

PQ2015 INTERVIEW

对话

PQ2015

中英舞台美术家对话

译/王晶



Dr. Joslin McKinney
乔斯琳·麦肯妮

Associate Professor in Scenography and Deputy Head of School of Performance and Cultural Industries University of Leeds, UK

乔斯琳·麦肯妮博士：英国舞台美术家、学者，利兹大学副教授，布拉格四年展评委会成员。著有《剑桥舞台美术导论》The Cambridge Introduction to Scenography.



刘杏林

The Curator of China In PQ2015, Professor and stage designer in The Central Academy of Drama, Beijing, China

刘杏林：PQ2015 中国策展人、北京中央戏剧学院教授、舞台设计师。曾获 2009 世界舞台设计展（WSD2009）舞台设计金奖，2013 世界舞台设计展（WSD2013）最佳舞台设计入围奖，2015 布拉格演出设计与空间四年展（PQ2015）演出设计荣誉奖。

》J: ‘I am very interested to know your thoughts on the value of the Prague Quadrennial as an international celebration of design and exchange of ideas about developments in theatre and I would like to put some questions to you and publish your response to them’.

布拉格四年展作为一个国际性舞台设计盛会以及剧场发展构想交流的平台，我非常有兴趣了解您对于这项国际性展览价值的思考。想就以下问题和您交流，并将您的思考反馈给布拉格四年展。

》L：谢谢。对于同时从事舞台设计实践和教学的人来说，代表着世界舞台美术走向的布拉格四年展，是一个我持续关注的焦点和重要话题，很乐于就此话题与您交流。

Thank you. I am glad to converse with you on the Prague Quadrennial as a practitioner and teacher in stage design, as it presents the trends in scenography across the world, which is my long time topic of interest.

》J: You were the curator of China’s national exhibition and of China’s student exhibition at the Prague Quadrennial. In both exhibitions you emphasised the combination of tradition and contemporary exploration. What would you say are the main characteristics and aesthetic principles of traditional Chinese stage design? And what are significant trends in contemporary exploration have you

noticed? 您作为此届布拉格四年展中国国家展和学生展的策展人，旨在突出传统与当代探索的融合。在您看来，什么是中国传统舞台设计的主要特征和美学原则？当代探索的重要趋势是什么？

》L: 中国传统戏曲舞台美术最重要的价值，在于具有一种完整的认识世界，解释和表述世界的体系，一种约定俗成的语法规则。诸如不直接描绘而是暗示剧情环境，中性化或抽象化的视觉形象，以一当十，以少见多，以不变应万变的表现手法，由此及彼的借喻功能，与演员表演的相互依存以及单纯、集中、凝练的造型风格。传统戏曲舞台以此创造了一个与日常现实相对应的世界。

The most important value of traditional Chinese Stage is a complete system and prescriptive syntax rule, which can acquire, interpret and represent the world. For example, it is used to imitate environment instead of drawing a reality by the neutral and abstract imagination. ‘Show one represent ten’ – which means minimalism – that less is more, counter changes with consistency, the metaphor that describes one thing with another – interdependence with action, the simple stylist, focused and concise styling. The world created by the traditional Chinese stage is a mirror of the real world.

》其实，我所指的传统不仅止于舞台。包括戏曲在内的中国丰厚的传统文化形态，诗词、绘画、建筑等等，都通过长期的潜移默

theatrical technology. The exploration of performing arts and stage style is very active. We also feel the impact and challenges from the influence of globalization and the dramatic changes. How do we keep the balance between economic benefit and artistic standards? Updating the material and technical equipment is equivalent to the creation of innovation, isn't it? In this increasingly convenient era what is the most valuable stage image in the visual image acquisition? How do we enrich the thriving historical resource in a contemporary way? How do we echo the extent of social life in the context of the performance? The artist's knowledge structure and creative ability is sufficient to deal with the complex environment – we can't ignore these questions.

》J: And how have these changes influenced the way student designers are taught? 这些变化怎样在教学中产生潜移默化影响?

》L: 一方面, 传统的教学模式和内容不再能适应今天的发展方向, 中国的舞美院校都在不同程度地设置一些新的实验性课程, 包括对现代艺术现象和流派的介绍, 与传统的架上绘画不同的视觉观念和手法的基础训练, 也包括侧重剧本阐释和空间概念的专业设计。另一方面, 既有教学内容和经验的积累仍有其重要价值, 时代和社会环境的变化使我们有了重新审视和更新它的可能。On the one hand, the traditional teaching model and context no longer able to adapt to today's development.

Schools and universities have to set up a new experimental course, including introducing modern art phenomenon and genres; vision, concept and basic training unlike traditional easel painting; emphasizing a script's interpretation and concept of space. On the other hand, original teaching content and experience still has a great value. The changing of time and society means we have to re-examine and update what is possible for education.

》J: How is taking part in the Prague Quadrennial valuable to you as a designer and as a teacher? 作为一名设计师和教师, 参加布拉格四年展对于您而言的价值何在?

》L: 自1987年中国舞台美术界前辈开辟通道, 参与布拉格四年展以来, 它一直是中国几代舞台美术家和戏剧界人士重视的国际交流平台。先是由于经济, 后来一度又因为非典和政治原因, 中国舞台美术界参与布拉格四年展的道路较为艰难坎坷, 但是我们一直没有中断对这一活动的关注和向国内的介绍。为推动中国舞美发展起到了重要作用。我从1991年第一次参加布拉格四年展开始, 二十多年来从未间断出席每届展览, 甚至在2003年因发生非典疫情, 大多数中国艺术家未能参展情况下, 我仍在展览的最后几天来到了布拉格。这是因为布拉格四年展是了解世界戏剧和舞台美术发展趋势的重要窗口, 在世界范围内虽然也有一些规模不同的类似展览, 特别是近十年来由国际舞美组织主办的的世界舞台设计展(WSD), 但从目前看, 布拉格四年展仍是舞台美术专业领域历史最长, 最权威和最具代表性的国际展事。无论是将自

seemingly complex contemporary phenomenon of stage technology and form. We might discover some interesting revelations, and find that Chinese traditional stage drama and contemporary world understanding and exploration leads to the same thing.

》J: Have social and cultural changes in China had an impact on theatre and stage design in particular and how? 中国在社会和文化方面的变化是否影响到剧场和舞台设计? 都有怎样的体现?

》L: 近三十多年来中国经济的发展, 社会和文化的开放, 无疑给戏剧和舞台设计带来了开阔的艺术视野和重要的物质技术保障。这是一个剧场建筑不断拔地而起, 大型演出频繁上马和技术设备更新换代的繁盛期, 演出和舞台设计形式的多样性探索也非常活跃。在如此急剧的变化和全球化影响下, 我们也感受到前所未有的冲突和挑战。比如如何平衡经济利益与艺术水准的关系; 物质和技术设备的新是否等同于创造的新; 在视觉图像的获取日益便捷的时代, 什么是更有价值的舞台形象; 舞台美术如何以当代视角观照丰厚的历史资源; 演出内容在多大程度上与社会生活呼应; 艺术家的知识结构和创造能力是否足以应对这些, 是我们无法回避的问题。

The development of the Chinese economy and the changes of society and culture during the last thirty years has undoubtedly enriched the perception of art and supplied technology to support it. It is a booming time with theatre buildings rising straightly, with large-scale performances being shown frequently and the upgrading of

化, 影响着我们的审美判断力, 激发我们的创作思路, 培养我们的空间意识, 提供独特的视觉符号, 决定我们的艺术立场。在日益全球化的文化背景下, 它们如同一个民族文化生命的基因, 具有持久的活力, 也是我们艺术创造的独特资源。In fact, what I mean is not only in theatre but also the prolific traditional cultural patterns, for example poems, painting, architecture and so on. All of them have affected our aesthetic judgment, have aroused creation, enriched the spatial conscious, and supplied the distinctive visual symbol, which then determine our stance on art. Faced with the increasing globalism, all of these are unique resources in the creation of art with lasting vitality as a nation's cultural gene.

》在当代舞台上, 立足于对演出精神内涵的解读提炼象征或隐喻; 强调舞台空间的纯粹以获得表现的自由; 注重综合因素创造关系的配置而全面把握演出形式; 以及视觉风格的洗练单纯, 所有这些是探索的重要走向。在当代看似花样翻新的舞台技术和形式的复杂现象之下, 是对演出艺术本质的重新思考和深入体认。我们会从中发现有意义的启示, 也会发现中国传统舞台与当代世界戏剧认识和探索方面的殊途同归。

The traditional Chinese opera in the contemporary theatre, the important part of exploration is based on interpreting the spiritual content of the show by refining symbol or metaphor; focusing on a purity of space for an unrestrained expression. It is a rethinking and recognition on the nature of arts under the guise of

己的作品置于这样一个世界性平台上，还是仅仅目睹别人的作品和参与各种项目，都有助于自身观念和方法的提升。艺术创造可能性的拓展和认识，常常得益于开阔视野和他人经验的启迪。中国有句古语叫做：“观千剑而识器。”（View thousand sword and knowledge what is the best）对我而言，布拉格四年展的价值也在于此。Senior Chinese artists have been taking part in PQ since 1987, which has been the scene for generations of scenographers, artists and theatre people, as they attach importance to this international exchange platform. For some reasons, it is not easy for them to join PQ, for example SARS and political issues. However they never to stop follow closely PQ’s activity and introduce PQ to Chinese people, which has played a key role in enriching the development of Chinese scenography. For me, I have taken part in PQ from 1991, even during the 2003 Chinese SARS outbreak. I had arrived in Prague for the last few days of the exhibitions. Why we are so focused on PQ? Because is a significant way to catch the tendency of the international scenography community. Although there are other exhibitions, such as WSD, which is organized by OISTAT, PQ still is the most authoritative and most representative international exhibition. Whether it is to put their works on such a global platform, or just witnessing other people's work and participating in various projects, it will help improve their concepts and methods. Artistic creation and awareness of the possibility of

expansion is often thanks to enriching their horizons and being inspired by others. China has an old saying: ‘View thousand sword and knowledge what is the best’. For me, the value of the Prague Quadrennial is expressed in this saying.

》J: What changes and trends have you noticed at the PQ over recent years? 在您看来近几届的布拉格四年展的变化和趋势是什么?

》L: 留意近几届布拉格四年展中的各种文字表述，跨学科 (interdisciplinary)、越界 (cross boundary)、混杂 (hybridization)、互动 (interaction) 这些关键词频繁出现。它们标志着布拉格四年展的最新趋势和特点，并且在展览的各个部分和从各种角度得到印证。I have noticed interdisciplinary, cross boundary, hybridization, interaction, which have frequently appeared in PQ over recent years. These indicate the new trends and character of PQ by the different parts of the exhibition.

》包括舞台美术在内的戏剧艺术是存在于特定时空中的活的艺术。从这个意义上讲，它与传统的展览形式有着先天的矛盾。我注意到，对于 PQ 展既往展览形式的质疑由来已久，PQ 展的历史，也是不断克服缓解舞台美术的现场性与展览形式的文献性之间矛盾的过程。早些年是复制原大的布景部件使观众身临舞台美术其境，或利用视频录像设备呈现演出实况。1999 年第九届布拉格四年展开始，近十多年来开始引入现场和互动因素，强调跨学科的不同艺术门类交汇。从上届 2011PQ 展开始，展览名称从“布拉格

国际舞台美术与剧场建筑四年展”到“布拉格国际演出设计与空间四年展”的更替，标志着对舞台美术和剧场建筑概念更为宽泛的界定。近年来，PQ 展本身也从四年一次的定期项目，逐渐演变为，在每四年之间仍不间断举行各种论坛，主题工作室的常设研究平台和专业信息中心。Theatre arts is present in a particular space-time in the living arts, which contradicts with the traditional exhibition form. I have noticed PQ’s history is the progress of overcoming contradictions between the live event and documenta. Duplicating the original set immerses the audience in a dramatic scene, or present the performance by video. PQ has been emphasizing the interdisciplinary interaction since 1999 by using live and interactive exhibitions. Instead of the original title ‘the exhibition of scenography and theatre architecture’, the new title ‘Prague Quadrennial of performance design and space’, has lead to a broader extension of the concepts of scenography. In recent years, the PQ exhibition has gradually evolved into a permanent research platform theme studio and professional information center, as well as the various forums held every four years in between.

》PQ2015 的展览场地也有重大的空间理念变化，不再是常见的大面积展厅，而是分布在布拉格老城中心的一批历史建筑和露天公共空间，展览与古老的城市环境融为一体，这与当今世界范围大量特殊地点演出的理念也是同步的。本届展览除传统的国家与

地区展、空间（剧场建筑）展，学生展之外，又加入了现场制作展、物件展，化妆表演展，空间实验室和论坛等新的单元，这些单元明显的特点是，延续并扩展了 1999 年 PQ 展以来加强现场性和互动的取向。The concept of the PQ2015 exhibition itself changed significantly, which was located in historical architecture and public space in the old town instead of the normal exhibition space. The combination of exhibition and old town is synchronized with the concept of contemporary specific performance as well. In addition to international exhibitions on countries and regions, performing space, ephemeral section of architecture, and student exhibitions, new exhibition units on objects, makers, tribes and space laboratories were present at PQ 2015. All of these units show the continuation and expansion of PQ and the emphasis on living and interaction.

》近年来 PQ 展的一个明显走向是，舞台设计模型和方案的逐渐缺失，而代之以主题性的空间设计或视觉装置，从本届展览看，后者已成为主流。我的理解是，在不同艺术门类相互影响渗透之外，由于交通，网络信息传播和数码制作技术的日益进步，观看演出比过去任何时候都更加及时和便捷，舞美展览中仅是记录或复制演出已显得不足。如果说 20 年前的布拉格四年展旨在“以舞台美术展示戏剧”，今天的展览则更侧重于在戏剧演出原有的物质和精神背景缺失的条件下，让那些影响戏剧和舞台美术发展的因素呈现出来，在展览现场创造新的语境。当然，作为一个专业交流平台，布拉格四年展如何满足国际间同行互换具体工作成果

的需求，如何保持自身特点而有别于其它大型的国际艺术展，仍是需要探讨的问题。

In recent years, a trend in the PQ is a gradual reduction in stage models and production photos, instead replaced by the themes of space design or visual arts, these now becoming the mainstream themes. My understanding is that not only have different kinds of art influence each other, but the progress of social media and media technology has made it easier to watch performances more than past years. PQ used to focus on stage model and productions but this aspect is not good enough now. If you can say the aim of PQ is to present performance art by scenography for the last 20 years, but now the emphasis is on presenting a new trends in exhibition by discovering all elements of performance arts. Of course, there are still issues to be explored, such as how to meet the desires of the international counterparts in exchanging creative works, or how to maintain the characteristics of PQ from other large international art exhibitions.

》J: Your design for The Peony Pavilion won the Honorary PQ 2015 Award for Performance Design. Can you explain how we can see the combination of tradition and innovation in this design? In what ways have you applied new aesthetic ideas to Chinese Opera?

您设计的《牡丹亭》获得布拉格 2015 演出设计荣誉奖，您能介绍一下我们怎样从这部作品里看到传统与创新的融合？你所实践和探索的中国戏曲新美学是怎样的一条路？

》L: 中国传统戏曲给我最大的启示是，以小见大，以少胜多，以有限表达无限。这与中国传统美学一脉相承，也契合剧场艺术本质。在我看来，这种简洁和空灵当然不是简单，而是为了达到更有力表达的一种舍弃和克制，特别是包含对演员表演潜力的预期。在我的《牡丹亭》设计中，正是汲取了这种美学原则。与传统戏曲舞台处理手法所不同的是，舞台设计基于一个象征性的空间概念：女主人公窄浅局促的日常生活空间与使她精神得到舒展的，豁然开阔的园林空间的前后并置。前者只占用了舞台前区约三米深，而后者占用了舞台中后区近三倍于前者的深度。此外，设计中大面积留白和极简的舞台构图，试图在视觉形式上寻求中国传统艺术精神与当代审美特点的契合。

What is enlightening for me from Chinese traditional opera is the idea to express many things with one word. This is the same principle of traditional Chinese aesthetics, but it also coincides with the innate character of theater arts. In my view, this purity and ethereal is not simple, but is to express abandon and restraint, especially for the potential expectations of performers. The design of "Peony Pavilion" presented these aesthetic principles, which is based on the concept of a symbolic space. The heroine's narrow space of normal life and the broad garden space are in tandem. The heroine's narrow space occupies only about three meters deep downstage, whilst the garden space occupies nearly three times the area of the former upstage. In addition, the stage composition of a large area of blank space and minimalist stage

composition is an attempt to seek the combination of Chinese traditional art and contemporary aesthetic features in the visual form.

》有着悠久历史的戏曲剧种的演出，在中国占有比话剧和歌剧舞剧大得多的比重。近二十年来，我常有机会担任不同戏曲剧种的舞台设计。在剧场里一次次浸润在不绝于耳的唱腔和乐声中，时间长了，那些繁杂形式下的情绪符号逐渐变得清晰可辨，也越来越体味到那些穿越千百年的精神信息与自己内心的呼应。文化传统或文化属性是具体可感的生命现象。我相信戏曲中所含的这类文化基因，远比它的表面形式更无尽和长久。由此感到，在今天从事戏曲舞台设计，不止是职业需求，不止在于有机会与古老的文化对话，也在于借戏曲美术原则认识舞台。事实上，上述中国传统文化因素并非一个孤立和封闭的系统，它们与现代艺术现象有着诸多契合或对应。中国戏曲和其它艺术表现形式的以少见多，不能不让我们想到路德维希·密斯·凡德罗著名的“少即是多”的建筑理论，菲里浦·格拉斯的极简主义音乐和罗伯特·威尔逊大面积空白画面与慢节奏的舞台处理。虽然其语境与中国戏曲形式有所不同，但所触及的本质却相关，至少在开掘有限元素潜力的方面，显示了类似的内在联系。从所有这些联系或契合中，可以看出中国传统美学精神的延续，更新，特别是与现代审美需求殊途同归的可能。我在艺术实践中，正是希望以当代美学视角回望中国戏曲及传统文化形态，从中发现新的创造途径。Traditional Chinese opera performances occupy a much larger proportion more than drama, opera and dance in China. The past two decades, I have had lots of opportunities to design for traditional operas. I appreciate more

and more spiritual information that echoes with my inner world when I was immersed in the traditional music and songs. Cultural traditions or cultural attributes give a specific sense of life phenomena. Cultural genes of tradition opera are more endless and lasting than its surface form. Today, when we design for traditional Chinese opera we focus on how to use the aesthetic principles, not just the professional fame, not just for the opportunity for dialogue with the ancient culture. In fact, traditional Chinese cultural factors are not an independent and closed system; there is a combination with contemporary arts. For example, the less is more, the simplism in Chinese opera and other art forms reminds me of the architectural theory—less is more from Ludwig Mies van der Rohe and minimalist music from Philip Glass, and also presented by Robert Wilson's direction. Although the context of their work and Chinese opera forms vary, the essence is related—there is a similar internal relation. From all these, we can feel the extension of traditional Chinese aesthetics, up-to-date, especially with the possibility of getting to the same place with the modern aesthetic demands. In my practice, I hope to discover a new way through looking back at Chinese opera and traditional cultural forms from a contemporary aesthetic perspective. ■