

## 為了無法復原的過去：潘迪華作為流浪的轉喻

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懷舊的文化政治

在後疫情時代，香港當代藝術界呈現的其中一個倒退跡象，就是懷舊的自我再現（nostalgic self-representation），這與香港回歸中國及其後的民主化失敗有關。這類懷舊例子包括：聚焦港人最鍾情歌手兼演員張國榮悲劇人生的香港文化博物館「繼續寵愛·張國榮紀念展」；試圖彌補香港女性歷史上缺乏代表的大館「性別與空間」展覽；追溯宋懷桂（1937-2006）從1980至2000年代如何改變中國藝術、時尚和流行文化面貌的M+「宋懷桂：藝術先鋒與時尚教母」展覽。

當代對黃金時期香港流行文化的消費，以及透過發掘文獻檔案來重建昔日光輝，兩者均是創意產業熱衷依戀的核心主題，其中歷史建構出的「97前香港」之連續性、再表達和脈絡斷裂，往往作為一種鬼魅般的、典型現代性的形式，被複雜地呈現，並持續引起爭辯。詹明信（Fredric Jameson）認為「懷舊」成為了後現代晚期資本主義的影像生產中的一個主要特徵，以風格化的意涵來挪用過去，並透過光鮮的影像來呈現「過去性」（pastness）。「懷舊」曾一度被視為社會文化的先決條件，現已成為形容香港病態般戀舊的關鍵詞。香港觀眾在視覺文化中所追求的，是另一種模式的現代性，能夠消除「對已逝之物的懷舊憧憬」和「對當代文化未竟之事的渴望」兩者混淆的現代性。在這種諷刺的敘事分裂中，檔案文獻彌合了歷史中的空白情節。

上述的展覽雖已利用各種帶有懷舊色彩的文物檔案，但在敘事上卻缺乏連貫性。凱瑟琳·羅素(Catherine Russell)在其2018年出版的《檔案學》（Archiveology）中，研究了如何透過檔案聲音和圖像的重用、回收、挪用和借用，從而為想像過去和未來提供空間。當代視覺文化往往透過拼湊檔案片段，為歷史記憶帶來新鮮的視聽結構，然而假如這種技術的轉向能大大影響檔案實踐的美學和政治，那麼檔案學作為當前展覽製作的嶄新視聽語言，又會產生什麼？展覽空間中的文化人物往往會被重製和加工，原始檔案亦因而常被錯誤呈現，令檔案本身的獨特靈光（aura）蕩然無存。亦因此，展覽總是刻意營造一種懷舊調子，按時間順序敘事，喪失任何主觀思索或觀眾共鳴。

乍看之下，CHAT六廠的展覽「她能在黑夜，給我太陽——獻給潘迪華」似乎與其他以檔案為本的展覽有著相同的策展和策略，以香港文化傳奇潘迪華為主題，展示其橫跨電影、流行音樂、歌舞表演和音樂劇的演藝生涯；然而在以上所能想象的展覽敘事之外，此展覽還試圖結合檔案文獻和當代藝術，藉此描繪現代女性的追求、對傳統的重新定義以及文化資本的動態變化。展覽探索一位現代女性的跌宕人生，卻把懷舊幻想之間的界線模糊化，令觀眾從本體性不確定的位置，透過持續懷緬的流行表述形式來感受。這些軌跡與香港人的漂泊人生以及檔案文獻的命運彼此重疊，現在散落於藝術館的不同角落。就連意思模糊的展覽標題「她能在黑夜，給我太陽」也是香港作為當代隱喻的一次「重寫」（palimpsest）。

漂泊心靈的地形

在展覽的起點，觀眾先會看到潘迪華的兩幅照片，一幅是她廣為人知的銀幕形象，另一幅則展現此刻暮年的她，頸上披著白波點黃圍巾。兩幅照片中的她面露一抹神秘微笑，象徵著香港娛樂史的豐饒多彩。潘迪華最著名的電影演出來自1990年王家衛執導的《阿飛正傳》，她飾演的同名角色是主角旭仔（張國榮飾）的強勢養母——曾是交際花的她，對自己親手帶大的養子有著錯綜複雜的情感瓜葛，甚至拒絕透露旭仔生母的身份。在電影裡，她用自己的本名短暫出場，本身作為來自上海移民的她，與影中的移民母親角色相互交錯，傳達出模糊的母性，突破了懷舊過去的模式。這兩幅潘迪華的神秘相片與展覽的主要敘事線互相交織，把她隱秘的個人生活與其熱切的文化先驅角色兩者相連——作為一個漂泊的流浪者，她竭力突破演藝極限，而其如此的演藝生涯，觀眾可以穿梭場館各區，得以探知。

如果說母性主題和香港回歸是展覽的主要敘事線，並以潘迪華在回歸前後的代表形象展示出來，那麼展覽前半部的文獻檔案，就是以潘宛卿（潘迪華原名）全面的個人歷史為基礎，精妙地點出這位「摩登女孩」的誕生。這位來自上海的純真少女搖身一變，成為嚮往舞台的時尚摩登女孩。身穿黃色旗袍的小女孩依著母親、騎著木馬，目睹上海在不同霸權下的各種動蕩。這些文獻檔案，證明了潘迪華註定蛻變成摩登女孩的漂泊人生，既非出於己願，亦非歷史因果，而是基於兩者共存的閹限空間（liminal space）——在影片中，她唱的正是上海歌曲「兩條路上」。潘宛卿出生於上海現代化的文化氛圍之中，這個成長環境揉合了中國傳統與西方現代文化，而展覽亦透過一系列檔案資料，生動展現了她搖擺不定的矛盾人生。在日本佔領和幾次內戰期間，她隨著數十萬上海人於1949年移居香港，當時的政治、藝術和文化精英均紛紛湧入這個城市，而她於1953年陳煥文執導的電影《白衣紅淚》中，開始使用藝名「潘迪華」。

狄雪圖曾經指出，「他者」是歷史學的幻影，是其尋求、崇敬和埋葬的對象。潘宛卿決定放棄真名，改以潘迪華作為藝名，於1957年創造了另一個自我形象，成為一名歌舞表演歌手，自1959年起推出了多張LP唱片。在1920和30年代的繁華上海，歌舞廳和夜總會大量湧現，催生了獨特的中國爵士樂環境，融合了活潑的美式大樂隊節奏與中國傳統民俗曲調。上海被譽為「東方巴黎」，專屬外國富人的高級俱樂部林立，一直到1920年代初，女性公開登台、演出或唱歌仍被視為大膽行徑，因其往往充滿性暗示。在此期間，像周璇般的歌手出現，才令現代女性在中國文化界的知名度大大提升。

潘迪華在其歌唱生涯中，見證了全球音樂產業的各種巨變。她的作品產量甚豐，一共發行了16張LP唱片以及大量EP和單曲，在1960年代更因頻繁出國演出，足跡遍及歐美、中東以至東南亞等地，獲得「旅行歌手」的綽號。她視宣傳香港為己任，以自己的音樂向西方觀眾介紹自己為東方明珠。倫敦EMI在1964年與她簽約，發行了幾首單曲，包括用英文演唱的中國曲調「Will the Orange Blossom Smile」和「My Hong Kong」。到了1960年代，由於粵語流行音樂崛起，加上「英倫入侵」的音樂浪潮席捲全球，潘迪華的音樂並沒取得商業成功，於是她重返香港，再次以中文演唱，其中包括代表作「情人橋」和「給我一杯愛的咖啡」。

即使事業不如預期，她於追夢路上卻展現了創新和堅持。這位天后的歌聲和其短暫的事業，在唱片和聲音之中得以留傳，成為一種幽靈般的媒介，連接過去與現在。展廳二的「音樂與文化」致力於還原一些已丟失的非物質檔案，將幽靈從媒體和科技中解放出來，同時堅持從檔案文獻中追尋這位女性主體的生命韌力。潘迪華以天后歌手之姿重現人前，這個閃耀輝煌、另一面的她，似乎令人回想起其他被壓抑的習俗、自我東方化的表演性、創作的實驗和前衛的衝動，以及她與香港的現代性彼此衝突之下產生的各種社會文化深意。

變身感悟

德希達在其1995年的著作《檔案熱：佛洛伊德學派印象》（Archive Fever: A Freudian Impression）中，把人对檔案的強烈慾望，形容為一種為了彌補記憶缺失的衝動，並稱之為「檔案熱」。從本質而言，檔案代表了一種執著慾望，渴望返回缺失記憶的起源；此外亦必須在審視檔案的同時思索未來，一個過往被忽視的脈絡會重現、會被納入整體意義系統之中的未來。本次展覽從策展的角度正回應了如何在檔案中重現未被保存的記憶、如何讓無法檔案化的過去，成為尚未到來的未來記憶這樣的問題。

鄭得恩的多重影像聲音裝置委託作品《寧可像蛇》，改編自中國著名民間故事《白蛇傳》，從探索潘迪華的複雜性格出發，連結各件檔案展品。1972年，香港首部音樂劇《白孃孃》上演，為主流西方百老匯音樂劇界帶來巨大文化迴響，而這個展覽亦搜羅了當年演出的實物服裝以及報紙文章等各種原始材料。根據《亞洲雜誌》1972年的報道，潘迪華自資18萬美元，率領42名表演者組成活力十足的劇團，把經典民間傳說《白蛇傳》現代化，以音樂劇形式搬上舞台。然而即使投放如此心力，《白孃孃》在當時的香港卻引起爭議，有人讚她大膽創新，為經典故事注入新生命，有人卻認為這種做法不倫不類，有失體統。在這齣實驗音樂劇中，潘迪華扮演妖精「白蛇」一角，展現出義無反顧、勇往直前的特質。鄭得恩以創作回應潘迪華當年的前衛詮釋，突顯她的創新視野，叩問這個經典故事該如何在當代社會重新演繹。此外，當年拍下的局部表演錄像片段亦於最近被發掘，並以「白孃孃：一朵遲桂花」之名在M+展出。從這個意義上，本次展覽希望把檔案定義為一種對未來的「問責」，而不僅只作保存和貯藏。





結語

「世界上有一種鳥是沒有腳的。  
它只可以一直的飛呀飛，  
飛得累了便在風中睡覺，  
這種鳥一輩子只可以下地一次，  
那一次就是它死的時候。」  
《阿飛正傳》（1990）

在其波瀾起伏的事業生涯中，到底潘迪華當年為何選擇王家衛電影來宣告她的幕前回歸，這依然是一個謎。在1972年的《白孃孃》與1990年的《阿飛正傳》之間，是接近二十年的隱密私生活——她的表演並沒有繼續。這個展覽透過描繪《阿飛正傳》中潘迪華的養母形象，繞過了她個人珍藏和各種影像所象徵的悲劇人生。展館的迴廊B區，展示了潘迪華個人生活的點滴，包括她與母親的親密關係、對已故兒子的懊悔、上台台下與老朋友的相處。這個空間散落了她在日常生活中的私人物品：似乎受到《阿飛正傳》啟發的家居擺設、家人送贈的畫作、母親設計的地毯、父親的相片。這些並置的個人檔案與其演藝形象（各種戲劇化女性生命的零碎呈現），由於其不可避免的瞬時性和易重複性，即便在建立潘迪華個人形象的檔案中，這些物品本身就擁有此般「能力」，也令人難以從概念上作出定義。

《阿飛正傳》的旭仔經常被暗指為「無腳的鳥」。而潘迪華飾演的養母所渴望的母子束縛，在電影現實中永不存在。她所說出的「這是為了得到你生母的消息」正激起了這種反覆出現的母性命題。可旭仔不曾在母子對話中直接提及生母，甚至還告訴她如果不說穿的話兩人可以得過且過這一生，做得最錯的就是讓他知道自己有個親生母親，縱使他得以發現這位生母的存在。旭仔被生母拒絕見面後，他毫不回頭地離開，並留下一句：「我也不會讓她看見我的臉。」在旭仔前往菲律賓前，銀幕出現了潘迪華最後的特寫鏡頭，那難以揣測的神情，轉而暗示了現實中香港回歸中國的前夕——一位根源缺失的母親歸來了。潘迪華象徵著「永遠失去的母親」，轉喻一股代表著與其上海根源分離的流浪者，令這不會飛的鳥兒步履蹣跚。

德希達提及的「檔案可能性」（archival possibility），不僅指預測或預期可能發生之事，亦包括不可能的可能性。檔案往往與記憶和紀錄、歷史和體制密不可分。在具有重大體制意義的文化記憶與被遺棄/遺忘的個人記憶之間，CHAT六廠展覽「她能在黑夜，給我太陽——獻給潘迪華」中的檔案文獻展現了什麼是「檔案式未來」的意義，從而暗示檔案的涵義其實處於在一種遲到（delayed arrival）狀態，而我們因此得以延續一種可能性，打開一個過去從未實現、但仍「即將到來」的未來。

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# For the Sake of an Unarchivable Past: Rebecca Pan as a Metonymy of Drifting

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### Cultural Politics of Nostalgia

One of the regressive signs embedded in Hong Kong’s post-pandemic contemporary art scene is a nostalgic self-representation related to its return to China and the consequent political failure of democratisation. Examples of this nostalgia include the Hong Kong Heritage Museum’s *Remembering Leslie Cheung*, which focused on the tragic life of the city’s most beloved singer-actor; *Gender & Space* at Tai Kwun, which sought to redress the underrepresentation of Hong Kong women in gendered spaces; and *Madame Song: Pioneering Art and Fashion in China* at the M+ museum, which focused on the life of Song Huai-Kuei (1937-2006), who changed the landscape of art, fashion, and popular culture in China from the 1980s to the 2000s.

The contemporary consumption of golden-era Hong Kong popular culture and the reconstruction of a glorious past through archival unearthing is a central topos of passionate attachment in the creative industries, where the continuities, rearticulations, and ruptures of a historically constituted pre-1997 Hong Kong are manifested complexly and contested as a form of spectral prototypical modernity. Fredric Jameson has argued that nostalgia became one of the essential features of late capitalist image production in the postmodern era, appropriating the past through stylistic connotation and conveying ‘pastness’ through the glossy qualities of the image. Once seen as a sociocultural precondition, nostalgia has become a key phrase to describe Hong Kong’s pathological yearning for the past. What Hong Kong audiences value in visual culture is a different mode of modernity that can erase the conflation of a nostalgic longing for what it has lost with the yearning for what contemporary culture has never achieved. In this ironic cleavage of narratives, the archive bridges the empty storyline of history.

The aforementioned exhibitions lack coherence in their narrativisation, despite using various artefacts with a nostalgic touch. Catherine Russell’s book *Archiveology* (2018) studies how the act of reusing, recycling, appropriating, and borrowing archival sounds and images gives scope to envision the past and future. Fresh audiovisual structures of historical memory are often created by piecing together archival fragments in contemporary visual culture. However, if this technological shift has significant implications for both the aesthetics and politics of archival practices, what can it be engendering if archiveology is indeed the new language of images and sounds in current exhibition-making? The original archive is often misrepresented through the re-production and re-polishing of cultural figures in exhibition spaces, resulting in a loss of the archive’s unique aura. Thus, a nostalgic tone is deliberately evoked through a chronological narrative without any subjective contemplation or audience resonance.

At first glance, CHAT’s exhibition *With the Sun, She Quells the Night – A Tribute to Rebecca Pan* appears to share a curatorial and strategic objective with other archive-centred exhibitions in its focus on the life of Rebecca Pan, an iconic figure of the Hong Kong cultural scene, whose career spanned

film, pop music, cabaret performance, and the musical. With precise speculation regarding the exhibition narrative, however, the exhibition tries to portray the pursuit of modern women, the redefinition of tradition, and the dynamics of cultural capital through a combination of archives and contemporary art. This exhibition explores the turbulent life of a modern woman’s passage by blurring the line between nostalgic fantasy, which the audience feels through popular representations of ongoing remembrance from an ontologically uncertain position. These loci overlap with the drifting life of Hongkongers and the fate of the archive, now scattered throughout the museum. Even the exhibition’s ambiguous title (她能在黑夜，給我太陽; lit. ‘She can give me the sun in the dark’) is a palimpsest for Hong Kong as a metaphor for the contemporary.

### Topography of a Drifting Mind

At the start of the exhibition, the audience is greeted by two portraits of Rebecca Pan. One displays her familiar image on the screen, while the other portrays her adorned with a yellow scarf dotted with white circles, revealing her ageing present. In both portraits, she smiles enigmatically, embodying the rich history of Hong Kong entertainment. One of Rebecca’s most renowned roles is her eponymous appearance in *Days of Being Wild* (1990, dir. Wong Kar-wai) as the manipulative adoptive mother of Leslie Cheung’s character, Yuddy. As a prostitute, she has a complex emotional relationship with the boy she raises as her son and abstains from revealing the identity of his biological mother. Using her real name in these brief sequences, she conveys an equivocal instinct of immigrant Hong Kong motherhood that goes beyond nostalgia by overlapping with her real identity as a Shanghai transplant. These two enigmatic portraits of Rebecca intertwine with the exhibition’s central storyline, connecting with her veiled personal life and fervent role as a cultural innovator striving to push the limits of her entertainment career as a diasporic drifter, which audiences can navigate through various sections of the venue.

If the theme of motherhood and the return of Hong Kong form a central narrative of the exhibition featuring Rebecca’s representative images before and after its handover, the archives in the early part of the exhibition astutely highlight the emergence of the Modern Girl, based on the comprehensive personal history of Pan Wan Ching, Rebecca Pan’s true identity. The life of an ingénue from Shanghai undergoes a remarkable transformation into a stylish Modern Girl who aspires to stardom. A girl in a yellow *cheongsam* is closely bound to her mother and rides a rocking horse as a child, taking in the panoramic view of turbulent Shanghai during successive periods of various political hegemony. The archives provide evidence that Rebecca’s drifting life inevitably led her to transform herself into a Modern Girl, neither through her own will nor as a consequence of history but rather in the liminal spaces they share—video footage shows Rebecca singing a Shanghaiese song, ‘Two Roads’. Pan Wan Ching, born in the cultural milieu of Shanghai’s modernisation—a blend of traditional Chinese and modern Western influences—is depicted through a range of archives that amply illustrate her

ambivalent life path. Having navigated Japanese occupation and Chinese civil wars, Pan Wan Ching joins the hundreds of thousands of Shanghaiese who migrated to Hong Kong in 1949, when political, artistic, and cultural elites flocked to the city. She uses her stage name, Rebecca Pan, for the first time in *A Broken-Hearted Nurse* (1953, dir. Chen Huan-Wen).

As Michel de Certeau has noted, the Other is the phantasm of historiography, the object it seeks, honours, and buries. After deciding to become Rebecca Pan by abandoning her real name, she began her professional career by creating an alter-ego as a cabaret singer in 1957, releasing numerous LPs from 1959 on. During the 1920s and 1930s, cabarets and nightclubs in bustling Shanghai gave rise to a distinctive Chinese jazz scene that fused lively American-style big band rhythms with traditional Chinese folk melodies. Shanghai, known as the Paris of the East, boasted exclusive clubs targeting affluent foreigners. Until the early 1920s, it was deemed daring for women to publicly perform on stage, act, or sing, since such performances were often rife with sexual connotations. Singers like Zhou Xuan were crucial in increasing the visibility of modern women in the Chinese cultural scene during this time.

Throughout Rebecca’s singing career, she witnessed drastic changes in the global music industry. Her prolific tenure yielded 16 LPs, numerous EPs, and singles. During the 1960s, Rebecca even gained the nickname ‘Travelling Singer’ for her frequent overseas performances throughout Europe, the United States, the Middle East, and Southeast Asia. She considered it her obligation to promote Hong Kong and introduced herself as the Pearl of the Orient to Western audiences through her music. As a result, EMI London signed her in 1964, releasing several singles such as ‘Will the Orange Blossom Smile?’ and ‘My Hong Kong’, both sung in English but with Chinese melodies. However, given the rise of Cantonese popular music in the 1960s and the international sensation of the British Invasion, Rebecca’s music did not achieve commercial success. As a result, she returned to Hong Kong to sing in Chinese once again, performing iconic melodies such as ‘Rendezvous on the Bridge’ and ‘Essence of Love’.

Even if she was not as successful as she expected to be, Rebecca demonstrated innovation and persistence in her pursuit of stardom. The voice and ephemeral labour of the diva, restored on records and in sound, serve as spectral conduits linking past and present. Gallery 2’s Music and Culture section exhibits several endeavours and aspirations to recuperate what has been lost as an intangible archive, disentangling spectrality from media and technology, all while persistently pursuing the resilience of the female subject’s life from the archive. The resurgence of Rebecca Pan as a diva—the glittering alter-ego of herself—appears to recall different suppressed customs, the performativity of self-orientalisation, compositional experiments and avant-garde impulses, and the various sociocultural implications she produced in friction with the modernity of Hong Kong.

Archival Epiphany through Transformation

In his work, *Archive Fever: A Freudian Impression* (1995), Jacques Derrida describes the amplified desire for the archive as manifesting a compulsion to compensate for the absence of memory, known as ‘archival fever’. Essentially, the archive represents an obsessive desire to return to the origins of absent memories. Additionally, it is important to examine archives in relation to the future, where previously overlooked traces may resurface but have yet to be incorporated into the overall system of meaning. The exhibition provides a response to the question of which memories that have not been preserved ought to be restored in archives. It also suggests a curatorial answer to the question of how the unarchivable past should be represented as a memory of the future that has not yet been arrived at.

Enoch Cheng's commissioned multichannel audiovisual installation, *Just Like Snakes*, connects archival displays by investigating the intricacies of Rebecca's personalities, adapting the well-known Chinese folk tale, ‘The Legend of the White Snake’. Accompanying various original archives, from actual costumes to newspaper articles in the exhibition, the representation of the first Hong Kong musical, *Pai Niang Niang*, in 1972 offers a remarkable cultural reverberation of the mainstream Western Broadway musical scene. According to *Asia* magazine (1972), Rebecca invested \$180,000 of her own money to modernise a classic folktale for a musical theatre format and led a dynamic ensemble of 42 performers. Despite these efforts, at the time, *Pai Niang Niang* sparked controversy in Hong Kong. Although some praised her attempt to rejuvenate a classic tale as inventive, others perceived it as inappropriate and disrespectful. Rebecca takes on the role of the non-human White Snake in her experimental musical, where she embodies fearlessness and audacity. Enoch Cheng responds to Pan's avant-garde interpretations by highlighting her innovative artistic vision and asking how this classic tale can be adapted to contemporary society. Furthermore, a fragmentary film recording of the presentation was uncovered and has since been presented at the M+ Museum under the name ‘Pai Niang Niang: The Last Osmanthus Blossom’. In this sense, the exhibition wishes to define the archive as a form of ‘accountability’ for the future rather than mere preservation and storage.

Coda

‘There lived a footless bird. This bird knew nothing but flying. When the bird got tired of flying, it leaned into the wind and fell asleep, and the only day in its life that it touched the ground was the day it died.’ *Days of Being Wild* (1990)

Amid the ups and downs of her career, it remains unclear why Rebecca Pan chose Wong Kar-wai to herald her return. A shrouded private life bridged the nearly two-decade gap between *Pai Niang Niang* (1972) and *Days of Being Wild* (1990). The show did not go on. The exhibition bypasses the personal

tragedy symbolised by the artist's personal collection and photographs through the portrayal of Yuddy's adoptive mother in *Days of Being Wild*. Archival fragments of Rebecca's personal life, including her intimate relationship with her mother, her remorse over her late son, and her interactions with old friends on and off the stage, are featured in the Arcade B section of the museum. The space is dotted with personal artefacts from Rebecca's everyday life, including home furnishings that seem to have been inspired by *Days of Being Wild*, paintings gifted by her family, a carpet designed by her mother, and a portrait of her father. These personal archives, juxtaposed with theatrical personae (fragments of dramatised woman's life), are difficult to define conceptually for their inevitable transience and susceptibility to repetition, although they possess an inherent ‘ability’ within the archive that acts as a self-differentiating engine.

In *Days of Being Wild*, Yuddy frequently alludes to the footless bird. The maternal bondage Rebecca yearns for is forever absent in cinematic reality. She acts as a stimulus for this recurring motif of motherhood when she says, ‘It's to get information about your birth mother.’ However, Yuddy never directly refers to his biological mother in conversation with Rebecca. Instead, he tells her that they could pass away alongside each other and that it was wrong to have ever known he had a genuine mother, even when he discovers her existence. After the biological mother declines to meet him, he departs without regret, saying, ‘I won't expose my face to her either.’ The concluding close-up of Rebecca's unfathomable expression, appearing just before Yuddy departs for the Philippines, diverts into the actuality of Hong Kong on the eve of its return to China—the return of the real mother, whose source is already absent. Rebecca, as an object signifying the mother lost forever, represents the metonymy of drifters severed from their Shanghai origins, causing the flightless bird to falter.

Derrida's concept of archival possibility involves not only predicting or anticipating the possible but also the possibility of the impossible. The archive is inextricably linked to memory and record, to history and institutions. Between institutionally significant cultural memories and abandoned/oblivious personal ones, the archive in CHAT's exhibition *With the Sun, She Quells the Night – A Tribute to Rebecca Pan* conveys the meaning of archival futures, thereby suggesting that the meaning of the archive is in a constant state of delayed arrival. Through it, we can inherit the possibility of a future that never materialised in the past but which is still ‘to come’.

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