

纲秋多杰太 舞台美术设计作品集
WORKS OF STAGE ART DESIGN GANGQIUDUOJIETAI

纲秋多杰太 著 BY GANGQIUDUOJIETAI

河北美术出版社
HEBEI FINE ARTS PUBLISHING HOUSE

Gang Qiu Duo Jie Tai





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纲秋多杰太 简历

纲秋多杰太（陈勇）

男，藏族，中国共产党党员，国家二级舞台美术设计师，中国舞台美术学会会员

1996年7月考入中国戏曲学院舞美系，戏剧影视舞台美术设计专业

2000年7月以优异的成绩本科毕业，获学士学位

2000年7月分配到国家京剧院工作，在艺术创作室任舞台美术设计

发表文章

- 学术文章：《在舞美设计中找到合适的创意》，2009年2月《舞台美术家》期刊
- 论文：《试论戏曲电影美术的用景与艺术风格的统一》，2011年5月《中国京剧》期刊

戏曲舞台美术设计作品

- 京剧：《女驸马》《春闺梦》《送粮》《红松店》《孙悟空三打白骨精》《清风亭》《洛水伊人》等
- 正字戏：《刘文龙》

电影美术设计作品

- 《江姐》
- 2010年京剧数字电影《谢瑶环》
- 2012年京剧数字电影《张协状元》

电视连续剧美术设计作品

- 《国家使命》《百年老店的故事》《只比永远少一天》《奋斗》《换位兄弟》

电视文献专题片美术设计作品

- 《新四军在淮北》《伏羲》

晚会、栏目舞台美术设计作品

- 第二届文化部“群星奖”晚会
- 国家京剧院“中国京剧服饰文化展”展厅
- 国家京剧院实验剧场
- 凤凰卫视年度栏目《戈辉梦工厂》《奥运手牵手》《智慧东方》
- 2007年余秋雨年度栏目《秋雨时分》
- 2007年易中天年度栏目《中国智慧》

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英文略：(English translation omitted)

- 甘肃兰州职业技术学院京剧教育纪实剧《国粹励人》
- 2007年3·15晚会
- 2007年CCTV-5“奥运城市行”主题大型广场晚会
- 2008年BTV-5年度栏目《名人堂》
- 2008年百分百感动——奥运故事DV作品征集活动颁奖盛典
- 2009年深圳“2011年世界大学生夏季运动会两周年倒计时仪式”大型广场晚会
- 2010年杨澜年度栏目《绿色影响力》
- 2010年杨澜年度栏目《寻找杜拉拉——职场新女性挑战大赛》
- “2010集善中国行”晚会
- 2010年首届少年儿童电影配音大赛颁奖晚会
- 西城区首都志愿者新春联欢晚会
- 2011年“回顾90年岁月 记录点滴真情”——庆祝中国共产党成立90周年网络作品颁奖盛典
- 首都旅游系统庆祝建党90周年文艺演出
- 2011年北京市第二届“首邑杯”交谊舞大赛
- 2011年纪念建党90周年——全国少年儿童电影才艺展示活动颁奖典礼
- 2011中国怀柔影视新星大赛颁奖晚会
- “戏耀城南·曲乐大兴”戏曲大赛
- 2012年“花开丰台”端午文化游园会闭幕式晚会
- 2012年北京“首邑杯”交谊舞邀请赛决赛暨颁奖晚会
- 2012年全国少年儿童电影才艺展示活动暨第三届少年儿童电影配音大赛颁奖典礼
- 2012年第六届中国北京永定河文化节交响音乐会开幕式、闭幕式
- 2012年“梨园大舞台 戏曲零距离”2012年丰台时尚戏曲文化节“国粹新风尚”多媒体戏曲奇幻秀、“霓裳羽衣”戏曲服饰T台秀、“卧虎藏龙”戏曲票友大联欢传统戏台、中秋戏曲晚会暨时尚戏曲文化节闭幕式
- 2012年“锦绣梨园 佳韵京城”北京戏曲票友大赛
- 第三届“孝满京城”北京重阳文化节开幕式
- 2013年“花开丰台”端午文化游园会闭幕式晚会
- 2013年第四届全国少年儿童电影配音大赛颁奖晚会
- 2013年第七届中国北京永定河文化节——“古韵门头沟”晚会
- 2013年“梨园大舞台 戏曲零距离”第二届丰台时尚戏曲文化节“衣香鬓影”时尚戏曲服饰秀、戏曲演唱大赛颁奖典礼暨戏曲节闭幕式

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WORKS OF STAGE ART DESIGN GANGQIU DUOJIETAI

The Author

Gang Qiu Duo Jie Tai(Chen Yong)

Male, the Zang nationality, Communist, State Second-Class Designer of Stage art, A Member of CASA (Chinese Stage designers Association), Graduated from National Academy of Chinese Theatre Arts with bachelor's degree in Stage Design. Worked as a stage designer of Stage Art Center in (CNPOC) China National Peking Opera Company since graduation.

Publications

Article, "The Aesthetic Ideas of Stage Design" in "Chinese Stage Artists" on February, 2009.

Article, "A confluence of Scenery and Artistic Design of TV Operas" in "Chinese Opera" on May, 2011.

Works of Stage Designs

Chinese Opera: "The Female Prince Consort", "Dream of the Boudoir", "A Grain Delivery",

"Hongsong Hostel", "Monkey Hit Lady White Bone Thrice",

"The Qingfeng Pavilion", "Goddess of the Loupe River".

Zhengzi Opera, "Liu Wenlong".

Works of Film Sets

<Jiang Jie>

Digital Opera Film <Xie Yaohuan> of 2010

Digital Opera Film <Number One Scholar Zhang Xie> of 2012

Works of TV Play

"Nation's Mission", "The Story of A Century-old Shop", "Shorter Than Forever",

"Struggle", "Transfiguration the Game"

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Works of Television Documentary

"The New Fourth Army in Area to the North of Huai River", " Fuxi Culture"

Works of Ceremony and TV Program Stages

The Second "Stars Award" Ceremony for Ministry of Culture

The exhibition hall of "Peking Opera Costume Exhibition" at China National Peking Opera Company

Experimental Theatre of China National Peking Opera Company

Works for Phoenix Chinese Channel Programs

Works of television specials for Chinese Culture Celebrities like Yu Qiuyu and Yi Zhongtian,

and TV talk shows hosted by Yang Lan

Works of Ceremony and Documentaries around China

Works for CCTV, BTV and The Travel Channel

Stage Design works with variety subjects for agencies, departments, institutions etc. for

the Public and Cultural Events was holding by.

前 言

在共性舞台上寻求艺术个性

纲秋多杰太的汉语名字叫陈勇，于2000年毕业于中国戏曲学院，是一个有个性的青年舞美设计师。中国戏曲学院是一所讲究秉承传统，又不失激发现代意识的高等学府，有自成一路的教学体系，他在这所学校受到了良好的完整教育。毕业以后，就一直在中国京剧院，执着于舞美设计这份工作。

纲秋多杰太是一个勤奋的设计师，艺术视野开阔，设计领域宽广，在实践和理论两个方面都有丰硕的成果。

先说他的艺术实践。从整体上看，经他设计、处理过的舞台空间普遍显得大气、简洁，而且与剧情变化有机结合；舞台上造型和色彩所产生的视觉效果干净、利落，有明显的程式感和装饰性。这几个特点在其设计的戏曲剧目中表现得尤为突出，如京剧《三打白骨精》，舞台上那些带有传统山水画造型元素的景片，和刻意使用卷云纹装饰的台口，既提示了神话故事的发生场景，又起到了美化舞台的作用，使观众得到了多种的审美享受。再比如他设计的京剧《清风亭》，用一个接近于写实的亭子作为整个舞台的表演支点，背景则利用灯光、投影等手段不断变幻图案化的景物，使写实与写意的美学意义兼而得之。由于他所任职的中国京剧院很重视对传统的传承与保护，所以面对的设计任务都具有一定的共性。纲秋多杰太的创作中规中矩，却不墨守成规，这一点可以从他设计的京剧《洛水伊人》和正字戏《刘文龙》等剧目中看出来。在这一系列创作实践中，他更加强调了传统审美法则的一般规律，又在现代意识的主导下，加强了视觉图像的平面化处理，基本上形成了一个自己的风格雏形。

作为国家京剧院的设计师，纲秋多杰太并不满足于一般意义上的戏曲舞台美术设计，他的设计领域还广泛包括电视美术、广场晚会等大型演出活动，使他的设计才华找到了一个新的展示窗口。这一类的设计作品大多是一次性的，非标生产，不可复制，要求设计者要有强烈的创新意识。纲秋多杰太在大型室外演出场景设计方面，已经积攒了不少实践经验，比如对实景的借用。在“2012永定门文化节”晚会的设计中，他借用永定门的门楼建筑实景为主要形象元素，前景用人工搭建了两块对称的大型LED显示屏，这样就拉开了虚与实的层次感，增加了观与演的亲近感。另一个成功范例就是“2013鼓舞大赛”主会场舞台设计，他在这个设计中刻意降低了舞台后区LED显示屏的高度，使观众坐在任何位置的席

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位上，都可以完整地看到刻有“南海子”牌匾的高大牌楼。同时，通过显示屏的放大，使舞台上的真实演员不致因尺度比例关系而显得很小时，影响视觉效果。这样也强化了真实景观与人工装置的距离感，扩大了“鼓”与“舞”表演现场画面的震撼效果。

近年来，纲秋多杰太在戏曲电影的美术设计上又有所拓展，使自己的创作领域再次得以延伸。戏曲电影是我国电影艺术发展过程中的一朵奇葩，从电影艺术传入中国之初就一直伴随其一路同行，产生过众多成功的作品案例，而舞台美术在中国所特有的戏曲电影这种艺术形式当中起到了绝对重要的作用。今天我们已经进入到一个数字化的高清电影时代，对戏曲电影的舞美要求也出现了不同于以往的要求。戏曲电影的空间设计，不同于普通电影或话剧的“固定空间”，也不同于戏曲舞台的“虚拟空间”，它是一个流动的场景空间，同时，还不能丢掉传统艺术的唯美特点与写意特性。不论是戏曲电影《花木兰》，还是在京剧数字电影《谢瑶环》《张协状元》等作品的设计中，纲秋多杰太都始终贯通着戏曲艺术和电影艺术的双向艺术规律，造型简约色彩和谐，张弛有度地把握其审美的完整性。

再说他的理论研究。纲秋多杰太的可贵之处就在于走出校门之后，在勤奋实践创作的同时，还从不间断地独立思考，在艺术见解上不人云亦云。如《舞台美术家》上发表的《在舞美设计中找到合适的创意》等专业论文，结合自己的创作实践，探讨剧目设计和晚会设计的共同点与不同点，试图从中找寻创意思维的一般规律。而《试论戏曲电影美术的用景与艺术风格的统一》等论文，更加显示出他在数字时代对戏曲电影的独立见解。他在总结前人的经验基础之上，大胆提出了“保留”“突破”“组合”“创新”的设计原则，这对当前乃至今后戏曲电影美术的创作都有普遍的理论指导意义。

纲秋多杰太是一位艺术个性突出，大有发展潜力的青年设计师，愿他在今后的创作道路上取得更大成就！

曹林

中国舞台美术学会 会长

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Preface

Finding the Individual Atheistic Ideas in General Stage

Gang Qiu Duo Jie Tai has a chinese name called Chen Yong who graduated from NACTA, He is quite a young stage designer with a real individual. He was well educated from the NACTA which inherited traditional culture and enhanced innovative capacity, and he has been working in CNPOC since graduation, devoting to stage design.

Gang Qiu Duo Jie Tai has a vision and broad-mind in design field, as well as a remarkable success both in theory and real practice.

Let's start from his art practice. His work is succinct and generous, like nature itself, and demonstrates the dramatic changes of the act. Coupled with his clean technique in sculpturing and color, the features of his stage are all of decorative beauty. They are particularly highlighted in the designs of opera stage. A flat contains traditional chinese landscape and decorative patterns of cloud by the proscenium in the stage design of chinese opera "Monkey Hit Lady White Bone Thrice", reminding us the surrounding of the fairy story with the pleasant multiply visual enjoyment. The pavilion in "The Qing Feng Pavilion", with a near-realistic pavilion as the fulcrum of the entire stage, the background taking advantage of lighting, projection and other means constantly changing pattern of the landscape, makes sense of realism and impressionistic aesthetics and derived. As Chinese Peking Opera where he was employed, attaches great importance to the protection of heritage and tradition, the design task facing certain similarities. Gang Qiu Duo Jie Tai's works are creatively law-abiding, but not rigid, which can be found from his opera "Godness of the Loupe River" and Zheng Zi Opera "Liu Wenlong" etc. In this series of practice, he emphasizes on the general rules of the traditional aesthetic, and led by dominant of modern sense, he strengthened plane processing visual images, and basically formed his own prototype style.

As a National Peking Opera Company designer, Gang Qiu Duo Jie Tai is not only satisfied with opera stage design, but also he has designed for the other field, such as TV art, big ceremony and other large-scale performances. He opened a new window for his design talent. These works are mostly a one-time, non-standard job, unable to modify and require a strong sense of innovation. Gang Qiu Duo Jie Tai's stage design for outdoor ceremony, has accumulated a lot of practical experience, such as "2012 Yongding River and Cultural Festival" where he borrowed the real Yongding gate building as the main elements of the scenery, the foreground built with two symmetrical LED displays, the virtual and real, increased intimacy between the plays and audiences. Another successful works is the main venue of the stage design in "2013 National Assembly of Drum Dance". He deliberately reduces the height of LED display, making the audience sat in any position are able to see the "Nanhaizi" plaque. At the same time, by zooming the LED display, the

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performance's visual effects would not be affected by proportion of stage. It also reinforces a sense of distance between the real landscape and artificial devices, expanding the spectacular of the "drum" and "Dance" impressively.

In recent years, Gang Qiu Duo Jie Tai have expanded in art design of the opera film, making his creative fields extend again. Opera film has been a wonderful art form since the film was introduced to China at the beginning, accompanied by the numerous successful works. The stage art in China are unique, which plays a definitely important for the development of opera film. We have entered into an era of digital high-definition movies today, so demands for the work of opera film design have appeared differently. Space design in opera film, is different from the "fixed space" in ordinary movies or dramas, and the "virtual space" in opera stage. It is a mobile scenario space that preserves the aesthetic characteristics of traditional art and freehand. Either in the opera film "Hua Mulan", or the design of digital cinema opera "Xie Yaohuan", "Zhang Xie" and so on, Gang Qiu Duo Jie Tai combines the traditional opera art and film art, with a simple styling, harmonious color, well measured with the aesthetic integrity.

Let's talk about his study of theory, Gang Qiu Duo Jie Tai keeps diligently practicing and independent insights after graduations, such as the article "The Aesthetic Ideas of Stage Design" posted in "Stage Artists" etc. Combined with his creation practice, he explored commonalities and differences repertoire of opera and ceremony stage design, trying to find creative ideas from the general rules. And on article like "A Confluence of Scenery and Artistic Design of TV Operas", expresses his independent views in the digital era. He summed up the experience of his predecessors, and boldly proposed a reservation, breakthrough, combination and innovative principle for the stage design, establishing a guiding principle in general.

Gang Qiu Duo Jie Tai is an outstanding young designer with the artistic individuality and tremendous potentiality.

We wish him the greater achievements in the future!

Cao Lin

The Director of the Chinese Stage Designers Association

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自序

2000年，刚刚大学毕业的我正式踏进舞台美术这一领域，涉猎了戏剧、大型歌舞晚会、电视综艺、影视美术、平面广告、书籍装帧等多种艺术门类的设计创作。多年的艺术学习与创作实践使我深深感到：舞台设计不是一个抽象的艺术概念，舞台空间不仅是外在的、直观的、形式的，它还是内在的、心灵的，是内容丰富而充满想象力与创造力的空间。十几年的光阴匆匆掠过，忘不了收获的幸福与甜美，也忘不了奋斗的寂寞与坚忍。舞台美术设计不是一项轻松的工作，而我却乐此不疲，因为我太热爱这门视觉艺术了。对我来说，每一个创作都是一次特殊的心灵旅程，能让我兴奋不已。

闲暇时，翻看自己十几年来积累的一幅幅作品时，有了整理成册和出版的想法，一来与同道中人分享，二来对自己这些年的努力做个小结。借此次作品出版的机会，我会更加鞭策自己，大胆创新，潜心耕耘，积累素材，激发灵感，不断地去攀登艺术高峰……

随后附上我的两篇文章，里面记录了我对舞美设计创作的一些心得体会。衷心感谢多年来老师、朋友们的帮助指导，感谢我的母校——中国戏曲学院的培养。希望大家对我的作品多提建议。

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Author's Preface

In the year of 2000, I stepped into the stage art field right after my graduation, and then my adventure of designing began to cover the opera, big ceremonies, TV plays, films, and advertising decorative art of book etc. The retrospection of the past, the creations and practices in the field raised the speculation beyond the stage design. The stage design is not an abstract notion, and artistic content depends on internal form as well as pictorial representation, where there are spaces for imagination and creation. As the decades of year went by, I should not forget the suffering struggle and the joyous of receiving. It is not an easy job, but I am indefatigable in the devotion to my profession and will enjoy all the time.

Having a longing for sharing and collecting my works, the idea of editing and publishing them popped into my mind when I paged through the articles in the spare time. I want to take this opportunity to encourage myself to blaze new trails, to toil, to accumulate the material, to stimulate the creations, to climb the summit of art...

Thanks FOR the very many who have understood me, supported me, encouraged me, and the heartfelt gratitude to the cultivation of my dear college National Academy of Chinese Theatre Arts, and thanks for the advice after your reading.

Enclosed are two articles referring to my learning and understanding of stage art design.

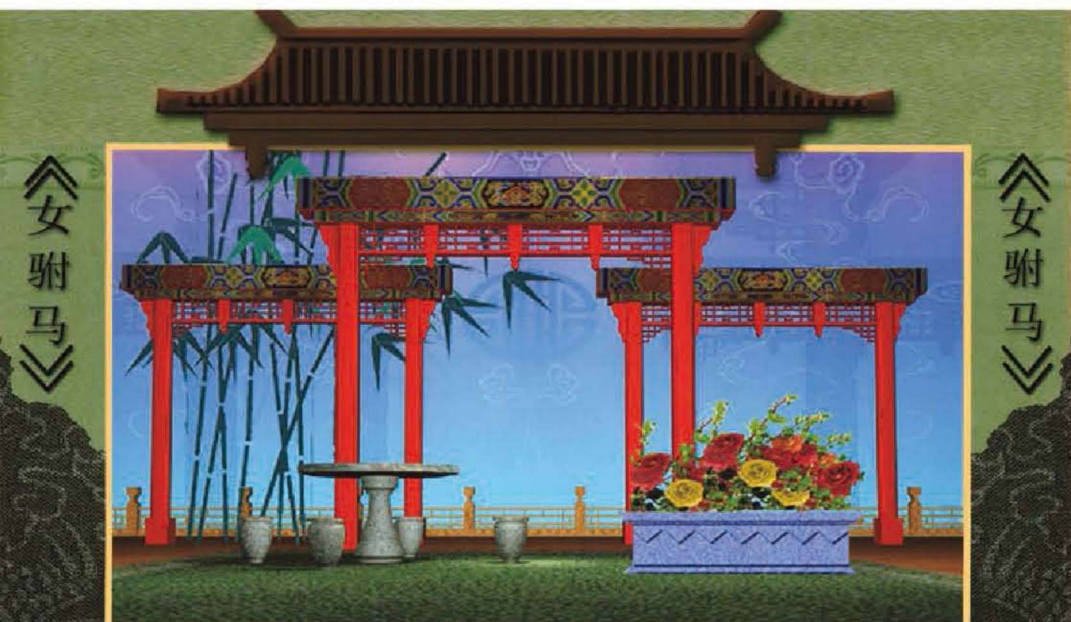
Thanks for your reading!

yours sincerely,
Gang Qiu Duo Jie Tai

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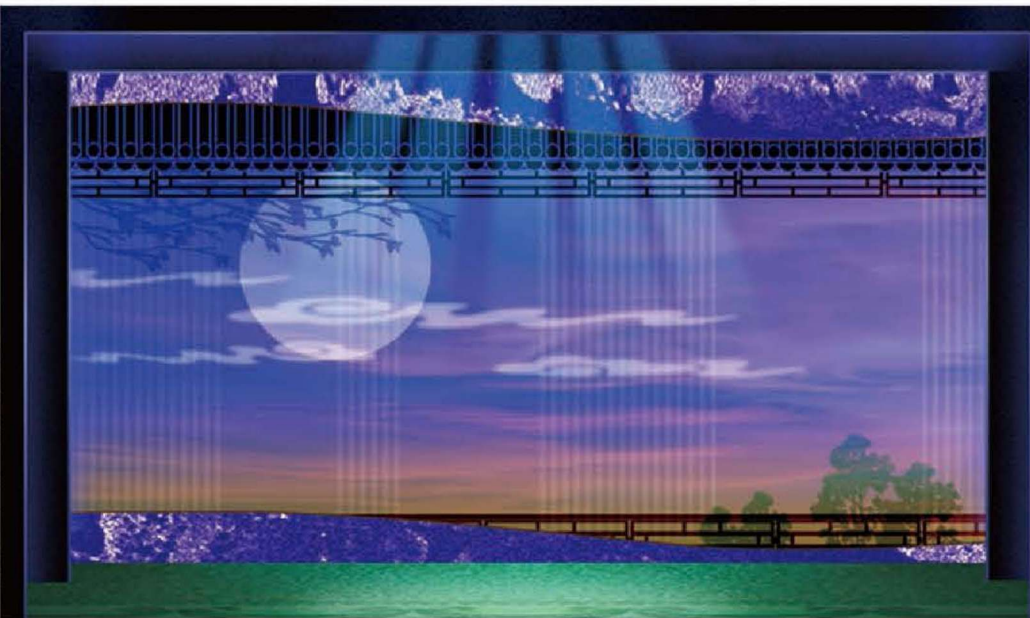


2001年 京剧《女驸马》 国家京剧院演出 导演：李学忠

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Gang Qiu Duo Jie Tai

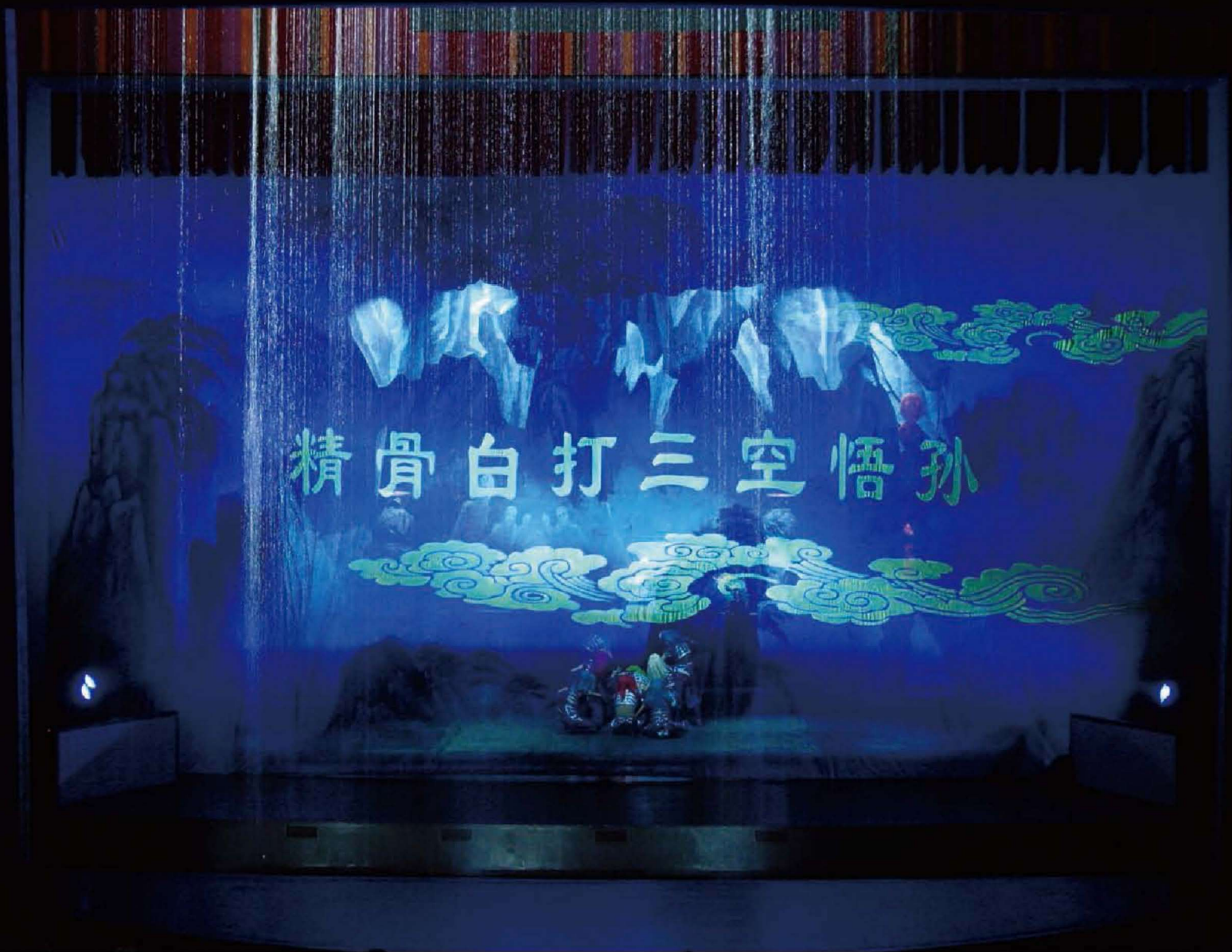


2003年 京剧《春闺梦》 国家京剧院演出 导演：孙元意

纲秋多杰太 舞台美术设计作品集

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2008年 京剧《孙悟空三打白骨精》 国家京剧院演出 导演：刘习中

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