

## Q&A Session after the Second Forum

Dick: So maybe I should kick off for the first question that I'm always curious. I want to know more about the creative process, so how, to you I will categorise you as a performing artist and a creator, but you are working with a dance artist. So in the process I mean, how did you reach a common creative language? Or things just went easily, you just blending, or do you need to, you know, sort it out?

River: I guess it is because I am Gemini.

Dick: Ok, you have two sides.

River: Ya, is that good answer? (Hahahaha)

Dick: So is that time you need to negotiate with working with a dance artist?

River: Well, ok, seriously speaking, I've been learning. I mean, when we work together at that time, I was learning but I was not only learning the communication or knowledge, but also put my body in that training progress for greater understanding. Because I don't believe I can work or be able to manage dance as the media if I don't have a certain body experience.

John: Wen-chung, would you mind saying a few words? 可以跟我們講一下你的看法在你們的合作的.....

Wen-chung: 他主要是，我們在合作時他主要是，他在好奇我的舞蹈成長的背景。然後譬如說我的母親對我的影響，因為我從小是在一個 dance studio 長大的。然後我們的訓練，然後在台灣在美國，然後甚至到我跟他工作的時候[20]16年，他就問我說這個作品。那個時候我已經退休了，我已經沒有在當舞者了。然後他就問我說，你現在，你現在舞蹈技巧對你而言是甚麼？他那時候在問我。那個時候，那我就回答這些技巧，這些走過的，練過的技巧，對我來講就好像是天空的一朵雲呀，Cloud。就是說我們舞者呀花了很多，差不多二十年的時間去把它聚集起來，它最終都有消散的一天。你們懂這個道理嗎？（River: 林文中是個詩人。）對呀。然後後來他就騙我說，這次我很容易，只有二十分鐘。他就叫我回來，因為我後來之後就在編舞了嘛，然後他就跟我說：「那我們來跳舞。」我就說：「好。」然後沒想到二十分鐘之後，「呀，再跳一次好了。」然後跳完之後，「來，再發展一點自己的東西。」然後這支舞就變好長。對。但基本上這些東西都是我的成長的一個環境啦，對成長的一個.....我真正學舞的時候是 90 年代的，然後，我是 2000 年到紐約的，所以對呀，所以很久了。有點像 textbook 這樣子，舞蹈的 textbook 在我的身上，嘿。現在的舞者可能不是這樣跳啦。

John: Does anyone need translation or .....

River: He just say, "I am fucking awesome."

John: Ya, he also said the way that .....

(Hahaha...)

Dick: So any questions from the audience?

Audience I: I am interested in that while you think about Asia, and then, have you ever considered to get what have been excluded like West Asia, or Mid Asia. Have you thought about also include that part? Just a very simple question.

River: Yes and no. Because, of course it's a geographic term, so it has the regional concern in my research. So that's why at the beginning, I really needed to look at Japan, Korea. You know, like regional, like [T-the-bugs]. What's on in Indonesia? What's on in Singapore? Even what's on in Australia, like what has been this kind of, like in this map? Transposing or transforming. This is really the base of my research. But when I sort of digest and try to compose all the materials. The idea of Asia or the Asian has become more conceptual, which means it's really a "concept" here, but not really like giving you a history lesson of "This is Japan, or you know, Singapore, ya."

Audience II: Can I share a bit of my feeling on the nudity? I am kind of confess when I am seeing the nude body, and I was like thinking, ok, this kind of dance shouldn't be nude, or some kinds of dance shouldn't be nude, there should be like really in clothes. So I'm not sure if you got this kind of like feeling when you, I mean both Wen-chung and River, whether you got this kind of feeling. Ok, whether it looks odd or no, it's actually not the case of dancing in that way in a nudity body.

Wen-chung: 對我而言，它沒有甚麼應該或不應該啦。他就是一個編舞者的想像嘛，你就去幫助他實現他想看到的東西。（River: 你都愛脫）我是不反對脫啦，但是我也沒有說一定要脫，但是我在美國有常做裸體的演出，但是在在大劇場啦。在小劇場這次好像這次是第一次。這麼近的一個距離。對，然後我覺得腳衣服比較好跳欸。穿西裝還有穿那個鞋子，在這個不好跳呀。對，然後主要是我在跳的時候，我看到的你們都有穿衣服呀，所以我很自然呀。但是亞洲人會比較拘謹一點。像我在法國演的時候，大家都笑得很開心。他們很放鬆。對，可能他們看習慣了。對，很多裸體表演。

River: Just briefly response, technically it is very difficult to find a dancer, or sort of typically an Asian dancer can be totally naked like this way to perform this piece. I am not a female male [saint]. And the nudity here because I actually have a proposition of a costume and basically it's symbol, and which kind of symbol you can feel free to interpretate and without costume but in the same circle, and sort of different timeline. So I think that's sort of, I try to test this difference here as well, no matter this's culturally, or politically, or just visually.

Audience III: Actually I think the nudity here is quite necessary if base on the topic you have mentioned, body as a museum, because I actually quite amaze this is, for me, I find every muscle there is a contain of the memories of his practice in last so many years. And for me, it is another imagination like a sculpture. Because for me, it's not really a dancing, not like a fancy dancing that is kind of like showing the process of his practicing in his life. And also his body is a containing all the memories and that is an outcome of his practise. So I think it is quite necessary to see the nude body is there.

John: Or to see both of them.

Dick: Because for me, I always have that association because at the first part you are talking more the collective, and then in the second part is about the individual body. And the individual body is what's the best way to express it naked. I think that, to me, I will interpret it in this way. So any more questions or sharing? Ok, because I think tonight we have to move out a little bit earlier because we have to wrapped out, so I think well, thank you everyone for coming to the performance. (Applause) And thank you John for being here, and River and Wen-chung. 謝謝大家.