



This work adopts a minimalist yet symbolic stage design, drawing inspiration from ink-wash art to present the stage of The Peony Pavilion as a vast, blank space resembling rice paper. Simple props like a folding fan symbolize the entire story's setting, while the background transforms with the plot—ink flows and dissipates at climactic moments, only to redraw new scenes. This approach emphasizes the traditional aesthetics of “emptiness” and “transformation.”



This is a surrealist painting-style Chinese opera scene, filled with dreamlike and distorted elements. The courtyard features floating opera masks, a teapot endlessly pouring water, and shattered lanterns emitting an otherworldly glow. The characters wear exaggerated opera costumes, their movements frozen in unnatural poses as if time itself has warped. The silhouettes of a phoenix and a dragon merge into ink-like mist, while the ground ripples like liquid and flowing calligraphic characters drift across the sky. The overall color palette is rich yet slightly unsettling, blending traditional Chinese aesthetics with surreal, dreamlike distortions.



Floating Characters: A character dressed in intricate opera attire is inexplicably floating mid-air, as if suspended by invisible strings, with an expression that seems to say, “Why am I here?” This surreal depiction breaks the physical constraints of traditional opera, evoking laughter from the viewer.

Giant Props: The oversized teapot and lotus flowers in the painting are entirely out of proportion, as though designed for a “larger-than-life” performance. They dominate the scene, making the traditional stage feel hilariously cramped.

Humor in the Blending of Real and Unreal: The extravagant stage design, the combination of opera with modern surreal elements, and the complete disregard for the laws of gravity infuse the scene with a playful and whimsical absurdity.