited art works exploit a wide range of film-choreographic approaches: digitally multiplied bodies, corporal fragmentations, kaleidoscopic arrangements of body parts – the audience experiences choreographies, whereby the cinematic body transcends the physical conditions, gravity and wholeness, of the pro-filmic dancing body. The visitors will encounter remembering bodies, film-dances between tradition and presence, life and dead, as well as poetic works, whereby language, body and image motion are engaged in a dialogue. Finally several films lead the audience back into everyday spaces and vivid city landscapes, where the dancers take on usual movement patterns in order to ultimately break the ranks.

策展手记：就地起舞

蔡昀庭

舞蹈影像透过摄影观点，运用场景调度 [Mise-en-scène]，启动审美对话，摄录编舞者与舞者在公共空间或特定的场域，现场即兴实验现地 [Site-specific] 创作；或为摄影机而舞、或与摄影机共舞、或凭摄影机而舞；经后制剪辑再一次编舞，完成不可分割的整体现术。被建构出来的空间，占据美术馆既有建筑的表面；重复播映的影像，回还往复的记忆之诗，提供观者随意进出的时间罅隙；置身其间，感知与再现身心位移或置换的可能，召唤舞动的本能，解放受生活日常禁锢的身体，灵魂深处表演的欲望。

行礼如仪，表情达意的手势、姿态；疯狂着魔出神忘我地颤动奔走，是舞吗？本能冲动，爱欲缠缚因缘生灭，死亡倏忽而过。身体袒露生命和生存的状态与处境，展现生命难以言诠的面貌，映照自我 / 人我之间，渴望被关注的需要，现身的觉受，关乎此身于此生的存在。即使害怕被看见、低调隐藏自身，承受不被看见、不受在意的可能，内心

仍或渴望被看到；倘若全然不感到被看见，人是否能够看见自己？设或丧失视力，该如何观看 / 想象舞蹈？

身体智慧 (Somatic intelligence)，倾听先行于观念，感受先验于知觉。舞蹈影像编录身体的真实、转瞬即逝的当下，探索身体更多的可能 / 不可能，通过剪接的时间轴，映现身体无法自行建构的时间性叙述，意义或者在「影像被观看的当下」产生？数码的舞蹈语汇，改变时间，舞动空间，过滤生命的曲折，重设生活的现场，期待更多舞蹈影像，颠覆既往，继续质问既野性也优雅的身体，起舞生命幽微的所在，探索险以远的未达之境。

CURATOR'S NOTES: ON SITE IMPROMPTUS

Tsai Yun-Ting

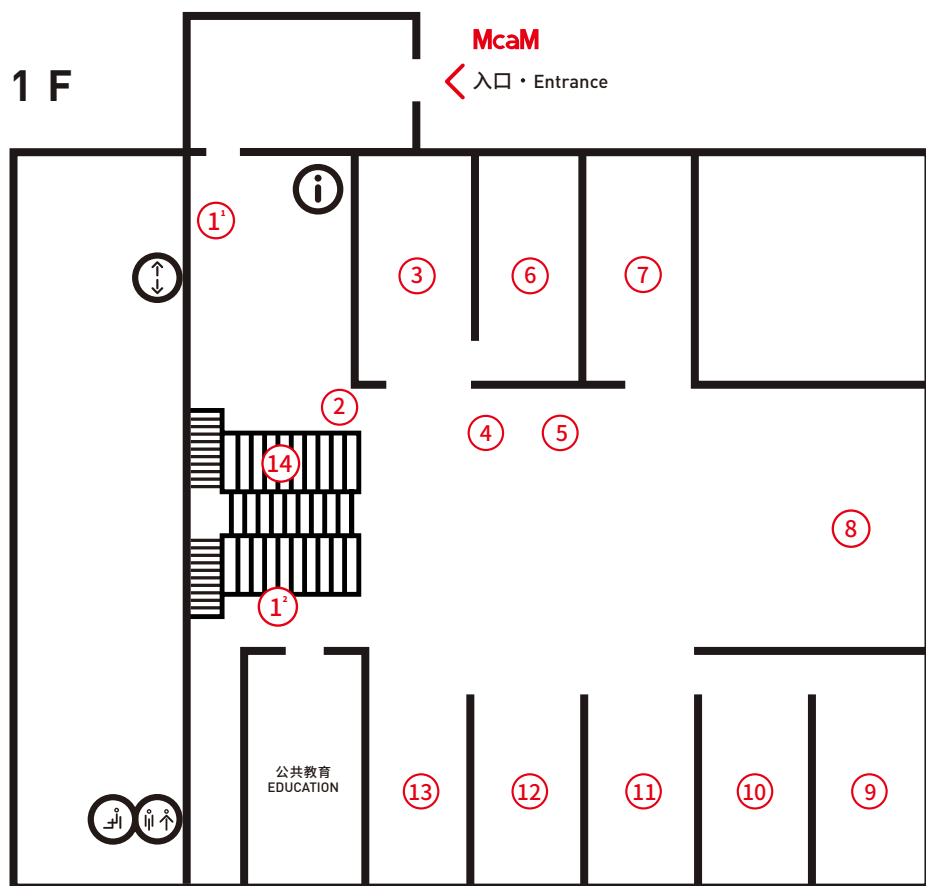
Through the lens of photography, the moving image of dance activates the discourse of aesthetics by showing choreographers and dancers in public or specific spaces of *mise-en-scène* for site-specific improvisation; they can dance for camera, or on camera, or even with camera; through post production and editing, the re-choreographed performance draws indivisible wholeness. The constructed space takes up the façade of museum's existing architecture; the repetition of image and the palindromes of memory, provide the viewers with temporal hiatuses through which one can go in and out on his own will; immersed, it is possible to experience and represent displacements or shifts that call for the instinct of dancing, liberating bodies from the prison of daily life and awakening the urge to perform from deep within.

Are emotionally charged gestures and stances, or unhinged trance and running, at the end of the day, dancing? Human, born with impulses, struggles with love and desires yet under the calling of destiny where death is always lurking from a short distance. Body, as a confession of status and environment of life and living, presents the indescribable pictures of life, reflecting the interpersonal and

intrapersonal, the cravings for attention, the visceral experience of being present and its existence at this moment. There may be fear of being seen, as one may subtly try to hide and to endure the possibility of being unseen and uncared for, perhaps he still yearns to be seen. If one is completely devoid of the feelings of being seen, could he still see himself? If one loses eyesight, how does he watch or imagine dance?

When it comes to somatic intelligence, hearing comes before conception, while experience comes before perception. The moving image of dancing records the reality of body and the transient present, explores the possibilities and impossibilities of body, and through the edited timeline, a time-based narrative is reflected, which the body is unable to construct by itself. While watching, is meaning generated simultaneously? The convergence of dancing in digital form transforms time and space, filters out the windings of life and resets the scenes of living. More moving images of dance are expected to subvert the past, inquire the wild yet elegant bodies, dance for the insignificance and obscurity of life and to explore the far and dangerous realms of unknown.

展厅图



① 体迹监视
BODY TRAIL CCTV

② 歌舞队
CHOROS

③ 吻
THE KISS

④ BRIEF CANDLE
短烛

⑤ 另一
ANOTHER

⑥ 捌
EIGHT

⑦ 空无
SPACE NOTHING MORE

⑧ 1001 烛光
1001 LIGHTS

⑨ 醒
THE WAKE

⑩ 大厦
EDIFICE

⑪ 纵的继承
KEEPING TIME

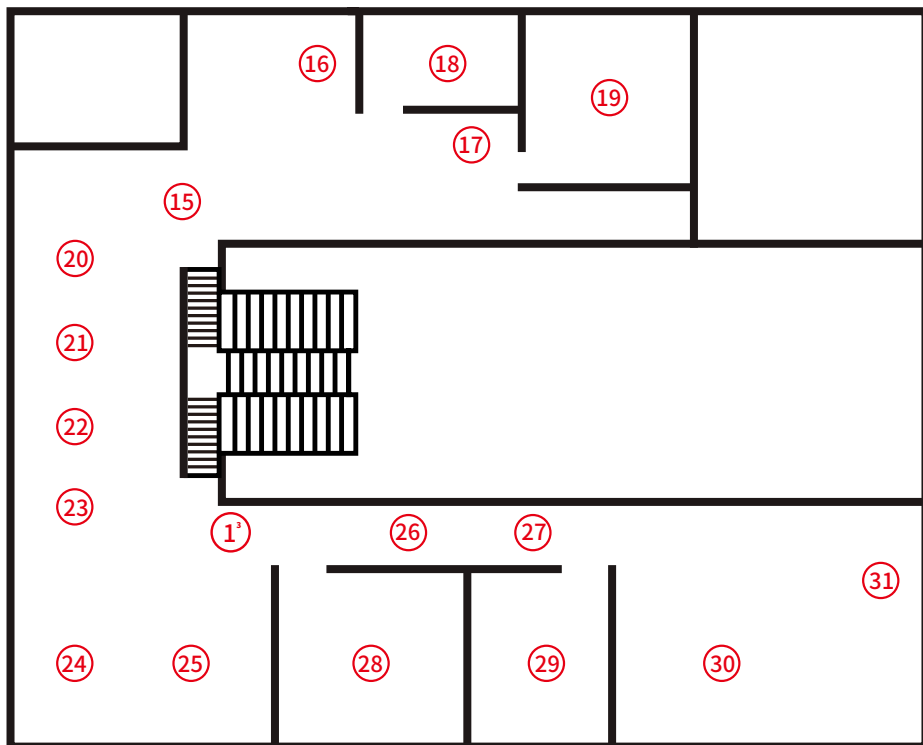
⑫ 和三奶奶跳舞
DANCE WITH THE THIRD GRANDMOTHER

⑬ 海难，在我的骨头之中
THERE IS A SHIPWRECK IN MY BONES

⑭ 楼梯
STAIR

MAP

2 F



15 非彼非此
BETWIXT AND BETWEEN

16 金鱼
GOLDFISH

17 死之舞
DANSE MACABRE

18 UMBA

19 出入之间
BETWEEN ENTRANCE AND EXIT

20 定义我的艺术
THE ART OF DEFINING ME

21 阿库汉姆之树
THE AKRAM TREE

22 舞蹈共和
REPUBLIC OF DANCE

23 DUDRO

24 疯
MAJ'NOUN

25 出神
BODY WITHOUT A BRAIN

26 响
CRACKS

27 AMAUROS [1,2,3,4]

28 伤衰
LAY ME LOW

29 被遗忘的马戏
THE FORGOTTEN CIRCUS

30 倾溯
DESCENT

31 逝
GONE

①

体迹监视

BODY TRAIL CCTV

迈克尔·帕姆 / Michael Palm

威利·多纳 / Willi Dorner



《体迹监视》的创作以威利·多纳的户外表演《城市空间的身体——一群舞者的运动轨迹》作为基础，试图从近距离展示出表演者的剧烈度。在《体迹监视》中，艺术家使用官方的监控摄像头，对特定场所占据的空间进行持续的、不间断的凝视。

Based on the outdoor performance *Bodies in Urban Spaces-A Moving Trail for A Group of Dancers* by Willi Dorner, *Body Trail CCTV* shows the intensity of the performers at close range. The spatial occupation of selected venues in the night-wrapped city is viewed with the unblinking gaze of official surveillance cameras in *Body Trail CCTV*.

歌舞队 CHOROS

迈克尔·兰甘 / Michael Langan



《歌舞队》试图探索人类身体的律动，尤其是舞者塔拉·马赫的运动过程。《歌舞队》沿袭了埃德沃德·迈布里奇、艾提安·朱尔斯·马莱和诺曼·麦克来恩的足迹，这三人花了多年时间通过拍摄的方式来研究动物和人类的一些身体性瞬间。兰甘在此基础上进行了延展，他使用了一些新型的数字技术，将一个动作析分为三十二连续瞬间，并根据时间拉伸开来。影片使用史蒂夫·莱许的“为十八位演奏家而作的音乐”作为配乐，整体而言，这部作品既富于节奏，又使人沉醉。

Choros explores the movement of the human body, specifically the motion of dancer Terah Maher. *Choros* follows in the steps of Eadweard Muybridge, Etienne-Jules Marey, and Norman McLaren, all of whom spent years studying the physical moment of animals and humans through film. Langan takes the next step using new digital innovations to layer some 32 sequential instances of a single movement and then stretch it out over time. Set to Steve Reich's *Music for 18 Musicians*, this work is pulsating, hypnotic, and flat out lovely to watch.

3

吻

THE KISS

APOTROPIA



一次身体之间的接触。一场热烈的信息交流。
存在于大脑中的化学鸡尾酒。

《吻》是一部视听作品，它探讨了发生在爱人之间的一个简单姿势。身体在其中被描绘为分散的粒子，它们聚合而来，形成两人的接吻动作。

这部作品使用了动态捕捉、粒子系统以及实时随机技术制作而成。

A contact between two bodies. An intense sharing of information. A chemical cocktail in the brain.

The Kiss is an audiovisual work that explores a simple gesture acted out between two lovers. The bodies are depicted as dispersed particles that come together to form two people kissing.

The work was created using motion capture, particle systems and real time randomization techniques.

BRIEF CANDLE

短烛

邓肯·麦克道尔 / Duncan McDowall



《短烛》是作品《绘》的续集，是三部曲中的第二部，灵感来自安德鲁·奈维尔·魏斯的画作《克莉斯汀娜的世界》。在这部作品中，我们探讨了生物电流如何刺激并产生肌肉智力。我们总共装配了五十盏灯，形成一个光场，用三部摄影机拍摄了日落之后的三十分鐘以及次日日出前的三十分鐘。为了使三部曲具有叙事上的连贯性，我们在《短烛》中讲述了一段关于重新开始的故事，以续接上一段关于衰败的故事。

The sequel to **Painted**, and second in the trilogy, is inspired by Andrew Newell Wyeth's **Christina's World**. This time we explore how bio-electricity galvanizes into discovering muscular intelligence. Fifty lamps were setup for a light field, and Brief Candle was filmed with three cameras in thirty minutes once right after sunset, and then again just before sunrise the next morning. In keeping with the trilogy's narrative, after telling the story of decay, **Brief Candle** tells the story of reassertion.

瑞妮·维里贝尔 / René Vilbre

海伦娜·琼斯多蒂尔 / Helena Jonsdottir

这部影片取景于爱沙尼亚著名的塔尔图监狱。这座监狱之所以出名，可能是因为至少有四段亲密关系发生在监狱看守人和囚犯之间，自它2001年11月设立以来。尽管镜头显示出监狱牢室外部框架与混凝土墙体的冷酷触感，故事却围绕着真挚的关系、情感所展开，暗含了对自由与责任之间界限的困惑。谁才是这里真正的囚犯？是那个被囚禁在牢室里的人，还是牢室外的看守人？尽管看守人有着决定自己命运的可能性，但是他却总在犹豫着是否要做出一个必要的决定。

在均质流动的彩色图像背后，隐藏着另一双相机般的眼睛，仔细观看着这一过程，焦躁不安地等待着时机。手持摄影机捕捉到焦躁感与一组体现着稳定与平和的镜头交替出现。灯光与剪辑的应用也依附着这种情感上的折衷主义，暗含在影片的情节之中。影片中通过许多黑白肖像的呈现，包括监狱中真实的杀人犯、小偷、强奸犯以及那些被判处无期徒刑的囚犯的肖像，从形式和主题上奠定了视觉基调。这些黑白肖像给整个故事情节的戏谑性增添了一重更为深刻的另类维度。



The film is shot on location in the well known Tartu Prison in Estonia. Partly inspired by the fact that since its opening in November 2001 at least four intimate relationships have developed between guards and prisoners. Despite the external framework of prison cells and concrete walls the story revolves around relationships, genuine feelings and the question of taking responsibility for your own freedom. Who is the real prisoner here? The one who is locked in his cell or the guard who, despite all his possibilities to shape his own destiny, constantly hesitates to make a necessary decision?

Behind the oftentimes even flow of colorful images another camera-eye keeps close watch on the proceedings, restlessly biding its time. The nervousness captured by the handheld camera alternates with the sequences of stability and calm. Lighting and editing also adhere to the emotional eclecticism inherent in the plot. The film's visuals proper are framed, both formally and thematically, by the static black-and-white portraits of the prison's factual inmates – murderers, thieves and rapists, including those sentenced for life. These portraits add a different, much deeper dimension to the playfulness of the story.



《捌》是以建筑、舞蹈、声音为创作核心的影像声音装置。该作品包括 8 屏影像和 16 轨声道。

空间的不断扩张、压缩、更新是现代城市的发展根基性特征。在本作品中艺术家选择了更新后的生产性空间作为艺术的发生场所。

舞蹈编导刘亚因用“旋转”的元素贯穿 8 个建筑，以身体作为参考，呈现建筑间不同的质感、形态与功能。舞者在此较为隐匿和中性，与建筑呈平行关系。影像的声音部分来自艺术家殷漪，他将为影像而作的 3 分钟曲目拆分到 8 个声部，然后分别到每个建筑的现场播放并再录制，以此得到 8 个迥然不同的听觉空间，最后在现场由 8 个影像再次合成。影像艺术家范石三尝试在建筑、舞者的运动和节奏之间找到平衡点。

身体 / 建筑 / 声音互为参考，互为反射。过去与现在、工业与日常、身体与建筑、视觉与听觉之间的张力在现场的空间再造中被构建起来。

该作品是《呼唤特别版》，为浦东东岸老白渡码头城市更新实践案例展委约创作，2015 年 10 月参展于上海城市空间艺术季。冯路作为该作品的建筑学顾问。

Eight is a video installation created with architecture, dance and sound. It includes 8-screen video and 16-channel sound track.

The expansion, compression and renovation of space are the basic characters of the development of modern cities. In this work, the artists choose renovated productive space as the place to make art with.

The choreographer Liu Yanan uses “rotation” as a basic element throughout the work. The body, as a reference, demonstrates different textures, forms and functions of the architectures. Dancers in this work are hidden and neutral, to keep parallel with the architectures. The sound of the video comes from artist Yin Yi. He split the 3-minute composition into 8 parts, all of which are played and recorded separately in related spaces. The regenerated 8 parts consist of the very different aural spaces. They are synthesized again with the videos in the exhibition space. The video artist Fan Shisan attempts to find the balance between architecture, movement and rhythm.

Body / Architecture / Sound, they are references and reflections of each other. The tension between past and present, industry and daily life, body and architecture, vision and audition is formed in the exhibition space.

Eight is the special version of **Evocation**. It's a commission work for the exhibition “Reloading”—Urban Renewal in Practice of Lao Bai Du Wharf, East Bank of Huangpu River. It was premiered at Shanghai Urban Space Arts Season 2015. Feng Lu is the architecture counselor of this work.

空无

SPACE NOTHING MORE

尼科德姆·瓦奇乔斯基 / Nikodem Wojciechowski



空无就像其他尽善尽美的状态一样不稳定。这种不稳定，偶然碰运，就诞生了一些相当坚实的物体——宇宙、恒星、行星，甚至是有意识的心智。最终，空无以此作为工具，来探究其自身存在。《空无》是一部混合了舞蹈、宇宙学、科幻小说与哲学的影像作品。

《空无》讲述了一个关于包围着我们的世界的传说，关于它的结构与特点，关于我们亦真亦假的信仰。有时，它们也会自我锻造，以夺得控制他人的力量。这部影像作品提出了若干我们一直在思索的问题——什么事物存在于我们想像力制约之外？这世界上真的有事物的存在吗？我们推测并做出假设。我们会继续讲述这个故事，一遍又一遍，持续好几个世纪，用不同的语言。运动是这些语言的其一。

Void is unstable like any other perfection. So unstable that with a little luck it can give birth to something quite substantial - the universe, star, planet or even conscious mind. Void will eventually use it as a tool to find out about its own existence. **Space Nothing More** video is a mix of dance, cosmology, science fiction and philosophy.

Space Nothing More - a tale about the world that surrounds us. About its structure and characteristics. And about our beliefs which can be true or false. Sometimes they are also forged for the purpose of power to control the others. The video asks questions we keep on asking - what lies beyond the limits of our imagination? Is there anything at all? We speculate, we make assumptions. We continue to tell this story again and again from the centuries in different languages. Movement is one of them.

1001 烛光

1001 LIGHTS

玛琳·米拉尔 / Marlene Millar

菲利普·索普尔 / Philip Szporer

永动小组 / Mouvement Perpétuel



作为媒体艺术家，我们总会被创作计划的情感深度迷住并受其激发。作品《1001 烛光》以及此类型的其他舞蹈媒材创作都试图提炼出编舞与运动过程的本质。就作品《1001 烛光》而言，我们利用投影，深入探究观众置身于数字媒体环境之中的感知能力。这种居间的方式能够创造一种亲密感以及体现这种亲密感的诗歌，使得观众的感知与直觉变得更为敏锐与主动。由此，我们“重写”了举着蜡烛照明这一颇具仪式感的个体动作。摄影机所赋予的亲密感，与仪式中焕发的动态活力形成了某种巧妙的联结。拍摄舞蹈电影的目的不仅在于向观众展示舞蹈或运动的过程，还要将观众带入身体的物理感知之中，这也是最大的挑战。在〔我们〕之前的一些艺术活动中，如《丢失的行动记号》和《倚马问路》，我们都专注于提高观众的参与度而对于立体感 (3D) 的体验程度，同时还会检测视觉中的空间要素、感知深度和动作协调度，对于跨文化混杂度与视觉感知的考量贯穿于整个过程之中。

As media artists we are intrigued and inspired by the emotional depth of the proposed project, **1001 Lights** and working in this genre of dance-media to distill the essence of choreography and movement. In the case of **1001 Lights**, we are delving into the perceptual capacities of the spectator in a digital media environment, using projections. This mediated approach can create an intimacy and a poetry of the senses, allowing the viewer's perception and instincts to become active and involved. We are "rewriting" an individual's ritualized movement of the candle-lighting experience. The intimacy that the camera provides is beautifully connected to the dynamic aliveness that will be evoked in the ceremony. The challenge in filming dance is not just to show the viewer what the dance or movement is, but also to bring the viewer into the physical sensation of the body. In previous artistic endeavours, **Lost Action Trace and Leaning on a Horse Asking for Directions**, we focused on increasing the viewer's experiential engagement and the quality of the stereoscopic (3D) experience, and examined spatial aspects of vision, depth perception and action coordination, all the while considering intercultural hybridity and visual perception.

THE WAKE

奥奈·卡尼 / Donagh Kearney



我们向彼此讲述故事是“为了生活”，琼·迪戴恩曾这样写道。

那么，假使我们不被允许讲述自己的故事，又会发生什么呢？

我们会一点一点地死去。

倘若我们再也听不到反映我们自己生活的故事，我们的生活将会变得难以理解，无关紧要，失去梦想…

一个女人。一座房子。床单被风吹动。

终点将近，新的开始还需要等待…

《醒》是一部爱尔兰短片电影，它将舞蹈用作一种独特的电影语言，以此来质疑女性和她们的身体仪式如何被投射在荧屏之上。

We tell each other stories 'in order to live' writes Joan Didion.

So, what happens when we are not allowed to tell our stories?

We begin to die a little.

If we cannot hear stories that reflect our lives, our lives become inaccessible, irrelevant, dreamless...

A woman. A house. Sheets stir.

The end is near, but new beginnings await...

Using dance as a unique cinematic language, **The Wake** is an Irish short film that challenges how women and their bodily rites are portrayed on screen.

德玛克·卡拉苏 / Irmak Karasu



《大厦》是一部舞蹈电影，它讲述了一个女性反抗社会强加给她的道德价值观的故事。在影片之中，所有的角色都在探究社会创伤造成的身体记忆。

Edifice is a dance film that tells the story of a woman's revolt against the moral values which are imposed by society. In the film, all of the characters question the social trauma inflicted upon their bodily memory.

史蒂夫·伍兹 / Steve Woods



一个现代发电厂的员工离开他的工作场所,发现有一个古代战士正等待着他。工人被带领到一处神圣之地,并在战士们的环绕中起舞。回到发电厂的轮机室后,跳舞的工人发现通过结合传统动作与现代舞蹈,他变得比往更加强大。

A modern power station worker leaves his place of work and finds an ancient warrior waiting for him. The worker is taken to a sacred place. There he dances in a circle of warriors. Returning to the turbine room of the power plant, the dancer finds that by combining the traditional moves with modern dance, that he is stronger than ever.

DANCE WITH THE THIRD GRANDMOTHER

文慧 / Wen Hui

《和三奶奶跳舞》谈的是遗忘和被遗忘。我父亲那辈人大多选择遗忘,他们沉默、放弃、闭口不讲,遗忘甚至成为一种习惯。历史就在他们这里中断了。我仔细想,在他们生活的年代,这些是可以理解的,他们回避家庭的过往,是想抛弃旧的历史阴影,努力远离麻烦和恐惧。但三奶奶选择的是记住,是担当,是做见证,是说出历史的真相。当我找到三奶奶的时候,她已经 84 岁了,精力充沛,记忆和思维仍然非常敏捷。她在被大山包围的村子里、院子里、厨房里,以非常现代主义的方式和我一起用身体诉说。我们的身体交织在一起,她把记忆里保存着的最重要、最惊人的历史细节讲给我听,我看到宏大的国家政治运动如何收缩到一个曾经的农村女孩身上,改变了她的命运。从三奶奶的命运回看我们今天自身的困境,历史像皮肤一样被一层层撕开。



Dance with the Third Grandmother talks about oblivion and being forgotten.. My father's generation tended to choose forgetting things, they are used to being silent, giving up, or even muting themselves. Forgetting becomes a habit for them, thus the part of history that they have experienced is cut off. Considering the special era they lived in, their behaviors are understandable. The reason why they avoid to facing the past of their families is because they want to get rid of the shadow of history, they want to get far away from the trouble and fear. But the third grandma chose to remember and take the responsibility, she decided to act as a witness of the history, and tell the truth of the history. When I found the third grandma, she's already 84 years old, she was still energetic, quick-thinking and had a good memory. In the village that is situated in the deep mountain, in her yard, in her kitchen, she used her body as the medium to tell the history with me. Our bodies interweave together, she shared the most important and astonishing historical details that are preserved in her memory with me. For me, I saw how the political movement that took place in a national level, had impacted on a girl who's living in the rural area, and even changed her destiny. After feeling the third grandma's life, I look back to check the plight we are currently stuck into, I feel that the history is being peeled off layer by layer gradually, just like skins.

海难，在我的骨头之中

THERE IS A SHIPWRECK IN MY BONES

丽莎·梅·托马斯 / Lisa May Thomas



这部作品的创作以一系列与海洋故事相关的写作与诗歌作为灵感来源。在此，我们见证一系列动作对话、私密故事与关系。我们进入这些介于身体与栖身风景之间的个人隐私之中。

海难，在我的骨头之中

凶险的大海吐出怒气冲天的人们

海水溢满我的双眼

他们的哭喊声回荡在我耳畔

绝望的男人逆我而去

回声震颤穿透了我的身体

我没法救他们

我咬牙切齿捏紧指头

我身悲痛，我心空无

海难，在我的骨头之中

This work stems from a collection of writing and poetry inspired by stories of the sea. We witness a series of movement conversations; of intimate stories and relationships. We enter into something personal and private between the bodies and the landscapes in which they inhabit.

There is a shipwreck in my bones

The rasping sea spits out angry men

Salt water fills my eyes

Their cries ring in my ears

Their struggle against the chaos

The noise of crazed water

Desperate men swim against me

Their echoes shudder through me

I cannot save them

Grit my teeth clench my fingers and toes

My body grieves, my heart nothing

There is a shipwreck in my bones

罗迪·辛普森 / Roddy Simpson

拥有十年的专业演员经验之后，罗迪似乎很自然地会以叙事戏剧作为电影制作人工作的开端，而电影剪辑的工作，又使得他远离戏剧叙事的正规结构，转向更为抽象、更具创造性的动作与舞蹈世界。

“就其本质而言，剪辑是一个可以操控时间与空间的过程，舞蹈与动作更是赋予了这一过程无尽的潜能，使得它可以被用作一种创造性的实现工具。”

After ten years experience as a professional actor it was only natural that Roddy's work as a filmmaker would initially be focused on narrative drama, but it is principally his work as an editor that has led him away from the formal structure of the dramatic narrative to the more abstract, and creative, world of movement and dance.

"In it's essence the editing process is one of manipulating time and space, and movement and dance offer far more potential for this process to be used as a tool for creative realisation."



蔡昀庭 / YunTing Tsai



《非彼非此》呈现生命某个悬而未决的片段，不确定的处境。处在一段时期的过程当中，有点困惑，但对于离开的确定，不需要可能的解释。清水混凝土作为隐喻，置身于坚硬的建筑结构裡，身体感受体制和生命的种种限制所带来的囚禁。与其直接反叛、撞个头破血流，我选择斜倚铁栏，借力使力，让种种限制成为杠杆的支点。影随光在暗中起舞，光不但减低了焦虑惊慌，也投影，虚实共存，无法辨别，成为仍在进行的旅程的回响。

Betwixt and Between represents sometime in life, undecided, and somewhere between two alternatives, neither here nor there. I was in a midway position, in the middle of a period of time. A bit confused, but I was certain of leaving without any possible explanation. The exposed concrete buildings were used as a metaphor. I felt imprisoned inside a rigid and impregnable construction, not only the system but the limitations of life. It is painful to rebel directly against the walls. In order to travel, I leaned out over the iron railings instead, leveraging the power of those restrictions. With the light that this brought, I was less panicked at least, in spite of the fact of being in an uncertain situation; partly virtual, partly real; seemingly virtual and real at the same time that I could not tell. The shadows cast over my travel become the echo of an ongoing journey.

瑞恩·根佳纳 / Rain Kencana



ICHI GO (一气) 在地铁过道里跳着舞，渐渐从传统的日式服装中挣脱出来；她通过舞蹈表达了身处现代世界对传统持有的矛盾态度。

Ichi Go's reveals her ambivalent attitude towards tradition in the modern world, as she breaks out through a traditional Japanese garment inside an underground passageway in dance.

作品引述谷川俊太郎的诗：

This work quotes the poem by Shuntaro Tanikawa:

大鱼张开大嘴吃掉中等体型的鱼
 中等体型的鱼吞食小鱼
 小鱼吞食更小的鱼
 生命闪烁光芒
 以牺牲别人的生命作为代价
 幸福绽放开来
 因为不幸的滋养
 再欢乐的深海
 也会有那么一滴眼泪融入其中

Large fish eat medium fish with their large mouth
 Medium fish eat small fish
 Small fish eat tiny fish
 Life shines
 with sacrificing other lives
 Happiness blooms
 with nourishing unhappiness
 Deep ocean of joy never exists
 without a single drop of tear

(Translation by La Belle Note)

死之舞

DANSE MACABRE

佩德罗·佩雷兹 / Pedro Pires

罗伯特·莱佩吉 / Robert Lepage



有一阵子，我们相信它是完全静止的，毫无生气的肉体反应，在最后一场死亡芭蕾之中搅动并扭曲。

这些痉挛反应只是捉摸不定的运动？

还是对于过去生活中所遭受的曲折混乱的回声？

佩德罗·皮雷斯是影片 *TRIPTYQUE* 的联合导演，他与罗伯特·勒帕吉合作完成了这部短片电影《死之舞》。

For a period of time, while we believe it to be perfectly still, lifeless flesh responds, stirs and contorts in a final macabre ballet.

Are these spasms merely erratic motions or do they echo the chaotic twists and turns of a past life?

The co-director of the upcoming *TRIPTYQUE*, Pedro Pires ushers in his cinematic collaboration with the legendary Robert Lepage with the short film *DANSE MACABRE*.

法比恩·库佩斯 / Fabien Coupez



Umba 电影制作人法比恩·古帕斯、被称为“浩室与实验音乐之父”的法国音乐制作人纪尧姆伯洛耶 (ARK) 以及经常与史提夫莱许和菲利普格拉斯合作的编舞家凯瑟琳·海伦·费舍尔合作完成的作品。*Umba* 最初是法比恩·古帕斯的构想，他希望透过这部作品探讨音乐与影像在叙述上的相关性。脚本完全从作曲开始写起，拍摄与剪辑完成后再把音乐配入影像。*Umba* 可以被视为是一部针对现代社会的评论，讲述了一个发生在已过世女孩身上的悲惨故事——她不幸地遭遇了美国的社会渣滓。

Umba started as a collaboration between a film maker (Fabien Coupez), a music producer known as one of the father of the French House & Experimental Music (Guillaume Berroyer aka ARK) and a choreographer who usually works with Steve Reich and Philipp Glass (Katherine Helen Fisher). *Umba* is Fabien Coupez's project who wanted to explore the narrative links between music and picture. The script was entirely written starting from the music and the music was adapted to the picture once the shooting and the editing were completed. *Umba* can be seen as a critic of modern society told through the tragic story of a dead girl and her improbable encounter with the dregs of American society.

出入之间

BETWEEN ENTRANCE AND EXIT

吉里·季利安 / Jiří Kylián

鲍里斯·帕沃尔·科南 / Boris Paval Conen

《出入之间》是一部受到季利安本人青年时期情感经历影响的影片，地点发生在布拉格的一所公寓内，这也是季利安出生的地方，室内塞满了十九世纪的沉郁的、暗色系家具（影片中所用到的多数家具就是原本的那些）；影片还受到了三个在捷克出生的人物的启发：弗兰兹·卡夫卡、西格蒙德·弗洛伊德和古斯塔夫·马勒，他们的作品甚至影响了大半个地球。在制作这部片子的过程中，三位大师时常浮现在我们的脑海中，对我们而言，他们俨然已成为“教父”般的存在。他们的作品都致力于探讨人类存在的极端可能性，其中包含着人性中的矛盾情感以及无法表述的欲望，这些都构成了《出入之间》创作线索。

尽管这部作品受到季利安青年时期某些元素的启发，但它只作为一个纯粹的幻想，仅此而已。《出入之间》中所出现的一些具有象征性的符号是非常容易理解的。然而，这种所谓的“容易”，其实和理解我们一生所经历的时间一样“容易”。

Between Entrance and Exit is a film greatly influenced by the emotional world of Kylián's youth, by the apartment in which he was born, filled with heavy, dark 19th century furniture (in fact much of the furniture in the film is the original furniture), by the city of Prague and by three personalities which were born in his country and whose work influenced much of the world: Franz Kafka, Sigmund Freud and Gustav Mahler. While making the film, they were always present in our minds; in fact they were our "Godfathers". Their work which explored the extremities of human existence with its contradicting emotionality and inexplicable desires was our guide-line throughout the creation of this film.

Although this film carries certain elements inspired by Kylián's youth, it should be regarded as pure phantasy and nothing more....! The symbolic character of the title *Between Entrance and Exit* is very easy to understand. But it is as "easily" understood as the time given to us between our birth and our death.....! In



影片中的两个主要角色，一男一女。他们在一所迷宫般的废弃公寓里相遇，里面充满着古董家具。他们在一个全然虚空的空间里相遇，也在一间充溢着被遗落的情书的房间内相遇，或是在一个冬日的花园中相遇。或许，他们也是当代人，或许，他们只活在彼此的幻想之中。他们的鲁莽、脆弱与性欲，他们的优越感与不安全感、暴力与屈服，形成了这部影片的主要架构…

他们之间的情感邂逅其实只受到一件事情的主宰：他们所有的欲望以及难以满足的梦想都只是在此稍作停留，很快便会如烛火般熄灭……

our film there are two protagonists - a man and a woman....They meet in a labyrinth of an abandoned apartment, filled with antique furniture. They meet in its empty spaces, in a room filled with long forgotten love-letters or in a winter garden. Maybe they are contemporaries, maybe they only live in each other's phantasy... Their clownery, vulnerability, sexuality, their dominance and insecurity, violence and submission is the fabric of which this film is made....

Their emotional encounter is commanded by one thing only: by the realization that all their desires and all their unfulfilled dreams are here just for a moment and will soon be snuffed out like a candle...

定义我的艺术

THE ART OF DEFINING ME

赛塔·帕特尔 / Seeta Patel

卡马拉·戴旺姆 / Kamala Devam



这部短片舞蹈电影以一种诙谐的视角展现了艺术家如何被社会期望以及社会强加给他们的定义所影响。

然而，又是谁把我们禁锢在这些定义之盒中？社会、制度、个体还是我们自身？如果这些盒子变成我们的家，情况又会如何？

这部作品不仅仅是对社会期望压力的简单抵抗，并观察并注解我们如何体现这些期望以寻求安全感与慰藉，甚至近乎享受其中。

帕特尔、戴旺姆与玛利亚·埃克森一同创作了这一由三个部分构成的短片，将舞蹈、身体剧场、原剧本和声音设计结合在一起。

This short dance film takes a humorous look at how artists can be influenced by the expectations and definitions placed upon them by society.

But who boxes us into these definitions? Society, institutions, individuals or ourselves? And what happens when this box becomes our home?

Not just a simple retaliation to the pressure of expectation, the work observes and comments upon how we embody these expectations to find a certain safety and solace in them, almost enjoying them.

Patel and Devam join Maria Åkesson to create this three-part film combining dance, physical theatre, original script and sound design.

阿库汉姆之树

THE AKRAM TREE

弗朗西斯科·卡布拉斯 / Francesco Cabras

阿尔伯托·莫利纳利 / Alberto Molinari

阿库汉姆·汗 / Akram Khan



《阿库汉姆之树》的创作是一段关于自我和职业生涯的旅程，主角为生于英国的孟加拉裔编舞者兼舞者阿库汉姆·汗。“智慧在于我的身体”，阿库汉姆认为，作品《灵知》通过与七位来自全球各地的艺术家的合作，呈现身体的构建基于对真实、传说与持续创作的敏锐观察。传统与实验汇聚自这些来自印度、日本、巴基斯坦、英国、埃及、伊拉克以及孟加拉的合作者，创作介于经典的印度卡塔克舞和当代舞之间。影片描绘了这个特定人物及其艺术冒险的故事，创作手法超越了单纯的叙事，为了更有创见的视觉风格，在阿布扎比拍摄，兼具未来感与冲突感的城市，包括沙漠及其形而上学思辨的环境。

The Akram Tree is a journey through the personal and professional world of the british-bangladeshi coreographer and dancer Akram Khan. 'My intelligence is in my body' says Akram himself, a body built by acute observations of the reality, legends, and unceasing work here well represented by *Gnosis*, a piece realized in collaboration with seven artists expressly discovered in different parts of the world. These traditions and experimentations from India, Japan, Pakistan, England, Egypt, Iraq and Bangladesh collaborate together to create a work between classic indian kathak and contemporary dance. The film portrays the story of this peculiar human and artistic adventure often transcending the narration for the sake of a more visionary look influenced by the location where the documentary has been shot: the futuristic and conflictive city of Abu Dhabi with its desert and metaphysical surroundings.

舞蹈共和

REPUBLIC OF DANCE

小珂 × 子涵 / Xiao Ke × Zi Han



一个关于中国广场舞的短纪录片。小珂 × 子涵在剧场作品《舞蹈共和》的创作调研中，围绕两位广场舞者孙昌芳与冯慧金以及她们的生活和舞蹈环境纪录并剪辑。

A short documentary film about Chinese public square dance. Xiao Ke × Zi Han make this film based on the personal story of two Chinese public square dancers, Sun Changfang and Feng Huijin, during the research for their theatre work *Republic of Dance*.

达尼亚·皮洛 / Dhanya Pilo



达尼亚·皮洛希望通过创作激活那些久居城市的居民，激励他们不要向生活的惯性妥协。为了向孟买类的城市居民揭露长久生活在都市中所产生的幽闭恐惧症，艺术家说服参与者通过调剂重新定义日常行走的路径，复杂的肉体性照亮了城市中惯常被忽略的存在。可能的崭新城市地图让人窥见那些存在的生活形态，新的社交行为也由此被触发，这些可能性进一步激发着皮洛的创作。皮洛渴望利用城市自身的韧性制造出新的联结，使居住其中的居民更容易对居住的环境产生认同感，而不是发生普遍的自我疏离。

Dhanya Pilo is interested in activating citizens in cities, inspiring them to not compromise on a life well lived. To expose the claustrophobia of cities such as Mumbai to its members, she convinces them to redefine their daily paths through “reliefs” which are complex in its physicality as well as highlight the invisible parts of the city “being”. The possibility of new urban maps in which one can catch a glimpse of the spaces where “forms of life” are able to exist, and where others can trigger new social practices, excites her. She is keen on creating new connections to use the resilience of a city to allow its users to identify with their environment, rather than alienate themselves in the mass.

哈齐姆·贝拉巴 / Hazem Berrabah



作品《疯》受古阿拉伯故事《莱拉和玛吉努》和路易·阿拉贡的小说 *Fou d'Elsa* 启发创作而成。在沙漠中的一座村庄中，她已经消失了很久，Maj'noun 为爱发狂，出发去寻找，不知是现实还是乌托邦……村庄的大门将他们阻隔开来，广袤的沙漠又迫使他们分离。Maj'noun 疯狂地点燃了他内心的欲望之火。这使得他失神，直至忘乎所以。他的身体在寻找过程中日益耗尽。他还能找到她吗？

Maj'noun is inspired by *Layla Maj'noun* Qays Ibn El Moulawah and *Fou d'Elsa* by Louis Aragon. "In a desert village, she has disappeared, Maj'noun mad with love, goes searching for, Reality or utopia ... The village gates between them, The vastness of the desert separates them. The madness of maj'noun feeds the fire of his desire, It leads him to the ecstasy of the absence. His body is exhausted in this quest, Will it lead him to her?

BODY WITHOUT A BRAIN

马克·弗里曼 / Mark Freeman

瑞安图 / Rianto



《出神》拍摄于加里曼丹（印度尼西亚婆罗洲），这部影片对于拍摄技法和舞蹈的身体性都提出了很高的要求。瑞安图在其中创造了一场与自然元素的邂逅，事态的发展有些难以预料，因而他神情恍惚。他把这部作品形容为一棵没有根基的树。这部作品也体现出了伴随着自然界日益受到威胁而产生的那种焦虑之感。

Filmed in Kalimantan (Indonesian Borneo), **Body without A Brain** is a high risk, physically demanding dance for camera. Rianto seems to be in a trance as he creates an unpremeditated encounter with the elements. He describes the work as like a tree without roots. The piece embodies anxiety as the natural world becomes ever more threatened.

亚历克斯·帕琼 / Alex Pachon

每一次声响生成一个动作, 每一个动作引发一次发声。

亚历克斯·帕琼渴望探索出一种新的创作形式, 以将这一概念用一种优雅且微妙的风格展现出来。在舞蹈生成的音乐中跳舞, 伴随着舞蹈与音乐之间的关系来源跳舞, 这本身就具有一定的讽刺意味。在此, 艺术家展现了一种同时可以引发观者的排斥与笑容的新视觉, 由此, 将观众置入一个承载着朴素美学因素的不安情境之中。舞者的热身是一个劳动密集型的过程。身体需要得到关注, 四肢、躯干、手和脚尤其需要悉心的照料, 进行特定的伸展与运动, 使得它能更好地应对眼前的任务。经过多年的剧烈训练以及无数场充斥着肾上腺素的演出, 舞者的身体成为表现情绪与戏剧性场景的精密仪器, 成为讲述故事的媒介, 或是在昏暗舞台的空白之处创造出的一种动线构造。身体终于开始了反驳。

全片以浓郁的黑白色调拍摄而成, 伴随大特写镜头, 将身体的各个部分进行奇异的分离与并置。亚历克斯·帕琼一人完成了《响》的舞蹈、构思、编舞以及导演工作, 帕特里奇亚·桑切斯担任制片。



Every sound generates a movement and every movement produces a sound.

Alex Pachon is interested in exploring a way to project this concept with an elegant and subtle style. Dancing with the music produced by dance and, with a certain sarcasm, the source of the relationship between dance and music. He presents a visual that can equally provoke rejection and smiles, to place the spectator in front of disconcerting situations with a sobering aesthetic. A dancer's process for warming up is labor intensive. The body requires precise care, with limbs and torso, hands and feet all needing specific attention and specific stretches and movement so that it can ready itself for the task ahead. And after years of grueling workouts and adrenaline filled performances when a dancer's body succeeds in becoming that finely tuned instrument for expression of emotion and drama, a vehicle for story or for creating an architecture of moving lines on the blank space of a dimly lit stage, it finally begins to talk back.

Shot entirely in rich black and white, with great close ups and interesting isolations and juxtapositions of body parts, **Cracks** features the dance, concept, choreography and direction of Alex Pachon, and production by Patricia Sanchez.

she slides, she falls, she gets up, she hangs
onto the man's neck and he holds her closely.

口述影像是一种透过口头叙述描绘作品中的视觉元素，使得盲人或视障观众感知电影、演出和展览中的视觉信息的方式。

在作品 *Amauros* 中，长期从事电影和戏剧音频描述工作的赛文琳·斯奇尔斯基，记录了几段关于编舞的描述。

这些描述构成了这部短片的主题，可以通过视频投影或是装置的形式进行播放。

在妮可·塞勒的艺术手法中，图像与录像扮演了最主要的角色。她对于多媒体手法的探究，将舞蹈与录像的形式结合在一起，形成了多层级的舞蹈表演、录像以及舞蹈装置。

Audio Description is a procedure that makes films, shows and exhibitions accessible to blind or visually impaired audiences, thanks to a voice off-stage that describes the visual elements of the work.

For *Amauros*, Séverine Skierski, an audio-describer specialising in cinema and theatre, recorded several descriptions of choreographies. These descriptions are subject here and can be shown as video projections or in an installation.

Within the artistic approach of Nicole Seiler image and video play a major role. Her research into multi-media which marries dance and video, gives rise to multifaceted dance performances, videos and choreographic installations.

玛琳·米拉尔 / Marlene Millar



《伤衰》通过歌曲与动作将人们聚集到一起，以此打开一个关于哀悼的公共空间：个体的声音交织在一起形成一首歌曲，有节奏的步调组成了一场行走。《伤衰》是一首传统的震颤乐，由十位舞者、音乐家、歌唱家联合演绎，它传达出一种直通心脏的共通的失落感，同时也唤起一种似是而非的亲密感。

Lay Me Low opens a communal space of experience through mourning by bringing people together in song and movement: individual voices are woven together to make one song, steps are taken in rhythm to make one walk. **Lay Me Low** is a traditional Shaker song performed by 10 dancers, musicians and singers and it cuts right to the heart to communicate a universal feeling of loss while evoking a paradoxical sense of intimacy.



2008年,雪莉成为马戏团空间的驻留艺术家,这也是伦敦马戏艺术最重要的发展场所。驻留期间,她曾与马戏团空间的表演者共同构想了一部适合于屏幕播放的作品。杰拉德·贝利在雪莉的电影里经常扮演驯兽师的角色。作品最终呈现为一场视觉华美的诗意盛宴,在此,形式渐渐弥散于被遗忘的马戏世界之中。

In 2008 Shelly Love became Artist in Residence at Circus Space the premier centre for circus arts in London. During her residency she worked with the Circus Space performers to devise a work for the screen. Gerard Bell, a regular in Shelly's films plays The Ringmaster. The result is a visually sumptuous poetic feast where forms melt into the world of The Forgotten Circus.

安托万·马克 / Antoine Marc



《倾溯》是一部关于一生之中的最后时刻的短片舞蹈电影，它窥探了那些垂死的梦想。这个故事通过描绘残余躯体的最后一次剧烈震颤，探究了一个几近消散的灵魂的愿望与回忆。一个男子正向着死亡匆匆而去。他生命的精华正一点点地溢出，在这一过程之中，他看到了一些栩栩如生的记忆。《倾溯》探讨了家庭成员对于一个临终病人可能产生的影响。他们的关怀与爱意或许可以减轻病人所受的痛苦，他们的存在就足以使世界变得更加美好。

这部影片在伦敦拍摄，使用了剧情片《国王的演讲》中的标志性房间，全片以一台索尼 FS700 拍摄而成。安托万和摄影导演德鲁·考克斯决定要以每秒 250 帧的高清升格模式进行录制，这使得他们能捕捉到不受时间与重力限制的强力运动。

Descent is a short dance film about the final moment of a being, a glimpse into its dying dreams. The story questions the wishes and reminiscences of a deteriorated soul as its remains convulse for a last time. A man crawls to his death. Spilling out the essence of life, he envisions vivid memories to accompany his decline. *Descent* explores the implication of family members surrounding the terminally ill. Their care and love can ease the torment and change the world into a better place simply with their presence.

Filmed in London in the iconic room of the feature film *The King's Speech*, a Sony FS700 were used to shoot the scenes. Antoine and director of photography Drew Cox decided to record at 250 frames per seconds in HD which allowed them to capture powerful movements defying time and gravity.



海伦娜·琼斯多蒂尔 / Helena Jonsdottir

维拉·索尔瓦多蒂尔 / Vera Sölvadóttir

听，仔细倾听这所谓的“现在”。你还在回忆往昔，你对尚未发生的事感到担忧甚至焦虑；那么，为什么不活在在此刻，活在当下。假使你不在那里……或许你又会问自己：“谁正过着你的生活？”（在这部作品中，）我们并不是在谈论社会想要我们做什么，或是寻求名利之事。

它更多的是关于如何勇敢寻求富有创造性的生活，在日常生活中经历冒险。找到多数人都未曾见过，甚至还未有人见过的创造性场所。做自己和展现自身是全然不同的两件事。因而，生活的最大勇气在于将当下的生活过到极致，活在当下；此时此刻，要欣赏日常生活，让舞蹈成为其中的一部分。在舞蹈中你不能说谎，你要忠于自我。偶尔花点时间跳舞，记住，你是完美的舞者。你不需要任何证书给予你跳舞的许可。冥冥之中，有个地方在为你记分，所以你有义务过好当下的生活，尽你所能投入其中。让我们享受现在的这一刻，明天会来的，无论如何……

《逝》是一部带有幽默色彩的小型惊悚片，它以一个异乎寻常的视角为我们展现了一个男子进入生活之舞的过程。

Listen, listen for something called "now". You remember yesterday and unsure and even worried what will happen tomorrow, so why not being here instead of being there. If you are not there...yet, you maybe ask yourself "who is living your life"? We are not talking about what the society wants us to do, or seeking fame and fortune. Its more about being brave enough to live life creatively, finding the adventure in everyday life. Finding the creative place where many or even no-one else has ever been. Being who you are, presenting who you are are two different things. So the biggest courage is to live the life to the fullest, live the moment, in the moment, appreciating the everyday life and let dance be part of it. In dance you cannot lie. Be true to your self and take or make few moments in your live to dance, And remember, you are the perfect dancer. You don't need the certificate to give you the license to dance. Somewhere there's a score being kept, so you have an obligation to live life as well as you can, be as engaged as you can. So lets enjoy the moment, tomorrow will come..... anyway.

Gone is a humorous little thriller that gives us an unusual insight into one man's journey into dance of live.

公共教育及表演活动

PUBLIC EDUCATION / PERFORMANCE PROGRAMMES

讲座 6月17日 15:00-16:30

舞蹈影像：精心编排的人类行为

主讲：鲍里斯·帕沃尔·科南

Lecture 17th June 15:00 - 16:30

Dance Film: Choreographed Human Behavior

Speaker: Boris Paval Conen

表演 6月17日 17:00-18:00

舞蹈剧场《Dance Deco Co》

艺术家：小珂 x 子涵

Performance 17th June 17:00 - 18:00

Dance Deco Co

Artists: Xiao Ke x Zi Han

表演 7月08日 17:00 - 午夜

撼，日落开始的相聚

艺术家：李辰川 / 巩中辉 & 前列舞团 / 二阶堂

伊奥 / 李慧慧 / 高嘉丰等

Performance 8th July 17:00 - midnight

A Performance Festival

After Sunset

Artists: Li Chenchuan / Gong Zhonghui & Prostate

Dance Company / Ioku Ero Nikaido & Li Huihui /

Gao Jiafeng



更多活动详情及报名请关注当代美术馆微信公众号

Please follow McaM wechat for more details

撅, 日落开始的相聚

A Performance Festival

After Sunset

时间: 2017 年 7 月 8 日 17:00 - 午夜

地点: 明当代美术馆

TIME: 17:00-midnight, 8th July 2017

VENUE: Ming Contemporary Art Museum

17:00 第一场 《从天而降的》李辰川

From the Sky, Li Chenchuan

18:30 第二场 《草莽》巩中辉 / 前列舞团

Greenwood Heroes, Gong Zhonghui & the Prostate Dance Company

19:30 《扯淡》系列之《明当代表演策展人有请》

Crapping with McaM performing art curator, episode 1 of Che Dan talking program

20:30 第三场 《妖尾》二阶堂伊奥(香港) / 李慧慧

FA (liry) TALE, Ioku Ero Nikaido with live music by Li Huihui

21:30 第四场 《冰激凌硬核歌集》高嘉丰

Ice Cream Hardcore Song Book, Gao Jiafeng

7 月 8 日, 等着太阳落下, 明当代美术馆冷气扑面, 欢迎来到我们的夏日森林。这个夜晚, 我们向你保证, 不会出现一个名人或什么大师, 这一天是“撅”的生日。

撅, 音取第一声,

1) 翘起, 撅嘴, 撅尾巴, 撅屁股;

2) 折断, 拗断, 撅树枝; 3) 倔强, 撅巴。重复一遍, 翘起, 拗断, 倔强。

可以特指具有以上特征的一切活物。

比如“从天而降的”李辰川, 巩中辉与他的前列舞团, 二阶堂伊奥与他的“异形态”, 还有在音乐脱口秀中不断升级让人无法描述的(音乐人?)高嘉丰…

进一步, “撅”作为态度, 我们可以扯淡, 扯“关于表演的一切”。《扯淡》系列第一出《明当代表演策展人有请》由今年刚过试用期三个月的表演策展人张渊发起, 届时他将邀请本地非著名表演艺术家与非资深表演艺术行业工作者, 以及其它相关领域的贤人一起济济一堂, 共同探讨“明当代在表演领域的未知可能性”, 试图打开本地(当代)表演艺术上新的视角与思路。

《从天而降的》

“从天而降的”是个诗意的说法，实际上就是人的无中生有，我们只是活在这些从无到有的后果里，再从这些后果里从有到无 ...

导演：李辰川

演出：李辰川、凌佩雯

《草莽》

在这部身体剧场作品中，揉入了传统相声及东北二人转的表演形式，在舞者的往来逗趣中，他们塑造了自己理想中的“国”，却被看为是两个不可能存在的悲小人物。他们在舞台上愈是“可能性”的荒诞，愈是还原了人原始的本质，摆脱了人之于社会存在的相关及复杂性。或者也可以说，《草莽》是一部具有“魔幻现实主义”风格的当代舞蹈剧场作品。

导演：巩中辉

舞者：肖富春、巩中辉

制作人：孟静

统筹 / 舞台监督：阿平

摄影师：李小草 摄像师：涵昱

《妖尾》

二阶堂伊奥的首支长篇独舞剧场作品。

《妖尾》先后在 2014 及 2015 年于香港两度公演，分别为两个不同的版本。这次伊奥将会以全新版本的《妖尾》作为「妖尾三部曲」的最终章。在这个全新的版本中，伊奥将试图透过身体的形态转换，打破二元对立的性别定型，从中探讨「阴」、「阳」两者之间的关系，释放出被封印于身体深处，那一只游走于「暗」与「光」之间的妖物。

编舞：二阶堂伊奥（香港）

助理编舞：陈家蔚（香港） 现场音乐：李慧慧（上海）

《冰激凌硬核歌集》（一场鬼畜的大型脱口秀？）

艺术家：高嘉丰

展览信息

EXHIBITION INFORMATION

就地起舞：日常空间中的舞与影

ON SITE IMPROMPTUS: DANCE AND MOVING IMAGES IN DAILY SPACE

时间：2017 年 6 月 17 日— 8 月 20 日

TIME: June 17-August 20, 2017

地点：上海市静安区永和东路 436 号

VENUE: No.436 East Yonghe Road, Jing'an District, Shanghai

主办：明园集团 上海明当代美术馆

ORGANIZATOR: Mingyuan Group, Ming Contemporary Art Museum

出品人：李松坚 凌菲菲

PRODUCER: Li Songjian, Ling Feifei

策展人：蔡昀庭

CURATOR Tsai Yun-Ting

学术顾问：加布里埃尔·布兰德施泰特、萨拉·默勒

ACADEMIC CONSULTANTS: Gabriele Brandstette, Sarah Möller

馆长 | DIRECTOR:

邱志杰 | Qiu Zhijie

策展团队 | CURATORIAL TEAM:

付了了、贺冰、门婕聪、张渊 | Fu Liaoliao, He Bing, Men Jiecong, Zhang Yuan

学术协调人 | ACADEMIC COORDINATOR:

王霁青 | Wang Jiqing

展览制作 | EXHIBITION PRODUCTION:

陈冬昊、夏伟 | Chen Donghao, Xia Wei

表演项目策划 | PERFORMANCE CURATOR:

张渊 | Zhang Yuan

公共项目策划 | PUBLIC PROJECT CURATOR:

王伟伟、张聪聪 | Wang Weiwei, Zhang Congcong

媒体策划 | MEDIA PLANING:

门婕聪 | Men Jiecong

后勤运营 | LOGISTIC COORDINATOR:

吴旖旋 | Wu Yini

明当代美术馆

McaM | 明当代美术馆是由上海明园集团投资的非盈利的当代艺术中心。美术馆空间由上世纪曾享有 (花园工厂) 的上海造纸机械厂的工作车间改造而成, 呈现 U 字空间形成完整的下沉式舞台架构, 占地面积共计 3500 平方米, 分上下两层, 内部空间高达 15 米, 适用于各类实验剧场和专题性的当代艺术展演活动。美术馆集中推动以视觉表演为基础的当代艺术活动。特别关注实验剧场和多媒体展演, 并涉及与表演概念相链接的装置 / 绘画 / 雕塑 / 录像 / 声音 / 诗歌 / 舞蹈等活动, 推进这些领域的深入实验和跨域交流, 建立广泛的国际合作, 打造多媒体展演的专业平台。

McaM is a new art museum founded by the Mingyuan Group in 2014. Transformed from the workshop of the renowned "Garden Factory" of last century, Shanghai Paper Machine Factory, the Museum kept the frame structure of the industrial architecture and its characteristics of simplicity. Among the numerous private art museums in Shanghai, Ming Contemporary Art museum distinguishes itself through its promotion of contemporary art activities based on visual performance. Focused on experimental theatre and multimedia exhibition and performance with the involvement of the other activities related to the concept of performance, including installation, painting, sculpture, video, sound, poem and dance, the Museum aims to promote the profound experimentation and interaction in these diverse domains, establish broad international exchanges and advance the exclusive stage for multimedia exhibition and performance.

上海市静安区永和东路 436 号

NO. 436 East Yonghe Road, Jing'an District, Shanghai

info@mcam.io

www.mcam.io



开放时间

星期二 - 星期日

opening hours

Tue - Sun



10:00



18:00

McaM



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MING YUAN GROUP CO., LTD.

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