

Songs of the Wayfarer by Claire Cunningham 克萊兒·康寧漢《夬兒行》

西九文化區自由空間大盒
The Box, Freespace, WestK

 節目長約 90 分鐘，不設中場休息
Approx. 90 minutes with no interval

7 / 3 五 FRI #
8:00 PM

無限亮加料節目 **No Limits PLUS**
P.126, 128, 129, 132

演後藝人談
Post-performance Meet-the-Artist Session

8 / 3 六 SAT ^
8:00 PM

^ 演前觸感導賞團
Pre-performance Touch Tour

9 / 3 日 SUN
5:00 PM

「行行夬兒行」工作坊
Workshop with Claire Cunningham:
We Run Like Rivers

「教學、編舞與無障礙創作」專業工作坊
Professional Workshop with Claire Cunningham:
Methodologies for Teaching, Choreography and Access

自在劇場演出 Relaxed Performance

設中英文通達字幕、粵語及英語口述影像、粵語報讀字幕、香港手語傳譯及語音場刊
Accessible captions in Chinese and English, audio description in Cantonese and English, caption reading in Cantonese, Hong Kong Sign Language interpretation and house programme in audio format available



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克萊兒·康寧漢自14歲起與拐杖結伴，本來視這個醜陋的工具為敵；直至後來成為舞者，她漸漸領悟拐杖於她的意義——既是舞蹈中不可缺少的夥伴，也是肢體的延伸。在拐杖的協助下，她踏上解放之路，能夠暢遊世界及起舞。此後，她透過藝術創作，以「夾兒」* 的身份展示不同能力人士的生活體驗與視角，推翻社會對「正常」身體的定義。

今次，康寧漢再下一城，「以身犯險」，挑戰被排除於夾兒生活層面的大自然「險地」。她攀越自己出生地蘇格蘭的山嶺，以雙手雙腳雙拐杖，親身探索夾兒與自然的關係，由此創作出這場舞蹈表演。引用美國作家艾莉森·卡弗爾在《女性主義、酷兒、夾兒》一書中的話：「我們傾向認為『自然』、『荒野』及『環境』等詞語的定義是全球普及的，是顯而易見的。然而，其實『自然』並不像看起來那麼自然。相反，我們與荒野的關係是受歷史和文化影響。」（章節〈自然的身體：殘疾的環境政治〉）

康寧漢希望親身探索自身與高山低谷的關係，重新定義夾兒與自然環境的連繫。這場獨舞中，舞台化成無情荒野，拐杖就是康寧漢的同行舞伴，觀眾將與她共歷白晝與黑夜，狂風與日曬。拐杖的聯想千變萬化，時而是工具，時而是風景，時而是庇護所，與康寧漢共同進退。有那麼一瞬間，她以身體貼近地面探索、爬行、蜷縮、擺動及後仰，像嬰兒展現好奇與驚喜的一面。只要擺脫常態，身體比想像中能夠感知的更多。曾接受古典聲樂訓練的康寧漢，會在這趟「攀山」歷程中一邊探險，一邊詠唱奧地利作曲家馬勒的名作《旅人之歌》。歌曲靈感源自一段失落的愛情，描寫對失去及改變的心理掙扎，情感浪漫但不免寂寞。康寧漢於二十五年前音樂系畢業考試時首次演唱此曲，如今她重新細味樂曲，憑歌寄意，唱出在艱難時期應對世界的方法，以及如何在悲傷中重拾快樂情意。歌唱、自然、步行，成就康寧漢再一次解放身心，完成無與倫比的創作。

* 夾兒 (Crip) 為部分殘疾人士所擁抱的政治文化身份認同。

What I want to say about nature is . . .

Claire Cunningham has been using crutches since she was 14 years old. She used to view them as the enemy, as ugly tools. It was not until she became a dancer that she gradually realises the significance of her crutches, that they are crucial companions in her dance and extensions of her body. Assisted by her crutches, Cunningham found a path towards liberation, travelling around the world and dancing freely. Since then, she has showcased the life experiences and perspectives of Crip* through her artistic creations, challenging societal definitions of a “normal” body.

This time, Cunningham takes on another challenge, “risking her body” to confront the “dangers” of natural landscapes that were excluded from her life. Climbing the mountains of Scotland, her birthplace, she uses both hands, feet and crutches to explore the relationship between Crip and nature, transforming her experiences into this dance performance. This echoes American writer Alison Kafer’s writing from her book “Feminist, Queer and Crip”. In the chapter “Bodies of Nature, The Environmental Politics of Disability, she writes, “We tend to think of the definitions of terms such as ‘nature’, ‘wilderness’ and ‘environment’ as self-evident, assuming their meanings to be universal and stable. However, ‘nature’ is not so natural as it seems. On the contrary, our encounters with wilderness are historically and culturally grounded . . . bound up in our own specific histories and cultural assumptions”.

Furthermore, Cunningham wants to explore her relationships with the mountains and valleys and rewire the connection between Crip and the natural environment. In this solo performance, the stage is transformed into a merciless wilderness. Cunningham, armed with her crutches as her dance partner, invites the audience on a journey through day and night, wind and sun. Her crutches also take on various roles: sometimes they serve as her tools, other times they become part of the landscape, and even act as her shelter, moving in harmony with her body. For a moment, Cunningham also explores the ground with her body, crawling, curling, swaying, leaning back, like a baby being curious with wonder. In fact, when we break away from the norm, the body can perceive more than we can ever imagine.

Cunningham, who has received classical vocal training, will also sing Austrian composer Mahler’s renowned work “Songs of a Wayfarer” during this “mountaineering” adventure. The first time she performed this aria was 25 years ago, during her music graduation exam. The song depicts the sorrow and loneliness of unrequited love. But as Cunningham revisits it with a new perspective, it also reflects the struggle with loss and change, giving rise to new emotions. The song also adds to the performance a deeper expression of how Cunningham copes with the world in challenging times. Singing, nature, walking—this performance is another transcendental creation by Cunningham that liberates the mind and body.

*Crip is a political and cultural identity embraced by some disabled individuals.

探索角落與縫隙 尋找新的星宿與節奏

每當遇上能讓拐杖鑽進去的地方，康寧漢總是份外驚喜。在她的家鄉蘇格蘭，有個詞叫「nooks and crannies」（角落與縫隙）。她正正以拐杖踏遍大地每個角落或縫隙，陶醉遊玩，讓大自然成為她的玩伴。「我會形容自己在尋找身體四周的角落與縫隙，但超越我一貫只專注於拐杖及雙腳的方式——我會與拐杖作伴，去探索這骨肉之軀如何活動，並找到新的星宿和節奏。」

關於這場自然探險的表演，有幾個關鍵詞值得我們重新思考。



變通

我們身邊有不少為特定社會群組而設的「系統」，期望使用者能以特定的方式或速度移動，如爬樓梯、拿取高處的物品等。所謂變通，便是探索作為不同能力人士，在這些系統內有沒有其他行事方式。對我來說，適應或變通就是不同能力人士的創造力來源，為了完成各項事情我們必須運用創意變通，尋找解決方法。

而作為表演者，變通則意味着改變對表演和表演空間的固有概念，如改變與觀眾相關的安排、打破規範、消除階級制度及建立信任。

拐杖



拐杖是為了特定功能而設計——用於手臂上，延伸至地面以承受重量，作為人「額外的腿」。這當然也是我使用拐杖的方式，但我也開始將之當成座椅，以特定技巧坐在手柄上休息。我還會用拐杖來撐着門、按燈開關、掛外套等。

作為舞者，我亦開始以截然不同的方式運用拐杖：仍然用來承重，但不以常規垂直的方式，有時我會以極端的角度，或使用身體不同部位如脖子、手肘、腋下或臀部來倚傍拐杖，讓我在跳舞時能創造出不同的體型和舞動方向。在這場表演中，我也以拐杖建構場景，像是在創作雕塑，例如以拐杖搭建抽象的大型山脈，形成了一個可以穿越的空間，同時是一個庇護所。



恐懼

大部分時間，我都是在有人陪伴下才探索自然環境。某程度上，是社會觀念使我認為自己不屬於大自然，讓我身為不同能力人士及女性，對獨自外出感到害怕和特別謹慎。直至近年，當我找到讓自己感覺安全的地方後，才開始獨自步行。我意識到自己沒理由懼怕自然風景，這份恐懼從來源自他人。

獨自在山上步行的時候，我經常戴上耳機。因為途人看見我時，往往會說一些甚為冒犯的話，例如「你做得很好！」或「這一定很困難……」他們錯誤地判斷我的身體能力。我建議大家如果在旅途上遇見其他步行者，談論天氣便夠了！請勿對他人的身體或處境作出任何判斷或意見。

大自然

探索大自然很重要。我曾認為自己不屬於大自然，覺得人生大部分時間都未能與土地或自然環境產生連繫。身處大自然的人通常被描繪成充滿活力及動態，常常健步如飛，而大自然也往往被視為是僅限男性的領域，尤其是那些能單人匹馬征服大地的男性。

我嘗試理解為甚麼人們愛出走自然，特別是透過徒步旅行、健行、登山與大自然建立連結。我想了解從中有甚麼得着，而我的個人體驗和與自然環境的關係又會是怎樣。步行於我並不全是愉快的體驗，而是一種功能性的活動，但我還是想親身探索與大自然的關係，了解自己於過程中怎樣作出選擇，尋找非殘疾人士的共通點，發現一些被忽視的東西。



不論是唱歌或探索大自然，我也在尋找自己的解放之路，學習忘記一切，擺脫過往思維、思考事情的慣性模式，以及一些常用技巧，容讓自己以身體去感覺和表達情感。我是一個經常依賴理性、行事謹慎的人，現在我試着理解如何放開更多，感受更多。

解放



Exploring Natures' Crevices to Discover New Constellations and Rhythms

Using crutches to explore the land, Cunningham is delighted whenever she finds a crevice that her crutch can wedge into. Immersed in play, the land becomes her true companion. In her Scottish homeland, “nooks and crannies” is a common phrase that refers to corners and crevices. By looking for every nook and cranny with her crutches, Cunningham can reach unexplored territories. “I am looking for nooks and crannies out in space around my body, but in a way that goes beyond focusing on my crutches or feet as I have for a long time,” she explains. “I’m exploring how my physical body—along with my crutches—can move and find new constellations and rhythms.”

Several keywords and phrases prompted us to rethink this nature-inspired adventure performance.



#Adaption

This term usually refers to reconsider a system, exploring how these systems are designed for certain groups in society. It's usually about how they are expected to function in specific ways or at certain speeds, or move in particular ways, such as climbing stairs or reaching for items at a certain height. For me, adaptation or improvisation means bringing creativity to individuals with different abilities—finding alternative ways or shortcuts to accomplish tasks.

As a performer, adaption means changing traditional concepts of performance and performance spaces, including changing audience arrangements, breaking the norms, dismantling hierarchies and building trust.



Crutches

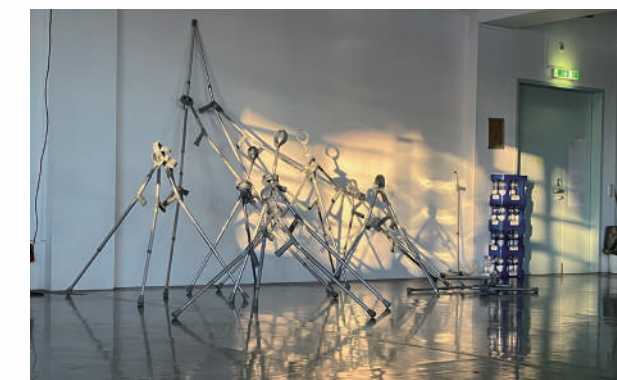
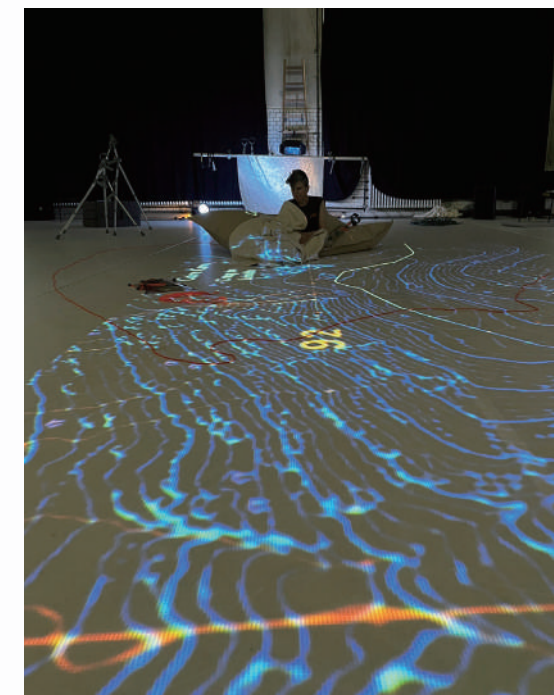
Crutches are designed for a specific function—to be used on the arms, extending to the ground to bear weight. They serve as a person's “additional leg.” That's how I use crutches. But I also started using them as seats, resting on the handles with specific techniques. I also use them to hold doors open, turn on light switches and hang coats.

As a dancer, I began exploring them in very different ways. I still use them for support, but not in the conventional vertical way. Sometimes, I use them at extreme angles or rely on various body parts, including my neck, elbow, armpits or hips, to create unique body shapes and movements while dancing. In this performance, I'll also use crutches to construct scenery, as if I'm creating sculptures, building a large mountain range and forming traversable spaces and a shelter.

#Fear

Most of the time, I would venture into natural environments accompanied by someone. To some extent, societal views make me feel that I don't belong in nature, making me feel extra cautious and fearful of going out alone as a person with different abilities and as a woman. It wasn't until recent years, when I found places where I felt safe, that I started walking alone. I realised there was no reason to fear natural landscapes and that this fear originates from others.

I often wear headphones when I walk alone on the mountain. Many times, passersby would say offensive things to me like “You're doing great!” or “This must be very hard . . .” But these are incorrect judgements of my physical abilities. If you meet other walkers in your journey, just talk about the weather! Please don't make any judgements or comments about their bodies or situations they're in.

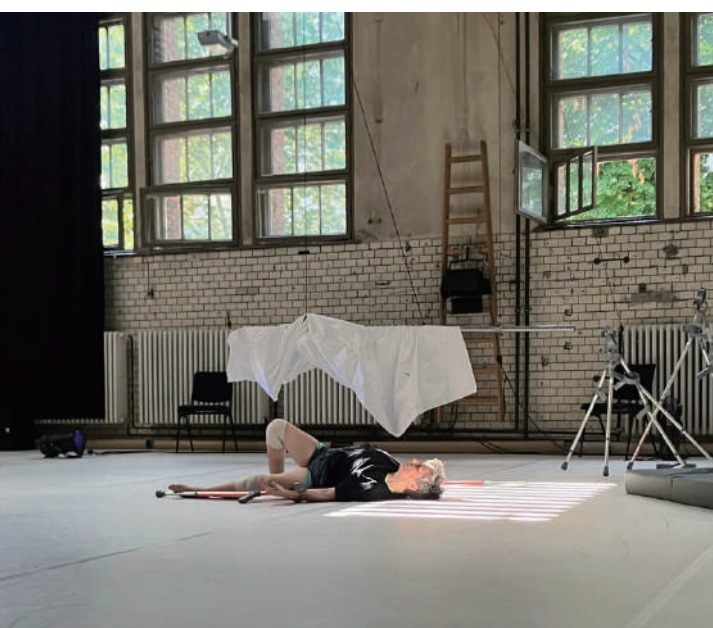




#Nature

Exploring the land is extremely important. I used to think I didn't belong there and spent most of my life without connecting with the land or nature. In addition, being in these natural places is often depicted as energetic and physically dynamic, like they only belong to those who travel far and fast. They are also often portrayed as environments for men, especially for conquering and dominating solo men.

I'm trying to understand why people love venturing into nature, especially through hiking, trekking and climbing as a connection to the natural world. I want to know what people gained from it and how my own experience and my relationship with nature would be. For me, walking isn't an entirely pleasant experience. It's more of a functional activity. But I still want to explore my relationship with nature, to understand what I would notice or choose during the process. I also want to examine the commonalities with non-disabled individuals and whether I might discover something I overlooked.



#Liberation

I'm finding my way towards liberation. Whether it's through singing or exploring the land, I'm learning to forget everything, break free from past thinking patterns, habitual ways of processing and common techniques to feel and express my emotions freely through my body. I'm someone who relies on my brain and acts carefully. Now, I'm trying to understand how to let go and feel more.

概念及編舞 Concept & Choreography

克萊兒·康寧漢

Claire Cunningham

殘疾領袖兼跨界編舞家克萊兒·康寧漢，現居蘇格蘭格拉斯高，曾擔任德國杜塞爾多夫舞劇院與倫敦當代舞蹈劇院駐院藝術家。她的創作靈感基於拐杖的多重運用，摒棄傳統舞蹈技巧以探索自身，深究殘疾人士的經歷，並涉及知識、價值、聯繫與相互依存的社會定義。2021年，康寧漢獲德國舞蹈大獎頒發傑出舞蹈藝術發展獎；2023年10月被聘擔任柏林大學校際舞蹈學院（HZT）愛因斯坦教授一職，教授編舞、舞蹈與殘疾藝術。

One of the UK's most acclaimed disabled artists, Claire Cunningham is an internationally renowned disabled leader and choreographer of multi-disciplinary performance based in Glasgow, Scotland. A recent factory artist with Tanzhaus NRW Düsseldorf, Germany, she is also an affiliate artist with The Place, London. Cunningham's work is rooted in the study and use/misuse of her crutches, and the potential of her own specific physicality, and guided by a conscious rejection of traditional dance techniques (developed for non-disabled bodies). She has a deep interest in the lived experience of disability, and its implications not only as a choreographer but in terms of societal notions of knowledge, value, connection and interdependence. In 2021, Cunningham was honoured for her Outstanding Artistic Development in Dance at the German Dance Awards. In 2023, she joined the Inter-University Centre for Dance (HZT) in Berlin as the Einstein Professor of Choreography, Dance and Disability Arts.

創作及製作團隊 Creative and Production Team

概念及編舞 Concept & Choreography

克萊兒·康寧漢與丹·華森和盧克·佩爾
Claire Cunningham with Dan Watson, Luke Pell

副導演及戲劇構作 Associate Director & Dramaturg

丹·華森 Dan Watson

戲劇構作 Dramaturg

盧克·佩爾 Luke Pell

舞台與服裝設計師 Set and Costume Designer

貝瑟妮·威爾斯 Bethany Wells

燈光設計師 Lighting Designer

克里斯·科普蘭 Chris Copland

聲音設計師 Sound Designer

馬蒂亞斯·赫爾曼 Matthias Herrmann

影像設計師 Video Designer

蜜雪兒·埃特林 Michelle Ettlin

藝術合作夥伴 Artistic Collaborator

茱莉亞·瓦特·貝爾瑟 Julia Watts Belser

字幕員 Captioner

瑪麗亞·溫許 Maria Wünsche

克萊兒·康寧漢作品

A Claire Cunningham Production

聯合委約及聯合製作

Co-commissioned and co-produced by

Hong Kong Arts Festival's No Limits, Mousonturm Frankfurt, Next Festival Kotrijk, HAU Hebbel am Ufer & No Limits Festival Berlin, Kammerspiele Munich, Sadler's Wells London and Dampfzentrale Bern.

作品為康寧漢於柏林舞蹈與編舞中心（HZT Berlin）愛因斯坦教授基金「編舞、舞蹈與殘障藝術」的創作項目之一。

Created as part of the Einstein Strategic Professorship "Choreography, Dance and Disability Arts" at the HZT Berlin.