

The Application of Perspective Theory in Stage Art

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Keywords: Perspective Theory; Stage Perspective; Perspective Set

Abstract: The principle of the perspective theory is widely used as a method of expressing space in the stage of art. Initially, the perspective of the stage was only "using the general law of flexible application of perspective theory, combined with the actual conditions of the stage, and flexibly use them in the design to create the infinite space effect required by the game in the limited space of the stage." (1). However, with the current research on human visual perception, with people's understanding of various perspective painting methods, the change of the concept and form of traditional drama art, the application of perspective theory on the stage has become a more diverse enrichment.

This article discusses the importance of perspective theory in the art stage through the emergence of perspective theory and its influence on the art stage of the theatre from ancient times to the present, and its limitations and innovations in contemporary art stage.

Introduction

The principle of perspective theory runs through the entire process of art stage development. This principle is reflected on the stage along with the role of classical painting and classical drama. As a method of expressing spatial illusion on the theater stage, this principle is not limited by the space of plane and three-dimensional space. Whether it is applied to the plane setting of artificial painting or the stage using computer multimedia technology, it reflects the art stage had a major impact. From simulating reality to creating a three-dimensional space on a two-dimensional plane, to using principles to create illusions of unreal grand scenes, to deliberately distorted abstract strange psychological feelings, the use of perspective principles in different expressions and different periods is also the use in different senses, and it is the extension and expansion of its development.

1. Overview of the principles of perspective theory

Broad perspective refers to various methods of spatial expression, while narrow perspective refers specifically to the gradually established methods of depicting objects in the 14th century, reproducing linear perspective of space and other scientific perspectives. The principles of perspective theory described in this article mainly refer to the concept of narrow perspective theory

1.1 The concept of perspective theory

"The narrow perspective (linear perspective) method is a product of the Renaissance era, that is, the actual spatial position of the object is reproduced in accordance with the scientific rules. This method of systematically summarizing the study of the shape and changes of objects is the concept of narrow perspective." (2)

1.2 Theoretical methods of perspective theory

"Painting itself is an art, an art language different from the real life." (3) The painting theory of the Italian painter Leon Battista Alberti in the 15th century described the mathematical foundation of painting and discussed the importance of perspective. The Italian painter Piero De La Francesca contributed the most to perspective theory during the same period. Dürer applied geometry to art to give this

science a theoretical development. It has a more complete and systematic theory and different drawing methods. One of the most commonly used is line perspective, and there are also multiple points of focus perspective.

2. The relationship between perspective theory and stage art

"Professional stage artists first appeared in Italy during the Renaissance, when most scene-setters were painters or architects. With the invention of perspectivism, there was a wave of scene-painting using perspective in the theater."(4) there is no doubt about the influence of this on the drama and the evolving form of drama. The principle of insight also gradually came into people's vision with the rise of this craze.

2.1 Classical drama style and perspective theory

Classical drama refers to the classicism that prevailed in Europe in the 17th century, especially the French drama at that time. Classical drama is not concerned with the truth of history. In many cases, it uses ancient examples to express its social ideals. It usually contains sublime and grand essays, and the main rule is that "theatrical creation must abide by time, place, and action" (3). The language of the drama should be accurate, elegant, and logical, and the actors must perform according to the prescribed style. The feelings of the characters, the stage scenes pursue symmetry, glitz and tranquility. In the form of stage arts, the audience's imaginary environment and atmosphere are mostly made through the perspective set and limited props.

This makes "the highest goal of stage art becomes the hope of simulating a real natural environment on the stage, which is the pursuit of "truth."(4) Therefore, this period requires perspective theory to help stage art create illusions on the stage. Since the Italian Renaissance, the pursuit of perspective theory has formed a craze. From this time, the perspective theory has entered the drama through the use of painting and architecture, and has affected the theater stage. Since the Renaissance, the traditional stage art, especially on the traditional European opera stage, the perspective set made with the classical aesthetic standards can be seen everywhere. Even today, the grand and luxurious classic style is still the mainstream of the design of the Grand Opera and traditional ballet.

2.2 The emergence of the perspective scene and its significance

The painter Udine used the "perspective method accompanied by the three-dimensional light and dark three-dimensional painting method" in the scene of the "Casaglia" designed by Ferrara in 1508. It was very realistic and made the space infinitely deep. This perspective background gives The future drama a new stage and opens a new era of drama. " (5) Today, it is difficult for us to experience the enthusiasm of people in perspective and geometry during the Renaissance. For them, perspective painting is just like magic. It can create the illusion of space and distance. So they tried to use it as much as possible, and the audience reveled in this illusion caused by perspective. Many people think that the development of the perspective setting is also an important factor in the appearance of the frame, because the perspective setting always surrounds a center, which is formed by its vanishing point. In this way, a frame is needed to highlight this center, so the frame opening appears. The appearance of the mirror frame platform can also help the audience to produce certain hallucinations. It can restrict the audience's sight and block related stage machinery and equipment. This also lays the foundation for the appearance of the classical perspective setting-the side setting system.

In this period, the application of perspective theory in stage art was mainly in terms of technical expression. By the second half of the 18th century, the Baroque scene was gradually declining. However, this illusion scene as the only scene on the stage was also popular for 200plus years.

3. The application of perspective theory in modern stage art

With the advancement of the times, the transformation of the aesthetic concept of modern drama,

the diversification of drama styles, the classical perspective setting withdrew from the mainstream status of stage art. By the beginning of the 20th century, this classical perspective set had become the object of stage art innovation and breakthrough as a plane painting set. However, this innovation and breakthrough were mainly aimed at the plane painting scenes prevailing at the time, and the classical perspective scene sets used only one aspect of the perspective principle, which was also a product of the Renaissance period and could not represent the application of the perspective theory.

3.1 Limitations of the classical perspective set

"Perspective is complete and harmonious on the painter's sketch. But once it's on the stage, it exposes weaknesses that it can't close."(8) The application of the principle of the classical perspective set has a problem that can never be solved on the stage. That is the problem of true and false perspective. There are as many different perspectives as there are viewers. The other is the fake perspective created by stage artists to make the fake scenes allow the audience to look like real ones. Even if this fake perspective is a painstaking effort to simulate real perspective. Therefore, this classical perspective set also has certain disadvantages, because it is designated for the uniformity of classical drama, actors are generally standing in front of the stage, and the actors in modern drama performances are relatively flexible. Sets are also in close contact, so many problems arise when actors come into close contact with classical perspective sets. In addition, the classical perspective setting is a product of the times. In the Renaissance, the perspective setting in Italy left the seat facing the vanishing point to the highest political ruler. That is, only from the king's point of view can form a good perspective illusion, but for today's viewers who pursue the demand for equality in viewing dramas, this perspective setting also has the limitations of the times.

3.2 Innovative application of perspective theory

The diversification of theatrical performance in the early 20th century abroad led to the corresponding development of theatrical stage art. The theories and creative activities of A. Appiah, Switzerland, Gordon Gray, England, and S. Wespjansky, Poland, had a broad impact on the development of stage art during this period. They have counted all the disadvantages of the plane setting, and the strong theoretical basis for this statement is the contradiction between two-dimensional and three-dimensional, that is, the contradiction between the actor and the flat setting, not contradictory to the principle of perspective. On the contrary, the perspective theory is more fully applied to different expression purposes based on the assumptions of the stage. And "stage design has played an active role in diversifying theatrical productions."(9)

The application of the perspective principle in modern stage art is mainly reflected in the understanding of concepts, which is also a psychological perspective. Its performance purpose is different from the performance purpose of classical perspective setting using perspective theory, like Escher's painting, like a game, he followed certain perspective rules, but it is so unreasonable. The application of this perspective principle includes not only conventional and reasonable use but also deliberately unreasonable use. The application of perspective theory is also different today. For example, Li Mingjue's design in "The Depressed Position", due to the limitation of the depth of the stage, he adopted an exaggerated and bold deformation perspective, which not only makes the audience feel that the space on the stage has become ample, and fully able to adapt to the drama situation. Another example is that Hudson applied a powerful perspective effect in the work of "The Lucia of Latin America". In the process of opera, the effect of this tunnel is getting deeper and deeper, and the perspective has become more and more distorted. This call The expressionistic method of movement acts on the psychology of the audience. The use of this obvious anti-perspective principle allows the audience to understand the madness of Lucia more deeply, so this psychological perspective is also a success for theatrical performance. "Under the guidance of visual metaphor, create a symbolic spatial structure."(10) Plays an extremely important role.

Most of the classical perspective sceneries criticized in the early 20th century are plane painting sceneries, which fully embodies the law of stage assumptions. At the beginning of the 20th century, this kind of "false" was considered to be the most fundamental reason for negating the setting of graphic paintings. However, today this kind of "false" is used by contemporary stage designers and

directors, completely breaking the view of plane scenic spots as actors. Instead, the traditional concept of forbidden land uses this supposedly unreasonable stage to create new visual impact.

Conclusion

In contemporary stage art, the classical perspective setting has been rarely used on the stage, but the perspective theory still plays an important role in the theater stage of various schools, and even promotes the latest development trend with a more distinctive and unique style. Make a deeper exploration in the form of performance. With the descriptive nature of the plane painting scene, the classical perspective set came to the end, but the principle of perspective is still an extension and development of this great set form.

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