

Cultural Relics Dance Drama

-- To dance history, a thousand years as new

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Abstract: In recent years, the upsurge of Chinese traditional culture has hit. The museum cultural relics and dance drama have achieved a perfect combination. The use of new scientific and technological means has not only given new life to cultural relics, but also opened up new ideas for the vast number of cultural and museum workers and literary creators. The two interact and achieve each other, bringing visual enjoyment to the audience and promoting the development of cultural and museum undertakings.

Keywords: Cultural Relic Dance; The Journey of a Legendary Landscape Painting; Cultural and Cultural Undertakings; Relics Come Alive.

1. The Development Status of Historical Relics and Dance Drama in China

From an artistic point of view, painting and stage is two completely different forms of artistic means, pay attention to the three-dimensional world through plane, and dance is the dancer body language will depict the story, painting essence is static, dance, and represented by the green history of ballet broke the two art forms of "dimensional wall", make the two mutual fusion, and collision out of the unexpected spark. The creation of traditional ballet source is often a novel, movies, TV series or original, with the boom of Chinese traditional culture, in recent years with the background of historical figures, such as "Confucius", "li bai", etc., similarly, it also brought inspiration for the wenbo enthusiasts, workers, to comply with xi general secretary proposed efforts to build Chinese style, Chinese style, archaeology with Chinese characteristics, historical relics ballet arises at the historic moment. Historical relics ballet is different from the general ballet, the cultural relics in the museum as the prototype, will be a static cultural relics has become the stage lively dance, historical dance is not simple to copy relics and moved to the stage, but tried to dance the more image of the connotation of cultural relics, the background and even the characters behind the story presented in front of the audience, is the real let cultural relics alive. "Only the green" is not the scroll through technology directly on the stage, but with contemporary cultural relics workers tireless search for clues, to "exhibition volume, ask, silk, stone, brush, quenching ink, into the painting" chapter for the outline, gradually reveal the song dynasty painter Wang Ximeng creation "mountains" hard process [1]. The scroll is vividly displayed to the public, and the author behind the relics, the history and even the museum have received attention.

1.1. Focus on the Big Stage

The first one is the dance drama "Only This Green" in the Year of the Tiger, which is co-produced by the Palace Museum and China Oriental Performing Arts Group. The inspiration is based on A Thousand Rivers and Mountains, a

national treasure now stored in the Palace Museum. The program had been performed offline in Shanghai and Suzhou before it appeared on the stage. In October of the same year, its "painting" segment was featured on the large-scale cultural exploration program "National Treasure Performance Season", and "became a hit" in the Spring Festival Gala, setting off a "green wind" boom. Since 2021, our country appeared more and more with historical relics as inspiration, on the basis of the museum cooperation, with modern science and technology as the tool of the history of ballet, with the development of historical culture ballet, more works, including the rabbit in the year in Xinjiang museum "five-star Oriental China" jin guard as the prototype of ballet "splendid", the combination of historical relics and ballet both in the museum of cultural relics and dance has become a special and important existence.

It is not difficult to see that the most remarkable feature of the current historical relics dance is that they are all concentrated on the big stage, which can provide higher exposure for this type of literary and artistic works, and people will have higher interest and thirst for knowledge when facing such unprecedented works. This kind of historical relics dance drama, which has high requirements for history, culture, science and technology and academic support, also needs the "fan effect" brought by the big platform. The influence will serve a series of cooperation after the completion of the performance, and the work and the platform will achieve mutual achievements and win-win results. In terms of stage facilities and scientific and technological means, small platforms cannot meet the hardware requirements of cultural relics and dance dramas. Similarly, the exposure brought by small platforms is far less than that of the big stage, which will affect the cultural promotion effect pursued by the dance drama program, and the effect and even the economic benefits of the performances are far less than those of the big platform. It is precisely because of the high requirements of historical relics dance drama, we have to choose a large platform to publicize ourselves, and the small platform loses many opportunities for cooperation.

1.2. The Use of Modern Scientific and Technological Means

Historical relics dance dramas, with new technology, lighting, music, performance and other aspects to make the audience feel its charm, and create from these aspects, so as to make the dissemination of traditional culture more bright, and realize the better combination of literature and art and history, modernity and tradition. Advanced 5G + AR technology is perfectly applied on the whole stage of [2]. The organic combination of real stage and virtual scene produces shocking visual effects.

Thousands of Rivers and Mountains is the masterpiece of Wang Ximeng in the Northern Song Dynasty. The background layout on the stage is mainly based on this. The ancient paintings of national treasures such as Ladies, Beauty under the Tree, Riding out, and Lian are presented at intervals, showing the style of the Tang Dynasty. Ancient painting, combined with the technology of virtual reality, highlights the painter's exquisite technology, but also draws the audience into this picture scroll. In the Chinese valentine's day wonderful swim unit, dance "longmen king kong" again jing audience, six kong lux image from the Buddhist image of longmen grottoes, through the virtual technology, new media technology, has become with tang palace little sister cultural symbol, and behind the dance festival purpose, the support of longmen grottoes institute, provides you provide similar cultural relics research literature, data. With the support of 4K / 8K, XR and other technologies, "Jinxiu" shows the beauty of Han Jinhua clothes most vividly, the actors and the stage integrate, the ancient civilization and contemporary technology complement each other, as if leading the audience to do a dream through thousands of years, realizing the dialogue between history and modernity.

1.3. High Quality and Low Quantity

China has a long history and rich cultural relics resources. Only This Green is a leader in historical relics dance drama. Its creation process is full of difficulties. It takes more than a year in the early creation, and nearly half a year to create production. Historical relics ballet script creation shows the characteristics of long, difficult, need the writers of cultural relics itself, historical background has a deeper understanding, when show works not academic mistakes, similarly, it is also a big challenge for dancers, how to grasp the hero's emotion, how to body language better show the beauty of cultural relics and so on.

Cultural relics ballet is the most important is clear behind the Chinese culture and history, which is essential difference with other ballet, real, rigorous, meticulous is the characteristics of cultural ballet is the basic requirement of creation, the writers, actors and so on various aspects are significantly higher than other ballet, so the obvious characteristics of high quality, low quantity.

2. The Significance of the Cooperation between the Museum and the Dance Drama

2.1. Strengthen Aesthetic Education

The aesthetic education function of museums is reflected in many aspects, mainly in the exhibition, museum architecture and staff explanation service of the museum. The exhibition display carefully designed by the museum can

provide the public with profound cultural knowledge and stimulate their interest in culture. Although the image beauty of cultural relics will make people directly feel the beauty of decoration, color, craft and so on, in addition to the image beauty, cultural relics also have internal beauty. Through the cultural relics, the politics, economy and culture behind them cause people's thinking association will also produce aesthetic feeling.

The combination of cultural relics and ballet, but also the inner beauty of cultural relics directly, can make visitors have a deeper understanding of art, not only can appreciate the beauty of art, can also experience the essence of art, understand the culture behind it, it will help the public improve the aesthetic level, more appreciate the beauty of art. With the improvement of modern public aesthetic consciousness, aesthetic appreciation has stepped out of the high class boundary and integrated into the daily life of the public in a more rich and simple way, which is called "aestheticization of daily life" [3].

Henan TV dragon boat wonderful swim underwater dance "qi", creative inspiration from the eastern jin Gu Kai masterpieces of god fu figure [4], and this painting is a national treasure collection of cultural relics, if the audience only in the museum, then their beauty will come from the eye, cultural relics through the collision of color, lighting transformation, dance movement, cultural relics, bring beauty and shock will be better than directly ornamental cultural relics. It is a creative work to create the cultural relics in museums, following the law of beauty, making the audience feel the beauty of cultural relics, and requiring the study and disclosure of the external characteristics and connotation of cultural relics, which can arouse the aesthetic feeling of the audience. After the emergence of cultural relics and dance drama, there was a wave of discussion among netizens and the click rate of videos. The discussion on cultural relics and dance drama aims to explore the traditional Chinese culture, enhance the participants' understanding and appreciation of the culture, and thus improve their aesthetic level.

2.2. Show the "Cultural Relics"

"Let cultural relics speak, let history speak, and let culture speak." "Let the cultural relics collected in museums, the heritages displayed on the vast land, and the characters written in ancient books all come to life." In recent years, from the circle of "Tang Palace Banquet" and "Only This Green", we can see the people's strong demand for the consumption of excellent traditional Chinese culture. The popularity of the public discussion of cultural relics and dance dramas has been high. The deep meaning is actually that the Chinese public's recognition of their own culture is constantly improving [5]. Year of the rabbit "splendid", let the national treasure is no longer quietly lying in the museum, but become a legendary witness and narrator, open the door through the history of the space and time, represent the ancient western-the han school lieutenant and the huns in the ancient city of changes after silk and establish deep friendship and moving story.

In the minds of most people, history and cultural relics are still far away and difficult to touch, and cultural relics are static and inanimate. When museum visitors visit, they can inevitably only passively accept the image of cultural relics in the display cabinet and the text information on the display board. With the upsurge of traditional culture in recent years, more and more cultural relics and dance dramas have appeared in the cooperation of museums and art troupes. The

highly emotional and story artistic expression way of dance drama can make the cultural relics in the museum display case vivid and lovely, which really makes the cultural relics alive.

2.3. Promoting the Development of Cultural and Cultural Undertakings

In the year of the rabbit gala dance "splendid", the Xinjiang museum during the audience is twice the usual, people are to Xinjiang museum han exhibition hall, many of the audience is after watching the Spring Festival gala, at the "five star out of the Oriental China" kam to protect the cultural relics, Xinjiang museum visitors, highlights the Spring Festival gala on the spread of traditional culture effect [5]. Similar examples and Henan TV yuanxiao party "tang palace banquet" ballet, the ballet makes many netizens were deeply infected, on the one hand, attracted more potential audience to Henan museum, Luoyang museum "explore", on the other hand also appeared many joint with the museum product wen, clothing, etc., case is more than 13 countries clothing shop and Henan museum, tang palace little sister hanfu recovery creation after production for hanfu sales, directly will be the heat of the ballet to the climax of [6].

Since the 18th CPC National Congress, General Secretary Xi Jinping has pointed out that museums are not only "an important palace for protecting and inheriting human civilization", but also "a big school". Through the history of literature and art, Chinese literature and art with its long history and rich cultural connotation, has been shown a strong vitality, along with the traditional culture, the public in the face of literary works showed higher requirements, eager to access to more Chinese characteristics, more popular feeling, more meaningful literary works. The collision between literature and art and history shows the educational role of museums more and more clearly. The education methods of museums mainly include online and offline exhibitions, while cultural relics and dance dramas break the traditional education methods, and the combination of the two creates a special spark. Promote our cultural workers to more open thinking for cross-border cooperation, and constantly explore effective ways to make cultural relics alive.

3. Suggestions for Developing Cultural Relics and Dance Dramas in Museums

3.1. Strengthen from the "Booth" to the "Stage"

(1). Historical and cultural dance drama is undoubtedly another effective way for museums to achieve "cultural relics to come alive" after the cultural and creative products of museums. Xinjiang Museum is preparing to cooperate with relevant parties of the dance drama "Five Stars Out of the East" and play the [7] of "Lantern Dance" and "Jinxu" in Xinjiang Museum by purchasing copyright. Offline theaters can perform more historical relics and dance dramas, so that cultural relics can go out of the museum and integrate into People's Daily life. For already in the offline opera performance of cultural ballet art troupe can be in-depth cooperation with each museum, will show good fragments through technology in the museum, let the cultural relics back to the museum, for museum visitors provide a novel, vivid display, there is no doubt that to relieve the audience visit fatigue played a role, but also promote the ballet itself.

(2). Some cultural relics and dances are not performed in offline theater, but released video online, which can realize the cooperation between theaters and art troupe, and the audio-visual enjoyment of offline performance is obviously stronger than online video display, which meets people's demand for cultural relics and dance dramas and brings certain economic benefits.

(3).the creation of cultural relics is not limited to paintings, cultural relics variety, large quantity, the creation of ballet provides more prototype and inspiration, the museum of cultural relics, in addition to the single cultural relics, in the face of the national relics can be related to a series of cultural relics, make cultural relics ballet series, will greatly enrich the connotation of the ballet, brought more possibilities, at the same time also can be more cultural relics exhibition in front of the audience now.

3.2. Respect for Cultural Relics and Reasonable Imagination

In the dance drama "Splendid", the court women of the Han Dynasty are wearing curved skirts covering their whole body. According to the court etiquette norms, they can only swing their body slightly and move slowly on small steps, which is full of the classical charm of the Han Dynasty court. Its shape is inspired by the Han Dynasty figurines unearthed from the Hanyang Mausoleum in Xi'an. The style is simple and full of flow, presenting an elegant and elegant Oriental aesthetics. No matter what kind of cultural relics will bring direct visual impact to the audience, but the movements of cultural relics are always static. On the basis of the reference of cultural relics, the editors need to play their own imagination and combine dance knowledge to integrate the movements into the works.

Henan TV Spring Festival gala is very clever and reasonable creation, "tang palace banquet" the ballet tells tang gaoLi zhi and wu tian feast in Luoyang Yang palace, a group of tang palace girl to dinner show on the way, the play of the characters, makeup and clothing from the museum of a group of tang dynasty music [2]. The girls are lively and lovely, the action is playful, plus the great reduction of the modeling dress, let the audience all moved. Henan province with its rich cultural resources and strong historical and cultural background, the museum of cultural relics, with a more popular and do not break the characteristics of the classical image interesting way behind the cultural relics and the historical show in front of people, the audience can clearly feel the literature and art is no longer high, and history is no longer cold boring.

Whether it is the plot of the work or the story of cultural relics, the logic of any work needs to be rigorous. Relying on a large number of academic materials and holding more seminars with experts, so that the story has the logic, the program has the depth and the creation has the prototype of cultural relics, but cultural relics are everywhere. In the creation of dance drama, we should start from the requirements and interest of the audience, take the aesthetic theory as the guidance, and reproduce the history and culture from the perspective of modern aesthetics.

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