

文

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「璧雲天文化」藝術統籌

《一攝無邊：香港劇場攝影集》主編

在過去很長的一段日子裡，我站在舞台上權充著各式人物，演繹不同的故事。我的專業教曉我無論如何都要無視台下那位目光炯炯、安靜伺機追捕舞台上一舉一動的獵影人。每次當我看到演出的照片，也就是劇照的時候，我就很驚嘆那些連自己也不知道的表情和舉動、甚或內心最幽微的流露，竟然都被獵獲、安置在那小小的四方格內。作為表演者的我，以及和我一體的角色，就這樣超越了舞台表演的時空限制，以另一載體，更赤裸地再次被展示，或者說，再一次活過來。

如果記憶沒有騙我的話，「一攝無邊」計劃的六位攝影師中，謝明莊和關本良，我是沒有合作過的。但我很早就已經看過明莊的舞台人物攝影集。而阿關早年有份參與的《越界》雜誌，我也有看過，那時候，我還是初出茅廬，心裡想著甚麼時候我也能登上雜誌。

1987年左右，我在當時的城市劇場參與《安全島》演出綵排，適值休息時間，導演徐詠璇在講解筆記，我坐在佈景的一個小斜台上。突然走來了一位帥氣的男子，他手裡拿著相機拍攝，我來不及做任何表情，他就已經把我的不知所措拍下來。那是Ringo陳德昌。

曾經有好幾年，我總愛用一張自己側面的半身黑影為個人頭像，那是張志偉在《請你愛我一小時》趁綵排調整燈光、舞台全黑時拍的。曾文通和阮漢威是舊東家常用的舞台設計師，可說到溝通，和文通談得多的反而是和靈性學習有關的話題；而跟威雖然偶爾有短暫的交談，但還是直到這次「一攝無邊」計劃的口述史訪問，才算和他有多點交流。

For a long time I slipped into different characters and brought their stories to life in the theatre. As a professional performer, I learnt to remain oblivious to the photographer offstage, who was watching every movement on stage intently and waiting to capture the decisive moment. Every time I looked at a performance still of myself, I was astonished to see these facial expressions and gestures of mine that I had never seen before, or flickers of emotions that lay deep in my soul, transposed onto a photographic image. In this image, the character I embody, and I, merge into one. As we transcend the temporal constraints of stage performance, our being is exposed once again, or it comes back to life in a different light.

If my memory serves me, Tse Ming-chong and Kwan Pun-leung are the only two of the six photographers featured in “A Snap beyond Borders” that I have never worked with, even though I had come across their work early in my career in the theatre. I came across Ming-chong’s photobooks of theatre people when I was still a new performer. I was also a reader of *Crossover Magazine* when Kwan worked for the magazine and made his start in the industry. As a newcomer on the scene, I wondered if I too would grace the pages of the magazine one day.

One day in 1987, at a rehearsal for *Refuge Island* by the City Contemporary Theatre, director Bernadette Tsui was going over her notes with the cast, while I was seated on a small ramp that was part of the set. Suddenly, a handsome man with a camera walked over to me. Before I managed to compose myself, he had captured the look of confusion on my face. The man was Ringo Chan.

For several years, I loved to use a half-body shot showing the side view of my silhouette as my profile picture. It was taken by Cheung Chi-wai on the set of *The Eccentricities of a Nightingale*, when the crew was adjusting the lighting and the stage was completely dark during the rehearsal. Tsang Man-tung and Yuen Hon-wai, who are both set designers, are frequent collaborators of the theatre company that I used to work with. Oddly enough, most of the conversations I had with Man-tung were about spiritual learning. While Wai and I had brief chats in the past, we only came to have more exchanges when we conducted the oral history interviews for “A Snap beyond Borders”.

Text

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這次我為《一攝無邊：香港劇場攝影集》出版內容設定了四個主題——「瞬間／流動」、「剎那／永恆」、「空間／覺醒」、「紀錄／創作」，挑選每位攝影師兩至三張、我認為符合主題又令人難忘的照片；再以他們在崗位上的歷程和貢獻，側寫香港舞台發展的面貌。書中，基於我對攝影師和他們作品的理解、感覺及想像，我大膽為每位設定了文章題目，並選了數幀照片以配合劇情。

我以〈局內人〉為題寫明莊，選的照片著重鏡頭後對表演投注的愛；〈永不止息〉裡Ringo的攝影作品，是能量和想像空間的無限延伸；〈本相〉則是關以其獨特的觸角呈現人物當下狀態的作品；志偉的〈委身〉，配合他對有力的劇場照片的定義，選了能凸顯其不安或危險性的影像；文通的〈意境遊〉，是照片中的深層流動，包括物和人；最後〈活著的味道〉，我希望呈現威在不同作品中的生命力，尤其有趣的是，那幀由局外人捕獵到他攝下亦師亦友的文通在拍照的相片。

在「一攝十年」這篇章裡，是計劃策劃人陳國慧的妙想，她邀請每位攝影師挑選一張自己的作品，跟十年後的觀眾分享，借此把香港與舞台的故事延續下去。

即使六位朋友對舞台攝影藝術的口味和選擇有異，可是在藝術理念及實踐這個層次上，他們都有很多共通的地方。閱讀過他們不同時期、風格各異的作品，我才算真正認識他們。

I conceived of four main themes for *A Snap beyond Borders: Hong Kong Theatre and Performance Photography*—“The Moment/The Flow”, “The Ephemeral/The Eternal”, “Space/Awakening”, and “Documentation/Creation”. For each section, I selected two or three memorable images by each photographer that echo the theme. Meanwhile, the reflections on these artists’ journeys in, and contributions to, theatre photography, mirror the development of the Hong Kong theatre. Drawing on my understanding of, feelings for, and imagination about the photographers and their works, I envisaged a title that sums up the article on each photographer, and I selected several photos that accentuate the content.

In “The Insider”, about Ming-chong, the images focus on the artist’s love for performance from behind the lens. In “The Never-Ending Dance”, Ringo’s photos reflect the boundless possibilities of energy in an imaginative space. In “The Essence of Things”, we see in Kwan’s images his unique perspective on the state of the performer at the moment of photographic capture. In “The Devotee”, Chi-wai’s images evoke the element of discomfort or danger that defines powerful works of theatre photography. In “Evoking the Mood”, Man-tung’s photos reveal the flow that underlies an image, which may feature people or things as its subject. In “The Taste of Being Alive”, I hope to highlight the vitality that shines through Wai’s work, particularly the portrait of Wai taking a photo of Man-tung, who is both a friend and a mentor to him, which was shot by someone else.

The section “In Ten Years” was sparked by an idea from the project curator Bernice Chan. She invited each photographer to select an image from his portfolio to share with an audience that may exist ten years from now. The selection of images carries the story of Hong Kong and its theatre into the future.

While these six artists have different preferences for, and approaches to, the art of theatre photography, they share many similarities at the level of artistic vision and practice. It is only from engaging with their works of diverse styles and from different periods that I am truly getting to know these photographic artists.