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## 20 世纪戏曲现代化的迷思与抵抗

傅 谨

**内容摘要:** 20 世纪戏曲的艺术形态出现重大变化,这一变化的动因主要源于“戏曲现代化”的迷思。戏曲的“现代化”,包含了戏剧内涵、戏剧形态和戏剧体制这三大方面,当其涉及戏曲艺术形态这一根本特征时,立刻遭遇强烈的反抗。20 世纪 50 年代的戏改中,推陈出新的政策取代了全面更替演出剧目的努力,就是这一反抗的直接结果。但 20 世纪传统戏曲仍然出现了体现着戏曲“现代化”内在诉求的三方面变化:引入导演制度,以现实主义原则重新认识戏曲表演手法,至于“反映现实”的要求,背后隐含的实为意识形态的力量。它们激发了 20 世纪末戏曲领域剧种意识的全面觉醒,舞台表现领域的“戏曲化”理念因此成为新的共识。

**关键词:** 20 世纪中国戏剧 戏曲现代化 现代戏

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2019)03-0001-17

**Title:** Puzzles and Resistances in the Modernization of Chinese Xiqu of the 20th Century

**Author:** FU Jin

**Abstract:** Chinese Xiqu took on radically new forms in the 20th Century. The changes were motivated by the puzzle of the “modernization of Chinese Xiqu”. The “modernization” of Xiqu is composed of its interior meaning, its forms and its organization. The modernization of the artistic forms, which were the essential feature of Chinese Xiqu, immediately met with severe resistances. In its reform in the 1950s, as a result of the resistances, the attempt at a total replacement of the repertoire was substituted by policies known as promoting the new by critical assessment of the old. However, in the 20th Century, changes appeared in three dimensions to reflect the requirements of the its “modernization”: the emergence of a director-centered theatre, the acting techniques based on re-interpretation of Chinese Xiqu in the light of realistic principles, and the need for “representation of reality” with the underlying power of ideology. They awaked the consciousness of the genres of Chinese Xiqu, and thus in the theatre there is the new common consent of the idea of “dramatization in the style of Chinese Xiqu”.

**Key words:** Chinese theatre in the 20th Century; the modernization of Chinese Xiqu; modern Chinese Xiqu

## 论戏曲表演传承基本层面的问题与对策

姜 凌

**内容摘要:**基本功是传统戏曲表演的基础。作为其核心的“四功五法”与程式性表演,是戏曲舞台形态的标志。经历了全面学习苏联写实主义表演时期和“样板戏”时期,写实表演手法的大量植入与一些导演的过度介入,导致大量传统戏曲表演手法流失。戏曲舞台表演呈现出“重人物情感体验、轻功法”的固态化趋势。“以程式性表演完成各类脚色登场”的传统舞台形态趋于衰弱。在戏曲教学环节上,“口传心授”教学模式的脆弱性,使“传承”能力降低。这导致戏曲表演基本层面的失衡。尊重戏曲表演本身的属性,把传统戏曲教学融入现代教育,加强理论研究,与“口传心授”传统模式相互为用,维护戏曲表演传统基本层面传承的精准和完整,应该成为戏曲教育教学的重要发展目标。

**关键词:** 功法 戏曲表演 戏曲教学 身段 现代化

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0018-12

**Title:** Problems and Solutions in the Inheritance of Performing Arts of Chinese Xiqu

**Author:** JIANG Ling

**Abstract:** The training in basic skills is the foundation of the acting of traditional Xiqu. As the core of the training, the “four skills and five methods” as well as the conventional acting are the symbol of its stage form. After a period of comprehensive study of the realistic acting of the Soviet Union, and a period of the “Model Xiqu”, the placement of realistic acting techniques and the involvement of directors resulted in the massive loss of traditional acting techniques. The stage acting of Chinese Xiqu shows a tendency to “emphasize emotional experiences of characters and overlook skills”. The traditional stage form that “presents all types of characters with acting conventions” is declining. In the teaching of traditional Chinese Xiqu, the vulnerability of the mode of “oral instruction and tacit impartment” reduces the force of “inheritance”, causing imbalance on the basic level of its acting. The goal of the education of Chinese Xiqu should be

respecting the distinguishing qualities of its acting, integrating traditional xiqu training into modern education, supporting the theoretical research and promoting its reciprocity with the traditional mode of “oral instruction and tacit impartment”, to protect the accuracy and integration of the basic aspects of the traditional Xiqu acting.

**Key words:** basic skills; acting of Chinese Xiqu; teaching of Chinese Xiqu; movements; modernization

## 晚清民国江南曲社与曲师关系论略

裴雪莱

**内容摘要:** 晚清民国时期,江南曲社蓬勃兴起,进而成为昆腔唱演传播的主要途径和重要形态,其发展离不开诸多曲师的指导参与,二者相互依存,共同维系昆腔的生存。具体表现在:一、曲社需要曲师技艺传承指点;二、曲师需要曲社的发展空间和生存环境;三、曲社与曲师的共生关系具有重要的剧种声腔史意义。

**关键词:** 晚清民国 江南曲社 曲师 剧种声腔

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257 - 943X(2019)03 - 0030 - 11

**Title:** On the Relationship between the Kunqu Troupes and the Kunqu Composers in the Area South of the Yangtze River in the Late Qing Dynasty and the Republican Period

**Author:** PEI Xuelai

**Abstract:** During the late Qing Dynasty and the Republican period, the Kunqu troupes in the area south of the Yangtze River flourished and became a main way and an important form of the performance and propagation of Kunqu. The development of the troupes was inseparable from the guidance and participation of many Kunqu composers. The troupes and composers were interdependent and worked together to support the declining theatre of Kunqu. Specifically, first, Kunqu needed the composers to pass on their skills and give instructions; second, the composers needed the troupes as a space for development and a living environment; third, the symbiotic relationship between the composers and the troupes is of great significance in the history of the tune patterns of Kunqu.

**Key words:** the late Qing Dynasty and the Republican period; the Kunqu troupes in the area south of the Yangtze River; Kunqu composers; tune patterns of Xiqu



## 论《永乐大典戏文三种校注》 的戏曲文献学意义

刘 勇

**内容摘要:** 钱南扬《永乐大典戏文三种校注》是第一部南戏校注类著作,具有开创性和范式意义。其成就表现在:一、在曲文的标点上,创造了一种既参照后世曲谱,又依据曲韵、文意区分句逗的标点方式。二、在曲文疑难字、词的处理上,采取果断而又谨慎的态度。误处必改,疑处必辨,但凡改动均指明原因,体现科学严谨的学风。三、在曲文的注释上,力求探求语词的本源及其在剧本中的含义,同时兼顾其引申含义,做到考源察流。四、《永乐大典戏文三种校注》虽存在少数瑕疵,但明显优于后继的同类成果,代表了南戏校注的最高水准。

**关键词:** 永乐大典戏文三种校注 校勘学 文献学 范式意义

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0041-10

**Title:** On the Bibliographical Significance of *Three Collated and Annotated Collections of Plays from The Yongle Canon* to the Study of Chinese Xiqu

**Author:** LIU Yong

**Abstract:** Qian Nanyang's *Three Collated and Annotated Collections of Plays from The Yongle Canon* is the first collated and annotated collection of Nanxi operas. It is a pioneering and paradigmatic work. Its achievements are as follows. First, the punctuation of the texts shows a creative method which not only refers to the music scores of later generations, but also punctuates according to the rhyming and the contextual meanings. Second, in the processing of difficult words and phrases, this edition shows a resolute and cautious attitude. Every mistake is corrected and every doubt is cleared up, with a statement of reasons for every change to reflect the scrupulous academic considerations. Third, in the annotation of the texts, this edition tries to find the etymologies and the contextual meanings of the words, and take into consideration the extended meanings to explore both the origins and the developments of the words. Fourth, though there are a few flaws, *Three Collated and Annotated Collections of Plays from The Yongle Canon* is

obviously superior to the following works of its kind, and it demonstrates the highest level of the collation and annotation of Nanxi scripts.

**Key words:** *Three Collated and Annotated Collections of Plays from The Yongle Canon*; textual criticism; bibliography; paradigmatic significance

## “查明哲之谜”解析

吴 戈

**内容摘要:** 查明哲是当代最重要的戏剧导演之一。对他的研讨越多、研究越多,就越使他成为一个“谜”。其实,“查明哲之谜”的谜底来自他创作中贯穿的人道现实主义厚实底蕴、舞台叙事的“演出悬念”技巧,以及剧种跨界方面得心应手、手段杂取的多元艺术能力。

**关键词:** 当代中国戏剧 查明哲之谜 叙述技巧 深层底蕴 杂取能力

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2019)03-0051-12

**Title:** Deciphering the “Mystery of ZHA Mingzhe”

**Author:** WU Ge

**Abstract:** ZHA Mingzhe is one of the most important theatre directors of our time. As a result of a great deal of discussion and research, he becomes an inexplicable “mystery”. Actually, the mystery can be deciphered by the rich humanistic realism in his works, which is demonstrated in his “suspense” technique in the stage narrative and implied in his cross-border versatility.

**Key words:** contemporary Chinese drama; the mystery of ZHA Mingzhe; narrative skills; deep themes; versatility

# 中国当代奇观戏剧的文化批判

杨 光

**内容摘要:** 奇观化是20世纪西方现代戏剧发展的整体趋势。1980年代,中国话剧的发展受到西方现代戏剧的影响。1990年代以来,社会文化转型使中国话剧也开始发生奇观化转向。从文化发展的角度看,话剧奇观是后现代主义与大众文化的产物。话剧奇观化的发展倾向恢复了戏剧的娱乐本性,顺应了当代观众的审美需求。但是,奇观戏剧以更加隐蔽的方式掩饰精神的贫瘠。它是中国话剧现代化历程中的回潮。

**关键词:** 当代话剧 奇观 戏剧精神 现代化

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0063-11

**Title:** A Critique of Spectacle Theatre in Contemporary China

**Author:** YANG Guang

**Abstract:** Spectacularization is a trend of the modern Western theatre in the 20th Century. In the 1980s, Chinese Spoken Drama is affected by the modern Western theatre. In the 1990s, the transition of the social culture led to its spectacularization. From the perspective of cultural development, spectacle theatre is the production of post-modern and popular culture. The trend of spectacularization has made Chinese Spoken Drama regain the function of entertainment and satisfy its modern audience. However, spectacle theatre covered up the spiritual infertility. It is a resurgence in the modernization of Chinese Spoken Drama.

**Key words:** contemporary spoken drama; spectacle; spirit of the theatre; modernization

## 新世纪以来上海先锋戏剧生态刍议

翟月琴

**内容摘要:** 1987年,上海先锋戏剧引起关注。与“探索”或是“实验”等名称有别,“先锋”本身就具有实验性,而这种实验是在意识形态、市场经济和戏剧艺术三种力量的整合下,越出传统边界、规矩和隔阂的新型戏剧实验。新世纪以来的上海先锋戏剧面临着新的挑战。真汉咖啡剧场和下河迷仓剧场的运营独立性的形成,草台班的社会性戏剧和组合翘的临界性剧场,多方面地勾勒了新世纪以来的上海先锋戏剧生态。

**关键词:** 新世纪以来 上海 先锋戏剧

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0074-10

**Title:** On the Ecology of Avant-garde Theatre in Shanghai in the 21st Century

**Author:** ZHAI Yueqin

**Abstract:** In 1987, Shanghai avant-garde theatre attracted attention. In contrast to terms like “exploration” or “experiment”, the word “avant-garde” is experimental in itself. This experiment is a new type of theatre experiment that goes beyond the traditional boundary, rules and limits, as a result of the integration of three forces: ideology, market and theatrical arts. Shanghai avant-garde theatre in the new century is facing new challenges. The operational independence formed by Zhenhan Cafe Theatre and Xiahemancang Theatre, the social drama of the Grass Stage Theatre and the theatricality of criticality of the Zuheniaio Troupe, demonstrate the ecology of avant-garde theatre in Shanghai since the turn of the century.

**Key words:** the new century; Shanghai; avant-garde theatre

## 香港实验戏剧的空间实践

李玲玲

**内容摘要:** 20世纪80年代,两岸三地都发生了戏剧革新浪潮,剧场空间实践的变革是其重要特征。厘清剧场空间如何进入戏剧创作的编码系统之中,有利于搁置“小剧场运动”引发的争论,重新认识、评价这一浪潮。与内地和台湾不同,香港的戏剧革新更依托大剧场空间进行,大剧场空间的文化属性,在实验戏剧创作中成为了革新、超越和隐喻的对象。而小剧场则是“异托邦”空间,它们本身的“反场所”特质让小剧场实验戏剧自觉地采取了先锋立场。

**关键词:** 香港实验戏剧 大剧场 小剧场 空间实践

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0084-10

**Title:** The Spatial Practice of Experimental Theatre in Hong Kong

**Author:** LI Lingling

**Abstract:** In the 1980s, there was a wave of theatre innovation in mainland China, Hong Kong and Macau, and the transformation of theater space was a characteristic theatrical practice in that wave. Understanding how the theater space enters the coding system of drama production may lead to a conclusion to the debate over the “small theater movement”, and shed a new light on the assessment and evaluation of that wave. Unlike its counterparts in the mainland and Taiwan, Hong Kong’s theatre innovation was based on the grand theatre space. The cultural attributes have made the theatre space become the place of reformation, transcending and metaphor in the experimental theatre. The small theaters are a “heterotopian” space, and their own “anti-space” qualities account for the consciously avant-garde stance.

**Key words:** Hong Kong avant-garde theatre; grand theatre; small theater; spatial practice

## 略述灯光与戏曲的一些历史记忆 ——祝贺金长烈先生舞台灯光“探路”60年

龚和德

**内容摘要：**人工光参与戏曲表演，始于目连戏，称“灯彩”，是介乎灯光与布景之间的特殊造型艺术。至明末，进入缙绅富室的家乐，著名例子为《唐明皇游月宫》，其演出效果值得做专业分析。而刘晖吉，当是戏曲灯彩史上留下姓名的第一人。近代灯光布景的兴起，导致灯彩衰落。戏曲采用新的电光源之后，除照亮表演区外，还起过突出名脚、摹拟天象、渲染气氛的作用。舞台灯光艺术的进展，取决于器材、人才、理念三种因素。灯光理念的现代开端是瑞士的阿庇亚。艺术理念的核心问题是对舞台空间的解释和表现。新中国灯光艺术的曲折发展，金长烈是亲历者也是引领者。他的著述，是教学内容和创作经验的系统总结，对灯光艺术的继续演进，富于前瞻性和指导性。

**关键词：**戏曲 灯彩 灯光 金长烈

**中图分类号：**J80      **文献标识码：**A      **文章编号：**0257-943X(2019)03-0094-14

**Title:** Reflections on the History of Stage Lighting in the Theatre of Chinese Xiqu: In Celebration of the 60th Anniversary of JIN Changlie's "Illuminating" Career

**Author:** GONG Hede

**Abstract:** Artificial lighting was first used in the Mulian plays in the theatre of Chinese Xiqu. Known as "lighting scenery", it is a plastic art between the lighting and the stage setting. By the end of the Ming Dynasty, artificial lighting was used in the private theatres of the rich gentry households, of which *Emperor Minghuang's Trip to the Moon Palace* is a famous example. The performance effects of that play are worth exploring. LIU Huiji is the first person to be recorded in the history of artificial lighting in Xiqu theatre. The rise of modern electric lighting sets led to the decline of traditional lighting. In addition to illuminating the stage area, the new electric lighting functioned to highlight the star singers, visualize the celestial phenomena and create an atmosphere. The development of stage lighting depends on three factors: equipment, talents and

ideas. Adolphe Appia was responsible for the beginning of the modern idea of stage lighting. The core concern of the artistic idea is the interpretation and presentation of stage space. Stage lighting went through a winding course of which JIN Changlie is a witness and a trendsetter. In his works that are systematically based on his teaching and practices on stage, JIN provides forward thinking and guidance to the art of stage lighting.

**Key words:** Chinese Xiqu; lighting scenery; lighting; JIN Changlie

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## 清末民初上海戏剧舞台中光的应用解析

边思敏 陈翔

**内容摘要:**对“光”这一要素在中国传统戏剧舞台空间中持续的、多角度的探讨,海派京剧是开先河者。彼时的戏剧批评家对海派京剧的舞台表现方式多持否定态度,认为这是一种浅层的、媚俗的商业性尝试。然而,新的要素在舞台空间中被运用和消化需要经历漫长的探索过程。以“光”在海派京剧中的运用为切入点,通过史料文本的深入解读可以发现,这一要素与舞台空间、戏剧叙事的关系探索实际上经历了从相互分离到逐步融合的过程,并最终达成了与其他要素的有机配合。“光”恰当地从属于舞台空间,与其他要素一同完成了对戏剧艺术这一整体的呈现。

**关键词:**光 空间 舞台布景 叙事 海派京剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2019)03-0108-09

**Title:** An Analysis of the Application of Lighting in Shanghai-style Peking Opera

**Authors:** BIAN Simin, CHEN Xiang

**Abstract:** The Shanghai-style Peking Opera could be considered a pioneer in the continuous and multi-angled discussion of the elements of lighting in the space of traditional Chinese Xiqu. Critics of Xiqu at that time mostly took a negative attitude towards the stage presentation of Shanghai-style Peking Opera, taking it to be a shallow and vulgar commercial attempt. However, the application and assimilation of new elements in the Xiqu space took a long time of exploration. Focused on the application of “lighting” in Shanghai-style Peking Opera, through in-depth interpretation of historical materials and texts, this paper reveals that the relationship between lighting on the one hand and stage space and Xiqu narrative on the other hand has actually gone through a process from separation to gradual amalgamation. They finally reach a comprehensive integration with other theatrical elements. Lighting is subordinate to the stage space and completes the wholistic presentation of theatrical art with other elements.

**Key words:** lighting; space; stage setting; narrative; Shanghai-style Peking Opera

## “体验经济”下的新媒体戏剧舞台美术革新

王千桂 张仲年

**内容摘要:**在“体验经济”的环境下,新媒体戏剧的舞台美术需要进行“角色突围”。愈演愈浓的观众戏剧体验,体现在传统戏剧中的观众体验意识的加强、前沿戏剧中观众体验探索的深入以及新媒体演艺对观众戏剧体验的拓展中。“体验经济时代”初露端倪后的新媒体戏剧观众体验的演化,从观演“强互动”向观众“强体认”演变,从“被动参与”向“主动创造”演变,戏剧体验空间出现了“延伸”和“再生”,戏剧体验内涵也出现了“转换”和“升华”。“观众戏剧体验演化”促进新媒体戏剧舞台美术的角色突围。在“体验经济”时代下,新媒体戏剧舞台美术有了角色的增添、丰富和转变。“舞美角色突围”直接引发新媒体戏剧体验式舞美空间的革新。“观众的深度戏剧体验需求”是新媒体戏剧体验式舞美空间变革的基本推动力;“舞美角色演变”既是推动新媒体戏剧体验式舞美空间革新的起点,又是其终点;“未完成空间”是孕育新媒体戏剧体验式舞台美术的土壤。

**关键词:**新媒体戏剧 体验经济 角色演变 舞台美术革新

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2019)03-0117-14

**Title:** Innovation of Stage Design in New-Media Theatre in the Context of “Experience Economy”

**Authors:** WANG Qiangui, ZHANG Zhongnian

**Abstract:** In the context of “experience economy”, stage design of new-media theatre needs to “break out of its former role”. The theatrical experience of the audience is going deeper in three ways: the enhancement of the consciousness of audience experience in the traditional theatre, the deeper exploration of audience experience in the front-edge theatre, and the expansion of the theatrical experience of audience in the new-media performance. The audience experience in new-media theatre with the burgeoning of the “experience-economy age” is evolving from the “strong interaction” to the “strong recognition” of the audience, and from the “passive involvement” to the “active creation”. The space of theatrical experience appears to be “extended” and “reborn”. The theatrical experience means to “transform” and “sublimate”. The “evolution of the theatrical experience of the audience” justifies the new role of stage design in new-media theatre. In the era

of “experience economy”, the role of the new-media theatre has been added, enriched and changed. The “innovative new role of the stage design” directly triggers the innovation of the experience-based space in the new-media theatre. The “needs of the audience for in-depth theatrical experience” is the impetus of the space reform of the stage design in the new-media theatre. The “evolution of the role of stage design” is not only the starting point but also the end of the space innovation in new media theatre. The “unfinished space” is the incubator for the experience-based stage design of new-media theatre.

**Key words:** new media theatre; experience economy; role evolution; innovation of stage design

## 格洛托夫斯基“个人品牌” 的形成、传播与接受

黄 海

**内容摘要:** 格洛托夫斯基及其同事、后人在欧美的戏剧艺术实践,暗合“个人品牌”传播与接受的一些规律。他独特的“个人品牌”的核心价值,就是“阈限的象征者”。这个独特定位,在欧美文化从现代主义向后现代主义转型的节点上,在向东方的宗教灵修和神秘异质文化学习的风气中,为他赢得了巨大声誉。他的自我探索对艺术消费受众形成了巨大的吸引力,客观上暗合“事件营销”与“饥饿营销”的品牌传播规律。他的艺术管理实践,是通过艺术受众的分析,形成独特的原创性策略,对人类宗教产生之前的意识和无意识源头进行反思,以重建人类的灵性生活,对艺术家“个人品牌”形成具有启发作用。他通过类似灵修的独特演员训练方法来确保表演质量,通过理论书写等沟通手段,与其他后现代戏剧的先行者合作建立“共同品牌”。

**关键词:** 个人品牌 经营策略 定位 质朴戏剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2019)03-0131-12

**Title:** The Building, Propagation and Reception of the “Personal Brand” of Grotowski

**Author:** HUANG Hai

**Abstract:** The theatrical career of Grotowski and his colleagues as well as some followers in Europe and the US is reminiscent of some laws of the dissemination and reception of “personal branding”. The core value of his “personal brand” is the “symbol of liminality”. The unique orientation won him great fame in the transition of European and American cultures from modernism to post-modernism, and in the trend of borrowing from the oriental spirituality and the mysterious exoticism. His self-exploration has been a great attraction to the consumers of art, which coincides with the laws of brand communication such as “event marketing” and “hunger marketing”. His method of art management is to derive a unique strategy from analysis of the audience, and to reflect on the conscious and unconscious sources which precede religion, aiming

to rejuvenate the spiritual life of human beings. He is an inspiration to other artists for the building of “personal brand”. He ensured the quality of performance by means of a unique actor training similar to spiritual practice. Through theoretical writing and other communication methods, he worked with the pioneers of post-modern theatre to build a “co-brand”.

**Key words:** personal brand; marketing strategy; strategy and orientation; poor theatre

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# 乌镇戏剧节的品牌发展和城市文化

韩 爽

**内容摘要:** 作为目前国内最受国际认可的戏剧节,乌镇戏剧节的成功是毋庸置疑的。在戏剧节的品牌形成过程中,乌镇戏剧节充分结合了当地古镇特色和文化旅游资源,在文化创意产业和文化旅游经济的推动下,围绕戏剧节的品牌树立、维护和拓宽做了较为完善的基础工作;以内容营销为基石,明确了品牌在戏剧节发展运营过程中的重要地位。作为民间独立运营的戏剧节,乌镇戏剧节的品牌建设积极与当地城市文化相互关照和影响,促进和带动乌镇乃至区域文化经济的发展。

**关键词:** 乌镇戏剧节 城市文化 品牌 内容营销

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2019)03-0143-11

**Title:** Brand Development in Wuzhen Theatre Festival and Urban Culture

**Author:** HAN Shuang

**Abstract:** As the most internationally recognized Theatre Festival in China, there is no doubt that Wuzhen Theatre Festival has been successful. In the building of the festival brand, the Wuzhen Theatre Festival fully integrated the characteristics of local historic towns and cultural tourism resources. A complete set of brand building, maintenance and propagation of the theater festival was done with the impetus of the creative cultural industries and the cultural tourism economy. Based on content marketing, brand plays an important role in the development and operation of the festival. As a non-governmental theatre festival, the brand building of Wuzhen Theatre Festival actively interacts with and influences the local urban culture, and stimulates cultural and economic development in Wuzhen as well as in the whole region.

**Key words:** Wuzhen Theatre Festival; urban culture; brand; content marketing

# 中国古代戏曲批评形态研究的开创之作

## ——评李志远《中国古代戏曲批评形态研究》

刘于锋

**内容摘要：**中国古代戏曲批评形态多样，对这些复杂的批评形式进行系统的研究，是构建中国古代戏曲批评体系的重要工作。李志远《中国古代戏曲批评形态研究》借助形态学的研究方法，以中国古代戏曲的各类批评形态为研究对象，探讨了戏曲批评形态的构成、特点和意义。本书对具有争议的学术概念，在学术史梳理和分析的基础上进行清晰厘定，并在学理的分析、批评的实践操作、学科体系的构建等方面体现出鲜明的学术创新。从戏曲批评研究史角度来说，本书是第一部以中国古代戏曲批评形态为研究对象并体现戏曲批评完整体系的专著。

**关键词：**戏曲批评 形态学 批评形态 学科体系

**中图分类号：**J80      **文献标识码：**A      **文章编号：**0257-943X(2019)03-0154-07

**Title:** A Pioneering Study on the Forms of Ancient Chinese Xiqu Criticism: On LI Zhiyuan's *Research on the Forms of Ancient Chinese Xiqu Criticism*

**Author:** LIU Yufeng

**Abstract:** Ancient Chinese Xiqu criticism has taken on various forms. To study these complicated critical forms systematically is an important job in the construction of its critical system. LI Zhiyuan's *Research on the Forms of Ancient Chinese Xiqu Criticism* explores the composition, characteristics and significance of its critical forms with the morphological methods. This monography clearly defines the controversial academic concepts on the basis of an analysis the academic history, and conveys original ideas in the theoretical analysis, the practice of criticism and the construction of a system in the field of study. From the perspective of the history of Xiqu criticism, it is the first monograph to treat the form of traditional Chinese Xiqu criticism and present the complete system of Xiqu criticism.

**Key words:** Chinese Xiqu criticism; morphology; forms of criticism; scholastic system