

# Summary of the Presentation and Practice of Early Stage Art in Contemporary China

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**Abstract.** The practice of early Chinese stage art is a key exploration to lay the foundation for the trend and development path of Chinese stage art style. Directors Xiaozhong Xu, Zhaohua Lin and Zuolin Huang, through their own influence and creation, guide the practice with the spirit of exploration, give back the audience with excellent drama works, respond to the history of contemporary Chinese drama, and show the future development of Chinese drama art. This paper takes the presentation and practice of early stage art in contemporary China as the starting point, follows the masters of contemporary drama art, and feels the artistic charm and spirit of the times distributed in the exploration process of early stage art in China.

**Keywords:** Xiaozhong Xu; Zhaohua Lin; Zuolin Huang; Stage Art; Artistic Practice.

## 1. Introduction

Stage art and life are closely related, and the forms of expression presented by stage art to the audience are also diverse. Of course, practice has become a key way to present the effect of stage art. In the book "Research on Director Xiaozhong Xu's Art" of China Drama Publishing House, we can see from the chapter "Communication and Complementarity between Drama Teaching and Director's Practice" that director Xiaozhong Xu's emphasis on practice and his efforts from director to actor can be tested by the audience.

In the "Zhaohua Lin Director Art Research" published by China Drama Publishing House, the realistic artistic power on the stage of drama was comprehensively analyzed. Zhaohua Lin is an outstanding and controversial director artist emerging on the stage of contemporary Chinese drama. Director Zhaohua Lin can actively practice her director's artistic concept while developing the conceptual and experimental nature of contemporary art theater. He is the initiator and defender of the new theater consciousness. The new concept of drama requires not only the emotional response of the audience, but also the response of the market, that is, to enable the audience to experience the situation and feel the value for money, which is consistent with the adaptability of artistic practice in the process of marketization.

In the book "Director's Words" by Zuolin Huang of China Drama Publishing House, we can see that Mr. Zuolin Huang created the "freehand drama view." The proposal of "freehand drama view" enriches the theoretical concept of Chinese traditional stage creation, actively discusses the artistic creation texture of Chinese traditional drama in form and technology, and provides an important direction for the ontology of Chinese drama art criticism.

## 2. Presentation of Chinese Contemporary Early-stage Art

The best inheritance is the interpretation, and the best interpretation is the visual effect of the stage presentation and the use of special effects such as stage sound, light, and electricity. The actor's performance form is magnified on the stage to create a three-dimensional stage visual effect, so that the audience has an immersive feeling, thereby extending the appeal and artistic expression of the stage art form, and then presenting the audience with a new feeling, and stimulating the audience's curiosity and viewing interest.

Professor Xiaozhong Xu is an outstanding academic director artist who is highly respected in the field of contemporary drama. He is widely praised for his innovative spirit and unique contribution. Through years of teaching practice and in-depth study of director theory, he has created a unique theoretical system, which has injected new vitality and thinking into contemporary drama. In the practice of stage art, Professor Xu created a series of outstanding works, such as ' Mulberry Ping Chronicle ', ' Macbeth ', ' Faust ( Part I ) ', showing his outstanding talent and creative strength. Emphasizing the key of the actor 's performance, he continues to pursue the effect of " defamiliarization, " and enhances the depth and tension of the work through unique techniques such as " song team " and " turntable, " so that the audience can feel the rich and profound life content in the limited stage space, and deeply understand the inner world of the role and the specific situation. Professor Xiaozhong Xu 's outstanding contributions are not only reflected in his unique director theory and stage art practice, but also in injecting new ideas and vitality into contemporary drama and becoming an important force leading the development of this field.

Zhaohua Lin, as an important figure in contemporary Chinese theater, has sent an important ' signal ' to the rise of Chinese small theater drama with his directed works. Since " Absolute Signal " in 1982, he has successively introduced works such as " Station, " " Wild Man, " " Red and White Delights, " " Dog Grandpa Nirvana, " " Tea House, " " Windy Moon " and " New Stories, " each of which has caused varying degrees of repercussions. 'Zhao 's Orphan ' directed by Zhaohua Lin has created a unique aesthetic visual image, and its stage setting and modeling are stunning. Through the huge stage performance venue and well-designed stage setting, the play creates a right-angled space composed of dark and dignified dangerous rock cliffs and red countertops, which brings the most intuitive external feelings to the audience. Zhaohua Lin uses the artistic drama director technique and the western contemporary theater aesthetics to perfectly integrate Chinese traditional cultural elements with modern stage art, showing profound thinking and unique creativity. His works are not only visually fascinating, but also have made outstanding contributions to the field of contemporary drama in the field of drama art. They have profoundly affected the development direction of Chinese drama art and injected new vitality and creativity into Chinese contemporary drama.

Zuolin Huang, the author of " Director 's Words " of China Drama Publishing House, is a famous director, drama and film artist in contemporary China. He has always been known as " South Yellow North Jiao " in the drama world. For Chinese drama, he has spent his life exploring and putting forward the concept of freehand drama with Chinese characteristics, which coincides with the nationalization of drama we pursue. In his view, there is no only artistic method, nor can it be the only one. If the only one will fall into rigid stagnation, he seeks a Chinese-style freehand drama that integrates Chinese and Western but is independent of the world from the pillar of diversified exploration and practice. The reason why he advocates the concept of freehand drama. It is based on the combination of stage presentation and practice over the years, and then the painstaking study of exploration. He pursues the natural fluency of emotional communication, implicitly and meaningfully to give the audience a sense of beauty. He emphasizes that when actors use language to spread emotions, they should spread the emotions contained in the lines. The lines are the backbone, and the sound is flesh and blood. The inner emotions of the lines are conveyed by sound, and the lines are alive, so that the performance effects presented to the audience can be more vivid and realistic.

### **3. Artistic Practice of Chinese Contemporary Early Stage**

Professor Xiaozhong Xu believes that stage performance must present some new concepts of director art with visual image and material means, and provide a variety of flowing spaces with style and genre reality, which can mobilize the poetic association of the masses. They not only design stage scenery, but also incorporate the audience and the overall theater into their own creative vision, so that the performance can obtain a distinct sense of form. Because the artistic effect presented by the stage must be combined with the stage practice, so as to give full play to the sense of reality and artistry of the work.

Drama is an artistic form of interaction between the audience and the stage, and the audience gets an intuitive experience in the stage performance. When the stage performance is over, the audience's viewing journey will come to an end. In theatrical performances, the stage puts forward extremely high requirements for the professional quality and artistic expression ability of the actors. Actors not only need to keep improving in their daily study, but also need to improve their self-awareness and performance level through stage practice, so as to complete the role shaping vividly. The relationship between the audience and the actors complements each other and constitutes the charm of drama performance. In the process of enjoying the performance, the audience is also indirectly perceiving the actor's performance skills and emotional transmission, so as to deepen the understanding and experience of the work. Every detail on the stage and every action of the actor will affect the audience's emotions and thinking, making the whole viewing process more colorful. Therefore, in addition to showing solid performance skills on the stage, actors also need to improve their artistic accomplishment and shaping ability through continuous practice and experience accumulation, so as to present more appealing and shocking performance works to the audience.

This requires the actors of drama performance to effectively cultivate their own psychological quality. Because it is a timely performance to face the audience, once there is an error in the drama performance, the whole performance may fail. The good psychological quality of the performers can effectively adjust their own state, reduce tension, and relax their body and mind. The cultivation of the psychological quality of the actors needs to rely on rich stage practice to enhance the stage experience of the performers, and then improve the adaptability of the performers. For the performers who participate in the drama in the early stage, they often have the psychology of stage fright. In the process of stage performance, it is easy to look forward and back. Therefore, the stage practice should be strengthened, and the experience and self-confidence of the performers should be improved through the performance on the stage. When the performers' self-confidence is sufficient and experienced, the performers can overcome the misconceptions in their hearts, focus on the stage performance, shape the profound characters, and convey the emotional stage in the drama. The practice is the bridge for the actors to present the excellent drama to the audience. Through the stage practice, the actors can shape the characters in the story more vividly and accurately grasp the rhythm of the stage development.

In the "Zhaohua Lin Director Art Research" published by China Drama Publishing House, we can also see that Zhaohua Lin emphasizes that the director is both the stage form and the creator of the new drama concept. The new concept of drama needs the emotional response of the audience, that is, to make the audience immersive. The stage practice can exercise the strong psychological quality of the actors and the freedom of expression, and can make the audience immersive. This coincides with Zuolin Huang's 'director's words' book, which makes the creation of stage image full of artistic charm inseparable from the artistic practice of the stage. Through stage practice, actors have a certain cognitive basis for stage performance. Their professional skills have been trained and their adaptability has been continuously improved. This can create a profound character image, convey the emotions in the drama, and also enable the audience to change with the emotions of the characters in the drama. Emotional ups and downs, this has to be said to be a successful work.

#### **4. Conclusion**

The success of the early stage art in contemporary China is inseparable from the hard work and innovative spirit of the directors. Professor Xiaozhong Xu, director Zhaohua Lin and Mr. Zuolin Huang have put forward and implemented a series of new ideas and methods through the unremitting research and practice of drama director theory, which has made important contributions to the development of Chinese contemporary stage art. They emphasize that the director is not only the creator of the stage form, but also the advocator of the new drama concept. Through the analysis of the realistic art power on the stage of the drama and the exploration of the freehand drama concept, it has injected new vitality and connotation into Chinese contemporary drama.

From the exploration and presentation of early Chinese contemporary drama art, the interaction between the audience and the stage has become increasingly close. Directors are committed to creating a three-dimensional stage visual effect, so that the audience has an immersive experience, so as to extend the appeal and artistic expression of the stage art form. When the audience watches the drama performance, it is not only passively accepted, but also resonates with the emotions and stories on the stage. This interactive relationship makes the stage art more vitality and appealing. Under the guidance of Professor Xiaozhong Xu, Director Zhaohua Lin and Mr. Zuolin Huang, Chinese contemporary theater has shown pioneering characteristics. The directors continue to explore and practice, integrate the traditional opera 'freehand' spirit into the modern drama, and integrate the new drama concept into the stage performance, constantly innovate the stage image, so that the audience can be immersive. At the same time, China's contemporary theater is also actively exploring the presentation and practice of stage art. Through stage practice, the professional quality and artistic expression ability of the actors can be trained, so that the audience can rise and fall with the emotional changes of the characters in the drama, which has made a positive contribution to the development of China's contemporary theater.

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