

## 《路人甲·路人乙》

阿科 / Ledoh

2019.06.01–07.15

《路人甲·路人乙》是北京声音 / 行为艺术家阿科和旧金山舞蹈表演者 / 编舞家Ledoh的双人项目。两位艺术家的实践都以身体作为表达的工具，并主要依靠基于现场反应的即兴进行创作。Ledoh的影像作品在空间内循环播放，阿科则以现场表演的方式介入。《路人甲·路人乙》将不同的公共展示模式汇集起来，形成了关于表演本质的多层次的反思。

Ledoh的影像装置作品《看着你，看着我》产生于他在北京144小时转机停留时间里对箭厂周围胡同的印象。影像记录了Ledoh和一身白套装在巷子里缓慢移动的街头表演。舞蹈是一种以抽象缓慢的动作为特征的现代舞形式，以二战后人们面对一片残垣断壁的幽暗心理为背景和根基。由此产生的无声影像审视了无处不在的监控系统制造的紧张气氛，以及摄影机的主观凝视。这段影像将在每晚放映直到午夜。

展览期间，阿科在每天下午进入箭厂空间播放Ledoh的作品。同时，她也现场实施《承诺练习曲》，一系列受音乐乐器的常规练习启发而创作的声音作品，并对一旁Ledoh的无声影像作出回应。阿科的声音 / 行为作品通常借鉴博弈论和难以捉摸的规则，以创造出即兴的环境氛围。那些偶然经过橱窗的人将自然地成为听众，或是凭借其意愿成为路人。展览期间的另一些表演包括有：颜峻带领的人声即兴，崔佳怡的声音实验，以及Ledoh来自旧金山现场的远程互动。展览期间，一个监控摄像头记录了空间中发生的一切，它扮演了一个隐形的、沉默的、但完全在场的目击者。

标题《路人甲·路人乙》借用了戏剧电影脚本中指代无名氏演员的用法，同时暗示了个人轨迹和旋转轨道——从Ledoh的短暂过境停留，到白套装在胡同里的路径；从阿科在空间内的日常仪式，到街上偶然经过并与作品及更多事件发生交集的人。《路人甲·路人乙》强调了那些无计划的自发的表演时刻，它们是被看见的与看不见的，刻意的与偶然的，被动的与主动的。

阿科（1990年生于海南）声音表演艺术家，作品涉及文字、剧场、声音和偶发行为。工作生活在北京。

Ledoh（1961年生于缅甸，仰光）是一位多媒体表演艺术家，曾于桂勘门下学习舞蹈。他的克伦族家庭于他11岁时举家搬离缅甸。他是舞者，也编舞。他也是旧金山Salt Farm的艺术总监。

*Passerby #1/Passerby #2*

Ake/Ledoh

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*Passerby #1/Passerby #2* was a two-person project featuring Beijing-based sound/performance artist Ake and San Francisco-based Butoh performer and choreographer, Ledoh. Inhabiting the space in tandem, Ake and Ledoh were present in virtual and actual forms. Both artists use their bodies as a vehicle for expression, and work largely through site-responsive improvisation. Ledoh's work is presented as a looped video projection, while Ake's engagement is live. *Passerby #1/Passerby #2* assembles these different modes of public display together into a multi-layered rumination on the nature of performance.

Ledoh's silent video, [Watching You, Watching Me](#) captures fleeting impressions of the hutongs filmed during a 144-hour flight layover in Beijing. The video documents a street performance between Ledoh and a white suit as the two entities drift through Arrow Factory's surrounding neighborhood. Ledoh's Butoh-style choreography is characterized by slow abstract movements, and has roots in the

desolation following World War II. The resulting video muses on the aura of surveillance and the camera's subjective gaze.

Each afternoon, Ake activated the video projector showing Ledoh's work, and then she would perform *Commitment in Scales*, a series of sound works inspired by the regular practice of musical instruments. Ake's daily improvisation responded in different manners to Ledoh's projected video. Ake's sound/performance works often use game theory and enigmatic rules to create improvised atmospheric environments. Those who happened past the storefront window when Ake was present, become spontaneous audience members, passers-by in their own right. Other more formal and planned performances also took place: an improvised choral performance directed by Yan Jun, sonic experiments with Cui Jiayi and distanced web-based interactions with Ledoh joining via video chat from California. A security camera inside Arrow Factory recorded all the proceedings, placing an additional unseen, silent, yet wholly present witness to this cumulative process.

The title *Passerby #1/Passerby #2* references nameless actors in film scripts as well as the trajectories of personal journeys and spinning orbits—from Ledoh's short transit stop through Beijing, to the path of the white suit around the hutongs; from Ake's daily rituals inside the space to the serendipity of those who chance upon the activities and more. *Passerby #1/Passerby #2* accentuates the unplanned and spontaneous moments of performance that are seen and unseen, intentional and incidental, passive and active.

Ake (b. 1990, Hainan Province) is an artist whose works deal with words, theatre, sound and chance actions. She lives and works in Beijing.

Ledoh (b. 1961, Yangon, Burma) is a multi-media performance artist who trained in Japan under Butoh Master Katsura Kan. Born into the Ka-Ren hilltribe, Ledoh emigrated from Burma with his family at age 11 to escape dictatorship. He is a dancer, choreographer and the Artistic Director of San Francisco-based collective Salt Farm.