

ArtsCross 跨藝 Hong Kong 香港 2022

A cross-cultural "virtual" residency across 4 cities
跨文化、跨四地網上駐留計劃

**Work-in-progress presentation -
Choreographers' & Scholars' Sharing
階段性展演 - 編舞與學者分享**



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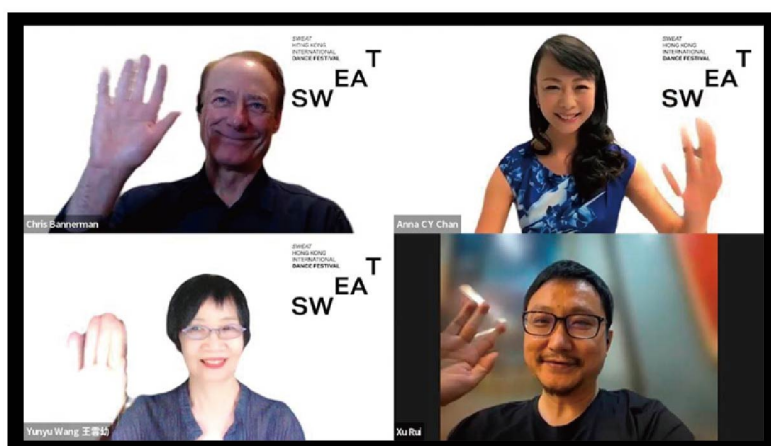
Project Introduction

ArtsCross began in 2009 with an innovative collaboration between ResCen Research Centre, Middlesex University and the Beijing Dance Academy (BDA) called Danscross: dancing in a shaking world. This involved Chinese and international choreographers who made short works in response to a specific brief.

From 2011 the ArtsCross collaboration was extended to include artists and academics from Beijing, Taipei and London in a series of annual projects: ArtsCross Taipei 2011: Uncertain...waiting...; ArtsCross Beijing 2012: Light and Water; ArtsCross London 2013: Leaving home, being elsewhere. This series was followed by performances of some of the works in Beijing in 2014.

In 2019, a new 10th Anniversary project “Beyond the Clouds” included a creative process, performance and conference hosted by the Beijing Dance Academy. Led by Professors XU Rui from Beijing, WANG Yunyu from Taipei and Christopher BANNERMAN from London it brought together a diverse group of artists, academics and producers who worked in a lively intercultural and creative meeting place.

In 2022, Professor Anna CY CHAN led The Hong Kong Academy for Performing Arts to join in the ArtsCross Family. Gathering virtually “in Hong Kong” between 23 May and 17 June 2022, “ArtsCross Hong Kong 2022” offered an exciting research platform for artists to explore innovative choreographic processes and experiment with ground-breaking possibilities between dance and technology. Five choreographers, 14 dancers and 15 scholars from Beijing, Hong Kong, London and Taipei met virtually in a remote setting. Choreographers from each city teamed up with 3-4 dancers to present a work-in-progress. Scholars also shared their observation and insight about this exciting project.



Learn more
了解更多

Prof. Christopher BANNERMAN (Top Left), Prof. Anna CY CHAN (Top Right),
Prof. Yunyu WANG (Lower Left), Prof. Rui XU (Lower Right)

圖中為克里斯·班納曼教授（左上）、陳頌瑛教授（右上）、
王雲幼教授（左下）、許銳教授（右下）

項目介紹

「跨藝・舞動無界」始於2009年，是北京舞蹈學院和英國密德薩斯大學表演藝術創作研究中心合作舉辦的一個國際舞蹈創作研究與演出專案。2011年，臺北藝術大學舞蹈學院加入，該專案逐漸成為頗具國際影響力的舞蹈合作交流平臺。迄今為止，「跨藝・舞動無界」已經分別在北京、臺北、倫敦舉行四屆。即2009年主題是「起舞於動蕩世界」，2011年主題是「不確定的等待」，2012年主題是「光與水」，2013年主題是「離鄉/在別處」。該專案融合來自北京、倫敦、臺北和其他國家城市的眾多一線編導、舞蹈研究學者和舞者，共同構成活動的主體。

在2019年，「舞動無界」踏入第10年，主題為「雲端之上」，由許銳教授，王雲幼教授和克裡斯多夫・班納曼教授領銜，將進一步緊密貫徹實踐與理論並舉的專案特色，將創作者和研究者的互相合作、觀察、研討形成跨界對話，為來自不同地區和文化背景的創作與研究提供對話的平臺，有助於推動彼此的理解和認知。在2022年，來自香港的陳頌瑛教授帶領香港演藝學院加入「跨藝」大家庭。

「跨藝 香港 2022」於5月23日至6月17日期間舉行，為一眾參加者提供一個充滿趣味的研究平台，激發大家思考創新的編舞過程，一同構想出突破舞蹈與新科技之間的可能性。來自北京、香港、倫敦以及臺北的五位編舞，十四位舞者，以及十五位學者於虛擬世界見面。四地編舞各自與三至四名舞者合作並在駐留計劃的最後一天展示階段性成果。學者們也分享了他們在這個研究過程中的觀察和見解。

ArtsCross Hong Kong 2022 Partners 跨藝 香港 2022 夥伴

Beijing 北京



London 倫敦

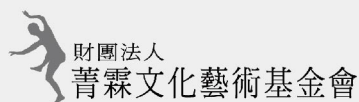


Hong Kong 香港



Taipei 臺北

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Supported by 支持



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ArtsCross Hong Kong 2022 Project Team
「跨藝 香港 2022」項目團隊



Zhuang Zhou's Dreaming of Being a Butterfly 《莊周夢蝶》

Choreographer(s)

LI Qing (Beijing)

Teacher, Beijing Dance Academy

GAO Shan (Beijing)

Teacher, Beijing Dance Academy

Dancers

Beijing | **ZHANG Baoze**
Hong Kong | **Camilla SONG Zishu**
Taipei | **CHANG Chieh-hann**

編舞

李青 (北京)

教師，北京舞蹈學院

高山 (北京)

教師，北京舞蹈學院

舞者

北京 | **張寶澤**
香港 | **宋姿澍**
臺北 | **張杰瀚**



Watch the full
presentation video
觀看完整分享片段



Choreographer 編舞

GAO Shan (Beijing)
Teacher, Beijing Dance Academy
高山 (北京)
教師，北京舞蹈學院

Shan Gao is a teacher of the Faculty of Modern Dance of the School of Creative Studies of the Beijing Dance Academy.

As a choreographer, his dance theater work 归 / I'm coming home (2019) has been staged at the Beijing Dance Academy and the National Centre for the Performing Arts, and his other work Before Dawn (2017) was featured in the 19th Shanghai International Arts Festival. Solo work A daydream enters the infinite darkness (2013), was winning the second prize of the 2013 KUK Award in Essen - Germany, and the first prize in iIDance Choreography Competition 2013 in Gothenburg - Sweden.

As a dancer, Gao performed in Wind von West and The Rite of Spring as part of the 40th Anniversary Celebration of Pina Bausch Dance Theatre in 2013. He joined the Folkwang Tanz Studio in 2014 and worked as a dancer for the international dance company for three years. Gao has also worked with choreographers such as Reinhild Hoffmann, Henrietta Horn, Urs Dietrich, Malou Airaud, Rodolpho Leoni, David Hernandez and Emanuel Gat.

高山任教於北京舞蹈學院創意學院現代舞系。

作為編導，其舞蹈劇場作品《歸 / I'm coming home》(2019) 在北京舞蹈學院及國家大劇院演出；短作《黎明之前》(2017) 曾在第19屆中國上海國際藝術節亮相。獨舞《一個白日夢進入無盡的黑暗中》(2013)，榮獲德國埃森 KUK Award 2013 編舞比二等獎及瑞典哥德堡 iIDance 國際編舞比賽一等獎。

作為舞者，於2013年曾在碧娜·鮑許舞蹈劇場40周年慶典中，在作品《西風》獨舞，並出演《春之祭》。此後獲邀加入德國福克旺舞蹈團，於2014至2017年擔任舞團的全職舞者。亦曾與多位國際編舞家，如 Reinhild Hoffmann、Henrietta Horn、Urs Dietrich、Malou Airaud、Emanuel Gat、Rodolpho Leoni、David Hernandez 等有不同合作。



Choreographer 編舞

GAO Shan (Beijing)
Teacher, Beijing Dance Academy
高山 (北京)
教師，北京舞蹈學院

The theme of our work is virtuality, reality and the relationship between the two. After the creative process, there's mainly three points that I'd like to share.

The first is about real and sincere feelings. The creative process makes me realize that although we are exploring the digital world or how it develops in the real world, our true inner feelings are always the most valuable. Thanks to this kind of sincerity, we transform our imagination and the stories into reality.

The second is about differences and similarities. The dancers in our group are in different cities and face different situations. For example, Jiehan is at home and Zishu is on APA's campus. Baoze is also at home, and we are not able to see each other, although we are in the same city. Under such circumstances, everyone has different ways of working, different stories and different experiences. So it's very valuable for us to constantly explore our similarities.

The third is the maturity of the dancers. I'm sure the three dancers in our group all have the ability and consciousness to participate cross-border artistic activities, so we work very efficiently together. Thank you so much for your cooperation! That's all I want to say.

這次我們創作的主題是關於虛擬與現實以及它們之間的關係。在這次創作當中，我的主要體會有三點：

一是真實與真誠。在創作過程中，不管我們怎樣探討虛擬的世界，或者虛擬的世界在現實當中怎樣去發展，最終還是我們人類內心的、真心的東西最為可貴。我們靠這種真心把想像也好，故事也好轉化成了現實。

二是不同與相同。我們組的舞者們在不同的城市，每個人所處的環境都是非常不同的。比如傑瀚可能只能居家，姿澍每天都在APA的校園裡，寶澤也是居家，雖然我跟他都在北京卻見不到面。在這樣的情況下去創作，每個人都有不同的工作方式、不同的故事、不同的經驗，但我們在其中不斷地挖掘我們的相同點，這是非常可貴的。

三是舞者的成熟。我們組的三位舞者都已經具備了跨界的能力和意識，所以我們工作起來是十分高效的。十分感謝三位舞者的合作！我要講的就是這些。



Choreographer 編舞

Li Qing (Beijing)
Teacher, Beijing Dance Academy
李青 (北京)
教師，北京舞蹈學院

Li Qing is a teacher of the School of Creative Studies of the Beijing Dance Academy. Early in her career, she focused on dance choreography and won many awards at home and abroad. Later, Li went on to pursue studies in dance videography and new media art as a visiting scholar at the University of California, and participated in interactive projects of UC Berkeley and UC Irvine. After returning home from her studies in the United States, she created three new media and multimedia dance works. Having completed a dozen of dance short films and two dance documentaries, Li currently dedicates her research on dance videography. She published a book on her research on new media and dance, as well as several essays on dance and dance videography. Li holds a master's degree in choreography from the Beijing Dance Academy and a PhD in directing from the Beijing Film Academy.

李青為北京舞蹈學院創意學院教師，早期以舞蹈編創為主，曾奪得國內外多個舞蹈創作獎項。李後以訪問學者身分，在美國加州大學學習舞蹈影像與新媒體創作，並參與了加州大學柏克萊分校與爾灣分校的互動項目。李回國後，創作了三部新媒體及多媒體舞劇，目前致力於舞蹈影像的創作研究。她曾出版著作《新媒體舞蹈藝術創作實踐研究》，並發表十多篇與舞蹈及舞蹈影像相關的論文，此外亦完成了兩部以舞蹈為題材的紀錄片，以及十多部舞蹈影像短片。李在北京舞蹈學院編導系取得碩士學位，並在北京電影學院導演系取得博士學位。



Choreographer 編舞

Li Qing (Beijing)
Teacher, Beijing Dance Academy
李青 (北京)
教師，北京舞蹈學院

We will give our project presentation in the form of an experimental dance video. That's also the conclusion of our online experiment in the past month. The video is composed mainly of the content of the online experiment and also the materials shot by our three dancers and team members offline. We originally expected a complete dance film, but made some adjustments according to the actual situation. We have made some interesting attempts and experiments with dancers online, focusing on the theme of reality and virtuality, and the relationship between them, just as Gao Shan and the dancers mentioned. It also includes the discussion of parallel space, multiple space and so on. You'll see the film we edited later. I'm very happy in the whole process. Thanks to Gao Shan and the three dancers for your cooperation! If it had not been for their talent and dedication, we wouldn't have finished our work.

我們以舞蹈實驗短片的方式來做項目的彙報，這也是我們一個月以來線上實驗的總結。短片主要是根據線上實驗的內容以及線下讓三位舞者和團隊成員拍攝的素材剪輯而成。我們原本設想的是一個非常完整的舞蹈電影短片，但由於各種條件的變化，我們根據實際情況做出了調整。我們在線上與舞者一起做了一些有意思的嘗試和實驗，圍繞的主題就是剛才舞者和高山老師提到的現實和非現實，或者說現實與虛擬的關係，其中包括對平行空間、多重空間等內容的探討。一會大家會看到我們剪輯的影片。完成專案的整個過程十分愉快，非常感謝高山老師還有三位舞者的配合！他們都非常具有智慧，都貢獻出了自己的能量，所以才有了這個實驗性的小片。



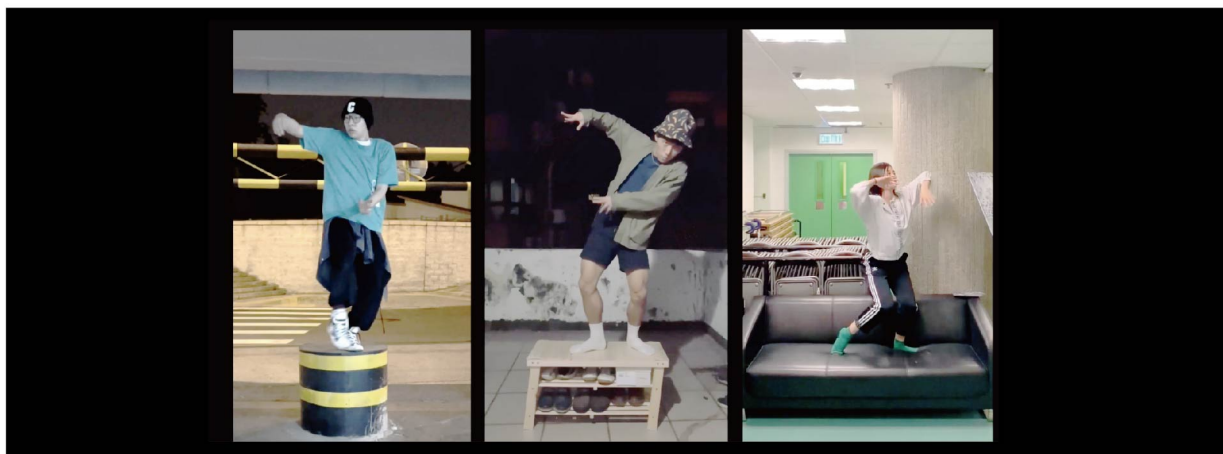


Dancer 舞者

ZHANG Baoze (Beijing)
張寶澤 (北京)

I think this should be the most special and audacious ArtsCross program ever. It's our first time to rehearse online. At the beginning of this activity, most of the things were unknown to me. I couldn't expect the final result. I thought it was a matter of trial and error and the process must be difficult. But during the process, we found many strange yet interesting things. Working online requires us to be more accurate physically than in reality. Everyone in our group has a unique body and has their own characteristics. Girls are powerful or graceful, and boys have their explosiveness or the control over some details. We have explored many things worth exploring, and there's also a lot of things that have not been explored. In spite of the difficult conditions this time, everyone of us has tried out best to contribute ideas and present what we've got to the greatest extent. It is definitely a happy memory for me.

我認為這應該是舞動無界最特殊的一回也是最大膽的一回，在線上排練還是我們的頭一次，在此次活動里，剛開始時對我來說更多的是未知，不知道最終呈現的是結果，所以我就覺得是摸著石頭過河，過程一定很艱難，但是我們在裡面發現了許多奇奇怪怪有意思的點。由於在線上所以身體上就需要比現實中更精準。我們團隊里每個人的身體都是獨一無二的，都有每個人的特質，女孩有女孩的力量與柔美，男孩有自己的爆發力和對小點的把控。我們挖掘了很多值得探索的，也還有很多沒有探索完的，但是此次的條件略微艱苦，我們也竭盡全力的貢獻了每個人的想法，最大程度的把能呈現的都呈現出來了！這次活動無疑對我來說是一個美好的回憶。





Dancer 舞者

Camilla SONG Zishu (Hong Kong)
宋姿澍 (香港)

Although our theme is to explore virtuality and reality, I personally feel so real during the rehearsal. The so-called virtuality may refer to some wonderful things or space or some unknown secret in a parallel universe. This is what I'm curious about. Different people are in different time zones, even in other planets, but at the same moment, what are they experiencing? That's also what I'm curious about. In fact, at the very beginning, I did not know where this work would take me to in the end. So this is a trying process with great uncertainty. It is also a severe test of your mind, your body, your patience, and mostly, your mental endurance. How can we break the limit in this unprecedented situation, and how can we create more choreographic works or conduct more experiments on ArtsCross. I'm really interested in all these topics. And I'm really looking forward to the future dance!

雖然我們的主題是探索虛擬與現實，但此次的影像給我的感覺卻是很真實的。我們的虛擬或許是在探索一些平行時空裡奇妙的事情、奇妙的空間，還有一些我們不知道的秘密，這是我很好奇的。同一時間，不同的人在不同的經緯度，甚至可能在別的星球，他們都在經歷些什麼，這也是我所好奇的。其實我一開始並不清楚這個作品最後會帶我去到哪裡，所以這又是一個極具不確定性的嘗試的過程。除了腦力、體力和耐心的考驗，更多的還有心態上的歷練。我們如何在前所未有的境況中去打破一些限制，去生髮關於舞蹈的創作，或是更多跨界的創意作品，這同樣是我很好奇的。我很期待未來的舞蹈還可以是怎麼樣！





How Augmented Reality (AR) Triggers Dancers' Movements

擴增實境 (AR) 如何觸發 或索引舞者的動作



Watch the full
presentation video
觀看完整分享片段

Choreographer(s)

Alice MA Sze Nga (Hong Kong)
Independent Dance Artist,
Choreographer

編舞

馬師雅 (香港)
獨立舞蹈藝術家，編舞

Dancers

Beijing | PEI Zihang
Hong Kong | Sophie SONG Lijie
London | Hayley LEE Hoi Kiu
Taipei | Daniel LIAO Chien-yao

舞者

北京 | 裴梓行
香港 | 宋利捷
倫敦 | 李海蕎
臺北 | 廖健堯



Choreographer 編舞

Alice MA Sze Nga (Hong Kong)
Independent Dance Artist, Choreographer
馬師雅（香港）
獨立舞蹈藝術家，編舞

Alice Ma Sze Nga is a part-time instructor at the City Contemporary Dance Company (CCDC) Dance Centre and the School of Dance of the Hong Kong Academy for Performing Arts (HKAPA). Apart from teaching, Ma is active in stage performances, exploring dance in different media. She has collaborated with various artists and arts groups including the Hong Kong Arts Festival (HKAF), the New Vision Arts Festival, the West Kowloon Cultural District, the Hong Kong Repertory Theatre, Musica Viva, and the Music Lab.

As both a choreographer and a dancer, Ma participated in *Wu* (2018) and *Over-master* (2019) - both of which were staged by the HKAF as part of the Hong Kong Jockey Club Contemporary Dance Series - with the former selected to take part at the New Dance for Asia International Festival in Seoul in 2019, and the latter invited to be showcased in Japan, Singapore, and South Korea.

In 2020, *Over-master* was nominated for Outstanding Choreography at the 22nd Hong

馬師雅為城市當代舞蹈團舞蹈中心和香港演藝學院舞蹈學院的兼職導師，不僅熱衷教學，還活躍於舞台演出，探索以不同媒介展示舞蹈，並曾與多名藝術家以及新視野藝術節、西九文化區、香港話劇團、非凡美樂和 Music Lab 等藝術機構和團體合作。

馬曾參與香港藝術節「香港賽馬會當代舞蹈平台」的編舞及演出，其中兩部作品《烏》(2018)和《點指》(2019)的編舞及演出，前者獲選參與2019年於首爾舉辦的南韓NDA國際舞蹈節，後者獲邀到日本、新加坡、南韓等地演出。

在2020年香港舞蹈年獎中，《點指》獲提名「傑出編舞」，馬更獲頒「白朗唐新晉編舞獎」。馬在舞蹈上出色的表現，讓她在翌年獲得香港藝術發展獎「藝術新秀獎」的殊榮。

Kong Dance Awards, at which Ma was named the Tom Brown Emerging Choreographer. Her outstanding achievement in dance won her the Hong Kong Arts Development Award for Young Artist in the following year.

Ma graduated with a Bachelor of Fine Arts (Honours) Degree from HKAPA, majoring in Contemporary Dance and Choreography. Her major works include *Soulless* (2015) by the E-Side Dance Company, *WuDaoQingNian 2015* by CCDC, and *Upstairs Downstairs* (2016) by Y-Space.

I am very glad to participate in ArtsCross Hong Kong 2022. As technology has been an element I've wanted to really look into over the course of my creation, the ArtsCross project gave me such a chance. The subject of my research this time is how Augmented Reality (AR) stimulates or indexes the dancer's movements. I will discuss briefly what AR is. Put simply, it brings together the real and virtual worlds on the screen of your smartphone. This is an instantaneous kind of interaction.

馬於香港演藝學院取得舞蹈系學士(榮譽)學位，主修現代舞及編舞。近年主要作品包括主要作品包括康文化署主辦《講下啫》(2021)、香港藝術節《叮叮叮叮》(2021)、東邊舞蹈團的《Soulless》(2015)、城市當代舞蹈團「舞蹈青年2015」的《超人說》，以及「多空間」的《樓上樓下》(2016)。

我很高興可以參加「跨藝 香港 2022」。因為科技是我在以往的創作里一直都想可以真正的研究的物件，而「跨藝」計劃給了我這樣的機會。我這次研究的主題就是擴增實境 (AR) 如何觸發或索引舞者的動作。我先講一下什麼是 AR。簡單來說就是透過手機的鏡頭在螢幕上將虛擬跟真實的世界去結合。這種互動是一個即時的互動。



Choreographer 編舞

Alice MA Sze Nga (Hong Kong)
Independent Dance Artist, Choreographer
馬師雅（香港）
獨立舞蹈藝術家，編舞

Now, why would I choose to place AR into the dance context? Over the past two years, because of the pandemic, I've done quite a few dance videos. I was thinking whether a third element could be added to the binary relationship between the dancer and the camera in a dance recording, mainly to try to influence the dancer's movements. That's why AR is very suitable for this research. Aside from that, I think virtual videography tends to play a supplementary role in many dance productions. That's why I'd like to bring it to the forefront, and try allowing the dancer to accommodate the virtual image with their body, and observe what happens.

How AR sets off the dancer's movement during the creative process is at the core of my research. That's why I don't pay particular attention to whether the dancer and the virtual object are perfectly synced up in the space. The point is how a virtual object can spark our thoughts and associations, and go on to spark the generation of movement, spark the imagination of space, and set off the use or change of the movement texture.

那麼我為什麼會選擇把AR放到舞蹈裡面？因為在這兩年的時間，由於疫情的關係，我做了好幾個舞蹈的錄像。我就在想舞蹈錄像中攝錄機和舞者的慣性二元關係之中有沒有可能可以加入第三個元素，主要是去嘗試影響舞者的動作。所以AR非常適合運用到這個研究裡面。另外，我覺得虛擬的影像在很多舞蹈創作里都是一個配合的角色，所以我會想要把它推到最前面，嘗試讓舞者用身體去配合虛擬影像，觀察會發生什麼事情。

我研究的重心是在創作過程當中AR是怎樣觸發舞者的動作。所以我並不十分關注舞者跟虛擬的物件在空間上是不是很完美地配合。重點是虛擬的物件是如何引發大家的思考和聯想，從而去觸發動作的產生、對空間的想像，動作質感的運用或者是改變。

I'd like to share the following QR code with you all, which you can scan with your phones. You will see "Ball" and "Fish", which you just viewed.



Ball



Fish



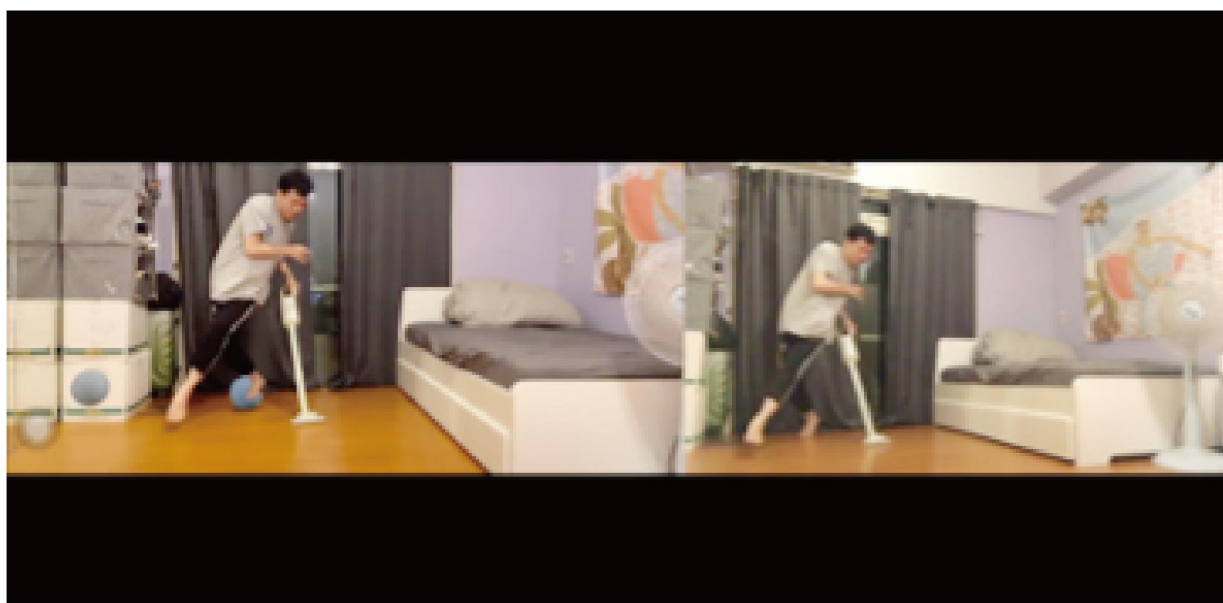
《球》



《魚》

Improvisation with balls by Daniel

健堯與球的即興互動



This is a video of us using structural improv to interact with the AR; that is, it's a structural improvisation. We first find the relationship between ourselves and the object, and interact with it in the nick of time.

For the following videos we will first preset the movement path and speed changes of the AR object in space, and then allow the dancer to try and accommodate this, choreographing a small phrase we have designed ahead of time. At the time of filming, this was an interaction perfectly in time, but for the purpose of today's showcase, I've filmed it and am showing it to you. As you can see, there is a video here

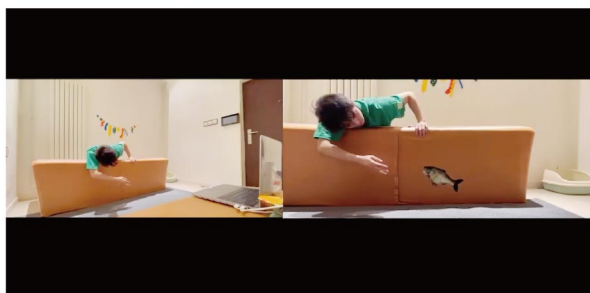
他這條影片是我們用建構即興來跟AR互動的影片，所以是一個建構即興 (Structural Improvisation) 的概念。我們先找到自己跟物件的關係，再及時地跟它互動。

往後的影片我們會先把AR的物件在空間的走向、速度的改變設置好，再讓舞者來嘗試去配合，編排了一個已經設計好的小段落。在拍攝的當時這是一個及時的互動，但便於今天的展示，我把它拍下來放給大家看。大家

without the AR images; the same movements are eliciting a very different viewing experience. Furthermore, this video without the images is even more important to my research, because it lets me see clearly how the AR images influence space, quality, and the dancer's imagined relationship with them. Singling out this video, we can see the dancer's point of view clearly.

Fish by Ziheng

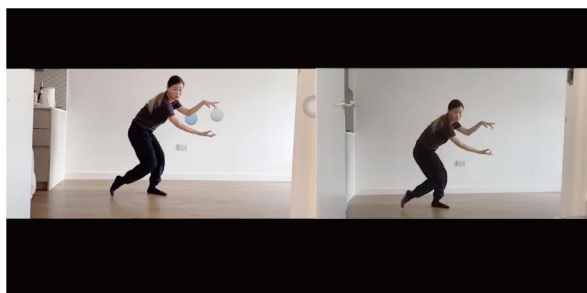
《魚》－梓行



可以看到有一個影片是沒有AR影像的，同樣的動作卻帶來了很不一樣的觀感。並且，這個沒有虛擬影像的影片對我的研究來說更為重要。因為它讓我清楚地看到AR影像是如何在空間上、質感上，以及對舞者對關係的想像產生影響。獨立來看這個影片，我們可以很清楚地看到舞者的視點。

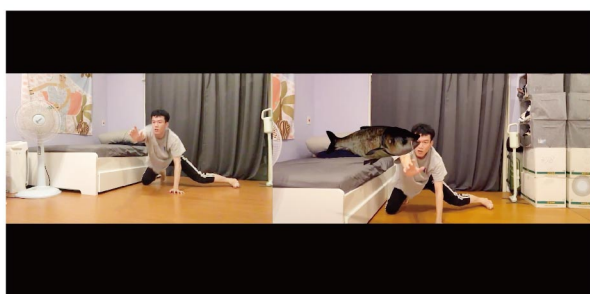
Ball by Hayley

《球》－海蕎



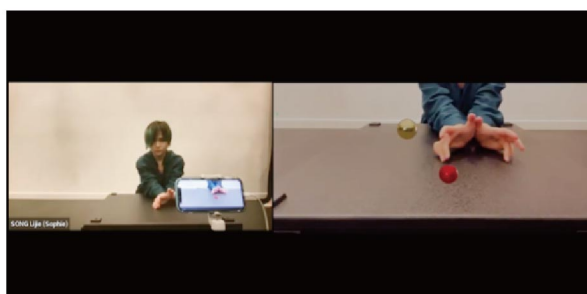
Fish by Daniel

《魚》－健堯



Ball by Sophie

《球》－利捷



What we saw just now is the dancer's own, solo interaction with the image. In the end I wanted to see whether we could synchronize the space and time through the AR, making it a sort of group dance. I'm very thankful for the dancer's efforts, but in the end we found there was a degree of difficulty. First, we were situated in different spaces, in Taiwan, in London, and in Beijing, so it was difficult to find the exact distance and angle of our phones. Further, there would be a discrepancy in the playback and the speed at which objects appear on different phones, which made it difficult to completely sync them up.

剛才我們看到的都是舞者自己一個人去跟影像互動，最後我還想跟舞者嘗試能不能通過AR做到在空間和時間上都較為一致，也就是一個群舞的感覺。我非常感謝舞者努力的嘗試，但最後我們發現還是有一定的困難。首先我們處在不同的空間，有的在臺灣、倫敦，還有北京，所以手機的距離和角度都很難做到完全準確。而且不同的手機播放的速度、物體出現的速度都會有一點點差距，這都使得時間上也很難做到完全一致。

Unison with ball 與「球」共舞



Unison without ball 無「球」共舞



Tackling Technical Issues

I'd also like to share how we tackled technical issues. How did we film the videos just now? AR requires a device, such as a smartphone or an iPad, and is presented via the filming of the lens, the live environment, and the addition of virtual images. So, during rehearsals, the dancer needs to prepare a smartphone. Once it is prepared, we came to two rather important questions. The first is the use of the front and rear cameras. Because the general application of AR is to detect a surface and then augment it, it will usually use the rear camera, with the viewer watching it on the screen. However, this time we required interaction between the dancer and the virtual object, so the dancer needs to be able to see their relation with the object. The method we found was to use QuickTime Player on the computer to display the monitor of the smartphone. In other words, the dancer needs to additionally prepare a computer, so they can see the display on their phones. The second question is the problem of mirroring. What the dancer sees in the monitor is an image where left and right are reversed, but what they need to see is the mirrored video. For this, the method we found was OBS (Open Broadcaster Software), to switch the left and right sides of the screen horizontally, mirroring it. Based on this foundation, we could begin to conduct the pertinent research on AR.

處理技術問題

我還想分享一下關於處理技術的問題。剛才的影片是怎樣拍攝的呢？AR需要一個設備，比如手機或者是iPad，通過鏡頭的拍攝、現場的實景再加上虛擬的影像來呈現。所以排練的時候舞者需要準備一個手機。準備手機之後，我們就發現了兩個比較重要的問題。第一個是前後置鏡頭的運用。因為一般AR的應用是去探測一個平面，然後再加技術在上面。所以他們通常會用後置鏡頭，看的人就在螢幕上面看。但是這次我們需要舞者跟虛擬物件的互動，所以舞者需要看到自己物件的關係。我們找到的方法就是用電腦中QuickTime播放機去展現手機中的鏡頭。也就是說舞者需要多準備一部電腦，以便看到自己手機上面的畫面。第二個是鏡面的問題。舞者在電腦螢幕當中看到的是一個左右對調的畫面，但他們其實需要看到的是鏡面的影像。對此我們找到的方法是用OBS (Open Broadcaster Software) 來把電腦的螢幕進行水準方向的對調，變成鏡面。在此基礎之上，我們才能開始進行AR的相關研究。

Next, I'd like to talk about some discoveries I made in the process. First, AR no doubt can serve as the subject of a dance work, but in the process of this research, I discovered that it can also serve as a good aid and tool in the creative process. Rather than simplistically thinking of it as a useful tool, it's an evident aid in explaining movements that suit the dancer's creation and helping the choreographer find the desired quality more accurately. In the midst of this, I found that the targetedness and meaning of the dancer's movements become more apparent. In fact, a lot of the time, we use different objects to influence or initiate the body when choreographing or rehearsing. If real objects can do the trick, in the virtual world, virtual objects serve just as well to influence the real body.

The second point is that I discovered that as a choreographer, both my conceptual imagination and the dancers' imaginative space greatly expanded, because compared to real objects, they [virtual objects] are even more limitless. We shook off some of the physical limitations of real objects, such as gravity or its external appearance. Initially in rehearsals, we tried using mime as a method, such as to try and grab or hold a passing fish. However, we discovered that this in fact restricted the interaction in the movement, and confined the space of our imagination. So after that, we tried to open up our imaginations completely, because any place, any object, any form in the virtual device will not be affected in the least by the physical limitations I just mentioned. You can see when we take the AR object away, it is still a very clear, very complete dance.

The third point is that before moving into our interaction with the AR objects, we spent some time interacting with real objects, and then moving into a comparison. We found that in some situations, such as seeking spatial or affective relations, it was more suitable to use AR for our interactions, or that when seeking

接下來，我想講一下在整個過程裡面的一些發現。首先，AR固然可以作為一個舞蹈作品的主體，但是在這次研究的過程中，我發現它也可以是創作過程中一個好幫手、好工具。比起單純地去想像，它是一個很好用的工具，最明顯就是說明舞者創作適合的動作以及幫助編舞更準確的找到想要的質感。從中我也發現舞者動作的目的性和意義會比較明顯。其實在很多時候，我們在編舞、排練的時候會用到不同的物件去影響或是啟發身體。實體的物件可以做得好，到了虛擬的世界也一樣可以影響到真實的身體。

第二點就是我發現作為編舞，我在設計畫面時的想像以及舞者動的想像空間變大了很多。因為比起真實的物件它更加沒有限制。我們擺脫了真實物件的一些物理性的限制，例如地心吸力或是它的外形。一開始在排練的時候，我們嘗試過用啞劇 (mime) 的方式，比如看到一條魚就嘗試去抓它或者抱它。但是我們發現這反而限制了動作的互動，把想像的空間又縮小了。所以我們之後就嘗試去打開所有的想像。因為在虛擬的設置裡面，它的任何地方、任何東西、任何形態都完全不會受到我剛才所講到的物理上的限制。你可以看到當把 AR 物件拿走的時候，它依然是一段非常清晰、非常完整的舞蹈。

第三點是我們在與 AR 物件進行互動之前有花點時間去跟真實的物件互動，然後進行比較。我們發現有些情況比較適合用 AR 來做互動，像是尋找空

a particular quality of the body, it was more appropriate to use virtual images.

I believe that in this research there were two points we did not accomplish well. When design the virtual objects, I will first consider how that object affects the dancer's movements, including how it moves in space, and how it appears in time. But when presetting the AR's time, if you need to plot its movement path as well as different speed changes. AR's original application was more fixed in nature; rarely would it move around in space. So, a more complex object would take more time. In our rather short research process, we were only able to do some simple ones. Aside from this, it was difficult to synchronize our efforts due to constraints in elements such as space, network speed and time.

The final point for further consideration is that over the whole process, we were continually exploring how to connect the virtual and the real world. In the network world, we are all looking at things through a monitor, and it is difficult to tell apart what is real and what is fake, or rather, this is no longer important. However, over the course of this research process, we realized that even if that object is virtual, the interaction of the dancer with it in that moment, that instantaneous action, is real!

Thank you to my dancers, and thank you for everyone's support! It really was not easy, as they had to prepare many devices for the daily rehearsals. I hope that this research is just a starting point. I will not let everyone's efforts go to waste, and expect that we will be able to see a performance featuring a true unison of physical dance and AR in the future.

間、情感等方面的關係，又或是去尋找身體某種特定的質感，就比較適合用到虛擬的影像。

我認為在這個研究裡面有兩點我們還沒有做得很好。在設計虛擬物件的時候，我會先想到那個物件是如何影響到舞者的動作，包括在空間裡怎麼走動，在時間裡怎樣出現。但是在設置AR的時間時如要加入動線在裡面，還有不同速度的變化，在技術上相對比較複雜，要花很多時間。因為AR原本的應用是比較定點式的，很少會在空間中動來動去。所以如果要做比較複雜的物件就會用比較多的時間。而在我們比較短的研究過程裡面，我們只能做一些相對簡單的。此外，受到空間、網路速度、時間等因素的限制，我們很難做到完全整齊一致。

最後一點延伸的思考就是在整個過程裡面，我們一直在探索如何聯繫虛擬的世界與真實的世界。在網路的世界里，我們都是隔著螢幕去看東西，很難分辨出什麼是真、什麼是假，又或者這已經不重要了。但在這次研究過程中，我們意識到即使那個物體是虛擬的，但舞者與它那一瞬間的互動，那個實時的動作卻是真實的！

謝謝我的舞者們！非常感謝大家的配合！因為真的非常不容易，他們每天排練都需要準備很多設備。所以我希望這一個研究只是一個起點，我不會浪費大家的努力，期待將來可以看到一個真正的實體舞蹈與AR結合的演出。



Dancer 舞者

PEI Zihang (Beijing)
裴梓行（北京）

Next I'm going to share some of my thoughts participating in this project. When I was asked whether I could be fully committed to the conditions of the performance, my initial answer was no. Even when I worked very hard to control my focus, because I had to spend part of my efforts tending to moving with the AR technology on the screen, so I couldn't enjoy it as purely as dancing on stage. Of course, I could choose to completely place my focus on moving with the AR technology. This produced a new feeling for me, different from when I'm dancing. When I was improvising, I placed all my focus on the feedback of the AR, without being hung up on my own movements. All of my bodily movements came about naturally, because my focus was on the virtual interaction with the AR. This was very interesting; when you allow yourself to form a relationship with a virtual object, you will receive in return a performance format, or perhaps an action. The more clearly you understand this supposed relation, the more clearly you know what you want, and the less you worry about your own movements. So you stop being concerned whether you won't be able to interact any further, or even stop moving.

接下來我將分享我在此次專案中的一些感受。當被問到你是否可以十分投入在表演狀態中時，我的答案是不能的。儘管我很努力地控制自己的注意力，但由於我要分一部分精力去照顧到螢幕中的AR技術的配合，所以沒辦法像在舞臺上跳舞那樣單純地去享受。當然，我可以選擇完全將自己的注意力投入到AR技術的配合中。這又使我產生了一種新的感受，這種感受和跳舞時並不一樣。即興時我將所有的注意力集中在AR的反饋上，並不會去糾結自己的動作。所有的身體動作都是自然產生的，因為我的注意力在AR虛擬互動上，這非常有趣。當你給自己與虛擬事物建立一個關係的時候，你會因此而得到一種表演形式，或者說是一種行為。你對這種假設關係瞭解得越清楚，你越知道自己想要什麼，你就越不用擔心自己的動作，不用擔心自己會互動不下去，或是沒有動作的情況。

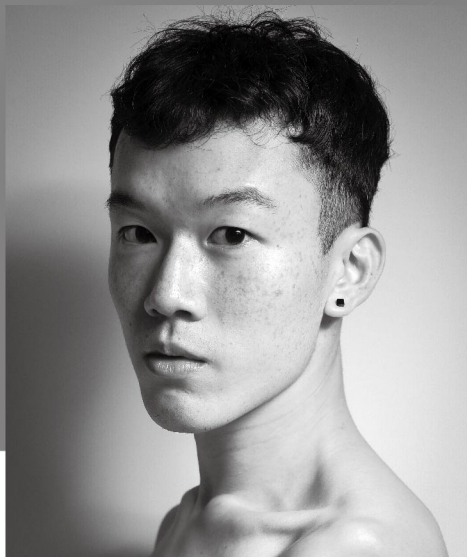


Dancer 舞者

Hayley LEE Hoi Kiu (London)
李海蕎 (倫敦)

First, I'm very honoured to be able to collaborate with choreographers and dancers from different places, and show our work through a totally new format. In this process, we continually broke the existing molds to try different technological methods, and spent a fair amount of time thinking through and experimenting with how to interact with the AR. Placing our usual props into the virtual world was a totally different feeling. We could turn the most fantastical things into part of our performance, which was something you can't do with a physical performance. The whole process made me think through a lot of possibilities with dance and technology, and I believe there will be more technologies worth exploring in the future.

首先，很榮幸能夠跟來自不同地區的編舞家和舞者合作，用一個嶄新的方式去展示我們的作品。在此過程中，我們不斷地打破框架去嘗試不同的科技手段，我們也花了不少時間去思考、實驗如何跟AR互動。把平時的道具放在虛擬的世界裡面，那種質感是完全不一樣的。我們可以把天馬行空的東西變成我們的表演的一部分，這是實體表演無法做到的。整個過程讓我思考了很多舞蹈和科技的可能性，我也相信未來有更多的科技值得我們去探索。



Dancer 舞者

Daniel LIAO Chien-yao (Taipei)
廖健堯 (臺北)

I think this was a very interesting experience, because we were working completely online, so the feeling with everyone was one of being very familiar, but also a bit unfamiliar. It was like meeting online friends. I hope in future we can all meet in person. In this process, I encountered some difficult as well as interesting things. The difficulties included the left-and-right in the camera as mentioned previously. Because we had to teach one another, we had to explain very clearly our positions or how to get to the next spot in order to troubleshoot this. Aside from this, when I myself was interacting with the AR, I needed to understand its reactions or the scale thereof in order to have different interactions with it. In constructing it, you needed to look at the monitor, because you need to have a connection with it to have an interaction with it. At the same time, I also encountered many interesting points, which were different from dancing in the rehearsal space. Technology brought me a completely new experience, and in the process of interacting with it, many unexpected things happened. This was a very interesting project for me.

我覺得這是一次很特別的經歷，因為我們全程都是在線上工作，跟大家有一種非常熟悉但又有點陌生的感覺。像是網友在見面，希望未來有機會可以在線下跟大家見面。在此過程中，我遇到了一些困難和有趣的事情。困難包括前面提到的鏡頭裡的左右。因為我們需要互相做教學，就必須非常清楚地跟大家說明哪個方位或者是下一個地方要怎麼去，這樣才可以解決這個問題。此外，我自己在跟 AR 互動的時候，它的一些反應或是它的大小，我都需要先去瞭解，才可能跟它有不一樣的互動。在建構的過程中，你都是看著螢幕上的，因為要跟它互動就必須要跟它有所連接。同時，我也遇到了非常多有趣的地方。這與我以往在排練場跳舞是很不一樣的。科技帶给了我一種全新的體驗，而與它互動的過程中也發生了許多讓我意想不到的事情，所以這對我來說是非常有趣的專案。



Dancer 舞者

Sophie SONG LiJie (Hong Kong)
宋利捷 (香港)

The primary contents of our rehearsal was the interaction with AR virtual objects. Therefore, I'd like to share three difficulties we dancers encountered in the online rehearsal process, as well as how we solved and adjusted to them.

The first pertains to space constraints. Because the venues each dancer was using were different, so it was very easy to move out-of-frame during recording. How we addressed this was as Alice stated; since we had limited space, why not make use of this restriction? For example, when we were arranging some of the elements, we intentionally only allowed part of the body into the video frame.

The second was that when interacting with virtual objects, initially it could look a little fake. There are two ways to amend this. First was that we would pay attention to the interaction of the virtual object in space, as well as its active and passive relationship with us. Visually, we can proactively guide the virtual object, or it could be a state of being guided by it. We then adjusted our movements based on these premises. Second was to adjust the movements themselves; we needed to properly grasp the strength and quality of our interaction with the virtual object, as well as the distance between the camera and the object. For example, how

我們排練的主要內容是與AR虛擬物件的互動。因此我想主要分享三個在線上排練過程中，我們舞者遇到的一些難點，以及我們如何去解決和適應的。

第一點是關於空間的限制。由於每個舞者使用的場地都是不一樣的，所以我們錄像的時候很容易就會跑到鏡頭之外。解決的方法就如Alice所說，既然我們空間有限，不如就利用這個限制。比如在編排部分素材的時候，我們刻意只讓局部的身體出現在視頻畫面中。

第二是與虛擬物件互動的時候，我們一開始看起來可能會有點虛假。解決方式有兩個。一是我們會關注虛擬物件在空間的互動，與我們的主動和被動關係。從視覺上看起來，我們可以主動引導虛擬物件，也可以是被它帶動的狀態，再根據這些設想來調整我們的動作。二是調整動作方面，我們需要把握好虛擬物件的互動、力量、質感，以及與鏡頭還有物件的距離。比如我們觸摸它看起來會用多大的力

much power and what quality will I use when I touch it? If we are trapped under it, what would that quality be?

The third was when we interacted with the virtual objects, because of the technicality of the device, the virtual objects will not proactively move with us; we can only proactively work to move with this virtual object. There are also two ways to solve this. First, we dancers will imagine the possibilities of interacting with it, grasp the formal features and movement qualities of the object, and then give our reaction. Then, we need to correctly calculate the frequency and rhythm of interaction with this object. This way we can basically accommodate it.

I believe there will definitely be more methods of online collaboration worth exploring for us. After four weeks of online collaboration, we discovered the most common issue was the 2D-ification or flattening of the displayed visual effect. This also led me to think, if I was a choreographer working completely online, my first consideration should be which part I let the audience see first, such as the full view or a partial view, or how to adjust the dancer's movements and space. Finally, I'd like to thank the school for giving me the chance to participate in this project. Thanks to Dean Anna, as well as Professor Joseph & advisor Ms. Li Yongjing's support. At the same time, I'm very glad for the chance to meet the very meticulous and diligent choreographer Alice, as well as our technical designer Oliver. I was very honoured to complete this showcase with the other three dancers, Daniel, Zihang, and Hayley.

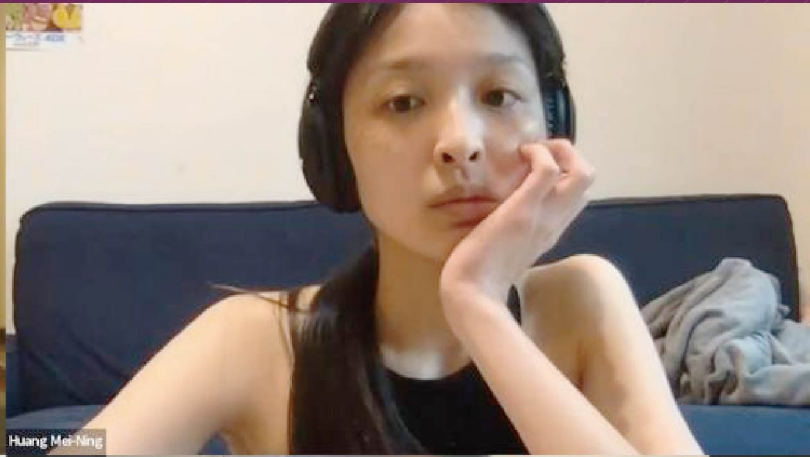
量，會用什麼樣的質感；如果我們是被它壓住的，又是一個什麼樣的質感。

第三是我們在與虛擬物件互動的時候，因為技術設置的原因，虛擬物件是不會主動來配合我們的，我們只能去主動配合這個虛擬物件。解決方式也是兩點。首先，我們舞者會想像一下與它互動的可能性，抓住這個物件的形態特徵和運動特點，給出我們的反應。然後，我們需要算准與這個物件的互動頻率和節奏，這樣就基本可以與它配合上。

我相信一定會有更多值得我們探索的線上合作方式。經歷了四周的線上協作，我們發現最容易遇到的問題就是展現的視覺效果的2D化，也就是平面化。這也會引發我的思考，如果我作為一個線上排練的編舞者，我首先考慮的應該是我想讓觀眾看到哪個部分。比如是全景還是局部的，再比如怎樣調整舞者的動作、空間。最後，非常感謝學院給我機會參加這個項目，謝謝 Anna 院長，Professor Joseph 以及我的 Advisor Ms. Li Yongjing 的支持。同時很高興能夠認識非常用心和盡力的編舞家 Alice，還有我們的技術設計 Oliver。非常榮幸和其他三位舞者 Daniel、梓行、Hayley 一起完成這個展示。



YAO Wei



Huang Mei-Ning



Teresa Skamletz



ZouHanbing

What's in a photo? 照片裡有甚麼？



Watch the full
presentation video
觀看完整分享片段

Choreographer(s)

Yassmin V. FOSTER (London)
Lecturer in Dance Practice
Middlesex University

編舞

亞斯密・福斯特 (倫敦)
講師，密德薩斯大學

Dancers

Beijing | ZOU Hanbing
Hong Kong | YAO Wei
London | Teresa SKAMLETZ
Taipei | HUANG Mei-ning

舞者

北京 | 鄒寒冰
香港 | 姚蔚
倫敦 | 特蕾莎・斯卡姆萊
臺北 | 黃美寧



Choreographer 編舞

Yassmin V. FOSTER (London)
Lecturer in Dance Practice, Middlesex University
亞斯密 福斯特 (倫敦)
講師，密德薩斯大學

Yassmin V Foster is an artist, researcher and academic with a portfolio career in the creative and cultural industries. Her career is premised on a transdisciplinary work ethic, which is underpinned by her passion for movement and dance. Her recent work as a movement director and choreographer is credited to Sessions Paines Plough/ Soho Theatre, Inside Bitch Clean Break/ Royal Court, Queens Of Sheba Nouveau Riche/ Soho Theatre. Yassmin holds a BA (Hons) in Anthropology and Media, MA Choreomundus – international master in dance knowledge, practice and heritage, she is also a doctoral research candidate investigating dance knowledgeability through Lovers Rock. Yassmin is a founding member of Legs Eleven Sound System: the nomenclature in the art of playing amplified music. This additional experience informs her practice and allows her to explore aural, proprioceptive and visual perceptions within her work.

Yassmin V Foster 為藝術家、研究員和學者，於創意及文化界別兼具多重身分。其跨領域工作的理念建基於對舞蹈與肢體律動的熱情，近期以動作總監及編舞家身分，參與了培茵·普羅劇團及蘇豪劇院製作的《Sessions》、表演團體「Clean Break」及皇家宮廷劇院製作的《Inside Bitch》、「Nouveau Riche」及蘇豪劇院的《Queens Of Sheba》等作品。Yassmin 此前取得人類學和媒體的學士(榮譽)學位，以及舞蹈學碩士學位，更是博士研究生候選人，透過浪漫搖滾曲風研究認知舞蹈的能力。Yassmin 亦是樂團「Legs Eleven Sound System」的創始成員，受樂團的體驗啟發，在作品中探索聽覺、視覺和本體感覺等不同感官。



Choreographer 編舞

Yassmin V. FOSTER (London)
Lecturer in Dance Practice, Middlesex University
亞斯密 福斯特 (倫敦)
講師，密德薩斯大學

I want to thank my colleagues who have gone before me for the amazing works. That's interesting and gives a lot of food for thought. Now I'm going to introduce you to what we've been working on over the past four weeks. The concept we're working with is a photo. When was the last time you took a photo and why? I'm sure everyone can ask themselves this question. This is something we're trying to explore - the whys, the hows, the whos, the whens.

我想感謝在我的同僚，他們比我更早完成出色的作品，那是多麼的有趣和引人深思。現在我為大家介紹過去四星期我們一直努力的作品，我們一直鑽研的概念是一張照片。你最後一次拍照是甚麼時候和為甚麼？相信每人都可以問問自己這個問題。這是我們一直在探索的事情 — 為何、如何、何人、何時。

This is the photo we first took for rehearsals.
這是我們排練時拍的第一張照片。



In this moment or just after this moment, I was asking what went through the minds, the bodies, your feelings and surroundings. What you also paying attention to while taking a photo? Why are we taking a photo? There's lots of options, like we take a photo for our future selves, we take a photo for publication. Your clear intention for a photo sometimes is to capture a moment. And I think we kind of settled on this moment and what that moment was about, exploring that moment and how that moment shows up in your gestures, and maybe in the surroundings.

就在這刻或這刻剛過去的當下，我在問我們的腦海中、身體內、你的感受及四周經歷了甚麼？當拍照的時候，你還留意著甚麼？為甚麼我們拍這照片？答案有很多，如我們為未來的我們拍照、我們為出版拍照。你拍照的清晰目的有時是為捕捉一刻。而我想我們也算是確定了這一刻以及這一刻是關於甚麼、探索那一刻及那一刻如何展示在你的姿態中，又或是在四周的氛圍之中。



So how can we explore the moment of taking a photo? What we came to was using this provocation and found that what we were really interested in, or what we became interested in was the moment before and the moment after taking a photo. So relaxing into a photo, coming out of a photo and relaxing into another photo, these are all the gestural, non-walking, non-moving moments in time.

那麼我們如何探索拍照的那一刻？我們利用這激發點尋找真正感興趣的東西、或發現我們真的感興趣的便是拍照前的一刻或拍照後的一刻。所以在照片中放鬆、從一張照片走出來，然後在另一張照片放鬆，這些都是時間中的姿態，非行走，非移動的時刻。



YAO Wei



Huang Mei-Ning



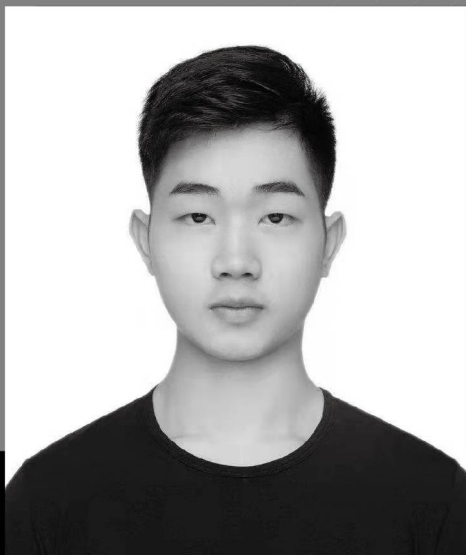
Teresa Skamletz



Zou Hanbing

For our technology, obviously we're using this digital platform, but we are also wanting to share a live performance, something that's happening in real time, even though time differentiates across time zones. We are in this moment together, experiencing this moment at the same time together in this performance. So what we realized was we had to develop methodology through language and tools and resources we had around us. And this takes into consideration that sometimes, the digital network is unstable. So we are considering leaning into or accepting the freezing of the screen, and accepting that as a moment of interruption and allowing it to happen. Because we understand what it is. And also try not to make this space a black box theater like a stage. We don't want to try and replicate what it isn't.

科技上，明顯地我們在使用數碼平台，但我們也想分享現場直播表演，一些實時發生的事情，即使不同時區的時間不同。我們在這表演中的這刻聚在一起，體驗這刻同時聚在這刻，故此我們察覺我們已透過我們身邊的語言和工具以及資源發展方法論，而這是考慮到有時候數碼網絡是不穩定的，所以我們考慮傾向或接受畫面定格，並接受這是中斷的一刻並容許它發生。因為我們明白這是甚麼，並試圖不令這時間成為如舞台般的黑箱劇場。我們不希望嘗試及複製它成為本來就不是的東西。我們想透過這平台，探索它是甚麼及我們可以使用甚麼。



Dancer
舞者

ZOU Hanbing (Beijing)
鄒寒冰 (北京)



Dancer
舞者

YAO Wei (Hong Kong)
姚蔚 (香港)



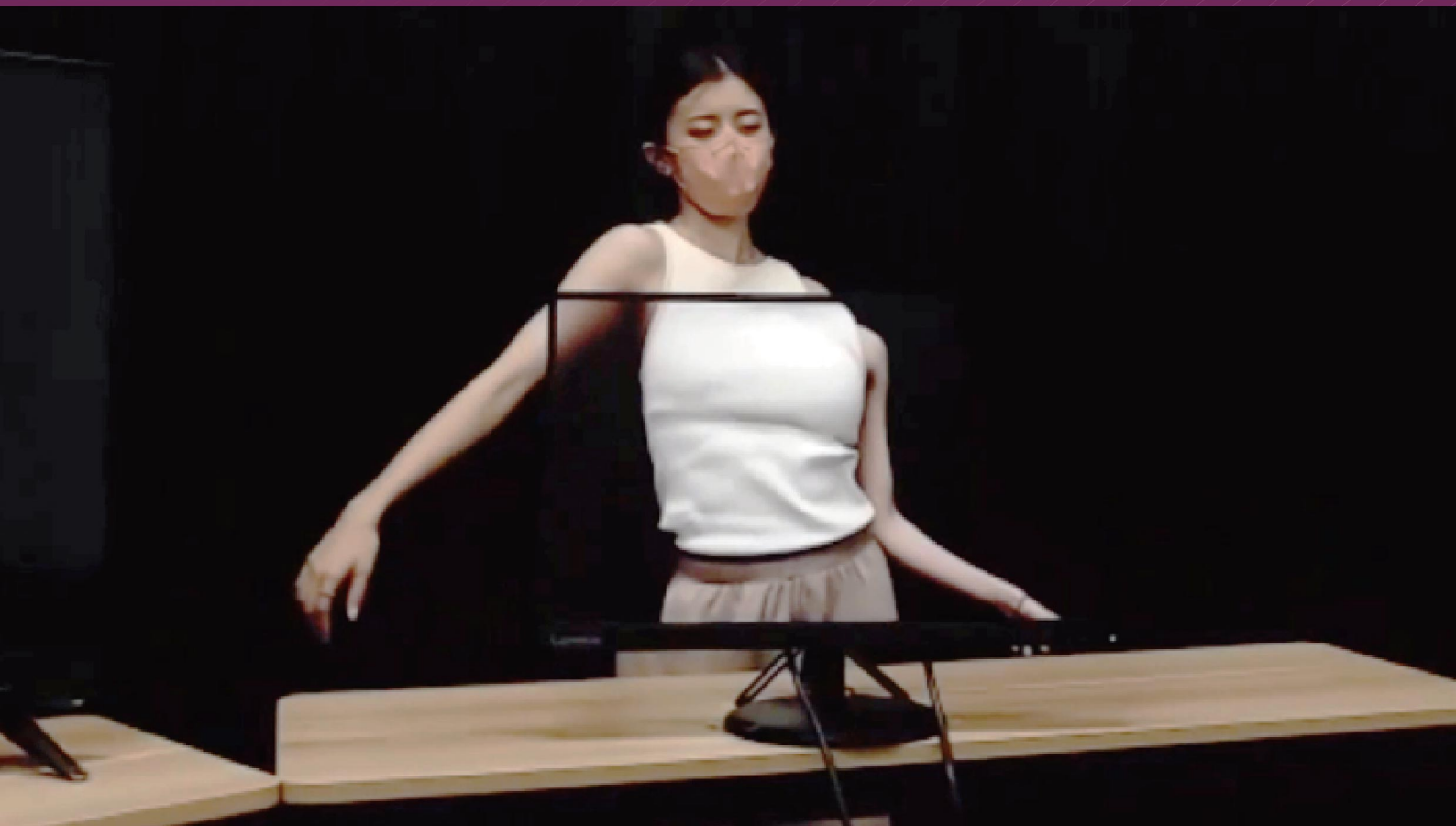
Dancer 舞者

Teresa SKAMLETZ (London)
特蕾莎·斯卡姆萊 (倫敦)

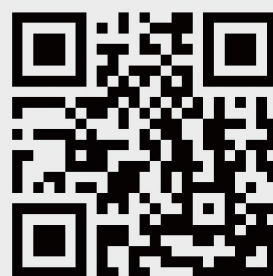
Dancer 舞者

黃美寧 (臺北)
HUANG Mei-ning (Taipei)





A Research About Digital Body 關於數位身體的一項研究



Watch the full
presentation video
觀看完整分享片段

Choreographer(s)

Jeff HSIEH Chieh-hua (Taipei)
Artistic Director,
Anarchy Dance Theatre

編舞

謝杰樺 (臺北)
藝術總監，
安娜琪舞蹈劇場

Dancers

Beijing | **ZHANG Yongran**
Hong Kong | **Mia ZHAO Yimeng**
London | **Maria KARCZMARCZYK**
Taipei | **CHEN Zi-fan**

舞者

北京 | **張泳然**
香港 | **趙藝萌**
倫敦 | **瑪麗亞·卡爾茨馬爾奇克**
臺北 | **陳姿帆**



Choreographer 編舞

Jeff HSIEH Chieh-hua (Taipei)
Artistic Director, Anarchy Dance Theatre
謝杰樺 (臺北)
藝術總監，安娜琪舞蹈劇場

Jeff Hsieh Chieh-hua is the artistic director of Anarchy Dance Theatre. Drawing from his background in architecture, Hsieh creates works that possess strong structural characteristics, using an innovative approach to combine time, space and energy. He is also keen on using technology to create interactive dance pieces, examples of which include *The Eternal Straight Line* (2019), *Second Body* (2015) and *Seventh Sense* (2011).

Apart from stage choreography, Hsieh collaborated with other choreographers, such as Tung I-fen and Chang Ko-yang, to create dance installations, including the *You Choreograph* series (2015) and *Xinfu Exercise* (2019), which depict dance as an artistic expression that exists beyond the confines of traditional performance.

Receiving great public acclaim, Hsieh's works have been featured at numerous prominent international festivals, including *Ars Electronica*, *TodaysArt Festival*, and *George Town Festival*. In addition to his choreographic practice, Hsieh directed the opening ceremony of the 2017 Summer Universiade in Taipei.

謝杰樺為安娜琪舞蹈劇場的藝術總監，擅長運用建築背景，以別樹一幟的手法，在其作品中融合時間、空間與力量，展現獨特的舞蹈結構。謝亦喜用科技元素創作互動舞蹈作品，包括《第七感官》(2011)、《*Second Body*》(2015)和《永恆的直線》(2019)。

除劇場作品外，謝曾與董怡芬和張可揚等編舞家合作，創作舞蹈裝置作品，包括《日常編舞》系列(2015)和《新富健康操》(2019)，展現舞蹈在傳統表演框架以外的更多藝術表達形式。

謝的作品享譽國際，曾在多個著名藝術節演出，包括奧地利電子藝術節、荷蘭 *TodaysArt* 藝術節和馬來西亞喬治市藝術節。除舞蹈創作以外，謝曾導演 2017 年於台北舉行的夏季世界大學生運動會開幕式。



Choreographer 編舞

Jeff HSIEH Chieh-hua (Taipei)
Artistic Director, Anarchy Dance Theatre
謝杰樺 (臺北)
藝術總監，安娜琪舞蹈劇場

First of all, I would first like to thank all the participating dancers. Everyone worked very hard for this collaboration, because we needed to escape the so-called normal dancer's corporeal body and enter into a digital body. The two pieces of research our group worked on mainly focus on the digital body. Firstly, how the body in the camera should be watched upon since bodies in front of a camera can be easily moved or transmuted. Take me right now for instance: I suppose my simultaneous interpreter's voice to be that of a woman, while my image is that of a man, and so what you see is a male image with a female voice. I find this practice of linking things together through a digital medium very interesting. And to find a body that can work within the digital realm is really important under such circumstances.

A Research About Digital Body

Another piece of research is about digital spaces. There is endless space in the digital realm, but our sensory intake must inevitably come to the physical world. So in this research, we manage to explore how this limitless space in the digital realm would return to a physical space. Thus, we set up two screens in the studio, where we could invite all the performing dancers on screen to make it more like a live performance. I think

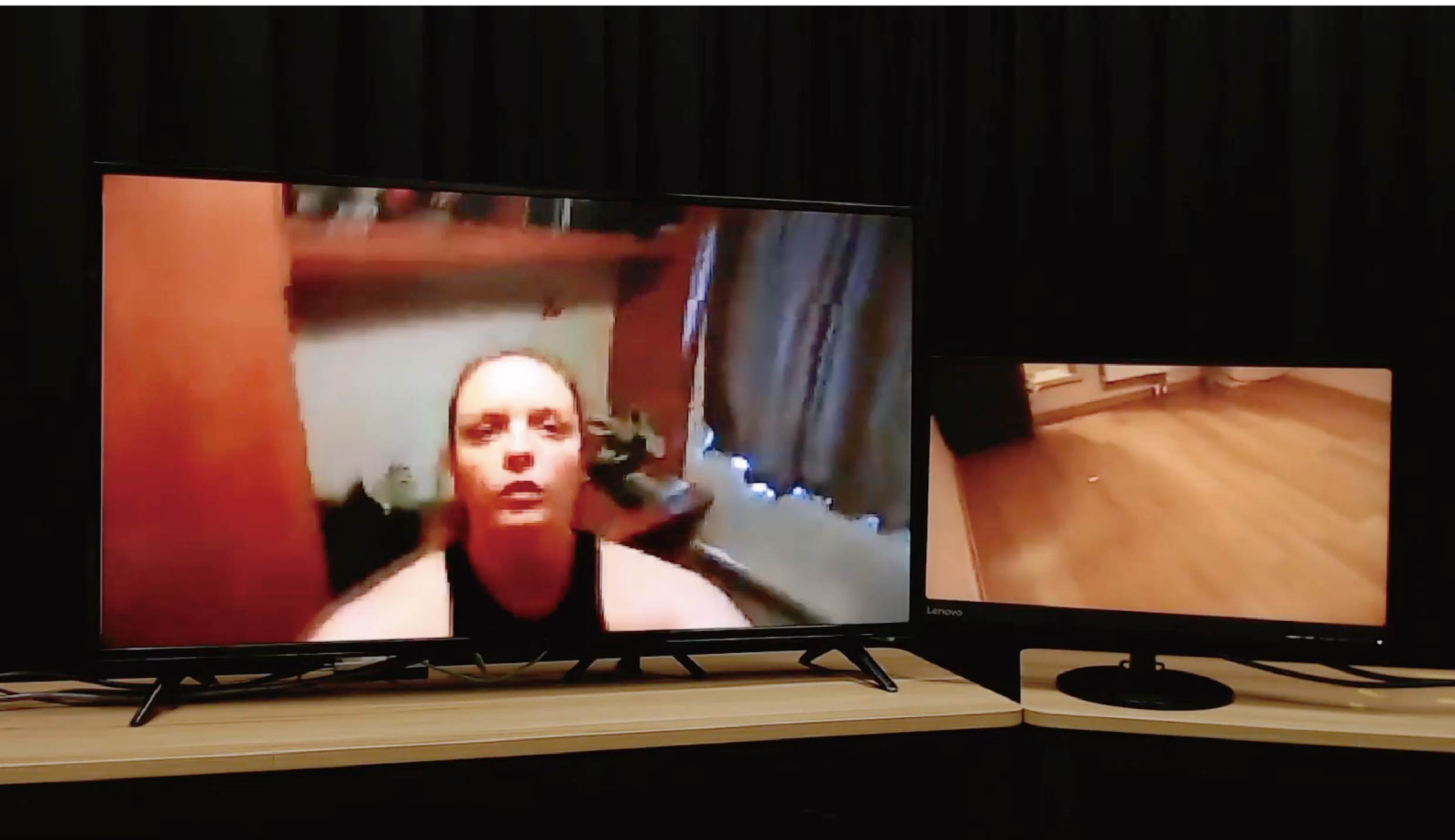
首先，我想感謝所有參與的舞者。在這次的活動中，大家十分辛苦，因為我們需要跳脫出正常情況下舞者肉身的身體，而進入到一個數位的身體。我們組做的兩個研究主要關注數位的身體。第一是鏡頭里的身體該怎樣被看，因為鏡頭前的身體時常會被轉移或轉化。就像現在的我，我猜測我的同聲傳譯是一個女生的聲音，而我是一個男生的形象，所以在大家面前我就是一個帶有女生聲音的男生形象。這種透過數位的媒介把所有事物聯繫在一起的實踐我認為非常有趣。而在這其中尤為重要的是在數位里找到一個可以工作的身體。

關於數位身體的一項研究

另外一個研究是關於數位的空間。數位里存在著無限的空間，但人們的感官接受還是需要回到實體。所以我們在這項研究中想要探索的就是如何讓數位里無限的空間回到實體空間。為此，我們在工作室里設置了兩個螢幕，這樣能夠把所有參演的舞者都容納進來，使其更像是現場的演出。其

the most important thing is to transform the camera and the screen into our digital senses; these digital senses allow us to collaborate, to feel, to respond, and allow us to move in the digital space.

中最重要的就是將鏡頭和螢幕變成我們的數位感官，通過這種數位感官我們可以去合作、感知和回應，可以在數位里行動。



Dancer's exploration of space through lens

This was the first experiment we conducted, about the space within the lens, through which we can see how a person perceives the space. On the left is the dancer from London; she is addressing how to look at the space through the lens in her own way. On the right is the dancer from Beijing, also addressing her space. As for how the camera moves, her curiosity and her objectives, these are all manifested through the camera.

舞者透過鏡頭探索空間

這是我們做的第一個實驗，鏡頭裡的空間。我們可以觀察到一個人是怎樣看待空間的。左邊是倫敦的舞者，她在以她的方式處理如何通過鏡頭看這個空間。右邊是北京的舞者，她同樣在處理她的空間，包括鏡頭怎樣移動，她的好奇和她的目的，都會在鏡頭里有所體現。



Magnifying the body through lens

The next section is us looking at whether the camera can emphasize or magnify the body. Through the camera, our body can be enlarged, and the details of our body can be evinced. We wanted to explore how the body moves before the camera.

利用鏡頭放大身體

下一段視頻我們在探究鏡頭能否強調或者說放大身體。鏡頭可以將我們的身體放大，可以勾勒出所有身體的細節。我們想要探索身體如何在鏡頭前運動。



Dancing a duet digitally

Next, we come to the first stage of the research into digital spaces. On the left is what was originally the London space, shifting into the Hong Kong space. First, we want to look into how the dancer in Hong Kong on the left side and the dancer in Beijing on the right side could work together in the same digital space. The two dancers both have two screens, one facing directly in front of them and one to their right or left. The second screen will assist the dancer to understand what she cannot see, the body that exists on the network. So how the two of them should correspond spatially and temporally. This is just like how our senses need to work together through the screens and the lens, to understand how to dance a duet digitally.

Bridging a digital space onto a physical space

The first digital space we explored was horizontal. Now, the left and right in Hong Kong equals the left and right in Beijing, and we draw a horizontal line between the two. We can see the two bodies join together and separate. The next experiment is a diagonal line, which here is equivalent to a diagonal line from upstage right to downstage left. But because of the camera, the body in Beijing is amplified, whereas the body of Mia in Hong Kong is relatively smaller. This is how the two of them understand and realize a diagonal line. When we are rehearsing, we feel like we are bridging a digital space onto a physical space. I'm trying to connect the digital space to the dancers' room and to help them be aware of the fact that the spatial relation is not a 2D screen, but a 3D field.

數位雙人舞

接下來就進到了數位空間第一個階段的研究。左邊原本是倫敦的空間切換到香港。首先我們想要研究的是，左邊在香港的舞者和右邊在北京的舞者要如何在同一空間里工作。兩位舞者視線的正前方以及正左右都各有兩個螢幕。第二個螢幕將幫助舞者去理解她看不到的，在網路上存在的身體。這時，她們兩個人在空間上和時間上要如何應對。這就是說我們的感官必須透過螢幕和鏡頭聯繫起來，去理解我要如何在數位裏跳雙人舞。

舞者透過鏡頭探索空間

第一個探索的數位空間是水平線上的。現在香港的左右會等同於北京的左右，在兩邊拉一條水平線，兩個身體合併又分開。下一個是對角線的實驗，畫面中呈現的相當於右上舞臺到左下舞臺的对角線。但由於鏡頭的緣故，北京這邊的身體是放大的，左邊香港 Mia 的身體是相對較小的。這是她們兩個如何理解和實現對角線。我們在排練的時候會把數位的空間拼接到實體空間。我想嘗試把數位的空間拼接到舞者的房間里，讓舞者能意識到空間的關係不是 2D 的螢幕，而是 3D 的範疇。



Absorbing the delay into bodies

In the next experiment, we turned Beijing into London. I think the most interesting thing is the ways different dancers understand a digital space and connect it to the physical space. They use their imagination or a second screen to construct this environment. Different ways of understanding become really fascinating, because each dancer responds to this setup in their own way. Now, coming back to the left and right, we see that the left and right in Hong Kong is also the left and right in London. Both sides are addressing the delay in power and time, because using Zoom inevitably leads to some lag. We can see how they absorb the lag into their bodies and turn the lag into a very important part of the body. Because of the half-second lag, we agreed in rehearsal that we needed to start the movement half a second early, turning it into the basic understanding of the body.

將延遲融進身體

下一個實驗我們又將北京轉換到倫敦。我認為最有趣的地方在於不同的舞者是如何去理解數位的空間以及如何將其拼接到實體空間的。她們用想像力或是第二個螢幕去架構這個環境。不同的理解方式非常有趣，因為所有的舞者都以自己的方式去回應這種設置。現在又回到左右，此時香港的左右就是倫敦的左右。兩邊在處理力量和時間上的延遲，因為使用Zoom不可避免地會造成一些延遲。我們可以看到她們是如何把延遲融進身體裡，讓延遲成為身體本身很重要的一部分。延遲大約有半秒，所以我們在排練中通常要求動作提前半秒開始，把它變成身體的一種基礎知識。



The collage of physical body & digital body

Just now we had two spaces flattened into the screen, two digital spaces placed into physical spaces, while physical spaces may also welcome the engagement of the body. What we see now is the dancer Zifan from Taipei, who uses her physical body to engage with the so-called virtual person. Let us see what will happen. The London dancer Maria is trying to comprehend her space, given the fact that her room is also inside the studio in Taipei. The front-back, left-right, up-down relationships in the London space need to correspond to Zifan's space in Taipei. I think it's really interesting since Maria in London doesn't have Zifan by her side and cannot feel her breath or temperature. But through the information transmitted through the screen, she needs to construct these elements absent in the digital space, and use her body to respond to this.

實體身體與虛擬身體的融合

剛剛我們探究的是被壓在螢幕里空間，是放進實體空間中的數位空間，而實體空間也可以有身體的介入。我們現在看到的是臺北的舞者姿帆以她實體的身體進入到所謂虛擬人物的旁邊。讓我們試試看會發生什麼事情。倫敦的舞者 **Maria** 正試著去理解她的空間，事實上她的房間也在臺北的工作室裡。倫敦空間的前後、左右、上下關係必須要跟臺北姿帆的空間去做對應。我覺得這是非常有趣的一件事，因為倫敦的 **Maria** 身旁並沒有姿帆，她接收不到氣和溫度等感覺。但是通過螢幕給她的資訊，她必須去創建這種在數位里不存在的東西，用她的身體去回應。



Digitalization of a body

We wanted to try more interaction, so I had Zifan pick up the screen. Zifan's shaking of the physical screen will affect Maria's bodily response. We wanted to try and face these changes, and see how Maria would respond to them in her body. Next is Zifan and Zifan's body. I digitized the body, so I can move the body into the screen, and then re-place it into the physical space. So I can digitize Zifan's body and place it into the screen, and then bring it together with Zifan's corporeal body. What might this generate?

The camera enables the digital body on the screen to be enlarged, minimized, or cropped. And there is minimal time delay between the digital body and the external corporeal body, but visually it is still a body as a whole. What Zifan is trying out is how to cooperate with this new body, and uncover the characteristics of this new body.

身體數位化

我們想要嘗試進一步的互動，所以我讓姿帆把螢幕拿起來。姿帆對實體螢幕的晃動會影響到 Maria 身體的反應。我們想觀察面對這樣的變化，Maria 會如何在身體上做出反應。下一個是姿帆跟姿帆的身體。這便是身體的數位化，我們可以把身體搬到螢幕裡，然後再次放到實體空間。所以我就可以將姿帆的身體數位化放進螢幕後，再跟姿帆的肉身結合起來。這會產生怎樣的效果呢？

螢幕上的數位身體因為鏡頭的關係可以被放大、縮小或是裁切，且這裡的身體也與肉身有些微的時間差，但在視覺上仍是一個身體。姿帆在嘗試的就是如何跟這個新的身體合作，發掘這個新身體的特色。

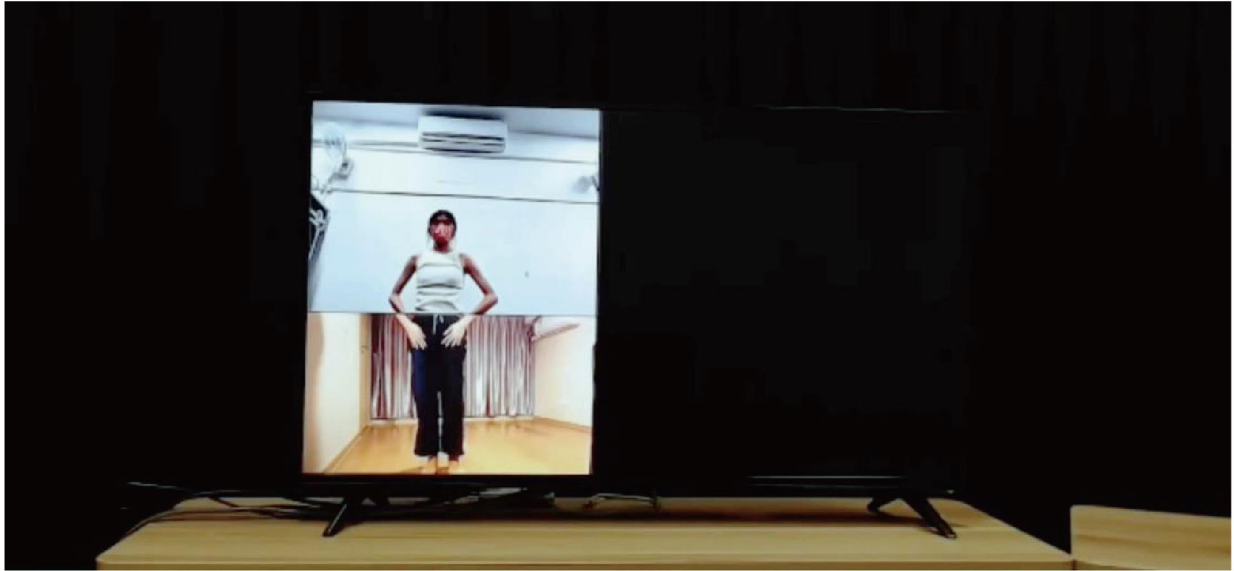


Digitalization of two bodies

After linking up Zifan's body, we continue to link up dancers from different places. Here we have the upper body of Zifan in Taipei connecting with Mia's lower body in Hong Kong. The two dancers need to share one sense of corporeality through the screen, including the time and speed at which they turn around, the scale and power at which they twist their bodies, and the angle and direction of bodily rotation. These sensations, which originally are transmitted through muscular and nerve connections on the same body, are transmitted through digital channels now, allowing the upper and lower hemispheres to cooperate, with still the same sense of corporeality.

不同身體的數位化合併

在連接姿帆的身體后，我們想繼續嘗試讓異地的舞者相連接。這邊是臺北姿帆的上半身與香港 Mia 的下半身相接。這兩位舞者需要透過螢幕去共享一個身體感知，包括轉身的時間、速度，擰身的幅度、力道，身體旋轉的角度與方向等。這些原本在同一個身體上用肌肉和神經連結並傳導的感受，在這裡用數位線路去傳遞，讓上下半身可以一起工作，仍然是同一個身體感知。



Here we have Zifan linked up with Yongran from Beijing. Their bodily training is alike in some ways, so it was quick for them to find a way of working together in rehearsal in the aspect of their ways of exerting power and their operative logic.

這是姿帆與北京的泳然相連接。她們兩人的身體訓練有相似的地方，所以她們在排練時在身體的發力方式跟運作邏輯上可以很快找到共處的方式。



Next, we have Maria front and centre, Maria in London linking up with Yongran in Beijing. This time, we took a step further to proceed with fantastical imaginations. We used our imaginations to link up Maria's shoulder muscles to Yongran's scapular muscles, allowing Maria's muscular movements to affect Yongran's muscular movements, becoming a new species.

再來就換 **Mariran** 登場了，是倫敦的 **Maria** 以及北京的泳然的結合。這次我們更往前一步去進行奇幻的想像。運用想像力將 **Maria** 肩膀的肌肉連接到北京泳然的肩胛骨上的肌肉，讓 **Maria** 的肌肉動作影響著泳然的肌肉動作，成為一個新的物種。



And this new Beijing + London species, attempts to make contact with Taipei + Taipei's hybrid Zifan.

Since bodies can enter into this kind of complex amalgamation through the imagination of real and virtual, we push it further into the fantastical realm, and link up dancers in four different places through the screen, and allow the body to be displaced. Through the ways of working together we find in the previous experiments, we share one big body, although it might look like eerie.

As Mia said, the dancers gave feedback through the camera and the screens, unlike usual, we can feel each other beside us when we dance. Though the physical being is not present through the camera and the screen, in the digital space, we can feel all the same that the other person actually exists. So the digital lens and screen become digital senses, allowing us to cooperate, sense, and respond in the digital realm, enabling us to truly move in the digital realm, instead of us each doing our own thing. This interaction between the physical reality and the digital virtuality is what we wanted to explore. Many thanks for the support of the four dancers, and to the ArtsCross project for giving me a chance to attempt this.

而這個北京加倫敦的新物種和臺北加臺北的混和姿帆嘗試進行碰觸。

既然身體可以通過實體與虛擬的想像進行如此複雜的混和，我們便將想象進一步延伸，將四地的舞者經由螢幕串聯起來，並且讓身體可以錯置。通過前面幾個實驗所找尋的共存方法，我們共同分享一個大身體，雖然它看起來有些怪異。

正如同 Mia 所說，舞者們透過鏡頭和螢幕給出反饋，不像平常我們在跳舞時能夠感覺到對方在自己旁邊。透過鏡頭和螢幕雖然不存在物理實體，但在數位里同樣能感覺到對方是真實存在的。所以數位的鏡頭和螢幕成為了數位感官，使得我們在數位里合作、感知和回應，使得我們真正可以在數位里行動，而不是各做各的。這種物理實體和數位虛擬之間的互動正是我們想要去探索的。非常感謝四位舞者給我的支持，也非常感謝「跨藝」計劃讓我有機會做這樣的嘗試。



Dancer 舞者

ZHANG Yongran (Beijing)
張泳然 (北京)

I am very happy to participate in this rehearsal. More happy to meet you guys. Dear Jeff, Zifan, Mia and Maria, although we can't be in the same place, we can dance together in the digital space through the internet. Thanks to technology. Thank you for faith. This is a very interesting cooperation. Although our four dancers come from different countries and different educational backgrounds, but through the guidance of Jeff, we break down invisible barriers and create the new body that belongs to us. This is a way of creation that I have never experienced before which gives me a new understanding of the construction of space and body. I hope that in the current digital age, we can stick to the temperature and soul of dance artists and work together to explore a more profound and vast field of dance art. Thanks to Jeff for giving me such a precious and unique experience. It's nice to meet you, to work with you, and to enjoy the energy and fun we transmit to each other. Look forward to seeing each other again in the future, in the real world. I love you guys.

我非常有幸參與這次的排練，更有幸遇到你們大家。親愛的杰樺老師，姿凡、Mia 還有 Maria，雖然我們不能同在一個地方，我們可以透過網絡的虛擬空間一起跳舞，多虧有科技的幫助。感謝你們的信任，本次的合作真的是很有趣。雖然我們四位舞者來自不同的國家、不同的教育背景，透過杰樺老師的指導，我們擊破了無形的障礙，創造出了屬於我們的新身體。這是我從來沒有體驗過的創作模式，給予我對於空間與身體構造的全新理解。我希望在當下的數位時代，我們可以貼近舞蹈藝術家的溫度及靈魂，共同探索更深奧遼闊的舞蹈藝術領域。很感謝杰樺老師讓我有這麼珍貴、獨特的經驗，很高興能夠認識你們，和你們合作，還有享受我們帶給對方的能量以及歡樂。很期待未來在實體世界能夠再次見面，愛你們喔！



This is a picture I painted for our work
這是我為了表達這個作品而畫的一幅畫



Dancer 舞者

CHEN Zi-fan (Taipei)
陳姿帆 (臺北)

I participated in Jeff's work this time. I think the experience this time around was very interesting, because it created a new process for the body. At first, we spent a lot of time getting used to space, angle, distance, and direction within the camera, how best to navigate it, and then how to interact with the person on the other side, and then moving into group work. By the middle, it was mostly the visual aspect that we were unaccustomed to. The assembled image of the body and the body we physically sensed varied greatly, so there would always be a sense of conflict or novelty. They were all images that exceeded our imagination. When we came to the later part, and we had slowly gotten used to it, our imagination helped a lot, to make me feel that these things had become reasonable, as if these things that had been put together should have looked like that in the first place. We could go to a lot of different places, or look for different possibilities, so I thought it was very fun, and I had a lot of fun in this process. I also really look forward to what this project will develop into.

這次參與的是杰樺老師的作品。我覺得本次實驗很有趣，它是創造出一個新的身體的過程。在一開始的時候，我們花了很多的時間去適應鏡頭裡的空間、角度、距離跟方向，要如何拿捏成比較好，然後與另外一端的人做互動，再到組合。到了中間的時候，不適應的地方更多變成視覺上的。畫面上組合起來的身體跟實際上感受到的身體有非常大的落差，所以會一直覺得很衝突或是很新奇，都是一些超出想像的畫面。到了比較後期的時候，這些都慢慢適應之後，想像力會幫很多忙，讓我覺得這些事情都變得很合理，好像這些組合起來的東西本來就應該要長這樣。我們可以去到很多不一樣的地方，或是找到不同的可能性。所以我覺得非常好玩，在這個過程里玩得很開心。我也很期待這個作品繼續發展下去會變成什麼樣子。



Dancer 舞者

Maria KARCZMARCZYK (London)
瑪麗亞·卡爾茨馬爾奇克 (倫敦)

I think the biggest challenge was to learn each other's habits and movement quality well enough to predict the other person's next move and to merge into one body. We needed to make up of our own body part and also to understand not only that movement quality but also the anatomy of the new found body well enough so we can move realistically as one. I think another part that was really challenging was to see each other even though there wasn't anyone there just to use my imagination and think about what the viewer will be seeing not what I'm currently seeing and how me and the other dancers can interact through those digital spaces and connect through them without actually ever touch and see each other.

我覺得最大的挑戰就是要學會彼此的習慣以及動作質感，足以預測對方的下一個動作，融為一體。我們必須想像出自己的身體部位，以及不僅理解它的動作質感，還要充分理解新身體的結構，才能夠做出合理的動作。我覺得另外一個具有挑戰性的點，就是在沒有活生生的人站在你面前的情況下看到對方，透過想像力預設觀眾會看到什麼，而不是我現在看到什麼，還有我和其他舞者在沒有實際接觸的情況下，透過虛擬空間互動，聯繫。

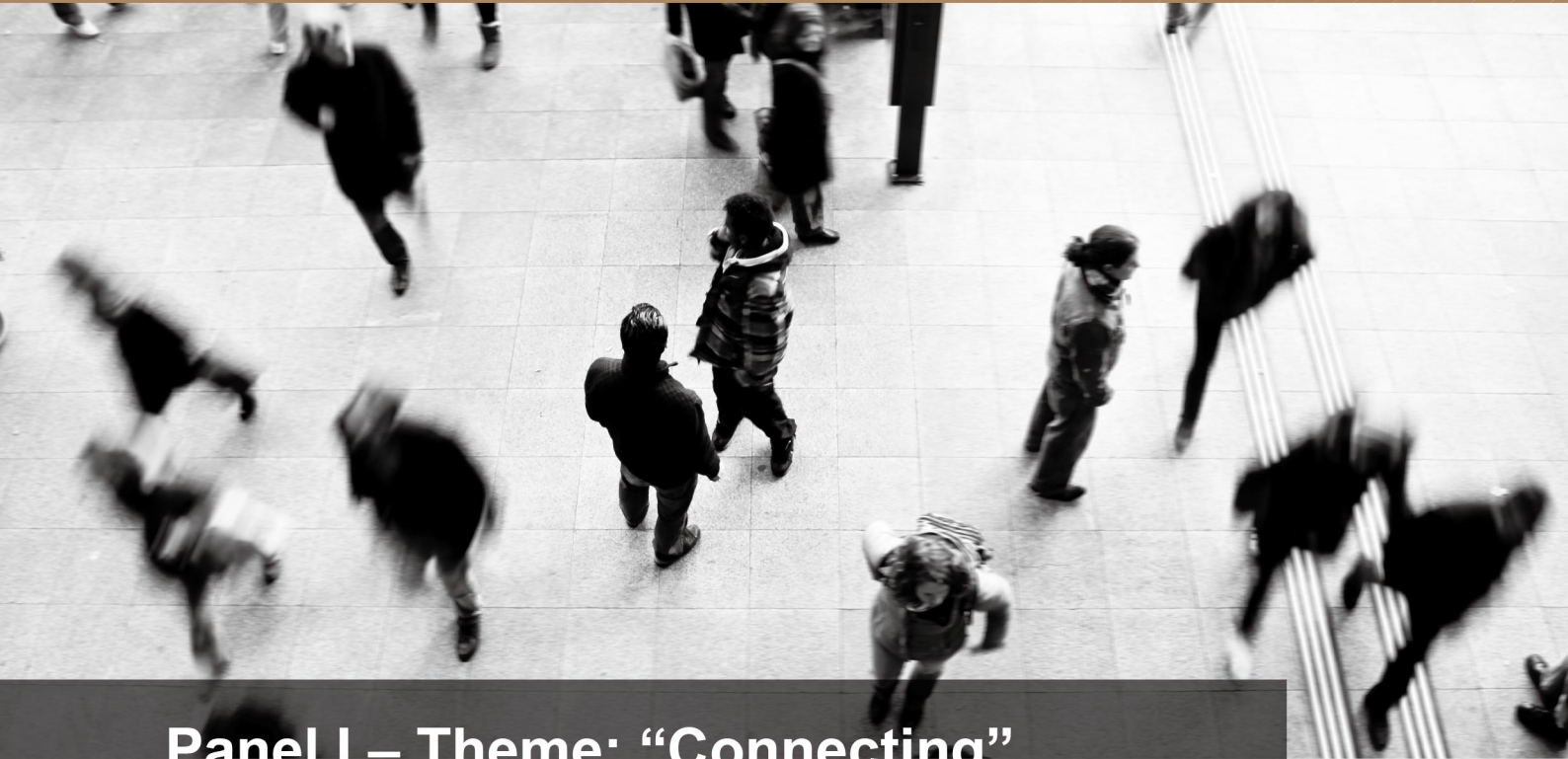


Dancer 舞者

Mia ZHAO Yimeng (Hong Kong)
趙藝萌（香港）

This rehearsal experience for me was very special. In the rehearsal process, we encountered a lot of difficulties, such as the lagging network, the changing of spaces, and the fact that we had to place our focus on the screen while we were dancing, to see if we were connecting to the other dancer. But in the process of addressing these difficulties, we were continually communicating with the dancers, continually adjusting to the space and the camera. Even though the actual distance was quite far, we tried to find one another's movement patterns and connections through the connected video. When we accommodated each other to complete the dance, or worked together to express something affective or emotional, I could feel a very close connection between us. For example, we would become part of one another's bodies, following one another's movement tendencies, and the direction of our muscles. Sometimes, we would create very strange beings, like the one you just saw. In this sort of presentation, I feel that we are both independent and interconnected. We broke through space to conduct our interaction, and melded spaces and bodies together. This feeling is very peculiar. Aside from this, Jeff's simultaneous control of many electronic interfaces was like an octopus, which really impressed me. He solved a lot of technical issues, which I think is no simple feat. The whole process was very interesting. Lastly, I'd like to thank the school, thank the project and thank Jeff for bringing me such a special and amazing experience. Thank you!

這次排練經歷對我來說非常特別。在排練過程中我們遇到了很多困難，包括網路的延遲，空間上的轉換，以及我們在跳舞的時候需要一直把注意力放在螢幕上，去看有沒有連結到另外一個舞者。但是在解決困難的過程中，我們與舞者不斷地溝通，對空間、鏡頭不斷地調試。雖然實際的距離很遠，但我們試圖從拼接的視頻中尋找和探索彼此的運動習慣和聯繫。當我們相互配合完成舞蹈，或者共同去做一種情感的、情緒的表達的時候，我能感受到我們之間有很緊密的聯繫。例如我們會作為彼此身體的一部分存在，跟隨彼此的動作習慣、肌肉方向。有時候會創造出一些奇怪的生物，就像你們剛才看到的。在這樣的呈現中，我覺得我們既是獨立的，又是相互聯繫的。我們既打破了空間進行交流，又將空間和肢體融合在一起。這種感受非常的奇妙。此外，我印象特別深刻的是Jeff就像一個八爪魚一樣，他需要同時操作很多台電子設備，解決了特別多的技術問題，我覺得非常的不容易。整個過程非常有趣。最後也很感謝學院，感謝這個項目還有Jeff給我帶來這麼特別和這麼棒的體驗，謝謝！



Panel I – Theme: “Connecting” 學者小組（一）— 主題：「連接」

Are we connecting? Yes, but in new ways that challenge artists and scholars to explore new forms, methods and mediums in their respective disciplines.
我們有在連結嗎？有的，是以挑戰藝術家和學者去探索個別領域的新形式、方法及媒體連結。

List of panellists

Dr. MU Yu (Beijing)

Professor, Beijing Dance Academy

Dr. QING Qing (Beijing)

Vice Director of Dance Research Institute
Chinese National Arts Academy

Ms. Janice POON Sze Wan (Hong Kong)

Senior Lecturer (Playwriting and Dramaturgy)
and Academic Project Officer (Faculty)
The Hong Kong Academy for Performing Arts

Dr. Stefanie SACHSENMAIER (London)

Associate Professor in Contemporary Performance
and Programme Leader of BA Theatre Performance
and Production, Middlesex University

Dr. FAN Xiang-Jun (Taipei)

Postdoctoral Research Fellow
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博士級研究員
科技部人文社會科學研究中心



Watch the full
presentation video
觀看完整分享片段



Dr. MU Yu (Beijing)
Professor
Beijing Dance Academy

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Mu Yu, Ph.D. in Dance Studies, is a professor of Beijing Dance Academy. She was a visiting scholar at London Contemporary Dance School in 2008, American Dance Festival and NEA Arts Journalism Institute for Dance Criticism at Duke University in 2010, Queens College in 2010-2011. Mu has published books published on Chinese choreography analysis, Dance Culture Studies and Dance Criticism.

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“

“Connections” after “Perceptive Touch / 觸 (Chù)” is “Spiritual Field / 意境 (Yì Jìng)” 「觸物成化」-「觸遇」的「聯繫」產生「意境」

My research centers on choreography and dance criticism. I have chosen the first topic because the three themes - “connect”, “touch”, and “vision and Yì Jìng (意境)” - all provided me with a great deal of inspiration. My answer to the question “Are we connecting?” is “Yes”. Through the “connections” between the three themes, I seem to have found an “explanatory framework”. I’m quite nervous now as I didn’t expect to be the first to speak, but let’s treat my ideas as an invitation for more valuable contributions from you.

“Chù Wù Chéng Huà (觸物成化)”

How are we responding to this enforced I’ll be borrowing terms and sentences from the traditional Chinese system of aesthetics, some of which may echo modern Western philosophy and aesthetics, and even certain humanities subjects in history, but they are not exactly the same. I have translated my slides into English. They are titled “Chù Wù Chéng Huà (觸物成化)”, which, in general terms, means “connections after perceptive touch is spiritual field”.

The title sums up the “connection” between the three keywords. As dance professionals,

我的研究領域主要是舞蹈創作和舞蹈批評。我選擇第一個話題是因為，“Connecting”，“Touching”，“Vision+ Yì Jìng/ 意境”三個主題都給我很多啟發，“are we connecting?” 我的答案是「Yes」，通過三個主題的「聯繫」，我似乎找到了一個「闡釋框架」。我沒想到是第一位發言，很緊張，算是拋磚引玉。

“Chù Wù Chéng Huà (觸物成化)”

我會用到一些中國傳統審美話語體系中的詞、句，其中部分與西方現當代哲學、美學，甚至與歷史上的人文學科都可能相通，但又不完全一樣。PPT 我試著翻譯成英語，僅供大家參考。我的題目是—「觸物成化」，通俗一點說，就是「觸遇」後的「聯繫」是「意境」。

題目就是三個關鍵詞的「聯繫」。作為舞蹈從業者，我們對「非劇場」呈

we're quite familiar with dance images from non-theatrical venues. For me, the novelty of this program comes from not only the four new intercultural panels but also the fact that this is the first time I have witnessed the creation of dance images online. Of course, with all this happening in the "post-pandemic" era and my life and work restricted to my Beijing apartment, I was very much looking forward to finding out whether I could really experience "the sense of presence".

"Serendipity produces metaphor of sensation, and perceptive touch produces spiritual field"

Chinese scholars divide aesthetic experiences into three levels: metaphor of sensation (感興 Gǎn Xīng), image of intentionality (意象 Yì Xiàng), and spiritual field (意境 Yì Jìng). "Touch", in Chinese, is "Chù (觸)", which can be understood as metaphor of sensation. This approach to art appreciation in traditional Chinese aesthetics does not adopt a "cognitive" viewpoint, but instead stresses a kind of "immediate and direct experience". There is a saying "Serendipity produces metaphor of sensation, and perceptive touch produces spiritual field", which also carries connotations of body sensations.

"Touch" causes direct sensory contact between the audience and the work through seeing, hearing, and kinesthesia, which are not really "the sense of touch". "Touch" in Chinese also has the meaning of "by chance". I especially like the word "ǒu yù (偶遇)", which in English means "encounter". When the characters "chù (觸)" and "yù (遇)" are put together, meaning "perceptive touch", they form an aesthetic image of intentionality. In artistic creation, "perceptive touch" makes "connections" more specific. And deep "connections" may be the spiritual field invoked by empathy. In this particular case, this is what we have been hoping for - a state of intercultural communication.

Merleau-Ponty has a published essay titled *L'Œil et l'esprit*. The title's Chinese translation

現的舞蹈影像並不陌生這次的「新鮮感」不僅是面對四組新的「跨文化」創作組合，我也是第一次在線上觀摩舞蹈影像的創作過程。當然，更是由於這次觀摩是在「後疫情時代」下發生的，我正在北京常態化的居家生活和工作。所以，能否體驗到「在場感」？我是期待的。

「隨緣生興，觸物成化」

中國學者將審美體驗分為「感興、意象和境界」三層次。在中文中「touch」翻譯成「觸」，可以理解為「感興」，這種中國傳統審美範式的藝術鑒賞並非從「認知」入手，而強調一種「當下的、直接的體驗」。有一種說法：「隨緣生興，觸物成化」，也具有身體感知的內涵。

「觸」引發的是觀眾與作品之間直接的感官接觸，視覺、聽覺，當然也有動覺，並不是真正的「觸覺」。「觸」在中文中還有偶然的意思，我特別喜歡「偶遇」(encounter) 這個詞，「觸、遇」兩個字合起來就產生了審美意象。在藝術創作中，「觸遇」讓「聯繫」變得更為具體；而深層的「聯繫」可能是共情後產生的「意境」。在這個專案中，就是我們希望達到的，某種「跨文化」溝通境界。

梅洛-龐蒂有一本書叫《眼與心》。我很喜歡這個中文譯名，這本法語書的英文版 *eye and mind* 直譯的話更接近於《眼與思》，但中文有一句俗語，「眼睛是心靈的窗戶」，這個譯名本身

“Yǎn Yǔ Xīn (眼與心)”, which I’m quite fond of, corresponds to the English words Eye and Heart. The original French title’s official English translation, Eye and Mind, if rendered literally into Chinese would be closer to Eye and Thought. In Chinese there is a proverb: the eyes are the window of the heart. The translation Eye and Heart is filled with image of intentionality and spiritual field. What Merleau-Ponty focused on was modern art that stressed perceptual experience. Actually, traditional Chinese aesthetics particularly emphasizes perceptual experience. And traditional Chinese philosophy can be considered “the philosophy of the body”.

The simultaneous presence of the eyes and the mind is a kind of “body gaze” or “bodily perception”, which influences my perception of “motion”. The “gaze” mentioned here is likely to have connections with “power” and even closer connections with “emotion” and “consciousness”. It can indicate whether and to what degree “intersubjective” interaction has taken place between the choreographer and the dancers and the audience and the dancers.

During the whole process, I observed step by step my “touch” with the computer screen and the “touch” between the choreographer and the dancers, all the while thinking of how they may “connect”. There was no physical contact between the three or four dancers, who were in separate locations, but in video and computer choreography, dancers in different spaces can “dance together”. Though they have no direct body contact, they have the interactive “perceptive touch”.

The “motivation” generated by the three “motions” of dance film

There are three motions in dance videos – primary, secondary, and tertiary – referring respectively to basic movements in front of the camera, the movements of the shot and the camera, and the putting together of shots. All these three kinds of motions take place according to the design of the choreographer.

就充滿了「意象和意境」。梅洛-龐蒂關注的是強調知覺經驗的現代藝術。其實中國傳統審美非常強調知覺經驗。中國的傳統哲學實際上可以被視為一種「身體哲學」。

「眼與心」的同時在場就是一種「身體凝視」，它會影響我感知到「動覺」。這裡提及的「凝視」可能與「權力」有關，更與「情感」和「意識」相關，它可以判斷編導與舞者、觀眾與舞者是否發生了「主體間性」的交互，以及交互的程度。

在整個過程中，我一步步觀察著我與電腦螢幕之間的「觸」，以及編導和舞者之間的「觸」，思考它們之間是如何「聯繫」的。不同地點的3位或4位舞者沒有辦法身體接觸，但是在舞蹈影像或電腦編舞中，不同空間的舞者是可以「在一起」跳舞的，彼此之間雖然沒有直接的身體接觸，卻有感應式的「觸遇」。

鏡頭舞蹈的三種「動」產生的「動機」

舞蹈影像中有三種「動」，分別代表著鏡頭前的基本運動、鏡頭和攝影機的動，以及鏡頭的組接。這三種動都是在編導總體構思下進行的。我十分在意的是，編導與舞者構建了怎樣的

The parts I pay particular attention to are: what kind of creative “situation” is created by the choreographers and the dancers, and what is the “motivation” generated by the three “motions” of dance film?

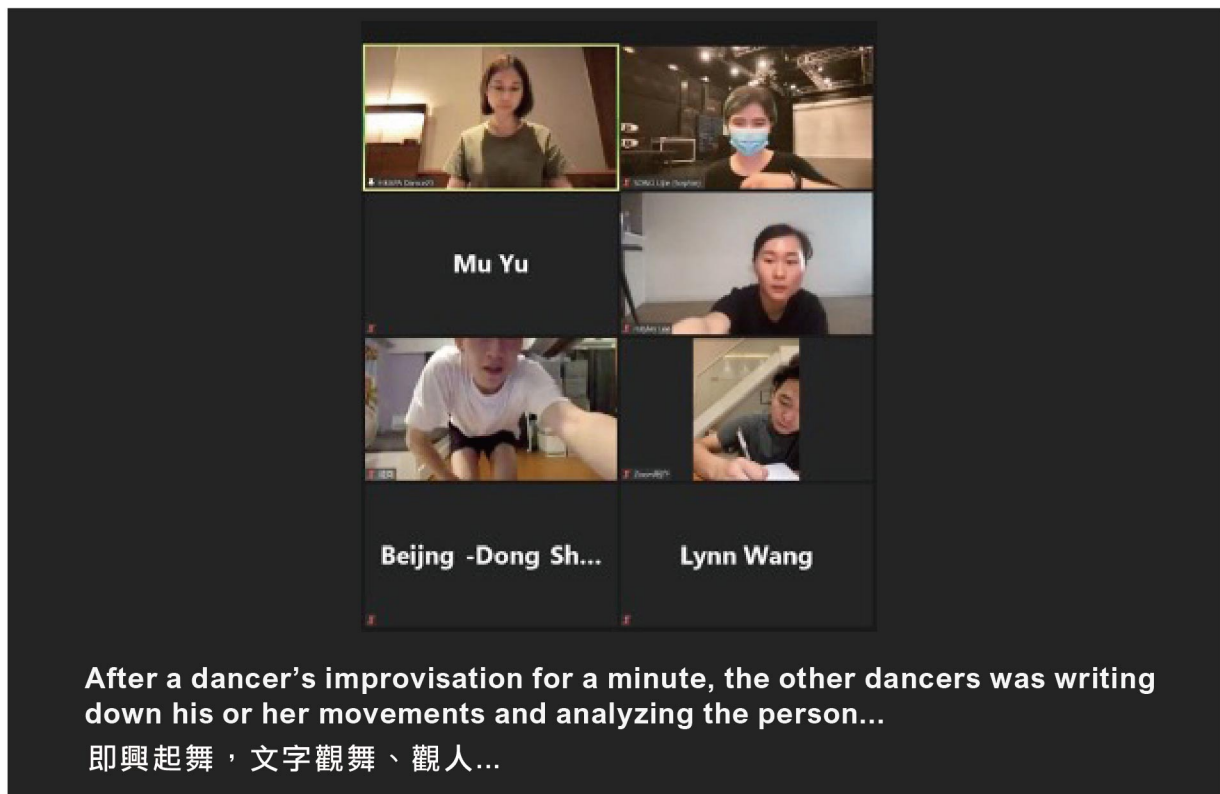
“Motivation” is connected to both inside and outside the rehearsal field. Some choreographers lean toward a certain creative idea or concept, which is outside the rehearsal field, while others place more weight on dancers, which are inside the rehearsal field.

Connecting "Motivation" both inside and outside the rehearsal field

創作「情境」(situation)? 鏡頭舞蹈的三種「動」產生的「動機」是什麼?

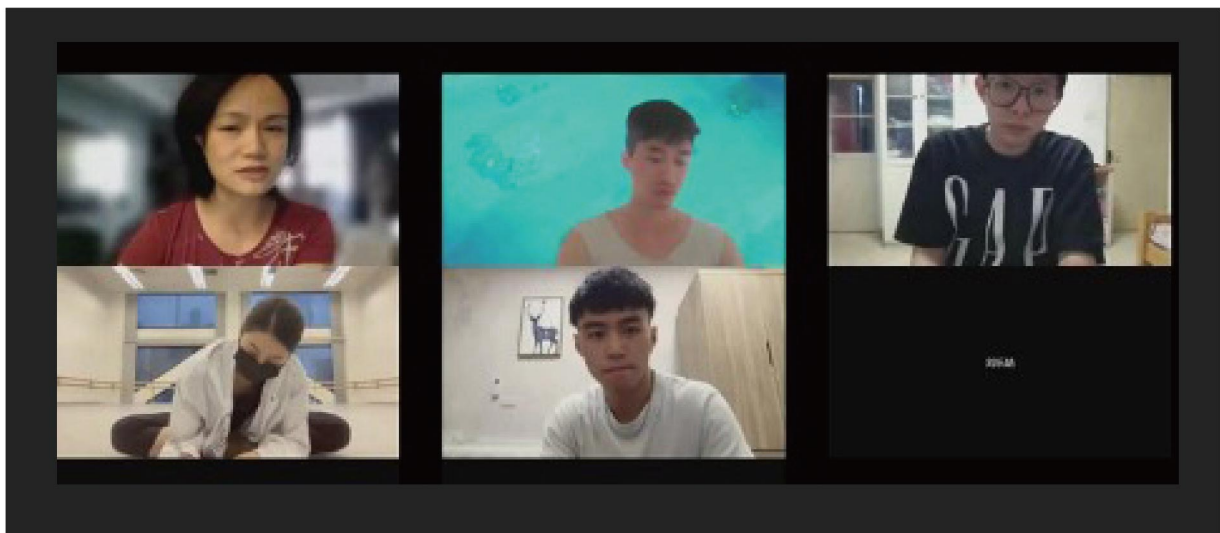
「動機」的發生與排練現場的內外都有關係。有的編導偏向於「場外」的某個「創意」或「概念」，有的編導更側重於「場內」特定的舞者。

「動機」與排練現場內外的關係



Take what I observed during the two Zoom live streams as examples. I saw at least two modes of “motivation”. Alice from Hong Kong prefers to focus on specific dancers and start rehearsals by doing improvisation warm-ups and getting everybody acquainted. The dancers were fully immersed and even I felt touched through the screen. A field was formed by this “introspective” body “intersubjectivity”.

以我兩次 Zoom 直播觀摩為例，我至少看到了兩種「動機」方式，來自香港的 Alice 更側重於從具體的舞者出發，她從即興熱身和相互介紹開始排練。舞者們沉浸其中，甚至在螢幕前感染了我。這種「內觀式」的身體「主體間」形成了一個場域。



The choreographer introduced the concept and progress of the work to the dancers, which had been prepared for more than a month, so that the dancers can understand the "role" of "Zhuangzi" and the spiritual self with the qualities of the dancer) .

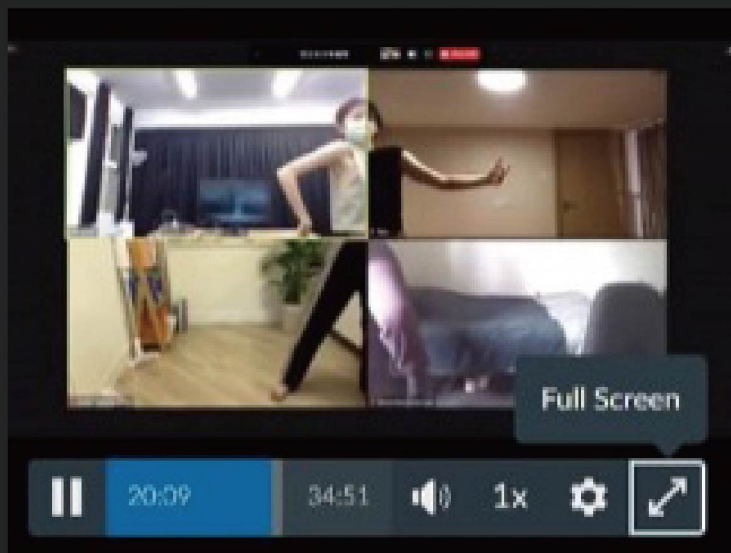
The other approach revolves around certain concepts in the choreographer's head. This approach was favored by Li Qing from Beijing. She introduced to the dancers the theme of "Zhuangzi's Butterfly Dream" and the dancers were more like actors playing Zhuangzi or his spiritual self. The choreographer shared many video clips of impressive cinematography and originality from various sources and tried similar experiments with the dancers, which also produced interesting visual effects.

The typically asked questions in these two approaches are very different. For instance, Alice and the dancers, through spontaneous interaction and analysis of the movements, achieved a better understanding of each other. She would even keenly ask the dancers "What is your star sign?" Li Qing, on the other hand, had rigorous discussions with the dancers on topics like "What equipment do you plan to shoot with for better effect?" As long as "a sense of presence" is generated between the choreographer and the dancers, both approaches have proved capable of producing great results.

編導向舞者介紹作品的理念、進度（已準備一月有餘），讓舞者瞭解其中的“角色”（含有舞者質感）。

另一種更偏向於從編導構想的概念出發，比如來自北京的李青，她向舞者介紹了「莊周夢蝶」的主題，舞者更像是扮演「莊周」或分身的演員。編導分享了許多具有良好鏡頭技術和創意的各種來源的視頻片段，並嘗試讓舞者開始類似的實驗，這也產生了有趣的視覺效果。

兩種創作方式的典型問題很不一樣，舉例來說 — Alice 與舞者們在即興互動中，通過動作分析，瞭解彼此，甚至頗有興致地猜測「你是什麼星座的？」；李青則很嚴謹地與舞者商量，問他「你打算用什麼樣的設備來拍攝，效果會更好？只要編導和舞者之間能產生「在場感」，這兩種方式都可能產生出好作品。



The Consciousness of "subjectivity" and "intersubjectivity" - Based on the concrete person connections

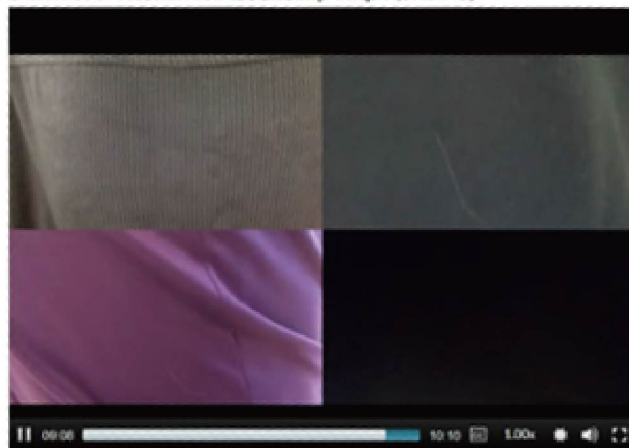
「主體性」和「主體間性」意識 - 基於在場的、具體的「人的聯繫」

The dancers' movements before the camera are the most basic "motion". And the movements of the shot and the camera and the putting together of shots produce "the sense of technology". But to really generate "a sense of presence" is not easy. I remember on May 30th Jeff uploaded a less than two-minute video, in which two dancers' partial images on a horizontally split screen joined to form a whole body. The dance movements were simple, but the "virtual person" in the video represented a big step forward. This was because back at the initial rehearsal, just as a dancer said, the body on the split screen looked like "a zombie" and felt "awkward". The "virtual person" video was still in development and incomplete at the time, but it had demonstrated the special power of "intersubjectivity". The "spliced" body resembles some of the features on social media and constitutes a metaphor for the real world: in Tencent online meetings or on TikTok, you can choose to change your face or photoshop your pictures, and in Zoom conference rooms, we can also put on virtual makeup.

鏡頭前舞者的動是最基本的「動」；而鏡頭和攝影機的動，以及鏡頭的組接，最能體現「科技感」，但如何真正呈現「在場感」是不容易的。記得5月30日，Jeff上傳了一個不到2分鐘的視頻。兩位舞者上下分屏，合併為一個人，舞步很簡單，不過，作為「虛擬人」算一次很有進步的探索。因為在最初的排練時，就像一個舞者說的那樣，分屏呈現的身體「很像僵屍」，感覺「不舒服」。這個創作中的「虛擬人」視頻雖然當時還不成熟，卻已經呈現出了奇特的「主體間性」的力量。「拼湊」的身體很像社交媒體的某些設置，是現實世界的一種意象隱喻：在騰訊會議里，在抖音TikTok上，你可以自主決定要不要換臉、P圖，包括Zoom在線會議室，我們也是可以虛擬化妝的。

Yassmin reh 2 June.mp4.mp4

Download Yassmin reh 2 June.mp4.mp4 (89.8 MB)



Yassmin's work was about memory

At her rehearsal, the choreographer and dancers interacted via computer cameras so much that I mistook one of the “liaisons” for a dancer. This happened because they jointly created a convincing and interesting “sense of presence”. For example, when the dancers place their fingers or backs in front of the cameras, our view would be blocked but an image of intentionality about memory would also emerge. We constantly form precious memories as they gradually become blurry yet more colourful. This reminds me of a phrase in Buddhism “Jiè Zǐ Xūmí (芥子須彌)” - “a mustard seed can hold the Sumeru Mountain”, or in simple terms “a tiny space for the boundless universe”. Through the tiny camera, we can sense the universe in our “memory”, and perhaps this is the spiritual field I have experienced.

Dance and technology have been brought closely together at this year's ArtsCross. But, the specific “person” may always remain the perennial topic, even if it is virtual, mirrored, or even “body without organs”. The deep “connections” between the audience and the work are based on the concrete “person connections”, possibly mixed with connections between people and the world and people and the universe. “Spiritual field” lies in these connections.

Yassmin 的作品關乎記憶

在 Yassmin 的排練現場，編導和幾位舞者常常和電腦攝像頭互動，以至於我將一位「聯絡人」老師當成了舞者，因為他們共同創造了一個個生動、有趣的「在場感」，比如：當舞者用手指或後背，直面電腦攝像頭的時候，畫面被遮住了，但有關記憶的「意象」卻出現了。我們不斷建構著往昔珍貴的記憶，它距離我們越來越模糊，卻越來越色彩斑斕。這些嘗試讓我想到的是——一個佛教用語「芥子須彌（Jiè Zǐ Xūmí）」，意思是一粒微小的芥菜種子能容納一座巨大的須彌山，簡單來說，就是——小中有大。透過這個小小的攝像頭，我感知到了「記憶」中的大世界，這或許就是我體會到的「意境」。

本屆舞動無界緊密聯繫著舞蹈與科技。不過，具體的「人」或許是永恆話題，即便它是虛擬的、鏡像的，甚至「無器官身體」（BWO/法語原文為 *corps sans organes*）。觀眾與藝術作品深層的「聯繫」大多是基於在場的、具體的「人的聯繫」，其中可能滲透了人與世界、人和宇宙之間的關聯。「意境」就在這關聯里。



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卿青任中國藝術研究院舞蹈研究所副所長，副研究員，碩士生導師。1997年畢業於中國藝術研究院研究生院，文學碩士，美國加州大學伯克利分校戲劇、舞蹈及表演研究系訪問學者（2012-2013）。個人研究領域：中西方當代舞蹈理論與實踐，尤其關注當代舞蹈的媒介及其與主體性、潛能的關係。

“

Digital Choreography - The Process of Othering

數字編創 - 一個他者化的過程

I would like to thank Professor Xu Rui, Professor Christopher, Professor Anna and Professor Yunyu of the Organizing Committee for allowing me to participate this wonderful DansCross project. This is the 11th year of the project and I believe this year would leave a special mark on history because of its unique online digital version.

“Are we Connecting” is the discussion topic of us as the first group. It is a good but difficult question, especially under the COVID pandemic. On one hand, it helps us to reflect the reality that we are isolated from each other. On the other hand, it creates an illusion of online connection. Under such circumstances, it is worthy to think about the important question “Are we Connecting”.

However, I am not going to talk about the cross-cultural connection and dialogue specified in the topic. I am not even going to discuss the very question “Are we able to be Connecting?” It is because I have found plenty of misunderstanding and misinterpretation caused by connection and exchange between cultures. I simply want to share the thinking to the word “Connection” because I find this online project highlights “connection” itself.

The digital choreography in my title refers to the combination of digital technology and choreography, it is the physical and technical

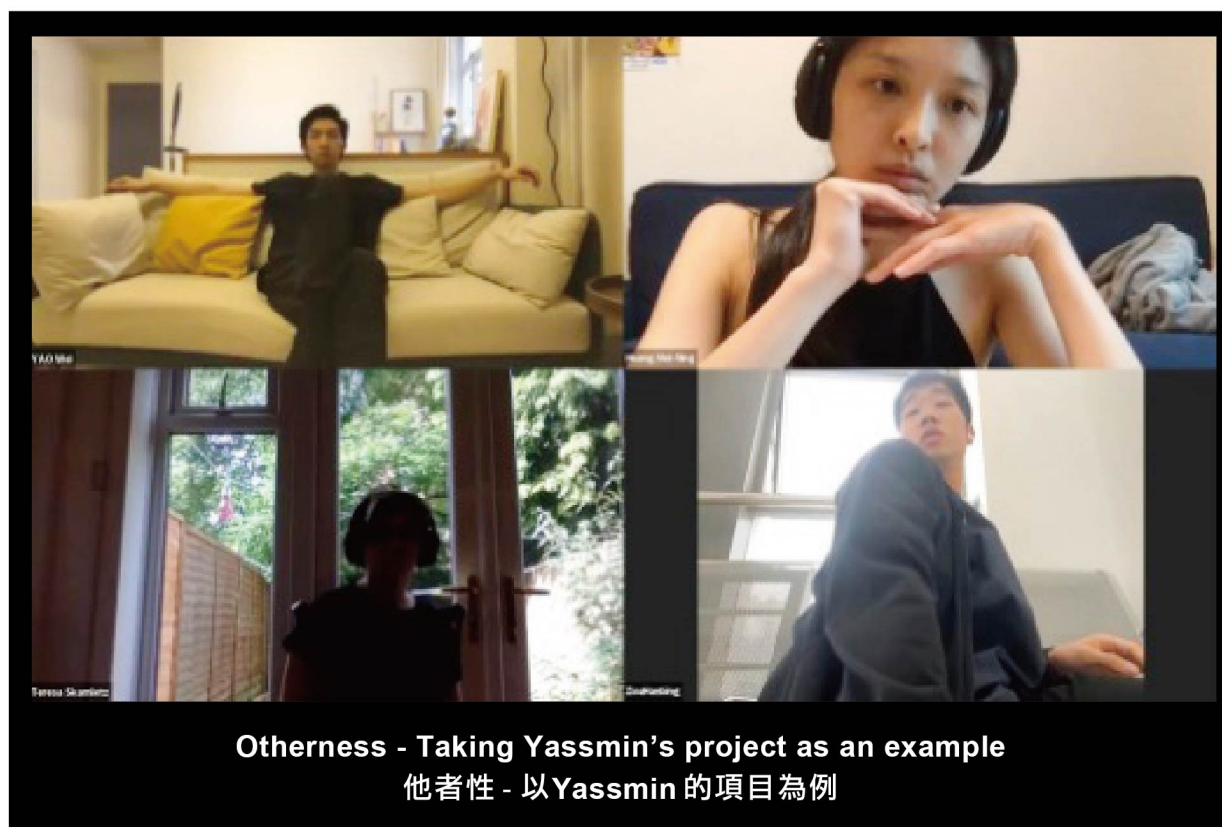
感謝組委會許銳教授、克裡斯教授、Anna教授和雲幼教授允許我又一次參加這個精彩的「舞動無界」計劃。這是計劃的第11屆，我相信這一屆因為它是獨特的線上數位版本會在項目歷史上留下特別的印記。

「我們連接上了嗎？」是我們第一組的談話主題，這是一個很好也很難回答的問題，尤其是在新冠病毒這個全球疫情肆掠的情形下。它一方面讓我們反觀彼此隔絕在各自的環境的事實，另一方面又給我們製造了一個線上連接的幻象。在這種情形下，其實很值得去思考「我們連接上了嗎？」這個很重要的問題。

然而，我不會去談話題里規定的跨文化連接和對話的問題，我甚至也不會去討論與這個問題非常相關的另外一個問題「我們能夠連接上嗎？」因為我發現文化間的連接和交流會產生不少誤解和誤讀的現象。我只是想在這裡分享對連接這個詞的一點思考，因為我發現，這個線上的計劃凸顯了「連接」本身。

participation in the production, and the presentation of the work on the screen. My subtitle is a process of otherization which is one of my main observations. Therefore, in my eyes, such connection is exactly highlighting connection itself, an assemblage of the otherness. Of course, within the cultures, various factors are mixed in the subjects. My understanding to technology is the ability of mixed creation.

為什麼他性成為這次計劃的一個主要特點？我認為恰恰是數字技術本身的能力在此得到了充分的發揮，它使得我們這個時代所具有的各種比如共時的、並置的、近的遠的、一起的、分散的、多重的、以及複數的等等特點能夠在螢幕上顯現。數位既成為了一



Why does otherness become the distinguishing feature of this project? I think it is exactly because the function of digital technology itself has been fully unleashed which has enabled the various features of this era such as simultaneous, juxtaposition, near and far, side by side, dispersed, multiple as well as plural appearing on the screen. Digital becomes a medium, at the same time, it becomes a means for digital choreography which makes digital choreography becomes a field of rich otherness.

I am going to use Yassmin's project as an example to support this observation. Her project is a study of the moment of photo-taking. The

種媒介，同時也成為了數位編舞的手段，使得數位編舞成為一個具有豐富他異性的場域。

我將以 Yassmin 的項目作為一個例子來支持這個觀察。她的計劃是對拍照片那個瞬間的一個研究。這個瞬間，積聚了拍照的動機、慾望、個人和文化的習性，記憶、空間等各種因素，是一個對這些因素的連接，也是對過去、現在和未來的一次連接。這是一個事件發生的時刻和瞬間。而我想指

moment accrues various factors of photo-taking, such as motivation, desire, personal and cultural habits, memory, space, etc. The moment is a connection to these factors, as well as a connection to the past, present and future. It is the moment and the moment when an event occurs. And I would like to point out some words that Yassmin often uses or emphasizes in the process of creation, for example, a discovery-“magic” moment, strange - not normal- delocate - break – encounter – change – defigured – find new stuff – possibilities.

What were all these words emphasized in the process of creation? Why did she emphasize that was a discovery and a moment with magic? What was she looking for at this moment. We have noticed all these words were words for events for breaking the convention, changing the quotidian, juxtaposing different space, these are continuous otherization of our physical existence here and now. This otherization is both her mode of operation as well as the object that her project connects.

We can observe the state of people through the images on the screen. What do we see in this project? We see different subjects that are deformed, abnormal and changing which is exactly the incomplete subject in the sense of Jacques Lacan, i.e., the state of subject being incomplete because of the infiltration of the big other in the symbolic realm, the castrated incomplete subjects by symbolization that Lacan suggested. At the same time, it means there are subjects that cannot be symbolized. Of course, we have no chance to explain Lacan's big other here, but we can point out that the alterity is exactly the premise that guarantees the discovery of Yassmin and the occurrence of magic. Otherness makes the screen or digital creation becoming a process of continuous otherization.

So, here is another question: why should digital choreography be associated with alterity or otherness? I can only offer a simple and rough explanation, this is the power of digital choreography, an opportunity that reflects, moves forward and changes our lives.

出的是 Yassmin 在這個創作過程中經常使用或強調的一些詞彙。比如，發現 - 「魔力的時刻」、陌生 - 不正常 - 偏移 - 打斷 - 遭遇 - 改變 - 變形 - 找到新東西 - 多種可能性。

為什麼這些詞在整個創造的過程中被強調？為什麼她要強調這個是一次發現和有魔力的時刻？她要在這個時刻尋找什麼？我們注意到這些詞彙都是事件性的詞彙，用來打破慣例、改變日常、並置不同時空，是對我們當下肉身存在的此時此刻的不斷的他者化。這個他者化既是她的工作方法，也是她的計劃所連接的物件。

我們可以通過螢幕的圖像來觀察人的狀態。我們在這個計劃里看到什麼呢？我們看到的是變形的，不正常的，變化的各種主體，這正是一種雅克拉克康的意義上不完整的主體，即因為大他者在象徵界的潛入，主體無法完整的狀態，是拉康所言的被象徵化所閹割的不完整主體，這同時也意味著總有不能被象徵化的主體。當然我們無法在此展開對拉康的大他者的解所具有的他異性 (Alterity) 正是保證 Yassmin 的發現和魔力發生的前提。他異性使不斷他者化的過程。

那麼，這裡又出來一個問題：為什麼數位編創要與他異性或者他性相聯繫？我只能給出一個簡單粗暴的解釋，這是數位編創帶來的一種力量，一種能夠讓我們反思、前行和改變生活的機會。



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Intercultural and Cyberspace

跨文化與網絡空間

Cyberspace

In the first meeting, I raised the question whether this online residency merely transfers physical meeting online, or a meeting to explore virtual platform as a specific medium for research of the artists' project? Will the artists rather do their projects in a physical space? How will they do it differently, and specifically, in a cyberspace?

Regarding the dramaturgy of performance making in cyberspace, I believed we have to take cyberspace through the lens of a performance space. We make sense of it by exploring the aesthetics and specificities of making theatre in a cyberspace. New dramaturgical languages and vocabularies are needed to communicate, describe and even critique.

During this residency, I can see the artists and dancers struggled at the beginning with technology. I am also excited to see them exploring the specificities in the cyberspace where these choreographic works can only find their meaning in. The choreography and movements created in these projects are not merely a means to bridge cultures, but exploring new languages of choreography in cyberspace.

網路空間

在第一次會面時，我提出了這樣一個問題：此計劃，只是單純地從線下轉到線上了嗎？還是說能搭建一個虛擬平臺，為各位藝術家的研究專案提供特定的媒介支撐呢？此外，各位藝術家是否寧可在實體空間裡完成各自的專案呢？聚焦到網路空間，他們又將做出哪些調整呢？

網路空間的劇場構作？在我看來，我們須透過演出空間的視角看待網路空間。也就是說，我們可通過研究劇場創作在網路空間，有哪些美學特點和獨特之處，以此加深對網路空間的認識。為了更好地交流觀點、展開評述，甚至批評，我們需要新的劇場語言和詞彙。

計劃期間，我發現一些藝術家和舞者並不習慣網路空間的科技應用。不過，由於部分舞蹈作品只有在網路空間中，才能展現其內涵。藝術家和舞者們逐漸開始探索網路空間的特殊性，這點著實令我很開心。這些項目設計出的舞蹈和動作，不僅成為文化溝通的手段，還為網路空間的舞蹈摸索出新語言。

Intercultural

Regarding “intercultural”, the term “intercultural theatre” was introduced to theatre studies sometime around the 1980s. That was the peak of theatre director Peter Brook’s productions when he did *The Mahabharata* in 1985. Other theatre directors like Eugenio Barba, Ariane Mnouchkine, Robert Wilson etc. have also explored the aesthetics of intercultural theatres. But Ric Knowles, University Professor Emeritus in Canada considered the notion of interculturalism back then was basically Western, a direction of influence from the West to the rest (“Theatre & Interculturalism”).

The projects in this residency are exploring aesthetics that all nations and cultures can now meet on an equal ground, namely cyberspace, where geographical limitations will not be a hindrance for creative collaborations, nor a direction of influence merely from the West. Other resources matters in contributing to an effective connection though, such as stable internet connection, rehearsal space, available devices and technology support. In this sense, accessibility to technology, hardware and internet connection will define “equality” in the collaborations.

In his book “Theatre and Globalization”, Dan Rebellato, Professor of Contemporary Theatre called for “imagination” in view of theatrical response in the new realities. He said, “What we see tends to be local; what we imagined operates beyond the boundaries of nations.” Though he’s addressing the issue of globalisation, his propositions might provide some analytical framework to the new virtual realities in the cyberspace, and the different levels of exploration in the projects in this residency:

跨文化

講到「跨文化」，就要談談「跨文化戲劇」了。這個詞在20世紀80年代左右引入戲劇研究。戲劇導演彼得·布魯克（Peter Brook）打造的舞台劇《摩訶婆羅多》（*The Mahabharata*）於1985年上映。「跨文化戲劇」一詞出現時，正值該劇的巔峰期。此外，尤金尼奧·巴爾巴（Eugenio Barba）、阿里亞娜·姆努什金（Ariane Mnouchkine）和羅伯特·威爾遜（Robert Wilson）等其他一些戲劇導演，同樣探索了跨文化戲劇的美學特點。不過，加拿大大學名譽教授里克·諾爾斯（Ric Knowles）指出，當時與「跨文化主義」相關的概念，基本都受西方國家影響（《戲劇與跨文化主義》）。

本計劃關注美學研究，所有國家、各種文化在網路空間中地位平等。地域限制將不再阻隔創造性合作，文化走向也並非全然受西方文化影響。此外，為實現國家、文化間的有效連接，還有其他一些重要因素，如網路穩定、排練場地、設備和技術支援。以此看來，技術、硬體和網路連接的可及性都將影響合作是否「平等」。

面對全新創作現實，戲劇應如何應對？對此，當代戲劇教授丹·里貝拉托（Dan Rebellato）在其著作《戲劇與全球化》（*Theatre and Globalization*）一書中指出，「想像力」至關重要。他談道：「我們的視野往往局限在本土；想像力卻能跨越國界，打開新世界的大門。」縱然里貝拉托教授關注的是全球化問題，其主張或能為網路空間中湧現的虛擬實境提供一些分析框架。不僅如此，此次論壇涉及到如下不同層次的探索，或許也是對這種觀點的印證：

Building characters in less particular or specific way
An evaporation of singularity
角色塑造多樣 避免創作方式單一



Li Qing and Gao Shan's work provided a structure of plurality in storytelling and character building. The inspiration from the classical Chinese story of dream (莊周夢蝶) presented in the film simulated a contemporary perspective on dream and reality with images and languages of different camera lens.

比如，李青和高山豐富了故事講述和角色塑造方式，打造作品的多元結構。受中國經典故事《莊周夢蝶》啟發，他們藉助各樣的鏡頭圖像和語言，從現實視角模擬刻畫出「夢」和「現實」的關聯。

Metaphorical way of Re-presentation and Resemblance

再現與相似性的隱喻表達



In Jeff's work, the formation of new bodies, be it the leg being the body, or the hand being the head, or two bodies merged into one, not only did challenged the notion of particularity and singularity of human bodies, it also re-presented multiplicity of "who you are" with regard to gender and identity exemplified in the context of social media and cyberspace.

在此我們以杰樺的作品為例－構建新身體時，無論是把腿當作身體，還是把頭當成手，亦或是將兩個身體合二為一，都挑戰了人類身體的特殊性和單一性。此外，面對社交媒體和網路空間，其作品還就“你是誰”這一問題，對人的性別與身份給出多樣回答。

What is is not what must be

眼見不一定為實



Alice's AR work with fish and ball created an interesting dialogue among the bodies of the dancers in different geographical locations and movement spaces. It also presented new realities for the audience as well. What is in front of you might not be in your front. What you see might not be grasped in reality.

馬師雅的作品就印證了這一點－馬師雅利用AR技術，藉助魚和球，使舞者的身體在不同位置與空間展開一場有趣對話。作品還為觀眾展現了全新事實：眼前物體或許並不存在；作品中的場景或許在現實生活中無法掌握。

A Disruption Of Space And Time

時空中斷



Yassmin and her group take the audience to a journey of time and space through the moment of a photo. Exploring the thoughts and feelings generated when re-visiting the photos, through here and now technology and movement, they created a new time and space, and new reality of our memories and experiences.

此處以亞斯密的作品為例－亞斯密和其團隊利用照片瞬刻形象，為觀眾帶來一場時空之旅。借助當下科技與肢體語言，亞斯密團隊通過探究人們回看照片時產生的想法和體會，為我們打造出一個全新時空、創建出記憶與經歷的全新事實。

The projects in this residency allow us to imagine intercultural dance and the presence of cyberspace not only in performance making, but also in our everyday life in general, allow ambiguity, gaps, complexities, metaphor to exist or co-exist, so to grasp the contemporary, everywhere and everyone. They also suggested a new dramaturgical mindset that will be required to connect and extend the dialogue for future choreographers and performing artists in creating through the medium of cyberspace, such as the specificity on the perception of time, space, multiplicity, virtuality, metaphors and re-presentations.

此駐留計劃中，編排演出時和日常生活中都為我們打開了想像跨文化舞蹈和網路空間的大門。這些專案接納藝術表現的歧義性、留白性，也接納藝術表現的複雜性和隱喻性，從而把握舞蹈藝術無遠弗屆的當代性。此外，針對編舞和表演藝術家們未來該如何創作這一命題，這些專案提出通過網路空間實現連接與對話，需要全新的劇場構作思維模式，如展現出時間、空間、多樣性、虛擬性、隱喻和再現的獨特性。



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斯蒂菲·薩克森邁爾，英國密德薩斯大學博士，法國索邦大學研究型碩士，英國倫敦金史密斯學院碩士和高級研究員。她是密德薩斯大學當代表演專業的副教授和戲劇表演與製作學士學位的課程負責人。她的研究主要關於創意實踐中的過程性，對表演實踐延伸到社會政治背景的方式特別感興趣。她是《當代戲劇評論》「介入」的編輯組成員，也是《舞蹈實踐雜誌》的編輯部成員。出版著作包括她與英國編舞家羅斯瑪麗布徹合編的《表演實踐中的合作：前提、工作和失敗》（帕爾格雷夫2016）以及一系列與她長期研究相關的著作。她共同編輯了《關鍵階段》特刊，《不穩定的基礎：表演與政治的重構》（2021）和《表演研究》（將於2022年出版）。目前，她正在撰寫名為《表演過程的政治學》專著，即將由布盧姆斯伯里出版。她有表演者的背景，是吳式太極拳的資深練習者。

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Making Dance ‘Otherwise’

以其他方式創作舞蹈

I've been following our current iteration of ArtsCross with a sense of needing to develop new bearings as to what it is that we do, how we might locate what we do and how we can make sense of what we do. This iteration of ArtsCross has encouraged us all to consider the processes of connecting: how we come together, how we become present, how we can relate, and also how we might adjust to a new situation together which continues to evolve. So I want to approach the work that the choreographers and dancers have done as 'making dance otherwise', and through this I want to ask in very general terms, how dance can contribute to making our world otherwise. Adjusting to the pandemic has called for experimentation with our ways of connecting and being together. As a part of this adjusting the digital sphere has become even more central in our lives, in which access to technology and different levels of digital literacy create new divisions, and in which dealing with glitches, unintended pauses and interruptions has become commonplace. This, as we have seen and heard already from different choreographers, has also led to great creativity in the choreographic works emerging here.

Interruption of our habitual practices

How are we responding to this enforced disruption of everybody's habitual practices?

我一直密切留意著本次的跨藝，感覺需要對於我們的專業發展出新的方向、思考如何把它定位、弄出一套邏輯。本次跨藝鼓勵我們思考連結的過程：我們如何聚集、如何在場、如何連結、如何共同適應這個還在演變中的新狀況。我希望以「另一種的舞蹈創作」看待編舞者及舞者的共同成果，亦想透過這一點提出很廣泛的詢問：舞蹈對於「另一種世界的創造」可以有什麼樣的貢獻。適應疫情迫使我們對互相連結與陪伴的方式做出實驗，而在這個過程中，數位領域在我們生活中佔了更中心的位置，科技的普及度及不同程度的數位素養締造了新的隔閡，而處理小故障、不預期的暫停及中斷已經變成家常便飯。正如我們從不同編舞者的口中得知，這樣的現象亦引致在這裡面世的作品充滿了創意。

中斷我們的慣性做法

大家的慣性做法被強制地打亂，我們要如何回應？從2011年開始密切留意跨藝的我領悟到了一件事情，就是我

Having followed ArtsCross quite regularly since 2011, I realized that we had also become used to a certain way of doing ArtsCross, and where previously the kinds of questions arising for me in ArtsCross projects were concerned with the differences in what we might call habitual practices in dancing and dance-making in different locations and cultures, this time the project seems to ask us to let go of many such habitual practices, and is instead concerned with a meeting in a new space that is explored collectively. And while we are situated in different locations physically, we are meeting in a communal one in cyber space where nobody quite seems to be the host, and we are entering and exploring it together. So how do we make sense of these new conditions? Do we need to be able to make sense of all this yet? And perhaps it's ok not to know yet where we are heading. Perhaps we have not quite found our new bearings yet. This seems an ongoing process of adjusting and as part of all this, we are all adjusting our processes together with no clarity on the final destination.

們已經習慣了以某一種模式舉行跨藝。之前的跨藝項目催生的問題，可能是關於不同地區、不同文化脈絡中舞蹈及舞蹈創作的慣性作法，然而這次的項目彷彿要求我們放開很多這種的慣性作法，反而關注我們如何在重新共同探索的空間中見面這回事。雖然我們都身處不同的地點，我們在網絡空間之中的共享地點見面，不問主客，一起入內探索。那麼，我們要如何搞清楚這些新的條件？目前到底有沒有搞清楚的必要？或許，我們不知目的地也不成問題，或許我們還沒找到新的方向而已。這似乎是持續調整的一個過程，而我們每一位都在一起調整，最終目的地尚不明確。



“It should feel like a big cloud at the moment... It shouldn't be clear – not yet, it's too early! We've got mid-way to the book and somebody puts a twist, a plot twist... We are at plot twist, that's where we are. And now we have to make sense of the beginning of the book. And that's why we have to remember what we have seen, what we have done, what we have embodied...”

「現在的感覺應該像龐大的迷霧吧... 應該還不清楚，還太早了！我們看了書的一半，有人把大逆轉放進來了，我們現在就身處大逆轉之中，就在這裡。現在我們就要搞懂書的開頭。那麼我們必須要記得我們所見、所做、所體現的一切。」

This is a quote from Yassmin Foster. And Yassmin also reminded us very early on in the process that our working in the digital sphere is still very new. So in a rehearsal on the 7th of June, Yassmin talked to the dancers about where they were in the process, which I found quite representative of where we all are in relation to the broader adjusting to the current situation in which we have become implicated in terms that we have not predetermined ourselves.

So this quote also honed a further question for me. "How much of what we do now relies on our memory of usual times? And usual being a word of commerce. How much of our dancemaking in the digital sphere is driven by years of experience of working in shared spaces?"

Adjust

So this is a quick response, I looked up the word 'adjust', and also the Chinese word, what might be called an equivalent seems to be tiaozheng. Let us look at the definition and etymology of the word 'adjust' and its closest equivalent in Chinese - tiaozheng (調整). 'Adjust' comes from the old French word 'ajoster' and has a Latin root: 'ad-' meaning 'to' and 'juxta' meaning 'near'. So there's something about a movement to come closer to something. The various definitions given in the dictionary also seem interesting to me: 'adapt or become used to a new situation', 'putting into a correct position' as in dance, there is also the adjusting of a lens and adjusting oneself to the camera - all of which was part of this creative project for the choreographers and dancers. There is also the meaning of regulating, harmonizing, coordinating, altering or moving something slightly in order to achieve the desired fit, as well as permitting small alterations or movements so as to achieve a desired fit, appearance or result. And from my glance into the Pleco dictionary, 'tiao' means transfer, shift and move - so there is also the sense of movement and 'zheng' means putting into order, rectify, repair, mend, repair, renovate, fix.

這邊引用了亞斯密·福斯特的一句。亞斯密也在過程的初步階段提醒了我們，在數位領域裡創作其實還是很新穎的一件事情。在6月7日的一次排練，亞斯密跟舞者們聊他們的過程進展到哪裡，我覺得這個動作象徵著我們當下的位置，我們正適應著當下條件不由我們設定，卻牽連著我們的一個普遍狀況。那我先讀出來。

這一句亦讓我往下的問題變得更清晰了。「我們現在所做的，多少仰賴於我們對平常時期的記憶？（平常作為一種口頭禪）我們在數位領域的創作多少被我們數年在共同空間合作的經驗所促動？」

調整 (Tiáo Zhěng)

這是小小的插曲，我在辭典查了「adjust」的定義，還有中文字，應該算是同義詞吧，應該是「調整」。我覺得審視「adjusting」的意義挺有趣的，這個字其實源自中古法語的「ajuster」，亦有拉丁語的字源，「ad-」即「往」，「juxta」即「近」，所以好像有一種靠近的動作，而我覺得辭典所列出的定義都很有趣，例如「調適或適應新的狀況」，也有寫「在於舞蹈，放在正確的位置」，還有「調整鏡頭」、「依照鏡頭調整自己的體位」，那麼我們可以看到這絕對是所有編舞者和舞者這次創作需要考量的部分。也有「調理」、「協調」、「調和」、為求合適的位置而稍作調整或移動，還有為了達到所求的尺寸、外表、或結果而容許些少的調整或移動。我也看了「Pleco 中文辭典」裡的定義，「調」即「調動、轉移」，亦有移動的感覺，「整」即「整頓、修正、修理、修補、裝潢、使得正常運作」，就有這樣的翻譯。

Ways of connecting... Across elsewhere

And so, this experimenting with ways of connecting has become part of the methodology for dancemaking within a broader experimental methodology of our current lived times. We are collectively responding to a particular situation, a moment in which we are all implicated in differing ways. This year ArtsCross, in my view, has asked: how do we dance across different spaces? And I want to embrace this moment of being still in process and adjusting to new conditions, where perhaps our previous disciplinary ways of thinking and making work don't always make sense anymore. So I'm leaving you with a couple of final questions that have risen to the surface to me through this iteration of ArtsCross: What are the kinetics of working and dancing together across cultures and locations in the digital space? And if we are in this together across great distances, is this also a moment of new encounter and new discoveries? And finally, how can we use this moment to also adjust aspects of our previous world that worked less well? What role might dance have in this, especially once we can physically meet again?

連接的方式... 跨越其他地方

那麼，這樣對連結方法的實驗在我們活在當下廣義的實驗性方法論之中，已成為舞蹈創作方法論的一部分，我們在集體回應特定的情況，某個我們以不同方式被牽連進去的這一瞬間。對我來講，今年的跨藝正在叩問，我們如何在非常時期起舞？我們如何在不同空間中起舞？而我希望可以擁抱目前還在進行中，還在適應新條件，而我們舊的、規訓化的思考及創作做法不一定再合理的此時此刻。那我最後希望留幾個在本次跨藝的過程中浮現的問題給大家思考，就是，「在數位空間之中跨越文化及地點跳舞的共舞共創，有什麼樣的動感？」「我們越過千里萬丈在一起，會否是新邂逅、新發現的一個時刻？」最後，「我們如何善用這個時刻，調整我們舊的世界中不太好用的東西？特別在我們可以再次實體見面的時候，舞蹈所扮演的角色會是什麼？」



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“

Are We Connecting Yet?

我們有連結了嗎？

“Are We Connecting Yet?” This is our topic, our panel topic. Instead of jumping directly into the observation of the aesthetic aspect of the rehearsal or any theories, I would just like to look at our panel topic from a broader view first. I think the question of connecting is not just important now during the pandemic, when we are physically separated. We could also ask the same kind of questions in other situations, such as are we empathizing or feeling each other with our colleagues, friends, loved ones and families? Were we more connected before the pandemic, in the theater or in any personal meeting? Or are the pandemic and remote working just a kind of enlargement of this always existing issue? I consider it as one of the core issues of mankind. We are born alone and always need and search for connection, no matter in cyberspace or real life. The connection with others in real life needs maintenance, patience, listening, and we probably spend a lot of time solving misunderstandings. I think the nature of connecting and the challenges that come with it is basically the same in cyberspace. But it seems most people see the connection online as a neutral tool, a quick and convenient way of working, producing, generating more and more information, schedules, meetings, and events. But how to express, communicate, find ourselves a proper way of existing and

「我們有連結了嗎？」這是我們的主題，我們的專題主旨。與其直接跳到就排練的美學觀察或其他理論，我希望以宏觀角度探討我們的專題主旨。我認為有否連結的問題不單是疫情下重要，當我們的肉體相隔千里，我們也可在其他情境下也可問相同的問題，如我們與同事、朋友、愛人及家人之間產生共鳴，或身同感受的時候？在疫情前，我們是否連結更深，在劇院或是私人聚會？或是疫情及遙距辦公只不過是連結的擴展？我想到這些因為這是人類的核心問題。我們寂寞地出生，並需要及尋覓連結，無論是網絡世界或現實生活。現實生活中與人的連結需要維繫、耐心、聆聽，而且我們很可能花大量時間釐清誤會。我想連結的本質和其隨之而來的挑戰，大抵上在網絡世界中也如是，但看來很多人將線上連結視為自然而然的工具，一個便捷的方法用於工作上、製作上、創造更多更多的資訊上、日程、會議及活動上。但如何表達、溝通、尋找我們合適的方法存在及合作，這些對只需要便捷的人、



collaborating, may not be a big issue for people that only need convenience, need things to be done. When talking about making an artistic project online in cyber space, those questions might be quite essential between choreographer, dancer, and spectator.

How can the artistic process help us to connect?

So based on the conversation above, I found it interesting to observe how different choreographers initiate their artistic project in cyberspace. That is what my second point is trying to discuss. Of course, this has something to do with the different phases that every project is experiencing right now.

But I found that in rehearsal, Alice and Yassmin paid more attention to the condition of their partners from the other side. For example, Alice is concerned about the dancers' experience of working on dance in cyber space, and I'm surprised to find out there's really one dancer, I think his name is Ziheng from Beijing, who do not have any experience with digital performance. After all, the pandemic has lasted for almost three years. In this situation, I believe a method of facilitating the artistic process online is necessary in order to integrate the feeling of the split between the intimacy of

只需要事成的人，都不重要。當說到在網絡世界製作藝術項目，這些問題在編舞、舞蹈員及觀眾之間或許變得重要。

藝術實踐的過程如何作為連結彼此的方法？

就著上述的話，我發現觀察不同編舞如何在網絡開始他們的藝術創作，倒是十分有趣。這正是我想討論的第二點。當然，這與每個項目現時在經歷的不同階段有關。

可是我發現在排練中，Alice和亞斯密較另一方更專注在他們合作伙伴的情況。例如，Alice關心舞蹈員在網絡上起舞的經驗，而我也驚訝地得悉真的有一位舞蹈員，我記得那是來自北京的梓行，他完全沒有數碼表演的經驗。終而言之，疫情已持續了三年。在這情況下，我相信以網絡促進藝術發展是必須的，從而使親密的肢體作品與實質的身體距離得以融合。故此，我覺得亞斯密大部份的片子很窩

body work and the actual physical distance. Therefore, I found it heartwarming that in most of Yassmin's clips, they would spend some time sharing their daily life in the beginning of the rehearsal. So that's for me also really, I found it really touching when I saw Yassmin's piece, it's a little bit depressed but I think it's really beautiful.

That reminds me the most of what Yassmin does in the beginning of her every rehearsal, reminds me of the most important contribution of the Internet and cyber space that lets us still have an approach to not only be connected, but connecting with people, which for me is the caring of each other during a pandemic. I think this is the start of empathizing or trying to feel each other in cyberspace, recognizing the limit and structure we are stuck in now, and trying our best to still approach, listen to, and touch the other side.

Of course, without joining directly in every rehearsal, the recording I was seeing depends on what choreographers would like to present, a process of experiment or a result of a piece. The mindset of this choice probably comes with the habit of seeing the Internet as a tool, only to assure that our tempo of life or working plan wouldn't be cut off. This reflection is also for myself, I admit that I fast forward or backward all the time when seeing the recordings, and trying to find out what these artists are experimenting with.

The aesthetic of touch – A positive loneliness

I also found it pretty straightforward that team Li Qing and Gao Shan have explained clearly what their piece is about at the very beginning of the rehearsal and how long would that be, what is already done and what tasks dancers need to fulfill. For me the mindset of focusing on the artistic process versus just artistic outcome is exactly the ethics and the aesthetics of touch, that demands our time and patience to explore, to fail, to be lost, and to be incomplete.

心，他們會在排練開端花更多時間分享他們的日常生活。故對我來說，故對我而言，當我看到亞斯密的作品，我真的十分十分感動，是有些傷感但我覺得真的很美。

亞斯密在排練開端大多數做的事情，提醒我互聯網和網絡世界最重要的貢獻不單是讓我們仍有連結的方法，更是與人連結，於我而言是在疫情下互相關懷。我認為這是在網絡世界中產生共鳴或嘗試感受彼此的開端，認清現時我們被卡著的限制和結構，及盡力去接近、聆聽、及接觸另一方。

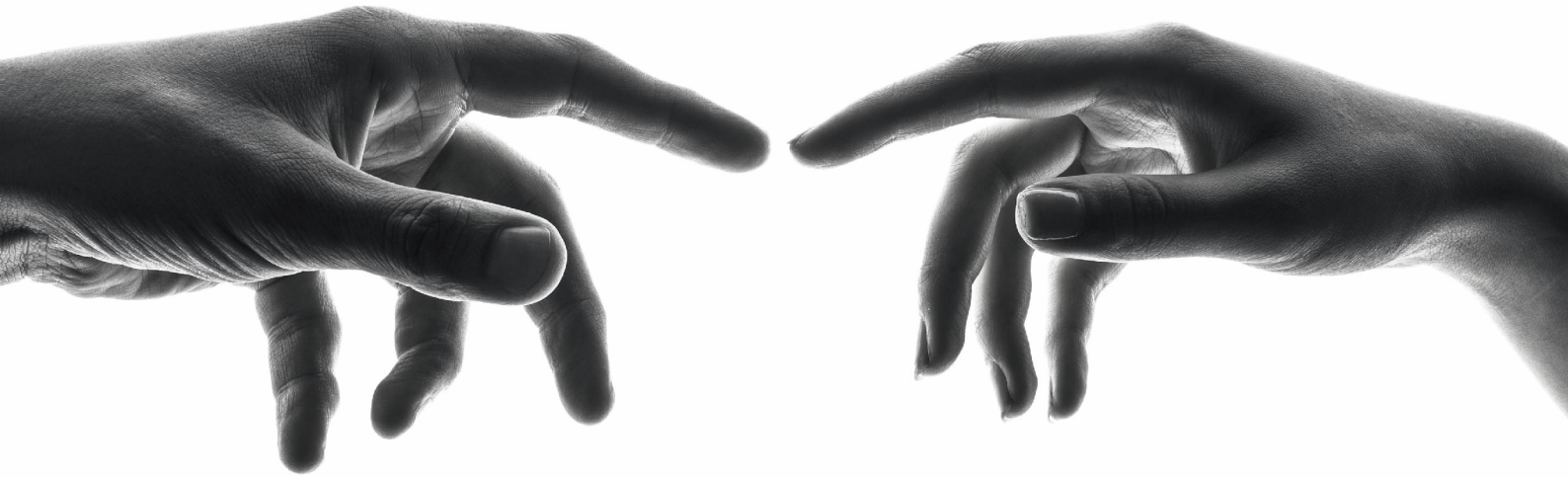
當然，在沒有參與每一場排練下，我看到的錄像全視乎編輯希望展示的畫面，實驗的過程或作品的結果。這選擇的結果很可能是因為將互聯網看待成工具的習慣，只為保持我們生活的節奏或工作計劃不會終斷。這反思亦是為我自己，我承認在看錄像時常常快播或倒播，以及嘗試探究這些藝術家在測試甚麼。

觸的美學 – 一種正向的孤寂

我覺得李青和高山的團隊很直白，他們在排練開端已清楚解釋他們作品的內容及作品的時長、做了些甚麼及舞蹈員需要滿足的項目。於我而這，專注於藝術過程的思維與藝術成品正好比倫理與觸角美學，俱需要我們的時間及耐性去探討、經歷失敗、迷失以至不完整。

The aesthetics of touch is not about physicality and materiality, but that carry mind, memories and emotional aspects that cannot be separate from every touch. I think this is the first step to connect. Based on the observation of both, I feel also a kind of positive loneliness when looking at the rehearsal clips through my screen; the artists trying to understand each other through their movements, facial expressions and their corporeality. And so am I in front of my screen. It's lonely, but beautiful, thank you.

觸角美學並不在於實體和物質。而是承載著每次觸碰後的思想、回憶及情感。我認為這是連結的第一步。基於兩者的觀察，當我在螢幕前看著排練影片時，我感到一種正向的寂寞；藝術家們嘗試通過他們的動作、面部表情及肢體去了解彼此，而我亦在螢幕前。寂寞，但美麗，謝謝你們。



Panel II – Theme: “Touching” 學者小組（二）— 主題：「觸」

How could we touch and be touched in social distancing? What do we see or sense through the touch in reality? How does sensing bodies continually run up against existing traditional structures?

我們在社交距離之中如何觸碰與被觸碰？我們透過現實的觸覺，所看到的，所感知到的是什麼？感知的身體如何和既存的傳統結構不斷地碰撞？

List of panellists

Dr. MAO Cui (Beijing)

Associate Professor of Dance Studies
Beijing Dance Academy

Ms. Joanna LEE Hoi-Yin (Hong Kong)

Art Critic, Producer

Dr. Rebecca LOUKES (London)

Associate Professor of Performance Practice
University of Exeter

Dr. CHANG I-Wen (Taipei)

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Ms. Lynn WANG (Taipei)

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李海燕 博士（香港）

藝評人、製作人

瑞貝卡·盧克斯 博士（倫敦）

表演實踐副教授
英國埃克塞特大學

張懿文 博士（臺北）

助理教授
臺北藝術大學
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Watch the full
presentation video
觀看完整分享片段



Dr. MAO Cui (Beijing)

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毛毳，北京舞蹈學院人文學院舞蹈學系副教授，舞蹈學博士。北京大學中文系、密歇根大學亞洲文化與語言系訪問學者。研究方向：20世紀美國舞蹈文化史、20世紀中國舞蹈文化史。2015年北京市青年教師基本功大賽（文史類）一等獎；2016年獲批國家社科基金藝術學專案；2017年獲批北京市哲學社會科學專案、北京市屬高校教師隊伍建設青年拔尖人才資助。2021年獲批北京市教委「本科教學改革」四新專案。代表性文章：《現代舞的中國形象》《通過當代舞蹈創作中俑意象的視覺考古看文化時間的生產》《民間舞蹈創作與原真性：新中國蒙古族舞蹈創作七十年的形象、觀念與美學》等。

“

Touch of the Sight Line

視線之觸

Before entering the discussion with “touch” as the keyword, I would like to thank ArtsCross 2022 for organizing this online activity, which makes me realize how different the type of dance we’ve just watched, which I temporarily call ZOOM Dance, is from the already established dance film or virtual dance. Especially when I prepare for this presentation, I come to realize that ZOOM Dance always employs flesh bodies while the key to virtual dance is the avatar of the flesh which creates an image and symbol world parallel to the real world, although the two both happen online and use virtual tools. This amazing online experiment convinces me that in the near future, ZOOM Dance will be separated into an independent dance category.

ZOOM Dance & Dance Film

Then let’s take a look at why I deliberately distinguish ZOOM Dance from dance film given the fact that they both appear in flesh bodies which were captured by the camera. In my opinion, these two types have completely different aesthetic objects and interests. Dance film depends on superb shooting, editing and production skills. It is more like shooting a film which has a high demand for material bases

在進入以「Touch 觸」做關鍵詞的討論之前，我首先要認真感謝「舞動無界 2022」組織這次線上活動，它使我意識到我們觀看到的，暫時被我稱為 ZOOM Dance 的創作類型，是多麼有別於已經臻於成熟的舞蹈影像（dance film）或是虛擬舞蹈（virtual dance）。尤其是我直到整理這篇發言的時候，才意識到虛擬舞蹈的關鍵是肉身的替身（avatars），它創造了一個與真實世界平行的形象符號世界，而雖然也發生在線上，也利用虛擬工具，但我們這次看到的 ZOOM Dance 始終使用肉身。我們這次了不起的線上實踐，使我深信在不久的將來，它將分離為一個獨立的舞蹈創作種類。

ZOOM Dance 與舞蹈影像

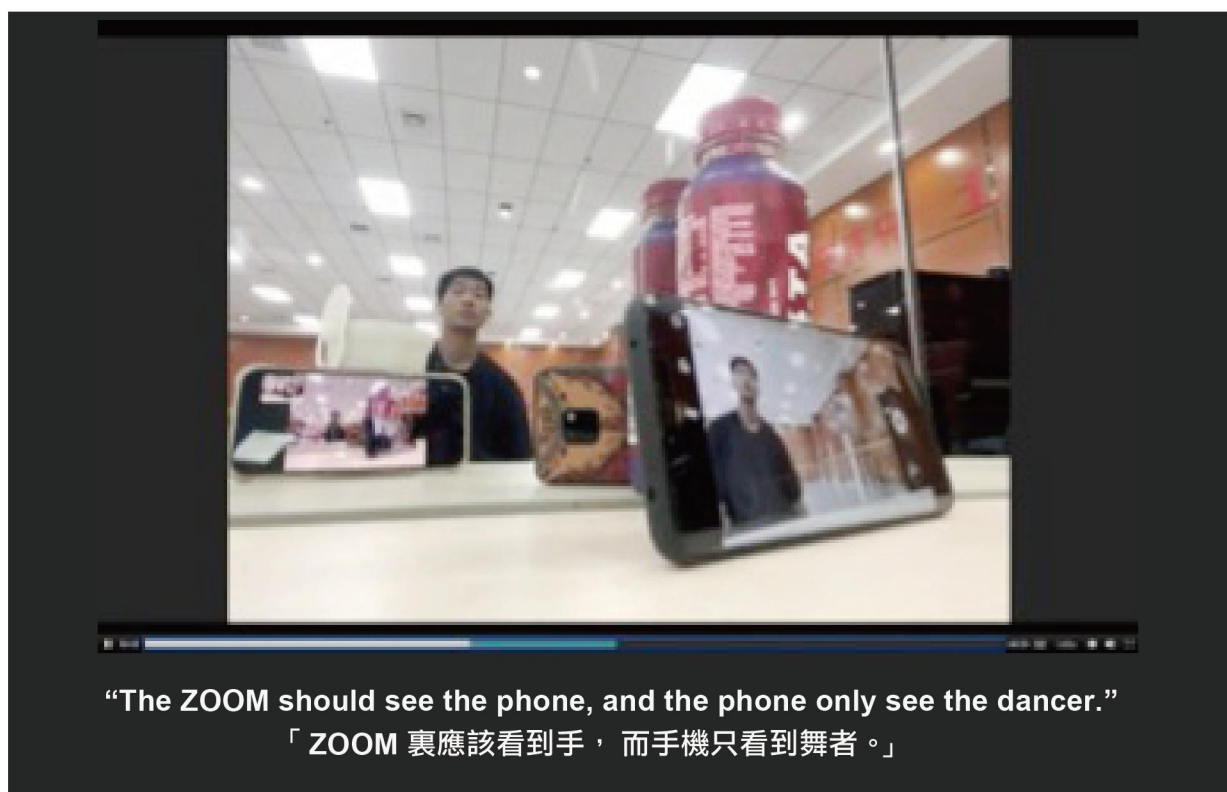
那麼再來看同樣以肉身出場的舞蹈影像。同樣作為被鏡頭觸摸身體的藝術，ZOOM Dance 為什麼被我刻意分出與舞蹈影像（Dance Film）的差別呢？在我看來，這兩種類別，有完全不同的審美物件和趣味。舞蹈影像依賴精湛的拍攝和後期剪輯、製作，它更趨近於電影，對資金、設備、濾鏡

such as capital, equipment and filter. With extremely cheap equipment and manpower, one can hardly produce a high-quality dance film which requires exquisite decoration visually.

In contrast, the shooting of ZOOM Dance costs almost nothing. Under the guidance of the choreographer, the dancers play the role of the photographer. Mobile phones, iPads, computer monitors, projectors and other makeshift equipment are temporarily pressed into service. And there's no editing in the post production, which means dancers dance right in the middle of his or her real and messy living place. Then comes the question: what do the audience see in such a crude picture? My answer is the sight line itself. The interest of appreciating ZOOM Dance lies in the "in" and "out" of the sight. That's where my topic comes from: touch of the sight line. I think this is the fundamental feature of virtual dance (appreciation).

之類物質基礎介入的需求比較高。極其廉價的設備和人力，是不可能拍出好的舞蹈影像作品的一它是被視覺一槓槓精湛修飾的產物。

與之相對，ZOOM Dance 以幾近零成本來拍攝；在編導的語言指揮下，由舞者本人承擔了攝影師的角色，手機、iPad、電腦顯示器、投影儀，一切湊手的設備都被臨時徵用，後期製作也並不摳圖，不把舞者從他所處的、真實的、凌亂的生活空間中抽離出來。那麼問題來了：這麼不精緻的面畫，觀眾要看什麼呢？我的答案是：看視線本身。它的觀看趣味就在於視線的「出」與「入」。這就是我發言題目的由來：視線之觸。我認為，這是虛擬舞蹈（鑒賞）的根本特徵。



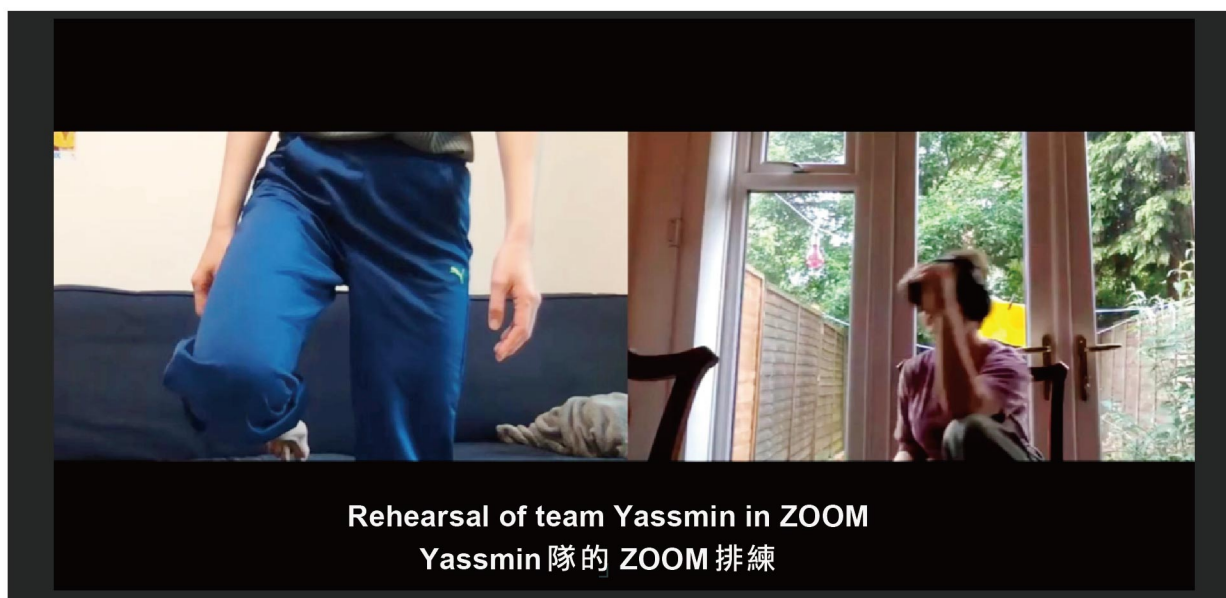
"The ZOOM should see the phone, and the phone only see the dancer."
「ZOOM 裏應該看到手，而手機只看到舞者。」

To explain the most prominent features of the object I'm talking about, I will take the creative works of Yassmin's team London and Jeff's team Taipei as examples. The picture above shows a daily rehearsal of Yassmin's group in ZOOM conference. At the moment when this

為了凸顯我談論物件的最顯著特徵，我選擇倫敦Yassmin組和臺北Jeff組的創作為例。上圖是Yassmin在ZOOM會議室里的一次日常排練，在圖片拍攝的這個時刻，Yassmin對男舞者說，

picture was taken, Yassmin said to the dancer that ZOOM should see the phone and the phone only see the dancer. Do you get a little confused by this sentence? But I believe, through more than one smartphone camera, your sight will eventually spot the position Yassmin said. This is the unique experience I've got in ZOOM Dance. Although it is not exquisite at all, it forces me to find myself looking at something while looking at it. Because the camera often "gives it away" to remind the audience of the changes in their sight line. Sight line, instead of what is seen, becomes the purpose of watching.

ZOOM應該看到手機，而手機只看到舞者。不知道大家有沒有被弄暈，但是相信通過不止一個手機鏡頭，你的視線終會找到 Yassmin 所說的位置。這就是我在 ZOOM Dance 中所得到的獨特體驗，雖然它一點也不精美。它使我在看某物的同時，不得不首先發現在看。因為不止一個鏡頭故意的「穿幫」提示出視線的切換。視線，而非被看之物，成為觀看的目的。



The above picture is also a rehearsal of Yassmin in ZOOM. Once my sight wants to go deep into the lush backyard and the yellow clothes hanging on the clothesline of the British dancer's scene, on the left side, the legs of a Chinese dancer making the same movement at different speeds and the dark blue sofa serving as her background remind me that I am watching right now, not be there in person.

Reminding yourself that you are watching while watching - it reminds me of the distinctive research method of Daniel Arasse, a French art historian. In his research, a cricket, a snail, a fly or a cucumber at the edge of the picture is usually the key to decipher the code of sight

上圖同樣是 Yassmin 的一次 ZOOM 會議排練，只要我的目光想深入右格英國舞者鏡頭所呈現的鬱鬱蔥蔥的後院，和掛在晾衣繩上的黃色衣物時，左側以不同速度做出相同動作的中國女舞者身體的腿，以及她所處的深藍沙發背景，就會提示我：我是在看，而非身臨其境。

在看的同時提醒在看，這使我想到了法國藝術史學家達尼埃爾·阿拉斯 (Daniel Arasse) 獨特的研究方法。在他的研究中，位於圖像邊緣的一隻

and show the artist's ambition to draw invisible things. Below I quote sentences from the Chinese version of the original texts:

"The squash sticks out of the picture, playing the role of 'realistic painting'. It is placed on the ground of the fictional space in the picture, skillfully revealing the artificiality of perspective and the so-called techniques of visual art." "Because the snail is both in the background and in the contrast, it neutralizes the perspective of the work but emphasizes the flatness and materiality of the canvas." So what does the cucumber or the snail have to do with Yassmin's dancers? The way I see it, the reflexivity of the space in the painting suggested by the cucumber and the snail is similar to "giving away" of the sight which is the real goal that ZOOM Dance pursues in its crude production, rather than deliberate post production in the case of dance film.

Not only that, if you go further, you will think of the new landscape brought to us by these simple smartphone cameras: how can it make us not in the virtual world, not simulating and becoming the substitutes and image symbols of our flesh bodies, yet creating different spaces of sight despite living in one's humble abode. Can we see different parts of a person's body at the same time in our daily life? Is it the depth of field caused by the comparison of different screens that brings the penetrating effect in one's sense of space? These four artists show us many possibilities with their talents.

In Jeff's rehearsal, our eyes not only see that he cleverly uses four people to form one body's limbs, but also figure out the fan, ceiling light, vacuum cleaner and bed in different spaces of the four dancers in the upper, lower, left and right squares. These spatial cues, which send signals to us at the same time, make our sight lines travel back and forth in different spaces - starting from the visual accent in the middle and wondering through the four directions and then returning to the center. It does not make the "giving away" a goof, but realize the fun of the sight line itself while travelling. In an untouchable space, it achieves the touch of sight by watching the reflection.

蟋蟀、蝸牛、蒼蠅、黃瓜通常是破譯視線密碼、顯示畫家要畫出不可見之物雄心的關鍵。以下我摘取兩處中譯本的原文：

「那隻筍瓜向畫面的前方伸出，起到了“逼真畫法”的作用，它被放在畫面中虛構空間的地上，巧妙揭示出透視法以及那些所謂視覺藝術技巧的人為性。」「正是因為蝸牛既在背景中，又與之對立，蝸牛令作品的透視深度完全失效，卻將畫布的平面性及其物理性凸顯出來。」黃瓜和蝸牛與Yassmin的舞者有什麼關係呢？我認為，類似黃瓜和蝸牛所提示的畫內空間自反性，視線的「穿幫」，才是ZOOM Dance不去比擬Dance film的精湛後期修圖，而粗陋著卻達成的真正看點。

不僅如此，如果你再往下追究，你就會想到這些樸素的手機攝像頭帶給我們的新景觀：它怎麼做到讓我們並非在虛擬世界，沒有類比生成肉身的替代物和形象符號，而是蝸居在自己的陋室，卻翻轉出不同的視線空間的？我們在日常生活中能不能同時看到一個人的身體的不同局部呢？又是否是不同螢幕對比造成的類似景深的縱深，帶來了空間感受的穿透性效果呢？這四位藝術家用他們的才華，向我們展示了多重可能。

在Jeff的排練中，我們的視線不僅看到了他用四個人組成一個身體四肢的巧思，更同時識別出了位於上下左右四宮格中四個舞者不同空間中的電扇、頂燈、吸塵器和床，不是嗎？這些同時向我們發出信號的空間提示，使我們的視線在不同空間中來回穿行，從中間的視覺顯著點出發，巡視四周而後再回到中心，它非但沒有在拼湊中挑剔穿幫，而且在穿行了完成了視線本身的趣味；在不能相互觸摸的空間中，完成觀看反身的視線之觸。



Rehearsal of team Jeff in ZOOM
Jeff 隊的 ZOOM 排練

Therefore, the fun of ZOOM Dance does not lie in the virtual space, but in the virtuality of the real space. It may read very awkwardly, and the reason lies in that multiple layers of the screen including the computer monitor, smartphone screen and iPad screen cause several round trips of the sight line. Compared with virtual technology, this multiple screen technology realizes the balance between bodies and machines. As Yassmin said to the dancers: ZOOM should see the phone, and the phone only see the dancer. It enables us to find that our sight line can travel through the same space and reverse into a new territory, and give us the intellectual pleasure.

According to Walter Benjamin, it is necessary for us to stay rational about how much do art works rely on machines in the age of mechanical reproduction. Thanks to the ArtsCross project for this special online practice which enables us to see the efforts artists have made to find the balance between bodies and machines. And I think, compared with dance film and virtual dance, the not so exquisite graphics display the new collaboration between bodies and machines. Just as Theodor W. Adorno said, "what defines art is the relationship between art and the other that is different from art. Others enable us to understand the specific artistry in art in substance." In the sense of art as a social production, ZOOM Dance as a whole reflects the artistic landscape in the epidemic era.

因此我們說，ZOOM dance 的趣味不在虛擬空間，而在現實空間的虛擬性，雖然這聽起來如此拗口，這正是由於電腦顯示器+手機螢幕+iPad 螢幕這重重螢幕的排布帶來的層次感所帶來的視線的多次往返所造成的；相比虛擬技術，這種重屏技術實現了肉身與機器的平衡。正如 Yassmin 那句對舞者所說的話「ZOOM 裏應該看到手機，而手機只看到舞者。」它使我們發現視線可以在同一空間中穿行，並反轉出新領地的智識樂趣。

在 Walter Benjamin 的意義上，我們有必要對機械複製時代的藝術品，依賴機器的程度保持思考；感謝舞動無界的這次獨特的線上實踐，使我們看到了藝術家在機器與肉身之間尋找平衡的努力；而我認為，相比於舞蹈影像和虛擬舞蹈，ZOOM Dance 並不精緻的畫面顯示出了身體與機器的新協作。正如阿多諾 (Theodor W. Adorno) 所說，「界定藝術憑藉的是藝術與有別於藝術的他者的關係。他者使我們能夠從實質上理解藝術中的特定藝術性。」在藝術作為一種社會生產的意義上，ZOOM Dance 在整體性上反映了疫情時代的藝術圖景。



Ms. Joanna LEE Hoi Yin (Hong Kong)

Art Critic, Producer

李海燕（香港）

藝評人、製作人

Lee's undergraduate was English literature and her post-graduate focus areas were Global Business and Arts Administration. She worked in the fields of publishing and advertising before moving on to the cultural field. She has been the marketing manager of C for Culture and the Administrative head of Hong Kong Dance Alliance. She is currently an art editor, critic, and producer, Hong Kong Arts Development Council advisor (art critic group), assessor (arts administration, dance, and art critic groups). Her essays and reviews have been published in printed and online publications in HK, Macau, Taiwan, and Germany.

本科主修英國文學，及後修讀環球商業及藝術行政碩士課程。曾任職出版及廣告界。曾任《文化現場》市務經理以及香港舞蹈聯盟行政主管，現為藝術編輯、評論、獨立製作人；香港藝術發展局顧問（評論）及審批員（藝術行政、舞蹈、評論）。論文及評論散見於港、澳、台、德刊物及網媒。

“

Not Anywhere, Anytime 非隨時隨地

The theme of Panel 2 is ‘touch’: the work of lenses, the sensing and the un-sensing of personal (kinesphere) and general (location of performance) space.

When we say “Touch” is missing in online dance spectatorship, what is the lack we are referring to?

I start with this question: when we say ‘touch’ is missing in online dance spectatorship, what is the lack we are actually referring to? For this question, I am coming totally from a performer-spectator relationship, with me sitting on the spectator side. So this presentation is not touching on the dance-making part of the notion of touch. When I think of the lack we are referring to, I begin to look at it from two different aspects.

I was thinking, the lack, are we talking about the corporeal contact with the performers? But I would think, except for some specific choreographic design, in most of the situations of watching a dance performance inside the theater or dance venue, the audience does not always touch the performer(s) or the fellow spectators. So, I move on to the next notion of touch. Are we talking about kinesthetic empathy? If that is the case, can kinesthetic empathy be conjured solely or mostly by our visual faculty, which is the camera and the video we are looking at?

本次小組的主題是「觸摸」：鏡頭，個人空間（動覺）和一般空間（表演位置）的感知與非感知。

當我們說「觸」在線上舞蹈觀演關係當中消失時，我們所說的缺失到底是什麼呢？

我想用一個問題開始我的演講：當我們說「觸」在線上舞蹈觀演關係當中消失時，我們所說的缺失到底是什麼呢？我想從表演者與觀眾的關係來回答這個問題，而我站在觀眾的立場。因此，我的演講不涉及舞蹈製作中觸摸的概念。接下來，我將從兩個方面談一談我們所說的缺失。

我在想，缺失是指缺少與表演者的肢體接觸嗎？我認為，大多數情況下，在劇院或舞廳觀看舞蹈表演時，除了一些特定的舞蹈設計外，觀眾不會直接觸摸表演者或者其他觀眾。下面我們一起來看觸摸的另一個概念，我們是在談論動覺共情嗎？如果是，那麼僅僅通過視覺感官，比如我們觀看的錄像和視頻，就能產生動覺共情嗎？

ArtsCross 2022 Daily Log									
Date	Time	Temp	Weather	Location	Other Information	Observed	Internal	External	Reflections
23-Aug-22	12:45	25°C	hot, sunny	Tea House	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)
23-Aug-22	12:45	25°C	hot, sunny	Tea House	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)	Students hold their phones in front of the camera, some students in the back (Chuang)
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ArtsCross 2022 Daily Log
「跨藝 香港 2022」日誌

I want to introduce this as a log that I used when I watched the different videos that had been uploaded by the choreographers. The way I'm trying to do this is, I want to create a context for the physical environments I'm actually in. And this context helps me look at how aware I am to my physical environment compared to what my eyes actually see in the videos. So, I put down the dates, and the time, and the temperature, and the general weather of what is happening outside, but towards the right-hand side of the screen you will also see how I have developed columns like my internal temperature, how I actually feel and what is the internal weather. It can be really sunny outside but stormy within me. And then what is happening around me? What is the sound I am listening to and am I interrupted by people around me? And from here I try to find out, for example, how does this impact the duration of watching the video? Do I jump forward and go back very easily? And what do I actually notice when watching these videos? And what are the reflections henceforward? So, this is a tool I've been using to record my research through watching the videos.

這張圖表其實是一個日誌，我在觀看舞劇編導上傳的不同視頻時，會用到它。我是這樣做的：記錄身處物理環境的背景資訊。這些背景信息說明我瞭解，與我的眼睛在視頻中實際看到的內容相比，我對物理環境的感知程度。所以，我記錄了日期、時間、氣溫以及外部環境和天氣狀況。屏幕的右側，可以看到我還記錄了其他內容，比如室內溫度、我的真實感受，還有室內環境。明明外面陽光明媚，而我的內心卻波濤洶湧。當時發生了什麼？我聽到了什麼聲音？我是不是受到周圍人影響？通過記錄，我了解觀看視頻時，外部環境如何影響我？我是否常常快進和重播？看視頻時，我真正關注的是什麼？看完視頻後，我有何收穫？這是一個工具，我一直用它來記錄觀看視頻的研究。

And from the log I have developed, I begin to consult critical thinkers and their ideas of how we relate ourselves to the environment. This is of course very very brief. I have looked at Merleau-Ponty's idea of body intentionality, aboutness, and then Tuan Yi-fu, a Taiwan humanist geographer, and he's saying human beings are knowing and feeling objects, and they actually define each other, their subjectivity is mutually defined. And then Heidegger, his very famous saying 'to-be' or 'dasein', 'being in the world' is to be somewhere. So, our presence in the world is absolutely location-bound or environment-bound in Heidegger's mind.

And with the critical thinkers that I reference to, I was thinking, the lack that I asked at the beginning of this presentation, is it not just about corporeal contact, but also an exchangeable sense of being somewhere, is it the lack we are experiencing. And with this question in mind, I continued with my research, and one day I saw this.

結合日誌，我開始閱讀批判性思想家，以及他們關於自我與環境如何聯繫的觀點。這一部分非常簡短。我瞭解了梅洛·龐蒂 (Merleau-Ponty) 關於身體主體性和相關性的觀點。然後是臺灣人文地理學家段義孚，他認為人類是認知和感受的主體，認知和感受相互定義對方，他們的主觀性也是如此。還有海德格爾，他的名言「去存在」或「此在」，以及「在世之在」，意為「就是在世界中存在」。因此，在海德格爾的思想中，我們在世界上的存在一定會受到位置或環境的限制。

結合我剛剛提到的批判性思想家，我在思考，演講開始時我提到的缺失，缺失不僅僅指物理接觸，還包括一種身處某地、與周圍環境交互的感覺，是我們所正在感受的。帶著這個問題，我繼續開展研究，直到我發現了這個。



Yassmin team's rehearsal still

亞斯密團隊的排練照

I was watching Yassmin's rehearsal videos, and this particular video I can very much resonate with it, and then I begin to go into why I can resonate with it in particular. There are a few things that I found which are very close to my attention. First of all, the dancers are facing their camera without further mediation. By this I am comparing to, for example, in Alice's case, when there may be some AR objects floating around, or in the case of the Beijing team when they may be using a second phone, etc. But in Yassmin's case, usually, or actually for most of the time there is no further mediation between me and the dancers, and they are doing this in a place they are very used to. Their body intentionality is going towards a locale of daily habitus, compared to when they are in the dance studio when there is an urge to have to do something because of the purpose of the dance studio itself. And I found this resonating.

I want to propose that kinesthetic empathy in the case of online spectatorship can be compensated by a shared and equivalent sense of body intentionality. And therefore, for the online dance to 'touch' the audience, I would want to propose that contrary to the usual way we think that online dance is to be watched anywhere, anytime, I would propose that it is not to be watched anywhere, anytime. In what situation or what context the spectators will be watching it should be part of the choreography.

在看亞斯密的排練視頻時，我產生了深刻共鳴，我開始思考為什麼我偏偏會對這個視頻產生共鳴。有幾件事引起我的注意。首先，舞者與鏡頭沒有其他仲介。在馬師雅的視頻中，螢幕四周漂浮著一些AR物體。北京團隊的視頻中，大多數時間，他們可能會再用一部手機。但在亞斯密的視頻中，在大多數時間里，我和舞者之間沒有其他仲介，舞者在自己十分熟悉的環境里跳舞。與在舞蹈室相比，他們的身體主體性傾向於日常習慣。由於舞蹈室本身帶有目的性，舞者在舞蹈室里有一種衝動。我發現這能夠引起共鳴。

我認為，觀眾觀看線上舞蹈表演時，可以通過共用同樣的身體主體性來彌補動覺共情。因此，為了讓線上舞蹈能夠「觸摸」觀眾，不同於我們通常的想法——隨時隨地觀看在線舞蹈表演，我建議不要這樣做。觀眾觀看表演的場景和背景應該成為舞蹈設計的一部分。



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瑞貝卡·盧克斯是埃克塞特大學的表演實踐副教授。她的研究和教學領域是跨文化的歷史和表演與培訓的實踐。她最近在《國際戲劇研究》上發表了對菲力浦·扎里利的生活和工作的讚譽，並即將完成與勞特利奇合作的專著（即將出版），題目是《激進的感覺和表演者訓練：具身翻譯與艾爾莎·金德勒》。她是《戲劇、舞蹈和演員訓練》雜誌的副主編，並共同編輯勞特利奇的《表演者訓練的視角》系列叢書。她曾在菲力浦·扎里利的指導下進行了體感訓練和武術卡拉里帕亞圖的訓練，也是屢獲殊榮的紅角戲劇劇團的聯合藝術總監。

“

Dancing with Images: Haptic Visuality in ArtsCross 2022 Making Processes

與影像共舞：跨藝 2022 編舞之觸覺視覺

My thoughts for this paper are beginning responses to Yunyu's provocation for our Scholars Café discussion on the theme of touch. She asked: 'What is the difference between haptic-oriented and visual-oriented ways of accessing an event, performance, or dance piece?'

Being 48, and therefore what you might call a digital immigrant, I have tried to avoid where possible mediated forms of communication and what I thought of as 'hi-tech' concepts in performance. Many of my assumptions have been challenged by COVID-19 and a newfound dependence on online teaching, meeting and socialising. It was only during this edition of ArtsCross/Danscross, though, that I focused on processes of online performance creation themselves, and to my surprise, found myself utterly compelled.

I began searching for languages that might help me understand why, at certain moments during witnessing rehearsals, I felt somehow 'co-present' with the work that was being created, despite being only an observer, and often watching a recording that occurred in a space 'between' time zones and known territories – crossing national, cultural, and formal thresholds.

這篇文章的靈感源自對雲幼提問的回應。在學者咖啡館中，談到「觸」這個主題時，雲幼問道：「以觸覺為導向的方式和以視覺為導向的方式接觸一個事件、一個表演或一個舞蹈作品有什麼區別？」

我已經48歲了，我盡可能避免在溝通時使用任何形式的仲介，避免在表演中運用我所認為的「高科技」概念。由於新冠疫情，加之對在線教學、會議和社交的依賴，我提出的許多假設受到了挑戰。直到這次「跨藝/舞動無界」計劃，我才開始關注在線表演創作過程本身。令我意外的是，我深受震撼。

於是我試著找尋能夠說明我解釋這種感覺的話語：儘管只是觀眾，但我卻在觀看排練的某些時刻或是觀看錄像時，感受到自己與正在創作的作品「共同在場」這些視頻產生於不同時區及地域間的第三空間，成為跨越國家、文化和形式的界域。

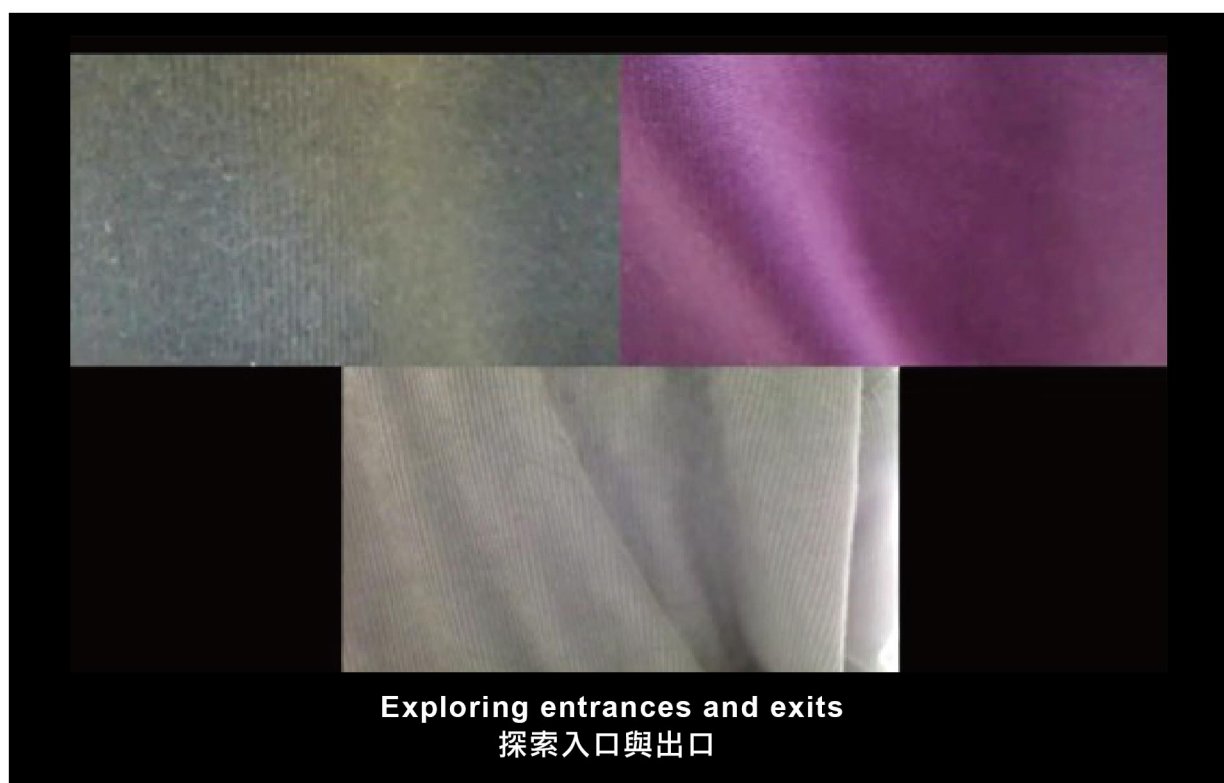
觸覺視覺的定義是「一種由視覺組織所引起的身體觸摸或被觸摸的感覺」（《牛津電影研究詞典》）。這一觀點

Haptic Visuality is defined as ‘A sense of physical touching or being touched created by a film image’ (Oxford Dictionary of Film Studies). This idea drew me to the work of Laura U Marks in Film Theory and particularly her 2007 book: *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*

Marks claims that of the five senses, sight is the furthest from the body and when we see meaning it is only created at a distance. She argues that when we watch an image on a screen we easily objectify, we complete the image, we ‘know’ it, and this can easily be equated with surveillance (ie. ‘Watching over’), domination and mastery (which obviously has consequences in intercultural work).

讓我想到了蘿拉•馬克斯 (Laura U Marks) 關於電影理論的作品，特別是她在2007年出版的一本書《電影的皮膚：跨文化電影、具身性和感覺機制》(*The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*)。

馬克斯稱，在五種感官中，視覺距離身體最遠。觀看只能從足夠遠的距離實現。她認為，觀看螢幕上的影像時，我們傾向於將其物化、使其完整並以此方式來「理解」影像，這一過程近似於監視（比如「看管」）、支配和掌管（這顯然會影響跨文化工作）。



In rehearsal on 2nd June, Team Yassmin V. Foster explored possibilities of Entrances and Exits from the screen. The dancers positioned themselves in extreme close-up in front of their cameras and slowly, slowly moved backwards, revealing different body positions and domestic spaces.

6月2日的彩排中，亞斯密團隊在螢幕上探索入口和出口的可能性。鏡頭前，舞者們拍攝大特寫鏡頭，然後慢慢向後移動，展現身體的不同姿勢和內部空間。

I could almost feel the qualities of the fabric of their clothing, experience the different rhythms of their breathing. Marks writes that while, 'Optical visibility depends on a separation between the viewing subject and the object. Haptic looking tends to move over the surface of its object rather than to plunge into illusionist depth, not to distinguish form so much as to discern texture. (Marks 2007: 162).

The visual image may be 'weak', ie. There is not much to see at this moment, but in the folds and slow movement of fabrics I could sense whole landscapes, whole potential worlds. It is a way of placing the viewer in relation, in a space of co-presence.

Haptic images, says Marks, can give the impression of seeing for the first time, 'gradually discovering what is in the image rather than coming to the image already knowing what it is.' (178). Which I also felt in relation to my second example...

我幾乎能夠感受到服裝的質地，不同的呼吸節奏。馬克斯寫道，「光感視覺取決於觀察者與觀察對象之間的距離，即我們通常感受視覺的方式。觸覺視覺則傾向於在其觀察物件（如銀幕）表面移動，而不是陷入虛幻的深度，不是為了區分形式而是要辨別其質感。（162）。

視覺影像或許有些單薄，或者說，這一時刻需要觀看的內容不多。但在褶皺摺痕以及衣物的緩慢運動中，我可以感受到全貌，即整個潛在世界。這是一種將觀眾放在聯繫中、放在共存空間的一種方式。

馬克斯說，「觸覺影像可以留下第一印象，逐步發掘影像中的內容，而不是直接觀看已經瞭解的影像(178)。」在第二個例子中，我也有同樣的體會.....



Exploring entrances and exits
探索入口與出口

In watching Team Jeff Hsieh's play with creating bodies I felt both utterly compelled and strangely unsettled. Surely what I was seeing was not possible? It made me shiver. It made me laugh. Marks suggests that in contemplating the haptic image, the viewer must work to bring ... her resources of memory and imagination to complete it (163). While watching the images move, I found myself sensing the paradox of the different thresholds of the bodies as I attempted to piece them together, to finish the never-finished picture. They're impossible yes, these strange inter-spatial, inter-cultural bodies, but how do they feel?

Watching a haptic image, says Marks, is one of mutuality in which the viewer is... likely to lose herself in the image, to lose her sense of proportion (184). And as with Team Yassmin's Entrances/Exits, the viewer must move both across the surface of the image and near and far. Here, in the uncanny play with scale – both extreme close up and wider angle are somehow held together by the body.

What we have missed this ArtsCross/Danscross (sharing food, karaoke, and conversations in corridors) we have gained in new perspectives on the work of improvisation, process and ways of being together. Marks moves towards what she calls a theory of 'tactile epistemologies' which conceive of knowledge as something gained not on the model of vision but through physical contact' (138). Tactile epistemology, she writes, involves thinking with your skin (190) recognizing the intelligence of the perceiving body.

Don't we in dance and performance already know this? We know the phenomenological thresholds of skin, body and space because this is where our work begins. In the dynamic movement between optical and haptic ways of seeing, Marks argues, it is possible to compare different ways of knowing and interacting with another' (190).

觀看杰樺團隊表演時，我深受震撼，又出奇不安。我所看到的真實存在嗎？我為之顫抖，又開懷大笑。馬克斯提出，在觀察觸覺影像時，觀眾必須嘗試調動..... 記憶和想像來完成觀看過程 (163)。我看著視頻中的影像移動，試圖把他們拼在一起，完成這張永遠無法完成的影像，同時我感受到不同身體極限之間的不和諧。這些跨越空間、跨越文化的身體的確令人驚歎，但他們自己的感覺是怎樣的？

馬克斯說，觀看觸覺影像是一種互通的體驗，在這種體驗中，觀眾會在影像中迷失自我，失去了她的分寸感 (184)。正如亞斯密團隊的入口/出口，觀眾必須在影像表面遠近移動。在與比例尺的奇妙遊戲中，大特寫鏡頭和更廣闊的角度由身體連接實現。

在此次「跨藝 / 舞動無界」計劃中，我們錯過了許多 (分享食物、唱卡拉OK、參與走廊對話)。但也有所收穫，獲得了即興創作、編舞過程以及相聚方式的新視角。馬克斯隨後介紹了所謂的「觸覺認識」理論，觸覺認識論認為知識不是通過視覺模型而是通過身體接觸獲得的 (138)。她寫道，觸覺認識論包含用皮膚思考 (190)，認識身體感知事物的能力。

在跳舞和表演時，我們不是已經知道這一點了嗎？我們知道皮膚、身體和空間的現象學界限，因為我們的工作圍繞這些內容展開。馬克斯認為，在光感視覺和觸覺視覺之間的動態運動中，能夠比較我們如何相互認識和互動 (190)。

But ArtsCross/Danscross takes us further. In relegating vision to the binary opposite of touch, Marks is considering the terms only within a western historical and cultural framework. We have discovered in our conversations that vision translated as *Yi-Jing*, for example, encompasses much more than the only the distanced, objectifying gaze. This process of working out how to understand and talk about what we experience (both see and touch) is like a dance, that we do with the images on screen and with one another, as we try to 'work' to understand what we see and learn meaningfully, often moving together in the space between untranslatable words and ideas.

The answer to Yunyu's question lies in our commitment to continuing our dances in these spaces of co-presence as we go beyond previously established thresholds of knowledge.

「跨藝 / 舞動無界」帶領我們向前邁進。馬克斯把視覺放在觸覺的對立面，僅僅在西方歷史文化的框架內闡釋這些術語。在溝通中，我們發現視覺在「意境」中的含義不僅僅指遠距離的、客觀的凝視。探尋理解體驗、談論體驗（包括視覺體驗和觸覺體驗）的過程像一場舞蹈。我們通過螢幕上的影像一起探索，「採取行動」理解所看和所學，探尋其中意義，一起在無法翻譯的語言和觀念間共同前進。

雲幼問題的答案在於，即使走入知識盲區，我們依然會在這些共存的空間中繼續起舞。



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臺北藝術大學文創產業國際藝術碩士學位學程助理教授，加州大學洛杉磯分校（UCLA）表演與文化研究博士，研究興趣為表演評論、舞蹈史、舞蹈美學、數位表演理論、當代藝術之身體展演。國際劇評人協會台灣分會與台灣舞蹈研究學會理事。研究發表於 *Journal for the History of the Body*、《臺灣舞蹈研究期刊》、《藝術評論》、《碧娜·鮑許：為世界起舞》專書、台灣數位藝術平台；藝評發表於《PAR 表演藝術》、《藝術家雜誌》、澳門期刊《劇場·閱讀》、紐約線上誌 *CultureBot*、表演藝術評論台與國藝會《策展學》網站。與 Francesca ALBREZZI 一同策展台灣美術館展覽「火辣身體、冷酷科技：新媒體藝術中的身體表演與編舞操作」（2017），並為洛杉磯台灣書院“Tradition In Near Future: Ritual Corporeality in Contemporary Taiwanese Arts”（2018）展覽、空總 C-LAB「數位肉身性」（2021）展覽之策展人。

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Digital Phenomenology, Touch, and Gravity

數位現象學、撫觸與重力

I would like to talk about digital phenomenology in relation to touch and gravity. Actually, the previous scholars, many of them already talk about the ideas of phenomenology, but now I am interested in talking more about digital phenomenology, because this time in ArtsCross we are focusing on using this virtual online platform.

Digital Phenomenology

Phenomenology is about how humans perceive the world through their corporeal body experiences, but in terms of talking about the phenomenology of the digital being, that means the perception is through the interface of technology. Digital being can exist at multiple locations simultaneously, that is, it defies normal spatial and temporal constraints. With digital beings on the Internet, we can establish an inter-corporeal relationship, and these digital technologies are increasingly centered on the body, requiring physical interactions and producing somatory sensations. Here I cite American philosopher whose name is Don Ihde. He builds on this approach in his book called *Technology and the Lifeworld: From Garden to Earth*, where he characterizes this type of human-technology relations as 'embodiment relations'. For him, the subject

我想聊一聊數位現象學 (digital phenomenology) 與觸覺和重力的關係。剛剛許多學者其實已經提到現象學，而我想分享關於數位現象學的內容，因為本屆跨藝，我們關注的焦點是虛擬網路平臺。

數位現象學

現象學是關於人類如何通過身體體驗感知世界的學說，而數位存在的身體現象學，指通過技術界面獲得感知，數位存在 (digital being) 可以在同一時間存在於許多地方，這意味著數位存在不受常規空間和時間約束，有了數位存在，便可以跨越身體限制建立聯繫。如今，數位技術逐漸以身體為中心，通過身體互動，產生身體感知，這一方式在美國哲學家唐·伊德 (Don Ihde) 的著作《技術與生活世界：從伊甸園到塵世》 (Technology and the Lifeworld: From Garden to Earth) 中得到發展。這本書將人類與技術的關係稱為「體現關係」 (embodiment relations)。對伊德來說，主體體驗現實世界和周圍環境，

experiences the real world and its surroundings as what Don Ihde calls “The Eye as Body”. He calls this ‘the perceiving subject’, grows to embody these extensions, because “I take the technology into my process, experiencing in a particular way, by way of perceiving through such technologies and through the reflective transformation of my perceptual and bodily senses.” In this way, I’m interested in looking at how this digital being perceives the world differently from the previous phenomenology.

Touch

Now I move on to touch, and touch’s relationship with gravity and weight. As we know that body is relational, I think several other scholars also talk about this, touch between two people is never an end but rather is a reaching toward that involves the body in interaction, pushing back, respond, emotion, desire to be touched, reject touch, etc. This relational self is very much related to touch and has linked touch to phenomenology. While phenomenology centers on subjectivity, that is, individual subject and self, in touch it focuses on intersubjectivity, which means the dynamic interaction, shifting subjectivity of desire of shift, anticipation of being touched, make your own world every time you act or touch, and all this takes place via two people’s negotiation with each other under a condition of negotiating with gravity. So this phrasal being is constituted by three mixed dimensions of processes: one subjectivity, another subjectivity, and intersubjectivity between the two. So touch always involves the generative production of time and space in relation to the other person, therefore it is always about interrelationship among people via certain kinds of negotiation with gravity.

即「眼睛即身體」，他稱之為「感知主體」(the perceiving subject)，將外部延申具體化，因為「技術以一種特別的方成為我感知世界的一部分，通過技以及感知感受和身體感受的反射轉換感知世界。」通過這種方式，我想要探究通過數位存在感知世界與傳統的現象學有何不同。

撫觸

接下來是撫觸，以及觸摸與重力和重之中，我想其他學者也會談到這一點。兩個人之間的接觸不是交流的結束，而是靠近的過程，包括身體互動、回推、回應、情緒、被觸摸的欲望、拒絕觸摸等。這種關係自我與觸摸聯繫密切，並將觸摸與現象學聯繫起來，現象學關注「主體性」(subjectivity)，即個體主體和個體自我，而觸摸關注「互為主體性」(intersubjectivity)，即動態的相互作用，變化欲望的主體性轉移，被觸摸的期待，每次行動或觸摸時，都會創造屬於自己的世界，這一切是在與重力協商的同時，通過雙方相互溝通方能實現。技術存在由三個交融的過程組成：兩個主體性，以及兩者間的互為主體性，觸摸總是涉及時空產生與另一人的聯繫，因此觸摸是在與重力協商時，人與人之間的相互聯繫。

Gravity, Weight & Touch in Dance

So here I wanted to talk about gravity and weight and touch in dance, because I think the whole of dance history deals with weight and the relationship with gravity through touch. I wanted to point out that dance history, especially now I'm basically talking about Western dance history, is about how dancers are capable of resisting gravity. From ballet dance to modern dance to post-modern dance to where we are right now in the virtual space, there are different ways of negotiating with gravity, and my question here for this ArtsCross platform is what happens in this gravity, our relationship with gravity in the virtual space? What kind of gravity is there? And I would further want to know or propose a question about our sense of the body, how is that different in the real world vs. the metaverse world?

I'm going to talk a little bit about dance history, which I think everyone is very familiar with, but this is basically to tell you about the dancer's relationship with gravity. So we know that from ballet, it's all about lifting, so how can you resist gravity? In *Rite of Spring*, which is already a transitioning point in modern ballet dance history, where the choreographer wanted to experiment with not just lifting the body but to look at a different kind of relationship between the dancer's feet and foot, to the ground, so there is a different kind of touch there.

And then we move on to the so-called modern dance, sorry, I'm mainly talking about Western dance here, the left side we can see Isadora Duncan, on the right side we see Ruth St. Denis, and they are the famous dancers for taking off their ballet shoes, now they can embrace their skin to the ground, to the soil, so they are comparatively more grounded in terms of their touch with gravity, and on the right side we see Ruth St. Denis who is also a premier modern dancer, I just put her photo here because she

舞蹈與地心引力、重量與撫觸

我談論舞蹈的重力、重量和觸摸，是因為我認為，舞蹈史是關於重量的歷史、關於觸摸與地心引力關係的歷史。我想強調，舞蹈史，尤其是我現在談論的西方舞蹈史，是關於舞者如何克服地心引力重力的歷史：從芭蕾舞到現代舞，到後現代舞，再到如今虛擬空間里的舞蹈，與重力溝通的方式各不相同。在此，通過跨藝的平臺，我想向在座各位提問：重力有何改變？在虛擬空間中，我們與重力的關係發生了什麼變化？存在何種重力？更進一步，有關身體感覺，在現實世界和元宇宙世界，我們的身體感覺有何不同？

接下來我簡單談談舞蹈史，大家對舞蹈史都很熟悉，今天我只關注舞者與重力關係的歷史。我們都知道，芭蕾舞是關於「跳躍向上」的舞蹈，那麼該如何克服重力呢？芭蕾舞《春之祭》（*Rite of Spring*）象徵現代芭蕾舞史的轉折點：舞蹈家不僅僅嘗試立起身體，還在探尋舞者單腳和雙腳與地面的另一種關係，那裡存在另一種觸摸。

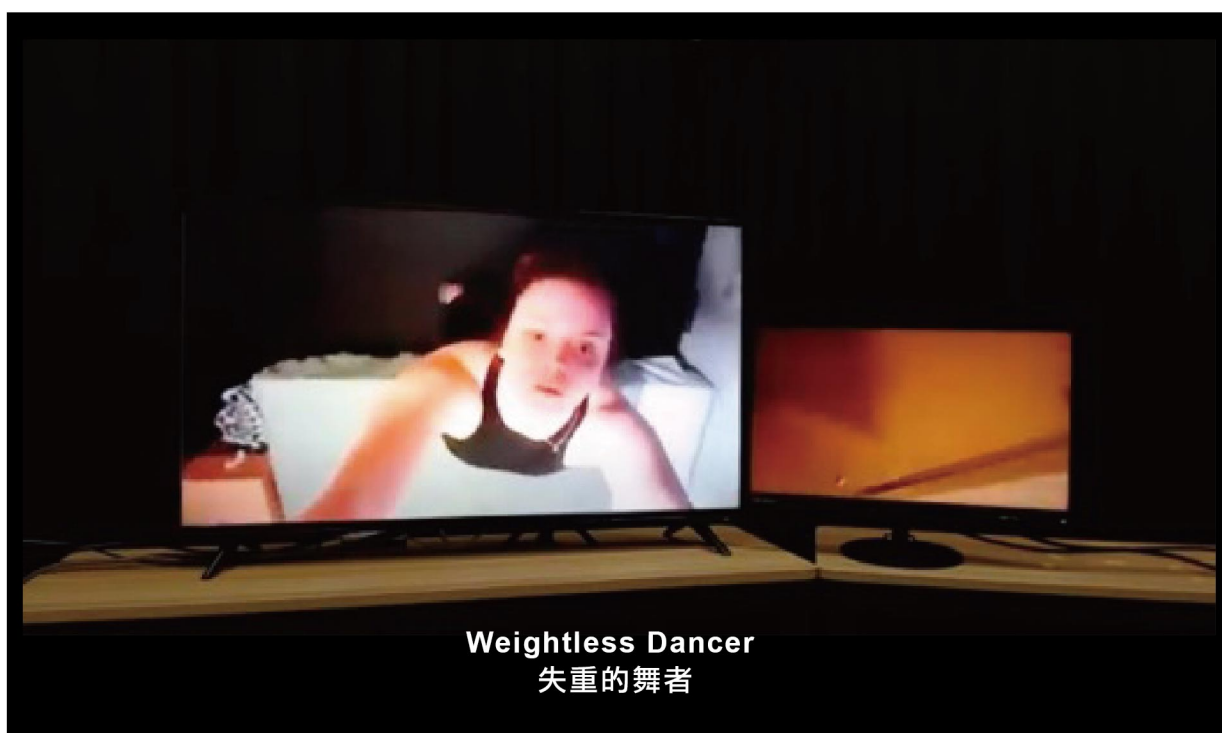
然後是所謂的現代舞，很抱歉，這邊我還是只討論西方舞蹈。投影片左側，可以看到伊莎多拉·鄧肯（Isadora Duncan），右側是聖丹尼斯（Ruth St. Denis），他們都因赤腳上臺表演而聞名，他們的皮膚與地面接觸、與土壤接觸，他們與重力的接觸更加深刻。而右邊是聖丹尼斯，她同樣是一位傑出的現代舞蹈家，她深受東方主義啟發，所以我把她模仿觀音的照片放在這裡，可以看

is so inspired by Orientalism, so I put this photo of her imitating herself as the Chinese goddess Guanyin. But you can see this touch from her to the ground, there is a different kind of attitude there.

A very famous contemporary or post-modern choreographer, Trisha Brown, who is famous for her experiment in challenging the normal or conventional way of the dancer's relationship with gravity using a different kind of weight. When I was in Los Angeles, I watched this show live, it's a famous reconstruction of her work named *Man Walking Down the Side of a Building*, where you see the man walking from the top of the roof to the ground, and the whole process while I was there watching the show, I can see very strongly the core this dancer is using to hold himself as normal as if he was walking horizontally, not vertically, but there is a very strong tension there when you watch the show. And these are all different kinds of experiments that the previous Western dancers have been doing in terms of their relationship of their skin to the ground, with gravity.

到，她與地面的觸摸有一種不同的態度。

著名的後現代編舞大師崔莎・布朗 (Trisha Brown)，她因借用不同重量、嘗試挑戰舞者與重力的傳統而聞名。我觀看了現場演出，布朗重新編排自己著名的作品《在牆上行走》 (*Man Walking Down the Side of a Building*)。作品中，可以看到一個表演者從屋頂走到地面的全過程，觀看表演時，我可以清楚看到舞者收緊核心，以保持水平地面行走的狀態，而不是垂直行走。但觀看演出時，我仍然能感到舞者十分緊繃，這是西方的舞者長期以來對於皮膚與地面、以及與重力關係方面所進行的不同嘗試。



I figured out in Jeff's experiment, that I wanted to touch upon about these different kinds of sensation systems of the digital being, because I saw a weightless body in the footage, where you can see the dancers are kind of, even though I know this is probably not the intention of the choreographer Jeff, but I see a lot of, kind of like the dancers are in space, not on earth anymore, so the dancers are spinning and turning and kind of lifting herself in the process of this creation, so the body becomes kind of weightless as if she were in space, not on earth. Therefore it creates a new sense of the dancer's body in contact with gravity, because it's as if she's no longer dealing with the normal gravity that we are thinking about.

在謝杰樺的作品中，我想談談數位存在的不同感覺系統。錄像中，能夠看到一個失重的身體，盡管我清楚這可能不是編舞者謝杰樺的本意，但我看到許多失重的舞者，他們像是身處太空，而不是地球。表演時，他們旋轉、轉身、抬起身體，他們的身體就像在太空中，而不是在地球上，舞者的身體與重力接觸時產生新感覺，因為她克服的重力不再是我們通常瞭解的那個重力。



So that way it also occurs to me, to my other experience of attending a VR performance, also about a dance piece, it's called 《極相林》，it's a VR performance where as the viewer, you will be standing in front of this huge body and moving along with this virtual body. And interestingly, this experience of attending this virtual reality show becomes a test to test whether the viewer is a dancer or not, because according to my friends who organized this show, all the people who participate in this VR, when they put on the VR glasses, if they are

這讓我想到曾經觀賞 VR 演出的一段經歷，這段舞蹈叫《極相林》，是虛擬現實表演。觀眾要站在這個巨大的身體面前，與虛擬身體一起移動。有趣的是，這個虛擬現實演出變成了測試，檢測觀眾是不是舞者，組織這個節目的朋友說，所有參與演出的人戴上 VR 眼鏡後，如果是舞者，會更容易保持站立姿勢，而那些不是舞者的普通人戴上 VR 眼鏡、感受虛擬體驗時，

dancers, they have more ability to stand still, whereas normal people, I mean the non-dancers, when they take the VR glasses and merge into these virtual experiences, it's very easy for them to lose their direction or even the sense of standing still, so they will just fall down, even though they are in a very stable environment, but just watching the VR, it creates a certain kind of illusion for them to lose their gravity in the process.

So this kind of user's dizziness of experiencing VR, I think I also see that in Jeff's experiment here in this ArtsCross project, so I was thinking and I would propose that this is the direction to look at in the new technology or the virtual spaces of choreography, as we know that in dance history, or I mean at least in Western dance history, that gravity has been a central issue in terms of how choreographers can experiment and then move on to challenging their worldview, and then I was thinking, I see this new direction that is happening in these virtual spaces about the dancers' relationship, about the dancers' touch to gravity.

很容易失去方向，甚至很難保持站立姿勢，而倒在地上，即便他們身處的環境十分平坦，但僅僅觀看虛擬現實，都會讓他們產生失重的錯覺。觀眾體驗虛擬現實的眩暈感，

我在觀看謝杰樺在這次跨藝活動的表演時也感受到了，我想，這便是新技術或虛擬空間舞蹈設計的發展方向 – 在舞蹈史上，至少在西方舞蹈史上，重力一直是編舞家進行嘗試、挑戰世界觀的核心，我看到，在虛擬空間內，舞者間的聯繫、舞者觸摸重力正在向新方向前進。

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The Experience of Body Perception in Cyberspace

網路空間中的身體知覺經驗

My reason for doing this is to make the most of the dancer's practical experience to investigate how touch happens in cyberspace. So, I'm talking about touch from the perceptual experience. My aim is to explore how to evoke more tactile, kinesthetic awareness in the virtual space where the visual and auditory senses seem to dominate. The aim also leads to my research question: how to evoke more tactile, kinesthetic awareness in cyberspace?

To explore the answers, I set up two methods. observed rehearsals and afterwards tried various ways to connect five dancers from four cities to interview. I'm grateful that I received consent from dancers in all cities within two days and most of them communicated with me more than planned.

I set 9 interview questions and they are from 3 topics. The first topic, feedback on the ways choreography used this time, and the possibilities for more approaches with tactile led. The second, their preferences, acceptance of touchable and touchless teaching, choreography, and dance collaboration. The last, and most important in this research, is, what happens bodily and perceptually during movement from the dancer's perspective. There are so many inspiring examples of each dancer, but to save time, I just give one example here. It is the interview I had with the dancer Song Lijie Sophie from Hong Kong.

我想要充分利用舞者的實踐經驗來研究觸碰在網路空間中是如何發生的。所以，我談論的是感知層面的觸碰。我想探索如何在視覺和聽覺佔主導地位的虛擬空間中喚起更多的觸覺、動覺意識。這也引出了我的研究問題，那就是如何在網路空間中喚起更多的觸覺、動覺意識。

為了找到答案，我使用了兩種方法。首先是觀察排練，然後再嘗試聯繫來自四個城市的五名舞者進行採訪。我很感謝所有城市的舞者都在兩天之內給了我同意的答覆，並且他們中的大多數與我溝通的時間都超出了我的預期。

我在採訪中設置了九個問題，分屬三個話題。第一個話題是對這次所使用的編舞方式的反饋，以及使用觸覺引導的更多可能的方法。第二是他們對於可觸摸和無觸摸地跳舞、教學、編舞的個人偏好和接受程度。最後一個也是本研究中的重點，那就是舞者在舞動過程中在身體層面和知覺層面都發生了什麼。每個舞者都給出了非常具有啟發性的答案，但時間原因我只舉一個例子，就是與香港舞者宋利捷的交流。



My last interview question for each of the dancers was what do you think is unique in your dance and your movement? She started by telling me very rationally, that her arms are relaxed, her strength comes from her centre, the upper body sways, her body opens and closes a lot and quickly, and her movement is passive. I went on to ask what do you mean by relaxed, sway, open and close, passive, and why do you judge your strength from the centre? I apologise for being so annoying. These questions may seem fussy, especially for those dancers who have a professional training background, and I fully understand, as I am one of those with this background. But then I got a surprise. She told me that while she dances, she would come up with an image called "whopping willow" in Harry Potter. It's not an image everyone has, it's very personal. To me, it was a signal that her uniqueness was about to be discovered.

我問每位舞者的最後一個問題都是你認為你的舞蹈和動作有什麼獨特之處。她一開始非常理性地告訴我，她的手臂是放鬆的，力量來自於核心，上身擺動，身體時常快速開合，以及她的動作是被動的。我接著問，你所說的放鬆、擺動、開合、被動具體指什麼呢，還有你依據什麼判斷自己的力量來自於核心呢？我很抱歉問了這麼多。這些問題看起來難以回答，特別是對於那些有著專業訓練背景的舞者來說。這我完全理解，因為我也是其中的一員。但之後我得到了一個驚喜。她說她在跳舞的時候，腦海中會浮現《哈利波特》中打人柳的形象。這不是每個人都會產生的意象，它是非常個人化的。對我來說，這是一個信號，她的獨特性就要被挖掘出來了。

Song's Description of The Willow 利捷對「打人柳」的描述

The willow is a massive being with a large upper limb trunk. The branches **keep growing**. But the tree as a whole does not get any bigger (it is a sort of **in situ cycle**). The stump does not move, but the middle section can be **swung and twisted upwards**; it has **no smell**; it **sounds** like the wind with the **sound of "growth"** and a smell stream of water; it is a **little damp to the touch**, and although it has a rough texture, it **doesn't feel very hard to the touch** because it is damp.

The second of "growth" is closer to the sound we hear when we **scratch our hair**. The difference is that the "growth" sound is **continuous**.

Willow的想象，是一個上肢軀干龐大的存在，它枝干可以不斷生長，但是樹的整體不會再變大（是一種原地循環的感覺），樹桩不會移動、但中段部分往上都可以擺動、旋轉；它聞起來沒什麼味道；听起来有風聲夾雜着“生長”的聲音，還有小的水流聲；摸起來有一點潮濕，雖然有粗糙的紋理，但是因為潮濕所以沒有很非常硌手的感覺。

“生長”的聲音比較接近我們撓頭髮時耳朵听到的那個聲音

與撓頭髮的聲音不同的是，這個“生長”的聲音是延續的

I invited her to describe the willow by using the senses of the different parts of her body and what does she perceive when she looks, touches, smells and listens to the willow. Then I got this answer. I marked all the words related to body perception and movement in red.

我請她用身體不同部位的感覺來描繪柳樹，當她看、摸、聞和聽柳樹時，她感覺到了什麼。然後我得到了這個答案。我用紅色標記了所有與身體感知和運動有關的詞。

What happens to the body/perception during the process

Perhaps her description is not perfect in the phenomenological approach, but she began to try to think in terms of her body rather than acquired knowledge. She started to try to re-examine her own experiences, rather than what science and reason told her. Knowledge might tell us this is called the spine and this is called the centre of gravity. But when we don't know such a name, we know it only from a

在這個過程中身體 / 知覺會發生什麼

也許從現象學的視角來看她的描述並不完美，但可以看出她開始用身體來思考，而不是用已經習得的知識。她開始重新審視自己的經驗，而不是科學和道理告訴她的。知識可能會告訴我們這叫做脊椎，這叫做重心，但當我們不知道這些事物的名稱時，我們只能通過複雜的感知去瞭解它。正是

complex perception. Because of this- frequently perceiving, the tiny parts of the body that are not easily perceived are slowly being perceived. We may not need to rush to give it a name, or any kind of summary and streamlining, because such streamlining hides the complexity of perception and movement. These questions seem annoying because of the conventions we sometimes accept without question. The purpose of these conversations is to suspend these definitions and knowledge and turn to be aware of every nuance, happening in the body.

At the moment, when science is being overturned time and time again, it may not matter much what the results are, but the process of independent thinking and the journey back to the world of experience before knowledge will allow us to achieve or retrieve much more.

And finally, I appreciate all the dancers involved in this study, all the listeners, and I appreciate organisers for enabling me to be here and to share with you all. And thanks to ArtsCross for making all links possible. this research is also in the journey, in the process I think, and will continue in the future, to create more beautiful happenings and possibilities with those are interested in it.

由於經常運用這種感知，我們身體里那些平時不易被感知到的細枝末節才會慢慢被感知到。我們或許不需要急於去給它一個名字，或任何形式的總結和簡化，因為簡化可能會遮蓋掉複雜的感知和運動。這些問題聽起來很麻煩，那是因為我們時常會不加質疑地墨守成規。我之所以提出這些問題就是想把定義和知識都先懸置在一邊，轉而去關注身體上的每一處細節。

在科學結果被一次又一次推翻的當下，結果是什麼或許已經沒有那麼重要了。但是獨立思考的過程，以及返回到知識之前的經驗世界的旅程能夠讓我們得到和找回更多。

最後，感謝所有參與這項研究的舞者，所有的聽眾，感謝召集人讓我能夠在這裡與大家分享，感謝跨藝讓所有的連接變成可能。我想這項研究也在旅程中，在過程中，並將在未來延續，與那些志同道合的人一起創造更多美好的發生和可能性。



Panel III – Theme: “Yi Jing” 學者小組（三）— 主題：「意境」

Vision is not a perfect translation of *Yi Jing* (意境), however it shows a bigger picture than image, which includes the psychological atmosphere around image. Dance creates vision not only by human body but also by using more and more technology.

Vision並不是意境的完美翻譯詞，但它比起 image 更能夠顯現宏觀的視野，涵蓋著意象的心理氛圍。舞蹈創造意象，不只透過身體，更透過越來越頻繁地使用科技。

List of panellists

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Wang Xin, PhD, is an associate professor and currently serves as the deputy dean of School of Humanities, Beijing Dance Academy. She obtained both her Bachelor's degree and Master's degree from Beijing Dance Academy and then obtained her PhD degree from Peking University. Her main research areas cover History of Dance, Theory of Dance, and Studies in Dance Education. While offering several courses on dance theories, she has undertaken a number of research projects at national level and at provincial/ ministerial level, as well as the academy level. She was a visiting scholar to New York University and is a member of the Dance Studies Association (DSA). Since 2009, she has been involved in many Art-sCross/Danscross projects.

現任北京舞蹈學院人文學院副院長，副教授，碩士生導師。本科、碩士皆畢業於北京舞蹈學院，博士畢業於北京大學。主要研究方向為舞蹈史與理論、舞蹈教育學。教授多門舞蹈理論課程，承擔多項國家級省部級、院級科研專案，並在教學和科研領域獲多次獎項。北京舞蹈學院青年骨幹教師，北京市高校青年拔尖人才，美國紐約大學（New York University）訪問學者，美國舞蹈學會（DSA）會員。自 2009 年以來連續參加多次舞動無界（ArtsCross/Danscross）項目。

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Concept: In Disappearance or Renewal

意境：消失還是新生

The sixth iteration of ArtsCross/DansCross, in 2022, not only transcends the borders of different arts, but for the first time, transgresses the borders of time. “Cross” is our eternal subject. The theme of our small group is the Chinese aesthetic ideal, the concept. This term is usually used to analyze Chinese classical arts, but the experimental work at this year’s DansCross challenges this idea, allowing us to examine the disappearance of ‘concept’ in contemporary art works, as well as once again witness its rebirth.

The Reconstruction of Time and Space

Gao Shan and Li Qing have employed the story of “The Butterfly Dream” within the Zhuangzi. This is a very philosophically rich work in that perhaps, Zhuang Zhou dreamt and became a butterfly, or, perhaps, a butterfly dreamt and became Zhuang Zhou. In this story, fantasy and reality manifest two different time-spaces, considering a poignant question in the process: what is the real world, and what is a fantasy world, and where the boundaries of both are drawn. This is very proximal to the popular idea in recent days of the multiverse. Perhaps, we may not even know whether we ourselves are Zhuang Zhou or the butterfly. Gao Shan and Li Qing have always explored the question of time-space in their work. For

2022第六次的跨藝•舞動無界，不僅跨越了藝術的邊界，也第一次跨越了時空的邊界，「跨」是我們永恒的主題。我們小組的主題是一個中國的美學概念：意境。這個詞通常是用來分析中國古典藝術的，但是本次的舞動無界的實驗作品，挑戰了這個概念，讓我們審視當代藝術作品中意境的消失，也再次見證意境的新生。

以時空的重構

高山和李青用了《莊子》中的莊周夢蝶的故事，這是一個非常有哲理的故事，莊周做夢變成了蝴蝶，又或許是蝴蝶做夢變成了莊周。這個故事裡面將虛幻和真實營造了兩個不同的時空，並探討了一個非常深刻的問題：什麼是真實世界，什麼是虛幻世界，二者的邊界在哪裡。這跟當下一個非常火的概念“元宇宙”非常接近，我們會不會也並不知道，自己是莊周還是蝴蝶。高山和李青一直在作品中探討著時空的問題，比如用鏡頭裡的時空，舞者的手機螢幕里的時空和舞者的真實時空同時出現，將三重空間組

example, they made use of the time-space within the lens, compounding it with the time-space within the dancer's smartphone and the real time-space where the dancer is situated to create a triple incursion. In this example, a person's consciousness and imagination can make reality fantastical. The player of a video game could be controlling the game, but in another space, he could be the one being controlled. The work uses the time-space of three different cities to explore the relationship between parallel universes. When the same person appears in different time-spaces, which is the real time-space? Even in the real world, fantastical things happen, and real sensations can occur in the realm of fantasy. Cherishing each experience could be the last act of peace-making between two worlds.

The Othering of the Body

Jeff Chieh-hua Hsieh's work connects different bodies together through a screen. He uses an optical illusion to disassemble and reassemble the body, which is impossible in reality. What's more is, this sort of collage does not rely on the direct cut-and-paste of editing software, but rather requires the detailed observation and response of the dancer to create this illusion through bodily performance. In other words, it is both illusory and real. The actor witnesses the disappearance of the lower half of their body with their own eyes, with a hand-shaped body taking its place; in other scenes, the arms of one actor are inverted to become the legs of another actor. These grotesque "beasts" inspire a sense of both wonder and horror. Additionally, Jeff was able to pull off interaction between multiple spaces. Dancer A holds a monitor, while Dancer B is trapped inside the screen as if in a box. As Dancer A shakes the monitor as they wish, Dancer B's body responds and changes as if being controlled. At a glance, Jeff's work is an experiment of reaching a sense of alienation within the familiarity of one's body, using credible facts to stimulate in-credible ones. In fact, I believe he has explored the otherization of humanity by the

合在了一起。比如，人的意識和想像，可以使真實變得虛幻，電子遊戲的玩家可能在操控著遊戲，也許在另一個空間，他自己就是被操控的那個角色。用三個城市的時空探討平行時空的關係，同一個人出現在不同的時空裡，到底哪一個才是真實的時空。在真實的世界也會發生虛幻的事情，而在虛幻的世界也會有真實的感受，而珍惜每一次的體驗，也許就是兩個世界最後的和解。

身體的異化

謝杰樺 (Jeff) 的作品通過螢幕把不同空間的身體連接在了一起。他用視覺的錯覺把身體分開，又重新組合在一起，這是在現實當中不可能實現的。更有意思的是，這種身體的拼接並不是依靠影像技術的直接切割，是需要舞者的仔細觀察和配合，用身體表演的方式來造成這種錯覺。也就是說，既是假的，又是真的。所以演員親眼目睹了自己的下半身消失不見，而換上了一個手型的身體；或者一個演員的雙臂倒過來變成另一個演員的雙腿，這些奇異古怪的“怪獸”令人感到新奇又恐懼。另外，Jeff也實現了多個空間的互動。A舞者抱著螢幕，而螢幕中的B舞者像被關在盒子裡一樣，A舞者任意晃動螢幕，B舞者隨之產生各種被操縱的變化。Jeff的作品看起來是以熟悉的身體達到陌生感的一個實驗，用你相信的事實引發你無法相信的事實。實際上，我認為他探討了科技時代對人的一種異化。異化

technological age. Otherization refers to the displacement or reversal of subject and object. Every day, we enjoy the convenience brought to us by computers and network media technology, but unknowingly, we have gradually become dependent on and enthralled by it. Just like in this scene, each of us exists in a little box, almost like bees in a hive.

In *Understanding Media: The Extensions of Man*, Canadian scholar Marshall McLuhan discusses media as the extension and expansion of human sensory capabilities. The use of each type of media alters the human state of sensory equilibrium, producing different psychological effects as well as ways of responding to and understanding the external world. When this understanding changes, people change along with it. Thus, our bodies and sensations have already been deeply altered, leaving behind the reasoning and linear thinking of the mechanical age to become people of a modern, sensory Gestalt. The comprehensive and multifaceted extension of humanity by electronic media has already brought long-lasting effects to human psychology and indeed, society as a whole.

Invisible Control

Alice's work uses enhanced Augmented Reality (AR). In the experimental phase, dancers' identities were transformed, replaced by that of a fish or chicken in the kitchen. They used their bodies to enact a completely new identity, which was quite interesting. In the work, Alice designed AR balls and fish, which the dancers had amusing interactions with in a real space. I myself downloaded it and played around for a while. The movement pathways of the AR balls and fish were pre-programmed, while the dancers, unfamiliar with the movement logic of the ball, used the timely response of their bodies to express the relationship between them and the ball: perhaps hiding from, chasing, or attracting it. It looks as if the pathways of the ball and fish are designed by people, but in fact, the ball is the primary driving force of

的意思指主客體的錯位和顛倒。我們每天享受著電腦和互聯網媒體技術帶來的便利，而不知不覺也逐漸成為他們的依賴者和跟隨者。就像是現在的場景，我們每個人都在一個小格子裡，甚至是有點像蜂巢裡的蜜蜂。

加拿大學者馬歇爾·麥克盧漢 (Marshall McLuhan) 在《理解媒介：人的延伸》*Understanding Media: The Extensions of Man* 一書中談到：媒介是人的感覺能力的延伸和擴展，每種媒介的使用都會改變人感覺的平衡狀態，產生不同的心理作用和對外部世界的認識和反應方式。當這種認識改變時，人就隨之而改變了。所以，我們的身體和感覺，已經被深深的改變了，拋開了機械時代的邏輯思維和線性思維，變成了現代感知整合的人。電子媒介對人的綜合的、全方位的延伸，對人的心理甚至整個社會都已經並將持續產生深遠的影響。

隱形的控制

馬師雅 (Alice) 的作品用到了擴增實境技術 (Augmented Reality, 簡稱 AR)。在試驗階段，舞者們變身為廚房裡的魚或者是雞取代了自己的身份，用身體來表演出全新的身份，非常有趣。作品中，Alice設計了AR的球和魚，舞者們在真實的空間裡，與AR球和魚進行了有趣的互動。我自己也下載玩了一會。AR球和魚的運行軌道是程式設計設置的，而舞者並不清楚球的運動規律，用身體及時的反應來表現與球之間的關係，或者是躲避，或者是追隨，或者是吸引。看起來AR球和魚是由人進行程式設計而成的，實際上在作品中，是由球作為

the work, because all of the changes in the movement are dictated by the AR ball and fish. This is more like a sort of “invisible control”. Virtual reality technology takes digitization as its vessel. Controlling the virtual world through controlling the programming could bring unprecedented changes to art, and even to our daily lives in the reality of the future.

On one hand, the initial implementation of virtual reality art came from developers, who controlled computers to create composite virtual environments, even virtual people; on the other hand, when humans view these artworks, they are immersed in them. They experience the control of the computer's pre-programmed systems, and conduct their interactions under the influence of the virtual human's expressions, actions, and voice. Every time new media appears, it does so completely outside human awareness and judgment, bringing to life a ubiquitous new environment, and through it, quietly altering all of humanity and society. Marshall McLuhan said, “we use new media and technology to expand and extend ourselves. These new media techniques constitute a collective operation on the body of society.” When new techniques are used to conduct an operation on society, it is not the incision that is the most impacted. The impact and incision zone of the surgery is under anesthesia. What is being altered is the entire body.” In this process, humanity is extended unawares by the new media. All of human activity and human society, as if having undergone a major surgery, are quietly and imperceptibly altered. This sort of “invisible control” is perhaps a profound reflection I saw in Alice's work.

The Rebirth Of The Concept

Among the four works, Yassmin's work is the only one that does not make use of video technology. Rather, it more resembles a dance work, so many emotional responses come from the bodily performance of the dancers. We know differences in cultural understanding lead to different understandings of the concept.

了核心主導，因為一切的動作變化都是由AR球和魚來決定的。所以這更像是一種「隱形的控制」。虛擬實境技術以數位化為載體，通過控制程式以操縱虛擬世界，也許對藝術生產甚至未來的日常現實生活會產生翻天覆地的影響。

一方面，虛擬實境藝術實踐最初是由開發者控制電腦合成虛擬場景甚至虛擬人；另一方面，人類在觀看的同時，也逐漸沉浸陷入其中，會受到電腦預設程式的控制，受虛擬人表情、動作、聲音等影響進行互動。每一次新媒介的出現，都會在人們還沒有任何感知和判斷的狀態下，將無所不在的新環境誘發出來，從而悄悄改變著整個人類和社會。麥克盧漢（Marshall McLuhan）說：「我們用新媒介和新技術使自己放大和延伸。這些新媒介新技術構成了社會機體的集體大手術，用新技術給社會做手術時，受影響最大的不是手術切口。手術的衝擊區和切口區是麻木的。被改變的是整個機體。在這個過程中，人不知不覺地被新媒介所延伸，整個人類生活和人類社會就像是做了大手術一般，被悄然改變卻恍然不知。」這種「隱形的控制」也許是我看到Alice作品中的一個深層思考。

意境的新生

亞斯密（Yassmin）的作品是四個作品中唯一沒有用到影像技術的，或者說更像是舞蹈的一個作品，所以很多感受都是來自於舞者的身體表現。我們知道文化理解的不同導致對於意境的理解不同。比如「留白」對於中國

For example, “white space” in the understanding of Chinese culture is “a phenomenon outside a phenomenon”, but in the creation of Yassmin’s work, any discussion of “white space” is filled with anxiety and curiosity, enticing audiences to want to know what happens next. Her dance design involves an empty frame for long periods of time, or at times the revelation of a very small aspect, a body part appearing from different directions, without allowing us to see the whole. At times, the dancer is very close to the lens, to the point where we cannot discern which body part it is. One dancer’s cat often appears in-frame as an actor; for a long time, I didn’t even realize that one of the dancers was a cat.

On a real stage, these misperceptions might not take place; on the contrary, through the lens, a very special ambiance results. In particular, one dancer’s garden is visible within her studio space. Each time, the plants in the garden sway in the wind, or at times, her family members might sit in the garden. These result in a particular concept. As I previously stated, the idea of the concept has been abolished, because the production of a concept occurs through “the conjunction of sentiment and phenomenon,” with both needing to be present for its production. However, the four dancers’ bodies respectively belong to different spaces, four images pieced together in front of the camera, oddly producing a peculiarly harmonious atmosphere. When this sort of difference comes together from the “phenomena” of four different works into one work, the connection of mutual sentiment works to produce a new “phenomenon”, and thus a new concept.

In this edition of ArtsCross we have been enlightened to works of an all-new format. Thank you to the artists for their creations, which filled the entire process with surprises, and allowed the dancers to participate in the creation of the work more deeply, creating a profound impact for the audience.

文化的理解是象外之象，但Yassmin的作品創作的時候，講到留白的用意，是焦慮和好奇，是引發觀眾想要知道接下來會發生什麼。她的舞蹈設計有很長一段時間是空鏡頭，有時候只露出一個小小的部分，從各個方向出現一個身體部分，我們看不到整體。有時候舞者距離鏡頭非常近，以至於並不知道這是身體的哪一個部分，有一個舞者的貓經常也作為演員出現在鏡頭裡，很長一段時間我甚至都沒有發現舞者是一隻貓。

在真實的舞臺並不會產生這些錯覺，透過鏡頭反而會產生一種特別的質感。尤其是一個舞者的舞蹈空間是能夠透過窗戶看到她家的院子，每一次院子裡的植物會隨著風擺動，甚至是有時她的家人會坐在院子裡，這些都會產生一種意境。雖然剛才說過意境的概念被打破了，因為意境產生是在同時空裡的「情景(象)交融」，「情」和「景(象)」二者必須同時在場才能產生意境，但是四名舞者的身體分別屬於不同的空間，在鏡頭前合成了四幅拼接畫面，但卻產生出奇的和諧的氛圍。這種分別由四個作品的「象」彙集成一個作品的時候，彼此間用了情感的鏈接，產生了新的「象」，從而產生了新的意境。

在這一次的「舞動無界」中，我們領略了全新形式的作品，感謝藝術家的創作，使得整個的過程充滿驚喜，舞者們更加深入的參與了作品的創作，讓人印象深刻。



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Dr Elizabeth de Roza is an artist-scholar, performance maker, theatre director, actor-movement trainer. She holds a PhD (Theatre and Performance) from Goldsmiths, University of London.

Elizabeth's research focus on cross-cultural embodied experiences, thinking, practice through making at the intersections of both decolonial and feminist theories. She has presented her research/practice at various international conferences, universities, theatre conservatories. As a practising artist, she has collaborated on many international performance projects and presented them at various prestigious contemporary theatre festivals in South America, Europe, UK, Asia.

She co-convenes the Embodied Research Working Group within IFTR and serves as an Assistant Editor for the Journal of Embodied Research. She was also a Visiting Fellow at the Royal Academy for Dramatic Arts (UK).

Her most recent publications includes: Case Study: Paper Boat – an embodied response to sites/places and memories in Embodied Performativity in Southeast Asia: Multidisciplinary Corporeality (ed. Stephanie Burridge. Routledge 2020).

戴翠珊博士是一位藝術家兼學者、表演創作人、劇場導演及演員形體導師。她持有倫敦大學金匠學院博士學位(劇場和表演)。

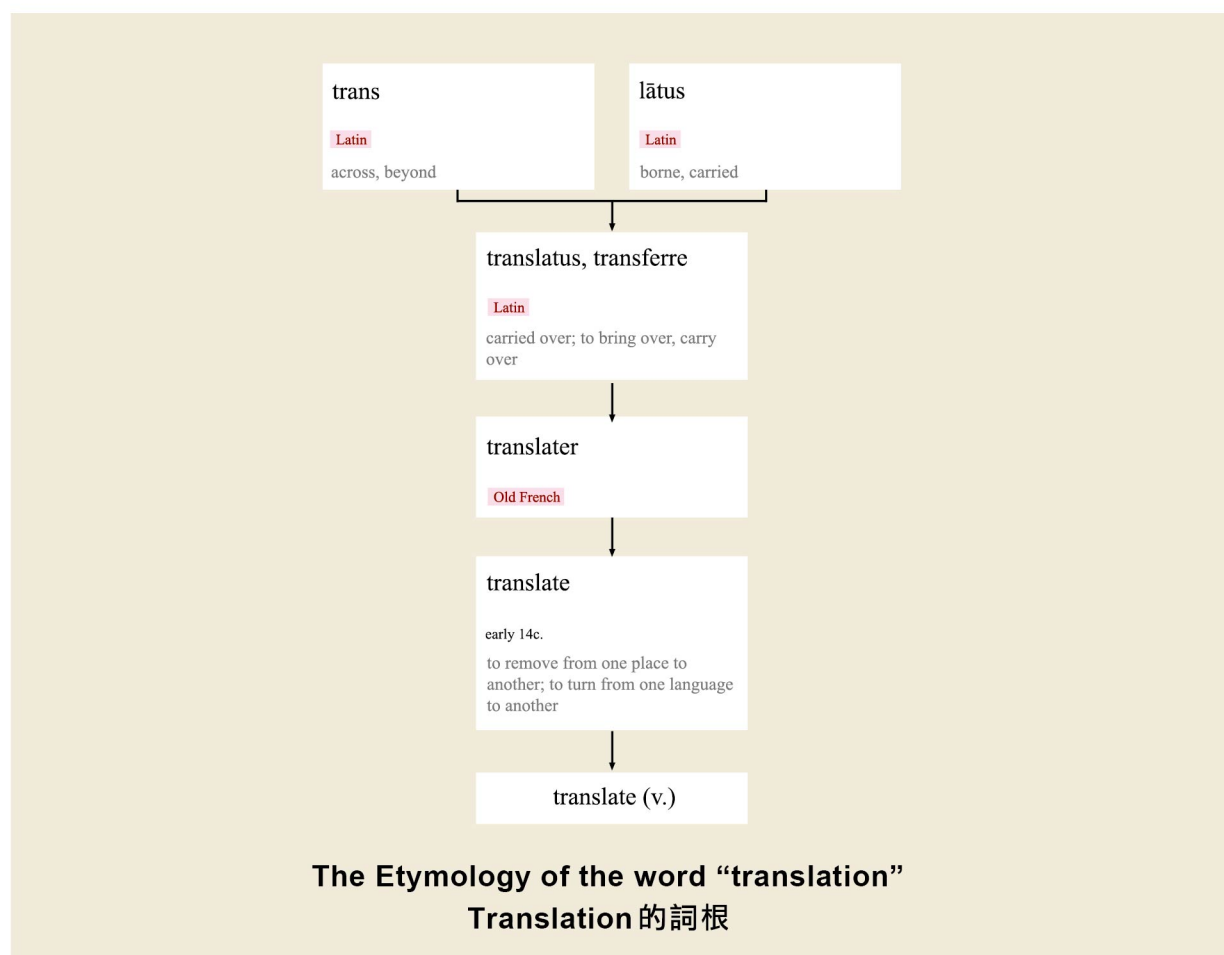
戴博士的研究專注於透過製作和設計研究體現式經驗、思考及實踐，以及在去殖民地及女性主義理論的交錯層面研究體現式認知及跨文化表演。她曾到不同國際會議、大學、戲劇學院分享她的研究及實踐。作為一個活躍的藝術家，戴博士曾參與多個國際表演項目，在南美、歐洲、英國及亞洲等地多個著名當代戲劇節上呈獻作品。

她身兼國際戲劇研究聯盟(International Federation for Theatre Research)體現式研究工作小組(Embodied Research Working Group)的聯合召集人和期刊 Journal of Embodied Research 的助理編輯，亦曾在英國皇家戲劇藝術學院 Royal Academy for Dramatic Arts (UK) 出任客席學者。

她近期發表的作品包括收錄在“Embodied Performativity in Southeast Asia: Multidisciplinary Corporeality”(Stephanie Burridge 編, Routledge 2020 年出版)一書的 Case Study: Paper Boat – an embodied response to sites/places and memories。

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(in) ... translation : cross-*ing* over ‘spaces’
of encounter-*ing* and shift-*ing* perspectives
跨越空間的相遇與視角的轉換



To begin, I've decided to first look at the etymology of the word 'translate' because we were discussing that in the last two Scholars' Cafe about the word Yi Jing and the translation and the exact translation. So rather than looking at the translation of Yi Jing, I was looking at the word "translation". Suppose you

首先，我們先來看“translation”的詞根。在前兩次「學者咖啡」時段中，我們已經討論了「意境」概念、如何翻譯「意境」。和它的準確譯文。因此，我不再討論如何翻譯「意境」一詞，而是回歸“translation”這個詞本

look at the root word "translation". In that case, it comes from the Latin word "trans", that which to move across, beyond, and "latus" means borne, or carried, which comes from the Latin word "translatus", which means to be carried over or bring over, and finally, 'translate' is to remove, to be removed from one place to another. And here is my departure point into my limited understanding of the word Yi Jing, but I would like to say that my departure point of Yi Jing is to look at what I call atmosphere or the environment; therefore, it is a crossing over of spaces, of encountering, and the shifting of practices or perspectives that I have encountered.

Creating a transversal creative space

When I find myself being carried over into an environment of watching the rehearsal online or asynchronously, I find it similarly disconcerting. It is a space that's familiar to me. It is familiar because I am aware that I am witnessing a rehearsal, a kind of sacred space as one would call it where energies and beings or bodies meet in encounters; disconcerting for me because I find myself sitting in my office, sometimes in my living room or on my sofa, and I find it disconcerting because I feel that I am prying into someone's private space, especially when I look into the spaces of these dancers within their own private space. These private spaces have now become a public domain through which I, the observer, can look into their spaces. Yet, I am forced, or required, to shift my perspective on how I, the observer, need to observe these rehearsals. In the rehearsals of Yassmin's, Alice's, and Li Qing's, you can see how these bodies exist within their private space, and within their private spaces, yet they seem to be expanding through/from their Zoom window. The dancers' bodies are these objects of being existing within their private space, and these Zoom windows, for me, create this space of intimacy through which the dancers perform within, between, and this becomes a shared space. But how

身。先來看詞根，“translation”來自拉丁語“trans”，意思是跨越、超越；“latus”的意思是承載、攜帶。“latus”來自拉丁語單詞“translatus”，意為延續、帶來。最後，“translate”的含義是移動，即從一個地方到另一個地方。這是最初我對「意境」一詞的淺顯理解。我研究這個詞的初衷，是想瞭解我稱之為氣氛或環境的東西，因此，“translation”是指我所經歷的空間跨越和相遇跨越，是方式和視角的轉變。

創造橫向創意空間

當我發現觀看排練的環境轉變為線上，出現時間差后，我感到十分不安。這個空間我很熟悉，熟悉感來自我意識到自己正在觀看排練。排練室是個神聖之地，人們說這是能量與存在或身體相遇的地方。我感到不安，因為我坐在辦公室里，有時在客廳，有時在沙發上。我感到不安，因為我似乎在窺探他人隱私。倘若舞者在私人空間內，這種感覺更加強烈。現在，他們的私人空間不再私密，而我正以觀察者的身份窺探其中。我不得不轉變視角，作為觀察者，我該如何觀看排練？亞斯密、馬師雅和李青排練時，你可以看到在私人空間中，他們身體的存在方式。在那裡，透過Zoom視頻軟體窗口，他們的身體在螢幕前放大縮小。舞者的身體是存在於私人空間的物體，而Zoom視頻軟體的視窗，為我與舞者溝通創造了一個親密空間。他們在其中表演，空間由我與舞者共用。這個空間為何出現？作為觀察者，如何表現得舉止得體？讓我們一起想像一個橫向創意空間，什麼是橫向創意空間呢？如何創

can this space be imagined? And how do I, as the observer, need to behave? Perhaps I would like to ask us to think about creating a transversal creative space, but what is this transversal creative space? Can this transversal creative space be achieved?

I argue that it can be achieved through these moments of shifting when I, as the observer, begin to experience the dancers at an intersection of cultures. This transversal creative space, highlighted within a larger 4x6 Zoom frame that exists other smaller 4x6 Zoom windows, perhaps what I would call a meta-interconnection, a meta-framing, a meta-vision, a vision through which these frames-within-a-frames seem to open up for me, the observer, a new space, where the absence of the physical and the presence of the online body are not mere opposites, but a space of resonance that has a language of its own. As quoted by postcolonial feminist critic Trinh Minh-ha, she states that "a reader can approach findings indirect and open up a space in which absence and presence are not work of oppositions, but a space of resonance and a language of their own." At this point of resonance, I look at these encounters of the frame within the frame. An image of how the dancer inhabits and intervenes in the space becomes a new shift in the construction of space, time, and atmosphere, where the presence of the interior highlights the absence of real-time.

It becomes the service through the construction of space and time that space in itself is a construction of readings and poetics. Perhaps the poetics of space can be understood as a passageway between the point at which I, the observer, encounter the different dynamism of frames-within-the-frames and the state of in-betweenness that situates the site of action while retaining the peculiarity of temporality.

Maybe it's time for us to think about how within the space of being, a new shift of perspective is needed to articulate what dance is becoming and how a frame-within-

造這它呢？

我認為，作為觀察者，當我開始理解舞者傳達的文化內涵時，橫向創意空間便在這些轉變的時刻構建。Zoom 4x6 的視頻視窗內，還有許多小的視頻視窗，視窗內便是橫向創意空間。我把這些視窗命名為「元互連」、「元框架」、「元視覺」。通過元視覺，這些重重疊疊的視窗似乎為我——一個觀察者——開放了一個全新空間，一個擁有自己語言的共鳴空間。在這個空間里，舞者缺席現場與出席線上不再對立。正如後殖民主義女權批評家鄭明河 (Trinh Minh-ha) 所言：「讀者可以間接接觸到發現成果，打開一個空間。在這個空間里，缺席與出席並非對立，這是一個有自己語言的共鳴空間。」在共鳴空間內，我看著這些視窗相遇。舞者在其中停留離開，構成一幅圖像。這副圖像重新組構時空和場景。窗口內部的存在讓時間差異更為明顯。共鳴空間通過構建時空提供服務，而空間本身是構建理解和詩學的過程。也許可以把空間的詩學看作一條通道，連接兩端。一端是我作為觀察者看到重疊視窗內不同動態的時刻。另一端是聯繫動作場景的中間狀態，卻同時具有暫態性的奇怪特徵。

現在我們應該思考：存在的空間內，應如何轉變視角闡釋舞蹈發展，重疊的視窗如何讓我們以另一種形式在時空中靠近、並引發新思考。因此，轉變視角聚焦數字媒體，需要全新的工作模式。我們要認識到，拉近我們距離的新形式能夠模糊空間邊界；現場與現場性的本質矛盾，根植於對舞蹈和技術將如何影響表演創作的爭論，

a-frame invites new forms of proximity and perspective. Therefore a shift of perspective into a digital medium requires new modalities of working, recognizing that new forms of proximity can blur the boundaries of spaces and that the ontological paradox of what is live and liveness is an embedded argument of how dance and technology can articulate the future of performance-making, both live and digital, and simultaneously merging the two, as we have seen in some of these choreographers' work.

其中既包括現場表演創作，又包括線上表演創作。如今兩者正在融合，這一點在剛剛觀看的編舞作品中有所體現。

“ Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next.

從歷史上看，大瘟疫迫使人類與過去決裂，想像一個重新開始的新世界。這一場流行病也不例外。它是一個門戶，一個連接這個世界和下一個世界的入口。”

To quote Arundhati Roy, "Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next." My participation, and through the generous sharing of the choreographers' work and the dancers and discourses I've had with the scholars, have asked me to make a shift. Perhaps we need to consider whether we have entered this portal where we begin to think and cross over from one world to the next. And maybe it's time to think about this post-human dance vocabulary and what that means for the future of art-making.

引用阿蘭達蒂·羅伊 (Arundhati Roy) 的話，「從歷史上看，大瘟疫迫使人類與過去決裂，想像一個重新開始的新世界。這一場流行病也不例外。它是一個門戶，一個連接這個世界和下一個世界的入口。」我參與其中，舞劇編導毫無保留地分享作品，舞者的演出以及學者的演講，都要求我做出改變。或許我們需要思考，我們已經邁入這個門戶了嗎？通過這個門戶我們將從一個世界進入另一個世界。也許是時候該思考後人類舞蹈詞彙、以及這對未來藝術創作的意義。



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馬丁·韋爾頓是倫敦大學瑪麗皇后學院戲劇系的戲劇和表演專業的講師。他的研究中心是當代表演美學中的運動和感官。出版著作包括《感覺劇場》（帕爾格雷夫2012）、《黑暗中的劇場：當代表演中的停電、陰暗和黑暗》（與亞當·奧爾斯頓合編，布盧姆斯伯里2017），以及與克洛伊·德切里合編的《氛圍》雜誌的特別雙刊，關於舞臺氛圍（2020-21）。他是即將出版的著作《氛圍和氣氛手冊》的聯合編輯，目前正在撰寫一部新的專著《戲劇氛圍：在氛圍時代中上演感覺》。除了已出版的作品，他還與學院以外的藝術家們合作，研究實踐中的感官美學，包括與羅伯特·科恩為薩德勒斯威爾斯劇院舉辦的《重訪森林》（2017年）和《空白》，一個為拱頂藝術節與RIFT劇院合作的氛圍裝置（2018年）。

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In Between States: Atmosphere and Image

跨越空在境界之間：氣氛和形象

I wanted to join this group thinking about Yi Jing – which came as a provocation from Xurui – partly because it's a term I'm not familiar with. Having participated in ArtsCross over the last ten years or so, the opportunity to think through and alongside the cultural experiences of others, and to think about what is available to us of one another's experience, has been one of the joys of the project. We've given a lot of discussion to translation, which often presents the opportunity to rethink one's own languages and concepts as much as it is an effort to find equivalent words in another language. So I'm grateful for this idea of Yi Jing that Xu Rui has offered us, as it provides me with an opportunity for thinking about an expanded idea of vision, rather than image, and I'll say more about that in a moment.

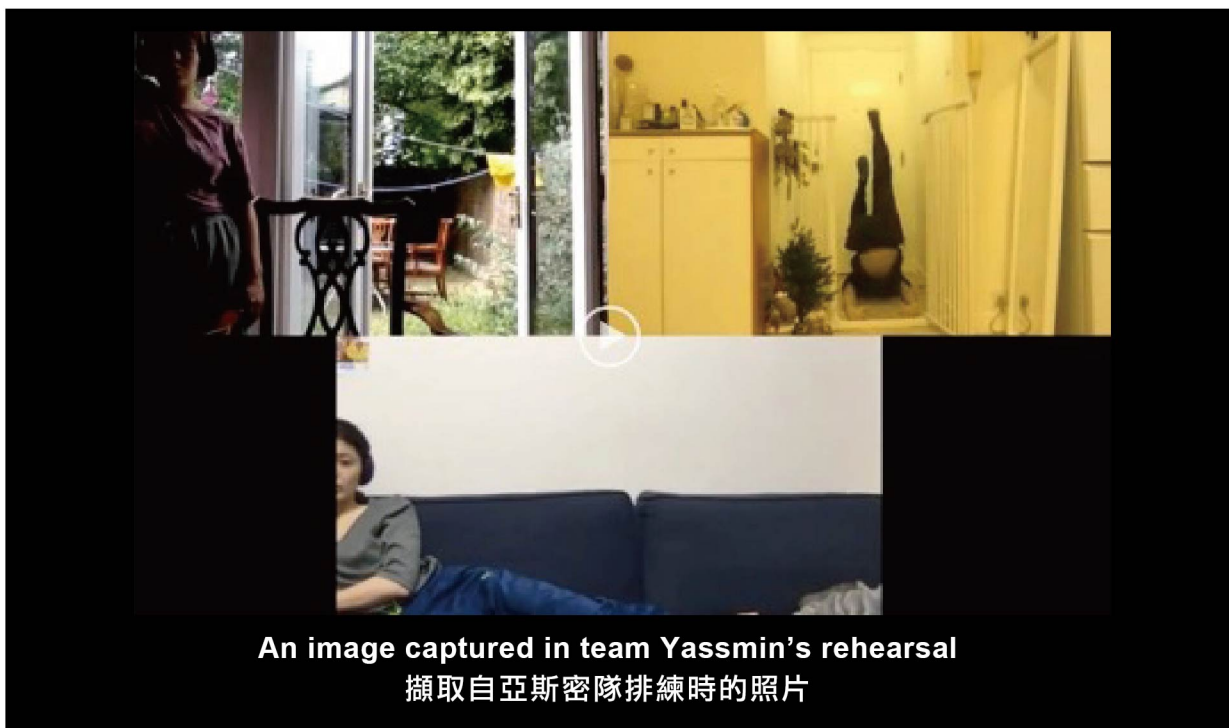
It's interesting to reflect a little on 'image' first, however. The history of Western philosophy, and indeed, the way that Western intellectual culture has tried to assert itself globally, has long been dominated by the linking of ideas and images (the mind's eye). The history of such thought, in which images come to define the world as we experience it can be found in the significance given to first painting, and then to photography and film as somehow replicating the world as we experience it.

我一次機會在更廣闊的層面思考意象，而非形象，稍後我會做詳細解釋。我之所以想要加入這組來探討由許銳教授提出的議題「意境」，有一部分原因是因為我對這個詞語並不十分熟悉。我在過去的十年間參與跨藝專案，有機會與大家一起深入思考他者的文化體驗並思考對方的體驗對我們來說意味著什麼，這一直都是這個專案的樂趣所在。我們對有關翻譯的問題進行了大量討論，這總會讓我們重新審視自己的語言和一些概念，就像我們想在另一種語言中找對應的詞語時總要動點腦筋。所以我非常感謝許銳教授提出了意境這一議題，這給了我們一種思考方式，一個擴展的視覺概念，而不是形象，我稍後將作補充。

不過，先在此回顧一下「形象」也會是十分有趣的。西方哲學史以及西方思想文化一直以來試圖向全世界輸出的觀點都由觀念和形象間的關聯（心靈之眼）所主導。在這種思想的形成過程中形象定義著我們所經歷的世界，這種重要的意義首先被賦予了繪畫，接著是攝影和電影，它們以某種方式複製了我們所體驗的世界。

However, as we have been discussing, this misses a number of things that we have been discussing with regards to seeing. Firstly, it rests on a rather static two-dimensional model, and seeing is actually about depth, and movement. Western philosophy has been spectacularly bad at thinking about depth, and about space beyond its surfaces, which it tends to think of as just nothingness or emptiness. Chinese aesthetics, of course, have a longstanding interest in the aesthetics of nothingness, as we've discussed over numerous ArtsCross meetings in the past. However, in this regard, I think that it's more interesting to concern ourselves with vision, rather than with image, and to think about vision as not only a seeing of images, but also as a seeing of movement. We are, of course, watching movement all the time, but we are also moving in the act of seeing. I'm aware of my own gestures at this moment, and of my eyes casting around the space that I'm in. My own movement is integral to my perception, even when I'm looking at something static. Similarly, my seeing also comes with various other feelings, bodily and emotional, that are part of an awareness that, in seeing, I'm connected to the space that I'm in at this given

然而，正如我們一直在討論的那樣，這漏掉了一些我們說過的關於看的事情。首先，它建立在一個靜態的二維模型上，而視覺實際上要涉及到深度和運動。西方哲學一直以來在探討深度和表面之外的空間上都十分欠缺，它傾向於將其視為虛無或空。當然，中國美學一直以來都對「無」美學頗感興趣，我們在以前的跨藝專案中也經常會談到這一點。但是在這一點上，我認為更有趣的是去考慮意象而非形象，並且不僅把意象當成是對形象的觀察，同時也是對運動的觀察。誠然，我們一直都在觀察運動，但我們同時也在看的過程中運動。此時此刻，我能意識到自己的手勢以及我的眼睛在我所處的空間裡四處張望。我自己的運動與我的知覺是一體的，即便我在看的是靜止的物體。同樣，我的視覺也伴隨著其他各種身體上的和情感上的感覺。這些都是意識的一部分，在觀看的過程中，我與我在特定



An image captured in team Yassmin's rehearsal
擷取自亞斯密隊排練時的照片

moment. For example, it's uncharacteristically warm in London at the moment, and so my own felt state of seeing is also in some way in keeping with what it's like to be here, in the atmosphere of this moment.

Accordingly, I was interested in this photo from Yassmin's rehearsals, partly because of her own interest in photography, but also because photography more than just a matter of capturing images, but is also about capturing 'moments'. We know this even just within our own casual use of photography; when we take selfies, pictures of family and so on, what we're trying to hang on to is not only an image of people or place, but also the feeling that goes with them – what we might call the atmosphere of the moment. I'm interested in atmosphere as a way of thinking about what we experience in terms of a felt sense that goes with the things that we see, hear, feel and so on.

The idea of atmosphere

So, I would like to throw out a few ideas on atmosphere – a topic I'm very much working on at the moment. The word itself is interesting, not least because it has correlates across a range of European languages – it's highly translatable across Latin and Germanic groups, and also into others too, perhaps because it's so linked to ideas of breath and weather that we all know from within our shared lived experiences. One of the leading philosophers of atmosphere, Gernot Böhme, suggests that they are in-between states, as they stand between subjects and objects. We can talk about them objectively; for example, we can talk about the things that we see happening in the three Zoom spaces of Yassmin's rehearsal. But that is also something that I receive as a subject, here in my office, looking at them on a screen. So the atmosphere produced belongs, to some extent to the dancers, to their rooms, and to Zoom, but also to my own subjective experience of the atmosphere for myself, in this office, on this warm day.

時刻所身處的空間相連。例如，現在的倫敦非常熱，所以我觀看的感受也會在某種程度上與此時此刻的氣氛保持一致。

因此，我對亞斯密排練的這張照片十分感興趣，有一部分原因是她對攝影的興趣，同時也因為攝影不單單是對於形象的捕捉，也是對「時刻」的捕捉。這在我們日常拍照時其實也會有所體現；當我們自拍、拍照、給家人拍照或是其他時候，我們嘗試去留住的不僅僅是人或地點的形象，還有與之相伴的感覺 – 我們或許可以稱之為當下的氣氛。我所感興趣的氣氛是一種思考我們所經歷事物的方式，一種伴隨著我們所看到的、聽到的、感到的等等事物的感覺。

「氣氛」的概念

接下來，我想談一談氣氛，這是我目前非常關注的話題。這個詞本身很有趣，不僅僅因為它與一系列歐洲語言有關 – 它在拉丁語和日耳曼語系中都是高度可譯的，還包括一些其他語言，或許是因為它與呼吸和天氣的概念相聯繫，這是人類從共同的生活經歷中習得的。氣氛美學的領軍哲學家之一諾特•波預設為它們處於兩種狀態之間，因為它們處在主體和客體之間。我們可以客觀地談論它們；例如，我們可以談論亞斯密排練中三個 Zoom 空間所發生的事情。但我同樣可以作為主體來看，我在自己的辦公室里，從一個螢幕上看到它們。所以這裡產生的氣氛在某種程度上屬於舞者，屬於他們的房間，屬於 Zoom，但同樣也屬於我自己在這個炎熱的日子里，在這間辦公室里對氣氛的主觀體驗。

However, as I've said, what's at stake in dance is not simply something that's static – it's not a matter of looking with a fixed, rigid gaze at something, it's looking at movement and being caught up in that movement yourself. This also leads me to reflect on something that Sara Ahmed, the feminist philosopher, has written about atmosphere. She considers them as particular kinds of feeling, and suggests that it's not that we catch a feeling from another person, but that we are caught up in feelings that are not our own. An atmosphere is what is with someone, or around them, and that interests me here. I found myself watching Yassmin's presentation earlier on today feeling a most tremendous sense of sadness (sorry Yassmin!), because I was reminded so much of the experience that we've through together. We're been through that in very individual ways, but equally, it's something that we share – feelings that are beyond us, feelings that have moved around and been in circulation. That leads me to the final point that I've been prompted to think about, which is the idea of atmosphere as something that can't be reduced to bodies, and that's something that interests me here (online). When we look at this medium now, it's not simply a means of translation in the sense of trying to make one place or experience transparent to another, but it's something that intervenes and creates atmosphere here and now. I think that there's something very important about that, which is the final thing I want to reflect on extremely briefly (because I think my time is just about up) in relation to Yassmin's work. It's the connection to the quotidian, the daily, which was being mentioned by Elizabeth just now. In this, atmospheres are what joins together our domestic spaces, but also lends 'something more' to them – a feeling that moves 'with' us. So that was really only a fragment of where my thinking is going. As I think I said in the scholar's café, I have far too many thoughts about this, but thank you for your time and contributions.

然而，正如我剛才說的，於舞蹈而言至關重要的不僅僅是靜止的東西 – 舞蹈不是要用固定的、僵化的眼光去凝視什麼，而是要關注動作，要讓自己投入在動作當中。這也讓我想起了女權主義哲學家薩拉•艾哈邁德寫的一些氣氛美學的觀點。她認為氣氛是一種特殊的感覺，並且這種感覺不是我們從別人那裡獲得的，而是由於我們被某些不是自己的感覺所吸引。氣是某人所帶的，或圍繞在他們周圍的東西，這讓我很感興趣。今天早些時候我在觀看亞斯密的演講時感到十分悲傷（抱歉，亞斯密），因為我想到了很多我們共同經歷的過往。

我們以各自不同的方式經歷了這一過程，但同時，這也是我們共同分享的東西 – 這種感覺是超越我們的，是彌散到四處的感覺。這就說到了我想講的最後一點，我一直在思考這樣一個觀點，那就是氣氛不能被還原為身體的東西，這是我在這裡（線上）所感興趣的。當我們現在觀看這個媒介時，它不僅作為一種翻譯手段讓另一方獲悉一個地點或一段經歷，而是在此時此刻介入並創造氣氛。我認為這其中有一些非常重要的東西，這是我想快速分享的最後一點關於亞斯密的作品（因為我想我的時間馬上就要到了），那是伊莉莎白剛剛提到過的與尋常的、日常事物間的聯繫。在這裡，氣氛使我們所處的空間聯結起來，同時還帶來了「更多東西」 – 一種「伴隨」著我們的感覺。以上只是我思考方向的一小部分。就像我在學者咖啡館里說的，我有關於此的很多想法，非常感謝大家的時間和投入的精力。



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攝影：Andrew Lang

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Prof. Xu Rui, dance scholar, stage writer. Currently the Vice-President of Beijing Dance Academy (BDA) and the head of the School of Creativity of BDA, Vice-Chair of China Musical Association and Beijing Art Critics Association. Working in both areas of art research and creation, Xu is a founding co-director of the ArtsCross/DansCross Performance Research project since 2009.

許銳，北京舞蹈學院副院長兼創意學院院長，教授、舞蹈學博士、舞臺創意與編劇。中國音樂劇協會副會長，北京文藝評論家協會副主席。跨越舞蹈研究與舞台藝術創作兩個領域。2009年至今作為聯合主持人創辦「跨藝•舞動無界」國際舞蹈創作研究專案。



Prof. Anna CY CHAN (Hong Kong)

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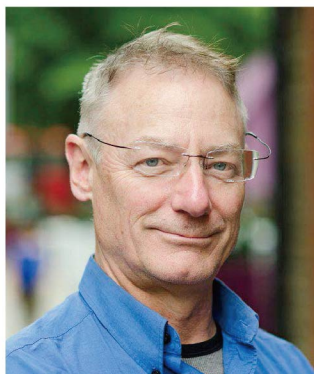
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Professor Anna CY Chan is a practicing arts educator, performer, producer, curator and administrator for years and currently she is the Dean of School of Dance at The Hong Kong Academy for Performing Arts. She received her professional dance training in Hong Kong, Australia and UK and holds a Professional Dancer Diploma from the Royal Ballet School (London), an MA degree in Dance Studies from the University of Surrey and M.Ed degree from the University of Sheffield.

現為香港演藝學院舞蹈學院院長，陳頌瑛教授是位資深藝術教育、表演、製作、策展及藝術行政工作者，於本地和海外均擁有豐富經驗。她先後於香港、澳洲及英國接受專業舞蹈訓練，擁有英國皇家芭蕾舞學院（倫敦）專業舞蹈員文憑，並分別在英國蘇雷大學和雪非爾大學取得舞蹈學和教育碩士學位。

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Christopher Bannerman had an international career as a dancer, choreographer and arts education worker before becoming Professor of Dance and Head of ResCen Research Centre at Middlesex University. He has served on panels for the Prudential and the Olivier Awards for the Arts, as well as on the Drama, Dance and Performing Arts Panel for two Higher Education Research Assessment Exercises, and as a Specialist Assessor for the Quality Assurance Agency.

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Yunyu Wang received the MFA from the University of Illinois, USA. Yunyu is a founding dancer of Cloud Gate (CG) Theatre, the first professional modern dance company in Taiwan. She is Professor Emerita of Taipei National University of Arts. Currently, she is the CEO of Chinlin Foundation for Arts and Culture and is appointed by Beijing government as the Distinguish Professor based in Beijing Dance Academy.

「雲門舞集」創始團員。伊利諾大學表創碩士，紐約舞譜局教師及讀譜者雙證書。拉邦動作分析國際證照師。雲幼為前北藝大舞蹈學院兩屆院長（2006-2009 & 2015-2018），前亞洲世界舞蹈聯盟亞太主席（1999-2017），曾為陽明醫學大學（2013）以及臺北醫學大學（2018-19）兼任教授，現為菁霖基金會執行長以及北京舞蹈學院特聘教授。

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