

A Comparison of Light and Shadow Atmospheres on Stage between the Qian Opera Qin NiangMei and Tianqu

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Abstract

In the process of studying the evolution of performance forms in the art of Qian opera, two classical and timely representative plays, Qin Niangmei and Tianqu, were selected for a comparative study of performance forms. The research methods use image observation and literature research to compare and analyze the changes of group dance array and light and shadow atmospheres on stage of the two plays in detail. These two plays extract the aesthetic commonalities and personalities of the two plays in two aspects through the comparison of the stage light and shadow atmosphere which adapt their performance forms and draw lessons from their creation, in order to complete the innovation of Qian Opera art.

Key Words: Qian Opera, Qin Niangmei, Tianqu, Changes of Group Dance Array, Light and Shadow, Atmospheres on Stage

Introduction

As a kind of opera with local ethnic characteristics in China, Guizhou Opera has a strong performance style of ethnic minorities. It is mainly spread in the Dong people's inhabited areas at the junction of Guizhou, Hunan and Guangxi province which later widely spread throughout Guizhou. It has a history of nearly 300 years (edited by Guiyang Branch of China Musicians Association, 1962). In 2008, it was published in the China Culture Daily that Qian Opera was listed in the list of China's national intangible cultural heritage. At present, it is in jeopardy for the inheritance and development of Guizhou Opera. (Yuan Ye, 2015, page 29) It is a worldwide problem for how to treat traditional drama culture. The Japanese approach to kabuki is to maintain its original appearance, while the Chinese take inheritance and innovation of their own traditional dramatic poetry and "bring forth the new from the old" is the theoretical summary of this approach.

In the 1960s (Yang Jinyu, 2013, page 5), the Qian Opera *Qin Niang Mei* was a classic masterpiece at that time, with its revolutionary ideological progressiveness and artistry. It integrated characteristics of various expressive forms such as mythology, folk tales, narrative poems, legends, drama, and rap, combining with nationality, regionality, heritage, and comprehensiveness, which had high artistic performance value, cultural heritage value, and historical ideological progressiveness. From China's reform and opening up in the 1980s to the 21st century, the development of Qian Opera, represented by the play *Tianqu* performed in 2018, has integrated the spirits of ideological and progress in the current era with the aesthetic concepts of stage plays in western countries, based on the inherited national, artistic and regional artistic performance characteristics of Qian Opera. As Marx (1972) said: "The human beings have a rich and comprehensive feeling with a rational depth due to the ultimate source of the social practice. Without the practical activities of human society, man would not develop the capacity for aesthetic care."

Theoretical and Literature Review

Marxism-Leninism's critical inheritance theory on cultural heritage

In the critical inheritance theory of Marxism-Leninism on cultural heritage, Vladimir Ilich Lenin (Vladimir Ilich Lenin, 1960, p. 362) once proposed: "absorb and transform all valuable things in human thought and cultural development." Mao Zedong (Mao Zedong, 1975, p. 19) said: "We must inherit all the excellent literary and artistic heritages by critically absorbing all the useful things in them, which will be used as references for the creation of works from the literary materials in the lives of the people here and now." Opera theorists Zhang Geng and Guo Hancheng (Zhang Geng, Guo Hancheng, 2013, pp. 563-570) have proposed on the basis of Marxism-Leninism's critical inheritance theory of cultural heritage: "We must inherit the existing artistic wealth; the new forms inhabit the old and tradition is reborn in innovation."

With the purpose of reviewing the aesthetic transformation process of visual image of Qian opera art and inheriting the existing aesthetic expression forms of lighting and pondering and exploring the current path of innovation, *Qin Niang Mei* and *Tian Qu* for two classical plays of Qian opera spanning nearly 60 years are compared in terms of the creation of stage light and shadow atmosphere based on Marxism-Leninism's critical inheritance theory on cultural heritage.

Comparative opera: Qian Opera *Qin Niangmei* (recorded in 1961). The main plot is: More than a hundred years ago, a beautiful Dong girl *Qin Niangmei* fell in love with *Zhu Lang*, a young farmer in a neighboring village in *Sanbao, Guzhu*. But at that time, there was an unreasonable rule of the Dong people that "the adopted daughters should follow their uncles" (arranged marriage by their uncles). In order to fight for freedom of marriage, they fled to a place called *Qibaiguan Cave*. *Yin Yi*, a local official here, coveted the beauty of *Qin Niangmei* and killed *Zhu Lang* in an attempt to occupy her. *Qin Niangmei*, with the help of the crowd, buried *Yin Yi* in his own grave and got her revenge. The changes of the group dance array of this opera are relatively single that its group dance dancers are the actors of the opera. In terms of artistic style, the light and shadow atmospheres on stage of

the opera is characterized by the contrast of virtual scenery with real scenery, which has the aesthetic conception of Chinese landscape painting.

Comparative opera: Qian Opera Tianqu (recorded in 2018). Main plot: The opera is about a touching story of Huang Dafa, a village secretary, who led the villagers to get rid of natural poverty and ideological poverty due to the lack of water, and opened a “life canal” to bring the villagers out of the poverty life and death line after a lot of difficulties and obstacles. The group dance array of the opera has a variety of changes, and the group dancers are not play performers, but a way to enrich the stage level, making the scene lively and full of singing and dancing with diverse dances. In terms of artistic style, the stage light and shadow atmosphere of the opera is characterized by using real scenes to express real scenes, with a strong sense of reality and richness of stage pictures.

Research Purpose

In order to better pass on and disseminate Qian opera, this paper compares and analyses the relative dance array changes and light and shadow atmospheres on stage of these two Qian opera productions, in order to distil the aesthetic commonalities and personalities of the artistic performance forms of Qian opera that meet the aesthetics of the contemporary viewing public, in order to carry on the inheritance and innovation of this performing art stage design of light and shadow.

Samples

No	Opera	Release Date	Producer	Stage Art Design	Lighting Design	Source of the Image Data
1	Qin Niangmei	1960	Shanghai Film Studio	unknown	unknown	https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0 ,
2	Tianqu	2018	Zhu Hong	Zhong Qiurong	He Dongli	https://v.qq.com/x/page/y3236c7wypo.html

Research Methodology

1. Method of Image Observation

This study is a qualitative study. This paper mainly analyzes and discusses the changes of group dance array and light and shadow atmospheres on stage of Qian Opera through the descriptive form of video observation and documentation record.

2. Method of Literature Research

The paper adopts the literature research method to historically observe the stage light and shadow technique and aesthetic concept transformation of the two plays for discussing the lighting technology and aesthetic form of Qian opera stage light and shadow atmosphere.

This paper mainly uses the theory of “the emergent quality of performance” in Bauman Richard’s Oral Art as Performance and the discussion of aesthetic forms in the Complete Works of

Marx and Engels to study the changes in the array of group dances and the differences in the atmosphere of stage light and shadow in the two operas, with a view to correlating these two means of opera performance, as performance forms with the changes in aesthetic forms. The differences in aesthetic interest brought about by these two visual performance forms, as well as the differences in the techniques and equipment used to create light and shadow on stage, are studied.

Research Findings

Zhu Hong (Guizhou Institute of Culture and Art, 2008, p. 28) pointed out in "Wonderful Works of Opera · Qian Opera" that the stage art of Qian opera uses the creation methods of "virtuality, decoration and exaggeration" of opera art to express the artistic style of the play and reflect the artistic effect of "large scale, grand style and magnificent momentum". Qian Opera stage art is not only simply an explanation of the superficial living environment of the play, but it pursues a high degree of unity with the content of the play based on the theme and profound connotation of the play, so as to render the atmosphere and enrich the inner world of the characters.

Chinese opera is mainly composed of three different artistic forms: folk song and dance, rap and comedy. It is originating from the primitive song and dance, which is a comprehensive stage art style with a long history. It is composed of literature, music, dance, fine arts, martial arts, acrobatics and performing arts. There are more than 360 kinds form. It is characterized by the convergence of many art forms in a standard to embody their individual personalities in the common nature. (Zhang Yihe, 1999, pp. 3-18) Light and shadow atmosphere is a term of art. The analysis of light and shadow atmosphere is mainly for the purpose of explaining the "picture beauty" interest of Qian opera "Qin Niangmei" and "Tianqu", which also includes the relationship between the creation of light and shadow atmosphere and the development of Qian opera. The following is only the classic images in Qian opera. The typical single image, double image, group image and the pictures with strong tendency of light and shadow color are selected from the two plays to compare the picture beauty and aesthetic interest of the two plays.

(The image of Qin Niangmei refers to in this study is black and white, so we will not analyze the "color" part created by light and shadow atmosphere here.)

1. Analysis of creation of light and shadow atmosphere in the play Qin Niangmei



Figure 1 The scene of Zhu Lang's appearance

Source of the image URL:

https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0, Shot at 2: 45, made by Sun Dandan in 2022

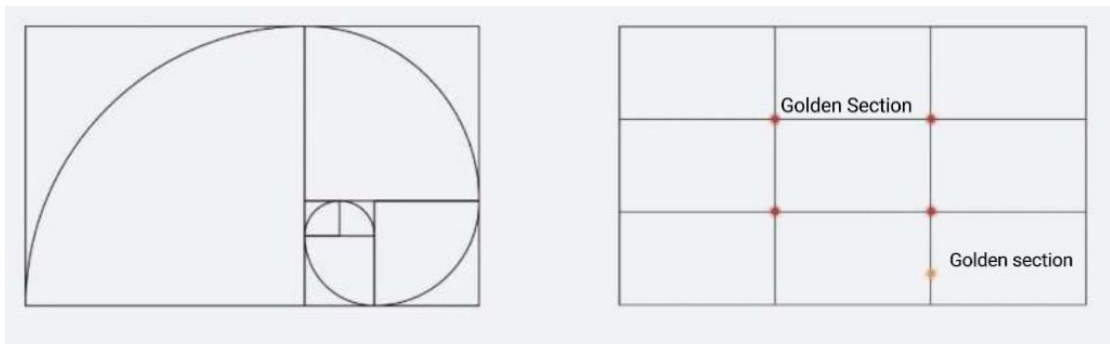


Figure 2 Fibonacci lines and golden section ratio

Source of the image URL: <https://image.baidu.com>

Made by Sun Dandan in 2022

As shown in Figure 1, a bright moon is in the sky at the beginning of Qin Niangmei, which is in contrast with the ancient pagoda. The light source here is located in the upper right corner of the picture, where the moonlight is pouring down from the top right to the left. The lens is shot against the backlight while the figure of the male protagonist Zhulang is visible against the moonlight. The photographer connects the two subjects of the picture with light -- moonlight and the main character Zhulang. The theme is highlighted of "missing under moonlight" and the sense of scene blending appeared on the paper. The whole picture is composed evenly on the diagonal. It is harmonious between the nearby figures and the distant scenery for the visual proportion. The picture is full of poetic beauty, which is the creation of the aesthetic sense of symmetry of the picture. The position

of the hero's picture is exactly at the golden ratio point (Golden ratio point: it means to the whole is divided into two parts while the ratio of the larger part to the whole part is equal to the ratio of the smaller part to the larger part and the ratio is about 0.618. This ratio is considered to be the most aesthetically pleasing which is known as the golden ratio point.) while the line connecting heaven and earth is also at the golden ratio point, which is the aesthetic feeling of the picture created by mathematical proportion. The picture is mostly black in order to omit the unimportant scenery and highlight the main body of the picture which mainly plays a role of blur.



Figure 3 Jiangjian Slope scenery scene

Source of the image URL: [https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0,](https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0)

Shot at 2: 23, made by Sun Dandan in 2022

As shown in Figure 3, this screenshot is a landscape map of Guizhou, which the scene is Jiangjian Slope in the play "Qin Niangmei". This is a typical rich Chinese landscape painting (Chinese landscape painting: mainly describes the natural landscape of mountains and rivers, focusing on the abstract expression of objects rather than physical representation.) artistic conception of the picture, which is composed of the ethereal distant mountain, two birds fly together, near the main body of the real scene is the river arrow slope and then close is the black frame of the branches. On the level of light and shadow, the mountains in distance are light gray, the Jiangjian slope stele in the middle is heavy gray and the branches in the near is heavy black. The contrast of light and shadow becomes stronger from far to near. In terms of visual aesthetic taste, Jiangjianpo stele as the main object is more "real" while the picture depth of field is well-spaced and well-layered with the dim light and shadow disposal of the distant view.



Figure 4 A scene of the Zhu Lang and Niangmei

Source of the image URL: https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0,

Shot at 14: 24, made by Sun Dandan in 2022

As shown in Figure 4, a double portrait is selected. The theme of the picture is the love between two lover Zhu Lang and Niangmei under the moon. In terms of composition, the whole picture is centrally symmetrical in layout; in terms of black and white distribution, the two-person scene focuses the light source on the persons, and apart from the subject duo and the distant moon, the remainder of the picture is heavy black, which nicely sets off the face-to-face centre. The theme created by the light and shadow atmosphere serves the emotional exchange between the two, i.e. the theme of “love under the moon”.



Figure 5 Group scenes

Source of the image URL: https://www.bilibili.com/bangumi/play/ep365872?theme=movie&spm_id_from=333.337.0.0,

Shot at 28: 20, made by Sun Dandan in 2022

As shown in Fig.5, it shows a group scene with the main characters, Zhulang and Niangmei, singing and communicating with the chief of the Kanto cave, Yinyi, and other people as they move into the Qibaiguan Cave. Firstly, the light source distribution is strongest and most abundant for the male protagonist (third from the left) and Ginyi, the chief of the Cave (fourth from the left), followed by the female protagonist Niangmei (second from the left), with the rest of the group being dimly lit. The main character, Zhu Lang and the supporting role, Yin Yi are in conflict to strive for the actress, Niangmei. This way of distributing light to deepen the dramatic conflict between the main characters helps the viewer to quickly grasp the primary and secondary relationship as well as opposite relations between the characters.

On the whole, the light and shadow atmosphere of the play Qin Niang Mei is created by emphasizing the interplay of situations in the relationship between people and objects (scenery), such as Fig. 1, the echoing relationship between the moonlight and the backlighting of Zhulang's body silhouette in the scene of "Zhulang's appearance"; in the creation of the pure scene atmosphere (scenery atmosphere), such as the scene of In terms of creating a pure scene atmosphere (scenic atmosphere), such as Fig.3, the scene of "The Jiangjian Slope", the combination of the airy perspective of near solidity and far emptiness and the colour distribution of light and shade of near heaviness and far lightness is appropriate, and the creator has well expressed the scenic mood of Chinese landscape painting; as shown in Fig.4, in terms of shaping the image of a double portrait, the centre of the atmosphere of light and shade is mainly focused on the figure, which is manifested in the full light of the figure and the black fading of the nearby scenery; as shown in Fig.5, in terms of shaping the image of a multi-person portrait, the atmosphere of light and shade is In terms of shaping the image of multiple people, the centre of its light and shadow atmosphere is mainly concentrated on the main characters in the exchange, while the light area and contrast between light and dark of the rest of the people is relatively dark, objectively this is the creator's use of light and shadow to express the important characters in the plot - male lead and male partner of the drama.

2. Analysis of the creation of light and shadow atmosphere in the play Tianqu

2.1 Analysis of stage lighting techniques



单人独立焦点光圈打光

(单人场景)

Single person independent focus
aperture lighting
(single person scene)



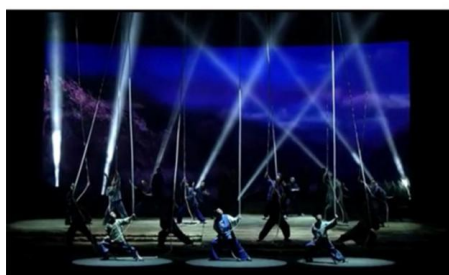
双人主体光与环境散光 (双人场景)

Double subject light and ambient
astigmatism (double scene)



多人群体散光 (群像场景)

Multi-person group astigmatism
(group image scene)



热闹场景的多光源光柱与人物焦点光圈

(群像场景)

Multi-light-source light column
and people's focus aperture in lively
scene (group image scene)

Figure 6 Different scenes of diverse stage lighting illustration

Source of the image URL: <https://v.qq.com/x/page/y3236c7wypo.html>

Shot made by Sun Dandan in 2022

As shown in Fig.6, the main direction of the light source set up from the Qian opera stage, in addition to special scenes of special effects lighting needs (such as the fourth lively scene in the above picture under the hit on the light column light source), most of the light source direction of the light is on the top light. The setting of the top light, one is to imitate the natural light source (sun) needs. From top to bottom, the "single person with a separate focus aperture" technique in the first single person scene screenshot is used to highlight the main character and focus the audience's attention; the "double subject light and ambient diffused light" technique is analyzed separately in the second doubles scene screenshot. The main light is used to accentuate the two main characters. The evenly distributed 'multiple subjects' lighting technique in the third screenshot of multi-person scene only serves to balance the need for a scene with a supporting cast of characters. The 'multi-luminous column effect and front row of characters' lighting technique in the fourth screenshot of lively scene

is analyzed to show that the multi-luminous column effect is a manifestation of the 'lively' nature of the scene, while the front row of characters is a focal circle of light to emphasize the identity of the protagonist or the main character in the performance. The focus aperture on the front row of characters is needed to emphasize the identity of the lead or supporting actor.

2.2 Analysis of the color palette



黄大发为修渠筹款犯难时
(when Huang Dafa is in trouble
to raise money for the
construction of the canal)

盼嫁女儿伤心时
(When Huang Dafa's daughter's
dowry money was taken by
Huang Dafa to repair the canal
and she was sad)

修渠勘探队员意外坠崖时
(when the exploration crew of the
canal accidentally falls off the
cliff)

Figure 7 Diagrammatic representation of the relationship between cool tones and melancholic scenes

Source of the image URL: <https://v.qq.com/x/page/y3236c7wypo.html>

Shot made by Sun Dandan in 2022

The light and shade tends to change according to the needs of the play. As shown in Fig. 7, screenshots of three scenes with blue and cold colors are taken: "when Huang Dafa is in trouble to raise money for the construction of the canal", "Huang Dafa's daughter was sad about dowry money was taken by Huang Dafa to repair canals", and "when the exploration crew of the canal accidentally falls off the cliff". These three sad scenes show that the creator's use of stage lighting is based on cold blue tones. Blue is a cold colour, itself in the emotional tendency of the colour has a melancholy, cold emotional depression characteristics. In this way, the use of cold blue tones to express the sadness and difficulties of the play is the main method of creating the atmosphere of the play.



Figure 8 Illustration of the relationship between warm colors and festive scenes

Source of the image URL: <https://v.qq.com/x/page/y3236c7wypo.html>

Shot made by Sun Dandan in 2022

In terms of the use of warm tones, three scenes have been selected for reference, namely "when the villagers are helping each other to fetch water", "Xiaopeng (Huang Dafa's nephew) is getting married and the villagers are welcoming him" and "when the canal is successfully constructed and the water is diverted". The three scenes are shown in the figure (Figure 8). These three scenes can be summarized as festive scenes. In terms of the use of colour:

1. The scene "when the villagers help each other to fetch water" is a warm scene of villagers helping each other, the light and shadow atmosphere is in warm orange to match the warmth and emotion of the drama.

2. In the scene "When Xiaopeng is getting married and the villagers are welcoming him", the light and shade are mainly red and orange. The sporadic big red colour (Big red colour (Chinese Red) : Red is the favorite color of the Chinese nation that represents joy, excitement and peace which even becomes the cultural totem and spiritual conversion of the Chinese people.), represents the traditional Chinese colour of welcoming the bride, the rose red colour with a hint of mystery foreshadows the change in the plot (the fiancée of Xiaopeng refuses to marry), and the warm orange colour is the base colour of the warm scene where the villagers spontaneously help to welcome the bride. The light and shade of this scene are unified and varied, catering to the festive nature of the

bridal shower (big red) and highlighting the twists and turns of the plot (rose), while not missing the warmth of the villagers (warm orange).

3. The scene of the "successful construction of the canal and diversion of water" is dominated by a yellow-green colour scheme, which represents vitality. This scene is the moment when Huang Dafa leads the villagers to successfully build the canal and divert the water. The yellow-green of the trees in nature, this light and shadow atmosphere of the theme implies that the families in the fields can thrive with water, which also represents that the livelihood and life of the people in the mountain village are revitalized by the arrival of water.

Discussion

The main difference between the modern production of Tianqu and the traditional production of Qin Niang Mei in terms of lighting atmosphere creation is mainly on the technical level, i.e. the use of modern stage electrification equipment in terms of light, lighting, shadow and color, such as the use of the canopy projection, multi-source focused aperture and LED large-screen electronic screen in the production of Tianqu. These modern lighting and scenic equipment add visual expression to the stage performances of modern Qian opera. In contrast, the production of Qin Niang Mei did not have such technical performance conditions, so we do not need to use a 'technical' perspective to evaluate the level of artistic expression of the two. Without image, there is no art (Jiang Wenbo, 2011, 106). Therefore, the following mainly focuses on the visual image of the lighting atmosphere of the two plays:

Although the light and shadow atmosphere of Qin Niangmei is created without the assistance of lighting equipment, but with the photographer's artistic cultivation and aesthetic taste, its plane composition carefully distributes the proportional relationship between the main character and the picture to create the mathematical beauty of the golden ratio division, which is the reason of his rational shaping of beauty. Its black-and-white distribution of light and shadow is strictly distributed to the main character (the leading role), which is a factor to shape the intellectual beauty. The light and shadow atmosphere of background image (such as the scenery of the Jiangjian slope in Figure 2) has made a comparison in colors from near to far and from dark to light that the overall image is full of the typical aesthetic characteristics of Chinese landscape painting, which is the factor to shape the perceptual beauty. In other words, the purpose of Qin Niangmei in composition, black and white distribution, and color contrast is to shape the visual image with a very clever and secretive technique. This means and method of art creation, which plays a role in the artistic effect of accumulating the beauty of the picture, is very valuable. The creation of light and shadow atmosphere in Tianqu is technically richer than that of Qin Niangmei in terms of color rendering, lighting techniques, light source settings, and scene-setting light curtains. From the perspective of overall artistic effect and visual aesthetics, the use of warm and cold colors and the emotional needs of the development of the plot reflect each other, together increasing the "aesthetic reality".

In the historical development of the two classic plays, the former Qin Niangmei pays attention to the nature of light and shadow shaping instead of pursuing the dazzling artistic scene and it often uses the image of natural scene to shape the stage beauty; The stage lighting design concept of the latter Tianqu is as follows: It emphasizes the inner emotional expression of the drama and the shaping of dynamic space. Under the control of the lighting designer, the light not only has the role of lighting, but also can render the atmosphere with the cold and warm tone and cut the time and space with the focus aperture. The two plays are performed nearly 60 years apart. This historic shift in the aesthetic concept of light and shadow design on two aspects. On the one hand, the rapid development of intelligent computer lights, video lamps (electronic screens) and lamp tube control system in recent years has provided strong technical support for the use of stage lighting in "Tianqu", which makes the stage lighting more able to match the plot to set off the atmosphere and shape the image of characters; On the other hand, material determines consciousness.

The upgrading and development of lighting technology also makes lighting designers more inclined to create realistic pictures with direct reproduction. Lighting designers not only project images on the sky curtain, floor and scenery, but also they cast light and shadow on the characters, which makes the actors' bodies colorful. It fully demonstrates the great metaphorical and symbolic function of stage light and shadow in the intervention of dramatic action. It can be said that the stage art artists have formed a new overall image with individual, separate and special light and shadow pictures according to the prescribed theme and situation at the beginning of trying to use light and shadow in Qian Opera "Tianqu". It conveys the specific time and space rhythm through the combination of images to express the theme of the drama. It is clear, direct and expressive for the aesthetic concept of lighting in the play Tianqu, which can reveal certain psychological state of characters. The lighting in the play "Qin Niangmei" is not technically equipped with such equipment conditions, but it creates an alternative aesthetic feature based on the beauty of mathematical proportion and the image of Chinese landscape painting even under the limited technical conditions. It is generally called technology has high and low but artistic aesthetic without high and low.

It is worth to see dialectically that technology plays a decisive role in the historical longitudinal trajectory of stage lighting and technical development of Qian opera art. But it does not mean that the artistry of lighting and image language of Qian opera on stage is not important. On the contrary, today's Qian opera "stage lighting image language" is never a pile of technology, but has the following characteristics in the use of artistic vocabulary. 1) relying on the poetic and precise sensual expression of the opera creator. 2) relying on the rapid and accurate control and switching of the stage lighting system. 3) closely cooperate with the actor's performance. 4) combine precisely with the stage space, such as with the changes of light area, projection angle, projection range. 5) fully integrated with the main body of the opera.

Conclusion

In examining the evolution of performance forms within Qian opera, the comparative analysis between "Tianqu" and "Qin Niangmei" highlights significant differences in lighting atmosphere creation, particularly concerning technical advancements. "Tianqu" benefits from modern stage electrification equipment, allowing for intricate lighting, shadow, and color effects such as canopy projection, multi-source focused aperture, and LED screens. These enhancements offer a visually expressive dimension to modern Qian opera performances. Conversely, "Qin Niangmei" lacks such technical capabilities, relying instead on the artistic sensibilities of photographers to craft a visually captivating stage. Through careful composition and distribution of light and shadow, "Qin Niangmei" achieves a subtle yet compelling aesthetic, drawing inspiration from mathematical proportions and Chinese landscape painting.

Historically, the contrasting approaches to lighting design reflect shifts in aesthetic sensibilities over nearly six decades. "Qin Niangmei" prioritizes naturalistic scenery and understated lighting, whereas "Tianqu" emphasizes emotional expression and dynamic spatial composition. This evolution is both a product of technological advancements and shifting artistic philosophies. While modern technology has undoubtedly revolutionized stage lighting in Qian opera, it is essential to recognize the enduring artistic significance of lighting design. Regardless of technical capabilities, the artistry of lighting and image language remains paramount. Qian opera's stage lighting is characterized by its poetic expression, precise control, integration with actor performances, and harmonization with stage space, emphasizing its intrinsic value beyond mere technological prowess. As such, the aesthetic evolution of Qian opera's lighting design embodies a dynamic interplay between technological progress and artistic expression, ensuring its continued relevance and resonance in contemporary cultural discourse.

Suggestion and Recommendation

The study titled "A Comparison of Light and Shadow Atmospheres on Stage between the Qian Opera Qin NiangMei and Tianqu" offers valuable insights into the evolution of stage lighting within Qian opera productions. However, to further enrich our understanding of this topic and explore its broader implications, several avenues for future research can be considered

1. Exploring Technological Innovations, Given the rapid advancements in stage lighting technology, future studies could delve deeper into the impact of modern lighting equipment and techniques on the visual aesthetics of Qian opera performances. This could involve investigating the utilization of cutting-edge technologies such as LED screens, intelligent computer lights, and projection mapping in enhancing stage lighting effects.

2. Comparative Analysis Across Different Qian Opera Productions, conducting comparative analyses similar to this study but involving a broader range of Qian opera productions could provide a more comprehensive understanding of the evolution of stage lighting aesthetics within the genre.

Examining productions from different historical periods, regions, or artistic styles could yield valuable insights into the diverse approaches to stage lighting in Qian opera.

3. Audience Reception and Perception Studies, future research could focus on audience reception and perception of stage lighting in Qian opera performances. This could involve conducting surveys, interviews, or focus groups to gather insights into audience preferences, interpretations, and emotional responses to different lighting atmospheres. Understanding how audiences engage with and interpret stage lighting could inform lighting design decisions and contribute to enhancing audience experiences.

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