

Respecting the Flowers of Nature: Exploring the Aesthetic Core of Ecological Dance through the Three Elements of Dance

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Abstract: There are many theories about the origin of dance, such as imitation theory, labor theory, witchcraft theory, sexual theory, etc. However, it cannot be denied that the original intention of dance was for self-entertainment rather than viewing, it was casual rather than deliberate, and it was natural rather than theatrical. This article explores the diverse blooming of dance art from prayer dances such as Nuo dance and wax sacrifice to modern healing. The study suggests that dance art originated from nature and has always been revitalized through expression and exploration.

Keywords: biomimetic aesthetics, body narrative, dance ecology, cross media performance

1. Introduction

Philosophically speaking, motion is the movement of matter, and matter is the carrier of motion. The expression of dance and emotion cannot be separated from the human body as a material carrier. Therefore, dance is a flowing sculpture, a poetry of the body, and a visual music. In summary, dance is a dynamic form of art, and the image of dance is an intuitive and dynamic image. Teacher Wu Xiaobang pointed out in his "Introduction to New Dance Art" that the three major elements of dance art are expression, rhythm, and composition. At the same time, in the study of dance, human dance is different from insect and animal behavior in that dance belongs to non-conditioned reflex. It is a way for people to refine and beautify aesthetic images, and based on spatial, temporal, and comprehensive characteristics, convey people's emotions and soul desires through vivid, expressive, and typical movements, which can also reflect the social nature of dance aesthetics.

2. Decoding the creative genes of ecological dance

Whether it is the joy of harvest we see in dance, the majesty and respect of kings and religions, or the generosity of the earth and criticism of society, as Tchaikovsky said in his book "The Aesthetic Relationship of Art to Reality" in Russia, "Art originates from life but is higher than life. Of course, the production of dance works and dance images not only comes from life but also from social influence. At the same time, the establishment of the theme depends on the creator's life practice and is constrained by their position, worldview, artistic and aesthetic views.

2.1 Historical translation of biomimetic symbols

Faced with global issues such as climate change and air pollution, various sectors of society have begun to pay attention to the construction and development of social ecological civilization. This requires dance not only to be limited to elegant artistic and cultural themes, but also to showcase social ecological issues. Of course, dance venues are not limited to theaters or high platforms, as the ecological environment is the origin and foundation of our lives. Chinese traditional dance has a deep imprint of the times when applying biomimetic elements. People's aesthetic views gradually develop and change with the development and changes of the times. If art loses its audience, it marks the end of its life. With the increasing aesthetic demands of people, the creation of bionic dance has become more contemporary and thought-provoking [1].

2.2 Limb encoding of primitive totems

The theme of ecological dance originates from nature, such as "wildfire cannot burn out, spring breeze blows again" and "when the wind is strong, pine branches are vigorous". Ancient poetry praises plants for their "toughness" and "uprightness". It is also adept at drawing on the forms and dynamics of organisms in nature, such as the flight of birds, the swimming of fish, and the swaying of trees, to pursue natural and smooth movement textures, emphasizing the harmonious unity of the body and nature to express the living habits of animals and plants, the seasonal changes of nature, and the changes in ecological environment, conveying observations and reflections on nature.

Taking the early primitive society as an example, before the mature writing system was formed, humans used simple and direct body language to transmit information. Even in the primitive society, people celebrated the victory of hunting by dancing the natural and primitive "Hundred Beast Dance" with drums, pipes, sheng, and se. This also reflects that the dance of the Shun and Yu periods was not limited by the ceremonial customs and became standardized and purposeful. In Chapter 41 of "Dream of the Red Chamber", "Jia Baoyu drinks tea at the Cui'an Temple, and Liu Laolao lies drunk in the Yihongyuan", Liu Laolao is teased by Wang Xifeng and Mandarin ducks when she enters the Jia mansion for the second time. She drinks a lot of wine and is listening to the melodious sound of the flute and the concurrent sound of the sheng and flute. With the power of the wine, she dances uncontrollably. When everyone in the Jia mansion sees Liu Laolao like this, they can't help but laugh secretly. Daiyu also laughed at this scene and said, "When the sacred music was played that day, the beasts danced with their heads, and now it's only a cow's ear." The dance rhythm affects the dance mood, just as in "Preface to Mao Poetry": emotions move in the middle and form in words, and when words are not enough, they sigh Lament is not enough, sing is not enough, sing is not enough, dance is not enough. From this, it can be seen that the joint connection between music and dance can effectively emphasize emotional themes, create an atmosphere, and even empower the shaping of roles. Music lays the emotional foundation for dance, and dance gives the expression of musical images. In music and dance, music and dance are interdependent and inseparable. As is shown in Figure 1.



Figure 1. Portrait Stone of Hundred Beasts Dancing in the Eastern Han Dynasty (Silver Ingot Museum)

In sacrificial activities, wizards hope to please the gods and protect humans from the invasion of nature, outsiders, and enemies through sacrificial activities and shamanic dances. In the dance of the Hundred Beasts leading the way, they observe the habits and movements of animals, turning human dance into animal dance and humans into beasts, blending with primitive dance. The characteristic structure of simulating human animal combat in this hunting dance made it the initial educational tool. The original intention of the primitive hunting dance was to celebrate and entertain, but it naturally had the educational function of imparting hunting skills, understanding the nature of wild animals, and exercising physical fitness. Therefore, primitive dance has become the most primitive means of education for humans [2]. People started dancing not for the artistic aesthetic of dance, but for survival. In the process of gathering in primitive society, humans gradually understood the growth process of certain crops and spontaneously cultivated them next to houses, giving rise to primitive agriculture. As income sources stabilized, the content of dance became more diverse. Works such as "Dragon Dance" and "Fish Lantern" widely circulated among the people in various parts of our country embody the ideal wishes of the people for good weather, abundant harvests, and surplus every year. They also hope that through these dance activities, they can motivate themselves to work hard in production and enhance their confidence in obtaining a bountiful harvest.

2.3 Modern path of natural imagery

Dance, especially primitive and folk dances, is often a representation of daily life as a celebration or festival celebration. People sing of the joy of victory, pray for the protection of nature, and even sing and dance with their arms together, creating recorded dance patterns with a strong sense of vitality. Cultural relics are the carriers of history, and only by touching their veins can we travel through time and space to glimpse the appearance of dance culture at that time.

Collective dance was born during the democratic revolution in the 1940s, and was exceptionally active under the guidance of literary and artistic policies and the needs of the masses at that time. As is shown in Figure 2.

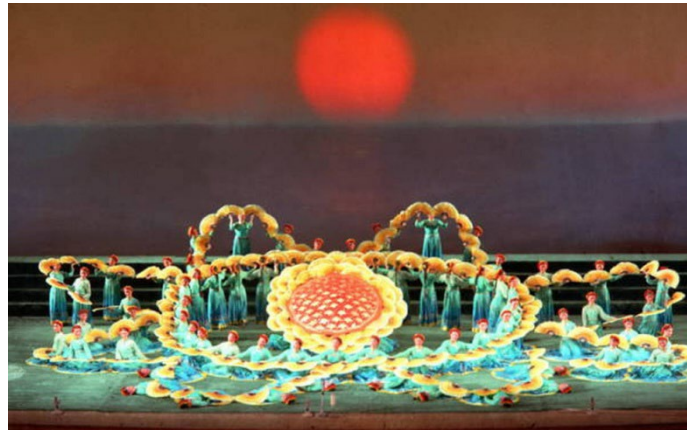


Figure 2. Music and dance epic 'The East is Red'

With the rise of China-Chic, the Tang Palace Banquet, which skillfully uses 5G+AR technology, the Crested Ibis, which is known as the auspicious bird, the The Journey of a Legendary Landscape Painting of the Song Dynasty aesthetics, and the Chaoshan Yingge Dance, which is rated as an intangible cultural heritage, have all come out in succession. First of all, the rise of China-Chic is not because of blindly inheriting and carrying forward traditional culture, but because of the adaptability of new things and the times formed after the combination of traditional Chinese cultural elements and modern cultural symbols. The English song and dance performance is based on the novel "Water Margin", and its origins can even be traced back to the Zhou Dynasty Nuo Festival - a ritual where people pray for blessings and eliminate disasters, drive away evil and epidemics, and symbolize the "heroic narrative" in the process of strengthening the body. Many of these dancers are not from formal education. Whether they are farmers rooted in the fields, teachers on a three foot podium, students buried in hard work, or white-collar workers in the office, whether they are busy making a living in a foreign land or helping to revitalize their hometown villages, as soon as the gongs and drums ring around the Spring Festival, they all become members of the English song and dance troupe with renewed energy. They ignited our hearts with their masculine and heroic spirit and vigorous vitality, enhanced our national pride, guided us to fight tenaciously and move forward, and also made dance have cultural regionalism, allowing more and more compatriots to feel a sense of belonging to traditional culture. They attracted many young people to actively join the team of English song and dance, taking on the important task of passing on the cultural heritage of English song and dance from generation to generation. As is shown in Figure 3.



Figure 3. Yingge dance

3. Ecological reconstruction of dance space

The influence of the environment on dance can generally work in two ways: one is to have an impact on the dancer's body; One is the psychological structure that affects the dance form (including the viewer). This has influenced the form, function, and origins of dance, reflecting their respective cultural specificities [3]. In the development of Chinese dance history, professional dancers gradually matured and incorporated the aesthetic consciousness and personal skills created by society into the processing and creation of dance, such as Xi Shi's "Echoing Cloak Dance", Lady Qi's "Lifting Sleeves and Folding Waist", and Zhao Feiyan's "Palm Dance", greatly enhancing the aesthetic value of dance.

3.1 Dissolution experiment of theater program

Marx in his "Theses on Feuerbach" regarded the essence of human beings as the "sum of all social relations". In primitive society, humans tended to engage in collective activities, and the content of collective dance was mainly focused on agriculture, war, and praising nature. With the development of productive forces and the rise and spread of Western Renaissance humanism, we gradually began to pay attention to the internal individual but also the exchange of social relations. Dance gradually evolved into the form of single, double, and three groups, but with different forms of expression.

In terms of stage art, solo dance has a large stage space for dancers, emphasizing the body shape and lines of individual dancers, and shaping the image through the dancer's personal body movements and posture changes. For example, Yang Liping's "Spirit of the Sparrow" mainly showcases the charm of a peacock through her beautiful body curves and agile finger movements; The styling is relatively flexible, usually quickly switching between different styles according to the rhythm of music and emotional expression to showcase rich inner worlds and dance themes. For example, "Dian Jiang Lips" often uses delicate and varied movements to vividly express the shy, hopeful and other emotions of the bride to be. And group dance mainly emphasizes the overall visual effect, requiring a reasonable allocation of stage layout and arrangement. Through the coordination and cooperation of the group, various shapes and patterns are formed together, creating rich and diverse shapes to create a grand visual effect. As is shown in Figure 4.



Figure 4. Yang Liping's "Spirit of the Sparrow"

3.2 Ecological metaphor of installation art

Although dance is good at expressing emotions, it is not only about it, but also an important component of dance. In the Book of Rites and the Book of Music, it is mentioned that those who enjoy music are also like those who achieve success. This determines that the original dance was often imitative dance, which is far different from modern abstract and freehand stage dance. The modeling of dance includes two aspects: one is the modeling of human body movements and postures, and the other is the image of dance formation and composition.

The background music of the women's classical dance "Fragrant Lotus" depicts the silence of winter and the coldness of the cold wind with the guzheng, creating a desolate and lonely atmosphere for the dance as if one were in a lotus pond swaying with remnants of lotus. The overall color is mainly dry yellow, with a small amount of dark gray black used to depict the shadow of lotus decay. The damaged areas show the color of lotus leaves after withering in autumn and winter. The wrinkled and

hanging fabric simulates the texture, and every toss and turn is like a piece of leftover lotus, giving viewers a great visual impact. In order to highlight the characteristic of lotus roots being deeply rooted, the director specially set up a disc device to allow dancers to fix their left leg and free their right leg, while covering their eyes, vividly demonstrating the resilience of lotus roots struggling in the dark environment of underwater mud. Through the delicate movements of their hands and the upward movement of their bodies, they express the posture of lotus roots striving upwards despite the wind and rain, praising the vitality of lotus roots that are not stiff or dead, conveying the spirit of living to death, allowing viewers to intuitively feel the beauty and resilience of lotus roots, and making dance movements both in line with natural forms and rich in artistic expression.

Trisha Brown, a representative of postmodern dancers in the United States, was the first to boldly use a large number of everyday tools such as ropes, door panels, projectors, projectors, and climbing equipment, as well as mathematical calculation principles, in dance, supported by postmodern concepts such as "life is dance" and "everything can dance". She broke through the limitations of traditional framed stages and theaters, and was able to freely dance in non-traditional dance spaces such as walls, rooftops, streets, and parks [4]. As is shown in Figure 5.



Figure 5. Chinese classical dance 'Fragrant Lotus'

3.3 Physical dimensions: From Gaze to immersion

The author of "Dance Ecology", Zi Huayun, pointed out in his disciplinary interpretation that natural dance is mainly for self entertainment, and dancers and viewers are integrated; Creating dance with entertainment as the main focus separates dancers from viewers - viewers become the environment and background of the dance [5]. In the "2019 Shougang Park Environmental Dance Exhibition", dance explores the perception, connection, and generation of dance body and environmental factors such as architecture, nature, and urban space, and explores the complex and subtle relationship between people and urban environment in dance cultural forms. During the event, viewers are guided to cluster along the exhibition pool, corridors, arch bridges, corridors, and other places, changing scenery with each step. This design goes beyond the theater, breaking the boundaries of dance and redefining and combining the viewing relationship between the creative and receptive subjects of dance art, leading the audience to open up a new era.

The aesthetic experience of art allows viewers not only to watch dance, but also to experience a comprehensive artistic environment. When immersed in the creation and performance of ecological dance, people's roles change from bystanders to spectators. We can feel the relaxation and joy of our body and mind in the theme of nature. By establishing emotional connections with nature through the rhythm of our bodies, we can relieve the pressure brought by modern life. Viewers can also immerse themselves in the artistic presentation of the beauty of nature and feel the vitality of nature, gaining spiritual enjoyment and comfort, promoting the formation of a social trend of respecting nature and protecting the environment, and promoting the development of the whole society towards a more ecological and harmonious direction.

4. Conclusion

Green mountains and clear waters are as valuable as mountains of gold and silver. "Ecology" nurtures the infinite life of nature. In the context of a community with a shared future for mankind, the

ecological environment should be our home with a shared destiny. We grow up in the embrace of vast territories, love the land beneath our feet, and rejoice in the creatures of all things. Not only do we see the world with our own eyes, but nature also pays attention to us. Although the trend of the times is moving forward, dance will not forget history. It is our living fossil for exploring the past and the best nourishment for us to grow strong. It is precisely because of this that the world can form a situation of hundred schools of thought competing, promoting the development and improvement of the dance system.

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