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# 当代舞蹈 艺术研究

Contemporary Dance Research

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# 当代舞蹈 艺术研究

## 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

## 艺术纲领 行动指南

——《在延安文艺座谈会上的讲话》对舞蹈的意义与价值

史 红

【内容摘要】《在延安文艺座谈会上的讲话》(以下简称《讲话》)是对以人民为中心的艺术框架的系统性建构和理论方向的清晰确立。它对舞蹈形成不同层面的影响,使舞蹈表现出政治性色彩。《讲话》确立了舞蹈的政治使命,并使之成为国家政治使命召唤中的艺术武器。在《讲话》精神的影响下,舞蹈的功能属性定位是为人民而舞,它是国家艺术服务对象的一种政治建构;舞蹈创作的宗旨是表现中国民族精神,并应和复兴民族与国家的政治要求;舞蹈价值标准的取向是为真善美而舞,以政治标准为主,表现出文化领导权下的政治意识形态诉求。

【关键词】《在延安文艺座谈会上的讲话》;舞蹈;纲领;价值

【中图分类号】J702 【文献标识码】A 【文章编号】2096-3084(2022)03-0001-11

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【Title】Art Programme, Action Guide

—The Significance and Value of the *Speech at Yan'an Forum on Literature and Art* for Dance

【Author】Shi Hong

【Abstract】*Speech at the Yan'an Forum on Literature and Art* (hereinafter referred to as the *Speech*) is a systematic construction of a people-centered art framework and a clear establishment of its theoretical direction. It influences dance at different levels and gives dance shows a political colour. Dance has a political calling, becoming an artistic weapon in the political machinery of the state. In the spirit of the *Speech* orientation of the functional attribute of dance is to dance for the people, which is a political construction of the object of national art service. The purpose of dance creation is to express the Chinese national spirit and to meet the political requirements of the nation and the country. The value orientation of dance is to dance for truth, goodness, and beauty, which is mainly based on political standards, showing the political ideological appeal under a cultural leadership.

【Keywords】*Speech at the Yan'an Forum on Literature and Art*, dance, programme, value

【作者简介】史红,女,博士,首都师范大学教授、博士生导师。主要研究方向:舞蹈学、舞蹈文化。

【基金项目】本文为国家艺术学基金重点项目“北京舞蹈生态与全国舞蹈文化建设研究”(项目编号:19AE004)研究成果之一。

# 当代舞蹈 艺术研究

历史研究  
Historical Studies

## 巫、舞不同源：殷商甲骨文中的巫与舞

——中国先秦时期的巫与舞之新考论(一)

蓝 凡

**【内容摘要】**在中国舞蹈史上,巫与舞的问题,可以说是个由来已久的问题。在中国的舞蹈界,甚至是在中国的人文社科界,都认为巫与舞不仅同源,还同字同义,这已成为一种定论。但从殷商甲骨文考察,巫与舞并不同源,我们对巫舞同源的误认,多是受到了东汉许慎《说文解字》的影响。文章认为,“两袖舞形”的巫并非殷人之巫,而仅是汉人之舞,从甲骨文巫字的溯源来看,巫是远古生殖文化的使者,是华夏先民象形造字中最为“不可言说”的一次“苍颉造字”。从史前社会开始,巫与催生巫术就是孕育繁衍中最紧要的一项医疗技术。“巫”并非殷商时期的专业舞者,舞蹈仅是行巫时的一种身体表现。巫舞在殷商时期的发展衍变,以及与其他类型歌舞的交流与影响,既体现了殷商甲骨文“巫”字被创造的理由,也体现了殷商的社会性作用的必然。

**【关键词】**甲骨文;巫与舞;催生巫术

**【中图分类号】**J709 **【文献标识码】**A **【文章编号】**2096-3084(2022)03-0012-11

**【DOI】**10.20070/j.cnki.cdr.2022.03.002

**【Title】** The Different Sources of Witchcraft and Dance: Witchcraft and Dance in the Oracle Bone Inscriptions of the Shang Dynasty

— New Research in the Pre-Qin Period of China (I)

**【Author】** Lan Fan

**【Abstract】** In the history of Chinese dance, the issue of witchcraft can be said to be a long-standing one. In China's dance circle, even in China's humanities and social sciences circle, witchcraft and dance are not only homologous but also synonymous. However, according to the oracle bone inscriptions of the Yin and Shang Dynasties, witchcraft and dance are not from the same source. Our misunderstanding of their origins is completely affected by the *Shuowen Jiezi* written by Xu Shen of the Eastern Han Dynasty. In fact, the “two-sleeve dance” witch is not the witch of the Yin people, but only the dance of the Han people. From the origin of the oracle bone inscription, the witch is the messenger of the ancient Chinese reproductive culture and is the most “unspeakable” “Cangjie character creation” of the ancient Chinese pictographic characters. From prehistoric society, witch and midwifery witchcraft are the most important medical technology in pregnancy,

**【作者简介】**蓝凡,上海大学上海电影学院二级教授、博士生导师、博士后流动站合作导师。主要研究方向:艺术学、音乐与舞蹈学。

# “踏歌”的历史隐踪与现代模态

## ——以巍山彝族“打歌”为例

唐白晶 孟祥宇

**【内容摘要】**“踏歌”是中华民族从古至今流传最广、现存样态最为丰富的一种传统歌舞文化。无论是农耕文化还是游牧文化，在中华文化多元一体格局中都能看到“踏歌”的历史遗存和活态传承。巍山彝族“打歌”是“踏歌”活态传承的现代模态之一，践行民族舞蹈学与古代舞蹈史“联通共洽”的治学理路，“打歌”与“踏歌”的联通共洽表现为诗乐舞一体的形式、娱神与娱人的交织、尚武与凝聚力的彰显。中华舞蹈文化在不断交往、交流、交融中，在“踏地为节，联袂而歌”的“舞”中，体现了文武交融的中华乐舞风格。

**【关键词】**踏歌；巍山彝族打歌；民族舞蹈学；传统舞蹈；活态文化

**【中图分类号】**J709 **【文献标识码】**A **【文章编号】**2096-3084(2022)03-0023-08

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**【Title】**The Mystical History and Modern Model of Ta-ge

— Taking the Weishan Yi “Dage” as an Example

**【Authors】**Tang Baijing, Meng Xiangyu

**【Abstract】**“Ta-ge” is one of the most widespread traditional songs and dances of the Chinese people which embraces varied existing forms throughout history. Whether it is the farming culture or the nomadic culture, the historical legacy and living transmission of “Ta-ge” can be seen in the Chinese culture characterized by unity and diversity. The Weishan Yi “Dage” is one of the modern models of the living transmission of “Ta-ge”, and it practices the theory of “connection and coordination” between folk dance and ancient dance history. The connection and coordination between “Dage” and “Ta-ge” are manifested in the integrated form of poetry, music, and dance, the interweaving of entertaining gods and entertaining people, and the demonstration of martial arts and cohesion. Chinese dance culture, with its continuous interaction, exchange, and integration, reflects the Chinese music and dance style of intermingling literacy and martial arts, especially in the “dance” of “stepping on the ground and singing together for the festival”.

**【Keywords】**Ta-ge, Weishan Yi “Dage”, folk dance, traditional dance, living culture

“踏歌”是中华民族从古至今流传最广、现存样态最为丰富的一种传统歌舞艺术。任半塘先生认为“踏歌”是“任何民族皆善为之”的一种“歌舞之原始形式”<sup>①</sup>。在中原汉族聚居区或者西南少数民族地区，我们都能看到“踏歌”的历史遗存和活态传承，其中较为

典型的是彝族打歌。“彝族打歌”于2008年被列入国家级非物质文化遗产代表性项目名录，是彝族歌舞文化的“活化石”。被誉为“南诏故里”的云南省大理白族自治州巍山彝族回族自治县流传着多种形态各异的“彝族打歌”，从其现代形态溯源“踏歌”的历史隐踪，正是

**【作者简介】**唐白晶，女，南京艺术学院舞蹈学院在读博士研究生，云南省民族艺术研究院副研究员。主要研究方向：民族舞蹈学、中国现当代舞蹈研究。孟祥宇，中南民族大学音乐舞蹈学院讲师。主要研究方向：中国民族民间舞。

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① 张鸣. 唐宋“踏歌”考释（上篇）[C]//中国屈原学会. 秦两汉文学论集. 北京：学苑出版社，2004：767.

# 南宋临安都城空间与舞队形态关系考论

范舟 郦文曦

**【内容摘要】**以城市空间形态的视角来讨论南宋临安舞队的生成原因与形态隐喻,可以得出以下新观点:其一,“舞队”作为特指概念的真正出现应该是在南宋时期,它的形成可能与临安都城空间的结构布局、空间尺度、人口密度等因素密切相关。对比两宋元宵节活动,北宋开封以“宣德门”为焦点展开,南宋临安则在以“御街”为中轴的街道系统中展开,表演场所从城市的“中心点”转为“中心轴”,南宋“舞队”或许正是在临安街道狭长形态的挤压下产生的。其二,与北宋元宵节一脉相承,“与民同乐”的政治诉求是御街舞队最为核心的形态隐喻,南宋元宵舞队也逐渐趋于“日常性”。其三,至少从目前的文献史料来看,“舞队”的核心概念应是有特定的时空范畴与生成原因的,不能将其过于泛化。

**【关键词】**南宋临安;都城空间;舞队;生成原因;形态隐喻

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**【Title】** On the Relation Between the Urban Space and Dance Team Form of Lin'an, the Capital City of the Southern Song Dynasty

**【Authors】** Fan Zhou, Li Wenxi

**【Abstract】** The following new ideas can be drawn from the discussion of the causes and morphological metaphors of the dance teams in Lin'an during the Southern Song Dynasty from the perspective of urban spatial morphology. First, the real emergence of “dance team” as a specific concept must have occurred during the Southern Song Dynasty, and its formation may be closely related to the structural layout, spatial scale, and population density of the capital city of Lin'an. A comparison between these two dynasties demonstrates that in the Northern Song Dynasty, “Xuande Gate” was the main venue for the Lantern Festival activities, while in the Southern Song Dynasty, Lin'an's Lantern Festival took place in its street system with the “Imperial Street” as the central axis, and the performance venue shifted from the “central point” to the “central axis” of the city. The Southern Song Dynasty “dance team” may have emerged due to the squeeze of the long and narrow streets in Lin'an. Secondly, in line with the Northern Song Dynasty Lantern Festival, the political demand of “sharing happiness with the people” was the most central metaphor of the dance team on Imperial Street, and the Southern Song Dynasty Lantern dance team also gradually became the “everyday”. Third, at least from the present historical documents, the core concept of the “dance team” should have a specific spatial and temporal scope and reasons for its creation, and it should not be over-generalized.

**【Keywords】** Lin'an, the capital city of the Southern Song Dynasty, urban space, dance team, reasons for formation, morphological metaphors

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# 当代舞蹈 艺术研究

创作研究  
Creation Studies

## 中国当代“舞剧文化批评”举隅

——中国当代舞剧批评研究随笔之二

于平

**【内容摘要】**作为“中国当代舞剧批评研究随笔”系列，“舞剧文化批评”是继“舞剧现象批评”之后的第二篇。舞剧文化批评，指的是具有较深文化底蕴的舞剧批评，它主要是针对我国神话传说、历史事象进行创作的舞剧。本文作为这类批评的“举隅”，关涉到的6部舞剧是《雷峰塔》《丝路花雨》《奔月》《凤鸣岐山》《屈原》和《铜雀伎》。关于这6部舞剧的6篇剧评的作者分别是景琛、史苇湘、孙颖、歧鸣、苍子和周容，但歧鸣、苍子可以确定是孙颖的笔名。至少在“舞剧文化批评”这一批评类型中，孙颖可以说是我国舞蹈界最具底蕴的文化学者。

**【关键词】**当代舞剧批评；舞剧文化批评；《雷峰塔》；《丝路花雨》；《奔月》；《凤鸣岐山》；《屈原》；《铜雀伎》

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**【Title】** Examples of Contemporary Chinese Dance-Drama Culture Criticism

— One of the Essays on the Criticism of Contemporary Chinese Dance-Drama

**【Author】** Yu Ping

**【Abstract】** As a series of essays on the criticism of contemporary Chinese dance-drama, dance-drama culture criticism is the second essay after the dance-drama phenomenon criticism. The dance-drama culture criticism refers to the criticism of dance-drama with profound cultural richness, and its objects are mainly dance-dramas based on myths, legends, and historical events in China. This paper, inspired by the above theory, will cover six dance-dramas — *Leifeng Pagoda*, *Along the Silk Road*, *The Flight to the Moon*, *The Phoenix Singing on the Qishan Mountain*, *Qu Yuan*, and *Dancing Girl of Tongque Platform*. The authors of the six reviews of these six dance-dramas are Jing Chen, Shi Weixiang, Sun Ying, Qiming, Cangzi, and

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# 舒巧“心理型人物观”下的舞剧“心理叙事”

## ——以舞剧《玉卿嫂》为研究对象

侯文靖

**【内容摘要】**文章通过对舒巧代表性舞剧作品《玉卿嫂》的研究,认为舒巧的舞剧创作由直面人性的出发,呈现出以主人公为绝对中心的人物系统设置、以心理为主导的叙事内驱力、以梦幻性情境建构与揭示性情节铺展配合心理写实的编舞技术,构成了她独特的舞剧样式,形成了以“心理型人物观”为核心的舞剧创作技术系统。这种创作方式不同于以故事的讲述作为主要驱动力,对外部世界进行镜像化展示的编创方法,而是通过强化揭示人物内在的心理状态,探索人物内心的情感世界,在“心理型人物观”的支撑下,不仅实现舞剧的心理叙事,彰显舒巧个人的艺术表达,也最终完成创作者的主体表述。

**【关键词】**舒巧;心理型人物观;心理叙事;《玉卿嫂》

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**【Title】**The Psychological Narrative of Dance-Drama Based on Shu Qiao's "Psychological View of Characters"  
—Taking the *Madam Yu Ching* as the Object of Study

**【Author】**Hou Wenjing

**【Abstract】**By studying and sorting out the creation elements of Shu Qiao's dance-drama works, this paper finds that Shu Qiao's dance-drama creation, by confronting the truth of human nature, establishes a character system with the main character as the absolute. This constitutes a unique dance-drama style and a dance-drama creation technique system with the "psychology-based outlooks on the characters" as the core, internally driven by irrational psychology and combined with choreography techniques characterized by psychological realism. Her unique style of dance-drama is based on the "psychological view of characters" as the core of her choreographic technique. This creation method is different from the choreographic method of mirroring the external world with storytelling as the main driving force, by intensively revealing the inner psychological state of the characters, and exploring their inner emotional world. Based on the "psychological view of characters", it can realize the psychological narrative of the dance-drama, manifest Shu Qiao's artistic expression, and finally complete the author's representation of the dance-drama.

**【Keywords】**Shu Qiao, psychological view of characters, psychological narrative, *Madam Yu Ching*

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# 传承、信仰与力量

## ——芭蕾舞剧《红色娘子军》2011—2021年的传播与文化建构

刘婵娟

**【内容摘要】**芭蕾舞剧《红色娘子军》是中国芭蕾民族化探索的里程碑,经过50余年的传播与发展,为红色经典作品的当代传播与文化建构提供了范式。一方面,文章追溯“红色娘子军”的形象来源,梳理芭蕾舞剧《红色娘子军》在不同时期的创作要求下的历史形态与文化建构。另一方面,重点论述2011—2021年芭蕾舞剧《红色娘子军》在“国家在场”与“社会在场”的两种传播导向下,通过大型庆典性或纪念性演出、节日献礼演出、“高雅艺术进校园”演出、基层慰问演出和公益教育演出等方式,深入人民群众,增强民族身份认同。芭蕾舞剧《红色娘子军》所承载的集体记忆与民族精神在当代不断延展,与其他红色经典作品共同承担起艺术美育与弘扬中华优秀传统文化的使命,是中华文化传播与交流的驱动力。

**【关键词】**芭蕾舞剧;《红色娘子军》;传播方式;民族精神;文化交流

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**【Title】**Heritage, Faith and Power

—The Communication Mode and Cultural Construction of Ballet *The Red Detachment of Women* from 2011 to 2021

**【Author】**Liu Chanjuan

**【Abstract】**The ballet *The Red Detachment of Women* is a milestone in the nationalization exploration of Chinese ballet. After more than 50 years of dissemination and development, it has provided a paradigm for the contemporary dissemination and cultural construction of red classics. On the one hand, this article traces the revolutionary image source of the “Red Detachment of Women” and sorts out the historical form and cultural construction of the ballet *The Red Detachment of Women* under the creative requirements of different periods. On the other hand, it focuses on the 2011–2021 ballet *The Red Detachment of Women* under the communication guidance of “national presence” and “social presence”. Through art activities such as large-scale ceremonial or commemorative performances, festival performances, “elegant art into the campus” performance, grass-roots condolence performances, public education performance etc., the ballet goes deep into the people and enhance the national identity. The collective memory and national spirit carried by the ballet *The Red Detachment of Women* continue to extend in contemporary times. Together with other red classic works, it undertakes the mission of artistic aesthetic education and promotion of Chinese traditional culture, which is the driving force for the dissemination and exchange of Chinese culture.

**【Keywords】**ballet, *The Red Detachment of Women*, mode of communication, national spirit, cultural exchange

1964年9月26日,李承祥、蒋祖慧、王希贤编导的芭蕾舞剧《红色娘子军》在北京天桥剧场正式公演。《红色娘子军》自诞生以来,作为红色经典艺术作品,

承载着弘扬革命精神的历史使命,在50余年的传播过程中,早已成为国家文化交流的重要代表作之一。

作为中国特有的一种红色文化,红色经典有其独特

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# 当代舞蹈 艺术研究

跨文化研究  
Cross-Culture Studies

## 门罗·比厄斯利分析美学视角下的舞蹈艺术

邓文华

**【内容摘要】**作为英美分析美学的主要代表人物,门罗·比厄斯利(Monroe C. Beardsley)同样关注现当代舞蹈实践对传统的舞蹈观念所造成的冲击,于是他试图通过当代哲学行为理论的研究发现而确立舞蹈与非舞蹈的边界。他区分了“动作”“移动”和“行为”等基本概念,并在此基础之上,将舞蹈界定为“基于动作之上的移动”,即一种种类性地生产的行为类型。而动作转化为移动的关键,在于它们的“表现性”和“再现性”。总体上,比厄斯利诉诸表现性和再现性的舞蹈定义是一种查缺补漏式的经验性定义,因此,它难以涵盖所有舞蹈实践,亦难以令所有舞蹈理论家都满意。但不可否认的是,比厄斯利条分缕析的讨论,对于舞蹈与非舞蹈的界定有着重要的推动意义。

**【关键词】**舞蹈;动作;移动;表现性;再现性

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**【Title】** The Definition of Dance in Monroe Beardsley's Analytic Aesthetics

**【Author】** Deng Wenhua

**【Abstract】** As a leading figure in Anglo-American analytic aesthetics, Monroe C. Beardsley was also concerned with the impacts that the practices of contemporary arts exerted on traditional conceptions of dance. So he attempted to mark out the borderline between dance and non-dance by drawing on the discoveries of philosophical action theory. He distinguished the crucial concepts of “motion”, “moving”, and “action”, and then defines dance as movings that build upon actions, an act-type belonging to the category of “sortal generation”. He further explained the transformation of actions into movings in terms of expressiveness and representation. Taken as a whole, Beardsley's definition of dance as such is an empiricist one requiring constant revisions; thus, it cannot apply to all practices of contemporary dance, nor can it satisfy all dance theorists. However, it is not to be denied that Beardsley's analysis of dance helps to clarify the distinction between bodily motions that are dance and those that are not.

**【Keywords】** dance, motion, moving, expressiveness, representation

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# 从数字表演到数字交互：舞蹈艺术的数字实践与审美建构

郑 伟 袁 梦

**【内容摘要】**数字媒体时代的舞蹈艺术越来越多地融入科学技术元素,真人与虚拟成像的交互合作重塑了舞蹈表演的时空观念,沉浸式体验催生了影像、视听与场景的新型互动关系,更大程度实现了物理身体与数字影像的连接并形成一种全新的观感体验,从而催生出更多元的美学潜能。文章结合数字表演理论源流及其在舞蹈艺术领域的实践,对新兴数字交互舞蹈呈现出的全新美学景观与叙事逻辑进行了分析。

**【关键词】**数字表演;未来主义;新媒体舞蹈;数字交互舞蹈

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**【Title】** From Digital Performance to Digital Interactivity: The Digital Practice and Aesthetic Construction of Dance Art

**【Authors】** Zheng Wei, Yuan Meng

**【Abstract】** Dance art in the era of digital media increasingly incorporates elements of science and technology, and the interaction and cooperation between real people and virtual images have reshaped the concept of dance performance in space and time. The immersive experience has given rise to a new interactive relationship between images, audiovisuals, and scenes, which to a greater extent realizes the connection between the physical body and digital images and forms a new visual experience, thus unleashing more diverse aesthetic potential. This paper analyzes the new aesthetic landscape and narrative logic presented by the emerging digital interactive dance while taking into account the theoretical origin of digital performance and its practice in the field of the dance arts.

**【Keywords】** digital performance, futurism, new media dance, digital interactive dance

随着当代技术逻辑对人类文化的影响越来越深入,元宇宙正在成为人类数字生活空间的现实模型,艺术创作的技术维度已经大大丰富了舞蹈艺术表现的语言。技术重构了舞台表演的语境空间并提供了一种新型叙事框架,当技术与身体的交互创造出一种不同于以往表演形式的数字表现形式,观众的欣赏体验已经悄然发生变化。数字表演理念与实践的发展在当代新媒体舞蹈中塑造出越来越多元的美学景观。

## 一、数字表演艺术理论来源

数字表演的理论与实践可以追溯到未来主义艺术的理论谱系,这为表演艺术注入了跨学科的基因。从“合成剧院”到包豪斯剧场,再到当代数字交互舞蹈,舞蹈艺术的数字实践毫无疑问都延续了未来主义将技术融入表演的理念,不断探寻艺术与科技的跨界交融。因此,下文将重点梳理未来主义的诞生与发展及其美学策略。

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# 看, 屏幕上的舞者!

## ——2022北京国际舞蹈影像艺术季观察

林 洁

**【内容摘要】**舞蹈影像的定义和边界在不断拓展, 文章提出, 狭义的舞蹈影像是指结合影像思维与技术进行编舞和表演的舞蹈及其屏幕呈现, 广义的舞蹈影像包括舞蹈电影、电视舞蹈、舞台影像、舞蹈影像, 它们都是在影像思维与技术的前提下进行的, 每个种类有各自的特性。通过对2022年北京国际舞蹈影像艺术季展映作品的观摩和代表性剧目的分析, 文章将狭义的舞蹈影像作品的创作现状分为四种类型: 舞蹈和影像皆弱、舞蹈和影像皆强、舞蹈弱影像强、舞蹈强影像弱, 提出舞蹈和影像之间的关系重点不是影像对舞蹈的侵蚀, 而要关注舞蹈在其中的弱化, 以及当前舞蹈编导和演员群体投入舞蹈影像创作不足的现象。

**【关键词】**北京国际舞蹈影像艺术季; 舞蹈影像; 舞蹈电影; 电视舞蹈; 舞台影像

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**【Title】** Look, the Dancers are on the Screen!

— Observation on the 2022 Beijing International Dance Video Festival

**【Author】** Lin Jie

**【Abstract】** The definition and boundaries of dance videos are expanding. This paper proposes that dance video in a narrow sense refers to dance and its screen presentation that combines video thinking and technology for choreography and performance, while dance video in a broad sense includes dance film, TV dancing, stage video, and dance video, all of which are performed under the premise of video thinking and technology, and each has its characteristics. Through the observation of the works presented in the 2022 Beijing International Dance Video Festival and the analysis of representative repertoires, the author divides the current creation of dance video works in a narrow sense into four types: weakening of both dance and video, intensifying of both dance and video, weakening of the video and intensifying of the dance, and weakening of the dance and intensifying of the video. This paper points out that the focus of the relationship between dance and video is not on the erosion effect of the video on dance, but on the weakening of dance in the video. Moreover, this paper also suggests an insufficient commitment of choreographers and performers to the creation of dance videos currently.

**【Keywords】** Beijing International Dance Video Festival, dance video, dance film, TV dancing, stage video

由中国演出行业协会发起、首创·郎园、北京纵贯线文化有限公司、北京欧林文化传媒有限公司主办, 面向全球邀约与征集作品的北京国际舞蹈影像艺术季于2022年8月在北京举行, 作为2022年第12届北京国际电影节的相关活动之一, 北京国际舞蹈影像艺术季设置了焦点展映、极限创作、肆舞城市、名家座谈、舞影工

坊、云动幕布等六大板块, 其中核心板块“焦点展映”包括了邀约单元的18部剧目和舞千年、中央芭蕾舞团两个专场, 征集单元从海内外参选的320部舞蹈影像作品中评选出94部入围作品, 向公众开展映。

从“焦点展映”板块的100余部舞蹈影像作品中可以感受到此次艺术季的主旨: “让呼吸穿透荧幕, 身

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# An Ecological Interpretation of the Elephant Foot Drum Dance of Dai People in Jinggu County, Yunnan

Liu Li Yan Erzhan

**【Abstract】** Jinggu is a scenery mountain county located in the southwest of Yunnan Province. As an epitome of the intangible cultural heritage under the category of dance in Yunnan, the Elephant Foot Drum Dance of Dai People in Jinggu remains a carrier to disseminate the historical experience and cultural memory of Dai People in Jinggu. This essay, from the perspective of choreoecology, extracts the typical choreme factors of the Elephant Foot Drum Dance, expounds the derivatives of the ecological niche and ecological range of this dance due to the transformation of time and region, and analyzes the choreoecological system of this multi-layered and multi-dimensional dance.

**【Keywords】** Jinggu County, Dai People, Elephant Foot Drum Dance, choreme, ecological niche, ecological range.

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**【标题】** 对云南景谷县傣族象脚鼓舞的生态学阐释

**【作者】** 刘丽, 闫二转

**【内容摘要】** 景谷是位于云南省西南部的一个风景优美的山区县。作为云南舞蹈类非物质文化遗产的一个缩影, 景谷傣族的象脚鼓舞仍然是传播景谷傣族历史经验和文化记忆的载体。文章从舞蹈生态学的角度, 提炼出象脚鼓舞的典型编排因素, 阐述了该舞蹈的生态位和生态范围因时间和地域的转变而产生的衍生物, 并对这一多层次、多维度的舞蹈生态体系进行分析。

**【关键词】** 景谷县, 傣族, 象脚鼓舞, 生态位, 生态范围

The Dai ethnic group is a nationality that has been inhabiting Yunnan Province since ancient times. It was in as early as the 1st century B.C. that Dai ancients had been recorded in the literature of the Han Dynasty, since then, the Dais have been given multiple names including Dianyue, ShanTan, Heichi, Jinchi, Yinchi, Xiujiao and Baiyi. After the founding of the People's Republic of China, this ethnic group, with respect to the wishes of its people, was collectively named "Dai". Dai is a transborder nationality and it shares profound historical and ethnical relations with the Shan (Dai) people in Burma, the Lao people in Laos, the Tai people in Thailand as well as the Ahom people in Assam, India.

The Dai people mainly reside in Xishuangbanna Dai Autonomous Prefecture, Dehong Dai as well as Jingpo Autonomous Prefecture and Pu'er in Yunnan Province. Due to the disparities in the ecological environment led by the wide distribution of Dai people, the performing forms and aesthetic styles of the Dai dances vary to a certain degree among different regions.

## I. The Ecological Environment of Jinggu County and the Features of Dai Dances

Situated in southwestern Yunnan Province, Jinggu Dai and Yi Autonomous County in Pu'er is dominated

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# 舞剧《永不消逝的电波》的“生态作用络”

汪起正

**【内容摘要】**《舞蹈生态学》中提出“生态作用络”的概念,认为政令推行、经济投入、权威评判以及审美消费四要素作为重要的生态因子,相互影响并共同作用于舞蹈发展。文章将“生态作用络”概念运用于“舞剧生产”这一社会文化生产活动,对上海歌舞团《永不消逝的电波》进行分析,结合四要素从社会环境因素、组织环境因素、核心物的生态反馈三方面探究生态学视域下舞剧生产的路径与机制。

**【关键词】**舞剧生产;舞蹈生态学;生态作用络;舞剧《永不消逝的电波》;上海歌舞团

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**【Title】**The “Ecological Effect Network” of the Dance-Drama *The Eternal Radio Wave*

**【Author】**Wang Qizheng

**【Abstract】**In *Choreoecology*, the concept of an “ecological effect network” is proposed. It is believed that four important ecological factors, namely, economic input, authoritative judgment, aesthetic consumption, and the implementation of government decree, influence and interact with each other to contribute to the development of dance. This paper, by applying the concept of the “ecological effect network” to the social and cultural production activity of “dance-drama production”, analyzes *The Eternal Radio Wave* of Shanghai Dance Theatre. Combining the four factors, this paper probes into the path and mechanism of dance-drama production ecologically from the social environment, the organizational environment, and the ecological feedback of the core object.

**【keywords】**dance-drama production, choreoecology, ecological effect network, dance-drama *The Eternal Radio Wave*, Shanghai Dance Theatre CO., Ltd

《舞蹈生态学》认为:“政令推行、经济投入、权威评判以及审美消费作为重要的生态因子,相互影响并共同作用于‘舞业’‘舞风’之发展,形成‘生态作用络’”<sup>①</sup>。对于“生态作用络”的概念,《舞蹈生态学》又进一步明确道:“两个以上的环境因子,与核心物舞蹈的同一因子共时地产生相互的影响,这种络状的多因子的相互作用模式,称作生态作用络。”<sup>②</sup>不同于以往舞蹈生态学研究多以“自然舞蹈”为对象,笔者尝试将“生态作用络”这一概念应用到舞剧研究层面,将“传衍生态”的研究,转为对“行业生态”的思考。“生态作用络”是一个网状结构,要求对舞蹈现象的认识和把握要多元、多面、多向。“舞剧生产”作为一种社会文化生产活动,也是网状的、综合性的艺术工程,所涉

及的人员、工种、部门复杂,而院团自身所承担的社会文化职能和对市场效益的诉求亦会反映在剧目的生产过程中。一部舞剧的立项、报批、创演、运营等生产环节与其获奖和传播情况,构成“舞剧生态络”,折射出“行业生态”的精神面貌。故此,以“生态作用络”概念应用于“舞剧生产”研究,便于全方位审视舞剧生产的流程,认识和把握复杂的舞剧现象。

事实上,全国大多数院团的舞剧生产流程基本一致,而推出的剧目质量却千差万别,这与其自身“舞剧生态络”的系统活性息息相关。本文以舞剧《永不消逝的电波》(以下简称《电波》)为对象“核心物”,深入其生产单位——上海歌舞团(以下简称上歌)进行长时间的实地考察,按照“环境—组织—核心物”的研

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① 资华筠,王宁.舞蹈生态学[M].北京:文化艺术出版社,2012:185.

② 资华筠,王宁.舞蹈生态学[M].北京:文化艺术出版社,2012:208.



# 当代舞蹈 艺术研究

舞蹈产业研究  
Dance Industry Studies

## 机制创新 模式赋能

——上海国际舞蹈中心品牌的树立与发展探析

王 延

【内容摘要】为实现多元主体间的融合,上海市委、市政府借鉴国际先进管理模式,结合实际情况,成立了上海国际舞蹈中心发展基金会,负责统筹舞蹈中心内公共事务、筹募资金资助舞蹈艺术活动与创作、推动国内外舞蹈艺术交流与合作、策划组织开展舞蹈艺术公益活动等工作。上海国际舞蹈中心在开放后,荟集国内外优质舞蹈资源,原创精品不断涌现;通过“上海国际芭蕾舞比赛”、中国舞蹈“荷花奖”舞剧评奖和“当代舞蹈双年展”等赛事活动打造舞蹈艺术品牌;通过推出“舞空间”这一公益文化品牌,融合线上线下传播平台,为市民搭建舞蹈艺术课堂。文章旨在以上海国际舞蹈中心为主要研究样本,通过解析其机制体制创新、协同管理模式探索之道,以及在此基础上深耕品牌艺术活动、聚焦社会公益责任的有益尝试,探析上海舞蹈品牌的树立与可持续发展。

【关键词】上海国际舞蹈中心;基金会;机制创新;艺术机构管理;公益文化品牌

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【Title】Mechanism Innovation, Mode Empowerment

— Exploring the Establishment and Development of the Shanghai International Dance Center Brand

【Author】Wang Yan

【Abstract】The Shanghai International Dance Center Development Foundation (SIDCDF) was established by the Shanghai Municipal Government to coordinate public affairs, and it raises funds for dance art activities and creation, promotes domestic and international dance art exchanges and cooperation, and plans and organises dance art public welfare activities. Since its opening, the Shanghai International Dance Center has been gathering quality dance resources from home and abroad, and original works of art have been emerging. The branding of dance art is achieved through events such as the Shanghai International Ballet Competition, the China Dance “Lotus Award” dance-drama competition and the Contemporary Dance Biennale; the public service cultural brand “Dance Space” is launched, integrating online and offline communication platforms to build dance art classes for the public. This paper aims to analyze the establishment and sustainable development of Shanghai

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# 文化创意中的舞剧赋能：“中关村舞剧节”运营策略分析

李 超

**【内容摘要】**文章从文化创意产业的相关理论出发,聚焦于“中关村舞剧节”这一文化品牌的创生及其效应机制,从舞蹈行业品牌的探索、故事驱动的舞剧力量、舞剧文化的城市赋能等多个层面切入,分析如何以舞剧为核心借力文化创意、表达中国精神,又怎样以故事为核心驱动讲述中国故事,论述以舞蹈行业品牌带动城市文化发展的核心思路与实践成效,并在此基础上延伸探讨了作为文化创意的舞蹈行业品牌在当代的发展思路与实施方略。

**【关键词】**文化创意;舞蹈行业品牌;中关村舞剧节

**【中图分类号】**J792.3 **【文献标识码】**A **【文章编号】**2096-3084(2022)03-0115-05

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**【Title】** Dance-Drama Empowerment in Cultural Creativity: Analysis of the Operational Strategy of “Zhongguancun Dance Festival”

**【Author】** Li Chao

**【Abstract】** This paper focuses on the establishment of the cultural brand “Zhongguancun Dance Festival” and its effect mechanism based on the theories from cultural and creative industries. What’s more, by delving into the process of brand building, the power of dance fueled by storytelling and how dance culture empowers cities, this paper tries to figure out how to leverage the power of cultural creativity and how to present the Chinese spirit with dance as the core, and how to tell the stories of China with stories as its main focus. It also discusses the core ideas and practical results of taping into the brand effect of the dance industry to fuel the development of urban culture. On this basis, this paper further discusses the promotion paths and implementation strategies of dance industry brand as a cultural and creative product in contemporary times.

**【Keywords】** cultural creativity, dance industry brand, Zhongguancun Dance Festival

创办于2020年的“中关村舞剧节”,每年都融聚国内外一流舞蹈演创资源及顶尖学者、舞蹈艺术家,集结了先进的演出场馆及优秀的运营团队,充分发挥北京市海淀区探索创新的发展模式与资源优势,通过剧院院线、现场与云端的互动连接以及户外展演巡游等方式,探索人文、艺术与商业的优质融合,也由此丰富了公共文化的新内容,深入开发了文化市场并已产生了相当数额的文化消费。从这个意义上讲,仅以“舞蹈艺术”视角对“中关村舞剧节”进行观察显然是不够的,有必要从文化创意的角度,考察分析“中关村舞

剧节”的运营策略,探讨在重要的文化事项中,舞剧如何在文化创意中赋能城市,并持续推进自己行业品牌的建设。

文化创意是以文化为核心进行的创造以及创新性活动<sup>①</sup>,它通过“意义”与“内容”的赋予使文化商品、文化活动都具有了丰富的内涵与更深刻的体验。除了内容本身,与文化艺术产品相关的传播渠道、新兴文化理念也属于文化创意之范畴。因此它是文化产业最具思维活力的核心构成。肩负着百年中国梦的发展使命,文化艺术的发展所承载的不仅是个人束之高阁的

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① 向勇.文化产业导论[M].北京:北京大学出版社,2015:35.

# 当代舞蹈 艺术研究

## 拉班研究 Laban Studies

### 从舞谱到人体动画制作：“拉班舞者”项目<sup>\*</sup>

[加拿大] 拉斯·威尔克 汤姆·卡尔弗特 朗达·雷曼 艾琳·福克斯 撰 英曼莉 译

**【内容摘要】**诸如拉班舞谱(Labanotation)这样的符号系统为舞蹈和编舞的记录提供了一项重要工具,以保护被认为是“文盲艺术”的文化遗产。虽然这种记谱系统的目的值得赞赏,但现实令人遗憾,大多数舞者和编导不能阅读或书写舞谱,也就是说,他们不愿意消耗太多精力去学习一种丰富但复杂的方法。为了使拉班舞谱更容易理解,研究者开发了“拉班舞者”(LabanDancer)系统,将“拉班写作”(LabanWriter)编辑器中记录的拉班舞谱翻译成三维人体动画。开发这个翻译器的一个主要挑战是,找到足以为各种不同的动作创造合理动画的通用方法。任何翻译器都必须考虑动作的情境,因为这可能会影响对拉班舞谱谱子的诠释。

**【关键词】**计算机图形;人体动画;舞蹈;符号

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**【Title】**From Dance Notation to Humananimation: The LabanDancer Project

**【Authors】**[CAN] Lars Wilke, Tom Calvert, Rhonda Ryman and Ilene Fox Trans Ying Manli

**【Abstract】**Symbolic systems such as Labanotation for notating dance and choreography provide a critical tool for the preservation of cultural heritage in what once was considered an ‘illiterate art’. While the goals of such notation systems are laudable, the unfortunate reality is that most dancers and choreographers cannot read or write the notation; that is, they are loath to take the considerable effort to learn a rich, but complex methodology. To make Labanotation scores more accessible the LabanDancer system has been developed to translate Labanotation scores recorded in the LabanWriter editor into 3-d human figure animations. A major challenge

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<sup>\*</sup>文章版权为©2005 John Wiley & Sons, Ltd. 所有。原文2005年9月15日发表于杂志《计算机动画与虚拟世界》(Computer Animation and Virtual Worlds)。

# 当代舞蹈 艺术研究

## 创作手记 Creation Notes

### 舞蹈剧场《忒修斯之船》创作手记

钱敏 胡沈员

【内容摘要】舞蹈剧场《忒修斯之船》基于公元1世纪拉丁历史学家普鲁塔克提出的“忒修斯之船”悖论，在寻找“初心”这一主题下，运用多象征的船型道具、现代舞蹈的身体语言并融合戏剧表演、川剧变脸等元素，在时空交叠中塑造了老者、青年、小木偶三种形象，以75分钟的独舞形式完成一场具有挑战性的舞台表演。该作品在创作初衷上围绕“初心”的探寻，在“新与旧”的辩证中试图找寻“我是谁？”“我来自哪里？”等问题的答案，表现编导内心深处的情感诉求。在创作手法上，其主要在物理和心理空间的双重设定下，完成角色身份的转变，同时以限制和遮蔽的身体语言将“忒修斯之船”的哲学概念在舞蹈叙述中建立起来。通过对该作品的创作总结，编导从个体创作的困境和大众审美的差异性出发，在舞蹈剧场的语境下提出创作与接受之间的矛盾和困惑，呈现青年艺术家在创作过程中所遇所思的问题。

【关键词】舞蹈剧场；《忒修斯之船》；身份；空间；反思

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【Title】Creation Notes on Dance Theatre *Ship of Theseus*

【Authors】Qian Min, Hu Shenyuan

【Abstract】Based on the paradox of “Ship of Theseus” proposed by the Latin historian Plutarch in the 1st century AD and under them of “pursuing the original aspiration”, the dance theatre *Ship of Theseus* uses the multi-symbol boat-type props, the body language of modern dance and the elements of theatrical performance and Sichuan Opera Face-changing to create a challenging performance in the overlapping of time and space. In this 75-minute solo dance, three images of an elder, a young, and a puppet are portrayed and presented. Pivoting around the search for the “original aspiration”, this work tries to answer the questions of “Who am I?” and “Where do I from?” by figuring out the relationship between “new and old”, revealing the in-depth emotional demands of the choreographer. In terms of its creation techniques, the identity transformation of characters is achieved by changing physical and psychological settings, while the philosophical concept of “Ship of Theseus” is established in the dance narrative through the body language of restriction and concealment. By summarizing the creation process, the author presents the contradiction and confusion between creation and reception in dance

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