

# 喬 楊

## QIAO YANG

藝術家年獎（舞蹈）  
Artist of the Year (Dance)



2019 年以近 55 歲之齡出演長篇獨舞《Almost 55 喬楊》，細膩的演繹加上完美熟練的肢體語彙觸動人心。同年演出的《冬之旅·春之祭》更顯其舞技精湛。她一生奉獻於舞蹈，是有毅力而出色的舞蹈家。

In 2019, Qiao Yang starred in a full-length solo piece *Almost 55* at the age of around 55, pounding the hearts of the audience with her refined performance and measured body language. In the same year, her outstanding artistry was once again on full display in *Winterreise · The Rite of Spring*. Dedicated and exceptional, Qiao devotes all her life in the arts.

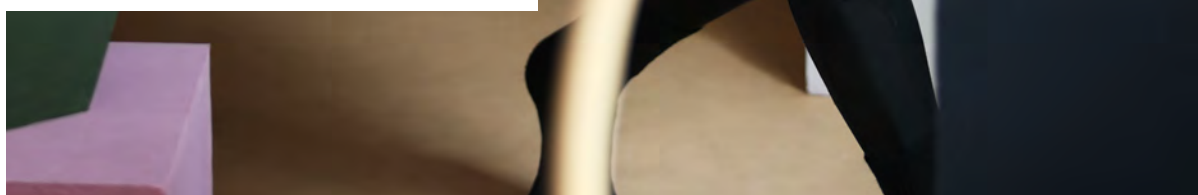
城市當代舞蹈團駐團藝術家，擔任全職舞者長達 24 年，至今仍活躍於舞台。喬楊生於陝西，12 歲開始學習中國舞；1987 年考入廣東舞蹈學校現代舞班。1990 年獲法國巴黎國際舞蹈大賽「現代舞雙人舞金獎」，為中國第一枚現代舞國際金牌。1992 年成為廣東實驗現代舞團創團成員，隨團參與多個海外國際性演出。2003 年憑《O 先生家族死亡事件》獲香港舞蹈年獎及被列入「香港傑出舞蹈藝術家名錄」。喬氏憑《雙城記——香港·上海·張愛玲》獲頒 2011 香港舞蹈年獎「最值得表揚女舞蹈員」。2019 年演出首個長篇獨舞《Almost 55 喬楊》，於多地巡演，好評如潮。

A resident artist at the City Contemporary Dance Company, Qiao Yang has been a full-time dancer for 24 years and is currently still active as ever. Born in Shaanxi, Qiao learned Chinese dance at the age of 12 and was admitted to the modern dance class of the Guangdong Dance School in 1987. In 1990, she received the Gold Award in the Modern Dance Duet Class at the Paris International Dance Competition as the first Chinese dancer to garner a medal in modern dance internationally. Two years later, she became a founding member of Guangdong Modern Dance Company and performed extensively in major international arts festivals. In 2003, she won the Hong Kong Dance Alliance Dance Awards and was listed in the Hong Kong Dance Hall of Fame for her performance in *The Tragedy of Mr O*. Her appearance in *Tales of Two Cities - Hong Kong, Shanghai, Eileen Chang* was honoured with the Outstanding Performance by a Female Dancer in the Hong Kong Dance Awards 2011. In 2019, she toured internationally making her solo debut *Almost 55* with critical acclaim.



「作為一個舞者，要在台上給觀眾一個驚喜，打破他們對你的既有視角，喬楊不只是這樣的喬楊。」

*"As a dancer, I have to sweep the audience off their feet on stage and break their imaginary boundaries of me. Qiao Yang is not only who you think she is."*



56歲仍活躍於世界舞台上的舞者不多，喬楊是其中之一。沉澱40多年的舞蹈經驗，歲月使她越發圓熟，體力沒有枯乾之勢，去年更迎來首支獨舞作品《Almost 55 喬楊》。還記得首演前她說，自己只是個喜歡跳舞的普通舞者，對於是次強大的製作團隊，誠惶誠恐。獨舞首演完畢，但我仍能感受她熾熱不絕的生命力。她淺笑：「我覺得身體在成長，就像是一棵樹，有很多樹枝，跳完後，就像有另外一枝樹枝在這棵樹上長出來。身體有另一個感覺，原來，我的身體可以往另一個方向走。」

### 不斷延伸的現代舞之樹

她的舞蹈生涯看似一帆風順，背後卻有數不盡的血與淚，如1990年首次出戰巴黎國際舞蹈大賽，驚險萬分。她與秦立明共同編出《太極印象》，把太極的意念、一陰一陽的狀態轉化為舞，進入決賽後，再以曹誠淵的《傳音》奪得「現代舞雙人舞金獎」，這更是中國現代舞首個國際金牌。當中最大的挑戰莫過於到現場才知道比賽的舞台是傾斜，所有動作需重新找回平衡點。「我們走台的時間只有半小時，真的考驗我們臨場應變。」她笑言人生就像不斷闖關：「人生的每一課，包括你的作品、生活、碰見的人，其實都是一關關的闖。你不能預計，預計也沒用，因為一切都會超越你的想像。」

### 舞蹈就是不斷的挑戰

舞蹈的魅力何在？喬楊也難以說清，「挑戰」卻自然地成為對話重心。她認為每個演出也是一個挑戰，即使她如此資深，這一兩年的作品也讓她面臨不同的挑戰：黎海寧《冬之旅·春之祭》，考驗她如何讓在舞台上靜止27分鐘的身體，一下子爆發所需的能量，跳一場激烈的舞蹈；桑吉加《茫然先生》的舞台是「密室」，沒有後台的概念，只可在一小時內不斷跳，沒有喝水的機

Dancers who stay active on the world stage at the age of 56 are few, Qiao Yang is one of them. With a wealth of dance experience spanning over 40 years, time has only enriched her craft without withering her body. She even went the extra mile to debut her solo piece *Almost 55* last year. Before the premiere, she humbly introduced herself as just someone ordinary who loves dancing, so she was taken aback by the large production crew that awaited. After the premiere, she was still beaming with vibrancy. "I feel my body growing, like a tree branching out, as if a new branch would spring out of it after a heated dance. It is another feeling for the body; it turns out my body could go a different way," she said with a laugh.



喬楊和秦立明 (右)  
Qiao and Qin Liming (left)

### The Tree of Modern Dance that Keeps Growing

Qiao's dance career may look unobstructed, but she has endured considerable hardship as well. The Paris International Dance Competition in 1990 was a roller coaster for her. She co-choreographed *Tai-chi Impressions* with Qin Liming, turning the tai-chi concepts of *yin* and *yang* into dance. In the finals, they earned the Gold Award in the Modern Dance Duet Class with *Ancestors* by Willy Tsao, which was also the first medal earned internationally for Chinese modern dance. The biggest challenge at that time was the duo only knew the stage was slanted at the time of the competition, and they had to find equilibrium for their movements all over again. "We only had half an hour on stage for rehearsal. Our quick wits and thinking were really tested to the limit." She describes her life as a race of thresholds. "Every lesson in life, including your works, your daily life and the people you encounter, is a threshold to be overcome. You can never tell in advance. There's no point in doing so since everything is beyond your imagination."

### Dance is One Challenge after Another

What inspired Qiao to become a dancer? She finds it hard to explain, but challenge is figured prominently in the conversation. She believes every performance is a challenge. Even for an experienced dancer like her, she



攝影：陳長志

《Almost 55 喬楊》 Almost 55

會，她回憶後笑說：「原來人到了癡狂之時，會忘記自己，不斷向前衝。」周書毅打破她恆常的動作，重新調整時，更令她一度懷疑自己對舞蹈的理解及能力。「按我這個年齡來說，有這樣的體力，還算是一個黃金階段。當你跨過每個挑戰時，你便會發覺自己也行的啊！」

### 舞者不休

與喬楊同年的舞者也淡出舞台，她想看看自己還能跳多久。除了管理身體，她認為舞者的心理質素也十分重要。「機會也是一個心態的準備，你願意去嘗試，願意做任何事情嗎？哪怕不知道是好是壞，更可能是吃力不討好的。一切都是未知，但你卻心甘情願。」也許就是這個熱情與決心，令她舞動至身體不可再負荷。

若這天到來，你會怎麼做？「當你不能再跳的時候，你捨不得也要離開，因為這對觀眾不公平……不排除去不同地方交流，用自己的經驗教導年輕舞者，現時的舞者生命太短了，不懂怎去保護自己，就很易斷送自己的舞蹈生涯。一句話：珍惜，珍惜你擁有的一切。」

came across various difficulties in the shows in these two years as well. *Winterreise · The Rite of Spring* by Helen Lai challenged her to bring all emotional power in full swing with her body and stage a passionate dance after staying static for 27 minutes on stage. The theatre of *Mr Blank* by Sang Jijia was a black box, in the sense that there was no backstage. She had to keep dancing for a full hour without a single sip of water. She smiled as she recollected, "One forgets the self and only cares to march forward when in a state of madness." When Chou Shu-yi broke her routine and readjusted, she once doubted her understanding and capability in dance. "Such physical stamina at this stage of life is quite a golden age. As you beat every challenge, you will be amazed that you can still manage it!"

### The Restless Body of a Dancer

While dancers around the age of Qiao have phased out their careers from the stage, she is curious about how much longer can she dance around. She believes it is a matter of body management as much as mental state. "Opportunities prepare your mind. Are you prepared to try and take up anything? Whether it is good or even bears fruit is unknown, but you can make up your mind to take the initiative." It may be this passion and determination that fuel Qiao to keep dancing until her body cannot take it any further.

When that day arrives, what would you do? "When you can no longer dance, you have to leave no matter how unwilling you are, because it is unfair to the audience... Perhaps I will travel and share my experiences with younger dancers. The life of a dancer is too short. If you don't protect yourself well, your own career will be ended by a mishap. Take my word for it: treasure all that you have."