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Yinan Li

当代剧场访谈录

**Juchang Performance in  
Contemporary Chinese  
Society (1980–2020)**

Ten Interviews

Translated by  
Jo Riley and Kai Tuchmann



Theaterwissenschaft · Band 34

herausgegeben von

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Umschlagillustration: Wen Pulin's Wrapping the Great Wall Event (1988),  
Foto: Wen Pulin

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## Contents

引言 — 以宣言的形式	7
雷曼的后戏剧与中国的剧场 ( 代序 )	9
温普林	17
文慧	32
黄纪苏	70
田戈兵	77
赵川	96
李凝	105
李建军	132
王梦凡	139
吕效平	146
李亦男 ( 作为结语 )	153
编者简介	158
Introduction – A Manifesto	159
Hans Lehmann’s postdramatic theatre and the new aesthetics of juchang	161
Wen Pulin	170
Wen Hui	189
Huang Jisu	229
Tian Gebing	238
Zhao Chuan	263
Li Ning	274
Li Jianjun	304
Wang Mengfan	313
Lü Xiaoping	321
Li Yinan	330
Translators	335



## 引言——以宣言的形式

“剧场”是我在翻译完汉斯·蒂斯·雷曼的《后戏剧剧场》一书之后有意识发展出的一个新概念。在试图清晰界定这个概念的过程中，我受到了一些社会学理论的影响，主要是布尔迪厄的“场域（champ）”概念。我赞同布尔迪厄将艺术家与艺术作品“请下神坛”的做法，认为不仅对艺术的考量与研究应当放置在更广阔的社会环境之中，而且就剧场演出而言，它本身就不能从人类的社会实践中剥离出来单独审视。因此，我所谓的“剧场”一词更为宏观，它不仅指代艺术家的艺术创作实践活动，也包括与其相关的整体社会环境。

这样一种视角决定了这本书不同于一般的艺术家访谈录。我选取了1980年之后活跃在中国社会中的九位年龄不同，生存环境不同，人生经历不同，观点也彼此“打架”的中国剧场人进行了访谈，将谈话重点放在了九个人的生存环境，从事艺术创作的契机，过程，感受与他们跟合作者所构成的圈子特性上。这并不是说我奢望九个尽可能不同的剧场人能涵盖中国当代剧场的全貌，只希望这样的选择，这样的命名方式或许有助于人们改变对“戏剧”的偏狭理解。

我之所以执拗地坚持“剧场”这种对很多人而言感到别扭的说法，正是看到人们对于“戏剧”这个概念的理解太过狭隘了。这里说的“人们”也必须包括我自己，因为我的受教育经历，因为我供职于一个“正统”的戏剧学院，我也必须以十二分的小心来检讨自己。可以说，我时刻用“剧场”这个词提醒自己，不要在研究和创作时陷入偏见和狭隘之中。“剧场”是一个宏大的场，它的意义首先在于打破“戏剧”的坚固边框。

访谈进行过程中，另一位法国社会学家——米歇尔·马费索里的“部落”（tribe）概念给了我启发与灵感。九位剧场人各自的艺术创作实践都是以自己主动界定的“部落”为基础进行的：从温普林在八十年代末集结在长城之上的京城“未来主义”部落，到文慧反复提及的“朋友们”，到田戈兵努力寻找的“小姐”，到李凝的“师父”和“学生”们，一直到王梦凡选择的“阿姨们”。这些部落有一个共性，就是有意识地跨越市场，经济对人的阶级界定，以情感，直觉与氛围（ambience）将彼此凝结在一起。对这些主动凝结在一起的剧场部落而言，从事艺术首先不是国家的规定性任务，他们也不认可任何已知的艺术“专业”特性。他们以部落对抗的是国家体制严格规定的等级性，也是被消费主义定义的大众（masses）。有意思的是：不同年龄，活跃于不同时代的剧场人反复使用了“一起玩儿”这样的说法。这绝非某种玩世不恭或享乐主义——他们的创作态度都十分严肃，甚至时刻感受到自己作为社会中的可以发声者所肩负的某种使命感。相反，这使人想起柏格森的“在一起”，想起狄奥尼索斯精神，想起某种怀旧的，温暖的东西。当然你也

许会在这些剧场部落中看到乌托邦性质，但我认为它们在这个以经济理性规定的“新世界”中难能可贵。

兹以此书献给那些让我们对未来怀有希望的人们。

李亦男

2020年2月



# 温普林

被访者小传

作家，导演，艺术批评家。

1984年，温普林在中央美术学院成立“中美剧社”，用荒诞手法搬演了老舍同名话剧《茶馆》。1985年1月，温普林发起并联合北京八大艺术院校师生成立“北京大学生艺术团”，同时在北京工人俱乐部剧场公演《舅舅的梦》（根据陀思妥耶夫斯基同名小说改编）。1985年4月，应北京人（民）艺（术剧院）林兆华邀请，与之合导的布莱希特戏剧《第二次世界大战中的帅克》参加首届布莱希特戏剧研讨会的演出。1986年春，温普林在当时任教的北京第二外国语学院导演《雅典的泰门》并参加首届“中国莎士比亚戏剧节”，该剧在中央戏剧学院剧场演出。八十年代中期开始，温普林以影像的方式拍摄记录北京地下摇滚音乐和前卫艺术活动。1988年秋，温普林在慕田峪长城策划了大型前卫艺术活动《包扎长城》。九十年代初，温普林浪迹藏区，拍摄西藏题材的纪录影片并持续以影像的方式参与和记录中国当代艺术的进程。2005年-2007年，美国康奈尔大学和加州大学先后建立“温普林中国前卫艺术档案”。近十几年，温普林游走于喜马拉雅山一带，行走、冥想、写。

访谈时间：2019年6月12日

访谈地点：北京郊外/温普林住所

李亦男

我读了臧红花关于《包扎长城》的文章。您当时是因为看了《河殇》，才想到要做这个事的吗？

温普林

对，《河殇》给了我很大触动。八十年代是有领袖的时代，在很多领域都有。

李亦男

您怎么定义“领袖”呢？

温普林

他们在思想的前沿，而且他们在发声。金观涛当时是《走向未来》的主编，王岐山当时是副主编。鲍彤（赵紫阳智囊团）等一帮人都在编委会里。他们编的不光是文化，还有天体物理、经济学、政治学。那是一个启蒙的时代。在八十年代的北京，每个学生寝室里一定会有一套《走向未来》丛书，这套书对我们的影响很大，所以我们也跟着变成“未来主义者”了。我们相信未来，相信跨过世纪，一切就会好，当时主流媒体的声音也是这样。按照共产党第一代革命者的乌托邦幻想，世纪末就要实现四个现代化了。八十年代思想解放运动很重要，这是一场自上而下的运动。实际上现在想起来，就是国运有问题了，没招儿了，所以邓大人就放开了，自上而下地放开了。如果不是自上而下，不会那么彻底。西方各种思潮进来以后，我们眼界一下子打开了。在思想领域，我们受金观涛影响；在艺术领域，德国克里斯托的“包扎”，我们也知道了。当时他似乎还没有包扎帝国大厦，一直在争取，但他已经包了好几个东西了，这都是影响我们的一些信息。金观涛把长城当作闭关锁国的象征，它早已是百孔千疮，用包扎手段处理一下，我觉得很有意思。特别有趣儿的是，八十年代中后期，很多行为艺术家的表演，用的语言都是包扎。

李亦男

为什么当时包扎行为在中国那么火？

温普林

包扎有一种隐喻。中国从毛（泽东）时代走过来的人很容易联想到，包扎跟伤痛有关。艺术家选择用包扎都是表达自己内心的伤痛。很多艺术家，广州有，武汉有，上海有，北京就更多了。在公共空间中用包扎语言来表达自我，全国那么多艺术家都在包扎。我那时玩儿当代艺术，当时不叫当代艺术，叫前卫艺术。我们这堆人里，玩儿什么的都有。

李亦男

您在（中央）美（术学）院学习什么专业？

## Introduction – A Manifesto

Juchang is a new term that I intentionally developed after translating *Postmodern Theatre* by Hans Thies Lehmann. The term is different from the meaning commonly ascribed to it on the Chinese mainland which focuses on the venue where performances are held. It is also different from the term juchang as it is used in Taiwan, Hong Kong and other regions. The origin of the term juchang, as I define it, is explained in the preface of Lehmann's book on postmodern theatre. In trying to define the concept of juchang clearly, I have taken inspiration from sociological theory, particularly the concept of 'champ' or field as defined by Bordieu. I follow Bordieu's system of taking works of art off their pedestal. We should reflect on and research art within a wider social context, and theatre performances cannot be stripped from the human social practice that creates them. These things cannot be examined separately. The term I have created, juchang, is used therefore more in the sense of a macrocosm. It not only refers to the practice of creating art by all kinds of artists, it also includes the social context from which they stem.

This perspective reveals that this book will be different from usual collections of artist interviews. I have defined nine distinct eras of Chinese society after 1980 with different living conditions and experiential contexts. The theatre makers I selected to interview have different methodologies, but I have focused the conversation towards the living conditions of each of the nine; delving into their opportunities for creating, the processes of creating and the characteristics of the artistic circle around them as well as the kinds of people with whom they were collaborating. That is not to say that these nine individual theatre makers capture the whole picture of contemporary Chinese theatre. However, I hope this methodology may help untangle some of the current prejudices towards the term juchang.

The reason I have insisted on this term juchang may be awkward for some readers, but this is because many people use the concept of juchang in a sense which is far too narrow. When I say people, I include myself, since I am a qualified academic, and I work within an orthodox drama academy, so it is crucial that I scrutinize my own work with great caution. One could say that I insist on the word juchang to prevent myself from sharing the prejudice and narrow approach taken by others in creating and research. Juchang is a vast field, and its primary significance is that it breaks down the fixed boundaries of what we call xiju.

In the course of holding the interviews, I came across another French sociologist, Michel Maffesoli and his concept of 'tribe' from his work *The Era of the Tribe. The Decline of Individualism in Mass Societies*, 1988, which inspired me greatly. The artistic works of each of the following nine theatre makers are

viewed through the lens of 'tribe' as defined by Maffesoli. From the futurism of Wen Pulin's Wrapping the Great Wall Event in the late 1980s; the 'friends' that Wen Hui refers to and the 'sex worker' Tian Gebing is trying to locate, to Li Ning's concept of master and student and Wang Mengfan and her elderly women keep-fit dancers, these tribes share one thing in common. That is, they all consciously transgress commercial borders, economic classes and the social status of the audience, and mix everything up with emotions, intuition and atmosphere or ambience. These juchang 'tribes', by actively collaborating together, demonstrate that engaging in an art process cannot be nationally mandated. Another shared aspect is that none of them recognize any sense of the 'professional' in the art they are creating. Their opponent tribes are formed of hierarchical theatre ensembles strictly controlled by the national system and the masses, defined by consumerism. It is interesting to note that theatre makers of all different eras, active in completely different contexts repeatedly use the term 'playing together'. This is not cynical, nor hedonist. Their creative approach is extremely serious, in fact. I sense a feeling of mission among them; that they are speaking up as one voice in society. Indeed, it is reminiscent of Bergson's concept of 'togetherness', it is like the Dionysian spirit, it is warming and brimming with nostalgia. Naturally, one can detect a utopian vision in the work of these theatre 'tribes', and they are certainly of great value in our 'new world', controlled as it is by pure economic rationality.

This book is dedicated to those who give us hope for the future.

Li Yinan, February 2020

# Hans Lehmann's postdramatic theatre and the new aesthetics of juchang

Li Yinan

Translated by Kai Tuchmann and Jo Riley

I first encountered the book *Postdramatic Theatre* by Hans Thies Lehmann in 2000. Back then I was studying for a Masters in Theatre Studies and I had only recently moved from the US to Germany. There I saw some theatre performances of a kind I had never seen before. Reading this book, it felt like much of the confusion I had felt when I first saw these new forms of theatre became clearer to me. Lehmann distinguishes the two terms theatre and drama from each other. In order to describe the very recent phenomenon of postdramatic theatre he divides the whole development of theatre into three periods: predramatic theatre, dramatic theatre and postdramatic theatre. In defining these clear periods, Lehmann points to a major shift in theatre that occurred after the 1960s, which he implicitly expects to become a driving force in its further development. Because I thought that this work of theory would be a great help for Chinese theatre scholars and theatre makers, I decided to translate it into Chinese.

The process of translation, which took about four years, was full of hardships, but also full of delights. Professor Lehmann is a theatre scholar but, in order to describe and analyse the new form of theatre, he applies terms from literature, linguistics, philosophy, psychology, and even from physics and biology and other fields. The translation of some words, such as juchang (performance art), zhanyan (performativity), cunxian (presence), and others, presented me with considerable challenges and I repeatedly had to reconsider my translation practice. A particular difficulty was that the theatrical phenomena of the 1980s and 1990s that Lehmann described in his book were still unknown in China, thus no corresponding Chinese terms existed. I had to use literal translation and refer to other scholars' perspectives and translations. Sometimes I even had to construct a new word by expanding on the meaning of a Chinese character. For example, expanding on the context of the character chang (space) I constructed juchang to convey the term performance art; from zhanshi (presentation) and yan chu (show) I constructed zhanyan to mean performativity, which follows Shen Lin's literal translation practice from the 1990s; and expanding on the context of the characters cunzai (existence) and xianzai/xianchang (now/on the spot) I constructed the word cunxian to convey the word presence.

Postdramatic theatre was published by Beijing University Press in 2010. In the same year I invited Professor Lehmann to give a lecture at the Central Academy of Drama, where I was teaching. At that time, the Academy and its departments paid great attention to this lecture and many students and professors from the Dramatic Literature Department and other departments came to listen. Professor Lehmann explained his complex theory in simple language and he introduced the fundamentals of the postdramatic theatre concept and its perspectives in a very clear manner. However, during the lecture it came to a direct clash of perspectives. I still clearly remember how a second-year student of the drama department stood up against Lehmann as he talked about the relationship between Brecht and postdramatic theatre. The student argued that Lehmann's perspective on Brecht was incorrect. For this student, Brecht's dramatic practice was all about promoting a clear political propaganda, such as in *The Good Person of Szechwan*, in which Shen Te proclaims: 'Why then don't the gods speak up in their heaven/And say that they owe the good world to good men?/Why don't they stand by good men with their bombers/Fire their guns and suffer no suffering then?'. This text, argued the student, calls for the oppressed to rise up and it encourages them to use violence to overthrow the ruling parties. However, Lehmann's proposition of postdramatic theatre simply suggests another version of formalism that blurs class antagonism.

Since then, the accusation that Lehmann's postdramatic theatre is a kind of formalism has continued. Lehmann's book arrived in China eight years ago and it has become the target of concentrated attacks carried out by scholars from the world of Chinese theatre. During an academic exchange event at the Shanghai Academy of Drama, the Vice President condemned Fabre's *Mount Olympus*, presented by Lehmann in his lecture, as disgusting and inconsistent with the national situation of China. In his article, Juchang cannot replace Xiju, the Vice President criticized, 'Juchang is currently only popular in China because a lot of people are following the trend, but it actually does not contribute substantially to changes in theatre arts'.

In an article named *The Ups and Downs of Literary Theatre and the English National Theatre* I proposed that postdramatic theatre and other similar forms do 'not require language to be understood, but are visual forms of drama'.

In fact, criticism was not levelled at Lehmann's postdramatic theatre in China because the examples he analysed were aesthetically incompatible with Chinese taste, but because it attacked the basic foundations of huaju (spoken drama), xianshizhuyi (realism) and xijuxing (dramatics).

At the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, Western drama was introduced to China via Japan. This imported form was called huaju and it was based on text and plot. Under the special historical conditions of the time,

## Wen Pulin

Wen Pulin is a writer, director and art critic. In 1984, he created the Chinese-US Drama Society at the Central Academy of Art in Beijing. He introduced absurd theatre techniques to a production of Lao She's Tea house. In January 1985, Wen initiated the Beijing University Student Arts Ensemble that was a collaboration between teachers and students of the eight arts colleges in Beijing. Together, they performed an adaptation of Dostoevsky's Uncle's Dream at the theatre of the Beijing Workers' Club. In April 1985, he was invited by Beijing theatre director, Lin Zhaohua, to direct a production of Brecht's drama Soldier Schweik in the Second World War. The show was included at the first Brecht Seminar on Theatre. In Spring 1986, Wen Pulin directed Timon of Athens at the Beijing Second Foreign Language Academy, where he was a lecturer. This production was invited to participate in the first Chinese Shakespeare Theatre Festival which was held at the Central Academy of Drama in Beijing. In the 1980s, Wen Pulin filmed underground rock music and avant-garde arts events. In the autumn of 1988, he organized a large scale avant-garde art event called Wrapping the Great Wall at Mutianyu, Great Wall. In the early 1990s, Wen was in Tibet filming a documentary film and he continued to be a part of, and record, the process of Chinese contemporary art through video. Between 2005 and 2007, Cornell University and the University of California established the Wen Pulin Chinese Avant Garde Art Archive. For nearly a decade, Wen Pulin has been traveling the Himalayas walking, meditating and writing.

Interview: 12 June 2019: Beijing suburb, Wen Pulin's home.

Li Yinan

I read your interview with Zang Honghua on Wrapping the Great Wall. Was this project inspired by the six part television documentary River Elegy, He Shang?

Wen Pulin

Indeed, River Elegy inspired me very much. The 1980s was an era of pioneers in many fields.

Li Yinan

How would you define the term, pioneer?

Wen Pulin

They are at the spiritual front, and they speak out. Back then Jin Guantao was the chief editor of the magazine series *Into The Future*, and Wang Qishan was the vice chief editor. People including Bao Dan, a member Zhao Ziyang's think-tank were on the editing committee. They not only published articles on cultural topics, but also on astronomy, economy and politics. It was the era of enlightenment. In the Beijing universities of the 1980s, almost every student dormitory had a copies of *Into the Future*. We were very much affected by it, so we tagged along and we all became 'futurists'. We believed in the future. We believed that everything would be better once we passed into the next century. Mainstream media was the same. According to the utopian fantasy of the first generation revolutionaries of the Communist party, the 'four modernisations' set by Deng Xiaoping would be realised by the end of the century. The emancipation of the mind movement during the 1980s was very important as it started from top-down. In fact, looking back on it now, the fate of the nation was already in trouble back then, there were no viable solutions. It was for that reason that Chairman Deng unleashed restrictions from top-down. Had it not been from the top-down it would not have been so far-reaching. Various Western ideologies were introduced into China, and our eyes were immediately opened. In the field of ideas, we were affected by Jin Guantao. In the field of the arts, we learned about Christo Javachef's wrapping art from Germany. He had not wrapped the Reichstag building yet, although he had been applying to do so. However, he had already wrapped a few buildings by then. All these events had a tremendous impact on us. Jin Guantao thought that the Great Wall symbolised the closed door policy of our nation, and that traditional thought was afflicted with many ills. That's why I found it very interesting to treat the Great Wall with a wrapping. It was also interesting to see that during the last years of the 1980s, many performance artists used wrapping as part of their art.

Li Yinan

Why was wrapping so popular in China at the time?

Wen Pulin

It is because wrapping has such an array of metaphors. Chinese people who had lived through the Mao era would easily associate wrapping with sorrow



# Theaterwissenschaft

herausgegeben von Michael Gissenwehler und Jürgen Schläder

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