

艺术界 LEAP

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现场
PERFORM-
ANCE VIEW

PERFORMA 13: 表演的游客
PERFORMA 13: TOURIST OF THE PERFORMING ARTS

Performa双年展由著名策展人、评论家罗斯利·戈德堡于2004年在纽约创建，迄今已举办五届。2013年年底举行的Performa 13为期3周，由五十几位策展人联合策划，包括在40多个场馆内的100余场演出，演出项目横跨表演艺术、视觉艺术、音乐、舞蹈、诗歌、时尚、建筑、设计、烹饪等多个领域。带着对Performa的好奇，中国艺术家郭鸿蔚参观了此次展览，并在旅途中撰写大量日记。我们节选其中几段，以分享他的见闻和心得。

The Performa Biennial was founded by the renowned curator and critic RoseLee Goldberg in New York in 2004. Its fifth installment, Performa 13, was held towards the end of 2013, and was co-curated by more than 50 curators. Lasting over three weeks, the revelry included more than 100 performances in some 40-plus venues, covering a wide range of fields and formats, including performance art, visual art, music, dance, poetry, fashion, architecture, design, and the culinary arts. Chinese artist Guo Hongwei, armed with insatiable curiosity, attended Performa and took copious notes throughout. Here LEAP has selected a few segments to share with our readers.



鲍里斯·沙尔马斯，《手翻书》
Boris Charmatz, *Flip Book*
PHOTO: Paula Court
Courtesy of Performa

11月1日中午12点左右，我来到MoMA的二楼数日前就搭好的舞台，准备观看Performa导览手册上第一天的第一场演出——鲍里斯·沙尔马斯对著名舞蹈家和编舞家默斯·肯宁汉的致敬作《手翻书》。正如其名，《手翻书》如同一本由《默斯·肯宁汉五十年》里的插图穿插而成的手翻书，将书里静态的照片按书里的编辑顺序编排成动态的、时间连续的舞蹈蒙太奇。随着观众席两侧书架旁工作人员的翻动，书架上的画册被徐徐打开，而此时舞者们正在舞台上定格成和书上插图同样的动作静帧。一本几百页的书，一场一小时的表演，一个舞蹈家的一生。

I arrive at MoMA on November 1, right around noon, to the second-floor stage that was constructed several days ago. I have come to see the first performance listed in the biennial guide—*Flip Book*, a tribute to the famous dancer and choreographer Merce Cunningham by Boris Charmatz. The aptly named *Flip Book* plays like a series of images from the book *Merce Cunningham: Fifty Years*, combining the static photographs into a series of chronologically ordered montages. As staff slowly flip through pages of the book on shelves on either side of the stage, the dancers stop in freeze-frame according to the photographs. In one hour and over several hundred pages, the life story of a dance legend is told.

文 / TEXT: 郭鸿蔚 / Guo Hongwei



彼得·安普, 吉列尔梅·加里多
《还在忍你》
Pieter Ampe and Guilherme
Garrido, *Still Standing You*
PHOTO: Paula Court
Courtesy of Performa

11月3日的傍晚我去看了《还在忍你》。表演融合了身体耐力、相声、滑稽剧、杂技以及性, 一个小时内数次超越底线, 让人心惊胆战。开场时, 小胡子哥彼得得坐在大胡子哥吉列尔梅的脚掌上, 而大胡子哥背部着地, 双脚蹬住小胡子哥的屁股。小胡子哥开始讲单口相声, 说他如何看纽约, 以及参加了前几天的万圣节游行。他说他在游行里穿着蝙蝠侠的制服觉得很拉风, 还遇到了好多罗宾。然后他又开始数落屁股下的伙伴, 自嘲地讲了十多分钟。楼下的体力早就支持不住, 还要忍受楼上的各种“拍砖”, 于是奋力将楼上蹬出, 摔到不远处。两个人的角力开始了, 始终有一个人要凌驾于另一个之上, 构成滑稽的身体关系。由“踩在你上面”出发, 身体的位置不断变化, 时而合体, 组成怪诞的姿势; 时而分解, 揉进诙谐的剧情。两人在身体接触中不断给对方制造难题, 佐以人身攻击和黑色幽默, 给观众制造笑点。戏剧冲突不断升级, 直至两人开始宽衣解带, 玩得更加恣情纵意。最后重点落在了生殖器上, 他们互相开始揪住彼此的“把柄”不放, 继续切换姿势。最后, 两人香汗淋漓地回到了最初单口相声时的体位, 结束了亲密接触。

On the evening of November 3, I go to see *Still Standing You*. The piece combines elements of standup comedy with acrobatics, pushing the limits of both physical and ethical endurance, to create a one-hour sexually charged farcical masterpiece. Pieter Ampe opens the show by sitting on Guilherme Garrido's feet, whose back is on the ground and feet in the air. Pieter then begins his standup routine, explaining to the audience how he sees New York City and talks about the Halloween Parade that he attended several nights earlier. He explains that he was in an awesome Batman costume and met many Robins. He then turns to complaining about his partner, who in the meantime had been supporting Pieter's weight with his legs. The monologue quickly pushes past ten minutes, testing Guilherme physically as well as mentally. When Guilherme can no longer bear the weight, he kicks Pieter into the corner. The two men then begin wrestling, each trying to get on top of the other, turning into a series of ever-evolving positions that combine a comedic element with tremendous flexibility and endurance. They continue to challenge each other physically throughout the entanglement, each challenge increasing in difficulty; meanwhile they lob verbal insults at each other, adding to the black humor and the general comedic atmosphere. The conflict continues to escalate throughout the performance, eventually reaching a point when the two men begin undressing. The show culminates when they grab each other's penis and continue the tug-of-war by morphing their positions and body shapes. The show ends as it began, with Pieter sitting on Guilherme's feet, although both men are now several pieces of clothing lighter.

LEO XU PROJECTS

行动学院，《中文课》
Akademia Ruchu, *Chinese Lesson*
PHOTO: Chani Bockwinkel
Courtesy of Performa



11月6日的主菜是来自波兰的行动学院的表演《中文课》。这个小组从1973年至今持续了40年，成员们现在已经全是大爷大妈。不论是否和同一时间点上的其他艺术家有多少重叠和差异，“坚持”、“时间”、“生命”这样的字眼总能让人心生敬佩。一开始，他们在舞台上挥打铁球、橡胶球和玻璃球：铁球发出巨大的声响，橡胶球寂然无声，玻璃球应声破碎，清脆地留下了一地碎渣。演员退场，美丽的波兰大妈约兰塔悄然地清理地面之后，数张黑色小桌被搬到了台上。五位长辈拿着白粉笔，一边在黑色的小桌上画画，一边嘴中自语着英语、汉语、波兰语的“集邮”（自由）。之后，他们将粉笔咬住，俯身卧在小桌上，看上去如同魔幻悬浮在空中。待他们从小桌上下来，一袭黑衣上被印上各种“自由”的字样。接着是“漏姐”（团结）和“明卒”（民主）。最后，他们互相拍打掉了白色的印记。表演结束后，我询问他们，如何能互不嫌弃地一起工作和生活40年？想必当年约兰塔一定是个妖娆的舞蹈家，团体中的大爷们也意气风发，他们的生活或许比许多作品更有趣。原来大妈早就是创始人老爷子的对象，“得手”后其他人也只能偃旗息鼓。团员们除了一块演出，在生活中基本上不见面，只是“相望于江湖”。

The entrée for November 6 was *Chinese Lesson*, a performance presented by the Polish behavior art group Akademia Ruchu. This group has been in existence since 1973, spanning over four decades, and the members are all senior citizens of the art scene. Regardless of whether their art is still in vogue, the perseverance and dedication exemplified by their very presence command tremendous respect. *Chinese Lesson* begins with the swinging several balls made from metal, rubber, or glass: the metallic balls clang with booming resonance; the rubber balls bounce noiselessly in contrast; while the glass balls break crisply, showering the stage with shards. The performers go backstage while the beautiful Jolanta quietly removes the glass. Several black tables are brought onstage, and five elderly artists return with white chalk, drawing on the tabletops as they continue to mumble the word “chiyoo” (a misguided pronunciation of the Mandarin word for “freedom”) in Chinese, English, and Polish. Thereafter, they hold the chalk with their teeth and prostrate themselves on the tabletops, wiggling their bodies as though suspended in mid-air. They stand upright again and we see blurred letters forming the word freedom on their black shirts. This is then repeated with “chuanjie” (unity) and “mingchu” (democracy). Finally, they pat each other down until the white marks disappear from their shirts. Following the performance, I ask them how they have managed to live and work together for the past four decades. I imagine back in the 1970s, Jolanta must have been a mesmerizing dancer, and the men full of youth and vitality; the lives they’ve led are themselves memorable art projects, leaps and bounds more interesting than many projects we call art today. As it turns out, Jolanta was the wife of the founder of the group. Once his courtship was successful, the other men had no option but to back off. The group only gets together for performances—they barely see each other outside work, each leading his or her own life.

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热罗姆·贝尔、比利时侯拉剧团
《残疾剧院》

Jérôme Bel and Theater HORA

Disabled Theater

PHOTO: Paula Court

Courtesy of Performa

11月12日出演的热罗姆·贝尔的《残疾剧院》是此行看过最好的演出。当然，在观演前每个人都抱有怀疑：使用唐氏患者和有认知障碍的人做演员，似乎噱头十足；我也听说此作品在2012年的卡塞尔文献展首演后褒贬不一。入座静场后，演出助手用英语双语挨个介绍演员。被介绍的演员依次走到台前的话筒处，简短地说着自己是谁，做什么以及身心有什么样的障碍。他们的表情像小孩，眼神充满无知的天真。一切日常、节制，并不煽情。介绍完毕，每个人会在自己选的歌曲伴奏下跳一支舞——女孩们都喜欢贾斯汀·比伯的歌，怀旧一点的崇拜着迈克尔·杰克逊。大部分的动作“意到体不到”，你可以感到他们之前经过排练和指导，但是难以自控的感情却把表演拉回到自发和自足的界限。这与专业舞者熟练和舒展的肢体形成鲜明对比，却又剥开一层新的外皮——表演的皮。表演是一项有意识和目的的活动，不论你的技巧如何高超，我们永远知道那是表演，是“假”的，是综合你的认知和技术达到的某个目的。因为演员自身的限制或者说天赋，我们看到的是介于有意识的表达和无意识的“真实”之间的表演，如同将其从美学系统拉回到了诗学层面。说得更肉麻一点，他们是用生命在表演。

November 12. Jerome Bel's *Disabled Theater*. Unequivocally the best experience of my trip. Prior to the show, everyone had their doubts: employing performers who suffer from mental handicaps, including Down's Syndrome, seems on the surface to be a promotional gimmick, and I've read conflicting reviews since the show's debut at dOCUMENTA(13). As the performance begins, the stage assistant introduces each performer in English and German. Each performer then steps up to the microphone and briefly introduces him or herself, as well as the condition he or she suffers from. They behave like children, untainted by the real world, their eyes betraying an innocence only found in the very young. Their actions are ordinary and unpretentious. At the end of their introductions, each performer dances to a song of their choice. The girls tend to go for Justin Bieber, and the nostalgic ones may go for Michael Jackson. Most of the dances seem to fall just short—they have clearly been rehearsed, but their mental limitations lead to physical limitations in either the interpretation or execution of the choreography. It is a stark contrast to the crispness and fluidity in a professional dancer's routines; it removes the element of performance from the art of dancing. Performance is a subjective undertaking; no matter how skilled one becomes, the audience can always tell that it is a carefully prepared act that combines mental focus and physical fitness to achieve a specific purpose. Each performer's talent level dictates the fine line that separates conscious expression and unconscious truth. To quote a cliché, these men and women are performing with their lives.

每一场演出，不论好差，仿佛都帮我搭建起对表演更立体的理解。我一直在想表演究竟是一种什么样的行为：假装成为一个其他人，或用身体做媒介传达点什么。突然我觉得整个Performa的开场大秀并不是11月1日的《手翻书》，而是比这还早几天的万圣节游行。这也许是因为整个Performa要在11月开始的原因吧。在那天，人人都在表演，全城人民都参与到一场盛大的演出中，纽约变成一个巨大的舞台。而我，正在其中扮演着一个游客。

Each performance, good or bad, helps me create a more full-bodied understanding of the art of performance. I have always wanted to understand the driving force behind performers: to pretend to be someone else, to use the body as a medium to express a specific message. Suddenly I realize that the opening to Performa 13 was not *Flip Book* on November 1. I begin to think the event actually kicked off with the Halloween Parade a few days prior. Perhaps that is why the Performa launched in November. On the day of the parade, everyone was pretending to be someone else, and the entire city was part of a grand performance, with New York as its stage. My role in this? That of a tourist. (Translated by Frank Qian) 🍷