



先後畢業於香港演藝學院戲劇學院及科藝學院的浪人劇場藝術總監譚孔文 (Alex) 在訪問中坦言，他的創作道路不易走。問他為何會鍾情於「意象劇場」的美學，他說是一個「摸著石頭過河」的歷程。1997年從演藝學院修畢「舞台設計」的他慢慢不只滿足於擔任設計工作，想在舞台創作上加入自己的話語，這讓他踏上轉型為導演之路。這條創作的路上走來，他發現自己的創作有別於當時主流的劇場形式，反思這應該與他的思考模式有關。喜愛閱讀與文學的他，特別重視藝術對於觀眾的「記憶」及「情感」所產生的作用。從2006年起創立「浪人劇場」，十多年來他亦希望找到最能夠直接表達自己的劇場語言，這一種強調個人情感及記憶的表演形式，難以單純地仿效前人做過的方式，要創新和創出自己的形式。問到他創作過程中最重要的是甚麼，他說是「時間」。多年的創作生涯讓他明白到磨合與溝通的重要性，這包括兩個層面：與創作團隊的磨合及與觀眾的溝通。

沒有前路可通，創作意念又來自於導演的私人情感及回憶，創作團隊需要時間多作溝通，才能創作出一輯完整的作品。在《湖水藍》中，Alex找來了曾與自己合作過的毛暉穎、黃雪燁、趙鸞燕，三人熟悉他的工作模式，故能減省前期溝通的時間；但同時，他也找來了不太熟悉的潘泰銘、黃靖、凌文龍，他們的加入正好為整個團隊帶來新火花，保持創新思考。Alex的作品重視音樂的元素，《湖水藍》的創作便特別邀請了音樂人黃靖的加入，希望藉著結合不同的舞台語言，讓觀眾有新的體驗。這種舞台語言實驗，同樣需要時間讓整個創作團隊的不同創作人互相磨合，發展其獨有的表演形式。在表演模式方面，Alex著

重於表演者能否真誠地表現出畫面中的意涵，他相信這亦有賴於長期相處以來累積到的互信。這一次《湖水藍》的創作過程之中，Alex與香港藝術中心共同構想了Working in Progress Showcase的嘗試，讓正式排演之前，有機會與創作人們研讀原著小說——米哈的《我與你與一隻狗叫布》，培養默契，共同就著如何把一個文學作品改編成劇場演出去探索。

至於觀眾，Alex認為同樣需要時間溝通。他的作品有別於傳統劇場著重「對話體」，而更多訴諸於畫面及音樂等不同表演元素。Alex深信大眾其實對於創新的作品滿有期望，只是創作人同時亦要提供時間及空間讓觀眾否以進入其美學世界中。成立自己的劇團多年後，自覺要為香港的劇場發展負起更大的責任，拓展新平台，為後輩鋪路。與香港藝術中心的合作，正是他嘗試跳出安舒區 (Comfort Zone) 的一步，讓他的作品可以接觸更廣闊的觀眾群。但亦坦言，這是他首次感受到票房壓力。Working in Progress Showcase讓他在一個相對沒有壓力的情況下，找來「白老鼠」，試試大眾的「水溫」。當中他們開放讓觀眾觀看他們的技術彩排 (Technical Rehearsal)，讓他驚奇的是香港觀眾原來對於一個製作的過程十分好奇，亦有部份觀眾因為看過了原著小說，特意來看看如何被改編成舞台作品，他們亦提供了很多意見。由於並非正式演出，Alex不在意每次展演所能呈現的元素有多少，而是盡量跟觀眾分享他與創作團隊的實驗成果，觀眾的回饋讓他回到排練室時可以繼續好好發展故事的內容、表演形式及舞台語言。

Theatre Ronin

Alex Tam, Artistic Director of Theatre Ronin who graduated from the School of Drama and the School of Technical Arts of the Hong Kong Academy for Performing Arts (HKAPA), admitted that his creative path has never been easy. When he was asked to explain his fondness for the aesthetics of "Theatre of Images", he likened the experience to "crossing the river while feeling the stones". As a graduate of stage design from the HKAPA in 1997, he was not satisfied with just working on design tasks, but was eager to inject his own language into theatrical creations. This drove him to take on the role of a director. Along this creative path, he discovered that his works were different from the mainstream theatre forms at the time, and he realised that it had to do with his mode of thinking. As a lover of books and literature, he gives special weight to the effects that arts can produce towards the "memory" and "emotion" of the audience. Since the establishment of Theatre Ronin in 2006, he has been looking for a theatrical language that can represent his inner self in the most direct way. Although his performances emphasised on personal emotions and memories, it was difficult for him to emulate the ways of people in the past, and he had to innovate and create his own form. What is the most important in his creative process then? He said it was "time". Having spent years in a creative career, he understands the importance of integration and communication. This refers to two aspects: the integration of the creative team members and the communication with the audience.

With no paths to follow and all of the creative ideas coming from the director's feelings and memories, the creative team needed to work together to come up with a complete work. In *Aquamarine*, Alex invited Wing Mo, Wong Suet-ip, and Chiu Lo-yin, who had worked with him and were familiar with his working style, to save time communicating at the early stage. He also invited Poon Tai-ming, Jing Wong, and Ling Man-lung, whom he had never worked with and was less familiar with, to bring new sparks to the team and keep the creative process fresh. As Alex's works focus on the elements of music, he invited musician Jing Wong to join and combine different theatrical languages and deliver a brand-new experience. This kind of theatrical language experiment takes time for the team to develop and adapt into their unique performance form. In terms of performance, Alex focuses on whether the performers can genuinely present the meaning of the images. He believes that this depends on the mutual trust built by the long-term relationship. During this creative process, Alex and the HKAC jointly conceived the idea of "Working in Progress Showcase". Before the formal rehearsal, the audience would have the chance to read the original novel, *Me and You and a Dog Named Boo* by Louis Ho, together with the creative team to cultivate a deeper understanding of the work and to collectively explore the adaptation of a literary work into a theatre performance.

As for the audience, Alex considered time for communication important. Different from traditional theatre works that focus more on dialogues, his works focus more on performance elements, such as image and music. Alex believes that the audience hold certain expectations towards innovative works, but creators also need to provide time and space for the audience to enter their aesthetic world. Having established his own theatre company for many years, Alex now assumes greater responsibility towards the development of Hong Kong's theatre field by extending new platforms and paving ways for the next generation. The collaboration with the HKAC is an attempt to step out of his comfort zone, allowing his works to reach a wider audience. However, he also admitted that he faced box office pressure for the very first time. In "Working in Progress Showcase", he could test the public response with "lab rats" under relatively unstressed circumstances. When Alex opened up their technical rehearsal to the audience, what surprised him was that the Hong Kong audience was very curious about the production process. Some of the audience who had read the original novel were interested in the adaptation process and they provided many opinions as well. Since it was not a formal performance, Alex did not focus on the quantity of the elements presented, but rather shared with the audience the outcomes of the experiment. The feedback from the audience facilitated him to develop the story, performance form, and theatre language when he returned to the rehearsal room.

