

YINGMING

theatre and drama

Edinburgh
Fringe Festival
Bohemian Rhapsody

Mengfan Wang
Dance Theatre
Body text and
Language

DUCK DUCK
GOOSE

Image © Ste Murray
Duck Duck Goose
Technology, Parole
and Truth

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伐木丁丁 Chop, chop goes the woodman's blow
鸟鸣嚶嚶 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
嚶其鸣矣 Chirp, chirp goes the bird's solo
求其友声 Expecting its mate to echo

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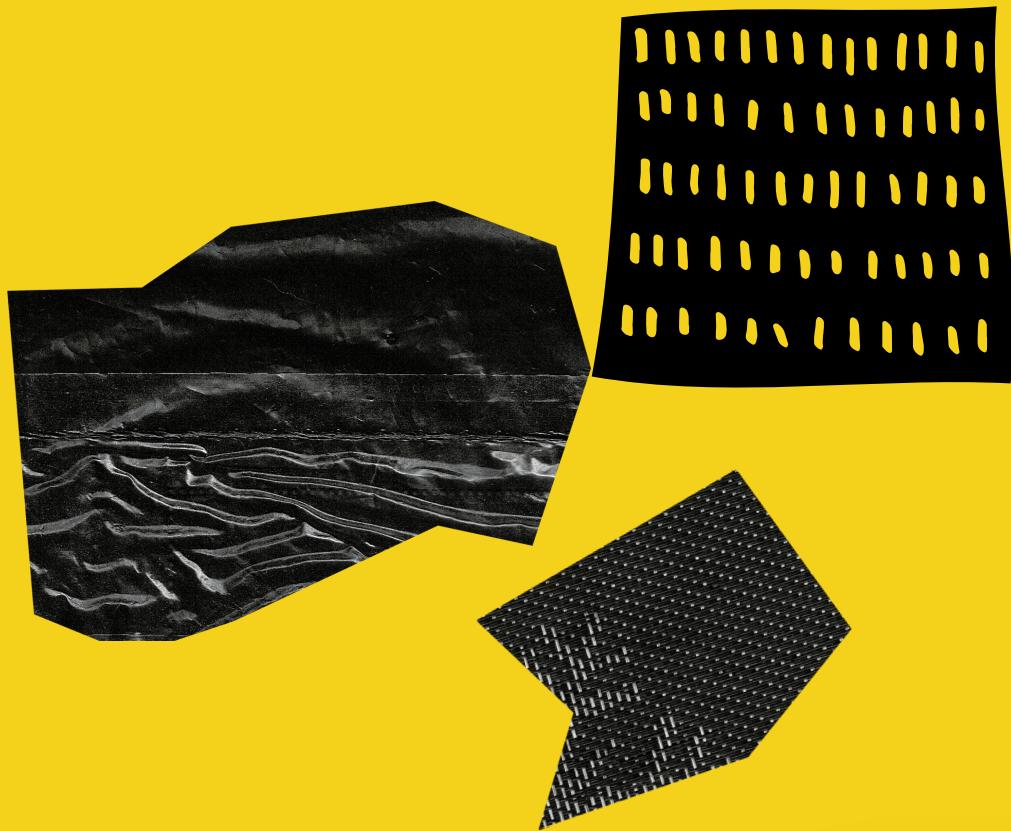
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科技、言语与真相 ——2021年都柏林戏剧节 剧作《指鹅为鸭》短评

鱼市：新戏剧剧院，都柏林布兰察斯镇
Draíocht 艺术中心，2021年10月8日

赵承运



科技 言语与真相

编者按：

赵承运现为都柏林圣三一大学戏剧系的博士生，因此我邀请他为《嘤鸣戏剧》的“欧洲戏剧前沿”栏目写一篇剧评。他评论的剧作《指鸭为鹅》（Duck Duck Goose）是去年都柏林戏剧节的演出，我们去年观看这部剧时偶遇导师Brian Singleton，他告诉我们编剧凯特莉奥娜·戴莉（Caitríona Daly）也毕业于圣三一大学附属的里尔戏剧学院（The Lir Academy），这段巧合也促成了这篇剧评背后的关联。戴莉还曾深造于伦敦的皇家宫廷剧院（Royal Court Theatre）的编剧项目，她的剧作不仅出演于都柏林，也踏足于英格兰和苏格兰。我希望读者能够通过这篇剧评管窥学院体系培养出来的都柏林年轻（女）作家的剧作风格。

陈超美



Image © Ste Murray

2021年9月至10月间，由凯特莉奥娜·戴莉（Caitríona Daly）编剧，吉姆·库尔顿（Jim Cullen）执导的戏剧《指鹅为鸭》（Duck Duck Goose）于都柏林戏剧节上演。该剧以2018年2月爱尔兰臭名昭著的“橄榄球球员性侵案审判”（rugby rape trial）为背景，试图借一名旁观者克里斯·奎因（Chris Quinn）的记忆还原并探讨该事件对相关人员所造成的心灵伤害，厘清对环绕于科技、言语、真相之间的蔓藤。

“橄榄球球员性侵案审判”中，一名爱尔兰橄榄球运动员被指控性侵另一位年轻女性，但因证据不足被判无罪，然而，审判并没有平息民众的怒火，反而激起了爱尔兰及英国境内民众的愤怒，使他们对两性关系和司法体系产生怀疑。《指鹅为鸭》的故事与此案件几乎平行。戏剧开始于事发第二日清晨的记忆，简·斯卡莉（Jane Scully）问克里斯是否知道橄榄球球员大卫（Davey）的手机号，声称前一晚大卫强奸了她且将她的不雅照发送至社交媒体上，但消息很快就被清除了，因而事件的真相不得而知。克里斯随后询问了他的好友大卫及另一位橄榄球球员安迪（Andy），他们坚称没有侵犯简。双方各执一词，产生了戏剧冲突，克里斯相信了好友，在网上公开发表文章为其澄清，却遭到愤怒网民一系列的辱骂乃至伤害。因为他的发言，有激愤者闯入其父亲的公司泼洒油漆，电台采访中主持人

不断以诱导性话语质疑他的立场，约会对象顽固地询问他相关证据，甚至他的姐姐都再三劝其向公众道歉以避免进一步遭受伤害。虽然由于没有确凿的证据，最终大卫被判无罪，但民众依然认为性侵是无可辩驳的，于是大卫等球员逃往异国，克里斯也深陷于这一案件的余波中，长期处于抑郁之中。

显然，剧作者和导演并未表明对任何一方的支持，直至戏剧的最后，观众也不知道性侵案是否属实，但事件本身及其后续发展对所有涉案人员、乃至旁观者都留下了难以磨灭的心理创伤。而这一悲剧的直接原因正在于社交媒体的可修改性，即科技媒介的不可靠性。戏剧舞台由五面两米多高的手机屏幕环绕，正中间的那面屏幕滚动显示事发当晚社交媒体上的聊天及删除的过程，另外几面则充当克里斯内心的镜子，他时而向镜子中的自己诉说心里的迷茫，表现出对聊天记录消失的困惑，并因此在简和大卫等人一面之词间徘徊。可见，科技本该为揭露事件提供证据，避免真相被掩盖，然而科技媒介的易删改性使其复杂化，带来了更多曲解、误解的可能。一条被删除的信息，给简和网上民众抨击橄榄球球员性侵提供了想象的空间，为橄榄球球员大卫和克里斯开脱制造了借口。科技减少了误判可能性的同时，却又增加更多错综复杂的谜团，延长了确认真相的时间，这些特征很有可能对相关者造成更为持久且深远的心理创伤。



《指鹅为鸭》对揭蔽真相的探讨绝不仅限于当下的科技层面，而是深入挖掘言语乃至人性本身面对真相的不可知性的局限。

在克里斯的记忆中，我们可以通过其经历的两次对谈发现人类自身认知的局限性及其盲目的自信对真相的遮蔽，人们只听取自己所想要听到的，相信自己所愿意相信的，他们用言语的引导篡改真相。在电台采访场景中，主持人雷欧（Leo）为了给自己的节目制造热点，恶意将采访主题从“克里斯父亲的公司遭受非法入侵”转移至“克里斯参与或见证性侵案”，且试图歪曲案件描述从而给大卫等人定罪。

咖啡店约会一幕中，克里斯的约会对象玛丽（Marie）因曾遭遇过猥亵而对性侵话题敏感，她固执地认为新闻中所报导的性侵案确有其事，用一个个反问强化克里斯对其观点的认同，加深他内心的愧疚感。

显然，即便排除科技的干扰，言语这种长久以来便与人类身体绑定的符号系统同样给理解真相制造障碍。爱尔兰著名剧作家萨缪尔·贝克特早就在其剧作《等待戈多》中阐释了类似的道理：人类永远无法通过言语乃至任何外在行为认识真理，推说开去，即便是另一主体所说的言语亦然。作为身体的延伸，言语或科技这些媒介在本质上并没有太大的区别，它们都承担着表达人性的功能。



Image © Ste Murray



人类必然会因其人性本身的主观性及随之带来的局限性刻意扭曲、遮蔽真相，他们通过抨击他人的观点证明自己观点的“正确性”，借媒介之便为自己和利益相关群体谋求利益。正如雷欧所说：“十次中有九次，如果它的叫声像鸭子，那么它就是鸭子。”这句美国俗语不仅是对剧名的回应，更辛辣地讽刺了言语、科技等媒介对所谓“真相”的歪曲定性，对信息时代话语权的抢夺，是“指鹿为马”“三人市虎”等中国传统典故的当代阐释。■

Technology, Parole, and Truth – A Review of *Duck Duck Goose*, A Production of 2021 Dublin Theatre Festival

Fishamble: The New Play Company. Draíocht
Blanchardstown, Dublin. Oct 8, 2021.

Chengyun Zhao

TECH NOLOGY

From September to October 2021, Duck Duck Goose, written by Caitríona and directed by Jim Culleton, premièred at Dublin Theatre Festival. The drama, based on the notorious Irish “rugby rape trial” (Feb. 2018), explores the psychological injury suffered by the people involved in this event by restoring the memories of a witness, Chris Quinn, aiming at amplifying the discussion to the contemplation of the relationships among technology, parole, and truth.

PARO LE

AND

TRU TH



Editor's Note:

Chengyun Zhao is doing his PhD programme in Drama at Trinity College Dublin, thus I invited him to write a performance review for *Ying Ming Theater*. When we watched the play *Duck Duck Goose*, premiering in last year's Dublin Theatre Festival, we encountered our supervisor Brian Singleton, who told us that the playwright Caitríona Daly also graduated from Trinity's the Lir Academy, which indicates some connection between the review and the play. Daly is also a graduate from the Royal Court Theatre's Young Playwright programme in London. Apart from Dublin, her plays have also been produced in England and Scotland. I hope that this review would offer a chance for readers to know about the style of Dublin's young (female) playwrights growing out of drama academy.

Chaomei Chen



Image © Ste Murray

An Irish rugby player, who was in charge of sexually assaulting a young female on the “rugby rape trial”, was released due to insufficient evidence. However, the result did not appease the citizens’ rage but rather stimulated it, leading to disbelief in gender relations as well as in the judicial system. The plotline of *Duck Duck Goose* paralleled this case to a large extent. It began with the recollection of the morning, next to the occurrence of the case, when Jane Scully asked Chris if he knew the phone number of a rugby player, Davey. She argued that Davey raped her and sent the photos to a WhatsApp group while the truth was kept unknown due to the quick deletion. Subsequently, Chris brought this question to his friend Davey and another rugby player Andy who insisted on their innocence in this case. What followed was the dramatic conflicts that Chris, trusting in his friends, publicly clarified for his friends online and soon received a constellation of verbal abuse or even physical harm. Angry people intruded into his father’s family-owned company to splash paint. The host in a radio interview constantly questioned his standpoint by throwing linguistic traps. The lady kept interrogating relevant evidence during their date. Even his sister persuaded him several times to apologize in front of the public so as to avoid further attack. All of these consequences were attributed to his online clarification. Overwhelmed by these fragments of memory, Chris suffered from long-term depression. Meanwhile, Davey was still accused of rape by a large number of citizens and escaped to another country despite that he had been found innocent for the lack of evidence.

The playwright and director by no means stood for either side involved in this case as no spectator was capable of acquiring the truth of the case, but the case itself and the subsequent events left indelible traumas to every character involved and even the witnesses. The culprit of this tragedy is arguably the modifiability of social media, or, more specifically, the unreliability of techno-media. The stage was surrounded by five

two-metre-high screens among which the central one displayed the process of the messages posted and deleted on WhatsApp that night with running texts, while the other four functioned as the mirrors reflecting the mind’s eye of Chris’s. Moreover, he confessed to the mirrors his confusion about the missing texts or the dilemma caught between the beliefs, aroused by such confusion, in the words of Jane and Davey. In other words, technology, which should have provided evidence for uncovering cases and avoiding the concealment of truth, tend to create distortion and misunderstanding given its modifiability. A deleted text at once allowed Jane and other netizens to attack the rugby players involved in the rape trial, and also provided the rugby players and Chris with the excuses of innocence. At the same time when technology reduces the possibility of misjudgment, it imbues the cases with more mysteries and delays the revelation of truth as well, which will probably traumatize the figures involved in a more profound way.



The discussion on uncovering the truth in Duck Duck Goose shall not be restricted to the field of contemporary technology, but rather delves deeply into the unknowability of truth exposed from the perspectives of parole and even human nature itself.

We could, by interpreting two dialogues embodied in Chris's memory, discover the limitation of human cognition and the concealment of truth resulting from overconfidence. Humans tend to accept what they want and to believe what they are satisfied with, so they adopt parole to tamper with the truth. First, in a radio interview, in order to produce hotspots for his programme, the host Leo deliberately changed the theme from "the corporation of Chris's father being illegally invaded" to "Chris being involved or witnessing the rape trial". He strove to distort the description of the case so as to convict those rugby players, Davey for example.

The second followed as a date in a café when his dating mate Marie was sensitive to any issues related to sexual attacks, which was caused by a previous experience of being bodily molested. She insisted on the guilt of those rugby players, deploying a series of rhetorical questions to strengthen Chris's belief in her arguments as well as his feeling of guilt.

Hence, parole, a semiotic system closely connected to human bodies, still obscures the ways of comprehending truth even if reducing the disruption of technology, just as the similar arguments illustrated by the distinguished Irish playwright, Samuel Beckett, in his production, *Waiting for Godot*, Human beings will never be able to understand truth by means of parole or any other exterior behaviour, so to speak, even the parole uttered by another subject cannot be fully comprehended. As the extensions of the body, the media such as parole or technology do not differ from each other essentially to a large extent in that all of them undertake the same function of expressing human nature.

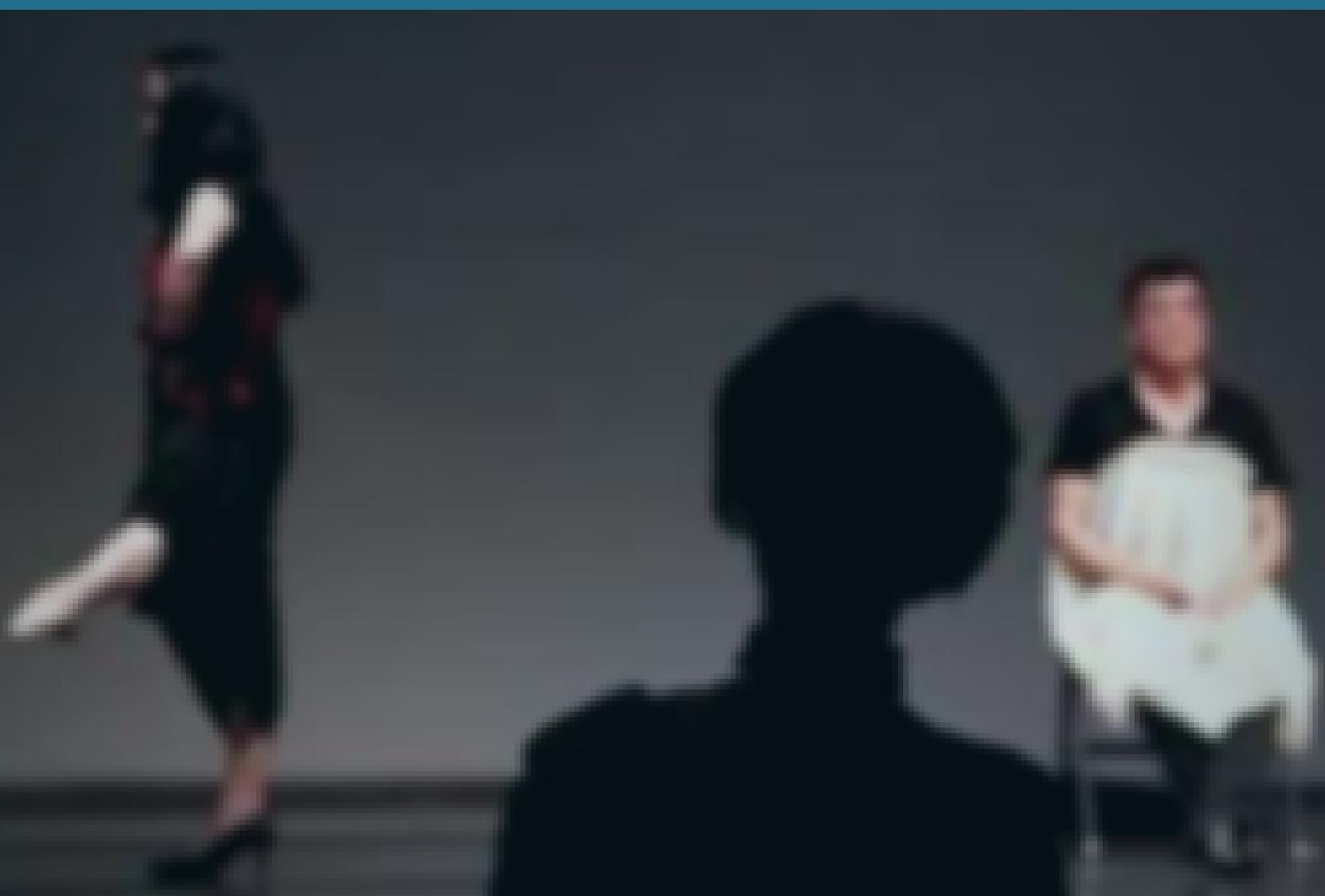
Image © Ste Murray

Humans are inclined to distort or conceal the truth because of the subjectivity and limitation inherent in human nature. As taking advantage of the modifiability of media benefits themselves and stakeholders, their own “correctness” is convinced only at the sacrifice of others’ interests. As Leo conveyed, “[N]ine times out of ten, if it talks like a duck, it’s a duck.” This idiom is not only a resonance to the title of the play, but also a satire pointing out the distorted “post-truth” exerted by such media as parole and technology. They attempt to claim the discursive dominance in this information era. In this regard, the production is also a contemporary elaboration of traditional Chinese allegories such as “calling a stag a horse” and “three liars make a tiger”. ■

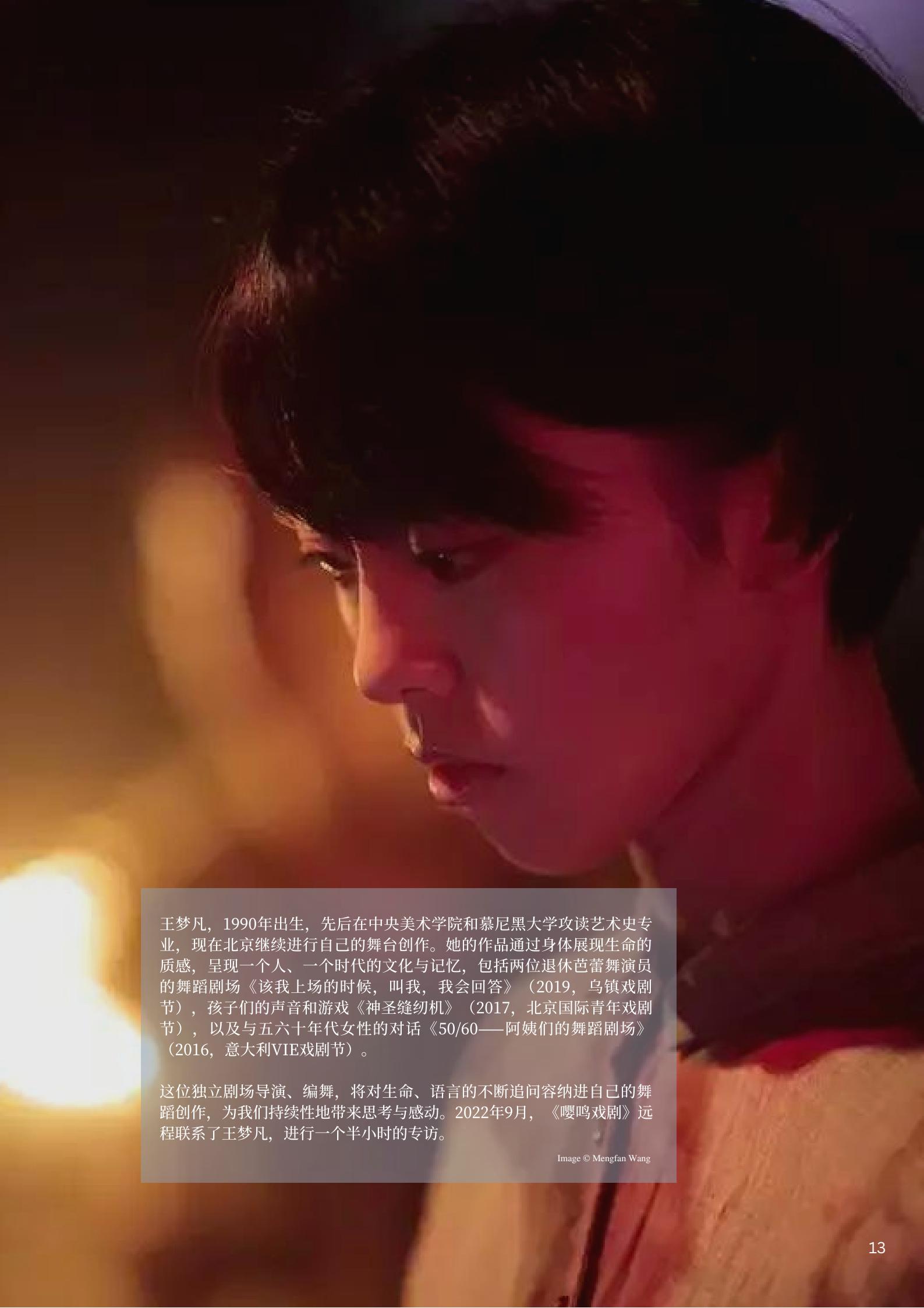


Image © Ste Murray

王梦凡导演舞蹈剧场：探索 身体、语言和生命



采访: 曹思诗 敖玉敏
整理: 曹思诗 王梦凡



王梦凡，1990年出生，先后在中央美术学院和慕尼黑大学攻读艺术史专业，现在北京继续进行自己的舞台创作。她的作品通过身体展现生命的质感，呈现一个人、一个时代的文化与记忆，包括两位退休芭蕾舞演员的舞蹈剧场《该我上场的时候，叫我，我会回答》（2019，乌镇戏剧节），孩子们的声音和游戏《神圣缝纫机》（2017，北京国际青年戏剧节），以及与五六十年代女性的对话《50/60——阿姨们的舞蹈剧场》（2016，意大利VIE戏剧节）。

这位独立剧场导演、编舞，将对生命、语言的不断追问容纳进自己的舞蹈创作，为我们持续性地带来思考与感动。2022年9月，《嘤鸣戏剧》远程联系了王梦凡，进行一个半小时的专访。

Image © Mengfan Wang

曹：王梦凡导演，很感谢您能接受我们的采访。我们之前关注您的作品，特别喜欢您的构思，尤其对您将身体记忆、文化记忆与舞蹈相结合的艺术处理手法甚感兴趣，您能不能告诉我们是怎么开始这一构想的呢？

王：梦凡：这个“构想”并不是一开始就存在的，而是在做这些作品的过程中自己慢慢开始看到一些线索。在我的作品中，身体一直是最重要的媒介。或者说在我的认知中，身体是剧场中最重要的媒介。

在国内的剧场作品中，身体没有得到足够的关注。即使是舞蹈作品，创作者更多是在使用身体，通过它来呈现动作和技术，或者作为情绪的载体，而不是让人去看到身体本身。我想做的方向就是让人们能够看到身体本身。

刚去到国外生活和学习的时候，我会强烈地感受到自己和所谓外国人在身体上的区别。那时候也开始反思自己从小所受到的教育，在集体化的生活中所感到的控制与束缚。我会想，这样的身体以一种表演性的方式展现出来会是怎样的。我希望用表演性的方式去探索自己的经历，也去反思在中国受教育的过程中面对的一些关于身体的问题。但是它同时也必须呈现身体原本的美。这是最初的一些想法。

曹：您刚才说，感受到外国人的身体和自己的身体是不一样的。能不能具体说一下两者的差异，以及差异激发您做出了什么样的思考？

王：首先，每个人的身体就是不同的，从我们的骨架结构，到我们组织身体行动的方式。我们生命中经历的所有事情都会在身体里留下痕迹，我们所受的教育和所处的社会文化也塑造着身体。我说的“不同”首先体现在后面这两点。

我本科毕业去到德国，先是继续学习原来的艺术史专业。后来转学到一所舞蹈学院，虽然还是读理论方向，但可以近距离地观察舞者，学习跟身体有关的各种事情。那时候我发现，周围的外国同学普遍更善于和他们自己的身体相处，而我和国内其他接受过舞蹈教育的同学，在训练中——尤其是即兴训练中会面临一种困难，总是需要找到一个具体的形式才能继续，而不能够完全回到自己的身体本身进行创作。我看到一种限制，是身体和思想之间的相互限制。这里出现了一个很矛盾的情况，一方面我认为必须打破限制，才会得到“自由”，这是理性的思考带来的；而另一方面，直觉告诉我，带着这种障碍去感知一切，那就是我经验这个世界特别的方式。

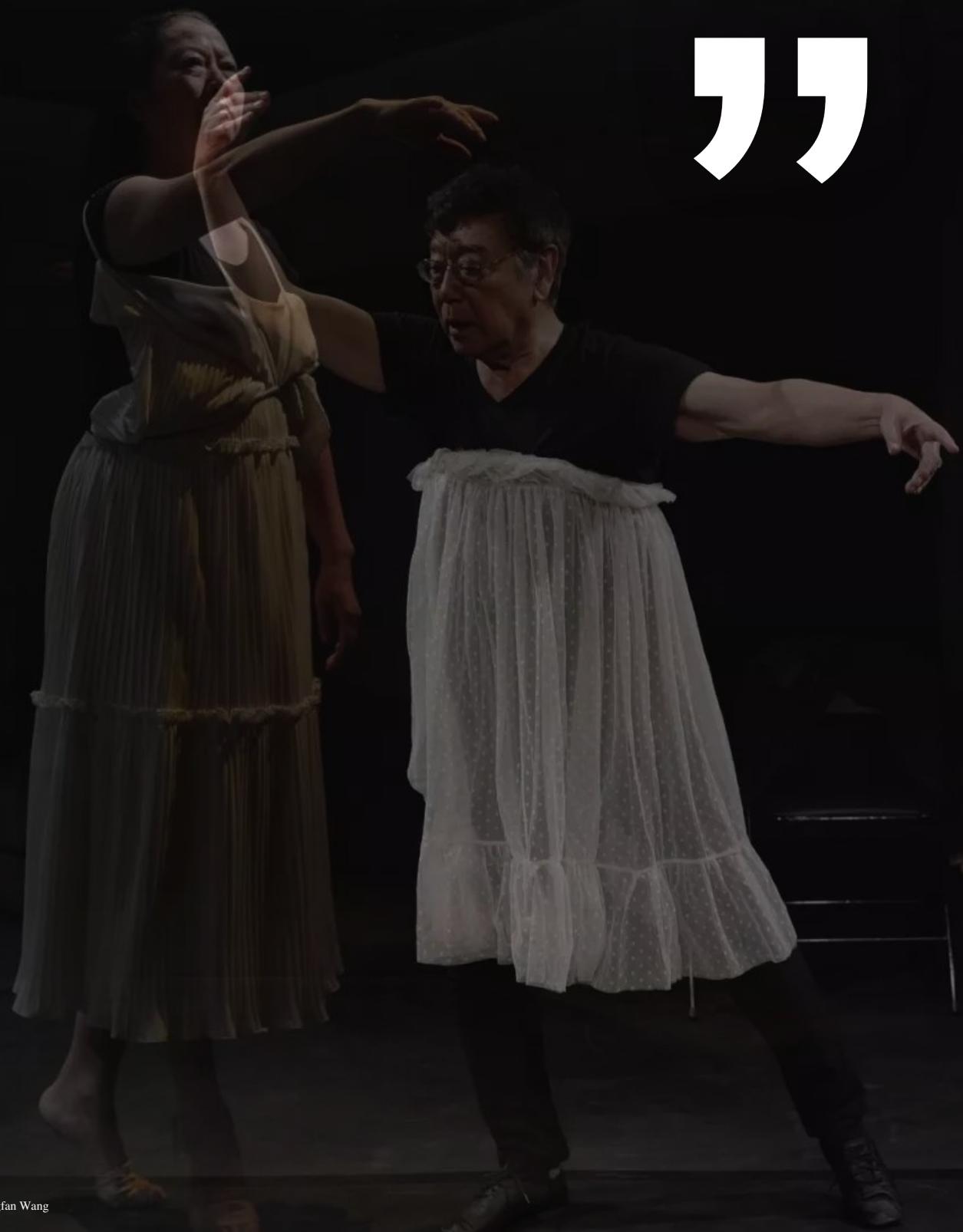
所以在我的作品《该我上场的时候，叫我，我会回答》中，虽然两位年长的舞者看似有着很多“障碍”，但是我们没有把它作为一种困难去克服或突破，而是接受它为身体的一部分。最终在作品中我看到了自己想要表达的“自由”。

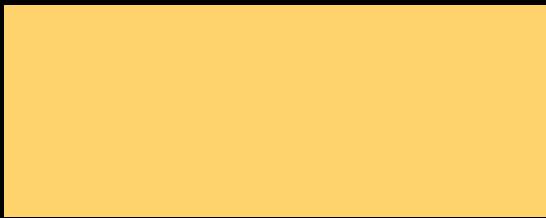


“

该我上场的时候，叫我，我会回答。

”





曹：您的作品《该我上场的时候，叫我，我会回答》，当时为什么要选择退役的芭蕾舞演员？您要怎么引导他们去感受，表现出您想要的东西呢？

王：和退役芭蕾舞者工作的想法，来自我在德国芭蕾舞团实习的经历。我很好奇舞者们在因为伤病或没有被舞团继续签约的情况下，他们作为舞者的人生会如何继续。过去在中国，芭蕾舞者35岁就会离开舞台。我想找到一种他们可以继续舞蹈的方式。那时候我也开始对舞蹈中变老的身体产生兴趣。

排练刚开始的两个星期里，我们只是坐着讲话，了解彼此的过去。这个过程是很必要的。即使两位演员拥有几十年的舞台经验，但是他们工作的领域是芭蕾，和我的创作背景非常不同。作为舞者他们还是习惯于跟随指令去动作，而我需要的是他们自发地创作。



Image © Mengfan Wang

之后的三个月里，我和他们尝试了不同的练习方式，更多是向内体验自己的身体，包括用触碰的方式。“行走”也是一个很重要的练习，如何放掉芭蕾的步法，只是以当下身体的状态去感受地面呢？他们开始慢慢理解到，现在他们要做的不是华丽的高难度的动作，而是回归到自己变老的身体，向自己发问：我还能做什么？我为什么要这样做？

曹：我特别好奇，您和表演者沟通的时候有没有遇到什么困难？或者说，表演者在排练过程中有没有向您提出过“我的看法”是怎样的？您又怎么去处理这种关系呢？

王：困难肯定有。比如在跟两位年长的舞者工作时，他们本身有非常坚信的一套艺术语言和理念，当我的理念提出来的时候，他会认为这是新的东西，自己需要学习。可当他试图去接受时，会发现我们在做的事情其实在动摇他最根本的对艺术的看法，这种时候是非常困难的。同时，由于我们的年龄差异，以及各自作为一个艺术工作者的经历，都会影响我们对具体问题的讨论。很多时候我们都感到自己在向对方妥协。

前面提到，我是用一种比较温和的方式进入，那些身体练习变成了我观察他们的容器。我希望在了解他们的同时，也想帮助他们看到自己。但是我逐渐

认识到这个想法是有些傲慢的，如果我自己不改变，我不允许他们的信念走入我的身体，他们就会成为被我“控制”的身体，也就是我自己最无法忍受的情况。后来，我开始和他们学习芭蕾，学习所有那些我一开始想要从这个作品中剔除的东西，重新从另一个角度来理解他们。

这个作品我们做了三个版本，演出始终在变化，因为我们每个人都在变化，在变老。

曹：您在《该我上场的时候，叫我，我会回答》里有一句话，“我需要艺术和进步，你们也是”。您当时借这句话，真正想要表达的“我”需要的艺术和进步是什么？然后对于观众，您认为他们需要的进步和艺术又是什么呢？

王：这句话不能被拿出作品做解释。所有文本都是和我一起工作的文本作者写的。当时我会把每天的排练录音发给她，她不能来现场，但是会听到排练中发生的事情，那些对话。最终写出的词句是她认为“两位演员可能说出，但一辈子都不会真正讲出来的话”。我们的文本中有很多话都有点像标语，有些句子像是被截断了，比如这个“我需要艺术和进步”，艺术和进步的并列本身就挺奇怪，后半句的“你们也是”这里也一样。我并不是说想传递我们有多需要艺术，更多的是考虑语言怎么和存在结

合起来，然后被呈现在舞台上，当然你可以选择去接受或排斥。作为演员自己，他也需要说出这句话，完成这个说出来的动作。

曹：您有没有预测过您的观众是怎么样的，或者说，您希望观众从观看表演的过程中获得什么样的感受和理解？

王：在我的作品里，会出现非常缓慢的行走，身体不受控的微小颤动，还有皮肤上的褶皱——这些我当然都希望观众可以感知到。但是我也清楚，它并不能真正传递到每个人那里。很难说我期待什么样的观众出现在剧场。如果一个人想要看到某种身体，或者通过身体去看到更深刻的东西，而剧场能够给他创造一个去感受和思考的空间，甚至让他就在里面想他自己的事情，这是我想要去创造的。我希望观众能通过剧场中呈现的那些身体看向自己的身体。

Image © Mengfan Wang



曹：您刚刚讲到语言和传递，我特别想问，您都尝试通过哪些语言去展现您真正想要的东西呢？

王：在《神圣缝纫机》中，我们让小朋友在游戏中说话，让身体的节奏去带动发声。在《该我上场》中，舞者也需要在行动中讲话，探索如何把说话也作为一种行动。在我的作品中，语言并不是附加在身体行动之外的，每个词句的出现都影响着动作。我在想，为什么中文在舞台上听起来总是那么不自然？它好像从来没有真正和身体结合在一起。关于这个问题，日本小剧场的实践给了我灵感。从60年代末，经历了世代的更迭，日本的剧场创作者一直在探讨并更新他们说话的方式。他们很清楚现代剧场并不是亚洲的产物，所以他们回到了传统艺能中，比如能剧、歌舞伎，去找到身体与唱歌或发声之间的联系。70年代开始，铃木忠志、唐十郎发展了非常爆裂的、嘶喊的方式；到了90年代，出现了静默剧场，演员非常小声地讲话，甚至不说话，只是用身体的存在来体现完整的剧本。到现在，也可以在剧场里看到对当下日本人日常对话方式的探讨。而所有这些实践都把身体放在一个很重要的位置，也因此发展出了不同风格鲜明的身体训练。我希望可以在类似的方向继续做出一些尝试。

Image © Mengfan Wang



敖：关于这个说话的方式，能再具体说明一下吗？

王：我可能先不说方言的问题，就只是普通话。很多时候我们好像更容易用视觉去读中文，就像看电视的时候总会有一行字幕，我们会习惯性地跟着那些文字，造成了用“看”来理解要多过于“听”。我只是单纯地认为还没有人在剧场里有意识地处理中文的语言问题。像田戈兵，他用舞者来讨论“身体”的部分，舞者经历过长期的训练，可以。他让舞者在台上说话，但是他并不在乎舞者怎么讲。在最后的呈现中我们会看到演员像念口号那样大声的说话，或者在机械地重复语句中把情感调动起来，甚至是嘶吼。这种说话的方式属于他生活的时代。当我看到身边80后90后的演员这样在台上讲话，会感到很不自然。当然我们也有自己的愤怒或激情，但是它的表现形式应该是完全不一样的。它可能是非常向内、非常安静的。

Image © Mengfan Wang





缝纫机

朗读腔



王：在《神圣缝纫机》里，我们有试图通过小朋友的声音来展现中文的节奏快感和韵律。这是我挺想用自己的身体和声音继续尝试的。还有一个方向，可以用贝克特的例子来讲：他有一个作品叫《不是我》，整个舞台上只有一张嘴在不停地讲话，那是一个死掉的70多岁的老太太的嘴。当时的首演让贝克特很不满意，然后他又找来自己最喜欢的女演员重新阐释。当时他说，他不希望语音进入观众的头脑，而要直接击入他们的神经系统，也就是直接作用在人的身体上。这种意识对我来说是非常重要的。我们想用身体去传递中文文本，同时文本也能直接进入到其他人的身体中。重要的是被感知，而不是被理解。

曹：您刚提到身边80、90后的小伙伴，你们现在做一些新的尝试，未来有没有具体的计划或目标，能不能介绍一下？

王：现在的方向主要是探讨身体行动、发声方式、文本写作之间的关系。我们几个人的创作背景很不同，但是一起工作的时候，每个人都需要同时做文本写作和表演，而不是分工去做自己习惯的事情。我们希望把文学性语言转换为肌肉、呼吸、意识，也利用画图和笔记来构成身体文本。“身体文本”（bodytext）这个概念是我们提出，并且想要去实践的。今年可能要做第一个作品。

曹：你们今年的作品会和之前的作品，比如《该我上场的时候》或者《神圣缝纫机》，有什么不同吗？您提到的文本是什么样的文本？

50.60



阿姨们的舞
蹈剧场



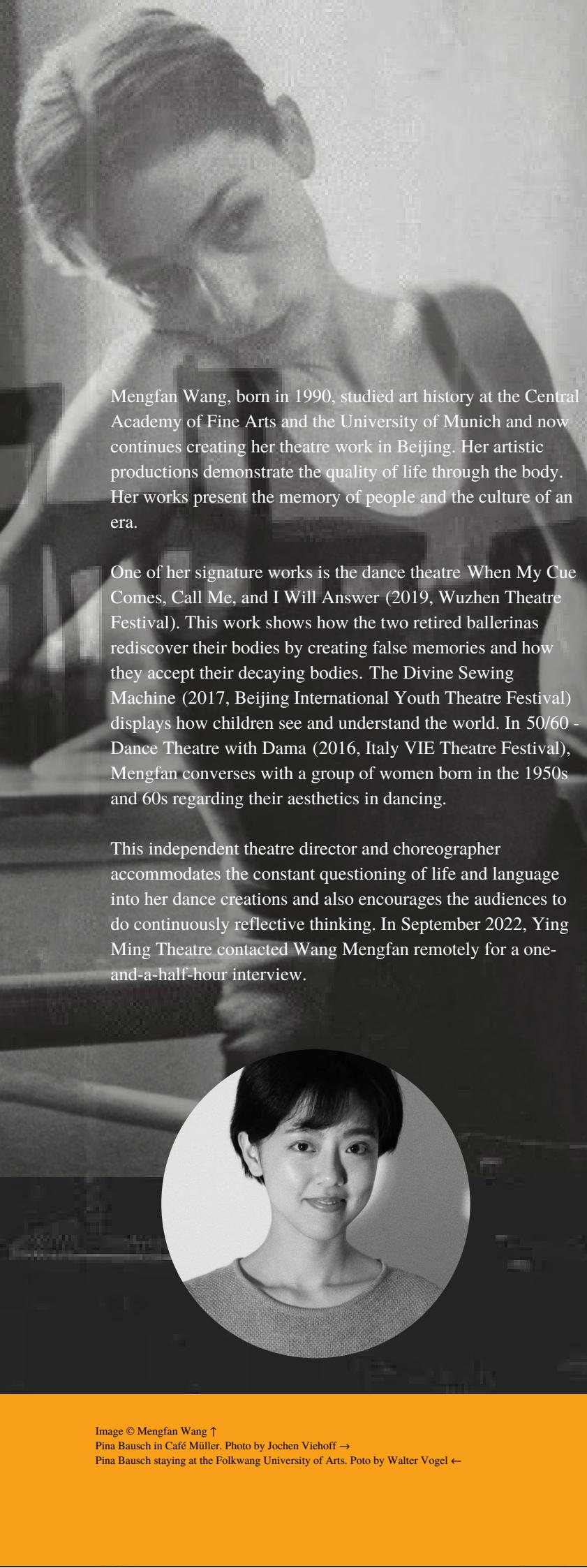
Image © Mengfan Wang

曹：非常期待您新的作品。但是，您的作品也好，创作也好，和“王梦凡”这个人本身是一种什么样的关系？你能不能讲一讲，您创作的目的，或者给您带来的意义。

王：我一直不想在作品中直接地去面对“王梦凡”这个人。它确实造成了一些问题，现在回看自己过去的作品，能够看到对一些问题的回避。而这种回避其实来自我对自己的身体和某些具体感受的轻视。直到《该我上场之后》这部作品的出现，我和两位年长的舞者一起出现在舞台上，我好像开始回到的身体里。是他们改变了我，和他们相处中，我意识到可以相信自己的身体。

我非常需要我的创作。我是一个非常依赖直觉的人，如果说直觉是内心无意识、无形式的思考，那我需要通过创作去把握它的形式。而剧场和身体就是我最亲近的一种方式。在创作过程中，是对自己的彻底观察，会看到自己的习惯，看到自己的障碍。我要为自己能够面对各种事情去创造一个环境。当演出呈现在剧场里的时候，我总会有一种感受：“这是我创造的吗”。因为那时候，作品完全变成一面镜子，让我开始阅读自己，理解自己，包括那些我完全不知道的部分。对我来说，创作最大的意义是自我探寻。■

Mengfan Wang Directs Dance Theatre: An Exploration of Body, Language, and Life



Mengfan Wang, born in 1990, studied art history at the Central Academy of Fine Arts and the University of Munich and now continues creating her theatre work in Beijing. Her artistic productions demonstrate the quality of life through the body. Her works present the memory of people and the culture of an era.

One of her signature works is the dance theatre *When My Cue Comes, Call Me, and I Will Answer* (2019, Wuzhen Theatre Festival). This work shows how the two retired ballerinas rediscover their bodies by creating false memories and how they accept their decaying bodies. The *Divine Sewing Machine* (2017, Beijing International Youth Theatre Festival) displays how children see and understand the world. In *50/60 - Dance Theatre with Dama* (2016, Italy VIE Theatre Festival), Mengfan converses with a group of women born in the 1950s and 60s regarding their aesthetics in dancing.

This independent theatre director and choreographer accommodates the constant questioning of life and language into her dance creations and also encourages the audiences to do continuously reflective thinking. In September 2022, Ying Ming Theatre contacted Wang Mengfan remotely for a one-and-a-half-hour interview.



Image © Mengfan Wang ↑
Pina Bausch in Café Müller. Photo by Jochen Viehoff →
Pina Bausch staying at the Folkwang University of Arts. Photo by Walter Vogel ←



Cao: Ms. Wang, thank you so much for accepting our interview. We followed your work before and were interested in your ideas, particularly in your artistic approach of combining body memory and cultural memory with dance. Would you tell us how you started this idea?

Wang: This idea is not an idle one. I slowly saw some clues in the process of production. In my works, the body has always been one of the most crucial mediums, or in my opinion, the body is most important in the theater. In domestic theater, the body has not received enough attention. Even in dancing theater, creators more often use the body to showcase skills or as a carrier of emotion rather than let the audience see the body. So I want to do a direction to allow people to see the body.

When I first went to live and study abroad, I felt a distinct physical difference between myself and so-called foreigners. That's when I began to reflect on my past education and the control and restraint I experienced in a collectivized life. I would wonder what it would be like to have such a body displayed in a performative way. I hope to use this performative way to explore my experiences and want to rethink the body issues I faced while being educated in China. At the same time, I still want to present the original beauty of the body. These are some of the initial ideas.

Cao: You just mentioned that you saw the difference in your body from the bodies of our friend peers. Could you be more specific about the differences? What has inspired you?

Wang: First of all, our bodies are different from one another. Our skeletal structure and how we organize our bodies to act are different. Everything we experience in life leaves its mark on the body, as does our education and the social culture we live. The "different" I said first reflects in the latter two points. After graduating with my undergraduate degree, I went to Germany and continued to study art history major. Later, I transferred to a dance academy.

Although I still studied theory, I had chances to observe dancers up close and learned various things related to the body. At that time, I found my foreign classmates around me were generally better at getting along with their bodies. In contrast, Chinese students who had similar educational backgrounds previously in China faced difficulties in concrete training situations. We failed to return to our bodies but needed to find a form to continue. I see a limitation, a mutual limitation between the body and the mind.

There is a very contradictory situation. I realized I must break through the restrictions to become free, but my intuition told me to perceive everything with the obstacles because that was the unique way I had experienced the world. In When My Cue Comes, Call Me, and I will Answer, although two older dancers seemed to have many "obstacles," we did not take them as difficulties to overcome or to break through but accepted them as parts of the bodies. In the end, I saw the "freedom" I wanted to express in my works.



Image © Mengfan Wang

Cao: Why did you choose retired ballet dancers? How did you guide them to understand and express what you wanted?

Wang: The idea of working with retired ballet dancers came from my experience as an intern at a German ballet company. I'm curious about how their lives as dancers continue when they're injured or not signed by the company. In the past China, ballet dancers would leave the stage before getting 35 years old, and I wanted to find a way for them to continue dancing. Also, I became interested in the aging bodies in dance. In the first two weeks of rehearsals, we just sat and talked, learning about each other's pasts. This process was necessary. Even though both actors had decades of stage experience, their field of work was ballet which was very different from my creative background. As dancers, they were still used to following instructions to move, but what I needed was for them to create spontaneously. In the next three months, they and I tried different ways of practicing, more inwardly experiencing our bodies, including touching. "Walking" was also an important exercise. How to let go of ballet footwork and feel the ground in the current state of your body? They began to gradually understand that now they were not going to do flashy and complex body movements but to return to their aging bodies and ask themselves: What else can I do? Why would I do this?

Cao: I'm curious. Did you have any difficulties communicating with the performers? Or did the performers ever ask you what they thought during the rehearsal? How do you feel about this relationship?

Wang: There are many difficulties. For example, when working with two older dancers who strongly believed in a set of artistic language and concepts. When I proposed my ideas, they would think it was something new and needed to learn. But when he tried to accept it, he would find that what we were doing was shaking his most fundamental view of art. It was a tough time. Meanwhile, our discussions of specific issues would be affected by our age differences and our respective experiences as art workers. Many times we felt like we were compromising on each other.

As mentioned earlier, I always was more gentle, and those physical exercises became my vessel for observing them. I wanted to help them see themselves while getting to know them. But I came to realize that this idea is a bit arrogant. If I didn't change myself and didn't allow their beliefs to come into my body, they would just become the body I "control," which was the most unbearable situation. Later, I started studying ballet with them, learning all the things I wanted to take out of this work in the first place and re-understanding them from a different perspective. We made three versions of this work, and the performance has developed because we have changed by getting older.

changed by getting older.

Cao: In When My Cue Comes, Call Me, and I Will Answer, the male dancer said, "I need art and progress, and so do you." With this line, what art and progress do "I" need? And for the audience, what do you think they need in terms of art and progress?

Wang: We should not take the words out of the play to make sense of it. The scriptwriter I was working with wrote all these texts. I sent her the recordings of our rehearsals because she could not come to the rehearsal place. She listened to our conversations and happenings there. This sentence was something she thought the two actors might say but never really spoke about in their lifetime. Many of the words in the text are a bit like slogans, and some sentences I feel are cut off, such as this sentence, "I need art and progress." It is a strange juxtaposition of "art" and "progress," and also the second half of the sentence, "so do you." I do not mean to convey how much we need art. It is more about how language is combined with presence and then brought to the stage, which you certainly can choose to accept or reject.

Dance Theater

Bodytext

Image © Mengfan Wang





Body Image, Perception and Illusions

The body is our primary interface with the world: it allows us to gather inputs from the outside, to build a representation of the world, to act and directly manipulate the environment.

"Body perception," research by Max Plank Institute for Empirical Aesthetics

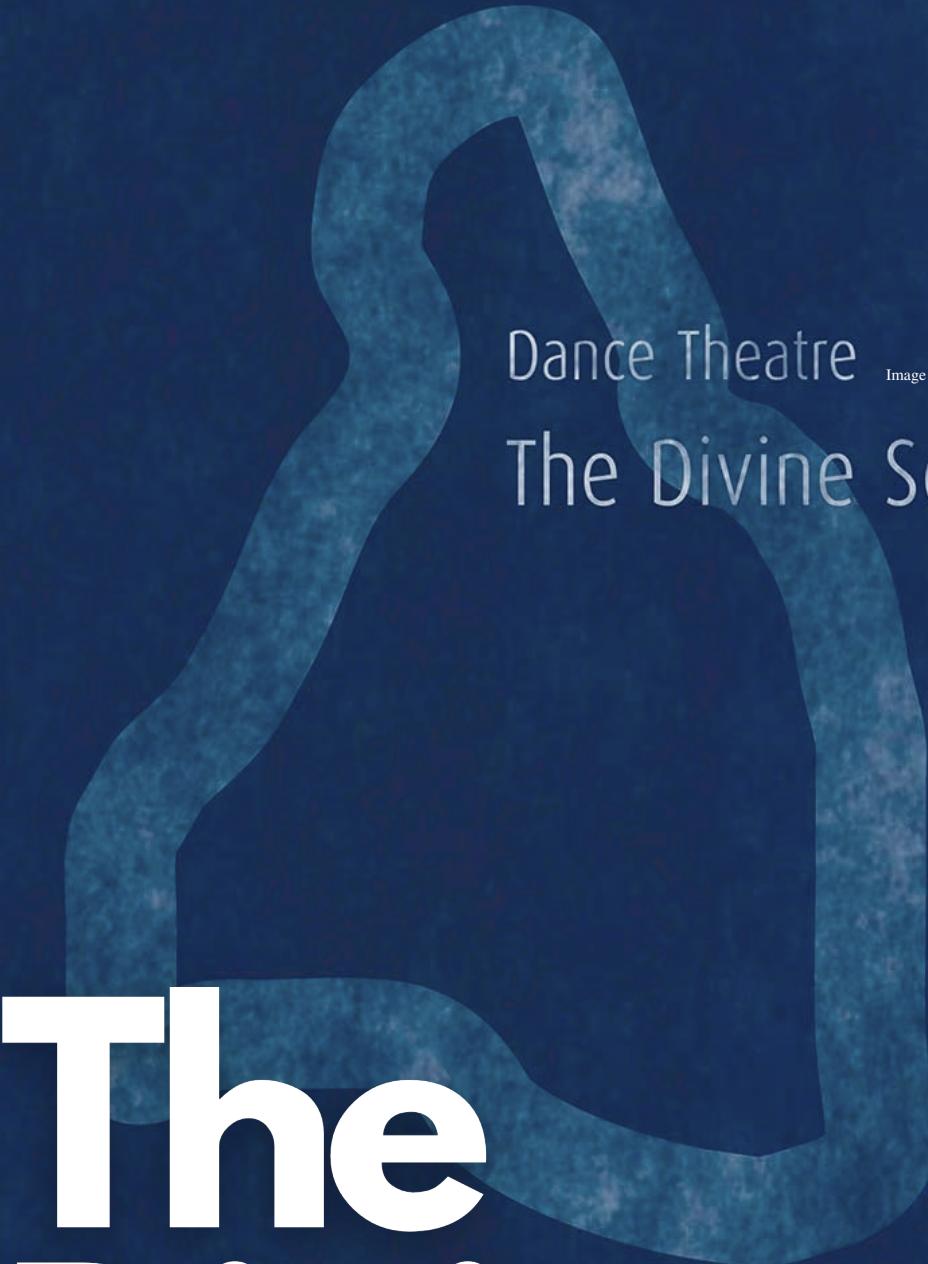
Cao: You talked about language and transfer. I want to ask. What kind of language do you use?

Wang: In The Divine Sewing Machine, I let the children speak in their games and let the rhythm of their bodies drive the sound. When My Cue Comes, Call me, and I'll Answer, dancers also need to speak in action, exploring how to use speaking as acting. In my work, language is not attached to physical activities, but the appearance of every word affects actions. I was thinking, why does Chinese always sound so unnatural on stage? It never seemed to be integrated with the body.

Concerning this issue, the practice of Japanese experimental theatre has inspired me somehow. From the late 1960s, through generations, Japanese theater creators have been exploring and updating their speak way. They know that modern theatre is not an Asian product, so they go back to traditional performing arts, such as Noh and Kabuki, to find the connection between the body and singing or vocalizing. In the 1970s, Suzuki Tadashi and Don Juro developed a very explosive and screaming method. Then in the 1990s, silent theater appeared, where the actors spoke very calmly or did not even speak at all but only used the existence of their bodies to reflect the complete script. Up to now, you can see the current discussion of the Japanese daily dialogue in the theater. And all of these practices put the body in a very prominent position. As a result, Japanese theater has developed different styles of physical training. I hope to continue making some attempts in a similar direction.

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Dance Theatre

Image © Mengfan Wang

The Divine Sewing Machine

舞蹈剧场

神圣缝纫机

The Divine Sewing Machine

AO: You talked about the approach to speaking. Could you elaborate on this point?

Wang: I'll probably leave the dialect issue aside, just talking about the Mandarin. Quite often, it is easier for us to read Chinese visually, like when we watch TV, there will always be a line of subtitles, and we will habitually follow those words, resulting in the use of "watching" more than "listening." I do not simply think anyone has consciously dealt with the language issue in Chinese yet.



Like Tian Gebing, he uses the dancers' bodies because dancers can do better after intensive training. He lets dancers speak, but he doesn't care what they say. He presents the feeling of their times with loud speaking, bringing up emotions after mechanical repetition, or even hissing. This way of speaking belongs to the prior era in which he lived before. But when I see actors born in the 80s or 90s talking like that on stage, I feel very unnatural. Of course, we also have our anger or passion, but it should be presented in a completely different form. It is more likely to be very introverted and quiet.



Cao: You work with the post-80s and post-90s and are making some new attempts. Do you have any specific plans or goals for the future? Could you introduce them?

Wang: I now focus on exploring the relationship between physical action, vocal approaches, and text writing. Several of us come from very different creative backgrounds, but when working together. Each of us needs to do both text writing and performance rather than dividing up the work and just doing with which we are familiar. We wanted to translate literary language into muscles, breath, and consciousness. We also want to use drawings and notes to compose body texts. The concept of "body text" is something we have developed and want to put into practice. The first work will probably come out this year.

Cao: Will your work this year be very different from your previous productions, compared to When My Cue Comes, Call me, and I Will Answer, or The Divine Sewing Machine? What texts are you referring to?

Wang: In The Divine Sewing Machine, we tried to express the pleasure and rhythm of Chinese through the children's voices. It is something I want to continue with my own body and voice. There is another direction, taking Beckett as an example. He had a work called Not I. There was a mouth on stage that kept talking. It was a mouth of a dead 70-year-old woman. Beckett was dissatisfied with the first performance at the time, so he went back to his favorite actress to rephrase it. He said he did not want the voice to enter the minds of the audiences but to hit their nervous system directly, that is, function on the human body. This awareness is significant to me. I want to use the body to transmit Chinese texts and make texts go directly into people's bodies. It is more important to be perceived, not to be understood.



50/60 -DANCE THEATRE WITH DAMA

In August 2013, the Wall Street Journal used "Dama" as a brand-new English word to describe those middle-class female consumers in China for the first time in a video posted on its website.



Cao: I am looking forward to your new work. In the end, I want to ask you. What is the relationship between your productions and yourself, the person "Mengfan Wang?" Could you tell us a little bit about the purpose of your creation or the meaning it brings to you?

Wang: I rarely wanted to face myself as a person in my work. It did cause some problems. Now when looking back at my past work, I can see my avoidance of these problems. This avoidance comes from my contempt for my own body and some specific feelings. It was no longer the case after I produced When My Cue Comes. I appeared on stage with the two older dancers, and I seemed to be starting to return to my body. They changed me, and in being with them, I realized that I could trust my body.

I desperately need my creations. I am a person who relies on intuition very much. If intuition is an inner unconscious and formless thinking, then I think I need to grasp its form through creation. The theater and the body are ways that I am closest. Artistic creation is a thorough observation of myself. I can see my habits and obstacles. I want to create an environment for myself to face all kinds of things. When I see a production presented in the theater, I often wonder whether this is what I created. Because at that time, the work became a mirror, allowing me to start reading myself and understanding myself, including those parts I haven't known. For me, the meaning of creation is self-exploration. ■



创意制作人

沈心懿



整理：许亚楠
采访：敖玉敏
许亚楠



Image © Xinyi Shen

沈心懿：晓年青剧团制作人、艺文项目策划。先后获得伦敦大学学院经济学学士学位，伦敦政治经济学院经济历史硕士及皇家中央演讲戏剧学院创意制作人硕士学位，旅英十余年，目前就职于晓年青剧团。她的作品有编作剧场话剧 We Live by the Sea(北京青戏节，杭州当代艺术节)，话剧Cassie and the Lights (中国戏剧学院奖) ，编作肢体剧场 Lingering Game 吾有(国际剧场艺术节)，音乐剧 The Memory Show(Drayton 剧场，欧洲首演)，话剧 Tea Set(伦敦、爱丁堡巡演)等，任 Patch of Blue 剧团和 Faceplant 剧团中国制作人，参与音乐剧 The Addams Family 亚当斯一家(全英巡演)和 Hair the Musical(全英巡演)剧目投资，饶晓志戏剧工作室《蠢蛋》(爱丁堡戏剧节)的英方协同制作，音乐剧 Matilda (中国巡演)的英方制作助理，War Horse 战马中国(巡演)的制作组翻译，并曾任保利演艺艺术顾问和多个戏剧高校和剧团方的海外联合制作，自 2017 年起她协助艺术家 Taline Temizian 完成了一系列展览类项目，包括艺术科技展 Networking Serendipities (Paul Smith Mayfair) 等，自 2015 年起她联合英国皇家中央演讲戏剧学院和伦敦大学斯莱德美术学院分别策划并运营英国戏剧体验游和英国艺术游学，为广大艺术学子和专业人士提供最佳交流平台和行业体验。在晓年青剧团她是《蠢蛋秀：凯文法案》(上海亚洲大厦驻演) 和《你好，疯子！》(1862时尚艺术中心) 的执行制作。



《嚶鸣戏剧》：什么是“创意制作人”？请你介绍一下这个硕士项目专业课程的设置情况。

沈心懿：“创意制作人”是在具备戏剧行业传统上制作人所需要的基本素养之外同时具备一定的新时代创新制作能力和跨专业的制作和管理能力，是基于现代戏剧产业的发展而提出来的被外国高校普遍使用的学科名词。

我就读的是皇家中央演讲戏剧学院的创意制作人专业，英国学校的学期和中国学校不太一样，分为三个学期，中间以圣诞节和复活节作为间隔。学生在秋季入学。刚入学的第一学期，老师会教授基础知识，例如创意制作人到底是做什么的、制作相关的理论、产业体系，如何做预算、在各种情况下的资金来源、宣传方案、观众、节日策划，以及关注当下的一些行业议题等等。这个专业是偏重实践的，和行业的接触非常频繁，每年学校都会邀请行业内的从业人员作为客座讲师来给学生们讲课。我们当时其中一位客座老师是南岸艺术中心的制作人Sunita，她会结合自己的工作经历来给我们讲每一节课；我们还去了南岸艺术中心上课，这更加锻炼了学生们的实践能力。第一学期的另一门课程叫做Culture Landscape，可以翻译为文化产业，这个课程是和其他专业的学生们一起上的，老师会以伦敦本土西区和外西区，英国、欧洲范围内的戏剧文化和产业为主，涉略到一些世界范围内的产业知识。这个课程比较偏重学术，虽然不要求制作人写剧评，但是会要求从制作人那里得到一些创新性的反馈，通过不断得做课题演示。

来进行一定程度上的学术研究。从第二个学期开始，我的课程被分成两部分，第一部分是实践，第二部分是关于毕业论文的实践和学术整理。在我看来，比较重要的是实践，要尽可能多得在学校内外完成不同的实习和自主项目，不但要有符合今后自己职业发展方向的初期尝试，还有在此时就开始积累人脉，同时选择自己的课题，结合实践最终完成毕业论文。

《嚶鸣戏剧》：在学校的第三学期，你都参加了哪些课外的实践？

沈心懿：我在课外的实践其中之一是参与“黄土地剧团”的剧场项目，做制作助理，每周上一天班。当时这个项目的负责人叫克里斯（Chris），最初他要求我整理了整个伦敦的相关的联系人名单以备之后做宣传，我记得当时有200多位个人和机构需要一一联系，更新联系方式，宣传我们的剧目，做邀请和记录等等。这个工作很繁琐很细致，但我还挺享受这种check list的工作内容，效率也比较高的，我还记得Chris给我写的工作反馈也是夸我的工作效率很高，他说我两个小时就完成了接下来两周的工作量。另一个课外实践是在Kibo Production参与他们的剧目制作，这家公司当时在伦敦刚刚开始伦敦外西区小剧场和爱丁堡戏剧节的演出。我毕业之后仍旧保持了和他们的合作，做各种各样的线上线下的宣传和前期制作。当时与我们合作的一位演员，现在已经从名不见经传到有一定知名度的戏剧演员，我看到这一切变化很为她感到欣喜。我还担任了一个由四位女孩组成的肢体剧团的制作人，当时参与了伦敦苍穹艺术节。

《嚶鸣戏剧》：要成为一位制作人，你最开始怎么获得工作经验的积累？

沈心懿：我觉得最开始需要依靠在学校内外积累的人脉关系，还有自己主动去申请很多开放的机会。我有一位学戏剧研究的学姐，她最初经常推荐我去她的剧场项目做演出管理。当时在爱丁堡我参与了学姐带的一个台湾舞蹈剧团的演出，演出持续了半个多月，当时我还没毕业，就已经从这次经历学到非常多了。也是因为学姐推荐的我，认识了很多中央戏剧学院的老师，有了更多的合作机会，也意识到积累人脉的重要性。因为了解到中国国家话剧院正准备和英国国家大剧院（The Royal National Theatre）合作完成《战马》的中文版，我才有了跟随剧组的制作经历。《战马》在英国利物浦演出的时候，我担任制作组的翻译。在翻译之余，我还看到了国内的老师们来学习这部剧目是如何运作的。令我惊叹的是，每个木偶的制作、每一件衣服的编号和每一个场景人和服饰的转换等等都经过了反反复复的推敲和安排。尽管这些工作很繁琐很庞杂，但是国内的制作人仍然保持了学习的热情。还有学校内部的很多实践机会也很锻炼人，毕业前夕我和学校荧幕表演专业的同学合作了一个电影短片的拍摄，当时组了一个20人的团队在英国乡村进行了为期8天的拍摄，我既是制片人（Producer），还是执行制片人（Line Producer）

整个剧组的拍摄行程和吃喝拉撒都要管。我需要提前去看场地，谈使用条件，定拍摄行程，和每个部门负责人确定摄像，道具、灯光和美术，督促导演完成他的工作，还要和当地的pizza店谈餐食，找当地的农场老板搭建临时脚手架，虽然这8天的拍摄完成之后我像脱了一层皮，但是我感到收获满满，不虚此行。

《嚶鸣戏剧》：你是如何进行跨文化项目制作的？

沈心懿：从2014到2019年，我一直在伦敦做独立制作公司，为了能更好地发展事业，我通过学校申请了留学生企业家签证，并和学校合作设计了一个课程，并在课程之外设计了9天的行程，叫“Bridging London戏剧体验游”，是一个专业向的戏剧游学项目，内容涵盖了在伦敦和英国其他地区的各个艺术剧院和商业剧院的参观、了解不同戏剧的历史和戏剧环境的组成，还有邀请专业人士进行对谈和观看剧目，在学校我们合作的课程内容是编作剧场（Devising Theatre），并在课程结束进行展演。这个游学项目从2015年一直持续到2019年，有非常多国内的戏剧学生，戏剧爱好者和从业人员来参与并从中获益，是我在商业方向的一个项目，围绕这个项目我接触了大量的从业人士，学生、家长、老师、还有英国境内的各个艺术机构，剧院的负责人等等，摸索出一套商业模型，让这个项目可以持续运营下去。



在英国乡村的电影短片拍摄 - 导演Ted Duran

Image © Xinyi Shen

《嚶鸣戏剧》：结合在英国和中国的工作经验，你能谈谈两地戏剧制作情况吗？

沈心懿：我总会想作为一名华人制作人要怎么样在英国立足、要做什么样的项目，我要做什么来完成我的使命。最开始，和国内剧团的合作中比较多的情况是我负责海外联络和落地制作，有相关的人员邀请，或者有国内剧团来参与英国的戏剧节，则我会负责当地的联合制作，另一方面，我在伦敦做制作人的时候，也遇到了很多优秀的导演、艺术家和创作者，我会去考察他们的作品是否适合引入到国内。比如17年的时候，我带英国Patch of Blue剧团的话剧“我们住在海边”前往北京和杭州两地巡演，肢体剧场“Lingering Games 吾有”受邀前往位于台湾的World Stage Design演出等，到后来我接触了非常多版权引进和原版引进项目，比如我和上海新可风合作的儿童音乐剧“狼嚎”中文版和音乐剧培训，参与“玛蒂尔达Matilda the Musical”中国巡演。这些经历促使我不断去感受和比较国内外戏剧产业的发展情况，前期的制作流程都非常不一样，因为体系的差异化，从预算中涉及的各项比重，报批政策，和各个部门的交流方式，观众审美和各界反馈，还体现在不同国家不同机构、公司和个人的诉求和规则不同，甚至沟通方式的差异等等各方面，我在这个过程中思考作为一个立足在英国的制作人如何让项目更好地落地，让几方都能各取所需，促成更有效率的文化交流的实际问题。



“Lingering Games 吾有”排练现场

Image © Xinyi Shen

《嚶鸣戏剧》：你对国内和英国进行的戏剧上的合作有什么看法？

沈心懿：我觉得这几年是双方都在不断探索如何进行合作、逐步加强合作的过程，所以作为个人的话不断得开启和尝试新项目，并且每一次尝都会获得一定的成果，无论失败或成功，有行动就会有收获。比如我想开拓游学项目的受众群体，但是在实际过程中会受到诸多限制，我当时做了两个游学，一个是和伦敦大学斯莱德美术学院（Slade School of Fine Art, UCL）合作的当代艺术课程，还有和皇家中演讲戏剧学院（Royal Central School of Speech and Drama）合作的戏剧体验游。这两个项目都是专业导向，国内的受众群体都比较小，但坚持下来之后逐渐得有越来越多的人意识到参与这类项目的必要性，比较近距离得了解这里的教育体系，受益的越来越多，知名度也打开了，有很多学生因为游学的经历后面又来到了英国读艺术和戏剧。除此之外，我认为国内剧团在合作的时候对版权的意识也在逐步加强，近几年版权合作明显多起来了。还有对戏剧的认知也不再局限于业内，我和一些国际学校有课程设计的合作，在制作上也逐渐从联合制作开启了共同投资和版权合作，还有独立的艺术家需要制作人来帮助他们实现戏剧的商业化，这一类的跨国合作在不断增多。



Image © Xinyi Shen
“Lingering Games 有”演出剧照

《嚶鸣戏剧》：你认为创意制作人目前职业前景如何？如何进行职业规划？

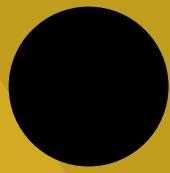
沈心懿：我认为创意制作人目前的职业前景还是不错的。在商业公司提供资本和市场支持的前提下，制作人还是能够得到比较稳定的发展的。大环境比较开放的情况下，制作人可以灵活就业，跨行业相对比较容易。需要衡量能力和现状，可以选择和商业制作公司进行合作或就职，可以独立做制作，还要对体制内和体制外不同的运营模式有所认知。

制作人是非常需要创新精神和自我激励的，优秀的创作伙伴，不同项目的宣传路径，如何做到被观众持续关注并喜爱，如何和不同岗位的人沟通，没有哪一条路是重复的，每一步也都没有标准答案，有冲劲，有胆识，有眼界，都可以走出一条自己的路。



“Cassie and the Lights” 参与中国戏剧学院奖演出剧照

Image © Xinyi Shen



待和培养所期望的观演关系。我的印象中制作人这个职业在中国普遍还没有获得这样的认知，工作范围比较混淆，也暂时没有专业培养制作人的高校学科，但目前我观察到尤其在上海广州有越来越多实行制作人中心制的演出公司，使得整个演出市场在逐渐往商业运营的方向上发展，这在一定程度上是很好的状态，我期待市场能更成熟，有更多的外来资金和政府资源支撑和鼓励戏剧的发展。制作人有了更充分的话语权，有助于更好的带领这个行业向前发展。未来制作人的选择很大程度上会决定中国观众会从舞台上看到什么，得到什么，所以从某种角度来说制作人是行业中最重要的潜在背后的领头人。同时，对于国内的大环境来说，导演中心制有一定的好处，因为中国的戏剧产业有自己的文化特点，全面否定一种现象最终会导致孤立无援。

《嚶鸣戏剧》：你认为创意制作人、策展人和戏剧构作人，这三者有什么区别？

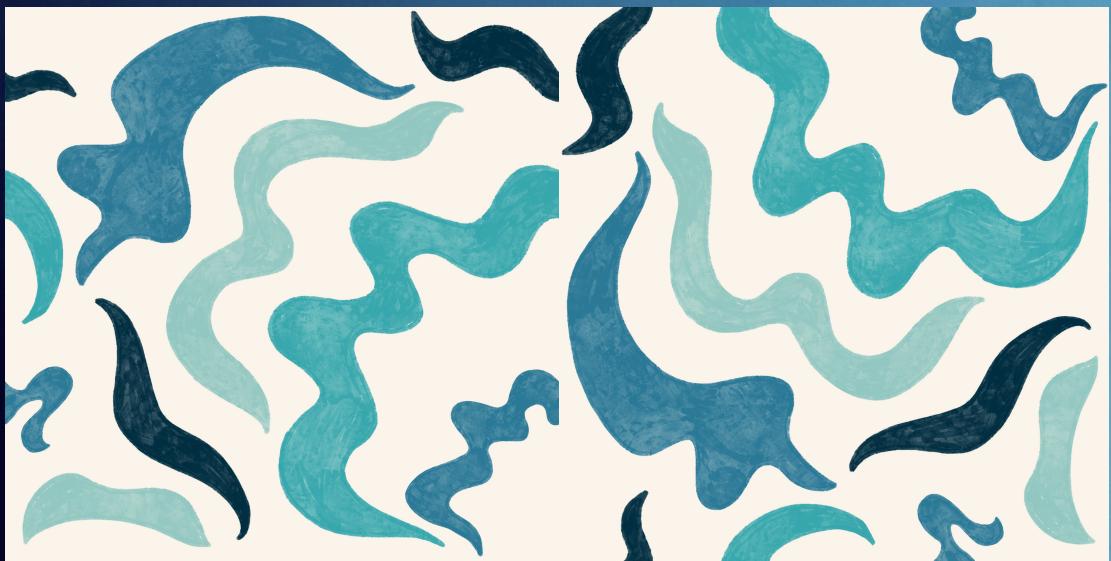
沈心懿：创意制作人是特指戏剧的制作，或者有些会扩大到文化和传媒产业的策划和管理工作。策展人是属于展览策划的角色，这两者工作范畴相似但工作领域不同。我理解的戏剧构作是从艺术层面上提出统筹性建议，对剧院剧目的节目编排以及剧本文本方面进行注释和整理的监管角色，是一个独立于导演，编剧和制作人之外的工作。

《嚶鸣戏剧》：前面你提到很多制作人的工作经历，能谈谈管理人和制作人的区别吗？

沈心懿：项目管理就是对项目进行管理工作，制作人不仅需要项目管理，更需要综合统筹项目从筹资到结算，从最初概念的策划直到项目阶段性结束之后的发展计划，这样的整体策划和运营。

《嚶鸣戏剧》：你如何看待制作人这类职业在中国的发展情况呢？

沈心懿：制作人需要具备多方面的特质。要有过硬的工作技能和理性思维，做策划，找资金，写合同，做预算，要掌握行业动向，有长远规划和执行能力，步步推演从而获得最大回报，也能承受风险；同时，制作人也要有优秀的文学艺术素养，良好的上下沟通能力，有一颗共情的心理理解和支持创作者，也要了解观众，愿意等



《嘤鸣戏剧》：你认为制作人在艺术创作方面有发言权吗？

沈心懿：我认为制作人有选择做什么类型和什么品质的戏剧作品的权利，也有选择和什么样的艺术家合作的权利。分几种不同的情况，一般来说，在创作上，前期制作人可以进行选择和干预，但后期制作人只能根据实际情况提出建议（除非临时更换导演的情况）。最后，制作人如何选择团队是值得思索的问题，但是一旦选择定了之后就要给予团队充分的信任和沟通。优秀的作品是所有人共同完成的，也是不同角色分工之间相辅相成的。

《嘤鸣戏剧》：像这类小团队、自由职业的艺术家、崭露头角的演员和刚毕业的大学生，你认为他们怎么更好得和制作人合作呢？

沈心懿：我认为，剧团无论大小其实都需要制作人，在剧团演出的前前后后都能起到极其重要的作用。反过来说，剧团有没有机会去获得经费和有没有潜力去获得知名度也是制作人以及团队本身需要衡量的因素。英国很大一部分艺术家在职业发展初期都是自己兼做制作的工作，但如果有机会的话可以找到相契合的制作人合作，有助于剧团或者艺术家的初期发展，制作人会帮助申请不同的资金，做演出规划，让自己可以更专注在创作上，这种情况制作人往往会身兼多个剧团。演员的话是找经纪人或经济公司。■

CREATIVE PRODUCER

XINYI SHEN



Interview: Yumin Ao / Yanan Xu

English: Yanan Xu



Xinyi Shen is an independent theatre producer and project manager based in London and Shanghai. She has obtained a BSc. Economics at University College London, MSc. Economic History at London School of Economics and Political Science and MA. Creative Producing at Royal Central School of Speech and Drama. Currently she works for Xiao Nian Qing Theatre Company in China. Her main producing works include: Devising Theatre *Pill of Immortality* (Producer, Nanjing University of the Arts Museum), *Cassie and the Lights* by Patch of Blue Theatre (Producer at 2019 China Theatre Academy Award, and won Outstanding Production Award), RSC's *Matilda the Musical* China Tour (GWB Entertainment Project Manager Assistant), Short Film *Storm of Steel* (Producer, RSC Showcase), *We Live by the Sea* by Patch of Blue (Producer, Beijing Fringe Festival, Hangzhou Contemporary Arts Festival), Devised Movement Theatre *Lingering Games* 吾有 (Producer, Siobhan Davies Studio, 2017 World Stage Design Scenofest), musical *The Addams Family* and *Hair the Musical* UK Tour (Investment management), *The Fool* by Rao Xiao Zhi Theatre Studio (UK Associate Producer, 2016 Edinburgh Fringe Festival), musical *The Memory Show* (Co-Producer, Drayton Theatre. Supported by UK Alzheimer's Society and won BroadwayWorldUK Best New Musical), *Tea Set* (Co-producer, London and Edinburgh Tour). She has also created and managed a number of intercultural projects with Royal Central and Slade School of Fine Arts. In Shanghai she is the executive producer for *Game of Freedom* (The Asian Building Shanghai), and *The Insanity* (1862 Theatre Shanghai).

Ying Ming Theater (Hereafter YMT): What is a “creative producer”? Please introduce the professional courses of the university’s master’s degree program.

Xinyi Shen: A “Creative Producer” is a term often used by colleges and universities to describe the quality of new-era theatre producers. Apart from the traditional skills and techniques required to produce a show, a creative producer is also capable of innovatively making theatre more adaptable to meet the fast development pace of modern society, usually involving interdisciplinary and cross-cultural practices in both producing and managing shows or events.

Another course in the first term was Culture Landscape, taken together with students from other courses. Our tutor will focus on the theatre landscape mainly in the West End and off-West End of London, and talk about the history and culture of the UK, Europe, and other parts of the world. Although producers are not required to be academic, we are supposed to give feedback in-depth and be able to conduct a certain level of academic research.

I studied Creative Producing at the Royal Central Academy of Speech and Drama. The calendars in British universities are different from those in Chinese ones. A year of study is divided into three terms, with Christmas and Easter as the interval. During the first term, the tutor teaches skills and theories, including producing skills and industry studies. For this term, I learned production theories, such as budgets, sources of funds from various sources, publicity, audiences, programming, and focus on some of the current industry issues, etc. But in general, Creative Producing is a very practice-based subject and needs to establish industry contacts from when you are still a student.

From the second term, the course includes two parts. The first part is about practices, and the second is about reflecting on our practices in academic studies. It is necessary to complete as many internships and projects as possible inside and outside the school. Not only should there be initial attempts in line with the future direction of one’s career development, but also networking and accumulation of contacts. At the same time, you need to choose your thesis topic. You write the thesis as a wrapping of your practices and academic studies and submit it by the end of the summer holiday.

YMT: In the third term of the school, what extracurricular practices did you do?

Therefore, our university invites a few theatre industry practitioners as our guest tutors to give lectures based on their experiences each year. When I was studying there, one of our guest tutors was Sunita Pandya, the producer of Southbank Centre. She related her teaching to her work at the Southbank; we also went there to take classes.

Xinyi Shen: One of my extracurricular practices was working at the Yellow Earth Theatre Company as a production assistant. Where I worked one day per week. Chris, my supervisor, asked me to compile a list of relevant contacts throughout London for promotional purposes. I remember that more than 200 individuals and institutions needed to be contacted and updated. I enjoyed contacting them and completed this task efficiently. I still remember at the end of the internship the feedback I got from Chris was about my efficiency, he said I completed the work within two hours while he was expecting two weeks.

Another practice was working with Kibo Productions for their projects at the off-West End and Edinburgh Festival. I maintained the collaboration with them even after graduation doing various publicity and pre-production work. One of the actors we worked with at the time has now become a well-known actress, and I am happy for her. I also worked as a producer for a movement theatre company of four girls for their performance at the London Vaults Festival.

YMT: To become a producer, how do you gain work experience?

Xinyi Shen: I relied on personal connections at the beginning and took the initiative to apply for as many open opportunities as possible. I had a senior who graduated a few years earlier than me and started her own company. She often hires me to do production management for her projects and recommended me for other opportunities. For example, I managed a dance performance for about half a month at the Edinburgh Fringe Festival, which allowed me to learn many things

there during my summer holiday. Also, because of her recommendation, I could meet many teachers from the Central Academy of Drama in China, from whom I got more opportunities. Since I learned that the National Theatre of China was collaborating with the Royal National Theatre for the Chinese version of "War Horse," I became the translator for the production team when the Chinese company came to the UK.

There were also many opportunities within the school. Just before the course completion, I collaborated with two students from MA in Acting for Screen for a short film. We managed to take a team of 20 people to the countryside for an 8-day filming. I was both the producer and line producer, doing work from filming schedules to the daily living of our crew. I needed to go scouting with the creatives and plan the filming schedule, also make sure the smooth running of the camera, props, lighting, and art departments. I also negotiated meal deals with the local pizza places and found a local farm owner to set up a temporary scaffolding. Although I seemed to have shed a layer of skin after the 8-day shooting, I feel so rewarded. The trip was worth it.



Bridging London Theatre Exploration Project: Guest Speaking

Image © Xinyi Shen



“Lingering Games 吾有”在World Stage Design的演出团队合影

Image © Xinyi Shen

YMT: How did you deal with cross-cultural projects?

Xinyi Shen: From 2014 to 2019, I have been working as an independent producer in London. I applied for the graduate entrepreneur visa under the support of Central, and collaborated with the school on a summer course designed especially for anyone from China who are interested in theatre, especially devising theatre, the majority of the participants are theatre students and professionals. This course is embedded into a 2-week theatre experience in and outside London. This project, named “Bridging London Theatre Exploration”, is a professional theatre program, covering visits to various theatres and institutions in London and other parts of the UK, allowing participants to learn about the UK theatre industry and experience its unique culture here. There are guest speakers, show watching, theatre visits, and the devising course in Central where participants will create a short performance and showcase it to a small number of audiences at the end of the course. The project lasted from 2015 to 2019 and I believe it benefits our participants to a great extent, as well as myself, as it is a successful business model that allows for financial gains and acts as the foundation for consistent networking with people from all fields.



YMT: Based on your work experience in the UK and China, could you talk about theatre production in the two places?

Shen Xinyi: I have been thinking about how to become a successful producer in the UK as an Asian producer. I ask myself what kind of projects I should do and what my mission is. In the beginning, most of my projects with China's theatre companies were about overseas liaison and local co/associate production. On the other hand, as a producer based in London, I also met many excellent directors, artists, and creators. I was constantly looking for ways to support them, achieving more collaborations with resources I could have from both countries. For example, in 2017, I produced Patch of Blue Theatre Company's play "We Live by the Sea" at the Beijing Fringe Festival and Hangzhou Contemporary Art Festival. I also produced a devised physical theatre production "Lingering Games 吾有" in World Stage Design held in Taiwan. Later I became more involved in projects related to performing rights and original touring on a bigger scale. I worked with Shanghai Fresh Vogur in the rights acquisition of NYMT's musical "Growl" and its training program for children. I also worked on the "Matilda the Musical" China tour.

These experiences prompted me to continuously observe and get involved in the development of the theatre industry in both China and the UK. There are differences in the production process, the industry system, budgeting, the censorship system in China, the communication, and even the aesthetics of audiences, etc. These differences reflect the different demands and rules of various institutions, companies, and individuals in the two countries. I think it's necessary to always keep an open eye on current events and actively get involved in them.



Verse Unbound's Co-Production: The Memory Show
Image © Xinyi Shen

YMT: What do you think of the theatrical collaboration between the countries?

Xinyi Shen: I think the past few years have seen a process in which both countries constantly explore how to collaborate better. As an individual, I constantly initiate new projects, and whether successful or not, every attempt would give me something in return.

For instance, I wanted to expand my clients for the Bridging London projects but have encountered various obstacles. I did two programs at that time. One was a contemporary art course in collaboration with the Slade School of Fine Art, and the other was a devising course with the Royal Central School of Speech and Drama. These two projects were professional-oriented, and the market was niche. But after these years, they gradually got more attention, not only because our projects gained a certain reputation, but also because the general need and awareness of studying art and theatre abroad are getting higher. Many of the participants applied for university programs in London and became a student there. In addition, Chinese theatre companies are more aware of getting performing rights, and as a result, I get more requests.

Moreover, various types of cross-border collaborations are on the rise. I worked with a few international schools to develop drama courses within the school curriculum. Some more independent artists need producers to help them commercialize their theatre works.



Verse Unbound's Co-Production: The Memory Show

Image © Xinyi Shen



YMT: What do you think the current career prospects for creative producers are? How to do career planning?

Xinyi Shen: I think the current career prospects for creative producers are broad. While commercial companies and artistic institutions can still provide decent capital and market support, producers can achieve relatively stable development. In an open environment, producers can work in other fields too. We should evaluate our capabilities and what is our desired job to choose which kind of companies we want to work for, work with, or start our businesses. It is also good if you gain an understanding of working within the governmental sector in China.

I think producers should be innovative, self-motivated, and bold. We also need to have good partners, and good teamwork, to identify our audience and learn how to reach them, how to make a show sustainable and how to communicate with people from various positions. There is not one path that is the same, nor are there standard answers for every step you take. As long as you have the vision, courage, and skills, you can find your own path.



《我们住在海边》在杭州大剧院可变剧场的演后谈

Image © Xinyi Shen



WE LIVE
BY THE SEA

Poster for *We Live by the Sea* image © Xinyi Shen



YMT: What do you think of the future of being a producer as a profession in China?

Xinyi Shen: Producers need to have multi-layers of qualities and skills. On the one hand, they must have excellent production skills and rational thinking. They should be able to do planning and execution, find funds, write contracts, make budgets, be aware of industry trends and make decisions. They should plan carefully each step they take to obtain maximum returns, at the same time understand the risks it comes with it.

On the other hand, producers should also have excellent literary and artistic aesthetics, good communication skills, and an empathetic heart to understand and support creators. Moreover, they should understand what the audience expects and be prepared to cultivate the desired relationship between the audience and production.

I have the impression that the profession has not yet gained such recognition in China. The scope of work is quite confusing, and there are no university disciplines that specialize in training producers. However, I see there are more and more producer-centered production companies emerging especially in Shanghai and Guangzhou, which are leading the theatre industry to be more commercial. It is good to a certain extent, as I expect the theatre market to have a more mature system and can have more external funds and resources to support and promote theatre development. If producers have more discourse power, it will contribute to industry development to a great extent. In the future, the choice of producers will largely determine what Chinese audiences will watch and receive from the stage. From this perspective, it is one of the most important roles in the industry.

At the same time, the director-centered system has certain advantages in China because of its unique cultural characteristics. A complete denial of a phenomenon is not reasonable.

YMT: What is the difference between a creative producer and a curator? And a dramaturgy?

Xinyi Shen: Creative producers refer specifically to theatre productions, or some may extend to the management in the cultural and media industries. The curator relates to the role of artistic exhibition curation. The two have a similar working scope but in different fields. Dramaturgy, from my understanding, is a supervisory role on the artistic level, annotating and arranging the programming of repertoire and texts. It is a role independent of the director, screenwriter, and producer.

YMT: Do you think producers have a say in artistic creation?

Xinyi Shen: I think producers have the right to choose what productions they want to do and the quality of the productions by choosing the casts and creatives they want to work with. Generally speaking, in terms of creation, a producer can determine and intervene to some extent during pre-production, but once decisions are made the rest is to trust your team. In this sense, I think casting and forming a creative team is something worth thinking about as a piece of good theatre is a result of teamwork.



Photo from *Cassie and the Lights* image © Xinyi Sh

YMT: How can freelance artists, up-and-coming performers, and recent college graduates access producers and gain more opportunities?

Xinyi Shen: In my opinion, theatre companies, no matter how big or small, all need producers to take care of a lot of things. On the other hand, it is a mutual selection process and depends on what stage the company/produce is at. Many artists in the UK produce their own works at the beginning of their career development and choose to have a producer to work with at certain stages. The producer can take care of funding and managing productions so that artists can be more focused on the creative aspects. In some cases, a producer may manage several companies at the same time. For an actor, it is an agency company that they could work with if they want. ■

采访：卢凌煜 敖玉敏
整理：卢凌煜

对话“宝藏戏剧人”刘晓邑： 手提戏剧的宝箱 去往世界的角落





刘晓邑，当代青年艺术家、中国国家话剧院导演、触感实验室创始人、编舞、演员，毕业于北京舞蹈学院。导演及编舞作品包括《战马》（中方木偶导演）《小兵张嘎·幻想曲》《小星球》《怪物》《春之觉醒》（中文版）《悟空》《南唐后主》等。曾获得北京青年周刊“工匠精神”年度导演奖，多部作品受邀参加爱丁堡国际艺术节、伦敦南岸艺术节、乌镇戏剧节、北京国际青年戏剧节等。

观众亲切地称呼刘晓邑为“宝藏戏剧人”，他的宝箱内外似乎有着数不清的标签和技能——会制作、操作木偶，还会跳舞、编舞；是国内知名的音乐剧导演，又是国内少有的民营儿童剧团的创始人；他说自己是天生的艺术家，也说自己是敢于冒险的制作人。他让我们看见戏剧人及其生活的丰富面向，既看见孩子般勇敢而纯粹的艺术梦想，也看见成熟创作者在适应与和解的过程中依然闪闪发光。让我们一起通过这次对谈走近这位“宝藏戏剧人”的艺术与生活。

Image © Xiaoyi Liu

音乐剧导演 艺术创造与科学方法



导演音乐剧《疯狂约会》(2016) Image © Xiaoyi Li

Q: 近日，您担任导演、编舞的音乐剧《南唐后主》重启全国巡演。这部剧在此前演出中获得很好的口碑和票房，这次巡演也备受期待。您认为音乐剧《南唐后主》能够得到市场认可的原因是什么？

A: 一个事情的成功不是那么简单的，是各种因素积攒的爆发。我个人做了好多年音乐剧，一直在积累和学习。在伦敦工作时学到了非常好的工作方法。《南唐后主》的幕后团队也都是非常专业的创制作人才，都是正当年的创作者。国内目前也很少有足够优秀的原创音乐剧能够脱颖而出。我一直不喜欢做版权引进剧，因为这对于创作者和演员来说都不是一件好事，会让你丢失掉从0到1的核心过程，只能做从1到99的劳动。观众也需要这样好的题材，这个作品本身也确实好看，是个大悲剧，又有家国情怀，同时符合当下年轻人的审美。音乐剧更容易让现阶段的年轻观众轻松地走进剧场，因为它不是那么复杂、需要门槛的剧种。



Q：在加入团队之后，您对《南唐后主》进行了三轮孵化。可以具体介绍一下孵化过程吗？

A：第一轮，我们会把剧本和音乐做一次捏合，试试里面的结构。第二轮，找演员把它排演出来。这很重要，因为传统的创作方式是大家各自拿着文本开始创作，但是每个人依据文本所想象的画面是不一样的。孵化最大的好处就是把文本可视化，让演员演出来，我们一起确认它到底是不是我们想要的样子。之后再进行舞美、服装、道具的设计，再进行编剧的二轮修改。在这个过程中，所有人的参照标准是一致的，而不是停留在各自的脑海中，创作出来放在一起才发现不太符合各自的想象。

Q：就团队工作而言，您采取了什么比较好的工作方法？

A：音乐剧的编剧、作曲、导演、编舞，四个工种是要一起工作的，这就需要非常好的工作方法，我最擅长的就是捏合团队工作，让团队能够在有限时间内高效团结地产出更优质的内容。我是导演，要“激发”“带领”和“包容”。你得包容这帮艺术家，他们才能信任你；如果不能彼此建立信任，他就无法在你面前敞开心扉去创作。这有赖于我是自己公司的老板，很早就创业，学习了很多管理上的经验和方法。要做好一个巨大的盘子，最重要的就是平衡工作，平衡所有人的创作。我一直认为艺术的案子很容易，商业的案子才是最难的，最需要科学方法，同时还要有很好的艺术性和观赏性，而且还能把更多的观众包进来。

Q：在一部戏的创作过程中，艺术家会有无边无际的创造力，采用多种多样的表现手段和创作手法，您也很强调集体创作的自由度，这些都意味着无限的可能性；但是同时，作为导演、作为商业项目的统筹管理者，要使一部戏最终成形，总归需要找到一个支点、一条主线来把这些无限可能性收束、串联起来。您是怎么处理这个问题，怎么找到那个支点或者主线的？

A：这就是判断，是经验，你要常年训练自己的直觉。当你看到众多结果的时候，你的第一直觉就会判断，第一时间就会捕捉到：“哎呦，就是它了，这就是我想要的！”这就是艺术家的能力，这就是好导演。这也不是那么好训练的，也很痛苦。你得说真话，当你心里被触动的时候，你第一时间能够把感受表达出来，而不是毫无感觉或者不敢说出来。常年如此对于生活来说也不是一件很好的事情，有可能得罪人，所以好的艺术家在生活中都不怎么爱讲话。



刘晓邑导演音乐剧《悟空》（2020）Image © thepaperch

Q：如果您个人的直觉与团队或者外界的观点产生冲突，您会怎么处理？

A：这会在合约里面写得很清楚：以谁为中心。总有一个人要去去做决定，导演的工作就是这样。我们不可能满足所有人，戏剧没有对和错，只有最准确和最合适。它是遗憾的艺术，只有在这一刻上演了，就是它了——就是这个舞美、音乐，是这首歌、这句词了。导演越老越值钱，正是因为我做了十几二十年，小剧场都做了三三十部了，我有足够的经验在有限时间和金钱的条件下做出判断。

Q：近年您都是以导演和编舞的双重身份加入多部音乐剧的创作。请您具体谈谈两部原创音乐剧《悟空》和《南唐后主》在舞蹈和肢体动作方面的创作。

A：首先，音乐剧的舞蹈不能脱离音乐风格。同时，要考虑故事中的动作和行为，加以风格化处理。《悟空》的音乐大都是Hip-hop和摇滚，舞蹈动作就会更具现代性、暴力性和开放性，完全是放射性的线条，要彰显荷尔蒙和生殖崇拜的能量。但在《南唐后主》里面，即使是特别疯狂的时候，动作也还是内敛的。这种疯狂更极致，因为在其中有极大的克制，这种克制会让观众疯掉。

我在《南唐后主》中运用了大量的朝鲜舞，其中有种叫“贤郎”的风格，也就是书生拿着扇子跳舞，非常符合人物的气质。朝鲜舞分北朝鲜和南朝鲜，前者是非常市井的、狂野的；后者是非常宫廷的、高雅的。我们把这个区别用在了李煜身上：当他写完词，或者国破家亡的时候，十分癫狂地跳北朝鲜舞；当他是皇帝时，跳南朝鲜的宫廷舞蹈。



刘晓邑导演音乐剧《悟空》（2020）Image © thepaperch

Q：您在谈及创作时，经常强调对身体气质和肢体语言的关注。

A：我觉得好的作品都非常强调身体。因为舞台艺术、剧场艺术就是身体的艺术，而不是语言的艺术。身体是不会骗人，语言是会骗人的。特别在当代剧场里，如果没有身体表达，那么大一个镜框舞台，观众离得那么远，如果看上去就是站桩式念台词，那我何不去听广播剧呢？剧场之所以是剧场，就需要创造很多现实生活和电影里面完成不了的东西。剧场只有一个方块、一个舞台，要在一个舞台上要玩出不同的空间，在有限空间里面玩出无限的东西，这就是剧场最有创意、最抓人的地方。

Q：我们了解到您在排练过程中会安排一些戏剧工作坊或者课程，这是不是与“解决身体”的问题有关？您是出于什么考虑来采取这种形式进行排练的？

A：身体是演员表演的本体，包括铃木忠志、贾克·乐寇、梅耶荷德等等都强调对身体的训练。如果身体没有解决，就不能产生很大的共鸣去让观众感觉到你的能量。我们的演员都是没有被训练好的，你得重新给他好好训练。好的导演也是好的教练，要让演员更自由地、科学地运用身体和器官，调动思想和情感。剧场表演是需要技术的，因为剧场每天要重复同样的演出，要定时定点地打动观众，这就需要你的身体和大脑有强大的控制能力。如果演员是僵硬的、僵死的、不自由的，就无法创作鲜活的人物。

你得给演员足够的武器，让他自行成长。我最喜欢的是给演员一些很好的训练，告诉他们“你可以”，帮他们建立这种创造的自信，告诉他们你可以去尝试各种各样的“错误”。这都需要演员和创作者一起去冒险。



导演舞台剧《怪物》(2012)
Image © Xiaoyi Liu

你得给演员足够的武器，让他自行成长。我最喜欢的是给演员一些很好的训练，告诉他们“你可以”，帮他们建立这种创造的自信，告诉他们你可以去尝试各种各样的“错误”。这都需要演员和创作者一起去冒险。

Q：可以请您具体介绍几个最常使用的训练方法吗？有采访提到，您会让演员自己去探索风是怎样舞动的，而不是直接告诉他们具体的动作。

A：这是其中一个很好的训练。不是让他去模仿风的样子，而是让他的身体更没有节奏，打破固有的习惯。人的情感都不是一个节奏，所以需要给演员各种的能量去运用，需要找到风的质感、火的质感，找到泥土的质感，大地般的苍凉和夯实的态度；找到像水一样的身体，去慢慢地流淌。其实就是身体或语言的能量与节奏的变化。演员不可能每天晚上都有这么饱满的情感，但是他只要能想起这阵风、这场火，他的情感就会到来。



导演/编剧：刘晓邑
演员：金曾 申霓 马龙 张智雄
灯光设计：李骏龙
音响设计：陈晨
舞台设计：龚博文
摄影师：东子 袁松 郑宥析
海报/动画制作：胡子剑

Q: 您认为巡演对于一部剧、一个剧组或剧团的意义是什么？

A: 我个人做演出能坚持到今天，最重要的一点是，我很喜欢巡演，我每周都在巡演。我会迫不及待地想去见到各个城市的观众，想去看看在不同的文化、经济和教育背景以及不同的阶层之下，他们对于文化的态度，对于文化的接受和反馈。这对我来说是最好的学习和吸收的能量，我更知道我要怎么做作品，在不同的城市去会给出不同的内容。

Q: 您有不少作品都做到了商业性和艺术性的兼顾平衡，您是如何看待和处理这个问题的？

A: 我并没有故意地去看待和处理这个问题。第一，在专业上就是要不断学习，让自己的专业性、艺术性越来越高，好的艺术品一定也是好的商品。你一定要把艺术做得非常高，你才有可能去选择你在哪一个段位去做作品。第二，你心中要有观众，对心中要有观众，需要有更多的奉献的精神和宽广的胸怀去包容更多的观众。

大众的故事不能太偏激，要做大多数人能接受的故事。这种判断来自于大量的驻演经验，才能了解目前观众的欣赏水平。音乐剧的表现手段决定了它必须是一个完整、简单的线性叙事，不能是很复杂的多线性或非线性叙事。简单就是伟大，因为简单让更多人进入剧场，让更多人先读懂你的作品，这才有可能所谓的商业和艺术的平衡。





导演舞台剧《怪物》 (2012) Image © Xiaoyi Liu

中国音乐剧的发展，最难的是生产方式。我在伦敦学到了很多科学的生产方式，这些方式需要金钱、时间、方法，在我的团队里可以比较良性地运作。这不光是物质性的，更需要心法——你如何和艺术家工作，如何组建一个足够包容和坦诚的团队，彼此在第一时间吐露出自看完这场排练之后的第一直觉，才能一起留住最精彩的部分，让精彩一直存在于舞台上。

Q：在中国的语境下，您能够发现和捕捉观众目前有能力欣赏的故事。但您有很多作品也会到国外去演出。在这种跨文化的背景下，是否需要对作品进行重新诠释？对于国外观众而言，是否总会存在某些无法通达的层面？

A：首先，我本身的作品都是更偏向于通识性的，在创作的时候是带着国际视野去做的，而且肢体本身就是无国界的语言。第二，我相信如果我喜欢，那绝大部分人一定会喜欢。因为我在创作时就是和观众站在同一个立场上的。但是无论是否处于跨文化的背景下，每个演出基本上都会有超出观众通识的部分。我会花时间在舞台上，慢慢地帮观众去建立认知，让观众在两个多小时的演出中温柔地接受我带给你的新鲜信息。我们要唤醒观众的好奇心，而不是要在观众面前显摆“我比你厉害”，这是两种截然不同的态度。

民营儿童剧团创始人 ——孩子的梦想与成人的和解

Q：您创办的触感实验室是集创作、制作、演出、教育培训等多种艺术戏剧功能于一体的全能团队，原创作品常年受邀在国内和欧洲各地巡演。您创办触感实验室的初衷是什么？

A：最初创办触感实验室真的是为了挣钱，这是我当时能挣钱的唯一手段。虽然这个剧团至今营收状况也不是很好，但现在我们团队演员的生活都很好，起码能有尊严地生活，因为我们的演出量足够大，还在出售原创作品的版权。做亲子剧、儿童剧，让我每天都在剧场工作，为我做商业戏剧做了大量的实践和储备，同时为行业培养更多的基础性技术人才和运营人才。

Q：为什么想要给孩子们创作戏剧、教授戏剧课程？

A：我觉得我本身就是个孩子，我就没长大。我是单亲家庭长大的，童年有所缺失，艺术成了我的情感出口和寄托。如果不创作，反而会感觉到很危险。同时，我的童年也很美满、很快乐，没有挨过打，还学了很多东西，学钢琴、国画、根雕、篮球、足球……这对于我的童年是很重要的，而且这些选择和决定是我自己做的。我的每个儿童作品，也是对我自己童年的一次回忆、阅读、弥补和成长。这些作品每年会修改，随着自己当了父亲以后，我对孩子的理解也产生变化，会更豁达地去理解自己的童年。

我也喜欢孩子。孩子的戏更难做，孩子的作品更需要简单和包容，需要更具艺术性，不能有太多的铜臭味。我们需要给孩子看很好的艺术品去启蒙他们，通过作品悄悄地走到孩子的内心深处去，播下一个种子，然后再悄悄地离开。





Image © Xiaoyi Liu

Q: 为什么会产生“手提箱迷你剧场”的创意?

A: 我巡演过很多城市，去了很多演出不愿意去的地方，见过很多人没有见过的演出的样貌，所以我更加知道我要做什么。我曾去过一个连剧场都没有的城市，当地有个老板包下一家夜总会，白天围上布、摆上小板凳，我们就给孩子演戏。他说他在北京看到我们的戏，想让他们城市的孩子也能看到。全国还有那么多城市和乡村的孩子是没有看过演出的，这个问题不是我能解决的，但是我看见了，我在想办法。

当时我就想做一些街头的、公共空间的、不受剧场限制的表演，让更多人感受和享受到艺术带来的快乐和滋养。艺术拯救了我，我相信它也能拯救很多人。

Q: 从导演的视角和经历出发，以《做翅膀的人》为例，一出以“偶”为主角的戏剧是如何被创作出来的？“人”与“偶”的关系是什么？

A: 主人公老头是专门给小朋友做翅膀的。对于我来说，人和偶的关系是来自于我在这个国家、这片土地上生活了这么多年，从我内心深处自然而然流露出来的情感。大家都不喜欢这个古怪的老头，但是他很喜欢他自己，这也是我的写照。我觉得现在的孩子缺少梦想，这个老头就能够很好地走进孩子们的内心。

Q：木偶设计师在设计人物和故事的时候，可以说倾注了很多的感情或价值观在“偶”身上；同时我也很好奇，在操纵木偶进行表演的过程中，演员和偶的关系是什么样的？

A：一个木偶的表演是由三者完成的：木偶设计师、木偶制作师，把木偶的形态和关节做得活灵活现了；操偶师，他的性格、态度、对角色的理解，会赋予木偶新的生命。同样一个木偶，虽然长得一样，但是在不同的操偶师手里表现出来是不一样的。如果自己会做木偶，再自己操偶，这个偶的所有生命都是由我赋予的，我能完全体验到它从木头变得有形态，我的手再让它变得有呼吸、有心跳、有视线、有动作，它就真的活了。

我有位老师曾经说，在操纵木偶的时候，你要忘记你自己。不是你在操纵它，而是感觉木偶带着你走。我觉得所有的演员都应该去学习木偶，这对于演戏也是一个非常好的训练和理解，增加了一个新的维度——是角色带着你，不是你在操纵角色。



导演舞台剧《小星球》(2014) Image © Xiaoyi Liu

马偶演员

要“像马一样思考”

中国国家话剧院与英国皇家国家剧院合作舞台剧《战马》中文版（2015）

“马的三个演员在表演中是不能通过语言或眼神相互交流的，他们的配合完全依靠马自身的动作和反应发出信号。比如马头抬起时，马的身体要立刻做出呼吸上的变化，这个时候马腿也要立刻做出反应。操控时，任何一个人人都可以发出信号，三个人整体的反应时间为0.1秒。”

——刘晓邑



Image © Xiaoyi Liu

Q：有不少观众是通过《戏剧行新生活》认识到您，这个节目让我们看到了戏剧人的某些生活状态。在之前的采访中您说过，“你必须要面对生活，你最后站起来那一刻，你会给很多观众带来勇气。”作为戏剧人，当您的个人生活面临困难的时候，您的力量来自哪里？

A：可能因为是射手座吧，我面临困难的时候从未倒下过，而且每次遇见危机都会让我更好。我会迸发出一种奇特的、强大的求生欲和英雄主义，风浪越是大，我越有一种想去牺牲、想去对抗的勇气。同时，我是很悲观的人，这会让我更加敏感，会提前做准备。

就像这次上海的疫情，在第三个月我让团队很多成员离开上海，提前回到各地隔离，随时准备好开始巡演。另外，我们知道今年演出很难，于是做了新的决定，主动去跟各地曾经合作的剧场联系，做新的合作模式的演出。因为如果不演出，演员就活不下去了。作为剧团的老板，我会站在新的高度看到全局，我要付出更多、牺牲更多。去克服和控制恐惧的过程，也就是你站起来的过程。

戏剧人的生活与

生活的戏剧

Q：艺术家在创作、生活乃至生存上都会遇到危机。如果在遇到危机的时候，依然还存在很强烈的创作欲，要如何找到出口？如果在渡过危机、生活得很好的时候，是否以及如何继续艺术创作？

A：我觉得艺术家一定要生活得很好，我们做任何事情都是为了让我们的生活能够过得更好。我生活得很好的时候，才能够更专心地去搞创作。2017年我就已经不愁吃喝了，有大把的钱可以用来做创作，有自己的工作室和工场，想做什么道具转身就可以在工场做完，拿来隔壁排练厅就可以用。艺术家如果太苦了，他创作出来东西就是很苦的。我们需要批判现实，但是我们更希望做纯艺术。我们现在的作品也有一定的批判性，但更重要的是找到与现在对话的关系。■

**In an Interview
with Xiaoyi Liu,
a Theatre
Artist with
Treasures:
Let There Be
Theatres with
His Mini
Suitcase!**

Interview: Lingyu Lu / Yumin Ao
English: Lingyu Lu

Xiaoyi Liu is an artist and theatre director in contemporary China, where he worked for the National Theatre of China and founded the Touch Laboratory, as well as a choreographer and actor. He graduated from Beijing Dance Academy. Below are some of his works: *War Horse* (puppet director of the Chinese version), *Little Soldier Chang Kats*, *The Tiny Planet*, *Monster*, *Spring Awakening* (Chinese version), *Wu Kong*, and *The Throne and the Poetry*, etc. He has performed at the Edinburgh International Festival, the London Southbank Center's Festival, the Wuzhen Theatre Festival, the Beijing Fringe Festival, etc. He has been awarded “Craftsmanship Spirit - Director of the Year” by the Beijing Youth Weekly.

Xiaoyi is affectionately known to audiences as a theatre artist with “treasures” because there seem to be countless tools inside and labels outside Xiaoyi’s suitcase. Not only can he design, make and manipulate wooden puppets, but also he is a choreographer and dancer; he is a domestically well-known musical director and the founder of a children’s theatre company, which is very rare in China. He says he was born to be an artist and also an adventurous producer. In the conversation with him, we can get a glimpse of the artist’s life in multiple dimensions, from his dreams and childlike fantasies of art to his shining spirit, which formed during his gradual adaptation and reconciliation with the world.



Image © 2015 Sohu.com Inc.

Musical Director: Artistic Creation and Scientific Management

Q: The musical *The Throne and the Poetry*, which received good reviews and interest in 2020, is restarting its domestic tour this year with high anticipations. You are the director and the choreographer of this production. How do you explain its popularity and recognition in the commercial theatre marketplace?

A: The reasons for success are complex and accumulated by multiple factors. Personally speaking, I have been producing and directing musicals for many years. I believe in continuous learning by doing. When working in London, I commanded and built up scientific working methods. And all of our team members are young, talented, and professional. Additionally, few original musicals are excellent enough to be such a rising force in China so far. I have never been a fan of copyrighted adaptation because artists and actors must show creativity and talent during the core production from 0 to 1 instead of adaptation from 1 to 99. The audience needs excellent pieces with the impressive subject matter and a compelling storyline, such as a great tragedy with family-country affection. It, as a musical, fits in with the aesthetic taste of the young generation and doesn't set a very high threshold that requires much expertise or background knowledge, so it makes people willing to go to the theatre to enjoy a live show.



Q: There are three rounds of “incubation” in producing *The Throne and the Poetry*. Could you tell us more about the stages and steps in the incubation?

A: In the first round, we lined up the script and the music to see whether the structure works well or not. In the second round, the actors rehearsed it. This step is crucial but advantageous. Only through visualizing the text could the whole team check if it was what we imagined. It was different from the conventional way of production, in which members of all divisions started separate working after they got the script and then aggregated their outcomes in the final rehearsal. In the third round, we had the stage art, costumes, and props designed, and we revised the script again. During the whole process of production, we all shared the same image and referred to the accordant standard. If stuck in our fields, we would only find that we were running in opposite directions, with our respective outcomes that cannot live up to each others' imaginations.

Q: What methods did you adopt to enhance teamwork and cooperation?

A: The four divisions of musical production - writing, composing, directing, and choreographing - must understand how to cooperate with others, which requires an effective working method. I am good at organizing a team to cohesively produce higher-quality content with higher efficiency within a limited time. As a director, I must inspire, lead and embrace the artists so they will build trust with me, or they can't open up to me or focus on their creative work. Since I started my own business at a young age and have been the head of my own company, I have gained much management experience and a lot of methods. The most important thing to do with a big project is to balance the work of all team members. I always believe that it is easy to manage an art project, while a commercial project is the most difficult to do. It requires not only a scientific approach but also needs to be creative and enjoyable enough to bring it to a broader audience.



Musical *Wu Kong* (2020) Image © thepaperch

Q: The artists may have unlimited creativity and adopt various expression skills. You also emphasize the freedom of collective creation, which means infinite possibilities. However, each idea needs counting so all kinds of options can be collected and organized to form a final product. As a director and project manager, how do you find the point and the thread?

A: It is all about experience and judgment based on intuition, which has been trained for a very long time so that your instinct can catch it and make a judgment immediately if you have received a multitude of outcomes in hand. "Oh, that's it. That's what I want!" That is what an artist can do, but not that easy to train. It is hard and painful when you have to tell the truth and express your feelings precisely at the moment you are touched and moved, rather than feeling nothing or being afraid to speak out. It may offend others, so excellent artists don't talk so much in their daily lives.

Q: What will you do if your intuition or judgment conflicts with the views of your teammates or others around?

A: A written contract signed indicates who will be a team leader. There is always someone who has to make the decision. Usually, a director must do it. There is no being right or wrong in the theatre other than being the most accurate and appropriate. The theatre is considered the form of art of regret, and it is going to be what it is when it shows on stage - it can just be this decoration, this music, this lyric at this moment. The older a director is, the more valuable he becomes. I have done this for nearly twenty years and have made twenty or thirty studio theatre productions. I believe I have gained enough experience to make a correct judgment with constraint time and a budget limit.



Q: In recent years, you have been working on several musicals as both a director and a choreographer. Could you please give us more details about the choreography and physical movements of the two original musicals *Wukong* and *The Throne and the Poetry*?

A: First and foremost, in a musical production, the dance and physical movements should not be divorced from the music style. Meanwhile, the actions in the story should be considered and then stylized. The music of *Wu Kong* is mainly hip-hop and rock, so I created the dance movements to be modern, violent, and open, with completely extroverted images to show off the hormones and energy of fertility worship. In contrast, the dance movements of *The Throne and the Poetry* are introverted even when the character is going particularly crazy. This craziness has extreme effects because the extreme restraint of feelings is more likely to drive the audience mad.

I have adopted the styles and movements of Korean dance in *The Throne and the Poetry*. One of the styles, called "Xianlang," in which scholars dance with a fan, is fit for the temperament of the protagonist. There are two kinds of Korean dance: North Korean dance and South Korean dance. The former is worldly and wild, while the latter is courtly and elegant. We apply this distinction to the emperor and poet Li Yu - when he writes poetry, or when the country is in ruins, he performs the North Korean dance in a frenzied manner; while when he is the emperor with dignity, he performs the South Korean courtly dance.

Q: You emphasize physical style and body language in your creative work.

A: I think a great production should always concern the body, as stage and theatre arts are the art of the body instead of words. The body does not deceive us, but the words do. Especially in contemporary theatre with a large proscenium stage, if there is no physical expression but merely actors standing still and reciting the lines, why doesn't the audience choose to listen to a radio play? The theatre is a theatre only when we create something that cannot be done in real life or a film. Although it's just a box with a stage, we can make unlimited possibilities and spaces in such a limited space, which is the most creative and appealing characteristic of theatre art.

Q: You arranged some workshops and courses during the rehearsals. Why did you take this way to rehearse? Does it aim at training the body of actors?



Musical *Wu Kong* (2020) Image © thepaperch

A: The body is the essence of acting. Many theatre masters, such as Tadashi Suzuki, Jacques Lecoq, and Meyerhold, emphasized the training of the body. If problems of the body are not addressed enough, the resonance will not have the power to reach and thrill the audience. Quite a few actors have not trained well, so I have to re-train them. A good director is a good trainer who helps the actors set free, motivates their bodies with scientific methods, and engages their minds and emotions in a performance. Acting in theatre requires skills and techniques in controlling your body and mind because, every night, a show must go and move the audience at the very moment. If the actors are stiff, rigid, and do not feel free enough, they will not be able to create a vibrant character. They require nourishment from me to grow up on their own. I want to give them some good training, to let them know that they can do it, to help them build confidence to create, to go on an adventure with them, and face mistakes and risks as well as wonders on this journey.

Q: Could you introduce some of your training methods? You mentioned in an interview that you helped the actors discover on their own how the wind blows rather than telling them the exact movements.

A: It is one of my training methods, the purpose of which is to break the regular rhythm or habit of their bodies instead of just imitating the wind. The feelings and emotions of human beings are not always in a monotonic rhythm, so actors utilize different kinds of energy, including wind, fire, and soil, imagining the desolation and solidity of the earth or the slow flow of rivers. It's all about various kinds of energy and changeable rhythms of body and language. It is hard for actors to be always full of emotions every night, but emotions will run high as soon as they can remember and utilize the exact energy of wind or fire.

Q: Many of your works have shown that you achieved a balance between commercial profits and artistic effects. How do you think of and deal with this issue?

A: I do not intentionally think of and deal with it as a real issue. Firstly, as professional artists, we should keep learning and improving our expertise and aesthetic tastes. I believe that good artwork itself is a profitable commercial product. It is a must to reach a high level of artistry so that I will have opportunities to choose an appropriate position to do my work. Furthermore, we shall put the audience in our hearts and minds and hold a spirit of dedication to accommodate a broader audience.

The stories for the public should not be too radical but acceptable to the majority. I make this judgment based on a great deal of experience with sit-down productions and performances, from which we can learn the



Q: What do you think touring means to production, a theatrical company, and its staff?

A: Personally speaking, in terms of what kept me working on theatre till now, one of the most important factors is that I love touring. I tour almost every week. I can't wait to meet the audience in different cities to see their attitudes, reception, and feedback on a cultural event and to see the fact that they come from different cultural, economic, educational backgrounds, and social classes. Touring is the best energy and nourishment for me to absorb, which helps me know how to create my works and show different content to audiences in many cities.

audience's average level of appreciation. The way of musical expression is determined to be a compelling and concise story with a linear narrative rather than a tangled and complicated story with a multi-linear or non-linear narrative. Simplicity is greatness, for it allows more people to become theatergoers and understand your works first, which makes it possible to strike a balance between art and business.

Speaking of the development of Chinese musical theatres, one of the most intractable problems is the way of production. I learned a lot of scientific ways of production in London, which require money, time, and methods. These ways and methods function well in my team. It is not only about property and materials but also spirits and hearts - how to work with the artists and organize an inclusive team in which we can speak honestly and frankly enough to express our initial and true feelings just after a rehearsal. Only in this way can we together continuously create the best things and let there be wonders on stage.

Q: In the context of theatre in China, you can find and capture what the domestic audience would enjoy and appreciate. Meanwhile, some of your productions went abroad. In such a cross-cultural context, do you think it is necessary to reinterpret your works? Are there any dimensions that are inaccessible to an audience from different cultures?

A: First, my works are relatively general with an international perspective, and the physical performance is a language understood without national borders. Secondly, I believe that if I like it, most people will also like it because I am in the same position as the audience when I work in theatres. Whether in a cross-cultural context or not, there will be something in every theatre production beyond the audience's general knowledge or common sense. I would slowly help them to establish their cognition so they can gently accept the new information and unfamiliar feelings I would like to bring them over the two-hour course. We want to raise their curiosity rather than show off a distinct attitude that "I am better than you."



Founder of Children's Theatre Company - Dreaming as a Child and Reconcile as an Adult

Q: You founded the “Touch Laboratory,” an all-round theatre company containing creation, production, performance, education, and training, whose original works tour China and Europe all year round. Why did you found the “Touch Laboratory” initially?

A: I founded the “Touch Lab” to earn a living, which was the only way I could make money at that moment. Its revenue is not very high even today, but our actors are now living a better life or at least living with dignity. It is because we keep putting on shows and selling the production copyrights of our original works. Producing theatres for families and children has kept me working in the theatre every day and provides me with practical opportunities for commercial theatre productions and training more professional staff in basic techniques and operations for the industry.



Image © Xiaoyi Liu



Image © Xiaoyi Liu

Q: Why do you work on theatrical productions and courses for children?

A: I think I am still a child myself, and I have not grown up yet. I grew up in a single-parent family with an incomplete childhood, so art has been the outlet and anchor of my emotions. If I did not create it, I would have felt insecure. On the other hand, however, I had a very happy and fulfilling childhood, without family violence, and learned a lot of things, including piano, Chinese painting, root carving, basketball, football, and so on. That was very important to me, and I made these choices and decisions myself. Each of my children's theatre productions, revised every year, is an opportunity for me to recall, read, and remedy my childhood and to grow up from it again. Since I became a father, my understanding of children has changed, and I have become more open-minded about my childhood.

I like kids. Making theatre for children is more challenging than for adults, for it needs to be pure and inclusive, with higher artistry instead of the stink of money. We should show them excellent artwork to reach out to their little hearts, to plant a seed, and then leave quietly.

Q: How did you come up with the idea to do Mini Theatre in a Suitcase?

A: I have toured many cities, visited some places where many other theatre companies are unwilling to go, and witnessed situations of performance that they have never seen before. As a result, I know better what I am going to do. I once went to a city without a single theatre, where a businessman booked a nightclub and invited us to perform for kids by daylight. After putting a cloth around and setting up small chairs, we put on a show for kids. The man said that he had watched our shows in Beijing and hoped children in his small city could watch them too. In some remote towns and villages, many children have never been to the theatre and watched a show. The issue is hard to deal with, but I've seen it and tried my best to do something.

Since then, I have had an idea to do some non-theatre performances on the street or in public spaces so that more people have the chance to feel and enjoy the delight and nourishment of arts. Art has saved me, so I believe it can save other people too.

Q: From your perspective and experience as a director, how is a puppetry theatre created, taking the piece *The Wing Maker* as an example? What is the relationship like between a man and a puppet?

A: *The Wing Maker* is a puppet production dedicated to a grandpa making wings for his little friends. The play is drawn from my affection for living in this country all these years. It is a story about the relationship between a man and a puppet. Everyone does not like this eccentric grandpa, but he loves himself, which is likewise a mirror image of myself. I feel that children nowadays are in lack of dreams, and I hope that this character can go deep into their hearts.

Q: When designing the characters and storyline of the puppet show, you may put a lot of emotions and values into it. I am also curious about the relationship between the puppeteer and his puppet when he manipulates it in a performance.

A: A puppet show involves three types of people: designers, makers who bring to life through the shape and joints of a puppet, and puppeteers who give it a new life with their characteristics, attitudes, and understandings. Puppets all look the same, but they can become distinct characters in the hands of different puppeteers. If I can make a puppet and also manipulate it all by myself, the whole life of this puppet will belong to me, and I can experience its lifespan from a block of wood to a body shape, and then my hands make it breathe, jump, see, move and finally come to real life.

A puppet master who is my mentor once told me that I should forget myself when manipulating puppets. He meant that I was not controlling a puppet. Instead, it was a puppet that took me somewhere. I think all actors should learn about puppetry. It is a method of training and understanding performance because it provides a new vision - the characters lead you, not the other way around.

Suitcase Puppet Theatre

Image © WallpaperFlare





Puppet

THEATRE

Little Soldier Chang Ka-tse (2016) Image © Xiaoyi Liu

The Chinese adaptation of the play *War Horse* is a joint production by the Royal National Theatre of Britain and the National Theatre Company of China. It was directed by Alex Sims and Li Dong and premiered in Beijing on 4 September 2015.



戰馬

War Horse

Image © National Theatre of China

The Life of a Theatre Artist, and the Life as a Theatre

Q: You became known to audiences owing to the live-stream show Theatre for Living, which presents the living conditions of artists and their attitudes toward life. You said in a previous interview, “We must face the reality of life. The moment when you finally stand up will deliver power and courage to the audience.”

As a theatre artist and producer, how do you acquire strength and energy for yourself when you have hardship in your personal life?

A: Perhaps as a Sagittarius man, I hardly fall when the going gets tough, and it even makes me better every time in crises. I have a strange strong desire and heroism in life - the more furious the storm becomes, the more courage I hold to sacrifice and fight against it. At the same time, however, I am so pessimistic and sensitive that I would always try to prepare in advance.

For example, Shanghai was attacked by the new round of pandemic this year. In the third month of the lockdown, I asked some members of my company to leave Shanghai and go back to their hometowns to finish the quarantine to be ready for the tours outside of Shanghai.

Additionally, knowing that it would be difficult for the whole industry this year, we decided to take the initiative to contact theatre operators we used to have business with and to develop new modes of cooperation. If we do not keep the shows going on, the actors will not be able to survive. As the boss of a theatre company, I must stand on a higher point to see the whole picture, to spend and dedicate more. The process in which you overcome and control your fears is somehow to stand up and become stronger.

Q: Crises encounter artists in their work, life, or survival. How could you find a way out if you are in crisis while still having a strong desire to create? If you survive a crisis and live a rich life, is it necessary, and how to keep yourself creative?

A: I think artists should live a good life because we are born to do everything to make our lives better. I have no more worries about material living since 2017, with an amount of money to spend on my creative work. I have my studio and workshop, where I can make props and bring them to the next-door rehearsal room directly for use. If an artist struggles and suffers, he may create something bitter and sore. The arts must criticize reality, but we prefer to do pure arts. To some extent, there is critical thinking in our works now, but I think it is more important to have conversations with the present time. ■

戏剧日志：两位中国留学生 与爱丁堡边缘艺术节

爱丁堡边缘艺术节是每个表演艺术者向往的地方，同时也诞生了无数有趣、特立独行、抑或转瞬即逝的艺术作品。然而对于一些人而言这场艺术盛宴似乎是遥不可及的或者是无从下手的，那么以下的两篇来自刚从埃克塞特大学毕业的戏剧留学生的日志或许能带来一些启发。

—— 陈洪业 孙国钊

Image © Hongye Chen

编者按：

此次《嚶鸣戏剧》邀请了两位刚刚从埃克塞特大学戏剧系本科毕业的在英留学生陈鸿业与孙国钊分享他们在2022年爱丁堡边缘艺术节（爱丁堡艺穗节）的首秀体验。年轻艺术家时常难于找到合适的公共平台来展示自己的首场作品，这篇文章以戏剧日志的形式回应了这一问题，两位年轻的戏剧人分享了自己申请、准备和参与爱丁堡边缘艺术节的经历，希望能从创作者和参与者的视角为读者揭开爱丁堡边缘艺术节的神秘面纱。

陈超美

从零开始到在爱丁堡 边缘艺术节演出

陈鸿业

一颗种子

爱丁堡的八月是一个艺术大爆炸的时期，也是无数戏剧从业者朝圣的时刻。

作为一名在英国学习戏剧的学生，早在三年前入学的时候我就埋下了一颗种子，我希望每年都参与一次爱丁堡边缘艺术节（全名为Edinburgh Festival Fringe下文简称Edfringe）来提升自己的戏剧视野和实践能力。

其诞生之初的“边缘”宗旨即鼓励小团体能够大胆地追求多元化与反主流的创作，以及提供反叛商业化作品的展示空间。虽然受疫情影响过去三年艺术节被迫取消，但在毕业之际，Edfringe终于正式回归。



戏剧大环境的改善助燃了我的内在驱动力，于是我开始萌发做一个关于“在英留学生”戏剧的想法。融不入的城市，回不去的家乡，内卷与躺平，是活在当下还是未来？或许这是一个英国社会中的隐形群体，但并不意味着它“无戏可做”。

三年的戏剧学习让我懂得了一个道理，万物皆可戏剧，只要找到它的受众，作品就能被赋予社会价值。

正如Edfringe社团主席菲比·沃勒-布里奇（Phoebe Waller-Bridge）所说：“各种新形式的艺术运动在这里诞生，文化的交流也再次不断前行和发展”。她曾经在2013年的Edfringe创作了一个看似小众题材的演出，但这个名为Fleabag（译名为《伦敦生活》）的演出却大获成功，该剧讲述一个在伦敦打拼的女性如何解构现代都市塑造女性气质，数年后还被BBC翻拍成电视剧，运用了打破第四堵墙的表达形式和独特的视角来展示真实的伦敦，可谓是“边缘”创作的突围。

但我也相当清楚，“边缘”的题材与诉求未必意味着成功，却一定可以体验不断尝试的过程，倘若能在接下来的实践中有所收获便是成功的第一步。



创作开始前我们需要设立一个预期的目标，所有的浇灌都应该按计划施行。首先是设立时间线，我的这颗种子在三月底正式埋下，因此演出前所有的工作必须在五个月内完成。最棘手的问题是参演人员安排，但很幸运的是在众多感兴趣的参与者中，找到了对这个题材有创作热情并且与我日程安排一致的孙国钊。作为一个首次参与Edfringe的原创小剧团这五个月必定是困难重重的，但对戏剧的热情对Edfringe的渴望是可以披荆斩棘的。

接下来就是最现实的问题——成本，即如何以最高效的方式行动。在人员方面，我们需要“一人分饰多角”无论是台上还是台下，因为这能大大节省在爱丁堡十天左右的开销。然后是场地问题，学校的排练室能满足我们的所有需求，同时能够帮助我们确定届时正式演出场地的下限，即演出的最低硬件配置如舞台、观众、幕后三者的适配度，因为这样才能找到地理位置好且性价比高的场地。

当然，最关键的还是剧本，我们需要扬长避短，在人员配置不足的情况下，留学生和梦境的结合则是我们熟悉且包容性较强的组合，因为梦是逻辑与荒诞并存的产物，并且同时也能够投射不同留学生群体易受忽视的内心世界。或许我们并不能像David Henry Hwang（黄哲伦）的Yellow Face（《黄面孔》）那么耐人寻味地展现在美华裔的身份认同问题，但是作为留学生，我希望其中的自嘲与批判精神能够融入我们的作品：“Is This The Real Life?”——一个荒诞却真实的梦。

生活



然而创作总有局限性的，我们的经历与认知或许并不能代表大部分留学生的现状。为了防止闭门造车，我开始使用“Verbatim Theatre”的剧构方式来采访和记录留学生的梦境细节，而这些素材在戏剧创作之下，形成了一个能让多数留学生都能看到自身影子的人物或标签。

留学生群体有着奢靡作息不规律的一面，也有积极阳光的一面，也有着备受论文就业压力濒临崩溃的一面。因此我们分别创造了五个梦境，分别是关于身体健康与宗教信仰的梦，社交与刻板印象的梦，就业压力与被服务员操控的梦，民主自由与传统保守的梦，超越自我实现最终幻想的梦。梦是现实的投影，在梦中我们能够大胆地探索现实中被忽略的细节，因为在这里我们是全能的，也无需为自己的行为负责。为了还原最真实的梦，我们打破了人和空间的关系，舞台上所有元素均可以随意且无逻辑地切换，从而形成真实与虚幻边界模糊的世界来切合主题。虽然戏剧的宇宙搭建完了，但在去爱丁堡前我们还需要正式的演出，因为一旦没有观众我们的一切也就不存在了。

我们的作品需要提前被曝光，要在当地3000余个演出中抓住观众的眼睛，成熟的舞台表演和画龙点睛的海报与传单是很重要的。因此在接下来的两个月我们便紧锣密鼓地排练与合成，制作宣传材料，最终在University of Exeter的“Term 3 Festival”中连续地完成了两场演出，本以为全英文的演出会两头不到岸，但大部分中国和英国观众能够看懂并给与反馈，这让我们更坚定了北上爱丁堡的信心。



陈鸿业、孙国钊 *Is this real life?* 演出剧场

一些打理

为了巩固植被的长势和产出，摘顶处理和修剪是很有必要的，戏剧也是一个道理。首演后我们收集了不同观众群体的意见，无论专业与否，他们的想法都能给我们带来启发。

接下来的时间我们将剧本进行了部分删改从而更凝练，并且也跟紧了八月份前后相关的社会事实如河南的“赋红码”和佩罗西访问台湾，从而更贴近这个作品的目标观众——对中国留学生群体感兴趣的人。我们还加入了寓言故事《刻舟求剑》来吸引更多热爱中国文化的海外观众，也验证了梦境的信息爆炸属性。在不影响音乐和灯光呈现的情况下，我们把场地配置简化了，减少了商业演出带来的版权问题，保证了操作的稳定性，也回应了Edfringe所提倡的Jerzy Grotowski（耶日·格洛托夫斯基）的质朴戏剧理念——追求戏剧内核而减少外界修饰。我们还进一步简化服化道，一物多用，增加了舞台上的机动性。

这些调整一直跟随着我们到Edfringe的最后一场演出，虽然其间每一场的质量都不一样，但新的环境和观众给我们带来的反馈都在一定程度上影响了作品的质量和口碑，同样也加快了我们自身的成长，学会如何在这种竞争激烈中夹缝生存，例如八月底是英国研究生毕业论文的截止期，在较前场次的观众反馈下，我们以更加夸张的形式，结合餐厅里服务员形影不离般的过度服务来展现学生对论文的恐惧。总而言之，只要演出还在继续，就要吸取市场反馈，有则改之无则加勉。■

注释

1. Edinburgh Fringe Festival官方译名为‘爱丁堡艺穗节’，但是个人认为‘边缘艺术节’更直接且准确地表达出该节日宗旨，因为“Fringe”不仅是流苏穗子般的装饰或点缀，更象征着边缘群体如何突围主流话语。

2. Verbatim Theatre的译名为纪录片戏剧或逐字戏剧，该类型戏剧是使用真实纪录的材料例如报纸、官方文件、访谈、信件、期刊等中的文字信息来高度还原相关事实



从观看者到参与者

孙国钊

在来到英国留学前，我就已经在国内观看了数十部 National Theatre Live 的录像，这些戏剧作品也构建了我对于国外戏剧的初步印象：庞大的舞台、精美的设计还有史诗般的文本。而我深知自己作为外来者的身份，很难在英国呈现到这样的“大作品”，再加上自己本身的语言问题以及文化差异，导致我对于爱丁堡艺术节的规划就最初只是想作为旁观者去增长见闻，了解不同的艺术，不同的戏剧。当时的我也未曾预料到，这次的旅途完全重塑了我对戏剧的理解。



Image © Hongye Chen

担忧

起初，我内心充满担忧。这次创作，我准备的。我做出了很多作品，但

当我开始创作时，对于作品的评价，就是评价上瘾。我开始怀疑自己的作品，怀疑我的团队，怀疑我的作品精

野心

肤浅

可是来到爱丁堡之后，一切的所见所感都打破了我匮乏的认知。大街小巷除了垃圾之外，还到处充斥着鲜活的生命力，杂技、乐队演奏、喜剧演出，还有为自己团队演出想尽方法宣传的幕后团队，甚至孤身一人从千里之外赶来爱丁堡身兼数职的勇士也不在少数。这些表演群体不只是限制于大学生、儿童、专业团队，许多工作在其他领域的成年人，甚至退休的老人也装扮成英国女王的模样在街头派发自己的传单。这使我突然回想起来爱丁堡的前一晚，我在某社交平台上翻阅到一名国内戏剧研究生发的帖子：究竟要多久，戏剧才能在全国普及呢？

在英国留学的这段时间，我接触过许多外国人，我发现他们在许多方面其实与我们并没有太多差异，这也让我产生疑问，究竟是什么原因导致他们的戏剧文化如此普及的。我认为，我在爱丁堡找到了答案。

差异

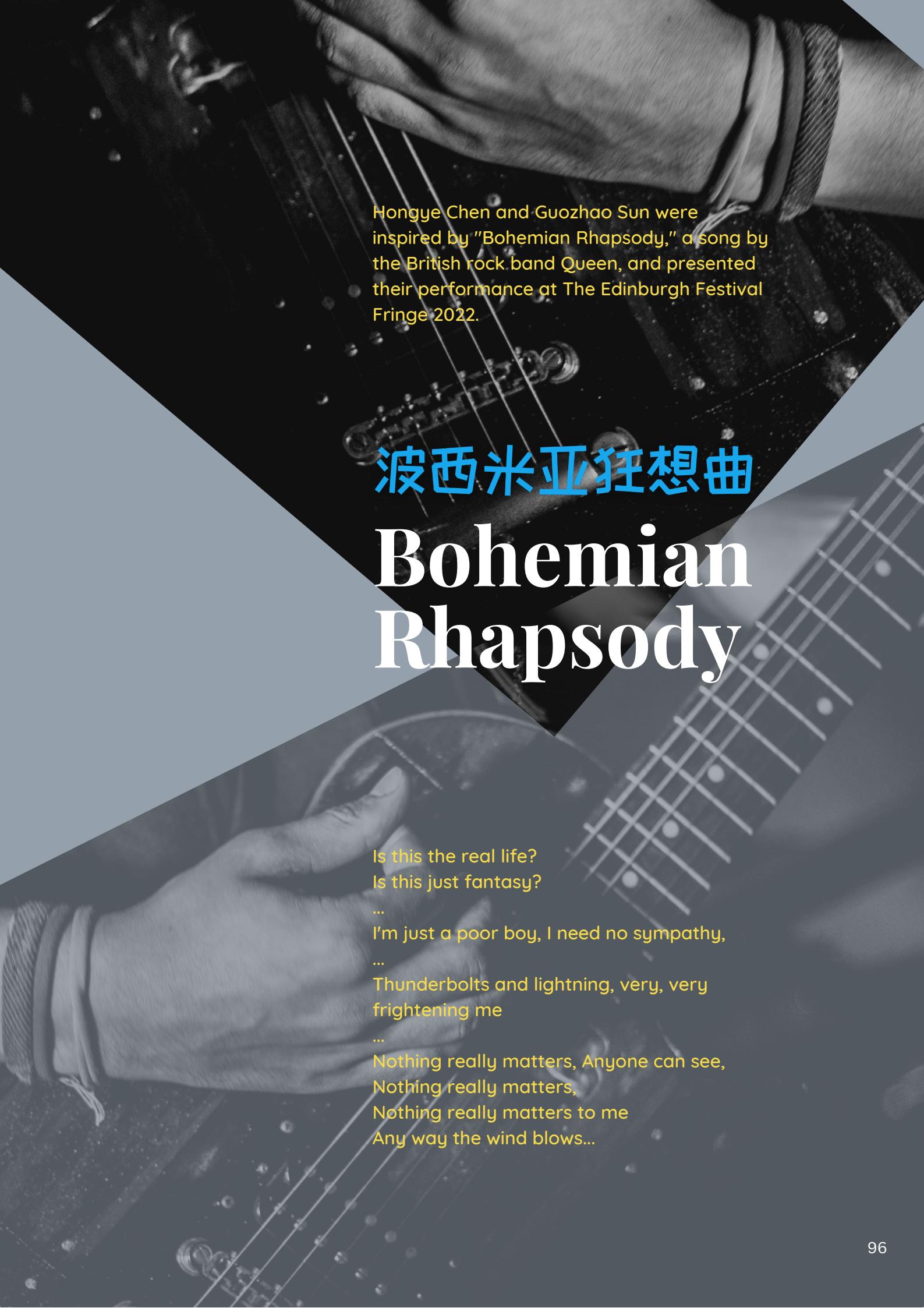
现实

我相信在国内不止一个人和我一样，认为戏剧就是要将完美呈现给观众。可是在中国，绝大多数的人没有获得艺术培养的机会，他们在成年之后大多都奔波于生计，没有时间去学习新的东西，去消化新的东西。当这样的“完美”树立在他们面前时，他们自然而然地会感觉到一种隔阂，让他们望而生畏。因为当我们在考虑“普及”的时候，更多的是考虑的让更多的人观看戏剧接受戏剧，但爱丁堡呈现给我的感受完全不同。

“所有人都能有观看的地方，所有人都能有表演的地方”这是爱丁堡边缘艺术节的宗旨。在爱丁堡的这段日子，我看过了国际戏剧节的作品，我进过边缘艺术节的黑匣子剧场，我也见识过各种各样在街头表演的艺术家，我现在艺术节中他们并没有将自己的身份设置为观看者，而是让自己的声音参与其中，不局限于任何场地，不局限于任何形式，甚至不局限于任何语言。虽然有很多旅客也会吐槽自己的踩雷，吐槽艺术节上的作品质量层次不齐，自己完全无法理解其中的元素。

对于观众而言，这确实是一个糟糕的体验，但是从戏剧的角度，有更多的不同的声音不同的人群加入到戏剧创作之中，的确会出现一些较为粗糙的作品，不过这样也会为非主流的戏剧创作提供源源不断的生命力，如同鲇鱼效应一般，而且这些如今的非专业者随着时间的磨砺，他们的创作潜力也是无法估量的，这样的循环才会使戏剧的土壤有机地生长。

我认为这才是边缘艺术节难能可贵的地方，也是国外戏剧普及度高的重要原因。戏剧的普及不能只是单纯的想让更多人观看作品，与作品共鸣，从而让他们爱上这门艺术，而是要考虑戏剧能够为他们做什么，让他们也能够参与其中。虽然不否认有一些第一次观看戏剧就深陷其中的观众，但是绝大多数人是不会将精力与金钱投入未知的事物中，而让他们成为参与者，真正融入戏剧，这才算得上有循环性的普及。 ■



Hongye Chen and Guozhao Sun were inspired by "Bohemian Rhapsody," a song by the British rock band Queen, and presented their performance at The Edinburgh Festival Fringe 2022.

波西米亚狂想曲 Bohemian Rhapsody

Is this the real life?
Is this just fantasy?
...
I'm just a poor boy, I need no sympathy,
...
Thunderbolts and lightning, very, very
frightening me
...
Nothing really matters, Anyone can see,
Nothing really matters,
Nothing really matters to me
Any way the wind blows...

Theatre Logbook: Two Chinese Students in the Edinburgh Fringe Festival

As a paradise for every performing artist, the Edinburgh Fringe Festival has become a gala that exhibits substantial brilliant, ingenious as well as ephemeral pieces of art and performance. However, for some, if not many, this festival may seem out of reach. Therefore, the following journals from two theatre students who have recently graduated from the University of Exeter may hopefully become sources of inspiration.

Hongye Chen / Guozhao Sun

Image © Hongye Chen



Editor's Note:

Ying Ming Theater invited two theatre students, Hongye Chen and Guozhao Sun, who had recently made their debut in the 2022 Edinburgh Fringe Festival. Chen and Sun have just graduated from the University of Exeter this summer. In response to the difficulty to find a public platform for debut performance, which have been frustrating many young artists, this article, in the form of theatre log written by the two students, just arrived in time to share their experience concerning application, preparation and participation of the Edinburgh Fringe Festival. From the perspective of creators and participants, their journals are expected to unveil the mystery of the Edfringe.

Chaomei Chen



Starting from Scratch to Performing at the Edinburgh Fringe Festival

Hongye Chen

A Seed

August indicates a time of artistic explosion in Edinburgh, as well as a time of pilgrimage for countless theatre practitioners from all over the world.

As a drama student in the UK, I planted a seed deep in my heart when I was enrolled three years ago. I have also been an avid audience of the yearly Edinburgh Fringe Festival to improve my own theatrical perspectives and practices.

Dedicated to offer showcasing spaces for rebellious, anti-commercialization works, the core of Edfringe lies in its encouragement of small groups to pursue diverse and anti-mainstream work. Edfringe finally made its comeback following a three-year suspension due to the Covid-19 pandemic.

The opening of theatres fuelled my enthusiasm out of which emerged an idea of creating a performance for us international students in the UK. I attempt to inquire into such existential issues as a city we can't wander, a home we can't return to, engaging with or retreating from the neoliberal society, living in the present or the future.

An invisible group in British society doesn't mean nothing can be represented about the international Chinese students. Three years of theatre studies has taught me that everything can become sources of theatre. A performance will have its social significance as long as targeted audiences find their way into the play.

As Phoebe Waller-Bridge, President of the Edfringe Society, says: "New forms of artistic movement are born here, and cultural exchange is once again moving forward and developing". In the 2013 Edfringe, she created a seemingly niche show, *Fleabag*, about modern urban femininity from the perspective of a woman working in London. The play became a huge success and had recently been successfully reproduced in television, due to its breaking-the-fourth-wall dramatic style and unique perspective unveiling a real London underneath its gilded glamour.

It is a perfect example of the magnitude of the 'fringe' perspective. Nevertheless, I am also quite aware that a "marginal" subject matter and aspiration may not necessarily mean success. Yet it can certainly lead to a process of experiments and attempts, given that the first step to success is to learn lessons from every attempt.

Some breeding



We need to set a desired goal before we start, and the “watering” process should be completed step by step. The first step was to set up a timeline. The seed was officially planted at the end of March. As a result, all of the work had to be done within five months before the show. The hardest thing was the participants, but I was lucky enough to have Guozhao Sun, who had a passion for my subject matter and whose schedule coincided with mine. As a fledgling theatre group who was about to make its first attempt in Edfringe, this five-month period was bound to be difficult. Yet the passion for theatre and Edfringe helped us overcome any difficulties.

Then came the most realistic issue—costs, i.e., how to make full use of all the resources we held. In terms of personnel, we needed to play multiple roles both on and off stage, as this would have saved us loads of money for the estimated ten-day run in Edinburgh. The issue of venue is also a tricky one. Our school’s rehearsal rooms would meet all our needs and help us to determine the minimum accommodation of audiences for the official performance. An examination of how well the show, the stage, the audience and the off-stage work could accommodate each other will allow us to choose a well-located and cost-effective venue.

Finally, the key is the script. The combination of international students and dreams would be a familiar and inclusive dramatic integration given the lack of staff, because dreams are caused by both logic and absurdity and meanwhile project the vulnerable inner worlds of different international students. We may not be able to present the identity issues of the Chinese diaspora as intriguing as David Henry Hwang’s representation of Chinese Americans in *Yellow Face*; as an international student, however, I hope that the self-deprecating humour and critical spirit can be incorporated into our work: “Is This the Real Life?”—an absurd but real dream.

Some Light

However, creativity has its own limits, for our experiences and perceptions may not be typical of all international students. In order to prevent the creation of a closed book, I started to use the dramaturgy of “Verbatim Theatre” to interview and record the detailed dreams of international students.

These materials, under the theatre creation, gave birth to a person or a label through which most international students can see their own shadows. It has a decadent, dark side as well as a positive, sunny side, and a side on the verge of mental collapse due to the pressure of working on a dissertation. We had therefore created five separate dreams, including one about physical health and religious beliefs, one about socialising and stereotyping, one about employment pressure and being manipulated by waiters, one about democratic freedom and traditional conservatism, and one about transcending oneself to achieve the ultimate fantasy.

Dreams are reality's projections where we are able to venture into the neglected details of reality because we are omnipotent and unaccountable. In order to restore the most realistic dreams, we broke the relationship between people and space. Moreover, all elements on stage could be switched without logic, thus creating a world where the border between the real and the imagined was blurred in service of the theme. Although the theatrical universe had been built, we still required a formal performance before our Edinburgh debut to receive feedback from the audiences, because our work came to nought without the audiences. Our work should be exposed in advance so that we would be capable of catching the eyes of the audiences among over 3000 performances in the festival. A picture-perfect poster and flyer were none less important than a sophisticated staging. So, over the next two months, we worked intensively on rehearsals, compositions and promotional materials, culminating in two consecutive performances at the University of Exeter's 'Term 3 Festival'. To our surprise, most of the Chinese and British audiences were able to understand our English-speaking performances and to give us feedback, which increased our confidence to travel northward to Edinburgh.

Edinburgh



Some Tending

Certain topping treatments and pruning of plants are necessary for their sustainable growth. So does theatre. We were inspired by feedback from different groups of audience members.

Since then, we refined the script by some cuts and also updated relevant current affairs in August in our script, such as the government imposing fake “Red QR code” on certain citizens to block petitioning in Henan and Perosi’s visit to Taiwan. The goal was to be more relevant to the target audience of the production - those interested in the Chinese student community. The fable ‘Carving the Boat for the Sword’ was also added and attracted more overseas audiences interested in Chinese culture, testifying to the effectiveness of our adoption of dreams. The music and lighting have been simplified due to the configuration of the venue, which also avoided copyright issues associated with commercial performances and maintained operational stability. It also accommodated Edfringe’s advocate for Jerzy Grotowski’s idea of Poor Theatre that pursued a dramatic core with fewer external embellishments.

We further simplified costumes and props, with every single one used for multiple purposes. We had been making adjustments until our last show at Edfringe. Although the quality of each show was different, the new environment and feedback we received from audiences influenced the quality and reputation of the work to some extent. The process also accelerated our own growth and survival in this competitive environment. For example, with the feedback from audiences who suggested the end of August was the deadline for postgraduate theses in the UK, we were able to make a more successful, robust, and sophisticated production. We also incorporated into our play the students’ pressure under theses-writing in a more exaggerated form, combined with the incessant over-services of waiters. All in all, as long as the show is still running, it’s important to absorb audiences’ feedback and make further progress. ■

From Viewers to Participants

Guozhao Sun

Before I came to study in the UK, I had watched dozens of videos of National Theatre Live in China, which contributed to my initial impression of foreign theatres: huge stage, exquisite design and epic script. And I was well aware that an outsider like me is impossible to present such a “big work” in the UK. Coupled with my language barriers and cultural and ethnic background, my initial plan for the Edinburgh Festival Fringe was just to be a viewer to increase my experience and understanding of different genres of arts and theatres. At that time, I didn’t expect that this special journey to the Edfringe completely reshaped my understanding of theatre.



FRINGE

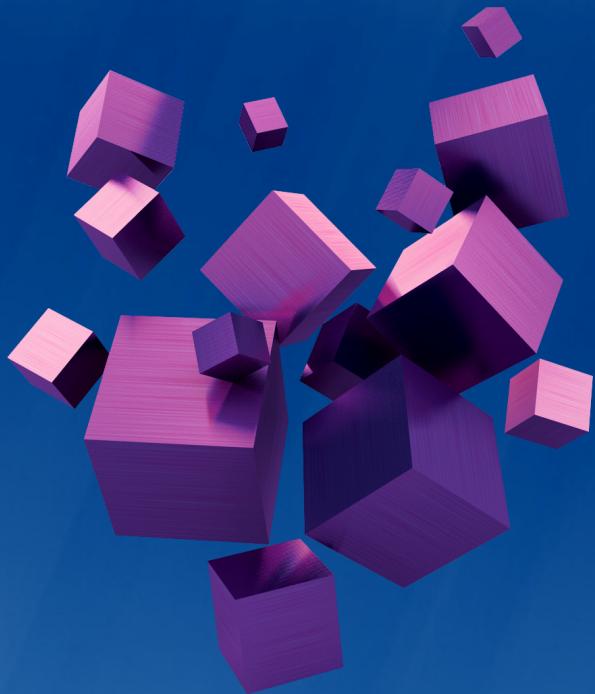
Initially, I didn't have much ambition for our work and only desired to participate in the school's T3 Festival. However, during the creation and rehearsals, my theatre partner Hongye came up with the idea that we made an audition on T3 and finally used this work to participate in the Edinburgh Festival Fringe. When I heard what he said, I was excited at first and worried afterwards. After all, such an exercise opportunity was rare for many domestic students. However, by then I didn't know anything about the Edinburgh Festival Fringe, except that it was one of the world's most famous arts festivals. And as I mentioned before, my understanding of foreign theatre was still superficial. I thought that the performances in the art festival were all supposed to be "big works". Yet in our case, we just have each other. I was worried that we could not display such an exquisite and grand effect. But after I came to Edinburgh, everything I saw and felt broke my scarce cognition. In addition to garbage, the streets and alleys were also full of vivid vitality—acrobatics, band performances, comedy performances, and behind-the-scenes teams that did their best to publicize their team performances. There were even a few warriors who came to Edinburgh alone from thousands of miles away. These performing groups are not limited to college students, children, and professional teams, but also many adults working in multiple fields. I even saw a retired lady disguising herself as Queen and distributing her leaflets on the streets. This suddenly reminded me of the night before our trip to Edinburgh. I read a post written by a Chinese drama graduate student on the social platform. He questioned how long it will take for the theatre to be popularized across the country. During my college years in the UK, I have contacted many foreigners, and I found that they are not much different from us in many ways, which also makes me wonder why their theatre culture is so popularized. I think I found the answer in Edinburgh.

I believe that many people in China, like me, believe that theatre is to present perfection to the audience. However, the vast majority of Chinese people do not have access to artistic training. Most of them have struggled to make a living as adults and have no time to learn and digest new things. When such artistic “perfection” is established in front of them, they will naturally feel a sense of estrangement, which makes them afraid of artistic creation. When we are thinking about “popularization”, we prefer to convince more people to watch the play and accept the theatre. In Edinburgh, however, it presents me with a completely different feeling.

“Everyone can have a chance to watch, and everyone can have a place to perform.” This is the gist of the Edinburgh Festival Fringe. During my stay in Edinburgh, I watched the works of the International Theatre Festival, went to the Black Box Theatre of the Edinburgh Festival Fringe, and also met a variety of artists performing on the street. I realized that in the festival, they did not just identify themselves as viewers, but also added their own voices in theatre, not limited to the venue, forms, or even to any language. Nevertheless many travellers will also complain about their own wrong choices of the performances and the uneven quality of the works at the festival, complaining that they couldn’t understand the elements at all.

For the audience, this is indeed an unpleasant experience; but from the perspective of theatre development, more people with different voices joining the theatrical creation is conducive to its own growth. Some raw works will indeed appear, but this will also provide continuous vitality for non-mainstream dramatic creation, just like the catfish effect. Given time, the creative potential of non-professionals is immeasurable and such a cycle will fertilize the soil of theatre organically.

Festivall



I think this is the core value of the Edfringe and an important reason for the high popularity of Western theatre climate. The popularization of theatre should not just attract more people to watch the work and resonate with the work, but also enable them to love this form of art and to understand what theatre can do for them and how they can also participate. Although some audiences are fascinated by the charm of theatre for the first time, the vast majority of people are not willing to invest their energy and money in unknown things. Therefore, I believe that to allow them become participants and truly integrate into the play would be an organic approach to theatre popularization. ■

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A performance photo of Pina Bausch's The Rite of Spring.
Photo by Zerrin Aydin-Herwegh.

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