

光環舞集簡介

光環舞集 (Taipei Dance Circle) 成立於 1984 年，舞團創辦人劉紹爐及楊宛蓉皆為職業舞蹈表演藝術工作者，舞團成員來自各校之舞蹈科系畢業生，及對舞蹈表演具有高度熱誠與實力之人士。自成立迄今，舞團在藝術總監暨編舞劉紹爐的帶領下，持續每年皆有創新作品呈現，並致力於舞蹈藝術推廣。

自 1984 年創團迄今二十二年，演出作品從早期的鄉土題材到強調純肢體創作的「主題與變奏」系列，1992 年起蛻變成以東方「氣、身、心合一」理念的創作，發表了以嬰兒油為媒介的第一齣全場舞作《「奧林匹克」》，鍾明德博士評為此舞將台灣現代舞推向另一個高度，並於 1997 年榮獲德國路德維國際藝術暨國際關係基金會頒發「表演藝術創新獎」。之後陸續發表了《油畫》、《草履蟲之歌》、《黑潮》、《斷層》、《流轉》、《水域 70%》等「嬰兒油上的現代舞」系列作品。此系列作品先後受邀至日本、美國、德國、澳洲、捷克、中國、愛沙尼亞、新加坡、韓國、法國、以色列、越南、葡萄牙等國際舞蹈節開幕或閉幕演出，普獲肯定及讚賞。

國際媒體及評論者對「嬰兒油上的現代舞」系列作品給予的評論：

- 在台灣所有的舞團中，光環舞集具有獨一無二清楚的風格；甚至可能全世界任何一個地方都沒有這種表現方式。---英國國際藝術雜誌
- 光環舞集其與眾不同的舞蹈創作，嶄新的表現型態，具有極大的震撼力，令人無法抗拒。---法國瑪恩河谷雙年舞蹈節藝術總監 Michel CASERTA
- 神秘、重覆及無阻力產生的氛圍叫人目眩神迷。---Deborah Jowitt/紐約村聲週報
- 結合身體、精神和意識，彷彿出現活生生的人體雕塑。---Grit Schorn/德國阿亨新聞報
- 嬰兒油上的現代舞不只是視覺的，而且是精神的，哲學家康德所說的某種崇高的藝術〔Sublime〕，某種精神上深刻的騷動〔Agitation〕。---鍾明德/Dialogue 雜誌
- 最眩目入流的滑動。---Deng Fuquan/新加坡海峽時報

2001 年起，以探索身體與聲音統合關係的「觀音聽舞」系列作品，是光環舞集近年來重要演出方向之一。先後發表過《肢體延伸》、《身音書寫》、《平板》、《水域 70%》、《水際》。

- 光環舞集在舞台空間的實驗，創作持續有讓人眼睛一亮的成果。--鍾明德/國立台北藝術大學戲劇學院院長
- ...領悟到「無邊無際，彼此的邊際，消失在誠信與篤信中」。---賴賢宗/國立台北大學中文系系主任

Taipei Dance Circle

The Taipei Dance Circle was founded in 1984 by Taiwan-born dancers Liou Shaw-Lu and Yang Wan-Jung. The company's members consist of dance graduates from various universities as well as individuals with a passion and aptitude for dance.

Every year since its inception, the company has introduced new works, expanding in the process the horizon of modern dance in Taiwan. In fact, it has progressed from showing traditional styles of Chinese dance to developing its own unique style of Oriental modern dance.

In the past 12 years, founder and choreographer Liou has brought the concept of "Ch'i, Body and Mind" into his choreography. "Ch'i" is the Chinese word for breath, life force or inner spirit. Such philosophy has given birth to the baby oil series: *Olympics*, *Oil Painting*, *Ode to a Paramecium*, *Black Tide*, *Faults*, *Flow* and *Body Water 70%*.. The baby oil dance series, which has aroused a lot of interest in Taiwan and abroad, has been invited to festivals in Japan, U.S.A., Germany, Australia, Czechoslovakia, Estonia, Singapore, South Korea, France, Israel, Vietnam and Portugal over the years.

Olympics received "the prize for creativity in the performing arts" from the Ludwig Foundation in Germany in 1997. The baby oil dances opened the 1997 Green Hills Asia-Pacific International Dance Festival in Melbourne, closed the 10th Annual Prague International Dance Festival in 1998, got showcased at the 1999 Dionysia International Arts Festival in Estonia, and likewise made an impact at the 2000 International Arts Festival in Singapore. Meanwhile Liou became the National Culture and Art Award recipient for dance in 1998.

Sight and Sound - Exercise One, *Sight and Sound - Exercise Two*, *Pingban or Moderato*, *Body Water 70%*, and *Waterside* tested the partnership of dance and the human voice. Such experimental direction has taken the company to a new level of creativity in artistic expression.

The Taipei Dance Circle's baby oil dance series has drawn words of praise and encouragement over the years. Below are some examples:

Taipei Dance Circle arguably has the most distinctive visual “signature” of Taiwan’s dance companies, possibly even of any dance company anywhere. -- International Arts Manager

The Taipei Dance Circle's unparalleled creativity and new forms of expression are extremely moving. -- Michel Caserta, artistic director of the Biennial National de Danse du Val-de-Marne

The mysterious, repetitive, frictionless ambience isenthralling. -- Deborah Jowitt, Village Voice

(Taipei Dance Circle's) dancers....seem to be able to translate creative power and Taoist mentality into an artistic sense of group-feeling almost unknown in Europe. -- Grit Schorn, Aachener Nachrichten

The Taipei Dance Circle's baby oil dance is not only visual but also spiritual; or as suggested by Kant: sublime art -- something that agitates the soul. -- Dr. Chung Ming-der, Dialogue Magazine

Slick moves in this tide -- bathed in baby oil, the glistening dancers engaged the audience with a flow of shapes and images, which evoked ocean life and rhythm.-- Deng Fuquan, Singapore Straits Times