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中国舞台美术

STAGE DESIGN OF CHINA

中国戏剧出版社

CHINA THEATRE PUBLISHING HOUSE

# 中国舞台美术

## STAGE DESIGN OF CHINA

中国戏剧出版社

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# 前 言

在中国的传统戏曲舞台上，常常可以看到使用布城、云片、水旗……这些大大小小的道具，都统称“砌末”。出场的角色，关公是红脸，曹操是白脸，丑角则是豆腐块；还有“出将”、“入相”的帘幕和“守旧”。大概就是往日的舞台美术。

今天，我们的戏剧舞台上，海阔天空，变化万千，表现的形式丰富多彩。它与戏剧、导演、演员融为一体，而又相得益彰。它的创造过程，是一个从无到有，然后又从有到无的过程。真正好的舞台美术创作，使人沉浸于中，难以觉察，似乎消失在整个的戏剧演出艺术之中，从而焕发出它的生命力，达到感染与震撼人们心灵的境界。

全国舞台美术展览会正是展现了我国戏剧舞台上舞美工作者这样的可喜可贵的努力。这个舞台美术展览会是中国戏剧史上空前的，也是别开生面的。它把千百个舞台摆在人们的面前，显现了不同的艺术家、不同的剧种、不同的剧目的不同风格，在有限的空间里表现无限的世界。

新中国成立以后三十多年来，舞台美术的发展很快，在一定意义上它推动了整个戏剧界的进步，提高了观众的审美能力、鉴赏能力，对全国人民美的教育作出了积极的贡献。同时，舞台美术创造之精湛，细腻，深刻，启发了剧作者的写作愿望。我们为有这样一支实力雄厚的勤奋的舞台美术队伍而感到自豪。

勤奋，是我们的每一个舞台美术工作者当之无愧的荣誉。

为了一个戏，他们常常是寝食不安，要画多少张草图，做多少个纸型，才能使自己满意；但拿出来与导演、演员商量，又需要不断地改动，甚至要把自己最得意的地方抹去，重新搞一遍。这期间耗费多少心血和精力，是无从计算的。舞台美术设计家在一张张画草图中，使那无声的造型的美，流动着音乐感、节奏感，创造无声胜有声的艺术境界。而这样的劳动，并不只是舞台美术设计家，所有的舞台工作者（包括灯光、服装，化妆，效果，道具等）无不如此。

从这个洋溢着想象力的展览会上，我们看到这些参加展览的舞台美术家们具有丰富的文化修养和扎实的基本功，他们研究中国的民族绘画，学习我国的民间工艺，从中汲取营养，练习素描、写生，借鉴外国的舞美艺术和先进技术；更重要的是他们对生活的细微观察、体验。看到他们今天的成绩，我们可以联想到他们的看不见的朝朝暮暮的辛勤劳动。我们将部分优秀的作品编辑成这个具有历史意义的舞台美术的画册，为了使他们的劳动能够得到社会更好的了解和承认，为了更广泛的交流；不仅国内的同行相互沟通，世界的同行也可以了解我们的面貌与进步，以促进舞美艺术的繁荣和发展，并使我国舞美艺术的成就成为人类文明财富的一部分。同时，表彰热情参加展览的舞台美术家。

曹禺

# FOREWORD

In the past, in traditional Chinese operas, one could often see on the stage settings of city gateways and walls made of cloth as well as pieces of painted cloth or silk flags to symbolize clouds or waves. All these props, big and small, are called "qimo". According to their different roles, the faces of the actors are painted differently, for example, Guan Yunchang is painted red, and Cao Cao white (both being famous historical figures towards the end of the Han dynasty), while the villains and buffons are characterized by the patch of white on the bridge of their noses. We could read upon the lintels of the curtain-"doors" on the right and left of the stage the characters: "Exit personages" and "Enter personages". All these constituted the stage decor and design in the former days.

Today, however, on our stage, theatrical settings are numerous and varied, the designs are greatly enriched, and blended with the drama, the directors and the actors, they form an integral whole, with each accentuating the role of the others. The process of stage designing is one of creative labour in which the audience, together with the actors, would finally become unaware of the settings. Often are the cases where theatre-goers are thoroughly immersed in the artistic performance because the stage designing is so excellent that they are no longer conscious of it. Here in lies the power of this art which greatly inspires and moves the audience.

The National Exhibition of Stage Design, first of its kind in the history of Chinese drama, is a witness to the gratifying efforts of the stage-designers of China. Unique in its presentation, the exhibition displays hundreds of sets of stages showing not only the distinct features of different artists, but also the various genres and styles of Chinese drama and opera, and, furthermore, a boundless universe created out of a limited space.

In the thirty-five years since the founding of the people's Republic of China, stage designing has made rapid progress. In a certain sense, it has given impetus to the work of the theatrical circle in general and cultivated and promoted the aesthetic appreciation of the audience, thereby making positive contribution to the art education of the whole nation. At the same time, artistic, ingenious and

meaningful designing has also given tremendous inspiration to our play-wrights in their creative work. We are truly proud of this competent contingent of industrious stage designers.

“Industry” is a praise fittingly deserved by every good stage designer. For one theatrical work, they often have to draft heaps of designs, make paper models one after another, they even forget their meals and sleep till they feel happy with their work. However, after discussions with the directors and actors, they may have to give up their pet designs and start afresh. We can never overestimate the hard work and devotion they have poured into their work. In their designs, the artists are creating a soundless beauty of plastic arts which is nevertheless flowing with music and rhythm. Needless to say, praises should also go to their stage collaborators, those in charge of lighting, wardrobe, make-up, sound effects and props who, with their hard work, have offered their own share of contribution.

From these exhibits of fertile imagination, we can see that their designers with solid groundwork are artistically wellversed. They make good studies of traditional Chinese paintings and folk art from which they absorb nourishment. They sketch and paint from life and nature and they also learn what is good and advanced in foreign stage designing and technique. What is more important, they make close observation of life and learn through practice. Displayed in front of us are the hard-won achievements of their persevering and arduous, yet unnoticed labour. We have compiled some of their outstanding works in this memorable album so that their labour can be better understood and more fully recognized by society and that there may be a more extensive exchange of experiences not only to bring Chinese designers into closer contacts with each other, but also to help colleagues from other lands to further acquaint themselves with our progress in this field. We hope this will serve to promote the florescence of the art of stage designing and China's achievements will become a part of the treasure house of world culture.

Cao Yu

Translated by Cheng Ling

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