

ISSN 2096-3084
CN 31-2131/J

当代舞蹈 艺术研究

Contemporary Dance Research



2022

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季刊, 中/英文, 2016年创刊
第7卷第1期
2022年3月30日出版
Quarterly, Chinese/English, started in 2016
Volume 7, Issue 1
Published on March 30th, 2022

联合国教科文组织国际戏剧协会 支持
Supported by International Theatre Institute

上海国际舞蹈中心发展基金会 支持
Supported by Shanghai International Dance Center Development Foundation

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Contemporary Dance Research

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当代舞蹈 艺术研究

目录

2022年 第7卷第1期

历史研究 Historical Studies

聚焦历史原典的商“𠄎”与周“万舞”考
A Study on “𠄎” in the Shang Dynasty and “Wan Dance” in the
Zhou Dynasty according to Historical Classics
写在BAM“新浪潮艺术节”35周年
The Next Wave Festival — 35 Years

刘青弋 1
Liu Qingyi
[美]温迪·佩蓉 撰 刘冰 译 18
[USA] Wendy Perron Trans Liu Bing

创作研究 Creation Studies

从《月上贺兰》到《精忠报国》——关于杨笑阳大型舞剧创作的述评
From *Moon over the Helan Mountain* to *Loyalty to Serve the Country*
— A Review of Yang Xiaoyang's Art in Large-Scale Dance-Drama Creation
现实题材舞蹈编创的商榷之一：关于现实题材
On Realistic Themes: A Discussion on Choreography and Creativity with
Realistic Themes
近年来舞蹈领域艺术实践性成果述评
A Review of Practical Dance Achievements in Recent Years

于平 33
Yu Ping
王玫 44
Wang Mei
徐旻 刘明明 53
Xu Han Liu Mingming

跨文化研究 Cross-Culture Studies

Toward a Philosophy of Dance
通向舞蹈哲学(摘译)
舞蹈在数字时代的三重“坠落”——物理之重,体验之重,抑或真实之重
The Triple “Fall” of Dance in the Digital Age: Physical Weight,
Experiential Weight, or Real Weight
身体还是物质?——李凝身体剧场的物质性
Body or Matter? — The Materiality of Li Ning's Body Theatre

[USA] Curtis L. Carter 61
[美]柯蒂斯·L.卡特 撰
安静 译
姜宇辉 71
Jiang Yuhui
杨小雪 79
Yang Xiaoxue

人类学研究 Anthropology Studies

运动的身体,行为的自我——人体运动人类学理论综述(一)
Moving Bodies, Acting Selves
— An Overview of Anthropological Theories of Humanity (I)

[美]布兰达·法内尔 撰 85
刘晓真 译
[USA] Brenda Farnell
Trans Liu Xiaozhen

Contemporary Dance Research

CONTENTS

Volume 7, Issue 1 (2022)

人类学与中国舞蹈研究 Anthropology and Chinese Dance Study	王 昕 Wang Xin	97
拉班研究 Laban Studies		
源流·符号·功能: 拉班舞谱与主题舞谱辨误 Origin, Symbol, and Function: Misidentification of Labanotation and Motif Notation	卢玫蓁 Lu Meichen	104
动态·综述 Trends·Summary		
2021年美国舞蹈学年会与美国戏剧研究年会研究动态综述 A Review on the Resrarch Trends in the Annual Conferences of Dance Studies Association and American Society for Theatre Research in 2021	苗芳菲 Miao Fangfei	118
当代审美语境下的江南舞蹈创作分析 ——以三届“浙江风格·江南舞韵”舞蹈作品展演为例 Analysis of Jiangnan-style Dance Creation in the Contemporary Aesthetic Context —Taking the Dance Works Staged at Three “Zhejiang Style and Jiangnan Dance” Exhibitions as Examples	黄婉蓄 刘晓晨 Huang Wanxu Liu Xiaochen	124
创作手记 Notes on Creation		
《尘埃落定》创作手记 Notes on the Creation of <i>The Dust Settled</i>	田 露 Tian Lu	130
征稿启事 Call for Papers		136
封面速写 Cover Sketch	赵士英 Zhao Shiyong	

当代舞蹈 艺术研究

历史研究
Historical Studies

聚焦历史原典的商“𠄎”与周“萬舞”考

刘青弋

【内容摘要】本文以历史原典为本,探究殷商之“𠄎”与周之“萬(万)”“萬(万)舞”在政治文化实质上的区别及微妙的联系。明确指出:前者是殷商神职制度的产物,后者是西周礼乐制度的产物。在春秋战国时期,由于东夷旧族及故土之民在文化误读和文字演变(尤其是正简“万”的出现)的双重推动下,征用了商之“𠄎”的概念,形成了周之“萬(万)”和“萬(万)舞”的概念,在非官方的文献著述中用于描述和指称周朝礼乐制度倡导下的正统礼乐和流行的干戚籥翟之舞。这一历史尽管勾连起了商、周主流舞蹈文化间的微妙联系,却改变不了商之“𠄎”与周之“萬(万)”“萬(万)舞”作为不同制度下的产物,在文化本质上的差异以及概念内涵和外延上的迥异。

【关键词】𠄎; 𠄎; 萬; 萬舞; 万; 籥; 万舞; 商祭; 周礼; 东夷; 西夷

【中图分类号】J709 【文献标识码】A 【文章编号】2096-3084(2022)01-0001-17

【DOI】10.20070/j.cnki.cdr.2022.01.001

【Title】A Study on “𠄎” in the Shang Dynasty and “Wan Dance” in the Zhou Dynasty according to Historical Classics

【Author】Liu Qingyi

【Abstract】Based on historical classics, this paper explores differences and subtle connections in political culture between “𠄎” in the Shang Dynasty and “Wan” (萬) and “Wan (萬) Dance” in the Zhou Dynasty. It clearly points out that the former is the product of the clerical system during the Yin-Shang period, while the latter is the product of the rites and music system in the Western Zhou Dynasty. During the Spring and Autumn Period and the Warring States Period, driven by a kind of cultural misreading and the evolution of Chinese characters (especially the creation of the simplified Chinese character “万”), unofficially, ancient Chinese Dongyi people adopted the concept of “𠄎” to describe the popular dance and cultural landscape in the Zhou Dynasty. Thus, the concept of “Wan” and “Wan Dance” was formed. Although this cultural concept shows the subtle relationship between the mainstream dance cultures of the Shang Dynasty and the Zhou Dynasty, differences

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写在BAM“新浪潮艺术节”35周年

[美]温迪·佩蓉 撰 刘冰 译

【内容摘要】2018年，布鲁克林音乐学院（Brooklyn Academy of Music，简称BAM）为庆祝“新浪潮艺术节”（Next Wave Festival，以下简称新浪潮）成立35周年，出版了《BAM：下一个新浪潮》（*BAM: Next Wave Festival*）一书。艺术节帮助布鲁克林重新焕发了活力，对纽约的艺术发展至关重要。它像一座灯塔，一如既往地保持着国际性和前沿性。温迪·佩蓉（Wendy Perron）曾作为舞者随崔莎·布朗（Trisha Brown）登上艺术节的舞台，后作为美国《舞蹈》（*Dance Magazine*）杂志的主编，亲身见证了艺术节和美国舞蹈艺术在过去35年的发展历程。新浪潮艺术节35周年之际，她受邀为该书的舞蹈部分撰文。文章不仅以艺术节为纵向坐标，记录了这个舞台上35年中重要的舞蹈创作者和作品，其梳理和讲述也为场域之外的同行们提供了跨文化舞蹈语境交流和理解的国际视角。

【关键词】布鲁克林音乐学院；新浪潮艺术节；舞蹈；发展历程

【中图分类号】J791.7 【文献标识码】A 【文章编号】2096-3084(2022)01-0018-15

【DOI】10.20070/j.cnki.cdr.2022.01.002

【Title】The Next Wave Festival — 35 Years^①

【Authors】[USA] Wendy Perron Trans Liu Bing

【Abstract】The Next Wave Festival had become so essential to New York art-going that it helped revitalize the Williamsburg section of Brooklyn. Like a beacon, it remains as international and cutting-edge as ever. In 2018, the Brooklyn Academy of Music (BAM) celebrated 35 years of the festival with a lavish book — *BAM: Next Wave Festival*, in which Wendy Perron was invited to write an essay for the dance section. Wendy Perron, who performed at BAM in 1976 with Trisha Brown and then became editor in chief of *Dance Magazine*, has witnessed how American dance arts have developed with the festival over the past 35 years. In her essay, she describes many important dance choreographers and dance works to have appeared at the festival over the past 35 years. More importantly, this essay also provides an international perspective of intercultural communication in the field of dance for other people of the same occupation.

【Keywords】Brooklyn Academy of Music, New Wave Art Festival, dance, the development course

【作者简介】温迪·佩蓉（Wendy Perron），美国《舞蹈》杂志前任主编，2019年至今受邀茱莉亚音乐学院讲授舞蹈史。主要研究方向：舞蹈历史与创作。

【译者简介】刘冰，女，硕士，北京舞蹈学院创意学院教师。主要研究方向：跨文化舞蹈及影像传播。

① 原文收录于《BAM：下一个新浪潮》一书（SERAFIN S, YUNG S. *BAM: Next Wave Festival* [M]. New York: Print Matters Productions, Inc, 2018）。作为美国历史最悠久的表演艺术剧场之一，布鲁克林音乐学院（BAM）建立于1861年，坐落于纽约布鲁克林区，剧场带动了这片曾是远郊荒蛮之地的综合发展。学院先后建立三个剧场，彼得·杰伊·夏普（Peter Jay Sharp）剧场、哈维（Harvey）剧场和费舍曼（Fisherman）剧场。1983年，布鲁克林音乐学院发起了新浪潮艺术节（Next Wave Festival），范围涵盖音乐、歌剧、舞蹈、戏剧等，成为纽约秋季最重要的先锋艺术试验场。新浪潮艺术节借法国新浪潮电影之名，意在用创新的表演和具有里程碑意义的制作不断更新艺术视域。执行总监约瑟夫·V·梅利略（Joseph V. Melillo）提出：艺术节要呈现的是那些未曾见过的，未曾表达过的，不断破茧创新的。自1981年以来，全世界顶级的音乐、歌剧、舞蹈、戏剧等表演艺术家相继登上这个跨界的舞台，见证了美国作为世界艺术之都的发展。发展到今天，艺术节每年历时12周，其最大的意义是为布鲁克林音乐学院这座“百年老店”保持了艺术的前沿性和先锋性。

当代舞蹈 艺术研究

创作研究
Creation Studies

从《月上贺兰》到《精忠报国》

——关于杨笑阳大型舞剧创作的述评

于平

【内容摘要】杨笑阳是我国著名舞剧编导，他在创作小型作品之际，便已然具备一定的大型舞剧编创能力，即一方面借助“古典图式”整合“现实图像”，实现了自我超越；另一方面还为“现实图像”的营造精心设计“主题动机”并使其有机、有效发展。在这样的创作理念下，杨笑阳开启了他的舞剧创作之路。作为其创作的第一部大型舞剧，《月上贺兰》着眼于“丝路”本身，意在借不同地域的男女相恋来讴歌超越信仰、习俗的至善人性和民族交融。舞剧《铁道游击队》具有鲜明的“空间营造”叙事特征，《吕梁英雄传》较之有着更具体的“场景切分”，进而不仅使舞剧叙事情境更精准化，也使剧中较多的“哑剧表演”有各自恰切的理解语境。舞剧《打金枝》弥合了传统与现代审美的龃龉。舞剧《英雄儿女》是以“心理时空”重组“事象时空”的“情境舞剧”，通过召唤民族的集体记忆来再造伟大的民族精神。舞剧《精忠报国》凭借史实典故，勾勒出岳飞可歌可泣的悲壮人生。而舞剧《刘胡兰》则进一步释放了杨笑阳舞剧创作的“英雄情结”并丰富其“英雄画廊”！

【关键词】杨笑阳；大型舞剧创作；述评；古典图式；现实图像；英雄情结

【中图分类号】J723 【文献标识码】A 【文章编号】2096-3084(2022)01-0033-11

【DOI】10.20070/j.cnki.cdr.2022.01.003

【Title】From *Moon over the Helan Mountain* to *Loyalty to Serve the Country*
— A Review of Yang Xiaoyang's Art in Large-Scale Dance-Drama Creation

【Author】Yu Ping

【Abstract】Yang Xiaoyang is a famous choreographer in China. The ideas showcased in his small-scale dance works have already proved his ability to create large-scale dance-dramas. He integrates “realistic imagery” with “classical schema” creatively, and provides a well-designed “theme motivation” for the construction of each “realistic imagery”. This motif runs through his dance-drama creation. As his first large-scale dance-drama, *Moon over the Helan Mountain* takes the “Silk Road” as the main line, aiming to eulogize the supreme good of human

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【基金项目】本文为国家社科基金艺术学重大项目“当代中国舞剧的历史脉络、创作实践与发展态势研究（1949—2019）”（批准号：19ZD17）阶段性成果之一。

现实题材舞蹈编创的商榷之一：关于现实题材

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

【中图分类号】J704 【文献标识码】A 【文章编号】2096-3084(2022)01-0044-09

【DOI】10.20070/j.cnki.cdr.2022.01.004

【Title】On Realistic Themes: A Discussion on Choreography and Creativity with Realistic Themes

【Author】Wang Mei

【Abstract】Based on analysis of contemporary dance works with realistic themes, this paper discusses two core concepts: the realistic theme and realism. The discussion on the former concept involves the boundary of “present time”, the common fault of the lack of reality and theme, the characteristic of “pseudo-realistic themes” and the misunderstanding of modern dance. The discussion on the latter concept involves the concept, occurrence, composition and evaluation of realism, as well as different dance categories belonging to it. The paper also holds that the realistic theme and the concept of realism in the field of dance creation should be linked with the reality of current artistic characteristics, and the concept of realism should be transformed into thinking about “reality”. As dance works with realistic themes aim to produce reality, in which evaluation and value are the core, the evaluation needs to be made by fully considering the current social reality.

【Keywords】dance choreography, realistic theme, pseudo-realistic theme, reality, evaluation of art

“现实题材舞蹈创作研究”获批2018年国家社科基金艺术学重大项目，说明时代急需现实题材的舞蹈编创，也反向说明了现实题材舞蹈编创的现状：长期匮乏、缺位、失职，并至荒诞的程度，不仅缺位于现实题材，而且当下的现实题材多为伪现实题材。但这个课题真是神奇：一眼看去，似乎没什么新鲜，只感觉陈旧的气息扑面而来。当开始研究，又感觉无从下笔，此前所有已经明白的陈旧的内容，突然就说不清道不明了。其中，最为重要的事项有两个：一个是现实题材，一个是现实性。相较而言，现实题材就是一碟儿小菜，现实

性才是真正的大餐。但是大家一开始就绊倒在了现实题材这碟小菜的脚下。原因首先在于对现实题材界定不清：什么是现实题材？什么样的作品才能纳入现实题材？

现实题材以及现实主义的由来、论证和个体解读极其复杂。几乎所有学者的相关论述看了都令人头昏脑涨，因为其大量引证前人和伟人的观点，论证其观点产生的缘由以及演变。但是于历史的阐释中，于形而上的密集论证中，却难以触及现实题材以及现实主义的实用边界。这一现象相当普遍，并延展于各界：社

【作者简介】王玫，女，北京舞蹈学院教授、硕士生导师。主要研究方向：舞蹈编导实践与理论、舞蹈教育。

近年来舞蹈领域艺术实践性成果述评

徐 颀 刘明明

【内容摘要】近年来,舞蹈领域的创作实践性成果不断涌现,呈现出高度活跃的发展态势。这些成果中有聚焦传统文化题材并成功“破圈”的代表作品——《只此青绿》《粉·墨》《国风》《丽人行》《唐宫夜宴》《俑》等;有聚焦革命历史题材的舞剧《永不消逝的电波》《长征》《七尺》《浮生》等;有聚焦当代题材并体现青年舞蹈艺术家“实验性”创作意味的“培青”系列作品;还有聚焦民间题材的“深扎”系列作品等。通过聚焦近些年舞蹈创作的实践性成果,并对其中内含的实践趋向展开系统性梳理与思考后,可见对传统文化题材的回溯、叙事模式的重塑、编创方法的突破、文化心理的寻根正在成为中国当代舞蹈创作的主流指向。此外,许多舞蹈编导在当下的时代发展境遇中,主动地寻求主体精神彰显、艺术形式转换、语言结构突破和舍我其谁的时代担当,不断以与时俱进的创作方式和创新勇气建立起自身与国家、民族、时代的文化发展诉求之间的紧密关联。

【关键词】舞蹈创作;实践性成果;回溯;重塑;突破;寻根

【中图分类号】J702 **【文献标识码】**A **【文章编号】**2096-3084(2022)01-0053-08

【DOI】10.20070/j.cnki.cdr.2022.01.005

【Title】 A Review of Practical Dance Achievements in Recent Years

【Authors】 Xu Hang Liu Mingming

【Abstract】 In recent years, more and more creative dance works have been made, showing a booming trend. These include some well-known representative works with traditional cultural themes, such as *The Journey of a Legendary Landscape Painting*, *When Painting Comes Alive*, *National Style*, *Ode to Beautiful Ladies*, *Palace Banquet in the Tang Dynasty*, and *Figurines*, dance-dramas with revolutionary historical themes such as *The Eternal Wave*, *The Long March*, *Seven Feet* and *Floating Life*, contemporary dance works which embodies the “experimental” creation of dance artists of the Training Program for Young Dancers, and folk dance works which deeply reflect people’s lives. By systematically analyzing these practical dance works, this paper proposes that contemporary Chinese dance creation tends to refocus on traditional cultural themes, and make efforts to seek cultural roots by reshaping narrative mode and innovating creative methods. In addition, the paper further interprets how the choreographers today actively seek to demonstrate the spirit of art and shoulder the responsibility of the times by conveying emotion with their dance, and establish a close relationship between themselves and the cultural development of the country, nation and times through their courage and creative works.

【Keywords】 dance creation, dance works, refocus on, reshaping, creative, root-searching

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【基金项目】本文为国家社科基金艺术学重大项目“中国当代舞蹈创作的实践与理论研究”(项目编号:21ZD21)成果之一。

当代舞蹈 艺术研究

跨文化研究
Cross-Culture Studies

Toward a Philosophy of Dance

[USA] Curtis L. Carter

【 Abstract 】 As a performing art, dance requires the close cooperation of dancers and choreographers in the performance process. Based on dance practice, expanding various concepts and topics of dance understanding is the practical premise of proposing dance philosophy. The aims of a philosophy of dance include developing concepts and theories that position dance in relation to philosophical theories and in relation to other forms of cultural knowledge. Western Philosophers as early as Plato and Aristotle have thought it within their purview to philosophize about the arts in general and about dance in particular. I shall assume that our contemporary philosophical understanding of dance benefits in some considerable degree from this tradition. Who are recent philosophers and theorists who have most influenced my thinking on questions relating to the philosophy of dance? Among these would be Suzanne Langer, Rudolf Arnheim, and Nelson Goodman. One aim of future philosophy of dance is to develop concepts and theories that seek to explain to the art of dancing, and to reflect critically on the concepts and theories on dance previously advanced by philosophers and other thinkers. A second question concerns methodology for the philosophy of dance. To reflect critically on the concepts and theories previously generated by philosophers and other thinkers and questions relating to their applications to current understanding of dance remains a source of insights useful to projecting the future of the philosophy of dance.

【 Keywords 】 Philosophy of Dance, Plato, Aristotle, Suzanne Langer, Rudolf Arnheim, Nelson Goodman,

【 中图分类号 】 J70-02 【 文献标识码 】 A 【 文章编号 】 2096-3084(2022)01-0061-10

【 DOI 】 10.20070/j.cnki.cdr.2022.01.006

I. Beginnings

My interest in dance began with exploring dance as a form of personal expression that has carried through

generations of family practice. Appreciating dance as a form of art came through interest and appreciation of dance performances first in the form of classical ballet, then experimental modern and contemporary dance. A

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舞蹈在数字时代的三重“坠落”

——物理之重,体验之重,抑或真实之重

姜宇辉

【内容摘要】 在一个日渐失重的时代,舞蹈如何能够引导我们重新体验大地之重、身体之重与真实之重?晚近以来,已经有越来越多的舞者兼学者从“坠落”这个重要的主题入手,来对抗乃至疗治数字网络之“轻”。安·库珀·奥尔布莱特(Ann Cooper Albright)和桑德拉·霍顿·福瑞丽(Sondra Horton Fraleigh)无疑是坠落之舞的两位重要代表。前者着力从优雅和平衡入手,试图重新唤回古典美的至高理想,并最终实现主体对于自身的自省和自控。而后者则正相反,她近乎针锋相对地将自我的裂变作为另一种返归空之本原的极端手法,并由此打开了体验之重这个尤为具有启示性的方向。但体验之重仍然存在较为明显的症结,它对真实的诉求最终还是会落入媒介和技术的操控陷阱中。由此我们试图结合晚近以来学界关于真实剧场的思考,深入反思数字时代的舞蹈与真实的关系,并再度引入自我怀疑这个“危险”的否定性环节,为重建主体性提供一条切实的道路。

【关键词】 失重;平衡;离形;消逝;真实剧场;数字时代

【中图分类号】 J70-05 **【文献标识码】** A **【文章编号】** 2096-3084(2022)01-0071-08

【DOI】 10.20070/j.cnki.cdr.2022.01.007

【Title】 The Triple "Fall" of Dance in the Digital Age: Physical Weight, Experiential Weight, or Real Weight

【Author】 Jiang Yuhui

【Abstract】 In an era of increasing weightlessness, how can dance lead us to re-experience the weight of the earth, the weight of the body and the weight of the real? Recently, more and more dancers and scholars have been working on the important theme of "falling" to combat and even heal the "lightness" of the digital network. Ann Cooper Albright and Sondra Horton Fraleigh are undoubtedly two important representatives of the dance of falling. The former focuses on grace and balance in an attempt to reclaim the highest ideals of classical beauty and, ultimately, the subject's self-reflection and self-control. The latter, on the other hand, almost confrontationally uses the fracturing of the self as an extreme way of returning to the essence of emptiness, and thus opens up the particularly revealing direction of the weight of experience. But there are still more obvious problems with the weight of experience; its demand for the real ultimately falls into the trap of media and technological manipulation. In this context, we attempt to reflect on the relationship between dance and the real in the digital age in light of recent scholarly thinking on the theatre of the real, and to reintroduce the "dangerous" negative aspect of self-doubt in order to provide a practical path to rebuilding subjectivity.

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【基金项目】 本文为国家社科基金一般项目“当代法国哲学的审美维度研究”(项目号:17BZ 015)的阶段性研究成果。

身体还是物质?

——李凝身体剧场的物质性

杨小雪

【内容摘要】作为中国当代剧场艺术较早的实践者,李凝的作品常常被定义为“肢体剧”。这一概念使观众的注意力集中于表演者的身体,试图从表演者的肢体运动中找到审美规则,却又往往因为表演者并不美好的身体失望。“肢体剧”是“physical theatre”的一个译法,而“physical”不仅意味着“身体的”,还意味着“物质的”,当代剧场艺术中身体与文本的对抗实际上是以真实性对抗传统戏剧中的虚构性。在李凝的作品中,物质与身体同等重要地强调着这种真实性,并以此抗拒着传统戏剧中的虚构叙事与当代社会生活中的拟像。

【关键词】身体剧场;肢体剧;剧场艺术;物质性

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2022)01-0079-06

【DOI】10.20070/j.cnki.cdr.2022.01.008

【Title】Body or Matter? — The Materiality of Li Ning's Body Theatre

【Author】Yang Xiaoxue

【Abstract】As an early practitioner of contemporary Chinese theatre art, Li Ning's works are often defined as “physical play”. This concept makes the audience focus on the performer's body, trying to find aesthetic rules in the performer's physical movements, but often disappointed by the not-so-beautiful figure of the performers. The term “physical play” is a translation of “physical theatre”, and “physical” not only means “physical”, but also “material”. In fact, the confrontation between the body and the text in contemporary theatre art is a confrontation of the real with the fictional in traditional theatre. In Li Ning's works, the material and the physical are equally important in emphasizing this authenticity, and in this way they resist the fictional narratives of traditional theatre and the simulacra of contemporary social life.

【Keywords】physical theatre, physical play, theatre art, materiality

一、身体剧场的物质性

以身体为中心的剧场艺术在演出宣传中往往被定义为“肢体剧”,其中不包括富有技巧性的舞蹈。在大多数剧场观众的印象中,“肢体剧”往往带有粗劣的、抽象的、非学院派的特征。“肢体剧”是“physical theatre”的一个译法,这一概念也被译作“形体戏剧”“身体剧场”。而剧场艺术实践者、演出主办方或观众更偏爱“肢体剧”这一名称,除了文字本身的精简与传播中的种种偶然,“肢体”比“形体”或“身体”更加具

体,它不是指身体构成的形状外观,也不是一具蕴含着精神、暗示了灵魂、充满形而上意义的身体,“肢体”仅指人的血肉之躯。“肢体剧”三个字呈现出的第一印象是表演者运动的四肢,随后是躯干和头。这个意义纯粹的字眼与文本划清了界限,而文本是经典戏剧的核心,于是“肢体剧”也就比其他译法更招摇地彰显出了它打破旧范式的姿态。

但是“physical theatre”原本并不是一个如此清晰的概念。当代剧场艺术中被识别为“physical theatre”的作品通常具有跨界、反传统、鼓励观众参与等共同特

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当代舞蹈 艺术研究

人类学研究
Anthropology Studies

运动的身体,行为的自我

——人体运动人类学理论综述(一)*

[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。如录像带和丰富的转录系统,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)01-0085-12

【DOI】10.20070/j.cnki.cdr.2022.01.009

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

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

人类学与中国舞蹈研究

王 昕

【内容摘要】人类学与舞蹈学分别归属于法学和艺术学学科,看似泾渭分明,实则盘根错节、牵丝挂藤。人类学的四个分支:体质人类学、考古人类学、语言人类学、文化人类学,在舞蹈学中相应地有舞蹈科学、古代舞蹈“复建”、舞蹈语言学和民族舞蹈学等与之相关联的具体研究。尽管两者未必完全重合,但是从研究对象、研究方法来看,具有一定的相似性和交叉性。本文主要从体质人类学与舞蹈科学、考古人类学与古代舞蹈的当代呈现、语言人类学与舞蹈身体语言学、文化人类学与民族舞蹈学四个方面的交叉性,即人类学与中国舞蹈研究的交集处和互动性切入,分析其间交织互动的内在关联,以及跨学科视域下,人类学研究与中国舞蹈研究互通有无、取长补短的现状与未来发展的可能。

【关键词】人类学;中国舞蹈研究;舞蹈科学;古代舞蹈“复建”;舞蹈身体语言学;民族舞蹈学

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2022)01-0097-07

【DOI】10.20070/j.cnki.cdr.2022.01.010

【Title】 Anthropology and Chinese Dance Study

【Author】 Wang Xin

【Abstract】 Anthropology and Dance Study belong to the disciplines of Law and Art respectively. Seemingly with a clear-cut distinction, they are intertwined. Anthropology consists of four branches: physical anthropology, archaeological anthropology, linguistic anthropology, and cultural anthropology. Accordingly, in dance study, there are specific studies related to the four branches, namely dance science, the “reconstruction” of ancient dance, the body language of dance, and ethnochoreology. Although they are not perfectly overlapped, they share some similarities and are close to each other in terms of research object and methodology. To figure out the inner correlations between anthropology and dance study, this paper will delve into the development of physical anthropology, archaeological anthropology, and the representation of ancient dance in modern times and try to identify the overlapped areas between linguistic anthropology and the body language of dance, cultural anthropology and ethnochoreology, namely the overlap and interaction between anthropology and Chinese dance studies. What’s more, this paper, from the interdisciplinary perspective, also discusses the status quo underpinned by communication and complementation, and the possibilities for future development of these two sectors.

【Keywords】 anthropology, Chinese dance study, dance science, the “reconstruction” of ancient dance, the body language of dance, ethnochoreology

人类学同舞蹈艺术的交叉研究是展开中国舞蹈研究的重要方式之一,受研究对象、研究深度、方法论的适用性等因素影响,研究的具体方法与研究成果又有不同的侧重。一些学者关注人类学实证主义研究的传统,将“田野工作+舞蹈民族志”作为研究的重点;一些学者则从人类学理论范式入手,用功能主义、结构主义、女性主义、现象学、后现代主义、后殖民主义、符号

学、仪式理论等成熟的研究范式进行舞蹈的分析与阐释,还有一些学者钟情于人类学的比较特质,将同一民族、同一地域的不同舞蹈,或不同民族、不同地域的同一舞蹈进行比较,在异同中生产新知,以上研究各有所长,精彩纷呈。中国舞蹈研究钟情人类学,不单是对外来学科的好奇与重视,更多的是丰富舞蹈学研究方法论,完善学科研究体系的需要,是中国舞蹈研究主动选

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当代舞蹈 艺术研究

拉班研究
Laban Studies

源流·符号·功能：拉班舞谱与主题舞谱辨误

卢玫蓁

【内容摘要】拉班舞谱(Labanotation)和主题舞谱(Motif Notation)虽然都属于拉班体系,但两者的发生源头、历史、符号体系、目的、功能和运用方式皆不同。拉班舞谱的目的是记录舞蹈以达到保存和流传的目的;主题舞谱则主要运用于舞蹈创作和动作的概要性观察与记录,只记录动作的意图、动机和主要的轮廓、框架,而非细节。拉班舞谱和主题舞谱作为世界通用的舞蹈语言和符号体系,对于研究和分析舞蹈提供了有效的方式,两者发展成两种庞大的符号系统,既有通用的符号,也有很多不同的符号。文章从历史、结构、符号的演变和新符号的产生,以及两者之间的差异来分析拉班舞谱和主题舞谱,并对两种舞谱在中国的传播和使用情况进行辨误。

【关键词】拉班舞谱;主题舞谱;符号演变;辨误;历史;功能

【中图分类号】J702 **【文献标识码】**A **【文章编号】**2096-3084(2022)01-0104-14

【DOI】10.20070/j.cnki.cdr.2022.01.011

【Title】Origin, Symbol, and Function: Misidentification of Labanotation and Motif Notation

【Author】Lu Meichen

【Abstract】Despite Labanotation and Motif Notation both being part of the Laban system, they are different in origin, historical background, notation structure, purpose, function, and practice. Labanotation highlights the preservation and continuation of dance literacy through detailed analyses of movement while Motif Notation only focuses on the general observation and recording of main concepts only. To be specific, instead of concentrating on the details, Motif Notation records only the intention, motivation, main structure, and framework of dance. As two universal languages of dance and notation systems, they play a significant role in dance research and analysis. Labanotation and Motif Notation have developed into two complicated notation systems with some shared symbols, but also different ones to serve different purposes. This paper aims to decode Labanotation and Motif Notation by tracing their histories, analyzing their structures as well as the evolution of symbols, the creation of new symbols, as well as the differences between them. The development and practice of these two notation systems in China will also be covered.

【Keywords】Labanotation, Motif Notation, evolution of symbols, misconception, history, function

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当代舞蹈 艺术研究

动态 · 综述
Trends · Summary

2021年美国舞蹈学年会与美国戏剧研究 年会研究动态综述

苗芳菲

【内容摘要】2021年10月,美国舞蹈研究协会(Dance Studies Association, DSA)和美国戏剧研究协会(American Society for Theatre Research, ASTR)分别召开了重要的国际学术年会。笔者基于参会经历,对会议主题、形式、规模、内容等进行梳理,整理分析了美国舞蹈学年会和美国戏剧研究年会中各国学者共同探讨的诸多前沿性舞蹈问题,对会议主题内容反映出的美国舞蹈学术的研究模式、研究理念与研究方法进行简要述评。同时指出两次学术会议的成果是在全球新冠肺炎疫情暴发、舞蹈传播媒介变化、美国平权运动等社会背景下,生发的对于舞蹈研究视角、方法和格局的新思考。此外,亚裔和亚洲学者也通过不懈努力在会议上集中发声,在西方主导的学术话语体系中正逐步增强对自我文化的代表,成为国际舞台上重要的学术声音。在开放包容的学术环境下,新的跨学科视角、对研究者身份的探讨以及舞蹈研究如何全球化成为2021年的重要议题。

【关键词】美国舞蹈学年会;美国戏剧研究年会;跨学科研究;在地化舞蹈研究;研究者身份

【中图分类号】J791.3 【文献标识码】A 【文章编号】2096-3084(2022)01-0118-06

【DOI】10.20070/j.cnki.cdr.2022.01.012

【Title】A Review on the Research Trends in the Annual Conferences of Dance Studies Association and American Society for Theatre Research in 2021

【Author】Miao Fangfei

【Abstract】In October 2021, the Dance Studies Association (DSA) and the American Society for Theatre Research (ASTR) held important international academic annual conferences respectively. This paper, based on personal experience, and through the overview of the theme, form, scale, and content of these meetings, analyzes some pioneering topics explored by scholars during the conferences. It also covers a brief review of the research models, research concepts, and research methods of American dance studies that reflected on these two meetings. It points out that the international academic annual conferences have yielded meaningful results. The conferences provide a new perspective, methodology, and paradigm to dance studies especially when the world is under the shockwave of the COVID-19 pandemic which changed the way how dance is delivered and when the American society is transformed

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当代审美语境下的江南舞蹈创作分析

——以三届“浙江风格·江南舞韵”舞蹈作品展演为例

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【内容摘要】自2017年至2021年,由浙江省舞蹈家协会主办的“浙江风格·江南舞韵”舞蹈作品展演已成功举办三届,使得江南舞蹈创作再度受到广泛关注。本文聚焦近年来浙江地区江南舞蹈文化发展趋势下的创作与审美,对三届展演作品进行了综合梳理。通过剖析诗意江南的当代审美语境,揭示浙江文化基元中富含的舞蹈资源特色。结合人物素材在舞蹈创作中的体现,阐释浙江舞蹈人物在审美层面以生命美感为核心的塑造方式和个体超越。透过展演作品紧贴浙江民俗生活的身体韵味以及江南原乡意识中的身体效应,指出浙江舞蹈创作体现出的江南生活美学与舞蹈美学的呼应,在拓展江南舞蹈审美维度的同时充分开发了浙江文化的当代价值。

【关键词】江南舞蹈;诗意审美;当代语境;浙江舞蹈创作;舞蹈美学

【中图分类号】J704 **【文献标识码】**A **【文章编号】**2096-3084(2022)01-0124-06

【DOI】10.20070/j.cnki.cdr.2022.01.013

【Title】 Analysis of Jiangnan-style Dance Creation in the Contemporary Aesthetic Context — Taking the Dance Works Staged at Three “Zhejiang Style and Jiangnan Dance” Exhibitions as Examples

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【Abstract】 From 2017 to 2021, under the auspices of the Zhejiang Dancers Association, the “Zhejiang Style and Jiangnan Dance” Exhibition has been successfully held three times, redirecting the public’s attention to the Jiangnan-style dance creation. This paper focuses on the creation and aesthetics of Jiangnan-style dance as it is gathering momentum and makes a comprehensive analysis of all the dance works staged in these exhibitions. By exploring the contemporary aesthetic context of the poetic Jiangnan, this paper reveals the various resources and characteristics embedded in the Zhejiang culture. Through examining the character-inspired dance works, this paper demonstrates how, in the spirit of appreciating the beauty of life, those characters are created and how they transcend the individual level in the aesthetic context. These dance works draw inspiration from the movements of Zhejiang peoples’ daily life and capture the body effects from the nostalgia of the original home. Given that, this paper points out that Zhejiang-inspired dance creation embodies the integration of the aesthetics of Jiangnan life and the aesthetics of dance, which not only broadens the aesthetic dimension of the Jiangnan-style dance but also gives full play to Zhejiang culture’s contemporary values.

【Keywords】 Jiangnan-style dance, poetic aesthetics, contemporary context, Zhejiang-inspired dance creation, aesthetics of dance

近年来,浙江地区着力挖掘本土历史文化资源,积极推动江南舞蹈创作在传统与当代的坐标中快速发展,同时带动浙江舞蹈创作逐步趋向江南舞蹈文化的圆心。地域文化毕竟是不不断发展、变化着的,作为浙江

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【基金项目】2021年度国家社科基金艺术学重大项目“中国当代舞蹈创作理论与实践研究”(21ZD21)阶段性成果。

当代舞蹈 艺术研究

创作手记 Notes on Creation

《尘埃落定》创作手记

田露

【中图分类号】J711.3 【文献标识码】A 【文章编号】2096-3084(2022)01-0130-06

【DOI】10.20070/j.cnki.cdr.2022.01.014

【Title】Notes on the Creation of *The Dust Settled*

【Author】Tian Lu

一

有人在访谈中问起,说我以往的作品一直以汉族舞蹈见长,但创作的第一部舞剧却选择了藏族题材,而且选择了获得过茅盾文学奖、人物众多、叙述线索复杂、文学性很强的小说《尘埃落定》作为舞剧的文本依托,是否有反复思考和取舍的过程。其实我最初的想法并不是要创作舞剧,也没有选择《尘埃落定》这部小说进行改编,最初的动机非常朴素:一是服务于教学,二是在实际采风中的激发和感悟。

在创作这部舞剧时,我带有9个中国民族民间舞编创方向的研究生,他们多来自北京舞蹈学院民间舞系,身体条件、专业能力和技术水平在各自班里都是最好的,也都是很好的演员。作为导师,我觉得中国民族民间舞编创方向的研究生一定需要经历作品的编、排、演的锻炼过程,而我也以创作见长,于是便带着他们在2016年申报了一个校级地域舞蹈文化研究的课题——“四川甘孜藏族自治州人文舞蹈实践研究”,想尝试着做一些与藏族有关的作品,这个课题也是基于我对中国民族民间舞舞种考察与创作的诉求。我曾到过藏族的很多

地区采风,但还未到过甘孜。恰巧第九届康巴艺术节的举办地点在甘孜,可以借此机会集中调查当地的民间舞蹈。于是,2016年8月,我便在梅永刚老师的陪同下带着研究生们进行采风,他听闻我对藏族舞蹈创作感兴趣,便推荐了《尘埃落定》这本小说,于是就有了改编《尘埃落定》的想法。不过最初的作品还不是舞剧,经过采风,再结合对小说文本的理解,我们从原作中抽取了青稞、罂粟以及转经筒三个符号进行创作,完成了一部15分钟的作品。在北京舞蹈学院黑匣子剧场进行了结题汇报后,反馈不错,觉得还可以继续做下去,于是同年我们又申请了一个项目——“中国民族民间舞创作探索研究”,在前一个课题的成果上继续深化,结项成果是舞剧。我们选择了小说中的主要人物二少爷、大少爷、麦其土司、土司太太、卓玛以及部分贵族和奴隶代表,以此为中心展开,用舞蹈表现这样一个群体。为了能够让学生、演员在创作中发挥优长,充分实践,我要求9个研究生每人担任一个角色,大家群策群力,充分发挥群体的创作潜力。但由于当时经费有限,并未邀请专业作曲创作音乐,仅邀请了专业的服装设计。就这样一步一步累积和推进,2017年完成了

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