Journal of Education and Educational Research
ISSN: 2957-9465 | Vol. 7, No. 3, 2024

Analysis of the Dance Work "Horse Map" from the Perspective of Inheritance and Innovation

Xinying Chu

School of Music, Qufu Normal University, 80 Yantai Road, Rizhao, Shandong 276800, China

Abstract: The Chinese civilization has a long history of five thousand years. China has a broad and profound history and culture, and a large number of excellent traditional Chinese culture still exists today. The key lies in cultural inheritance. Art, as a sub-body of culture, can also peek into cultural inheritance. But with the evolution of the trend of The Times and the change of aesthetics, art also innovates on the basis of inheriting the tradition. With the emergence of "double creation" and other ideas, the creative idea of inheritance as the "foundation" and innovation as the "main" is increasingly strengthened. This paper mainly analyzes the classical dance work "Steed" from the perspective of inheritance and innovation.

Keywords: Inheritance; Innovation; "Steed Map".

1. Introduction

The dance work "Steed" is the winning work in the 13th Chinese Dance "Lotus Award" Classical Dance Evaluation Award, choreographed by Tian Lu, Xia Weijia and others. The work mainly carries on the artistic creation with the concept of inheriting the traditional quality gene as the "root" and innovative art form as the "main". On the basis of vertical inheritance of the spirit of traditional Chinese culture, the director creatively transforms and innovatively develops the artistic image, artistic technique and artistic implication according to the trend of The Times and contemporary aesthetics.

2. Inheriting the "Traditional" Image, Shaping a New Type of Image

"Horse" has a long history in China. For example, "old horse knows the way" is to praise the wisdom of the horse, and "road distance knows the horse's horsepower" is to praise the horse's perseverance. "Horse" has had the image of perseverance, nobility and self-improvement since ancient times. The creative inspiration of "horse" in the dance work "Steed" comes from Xu Beihong's painting "Galloping Horse". Since ancient times, most of the traditional Chinese calligraphy and paintings have given the image of galloping horses when shaping them, to symbolize the quality of "self-improvement and tenacity" of horses. The choreographer, on the one hand, based on the image of the traditional horse "tenacity", on the other hand, followed The Times and combined with modern aesthetics to carry out innovative opposition and unity of the idea, extending the horse "tenacity" quality into a new artistic image of Chinese men with "perseverance and tenderness". For example, the body language of the dancers in the Picture of the Steed with their heads held up, their waists bent back and their legs constantly lifted accurately reflect the image of perseverance. In addition, the choreographer in "The Beautiful Horse" uses the dancers' movements of slowly rising after falling to the ground to further create the image of a man's tenderness. Therefore, while inheriting the image of "tough" of the traditional horse, the choreographer creates the image of a man with the unity of opposites, that is, tenderness and perseverance, through a novel idea.

On the one hand, the dance work "Steed Map" adopts the creative idea of inheriting the fine tradition and combining the aesthetics of The Times. On the other hand, it also realizes the transformation from "picture scroll" to "stage". It is an outstanding work that transforms the "static" artistic image into "dynamic" artistic image. The creation inspiration of the dance "Steed Picture" comes from Xu Beihong's "Steed Picture", which in turn is based on Du Fu's poem "Qinzhou Miscellaneous Poems". Xu Beihong uses thick ink to outline the head, neck, chest, legs and other big turning points, and uses dry brush to sweep out the mane and tail. The changes of dry and wet are smooth and natural. The straight line of the horse's legs is fine and strong, just like a steel knife. The arc of the abdomen, buttocks and mane tail is very flexible and dynamic. The whole painting has a strong sense of perspective. This horse stands with a strong posture and a long body. It moves in silence and is ready to go to the battlefield at any time (Cheng Youlan,2012). Therefore, this painting plays an enlightening role in the dance work "Steed" from the aspects of artistic image, artistic conception and choreographic design. For example, the costume color of the dance "Steed" is designed according to the changes of ink levels, and the dynamic force and scheduling of the dance are also an extension of the dynamic creation revealed by the painting "Steed".

3. Rooted in the "Classic" Charm, Innovative Artistic Techniques

China is a multi-ethnic country with a long human history, some of which are world-renowned. In the process of development in different periods, people gradually attach importance to the excellent cultural inheritance and development of various ethnic groups, including not only the language and traditional customs spoken by people in various ethnic areas, but also the "body language" -- dance (Xie Yibo,2020). The dance work "Steed" is a classic example of cultural inheritance through dance language. As a classical dance work, the creation technique and artistic technique of the dance work "Steed" are very novel. Its "new" is reflected in the whole work of the dance vocabulary does not use any classical dance classroom movements, but the whole is full of

strong classical atmosphere.

However, the reason why its "new" is established is that "Beautiful Horse" takes the traditional "classic" body rhyme as the foundation for creation and sublimation, and decomposes the traditional classic rhyme movement and then carries on the assembly of secondary creation, that is, "transform the form and retain the rhythm". These artistic techniques of "transforming the form and retaining the law" and "looking outside the image" are very common in the creation of classical dance. The spiritual temperament of classical dance is in a norm, but in the norm, it also shows the personality and surging spiritual power (Tian Lu & Huang Jiying,2023). The dance work "Steed Picture" is the use of classical dance spirit temperament, the connection of the work is the use of classical dance body rhyme and spirit rhyme to connect, melt the classical dance body rhyme and spirit rhyme into the image of "horse", for example, in the dance "horse" all the falling and standing motion, and running are based on classical body rhyme. Therefore, although the "form" of the work does not use classical dance class movements, the "rhythm" is full of the atmosphere of classical dance. On the basis of inheriting the traditional "rules", the choreographer creates "new" dance vocabulary, thus opening up a novel artistic technique of "transforming form and retaining rules".

In addition, the choreography and creation of the dance "Steed Picture" is very novel. The form of "Steed" is a group dance. In traditional Chinese classical dance, the "integrity" of China's long history and culture is generally reflected by neat and uniform dance movements (Wang Xinjing,2024). Therefore, when the audience appreciate the dance works, they are often shocked by the neat air mouth. Although the dancers' movements in the dance work "Beauty of Horses" are varied, the atmosphere distributed by the same air mouth is integrated into a group, bringing the audience a strong visual impact. Chinese culture is extensive and profound, and the key lies in cultural inheritance. As the representative symbol of Chinese dance, Chinese classical dance originated from the Chinese bagua. Therefore, Chinese classical dance pays great attention to "circle", whether it is small hand position, dance posture, large composition, scheduling, all reveal the principle of "circle". Therefore, the usual classical dance arrangement almost uses "starting, bearing, turning and combining", but the dance work "Steed" breaks the traditional choreography and creation techniques, so that more than 20 actors do not blindly dance group dance movements, but each dancer into a different steed, so that each person has a different existence significance. The choreographer's novel choreography and creation techniques show the image of thousands of horses running, but at the same time, these thousands of horses also reflect the resolute quality of Chinese men. Therefore, the dance work "Steed Map" adopts the creation method of mapping individuals to groups, which makes people really feel the dancers' relaxation and ease.

4. Inheriting the Spirit of "China" and Innovating the Artistic Implication

To a certain extent, the connotation of the dance work "Steed" has greatly inherited the fine spirit of China's introverted and implicit. The artistic image of this work does not directly use the symbolic "horse" language to express intuitive thoughts and emotions like the artistic image of folk dance. Instead, the dance work "Steed" takes a new approach. By inheriting the spirit of "reserved and restrained" in China, it creates a metaphorical image, thus bringing a kind of "containing but not revealing" image and meaning of the horse to the audience. For example, through the use of cool light, plain clothes and the dancer's tough charm, the appreciator feels the deep implication and strong impact behind, this impact is not staying in the visual effect, but the psychological and spiritual level collision. It shows that the dance "Steed Picture" has reached the highest state of art works to a certain extent, that is, the artistic implication, which is a kind of appreciation perception that is placed outside the artistic image and can not be expressed by the viewer.

Culture is the social achievement of human beings, and its performance has national character. Culture is the social achievement of human adaptation to living environment, which is shared by all social groups □. Therefore, culture and nation must not be separated (Zhao Shilin,2002). Chinese culture is like a trickling river that moistens generations of Chinese people. It connects the cultures of all times and gives birth to the Chinese nation. It is in this background that Chinese classical dance is constantly collides and formed. As one of the carriers of Chinese culture, Chinese classical dance is the epitome of Chinese culture as well as the symbol of Chinese culture. The dance work "Steed", as a new star of classical dance, is innovative in terms of artistic conception, artistic image and artistic imagery. This is enough to prove that the modern brilliant achievements of Chinese classical dance can not be separated from the hard work of each director. Today, it is still necessary for dancers to continue to make efforts and make bold changes to make the development of classical dance possible.

5. Peroration

It is the artistic image of the combination of the situation and the object and the self that is the object of dance aesthetics. Only the creative thinking of the imitation dance and the aesthetic intuition and reflection of the audience create the imagination space, and the realm and artistic conception pursued are the essence of the beauty of dance (Jin Hao, 2023). No matter from the artistic image, artistic technique or artistic implication, "Steed" is created on the basis of the excellent traditional Chinese culture, combined with the artistic aesthetic of The Times. So that the appreciator can not only feel the height of the aesthetic of the Chinese times, but also realize the connotation of the traditional culture with a long history when watching the works. Therefore, "Steed" is not only a classical dance work, but also a manifestation of contemporary Chinese self-confidence in traditional Chinese culture.

References

[1] Cheng Youlan. Appreciation of Xu Beihong's Horse Painting [J]. Du Fu Research Journal, 2012, (04):126-127.

[2] Xie Yibo. Analysis on inheritance, Innovation and Development of National Folk Dance [J]. Popular Literature and Art, 2020, (01):166-167.

[3] Tian Lu, Huang Jiying. Contemporary Transformation of Traditional Cultural Spirit -- Interview with Tian Lu [J]. Journal of Beijing Dance Academy,2023, (03):1-6.

[4] Wang Xinjing. On the innovative significance of Chinese Classical Dance taking the "New Path" -- A Case study of the Beautiful Horse [J]. Arts Education,2024, (01):122-125.

[5] Zhao Shilin. On the Essence of National Culture Inheritance [J]. Journal of Peking University (Philosophy and Social Sciences Edition), 2002, (03):10-16.

[6] Jin Hao. Tian Lu: Master of choreography and creation of Image Dance -- On the Aesthetic Reflection of the new work "The Beautiful Horse" [J]. Dance, 2023, (03):30-33.