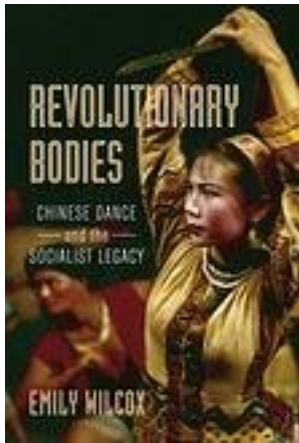


Revolutionary Bodies



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著者:Emily Wilcox

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Revolutionary Bodies is the first primary source-based history of concert dance in the People's Republic of China. Combining over a decade of ethnographic and archival research, it analyzes major dance works by Chinese choreographers staged over an eighty-year period, from 1935 to 2015. Using previously unexamined film footage, photographic documentation, performance programs, and other historical and contemporary sources, Wilcox challenges the commonly accepted view that Soviet-inspired revolutionary ballets are the primary legacy of the socialist era in China's dance field.

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标签

舞蹈

魏美玲

革命

躯体

人类学

身体史

身体

gender

评论

以动觉国族主义、民族与区域层面的覆盖程度、动态的文化遗产为框架。以戴爱莲、康巴尔汗·艾买提、梁伦等为首创制的边疆舞、吴晓邦的现代舞与延安地区的新秧歌运动，构成了建国前探索中国舞蹈未来走向的三种路径；《和平鸽》饱受争议，一方面标志芭蕾以西化和不合时宜之名打入另册，一方面促使舞蹈界向少数民族的表演形式学习。崔承喜的舞蹈研究班吸纳戏曲元素、发展古典舞，尤为瞩目；大跃进时期的民族舞剧远赴重洋巡演，参与建设了彼时世界舞坛的潮流。其完整结构有别于大型音乐舞蹈史诗。其中，女性和少数民族的声音得以伸张；芭蕾舞作为中国舞蹈界定自身的他者，其地位的沉浮同舞坛领导权的更迭、冷战文化外交、残存的世界主义艺术取向息息相关，终于文革前独领风骚；民族舞的复兴接续了文革前的毛文化，主题略有不同；千禧年后中国舞蹈的现实关怀。

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书评

杨丽萍的孔雀舞：改写毛泽东时代的形象 YANG LIPING' S PEACOCK DANCE: REWORKING A MAO-ERA IMAGE 作者：魏美玲（Emily Wilcox，密歇根大学安娜堡分校）译者：陈荣钢 来源：Wilcox, Emily (2018). Revolutionary Bodies Chinese Dance and the Socialist Legacy. Oakland: Un...

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