

In Touch We Trust

大型社區節目《衫著一生》

免費入場
Free Admission

大館檢閱廣場
Parade Ground, Tai Kwun

 節目長約 30 分鐘，不設中場休息
Approx. 30 minutes with no interval

21 / 2 五 FRI
3:00 PM

22 / 2 六 SAT
3:00 PM

23 / 2 日 SUN
3:00 PM

無限亮加料節目 No Limits PLUS
P.131

《衫著一生》服裝設計分享會
In Touch We Trust Costume Design Sharing

#OOTD 藝術創作工作坊
#OOTD Art Making Workshop

合作機構 Partner Organisation :

五旬節聖潔會靈光白普理失明人中心
Pentecostal Holiness Church Ling Kwong
Bradbury Centre for The Blind

設粵語口述影像、語音場刊
Audio description in Cantonese,
house programme in audio format available



敬請關掉所有響鬧及發光裝置。
Please switch off all sound-making
and light-emitting devices.

讓身體幻化衣裳 隨風起舞

尋找一種共同語言、默契和平等的狀態。尋找本身就是美。

"The act of seeking a common language, a sense of understanding, and a state of equality is beautiful in itself."

去年，賽馬會「無限亮教育及社區外展節目」舉辦了《舞動心語》工作坊，與視障人士進行即興共融舞蹈練習，探索身體對空間的感知，以觸覺感覺身體，並打破對舞蹈的固有想像。今年，視障參加者、照顧者與專業表演者一同在舞台上以肢體交流，藉着舞動時的重心轉移或身體互相支援和牽引的關係，打破日常「照顧」與「被照顧」的角色，在平等的共舞關係中創造新的平衡。正如團隊所言：「即使普通人都有自己的盲點與『障礙』之處，也有需要被照顧的地方；雙方關係不是二元。」《衫著一生》結合服裝藝術與舞蹈的戶外表演，為觀眾打開另一種美感的想像。表演者的身體不單如模特兒般展示着衣裳，而是與衣裳融為一體，展現翩翩起舞的流動風景。演出的創作團隊由舞蹈導師、排演導演、專業舞者、服裝及舞台設計師組成，就由他們親自為演出解說。

創作團隊（以下簡稱團隊）

我們既是一體 又是獨立個體

問： 與視障參加者進行工作坊及排練演出時，他們對身體或空間有甚麼特別的感知？

團隊：《衫著一生》舞蹈工作坊跟坊間舞蹈工作坊有一個分別，就是透過更多身體接觸進行交流，過程中講求即興練習，即沒有預設動作，全由身體即時感受和回應。以前我們常認為視障人士可能會因看不見，而對空間或別人的身體有一種未知感。但事實是相反，因為他們的觸覺特別敏感，尤其在轉移力量時。我們試過進行「分享重心」練習，兩、三人一組學習把重心從一個人轉移到另一個人身上，結果發現健視與視障人士的用力方法也有不同，例如健視人士習慣用手掌做推力動作，視障參加者則會運用整個手臂。做托舉的動作時，健視人士傾向直線式的上下移動，視障參加者則會以曲線帶動去支撐組員。另外，他們會很專注地感受對方的重量和流動，對聲音很敏感，微細至你在旁邊呼吸，他們都有感覺。

問： 工作坊中，老師、照顧者跟參加者都一起跳舞，可以分享過程中如何體驗到身份上的互換？在舞台上，又如何展現照顧者與被照顧者的流動關係與狀態？

團隊： 工作坊中，弱視和全失明的朋友一直彼此支援，他們知道自己有哪方面的能力可以帶領別人，會自動補位。反而能看見的人，有時會有某種障礙，只是我們不一定察覺，我們更需要視障參加者的幫忙。因此，我們會設計「分享責任」的練習，打破「照顧者」需作主導的前設，不論是照顧者或被照顧者都有能力擔起責任。

創作時，我們嘗試閉上眼睛去感受身受，設身處地理解失明人士走路時的感覺，學習他們的生活方式和動作。我們在尋找一種共同語言、默契和平等的狀態。舞台上有展露個人獨特性的表演，也有互動演出。表演者在空間裏自由游走，互相幫忙穿衣，當中展現出流動美。我們希望觀眾不會分辨出誰是視障或健視表演者；我們是獨立的個體又是一體，最重要的是透過觸碰尋找信任——正如演出的英文名稱「In Touch We Trust」。



沒有定義的衣著 沒有定義的身體

問： 服裝是演出的重點之一，當中既有「基本服裝」，也有「Wow 服裝」，分別由兩位服裝設計師設計，可以為我們分別介紹它們的概念嗎？

團隊：「基本服裝」指每一位表演者穿着的表演服，設計重點在於視障人士對衣服的要求或需要；他們最關心衣服是否舒適，能否令他們自信地完成日常生活的各項事情。服裝的觸感和顏色亦要能滿足需要，例如鮮色、明亮度高的衣服較易讓弱視朋友看見。《衫著一生》的基本服裝設計也呈現了表演者的喜好、個人特質和自身經歷。

至於「Wow 服裝」，是視障表演者為專業表演者在演出期間穿上的表演服。「Wow」的地方在於這些服裝是根據舞蹈動作而設計，讓表演者在舞動中玩遊戲。我們設計了一些與平常認知有點不一樣的服裝，例如其中一件「外套」有不同大小的洞或袖子，可以有多種穿着方式。又例如設計上用了不同的物料，包括不同形狀的鈕扣、珠片、拉鏈等，也有順滑和粗糙的布料，讓視障表演者透過觸感選擇如何為專業表演者穿上及演繹服裝。重點是，我們沒有既定正確的、漂亮的穿着；我們的設計理念是，透過舞蹈遊戲讓觀眾感受服裝的好玩之處，同時擴闊大家對服裝及美的想像。

因有自信 所以美麗

問： 不論是舞蹈或時裝秀，當中離不開美感，你們怎樣與視障人士探索美感？

動的美；舞台是多面向的，觀眾圍繞舞台，表演者要想像他們從不同角度觀賞，所以整個身體必須一直流動。我們希望觀眾看見表演者在展現衣服的不同穿法。這件事是美麗的，因為「尋找」的每一個瞬間都有價值。

而放棄穿裙。工作坊期間，有一天她穿了裙子，還戴了飾物，配上漂亮的手袋。我們好奇問：「今天怎麼打扮得特別漂亮？」她說，因為跳舞她尋回了自信，「我不管人家覺得美不美，只要自己覺得開心和自信，就是美」。

The Body as Attire,
Dancing with the Wind

Last year, “The Story of Motion” movement and dance project—held as part of the Jockey Club “No Limits” Education and Community Programme 2024, enabled visually impaired individuals to explore improvisation through inclusive dance practice. The workshop enabled participants to develop body and spatial awareness and use touch to sense the body, challenging the conventional perception of dance. This year, a group of visually impaired participants, caregivers and professional dancers will perform together and communicate through movements. By shifting their centre of gravity or providing mutual support and guidance through their movements, this performance breaks the stereotypical roles of “caregiver” and “care-receiver”, creating a new balance and equality through dance. As the team states, “Even ordinary people have blind spots and certain ‘disabilities’. They also need to be cared for. The relationship between the two isn’t binary.”

In Touch We Trust combines fashion and dance in an outdoor performance, opening a new realm of aesthetic experience for the audience. Unlike the traditional runway-style showcase, performers will become one with the costumes, dancing gracefully as a moving landscape. The creative team, consisting of dance teachers, rehearsal directors, professional dancers and costume and stage designers, will tell us more about the performance.



We Are One and Yet Independent

Q: During the workshops and rehearsals, do visually impaired participants have any special perception of their bodies or the space?

Team: The difference between the dance workshops of In Touch We Trust and other ordinary workshops is that we focus on communication through physical contact. This process focuses on improvisation, with no pre-set movements, allowing the body to feel and respond in real time. We used to think visually impaired individuals might not have spatial awareness or awareness of other bodies because they can't see. But it's quite the opposite, because their sense of touch is extremely sensitive, particularly in transferring force.

Using the "sharing the centre of gravity" exercise as an experiment, we divided participants into groups of twos and threes as they learnt to transfer the centre of gravity from one person to another. We found out that sighted and visually impaired individuals have different ways to apply force. For example, sighted participants usually move in a straight up-and-down manner when performing lifting movements with their palms, whereas visually impaired participants use curved movements to support their partners. What's more, they pay a lot of attention to feeling the weight and movement of their partners. They are also sensitive to sounds, even the slightest breath beside them.

Q: In the workshop, teachers, caregivers, professional performers and visually impaired participants dance together. Can you describe how they experience switching roles in the process? When they're performing, how do you present this fluid relationship and status between caregivers and care-receivers?

Team: During the workshops, participants with low vision or complete blindness consistently supported each other. They were aware of their own capabilities and would step in to take the lead when needed. On the other hand, those with sight would come across certain barriers. We're just not aware of them and help from the visually impaired participant is required. That's why we designed the "sharing responsibility" practice to break away from the perception that caregivers must always take the lead. Whether they are a caregiver or care-receiver, everyone can take on responsibilities.

In the creative process, we tried to understand what it feels like to walk as a visually impaired person by having our eyes closed. This allowed us to learn more about their way of life and movements. We're seeking a common language, a sense of understanding and a state of equality. The performance demonstrates everyone's uniqueness as well as interactive elements. The performers create flowing aesthetics, moving freely in the space, helping each other get dressed. We hope the audience won't be able to distinguish between visually impaired and sighted performers. We are individuals, but we are also a unity. The most important thing is to find trust through touch, as the title of the performance suggests, "In Touch We Trust".

Undefined Clothes, Undefined Bodies

Q: The clothing is one of the performance highlights, featuring both "basic wear" and "wow wear", each designed by two different costume designers. Can you introduce the concept behind both design directions?

Team: "Basic wear" refers to costumes worn by each performer. The design focus for "basic wear" emphasises the needs and requirements of visually impaired individuals. They care the most about comfort and whether the clothes can enable them to perform daily activities with confidence. That's why the texture and colour of the costumes must meet their needs. For example, brightly coloured clothing would be easier to see for individuals with low vision. So, the basic wear design for In Touch We Trust also reflects the performers' preferences, personal characteristics and experiences.

As for the "wow wear", these are costumes that visually impaired performers will dress the professional performers in during the performance. The "wow" factor of these pieces lies in designs inspired by dance movements, enabling the performers to play and interact throughout their dancing. We also designed some clothes that deviate from ordinary perceptions, such as a "jacket" with holes and sleeves of various sizes that can be worn in many ways. Another design element includes incorporating different materials, such as buttons, sequins, zips in various shapes as well as both smooth and rough fabrics. Visually impaired performers will use their sense of touch to choose how to dress and interpret these outfits for the professional performers.

When There is Confidence, There is Beauty

Q: Whether in dance or fashion shows, aesthetics remain a crucial element. How do you explore aesthetics with visually impaired individuals?

Team: Everyone's standards of beauty are influenced by their personalities and life experiences. On stage, we demonstrate a kind of flowing aesthetic. The stage is multifaceted, surrounded by the audience. The performers have to imagine being viewed from different angles, so their bodies must remain in constant motion. We hope the audience sees the performers showcasing different ways of wearing clothes. This is beautiful because every "seeking" moment is valuable.

Lastly, it's worth sharing that one performer mentioned how she used to love wearing skirts. But after losing her sight, she stopped wearing them because she was afraid others would consider her vain. One day during the workshop, however, she wore a skirt as well as accessories and a lovely handbag. Out of curiosity, we asked, "Why are you dressed up today?" She replied that dancing helped her regain her confidence. "I don't care whether others think it's beautiful or not. It's beautiful as long as I feel happy and confident."



Thus Spoke the Dancer

你甚麼時候是最美？ When do you feel most beautiful?

「當我用上溫柔和慈愛的目光凝視，或以身體接觸和撫摸自己喜歡的人或物便是最美。」
“I feel most beautiful when I gaze gently and lovingly, or touch and caress the people or things I love.”

「當我自信地舞動出一個動作。」
“When I can confidently execute a dance move.”

「在音樂伴奏下跳舞就是美，我喜歡跳舞，希望繼續跳舞。」
“Dancing to music is the most beautiful. I love dancing and hope to keep dancing.”

對你來說，跳舞是…… What does dance mean to you?

「逍遙自在，令人忘憂，充滿喜悅和盼望。」
“Being carefree, making me forget about my worries, being filled with joy and hope.”

「圓了我兒時的夢，讓我時光倒流六十年，享受無憂無慮的舞動。」
“It fulfilled my childhood dream, allowing me to turn back time 60 years and enjoy dancing in a carefree way.”

「一種鍛練和減壓，讓身心放鬆。」
“It’s a form of exercise and stress relief that relaxes my body and mind.”

整個工作坊及排練過程，哪一刻最觸動？ Which moment in the workshop and rehearsals touched you the most?

「最深刻是一起用身體感受身邊的人去跳舞。」
“The most memorable moment was dancing with others and feeling the presence of my body.”

「已登六的我，竟能自創和完成秒速自轉360度的舞步。雖然我看不到自己的舞姿是否優美，卻能從別人的讚賞中看到自己的美。」

“As someone in my 60s, I created and completed a 360-degree spin. Although I can’t see if I’m dancing gracefully or not, I can feel it from others’ compliments.”

「深刻一幕是手持襯衫來觸碰旁人，令我聯想到手持手杖出街時人與人之間的接觸，既剛亦柔。」
“A profound moment was when I touched someone with a shirt in my hand, it reminded me of the contact between people when I held my cane while walking outside, both firm and gentle.”

「一次練習羣體接觸時，我突然脫了手，不知所措；突然，一隻手抓住了我，給了我力量和支持，並領着我回到隊伍中。」
“During a group contact practice, I suddenly lost my grip and felt lost. Then, a hand grabbed me, giving me strength and support, leading me back to the group.”

「跟他人一起做『雕塑』練習，支持彼此的身體，很有藝術感，使我很滿足。」
“Practicing the ‘sculptural’ exercise with others and supporting each other’s bodies was very artistic. It made me feel very satisfied.”

項目參加者 Programme Participants

歐坤恩	Au Kwan Yan	梁蔓莉	Leung Man Lei
陳嘉儀	Karen Chan	李寶蓮	Li Po Wan
陳麗屏	Chan Lai Ping Rita	吳桂芬	Ng Nwai Fan
趙小紅	Chio Sio Hong	吳淑霞	Ng Suk Ha
蔡桃芳	Choy Tao Fong	施恩傑	Jacky Sze
秦百里	Chun Pak Li	曾浩鋒	Ronald Tsang
杜惠琴	Du Huiqin	余淑君	Yu Shuk Kun
鄺好	Kwong Ho	姚蔚	Yao Wei