

Analysis of Artistic Works from The Perspective of Cultural Inheritance and Contemporary Construction

-- Take Only This Green as an Example

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Abstract: Under the guidance of the concept of "double creation", a large number of artistic works have been creatively transformed and innovatively developed on the basis of cultural inheritance combined with contemporary aesthetic needs and the trend of The Times. The dance drama "Only This Green" is an outstanding representative of the collision between inheritance and innovation. With the famous Song Dynasty painting "A Thousand Li Rivers and Mountains" as the starting point, the choreographer transformed the image of cultural relics into an artistic image, from the scroll to the stage, and developed a new way for artistic creation. The dance drama "Only This Green" is not only an artistic work, but also a symbol of Chinese culture. This article analyzes the dance drama "Only this Green" from the perspective of cultural inheritance and contemporary construction.

Keywords: Cultural inheritance, Contemporary construction, Works of art.

1. Introduction

"Only This Green" is a dance poem drama based on the green landscape painting "A Thousand Li of Rivers and Mountains" by Wang Ximeng in the Northern Song Dynasty. The play shows the process of Wang Ximeng's creation of A Thousand Li of Rivers and Mountains (Cao Xueping, 2022) through the journey of "Xuanren", a researcher at the Palace Museum. The creators break the impression of the inherent color symbols of "green", focus on the expression of the beauty of humanity, create the artistic conception of "living with reality" with narrative and dance beauty, reflect the aesthetic thought of "Fengheng Yu big", and use modern language to describe the charm of traditional aesthetics contained in the scroll, realizing the aesthetic transformation from "painting" to "poetry".

2. With the "Static" Scroll as The Basis, The Plastic "Dynamic" Dance as The Purport

2.1. Into the river map, convey the beauty of mountains and rivers

First of all, to experience the "truth" of mountains and rivers, Zhou Liya's choreographer intends to create the "dynamic" beautiful rivers and mountains of the Northern Song Dynasty through the artistic means of dance, you must enter the "Map of A Thousand Li of Rivers and Mountains" and deeply experience the green mountains and rivers of the Northern Song Dynasty in the volume. This process is the fermentation stage of artistic creation, that is, artistic experience. It is through direct experience to truly feel the beautiful and magnificent green mountains and rivers in the volume so as to arouse the director's desire to create. To a certain extent, it also reflects that any artistic work is often shaped by the director's own emotions and aesthetics according to the social life, that is, the creation object.

Secondly, to inject the "goodness" of humanity, the director

not only combines the thought of Chinese aesthetics but also uses humanistic feelings in the idea of using imagination in combination with emotion. Inspired by the continuous green mountains and stones, the choreographer uses imagination, association and other psychological factors to symbolize the shape of the rocks with the dancer's bending posture. The dancer's bending posture is the famous "green waist", in which the straight and straight waist posture and gentle rhythm reflect the opposite charm of feminine and masculine, thus reflecting the realm of Chinese aesthetics "harmony". And at the end of the intersection of ancient and modern, reflecting the ancient craftsmen and today's cultural relic protection and restoration workers on the same stage to pay tribute to the "craftsman spirit", reflecting the humanistic care for craftsmen.

Finally, to convey the "beauty" of green, choreographer with classical vocabulary and other artistic means of "green" image transmission, green stage image itself is also a symbol of beauty, green long skirt swing, towering hair, coupled with the actor's skillful actions, in the visual effect of highlighting the color elements and green stone continuous feeling, with the painting of the rocks echo. In the play, Ximeng follows the figure of "Qinglu" in the interleaving of light and shadow, leading the audience to explore the inner picture of Ximeng's creation.

2.2. Pursuing the artistic style of "middle and beauty"

The creation style of "Only This Green" reflects the beauty of hardness and softness through the movements of dancers. For example, the "green waist" in the dance drama looks weak, but without the strength of the legs and waist support, it is impossible to make standard movements. As well as green every step is half squat into the painting, seemingly simple, but in fact need to give strong control of the legs, these actions fully reflect the characteristics of rigid and soft. In addition, "Only This Green" also integrates the "beauty of harmony" of traditional Chinese aesthetics, integrating strength and beauty into the dance posture, taking the soft to overcome the rigid,

the weak to control the strong, taking the static as the starting point, and the dynamic to gather the static, highlighting the implicit, introvert and inclusive beauty of harmony.

The Han and Tang dynasties were the heyday of the feudal society in ancient China, so the art of this period formed the characteristics of great momentum. At the same time, the "sleeves up and waist down" in the Han Dynasty paid more attention to the dignified and frustrated motive force. The "dancing sleeves and waist" of the "soft dance" in the Tang Dynasty was more focused on the rhythm of flowing clouds. Therefore, "Only This Green" absorbs both the firmness of the Han Dynasty and the tenderness of the Tang Dynasty. In "Only This Green", through the use of sleeves, sleeves and other skills, to bring the audience a light and elegant feeling. It also gives the audience a kind of resolute beauty through the waist movements of cadence, forward and backward leaning. The light long sleeves and the resolute waist posture make it reveal the dance style of hardness and softness and cadence, thus reflecting the artistic style of pursuing "beauty of harmony".

3. With the "Rigid and Soft" Dance Posture as The Base, With The "False and Real" Artistic Conception as The Guide

3.1. Embodied beauty of image

The shock of "Only This Green" is not expressed through a complex vocabulary, nor is it dazzlingly technical, but it explodes in stability and stillness. For example, scattered at the beginning, different shapes show the appearance of mountains and peaks in stillness, and converge back into a triangle, narrowing the scope of the dynamic environment, the breath flow is more concentrated, and the overall composition is stable

Highlight the "green" main body, in the dynamic transverse squat performance of the mountains rolling scattered shape, so that the green mountain green stone to the figurative dance vividly presented.

3.2. The beauty of poetic imagery

The dance drama "Only This Green" adopts the genre of "poetic drama" and poezes the narrative structure of the whole drama. In the choreography, it cuts in from the perspective of modern presenters and breaks the restrictions of time and space dimensions. Through the combination of virtuality and reality, the abstract time changes are presented with the stillness of action and the flow of the stage, which visually gives the audience a sense of superposition of historical memory. So that the audience can better enter into A Thousand Li of Rivers and Mountains (Hao Qing, 2022). In the dance drama, the choreographer also extracted the turquoise color from A Thousand Li of Rivers and Mountains and transformed it into the image of female dancers on stage. On the whole, Only This Green skillfully uses image expression techniques, extracts many traditional cultural and artistic elements, and displays the atmosphere of The Times of traditional art and culture through dance language, restoring the artistic conception of A Thousand Li River and Mountains, so that the audience can better feel the traditional aesthetic taste (Zhao Kayni, 2022).

3.3. The beauty of the artistic conception of emptiness and reality

The main plot of "Only This Green" shows that the modern cultural relics researcher "Scroll man" looks back to the creation process of Ximeng through time and space dialogue, to interpret and reconstruct a possible historical context. The development of the whole plot is "imaginary", which is a possible scenario invented by people. However, those scenes are traceable and "real" in the picture scroll, which is the fictional reality of the narrative. The creation of "Only This Green" in the narrative and dance beauty makes "painting" and "dance" complement each other, creating for us a beautiful artistic conception that is like a dream and unreal and unreal.

4. Trace To the Traditional Culture from A Modern Perspective

Pu Guang in the Yuan Dynasty praised "A Thousand Li of Rivers and Mountains", "it can walk alone for thousands of years, almost alone among the stars." In his opinion, A Thousand Li of Rivers and Mountains, in its verdiness, is a work that has never been done before or since (Ye Zhiliang, 2022). Its success not only lies in the talent of the artist, but also benefits from the developed political strategy, economic development, literature and art of the Northern Song Dynasty. The Northern Song Dynasty was an era of "melancholy prose", and many emperors were restrained in their cultivation of literature. Therefore, in such an era, many famous paintings and calligraphy were born. "Only This Green" editor Zhou Liya with a modern perspective, with a modern aesthetic, the ancient famous landscape painting into a praised stage art work, which is the greatest place, but also the most difficult place. In order to successfully transform the painting into a dance drama, she emphasizes the inner emotions of the characters as a starting point to create, and guides the audience to cross time, ancient and modern with the modern research institute. Following the text schema of "extending scrolls, asking seal characters, singing silk, searching stone, learning brush, inking ink, and painting", the audience can wander in the legendary traditional Chinese aesthetic interest (Liu Miao, 2021).

5. Take The People as The Center, Based on The Roots of China

The creative inspiration and prototype of the dance drama "Only This Green" comes from the famous Chinese painting "A Thousand Li of Rivers and Mountains", which reflects the director's confidence in Chinese culture when choosing materials. The dance drama "Only This Green" firmly starts from Chinese historical masterpieces, which is to strengthen cultural self-confidence. At the same time, it inherits the excellent Chinese cultural gene, which greatly promotes the creative transformation and innovative development of the excellent traditional Chinese culture. The dance drama "Only This Green" is enough to show the creative thoughts of the director with The Times and the high confidence in Chinese culture, so as to lead the people to create a new glory of Chinese culture. Of course, it is indispensable for the Chinese culture to create new glory and implement it among the people. The main reason for the glorious history of Yan 'an Yangko in the 1940s is that it comes from the masses and goes to the masses. Taking the people as the starting point and the

landing point, artists from all walks of life strive to create works that the people are happy to hear. Therefore, Yan 'an Yangko Dance is integrated with the life of the masses in many aspects, such as characters and story content, so that the Yangko dance can bloom a lasting charm and vitality, which is still popular today.

The dance drama "Only This Green" is truly the words written in ancient books really move and come to life. The choreographer chose "A Thousand Li Rivers and Mountains" as the theme for the creation of the dance drama, based on the people-centered, based on the roots of excellent traditional Chinese culture, to explore the cultural connotation contained in the Northern Song Dynasty's representative painting of green landscape "A Thousand Li Rivers and Mountains" in the form of stage art, and on the basis of protecting cultural relics and fully exploring the stories behind cultural relics, The practice of creative transformation and innovative development.

The dance poem drama "Green" reflects the rare treasure "A Thousand Li River and Mountains" to the audience through the music of clear ears and pleasant heart and the dance of Luan Huifeng zhu, leads the future trend of dance art, and creates works with self-artistic personality and Chinese national characteristics (Hou Xiaomeng, 2024). Dance drama "Only This Green" can be said to take inheritance as the "root" and creation as the "master" masterpiece. It takes cultural relics as the theme to create, which not only inherits the excellent culture of China, but also provides a new creative idea for the dance industry and other art categories. For example, in the 1980s, teacher Sun Ying's "Tap Song" was created in the image of cultural relics, and the classic Han and Tang dance "Tap Song" has been popular since then. Therefore, the dance drama "Only This Green" is to seek a new way and way for cultural relics and the excellent traditional Chinese culture it carries. The birth of an excellent work not only needs wonderful content but also needs the support of the outside world. The dance drama "Only This Green" is deeply supported. Jing Xiaoyong, secretary of the Party Committee and chairman of China Oriental Performing

Arts Group, also said that Only This Green is a connection between culture and performing arts, and a cross-boundary art exchange and mutual learning.

6. Epilogue

Dance drama "Only This Green" is a kind of inheritance, but also a kind of innovation, it inherits the beauty of "A Thousand Li of Rivers and Mountains" in the form of dance, and gives it vitality with modern dance vocabulary and media. Thus, it shows that the real beautiful things will not lose their original charm, but also radiate infinite vitality under the practical transformation. It is hoped that more and more contemporary dance works can be seen that take inheritance as the "root" and innovation as the "main", so as to present outstanding works with more profound ideas, exquisite forms and exquisite production.

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