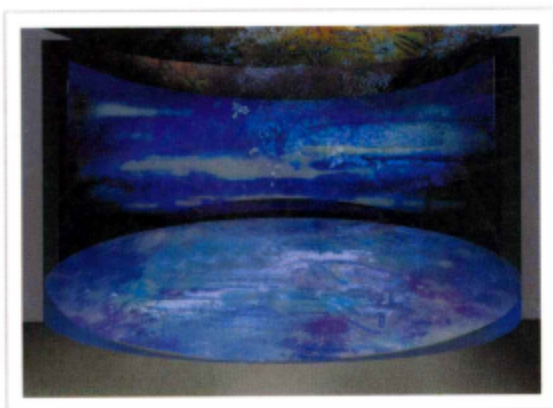


舞台空间的魅力

—— 舞台设计的创意和表现

The Magic of Stage Space

— The Creative Ideas and Expression of Stage Design



韩 生 著

Han Sheng

张 燕 译

translation by Zhang Yan

河北美术出版社

ISBN 7-5310-1481-5



9 787531 014812 >

ISBN-7-5310-1481-5/J.1186

定价: 128 元

上海市高校青年科研基金项目

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(冀)新登字 002 号

责任编辑: 张 星 刘 畅 李菁华

图书在版编目(CIP)数据

舞台空间的魅力: 舞台设计的创意和表现 / 韩生著.
石家庄: 河北美术出版社, 2001.3

ISBN 7-5310-1481-5

I.舞... II.韩... III.舞台设计 IV.J813

中国版本图书馆 CIP 数据核字 (2000) 第 64941 号

舞台空间的魅力

韩生 著 张燕 译

出版发行 河北美术出版社

地 址 石家庄市和平西路新文里 8 号

邮政编码 050071

制 版 深圳利丰雅高电分制版有限公司

印 刷 深圳利丰雅高印刷有限公司

开 本 889 毫米 × 1194 毫米 1/12

印 张 9

印 数 1-2000

版 次 2001 年 3 月第 1 版

印 次 2001 年 3 月第 1 次印刷

定 价 128 元

序一

近十几年来，中国戏剧最大的进步表现在什么方面？

编剧，比之改革开放之初的探索戏剧，显然有整体性进步；

戏剧评论，从基本上着力于开拓和反思，下降为基本上着力于炒作和敷衍，明显后退；

表导演，少数杰出者逐步走向成熟，但还很难说已超越前辈艺术家多少……

无可争议的进步和发展，居然是舞台设计和灯光！

不仅远远超过前辈，而且这种超过是整体观念上的并不只是技术层面上的。戏剧的原始本质和现代本质，都可以在让人大吃一惊的舞台设计和灯光设计中体现。如果说在影视严重冲击戏剧的时代，戏剧的很多方面可以被影视的制作优势所超越，那么，由舞台设计和灯光所营造的那个极有魅力的剧场空间，就不是影视所能代替的了。因此，时至今日，也就是它们在反复证明着戏剧的不可替代性。那种把它们看成是戏剧主体的被动“包装”的看法，越来越可笑了。事实上，现在有不少戏，剧本、导演、演员都很平常，惟独它们在发出高贵的声音。

这就牵涉到了一群在社会上不太知名、在戏剧界争相邀聘的舞台艺术家。其中真正出色的人并不太多，但无论把名单缩的多小，也少不了上海戏剧学院舞台美术系主任韩生的名字。

韩生在我心目中还是一个在读研究生学位的青年，其实他从80年代到90年代，已经经历过设计创作的好几个阶段，与当代戏剧史同步了很长时间。他很少讲话，甚至还有一点腼腆，目光诚恳，不事张扬，一眼看去，很难想像站在面前的居然是著名的舞台设计家。他的设计，体现了一种难得的学院派风范，那就是与国际设计思潮紧紧接轨，从整体文化感悟。面对不同的题材，具有很大的设计弹性，但每一种设计都直指戏剧的本原美。这种学院派风范与人们心目中的褒贬并存的“学院派”三字有很大区别，因为这种风范不仅不僵化保守、居高临下，反而能生气勃勃地熨贴各种不同的创造群体和创造格调。韩生和他的伙伴们这些年来频频被全国各地各剧种邀请，正说明了当代学院派的社会活力。

什么是大家气象？我认为，在当代艺术创作中，以不同的题材来选择相应的体裁，努力把各个到手的体裁都做到自己满意的等级，什么时候把不同的作品聚合在一起才看到一种一以贯之的文化人格，这便是大家气象。反之，如果在这种社会转型期不懂得体察纷繁的艺术对象，而只知一味地固守某种自身风格，拘囿排他，看上去有鲜明的自我，实际上却把事情做小了。这不仅对舞台设计家是如此，对戏剧领域的其他艺术门类也是如此。韩生一生的事业还无可限量，但从一开始就具备了这种大家气象。

韩生给我写信说，出版这本设计集，“主要借此机会对自己前些年的设计创作加以总结，因为我感到历史已经即将过去，我也想做些新的事情。这些东西许多已经陈旧，好在它只是历史的纪录，并不代表此时和今后的我。”他说的是个人，而实际上作为一种纪录它又属于中国当代戏剧史的一部分。

对于中国戏剧的复兴至今还不能作乐观的展望，但任何复兴的可能都开始于对戏剧整体本质的重新认识，这已被中外戏剧文化史所确认。在这戏剧生机黯淡的时代，舞台设计的全面更新已经从一个侧面率先重新规定了戏剧的整体本质，可谓在默默之中维护了戏剧的创造精神，这就使复兴带来了一线生机。戏剧的前途决定于戏剧形式本身的演进，因此一切在戏剧之内用力而不在戏剧之外张罗的艺术家，永远值得尊敬。

现在出版这样的书，可能从头至尾是一件比较寂寞的事，但我相信，等到那一天，中国戏剧果真复兴的时候，中外学者要反思复兴的原因和程序，就会从这样的书里找到部分答案。

为此，我要祝贺本书的出版，并预祝韩生取得更大的成就。

余秋雨

1999年1月28日

Preface

In recent dozen of years or so, in which respect does Chinese drama make a greatest progress?

Dramatization, compared with the exploring dramatization in the early period of reform and open to the outside, has made an overall progress.

Drama criticism degenerates obviously from the earlier effort at development and reflection to present attempt at advertising and perfunctoriness.

Though a few outstanding performers and directors mature gradually, it is difficult to say how much they have surpassed the older artists...

Indisputable progress and development is unexpectedly made in the fields of stage design and light!

They surpass the older generations very far, and what's more, they surpass the older generations not only in technical terms, but also in the whole concept. The primitive and modern essence of the drama all can be embodied in the startling stage design and light. If we say that, in an age when film and TV strike the play, and the manufacturing superiority of film and TV can surpass drama in many respects, however, the most charming stage space built by stage design and light can never be replaced by film and TV. Therefore, it is they that prove again and again that drama can not be replaced till now. It seems more and more ridiculous to regard the stage design and light as the passive "packing" of the main body of drama. In fact, now there are many very ordinary dramas, scenarios, directors, and actors, while only the designers are making a noble sound.

We now have a group of stage design artists who are not socially well known, but invited most frequently in the drama circle. There are not many who are really distinguished, but no matter how short the list will be, the name of Han Sheng, dean of Stage design Department of Shanghai Theatre Academy, will be surely on it.

In my mind, Han Sheng is still a youth in his graduate study period. In fact, he has been in pace with the development of contemporary drama, experiencing several periods of design and creation from 1980's and 1990's. He is a man of few words, and even a little bit shy. He is honest in his eye and is unostentatious. At first sight, it's hard to believe that the man standing in front of you is just the well-known stage designer. His designs embody the rare academic style, joining closely with international design thoughts. He can understand different subjects from the whole culture, and so his design is elastic, and each of his design develops directly the original beauty of drama. This academic style is quite different from the "academic air" in the mind of people that has attracted both people's praise and censure. This academic style is not stereotypic and demanding, and what's more, it can lively suit different creative bodies and styles. The social vitality of academic style is fully displayed as Han Sheng and his colleagues are frequently invited to do designs for various kinds of drama all over the country.

What is the great masters' style? I think, in contemporary creative work, you will be called a great master if you can give different design type to different subject matter, trying to make every design type at your hand to the degree of satisfying you, and whenever you put together all the different works, you can see a cultural personality running through the whole works. On the contrary, if you can't understand numerous and complicated art objects in the period of transformation, and stubbornly stick and confine to your own so-called style and exclude the others, you can only narrow your prospect with a superficial individual characteristic. This is not only true for stage designers, but also true for other kinds of arts in drama circle. Han Sheng's life course is unlimited, and what's more, he is endowed with the style of a great master from the very beginning.

Han Sheng wrote to me that the main purpose of publishing this collection of designs "is to take this opportunity to sum up the previous years' design creations. For I think that the past is past. I want to do something new. Many of the designs are obsolete, luckily enough, it is only a record of the past, it can't represent the present and later me." What he meant is individual, and in fact, as a record, it is also part of the history of Chinese contemporary drama.

We can't yet have an optimistic view of the renaissance of Chinese drama, but any possibility of renaissance would begin with the reconsideration of the whole essence of drama. This is confirmed by the history of drama culture home and abroad. In the dim period of drama survival, the whole renewal of stage design has re-stipulated the whole essence of drama from a certain aspect, so we might say, it upholds silently the creative spirit of drama, and brings a slim chance of survival for drama. The prospect of drama depends on the evolution of forms of drama itself, so it is those artists who work hard within the drama circle, and not those who are busy themselves outside the drama circle that should be respected forever.

It might be a quiet matter from beginning to the end to publish such kind of book today. But I believe that, parts of the answer to the revival of Chinese drama can be found in this book when the day comes that Chinese drama does revive, and scholars of home and abroad begin to reflect upon the cause and procedure of Chinese drama revival.

Therefore, I congratulate the publishing of this book, and wish Han Sheng to achieve a greater success.

Yu Qiuyu
January 28, 1999

序二

在20世纪,舞台设计最伟大的成就是它从建筑或画家的副产品而成为一门真正的艺术。在一个世纪中舞台设计的美学观念犹如走马灯似的层出不穷。它被认为是眼睛的音乐,或自然的一角,或表演的机器,或情绪心理的符号……面对新世纪的来临,人们很难预测还会出现什么新的舞台设计观念。不过有一点应是确定无疑的,舞台设计总是一种视觉解释。当有些画家们不无夸张地表示他们的作品是对宇宙的体验和解释时,舞台设计者只是轻声地表示,他的作品是对剧本的解释,只是对呈现在舞台上的“小世界”的解释。好的舞台设计提供给导演的不只是某些“语汇”,而是构筑“小世界”的“句法”,同样,好的舞台设计提供给观众的不只是一些视觉刺激,而是感知、体验、评价戏剧世界的航标和框架。由此看来,韩生的舞台设计的魅力就在于此。他的作品首先呈现给我们的是形式的多样化,如《公用厨房》的充实,《白娘娘》的空灵;《一个黑人中士之死》用钢铁,《寒梅》用竹排;《耶稣·孔子·披头士列侬》中的文字符号,《大桥》中的机械装置等等。但是,每一种材料和表现手段一旦出现于戏剧的语境中它们就成为一种记号,一种表现,一种解释。用美国第一代舞台设计家罗伯特·爱德蒙·琼斯的话来说,“它无言,但说出了一切。”

韩生的这本作品集可贵之处不只在于记录了他的设计历程,还在于“回忆”了他在每一个戏的设计过程中的体验和理解,他的创意和表现。这是尤为难得的,因为有些设计者关于自己的作品不愿说什么,而另一些设计者则说不出什么。

韩生是青年舞台美术家,他的辉煌将出现在新的世纪。

胡妙胜

1999年1月12日

The Second Preface

In the 20th century, the greatest achievement of stage design is its transformation from the by-products of architecture or painters to a kind of true art. In the past century, the aesthetic concepts of stage designs emerged endlessly one after another. It is considered as the music of eye or a corner of nature, or performance machine, or psychological symbol of feeling. In facing the coming of the new century it is hard to predict what kind of new stage design concepts will emerge, but one point is certain that stage design is always a kind of visual interpretation. While some painters show not without exaggeration that their works are the experience and interpretation of cosmos, the stage designers quietly show that their works are only the interpretation of plays, only an interpretation of the "little world" presented on the stage. What a good stage design provided to the director is not some "vocabularies", but the "syntax" to build the "little world". In a same way, what a good stage design provided to the audience is not only some visual stimulus, but also understanding and experience, and navigation mark and frame with which to evaluate the drama. By this token, the charm of Han Sheng's stage designs just lies here. His works first present us various kinds of forms, such as the fullness of SHARE KITCHEN, and the unconventional gracefulness of THE FAIRY LADY OF WHITE SNAKE, and the iron and steel used in THE DEATH OF BLACK SERGEANT, bamboo raft in WINTER PLUM BLOSSOM, and the machinery equipment in THE BIG BRIDGE. But once each material and presentation method appears in the language environment of drama, they would become a kind of sign, a presentation and an interpretation. Just as the first generation American designer Robert Edmund Jones said that it expresses everything without a word.

The finest quality of this collection of designs lies not only in the record of his design course, but in the "recollection" of his experience and understanding, his creation ideas and expression in the design course of each drama. This is the most valuable part, because while some designers are not willing to talk about their works, the others are unable to talk about.

Han Sheng is a young stage designer, and his brilliant future will be in the next century.

Hu Miaosheng
January 12, 1999

序三

韩生，从大学本科到攻读硕士研究生，我们相处了七年。值得留恋的是曾经介入过一个做大文章的小圈子，感悟戏剧整体艺术创作的魅力和境界。

舞台美术设计不是技术行为，也不是独立行为，创作起点到归宿是完成在戏剧活动的过程中。

十几年来，韩生的作品，从无法到有法再到无法的发展过程，不断传递着创新的锐气和品格，其成就足以引起关注和研究。他坚守了自己的精神空间，远离行业发展的误区和盲区，不唯美，不游离，不物化，不媚俗，从容地面对不同的剧种和剧作，从现代审美视角切入，不拘一格，无所不用其极地进行着一个又一个新的创作，使戏剧内在的魅力渗透在各个不同的纯朴、大气乃至稚拙的舞台美术设计作品之中。时而沉厚，时而灵动，可触摸，可联想，可感悟！构成戏剧艺术整体的穿透力和震撼力。

21世纪必然属于年轻的一代。韩生的设计集，含蕴着过去，又直指未来。

周本义

1999年11月26日

The Third Preface

I got along with Han Sheng for seven years from his undergraduate study to his graduate study. What is worth recalling is that we once entered into a small circle and did some great things, comprehending and sensing the charm and realm of the whole theatre art creation.

Stage art design is neither technical behavior, nor independent behavior. The beginning and end of the design is completed in the course of a play.

In the past dozen of years, Han Sheng's design works, maturing from no style to style, and then to his own style, often show vigor and quality of innovation. His achievements are sufficient to draw our attention and study. He holds on to his own spiritual world, eschewing from erroneous areas and blind spots. Not for aestheticism, no drifting-away, not for money, not for fame, he leisurely faces various kinds of drama genres and plays. Adopting a modern aesthetic perspective, he has been trying every possible means to create one design after another, filtering the inner charm of drama into each simple, handsomely, and even naively-designed stage art works. His works are sometimes heavy and deep, sometimes flexible, you can touch, associate and comprehend them! They form the penetrating and shocking force of the whole drama art.

The 21st Century must belong to the young generation. The Design Collections of Han Sheng contains not only the past, but also points to the future.

Zhou Benyi

November 26, 1999

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I. 伴随历史体验的设计创作

I. Design Creation Accompanied with Historical Experiences

搞设计的人可能都会经历过这样的情景：

最后一场演出后，精心制作的布景、道具堆放在仓库一角，像是一个废墟。仅在几小时前，它还是那样的气派、辉煌，令人或惊心动魄，或赏心悦目。那些曾沐浴在灿烂的灯光之下，凝聚着我们的思考和激动，伴随过演员身影以及观众的赞叹和掌声的布景、道具、装置，这时已全然一幅“庞贝古城”。而放眼一旁，又不知是何年制作的布景已蒙上不同厚度的尘埃……还有更多的东西早已“风化”释解，无影无踪。

这个描绘有些悲凉。实际上戏剧这种不断消逝的艺术宛如节日焰火，虽不长久存在，却早已化为一种精神营养，成为我们精神深处的积淀。

这时，我们手中可能还有一个新的剧本，心里正构思着另一个“蓝图”。于是，又是一番新的轮回。我们就是这样，经历着一次次蜕变，一次次“火炼”，体验着从古代到现代、从帝王到平民、从仙界到人间的不同的人生。短短几年像是走过了几十年、几个世纪、几千年的历程。

戏剧就像一部浓缩的虚构的历史和现实，“世界的模型”是个精彩的比喻。舞台设计就是构筑这个虚幻世界的建筑师。和其他实用艺术设计师工作不同的是，舞台设计是把非现实的世界现实化。

这个课题进行的有些艰难。外在的原因是工作忙、事务多，新的创作任务不断，无暇回首；内在的原因则是节奏快、变化大，一个创作过去时间并不太长，然而主观感受已有很大不同。对一个作品的回忆会有完全不同的审美判断。从自己的年龄来说远未到“谈过去”的时候，而我们所经历的历史确实已发生转变。

总有人说戏剧危机，然而我在这萧条背后感到另一种潜在的勃勃生机，因为随着社会的转型，戏剧也处在一个转型期。戏剧从一开始就是个和大众生活紧密联系的艺术形式，被冠以“高雅”的艺术往往还可能导致一种脱离大众的意味，这倒确实有几分危险。而今天的“高雅”在昨天也许还是一种“前卫”或“流行”。今天信息时代人们的生活方式发生了如此巨大的变化，过去的艺术形式必然也会面临一个巨大的转变。

当社会矛盾不再像过去那么尖锐，人们从对社会问题的关注转向了对物质财富的向往；从对生命意义的思考转向了对感

(1)

Any designer may have experienced the following scene:

After the last performance of a play, the fine-designed settings and stage properties were all piled up in a corner of a storehouse, just looking like ruins. While only a few hours ago, they had been so imposing and brilliant, either soul-stirring or pleasing to eyes and mind. Those settings, props and devices, which had been the product of our deep thinking and had given us our excitement, once bathed in brilliant lights and accompanied the actors and actresses on the stage, and won the audience's praises and applause, now are simply a picture of ruined "ancient Pompeii." And moving our eyes in another corner, we would see other settings made in unknown time had been covered with thick layers of dust ... And there were still much more articles "weathered" or disappeared into nowhere long ago.

This description may seem a little bit sad. In fact, such a constant disappearing art as play is just like festival fireworks, though it can't exist for long, it has been turned into a kind of mind nutrition, accumulated at the bottom of our heart.

At the moment, there may be a new script in our hands and a new blue print in our mind. So, a new samsara is started all over again. We experienced metamorphosis and "tempering in fire" time and again, and witnessed different lives from ancient to modern, from emperor to common folks, and from fairyland to the mortal world, a course of dozens, or hundreds, even thousands of years seemed happened in a few years.

Drama is like a condensed fictional history and reality. "The model of the world" is a perfect metaphor for it. A stage designer is like an architect who constructs this illusory world. Unlike the other applied fine arts, stage design is to make the illusory world real.

It is difficult to complete this task. On one hand, we are very busy with our routines, many new works are waiting for us to do, and we have no time to think what we have done in the past. On the other hand, the world changes so fast, and in such a great tempo, our subject feelings are greatly changed shortly after a piece of composition had been done. A recollection of the old piece of work may give you a quite different aesthetic judgement. As my young age is concerned, I am not qualified to talk about something in the "past", but we do experience a lot of historical changes.

People often talk about the drama crisis; however, we sensed a potentially vigorous hope rising behind this crisis. As the society is transformed into a new one, and so is the drama. Drama is an artistic form closely related to the public life from the beginning. But the fact that it is referred as "an elegant art" may often estrange itself from the public. This tendency is indeed rather dangerous. As we know, "elegant" today might be a sort of "advance" or "fashion" yesterday. As the people's way of life changes so greatly in the information age, so the traditional art form will inevitably face enormous changes.

When the social conflicts are not so intensified, people's attention is turned from social problems to their longing for material wealth, and from their thinking over the meaning of life to seeking sensual pleasures. The audience's artistic need changes, too. "The mainstream art which had once been as an art of expressing

官愉悦的追求。观众对艺术的需求发生了变化。“今天的主流艺术正从那种表现某种思想哲理的‘载道’式艺术和艺术家自我表达的‘言志’式创作，渐渐被一种‘消费’式艺术所取代”。戏剧也无可选择地要面对“市场”，成为人们的文化“消费”选择之一。中国戏剧探索性的历史最终以走向市场完成了一个阶段性终结。

80年代和90年代是两个非常明显不同的时期。80年代是一个解构的时代，探索的时代，一切都被打破、重组。这时的创作更是一种实验，能够流传下来的作品很少，然而却富有启发性；90年代则是一个集成的时代，一个收获的时代。经过了探索和实验的积累，更能涌现一批较成熟的作品。我参与的戏剧设计创作正是跨越了这两个时期。完整地、理性地总结戏剧历史是戏剧学专业的工作，而作为设计实践者在创作过程中，设计创意则更是直觉把握的结果。艺术创作的生动性魅力也正在于此。从一个设计者角度，把这一过程记录下来是一件有意义的事。

二

我首先直觉到的变化是创作心态的变化。

今天我在进行设计创作时感觉比过去要轻松的多。可以解释为技巧更娴熟了，但技巧在以前也并不是困扰的主要障碍；也可以解释为随着年龄增大，开始趋于平淡，过去那种对创作的宗教般神圣的感受仿佛很遥远。从创作中得到的满足感与从前有很大不同。

实际上是创作方向发生了变化，过去的创作强调的是一种表达，现在则是强调接受。

“从某种意义上说，艺术创作也就是一种自救行为”。

我在几年前写道：我没有那般超逸，以一种游戏的轻松进行创作。每个设计必投注以生命的体验。尽管过后全然松弛畅快，但却深知曾为每个设计过的戏付出的激动和焦虑。不使我激动的剧本，或找不出激动的剧本常使我痛苦不堪，事倍功半。我很看重创作的心理背景。首先把作品当成慰藉自己的精神食粮，才能使我有足够的精神动力投入设计。

我体会到这是一个苛刻的前提。

这也是我的同龄人的普遍状态。《第四代的精神》一书中写到：

“至今我的那些同学也许还未成为诗人，甚至终将不会是诗

some deep philosophical ideas or expressing artist's own aspiration has been gradually replaced by a kind of "consumer" art today. Drama has to go to the "market" without alternative, and become one of the cultural products that can be chosen by the public. Chinese drama, which in earlier times mainly served the function of soul probing, will end its former period by going to the market. 1980's and 1990's are two quite obviously different decades. The 1980's is an age of de-structuring and probing, everything is broken and reorganized. Drama composition of this time is more like an experiment, few can be handed down for long, but many are very enlightening. The 1990's, however, is a decade of collective achievement and harvest. After a period of probing and experimenting, a series of mature works come out. The dramas I have designed just span these two decades. It is the work of drama profession to summarize fully and rationally the history of drama, and as a designing practitioner, his creative ideas are the results of intuitive mastering in the process of creative design. Here is the magic of artistic creation. From a designer's point of view, it is really meaningful to record this process.

(II)

The first change I experienced intuitively is the psychological change in creation. I feel much more relaxed and free today than before when I am doing my design. The reason for this may be explained in the more skilled techniques. But techniques are not really the main obstacle in my work. And it may be explained in another way. As I am growing old, I begin to be fond of plain things; the feeling of religious sacredness in creation in the past seems things far away. The feeling of satisfaction obtained from creation is quite different from that in the past.

In fact, it is a change of creation preference. In the past, it is the expression to be stressed, and now it is the acceptance.

"To a certain extent, artistic creation is a self-salvation act".

I said a few years ago that I was not so detached as to perform my designs in a playfully relaxed manner. Every design must be full of experience of life. Though I was fully relaxed and happy, I can still remember the excitement and anxiety I experienced during my designing of each drama. A drama which can not give me excitement or from which I can not find excitement does distress me extremely; it usually gets half the result with twice the effort. I value greatly the psychological background in the creation. Only if I regard the work as a spiritual fare to comfort me, I will have sufficient motive to put myself into the design.

I know this is a harsh precondition.

This is also the common state of mind of the people at my age. The following are the words from THE SPIRIT OF FOURTH GENERATION:

"So far those classmates of mine haven't become poets, they may even never become poets, but the poet's mettle has dissolved in the blood of our generation. We're leading an ordinary life, but we're singing the ideal songs all the way."

This portraiture is true to my state of mind during my creation a few years ago, which now seems to have faintly changed. Just as Wu Liang said:

人，而诗人的气质已经融入了我们这代人的血液，我们平凡地生活，却一路为理想高歌”。

这正是我几年前创作心态的写照。现在似乎隐约起了变化。正如吴亮所描绘：

“越来越多样的消费享受，文化艺术，情报讯息，交往接触蚕食了我们的有限的时间和生命，我们穷于应付，不再有深入的体验和感受。一切从感官表面匆匆划过，不留难忘的记忆”。

艺术创作渐渐转化为一种业务行为，艺术创作或为挣钱，或为获奖，“以社会学代替了美学”。创作心态由澎湃的激情、深沉的思考到轻松的游戏。过去的每次设计创作过程都是一次生命的燃烧，而今很难找出这样的激情。所以徐晓钟老师写道：呼唤激情！

作为艺术家一方面警觉失落自己的危险，另一方面又在寻求一种新的自我实现。

三

我从未追求过这样的境界，以某种手段和样式成为标志性专利。每一次设计都始于“零”点状态；每个设计都是一次新的历程。

“任何一种戏剧观都有可能创造出好作品”。（余秋雨）

我开始进入戏剧领域的时候正是80年代戏剧观念大讨论时期。对于一开始就没有建立起一个确切的“观念”的我来说，自然是“拿来主义”了。在我看来，观念的差异没那么重要。

我使用过许多完全不同的样式：写实至极的《公用厨房》；虚空近乎“无”的《白娘娘》；金属构筑的《黑人中士之死》；竹排装置的淮剧《寒梅》；机械装置的《大桥》；“成都国际熊猫节开幕式”巨大的地球装置的恢宏壮丽；《太阳港湾》破旧的“老虎灶”旁余火的温馨；还有充满符号文字的《耶稣·孔子·披头士列依》；青铜器质感的《吴越春秋》……。从1986年至现在，断断续续，不觉已搞了近70个设计，涉及话剧、歌剧、舞剧、越剧、淮剧、桂剧、川剧、木偶戏、滑稽戏、大型乐舞、大型开幕式以及电影电视。

一个在台湾大学任教的美国人看了我的作品集后说：你的每个设计都不同，每次都要变化，是不是会很累。我说：变化是自然的，不是追求的，所以不会累。只要用心设计，重复别人、重复自己都不可能。戏剧更加不会“两次走进同一条河流”。同样一个戏，十年后再排，一定是另外一番创作。戏剧的魅力

"More and more various kinds of entertainment, culture and art, information and news, and intercourse, all are nibbling at our limited time and life, we are hard pressed to cope with it, without experiencing that profound feeling. Everything passed through the mind without leaving any unforgettable memory upon it."

Artistic creation gradually turns businesslike, either for money or for prize, "art catering to the society replaces aesthetics." The state of mind filled with surging fervor and deep thinking in creation turns into something playfully relaxed. In the past, each process of design creation itself is a life burning; now it is very difficult to find such passion. It is for this reason that Mr. Xu Xiaozhong once wrote his "Call for passion!"

As an artist, you should be on guard against the danger of losing yourself on one hand, and on the other hand, you should search for a new self-realization.

(III)

I have never pursued such a goal as to achieve something with personal mark by some means and form. Each design starts from the very state of "zero"; and each design will produce a new experience.

"Any drama outlook may create fine works". (Yu Qiuyu)

I entered the drama field in 1980's; it was a time when drama outlook was being hotly discussed. It is natural for me to take whatever I met since I didn't have any fixed idea from the very beginning. In my view, the differences of the outlook were not that important.

I have used many different styles: the extremely realistic one such as THE SHARE KITCHEN; the illusory next to "nothing" one such as THE FAIRY LADY OF WHITE SNAKE; iron and steel framed THE DEATH OF BLACK SERGEANT; the bamboo-installed Huai Drama WINTER PLUM BLOSSOM, machine-installed BRIDGE; the brilliantly gigantic earth installation at The Opening Ceremony of Chengdu International Panda Festival; the tender warmth of ashes of the old and broken "tiger kitchen range" in SUN HARBOUR; and still the symbol words-filled JESUS, CONFUCIUS AND JOHN LENON; a bronze ware-felt STORIES OF WU AND YUE KINGDOMS From 1986 to present, off and on, I have produced about 70 designs, involving stage play, opera, dance drama, Shaoxing opera, Huai opera, Guangxi opera, Sichuan opera, puppet show, farce, large-scale dance with accompaniment, large-scale opening ceremony and film and TV.

An American who teaches in a Taiwan university said to me after he read my collection of works, "each of your design is different, they vary each time, do you feel tired?" I said that variation was natural, and was not pursued, so I didn't feel tired. If you are absorbed in your design, it is impossible to repeat other's work or your own work." It is even more impossible for drama "to flow into the same river twice". The same dram, if redesigned ten years later, will be quite different design. The magic of drama lies in its present tense, the immediate nature and the impromptus quality, as if it is an exploring ship without a fixed route always cherishing the hope of discovering some treasure at any time. Do you have your own style? It's just the difference between stage design and painting. Painting needs a long time to perfect itself and persist in exploring one