

# Meditation and Enlightenment

## On the Absorption and Integration of Taoist Aesthetic Thoughts in Lin Huaimin's Dance Works

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**Abstract:** When looking at Lin Huaimin's many modern dance works, it is not difficult to find that his works are full of "Oriental aesthetics" color, and "Chinese traditional Taoist aesthetic thoughts" can be clearly manifested in his works. This article is divided into two parts, the first part for he and his introduction of cloud gate, the second part emphatically from the oblique dance works of Taoist aesthetic thoughts of integration of traditional culture and absorb to analysis, and in detail from the creation thinking, stage clothing art director, dancers training methods, dancing, ultimate pursuit of four angles to speak.

**Keywords:** Lin Huaimin; Cloud Gate Dance collection; The Taoist

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### Introduction: Lin Huaimin and "Cloud Gate Dance Collection"

Lin Hwai-min is a famous Taiwanese choreographer, born in 1947 in Taiwan. He began to publish novels at the age of 14, and published literary works at the age of 22. He was a prominent writer in the Taipei literary circle in the 1960s and 1970s. "Cloud Gate Dance Collection" originated from the original Chinese dance "Cloud Gate" recorded in ancient books. Its representative works include: "Nine Songs", "Song of the Wanderers", "Water Moon", "Xingcao" trilogy, etc., this paper focuses on from four aspects of dance creation thinking, dancer training, stage costume art, the pursuit of the ultimate state of dance to analyze how to absorb and integrate the pre-Qin Taoist aesthetic thoughts in Lin Huaimin's works. Finally, the aesthetic realm of "meditation, meditation and enlightenment" is presented in the works.

### 1. "Reality and Reality" of Dance Creation Thinking

Taoism is a philosophical school in China as early as the pre-Qin period, with "Laozhuang" as the main representative. The philosophy view of Taoism is to maintain quiet and do nothing and stay away from the world. Among them, the concept of "virtual reality" first appeared in Lao Zi. Lao Zi combined "Tao" and "Qi". If Tao is regarded as the substance of "reality", while "Qi" is the virtual reality, and further enriched the relationship between the virtual and the real, and all things are produced in the opposite but unified virtual reality. Virtuality and reality is an important category of Taoist thought. Only by grasping the philosophical relationship between "virtuality" and "reality" can we deeply understand the virtuality and reality view of Taoist thought.

Lin Huaimin absorbed the Taoist aesthetic idea of "creating reality and emptiness" in his image works. First of all, if the rapid, explosive and short movement of dancers' limbs are "reality" and "fullness", then the corresponding static, slow and gentle are "emptiness" and "blank". Only by combining reality and reality, dancers can use their flexible limbs more reasonably to freely dance. Secondly, the "virtual and real" in the stage composition is reflected in the use and occupation of space. For example, the seeker and ferryman in the Song of the Wanderer are the most prominent: the calm of the seeker is in sharp contrast to the madness of the dancing pilgrim. No matter how the outside world spins around, the seeker views the self in a state of emptiness and silence, arrogantly allowing the boat of life to pass thousands of mountains. In this dance drama, if the dancing of a group of pilgrims is the "reality", then the stillness of the Daoist and ferryman is the "emptiness". They talk and talk, talk to each other, listen to each other, and present the "beauty of emptiness and reality" in the silence.

## 2. The general law of dancer training: "The progress of technique depends on the way"

"Advancing Technology in the Way" is the fable of the "Paoding Cutting cattle" in Zhuangzi · Great Master, which is one of the important references in Chinese painting theory. Generally, it can be understood that the painter's technique can be refined to the realm of Tao after studying and practicing hard, that is, art is the time of "learning from the bottom up", and can "see the Tao in the technique". Three years ago, with cattle, "technology" failed to mention the height of the "tao", "technology" for the integral whole of can see cattle, cattle not skilled, three years later, to rise to the "technology" "tao", fully familiar with the structure of cattle, "god encounter" instead of "visual" already, and unity of "heart to heart and eye, hand, technology into the unconscious state of" forgetting ", natural solution also get to the heart, Apply it to your hands.

Observing the skill training of the performers in Lin Huaimin's Cloud Gate Dance Collection, we can see the "advanced skill" behind Zhuang Zi's "Paoding the cattle". His unique "cloud gate training system" is a collection of Martha graham modern dance training system, Chinese opera, tai chi, meditation, such as a variety of training for a suit, the use of modern dance training system, make the dancer's body has a certain flexibility, Yi after using such as tai chi, meditation, calligraphy writing emphasizes "vipassana"; Such as in the 1990 s, he arranged in ballet works "shui", was specifically for dance company come tai chi master Xiong Wei, professor tai chi of the dancers, but the teacher asked the actors in the process of training will not only stay in the surface layer of "technology", to truly experience the "way" of Yin and Yang tai chi, dancers need to "gas" guide "form", With "meaning" guide "Qi", to achieve the water like the flow of the body state; Secondly, in the process of training, dancers should achieve a virtual and static state with the mood of "sitting and forgetting the mind and zhai", and then "enter the Tao from the technique" and "the body Tao from the technique". "Shui" is that physical training results, stage, dancers concentrate hard enough to get together gas, gas demonstrated that makes the body in a soft relaxed state, to achieve "four two dial one thousand jins" action effect, this is what the dancers truly connect to the "tai chi", to make the work of "hidden" vacant artistic conception of "empty" deals assembly.

## 3. Presentation of the Style of stage Costume: "Unity of Nature and Man"

Philosophy "nature and humanity" proposed by Zhuang zi Taoism which is a unity of "man and nature", emphasizes the relationship between subject and object, Lao tzu and Chuang tzu thought "day" or "day" of nature, is the sum total of nature, the law of nature and of nature, investigate its fundamental is to study the relationship between heaven, earth and people, namely study the harmony between heaven, earth and human. In a word, the philosophical thought contained in Taoism's "unity of heaven and man" emphasizes the harmony and unity between man and nature, as well as the spirit of returning to nature and the creation of heaven and earth as one with myself.

Lin Huaimin's imagery dance works reflect the "unity of nature and man" in traditional Chinese Taoist aesthetics. Lin Huaimin chose "flesh color" as the color of the costume in one of his many works, which not only reflects the idea of paying attention to the dancer's movement itself, but also reflects the Taoist thinking concept of "the integration of human and nature". For example, the ragged clothes of the wanderers in the first half of the Song of the Wanderers, this color is close to the Oriental body, close to the natural hue of the earth, it fits in with people and close to nature, reflecting exactly this idea of "son of nature"; Secondly, in the oblique dance works, in addition to the table by stage costumes "nature and humanity" ideology, the concept of the performance on stage art, also made it clear in "Lao zi" book "" water a few to tao", Lao tze to "water" yu way, first of all, it considers the form of "water" and "dao", secondly the quality of the "water" is similar to the "tao"; Moreover, the image of "valley" in Laozi is also used to elaborate "Tao". Away from "song of a wanderer" in the three and a half tons of "golden rice", to "hidden" in the stage of "water", the "water" and "rice" of nature like photograph fusion with the dancers on the stage, both the incisively and vividly explained the Taoist ideas of "nature and humanity", and create in the "dao" in the "song of a wanderer". The "dream" in "Bamboo Dream" enables both viewers and performers to "clear their mind and body" in the artistic conception.

## 4. The Ultimate state of dance Aesthetics: "The elephant is invisible"

Lao Tzu called "Tao" "elephant", and "big sound, invisible elephant" is used to summarize the image of "Tao". He had offered in the daodejing, the tao is "no shape, nothing like", and this is "invisible" to the nature of the tao, so the highest aesthetic realm is a "visual" have no direct perception and grasp, it is a "great but not image, infinitely pleasant smell its voice is not", such a "ultimate" need to feel with your heart to understand.

The ultimate realm that Guan Lin Huaimin pursues in his image-type dance works is the Taoist saying "the big sound desires the sound, the elephant is invisible".

As in the "song of a wanderer", "shui", journal of rice grain and the cursive trilogy, and many other works, he through the creative thinking of "the actual situation in life", under the condition of "sitting forgotten mind-heart" requires the dancers vi-passana itself in the "static", make the dancer "by technical novice," into a "I" in, the most in the end is the thought of "harmony between man and nature" of work, The audience has more space to imagine, to walk between their own thoughts and those of the creator, to understand the way of the work, and the artistic conception of "the end of words and infinite meaning".As the saying goes, "the gorgeous comes to the dull", which is the most suitable to express the most complex, profound, changing and hazy emotional flow of human beings must be the work of "the elephant is invisible, the big voice wants the sound".

## 5. Conclusion

In a word, Lin Huaimin led his "Cloud Gate Dance Collection" to the level of theology and religious belief with its free-hand creation way.Lin Huaimin's dance works, from the creation concept to the training system of the actors, to the final presentation of the works, in each process of "image" change each other, all reflect the absorption and integration of Chinese traditional Taoist aesthetic thoughts.From the "combination of virtuality and reality" of dance creation thinking to the universal law of dancer training of "technology into the way", to the body of the dance costume presents the "unity of heaven and man" and the ultimate state of dance pursuit of "elephant invisible", we can appreciate the Chinese traditional Taoist aesthetic realm of "meditation, meditation and enlightenment".Art sublimation in the culture of precipitation, culture in the performance of art to deepen, and he spent his life tireless search for the flowing in the blood of the root of Chinese traditional culture, to achieve the national "cultural consciousness", he will dance as his way of expression, eventually be able to put in his works in the whole, vector and the most, won the release of Epiphany type, To fulfill his ultimate pursuit of tradition.

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