

道 亦有 蹈

——訪《舞·聲·道》
李勁松、邢亮、梅卓燕

文 吳駿東

曾與CCDC多次合作的著名香港實驗音樂創作人李勁松 (Dickson Dee) 原來對道學甚有研究。在設計學院修讀平面設計與抽象繪畫的Dickson, 深受導師影響而對各種事物的平衡非常關注, 並且從道家的九宮八卦和五行理論中擷取靈感, 套用到平面設計及音樂創作上, 甚至影響其生活方式, 從學生時代一直至今。

是次「CCDC媒體實驗室」誠邀Dickson夥同屢獲香港舞蹈年獎、舞而優則編的邢亮及傑出舞蹈家梅卓燕於城論「道」, 合作一台集舞蹈、聲音裝置的環境舞蹈演出——《舞·聲·道》。

「天地與我並生, 萬物與我為一」是道家的核心思想, 引伸出「萬物的相生、相續、轉化、發展」, 也

就是我們熟悉的五行「金木水火土」之相生相剋。個人與環境是共生依存的關係, 環境會影響人的生存, 人也會影響自然的發展, 人與自然和諧共生, 才能永續發展, 這亦是道家學說之於現代社會的意義。Dickson構思《舞·聲·道》亦是想借「道」帶出在全球化高速發展下, 越趨嚴峻的環境問題, 社會空間越來越緊迫, 自然環境越來越少, 虛偽、破壞、冷漠的內心膨脹造成對人們的重重壓迫。他希望人們走近自然, 聆聽自然的聲音, 相互感恩和關懷。

這就像對大自然的一場祭典, 通過舞蹈為場地注入正能量, 觀眾亦能感受祥和的氣息。Dickson介紹: 「我按照道家哲學的九宮八卦和五行編排: 聲音有其對應的五行元素, 舞蹈動作亦有其對應的情感。我做了一個大的框架出來, 編舞和舞者就在這個框

架裡再去創作和自由發揮。」這是Dickson第一次參與舞蹈概念的創作與策劃, 但其實這個概念早在六、七年前便誕生, 當時他在廣東佛山首次看到陰沉木, 被陰沉木的美麗質感所震懾於是立即便決定要用它來作多媒體裝置藝術, 放在石屎森林裡展出, 再將它「回歸」大自然森林裡再展示。陰沉木是埋入淤泥中的樹木, 在缺氧、高壓的狀態下, 細菌等微生物產生作用, 經千年的碳化過程而形成。Dickson認為其代表事物循環再生的過程, 與道家的自然哲學思想不謀而合。

「聲音是這次創作的根源, 而裝置是聲音的載體, 當中承載的枯枝、植物和城市垃圾可表達我的意念——生命的循環。道家的『平衡』概念對於舞者來說是新鮮的, 希望帶給他們一種新嘗試, 讓他們甚至觀眾體會傳統文化原來是可以很當代的, 傳統文化也需要以新的角度去理解」。Dickson沒有放棄最初的想法, 依然設計了兩個版本——自然森林及石屎森林, 前者選址在太平山山頂, 靈氣迫人, 身兼作曲及聲音裝置設計師的Dickson, 利用石卵和木塊作裝置, 其佈置及舞者的流動和動作都在九宮八卦和五行的大框架內; 石屎森林版將於土瓜灣牛棚藝術村的1a空間舉行, 以互動多媒體展覽為主, 觀眾可親身參與, 在另一個九宮八卦的框架下感受道家自然為本的思想。Dickson的兩個版本均透過裝置藝術折射城市高速發展帶來的環境破壞, 舞蹈則緊扣命題, 演繹一段和諧共生的自然之舞。

首次以「道」入舞的邢亮和梅卓燕的創作, 讓人期待。這兩位本地活躍非常的編舞家, 如何從道家哲學中得到啟迪, 又如何將之結合到其舞蹈創作中? 以下訪談——揭曉。

C: CCDC
X: 邢亮
M: 梅卓燕

- C: 這次表演的意念是什麼? 道家的「五行八卦」等自然哲學又是如何啟發你的編舞創作?
- M: 最初的想法是與大自然之間的互動。這次給我們帶來的靈感非常新鮮, 創作途中不斷激發我們對自我的認知和覺悟。這次創作讓我想起我們日常生活當中存在的民間智慧與哲學, 它們與五行相生相剋的道理其實殊途同歸, 同樣也能應用在舞蹈創作上。
- X: 我認為, 最初的意念是在環境中創造和諧的氣氛, 是一種關於環保的精神。但後來我們卻發現, 整個項目的概念具有相當大的包容性, 正如梅卓燕所說的「人與大自然之間的互動」。五行八卦對我們來說, 其實是很大的挑戰。雖然道家的自然哲學多多少少已經滲透到生活裡, 但是對我們來說仍然是一種未知。這次能夠接觸道家的知識, 對我們啟發最大的是人在不同空間裡的互動, 是對空間的一種覺知。與舞者工作的時候, 我們也在學習身體不同部位對應的五行元素, 了解自身的結構, 從而發展到概念和命題的創作上, 例如喜怒哀樂, 又例如金木水火土, 最後我們會把元素抽取再進行拼貼。

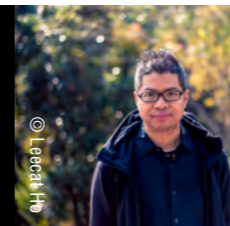
- C: 這次的創作可說是將傳統文化融合當代藝術, 你們覺得當中有什麼化學作用嗎?
- M: 作為生活在舊區的香港人, 每天在相同或不同的生活裡也不斷地接觸這種傳統與當代的結合, 我覺得重新思考(兩者的關係)是非常重要的。
- X: 其實這次的創作並沒有傳統文化與當代藝術的區別, 對於我個人來說, 是一種新的認知。當然, 道家崇尚自由的思想也令我的創作更有一種釋懷的感覺, 非常之好。至於化學作用, 反而是更加啟發我去覺察、覺知我們身邊的環境。

- C: 你們這次的合作怎樣? 對於觀眾, 你們想帶給他們甚麼資訊嗎?
- M: 當然是十分的愉快。這次的主題, 其實是舞蹈融合環境的一次創作, 也期待觀眾對於一個陌生的又或是自然的環境願意接受內心的好奇去探知這片土地。
- X: 是的。這次我們並沒有注重編舞中的技法, 而是順事而為, 順應道家「道法自然」的精神而進行創作。一方面, 舞蹈蘊含著我們所賦予的能量, 我們希望觀眾能夠感受到其中的一些內斂的精神。另一方面, 他們也可以把這次的舞蹈看作是一次生命循環的演繹。

李勁松 小檔案 About Dickson Dee

香港知名音樂製作人、實驗音樂界的靈魂人物, 從事音樂創作和推廣逾廿五年。李氏涉足音樂類型廣泛, 從前衛音樂到實驗性、電子、新古典、工業噪音、跳舞音樂到電子世界爵士樂等; 曾與眾多著名音樂人合作, 演出足跡遍及歐洲和亞洲。

Renowned Hong Kong music producer and a key figure in experimental music, Dickson Dee has been active in music composition and promotion for more than 25 years. He works in many musical styles, including the avant-garde and experimental, electronic, neo-classical, industrial noise, dance and electronic world jazz. He has collaborated with many famous musicians and performed around Europe and Asia.



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Tao and Dance

— Interview with *Momentum's* Dickson Dee, Xing Liang and Mui Cheuk-yin

Text John Ng

Renowned experimental Hong Kong composer Dickson Dee, who has collaborated with CCDC several times, is actually quite an expert on Taoism. While studying graphic design and abstract painting at design school, Dickson was deeply influenced by his teachers and paid great attention to the balance of things. He draws inspiration from the Taoist *jiugong* (nine rectangle grid), *bagua* (eight trigrams) and *wuxing* (five elements), applying these concepts to graphic design and music composition. They have been influencing his way of life since student days.

The CCDC Media Lab invited Dickson to collaborate with dancer, choreographer and winner of multiple Hong Kong Dance Awards, Xing Liang, and outstanding choreographer Mui Cheuk-yin to create *Momentum*, a site-specific dance performance combining dance and a sound installation.

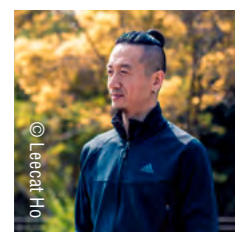
To “co-exist with Heaven and Earth and unite with all things” is a central idea of Taoism, from which the idea of “mutual promotion and continuation, transformation and development of all things” derived. This corresponds to the notion of the Five Elements – metal, wood, water, fire and earth – promoting and overcoming each other. Humans and the environment co-exist. The environment affects human existence, while humans influence the development of nature. Only when man and nature exist in harmony, then there can be sustainable development. This is why Taoism is relevant to modern society. In conceiving *Momentum*, Dickson uses “tao” to highlight the increasingly serious environmental problems caused by rapid globalisation. Social space is becoming more and more compressed, and the natural environment continues to shrink. Growing hypocrisy, destruction and indifference create a sense of oppression. He wants people to get closer to nature, listen to her sounds, be grateful and caring.

Momentum is a celebration of nature. The dance will fill the performance venue with positive energy, so that the audience can feel a calming atmosphere. Dickson explains, “I arrange the music according to the *jiugong* and *bagua* positions of Taoism, as well as the Five Elements – the sounds correspond to each of the Five Elements, while the dance movements also correspond

to certain feelings. I create a large framework, within which the choreographers and dancers have the freedom to produce their work.” This is the first time Dickson has participated in the development and planning of a dance concept. Actually, he first had this idea six or seven years ago. When he saw some petrified tree trunks in Foshan, Guangdong, he was so struck by the beauty of their texture that he decided at once that he wanted to use them in a multimedia installation, first showing them in a concrete jungle, before “returning” them to a forest – nature – for display. These trunks are trees that have been buried in the mud. In the absence of oxygen and under high pressure, bacterial action takes place, where carbonisation transforms them over several thousand years. For Dickson, this represents the process of renewal and regeneration and coincides with the Taoist philosophy of nature.

“Sound is the origin of this work. The installation is the carrier of sound. Dead branches, plants and urban trash express my idea of the cycle of life. The idea of balance represented by the use of *jiugong* and *bagua* is something new for the dancers. I hope this will be a new attempt for them, so that they and the audience will realise that traditional culture can also be contemporary, and that it needs to be understood from new perspectives.” Dickson followed his original idea and designed two versions – natural forest and concrete jungle. The former is set on the Peak. As the composer and sound installation designer, Dickson uses pebbles and pieces of wood to create the installation. The installation’s arrangement plus the flow and movement of dancers are placed within a larger framework of *jiugong*, *bagua* and the Five Elements. The concrete jungle version will be shown at 1a Space, Cattle Depot Artist Village in To Kwa Wan. It is an interactive multimedia installation where viewers can participate and learn about the Taoist orientation towards nature within another framework of *jiugong* and *bagua*. In both versions, Dickson reflects the environmental destruction caused by rapid urban development through installation art, while the dance is about harmony and co-existence with nature.

Xing Liang and Mui Cheuk-yin are exploring Taoism in dance for the first time. How do the choreographers find inspiration in Taoist philosophy and incorporate them into their work? Keep reading!



邢亮 小檔案 About Xing Liang

邢亮生於北京，畢業於北京舞蹈學院古典舞表演專業系。邢氏獲獎無數，從中國「全國十優演員」到國際性舞蹈比賽金獎，從優秀演出到編舞創作。現為獨立編舞及CCDC客席編舞。

Born in Beijing, Xing Liang graduated from the classical dance division at the Beijing Dance Academy. He has won numerous awards, including the Ten Best Performers in China and gold prizes at international dance competitions. He is both an outstanding dancer and a critically acclaimed choreographer. Xing is currently an independent choreographer and an Associate Choreographer of CCDC.

C: CCDC
X: Xing Liang
M: Mui Cheuk-yin

C: **What is the concept of this show? How does the Taoist philosophy of nature such as the Five Elements and Eight Trigrams inspire your choreography?**

C: **This work integrates traditional culture with contemporary art. Is there any chemistry between them?**

M: As a Hong Konger living in an old district, I constantly come into contact with this integration between the traditional and the contemporary in life. I think it is very important to think about the relationship between them.

X: Actually this work does not distinguish between traditional culture and contemporary art. This is a new understanding for me personally. Of course, the free spirit of Taoism also makes me feel more relaxed about creating. As for chemistry, it inspires me to observe and pay attention to the environment around us.

C: **How is the collaboration? What kind of message do you want to convey to the audience?**

M: The collaboration is of course great. The theme is the fusion of dance with the environment. I hope the audience will be curious and want to explore unknown or natural environments.

X: Indeed. This time, instead of emphasising the technique of choreography, we take things as they come, just like the Taoist spirit: “the law of the Tao is its being what it is”. On one hand, the dance contains the energy given by us; we hope that the audience can feel its inner spirit. On the other hand, we hope the audience can see this dance as an interpretation of the circle of life.

M: The initial idea was about interaction with nature. The ideas that inspire us this time are very new to us, stimulating our self-understanding and self-awakening. Without going into the esoteric Taoist philosophy of nature, the idea that the Five Elements promote and overcome each other corresponds to the things we do to adapt to various changes in life, and to the close relationship between our dance and life.

X: I think the original idea was to create a harmonious atmosphere with the environment. It’s about the spirit of environmental protection. But later, we found that the whole project actually covers many broad issues. As Mui said, it’s the “interaction between man and nature”. For us, the Five Elements and the Eight Trigrams are very challenging. Even though the Taoist philosophy of nature has more or less seeped into everyday life, it is still unknown to us. The greatest revelation has been how man interacts with different spaces. It’s a new perception of space to me. When we work with the dancers, we are also learning which of the Five Elements corresponds to which part of the body. After understanding our own structure, we apply the new knowledge to the treatment of the theme, such as dealing with happiness, anger, grief and joy, and the Five Elements (metal, wood, water, fire and earth), extracting the elements and then compiling them together.



梅卓燕 小檔案 About Mui Cheuk-yin

梅卓燕自八十年代活躍於香港舞蹈界，曾演繹及創作多齣佳作。她兩度代表香港應邀參與國際·包殊烏珀塔爾舞蹈劇場紀念節演出，好評如潮。梅氏亦是多屆香港舞蹈年獎得主，現為CCDC客席編舞，並擔任香港藝術發展局藝術範疇（舞蹈界）代表。

Mui Cheuk-yin has been active in the Hong Kong dance scene since the 1980s, interpreting and creating many outstanding works. She has represented Hong Kong twice in festivals, working with Tanztheater Wuppertal Pina Bausch to great acclaim. She is also a winner of multiple Hong Kong Dance Awards. Mui is currently an Associate Choreographer of CCDC and the Representative of Arts Interest (Dance) at the Hong Kong Arts Development Council.



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