



# PIPELINE

INTERNATIONAL CONTEMPORARY ART MAGAZINE 國際當代藝術雜誌

## DANCING IN THE WILD

## 野外的舞蹈



Chim↑Pom  
Luna Dian Setya A  
Tzu-chi Yeh  
Chuyia Chia  
Snežana Golubović  
Sakiko Yamaoka  
and more...



## Magnetic fields of the performer 表演者的磁場

Producer Alice Rensy – who works extensively in ballet outside the classical theatre context – reacts to notions surrounding her discipline and shares her perspective on performance.

製作人愛麗絲·倫斯 (Alice Rensy) 致力於傳統劇場外的芭蕾舞創作，本次她將圍繞所在領域，就相關概念做出回應，並分享對表演藝術的看法。

原文 Alice Rensy

Left  
*A Work With Hong Kong Ballet*, 2015.  
Hong Kong Cultural Center.  
Photo Maggie Mok.  
Courtesy Hong Kong Ballet.

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*Contemporary Modern Folk* by Yang Hao.  
Choreography by Yang Hao and Alice Rensy.  
Asia Art Archive, October 2014.  
Photo Stephen Lam.  
Courtesy the artist and Asia Art Archive.



When I was 11, I took part in a ballet competition in Caen [in northwestern France]. It was a bust, but it didn't discourage me. I had been addicted to dance ever since contemplating the Russian ballet dancers on the cover of my mother's vinyl of Tchaikovsky's *Swan Lake*. I kept a foot strongly in the field through continuous training and collaboration.

But my real start as a performer was at Charbon art space in Hong Kong in October 2015, when I organised a performance by the Hong Kong Ballet's Japanese dancer Shunsuke Arimizu. It was his first performance in a gallery context and he asked me to join in. We dismantled Movana Chen's paper installation, wore rabbit masks and ate the paper. It was a lot of fun.

I locate my work between dance and visual art, which are rather independent in Hong Kong. I focus on works where humanity is

vibrant and generously shared with the audience, independently from the technique. Concretely they are the kind of works that usually include slowness and simplicity. Proximity between performer and audience can also be an element of this research. Although this sounds like a very natural, direct way to perform, it requires a high degree of sensitivity, charisma and precision to be able to express truth clearly through mental sensations as opposed to deductive thinking.

The terms sometimes applied to my work include "non-technical" dance or even "non-dance", but I do not like to use these labels, because dance is still there, whatever its technical level, or whether there's the addition of text, for instance, or the omission of a stage. I like to see contemporary dance as an area of the performing arts where research is possible in any direction.

11歲時，我曾在卡昂（法國西北部）參加過一場芭蕾舞比賽。雖然結果不盡如人意，但我並未因此而氣餒。母親有張柴可夫斯基（Tchaikovsky）《天鵝湖》（*Swan Lake*）的黑膠唱片，我被封面上的俄國芭蕾舞者深深吸引，從此之後就迷上了舞蹈。通過持續不斷的訓練與合作，我始終活躍於這一領域。

但我真正成為一名表演者，卻是始於2015年10月香港 Charbon art space。當時我在為香港芭蕾舞團的日本舞蹈員水俊介（Shunsuke Arimizu）組織演出。那是他首次在畫廊表演，他邀請我加入。我們碎掉了陳麗雲（Movana Chen）的紙本裝置，戴上了兔子面具，還吃下了那些碎紙。其間充滿了歡樂。

我將自己的作品定位於舞蹈與視覺藝術之間，這些在香港都是相當獨立的。我專注於透過作品展現人性活力，毫無保留地與觀眾分享，獨立於技巧手法之外。具體來說，這些作品通常都包含緩慢與簡單這兩個元素。拉近表演者與觀眾之間的距離也可算作是這項研究的一個元素。雖然這聽起來像是一種非常自然直接的表演方式，但它需要兼具高度的敏感與精確，以及非凡的魅力，才能通過內心感受，將真實表達清楚，與演繹思維截然相反。

人們有時會用「非技術性」舞蹈，甚至用「非舞蹈」來形容我的作品，但我並不喜歡這些標籤，因為不管技術水平如何，例如不管是否加入文字，或者省掉舞台，它們依然是舞蹈。我喜歡將當代舞看作是一種可以朝任何方向進行研究的表演藝術。

我與各種各樣的人合作，並不關注他們是否接受過專業培訓；例如我曾與 Wing Kong 合作過，她是一名學生，在香港演藝學院修讀中國舞蹈表演藝術，我也曾與 Isabelle Greneron 合作過，她是一名護士，在非洲戰地上工作。表演之美大多源自於在特定的時間與場合之下，揭示出表

演者極強的內在魅力。一件作品的力度要由表演者共同創造，並要對其間產生的獨特魔力抱以開放的心態。

我與重慶舞者楊浩（Yang Hao）協力製作的《與香港芭蕾舞團共舞》（*A Work With Hong Kong Ballet*）於2015年10月在《編舞家巡禮》（*Choreographers' Showcase*）上與觀眾見面。《編舞家巡禮》是一個鼓勵新銳編舞家展示新作的平台。這部作品是為香港芭蕾舞團裡的五名舞者創作的，他們分別是劉苗苗（Liu Miaomiao），謝茜嘉·貝露（Jessica Burrows），賴莉安（Ariane Lafita Gonzalez），水俊介（Shunsuke Arimizu）和武迪（Wu Di）。創作時我們特別留意這些魅力舞者的長處，其次考慮他們的芭蕾舞技巧。並不是所有人都能理解我們的做法。《南華早報》給了我們差評，說我們在舞台上使用乒乓球是很危險的。但舞者們都很喜歡像這樣聚在一起做些與眾不同的事。

依我之見，表演者的服裝並不重要。道具和服裝應該是最後加入表演中的，在此之前是燈光照明。服裝過於搶眼容易遮蓋表演者的真實本質。處理這些細節時應當格外小心。不過環境勝於一切。演出時的環境如何，是少數觀眾近距離觀看，還是許多觀眾坐在鏡框式舞台前觀看，這些都應當儘早納入創作過程之中。

至於我與自己身體之間的關係，這是個複雜的問題，我從未真正思考過。我非常善於動腦，同時又與自己的身體保持著非常緊密的聯繫，就好像我沒有皮膚似的。我的身體會對生活中許多事物產生非常清晰的反應：食物與飲料，寒冷與溫暖，存在與缺失，情感，暴力，美。2010年我在巴黎國際城劇院裡觀看 Raimund Hoghe 與 Takashi Ueno 的雙人舞時，第一次激動得想哭，但是隨著演出的進行，我並沒有落淚，反而覺得想吐。我的身體無法承受這麼多的美。

I work with a diverse group of people without focusing on their particular training; for instance I worked with Wing Kong, a student at the Hong Kong Academy for Performing Arts in Chinese dance, and with Isabelle Greneron, a nurse who has worked in wars in Africa. Much of the beauty of a performance relies on the unveiling of the performer's strong inner charisma at a certain time and in a certain context. The strength of a piece is created by the cast, and by open-mindedness to the specific magic that then arises.

I collaborated with Chongqing-born dancer Yang Hao on *A Work With Hong Kong Ballet*, shown at the Hong Kong Cultural Centre in October 2015 within the Choreographers' Showcase, which encourages new productions by emerging choreographers. The piece was created for five dancers from the Hong Kong Ballet, Liu Miao-miao, Jessica Burrows, Arianne Lafita Gonzalez, Shunsuke Arimizu and Wu Di, specifically with their strength as charismatic performers in mind; their ballet technique was secondary. Not everybody understood what we did – the *South China Morning Post* gave us a bad review, saying our use of balls on the ground was dangerous. The dancers, however, really liked the experience of doing something different.

For me, the performers' outfits are unimportant. Props and outfits should be the last things to add to a performance, after the lighting. Strong costumes tend to hide the truth of the performer. These aspects are among the details that should be edited very carefully. But the surroundings prevail over all. The context, whether the audience will be small and near, or big and in the proscenium, should be integrated into the creative process as early as possible.

The question of my relationship with my body is a complicated one as I have never really thought about it. I am very cerebral and at the same time I am constantly very connected to my body, almost as if I had no skin. My body reacts very distinctly to many things in life: food and drinks, their absence, cold and warmth, emotions, presence, beauty, violence. When I watched *Pas de Deux* by Raimund Hoghe and Takashi Ueno at the Théâtre de la Cité Internationale in Paris in 2010, my emotions were so strong that I first wanted to cry, but as the show went on and tears didn't come, I felt like vomiting. My body was not able to receive so much beauty.

### Acted forms versus being present and non-acting.

I think you mean acted forms of performing as interpreted roles fixed by the choreographer, for which performers can be replaced without threatening the balance of the piece, versus being on stage as a unique individual. A style of performing arts exists in which performers can be replaced by others with the same competencies. But there is also the opposite, where the most precious element of a performance is the performer. Choreography, music and everything else support the performer. In him or her, the people who form the audience can recognise aspects of truth. The aspects of truth being uncountable, there are innumerable possible relevant performances. There is a range between acted and non-acted forms. For me an example of acted performance is Merce Cunningham's work, where there's nothing of the dancers' individuality. Personally I have never been touched by his work. Maybe I've misunderstood it.

### Natural versus ceremonial?

Ceremonial. Natural behaviour is not enough in my experience; it is just the beginning. It is necessary to work around the inherent charisma of a performer, and to expose it in a way that will be understandable for the audience. This understanding usually happens through the mysterious sensation that something in the performance relates to an instinctive truth.



*Soft Destruction*, performed by Shunsuke Arimizu and Alice Renzy. Charbon Hong Kong, October 2015. Photo Movana Chen. Courtesy the artists and Movana Chen.

### 演繹形式還是展現真實

我想你指的是按照編舞家的設定與詮釋扮演各種角色的演繹形式，即使更換表演者，也不會破壞作品平衡，以及與之相對的，舞台上每位表演者都是獨一無二的個體。表演者可由其他能力相當者代替的表演藝術確實存在，但也有一種與之相反的表演藝術，其中最為珍貴的元素就是表演者本身。從表演者身上，觀眾可以窺見真實的各個方面。真實有無數個面，正如切題的表演有無數種可能性。演繹形式與非演繹形式之間存在一定的距離。我認為摩斯·康寧漢（Merce Cunningham）的作品就是演繹表演的一個例子，在他的作品裡找不到任何舞者的個性。就我個人而言，我從未被他的作品打動過。也許是我誤解它了吧。

### 自然還是儀式？

儀式。以我的經驗來看，自然行為並不够；這只是開端。我們還有必要圍繞表演者的內在魅力下一番功夫，並以觀眾可以理解的方式將其展現出來。這種理解通常藉由一種神秘感覺達成，彷彿表演與本能真實之間存在著某種聯繫。