

# 明堂·灵光

The Brilliant World And The Light Of Soul

周正平舞台灯光设计作品集

Works Of Stage Lighting Designer Zhou Zhengping

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## 周正平个人简历

**国家一级舞美灯光设计师**

1961年12月出生 浙江江山市人

曾就读于上海戏剧学院和中央戏剧学院舞美系学习灯光设计和舞台设计专业

### 现任

中国舞台美术学会副会长

浙江舞台美术学会会长

中国戏剧家协会理事

浙江小百花越剧团专职灯光设计

### 个人著作有

中国戏剧出版社《光的戏剧——周正平舞台灯光艺术》

中国戏剧出版社《明堂·灵光——周正平舞台灯光设计作品集》

### 主要获奖记录

个人曾七次获中国文化部“文华舞美设计奖”

七次获中国戏剧节“优秀灯光设计奖”

获中国文化部99中央直属院团优秀剧目展演“优秀灯光设计奖”

获2007年中国话剧“金狮奖”

获全国儿童剧展演“优秀灯光设计奖”

获第三届中国京剧节“优秀灯光设计奖”

连获六届中国舞台美术学会“灯光设计学会奖”

获第二届全国舞台美术展览“作品大奖”

十六次获中央宣传部“五个一工程奖”

九次获中国文化部“文华大奖”

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## Zhou Zhengping

### **National Grade I State Lighting Designer**

Born in December 1961, native of Jiangshan, Zhejiang

Studied Lighting Design and Stage Design in Shanghai Theater Academy and the Central Academy of Drama

### **Current Positions**

Vice Chairman of China Association of Stage Art

Chairman of Zhejiang Association of Stage Art

Member of Chinese Theatre Association

Appointed lighting designer for Zhejiang Xiaobaihua Yue Opera Troupe

### **Publications**

Drama of Light— Stage Lighting Art of Zhou Zhengping, Chinese Theater Publishing House

The brilliant world and The Light of soul as the Works of Stage Lighting Designer Zhou Zhengping, Chinese Theater Publishing House

### **Honors**

Personally received Wenhua Stage Design Award from the Ministry of Culture for seven times

Outstanding Lighting Design Award in China Opera Festival for seven times

Outstanding Lighting Design Award in Drama Performance 1999 of National Troupes under the Central Government granted by the Ministry of Culture

China Golden Lion Award for Drama in 2007

Outstanding Lighting Design Award in National Children's Drama Tour

Outstanding Lighting Design Award in the 3<sup>rd</sup> China Peking Opera Festival

Award of Lighting Design Society from China Association of Stage Art for six times

Award for Design Work in the 2nd National Stage Art Exhibition

Award of the Five-One Project from the Department of Publicity of the Central CPC Committee for sixteen times

Wenhua Award from the Ministry of Culture of China for nine times



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## 前言

光是一种奇妙的介质。我们无法看到光，但是通过视觉光可以使我们看到一切。我们可以看到光在物体上产生的效果，但是我们无法看到光本身。经过有效的设计和控制，光可以直接影响我们对一台演出的情绪反应。我们感受到的情绪反应无法以具体方式衡量。但是光的确会对我们产生影响。

戏剧灯光设计是一项发展中的行业。有许多人从事舞台灯光。舞台电工和负责为任何特定演出“进行”照明的人，还有灯光设计师。照明与灯光设计之间存在巨大的差异。这是制造照明与设计灯光之间的差别。

我根据个人喜好形成设计灯光与制造照明之间的理念差异。

灯光是具有创造力的艺术性介质，它拥有可操控的可变特性，它不仅能够照明而且还可加强舞台演出的美感。操控灯光介质的手段是技术性的，但是创造或设计灯光视象，可以也应该是一种艺术行为。如果一个人想要创造出色的灯光，他需要拥有技术和艺术才能。如果一个人想要设计出富于想象力的灯光，他必须是一名艺术家、技师和善于交往沟通的人。在舞台灯光的过程中必须运用这些特性，才能使观众更加愉快地享受演出和更好地理解演出。周正平正是这样的灯光设计师。

一台演出如果想要取得设计精良的灯光效果，需要有一位灯光设计师他已经读过剧本、看过彩排、与导演和其他设计师讨论过情节、角色和主题他熟知实际布局、颜色调和、时间、顺序、结构和节奏的艺术性问题。灯光设计师会考虑能见度、情绪和气氛。灯光设计师只有精通所有这些理念才能够完成艺术设计。灯光设计师能够通过了解光的可控特性以及如何有效地运用光支持和推动舞台演出来实现整体的艺术美通过视觉讲述演出情节。

常常会有人问在灯光设计中，什么是创造的时刻。在灯光设计创作过程中有许多时刻。设计师灵感突现的那一刻，设计师绘制灯位设计图的那一刻，设计师在演出中选择每一次灯光变化的那一刻，设计师对光的那一刻，以及设计师设定灯的亮度和其它指数的时刻为所有灯光变化表确定刻度的时刻。为了完成灯光设计的所有这些时刻，灯光设计师必须全神贯注地同时把握创作每一方面的所有细节。

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随着灯光技术不断提高和越来越复杂，我们应该有能力运用这些技术进行创造和配合演出的变化节奏。应用这些新技术有助于实现真正灵动的舞台灯光。

最近，我在考虑“什么是灯光设计？”灯光设计的过程是实践与审美、可能与不可能、今天我们能做到什么与今夜我们必须准备什么之间的一种平衡。设计师如何在创作过程中向他人表述灯光构思呢？布光图是一种灯光设计的表述，但是它只说明舞台周围灯光设备的分布。灯光变化表或在页边空白处注释着灯光变化的剧本，可以传达某些演出时的灯光变化。气氛图显示演出特定时刻的视觉表现及其效果。但是所有这些，都无法与坐在观众席中实时实地体验演员和舞台的灯光效果相比。任何在演出中见过周正平设计的人，都会充分认识到演出的视觉元素的力量。

演出灯光以光为艺术媒介创造运用亮度、颜色、角度、材质和运动的可控性能。灯光设计过程中最难的部分是，恰当地提出问题以及在充分理解作品及其目的后作出所有回答。只有实现这点，才能创造出总体的视象，并且使演出的每一刻都与之契合。使这一视象由始至终地融合于整个演出中就是灯光设计的过程。

与过去相比，今天的世界看起来更加丰富。现代媒介给我们提供了大量的视觉体验；胶片向我们展示变化柔和的阴影和大自然的细微亮度。周正平在其独特的舞台艺术工作中将这些特性与艺术性相结合。

专门介绍灯光设计的书籍目前尚不够多。我们有幸看到周正平的灯光设计实录，为这一世界重要学科的文献中增添了非同寻常的新品。

迈克尔·伦瑟

国际舞台美术组织主席 斯坦福大学戏剧系教授

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## Introduction

Light is a magical and wondrous medium. We cannot see light, yet it reveals everything to us through our vision. We can see the effects of light on objects, but we cannot see the medium of light itself. When effectively designed and controlled light has a direct effect on the way we respond emotionally to a performance. What we perceive can have an emotional response that cannot be measured in concrete ways. But light certainly does affect us.

Lighting design for the theatre is a developing profession. There are many people who work with light on stage. Stage electricians and people who have the responsibility of “doing” the lighting for any particular performance. And then there are lighting designers. There is a large difference between doing the light and designing the light. This is the difference between lighting created and lighting designed.

I am creating an arbitrary distinction between the concepts of designed and created.

Light is a creative artistic medium with variable qualities that can be manipulated not just to illuminate but also to aesthetically enhance stage productions. The tools to work with the medium of light are technical, but the activity of creating or designing the lighted vision can and should be an artistic endeavor. In order to create good lighting one needs to be a technician and have an artistic flair. In order to design imaginative lighting one must be an artist, a technician and a diplomat. These traits must then be applied to the process of stage lighting so that a production is more enjoyable and better understood by the audience. Luckily the world has lighting designers like Zhou Zhengping.

To have designed lighting, a production needs a lighting designer – someone who has read the script, seen rehearsals, discussed the issues of story, character and motive with the director and other designers – someone who is conversant with artistic issues of physical composition, color harmony, time, sequence, structure and pacing. The lighting designer considers visibility, mood and atmosphere. The lighting designer is someone who is able to accomplish an artistic design by being familiar with these all of these concepts. A lighting designer is able to accomplish an aesthetic whole by knowing the controllable qualities inherent to the medium of light and how they may be used effectively to support and advance a stage production – to visually tell the story of the performance.

A question often raised is what is the moment of creation in lighting design?

There are many moments when a lighting design is created. The moment when the concept strikes the designer, the moment the designer drafts the light plan showing where the spotlights will be placed, the moment the designer selects each moment in the show that the light will change, the moment the designer focuses each of the spotlights, and finally the moment that the lighting designer sets the intensity and other attributes of the spotlights the creation of lighting levels for all of the cues. In order to fulfill all of these moments of lighting design the lighting designer must mentally hold



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on to all of the details of each aspect of creation simultaneously.

As lighting technology has improved and become more complicated over the years, so has the ability to use this technology to create compositions and support the changing rhythms of a production. Application of this new technology takes greater care to accomplish stage lighting with real sensitivity.

I have recently pondered the question of "What is Lighting Design?" The process of lighting design is one of balance between the practical and the aesthetic, the possible and impossible, what can be accomplished today and what must be ready for tonight. How does one represent the lighting ideas to others in the creative process? The Light Plot is one representation of the lighting design but this shows only the distribution of lighting equipment around the stage. A list of cues or a script with lighting changes annotated in the margins says something about how the lighting changes during a performance. Pictures show visual representation of specific moments in a production and what they looked like. But nothing compares with sitting in the audience and experiencing the effects of light on performers and the stage in real time and space. Anyone who has witnessed the work of Zhou Zhengping in performance knows well the power of the visual elements of performance.

The lighting for a production is created through the artistic medium of light managing the controllable qualities of intensity, color, angle, texture and movement. The most difficult aspect in the lighting design process is asking the right questions and basing every answer on a full understanding of the production and its purpose. When accomplishing this an overall vision is created and every moment in the production fits into this overall vision. Working every aspect of the totality of the production from beginning to end into this vision is the process of lighting design.

The world today is much more visually complex than in years past. Modern media presentations have given us vast visual experience; films have shown us the softly changing shadows and subtle intensities of nature. The artistry of Zhou Zhengping combines these qualities in the unique experience of his artistic work on stage.

There have not been enough books published dedicated to lighting design. Luckily the world has a record of the lighting designs of Zhou Zhengping. This volume is an extraordinary addition to the world's documentation of this important discipline.

*Michael Z. Ransom*

**President, International Organization of Scenographers, Theatre Architects and Technicians  
Professor, Stanford University, Department of Drama**

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## 灵光·视角 舞台的纪实

二十多年来，我看过舞台灯光设计师周正平的作品，毫不夸张地说，有“不可胜数”之感。同时，其胜出的作品，也同样给我留下了非常美好的印象。眼前这本精美的《明堂·灵光——周正平舞台灯光设计作品集》，“立此存照”，便是最好的佐证。

当代的舞台灯光艺术发展很快，无论是从艺术创造的视角，还是从科技运用的方位，已经有了极大的超越，可以说在舞台上，令人瞩目，进入了一个无与伦比的创造阶段。

捷克著名的舞台美术家斯沃博达，在半个世纪之前曾说过这样的一句话：“利用灯光和投影代替颜料画的布景就是未来。”他的这句话是具有相当前瞻性的预言，似乎一下子拥入了我们舞台上的创造。在灯光艺术的创造中，不但已经被艺术实践所证实，已经被广泛的运用，而且它已逐步地替代了呆板的表现手段，不断地颠覆了传统的创造理念，使创造的艺术空间，产生了革命性的变化和夺目的艺术效果。

在当代舞台的进步和发展，一个重要的标志，是舞台艺术与当代科技愈来愈紧密相结合。尤其是灯光艺术，获得了更开阔的创造空间，赢得了更多的话语权。也就是说，拓展了更多元化的舞台样式、形象，焕发了更灵气的艺术生命力，使舞台灯光名符其实的成为了舞台上的“彩笔”！

在这样一支迎着变革潮流、勇进的创造队伍中，我们常常能见到一个人的身影。他来也匆匆，去也匆匆，活跃在各地的舞台上，或不同剧种的舞台上，他就是舞台灯光设计师周正平。

周正平就是这块前沿“阵地”上的一名战士，也是这一支创造队伍中的佼佼者！

周正平灯光设计的创作成果，赶上了一个开放的时代机遇的同时，也投入、调动了自己多方面的创造精神，这是毫无疑问的。有他的艺术理念，有他的舞台追求，也有他的奋进努力。这里，我从这本画集中，找一两个小视角，来表达我的观感。

我看到周正平的这一支舞台上的“彩笔”，在“替代颜料画的布景”的创作历程中，用“墨”愈

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来愈惜墨如金，用“色”愈来愈纯情，表述的“语言”也愈来愈简练、深沉起来。“黑、白、灰”在舞台上，是富有“意味”的、大气大拙“色彩”。他愈来愈关注这种创作的倾向性，我认为既是他在寻找自己的艺术风格，也表现他顺应艺术创造的脉络。他的众多代表性的作品中，都可以找出他的这种创造轨迹。

我看到周正平的作品中也透着一种“包容”。我认为，舞台创作中的包容，不仅仅是技术、技巧或手段，而是搭建起贯融艺术的平台，互通有余，创造整体形象，达到整体的和谐。这是一种创造的境界。舞台的整体形象，需要谋求整体的表现，才能找到整体的艺术语言和整体的审美效果。舞台灯光虽然只是舞台创造中的一个组成部分，但在有的场合、有的场面、有的整体时空的创造中，有随机应变、整合或领行的能力。也可以表现自己非常个性化的语言，也会产生统领全局走向的力量。周正平在“包容”中，已展示、驾驭在舞台整体创作中的影响力。

当前，舞台美术创作的态势五花八门。有摇旗呐喊的，有占山为王的，有摆弄包装的，而循入“晚会化”的泥潭或走“豪门”的路径，等等，十分热闹。我想，心态浮躁，少了点理性思考。上述我略例举一二，一孔之见。不过，“惜色”也好，“包容”也罢，我看到在周正平身上，正是显示他的自信，他的成熟，走着他自己的路。

《明堂·灵光——周正平舞台灯光设计作品集》的出版，我把它视作：是一部当代舞台的演出史卷。

同样是泛属视觉艺术，或者说隶属舞台美术创造中，舞台灯光艺术的作品，很难系统的留存，也很难在不同时空里再去重复展示（尽管已存在影像等当代科技手段）。它首要的意义是：它宛如是一面舞台的镜子，折射或记录了当代舞台的面貌。

我国舞台演出有记载的历史，虽然，少则也上千年，但有确切文字或有图像的记录，则还是近、现代的事。近半个多世纪以来，由于文化的发展和技术的进步，舞台演出的史料，已不是停留在单一的文字表述，已逐步趋向图文并存或图像化。

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周正平将他的舞台灯光设计作品汇编成册，不仅仅展示了舞台美术自身的一段足迹，也是填补了舞台演出史料的一个方面空白，为中国当代演出史添增了直观形象的一页！

灯光设计师周正平为这部书稿的编撰出版，他所付出的心血，我还认为并不亚于他对自身艺术创作的投入。这个成果，像他对待自己的艺术创作一样，也是长期以来，作了精心的准备，精心的梳理，精心的策划，才逐步地积累起来的。

艺术的财富靠积累，尤其需要依靠自己的积累。就周正平的灯光创作而言：一是舞台演出一旦结束，事后再去“寻找”就不易了；二是创作中的感悟性的艺术记录，借用其他的人或其他的手段，是很难替代的。他的这种长久以往“积累精神”，清晰地折映了他创作的轨迹。是让人钦佩的，也有利于推进当代舞台美术创作的发展。

艺术的进步，科技的发展，两者的联姻，使当代舞台美术和舞台灯光的创造，越来越呈多姿多彩。在此书中，展示周正平在艺术实践中获取的亮丽成果的同时，也是对当代灯光艺术提出了时代性的挑战。不言而喻，也是对周正平未来创造的考验。

周正平手中的“彩笔”，名符其实的成了“招之即来，挥之能去”的艺术工具。然而，这本沉甸甸的《明堂·灵光周正平舞台灯光设计作品集》，已不能随意招挥的，已成了我们的艺术财富，是值得庆贺的。为此，欣逢出版，回眸往昔，展望前景，且作小序，并祝愿迈上一层新的台阶！

蔡体良

中国舞台美术学会会长      中国艺术研究院研究员

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## The Light of Spirit and The Vision of heart

### Records of Stage

For the past more than 20 years, the works of stage lighting designer Zhou Zhengping I have seen is nearly "countless", these most excellent among all his works are in this book < The Brilliant World and The Light of Soul Works of Stage Lighting Designer Zhou ZhengPing > , It is best evident for his achievement.

The contemporary stage lighting has been great development. Both artistic creation and technology application have got extra transcendence. It might well say that it has made a conspicuous achievement and entered a unique creative stage.

Svoboda, a famous Czech stage artist, said 50 years ago: "It is our future of stage that using light and projection instead of painted set." His farsighted prediction seemed becoming true all of a sudden in stage design of our times. In lighting design, it has not only been proved by the practice of artists but also widely applied and replaced the stiff expressive techniques, thus gradually toppling down the traditional creative ideas, making artistic design a revolutionary change and produce splendid artistic effect.

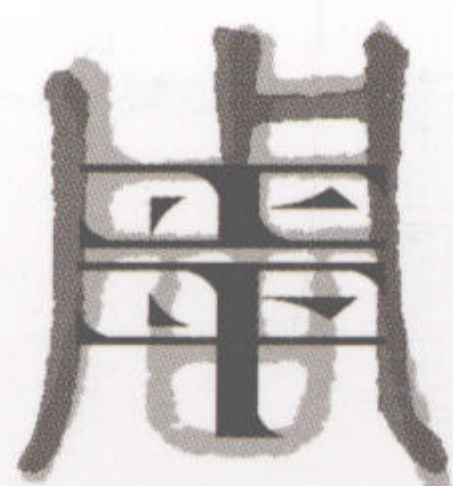
An important symbol in the progress and development of contemporary stage is that the relation between stage art and modern technology is more and more close, especially the lighting art has obtained a broader creative space and become more dominative. That is to say, lighting art has created more diverse stage styles and images and showed more nimble artistic vitality, making stage lighting become a real important role on the stage.

Among the progressive designers, we often see a busy person working actively on the stages around the world or for various types of performances. He is Zhou Zhengping, a stage lighting designer.

He is a warrior in the frontier and an outstanding one among designers.

The achievement of Zhou Zhengping in lighting design is owing to China's opening up and reform on one side and doubtlessly, owing to his own creativity in all respects on the other side, including his artistic philosophy, his stage pursuit and his hard work. I just express my some impression to this book.

I have noticed that during the process of "replacing the painted sets", Zhou Zhengping's style is simplicity in use of lighting and color. Meanwhile his artistic expression is more and more concise and profound. Black, white and grey are meaningful, grand and unsophisticated colors on the stage. He has paid more and more effort to such direction in design. I believe he tries to find out his own artistic style and adapts to the trend. We can see such trace from his many representative works.



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Zhou's works also show his tolerance. In my opinion, the tolerance in scenography is not just a technology, a skill or an approach, but a platform to link all arts to create an overall image so as to realize an all-round harmony, a creative realm. The integral image of the stage needs integral expression in order to find out an integral artistic language and an integral aesthetic effect. Though stage lighting is a part of stage design, it is capable to improvise, collaborate or lead on some occasions, in some scenes and some time and space. It may also express its personalized language, producing a force to lead the overall situation. From Zhou's tolerance, he has shown and given his influence in overall stage design. Nowadays, the scenography displays diverse styles. Some designers shout out loud. Some dominate in certain area. Some only focus on externals so that their sets are in commercial style or sumptuous. I think they are impatient and flighty, lacking serious thinking. The above-mentioned examples only are just my view. However, whether abstemious of use of color or tolerance, in my eye, it shows Zhou's confidence, maturity and following his own way.

I regard the release of < The Brilliant World and The Light of Soul Works of Stage Lighting Designer Zhou ZhengPing > as a historical event of stage performance in modern times.

Though the stage lighting is in the category of visual art or scenography, but it is difficult to keep or reproduce in a different time and space (although they may be stored by modern technical approaches such as video). The primary significance of stage lighting design is that it is like a mirror reflecting or recording the feature of modern stage.

Although China has a recorded history of at least a thousand years on stage performance, the exact text or image records occurred in modern or contemporary times. Over the past 50 years, thanks to the development in culture and technology, the historical records of stage performance are not just word description, but contain words and pictures or picturized. By compiling his stage lighting design works into a book, Zhou Zhengping not only displayed the development of scenography, but also filled the gap in the historical document of stage performance, adding a visual records to the contemporary performance history in China.

I think the efforts made by lighting designer Zhou Zhengping in compiling and publishing the book is little short of his devotion to his artistic creation. Like treating his artistic creation, the book is based on his long-time painstaking preparation, organizing and planning.

Artistic wealth depends on accumulation, especially the accumulation made by the designer himself. As to Zhou's lighting design, it is hard to "look for" once the stage performance ends. As for the comprehensive artistic records,

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they cannot be substituted with other persons or other approaches. His long-time accumulative spirit clearly shows his footprints in artistic design. It is admirable and positive for the development of contemporary stage design.

The development and cooperation of art and technology makes the contemporary stage art and stage lighting design more and more diverse. The book reveals Zhou's brilliant achievements in his art practice and also issues a challenge to the contemporary lighting art. It goes without saying that the book is a test for Zhou's feature works.

"The color brush "in Zhou's hand is a real handy tool as a Chinese proverb "It can come and go as you like". The book <The Brilliant World and The Light of Soul Works of Stage Lighting Designer Zhou ZhengPing> has become our artistic wealth, which is worthy of celebration. Therefore, on the occasion of its publication, I write this preface and wish Zhou make new achievements!

**Cai Tiliang**

**Chairperson of China Stage Art Academy  
Researcher of Chinese National Academy of Art**

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## 自序

很多人都有这样的旅游经历，在黑压压的山洞里，一抬头就是一线天。那时，眼睛是自由的，那一线之光是迷人的，呼吸随之畅快，心情亦随之飞扬。

眼睛是心灵的窗口，灯光是舞台的灵魂。

一切视觉的产生，总离不开光这个无形的物质。没有光的照射，世界将成为一个黑色的地狱，人类将无法生存；没有光的照射，心灵的窗口将彻底封闭；没有光的照射，更何谈一台美轮美奂的戏剧？

当然，我所指的戏剧演出，不是基于自然光，而是一种升华了的艺术光。

光，是一种情绪，是舞台不规则的回声；

光，是一种韵律，是灵魂下意识的颤动；

光，是舞台上富有生命力的流动画面，是剧场艺术中既表情达意、又无声而可视的乐曲，是戏剧人生中引人深思、动人心弦、撼人心魄的诗篇。

正如建筑大师勒柯布西埃所说，石头长沉睡在河床之中是毫无生命力的，但把它砌到圣波日教堂的拱顶上就成了动人的戏剧。这句话，也许道出了自然光和艺术光的区别。

艺术光，重在揭示思想、渲染情感、强化意境，以光代景，以光传情，运用各种光之色彩、光之强弱、光之明暗，以及不同的光位、光影、光束，投入到戏剧情感的惊涛骇浪之中，与表演相互渗透，融为一体。随着剧情的进展，情境的转移，时空的更迭，人物心绪的起伏，不仅为舞台景物注入了色彩、情感和生命，更将人物丰富的心灵世界外化为有情的光色映像。光，应成为表演者的亲密伙伴，在表演者需要的时候，在表演者或动荡或恬静或激动或烦躁的时候，光就是一个知己。知己淡如水，默默相慰藉

光，乍看是一种色彩，其实更是音乐。如同艺术生命的心脏在搏动，它是声音和光色运动节律的凝炼和集中。色彩，是富有空间节律逻辑的诗篇，它在空间中作时间性的视觉移动；音乐，是富有时

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间节律逻辑的诗篇，它在时间中作空间性的听觉扩展。

遥想当初，我曾是一个追光少年。虽无后羿追日之雄魄，却也追寻着一种梦想。三十多年，辗转华夏各地，结缘四十多个剧种，浮光掠影于二百多台大戏，与数千个舞台上的主角或龙套相识相知，可谓光影中尝尽酸甜苦辣，声色里阅遍悲欢离合。曾经酒后自嘲，人生苦短，因何这般劳碌，简而言之，搞什么名堂？醒来方知，名堂者，明堂也！

我的明堂，即是我的创作，我的诗意梦想。在舞台后区促狭的灯光间，我总是默默地目睹着剧中人的喜怒无常，感受着舞台上的兴衰更替。那时，我这株大树在颤栗，而台上，叶落纷纷，沧桑巨变由此我更为坚信，光束是有意识、有感觉、有记忆的，我是用一种无声的旋律、一种无言的知觉在聆听、在讲述。在每一束光里，都隐藏着一个故事，或长或短，或喜或悲，只要我遇上它，我便进入了一种迷离而亢奋的状态独。

我常独坐台下，缓缓地让光束弥漫纠缠，宛如帘幕把许多事物隔开；让夜色也渐渐地浓稠，脆硬起来，逐渐凝固成壳；然后，把纷纷散落的思绪慢慢地拉扯，被想象延伸至无穷，以至于像童话般难以进入或穿透。

独，是一种乐趣，一种修为。无论是淡泊清幽，抑或旷达感动，都源于内心深处爱的孤独，源于一份真切的人生况味。在时间的流渺上，在无涯的艺术创作上，走向孤独，也许正走向永恒。

永恒是什么？顿悟，不求明堂长在，但求灵光一现。

是为序。

周正平

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## Author's Preface

Many people have such an experience that in a dark cave, when you look up, you see a gleam of sky. At that time, your eyes are free. The gleam of light is fascinating. Your breath becomes carefree and your spirit floating.

Eyes are a window to the heart and light is the soul of the stage.

The formation of all vision cannot do without light. Without light, the world will be a dark hell and human being will not be able to survive. Without light, the window to the heart will close completely. Without light, the beautiful performance can not be shown on the stage.

Certainly, the performance I referred is not based on natural light. Instead, it is artistic light.

Light is an emotion and an irregular echo from stage;

Light is a rhythm and a subconscious tremor of soul;

Light is the life for stage and soundless music expressing emotion. It is a touching poem in drama.

As master architect Le Corbusier says: "Stone is inert if it sleeps deeply in the river. But when it is placed on the vault of San Polo church, it will be a touching drama." The saying may appoint the difference between natural light and artistic light.

Artistic light reveals thoughts, exaggerates emotion and magnifies artistic mood. Light can be used to replace stage setting, to convey emotion. By using the colors of light, the powerfulness and feebleness, brightness and dimness of light, the different position of light, the shadow of light and the beam of light in theatre, light can integrate with performance in one. With the progress of the story, the change of the situation, the change of time and space and the ups and downs of the mood of characters, light not only pours color, emotion and life into the scenes on the stage, but also embodies the innermost feeling of characters to touching images. Light should be an intimate partner of performers. When the performer needs or when the performer is disordered, peaceful, excited or restless, light is a bosom friend. The friendship between bosom friends is as pure as crystal.

Light is music rather than a color at first sight. Like the heartbeat of the life of art, light is a succinct form of the rhythm of the motion of sound and light. Color is a poem full of spatial rhythm. It moves in space with time changing. Music is a poem full of time rhythm. It expands in time with space changing.

Looking back, I used to be a young man chasing light. Though I didn't have the courage of Hou Yi, who chased the sun, I pursued my dream. For thirty plus years, I traveled around China, designing lighting for more than 200 performances in 40 some types of theatre. I met and got acquaintance with the leading actors, actresses or walk-ons on thousands of stages. I really tasted all the pains and pleasures of life in light and joys and sorrows in theatre. I used to laugh at myself after drinking: "Life is short. For what I work so hard? In a word, What on earth am I doing?" After I awoke from a drunken sleep, I realized it was for light.

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