



周佩韻 新約舞流 Pewan Chow Passoverdance

周佩韻在 19 歲時遇上了現代舞，自此與這種讓她找到真我的舞蹈結下不解緣。桃李滿門的她，最希望作品能夠給觀眾一個空間，讓他們面對自己、認識自己。

Pewan Chow encountered contemporary dance at the age of 19 and has been tied to the art form that allows her to discover her true self ever since. Today, Chow wishes her work can provide room for the audience to face and know themselves.



周佩韻 Pewan Chow

香港演藝學院舞蹈系首屆畢業生，獲英國倫敦當代舞蹈學院獎學金到該校深造表演及編舞課程。1991 年至 2006 年間為香港演藝學院現代舞系講師，並先後取得香港演藝學院藝術學士（榮譽）學位，以及英國拉賓中心藝術碩士（編舞）學位。離任後專注舞蹈研究及創作工作，並藉「新約舞流」發表作品。2010 年及 2012 年分別憑《歸途》和《界限·街道圖》獲香港舞蹈年獎之獨立舞蹈獎。

Chow was one of the first generation graduates in dance from The Hong Kong Academy for Performing Arts (HKAPA). She was awarded a scholarship by the London Contemporary Dance School to further concentrate on choreography and performance in the school. Between 1991 and 2006, Chow was a lecturer for the modern dance faculty of HKAPA. Chow received a BFA (hons.) from HKAPA and a MA Choreography from Laban Centre, UK. After leaving the school, Chow focuses on dance research and choreography and puts her work on stage in the name of Passoverdance. She received the Outstanding Achievement in Independent Dance of the Hong Kong Dance Award in 2010 and 2012 for her work, *Homecoming* and *Maze*, respectively.



01 芸芸舞蹈形式中，為何特別鍾情現代舞？ Why are you particularly interested in contemporary dance among all the genres of dance?

現代舞最令我着迷的是它的創意和可能性。小時候的我頗活潑頑皮，但因家庭和學校的約束，有些東西並不輕易表達出來。而跳現代舞讓我沒有束縛，感覺舒服，我覺得找到了真正的自己，可以自由和誠實地藉身體把一些我覺得很重要的東西釋放出來。

現代舞也讓我懂得欣賞自己，令我整個人有很大轉變——從自卑和害羞，變得清楚自己的能力，懂得欣賞自己和自己的身體。我甚至因而更懂得欣賞每一個人，例如每個舞者的不同動作，以及他們散發的不同味道。

Contemporary dance is most mesmerising for me because of its creativity and possibility. I was very active and naughty when I was small, but I was not able to express all of myself due to restrictions of the family and school. Contemporary dance releases me from the constraints and makes me feel comfortable. I can find my true self; I can let something important of me out freely and truthfully through my body.

I also learn how to appreciate myself through contemporary dance, which has changed me tremendously — I am no longer shy or lack of self-confidence; I am clear about my abilities and know how to appreciate myself and my body. I even become more appreciative of others, for example, the movements of every dancer and the aura they radiate.

《歸途》
Homecoming



02 如何看演出、創作和舞蹈教育給你的空間？ How do you feel about your experience with performance, creation and dance education?

演出時，我會欣賞自己的外在多一點；創作時，我需要蒐集大量資料，會認識和考慮很多不同的東西，過程中讓我認識自己多一些，更懂得欣賞自己的內在；至於教育，則讓我懂得欣賞別人，因為我不但要看到學生的優點和缺點，更要向他們清楚陳述，幫助他們發掘自己最好的東西。

這三方面都讓我很滿足，但自己最喜愛的還是創作。因為當舞者或老師時，我總也在擔當着某一個角色，創作卻讓我自由奔放地做自己，只管把裏面的東西傳遞出去。在思考如何處理交錯地出現在腦海中的種種問題時，我是樂在其中的。

When I perform on the stage, I appreciate my external self more; when I create a work, I need to collect a large amount of information, learn and consider many different things. I get to know myself better in the process, and I am more able to appreciate my inner self. As for education, it makes me more capable of appreciating others, because I not only have to see the strengths and weaknesses of my students, but also have to express the ideas to the students so as to help them discover what's the best in them.

All of the three give me a sense of fulfilment, but I like creation the most. Because when I am a dancer or teacher, I am always playing a certain role. However, creation allows me to be myself freely and focus on transmitting my thoughts to the outside world. When I reflect on how to arrange and handle the questions that come to my mind, I take pleasure in the process.

03 哪個舞蹈項目讓你最難忘？ Which dance project is the most memorable for you?

《界限·街道圖》是其中一個，不是因為它曾獲獎，而是在此之前我從來沒有跟別人合作編舞。這次合作的是一位我很尊敬的美國編舞家，她平常也不和別人合作的，但由於我們曾一起在香港演藝學院任教多年，大家都很信任對方，於是便有這次合作。不過過程還真的十分痛苦，我們都太有主見，要花很多時間去溝通，又互相推翻對方的建議。然而正因如此，我們發掘了很多從沒想過的可能性。

另一難忘之作是《馨香》，是我在英國讀碩士的畢業作品，以中國傳統意象「樹」去談生命。我用上一整年時間全心全意地蒐集資料，單是這經歷就很難忘。而最有趣的是在英國首演時，很多觀眾覺得作品甚富中國特色，他們看到的是靜止的哲學和東方氛圍；可是後來作品在北京、馬來西亞和香港演出時，華人觀眾可能從舞蹈動作和我的背景去看，都說作品散溢西方氣息。我禁不住問自己：創作時我的意念到底從何而來？

Maze is one of them, not because it received an award, but because it was the first ever work that I choreographed together with someone else. The partner was an American choreographer that I respect a lot. She had never cooperated with other people before, but since we had taught in HKAPA for many years, we trusted each other and conceived this project of cooperation. Nevertheless, the process was pretty painful because we were both assertive about our ideas. It took a lot of time to communicate, and we often objected to each other's suggestions. However, precisely because of the difficult process, we discovered many possibilities that we hadn't thought about before.

Another memorable work is *Xin Xiang*, which was my graduation project for my master study in the UK. I used a traditional Chinese image — tree, to talk about life. I spent a whole year to focus on the collection of information and this was already unforgettable for me. It was most interesting that when it was premiered in the UK, many of the audience thought it was characterised by Chinese elements with its philosophy of stillness and oriental atmosphere; but when the work was performed in Beijing, Malaysia and Hong Kong, Chinese audience tended to see the Western atmosphere in the work because of the dance movements and my background. I can't help asking myself: where my ideas came from when I was composing the work?

《界限·街道圖》
Maze



04 你希望作品能為觀眾帶來甚麼？ What do you want to bring to the audience through your work?

我希望觀眾欣賞表演時，有時間和空間靜下來，面對和認識自己。現代人的生活太忙碌了，我希望作品能夠引發他們的思考，過後仍思索作品談的是甚麼，跟他們有甚麼關係，然後有所得着。雖然很多時候我會在作品中灌注自己的哲學，但我不打算把它硬生生地套在別人身上，因為藝術的寶貴之處，正是它不會強逼別人接收。假如觀眾能同時領悟我希望表達的內容，那要算是額外的收穫了。

I hope when the audience watches my performances, they can have some quiet time and space for reflecting on and knowing themselves. The pace of modern life is too fast. I hope my work can provoke more thinking in them, and that they can still contemplate on the messages of the work after the performances and think about why these messages are relevant to them so as to learn something. Although for most of the time, I instill my own philosophy in my work, I do not intend to force it onto people, since art is valuable for being not imperative. However, if the audience can understand the content that I intend to express, that will be a bonus for me.



05 工作上有甚麼目標？ What are your goals in your work?

我愛藝術，也愛表達。我希望作品能夠引領觀眾思考，感染他們，這想法鞭策我不敢得過且過或不思進取，總是按能力做到最好。雖說作品由我而生，但舞者如何發揮、相互間如何碰撞出更多火花、如何與舞台融合……這些都讓我要尋找當中的合一性，細思背後的可能性，再給它最需要和最合適的東西。我期望賦予每個作品獨特的生命和性格，這是我一直懷抱的信念。

I love arts and expression. I wish my work can provoke contemplation in the audience and touch them emotionally. Such a wish drives me to pursue the best within my ability and avoid indolence or muddling along without any insight. Although I am the creator of my work, I am concerned with how dancers present the work, interact with each other to produce more sparkles, and fuse with the stage... I need to look for unity among all these and consider the possibilities behind so as to come up with something that is the most needed and appropriate. I hope to give unique life and personalities to each of my work, and this is my belief all along.

🌐 www.passoverdance.org

🎭 Passoverdance 新約舞流

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