

經典再現， 風采萬千—— 以京劇《香妃》為例， 鏈結當代劇場視覺藝術

林宜毓

摘要

國立臺灣戲曲學院向以教育、傳承與弘揚戲曲藝術文化作為教學目標，肩負戲曲「傳承」和「創新」之使命，秉持「承先啟後，精益求精」的立校精神，培育優質傳統戲曲表演人才，保存優良的中華傳統文化藝術。

長期以來，傳統戲曲經典劇目是膾炙人口的骨子好戲。京劇《香妃》由已故知名京劇大師顧正秋女士於民國四十六年傳授資深京劇演員曹復永先生和王復蓉女士；數十年後，曹復永先生重新詮釋此劇，於教育、傳承意義重大而深遠。《香妃》結合現代劇場美學與科技、重新譜曲、精進身段唱腔，企圖讓傳統戲曲經典大戲有煥然一新的感覺，展現戲劇（曲）的綜合性。本文敘明傳統經典戲曲於教育和傳承的必要性，以及探索傳統戲曲「老戲新唱」舞台視覺創作的詮釋方式，重新點燃此劇的生命力。

關鍵字： 香妃、老戲新唱、舞台設計、表演綜合藝術

The Reproduction of “Shan-Fai” brings the Elegance and Essence of Classical Beijing Opera

Lin, Yi-Yu*

It has been the goal to educate, promote and preserve the traditions of Chinese opera for National Taiwan College of Performing Arts since its establishment. It is also an obligation to pass on the experiences to the future generations and to innovate the form of performing arts for Chinese culture.

Classic pieces of Chinese Beijing opera have always been adored by the public and have proved themselves as outstanding art works meanwhile built up a good reputation as well. “Shan-Fai”, a classic piece of Chinese Beijing opera, was taught by master Zheng-Qiu, Gu to her followers in 1957. After decades, master Fu-Yong, Cao reproduced this piece with presentational and educational intentions. In addition, the concept of western stage design and technology applied to the reproduction gave a new look, and it fulfilled Master Cao’ s artistic expectations toward the reproduction.

This paper mainly focuses on the issue of how and why the education must pass on the next generations while it’ s highly relevant to the training for Chinese opera students. And it expresses the way to create visual design for the stage and brightens up the spirit of it.

Keywords : “Shan-Fai”, Creativity, Scenic design, Collaboration