

# Appreciation of the 13th "Lotus Award" Contemporary Dance Award-Winning Works

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**Abstract:** Under the impact of the new era and the new trend, the innovative expression of traditional culture has become the main theme of the dance circle. The 13th "Lotus Award" contemporary dance award-winning works, with a new artistic perspective perspective of traditional culture."Cultural relics painting and calligraphy", "regional culture" and "intangible cultural heritage skills" take dance as the medium to deduce their unique artistic charm. This article will appreciate the three works that have won the contemporary dance award from the aspects of theme source, director conception, artistic expression and stage presentation.

**Keywords:** Award-Winning Works of Contemporary Dance, Dance Appreciation, Lotus Award.

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## 1. Introduction

From September 22 to 24, 2023, the 13th Chinese Dance Lotus Award contemporary dance and modern dance final judgment was held in Shenzhen, Guangdong Province. Among them, "Listening Quietly to Soughing Pines" selected by Hong Kong Dance Company, Shenzhen Dancers Association and Shenzhen Luohu District Literary Federation. "Bay" selected by Guangdong Song and Dance Theater Co., LTD.. The work "Sculpting Bones", selected by the Dance Institute of Sichuan Conservatory of Music and Sichuan Dancers Association, won the contemporary Dance award. "The more fast-paced we are, the more we need to slow down and dare to return to the origin in order to see the truth [1]." The three award-winning works have accurately grasped the foundation of traditional culture in terms of drawing ideas, expression and presentation, and have their own creative aspects. Let the audience in the appreciation, can savor the cultural connotation.

## 2. "Listening Quietly to Soughing Pines" - A Minimalist Artistic Expression

The works are selected from the painting of the Six Gentlemen written by Ni Zan, a painter of the Yuan Dynasty. The painting presents a detached beauty of artistic conception, and also reflects Ni Zan's belief and pursuit in Taoism and Buddhism religious culture [2]. He created the painting style of ink landscape, and has some attainments in the fields of calligraphy, painting, poetry and music. In the selection of materials, the works are similar to the dance poem drama "A Tapestry of a Legendary Land", which learn from cultural relics and calligraphy to express their feelings. In recent years, many directors have made their own efforts to explore the dance of treasures and cultural relics. Different from other common dance works, choreographer Yang Yuntao's artistic idea in "Listening Quietly to Soughing Pines" is: to subtract from all the formal stage presentation, so as to give play to the "god" in the traditional Chinese culture that the works want to convey. In terms of content, it can simplify the personal image, highlight the artistic treatment of the group, and concentrate on showing the strength and toughness of ink

painting. The movement skillfully integrates the martial arts in the traditional Chinese culture, and drives the body with the breath. The seven dancers develop their movements through a unified breath port, surpassing the traditional physical expression of the dance music rhythm. Music director also choose another way, using the style of blank. Occasionally a sound of a religious instrument, and fragmentary sound effects, no sound. The use of stage design, only a few flickering and fading lights, and no tedious and dazzling changes from beginning to end. The actors wore the most simple "sackcloth", with nude makeup. All the stage presentation is extremely simplified to express the traditional Chinese intention, which is different from the existence of other works in the competition.

At the beginning of the work, the sound of flowing water rings, and a yellow light shines on the stage. At this time, the formation of the dancers is relatively concentrated, with one person dancing and many people following with them. Keep a unified and flowing breath, and run the action track. The music is temporarily stopped, making the audience only pay attention to the integrated physical expression of this group of dancers, which truly achieves the vivid realm consistent with the ink painting. The climax of the whole dance is the spread of the dancers on the stage, and the lights show the yellow and blue parts. The choreographer abandons the large flow of formation and uses the dance inertia thinking of the whole stage space, and only sets the performance area within the lighting range similar to the landscape effect, which is in line with the extreme simplification on the stage. In addition, the director flexibly uses the choreography techniques such as "gathering and dispersing" and "contrast", so as to highlight the theme of "form dispersing and god gathering", which is consistent with the intention conveyed by the landscape in the painting.

The work is constantly progressive, but also constantly sublimate the theme. In the development of the movement, the strength is also changing, from the light and soft at the beginning to more and more powerful, which greatly reflects the artistic expression of "fusion of martial arts and dance". In this dance, the audience gets the aesthetic influence of traditional culture, and also felt the special artistic value of dance. At the end, the director set up the effect of an abrupt end. After a series of left-to-right movements, the dancers

shape. The lights dimmed, leaving only a ceiling light. Such an end, make the audience in the mind of the dancers, dying in the heart.

### **3. "The Bay" - Multiple Imagistic Artistic Expression**

For the location of this competition, this work is a perfect display of the unique cultural heritage of the Lingnan region. As one of the biggest cultural characteristics of Lingnan culture, inclusiveness and open integration are not only the life place of Lingnan culture, but also the driving force for its continuous development and improvement [3]. "Bay" uses rich Lingnan elements and the expression form of male and female group dance to express the harmonious, common, magnificent and beautiful image of the Greater Bay Area. At night, a candle fire in the bay, in the endless ocean and surging waves, illuminate a way home.

In terms of content, the director creatively takes the journey of life as a concrete concept and introduces it into the theme of the image. In the works, "married bride", "pregnant woman in October", "young children", "energetic martial arts practitioners", "stumbling old man" and other characters, not only show a life, but also have the role of progressive plot. The music of the work is selected from the Cantonese nursery rhyme "Moonlight Hall". This song, which is familiar to Cantonese, after artistic reprocessing, is solemn and slightly sad. The cello echoes with the lead dance, highlighting a sense of melancholy and making the feelings expressed in the work more deep and strong. With the help of many sound effects, the whole work is given a cinematic texture, and the ups and downs of the plot, just like enjoying an epic. Throughout the work, red and blue are the main colors. The dancers wore a dark blue gown, slightly blue, like the waves of a dark blue dress, a touch of orange, like a guide of hope in the sea. And the props in the hands of the leader dance, a red lantern, both echoes the costume, but also the ingenuity of the director. It is derived from the traditional folk custom of Guangdong province, "hanging red light", which has the auspicious meaning of praying for good weather and peaceful country and people. The red in the work is also a metaphor for a guide. Have a dark red light appear. In the eyes of the Chinese people, red is full of peace and joy. The vast deep blue in an orange, worth the audience in the heart for a long time. The use of multiple imagery techniques, to bring the audience with a visual shock, this work is undoubtedly a success.

At the beginning of the work, a red top light, reflected in the body of the dance. The dancers lined up in fleshy suits, winding like coastline and beaches, and the pale blue navy blue coats and skirts meant the waves flapping against the beach. In front of the stage, the red fixed bright, the leader slowly forward, the movement. In the stage, the blue lights gradually render open, the group dancers dressed in dark blue long gown, the movement began to develop from the shape. The leader dance moves slowly in front of the stage, and the group dances dance smoothly in the stage. Between the movement, revealed a kind of waiting and looking forward to return thoughts. Then lead the dance step by step to the posture of the group dance group, the collective of a "bride" step by step out, meet and leave, once again closely linked to the concept of a life. In the group, "pregnant women", "martial arts practitioners", "martial arts", "little lion head" and other figures and Lingnan traditional elements, which increase the regional characteristics of the works. The lead

dance switches between the integration and the separation, and the movement range of the group dance is gradually enlarged, and the formation is gradually complex. All back to the vocal solo, the lead dance back to the right, looking back; the group dancers work together, back to the original look, encore. End of the work. The end of the work, as after the waves, will eventually go ashore; also means the hope to return.

### **4. "Plastic Bone" - Symbolic Artistic Expression**

How to deepen the connotation of the living inheritance of the intangible heritage, this work brings the audience an ideal answer. Living state inheritance is more important than the word "living", contrary to the state of static, solid and death, and reflects the characteristics and importance of "people" in the inheritance of intangible cultural heritage skills. Living is mainly manifested in the dynamic process, and then these ancient wisdom crystals need to be active in our daily cultural and material life, [4]. In the name of "Plastic Bone", it is an important process in the homemade umbrella. The work is based on the national intangible cultural heritage technique "Luzhou Water, oil and paper umbrella", and aims to express the inheritance spirit of the unremitting efforts of the traditional Chinese culture through the expression form of group dance. The integration of "opera" and "intangible cultural heritage skills", and the collision of "ancient" and "contemporary" ideas, make this work present an ultimate feast of traditional aesthetics for the audience. It is worth mentioning that the huge prop umbrella on the stage is from the hand of the non-genetic inheritor Bi Liufu. Nearly three meters long red umbrella, not a beautiful umbrella surface, leaving a single monotonous skeleton, let the audience more intuitively see the structure of the umbrella bone. The idea of the opposite idea not only enriches the stage composition, but also allows the audience to clearly perceive the main idea of the work. In the dance, a "craftsman" pushes this huge umbrella bone, like a timeline. In this constantly moving flow, the symbolism expresses the silent persistence of intangible cultural heritage skills and passes them on from generation to generation. The umbrella is pushed to the front, and through the hollow umbrella bone, the audience can see the dancers in the back, full of a sense of space and time [5].

In terms of content, the music of the works selects traditional opera singing and opera music elements, with cymbals and gongs, combined with the majestic Peking Opera singing, which makes the audience feel a noble sense of intangible cultural heritage skills. The image of the man leading the dance is a craftsman, who vividly reproduces the production process of this intangible cultural heritage skill, while the group dance is a group of women in a long red floor-length dress, exaggerated red eye shadow makeup, red umbrella headdress, and the elements of "umbrella". The part of the light, also used a large area of red. Red, so to speak, runs out throughout the whole work. Cut a Luzhou water oil paper umbrella vertically along the horizontal line, and we can find that each batch and lining part are triangular with the umbrella rod. The triangle is the most stable geometry in mechanics; after opening the same spacing, it forms a flat circle that supports and stabilizes the surface. Therefore, the special shape presented by Luzhou water-oil paper umbrella is the traditional geometric aesthetics [6] combining triangle and circle. In the works, the formation of the group dance is

mainly geometric figures such as circles and triangles. And on this basis, the shape and movement of the dance also add some design, so that the purpose is to present the geometric aesthetics of the umbrella on the stage. Using symbolic techniques to inherit the intangible cultural heritage skills, this work is worth learning from by all artists.

At the beginning of the work, the sound effect of opening the door rings, a beam of red light shines on the curtain, and the circular light shines on the running track of the prop umbrella. Group dance circle lying on the ground for the starting shape, rotation, ups and downs and other changes. At the rear of the stage, the three group dances fixed the geometric posture and change the movements. The craftsman pushed the umbrella slowly around the circle. The stage picture highlights a geometric aesthetic feature. In the group dance action, all the gestures, such as raising the circle of the skirt, the skirt, stretching the corner of the skirt, the squatting of the two knees, and the shape of the two elbows, have carried out this characteristic. Including the flow and scheduling of formations, they are transformed between geometric figures. The elements in the works. As the music became more rapid and more intense, the dancers' movements and steps became tense. The director uses the way of contrast, with the individual or a few quiet, focus on the movement of the group, so that the level of the whole work is more rich. After a fierce large group dance, the sound of closing the door sounded, the group dance returned to lie on the circle, the music and the formation of the final echo, the end. The enduring national heritage is reflected in this work.

## 5. Conclusion

The three works can not stand out in the competition

without the efforts of various creative teams, and the fertile land of Chinese art. It contains the value, attracting countless hard art workers to work for it. The prosperity and strength of a nation, persistence and innovation is the key. Adhere to and inherit the spirit of tradition, and integrate the vision of innovation and development. Created the above three works to achieve the artistic height. For the development of art, it is important to move forward, but remember not to forget the cultural foundation, the cultural tradition and the cultural inheritance.

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