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面对当今世界不同文明间的冲突加剧，战争阴云笼罩，如何加强沟通与对话，增进世界和平？面对人类生命因为种族差异、残障疾病、贫富差别带来的种种歧视和困扰，如何加强人与人间的理解，达到彼此的尊重，建立生存的信心？“我们，一起舞”，2017国际舞蹈日这一主题，让我们重新思考舞蹈的功能、价值与意义，唤醒在狭窄的专业领域“象牙塔”中沉睡的舞蹈“美人”，使其返回作为人类与生俱来的本能、作为人类以身体求生的工具本质、作为人类以身体实现交流的媒介功能。思考如何以舞蹈这一世界性的语言，架构交流的桥梁；以具有高度包容性的人文精神和力量，消解冲突，达到团结和融合；以舞蹈能够向所有人开放的优势，在人类充满艰辛的征途中带给人们自由和欢乐；以舞蹈语言与生俱来的共通性，维护世界和平与人的尊严。

“跨越”“自由”“对话”“融合”“理解”“包容”“尊重”“仁爱”“反思”“自信”，等等，越来越多地被视为关键词，进入当今世界讨论并解决人类生存问题的语境与策略之中。“跨越”，即打破界限；“自由”，即挣脱束缚；“对话”，即增进人与人之间的了解与互信；“融合”，即寻求共识与交融；“理解”，即学会换位思考；“包容”，即鼓励多样性；“尊重”，即赋予平等权力；“友爱”，即张扬仁者善心；“反省”，即追求涅槃再生；“自信”，即建立必胜精神……因此，这些关键词，既是舞蹈伴随人类走过千万年但地位仍无法撼动的根本，亦是今天我们迎战世界自然环境和社会环境恶化的挑战，获得人类的独立、自由、和平、欢乐之法宝！

“全球化”是把“双刃剑”——一方面，全球间的联系日益增强，共性与融合日深；另一方面，不同民族的自我意识日渐模糊，独特性与丰富性日渐丧失。因而，“差异”“共通性”“坚守”“创新”“融汇”“多样性”即为一

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组寻求对策的关键词。“差异”，即尊重个性与不同；“共通性”，即成就差异间的沟通，达成某种共识和理解；“坚守”，即守护人类的遗产和信念；“创新”，即应对挑战而变异再造；“融汇”，即借助在人类生活全球规模基础上滋生的意识，视全球发展为一个整体，加强国际间的对话、合作、互惠和共融；“多样性”，即防止全球化势力扩张对于人类文化的个性与丰富性的消蚀。

在2017国际舞蹈日，“因为渴望飞翔”而成为舞者的舞蹈大师崔莎·布朗在其身后留给舞蹈世界的是充满原创精神的启迪。而将“跨越界限”作为重要创作动机的舞蹈大师杰瑞·基利安，则告诉我们舞蹈的社会责任和历史使命。

——本刊主编

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Preface

Today's world is confronting with the intensified conflicts between different civilizations and with potential wars. Under such circumstances, how can we strengthen communication and facilitate dialogue so as to promote world peace? In the face of discrimination and distress brought by differences between races, disabilities, and diseases, and disparity between the rich and the poor, how can we improve understanding between people, realize mutual respect, and build confidence for living? Themed with "We, Dance Together," the International Dance Day 2017 enables us to reconsider the function, value, and meaning of dance and to wake up dance, the asleeping "beauty" in the "ivory tower" with narrow field of expertise, so as to return to the instincts that human beings are born with, the nature of body as a survival tool of mankind, and the medium function of body to realize communication. It also helps us ponder the question of bridging communication through dance, a world language. It celebrates human spirit and strength of inclusiveness so as to resolve conflicts and reach unity and integration, with the hope that dance, open to all people, will bring freedom and joy to people's life journey which is full of hardship; dance, as a universal language, will maintain world peace and human dignity.

In terms of the context and strategy of human survival, "cross," "freedom," "dialogue," "integration," "understanding," "inclusiveness," "respect," "benevolence," "reflection," and "self-confidence," are more and more discussed as the keywords to solve the issues. "Cross" means to break borders; "freedom," to go beyond limitations; "dialogue," to promote mutual understanding and trust; "integration," to seek for consensus and exchange; "understanding," to put oneself in someone else's shoes; "inclusive," to encourage diversity; "respect," to support equal rights; "friendship," to advocate kindness; "reflection," to pursue Nirvana and regeneration; and "self-confidence," to build the winning spirit. Therefore, these keywords are not only the fundamentals for dance to retain its role in people's life for the past thousands of years, but also the keys to reaching independence, freedom, peace, and happiness in the face of the worsening natural and social environment.

"Globalization" is a "double-edged sword." On the one hand, it accelerates global connection, assimilation, and integration. On the other hand, a nation's self-awareness is weakening, and individuality and richness are gradually losing. Thus, "difference," "universality," "preservation," "innovation," "integration," and "diversity" have become another group of keywords for strategy. "Difference" means to respect individuality and distinction; "universality," to reach agreement and understanding on differences through communication; "preservation," to protect heritage and beliefs of human beings; "innovation," to create in the face of challenge; "integration," to strengthen international

用当代的视野审视舞蹈 以舞蹈的身体认知世界

Examine dance from
a contemporary point of view
Perceive world through
the body of dance

dialogue, cooperation, mutual benefit, and universality based on the awareness of seeing the human life in a global scale and global development as a whole; and “diversity,” to prevent the power of globalization from counteracting individuality and richness of human culture.

During the International Dance Day 2017, we are told that the great master Trisha Brown “became a dancer because of her desire to fly.” What she has left to the dance world is the inspirations of her innovative spirit. “Crossing borders” has always been the motivation for master Jiří Kylián’s works. He advises us on the social responsibility and historical mission of dance.

— Editor-in-Chief

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当代舞蹈 艺术研究

本期焦点 Spotlight

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国际戏剧协会将芭蕾革新家诺维尔(1727—1810)的生日4月29日定为国际舞蹈日,并且每年从世界舞蹈领域中选出一位杰出人士作为献词人,无疑旨在通过其在世界舞蹈领域的地位、影响力及具有号召力的献词,彰显舞蹈的自由和人文精神,以舞蹈的力量推动人类的进步和生命的和谐发展。2017年3月18日,当我们翘首以盼,期待着在舞蹈日与当选2017年国际舞蹈日献词人的崔莎·布朗在中国上海欢聚之际,这位伟大的舞蹈艺术家却不幸被病魔带走,让“2017国际舞蹈日庆典之夜”为她照亮的那道耀眼的光束,成为全球舞者对她的追思……本刊在此发表崔莎·布朗的2017年国际舞蹈日献词、国际戏剧协会舞蹈委员会主席安卓玛奇在“2017国际舞蹈日庆典之夜”代表国际剧协对这位伟大的舞蹈家所做的敬辞,以及由中国记者邬钧宜对崔莎·布朗舞团资深顾问苏珊·罗森伯格的专访,以期带领大家走近这位杰出的舞蹈大师。同时,承蒙美籍华裔舞蹈家、康奈狄克大学前舞蹈系主任、终身教授王晓蓝女士的推荐和帮助,本刊获得了美国《舞蹈杂志》、崔莎·布朗舞蹈团以及作者们的授权,在此发表由美国《舞蹈杂志》前主编温迪·佩容撰写的纪念专文,并刊登由马克·吉诺、洛伊斯·格林菲尔德、克里斯·卡利斯、肯恩·特巴契尼克等为崔莎·布朗所拍摄的照片,以此来重温崔莎·布朗作为伟大的舞蹈家的人格和艺术精神,并表达我们对她无限的敬意!

Became a Dancer Because of My Desire to Fly: Message by Trisha Brown for the International Dance Day 2017ⁱ

[US] Trisha Brown

I became a dancer because of my desire to fly. The transcendence of gravity was always something that moved me. There is no secret meaning in my dances. They are a spiritual exercise in a physical form.

Dance communicates and expands the universal language of communication, giving birth to joy, beauty, and the advancement of human knowledge. Dance is about creativity...again and again...in the thinking, in the making, in the doing, and in the performing. Our

bodies are a tool for expression and not a medium for representation. This notion liberates our creativity, which is the essential lesson and gift of art-making.

The life of an artist does not end with age, as some critics believe. Dance is made of people, dancers and ideas. As an audience, you can take the creative impulse home with you and apply it to your daily life. 器

(Editor: SUN Xiao-yi)

因为渴望飞翔 我成为一名舞者

——2017 国际舞蹈日崔莎·布朗的献词^①

[美] 崔莎·布朗

因为渴望飞翔,我成为一名舞者,超脱于地心引力的感觉总是带给我不断的感动,并让我为之不懈努力。在我的舞蹈里没有秘密的含义。它们只是一种借助形体进行的精神运动。

舞蹈是一种世界性的语言,它增进交流,创造快乐,启迪美感并推动人类知识进步。舞蹈是关于创造力的,在构思中、创作中、舞蹈中、表演中,均是如此。我们的身体是一种表达的工具,而非再现的媒介。这

一观念解放了我们的创造力,也是艺术创作中核心的经验与收获。

正如有些评论家坚信的那样,一位艺术家的生命不会随着岁月流逝而终结。舞蹈是由人来完成的,由舞者和创意组成的。作为观众,你可以将这种创造性的冲动带回家,并将其应用于你的日常生活。

(中文翻译: 逢锦来 责任编辑: 孙晓戈)

Notes:

i This message is for dance professionals and dance admirers all over the world. It is published also as a tribute to Trisha Brown who passed away on March 18th, 2017.

The message has been put together from her written works and statements by her close collaborator Susan Rosenberg and president of the International Dance Committee of the International Theatre Institute ITI Andromachi Dimitriadou Lindahl. It shares her vision about her work and the values that it reflects.

【注释】

① 此致辞献给全世界的舞蹈工作者和爱好者,也是对于2017年3月18日去世的崔莎·布朗女士的致敬。今年的世界舞蹈日致辞摘自崔莎·布朗的著作和发言,由其亲密的合作伙伴苏珊·罗森伯格以及国际剧协舞蹈委员会主席安卓玛奇·琳达尔整理。此致辞体现了她对自身作品的愿景,反映了其价值观。

当代舞蹈 艺术研究

本期特讯 Special Report

编者按

2017年国际舞蹈日系列庆典活动于4月27—29日在上海国际舞蹈中心和复星艺术中心举行。此次活动由国际剧协、上海戏剧学院、复星集团主办,由上海戏剧学院舞蹈学院、舞蹈研究院、附属舞蹈学校承办,由中国舞蹈家协会、上海国际舞蹈中心发展基金会、上海国际舞蹈中心支持。2017年国际舞蹈日以“我们,一起舞”为主题,来自11个国家的40余位专家学者为国际舞蹈日的舞蹈论坛、专家工作坊以及“国际舞蹈之夜”和“2017国际舞蹈日庆典之夜”演出贡献了舞蹈研究、教学与创作表演方面的优秀成果,而上海的舞蹈家和年轻舞者们则在国际舞蹈日的“上海舞蹈之夜”中尽显才华。

美国舞蹈大师崔莎·布朗所提交的“因为渴望飞翔,我成为一名舞者”的献词,荷兰舞蹈大师基利安强调的“跨越界限”“打破障碍,推掉高墙和壁垒”的创作主旨,都如精神的旗帜引领我们。而和舞蹈艺术家们抱着同样愿景的各界领导者、志士仁人以及舞蹈爱好者,走进国际舞蹈日,推广“我们,一起舞”的主题,支持舞蹈、托举舞蹈,张扬舞蹈的人文精神和力量,让世界分享舞蹈带来的自由和欢乐,为争取世界和平和人类自由做出努力和贡献。本栏目刊发的五篇报道,是由本刊对2017年国际舞蹈日中来自各界领导人和嘉宾发表的祝辞(摘要)、舞蹈论坛、专家工作坊以及舞蹈艺术展演等活动进行的系列报道。

当代舞蹈 艺术研究

学术建设
Academic Construction

编者按

中国舞蹈史学基础建设的求索(三)

藉纪念中国舞蹈史学建设60周年之机,本刊连续三期以大篇幅的版面刊登相关学者的论文,总结中国舞蹈史研究的经验教训。为何如此重视?显然,史学作为学科建设的重要基础,向我们揭示“过去”的“真相”和世界、人类社会发展的规律,为我们走向“未来”启真、导善、尚美,指明正确的方向。因而,希冀这一栏目所刊登的学者们的论文及其经验总结,能够引出更多有深度、有信度、有价值的舞蹈史研究的学术成果。

历史的“身份”“变迁”“场景”

——《朝鲜族舞蹈史》撰写的回顾与思考

朴永光

【内容摘要】本文通过回顾1997年出版的《朝鲜族舞蹈史》的写作过程、思考其存在的问题,结合近些年来笔者在研究舞蹈历史与理论的过程中强调的舞蹈“身份”“变迁”“场景”等概念,阐释笔者对书写舞蹈史的新理解,以及对未来书写舞蹈史的思路与展望,以期对后学与同行研究和书写舞蹈史有所参考。

【关键词】朝鲜族舞蹈史;身份;变迁;场景

Historical “Identity,” “Change,” and “Scene”: Retrospection and Reflection on Writing of *The Dance History of Korean Ethnic Group*

PIAO Yong-guang

[Abstract]

Published in 1997, *The Dance History of Korean Ethnic Group* is the author's first independent book. The publication of this research finding is a result incited by the mentors. Also, it intends to meet the needs of social changes, the development of higher education, and the discipline construction of dance. Re-examining the book, reviewing the writing process, and reflecting over its problems after 20 years, this paper emphasizes the concepts such as “identity,” “change,” and “scene,” elucidates the author's new understanding of writing dance history, and provides views and outlooks for future dance historiography. Based on his research experience on dance history and theory for the past few years, the author hopes this paper will give some reference to the study and writing on dance history of young scholars and peers.

[Keywords]

dance history of Korean ethnic group, identity, change, scene

关于中国少数民族舞蹈史研究的若干思考

马 薇

【内容摘要】中国少数民族舞蹈发展史是个具有探索性的课题。本文认为：就中国舞蹈史的完整性而言，少数民族舞蹈史当是对中国舞蹈史的重要补充。两者相对独立，又互为呼应，是中国舞蹈艺术史的完整统一。中国舞蹈史的研究，是舞蹈史上人类学、社会学和民俗学的研究，属于舞蹈研究中民族意识的一个部分，具有其民族现实生活的基础和历史的传统。鉴于此，需要重视研究孕育古代少数民族舞蹈的生态环境，包括自然环境和社会环境。中华民族是个统一的多民族共同体。中国的民族历史发展呈现出民族之间的不平衡性。鉴于此，我们采用统一的公历纪年和中国史学界公认的中国史分期；亦兼顾中国民族史，尤其少数民族发展史阶段特征。当我们把“少数民族”看成一个指代不同历史阶段的民族综合体概念时，便会将注意力放在整体性研究其内部的舞蹈文化上，并在结构上由一个历史纵线与时代横线构成十字坐标，既有上下传承，又有横向贯通。

【关键词】少数民族舞蹈史；通史；“探索性”

Reflections on the Study of Chinese Ethnic Minority Dance History

MA Wei

[Abstract]

The development history of the Chinese ethnic minority dance is an exploratory subject. The history of the Chinese ethnic minority dance is an important supplement to the Chinese dance history; the two are relatively independent yet respond to each other, which makes the Chinese dance art complete.

The study of Chinese dance history is of anthropology, sociology, and folkloristics in dance history. It belongs to the national consciousness in dance study, and is based on the national real life and historical tradition. In view of this, we need to pay attention to studying the ecological environment where the ethnic minority dances were bred, including both natural and social environment...

[Keywords]

ethnic minority dance history, comprehensive history, “exploratory subject”

钩沉舞史 悟化究竟

——书写蒙古族舞蹈史的思路与方法

王景志

【内容摘要】在中国内蒙古高原有史以来便有一个自成体系的游牧型舞蹈文化圈,通过对其探究阐释,可以揭示中国北方游牧民族在多种社会因素促成下的生存之谜。本文志于蒙古族舞蹈的研究,以求从中国北方游牧民族文化的探索向度、草原艺术的研究深度,揭示蒙古民族舞蹈这种集北方游牧民族舞蹈之大成的艺术形态、文化特质以及美学范式,从而弥补蒙古族舞蹈“有舞无史”的缺憾;并采用多维、多向、多度的跨文化、跨学科的研究方法,力求从结构框架到内容阐释都有一些新的拓展思路和在方法上的突破。本文认为,书写舞史的前提是有史可依、有理可据;“若无多年渐悟之功,便无瞬间顿悟之效”,而从“渐悟”到“顿悟”的转变则需通过实践感悟、田野调查、文物实证、探颐索微等不可或缺的过程。

【关键词】蒙古族舞蹈史;北方游牧民族;草原文化艺术;顿悟

Explore Dance History to Infer the Ins and Outs: On Thinking and Methods of Writing the Dance History of Mongolian Ethnic Minority

WANG Jing-zhi

[Abstract]

The Mongolian plateau, a place of breadth and width, has been a self-contained system of nomadic dance culture circle since the ancient time. Relying upon the typical geographical environment, economic form, lifestyle, customary belief, and aesthetic, a great number of the northern nomads have created a dance art with unique ethnic cultural characteristics and deep historical and distinctive ethnic attributes. Through the exploration and analysis of the Mongolian ethnic minority dance in both ancient and modern times, we can know, indirectly or directly, some of the mysteries of dance origin, survival, existence, and continuation of Chinese northern nomads under the influence of a variety of social factors, so as to fill the gap in the cultural foundation of today's Mongolian dance art.

[Keywords]

dance history of Mongolian ethnic group, northern nomadic people, grassland culture and arts, sudden enlightenment

累积 感悟 思辨 补正

——关于浙江舞蹈史研究的思考

吴露生

【内容摘要】建立在对于浙江舞蹈史的多年研究以及《浙江舞蹈史》写作的基础之上,思考如何梳理长年的累积与感悟,尽力开掘历史的本貌,不仅注重田野调查与吸收学界的最新研究成果,也以自己独立的判断做出严谨、准确、自洽的结论。并呼吁加大地方舞蹈史的研究力度,以利中国舞蹈史学构建得更加坚实、更为宏大。

【关键词】浙江舞蹈史;方法论;地方舞蹈史;中国舞蹈史学

Accumulation, Sentiment, Scrutiny, and Rectification: Reflections on the Study of *Zhejiang Dance History*

WU Lu-sheng

[Abstract]

The study and writing of *Zhejiang Dance History* is to elucidate the historical appearance of Zhejiang dance culture and its development and laws in the social movement, based on the grand background of regional culture and Chinese culture, through the possession, study, and judgment of cultural relics and historical materials that are able to reflect historical facts. Dance culture features expressing emotions and feelings through human body and has been widely circulated within ceremonies, festivals, folks, and customs. Analyzed from this perspective, *Zhejiang Dance History* aims to explore and investigate the origin, compare the past with the present, make an analysis at the macro level, and conduct case studies at the same time.

[Keywords]

Zhejiang Dance History, methodology, local dance history, Chinese dance history

当代舞蹈 艺术研究

文化研究
Cultural Studies

交谊舞到迪斯科： 当代中国日常舞蹈的兴衰（上）

徐 敏

【内容摘要】交谊舞与迪斯科舞同为1980年前后兴盛于中国大陆的社会文化现象，两者均为当代中国的社会变迁提供了一个来自民众身体、人际关系及日常生活领域的重要源头，与当时的意识形态、道德观念及文化政策法规产生了多层次的冲突与协商关系。本文分上、下两篇。上篇主要描述交谊舞在1979年之后的重新复归，它在社会上迅速而广泛的流传，以及交谊舞与此一时期精英文化及民众文化所构成的互动关系。作为一种民众日常生活中的舞蹈，交谊舞与政治意识形态及国家文化政策法规之间产生了激烈的“拉锯”，由此形成了20世纪80年代社会变革过程中的一种民众文化主导模式。

【关键词】交谊舞；迪斯科；民众文化；文化迭代；文化变迁

From Ballroom Dance to Disco: The Rise and Fall of the Daily Dance in Contemporary China (I)

XU Min

[Abstract]

The daily dance activities of the urban population in China have been closely related to the introduction of Westerners and the influence of western culture in modern times. In the late Qing Dynasty, the Westerners who were living in Shanghai and other Chinese cities, started to hold the ballroom dance. Soon, the Chinese people opened a number of commercial dance clubs, making ballroom dance an important way of entertainment in urban life.

[Keywords]

ballroom dance, disco, popular culture, cultural iteration, cultural change

以重建复现为“实然”的接点

——中国古典舞建设谈

刘 建

【内容摘要】今天的中国古典舞有四种存在方式——“垂直传承”（基本断绝）、“重建复现”（如《唐乐舞》与《南宋雅乐》）、“综合创造”（如《相和歌》与《谢公屐》）与“重构创新”（如《黄河》与《扇舞丹青》）。民族复兴的大前提下，中国古典舞的复兴也提到了日程上来。从某种意义上讲，“复兴”与“重建复现”是相关的表述，于此之中，“应然”的认识已然清晰可见。我们所需要做的是将“应然”化为“实然”，使“重建复现”成为中国古典舞建设中承前启后的一个接点。

【关键词】中国古典舞；重建复现；实然

Use Reconstruction and Representation as the Links to “Is” Statements: On the Construction of Chinese Classical Dance

LIU Jian

[Abstract]

In both the epistemology in philosophy and axiology in art study, “ought” statements and “is” statements are dialectical. During today’s revitalization of Chinese national culture, the construction of Chinese classical dance is not only about the direction of the “‘ought’ statements leading ‘is’ statements.” Rather, it shall be about the ideals and practice of the “‘is’ statements linking to ‘ought’ statements.”

[Keywords]

Chinese classical dance, reconstruction and representation, “is” statements

当代舞蹈 艺术研究

创作研究
On Creation

关于当代中国十大少数民族 舞剧的述评(上)

于 平

【内容摘要】当代中国舞剧创作的语言本体最初有三个来源：一是芭蕾，二是“战士舞蹈”，三是戏曲舞蹈。论及“少数民族舞剧”，首先要关注的是以“战士舞蹈”为语言本体的创作。1959年凸显少数民族舞蹈本体语言的舞剧便是来源于“战士舞蹈”的《五朵红云》，而中国当代少数民族舞剧也是在黎族舞剧《五朵红云》的创编中启程的。新中国成立后，面对中国少数民族舞剧近60年的发生、发展和发达，我们的研究思路是在把握历史演变历程的基础上，梳理历史脉络并进一步揭示历史底蕴。本文以史为据，撷取当代中国兼具时代性和影响力的十大少数民族舞剧进行客观述评，旨在归纳当代中国兼具典型性和影响力的少数民族舞剧，剖其内在规律，以期对当下中国民族舞剧的创作做出重要的提示和有益的启迪。

【关键词】当代中国民族舞剧；《五朵红云》；《蔓萝花》；《召树屯与楠木婊娜^①》；《卓瓦桑姆》；《珍珠湖》

A Review of Top Ten Ethnic Minority Dance Dramas in Contemporary China (I)

YU Ping

[Abstract]

Prologue: the “aesthetic principles” embodied in Chinese ethnic minority dance dramabased on opera dance language, there emerged a number of ethnic minority dance dramas based on folk dance language of the ethnic minorities. The Outline of Chinese Dance Drama History has summarized the characteristics of the “first three kicks” as follows: Firstly, they are basedon Chinese folktales, and those stories had already been adapted into successful traditional operas that could be referenced.

[Keywords]

ethnic minority dance drama in contemporary China, Five Red Clouds, The Bindweed Flower, ZHAO Shu-tun and Nanmunuona, Zhuowasangmu, The Pearl Lake

当代舞蹈 艺术研究

文化交流
Cultural Exchange

裕容龄：身体的自由和束缚的博弈

——影响20世纪中国舞蹈的早期留学生研究系列之一

刘青弋

【内容摘要】“影响20世纪中国舞蹈的早期留学生研究系列”通过研究1949年之前走出国门的中国留学生中的代表人物，揭示他们作为一支特殊的文化建设力量，如何运用舞蹈寻求强教、强身、强国之路，从而对20世纪中国舞蹈的奠基和发展产生了重要影响；同时，通过还原历史，察看20世纪早期中国舞蹈的内在要求和与外部世界的联系。本文研究的对象裕容龄是一位见证中国旧时代终结、新时代萌生的舞蹈家，因而，其舞蹈生涯便成为一场身体的自由和束缚的博弈。因为博弈的双方处于中国封建贵族的内部，因而，最初激烈的冲突，在开放和限制的环境和思想的彼此制约中，通过双方的妥协达到了某种和解，落后的观念被温和地突破，身体的束缚被有条件地摆脱。虽然，其在宫廷创作的第一批中国民族舞蹈作品，大多在近20年后才得以面世，其艺术的创新性和先锋性遗憾地被时间削弱，但是，中国民族舞蹈的现代模式和雏形却在其对文化的传承和创新中悄然地萌生，身体亦逐步地获得了自由。

【关键词】20世纪中国舞蹈；早期留学生；裕容龄；自由与束缚；身体的博弈

YU Rong-ling and the Game between the Freedom and Confinement of Body:

On the Early Chinese Students Overseas Influencing the 20th Century Chinese Dance (I)

LIU Qing-yi

[Abstract]

The serial studies on “The Early Chinese Students Overseas Influencing the 20th Century Chinese Dance” analyze the representatives of Chinese students who studied abroad before the founding of People’s Republic of China in 1949, and reveal how those overseas graduates, as a special force for cultural construction, utilized dance in pursuit of strengthening education, body, and the nation, and how they explored arts to meet the requirements of China’s social and cultural reform and construction, and then exerted great influence on the foundation and development of the 20th Century Chinese Dance.

This paper studies YU Rong-ling as a dancer witnessing the end of the old China and the commencement of the new era, based on the following reasons: Firstly, during 1895–1903 when her father, YU Geng, was a diplomat, YU Rong-ling studied in Japan and France. She was the first student to systematically study dance abroad in the Chinese history. A study on this is an examination of the exchange and communication between the Chinese and foreign dances. Secondly, after she returned to China in 1903, YU Rong-ling was appointed by the Empress Dowager Cixi as the lady-in-waiting. Specializing in Chinese dance, she created Chinese ethnic dance and performed Chinese and western dances. She was regarded as the last court dance master. A study on this is an examination of the historical situation of the court dance in the late Qing Dynasty. Thirdly, in 1907, more than 20 years after she left the palace due to her father’s death, YU Rong-ling, General TANG Bao-chao’s wife, performed her own works at the disaster relief benefit performances several times, which had had a great social impact. A study on this is an examination of the art forms of Chinese ethnic dance at its emerging stage in the early 20th century. Fourthly, as she had learned both Chinese and Western dances, YU Rong-ling’s dance career can be regarded as a game between the freedom of body and the confinement of the feudal conservative power. Since both sides of the game came from the inside of the Chinese feudal aristocracy, the initial intense conflict, constrained by the thoughts of each side, turned to a compromise. Against an open yet restricted environment, they achieved reconciliation—the old ideas were gently broken and the confinement of body was conditionally relieved. A study on YU Rong-ling’s artistic practice is an examination of the historical trajectory of Chinese dance masters having referenced the foreign dance culture and constructed national dance art in the early 20th century, on the origin and foundation of Chinese national dance in modern times, and on the arduous yet subtle developing process and the principles of the body culture of modern Chinese national dance.

[Keywords]

Chinese dance in the 20th century; early Chinese students overseas, YU Rong-ling, freedom and confinement, gaming of the body

中外舞蹈交流史中的上海芭蕾(二)

欧建平

【内容摘要】就目前可以找到的资料而言,最早登陆上海的西方芭蕾舞家非乔治·冈察洛夫莫属,时间在1928年,而他青史留名的原因有二:一是聘请了俄国芭蕾舞家维拉·沃尔科娃在其上海舞校按照瓦冈诺娃的体系教授芭蕾,确保了该校高水平的教学;二是英国芭蕾表演大师玛戈·芳婷正是因为1933年在这所上海舞校接受了高水平的启蒙教育,日后才登上国际芭蕾之巅的。1945年,冈察洛夫离开上海,前往伦敦,在赛德勒斯·威尔士芭蕾舞校教授芭蕾,对英国芭蕾的发展起到了积极的推动作用。

【关键词】芭蕾;上海;乔治·冈察洛夫;维拉·沃尔科娃;奥林匹克三人舞团

Shanghai Ballet in the History of Chinese and Foreign Dance Exchange (II)

OU Jian-ping

[Abstract]

According to the currently available literature, the earliest western ballet dance master entering into Shanghai was George Goncharov. It was 1928, and he is remembered for two reasons: Firstly, he invited Russian ballet master Vera Volkova to teach at his dance school. Following Vaganova's ballet teaching system, the school maintained a high teaching standard. Secondly, the great English ballerina Margot Fonteyn received early ballet education at his school in 1933 and later became one of the most exceptional ballet dancers of the world.

George Goncharov, a Russian ballet performer, choreographer, and educator, initially received rigorous ballet training at the Imperial Ballet Academy at Maryinsky Theater in St. Petersburg, the birthplace of the classical ballet.

[Keywords]

Ballet, Shanghai, George Goncharov, Vera Volkova, Olympic Trio