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Contemporary Dance Research

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当代舞蹈 艺术研究

《在延安文艺座谈会上的讲话》发表80周年专题研究
A Monographic Study on the 80th Anniversary of the
Speech at Yan'an Forum on Literature and Art

作为“方法”的延安文艺座谈会

——以歌剧《白毛女》的文化命运为中心

胡一峰

【内容摘要】歌剧《白毛女》是延安文艺座谈会的直接产物。作为创造新歌剧的实践成果和延安新秧歌运动的逻辑展开,《白毛女》从立意、内容、体裁和形式各方面都贯彻了延安文艺座谈会精神。《白毛女》被认为是中国新歌剧的典范之作,以它为参照系的新歌剧理论争鸣,深化了对延安文艺座谈会精神的理解。同时,《白毛女》常驻舞台并被各种艺术门类征用,成为红色经典中跨门类改编最多的热门“IP”之一,使其承载的革命斗争故事得到了充分传播,更广泛地实现了延安文艺座谈会要求文艺承担的宣传、教育群众的功能。对《白毛女》文化命运的考察,让人们更清晰地看到了延安文艺座谈会作为“方法”的重要意义,对于新的历史条件下继承发扬延安文艺座谈会精神不无裨益。

【关键词】《白毛女》;延安文艺座谈会;新歌剧;秧歌运动

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【Title】Yan'an Forum on Literature and Art as a “Method”— The Cultural Fate of the Opera *The White-Haired Girl*

【Author】Hu Yifeng

【Abstract】*The White-Haired Girl* is a direct product of Yan'an Forum on Literature and Art. As the fruit derived from new opera practice and the logical extension of The Yan'an New Yangko Movement, *The White-Haired Girl* has carried out the spirit of Yan'an Forum on Literature and Art in terms of its conception, content, genre, and form. This opera has been regarded as the pinnacle of the Chinese new opera, the new opera theory originated from which deepens the understanding of the spirit of Yan'an Forum on Literature and Art. Meanwhile, being frequently staged and adopted by various artistic categories, *The White-Haired Girl* has been one of the most popular “IPs” among all the Red Classics. Given that it has been widely adopted in other fields of art, it managed to boost the diffusion of its revolutionary story and make the vision proposed at the Forum that literature and art production must play an advocacy and educational role a reality. An examination of the cultural fate of *The White-Haired Girl* establishes a clear picture of the significance of the Yan'an Forum on Literature

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形式创造与情感策略：芭蕾舞剧版 《白毛女》的改编

王 杰 黄筱茜

【内容摘要】“白毛女”故事在 20 世纪中国革命文学中被不断改写与重述，以新歌剧版和芭蕾舞剧版为著名成果。《白毛女》系列作品在接受层面大获成功，引起了强烈的情感效应，展现了中国共产党文艺政策“大众化”与“化大众”的辩证效果。本文以芭蕾舞剧版的改编为中心，从情感的建构性视角，分析其形式创造的政治意义与情感策略。营造革命情绪是舞剧版改编的核心任务，也符合芭蕾语汇抽象性的形式特征，尤以去性别化语汇创新塑造典型的抗争形象，以调动观众情绪；此外，作品凝结的地方性审美经验（如民间传说、民族舞蹈样式、音乐元素等）具有强大文化认同功能；加之戏剧意识形态的转变及其内在逻辑与观众接受相契合，共同营造了舞剧《白毛女》成功的情感效果。

【关键词】《白毛女》；民族芭蕾舞剧；形式创造；情感策略

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【Title】Form Creation and Emotional Strategy: The Adaptation of the Ballet Version of *The White-Haired Girl*

【Authors】Wang Jie Huang Xiaojian

【Abstract】The story of “The White-Haired Girl” has been rewritten and reiterated in Chinese revolutionary literature in the 20th century, with the new opera version and the ballet version as the most prominent. The series *The White-Haired Girl* has been a great success in terms of audience acceptance, rousing a strong emotional effect and demonstrating the dialectical effect of the “author-oriented popularization” and “audience-oriented popularization” advocated by the literary policy of the Communist Party of China. This paper, with the ballet version as the main subject, analyzes the political significance and emotional strategies of its form creation from the perspective of emotional construction. Creating a revolutionary spirit is the core task of the ballet version, which is also in line with the formal characteristics of ballet expression, namely the abstractness. This characteristic is prominently demonstrated by reshaping typical female images with a rebellious spirit using non-sexual expression to appeal to the audiences’ emotions. In addition, the aesthetic experience with distinctive local features reflected in the work (such as folklore, forms of folk dancing, and musical elements) demonstrates its profound function of cultural identity. What’s more, the transformation of the theatrical ideology and the great harmony between the inner logic and the audience’s acceptance successfully create an emotional effect when *The White-Haired Girl* was staged.

【Keywords】*The White-Haired Girl*, National Ballet, form creation, emotional strategy

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当代舞蹈 艺术研究

热点观察
Hot Spots Observation

陶身体剧场：“只要跳舞就有希望”

——后疫情时代中国民营现代舞团的“生存”与“存在”

慕羽 杨普超

【内容摘要】中国现代舞者“在中国做现代舞”的意义是重要且必要的。近年来民营现代舞团的创作和演出生态发生着“正向”的改观,但还比较脆弱。“后疫情时代”,各行各业都出现了明显的分界线,这对于民营现代舞团而言,更增添了难以持续的因素。如何面对“生存”这个现实议题,以及“存在”这个精神议题,是中国民营现代舞团和舞蹈人不得不面对的。2022年世界舞蹈日前夕,一个具有标志性的民营现代舞团陶身体剧场宣布“解散”,在一定程度上折射出这个群体的现状。回顾中国现代舞团的发展之路,剖析陶身体剧场个案十余年独特的身体美学“存在”历程,以及面对的“生存”困境和“解散”窘境,文章旨在探讨在“全球在地化”的语境中,通过分析陶身体剧场这一个案,探讨中国民营现代舞团“自救”和“互助”的路径,呼吁“社会互助”体系的制度性建立,共同维护中国现代舞生态的可持续发展。

【关键词】民营现代舞团;陶身体剧场;后疫情时代;生存与存在;一臂之距

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【Title】 Tao Dance Theatre: “Where There Is Dance, There Is Hope”

— How the Private Modern Dance Troupe “Survives” and “Exists” in the Post-Pandemic Era

【Authors】 Mu Yu Yang Puchao

【Abstract】 The significance of Chinese modern dancers “doing modern dance in China” is important and necessary. In recent years, the creation and performance ecology of private modern dance troupes have undergone a “positive” change, but they are still relatively fragile. In the post-epidemic era, there is a clear line of demarcation in all walks of life, which adds to the unsustainability of private modern dance troupes. How to deal with the reality of “survival”? How to cope with the spiritual issue of “existence”? These are the two questions that the Chinese modern dance troupes and dancers have to face. On the eve of World Dance Day in 2022, an iconic private modern dance troupe Tao Dance Theatre announced its “dissolution”, reflecting the status

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当代舞蹈 艺术研究

历史研究
Historical Studies

从分类视角回看“汉画舞蹈”建设轨迹

刘 建

【内容摘要】关于“汉画舞蹈”，今天的汉画界可能比舞蹈界更熟知一些；但对于“重建”立场上的汉画舞蹈分类，可能两者都比较陌生。陌生的东西不见得缺乏现实意义和未来学意义，本文即从分类的视角回看汉画舞蹈的建设轨迹，借以温故而知新——知晓在民族复兴背景下中国古典舞建设的一种方法。本文首先确立了汉画舞蹈作为真实舞蹈记录的性质，指出对它们的“重建”是我们今天的历史任务，并在“重建”的方法中说明了分类重要性。然后，文章按照当代中国三个历史阶段，一一将汉画舞蹈“重建”的理念和实践（特别是分类）的前沿状况铺叙出来——从汉画界到舞蹈界。最后，指明两者的深度携手合作是汉画舞蹈走向未来的前提。

【关键词】汉画舞蹈；“重建”；分类；三个历史阶段

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【Title】Looking Back at the Construction of Dance in the Painting of the Han Dynasty from the Perspective of Categorization

【Author】Liu Jian

【Abstract】Today's Han painting community may be more familiar with "Dance in the Painting of the Han Dynasty" than the dance community itself; however, the categorization of the dances in the paintings of the Han Dynasty from the standpoint of reconstruction may be strange to both. Unfamiliar things do not necessarily lack realistic or futurological significance. This paper looks back at the construction of dances in the paintings of the Han Dynasty from the perspective of categorization so as to review the old and learn the new — a method to know the construction of Chinese classical dance under the background of national rejuvenation. This paper first establishes the nature of the dances in the paintings of the Han Dynasty as a real dance record, pointing out that the reconstruction of them is our historical task today, and explaining the importance of categorization in the reconstruction method. Then, according to the three historical stages of contemporary China, the paper expounds the frontier status of the reconstruction concept and practice (especially categorization) of dances in the paintings of the Han Dynasty from the Han painting community to the dance community. Finally, it points out that the

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论汉画乐舞图像的活态“复现”问题

朱存明

【内容摘要】汉画乐舞图像的发现证明,汉代乐舞是中国艺术史上的一个高峰,其上承中国先秦时代礼乐文明的历史传统,下开2000余年中国传统社会乐舞的民族精神。在“中国古典舞”复兴的时代,如何把文化记忆中的静态乐舞,按照动态的形式“复现”并有所创新,这对于形成中国古典乐舞的民族性十分重要。文章从汉代乐舞在中国音乐舞蹈史上的地位、汉画乐舞所表现的民族精神为出发点,梳理汉代乐舞高峰的形成及特性,探讨汉画乐舞的深描与重建的路径,即从深描到活态的重建开始,在历史真实的解读、现实意义的阐发、未来活态“复现”方面做好工作,并建立中国的乐舞身体语言学,使之具有演出、传播、教育、教学的实用性。

【关键词】汉画像;乐舞;活态“复现”

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【Title】 An Issue on the Living Resurrection of Music and Dance Images in Han Dynasty Painting

【Author】 Zhu Cunming

【Abstract】 The discovery of dance and music scenes in Han Dynasty painting proves that the development of this type of dance reached its peak in the Han Dynasty, end sentence at ‘Dynasty’ the Chinese art history. It inherited the historical tradition of the ritual and music civilization in China’s pre-Qin era, and developed the national spirit of music and dance in traditional Chinese society that thrived for more than 2000 years. In the era of reviving Chinese classical dance, it is very important to figure out how to shift and innovate the traditional static music and dance into the living and dynamic form so as to foster its national character. This paper, starting from the status of dance with musical accompaniment in the Han Dynasty in the history of Chinese music and dance and being based on the national spirit reflected in the dance, aims to establish a clear picture of how this kind of dance reached its peak and what its features were and tries to discuss how we can deeply describe and reconstruct the dances with authentic musical accompaniment. In other words we want to “form deep description to dynamic reconstruction”, to make a good interpretation of historical truths and practical significance and to “reproduce” the living version of the dance. What’s more, we aim to establish the body linguistics of dance with musical accompaniment in China, making it relevant in performance, dissemination, education, and teaching.

【Keywords】 Images in the Han Dynasty’s Painting, dance and music, living resurrection

随着考古学的发展,我们发现了众多的汉画像,其中汉画乐舞图像占极大的比例,被学界称为“汉画乐舞图像”“汉画乐舞”或“汉画像乐舞”。这些汉画乐舞形象、直觉、具体、审美地描绘了汉代音乐与舞蹈的诸多方面,成为我们今天认识汉代乐舞、领悟中国艺术

的乐舞精神的重要载体。

进入21世纪,中国舞蹈界的一些专家学者与艺术家希望从汉画乐舞图像出发,来“复原”汉代乐舞,并使其“活态化”,以达到弘扬中国古典舞民族精神的目的。但是,乐舞界也有一些模糊的认识,他们没有认识

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朝会、拜舞与道教科仪

——兼论宋御制《太清道德显化仪》的考证与重建

李滔祥

【内容摘要】朝仪是自汉代开始的朝贺皇帝礼仪。仪中再拜、舞蹈之礼合称拜舞，又谓舞蹈、蹈舞之礼，是始于隋的朝会礼仪，作为下对上的朝拜与称贺。唐宋二朝，道教成为国家宗教，蹈舞礼亦被移植于道教科仪中，成为“朝科”中很重要的组成部分。作为国家介入编订御制道教科范的重要转折，这一历史尚未引起关注。论文对朝仪的拜舞之礼与宋代道教御制科仪《太清道德显化仪》进行了比较分析，由拜舞、执笏、山呼三部分展开讨论，梳理两者之间的关系与细节，并尝试重建局部的仪式实践。

【关键词】朝会；拜舞；道教科仪；《太清道德显化仪》

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【Title】Court Meeting, Worshipping Dance and Taoist Rituals: On the Textual Research and Reconstruction of *Taiqing Moral Manifestation Instrument* by the Imperial System of the Song Dynasty

【Authors】Li Taoxiang

【Abstract】Chaoyi is a ritual of congratulating the emperor dating back to the Han Dynasty. “Court Meeting Again”, the ceremony of dance collectively called worship dance, also called dance or dance ritual, has its beginnings in Sui Dynasty etiquette, as a form of worship or congratulations. In the Tang and Song Dynasties, Taoism was elevated to the national religion, and the ritual was also transplanted into the Taoist rites, and “Chaoyi” was transformed into “Chaoke”. As an important turning point of the state’s intervention in the compilation of Taoist rules, this history has not yet attracted attention. This paper makes a comparative analysis of the ritual of worshipping Wu in the Dynasty and the ritual of *Taiqing Moral Manifestation Instrument* in the Song Dynasty, discusses the relationship and details between the ritual of worshipping Wu, Shenghu and Shanhu, and tries to reconstruct the local ritual practice.

【Keywords】court meeting, worshipping dance, Taoist Rites, *Taiqing Moral Manifestation Instrument*

道教作为中古中国的本土宗教，与中原封建王朝的礼制文化存在天然的契合关系，道教自汉后就与宫廷朝会和君臣礼制相互渗透和影响，至李唐王朝时攀上高峰，宋以后仍有“旧仪”“古科”之存，因此两者的互动关系一直颇受海内外学者的关注。西方的汉学家、国内的学者和道教内部的仪式实践者等都探讨过古代礼仪和道教仪式之间的关系。施舟人（Kristofer

Schipper）以研究了道教仪式的诸多方面，成果蔚然；张泽洪从斋醮科仪史的宏观视野考察分析早期正一上章的内涵与功能，认为道教斋醮科仪的源头应追溯至东汉张陵创教时期^①。任宗权则通过对道教科仪程序和内容的描述阐明了道教科仪的历史演进脉络^②，并梳理了全真道教斋醮科仪以及经韵音乐的形成与发展^③。

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① 张泽洪.论道教的上章仪式[J].世界宗教研究,2021(3):58-69.

② 任宗权.道教科仪概览[M].北京:宗教文化出版社,2012.

③ 任宗权.道教全真正韵的渊源及演变[J].中国道教,2000(1):14-18.

当代舞蹈 艺术研究

创作研究
Creation Studies

中国当代“舞剧现象批评”举隅

——中国当代舞剧批评研究随笔之一

于平

【内容摘要】包含舞剧批评在内的舞蹈批评,是舞蹈学学科史、论、评的“鼎足”之一。对舞蹈批评,特别是对具体作品的批评乃至作品创作现象的批评进行研究,不仅是舞剧史,也是舞蹈批评史研究需要沉潜下来所做的工作。“舞剧现象”,不是“现象级舞剧”——后者是指某部舞剧因所引发的关注(包括业内、圈外)而成为一种被关注的对象;而前者是指某一特定时期或特定编导的系列舞剧创作蔚然成风,引人瞩目。在此举隅的6篇“舞剧现象批评”,分别是20世纪五六十年代的2篇《舞蹈创作的丰收——为全军第二届文艺会演而作》和《社会主义民族文化的新花——漫谈舞剧艺术的发展》,以及20世纪八九十年代的4篇《中国舞剧的新古典舞派》《新时期的舞剧问题》《我看舒巧的舞剧营造》和《祥林嫂的人生转折——回顾舞剧〈祝福〉兼谈中国芭蕾创作》。这6篇“批评”不仅对中国当代舞剧史研究有重要价值,对舞剧创作理论研究也有极大的启示作用。

【关键词】当代舞剧批评;舞剧现象批评;战士舞剧;舞剧新古典舞派;心理描写舞剧;新时期舞剧;舒巧舞剧营造

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【Title】 Examples of Contemporary Chinese Dance-Drama Phenomenon Criticism: One of the Essays on the Criticism of Contemporary Chinese Dance-Drama

【Author】 Yu Ping

【Abstract】 Dance criticism, including dance-drama criticism, is one of the key elements in the history, theory, and evaluation of choreography. The study of dance criticism, especially the criticism of specific works and even the criticism of the creation process, not only works for the history of dance, but also for the history of dance criticism. The criticism on dance drama phenomenon in this article is not a criticism of dance drama at the level

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现实题材舞蹈编创研究的商榷之二： 关于现实性

王 玫

【内容摘要】文章结合当下现实题材舞蹈编创的具体实践进行分析,深入探讨了两个核心概念:现实题材和现实主义。涉及现实题材中“现在时间”的把握、现实缺失和题材缺失的通病、“伪现实题材”的特征以及对现代舞的误解;现实性及其概念、发生、构成、评价以及现实性转意下不同舞蹈形式的类别。文章还认为舞蹈创作领域的现实题材和现实主义概念应联系当下的实际和艺术特性,现实主义的概念需转化为“现实性”的思考。现实题材以产生现实性为目的,现实性的评价以及价值是核心,评价需要充分考虑当下性和社会性。

【关键词】舞蹈编创;现实题材;伪现实题材;现实性;艺术评价

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【Title】About Realism: The Second Discussion on Choreography and Creativity with Realistic Themes

【Author】Wang Mei

【Abstract】This paper probes into two core concepts: reality theme and realism, which is based on the analysis of the specific practice of the choreography of the current reality theme. It involves the grasp of the present time in the reality themes, the common problem of the absence of reality and theme, the characteristics of pseudo-reality theme and the misunderstanding of modern dance. It also covers reality and its concept, occurrence, composition, evaluation and the categories of different dance forms under the transformation of reality. The article also believes that the realistic theme and the concept of realism in dance creation should be linked with the current reality and artistic characteristics, and the concept of realism should be transformed into a more esoteric thinking about reality. The purpose of realistic themes is to deliver reality, and the evaluation and value of reality are the core. The evaluation should fully consider the social nature of the times.

【Keywords】choreography, realistic themes, pseudo realistic themes, realism, artistic evaluation

关于现实性,本文以七个部分详述:什么是现实性、现实性的发生、现实性的构成、现实性的评价、现实性产生的范围、现实性产生的不同舞蹈形式辨析以及现实题材舞蹈作品的评价。(见图1)。

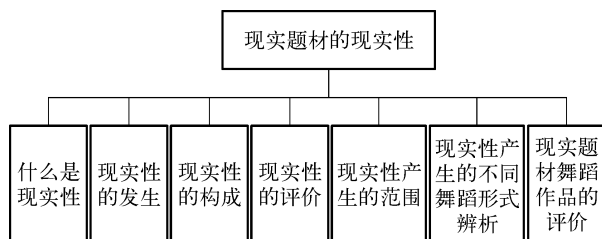


图1 现实题材舞蹈之现实性

一、什么是现实性

现实性不同于现实题材。不再是物质形式,而是精神诉求。但是现实性这个词看上去好像知道什么意思,仔细一想,又不知道是什么意思,原因在于:第一,现实性是精神活动,与精神活动同质,有其意而无其形,难以捉摸;第二,现实性一词少见出现,所查几无出处,但又非得出现,似乎非得现实性一词才能明晰相关的精神活动。现实性的“现实”二字直指时间;现实性的“性”字直指性质。现实性一词,就是现在时间之性质。

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“科艺”来到会合的山顶

——由2022年北京冬奥会、冬残奥会开闭幕式引发的思考

吕艺生

【内容摘要】2022年的北京冬奥会、冬残奥会开闭幕式，在中国大型晚会的发展历程中具有划时代的意义。自中华人民共和国成立以来，中国大型晚会长期处于科技手段较为落后，以整齐划一的“人海战术”展示民族力量的阶段。但这一传统晚会的编创理念在2022年的北京冬奥会、冬残奥会开闭幕式中被全新的科技艺术语言和人文关怀所取代。首先，晚会形式以光影思维取代“人海战术”；其次，科技与艺术结合打破传统晚会思维；最后，突出人民、致敬人民的艺术观，让其艺术上升到一个新的高度。此次北京冬奥会、冬残奥会开闭幕式不仅是传统晚会舞台和科技光影的接棒与突破，更是科技与艺术在山顶的会合。

【关键词】北京冬奥会；北京冬残奥会；开闭幕式；文艺晚会；科技艺术

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【Title】Techno Art to the Summit of the Meeting

— Reflections on the Opening and Closing Ceremonies of 2022 Beijing Winter Olympic Games and Winter Paralympic Games

【Author】Lyu Yisheng

【Abstract】The opening and closing ceremonies of 2022 Beijing Winter Olympic Games and Winter Paralympic Games have epoch-making significance in the development of grand ceremonies in China. Since the founding of the People's Republic of China, China's grand gala has long been on the stage of displaying national power through "crowd tactics" neatly and uniformly because of its relatively backward technology. However, this traditional concept has managed to make a breakthrough and reinvent itself in the opening and closing ceremonies of 2022 Beijing Winter Olympic and Paralympic Games. Firstly, the "crowd tactics" give way to the visuals and lighting effect in terms of the format; secondly, the combination of technology and art break the restrains of traditional thinking; finally, the artistic concept of highlighting the people and paying tribute to the people advances its artistic achievement to the new technology with art and humanistic care contribute to the success of the opening and closing ceremonies of the Beijing Winter Olympic Games and Winter Paralympic Games, which is not only a breakthrough in the traditional ceremonies and a combination of technology and visuals and lighting effects, but also a rendezvous of technology and art which are both in their highest forms.

【Keywords】Beijing Winter Olympic Games, Beijing Winter Paralympic Games, opening and closing ceremonies, literary evening party, techno art

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艺术意志下的生命礼赞

——2022年北京冬季残疾人奥林匹克运动会开闭幕式创作分析

沈 晨 李 馨

【内容摘要】艺术意志是艺术作品、现象与活动的根本表征,也是促成其表征的根本动力。在艺术作品中,艺术意志作为一种有意识的、积极的艺术取向始终贯穿整个创作过程,具有强大的内驱力。本文基于艺术意志的视角,对2022年北京冬残奥会开闭幕式的创作手法进行分析,认为这一重要的文化事项是创作团队在国家意志、群体体验与个人情感统一契合力量驱使下,将艺术意志与时代意志的合力、艺术家个人意志的内驱和体育运动对生命意志的卓越追求深度融合,运用时空视觉化、情感视觉化和情境视觉化的手法,展开对生命形态的视知觉探索,通过高科技、综合的艺术手段,弘扬世界奥林匹克精神,彰显人性之美和生命之美。

【关键词】艺术意志;生命;视知觉;残疾人奥林匹克运动会;开闭幕式

【中图分类号】J711 **【文献标识码】**A **【文章编号】**2096-3084(2022)02-0081-07

【DOI】10.20070/j.cnki.cdr.2022.02.010

【Title】 A Salute to Life under the Artistic Will

—Analysis of the Creation of the Opening and Closing Ceremonies of 2022 Beijing Paralympic Winter Games

【Authors】 Shen Chen Li Xin

【Abstract】 The artistic will is the fundamental representation of artistic works, phenomena and activities, and the fundamental driving force that enables their representation. As a conscious and positive artistic orientation, the artistic will always run through the whole creative process in artworks and has a strong internal driving force. Based on the perspective of artistic will, this paper analyses the creation of the opening and closing ceremonies of 2022 Beijing Paralympic Winter Games. It believes that driven by the creative team's unified force of national will, group experience and personal emotion, this important cultural event is the deep integration of an artistic will which is combined with the will of the times, the internal drive of the artists' personal will, and the pursuit of the will to live in sports. With the help of high-tech and comprehensive artistic means such as time-space emotional visualization and contextual visualization, this event explored the visual perception of life forms, promoted the world Olympic spirit and manifested the beauty of humanity and life.

【Keywords】 artistic will, life, visual perception, Paralympic Games, opening and closing ceremonies

艺术史学家阿洛伊斯·李格尔(Alois Riegl)在20世纪初从尼采哲学中看到了生命存在的意志和艺术对生命感的提升,“将艺术作品视为是一种明确的有目的性的艺术意志的产物。”^①艺术意志是艺术作品的来源和艺术创作的动力,植根于特定民族群体的心理

或精神状态。在艺术家的创作中,艺术意志是艺术家个人意志与其身处时代意志的集合,对艺术作品具有统摄性,指示了艺术作品的创造、呈现和欣赏方向,是整个艺术创作的内驱力。2022年北京冬季残疾人奥林匹克运动会(以下简称冬残奥会)不仅是展示中国

【作者简介】沈晨,中国东方演艺集团艺术总监,国家一级导演,2022年北京冬季残疾人奥林匹克运动会开闭幕式导演。主要研究方向:舞蹈创作研究。李馨,女,北京舞蹈学院副教授,2022年北京冬季残疾人奥林匹克运动会闭幕式编创团队成员。主要研究方向:中国古典舞、舞蹈管理。

^① 转引自:陈平.李格尔与“艺术意志”的概念[J].文艺研究,2001(5):126.

当代舞蹈 艺术研究

人类学研究
Anthropological Studies

运动的身体,行为的自我

——人体运动人类学理论综述(二)*

[美]布兰达·法内尔 撰 刘晓真 译

【内容摘要】本文描述了人类学中人体运动研究的一个范式转变:从行为的观察主义视角,转变为以身体运动作为动态呈现行为的观念。在概述了这类研究的范围之后,本文批判性地审视了人类学研究相对忽视身体运动的历史,并将其置于更广泛的社会和文化理论背景中探寻原因。作为学术综述,本文将早期的方法,如身势学(kinesics)和空间关系学(proxemics);以及最近的理论和方法,如语义学(semasiology)和动作符号(action sign)的概念联系起来,并描述了语言人类学和认知人类学的交叉发展。一种整体性的“人体运动人类学”(anthropology of human movement)的出现,提出了新的研究问题,需要新的理论资源,而理论上的见解对研究人员提出了新的方法要求。如录像和丰富的转录系统,后者的例子说明媒介素养在分析中的优势。

【关键词】动态呈现;言语与行为;交流实践;身势学;空间关系学;语义学

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2022)02-0088-10

【DOI】10.20070/j.cnki.cdr.2022.02.011

【Title】Moving Bodies, Acting Selves — An Overview of Anthropological Theories of Humanity (II)

【Authors】[USA] Brenda Farnell Trans Liu Xiaozhen

【Abstract】This review describes a paradigmatic shift in anthropological studies of human movement, from an observationist view of behavior to a conception of body movement as dynamically embodied action. After outlining the scope of such study, historical and cultural reasons for the relative neglect of body movement in anthropological enquiry are examined critically, and placed in the wider context of recent social and cultural theorizing about the body and the problem of dynamic embodiment. A historical overview situates earlier approaches, such as kinesics and proxemics, in relation to more recent developments in theory and method, such as those offered by semasiology and the concept of the “action sign”. Overlapping interests with linguistic

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【译者简介】刘晓真,女,中国艺术研究院副研究员。主要研究方向:舞蹈人类学、舞蹈史。

*原文发表于1999年《人类学年度评论》[Annual Review of Anthropology, Vol. 28(1999): 341-373]。

Participation, Motivation and Social Aspects of Scottish Cèilidh Dancing

—A Study Based on Observations, Interviews and Questionnaires

Zhao Yang

【Abstract】The focus of this research is the motivation for participating in Scottish Cèilidh dancing in Edinburgh. The diversity of participants, who come from a broad spectrum of different backgrounds, is related to Cèilidh as a type of social dance where the enthusiasm of the dancers and the strategies of the dance teachers draw new participants. The research used qualitative methods, including four individual interviews, two focus groups, ten observations, and fifteen online questionnaires and fifty-three printed questionnaires. Data were analysed based on interview transcription, fieldnotes, and questionnaires. The findings from this research demonstrate that reasons for participation include social networks, fun, fitness, Scottish culture, flexible dance forms, live Scottish music, and the perception that the dancing is ‘easy to do’.

【Keywords】Cèilidh dancing, participation, motivation, social contact

【中图分类号】J732.9 【文献标识码】A 【文章编号】2096-3084(2022)02-0098-13

【DOI】10.20070/j.cnki.cdr.2022.02.012

【标题】苏格兰凯利舞的参与动机与社交因素——基于观察、访谈和问卷的研究

【作者】赵阳

【内容摘要】本文重点探讨了人们在爱丁堡参与苏格兰凯利舞(Cèilidh dancing)的原因。参与者的背景广泛,这与凯利舞是一种借助舞者的热情和舞蹈教师的策略来吸引新的参与者的社会型舞蹈有关。本研究采用定性研究方法,包括10名受访者(4次个人访谈和2个每组3名参与者的焦点小组)、10次观察、15份在线问卷和53份印刷问卷。数据分析基于访谈记录、田野笔记和问卷调查。研究结果表明:人们参与凯利舞的动机包括了以下信息:社交网络、娱乐、锻炼身体、苏格兰文化、凯利舞灵活的舞蹈形式、现场的苏格兰音乐,以及这种舞蹈的“易操作性”。

【关键词】凯利舞;参与;动机;社交

Introduction

The question of how to encourage public participation in dance in a community setting is an issue for some social dances and folk dances, such as Chinese folk dances, which are in decline and are no longer popular among young people. In 2018, after carrying out research on

Scottish country dance in Lyon and Edinburgh, I graduated with a Master's in Dance Knowledge, Practice and Heritage (Choreomundus) in four countries in Europe.^① My dance background in China was in Chinese dance and thus, my position as a Chinese dancer and a Cèilidh dancer affects my approach to and interpretation of my research on Scottish country dance.

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当代舞蹈 艺术研究

舞蹈影像研究 Dance Video Studies

《只此青绿》：从“出圈”到经典再生产的当代法则

翁再红

【内容摘要】作为2022年春节档热度最高的艺术作品之一，舞蹈诗剧《只此青绿》成功“出圈”。该作品借助现代的叙事手法、多元的媒介技术、丰富多样的传播路径，制造了一个自上而下的艺术事件。本文力图通过创作意图、创作题材、创作媒介三个层面的分析，揭示出《只此青绿》的“出圈”奥秘及其背后的文化逻辑。概言之，《只此青绿》不仅是传统文化在当代传播、传承的成功案例，而且彰显了艺术经典在当代再生产的基本法则。同时，作为一种艺术实践形态，它见证了跨媒介艺术在新的技术逻辑下的日益兴起。

【关键词】《只此青绿》；传统文化；艺术经典；跨媒介

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【Title】*The Journey of a Legendary Landscape Painting: A Contemporary Rule from “out of the Circle” to Classical Reproduction*

【Author】Weng Zaihong

【Abstract】As one of the most popular works of art in the 2022 Spring Festival, the dance poetic drama *The Journey of a Legendary Landscape Painting* has successfully “gone out of the circle”. With the help of modern narrative techniques, diversified media technologies and rich and diverse communication paths, the work created a top-down art event. This paper tries to reveal the “out of the circle” mystery of *The Journey of a Legendary Landscape Painting* and the cultural logic behind it through the analysis of creative intention, creative theme and creative media. In summary, *The Journey of a Legendary Landscape Painting* is not only a successful case of the dissemination and inheritance of traditional culture in the contemporary era, but also highlights the basic principles of the reproduction of art classics in the contemporary era. At the same time, as a form of art practice, it also witnessed the growing rise of cross media art under the new technological logic.

【Keywords】*The Journey of a Legendary Landscape Painting*, traditional culture, art classics, cross media

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综艺舞蹈的影像感知与舞蹈-影像的技术“灵韵”

陈琰娇

【内容摘要】舞蹈与影像关系密切,在今天舞蹈影像更成为大众了解、欣赏舞蹈的重要媒介。本文从电视综艺-网络综艺两个阶段梳理舞蹈综艺的历史,强调节目形态演变背后的“知识型”(épistémè)问题:不同的知识型对应着不同的舞蹈影像实践、舞蹈影像感知与舞蹈影像再现。在此基础上,本文提出“综艺舞蹈”这一概念,舞蹈综艺指向综艺节目的具体类别,综艺舞蹈则更强调舞蹈在综艺节目中呈现为独特的“舞蹈-影像”形态,其实践、感知逻辑也因之不同。本文通过“柯达瞬间”和“风暴时刻”的对比进一步分析综艺舞蹈感知逻辑的变化,认为这种面向“潜在”真实的感知即是与德勒兹艺术观念相反的“生成-可感知物”,正是这一变化要求我们重新思考舞蹈-影像的技术“灵韵”问题。

【关键词】舞蹈综艺;综艺舞蹈;柯达瞬间;舞蹈风暴;灵韵

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【Title】The Image Perception of Dance for Variety and the “Aura” of Dance-Video Technology

【Author】Chen Yanjiao

【Abstract】The relation between dance and video is so close that the screen has become the most important medium for the public to approach and appreciate dance. This paper compares the history of dance variety show from two stages: television variety show and online variety show, highlighting the issue of “épistémè” behind the evolution of the program format: different épistémè correspond to different videodance practices, videodance perceptions, and videodance reproductions. On this basis, this paper proposes the concept of “dance for variety”. Dance variety show refers to a specific category of variety shows, while dance for variety emphasizes the unique “dance-video” relationship presented in variety shows, therefore they are different in practice and perceptive logic. This paper further analyzes the change of perception of dance for variety through the comparison of “Kodak Moment” and “Storm Moment”, arguing that this perception oriented to the virtue reality is the “becoming-perceptible” contrary to Deleuze’s “becoming-imperceptible”. It is this change that requires us to rethink the technical “aura” of the dance-video relationship.

【Keywords】dance variety show, dance for variety, kodak moment, dance smash, aura

舞蹈影像的诞生与电影艺术的发展几乎同步,无论是路易斯·卢米埃尔(Louis Lumière)对本土各式舞蹈表演的拍摄,还是乔治·梅里爱(Georges Méliès)将舞蹈作为“幻想电影”(fantasy films)的重要表现形式,都向我们展示了早期影像中舞蹈的重要性。从默片转

入有声电影之后,完整的舞蹈电影类型出现,早期好莱坞歌舞片被视为其代表。此后,从舞台音乐剧的电影改编到20世纪七八十年代以《周六夜狂热》(Saturday Night Fever, 1977)、《闪电舞》(Flashdance, 1983)为代表的青春舞蹈片,影像中的舞蹈也从具体的影像类别

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当代舞蹈 艺术研究

拉班研究
Laban Studies

拉班-芭特妮芙动作分析视角下京西太平鼓动作形态特征的主题二元性

莎日娜

【内容摘要】本文以历史传承悠久、群体参与广泛,至今仍活跃于北京地区的京西太平鼓舞蹈动作形态为研究主体,借助拉班-芭特妮芙动作分析理论(Laban/Bartenieff Movement Analysis)所设立的动作研究四要素——身体(Body)、力效(Effort)、空间(Space)和形体形式(Shape),考察其动作本体形态,进而根据拉班-芭特妮芙动作分析理论的主题二元性(Themes Duality)整体观和哲学观总结其外在动作呈现。京西太平鼓在代际传承过程中的变异性、反映群体心理意图价值取向的特殊表达方式,使其呈现出同一动作主题“身体形态”“空间张力”和“力效”三个层面的主题二元性,并展现为三个特质:身体形态层面的限制与释放、空间层间的让渡与守护、力效层面的共性与个性并存。

【关键词】京西太平鼓;拉班-芭特妮芙动作分析;主题二元性

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【Title】 The Thematic Duality of Movement Characteristics in Jingxi Taiping Drum Based on the Perspective of Laban/Bartenieff Movement Analysis

【Author】 FNU Sharina

【Abstract】 By taking the movement form of the Jingxi Taiping drum dance, which enjoys a long history and extensive group participation and is still active in Beijing, as the main subject of study, this paper, in the first part, aims to explore the noumenon form of movements based on the four elements of Laban/Bartenieff Movement System (LBMS): Body, Effort, Shape, and Space (BESS). For the second part, the noumenon form of movements is further examined and its external presentation is summarized based on the holistic and philosophical views of the thematic duality of LBMS. The variability in the process of inter-generational transmission and the unique expression of the group mentality, intention, and value orientation of the Jingxi Taiping drum enables the binary coexistence of it in terms of “Body and Shape,” “Spatial Tension,” and “Effort”.

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当代舞蹈 艺术研究

创作手记
Notes on Creation

《大饭店》创作手记

黎 星

【 Title 】 Notes on the Creation of *THE HOTEL*

【 Author 】 Li Xing

【 中图分类号 】 J723 【 文献标识码 】 A 【 文章编号 】 2096-3084(2022)02-0130-06

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舞蹈剧场《大饭店》^①的创作始于2017年初,但是对我而言从演员到导演的身份转变并不是一蹴而就的,当我以演员身份表演的时候,就开始有意识地进行二度创作。2010年从原中国人民解放军艺术学院毕业后,我先是原北京军区战友文工团的普通舞蹈演员到首席舞者,再到2014年离开文工团,成为一名自由舞者,作为主演完成了《丝海寻梦》《沙湾往事》《青衣》《丝绸之路》《花木兰》《yào》《天路》《红楼梦》等多部舞剧,不同的舞剧角色带给我不同的人生体验。2017年,因国家大剧院“2018国家大剧院舞蹈节”举办的契机,加之北京中景艺博文化发展有限公司协助我成立了“黎星舞蹈工作室”,我开始创作自己的作品。这些经历都为我创作舞蹈剧场《大饭店》作了铺垫。

舞蹈剧场《大饭店》将女佣、经理、情人、醉汉、孕妇、教授和夫人七个不同身份、地位的人物,汇聚到“大饭店”的空间中,通过门、箱子、花、床、餐桌、沙发等物象符号完成空间转换和人物矛盾冲突的叙事。七个人物、七种色彩钩织出当代人的肉身之旅和精神漂

泊的生活困境。

一、题材选择与“悬疑感”

戏剧是对人行为的模仿,作品的戏剧性除了文学台本外,更在于舞台表演的生命力,舞蹈剧场《大饭店》与传统舞剧最大的不同也正是在于戏剧性。我们期望通过七个不同人物不同个性的身体语言,借助影视化、戏剧化的手段,尽可能缩短演员与观众之间的空间距离,同时又营造一种“悬疑感”,刺激观众的想象,给予观看者一种沉浸式的叙事参与感、体验感。作为导演,我有意突出作品的“悬疑感”,主要体现在题材选择、“大饭店”的空间营造、视角的变换等方面。

(一) 题材来源与“悬疑感”

“那我们就做一个悬疑感的东西吧。”

这句话是我创作之初的心声。我并不想做一个传统戏剧逻辑那样的“男女主人翁和坏人”的故事,

【 作者简介 】 黎星,独立舞者、青年舞蹈家、导演。主要研究方向:舞蹈编创。

① 舞蹈剧场《大饭店》,2018年11月23日首演于国家大剧院戏剧场。导演:黎星、李超;主演:黎星、李倩、谢欣、李艳超;舞美设计:种田阳平;灯光设计:汤姆·维森(Tom Visser)、高捷;音乐设计:刘彤;海报设计:黄海;服装设计:EIN·成衣定制。