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阅 览

橙·艺 001

京剧  
·  
风搅雪

——  
多媒体跨界艺术纪实



化学工业出版社

·北京·

## 书名起源

“风搅雪”，指不同的艺术形式以互合、交融的姿态呈现。在京剧艺术中，“通天教主”王瑶卿曾经为了表现花衫人物的特点，将韵白与谐白有机地组合在一起，形成一种新的念白形式，既不失庄重又富有生活气息。“风搅雪”，体现了京剧艺术一贯具有的丰沛创造力与包容精神，也是 Harmony Love 多媒体跨界艺术展的期许与诉求。

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# 鸣谢

For All the Contributors:

京剧名家:

尚长荣先生

李宏图先生

杜镇杰先生

马小曼女士

奚中路先生

杨 赤先生

魏海敏女士

黄德华先生

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# Harmony+Love

## 多媒体跨界艺术展

——中国魂·世界风

A Multimedia Crossover Art Exhibition

——China's Soul, Global Expression

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策展人：顾亮

Curator / Director: Ian Gu

策划：李伊曼

Creative Director / Executive Planner: Yiman Li

视觉总监：贾刘阳

Visual Director: ja

京剧艺术指导：陈晶

Art Planner of Peking Opera: Jing Chen

首席摄影师：张枝掇

Chief Photographer: Zhiluo Zhang

企宣：战丹、李靛、李苗

Public Relations: Natasha Zhan, Ye Li, Miao Li

空间统筹：李元素

Exhibition Planner: Element Li

## 《京剧·风搅雪》

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编辑：战丹、李靛

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京剧艺术指导：陈晶

翻译：梦梦

公关：李苗

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# 傳奇

LEGEND - 首展誕生



## 策展人的话

这次的策展灵感始于京剧中的经典故事，旨在启发一个超越想象的「跨界艺术呈现」。



### Profile

顾亮 策展人 / 总监

Ian Gu Curator / Director



为什么始于“京剧”？

京剧被誉为“国粹”，凝结了中华文化中的经典价值观，亦是艺术程式的完美体现。京剧艺术不仅仅是中华传统文化的瑰宝，更是我们每天都在经历的文化，在潜移默化中协助我们做出判断。世事变迁，如今人们每天都在倡导新鲜的生活理念，殊不知那些代代相传的东西依然在引导现实，并渗透在我们每天的生活细节中。京剧并不古老，她拥有系统性极强并且能有效渗透到人们日常生活中的象征元素体系，你可以用当今的、东西方互通的理论和视角去解读她。

为什么是这三则故事？

此次展览选择了“薛平贵与王宝钏”、“刘备与孙尚香”以及“杨延辉与铁镜公主”三对夫妇的故事。“故事”并不仅仅关于爱情，还牵涉政治、家族、孝道、恩怨、责任和伦理。这些故事的背后都蕴藏着中华文化观念中代代相传的处世哲学与价值判断。不禁令人思索，这三段姻缘“完美”何在，竟能在悠悠岁月中依然历久弥新、传说不绝？我们也因此思考，这“三对夫妇”所代表的各种“完善的人际关系”，如何做好自己，并且永远为你所倾慕的人找到恰当的存在价值与解决问题的方法。而这些，都是双向、多维的，绝不可割裂为个体看待。

为什么多媒体？

这些京剧舞台上的迷人魅影，通过与当代艺术家的深度合作，以绘画、摄影、装置、影像、3D 互动艺术、雕塑、珠宝设计等多元化的形式呈现。同时，某些传统工艺也将在展览中再度绽放魅力。当京剧的内涵与各种各样的艺术语言交融辉映，就构成了此次展览的“魂”——这种多媒体的形式正是我们今天剖析传承理念与新兴结构的独特方式——最终的呈现或许完全脱离京剧本身，抑或是更加回归京剧本质，但那正是此次展览本身妙不可言的整体效果。同时，它也会为人们带来更多理解“经典价值体系”、“京剧”或是“人物关系”的角度与途径。

为什么跨界？

“跨界”是个有趣的概念，也是当今的热门话题之一。此次展览，跨了传统与当代的界？跨了艺术门类的界？跨了价值观念的界？还是跨了审美取向的界？其实，京剧与当今的任何一种艺术语言一样，在追随最原本的“Essence & Value”时，京剧艺术与其他艺术语言之间似乎无所谓“跨界”与否，而我们只是希望找到更多元、更独特的方式去呈现她。对于未来，我们希望启迪以中国经典哲学理念引领中国当代艺术的前景，也更加希望探索一种“中国魂、世界风”的当代华夏美学体系。

## 关于传承

现代著名思想家、哲学家、教育家梁漱溟先生早在 20 世纪 70 年代,在他的《东西文化及其哲学》一书中谈到:“在未来社会,复兴的中国文化将会主导世界。”他认为,西方社会通过大力发展科技及生产力去征服、利用大自然,当他们发展到相当的高度时,人和自然、人和物的关系就不再是首要的了,而是要退居第二位。此时,如何解决人和人相处的问题将成为最重要的课题。而那时,正是中国的传统文化观念能够从“情”和“理”两方面满足这种需求的时候。

纵观现世,人与人、人与物、人与自然之间的关系都急需梳理,这密切关系到人们的生活细节。当工业化进程发展到巅峰,当全球化经济驱使人们过着雷同的生活,寻找自己的文化根源与个性将成为民族自身发展的根本动力,而这也是跨文化交流过程中真正具有生命力的资本。中华文化的精髓延绵数千年,在新的时代里,她又将以更加完善、健康的方式影响国人的心智与生活。中华文化是国人走向世界、了解世界,同时也被世界所了解的重要财富与介质。

## 关于传播

京剧,作为中华文化的精髓,其中蕴含诸多中国经典的哲学理念与价值取向。京剧表现的主题集中在“忠义”、“仁孝”、“情爱”三大方面,京剧中的故事和人物也凝结了全人类共同的美德与情感。此次展览所涉及的京剧故事由夫妻间的情感而起,延伸到对生死、忠孝、利益等人生诸多大命题的思考,体现了当下社会全人类共同面临的人生挑战——这亦是世界性的主题。于是,我们欲以中华文化的内核去引发、引导、引领人们对世界普世价值的思索。这个根基恰恰是各种文化之间融通与交流的基础。

回顾过去,京剧艺术及其所蕴含的经典价值观一直以各种形态活跃在舞台上下。早在 1930 年,著名的剧作家、戏曲理论家齐如山先生与京剧名家梅兰芳先生通力合作,将访美演出打造成了一次以中国国粹为媒介进行跨文化交流的完美案例,由此也发展出在西方世界传播中华文化的系统性方案,包括文化预热、美学培育、媒体传播、戏剧改编等各个环节。梅先生的首站演出在纽约,之后辗转芝加哥、旧金山、洛杉矶以及檀香山演出,均获得了巨大成功。

这次展览在北京首次亮相后,我们还将把“Harmony + Love”的主题以及中国经典与当代艺术的跨界理念和形式传播到世界各地。相信,通过经典与当代、东方与西方的比较研究与跨界传播,我们希望,也要求自己为中华文化的发展做些实在、有效的探索;同时,也期待来自全球的、不拘一格的艺术文化交流与探索。

橙尚启夏艺术文化工作室

策展人 / 总监 顾亮

## What the Curator Says

The exhibition is inspired by Peking Opera, a kind of Chinese classical art form, which is aiming to create a crossover art expression.

### Why Starting from Peking Opera

Peking Opera reflects the core of traditional culture of China that crystalizes classical values derived from China's history. Peking Opera influences our daily lives to support us to think, to behave, and to love, merely we may not be aware of it. Time goes by, people are accepting and advocating new ideas without knowing that those values connoted in Peking Opera are still advising the real lives, even permeating every detail. Peking Opera is not OLD, since you can interpret it with modern angles as well as theories and views which are meaningful for both the west and the east. Based on some researches, Peking Opera has symbolized expression systems that give meanings for people's lives.

### Why the Three Dramas?

We selected three dramas about couples, which are "Wang Baochuan and Xue Pinggui", "Sun Shangxiang and Liu Bei," and "Princess Tie Jing and Yang Yanhui". The stories are not just about love, but also involve political, family, filial piety, scores, responsibility and ethics. These stories connote concepts of Chinese culture the philosophy of life, and value judgments from generation to generation. We can't help thinking that why the three marital relationships are so-called "perfect", which arouse people to spread them endless? We, therefore, think that the "three couples" represent a variety of "good relationships", and we have to think how to be yourself, and keep finding right values and solve problems for persons you admire. We should view the relationships bi-directionally, multi-dimensionally, but not separately.

### Why the Multi-media?

These Peking Opera's phantoms on stage are presented via painting, photography, installation, video, 3D interactive art, sculpture, jewelry design etc. through deep co-operations with contemporary artists. The combination of Peking Opera's meanings and a wide variety of artistic languages constitute the "soul" of the exhibition. The multimedia form is the core we analyze the structure of the unique ideas and new ways for endless thinking. The final presentation may be completely out of Peking Opera per se, or even returns to the nature of Peking Opera. The overall effect of the exhibition is wonderful. At the same time, it will also bring more points of view and approaches for people to understand the classic value system, Peking Opera and relationships between characters.

### Why Crossover?

"Crossover", one of most popular topics nowadays, is an interesting concept. Does this exhibition cross the traditional and the contemporary, cross the disciplines of the art sectors, cross values from different worlds, or even cross the boundaries of the aesthetic credentials? In fact, Peking Opera, as one of contemporarily artistic forms, nowadays, as pursuing the most original "Essence & Value", seems to be integrated together with other artistic languages. We'd like to want to find multiple but unique way to show Peking Opera art. In the future, it will be a trend that the prospect of Chinese contemporary art is led by Chinese classical values, and is also inspired an aesthetic system as "China's Soul, Global Expressions".

### About Succession

The modern thinker, the philosopher and the educator Mr. Liang Shuming demonstrated in his "Culture and Philosophy of East and West" in 1970s that the revival of Chinese culture would dominate the world in the future society. He believed that the Occidental conquered and used the nature by developing technology and productivity, the relationships among human beings, nature, and objects would be no longer primary. At this point, how to solve interpersonal problems and get along with others will be the most important issue. And then, it is the time for China's traditional cultural values to meet this demand sensibly and sensitively.

Scanning the world, relationships among people, objects and the nature are needed in order, which are closely related to details of people's lives. When the process of industrialization peaks, when globalized economy drives people to live in similar ways, looking for roots and essences of cultures per se will be the original force of nation's developments and also the authentic vitality in cross-cultural communications. The essence of Chinese culture has been developing for thousands of years. In the new era, she will influence people's minds and lives in a more appropriate way. Chinese culture is the important wealth and media when Chinese people face and interpret the world, vice versa.

#### About Cultural Communication

Peking Opera, as the essence of Chinese culture, which contains a number of Chinese classical philosophy and values. The themes mainly focus on three aspects that are loyalty, filial piety and love. Stories and characters of Peking Opera also embody the virtues based on universal standards. The three dramas selected for this exhibition are about marital stories that refer to other life challenges, such as life and death, loyalty, filial and piety, gain and loss, etc. The above-mentioned is a worldwide subject. Thus, we hope to lead people to think universal values through using Chinese classical values and art forms. This is the foundation of cultural exchange and cultural accommodation when we face the outside world.

In retrospect, Peking Opera and those connoted values have been active on stage in various forms. As early as 1930, the famous playwright, drama theorist Mr. Qi Rushan and Peking Opera artist Mr. Mei Lanfang worked together to make a Peking Opera tour to the United States. Based on the event, the two masters created a series of proposals that benefit for intercultural communications, including cultural warm-up, aesthetic cultivation, media exposure, drama adaptation and so on. Mr. Mei started the tour in New York, and then went to Chicago, San Francisco, Los Angeles and Honolulu. His performances gained great success in every city.

After the debut in Beijing, we will spread the theme of "Harmony+Love" and the crossover form between Chinese classics and contemporary art concepts around the world. Through comparative studies and crossover communications between the classical and the contemporary, we hope and also require ourselves to contribute ideas and methods to promote Chinese culture, and also look forward to embracing eclectic art and culture explorations and exchanges.

Orange Communication – Art & Culture

Curator / Director Ian Gu

## 回望与前瞻

想起「Harmony+Love 多媒体跨界艺术展」的由来，似乎很远，远到几年前，几世前；似乎又很近，近到几个月前，几个星期前，甚至几天前，因为每天都有新鲜的点子、动力和希望出现。

京剧是中国的国粹，凝结系统性的经典价值理念，我一直在思考如何以此为当代艺术和文化注入底蕴深厚且新鲜灵动的力量。来自家庭、文化、学术、社交等各个方面的机缘，我有幸深入思索京剧的内核以及她对人们生活与情感、思想与行为的影响。



## Profile

李伊曼, 创意总监 / 策划

Yiman Li, Creative Director / Executive Planner

毕业于美国中佛罗里达大学, 大众传播学专业, 文学硕士, 以 GPA3.72 (极优等) 的成绩成为美国荣誉学者协会终身会员。受到家庭影响, 自幼接触以京剧为代表的文化观念, 同时也广泛接触西方出版物。致力于在国际化的传播环境下, 探索京剧艺术前景, 并通过比较研究、跨界传播的方式推广中国文化。

代表作品:

2005 年, 《京剧魅影》(图书) 编撰

2007 年, 《中国京剧艺术与中国女性性别的塑造》演讲于第三十届“传媒、语言、性别”学术大会, 奥马哈, 内不拉斯加州, 美国

2007 年, 《京剧艺术与好莱坞电影视觉系统比较分析》

2008 年, 《京剧服饰与唱词中的象征主义表现》, 于哈佛大学完成学术论文

2008 年, 《京剧艺术中的角色与服饰颜色的安排与呈现》, 定量研究

其他作品:

2004 年, 小说《谁是谁的罗密欧》策划

2006 年, 季羡林先生《病榻杂记》推广策划

2010 年, 《趣皮士》杂志 主编

2011 年, 《北极? 北极! 》主编

Graduated from University of Central Florida, majoring in Mass Communication, Master's Degree.

Due to family influences and personal interests, Yiman has been admiring Peking Opera and Chinese classical values for years. Combining experiences related to publishing and media, Yiman commits herself to studies and practices about Peking Opera and Chinese classical values in globalized environments, especially through comparative studies and crossover communication.

Representative Works

2005, "Phantoms of Peking Opera", a Compilation

2007, "The Historical Analysis of Chinese Women's Gender Construction Projected through the Performances and the Performers of the Peking Opera", an Essay Presented at "the 30th Media, Language, Gender" Conference, Omaha, Nebraska, the U.S.

2007, "The Comparatively Visual Analysis of Peking Opera and Hollywood Movies", an Essay

2008, "Study of Symbolic Expressions in Peking Opera's Costumes and Lyrics", a Thesis Finished at Harvard University

2008, "The Roles and Colors' Arrangement and Display in the Peking Opera Art", a Quantitative Study.

Other Works

2004, "Whose Romeo You Are", a Novel, Creative Planner

2006, "Notes on Sickbed" written by Mr. Ji Xianlin, Marketing Planner

2010, "Trippies" Magazine, Chief Editor

2011, "The North Pole", Chief Editor/Publisher

回头看，我关注经典在当代的传播这个大课题已经持续了8年之久。最初，从色彩与唱词的赏鉴开始，形成的京剧艺术小品图书《京剧魅影》算是对京剧价值与情感的轻轻触动。早在6年前，《京剧魅影》出版后，引来各方人士的关注，除读者以外，也包括艺术、文化等业内人士。有些媒体希望我来谈谈传统文化如何在当前的社会环境中发展与传播等问题。其实，在我看来，京剧的确蕴含源远流长的中华文化，而是否将其定位于“传统文化”，倒不尽然。带着种种问题，我到美国开始了继续探索京剧艺术的旅程。意料之中也是意料之外，有关京剧艺术的研究材料，在大洋彼岸竟然浩如烟海，丰富程度令人叹为观止。从中，都收获了什么呢？

在美国学习大众传播的过程中，我有机会以西方的视角、理论和方法来审视京剧艺术——代表性极强的中国艺术形式之一，更有幸饱览与京剧有关的文化、学术文献，在里面找到了坚实、可靠的动力、灵感和希望。于是，多篇研究京剧不同侧面的学术文章陆续出炉。在大洋彼岸研究中国的国粹，“距离”反而令人感觉更加深入自身文化的核心，更加体会到文化交流与艺术融合的力量。在海外，诸多学者对1930年梅兰芳先生访美演出的成功颇为关注。为了当年的盛举，戏剧理论家齐如山先生与梅先生一起策划、推动一系列东西方文化交流的策略和方法。这一案例曾经轰动一时，堪称文化经纪交流的经典案例。由此，我开始思考自身文化与西方学术之间的关系，如何通过西方的学术方法更好地探索和传播中国的经典文化呢？同时也为中国的当代艺术和文化寻回自身的文化根源。

回国后，经过了两年多的思考和筹备，在观察各种京剧与当代艺术文化的传播模式的同时，在这个美好的夏天，与策展人顾亮一拍即合，集结各方力量与资源，形成“Harmony+Love 多媒体跨界艺术展”的构想与实施计划。我们坚信，这个理想并不虚幻，因为我们有文化的支持、有运营的保障、有社会的关注、有国人乃至世人的热爱。

橙尚启夏艺术文化工作室

创意总监 / 策划 李伊曼



## The Past and The Future

When thinking about the origin of “Harmony+Love, a Multimedia Crossover Exhibition”, I feel it seems to take quite a while, like years ago, months ago, days ago, or even just a moment, since ideas, forces and hopes come out everyday. Peking Opera is the quintessential art form of China, centralizing systematically classical values. I have been considering that how Chinese classical culture inspires contemporary art forms with historical meanings and vitalities. Because of the influence from my family and social networks, I am lucky to have chances to research the core of Peking Opera from different angles, especially its influences on people’s minds, emotions, thoughts and behaviors.

Looking back the past, I have been focusing on the theme about communicating and promoting Chinese classical culture in today’s environment for 8 years. At the very beginning, I started to work on visual systems and lyrics of Peking Opera and compiled the book “Phantom of Peking Opera” which attracted people from various fields, including readers and also practitioners of art and culture. Some media invited me to talk about the developments and communications of Chinese traditional culture in today’s environment. Actually, for me, Peking Opera, definitely, connotes essential culture of China. However, I do not think it is accurate to define Peking Opera as a kind of “TRADITIONAL” culture. While thinking about lots of topics related to Peking Opera, I went to the United States to get my Master’s Degree and explore Peking Opera art in a totally different context. Just as but also beyond what I expected, I found that there are tremendous amount of literatures and other materials about Peking Opera there. So, what did I learn from them?