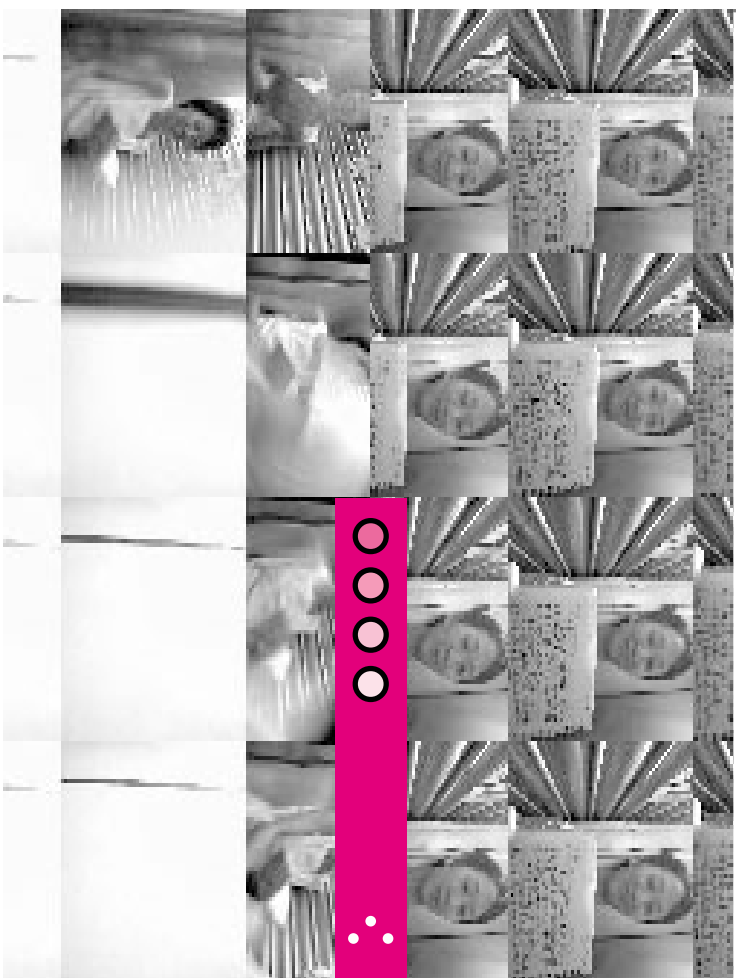


# 新空間運動——今天你來不來？！！

## New Space Movement – How are you today?!



攝影：張志偉 Photo by: Cheung Chi-wai

從「新空間運動」中究竟能找到多少愉悅和刺激？七月五日的黃昏和晚上，趙嘉儀和魂游演出了她兩構思的《今天你來不來？！！》。跟她們在五月「LIVE+MAY」中的《今天你來不來？》一樣，這次亦發生在香港藝術中心八樓的升降機門和辦公室拉開之間，那只得狹窄、非常狹隘的空間。

兩位表演者各攜一部升降機前小小的空間，當升降機停在八樓時，乘客便會看到表演者唸着另一表演者的日記，或許有人願意走進那狹小的空間，但他得帶上 SARS 時期大家常用的口罩，坐在小機上聽出表演者交給他的日記。兩個空間的人在聽或唸日記的當兒，也隱約聽到隔鄰讀日記的聲音。使人不安的是表演者站看俯視在讀日記的觀眾，表演者變成觀眾，而觀眾則變成了表演者。

另一件教人困惑的事是觀眾（表演者）離去前，得為魂游或嘉儀拍一張快相，並把它貼在辦公室的拉開上。拉開成為表演的背景，或者物質性的印記，表演者（觀眾）的形象慢慢地變得清晰。

在那狹隘和親密的空間，這些不同層次的唸讀和聆聽、表演者和觀眾身份的對調，使參與者揮灑記憶的渾沌虛惘中，離去時甚至忘記把口罩摘下。

口罩使人記起 SARS 多些，還是表演者與觀眾在五月份的第一次相會多些？

表演者把她們的聲音和影像留在我們的腦海。日記是表演者的記憶。照片是記憶的遺物。物件（如口罩）是記憶的提示。相同的空間因着時間的流逝而變得不絕對相同，但卻使我們走進表演者或個人的記憶中。

一個如斯小型的節目，透過不同形式的記憶的流轉——可見的、隱藏的、敏感的和理性的，使人得到曖昧的愉悅。同時，它的形式和結構使我們再次審視「劇場藝術」的基本元素：

- 演區在哪裏？只是那狹小的空間？那升降機又如何？
- 什麼是表演？發生在那狹小的空間的便是？或是由觀眾在升降機內戴上口罩那一刻直至他走回升降機為止？
- 誰是表演者？誰是觀眾？
- 何時演出？
- 演出如何？誰知道？誰人和如何評論？

對這次劇場藝術演出作出簡短的閱讀，使人找到或重新找到到感知的愉悅。把事情推向宏觀的層次，「新空間」的產生和「運動」的形成會帶來新的刺激。因此，主辦者、節目策劃和藝術工作者都須確保空間是原創、另類的以及衝擊傳統的，而主辦者（即是次節目的主辦單位香港藝術中心）更要確定該節目能創立一種足羈力量，好為「劇場藝術」培育觀眾。為了讓《今天你來不來？》兩次實驗的意義得以確立，「新空間運動」必須持續，而非局限於單一時空、曇花一現的動作。

——馮美華——

Where could delights and excitement be found in the New Space Movement?

How are you today? It was conceived and performed by Chiu Kayee and Wen Yau during the late afternoon and evening of 5 July. Similar to the first programme *How are you today?* that formed one of the programmes for LIVE+MAY held on 3 May, *How are you today?* It was again held within that very claustrophobic space existing between the office's sliding door and the lift door's at the 8/f of the Hong Kong Arts Centre, with a depth of not more than two feet.

Each performer stayed within this space whilst people were traveling up and down with the lifts. When the lift stopped at 8/f, whoever in the lift would be offered a brief and close spectacle of either Chiu Kayee or Wen Yau reading a diary of personal landscape of emotions. Should one decide to go into this very small space, one would be required to put on a mask (for SARS), given the diary and requested to sit on a short stool and to read the diary with the performer standing and looking upon the audience.

The intricacy surfaced at this juncture – the audience was reading a diary that was the diary of the performer in the neighbouring space. Interesting enough, people in both spaces could hear the reading sound vaguely coming from the neighbouring space either recited by the performer or the audience. Hence, Wen Yau would be listening to the audience's reading of Kayee's diary whilst at the time hearing reciting of her own diary next door. And, the same happened to Kayee over her side.

And, just as intriguing, immediately before departure, the audience-performer would help the performer-audience (either Chiu Kayee or Wen Yau) take an instant photograph of the performer-audience and stick the Polaroid photograph onto the office's sliding door (now serving as a kind of backdrop or materialistic memory for the performance) with the image of the performer-audience gradually looming clear.

These different levels of reading and hearing and the role shifts between the performers and the audience in a space of claustrophobia yet great intimacy left the audience-performer in a void of confused memory upon re-landing onto the lift again, and he or she might or might not notice that he or she was still wearing the mask of SARS.

Could the mask remind one much of the SARS in literal terms or rather the first encounter between the audience and the performance in May? Two months have lapsed between the first and this

performance. Have our memories remained the same or become further fragmented?

The performers leave their sight and sound in our heads. Diaries are the memories of the performers. Photographs are remnants of memories. Objects (in this case the mask) are reminder of memories. The similar space (not exactly the same in view of change of time) also renders us memories that may or may not relate to this particular performance or the previous one.

In the content of such a miniature programme, there are a lot of ambiguous delights exuded through various forms of mnemonic displacement – a lot of seen and unseen, a lot of sensitivity and sensibility. And, it's form and structure put us back again to the fundamentals of live art:

- Where is the performance? Just inside that in-between space? How about the lift?
- What is the performance? That happened inside the in-between space? From the time the audience puts on the mask before going into the space to the time when the audience takes away the mask on the way out to the lift and of the lift?
- Who are the performers? Who are the audience?
- When is the performance? Time inside the in-between space, some 5 to 20 minutes? Including time immediately before and after leaving the in-between space?
- How is the performance? Who knows? Who and how to judge?

Through the above brief study of a very small programme in a very small space within a very small amount of time, a lot of emotional and mental delights have been found or re-found. It may perhaps help us go a bit further in a macro dimension. The excitement can supposedly be generated from the creation of "new spaces": the excitement can supposedly be coming from the formation of a "movement". Hence, the organizer, the curator and the artists have to ensure that the space is really novel, genuinely alternative and enriching the norm. Hence the organization, in this case, the Hong Kong Arts Centre, in presenting the programme will have to ensure that it can help create a new form of sustaining energy: thus developing a certain critical mass for this kind of live art, and enabling this critical mass to sustain and to grow. To make its first two experimental programmes meaningful, it has to be a real New Space Movement and not just a momentary movement within an extraordinary space.

—— May Fung ——

