

從多媒體的迷思到《同床異夢》的光與影  
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"Reflections" Lights and Shadows and the Myths of Multimedia  
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一提起「多媒體」，很多人自然會聯想到電腦及數碼科技，而「多媒體劇場」一詞更經常被用作形容一些應用錄像投映、先進燈光或音效等劇場技術的演出。此類作品的視聽效果一般比較突出，但如何運用這些創新元素去跟傳統的表演形式作有機契合，而非只用作宣傳或演出上的綽頭，往往是對創作人及表演者的一大挑戰。即將於本年度澳門藝術節上演的以色列節目《同床異夢》，就被歸類為「多媒體舞蹈劇場」，究竟這個演出有幾多媒體？有多創新？還是只是另一個不甚了了、偶有錄像穿插的現代舞作呢？

"Multimedia" is often associated to computers and digital technology. When applied to theatre, like "multi-media theater," it may induce people into thinking about computerized and advanced lighting or sound system effects, and technologies. Multi-media theater, however is about expressing traditional ways of performing, like speech and movement, using innovative elements to enhance the conveying of the message. Being able to combine these two elements in an organic form, intrinsically working together for the same purpose and not only filing the eye or "showing-off", it is not easy. It requires great creativity and mastery skills. This year the Macau Arts Festival brought to stage "Reflections", a show from Israel classified as "multimedia dance theatre". Will it bring any thing new? Or is it another ordinary contemporary dance show with some videos behind it?

其實在劇場內運用影像投映配合現場表演並非新鮮事，早於電影發明後不久，已有藝術家在舞蹈演出中以放映機把電影影像投放到背景之上。19世紀初奧地利歌劇大師華格納（Richard Wagner）提出的完全劇場（Total Theatre）概念，更認為要提昇觀眾的美感經驗，表演藝術家應盡量融合各式技術跟演藝元素，於劇院內製造幻景，令觀眾渾然忘我、全情投入作品世界，而活動影像如電影及錄像自然大派用場。

In fact, the use of video projection in theater is not new. With the advent of cinema, there have been dance performances using video projections for a long time. As early as in the beginning of the 19th century, in Austria, opera master Richard Wagner created the concept of *Gesamtkunstwerk*, meaning "total work of art". Even himself thought that artists should fuse the poetic, visual, musical and dramatic arts, with various technical elements to allow the audience to indulge themselves in the work of art. Moving images in the manufacturing of illusion and magic became crucial to the audience's eyes revolutionizing the performance around the world.

可是回到「多媒體」的概念上，當代劇場演出哪個不是多媒體的呢？演者的身體、劇院內的燈光、揚聲器與擴音系統，都是獨立的傳意媒介，只是我們早已習慣了它們的存在，而且它們往往都能有機地跟表演緊扣，因此平日在劇場看演出時大家都不以為然。直到錄像媒體的普及，我們好像才恍然悟到原來劇場可以與其他媒介互動而呈現更多的可能，所以在過去的二、三十年間，錄像投映無論在戲劇

或舞蹈演出中也越來越常見，「多媒體劇場」比比皆是。

Back to the concept of "Multimedia", it is clear now that "multimedia theater" is not a contemporary concept, right? Actors, lights, speakers and PA systems in spite of being independent communication media, have been mingling naturally with the performers in very natural ways. Also, our awareness of multimedia performances did not come only from the performing arts. It actually started with the music videos of the recording industry. These industry contributed to the expansion of the concept of multimedia in performing arts, influencing the use of video projection in theatre. As a result, in the past twenty or thirty years, "Multimedia theatre" and the use of video projection in shows, has increasingly find a place in the market.

《同床異夢》的演出當然少不免眩目的數碼影像設計與投映，但這個由燈光設計師尤然·摩勒（Uri Morag）與編舞約南·卡爾米（Yoram Karmi）共同創作的舞蹈，除錄像以外，還巧妙地用上了不少燈光變法及操控人偶互舞，演繹出一段段迷離關係，而非如一般只加插了錄像元素就自稱為多媒體劇場的演出。

With fancy digital imagery and video projection, "Reflections" is undoubtedly a multimedia performance, but additionally with a strong component in lighting design. Israeli director Uri Morag and choreographer Yoram Karmi, co-creators of the show, skillfully designed the light and offered a fresh choreography that we can see for example in the Tango and Masks scene, succeeding on showing a complex triangle relationship, without superimposing the multimedia as it often happens in most multimedia performances.

這場不足四十五分鐘的舞蹈，雖然沒任何說話對白，但透過舞者與多媒體光影互動，效果有時更勝千言萬語。演出初段一男兩女舞者輪流上場，在舞臺上那大約六十度直立的床上翻來覆去，跟投映在床上的影像有機配合，把各人的想像或夢魘有效地以視像化呈現出來。到了演出中段，舞者起床走到一面大鏡前，鏡中的映像由面前舞者的反映，慢慢變成鏡內另一人的形象……

Without any speech throughout the short forty-five minutes that it lasts, this show is able to tell the story through the interaction between dance and multimedia, and does it in a way that is worth more than thousands of words. The show begins with two women and a man, taking turns to appear on a 60 degree elevated bed where images are projected. The interaction between the intricate and complex projection in the bed and the actors is done in a very organic manner, passing out the visualization of their thoughts and nightmares. At certain points they leave the bed and go interact with a large mirror where their image appears reflected in the front and another image appears from the other side...

這個特別的效果其實並不是用上了什麼最新科技，背後的原理很簡單，因為那並

不是一面真正的鏡子，而是一塊類似單面反光鏡的透明片。當鏡之反光面那邊的環境光度較鏡面背後的強，那整塊透明片便與鏡子無異；但當鏡後的光較強，整面「鏡」就會變得透明，因此觀眾就只會看到站在鏡後空間的舞者。雖然此裝置只運用了極簡單的物理原理去設計，但配合鏡前鏡後的燈光變化，當中產生的神奇視效，疑幻疑真，與前述的床上投映有過之而無不及。

This particular effect has been around for a while and has a simple principle behind it. One side works like a mirror while the other side is transparent. This is obtained by placing a special kind of transparent sheet that is normally placed in windows of cars to block the sun and makes people outside the car not be able to see through. When light is placed only in the front of the mirror it acts like a mirror. But when the light in the back is strong enough it acts like a transparent surface allowing the audience to see the image that is lit behind the mirror. Although the principle is simple it allows great effects like illusions, surprise objects, ghosts, etc.

很多時候創作人為了增強演出效果而扭盡六壬，引入最新科技，但有時回到基本，用上簡單的光影組合，只要運用得宜，同樣可以令觀眾耳目一新。《同床異夢》就是一個很好的例子：縱使沒有高科技大型裝置，但只要各樣舞臺元素／媒體用得其所，整個作品依然流暢可觀。

Many creators normally want to use the most complex effects, introducing latest technologies and such. However, sometimes returning to the base, using what already exists and work it together with good lighting, can create impressive and grand results. "Reflections" is a good example of that: without large-scale high-tech devices, it combines the various types of art forms/media with a proper use of the body, bringing out considerable fluency to the whole show.

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