

Research on the Integration of Regional Intangible Cultural Heritage into Tea Art Performance Design

—Taking "Busy Taking Advantage of the East Wind to Release the Kite" as an Example

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Keywords: regional intangible cultural heritage; Yunnan fly a kite; Tea ceremony; design

Abstract: Intangible cultural heritage is the important treasure accumulated by human beings in the process of development. It embodies the spiritual pursuit of the Chinese nation and needs the common attention of the whole society to explain its core content and to be carry forward. The intangible cultural heritage resources in Yunnan are also extremely rich. The integration of these cultural resources into the tea art performances can not only enrich the performative meanings of the tea art, but also bring new opportunities for the inheritance of intangible cultural heritage.

The report of the 19th CPC National Congress pointed out: "Culture is the soul of a country and a nation. A culture prospers, then a nation prospers. Without a high degree of cultural confidence and cultural prosperity, there will not be the great rejuvenation of the Chinese nation. We must adhere to the path of developing socialist culture with Chinese characteristics, stimulate the cultural creativity of the whole nation, and build a strong socialist culture."^[1] "Intangible cultural heritage" is the essence of China's excellent traditional culture, which embodies the national spirit and is part of the national culture. It is historic, unique, interesting and inheritable.^[2] Tea art performance is a series of procedures of tea brewing techniques and tasting art to reflect a certain thing and express a certain theme, usually completed through the performer's body, supplemented by the necessary music and stage scenery, which usually does not use dialogue form.^[3]

1. Significance of integrating regional intangible cultural heritage into tea art performance design

"Busy Taking Advantage of the East Wind to Release the Kite" is the first prize project of the 2018 Yunnan Vocational College Chinese Tea Art Competition (Secondary Vocational Group). The work integrates the "intangible" cultural resources of Yunnan-style kites' intangible cultural heritage to show a theme from kites to aviation career dreams, which is an important fulcrum of tea art performance innovation. The tea event is shown through creating and performing around the theme. In the composition and creation of tea art, the composing method of "small themes and big

movements" is carried out, that is, ideas or themes are allowed to complete the internal expression through a powerful and intense structure, generating the visual impact of tea art and intangible cultural heritage, and reflecting the original ecological and authentic meanings of cultural spaces and the living cultural heritage.

The hard-winged kite of Yunnan belongs to "dian bee" or "dian wen" among the Chinese kite styles. It has a history of about 600 years in Yunnan and is another major kite style in China besides Beijing's Sha-yan, Tianjin soft-winged kites and Shandong's long-string kite.^[4]

"Busy Taking Advantage of the East Wind to Release the Kite" skillfully integrates the elements of the regional intangible cultural heritage project – "Yunnan-style kites" into the tea art performance concept. As the cultural element carrier, the form of tea art performance bears the indescribable emotion for national culture and the unique mode of thinking and aesthetic habit in traditional culture, which are in accordance with the core concept of tea art and tea ceremony. Through the carrier of tea art performance, "intangible cultural heritage" extracts symbolic signs and embodies them in the design of tea art performance, reflecting its spirit, value, significance and cultural meanings, so that the intangible cultural heritage shows new vitality and vigor in the trend of the times.

2. Application and conception of tea art performance design integrated with regional intangible cultural heritage

2.1 The conception of the overall image design of Yunnan-style kites integrated into the tea art performance

Tea art performance's overall image design is a kind of creation. In the process of tea art performance's overall image design, the creator enters deeply into life and experiences life, combining the understanding and feelings of real life together, to create an artistic image through subjective psychological activities, so that the prominent tea art performance gets emotional resonance, creates a kind of artistic conception, and expresses the tea person's thoughts and feelings and artistic tension.

The overall image design of the kite comes from three students majoring in civil aviation. At the same time, tea culture, kite culture and poetry culture are also symbols of Chinese traditional culture, which can be seen everywhere in study, life and work and have always been loved by everyone. With the tea art as the carrier, the poetry expresses that kites serve as the dream of flying.

Tea art insists on "life, emotion and beauty". Tea art performance is a beautiful art, is good at expressing emotions, and also good at presenting a narrative process. This asks the creator to capture the person's the most wonderfully moving and long-lasting thoughts and feelings in life, and to choose, process, ferment, distill, so as to combine in a tea art performance design. In the design of tea art performances, feelings and intangible cultural heritage are integrated to create a more vivid image. The calling on aesthetic senses helps people like and accept the art.

2.2 Tea set design concept integrating Yunnan-style kite and tea art performance

In the tea art performance, it is also important to pay attention to the consistency between the beauty of the content and the overall tea set style. All the props or backgrounds on the stage serve the tea art performance, which contains the ideas expressed by the creators, so they must have practical and aesthetic characteristics. The tea set for "Busy Taking Advantage of the East Wind to Release the Kite" is designed with a background of grassland, blue sky, and kites hanging behind the tea set, and a large Yunnan-style hard-winged kite is placed behind the tea table, symmetrical to the narrator. The tea set is designed with independent and symmetrical double seats. The folded

bunting of the tea table on the right are black and scarlet; the folded bunting of the tea table on the left are ivory and apricot, respectively extending to the outer end of the tea table. A few kites are placed on the extended table flags, and a Yunnan-style kite was placed on the ground between two tea tables. The color design of the kites is mainly based on the constant color of the natural materials, which depended on the shape, area, space and materials. Therefore, the integration of Yunnan-style kite is an important element of the "re-creation" of the tea set design, as well as an important means of the tea art poetry's visual expression.

The practical and delicate tea prop on the tea set is filled with small white stones in a dark grey stone pot with a white beam pot placed on top of it. The tin cupholder, porcelain tea holder on the tea table are set up in order, so as to supplement the glazed tea cup on the tea table, containing the aesthetic value of metaphor.

The combination of the color design of the tea set and the performance of the actors communicates the aesthetic spirit of traditional intangible cultural heritage and the connective channel to the modern audience's mental acceptance, and develops the space for the innovation of the tea art performance. But the tea set color design must not only grasp the color aesthetic to match the color rule, but also unify the Yunnan-style kite's connotation, the performance characteristic and the stage's overall effect, in order to strive for the tea set style and the creative idea to be unified organically. Undoubtedly, the tea set design of "Busy Taking Advantage of the East Wind to Release the Kite" has made a beneficial exploration into the expressive application of kite culture and tea culture, and has achieved good artistic effects.

2.3 The idea of integrating Yunnan-style kites into the music design of tea art performances

Good music is a kind of enjoyment. The tea art's background music sublimates the tea art's theme through the form and grammar of music, the style of the music and the atmosphere of the environment. The performance forms of tea art performance's music are diverse and the aesthetic characteristics are colorful. It mainly describes the atmosphere of specific scenes and plots, and it foreshadows and improves the emotional development and changes of the characters in specific scenes. "Busy Taking Advantage of the East Wind to Release the Kite" chooses "Village Residence" as the beginning music and as the opening in order to leave a deep first impression on the audience; "Flight" as the theme music is used throughout the climax. The music helps to push forward the plot of tea art work and increase the rhythm. It also creates an atmosphere so that the use of kite culture art in the tea art performance stands out. More importantly, it sublimates the theme of the tea art creation and brings the audience to the character emotions of a particular kite scene and the tea culture atmosphere. The end music mainly focuses on "Moss", which highly summarizes the performance content and the character of the tea artist.

2.4 Design concept of Yunnan-style kites integrated into tea art performance form

The kite culture and humanistic thinking are contained and displayed in the tea art show. They not only become the key for us to understand the traditional regional intangible cultural system, but also elevate the value expression of the tea art show into humanistic feelings. The integration of Yunnan-style kites and other cultural elements of kites in the work is an important demonstration and expression in the whole tea art performance. With the male tea artist holding up a kite, the woman tea artist holding a wire coil, and utilizing joyous dancing, the work opens with a couple of civil aviation professional students happily flying kites after class. Then, using stage movements the Yunnan-style kites are sent to the upper right corner of the background so that they integrate into the grand background of the whole tea set. At the same time, the two people turn and sit at the table, opening up the tea ceremony... Through this performance, the emotional value of kite culture and

tea culture is highlighted. At the same time, the kite shape is used in the design of tea desserts, so that the kite culture can be continued in the expression and presentation of tea art performances. In this specific mechanism of expression, it also allows the audience to learn about Yunnan-style kites through the form of tea art, providing an important premise and key cognition to traditional art. Through the continuous application of fusion and innovation mechanisms in the whole tea art performance, the Yunnan-style kite and tea art have been comprehensively innovated and deeply integrated. By combining the specific kite image with the regional sentiments of the tea art performance, the inheritance and development of the hard-wing Yunnan-style kite culture are reflected.

2.5 The conception of Yunnan-style kites integrated into the commentary design of tea art performances

Tea art performance is a comprehensive audio-visual art. The narration uses words to extend the content of the imagery, increase the information of the picture, and enrich the expression of the image, leading the audience to the emotional environment that will appear next. The audience mainly relies on the narration to understand the tea art process. The dynamic image of tea art has an implicit empathy effect, while the narration has a clear evocative effect that forms an emotional resonance. For example, the beginning section of the work – "The grass grows and the birds fly in February, the willow swing by the banks seem drunk in spring. Students return early after school, busy taking advantage of the east wind to release the kite (Village Residence)" – the poem points out the theme of the work. Following this line is "since childhood, when we learned to walk, to run, we liked to fly kites, having the dream of flying in the blue sky. When we chose the major of civil aviation, the dream is within reach. We have been studying diligently and trying to master the skills. In this spring, we are very happy. When the spring breeze blows the kite, we see the spring rain urging the tea buds to grow..." This account of the event uses forms of voice, performative motions and stage movements with cadence and emphasis. The performance movements and the commentary share a consistency. They influence each other, improves and explains each other. The tea art performance potential meaning is presented through the commentary.

The content of the tea art performance's narration is to show the whole connotation of the work, and it uses the flexibility and coagulability of language and diction to highly elaborate the dynamic demonstration of the tea art. Other than Wei Xu's Kite Gallery Poem, the work also uses Tong Lu's "Writing Meng Xie to Suggest and Deliver Fresh Tea", Yin Tang's poem for Tea-drinking Picture, Banqiao Zheng's "Teahouse" and other poetry lines throughout, some of which celebrate kites, some celebrate tea, their expression fitting very well with the work.

In addition to the use of poetry, there is expression of narration interspersed with comments, such as during the dynamic demonstration of the process of refreshing tea and brewing, the commentary is "in dense tea fragrance, we seemed to see, in 1903, that the Wright brothers' success of the first manned aircraft test flight, in 1908, Ruyi Feng of China also successfully designed an aircraft, flying higher than Wright brothers did... In 2017, the C919 successfully flew for the first time from Shanghai Pudong Airport, which marks that China's large civil aircraft with completely independent intellectual property rights has flown in the blue sky of the motherland! At this moment, I see that the tea table also shows such a boldness..." It lets the work extend from the kite's intangible cultural heritage to the national manufacturing industry, filled with a sense of pride.

"Busy Taking Advantage of the East Wind to Release the Kite" uses the commentary's rigorous logic relations to organize the tea art performance's dynamic picture into a complete whole. Through the organic combination of the commentary and the presentation, events, actions, environments, emotions and other details that are not easy to be expressed in the picture are

expressed. It guides the audience to sublimate their understanding and to appreciate the performance more smoothly.

3. Conclusion

Chinese tea culture has a long history of development, and Yunnan-style kite culture is also an intangible cultural heritage of Yunnan. Today, "educating people with traditional culture" and "introducing intangible cultural heritage into the campus" support the Chinese nation to strive constantly for self-improvement, pass on the torch and march towards rejuvenation. Therefore, this essay hopes to study the inheritance of regional intangible cultural heritage and the integration of tea culture, so as to better remember, inherit and spread the precious traditional heritage. We must make the past serve the present and bring forth the new through the old. Through the communication mode of integrating intangible cultural heritage with tea art performance, the cultural self-confidence and cultural consciousness of the traditional Chinese culture of young college students are cultivated.

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