

YINGMING

THEATER AND DRAMA



MEET DIRECTOR OF KOLK 17

Dr. Antonia Napp
Ten Questions

UNDER-TALKED ISSUES

Pakistani Author Fatima A. Maan

DAS NEUE LEBEN

Christopher Rüping through Dante's Love World

4.48 PSYCHOSIS BY

A Poetic Drama by Sarah Kane

NO.19



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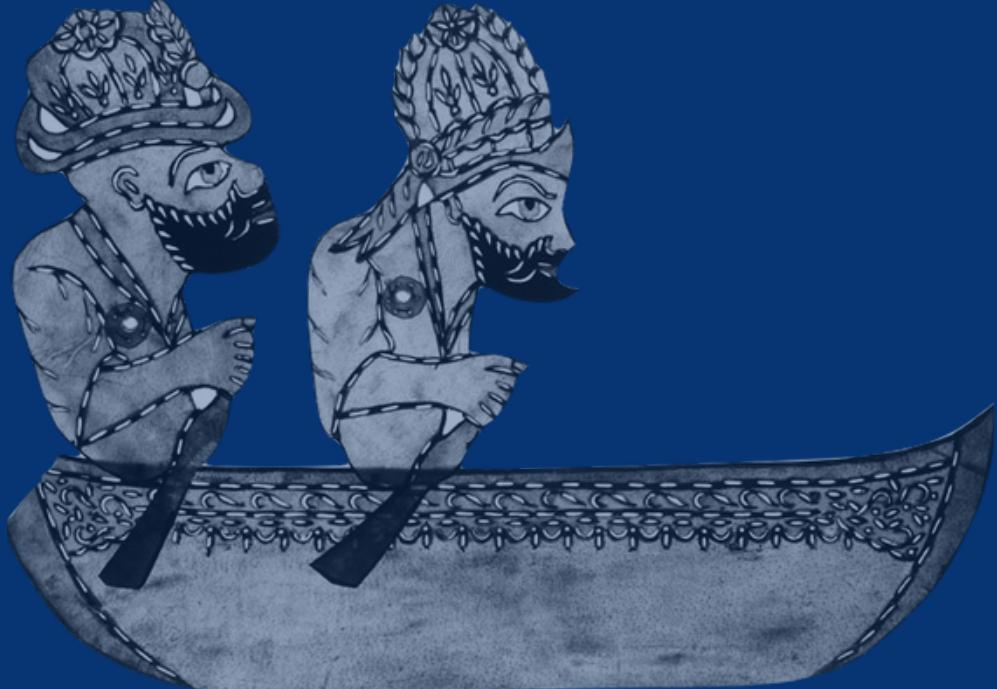


Image © Yapı Kredi Museum

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视觉 敖玉敏

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伐木丁丁 Chop, chop goes the woodman's blow
鸟鸣嘤嘤 Chirp, chirp goes the bird's solo
出自幽谷 The bird flies from the deep vales
迁于乔木 Atop a lofty tree it hails
嘤其鸣矣 Chirp, chirp goes the bird's solo
求其友声 Expecting its mate to echo

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“ ”

Grace appears most purely in that human form which either has no consciousness or an infinite consciousness. That is, in the puppet or in the god.

” ”

On the Marionette Theatre
by Heinrich von Kleist
Translated by Idris Parry

Photograph © Petr Našic

Ten Questions for Dr. Antonia Napp, Director of the Museum of Theatre Puppets Lübeck

by Ulrike Sonnenberg

Dr. Antonia Napp took over as director of Lübeck's Museum of Theatre Puppets in the autumn of 2015. She studied art history and Slavic studies in Freiburg and Vienna. Completing her doctorate in 2004 in Freiburg on 19th-century Russian painting, she subsequently worked for the Lübeck museums, the Hamburg Kunsthalle, and the Staatliches Museum Schwerin.



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**“A lot actually happened,
even if you can’t see it from
the outside.”**



Museum of Theatre Puppets Lübeck: Dear Antonia, when I asked you if you would like to be interviewed for our blog during this renovation period of the Museum which has been closed for 3 years already, you were really surprised that 3 years had already passed! The time has flown by unbelievably quickly. What has happened in the Kolk in these three years?

Antonia Napp: A lot has actually happened, even if you can't see it from the outside. The first thing we did was to move out all our items. That was quite exciting! Then we had to completely strip the buildings inside, the showcases, the boarding, everything that was built in and obstructed free access to the building substance had to be removed. The next step was the basic research of the buildings. To get to the medieval substance of the buildings, we actually needed a lot of time! While the first year went relatively quickly, the task being to remove what was going to be thrown away anyway, we spent the whole of the last year on the building's research and archaeology. We carefully removed layers and worked with archaeologists in the subsoil and cellars to record what was there. It was necessary to "go deep" to gain accurate knowledge!

This happened in the Kolk and parallel to this, we worked with the architects to plan the building.

Museum of Theatre Puppets Lübeck: What is the next step?

Antonia Napp: We are now at the point where all non-essential interior fittings and such, have been removed and we can therefore begin to meticulously de-construct the building which once housed our offices. The building, built in 1937, was constructed from the rubble and recycled materials of very low quality and is being very carefully de-constructed, brick by brick because it was constructed within a row of medieval buildings in much the same way as a modern row of terraced houses in England are connected.

After the de-construction, we begin with possibly the most important task: building the foundations for the new building including excavating and stabilizing the ground beneath the planned building. Once that is done the hardest work will be beneath us and we can concentrate on constructing the building from the ground (so-to-say since the street level was noticeably lower when the original building was built) up.

"Planning with the Coronavirus in mind ...

Museum of Theatre Puppets Lübeck: That sounds very involved and has been further complicated by new regulations which the Corona pandemic has made necessary. Hygiene regulations and rules have been suddenly thrust into the limelight. Likewise, fresh air in rooms and ventilation in exhibitions have to be taken into account. What new considerations have had to be made for the medieval buildings?

Antonia Napp: Before the Corona pandemic we planned our ventilation design for the theatre hall and the large public spaces from a completely different standpoint. We had planned the building works in cooperation with the architectural firm so that these spaces could be ventilated alternately. We had also planned to be able to open windows individually and manually to quickly create a draught through which we could change the air quickly. The current health climate with the Coronavirus and its associated mutations means that we have had to re-examine this issue carefully.

Foremost in our newly examined concept was whether or not it would be possible to plan tours of our rooms with fixed entrances and exits so that visitors could make an orderly progression through an exhibit without milling in groups where minimum safe distance rules could not be adhered to. This required a new look at our floor plans whereupon we realized that while good solutions for some parts of the buildings in our planned design existed, other parts of the building needed to be re-examined. We realized that we now have the "Corona glasses" on in the planning.



Puppets

With over 20,000 objects from the field of puppet theater, KOLK 17 houses one of the five largest collections in Germany and is certainly one of the most important cultural institutions for puppet theater in Europe.

Museum of Theatre Puppets Lübeck: The dimensions of the exhibition space will be somewhat smaller than before. However, the collection of theatre puppets and objects is incredibly diverse and large. How will this diversity be shown in the future while respecting the available interior dimensions?

“There will be more variety!”

Antonia Napp: The disproportion between our physical space in these medieval buildings and the considerable size of our collection has been with us since the museum was founded. That is unfortunately a fact meaning we can only solve the problem by using the available space differently. This means that in the future we will compose exhibitions thematically concentrating on specific issues with the courage to acknowledge that not all of our collection can be seen in one space at one time.

One will not be able to see every item from every puppet theatre tradition we have in a single visit to the museum. We will reduce in this regard, but we plan to change the nature of our exhibitions to bring them more to life! There will be more variety!

Museum of Theatre Puppets Lübeck: The conversion of the museum offers a great opportunity for people with disabilities to visit both our museum and the puppet theatre in the future. But the term ‘barrier-free’ can mean much more. What other ways will you seek to make the building barrier-free in the fullest sense of the term?

Antonia Napp: Accessibility should not only be equated with wheelchair access. Though we may have to make compromises, we are pleased to announce that facilities such as an elevator and larger toilets designed for people with disabilities will be present. Due to the medieval, listed structure of our buildings, we can not be as free in our design as we might like and small diversions may, for wheelchair users be necessary. However, we are working to inconvenience our visitors as little as possible.

I would also like to pursue the concept of accessibility more strongly on other levels. For example, the communication of content in “simple language” or the challenge of making the content possible for people with visual disabilities to experience our exhibition as well.

“Also in the archive, we are not short of finding things to do.”





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Museum of Theatre Puppets Lübeck: That's an exciting look into the future. I now turn to the present and look towards the archive where our objects are kept. What work needs to be done in the archive now?

Antonia Napp: Absolutely all of the objects in the museum and theatre had to be moved to the archive. There we have created a basic order and are now cataloging everything. The inventory involves the registration of those objects and all the information we possess regarding them. That information is then entered into a database where it will be scientifically processed.

With the enormous size of our collection, we have to divide it into smaller groups. We have already determined what will be displayed in the first exhibition for the opening of the museum. We are concentrating on these objects first: recording all relevant data, scientifically processing them, and researching their background. This is how we record our collection in manageable groups. Once we have completed that for the first exhibition, we will be able to move on to the next group for the subsequent exhibition.

**TheaterFigurenMuseum
Lübeck**

Collections



Museum of Theatre Puppets Lübeck: Now, during the Corona pandemic, it is almost a stroke of luck that we are currently closed for renovations and that the Museum of Theatre Puppets can be digitally present with its blog behind closed doors. What will the digital presence look like when the museum reopens and the Corona pandemic is hopefully under control?

**“We will develop
beautiful
formats.”**

Antonia Napp: When we reopen, we will indeed open as the new institution KOLK 17, Puppet Theatre & Museum! An institution entirely dedicated to puppet theatre, both in the current, performance-based live form as well as displaying objects in a historical context in the form of exhibitions. A new website will be created specifically for this.

In our current blog, we already show these two forms: the exhibitions, the research, and also the puppetry. We will continue to integrate this into our web presence.

OTHELLO

A production with marionettes and masks for adult by KOBALT Puppet Theater Lübeck



Of course, technology will play a stronger role in the exhibitions and possibly also in our theatre work. For the exhibitions, I can for example say quite clearly that a lot of information will be made public in a digital format. That means that not everything we know about an object will be written on small plates hanging in the exhibition space, rather we will develop inspiring formats perhaps in the form of an app. I imagine it as if the institution has a digital twin on the internet, where every visitor can then delve deeper into the subject matter at will.

There are already many innovative systems. The user decides whether he or she wants to look at an object in the exhibition only on an aesthetic level or whether they would like to look more closely into the knowledge of this puppet theatre tradition and watch interviews or look at historical photos. This is made possible by the app.

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DIRECTOR: Dietmar Staskowiak

PLAYERS: Silke Technau, Sebastian Putz, Stephan Schlafke

CHARACTER DESIGN: Doris Gschwandtner

CHARACTER CONSTRUCTION & STAGE: Doris Gschwandtner, Stephan Schlafke, Stefan Lück, Sebastian Putz, Silke Technau

Co-production of the Meininger Staatstheater/Puppentheater with the KOBALT Puppentheater Berlin and the Berlin marionettenbühne

“We want to appeal to a lot of people.”

Museum of Theatre Puppets Lübeck: Another stroke of luck is that the Museum of Theatre Puppets Lübeck and Puppet Theatre Lübeck belong to the Possehl Foundation, which celebrated its centenary in 2019. How are the foundation’s goals fulfilled by us as a museum?

Antonia Napp: We fulfill the purposes on different levels. First of all, we are a non-profit institution and serve the common good. The purpose of the Possehl Foundation is to promote charitable institutions. The second purpose is to promote art and culture. We also fall into this category in terms of content.

The fact that our medieval, historic buildings in the Kolk are being renovated in a manner befitting a listed building enhances the cityscape. Thus we fulfill another important purpose of the Possehl Foundation: enhancing the image of our beautiful city! These are the most obvious purposes we fulfill for the Possehl foundation.

Personally, I always think that we also fulfill one or two purposes beyond our remit! Since we are 100 percent owned by the Possehl Foundation, we have in mind the promotion of youth as well as those less fortunate. A museum and a theatre are educational institutions, places of education. This is something that is very close to my heart and that I would like to pursue even more strongly with our institution in the future.

The core of our identity as part of the Possehl foundation is to be for the common good. We are not an elitist institution. We want to appeal to a wide demographic, especially those who would otherwise not dare to enter such (on the face of it) specialized institutions as a museum of theatre puppets or even contemplate visiting a museum. It is very important to me that we do not lose this building block of our identity, but that we positively retain this accessibility! I think that this is indeed in the spirit of the Possehl Foundation.



Karagöz Shadow Theatre



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All the Rest © Yapı Kredi Museum



Karagöz is the traditional shadow puppet theatre of Anatolia, Turkey. It is known as one of the oldest shadow performances in the world dating back nearly 700 years.

KOLK 17 collects around 250 pieces of Turkish Karagöz shadow theatre, whose art and play form UNESCO has been recognized as an intangible world cultural heritage since 2009.

“Art and culture are something primal.”

Museum of Theatre Puppets Lübeck: Statistics show that during the 2017/2018 season, a total of 21.4 million spectators gathered in football stadiums in Germany alone watching matches in the first, second, and third leagues. In theatres, on the other hand, 34 million audience members and 114 million visitors to museums were counted during the same period. Art and culture reached far more people than football. Nevertheless, art and culture are not considered systemically relevant. What do you think about that?

Antonia Napp: I have thought about this question for a long time. The fact is that art and culture are indeed something primal – one must only pick up a National Geographic to know that different cultures in the world have made artistic representations going back hundreds of years. It is fair to say that football, a game played according to certain rules, is also a cultural technique and as such belongs to it! I think that this is indeed something essential and inherent to human beings. The question of systemic relevance is not quite so simple, because as we say in

Germany first comes to the food, then comes the morals. This means for us first come to the very basics: we all have to eat, we all have to be able to go to the doctor. Then come to the higher passions.

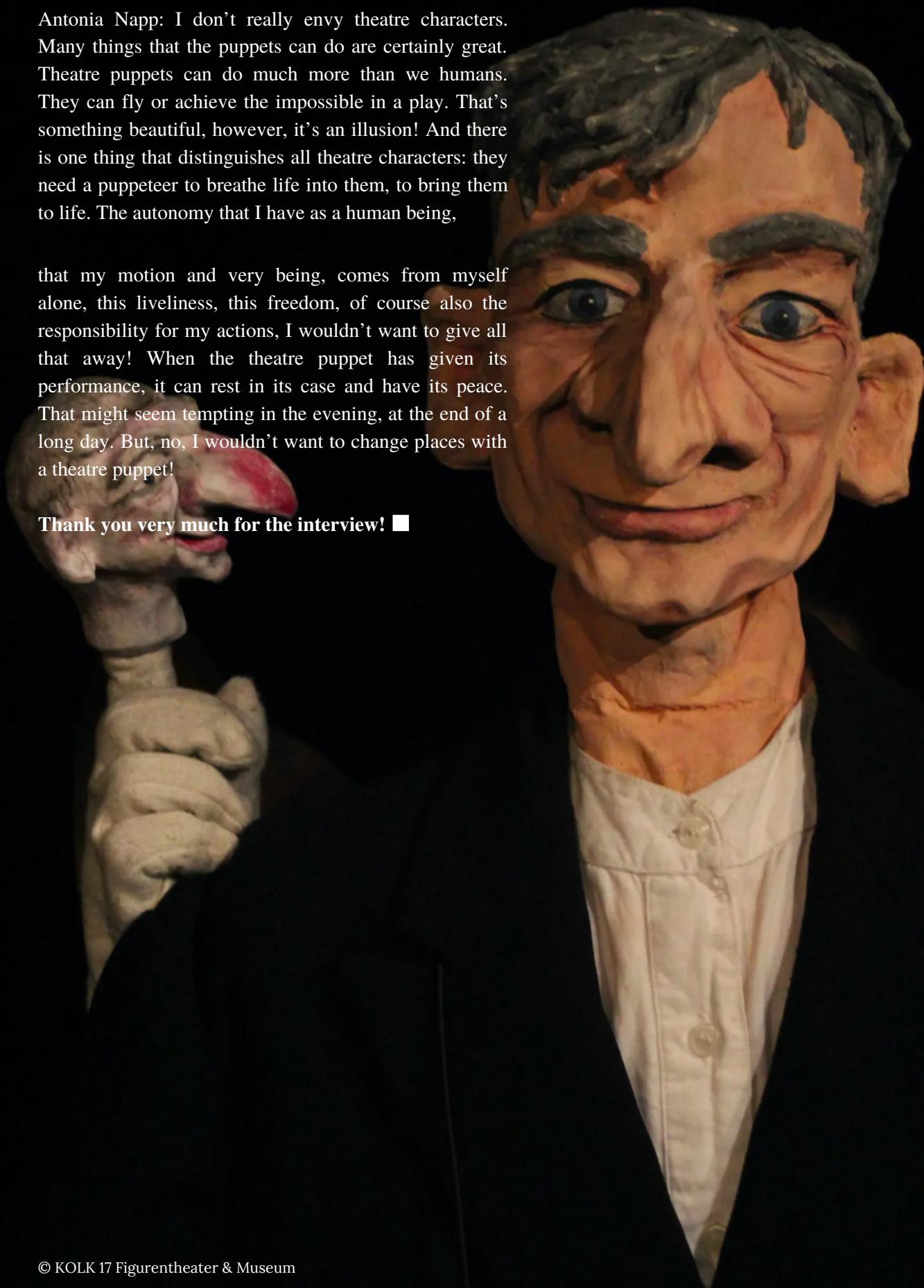
Of course, I also find it sad and would like to reopen the theatre and have visitors in the museum. That is clear! As soon as the circumstances relating to the Corona pandemic allow it again, one could cautiously reopen cultural institutions such as theatres and museums, where the flow and movement of visitors can be controlled well. I actually find this question of systemic relevance very difficult, because when it comes to pure survival, we really don't need anything more than food, drink, and health care. But that's not actually all there is to being human either!

Theatre of Museum Puppets Lübeck: As a human being, is there anything you envy about a theatre character?

Antonia Napp: I don't really envy theatre characters. Many things that the puppets can do are certainly great. Theatre puppets can do much more than we humans. They can fly or achieve the impossible in a play. That's something beautiful, however, it's an illusion! And there is one thing that distinguishes all theatre characters: they need a puppeteer to breathe life into them, to bring them to life. The autonomy that I have as a human being,

that my motion and very being, comes from myself alone, this liveliness, this freedom, of course also the responsibility for my actions, I wouldn't want to give all that away! When the theatre puppet has given its performance, it can rest in its case and have its peace. That might seem tempting in the evening, at the end of a long day. But, no, I wouldn't want to change places with a theatre puppet!

Thank you very much for the interview! ■



吕贝克傀儡博物馆

安东尼娅·纳普博士

十问十答

作者：乌尔里克·索南伯格

翻译：李霞

安东尼娅·纳普博士于 2015 年秋季接任吕贝克傀儡艺术博物馆馆长。她曾在弗莱堡和维也纳学习艺术史和斯拉夫研究。2004 年，她在弗莱堡完成了关于 19 世纪俄罗斯绘画的博士学位，随后在吕贝克博物馆、汉堡艺术馆和什未林国家博物馆工作。

虽然你从外面看不出来，
但实际上发生了很多事情。

© Olaf Malzahn



吕贝克傀儡艺术博物馆：亲爱的 Antonia，当我问你是否愿意在已经关闭了三年的博物馆翻修期间接受我们博客的采访时，你很惊讶三年已经过去了！时间飞逝，这三年来，Kolk发生了什么？

Antonia Napp：虽然你从外面看不出来，但实际上发生了很多事情。我们做的第一件事就是搬出所有的藏品。那是相当激动人心的！然后我们必须完全拆除里面的建筑，展柜、展板，所有阻碍自由触及建筑实体的东西都必须被拆除。下一步是对建筑体的基本研究。为了中世纪建筑，我们实际上需要很多时间！第一年过得相对较快，任务是移除本来就要被扔掉的东西，我们将去年的几乎所有时间都花在了对建筑物的研究和考古上。我们一层一层小心清理，并与考古学家一起在地基上和地窖中工作，记录那里的情况。为了获得准确的知识，我们必须“深入”。这些都直接是在馆址，与此同时我们还与建筑师进行规划设计。

吕贝克傀儡艺术博物馆：下一步是什么？

Antonia Napp：我们现在已经拆除了博物馆所有不必要的内部装饰，可以开始细致地拆除那栋办公楼。这座建筑建于 1937 年，由质量较差的瓦砾和可回收材料建造而成。我们必须非常小心地一砖一瓦地拆除，因为它是在一排中世纪建筑中修建的，其构造类似于英国现代的联排屋。拆除后，我们开始着手可能是最重要的任务：为新建筑打地基，包括挖掘和稳固下方的地面。一旦结束，最困难的工作就完成了，我们就可以集中精力从地面向上建造（可以这么说，因为原建筑建成时街道水平明显较低）。

吕贝克傀儡艺术博物馆：这听起来非常复杂，新冠疫情期间的新规定也使情况变得更加复杂。防疫法规突然出台，房间内部的空气流通和展览的通风设备也必须考虑在内。这对中世纪建筑要有哪些新的考虑？

Antonia Napp：在新冠疫情之前，我们重新规划了剧院大厅和大型的公共区域的通风设计。我们将与建筑公司合作，以便这些空间可以交替通风。我们还设计了手推窗来形成通风口，以快速通风换气。鉴于当前疫情形势严峻，这意味着我们必须重新审视这个问题。

在新的概念中，最重要的一点在于是否能在展馆里规划出有固定出入口的展览路线，以便参观者可以有序看展，而不是聚集成群，以至于无法遵守最小安全距离规则。这就要求重新审视我们的平面图。在这样做过程中，我们意识到，虽然在规划设计中，建筑物的某些部分有着良好的解决方案，但其他部分还需要重新思考。新的规划需要考虑新冠病毒。

规划需要考虑新冠病毒。

吕贝克傀儡博物馆



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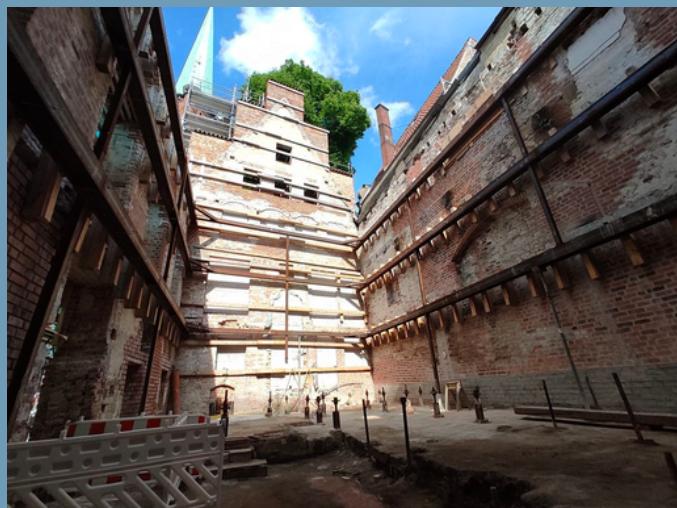
吕贝克傀儡博物馆收藏了20,000 多件不同种类的傀儡物件，馆藏数量居德国第五位，是欧洲最重要的致力于傀儡艺术研究的文化机构之一。

将会有更多的种类。

吕贝克傀儡艺术博物馆：展览空间将会变小，而傀儡和物品的收藏是极其多样化和数量庞大。未来将如何在尊重现有内部尺寸的前提下展示这种多样性？

Antonia Napp：自从博物馆成立以来，在这些中世纪建筑中的物理空间与庞大的藏品规模之间的不平衡就一直存在。这是一个不幸的事实，意味着我们只能通过以不同的方式利用现有的空间来解决这个问题。也就是说，在未来我们承认不是所有的藏品都能在一个空间里被同时看到，我们将依据主题来策划展览。

人们不太可能一次性地看到所有的藏品。内容将会减少，但我们计划改变展览的性质，让展品更加生动！也将会有更多的种类！



吕贝克傀儡艺术博物馆：博物馆的改建为残障人士提供了很好的机会，未来他们也可以参观我们的博物馆，并且到傀儡剧院观看演出。但“无障碍”一词含义不止于此。你们还将寻求哪些方式来使建筑成为在最大意义上的无障碍？

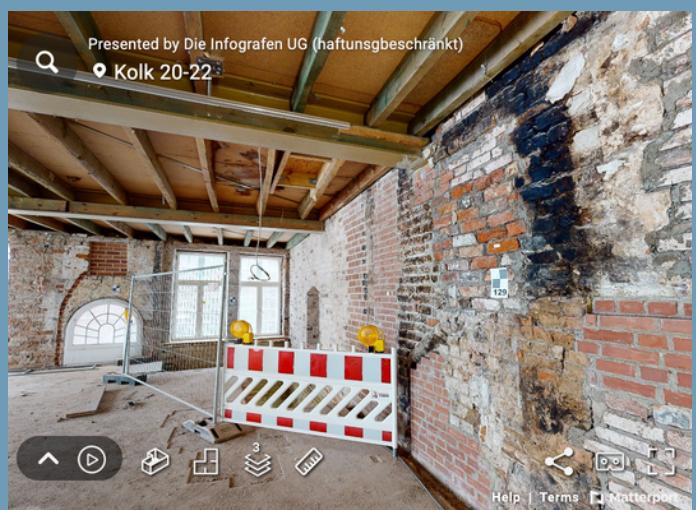
Antonia Napp：无障碍不应只等同于轮椅通道。尽管需要做出妥协，但我们很高兴地宣布，为残障人士设计的电梯和较大的卫生间等设施将出现。由于我们的建筑是中世纪受保护的结构，我们的设计还不能像

希望的那样自由，对于轮椅使用者来说，可能需要小幅改道。然而，我们正在努力尽可能地减少对游客的不便。我还想在其他层面进一步追求无障碍的概念。例如，用“简单的语言”交流，或者使视觉障碍者也能体验我们的展览。



吕贝克傀儡艺术博物馆：这是对未来激动人心的展望。现在转向当下，看看我们保存展品的档案馆。档案馆现在需要做哪些工作？

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Antonia Napp：博物馆和剧院中的所有展品都必须移至档案馆。在那里，我们已经确定了一个基本的顺序，现在正在对所有的展品进行编目。编目涉及到对这些展品和我们已掌握的信息进行登记。然后将这些信息输入数据库，进行科学处理。

由于藏品规模巨大，我们必须将其分成更小的组别。我们已经确定了等博物馆开放后首次展览中将展出的物品。我们首先会专注于这些物品：记录所有相关数据，对它们进行科学处理，并研究其背景。也就是说，我们如何在可管理的组别中记录这些藏品。一旦完成了为首次展览所做的工作，我们就可以进入下一组，为随后的展览做准备。

吕贝克傀儡艺术博物馆：目前在新冠疫情期间，我们因翻修而闭馆，值得庆幸的是傀儡艺术博物馆可以在闭馆的情况下通过博客进行数字展览。等博物馆重新开放，新冠疫情有望得到控制时，展览会有怎样的数字呈现？

Antonia Napp：当我们重新开放时，我们会以新机构 KOLK 17, Puppet Theatre & Museum 的形式开放！一个完全致力于傀儡戏的机构，既以当前的基于现场表演的形式，也以基于历史背景的展览形式来展出物品。并将专门为此创建一个新网站。在我们现在的博客上，我们已经展示了这两种形式：展览、研究，当然还有傀儡戏。我们将继续将其整合到网站中。

当然，技术将在展览中发挥更大的作用，也可能在戏剧作品中发挥更大的作用。对于展览，我可以明确地说，很多信息将以数字形式公开。这意味着，关于一件展品的信息不会被写到挂在展区的小板上，而是会以更鼓舞人心的形式呈现，可能是应用程序。我把它想象成该机构在网络上的一个数字孪生体，每个访问者都可以随意深入研究主题。

目前已经有许多创新的系统。用户可以决定他或她是想只从审美角度看展览中的某件物品，还是想深入了解这种木偶剧传统的知识，观看访谈或看历史照片。应用程序使这成为可能。

在档案馆中，我们也有很多事情要做。

我们将开发精美的形式。



我们希望吸引广泛的人群。

吕贝克傀儡艺术博物馆：另一个幸运之处在于，吕贝克傀儡艺术博物馆和吕贝克傀儡剧院都属于Possehl基金会，该基金会在2019年庆祝了其百年诞辰。作为一个博物馆，我们是如何实现基金会的目标的？

Antonia Napp：我们在不同层面上实现了这些目标。首先，我们是一个非营利机构，为公共利益服务。Possehl基金会的目的是促进慈善机构的发展。第二个目的是促进艺术和文化的发展。在内容方面，我们也属于这一类。

我们在Kolk的中世纪历史建筑正在以符合建筑遗产名录方式进行翻新，这美化了城市景观。因此，我们实现了Possehl基金会的另一个重要目的：提升我们美丽城市形象。这些是我们为Possehl基金会实现的最明显的目的。

我个人始终认为我们还实现了一两个超出范围的目的！由于我们完全隶属于Possehl基金会，我们关注改善青年以及贫困者的境遇。博物馆和剧院是教育机构，教育场所。这是我非常重视的事情，我希望在未来与我们的机构一起更坚定的追求这一目标。

作为Possehl基金会的一部分，我们身份认同的核心是为了公共利益。我们不是精英机构。我们希望吸引更广泛的人群，尤其是那些不敢进入像傀儡艺术博物馆这种看似是专业机构的人，还有那些甚至需要考虑是否参观博物馆的人。对我来说非常重要的是，我们不能失去身份认同的基石，要积极地保留这种可及性！这才符合Possehl基金会的精神。

艺术和文化是原始的。

吕贝克傀儡艺术博物馆：统计数据显示，在2017/2018赛季，仅德国就有2140万观众聚集在足球场观看了第一、第二和第三级联赛的比赛。在剧院，同期有3400万观众，另外，博物馆有1.14亿的参观者。艺术和文化比足球更受欢迎。然而，艺术和文化却不被认为具有系统重要性。您对此有什么看法？

Antonia Napp：我已经思考这个问题很久了。事实上，艺术和文化是原始的——只要拿起一本《国家地理》，就能知道早在数百年前世界上不同文化就有其艺术表现。足球是依据特定规则进行的比赛，可以说是一种文化技术，因此也属于文化的范畴！我认为对于人类而言文化就是必要

的和固有的东西。系统重要性的问题并没那么简单，因为俗话说，先是食物，再是道德。这意味着对于我们先满足最基本的：我们需要吃饭，需要就医。然后才是更高层次的激情。

当然，我也觉得很遗憾，想重新开放剧院，让参观者进入博物馆。这是很明确的！一旦新冠疫情缓解，情况允许，剧院和博物馆等文化机构就可以谨慎开放，那时需要很好地控制游客的流量和流动。我其实觉得系统重要性的问题很难，因为当谈到纯粹的生存时，我们并不需要除了吃喝和保健以外的其它东西。但这也并不是真正地作为人类而存在！





吕贝克傀儡艺术博物馆：作为个人，您有什么羡慕傀儡的地方吗？

Antonia Napp：我其实并不羡慕傀儡。当然傀儡能做很多很棒的事情，比我们人类多得多。它们在戏剧中可以飞行或实现其他不可能的事情。那是很美好的，但终究是幻象！所有戏剧傀儡有一个显著的特点：它们需要傀儡师为其注入生命，使其活起来。而作为人类，我所拥有的自主权，我的行动和存在，都来源于我自己，这种生命力，这种自由，当然还有对自己行为的责任，都是我不想放弃的！当戏剧傀儡表演完毕后，它就可以在箱子里休息，享受平静。虽然在漫长的一天结束后，这是很吸引人的。但是，不，我还是不想和傀儡角色交换身份！

非常感谢您接受采访！ ■



Talking Under-talked Issues: An Interview with Pakistani Author Fatima A. Maan

by Yumin Ao

Fatima A. Maan comes from Lahore, Pakistan. She graduated with a double BA degree in Theater and Economics at New York University Abu Dhabi and is pursuing her MFA in playwriting at Boston University. As a playwright, she constantly questions the nationalism and patriarchal notions she was raised on and unpacks everyday Pakistani socio-political issues through her work. Her ultimate goal is to create theater that addresses underrated social problems, encourages audiences to think critically, and leads to a more progressive and self-reflexive Pakistani society.

Fatima A. Maan



Photography © Imran Sajid

She is the author of *Humera* and presented it at the third “Queer” Asia Conference 2018 in London. *Humera* chronicles a chapter on the lives of three Pakistani teenagers from differing religious, cultural, and economic backgrounds. It questions the treatment and perception of religious and sexual minorities across the social strata of modern-day Pakistan. It explores how the youth view these topics in light of the clash between their religious education (passed on to them by their parents and society) and their more open-minded and ambiguous interplay with peers. Filled with dark humor, *Humera* offers a snapshot of shifting mindsets, inner conflict, and taboos around spirituality and love.

Fatima received a fellowship from the International Forum of the Berliner Theatertreffen 2022. As one of the 34 fellows, she watched Theatertreffen’s productions and participated in workshops, discussions, excursions, and artists’ talks. In the interview during the festival, she shared with *the Journal of Ying Ming Theater* (hereafter YMT) her entry into theatrical arts, her play writings, her experiences with Berliner Theatertreffen, and her views about theater events in Pakistan.

Fatima explains to the YMT why and how the theater is a medium for her to understand such social issues as political turmoil, mistreatment of women, religious minority communities, sexual and gender minorities, etc. These issues frustrated her when she came across them. At that time, Fatima was a college student and couldn’t figure out the right way to get things done. She found the theater allowed her to ask questions and do things differently. “I have always wanted to work on projects with social impact,” she said, “and this was my entry into theater arts.”

The motivation to make the best out of bad situations has become not that conspicuous over time, which doesn’t mean as a drama writer, she has less ambition than before. Her direction remains the same, and she continues writing about social-political issues in Pakistan, particularly about queer people of color. But she has started finding joy within it instead of focusing on the concern “I must do something with this, or I have to make a difference.” Her understanding and relationship with the theater have changed but certainly deepened with work. Overwhelmingly, her dramas very much ask



questions, sometimes including questions in which she struggles with herself. She asks what future Pakistan has, whether Pakistan has ever been a safe place for women and if Pakistanis will be able to find ways to get out of cyclical intergenerational trauma. She believes patriarchalism is not just something enforced by men but also something carried on the shoulders of women, so she asks if people can break out of those cycles.

CRIMINAL QUEERNESS

JHAANJAR PAANWAN CHHA

The American premiere of one
of the first LGBT plays ever
performed in Pakistan!

By **FATIMA MAAN**
Directed by **NICKY MAGGIO**





Directed by Nicky Maggio
Written by Fatima Maan
Based on “Butterflies are Free” by Leonard Gershe

Scenic Design by Riw Rakkulchon
Costume Design by Jules Peiperl
Lighting Design by Leslie Gray
Sound Design by Chris Darbassie
Production Stage Manager: Jiawen Hu

Featuring: Arjun Dhawan, Danish Farooqui, Uma Paranjpe, & Mahima Saigal

Photos by Jess Orense & Sean Velasco-Dodge



JHANJAR

DI PAANWAN CHHANKAAR

Unlike her friends from India, where music and dance were part of their upbringing, as Fatima tells the YMT, she had huge difficulty convincing her parents that she wanted to do art. The overwhelming Pakistani Islamic narrative is not conducive to art. There is a contentious issue about whether art should be allowed there. It is not an issue of utility for the upper middle class who can afford to go to concerts or theaters; rather, it is an issue of wanting. The scope of arts becomes limited, but Fatima believes it doesn't necessarily say art is not thriving in some way. The music industry is doing exceptionally well nowadays

Fatima applied for the fellowship through the Goethe Institute in Pakistan two years ago. She submitted her resume with a statement to elaborate on the social-political relevance of her work. She was one of the recipients of the fellowship in 2020. Because of the enforcement of pandemic regulations in Germany, the organizer postponed the forum to 2022. In Berlin, she had an intensive program lasting for two and a half weeks. She attended workshops, watched all the ten selected productions, and discussed these performances based on her reflections. One of the workshops she participated in was on crises. It was discussion-oriented and about

... is not conducive to art.

in Pakistan. People come up with such platforms as YouTube that theoretically everyone can use. But, it is gendered because women don't have as much access to technology as men do. Moreover, it is harder to facilitate theater than music. There are some performing artists doing excellent work but in a certain way, and their work is different from that of people in the West.

how people could utilize these crises as a means to continue to work. On weekends, she joined other fellows for brunches and to network with representatives of the Goethe Foundations in London, Jordan, etc.

It is an issue of wanting.

... getting more in touch with the core of my life journey is a progressive art

Fatima expresses to the YMT her idea about making progressive art in the 21st century, a thematic question proposed at Berliner Theatertreffen 2022. She says that she would more like to think about progress in a personal way. Her work is intimately related to the crisis she is dealing with, things making her upset, angry, and passionate. She says, “getting more in touch with the core of my life journey is a progressive art.” She adds it is fantastic if her work can help people think hard, but she has stopped pondering she needs to make progress. Instead, she has learned to do specific work in theater, which makes her feel fulfilled as an artist.

Fatima thinks it is hard to talk about their problems in a place where most of its people live frustrating life. Islam in Pakistan is often used to gain political power, which adds tension and frustration to people. Her observation of society allows her to understand how the facets of society impact people. She is currently working on an intergenerational play that is the thesis for her master's. It is about how a grandmother, a mother, and a daughter hurt each other. It tells how they articulate their discomfort and take steps to remedy these issues. It describes their engagement in the life of one and the changes in their expectations of the other.

... to find ways to get out of cyclical intergenerational trauma

Another work is a solo play about a female cat explaining to her kitten how she got pregnant by a male cat without consent. Sexual violence is not a random affair addressed in Pakistani society. Her investigation is specific and intimate. She explores for herself and writes for herself. If people can relate to themselves, to their mothers, sisters, or daughters when they read the work, she thinks that is the biggest reward for her as a writer. She believes what she needs to do is to keep on writing for herself and about her discomfort and passion.

In the end, Fatima looks back at the development of theater arts in Pakistan. She tells the YMT that Shahid Nadeem is the father figure of Pakistani theater. He started Ajoka Theater with his wife in the 1980s when the country was under a military dictatorship and Islamization was introduced intensively. Islamization became an intake part of the national fabric. Since then, different political parties have continuously used it to control people. Madeeha Gauhar, Shahid's wife, stepped up to make a theater company to ask

social-political questions and contend with state responsibilities. They produced remarkable works, majorly the backyard or street theater at that time. They were recognized in the fields of theater, TV, and also in local communities. After Gauhar passed away, Shahid operated the theater company and transformed it into Ajoka institute, which offers multiple acting courses and workshops to pass acting skills on. Other than that, Pakistanis haven't yet established a complete theater structure.

There are some theater companies in other cities, for instance, OLOMOPOLO Media which Fatima works with in Lahore. The operating expenses of a theater company may come from commercial sponsorships, funding opportunities provided by foreign country embassies in Pakistan, and grants from progressive organizations. She received generous funding from the Embassy of the Netherland to write a play representing LGPTQ voices in Pakistan. The source supported the production team in touring to perform her work in different cities. ■

Image © justlgbtthings

Ajoka is a non-profit voluntary, democratic organization. Its members come from varied classes and social backgrounds.

It is committed to gender equality and equal rights for all irrespective of class, gender, ethnic or religious affinities. It actively supports peace and friendship in the world, especially in South Asia.

Ajoka attaches great importance to developing close relations with civil society, human rights groups and community organizations. It has collaborated with women's rights, environmental, workers, children and human rights organizations on issues of common interest.



Images © Ajoka

OLOMOPOLO's objective is to enhance the value of **VISUAL, PERFORMING, and MEDIA ART** as a tool for social sensitization and social advocacy for public awareness of their ethical development and socio-cultural sophistication.



Both sit in silence for a while

谈论被忽视的问题： 采访巴基斯坦剧作家 法蒂玛·曼

作者：敖玉敏

翻译：李霞

法蒂玛·曼（Fatima A. Maan）来自巴基斯坦的拉合尔。她毕业于纽约大学阿布扎比分校，获得了戏剧和经济学双学士学位，目前正在波士顿大学攻读戏剧创作的艺术硕士学位。作为一名剧作家，她不断质疑自己成长过程中被灌输的民族主义和男权观念，并通过作品揭示巴基斯坦日常社会中的一系列政治问题。她的最终目标是创作戏剧来暴露被忽视的社会问题，鼓励观众进行批判性思考，促进巴基斯坦社会的进步和民众的不断自我反省。

她创作了《Humera》，并在 2018 年伦敦第三届“酷儿”亚洲会议上演出了该作品。《Humera》记录了三个来自不同宗教、文化和经济背景的巴基斯坦青少年的生活篇章，质疑了当今巴基斯坦社会各阶层对宗教和性少数群体的待遇和看法，探讨了年轻人在宗教教育（由父母和社会所灌输的）与同龄人更开放暧昧的互动保持着冲突的状态下又是如何看待这些话题的。《Humera》充满了黑色幽默，是对思想转变、内心冲突以及围绕灵性和爱的禁忌的真实写照。

.....找到摆脱周期性代际创伤的方法

法蒂玛获得了 2022 年柏林戏剧节国际论坛的奖学金。作为 34 名研究员之一，她观看了戏剧节的作品，并参加了工作坊、讨论、游览和艺术家讲座。在戏剧节期间的采访中，她与《嘤鸣戏剧》期刊分享了进入戏剧艺术的历程、她的戏剧作品、在柏林戏剧节的经历以及对巴基斯坦戏剧活动的看法。

法蒂玛向《嘤鸣戏剧》解释了戏剧为何以及如何成为她理解政治动荡、对女性、宗教和性少数群体的虐待等社会问题的媒介。最初接触到这些问题时，她感到很沮丧。当时法蒂玛是一名大学生，还没弄清楚解决事情的途径。她发现戏剧允许自己以不同的方式提出问题和做事。“我一直想从事有社会影响的项目，”她说，“这是我进入戏剧艺术的缘由。”

随着时间的推移，在糟糕的情况下做到最好的动机已经变得不那么明显了，但这并不意味着作为一名戏剧作家，她的野心比以前少了。她的方向保持不变，继续撰写有关巴基斯坦社会政治问题的文章，尤其是关于有色酷儿人群。但她已经开始在其中寻得乐趣，而不是专注于“我必须做点什么，或者我必须产生影响”。她对戏剧的理解、与戏剧的关系都发生了变化，当然是随着工作而加深。她的戏剧绝大多数都在问问题，有些是关于自我挣扎。她还询问巴基斯坦的未来，巴基斯坦是否曾经是女性的安全之地，以及巴基斯坦人是否能够找到摆脱周期性代际创伤的方法。她认为父权制不仅是男性强制实行的，也是女性自己肩负的，所以她问人们是否可以打破这些循环。

进一步触及我生命旅程的核心 就是一种前卫艺术

法蒂玛告诉《嚶鸣戏剧》，她不像来自印度的朋友，在那里音乐和舞蹈是他们成长的一部分，她很难说服她的父母她想做艺术。主流的巴基斯坦伊斯兰叙事不利于艺术的发展。关于艺术是否该被允许的问题是存在争议的。对于有能力去音乐会或剧院的上层中产阶级来说，这不是一个效用的问题；相反，这是一个缺乏的问题。艺术的范围变得有限，但法蒂玛认为这并不能说艺术在某种程度上没有发展。现在巴基斯坦的音乐产业发展得就特别好。人们想出了像YouTube这样的平台，理论上每个人都可以使用。但是，这是有性别差异的，因为女性没有男性那么多接触技术的机会。此外，与音乐相比，戏剧更难发展。有一些表演艺术家做着出色的工作，但在某种程度上，他们的工作不同于他们在西方同行们的。

两年前，法蒂玛通过位于巴基斯坦的歌德学院申请了奖学金。她在提交简历时所附带的陈述信中，详细阐述了她的创作与社会政治的相关性。她成为2020年该奖学金的获得者之一。由于德国的新冠疫情法规，组织者将论坛推迟到2022年。在柏林，她参加了为期两周半的集中项目，参与了工作坊，观看了所有十部精选剧作，并根据自己的思考参与了对作品呈现的讨论。她参加的其中一个工作坊是关于危机的。它引导参与者讨论人们如何利用这些危机作为继续工作的手段。周末，她和其他同事一起，与伦敦、约旦等地歌德基金会的代表吃早午餐并进行交流。

法蒂玛向《嚶鸣戏剧》表达了她对于在21世纪创作前卫艺术的想法，这也是2022年柏林戏剧节提出的一个主题问题。她说她更愿意以个人的方式思考前卫。她的作品与她正在处理的危机密切相关，这些事情让她沮丧、愤怒并充满激情。她说，“进一步触及我生命旅程的核心就是一种前卫艺术。”她补充说，如果她的作品可以帮助人们努力思考，那是很好的，但她不再认为自己非要取得进步了。相反，她学会了做具体的剧场工作，以获得身为艺术家的满足感。

queerness

IN PAKISTAN

酷
儿



Image © 2019 National Queer Theater

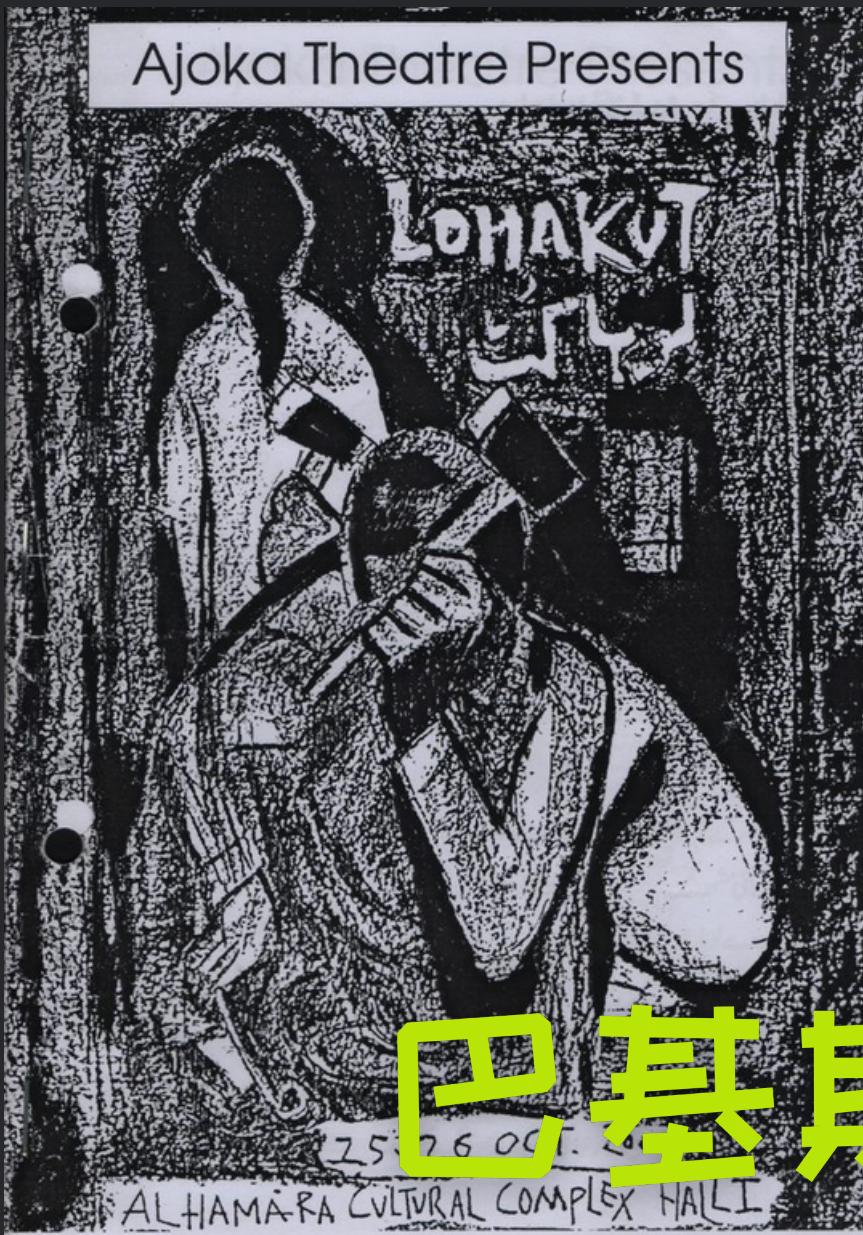


法蒂玛认为，在一个多数人都生活受挫的地方，谈论他们的问题是很难的。在巴基斯坦伊斯兰教常被加以利用以获取政治权力，这给人们增加了紧张和挫败感。她对社会的观察使她能够理解社会的各个层面如何影响人们。她目前正在创作一部反映代际冲突的戏剧，这是她的硕士毕业论文。它是关于祖母、母亲和女儿如何互相伤害的故事，讲述了他们如何表达自己的不安，并采取措施来补救这些问题，描述了他们对彼此生活的参与和对彼此期待的变化。

另一部作品是一部独角戏，讲述一只母猫向她的小猫解释一只公猫如何在未经同意的情况下让她怀孕。性暴力在巴基斯坦社会中并不是一个可随意提及的事情。她的调查是具体的、隐秘的。她为自己探索，为自己写作。如果人们在阅读时能联系到自己、母亲、姐妹或女儿并产生共鸣，她认为这是对自己身为剧作家的最大回报。她认为她需要做的是继续为自己写作，写她的不安和激情。

最后，法蒂玛回顾了巴基斯坦戏剧艺术的发展。她告诉《嚶鸣戏剧》，沙希德·马哈茂德·纳迪姆（Shahid Mahmood Nadeem）是巴基斯坦戏剧之父，早在20世纪80年代他就与妻子一起创办了阿乔卡（Ajoka）剧团，当时国家正处于军事独裁统治下，实施全面伊斯兰化。伊斯兰教成为国家结构的一部分。此后，不同的政党不断利用它来控制人民。沙希德的妻子马德哈·高哈（Madeeha Gauhar）成立了一家剧团来提出社会政治问题，强调国家责任。他们创作了杰出的作品，主要是当时的后院或街头戏剧。在戏剧、电视领域以及当地社区都得到了认可。高哈去世后，纳迪姆经营戏剧公司并将其转型为阿乔卡学院，提供多种表演课程和工作坊来传授表演技巧。除此之外，巴基斯坦还没有建立一个完整的戏剧体系。

在其他城市有一些戏剧公司，例如，法蒂玛在拉合尔合作的OLOMOPOLO Media。剧院公司的运营费用可能来自于商业赞助、外国驻巴基斯坦大使馆提供的资金机会以及进步组织的拨款。荷兰大使馆慷慨资助了法蒂玛的代表巴基斯坦LGBTQ群体声音的戏剧创作，并支持其制作团队在不同城市巡回演出她的作品。 ■



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巴基斯坦

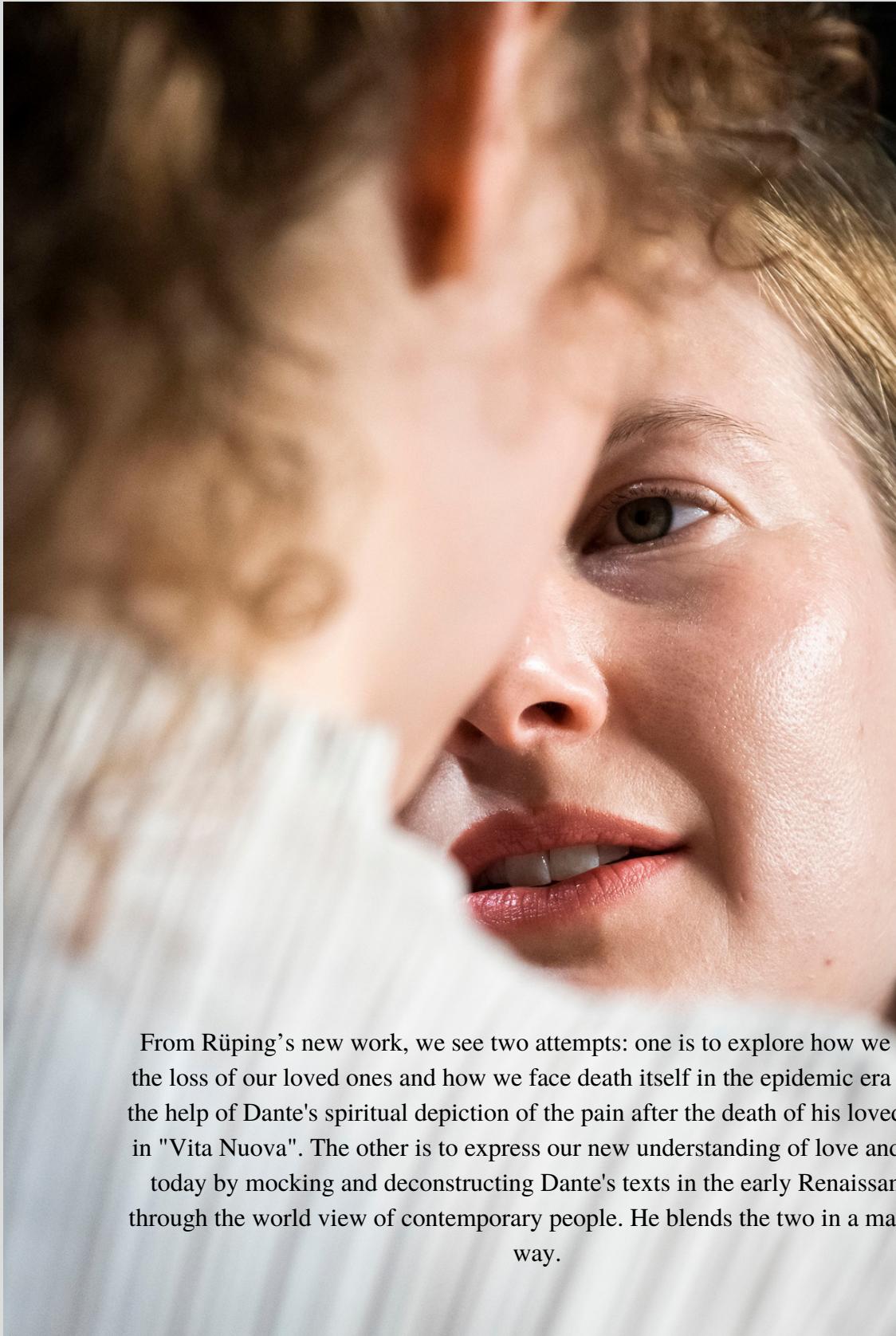
阿乔卡剧团

Love and New Life in the Post-Pandemic Era: A Review of Rüping's Das neue Leben: Where We Go From Here

by Ziwen Gao



© Jörg Brüggemann



From Rüping's new work, we see two attempts: one is to explore how we bear the loss of our loved ones and how we face death itself in the epidemic era with the help of Dante's spiritual depiction of the pain after the death of his loved one in "Vita Nuova". The other is to express our new understanding of love and life today by mocking and deconstructing Dante's texts in the early Renaissance through the world view of contemporary people. He blends the two in a magical way.

后疫情时代的爱与新生——评卢平 《新生：我们将何去何从》

高子文

摘要：从卢平的这个戏里，我们看到的是两种企图：一种企图是借助但丁《新生》中对于爱人死去后的痛苦的心灵描绘，探索疫情时代下我们如何承受亲人的离去，以及如何面对死亡本身。另一种企图则是通过现代人的世界观，与文艺复兴初期但丁的文本进行对话、调侃和解构，表达我们今天对于爱与生命的新的理解。他将两者神奇地融合在了一起。





DAS NEUE LEBEN

von Christopher Rüping



**In that book which is my
memory, on the first page that
is the chapter when I first met
you appear the words "Here
begins a new life."**

La Vita Nuova (1293)
by Dante Alighieri

© Jörg Brüggemann

很可能想到她们因为是同性恋而无法公开。我们无法将贝雅特里奇确定为是历史上的那个人物，或但丁作品中的那个角色，她成为了一个符号，指代出现在每个人生命中的那个至关重要的人。随着戏的推进，四个演员交替独白。当某个人在台上扮演但丁时，其余的人则自然地扮演其他次要角色，与之进行对话。很多时候，他们并不一定就扮演某一特定角色，而仅仅只是作为一个旁观者，一个聆听者，一个能理解叙述者的存在而站立在舞台上。



随着欧洲防疫政策的调整，2022年的柏林戏剧节终于如期线下开放了。为了照顾世界各个角落依然受困于疫情的观众，本届戏剧节仍安排了五部作品在线播放，其中包括德国导演克里斯托弗·卢平(Christopher Rüping)执导的开幕戏《新生：我们将何去何从》。从剧名我们就能发现，这是剧场对疫情的一次正面回应。毫无疑问，剧场需要对此做出回应。但是，对于创作者来说，这种紧迫的社会性要求，非常可能干扰和限制艺术对于无边的真理和精神的深渊的探索。社会确实需要抚慰，但是真正艺术却不会把自己仅仅当作抚慰品。卢平的这篇“应试作文”，并不好做。

我们从卢平的这个戏里，看到的是两种企图：一种企图是借助但丁《新生》中对于爱人死去后的痛苦的心灵描绘，探索疫情时代下，当代的我们如何承受亲人的离去，以及如何面对死亡本身。另一种企图则是通过现代人的世界观，与文艺复兴初期但丁的文本进行对话、调侃和解构，表达我们今天对于爱与生命新的理解。前一种企图服务于戏剧的社会性目的：一首共同体的安魂曲；后一种企图则是为了实现艺术创作自身的纯粹目标：自我表达。前者是肃穆的、庄重的，而后者则是轻松的、喜剧的。我们看到卢平努力地将这两种企图、两种风格统一于一个完整的演出之中，并使之水乳交融。

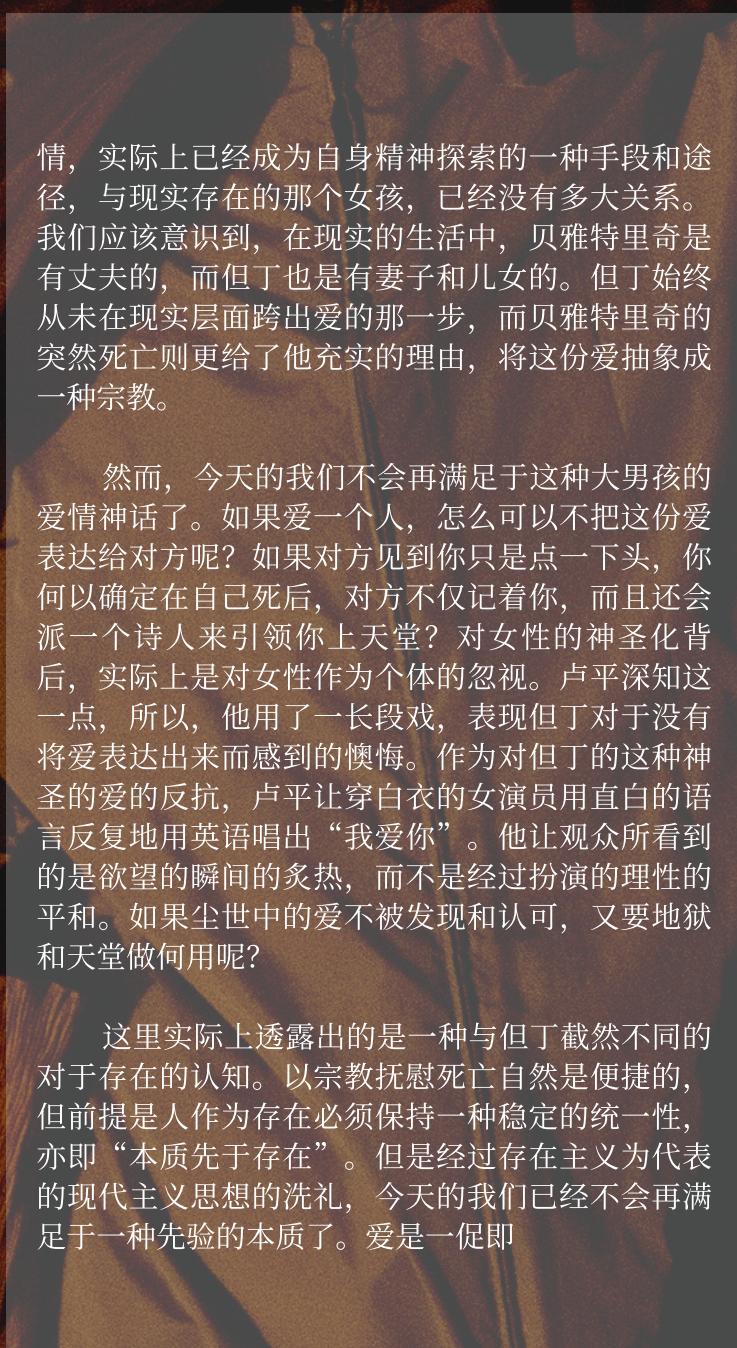
《新生》(The Vita Nuova)是但丁的诗集，其中包括二十五首十四行诗，一首谣曲和四首漫歌。有趣的是，这些诗歌是通过但丁的叙述串联在一起的，他交代了每首诗诞生的背景，并且解释了诗的主旨和结构。这些诗产生于不同时期，往往是抒情主体在某一特定情境下的情绪描绘，它们与叙事性文字共同构成了一个完整的表意。因此，《新生》与其说是一部诗集，不如说是一部包含了诗歌的回忆录。某种意义上，它是在为《神曲》的基本叙事架构（即爱人贝雅特里奇请维吉尔带领但丁游览地狱、炼狱，直达天堂的过程）做一个铺垫。

卢平保留了《新生》的这样一种独特的叙事结构，安排了四个演员（两男两女）共同扮演作为叙述者的但丁。诗的部分则以歌唱的方式表现，由一架自动弹奏的钢琴伴奏，并不严格使用但丁的诗，而是选用了多首英语和德语流行歌曲。通过四个演员的扮演，但丁作为叙述者和抒情者的主体性被消解了，他不再是男人，不再是诗人，不再是神的仆人，而是成了四个截然不同的人。这四个人形象各异，身份不明，似乎都可以理解为是但丁，但也可以理解为是单独的个体，他们都爱着一个叫做贝雅特里奇的女孩。每个演员的特质是截然不同的，因此，尽管他们都围绕着贝雅特里奇来表现自己的爱，我们看到的却是爱的丰富性。当身着红衣的女演员，痛苦地叙述自己不得不隐藏对贝雅特里奇的爱时，观众



但丁在《新生》中并没有写明贝雅特里奇的死因。但是从文艺复兴的历史我们知道，她大概率死于瘟疫。《新生》中，但丁写到贝雅特里奇的父亲也是同时去世的，而他自己也染上了重病。卢平的戏剧则将这一切做实了：正是疫情改变了整个城市的命运。这一设定放在今天，有着强烈的现实意义，所有观众都能由此找到共鸣。在演出的高潮处，空中降下一盏旋转的灯。这灯呈圆柱形，一半被铁片遮住，另一半则明晃晃地射向观众。悬灯围绕着舞台的中心不断向外圈扩展，越转幅度越大，观众们在光影变幻中隐约看到折翼的天使、蠕动的巨虫、狂舞的躯体和迎风彳亍的朝圣者。卢平将贝雅特里奇的死塑造得宏大而崇高，与整个城市所面临的灾难统一了起来，用夸张的形象展现出地狱的景象。戏剧艺术的社会性要求和艺术性要求在此处合二为一，卢平以但丁如何接受贝雅特里奇的死为契机，引导今天的观众们参与对死亡的讨论。但丁的文本提供了重要的参考信息，而卢平则将这些信息纳入当代视野之下。

处于中世纪和现代之间的但丁，一方面赋予个人情感以伟大的价值，另一方面，却又将这种个人的、偶然的情欲导向抽象的神与永恒。《新生》中的贝雅特里奇，只是《神曲》中那个引导诗人净化的天使的前身。这是但丁面对爱人死亡所给出的解决方案，正如但丁在《新生》的结尾处所写的：“如果令万物生生不息的神明还能够容我的生命再延续几年，那么，我期望着能够用人们写姑娘们时从未使用过的语言将她们写出来。如果慈祥宽容的主愿意，我的灵魂也可以看到那爱人的灿烂，也许可以看到圣洁的贝雅特里奇的辉煌——她的神情已经凝住在那世代圣洁的神明的脸上。”¹ 将爱人神圣化，是所有美好爱情开头时的模样。正如齐泽克所写的：“通常，在典雅爱情中，一个人会经历精神升华的过程，从原始的肉欲垂涎转向崇高的精神渴望。因此，贵夫人被视为进入更高的宗教迷恋氛围的精神指南，就同但丁的比阿特丽斯一样。”² 从现代视角出发，我们当然能够看到但丁的这种叙事背后，作为男性的一厢情愿的成分。他的所谓的爱



情，实际上已经成为自身精神探索的一种手段和途径，与现实存在的那个女孩，已经没有多大关系。我们应该意识到，在现实的生活中，贝雅特里奇是有丈夫的，而但丁也是有妻子和儿女的。但丁始终从未在现实层面跨出爱的那一步，而贝雅特里奇的突然死亡则更给了他充实的理由，将这份爱抽象成一种宗教。

然而，今天的我们不会再满足于这种大男孩的爱情神话了。如果爱一个人，怎么可以把这份爱表达给对方呢？如果对方见到你只是点一下头，你何以确定在自己死后，对方不仅记着你，而且还会派一个诗人来引领你上天堂？对女性的神圣化背后，实际上是对女性作为个体的忽视。卢平深知这一点，所以，他用了一长段戏，表现但丁对于没有将爱表达出来而感到的懊悔。作为对但丁的这种神圣的爱的反抗，卢平让穿白衣的女演员用直白的语言反复地用英语唱出“我爱你”。他让观众所看到的是欲望的瞬间的炙热，而不是经过扮演的理性的平和。如果尘世中的爱不被发现和认可，又要地狱和天堂做何用呢？

这里实际上透露出的是一种与但丁截然不同的对于存在的认知。以宗教抚慰死亡自然是便捷的，但前提是人作为存在必须保持一种稳定的统一性，亦即“本质先于存在”。但是经过存在主义为代表的现代主义思想的洗礼，今天的我们已经不会再满足于一种先验的本质了。爱是一促即

发的事情，它可以从平静突然转为歇斯底里，它也可以从轰轰烈烈突然烟消云散。因为人是一种随着时间而变动的存在，作为一个个体的但丁是变动的，作为爱的对象的贝雅特里奇同样如此。

神奇的一刻降临了。当舞台的悬灯恢复平静，从后台走出来一个穿着纯白套头衫的胖胖的女人。她站到舞台中央，用一段充满暗示的独白，描述了一位凝固在博物馆肖像画中女人。四个扮演但丁的演员分站在舞台的四个角落，疑惑地看着她，其中一个怯生生地问道：“贝雅特里奇？”她回答：“我曾经是，也许，我曾经是贝雅特里奇。”当她摘下头套，放下遮住脸的手，露出满脸皱纹的一张老妇人的脸时，所有人都崩溃了。她看到众人吃惊的眼神，笑着调侃道：“哦，不！你们是多么的失望啊，你们这些可怜的人。”由于她是如此的自信和充满能量，其他人只能低声应和。她接着说道：“既然你们创造了这样一个空间来表现任何可能，那么我选择成为老年人，可以吗？我已经年轻过了，现在我想要试试老的感觉。”贝雅特里奇当然有权利变老，她并不需要服从某个诗人的叙述，她也并不乐意通过某部作品得到永生，她只属于她自己。她愿意变老，愿意变得丑陋多病、膝盖疼痛、声音深沉，即便如此，她仍然是她自己，她占据着舞台的中心。通过营造出这样一种独特的人物关系，卢平创造了一个奇妙的戏剧性场面：面对着这样一位衰老了的女人，现在，但丁们，你们试着表达爱吧。卢平通过破坏但丁的叙事话语，解构了宗教式的典雅爱情。他借助老妇人之口提供了但丁故事的另一种阐释：“并不是你爱我，所以写了很多诗。而是相反。你想要写诗，所以你不告诉我你爱我，因为没有什么比得不到的爱情更容易填满纸张了。”当另一位女演员质问她为何能如此平静地接受自己的死亡的时候，她回答道：“所有东西都在流动，没有什么是永恒不变的。”



在戏的结尾处，四个扮演但丁的角色选择了各自不同的路径，有人继续诗歌创作，有人开始去追逐自己的俗世幸福，有人选择留下来陪着年老的贝雅特里奇。还有一个人选择按动剧场的某个电动开关，他想要试一试其他的可能。这时候，从舞台顶上落下来一个巨大的装置，缓缓展开，向观众呈现一朵巨大的盛开的鲜花。众人在歌唱中结束了表演。

与那些表现社会思考和生死命题的宏大的制作相比较，卢平的这个戏是巧妙的、放松的、简约的。但正是在这种看似简单的舞台呈现中，卢平悄无声息地带领观众经历了与但丁相似的生命体验，并提供了现代视野下多元的生命阐释。在这个演出中，毫无疑问，但丁关于宗教的观念，受到了尖锐的挑战。卢平把贝雅特里奇，实际上也同时把但丁，从抽象的宗教性的叙事中解放了出来。看上去，个体的人获得了



胜利。然而，有一个重要的细节却使得我们必须对此提出怀疑。在整场演出中，除五个角色外，还有一个非常重要的布景：钢琴。独特之处在于，它是自动弹奏的。当角色进入到某种情绪，需要通过诗歌来表达时，他们一走到钢琴前面，琴键就自动地跳动起来。钢琴控制了角色的演唱，但谁在控制着钢琴呢？演出的结尾处，其中一个但丁的男性扮演者来到舞台的左侧，拿起遥控器，说他想试一试。他按下按键，盛开的花便落了下来。又是谁安排了这些机关和鲜花呢？卢平通过“元戏剧”手段的运用，向观众暗示了一个个体存在之外的世界。在但丁的时代，这是唯一的、必然的世界，它隶属于宗教；而在今天，它退到了幕后，为我们提供了一种别样的可能。■

注释：

1. 但丁，《新的生命》，沈默译，上海：东方出版社，2007年，第164页。
2. 齐泽克，《快感大转移》，胡大平、余宁平、蒋桂琴译，南京：江苏人民出版社，2004年，第112页。

Reanthine



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Reanthine



Approaches to a Poetic Drama: Reading and Performing 4.48 Psychosis by Sarah Kane

by Jingjing Chen/ Lihai Huang



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4.48



4.48

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81°

Psychoysis



诗剧的读法：

萨拉·凯恩《4.48精神崩溃》

撰文：陈晶晶 / 黄礼孩

编辑：敖玉敏

疫情的日子里，戏剧表演渐行渐远，生活日益枯燥，人们开始怀念起能安抚心灵的艺术。7月17日晚上7时30分，广州喜鹊路花地湾古玩城2楼的九里艺术空间演出了“直面戏剧”开创者萨拉·凯恩（Sarah Kane, 1971-1999）的先锋剧作《4.48精神崩溃》。本次活动由《诗歌与人》杂志主办。

发生在古玩城的戏剧表演还是第一次，它会带来什么样的效果？一切都充满了未知。显然，在一个非专业的空间内表演，充满了各种冒险，但别致的体验让戏剧表演多了一些可能，观众的体悟也变得不一样。这一切的起因是《诗歌与人》新的编辑部设在了花地湾古玩城。诗歌的到来就像灵感的发生，带来语言的意外和行为的艺术化。

诗人、广州新年诗会创始人黄礼孩是一个过一段时间就去寻找不同创意的人。这次，他想到了“诗剧的读法”。之所以做“诗剧”，缘于导演陈晶晶提供了萨拉·凯恩的先锋剧作《4.48精神崩溃》，加上几位很有激情的话剧艺术表演者及舞者——冯韵珊、吴梓岚、王瑞辉、谭玉洁、谢嘉金，很愿意去尝试不同的艺术表现。“诗剧的读法”，还得到声音行为艺术家、声音博物馆创始人、实力派独立音乐人陈弘礼的支持，他为诗剧赋予了声音实验的原创性。舞美设计师杨参在条件有限的空间里，调出了适合演出的灯光，使得环境戏剧有了氛围。音响师刘海峰同样给予帮助，用自己的设备来支持这部诗剧。

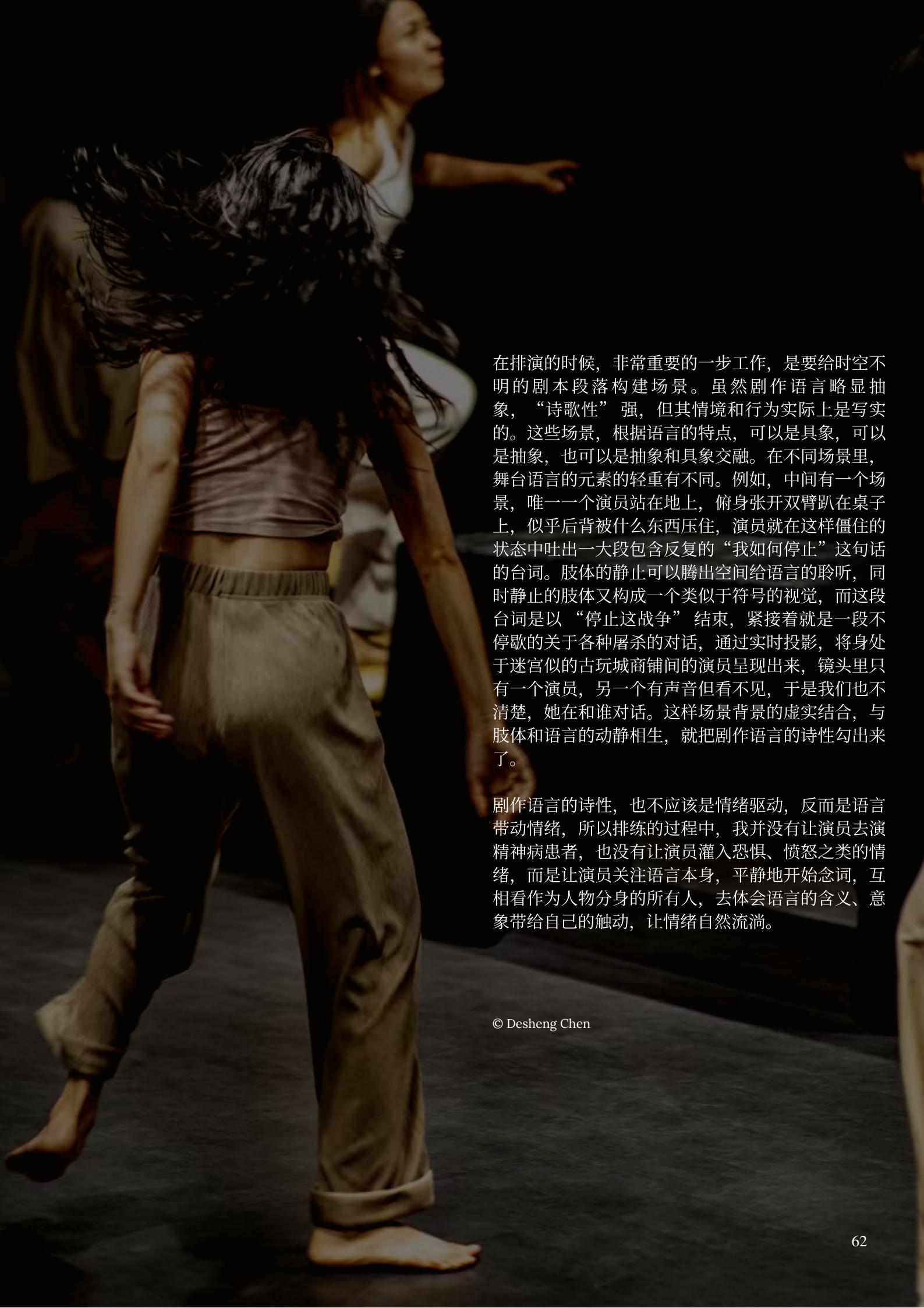
该剧的联合主办方还有花地湾古玩城、花地艺拍、龙之文化。九里约、闪亮视觉、大姜数字创意、觥·原创设计作为协办单位也输出不少。在花地湾古玩城，一些看起来不可能的事情正在发生。这是“诗剧的读法”带来的效应：它是未知的，但有一点又是肯定的，那就激情和行动力在这里交织，所以，它是活跃心灵的新对话。

导演阐述： 诗剧空间是一种治愈

陈晶晶

生活中，我们未必经历过如剧作家萨拉·凯恩的生命历程，那些剧中饱受精神疾病困扰的经验，那些无尽的黑暗时光。也许你曾经有过10分钟，或者30分钟的绝望、愤怒和悲伤，这些情绪会在我们毫无防备的境况下，于日常的不起眼、无聊之处，偷偷蔓延出来，包裹住身心。我们去诉说，去描述这样的黑暗，不是为了渲染，不是无可救药，而是为了更多的连接，更多的理解。如果一个人没有足够的力量穿过幽暗，去抓住光明，那么两个人，三个人，一群人，也许我们就可以做到了。这就是戏剧的力量，需要人类伟大心灵的参与。当我提出来排练这个剧本的想法，并把剧本给艺术家、演员们读的时候，收到的共鸣与反馈比我想象的要多。生活总是存在更多的恐惧，但诗剧空间却是治愈，演绎着发光的力量。

舞台呈现的诗意，在于舞台语言和舞台手段共同营造的一体的想象空间和感官感受。舞台语言包含的元素自然有层次，有留白，有呼吸的节奏，这样想象空间和感官感受才可以实现。古玩城这个空间本身的质感非常强烈，剧作的语言本身的力量也非常强烈，而演员作为发声的载体，带给语言和空间生命力，所以，要借助演员的能力，让语言清晰地在这个空间呈现，不管是听觉还是视觉，还是“发声”这个行为本身散发的生物学能量。而又正因为这个作品的语言的能量和这个空间的质感如此强烈，我选择让演员身着接近日常风格的服装素颜演出——演员的外在越贴近生活，剧作中蕴含的情绪和观众的距离越近。



在排演的时候，非常重要的一步工作，是要给时空不明的剧本段落构建场景。虽然剧作语言略显抽象，“诗歌性”强，但其情境和行为实际上是写实的。这些场景，根据语言的特点，可以是具象，可以是抽象，也可以是抽象和具象交融。在不同场景里，舞台语言的元素的轻重有不同。例如，中间有一个场景，唯一一个演员站在地上，俯身张开双臂趴在桌子上，似乎后背被什么东西压住，演员就这样僵住的状态中吐出一大段包含反复的“我如何停止”这句话的台词。肢体的静止可以腾出空间给语言的聆听，同时静止的肢体又构成一个类似于符号的视觉，而这段台词是以“停止这战争”结束，紧接着就是一段不停歇的关于各种屠杀的对话，通过实时投影，将身处于迷宫似的古玩城商铺间的演员呈现出来，镜头里只有一个演员，另一个有声音但看不见，于是我们也不清楚，她在和谁对话。这样场景背景的虚实结合，与肢体和语言的动静相生，就把剧作语言的诗性勾出来了。

剧作语言的诗性，也不应该是情绪驱动，反而是语言带动情绪，所以排练的过程中，我并没有让演员去演精神病患者，也没有让演员灌入恐惧、愤怒之类的情绪，而是让演员关注语言本身，平静地开始念词，互相看作为人物分身的所有人，去体会语言的含义、意象带给自己的触动，让情绪自然流淌。

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与声音艺术家陈弘礼的工作在前期非常简单，他只问了我需要的感觉。后来他在排练的末尾加入旁观，给我们提了一个建议：演员的声音应该近距离地游走于观众之间。声音直达观众时，观众



的感官体验更强。所以，演员除了进出白色表演空间和古玩城商铺空间，打破表演区域的严格划分，演员也游走于观众之间，在观众身边对话，或者直接说话给观众听。此外，陈弘礼老师提议做一次尝试：他不需要看完整的排练，导演和演员们也不需要知道声音的具体表现，我们都为对方留出一些未知，来实验现场呈现的碰撞和流动性。所以陈弘礼老师为这次表演呈现设计的声音，并没有提前让我们知道，而是他根据演员现场的表演即兴融入的。其实这和传统戏剧形式，如京剧、能剧，非常相似——乐师现场感受表演，音乐辅助表演的表达，也带动演员的表演。表演呈现更加贴合“现场”的含义。

策划者说：

诗剧的读法：不同的艺术相互生活在这里

黄礼孩

时至今日，话剧、现代舞剧场、肢体剧场什么的，还有雄心壮志，还有更多的人为之倾心不已。艺术的魅力在于，被埋葬的过去的全部，因为思维模式的转换，瞬间又活了过来。当我们进入诗剧的演绎，灵感触摸着每一个词，所有的想法都动了起来，仿佛突然被什么照亮。

最初与陈晶晶导演聊的是做一场古玩城的诗歌空间阐释，因为有不少诗人来到花地湾古玩城，写了许多诗篇。“古玩”“古董店”“古玩城”什么的很少入诗，当诗人以鲜活的语言处理了这个题材，某种溢出诗歌以外的审美也就抵达不同艺术家那里。陈晶晶说：“对空间充满挑战的戏剧工作者，他们一直探索在不同空间演绎戏剧的可能性。除了正规的剧场外，户外公园、街道、酒吧、饭堂、咖啡厅、美术馆、老建筑、废弃仓库等场所都是戏剧发生的地方。这一次，戏剧工作者选了一个奇异的空间：花地湾古玩城。位于芳村喜鹊路的花地湾古玩城，迷宫似的古董店，摆放着玲琅满目的旧器物，每一个物件都带着自身有待挖掘的故事，等待着醒来。那幽暗的岁月与无言的时光，在一扇扇商铺玻璃窗之间映出人影憧憧，一段段来自遥远国度的倾述似乎在寻找着回响。”对古玩城有这般见解，我相信陈导有能力把“花地湾古玩城”变成好玩的诗歌艺术发生地。

意外的是，与晶晶聊天的时候，她递给了我英国“直面戏剧”的开创者、剧作家莎拉·凯恩的《4.48精神崩溃》。直觉告知我：更应该去呈现这部先锋剧作。多年前，看过电影《根西岛文学与土豆皮馅饼俱乐部》，影片讲述德国军队占领根西岛期间，岛上居民的食物被掠夺一空，人们只能靠土豆充饥，却也因为



危机而举办起读书会，“每周五晚的读书会成了我们的避难所，周遭的黑暗只需要一支蜡烛便能驱散，看见新的世界在眼前展开。”这部电影的情节一直在我脑海里缭绕，在绝望的战争年代都可以用“读书”来续命，处于疫情年代的无望，也不能放弃生活。这也许是我想去做点事情的初衷。

那天在琢磨《4.48精神崩溃》时，内心跳跃出一个意念：诗剧的读法。这个概念让我的内心清晰起来，就像以往我做《诗歌与人》的选题，甚至国际诗歌奖与广州新年诗会，某个点让自己兴奋起来，就像遇见自己早年的诗歌气根。当然，诗剧也不是新的表现形式，2020年的广州新年诗会就把叶芝的诗剧《伊美尔的唯一嫉妒》搬上了舞台。不过，“诗剧的读法”这个念头流过内心时，世界又在眼前荡漾起来。尽管2021首届阿那亚戏剧节上做了“环境戏剧朗读”，但专门开拓诗剧的另类演绎的还是非常少见。戏剧涵盖范围无穷无尽，你得把嘴里死死咬住的“剧”松开。

诗剧不是专横，它是开放。“诗剧的读法”有N种可能，可以是“诗剧+艺术空间+先锋话剧表演+现代舞+装置+多媒体+光艺术+声响的设计+实时的即兴”等等，它会因主创人员手法、题材设计、空间动线、时间变幻、参与者的不同、材料选择的差异等等的变化而不断产生混搭的效果，其本质是尝试的，诗性的，即兴的，无法预知的，甚至是艺术策展手段的裂变，整体是诗歌美学上的外延。这里面巨大的探索空间，就像《4.48精神崩溃》这部作品一样，它并非传统的剧作，它跳跃，它隐秘，它直接，生命里的诉说全然投入，带来越来越多样化的本质，我们的身心得以理解，我们也因此通过诗剧的表现视角来审视我们所生存的世界，去追问生命的意义。

大师彼得·布鲁克（Peter Brook, 1925-2022）说：“戏剧是一种人类根本性的需要”。我们的灵魂需要时刻准备迎接自由的苏醒时间。如此，不同的艺术就一起走来，相互生活在诗剧里，在空间中偶然遇见、不可遇见、变形、合一，甚至呈现出诗的“本然”。创新是艰难的事情，但在前人的基础上往前推进一小步，即便是些小的转变，它都有了明显的意义，那是诗性话语得以展开的地方。



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在某一刻，文本和我相遇了 与导演对谈



《嚶鸣戏剧》：导演的这次编排是否聚焦在如何走进萨拉·凯恩以及她的作品？

导演：其实我从来没有想过要研究或者走进她，也没有想法要排演她的作品，尤其是这一部。直到演出三周前，我还从来没有看完整过这个剧本。我是真实的在某个台风天突然想起了这个剧本的，翻出来看，感觉“我明白她在说什么了！我看到了！”就像是打通了某个通道一样。

《嚶鸣戏剧》：那么，这个心领神会的瞬间是否在某种程度上也意味着，充满不确定性的当下个体在探索一条自我疗愈之路？抑或从未寻见，抑或时过境迁。这里的所谓“个体”意指很宽泛，自然也包括创作者；而创作也可能是通达某处的路径。至少，你仍在路上，行动着，感受着……

导演：在创作的当下也没有想着要疗愈什么。对于我个人来说，创作时的大部分时间都是直觉和经验先行，感性多于理性。很多思考发生在灵感前和实践后。创作发生时，只是一种冲动，一种表达。我并不是为了解析文本而创作，反而好像是，在某一刻，文本和我相遇了。我关注的是我作为一个人的感受，这种基于生活体验的感受，如果有人感到共鸣，那是我们作为人的共性。现在回过头，从疗愈的角度来看，可能是出于生命力的本能吧。

《唧鸣戏剧》：于导演而言，看来解析《4.48精神崩溃》文本自有的诗性特征，在创作过程中并非是首要考虑的方面。为了与观众分享你的感受和体验，导演进行了哪些不同以往的视听化手法的尝试？

导演：我在这次创作中，很多时候感动于剧作家的情感，感动于我理解到她的心境这个事实，并且为能够将她的心境用另外一种形式呈现出来而由衷地高兴。至于是否能达到疗愈的结果，我其实未知。但能够创作总比所有冲动囿于体内要好吧。剧作家曾经说过：“我一直不断地写剧只是为了逃避地狱，然而始终未能如愿。”我也不知道创作能否给我，或者观众，最终带来疗愈的效果。如果说有的话，那可能是因为我们作为人的感受和体验找到了共鸣。不管是文本，还是舞台手法，都是手段。不同的创作者有不同的手段。感受和体验永远是中心。至于不同以往的视听化手法，可能是受陈弘礼老师的启发，让演员在某一部分游走于观众之间，营造出观众被声音从各角度包裹萦绕着的感觉。 ■



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主创团队



导演 (Director)

陈晶晶，独立戏剧导演、演员、戏剧构作，毕业于英国萨里大学 Guildford School of Acting 和新加坡跨文化戏剧学院 Intercultural Theatre Institute，拥有创意实践与导演硕士学位和跨文化表演专业文凭。作品探索跨文化时代背景下文本，肢体，多媒体和音乐之间的戏剧性空间。



声音设计 (Sound Design)

陈弘礼（曾用名陈底里），1968年生于湖南长沙，1991年毕业于中央工艺美术学院（现为清华大学美术学院），获文学学士学位。

声音行为艺术家，声音博物馆创始人。实力派独立音乐人，实验电子先锋音乐、声音采样及沉浸式声景艺术的倡导及实践者。



策划创意 (Curator)

黄礼孩，著名诗人、艺术评论家。1999年创办《诗歌与人》，被誉为21世纪以来重要的诗歌阵营之一。2005年设立“诗歌与人·国际诗歌奖”，被誉为“中国在世界上最有影响力的国际诗歌奖之一”。2008年创办的广州新年诗会，被誉为“广州城市文化名片”。



空间灯光 (Space Lighting)

杨参，舞美设计师，舞空文化 / 舞美智造工场创始人。

演出信息

演员：冯韵珊 / 吴梓岚 / 王瑞辉 / 谭玉洁 / 谢嘉金

地点：广州市花地湾古玩城九里艺术空间

时间：2022年7月17日

詩居



Interviewers: Yumin Ao / Yanan Xu

Author: Yanan Xu



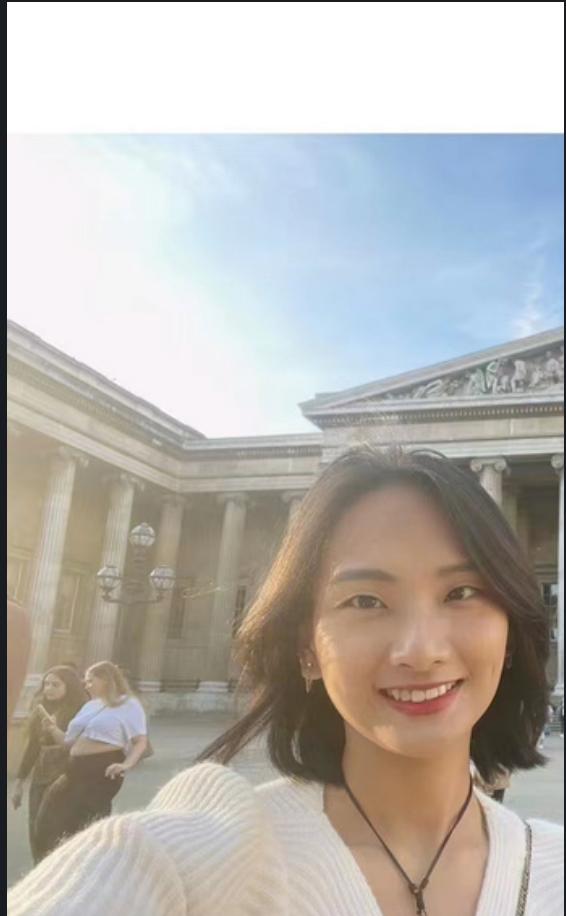
Isa Huiling Liu Telling Her Encounter with Theater Arts

YingMingTheater (Here after YMT): How did you first get interested in theatre and acting? Do you remember the first show? What was the most impressive thing about that experience for you?

Isa: Because I have liked acting since I was a child, I participated in the school's dance club and drama club when I was young. But my first exposure to theatrical performances was in 2013. At that time, Instituto Cervantes Being recruited some Spanish students through a cultural project to carry out an experimental theater. The play was an original Spanish play, and the roles were refined by each of us in the process of workshop practice again and again. In order to exercise my Spanish ability,

I participated in this project. This made me feel the charm of drama creation, which made me love drama. My first public performance was at Beijing Language and Culture University. Although I was very nervous before going on stage, when I stepped on the stage, I forgot the sense of urgency and quickly entered my role and enjoyed being noticed even more. What impressed me most about that experience was that I remembered the use of the Spanish subjunctive past perfectly. Because I have this grammatical point in my lines, I don't lose points on this grammatical point later.

YMT: You went to Shanghai after graduating from university. How would you describe the cultural and artistic atmosphere of Shanghai? During this period, you participated in many art festival performances. What accumulation of performance experience did you have during this period?



Isa: I was in Shanghai roughly from 2014 to 2018. I think Shanghai is a very tolerant city. There are audiences for different types of performances there, and there will always be audiences. Whether it is cultural activities organized by embassies and consulates or performances organized by underground enthusiasts, they will be tolerated by this international metropolis,



and I have also seen the diversity of Shanghai. Moreover, many international artists choose Shanghai as their first stop when they visit China. Personally, I think this is the bonus of living in Shanghai. My real contact and development of art performance was in Shanghai. At the beginning of 2015, I joined the Choir of Cervantes (Coro Cervantes) and got introduced to contemporary dance. One of the people I really want to thank is Kiven, who once made an announcement about the World Short Film Festival, when Marceau, a contemporary dance teacher at East China Normal University in Shanghai, wanted to recruit some amateur dancers for the festival, I was lucky enough to be chosen. Only then did I understand that no matter whether you were born in a major city or not, as long as you have love and dreams in your heart, you can do things well.

Later, I was also exposed to non-professional drama. The Shanghai Non-professional Art Festival was my most important attempt, and it was recommended to me by Kiven. The city of Shanghai offers opportunities whenever and wherever, and also offers me many opportunities. I was honored to participate in the “Peep”, a play organized by the director of Drama club in Donghua University. My role was projected through light and shadow, and I use body language and light and shadow effects behind the curtain to promote the development of the plot. The show ‘Peep’ shows a big star who was eroded by a big dye vat in the entertainment industry, and finally engulfed by public opinion, and the Internet violence killed him.

**.... offers opportunities
whenever and wherever.**

YMT: What challenges and difficulties have you encountered in theatrical performances? Do these accumulations and challenges inspire you to think about new questions?

Isa: Now that I think about it, no matter what challenges and difficulties I encounter, I can be good at seizing opportunities, and all I meet are good groups to complete work together. And, I also gained a lot of first-time acting experience. The challenges and difficulties for me are more of a time aspect, because theatrical performances require a lot of practice and rehearsal, and are basically unpaid performances. Because of the influence of my parents, I chose to study foreign languages as an undergraduate. However, in graduate school, I always wanted to study a subject that I liked. For several years after graduating with my undergraduate degree, I pondered this question and searched for the answer. Only you know what you truly love. But I'm just more than willing to devote all my spare time to rehearsals and performances and enjoy every minute of it. When I'm performing, my body is hot because I know that's what I love.

YMT: How do you evaluate the difference between domestic and foreign theatre arts? What are your expectations and prospects for the development of drama in China?

Isa: I think that although the development of domestic avant-garde theater is relatively lagging behind when many people come into contact with foreign theater culture, more people will like theater, and it will develop in a good direction. In particular, some domestic parents are good at cultivating children's interest in drama and laying a solid foundation for the future development of drama in China. I came to London, England, and found that theatre is a way of life for the British. Regardless of the size of the theatre, the British are willing to buy tickets for it, which they call "spiritual consumption". The difference is that, in China, drama is still regarded as a hobby, while abroad, people are more inclined to regard drama as a habit.

Study in Columbia, Photography © Huiling Liu





Volunteer in Africa, Photography © Huiling Liu

YMT: You studied in Colombia for half a year, and then went to work in Africa for two years after you returned to China. Please share these two overseas experiences.



Volunteer in Africa, Photography © Huiling Liu

Isa: These two periods of overseas living experience were huge cultural shocks for me. Previously, I was influenced by that open attitude when I lived in Shanghai, so I was full of curiosity about the new environment and new culture, eager to learn and understand. When I was studying abroad in Colombia, the first city I lived and studied in was Cartagena, a city on the Caribbean coast. I live next to the house of Gabriel García Márquez, where Márquez completed the book “One Hundred Years of Solitude”, and I couldn’t be more excited. Cartagena’s instruments and dances are very lively and exhilarating. Salsa music is played in restaurants and canteens passing by, and I am so happy that I twist to the music. Don’t be shy, no one cares how well you dance.

Volunteer in Africa

Later, I went to work in Equatorial Guinea, Africa. The biggest entertainment for local children is dancing. I also joined a group of children and rehearsed with them every Monday, Wednesday, and Friday from 6:00 pm until 8:00 pm. After prayers, we walked home together. Those dancing times are always the happiest. We even went to the US embassy in Equatorial Guinea to perform together. As a volunteer sent by the Chinese government to Africa, I learned about some Chinese aid projects in Africa in advance. For example, since the 1950s, every province in

China has supported a country in Africa. Guangdong Province is responsible for the country of Equatorial Guinea, which is also the only country in Africa that uses Spanish as its official language. So I had the fate to come to this country, mainly doing some work in Spanish translation and medical services. People in these places see us as things of art, as life, and live happily every day. Of course, the domestic square dance is also very happy. Happiness is an attitude towards life, but it is expressed in a different way.



Volunteer in Africa, Photography © Huiling Liu



YMT: Your previous work experience is mainly related to language and translation. Why did you choose to embark on the new track of “professional performance”? How do you understand the different options for “non-professional” and “professional” performers?

Isa: It is not accidental to embark on the road of “professional performance”, but a qualitative change after a bit of foreshadowing and accumulation. I always do every major life turning point with no regrets. Nine years ago, I had an important relative who died of cancer when he was 28 years old, and he still had many unfulfilled wishes. It hit me hard at the time. I think I don’t want to have regrets in my short life. I just do what I want to do, and I like to perform.

Photocopy © Karsten Thormaehlen



LOVE IN A FALLEN CITY

香港 · HONG KONG

experience would be enough to support me in another track, so I decided to apply for a postgraduate degree in acting. “Non-professional” to me means academic background, and it is also an amateur in the usual sense. “Professional” for me first is the recognition of academic qualifications, and second is a guarantee of employment. My personal choice is to receive systematic performance training to become a better performer.

YMT: What are the specific requirements for applicants for the MFA program of the East 15 Acting School in London? What qualities, potential, and experience do you think played a decisive role in the school’s admission to you? What advice do you have for students preparing to apply for MA/MFA?

Isa: British schools do not pay special attention to the professional direction of the undergraduate stage. Some students study law, marketing, and different majors. However, they all have the accumulation of performance experience. When applying, you need to write your own artistic resume. At this time, past performance experience is a plus. Every actor must have their own unique highlights.

I am among the many applicants, and my past multicultural background may be a plus for me. What is decisive is that the audition is the monologue of preparation. During the interview, excellent English pronunciation, hyphenation, breathing, emotional expression, facial expression control, body language, etc. are all conditions for admission. Although it only requires a 1-minute presentation, it takes time behind the scenes to ponder a lot of things, practice repeatedly, and form muscle memory. It is also necessary to invite a performance coach for one-on-one guidance half a year in advance and choose a monologue that suits you for practice. Students who want to apply for MFA in Europe and the United States must take the time to read the application conditions clearly. Even if they ask an intermediary to help apply, they must know the terms that they should know. For performance schools that start in the fall, the application channels are generally open in October and November of the previous year, so you can try to be early rather than late.

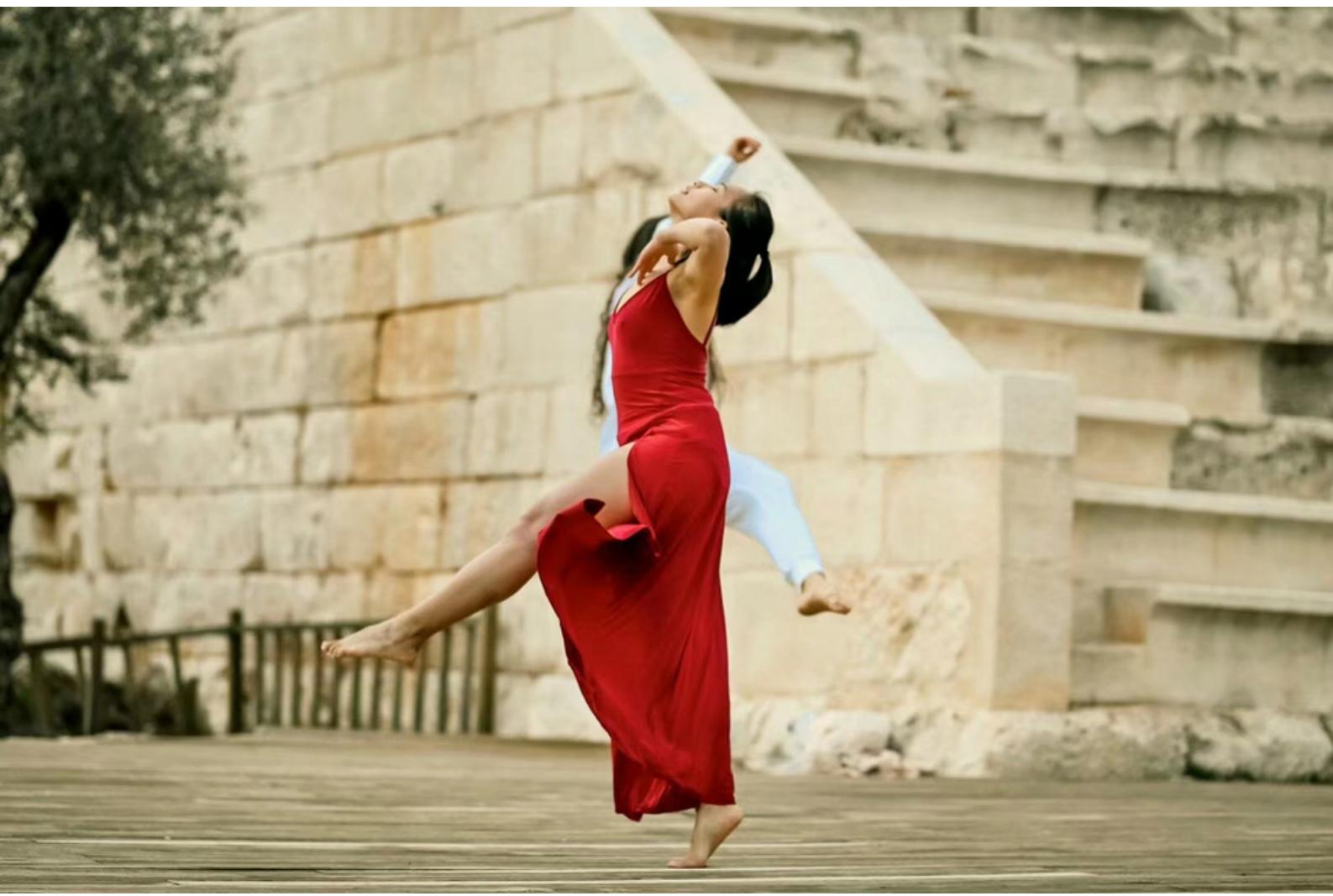
YMT: How did you adapt to your professional training in London for a year? Do you like the curriculum of East 15 Acting School? What is its biggest feature? How do you understand your professional growth and breakthrough? In the next year of study, what areas do you expect to improve in yourself?

Isa: The performance training at East 15 Acting School is very strict and intensive. We started training at 9 in the morning and didn’t finish until 6 in the afternoon, and the classes were full from Monday to Friday. For example, in a 90-minute acting class, we usually have three acting classes in a row. Before rehearsing the script, the teacher will ask us to familiarize ourselves with our roles and their backgrounds and characters in advance. We must pay more attention in class. Some of my classmates are undergraduates from the Central Academy of Drama of China, and they also feel that the intensity is more reinforced than the training in the Central Academy of Drama. Adapting to the weather in the UK, eating reasonably, getting enough rest, refueling and exercising are great ways to deal with high-intensity training. The words are not rough. In the UK, it is especially easy to be depressed because of the weather. The dopamine secreted by exercise can help to adjust the state of depression.

Compared with the courses of several other schools in London, East 15’s courses are more comprehensive, including stage performances and film performances, which are very suitable for learners like me who have switched from amateurs. The biggest feature of the international postgraduate class is, of course, that you can see the performances of actors from different countries. The tutor will also allow and support each actor to present himself to the greatest extent. Talking about my own growth and breakthroughs professionally, I have challenged many different types of roles during the year. There are little girls in their 20s, old women in their 60s, young children, boys over patterns, and so on. A mentor’s rating from good to excellent is a visible improvement. I have improved a lot more in the speed of role building than in the past, and I am more proactive and constantly thinking about how to shape roles. In the next study, I look forward to doing more self-building in self-confidence. Because, I always feel that the opponent is very strong, so I put a lot of unnecessary pressure on myself, which will greatly affect the final stage presentation.



Don Juan Comes Back from the War



YMT: What kind of work do you want to do after graduation?

Isa: In my motivation letter, I mentioned that I want to be a performance artist who is concerned about social issues. I look forward to participating in a topical drama that responds to social issues like “Parasite”, resonates with audiences, exposes social facts, and triggers change. A wild idea is that I hope that I can cooperate with UNESCO to expose the shortcomings of the world’s education and culture in the form of drama.

YMT: Can you talk about your practice and experience at the Globe Theatre?

Isa: Rehearsing at the Globe Theatre was an unforgettable experience for me: For the first 3 weeks we read the script in school, and for the last 5 weeks we rehearsed at the Globe Theatre. Although Shakespeare's plays are more than 400 years old, they are always innovating. Since there are more than 40 international students, we were divided into 3 groups of a dozen people. The script our group performed was "Winter's Tale". I think the directors of the Globe Theatre are very creative. They use all the space of the Globe Theatre as if they have opened the door to a new world. There are so many points that can be used in the environment and space, and the vivid image of Shakespeare's play can be performed, which makes the audience feel not bored.



© Huiling Liu

I played three roles at the time, and the center of the stage was reserved for the actors in this scene. The actors waiting for the stage were scattered in the dark corners of the stage, so they would not feel confused when changing scenes. For me, this form of performance in which all actors are on the stage at the same time is a very new theatrical experience. The boundary can be done on the stage, and the scene change can also be done on the stage. What a fantastic idea.

MR. WILLIAM
SHAKESPEARES
SHAKESPEAKES
M. WILLIAM

YMT: Do you have any plans for your future career?

Isa: I think that being too old to be an actor is a limitation of domestic concepts. People of different ages and genders in foreign countries can engage in drama-related occupations, which are more influenced by different concepts in domestic and foreign. If it were me, since I chose the road of theatrical performance, I would go on unswervingly. For future career planning, I may be an acting teacher, an actor all the time, or a staff member behind the scenes. I will also make Plan A and Plan B for my career road. There should not be too many limitations in the acting industry. ■

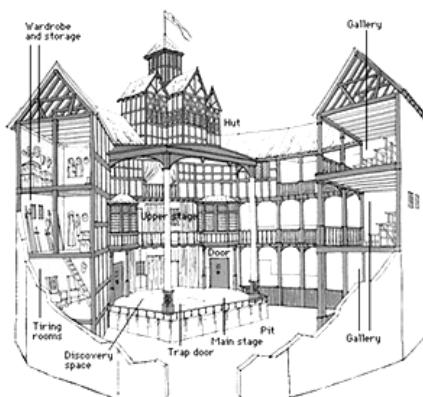


Image © Anna Laghigna

刘慧玲讲述她与 戏剧的相遇

采访：敖玉敏 / 许亚楠

撰文：许亚楠

嚶鸣戏剧：你最初是怎么开始对戏剧和表演产生兴趣的？还记得第一次演出的情形吗？那次经历让你印象最深刻的东西是什么？

慧玲：因为我从小就很喜欢表演，小时候曾参加过学校的舞蹈社和戏剧社。但我第一次接触戏剧表演是在2013年。当时北京塞万提斯学院通过一个文化项目招募一些学习西班牙语的学生开展一次实验剧场，那部剧是原创的西班牙语剧目，角色都是我们当中的每一个人在一次又一次工作坊 (workshop) 练习过程中提炼出来的，为了锻炼我的西班牙语能力，我参加了这个项目。这使我感受到戏剧创作的魅力，从而让我喜欢上戏剧。

我的第一次公演是在北京语言大学，尽管上台前很紧张，但是当我一只脚踏上舞台的时候，就忘记了那种紧迫感，很快进入到我的角色中去，更享受受人瞩目的感觉。那一次经历让我印象最深刻的是我记住了西班牙语虚拟式过去完成时的用法。因为我的台词里面有这个语法点，我之后就没在这个语法点上失分。

嚶鸣戏剧：大学毕业后你去到上海，你怎么描述上海的文化和艺术氛围呢？期间参加了不少艺术节演出活动，这期间在表演经验方面你有哪些积累？

慧玲：2014-2018年间我在上海，我觉得上海就是一个很包容的城市，不同艺术类型的表演在这儿都会有受众群体，总会找到观众。无论是使领馆组织的文化活动还是地下 (underground) 爱好者组织的表演，都会受到这座国际化大都市的包容，我也看到了上海这座城市的多样性。并且，有很多国际艺术家访问中国的首站都会选择上海，我个人觉得这是生活在上海的红利。我真正接触并且发展艺术表演，就是在上海。

不
想

2015年初，我参加了上海塞万提斯学院的合唱团，接触到了现代舞。其中有一个我非常想感谢的人是凯文(Kiven)，有一次她发布了一个关于世界短片电影节的公告，那时候上海华东师范大学的一位现代舞老师马素(Marceau)想要为这个电影节招募一些素人的舞者，我很幸运地被选上了。我才明白，不管是否出身于科班，只要心中怀有热爱和梦想就能把事情做后来，我还接触到非职业戏剧。上海非职艺术节就是我最重要的一次尝试，也是凯文推荐给我的。上海这座城市无论何时何地都在提供机会，同时也提供给我很多机会。我很荣幸地参与到东华大学一位戏剧社社长组织的“窥”剧目中去，我的角色是通过光影投射，我在幕布后用肢体语言、光影的效果来推动情节发展。“窥”这个剧目表演的是一个大明星被娱乐圈的大染缸侵蚀，最后被舆论吞没，网暴致死。

嚶鸣戏剧：你在戏剧表演上遇到了什么挑战和困难？这些积累和挑战是否激发你去思考新的问题？

慧玲：现在想起来，无论遇到什么挑战和困难，我能够善于抓住机会，遇到的都是好的团体，一起去完成一个作品。并且，我也收获了很多第一次表演的经验。挑战和困难对我来说更多的是时间这个方面，因为戏剧表演需要投入很多时间去练习和彩排，而且基本上都是无偿的演出。因为家长的影响，我本科选择的读外语。但是，研究生阶段我一直想读一门自己喜欢的学科。在本科毕业之后的若干年，我都在思考这个问题，

并且在探索答案。只有自己才知道自己真正热爱的事情是什么。但我就非常愿意把业余的时间全部用来参加排练和演出，并且非常享受这当中的每一分每一秒。我在演出的时候，身体是发热的，因为我知道那是我热爱的事情。

嚶鸣戏剧：你怎么评价国内外戏剧艺术的不同？你对国内的戏剧发展有什么期待和展望？

慧玲：我觉得国内先锋戏剧发展虽然相对滞后，当很多人接触了国外的戏剧文化后，会有更多人喜欢戏剧，也会往一个好的方向发展。尤其是国内的一些家长，善于培养小孩对戏剧的兴趣，也为国内未来的戏剧发展打好基础。来到英国伦敦，发现戏剧对英国人来说是一种生活方式。无论剧院的规模是大是小，英国人都愿意为之买票，他们称为戏剧消费为“精神消费”。差别在于，国内还是把戏剧当做兴趣爱好，而国外更倾向于把戏剧当做一种习惯。

想



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嚶鸣戏剧：你在哥伦比亚留学了半年，学成归国后又去非洲工作了两年。请分享一下这两段海外经验？

慧玲：这两段的海外旅居经历，对我来说都是巨大的文化冲击。此前，在上海生活的经历，我受到那种开放的态度的影响，所以对新环境和新文化，我都是充满好奇，渴望去学习和了解。我在哥伦比亚留学的时候，第一个生活和学习的城市是卡塔赫纳(Cartagena)，是加勒比海岸的一座城市。我居住在马尔克斯(Gabriel García Márquez)故居的旁边，马尔克斯在他的故居完成了《百年孤独》这本书，这些都令我感到无比兴奋。卡塔赫纳的乐器和舞蹈都非常灵动和雀跃，路过的餐馆和小卖部都放着莎莎舞(Salsa)音乐，我很开心就会随着音乐扭起来。不用害羞，没有人会在乎你跳得怎么样。

后来去非洲赤道几内亚工作，当地的孩子最大的娱乐就是跳舞。我也加入了一群孩子，每周一三五下午6点跟着一起排练，直到8点，祷告结束之后，一起走路回家。那些舞蹈的时光总是最开心的。我们甚至一起去了美国驻赤道几内亚大使馆表演。

我作为中国政府派往非洲的志愿者，提前了解了一些中国援助非洲的项目。比如从上世纪50年代开始，中国的每个省份援非洲的一个国家，广东省是负责赤道几内亚这个国家，这个国家也是非洲唯一把西班牙语作为官方语言的国家，因此我有缘来到这个国家，主要担任西班牙语翻译和医疗服务的一些工作。这些地方的人们把我们视之为艺术的东西，视之为生活，每天都过得很快乐。当然，国内的广场舞也很欢乐。开心是一种对生活的态度，只是表达方式不一样。

嚟鸣戏剧：你之前主要的工作经历都跟语言和翻译有关，为什么选择踏上“专业表演”这条新的跑道呢？你如何理解“非职业”和“职业”表演者的不同选择？

慧玲：走上“专业表演”的道路，绝非偶然，而是经过一点一滴的铺垫和积累，最后产生的质变。我始终怀着不留遗憾的态度去做每一个大的人生转折。在9年前，我有一个重要的亲人，在他28岁的年华就因为癌症去世了，他还有很多愿望没有完成。当时对我打击很大。我想我不愿意在短在结束了非洲的志愿者服务之后，2020年年底，我认为我的财富和表演经验足以支持我换一个赛道，因此我决定申请表演研究生学位。“非职业”对我来说就是非科班出身的意思，也是通常意义上的素人。“职业”对我来说第一是学历上的认可，第二是一种就业的保障。我个人的选择是希望接受系统的表演训练，从而更好地成为一个表演者。

嚟鸣戏剧：伦敦东十五表演学校的MFA项目对申请人有什么具体要求？你认为当初学校录取你，是哪些方面的素质、潜能和经验发挥了决定性的作用呢？对准备申请MFA的同学，你有什么建议？

慧玲：英国的学校对本科阶段的专业方向并不是特别看重，有的同学本科是学法律的，学市场营销的，不同专业的都有，但是，他们都有演出经验的积累。申请的时候要写一份自己的艺术简历，这时候，过往的表演经历才是加分项。每一个演员都要有自己独特的闪光点，我在众多申请人当中，可能过往的多文化背景是我的加分项吧。起决定性作用的，还是试镜是准备的独白(monologue)。在面试的时候，优秀的英文发音，断字断句，呼吸的气口，情感表达，面部表情控制，肢体语言等等都是被录取的决定条件。虽然只要求做1分钟的呈现，但是背后得花时间琢磨很多东西，反复练习，形成肌肉记忆。还需要提前半年请一个表演教练进行一对一的指导，选择适合自己的独白进行练习。

© Huiling Liu



倾城之恋

演绎爱玲苍凉而华美的文学世界

“香港的陷落成全了她。但是在这不可理喻的世界里，谁知道什么是因，什么是果？谁知道呢？也许就因为要成全她，一个大都市倾覆了。”

张爱玲



一九四一黑色圣诞

© Huiling Liu



香港的三年零八个月



THE WINTER'S TALE

冬天的故事



THE WINTER'S TALE



莎士比亚环球剧场演出剧照

Playhouse Creatures

Cast: Doll Common

Age: 60-70 years old

© Huiling Liu

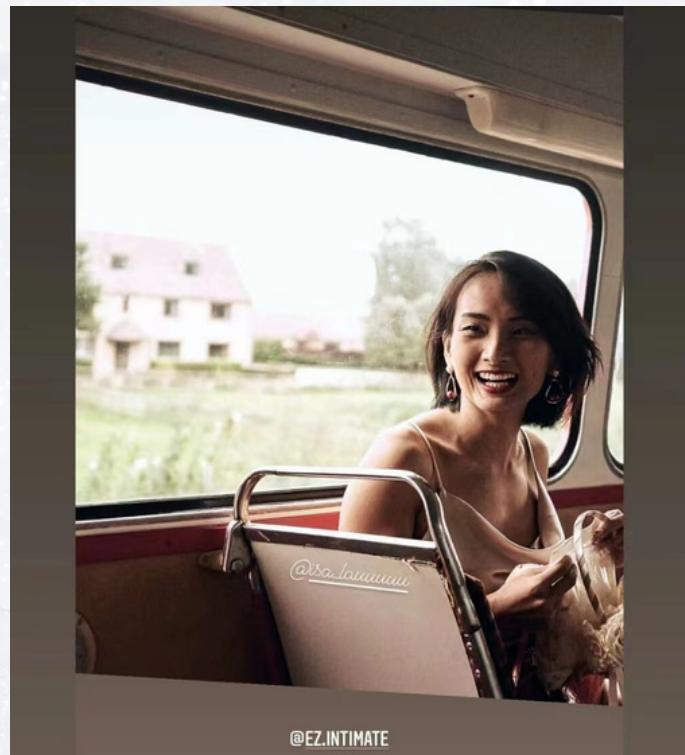


想要申请欧美MFA的同学，必须要自己花时间读清楚申请条件，即使是请了中介帮忙申请，但是，该自己知道的条款一定要知道。秋季开学的表演学校，一般前一年的10月，11月就开放申请通道，抢早不抢晚。

嚧鸣戏剧：你是怎么适应在伦敦一年来的专业训练的？你喜欢东十五表演学校的课程设置吗？它最大的特色在哪里？你怎么理解自己专业上的成长和突破？在接下来一年的学习，你期待自己在哪些方面有提升？

慧玲：东十五的表演训练密度很高，强度很大。我们从早上九点开始训练直到下午六点才结束，从周一到周五的课程也很满。比如90分钟一节的表演课（acting），我们通常是三节表演课连续上，老师在排练剧本之前都会要求我们提前熟悉自己的角色以及角色的背景和性格，我们在课上要做到注意力非常集中。

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班里有本科是中央戏剧学院的同学，她们也觉得强度要比中戏要大。适应英国的天气，注意饮食，合理休息，补充能量和加强锻炼是应对高强度训练的好方法。话糙理不糙，在英国特别容易调整情绪低落的状态。对比伦敦其他几个学校的课程，东十五的课程更综合，包括舞台表演，电影表演，非常适合像我这样从素人转道的学习者。国际研究生班最大的特色，当然是可以看到不同国家演员的表演方式，导师也会允许并且支持各个演员在最大程度上呈现自己。

谈到我自己在专业上的成长和突破，在这一年里，我挑战了很多不同类型的角色。有20来岁的小姑娘，60岁的老太婆，稚嫩的小朋友，花样少年等等。导师的评分从好（good）升到非常好（excellent），就是一个可见的进步。我在角色塑造的速度上比过去进步了不少，更主动不断地思考怎么塑造角色。在接下来的学习中，我期待在自信上多做自我建设。因为，我总是觉得对手很强，从而给自己很多不必要的压力，这样会非常影响最后的舞台呈现。

嚧鸣戏剧：毕业后你想做什么样作品？

慧玲：我在申请提交的动机信中写到希望可以成为一个关注社会问题的表演艺术家。我期待自己能参加像“寄生虫”一样反应社会问题的话题剧，引起观众的共鸣，揭露社会事实，并且触发改变。一个天马行空的想法是，希望我能与联合国教科文组织合作，以戏剧的形式去揭露世界在教育文化上存在的短板。



Kas, Turkey. Ancient Greek Theatre, Improvisation © Hui Ling Liu



© Huiling Liu

嚶鸣戏剧：能谈一谈你在环球剧院的实践和感受吗？

慧玲：在环球剧院排练对我来说是一种难忘的体验，前3周我们在学校内熟读剧本，后5周我们在环球剧院进行排练。尽管莎士比亚的剧本已经400多年了，但始终不断创新。由于国际学生有40多人，所以我们被分成3组，十几个人一组。我们组表演的剧本是《冬天的故事》。我认为环球剧院的导演很有创造性，他们利用环球剧院的所有空间，仿佛打开了一个新世界

的大门，环境和空间可以利用到的点实在太多了，可以把莎士比亚的剧本表演的生动形象，让观众感到不乏味。我当时演了三个角色，舞台中央的位置是给本幕戏的演员的，候场的演员错落在舞台的边角暗处，换场的时候也不会觉得混乱。对于我来说，这种所有演员同时在舞台上的表演形式是一种很新的戏剧体验，边界可以在舞台上完成，换场也可以在舞台上完成，这是多么奇思妙想。



© Huiling Liu

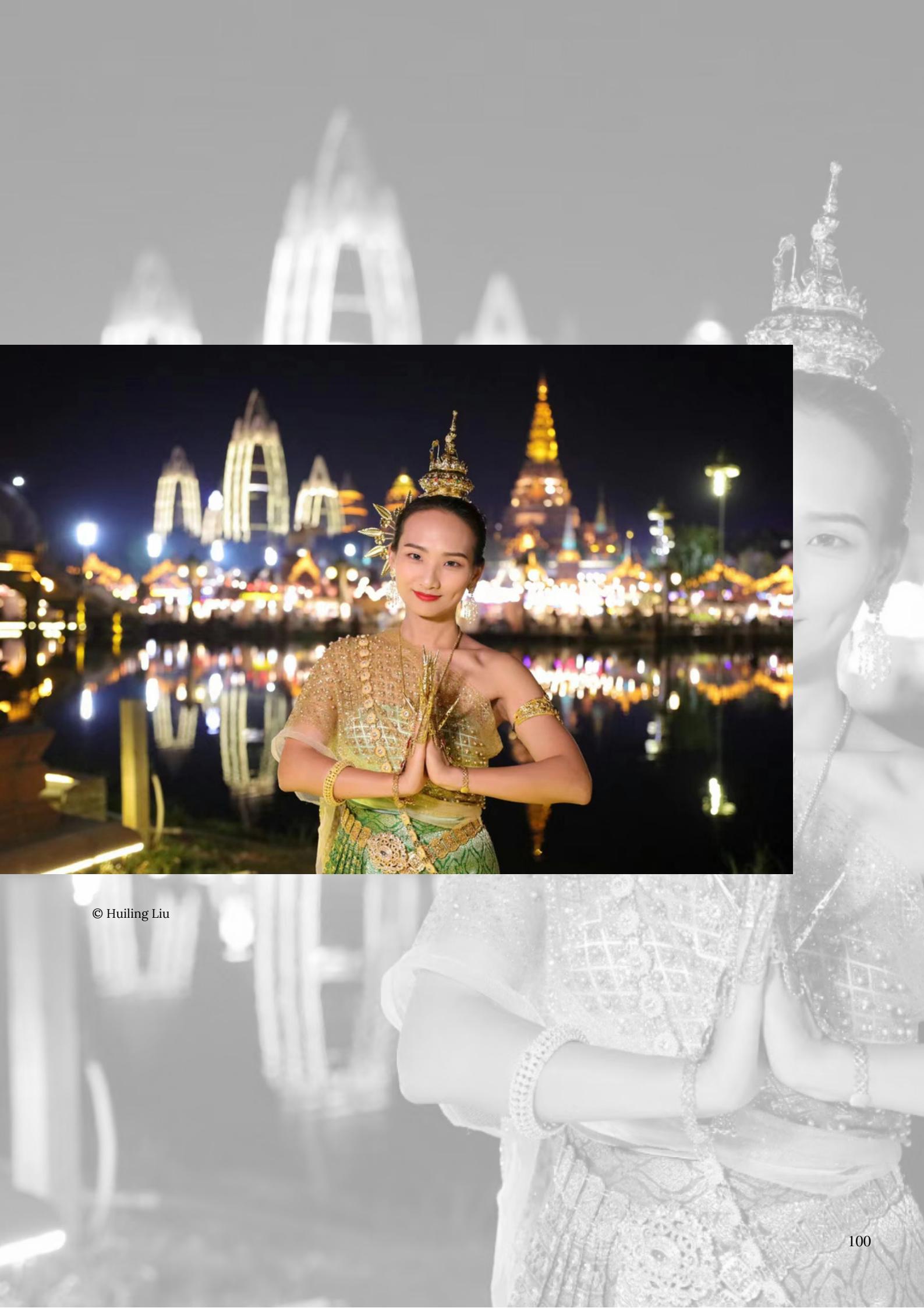
嚶鸣戏剧：你对未来职业有什么规划吗？

慧玲：我认为年龄大无法从事演员这个职业是国内观念的一种局限，在国外不同年龄、不同性别的人们都可以从事和戏剧相关的职业，更多的是国内外不同的观念所影响的。如果是我的话，我既然选择戏剧表演这条道路，我就会坚定不移地走下去。对于未来职业的规划，我可能会当一个表演老师、一直做演员或者退居幕后做工作人员，我也会针对自己的职业道路做出Plan A和Plan B，从事表演行业不能有太多局限。■



© Huiling Liu

Isa studied in Indonesia (2022, Summer).



© Huiling Liu

THE Volkstheater Berlin was founded in 1890 at Rosa Luxembourgplatz in Berlin's Mitte district. The theater has a strong cast and features experimental and avant-garde art. The traditional roman style of the building represents the extremely important place of theater in German hearts. The red iron steering wheel on the lawn represents the steel spirit of

Volksbühne Berlin

by Yanan Xu

the theater. The slogan originally engraved on the building was “Die Kunst dem Volke” (“Art for the People”). The phrase “The Future” now directly above the building underscores the theater’s mission, grounded in real-world issues with a vision for the future.



Till Wiedeck and Manuel Bürger
reimagined the visual identity of
Volksbühne Berlin, 2017-2019.

柏林人民剧院

许亚楠



Photography © David Baltzer

柏林人民剧院于 1890 年创建，位于柏林市米特区的罗莎卢森堡广场。剧院的演员阵容强大，并以实验与先锋艺术为特色。传统的罗马样式建筑风格显示出戏剧在德国人心中有着极其重要的地位。草坪上的红色的铁质方向盘代表了该剧院有着钢铁般的精神。最初刻在大厦上的标语是“Die Kunst dem Volke”（“艺术献给人民”）。现在大楼正上方的句子“The Future”（“未来”）彰显了该剧院的使命，立足于现实问题，更有着关怀未来的眼光。

VOLKSBÜHNE
Synästhesie III:
The Horrors
Tangerine Dream
Camera
PINS
Jakuzi
Balagan
19.11.17
Rosa-
Luxemburg-
Platz

VOLKSBÜHNE
Synästhesie III:
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22/23演出季节目单

Volksbühne am Rosa-Luxemburg-Platz

PROGRAMME SERVICE

DEUTSCH SEARCH

Calendar Repertoire Series P14 Cinema Pavillon Archive

Volksbühne

Stage

Roter Salon

Grüner Salon

WED 17 AUG 19:00 • We wear our wheels with pride... • Robyn Orlin/City Theater & Dance Group • Tanz im August...

WED 17 AUG

THU 18 AUG 19:00 • We wear our wheels with pride... • Robyn Orlin/City Theater & Dance Group • Tanz im August...

THU 18 AUG

SEPTEMBER 2022

THU 15 SEP 19:30 • Ophelia's Got Talent • Holzinger
FIRST PERFORMANCE x sold out

THU 15 SEP

FRI 16 SEP 21:00 • Caterina Barbieri presents Spirit Exit
• Konzert
>Tickets

FRI 16 SEP

FR 19:00 • ROSA-LUXEMBURG-PLATZ • Der perfekte Tag • Pollesch/Hinrichs
KULTURSOMMERFESTIVAL

FR

FR 19:00 • 3RD FLOOR • P14 - Cleo oder eine kurze, beschwerliche Reise ohne Happy End...

21:00 • Grenzenlose Gewalt • Lesung und Gespräch mit Sea Watch
>Tickets

21:00 • STERNSCHUPPEN • "CEREAL/Soy Claudia ..." von Anna Spanlang / "AKT 1" von Hannah...

20:30 • ROMSKI TRUCK • Mal Elévé • Konzert

Image © Volksbühne berlin

21:00 • Grenzenlose Gewalt • Lesung und Gespräch mit Sea Watch

>Tickets

15:00 • STERNSCHUPPEN • "CEREAL/Soy Claudia ..." von Anna Spanlang / "AKT 1" von Hannah...

20:30 • ROMSKI TRUCK • Mal Elévé • Konzert

STURM UND DRANG

– Geschichte der Deutschen Literatur I

von Julien Gosselin, Volksbühne, Berlin
30.09.2022

《狂飙突进运动

——德国文学史 I》

导演朱利安·戈瑟兰作品，柏林人民剧院
二零二二年九月三十日

With: Hendrik Arnst, Benny Claessens, Rosa Lembeck, Emma Petzet,
Victoria Quesnel, Marie Rosa Tietjen, Martin Wuttke

Director: Julien Gosselin

Stage Design: Lisetta Buccellato

Costume Design: Caroline Tavernier

Lighting Design: Nicolas Joubert

Music: Guillaume Bachelé, Maxence Vandevelde

Sound: Jonathan Bruns, Julien Feryn, Michele Gambarara

Video Design: Jérémie Bernaert, Pierre Martin Oriol

Video Editing: Verena Buttmann

Camera: Richard Klemm, Gian Suhner

Dramaturgy: Eddy D'arango, Johanna Höhmann

Photographs © Thomas Aurin



TAIPEI PERFORMING ARTS CENTER

by Yumin Ao



© Shephotoerd Co. Photography

自由意志的表达

EXPRESSION ARRISMC FREE

THE 14-year-awaited Taipei Performing Arts Center officially opened to the public on 7 August 2022. The Dutch firm Office for Metropolitan Architecture (OMA) took over the case of architectural design in 2008. Architect Rem Koolhaas with managing partner, architect David Gianotten devised a cube and a ball to create a remarkable public venue. The building comprises three components, the 1,500-seat asymmetric Grand Theater, the 800-seat Globe Playhouse, and the 840-seat Blue Box. Three separate theaters plug into a central hub from different directions and configure a shared backstage area to serve them all. The Grand Theater and the Blue Box can also be combined into a single performance space, which earns it the nickname “Super Theater.”



This building induces theater practitioners and goers to radically rethink the way theaters operate, encourages interactions between them, and opens new creative possibilities for performing artists. The site is not exclusive to the privileged. Instead, it is a place visible, accessible, and experimental for anyone. The hub is lifted off the ground for a public loop, winding up from the free space beneath the auditoriums and inviting pedestrians in the street onto the building, magnificently offering glimpses of performances and backstage areas through windows. Life and stage infuse each other at one moment, inspiration coming from where reality and fantasy collide.

The arts center is commissioned by the Taipei City Government and will operate primarily on the public fund. The institute is expected to raise its annual budget through ticket sales, donations, and other revenue from 8% in the first year to 50% within the next two decades. The generous cultural budgets and investment in arts have allowed Taiwan to successfully host many internationally renowned events and validate its ambition to become a cultural hub. ■



Every room is a stage,
every public space is a theater, and
every façade is a backdrop.

Each has places for entry and exit, scenery, props, and a
design that sets potential relationship between people.
In this sense, architecture and theater are sister arts, creating
worlds where interact n studies spacial relationships.

Theater of Public Space: Architectural Experimentation in
the Théâtre de l'espace (Theater of Space), Paris 1937
Gray Read

Journal of Architectural Education (1984-)
Vol. 58, No. 4 (May, 2005), pp. 53-62 (10 pages)
Published By: Taylor & Francis, Ltd.

建筑与剧场空间 Architecture & Theater of Public Space

台北表演艺术中心

翻译：曹思诗

期待了14年的台北表演艺术中心，终于在2022年8月7日正式对外开放。2008年，荷兰大都会建筑事务所（OMA）承接了这一建筑设计项目。该项目由建筑师雷姆·库哈斯和管理合伙人-建筑师大卫·希艾莱特共同设计，他们用一个立方体和一个球体创造出了一个非凡的公共场所。这座建筑包括三个组成部分，即，1500座的不对称大剧院、800座的球剧场，以及一个840座的蓝盒子实验剧场。三个独立的剧场从不同方向嵌入到中央建筑体，中央则配置了一个共享的后台区域来为所有剧场服务。大剧院和蓝盒子同时还可以合并成为一个表演空间，因此获得了“超级大剧院”的绰号。

这座建筑，促使剧场业内人士和观众从根本上重新思考剧院的运作方式，鼓励他们之间的互动，并为表演艺术家们打开了新的创作可能。该地点并非专为特权人士而设，相反的，它是一个对任何人都真正可看见的、可接近的且具有实验性的空间。表演中心被整体抬离地面，下方设计了一个公共环路，从礼堂下方的空地蜿蜒而上，邀请街道上的行人缓步进入大楼，透过玻璃窗一窥演出和幕后的过程。生活与舞台在一瞬间相互融合，现实与幻想的碰撞将激发出灵感。

表演艺术中心受台北市政府的委托而建成，中心将主要依靠公共资金运作。预计在未来二十余年间，通过门票销售、捐赠和其他收入等各种方式，中心的自筹经费将从年度的8% 提高到50%。丰厚的文化预算和艺术类投资，使本地成功举办了多项国际知名活动，也验证了台湾希望将自身打造成为文化中心的宏图壮志。■



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Aug. 2022
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