

Contemporary Construction of Aesthetic Modernity of Chinese Classical Dance

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Abstract: In the dance art, Chinese classical dance art is undoubtedly the most intense subject to the impact of modernity. The essence of the reappearance and reappearance of Chinese classical dance in the contemporary era is to inherit the tradition of rites and music and surpass the shackles of rites and education, reshape the classical dance with the subject of modern significance, so as to realize the independence of aesthetic form, and then complete the creation in the name of "classical dance" through the aesthetic deformation of realism. The development of contemporary Chinese classical dance teaching system is a very core research field and fulcrum, with outstanding operability and practicality. The discussion of it can not avoid the historical fact that it starts from teaching, but also see that the continuous integration and sublimation of training value and aesthetic style is the inevitable path of the systematic development of contemporary Chinese classical dance teaching. Then, using the scientific method of morphological analysis of dance ecology, we can make a multi-level, specific and operable scientific analysis on the morphological characteristics, movement law and aesthetic characteristics of contemporary "Chinese classical dance", and strive to improve the consciousness of the cultural inheritance concept and style attribute of the dance. This paper discusses the influence of the stage image of Chinese classical dance in the historical cultural atmosphere, and emphasizes the cultural transformation and its influence on the construction of the stage image of Chinese classical dance.

1. Introduction

In modern society, Chinese traditional art has a very different fate because of the change of communication media, communication subject and cultural connotation [1]. Tracing back the history of the development of Chinese dance, the formation of the concept of "Chinese classical dance" has its relative complexity, which is closely related to the special historical development of Chinese dance and its cultural evolution [2]. The stage image created by Chinese classical dance works contains rich cultural information [3]. Since its establishment, contemporary Chinese classical dance has experienced wind and rain for more than half a century. The traditional cultural spirit and its unique expression have also become the rational support for the construction of contemporary dance culture [4]. As the subject and object of stage performance, "man" carries, embodies and conveys the provisions and influence of the times, nationalities and history on people's belief, emotion, cognition and creation [5]. Since the founding of Chinese classical dance, the colorful stage image created by countless excellent works is an important basis for us to capture Chinese traditional culture and traditional spirit. Through combing and reviewing, we can summarize the laws and concepts in the fields of Chinese classical dance creation and performance [6].

Although contemporary Chinese classical dance has made great innovation and development and become a contemporary system with a sense of the times, as the attribute of "classical dance", it is doomed that it cannot be separated from the traditional aesthetic characteristics [7]. In the aesthetic research of contemporary Chinese classical dance, on the one hand, it highlights the extension of "inheritance" in the discipline of Chinese classical dance, on the other hand, it shows the continuity of history and culture in the contemporary era with "innovation". The development of what people today call Chinese classical dance is undoubtedly of rejuvenating significance and the interpretation of contemporary people [8]. The reconstruction and development of contemporary Chinese classical dance not only integrates foreign artistic elements, but also combines the aesthetic needs of the

times. It is the expression of the times and openness. Chinese classical dance is based on traditional opera and inherits Chinese historical and cultural traditions, which determines that the reconstruction of Chinese classical dance is based on inheriting and spreading national culture.

2. Chinese classical dance

2.1. Development orientation of Chinese classical dance teaching system

If contemporary Chinese classical dance wants to develop, it must first be rooted in the tradition, otherwise it will become a water without source and a tree without roots. The recognition and return to tradition is the inseparable historical basis of contemporary operation. It's the tradition of building the moon and fishing the sand, but we can only abandon the tradition of building the moon and fishing the sand. Contemporary Chinese classical dance is not to restore the historical relics that no longer exist, or regard opera and martial arts as the root, and constantly enrich and improve other art types, but to serve the cause of neoclassical dance through the contemporary reconstruction of traditional culture. In order to meet the needs of modern society, we must take its essence and discard its dross. On this basis, we must make "comprehensive innovation". We should not only avoid the influence of the comprehensive retro cultural conservatism, but also prevent the spread of the overall westernized cultural nihilism, and refine the excellent characteristics. The discussion of contemporary Chinese classical dance can not avoid the historical fact that it starts from teaching. Therefore, if we break away from the teaching system to explore contemporary Chinese classical dance, we will lose the origin. The process of revival and reconstruction of contemporary Chinese classical dance actually began with the demand for dance training courses in the development of new China's literature and art, and gradually formed by exploring the systematic construction of Chinese dance teaching. To implement the practical topic of how contemporary Chinese classical dance faces the contemporary, we should adhere to the basic position that only based on the tradition can it face the contemporary, and only facing the contemporary can we deeply study the tradition, inherit the tradition and excavate the traditional aesthetic value.

2.2. Research Approaches of Chinese Classical Dance Teaching System

Over the past half century, through the efforts of several generations, the construction of Chinese classical dance teaching system has made great progress, and a relatively perfect class group has been formed. As shown in Figure 1, it is the research approach of Chinese classical dance teaching system:

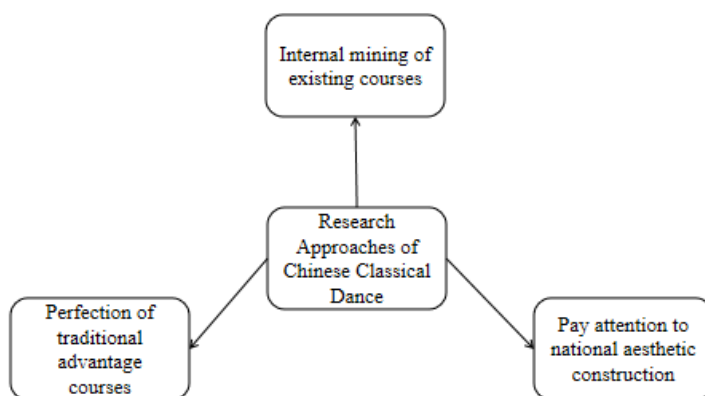


Figure 1 Research approaches of Chinese classical dance teaching system

The course group construction of Chinese classical dance has further developed to the depth of academic and scientific research. Various academic research and teaching discussions are permeated in the actual teaching, especially the internal excavation and deepening of the existing courses, which is the supplement and improvement of the traditional advantageous courses. The establishment of the systematization of Chinese classical dance teaching is not only a requirement of the times, but also a historical necessity. If we overemphasize the sense of the times, it will dilute

the original traditional aesthetic characteristics of Chinese classical dance and gradually stay away from the tradition, resulting in the fuzziness and loss of the style attribute of Chinese classical dance. Through the study, reference and transformation of traditional opera, the contemporary form of Chinese classical dance, which pays attention to the construction of national aesthetic style, is gradually clear. Combing and summarizing the development and construction of contemporary Chinese classical dance teaching system from the height of theory is an integral part of the overall construction of dance discipline, which is not only necessary but also necessary. In the field of creation, it has formed a "self consistent" dance language system with relatively perfect aesthetic and ideographic functions. At the same time, it follows the scientific teaching law of step by step and from shallow to deep.

3. Modernity of Chinese classical dance

3.1. Aesthetic appreciation of Chinese classical dance

As the attribution form of aesthetic standards, aesthetic orientation is a cognitive activity tendency with a certain period of time. With the continuous change of people's aesthetic pursuit, it will highlight the psychological hint characteristics of this social and cultural content. Although we admit that there are differences in individual aesthetic standards, this difference is often lost in the consistency of social groups' aesthetic standards. On the whole, individual aesthetic standards tend to be consistent with social groups' aesthetic standards. Today's Chinese classical dance reproduces the aesthetic essence of charm everywhere. Combined with the dance means of Shuyang, flashing, hair storage, intermittent and so on, it vividly and deeply reflects the aesthetic characteristics of the cultural heritage of the Chinese nation. As the overall outline form of Chinese classical dance, the circle also reflects the psychological externalization of the national character forged by Chinese culture and thought for thousands of years. Therefore, in such a long-term cultural and ideological inheritance, people gradually feel the charm of national aesthetics, and finally achieve a cultural complex in China and even the East. When people's psychological consciousness corresponds to the aesthetic needs of the spiritual level, people's image of the object and its implication also have internal aesthetic standards, which are generally consistent with the aesthetic orientation. Therefore, the aesthetic orientation has the specific characteristics of history.

3.2. Contemporary Construction of Chinese Classical Dance

The research on the modernity of Chinese dance is also concerned by the dance theory circle because of the rapid development of Chinese dance art in the contemporary era. Chinese contemporary dance has become an important representative of the contemporary construction of Chinese dance because of its historical background, internal cultural spirit and value pursuit. The value orientation of Chinese contemporary art is not single, but multiple. It is reflected not only in the pursuit of humanistic value, but also in the construction of art noumenon. Figure 2 shows the contemporary construction of Chinese classical dance:

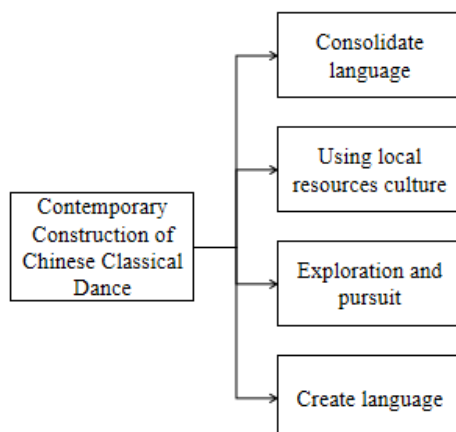


Figure 2 Contemporary construction of Chinese classical dance

The discipline system of Chinese classical dance is in a state of continuous improvement and construction. On the one hand, the training system and performance system have been gradually improved, on the other hand, the creative system and theoretical system are still in the process of forming. Language is a national language with its specific structure; Artistic language must also be national, with its specific aesthetic. We should refine and consolidate the existing Chinese classical dance language, that is, the stylized and standardized dance language we mentioned earlier. We should also make full use of local resources and culture, learn the scientific integration method of ballet system, integrate a large number of national and folk dances in China, and use them for our classical dance. The vast folk and endless folk will provide a steady stream of language materials for our classical dance. We should have the attitude of exploration and pursuit, and excavate rich language materials of classical dance from the treasure house of history. At present, dance theory lags behind its teaching and performance system, which also affects the progress of this discipline to a certain extent. The author's research on the reconstruction and development of contemporary classical dance hopes to arouse more dance theory researchers' attention to the reconstruction and development of contemporary Chinese classical dance.

4. Conclusion

Looking back on the development and evolution of Chinese classical dance in the contemporary era, it adopts the attitude of both tradition and modernity. Based on the attitude of rooted in tradition and based on the contemporary era, it has achieved today's brilliant achievements, such a colorful development trend and the overall good situation of sustainable development. This will be an important meaning of the contemporary development trend of Chinese classical dance. The road of creating contemporary Chinese classical dance is not smooth. It can be said that "success is as easy but difficult". It took several generations of hard work to have today's scale and performance. The growth of Chinese classical dance itself is a great creation. It shows the world the new classical dance and new style of new China. When the construction of the modernity of Chinese dance is still in progress, it uses a sense of cultural responsibility to make its works speak for the Chinese contemporary society, highlight the political propositions, values, cultural orientation and aesthetic pursuit of this era, become the witness of social change and the expression of the spirit of the times, and become an important content of socialist culture with Chinese characteristics. Only by keeping pace with the times and representing the direction of China's advanced culture can Chinese classical dance keep pace with the development of the times.

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