

在藝術的邊陲創作—— 參與式劇場《夜市劇場》、 《夜遊》在花蓮*

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摘要

《夜市劇場》(2014, 原型樂園製作)及《夜遊》(2015, 山東野表演坊及公園好朋友製作)以「參與式劇場」(participatory theatre)為主軸概念, 接連在被視為邊陲的花蓮演出之後, 獲得臺灣藝文界的高度注視。本論文試圖鋪陳此兩個演出的概念發想, 特別著重其所強調的參與式劇場製作的實際面向, 及其發酵之後的影響。

* 本文是三年的思考及實作累積, 之所以最後能完成, 除了感謝匿名審查人在最後完稿過程中不吝提供寶貴意見, 也感謝科技部「表演與市集的時空研究」(MOST 104-2410-H-259-052)的移地研究經費, 為本文的關鍵概念提供了跨地域的知識環境。對於花蓮的工作者更表示謝意及懷念, 與你們關於劇場和生活的持續對話, 使得學術研究仍可以與劇場實踐相呼應。最後, 雖然本文力求概念和材料上的準確, 但若對於原始創作過程仍有任何曲解或失誤, 則文責自負。

《夜市劇場》及《夜遊》的演出地點分別是花蓮自強夜市及溝仔尾巷弄，在地理空間上已定位了其特殊的表演形式。本文將從此日常空間的演出特質出發，說明類似製作在歐洲的崛起及花蓮劇場的延續，並論證一系列在花蓮的製作，從最基本簡單的「觀眾互動」技巧，延伸至「公眾參與」的思考，使得參與式劇場有更廣闊的開展、意義與價值。本文的核心概念在於，邊陲地區的劇場演出，經由過程中各方互動及在地生活大眾的加入，包括英國的 Joshua Sofaer 及臺北的劇場工作者、又混合了資深表演者、業餘愛好者、學生以及在地居民，再加上花蓮本身的觀光特質，不僅使得未見之事物被重新看見，也成為一連串在地發展劇場文化主體的計畫。

關鍵詞：《夜市劇場》、《夜遊》、參與式劇場、特定場域劇場、花蓮

收稿日期：2016.09.30；通過日期：2017.01.16

Night Market Theatre and Night Walks: Making Theatre in the Margin

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Abstract

Performing theatre in public spaces but unseen, where people are less conscious of their surroundings and what's actually in there, has become central to socially engaged art in recent years. This paper considers what participatory theatre has to offer by way of alternatives to this drive for ever more engaged and influential effects in a town called Hualien on the east coast of the island Taiwan. Through analysis of *Night Market Theatre* (2014) and *Night Walks* (2015), both produced in Hualien, alternative ways of conceptualizing performance in public places, somewhere between an institutional aesthetic and popular theatre, are considered and explored. While *Night Market Theatre* was performed at a street night market by a group of Taiwanese theatre practitioners that led by British artist Joshua Sofaer and *Night Walks* consisted of a visit to a derelict area of the town center organized by a young local director Shuhan Tzeng, they both emphasized participation by members of the audience. Looking to participatory theatre as a method for rethinking the emergence of a theatrical aesthetic in a marginal town offers rich new perspectives on the issue of remembrance and interaction with past public history. I argue that these performing practices from Hualien signal a

radical reevaluation of how we recognize public performance, as a way not only to discover those unseen surroundings, but also to introduce a new way of making theatre.

Keywords : *Night Market Theatre*, *Night Walks*, Participatory theatre, Site-Specific Theatre, Hualien