

Danzcation  
舞渡假期

CITY  
CONTEMPORARY  
DANCE  
FESTIVAL

城市當代舞蹈節

Home Sweat

Home

大鄉

daai6

hoeng1

下話

haa6\*2

waa6

自由駐：城市當代舞蹈團  
CCDC in Residence  
2021

CITY



CONTEMPORARY DANCE  
COMPANY

EXTRA NOTES

# 關於舞台上的燈光及佈景 -

## 記與設計師羅文偉的對談

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文：梁曉端（舞團劇場構作）

### ❖ 什麼是舞台燈光設計

「用光去畫畫，引領觀眾的眼睛遊走，觀看導演或編舞想觀眾看到的東西。」

燈光設計 Lawman 認為其實「光」對於我們並不陌生，與生活有關。

光會帶動人的情緒，例如晚上較暗，給人安穩的感覺，所以夜晚容易交心；而早上光線充足，令人感覺較有活力。

他認為舞台是一幅有時間的畫，當中有著很多流動的能量。光除了功能性地照亮舞台及表演者，還可以營造畫面氣氛，令觀眾代入情緒，進入作品想呈現的狀態。燈光可以代表著一個演出的呼吸，建構整體的流暢道和節奏。

### ❖ 集佈景與燈光設計於一身

這次在《大鄉下話》的創作中，Lawman 身兼燈光及佈景設計，這樣有較強的一致性。

當他設計佈景時，會想像燈光照在佈景上的效果，或者反射在佈景上的光影代表著作品的另一層意義。不過，有時候也不容易突破框框，所以當他只是設計佈景，反而因加上燈光而見到另一番景象，感到驚喜。

## ❖ 佈景及空間回應作品主題

今次佈景設計有一項挑戰，就是要重用CCDC以往製作的舊物，把這些過去的物件重組。

其中台上的方型柱體，是年初舞團拍攝年報所用，代表CCDC黃大仙舞蹈中心一號及七號排練室，因建築結構而必須存在，坐落在房間的兩條大柱。

以往幾十年間，舞者開始時往往感到它非常阻礙，漸漸這個「阻住」融入每天日常及排練，成為了CCDC排練場的標誌。

當編舞堅持要使用這個元素，佈景設計要思考如何能有創意地運用。

Lawman 運用另一個演出保留下來的背景板，並重新併合成一面8.7米 x 3.5米的高牆，並將支撐的骨架面向觀眾，與方型柱體，以及台上表演者身體形成對比——包括顏色、比例、平面與立體，包裹與外露、位置，從而營造一個抽象空間。

台上四邊由一條1米闊的走道圍困，而看上去是被困的地方，只要細心留意，其實有微細的出路。這正正反應作品其中一個核心主題「去或留」。

## ❖ 個人與團體

作為駐團燈光設計師，Lawman對自己有什麼樣的要求呢？  
「燈光設計是否應該強調或建立個人風格？」

他認為其實所謂風格一定會有，但要視乎作品需要，是否要採用。作為駐團設計師，他經常需要設計許多不同編舞的作品，  
「我一般不會以概念出發，應該要搵出作品的獨特性。我希望我在CCDC的每個Show，都能見到（作品）不同的一面。」

從以往舞團的作品，可見Lawman的多樣性。每個獨特的作品都有其不一樣的生命。

Lawman 分享一些例子：黎海寧的《冬之旅》對比金在德的《跌宕》，前者孤寂柔美，後者氣勢澎湃；桑吉加的編舞總是多焦點；《小龍三次方》是以色塊組合；澳大利亞編舞娜泰莉·維亞的《四季》燈光帶出燥熱焗促的夏天，有時候燈光照亮舞者身影塑造唯美感。

從Lawman 的設計正正看出當代舞的特色，每次的作品都是獨特的，編舞以不同的手法創作，因此設計師也會以不同的風格回應，同一個作品，有時候也會交融不同的手法和風格。

這不就是當代舞表演引人之處嗎？  
擁抱獨特性，並強調在多樣性中進行平等的交流和對話。過程糅合編舞、表演者、設計師等各人的想法，轉化成舞台上的畫面，這些動作畫面又會牽動觀眾的另一個想像。

不知道你又會被今天的演出觸動了哪些回憶？又會因哪些氣氛寄託了幾份情緒？

# THE SET AND LIGHTING ON STAGE - A CONVERSATION WITH DESIGNER LAWMANRAY

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TEXT: MELISSA LEUNG (COMPANY DRAMATURG)

## ❖ What is Stage Lighting Design

"Painting with light, leading the audience's eyes to wander and see what the director or choreographer wants the audience to see."

Our Set and Lighting Designer Lawman believes that we are not stranger to "light", it is relevant to our lives. Lighting can convey human emotion. For example, at night, it is dark and that gives people a sense of stability, making it easier to have a heart-to-heart talk; while in the morning, it is brighter and more energetic.

He believes that the stage is a painting in time, full of flowing energy. In addition to functionally illuminating the stage and the performers, light can also create an atmosphere, allowing the audience to enter into the right mood. Light can represent the breath of a performance, building up the overall flow and rhythm.

## ❖ A combination of Set and Lighting Design

In this work, Lawman is both a lighting and set designer, which gives him a strong sense of consistency. When he designs a set, he imagines the effect of the light on the set, or the reflection of the light on the set represents another layer of meaning.

However, sometimes, it is not easy to break out of the box, so when he is just designing a set, he is surprised to see a different scene with the addition of lighting.

## ❖ Set and Space respond to the work's theme

One of the challenges of the set design was to reuse old objects from CCDC's past productions and remodel them.

The square pillar on the stage, which was used for the company's annual photos at the beginning of the year, represents the two large pillars of the CCDC Wong Tai Sin Dance Centre's Rehearsal Rooms 1 and 7, which were needed for the building's structural integrity.

Over the past few decades, dancers often found them to be obstructive when they first encountered them. Gradually, this "obstruction" became integrated into daily routines and rehearsals, and transformed into a symbol of CCDC's rehearsal space.

When the choreographer insisted on using this element, he had to think about how it could be used creatively in set design; Lawman took a backdrop from another performance and reassembled it as a 8.7m x 3.5m high wall, with the supporting skeleton facing the audience, in contrast to the square column and the performers' bodies on stage - including colour, scale, planes and dimensions, wrapping and exposure, as well as position, to create an abstract space.

The stage is surrounded by a 1m wide walkway on all sides, and where it appears to be blocked, there are in fact subtle ways out if one pays close attention.

This echoes one of the central themes of the work: "to go or to stay".

## ❖ Individuals and Groups

What does Lawman expect of himself as a resident lighting designer?  
"Does lighting design emphasise or help establish a personal style?"

He believes that there is definitely a style, but it depends on the needs of the production and whether it should be adopted. As a resident designer, he often has to design for many different choreography works. "I don't usually start with a concept, but find out the uniqueness of the work. I hope I can see a different side of the work in every show I do at CCDC."

The diversity of Lawman's repertoire can be seen in his previous works. He shared some examples: Helen Lai's *Winterreise* versus KIM Jae-duk's *Jangdan*, the former is lonely and soft, the latter is powerful; Sanjiga's choreography is always multi-focussed; *The Odyssey of Little Dragon* is a combination of colour blocks; Australian choreographer – Natalie Weir's *4Seasons* brings out the heat of summer, with the lights illuminating the dancers' figures in a pleasing way.

From Lawman's design, we can see the characteristics of contemporary dance. Every work is unique, the choreographer's approach is different, so the designer responds with a different style, and sometimes different approaches and styles are intertwined in the same piece.

Isn't this what makes contemporary dance performances so compelling? It embraces uniqueness and emphasises equal communication and dialogue within diversity. The process of combining ideas from choreographers, performers and designers into images on stage, will then push the audience's imagination in another direction. I wonder what memories will touch you in this performance? What emotions will you feel because of the atmosphere?

# 舞者歌詞分享

## LYRICS

## SHARING

### (DANCE ARTISTS)

歷史早已證明通俗歌曲擁有無窮力量，社會文化之豐盈倚賴其創意，對於粵語歌來說尤其如此。然而時代金曲並非個別團體的懷舊之物，記憶因不同回想而更迭，舊歌於特定時刻，被重新翻唱，或是填寫新的詞句，糅雜新的音調，便令不同時代確認了精神的默契。

只是往後的日子裡，幸運者得以重複傳唱，有些則遭遇誤會，甚至禁止。於是新的歌曲亟待譜寫，新的意義需要醞釀，其動力是不懈地重申個人意志不容脅迫與曲解。

假想自己最熟悉的語言成為禁忌的時代，我們還有何種途徑來傳遞情感與價值？是否能推薦一首「非母語流行歌」？這看起來是一個奇怪的問題。

什麼是母語，不使用母語也能準確表達己意嗎？發覺自己聽過許多不同語言的歌曲，但習慣隨意點開別人設計好的歌單，循環播放只是為了在通勤途中聊以解悶。

如果真要挑選一首，要下一番工夫。哪一首最切合心意？過去曾被哪一首感動？還要特意找回歌中的詞句，翻譯之後再來分享，可究竟哪一句才最能講述當下的心境？惴惴不安地篩選，猜測埋伏下的密語真有人明白在乎？

介紹一首歌，推薦者到頭來卻是更加瞭解了自己的喜惡？聆聽一首歌，我們又能多少知曉一個人，一個故事？



History has proven that popular songs have infinite power, and that the cultural richness of society depends on its creativity. This is especially true for Cantonese songs. Yet the songs of the century are not what individual groups are nostalgic for. Memories change from one moment to the next, and old songs are rehashed at times, or new lyrics are written, new tones are mixed in, affirming the spirit of the era.

In the following years, only the lucky ones were able to be sung again, while others were misunderstood or even banned. Hence, new songs were written, new meanings were conceived, driven by a relentless reaffirmation of the individual's will to be free from coercion and misinterpretation.

Imagine a time when the language we know best becomes taboo. What other ways do we have to convey our feelings and values? Is it possible to recommend a “non-mother tongue pop song”? This seems like a strange question.

What is a mother tongue and can I express myself accurately without using it? I find myself listening to a lot of songs in different languages, but I have a habit of clicking on a song list designed by others and playing them on a loop just to relieve the boredom of my commute.

If I really want to choose one, it takes some effort. Which song best fits your life? Which song has touched you in the past? I have to retrieve the lyrics of the songs, translate them and then share them, but which one best describes what's on my mind at the moment? I'm anxiously sifting through them, wondering if anyone really understands the secret words that are buried beneath.

In recommending a song, do you end up knowing more about your own likes and dislikes? How much can we learn about a person or a story by listening to a song?

**喬楊 Yang QIAO**

好難啊！我對歌曲的接觸好少。而且好少聽歌。

So hard! I don't know much about songs and I don't listen to them much.

**伍宇烈 Yuri NG**

🎵 **Cole Porter, *Night and Day***

*Night and day, you are the one*

*Only you beneath the moon or under the sun*

**盧宜均 Anna LO**

🎵 **Jon McLaughlin, *If Only I***

一直很喜歡這首歌的寫法，接近結尾的轉折令人心痛。

I always really liked how this song was written, and the twist near the end is so effectively heart-wrenching.

*And I'd talk to you if only I could speak*

*And I'd dream of you if I could fall asleep*

**劉榮豐 Rick LAU**

🎵 **Crowded House, *Better Be Home Soon***

1988年移居澳洲，第一印象除了有澳洲特產的超大藍天和鬍身烏蠅，便是這首在Video Hits（澳洲版 勁歌金曲）連續多個星期屈居梗頸二的*Better Be Home Soon*。

When I moved to Australia in 1988, my first impression was -- apart from the huge expanse of blue sky and the flies, which are special to the country -- hearing this song that had been No. 2 in the charts for several weeks in Video Hits (Australian version).

*Somewhere deep inside*

*Something's got a hold on you*

*And it's pushing me aside*

*See it stretch on forever...*

**樂知靄 Shirley LOK**

**🎵 John Lennon, *Imagine***

*Imagine all the people  
Livin' for today  
I hope someday you'll join us  
And the world will live as one*

Imagine 我啲 people  
Living in 合肥  
I hope Brad Pitt will join us  
And world 变晒中国人  
(庄靚龙，《现咩尽》版)

**林詠茵 Peggy LAM**

**🎵 Passenger, *Let Her Go***

*May be one day you'll understand why*

可能有一天你會明白為甚麼

**黎家寶 Bobo LAI**

**🎵 《오징어게임》 (魷魚遊戲) ，木槿花開了**

무궁화 꽃이 피었습니다  
*mugunghwa kkoch-i pieossseubnida*

**譚之卓 Zelia TAN**

**🎵 Billie Eilish, *Your Power***

*You might not wanna lose your power,  
but havin' it's so strange.*

你可能不想失去你的力量  
但是它是如此奇怪

張景喻 **CHEUNG King-yu**

🎧 康士坦的變化球，《安靜的美好》

迷惘的靈魂啊  
安靜地運轉吧  
忍耐的靈魂啊  
安靜地運轉吧

黃振邦 **Bruce WONG**

🎧 4 Non Blondes, *What's Up*

*And I say, hey-ey-ey  
Hey-ey-ey  
I said "Hey, what's going on?"*

鄺彥璋 **Eric KWONG**

🎧 米津玄師 (Kenshi Yonezu)，『死神』 *Shinigami*

悪銭 抱えどこへ行く  
アジャラカモクレン テケレツツのパー

*akusen kakae do ko he iku  
a jya ra ka mo ku ren te ke rettsu no pa-*

不義之財 你抱著要到哪去啊  
啊賈啦咖摩哭咧 得可咧茲諾趴

柯志輝 **Felix KE**

🎧 *Speed, Body and Soul*

*Body & Soul* 太陽浴びて  
*Body & Soul* 踊り出そうよ  
同じStepの毎日じゃ生きてる事さえ  
忘れちゃう... それじゃ張りが無い！

*Body & Soul* 曬曬太陽  
*Body & Soul* 去跳跳舞  
如果我過著平凡的生活...  
我將會忽略掉我的活力！

**吳卓烽 Jacko NG**

🎧 和田光司, *Butter-Fly*

無限大な夢のあとの 何もない世の中じゃ  
そうさ愛しい 想いも負けそうになるけど  
Stayしがちなイメージだらけの  
頼りない翼でも きっと飛べるさ

在無限延伸的夢想後面  
穿越冷酷無情的世界  
不想要輸給自己  
有你的美麗記憶會讓我更努力  
相信愛永遠不會止息  
即使偶爾會遇上難題  
一定能化險為夷  
在我的愛

**丘善行 Simpson YAU**

🎧 Yoasobi, 『優しい彗星』

守るべきものがあればそれだけで  
こんなにも強くなれるんだ

只要擁有我必須保護的東西  
就能夠變得如此強大

以下是董言（劇場構作）回應舞者所挑選的歌詞下的創作：  
The following, the creation of Dong Yan (Company Dramaturg),  
is in response to the the lyrics selected by the dancers:

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聽聞他哼出歌詞，不經意如日夜早已顛倒一樣，恍然大悟這個世界原本就建立在虛擬之上。誤將二十五年活著的套路當真；誤將他們眼中的企圖，若隱若現的皺紋當真；與遮掩面目的數據符碼一同搭車是真？過於輕信肉食動物與草食動物和諧相處而不用遵守天演法則。

儘管肉食與草食共處；儘管男女共處；儘管不同皮膚共處；儘管年長年少共處，想要歌唱時已經啞言，畏懼遇見的事物，只能眼睜睜地看它永不停歇。環球旅行而無家可歸，起點還在落雪嗎？這時候我纔會覺得懸崖的斷裂是多麼珍貴，夢反而如此廉價，毫無意外地來臨，卻無人責備。我想要一碗清水，卻跌倒在糖漿池中，甜蜜湧入眼眶，替換了血液，浮泛在池水表面的最後一口氣被蝴蝶戳破，悶悶地響過。假裝天真；假裝兩情相悅；假裝這不是一次場獵捕遊戲，給自己一個如果，事與願違，所有的事情都在如果之外。於是只能對親愛的人說，請你代替我消失吧：「啊賈啦咖摩哭咧，得可咧茲諾趴！」

我看世界如此，留給外界一個謎語，世界的解散是一個謎語。為何崩潰，請在當初強拉硬拽的時光中尋找原因。維持相愛，不如從一無所有開始。我們唯一可確信，同時背負著惡魔之心與無邪身軀，任何人都不能逃避。

給自己一個如果，如果對自己說一次：「啊賈啦咖摩哭咧，得可咧茲諾趴。」我還沒有消失！快讓我消失！我願意與你交換，換回誰的自由都好。「這究竟是怎麼了？」我的呼吸一直很均勻，未曾受過嘶叫的訓練。輕聲問候，它真的源自我的肺腑——請讓我曬曬太陽，請讓我跳跳舞，我將活著。

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**Danzcation**

# 舞渡假期



舞渡假期  
CITY  
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**Home Sweat Home**

# 大鄉下話



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**Kung Hei Fat Choy**

# 恭喜發財



舞渡假期  
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**The Room Service**

# 舞渡平台



舞  
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FESTIVAL  
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WDQN 2021

# 舞蹈 青年

《島·聚》  
De-islandsation



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Me, a Man

# 我， 一個



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「轉廢成金」

升級玩具親子工作坊

DIY Trash-to-Treasure  
Crafts

Upcycling Workshop

自由空間

網室

The Room,  
Freespace

20 - 21.11.2021



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FESTIVAL  
城市當代舞蹈節

「我和舊衣有個約會」

升級再造親子工作坊

A Date with  
Preloved Clothing

Upcycling Workshop

自由空間

網室

The Room,  
Freespace

20 - 21.11.2021



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## 城市當代舞蹈團

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