



Academic Article

Exploration and Presentation of “Visual Emotion” in Dance Performance

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ABSTRACT

Emotion is the life force of dance, and it is the direct way for dancers to show the soul of the dance to the audience in dance performance. It can be said that dance without emotion is a simple patchwork of body movements, no matter how difficult or skilled. It cannot show the audience the true beauty of dance. In the process of dance performance, dancers often increase dance tension through difficult body movements, which can improve the audience's perceptual experience, but if there is no emotional foil, the final result is merely the act of using skill for skill's sake. On the basis of the exploration of "visual emotion" in the process of dance performance, this paper studied that the dancers enhance dance expression through the presentation of "visual emotion", and hoping to bring the audience a better perceptual experience and to further promote the development of dance "visual emotion" through research.

1. Introduction

Exploration and presentation of "visual emotion" in dance performance refer to the use of movement and gesture to express different emotions and convey them to the audience. In dance, the body becomes a powerful tool for communication, and dancers use their physicality to express feelings, moods, and emotions. Visual emotion in dance can be conveyed through a variety of techniques, including facial expressions, body language, use of space, dynamics, and timing (Khulusi, et al, 2020). The movements of the dancers can be subtle or exaggerated, and they can be used to create a range of emotions, from joy and happiness to sadness, anger, or fear.

Exploration of visual emotion in dance performance involves the choreographer and the dancers working together to find ways to express emotions through movement (Bläsing, & Zimmermann, 2021). This process often involves experimentation, improvisation, and collaboration, as the choreographer and dancers work to find the most effective ways to convey the emotions they are exploring. Presentation of visual emotion in dance performance involves the actual performance itself, where the dancers use their bodies to convey emotions to the audience. This can be done through a range of dance styles, from ballet to contemporary dance, and can be accompanied by music, lighting, and other visual effects.

The exploration and presentation of visual emotion in dance performance is a powerful way to communicate and connect with audiences, allowing dancers to express deep emotions and engage with audiences on a visceral level.

2. The source of the "visual emotion" of dance performance

The core of dance performance lies in the process of the dancers' presentation of dance emotions through body movements, and the root of its logic is the excavation and presentation of inner emotions. With the development of dance art, one of the core criteria of modern aesthetics for the success or failure of a dance work is whether it has abundant emotions. For dance "visual emotion", it is the deeper expression of dance emotion, that means emotional expression through body movements alone reflects the dancer's presentation, while "visual emotion" is more about the audience's perceptual experience throughout the process (Wu Zhao, 2022, 127-128 +142). The biggest difference between the two is that the source of the emotional output of the simple body emotional expression is the dancer oneself, and it's more about the understanding of the dancer on the dance emotions and his or her own expression way. While "visual emotion" is more concerned about the audience's feelings, and its core orientation is the audience's aesthetic cognition of the dance. So, since it's an audience-oriented view, then the "visual emotion" will have certain requirements for the dancer's emotional output, and these "audience's requirements for the dancer" are the sources of "visual emotion". In the following, the author will elaborate on the two key aspects, the accuracy and moderation, of "visual emotion" to dance emotions.

1) Accurate expression of dance emotions

The expression of dance emotions under the concept of "visual emotion" first requires the dancer to have a sufficiently accurate cognition of dance emotions, and accurate emotional cognition is also the precondition that the dancer can accurately convey the dance emotions to the audience. In reality, many dancers have ignored the significance of their own cognition of dance emotions, and their research and understanding of dance works are not deep enough,

and thus they haven't truly understand the spiritual core of the dances, based on this premise, it is difficult for dancers to truly understand the deep emotions in dance works, and thus dancers can not accurately grasp the spiritual theme of the dance, leading to dissonance between body movements and dance emotions in the performance process, and resulting in a deviation between the two (Wang Qiaoya, 2021, 75-77). Emotion is like the soul of dance, grasping its soul, and then innovating, breaking, releasing on its theme, and emotion will not be biased.

Secondly, the improper use of body language by dancers causes such problems, mainly because the creators do not start from the original emotion of the work when they create, and in a series of dance movements design, without the emotions that the work was meant to express, resulting in mistakes of the actors in the emotional transmission of the dance work, which cannot fully express the emotions that were originally meant to be expressed in the work, and the audience will have an inaccurate feeling about the presentation effect of the dance work when they appreciate the dance work. Therefore, body performance of the dancer will also have a certain impact on the transmission of emotions (Duan Wenwen, 2019, 123-124). So, how to accurately express the dancer's emotions is very important. And whether in the creation or performance, we should try to avoid this emotional imprecision. Before performing each work, we must comprehensively understand the historical background, social background and character background of the work, and at the same time, we must comprehensively understand the contradictions and emotional conflicts contained in the work, so as to more accurately grasp the emotions of the work. We need to use the accumulation of our own experience in life to sharply grasp similar or same emotions and use them as a reference. At the same time, we must always maintain a reasonable self-reflective thinking in the emotional artistic activities to ensure our accurate grasp of the emotional expression of dance work.

2) Moderate presentation of dance emotions

There are two extremes in the grasp of the moderation of the emotional expression of dance, one is that the infusion of emotion during the performance is insufficient, resulting in empty performances, without content or soul; the second problem is the excessive intensity of emotion during the performance, resulting in the exaggerated performance and emotions which do not in line with the dance.

First of all, emotional deficiencies are usually caused by performers that have paid insufficient attention to their emotional excavation and performance, they do not make the expression of inner emotions the first priority of dance performance, on the contrary, they focus on the completion of body movements and ignore the significance of emotions, which makes the inner thoughts and emotions contained in the dance can not be well represented, resulting in the lack of expression and infectivity, and thus the dance can not resonate well with the audience (Fu Huiling, 2019, 131-132 +230). In this way, no matter how difficult or skillful of the external body movements are, they are still meaningless. On the contrary, the dancer is too emotional, and too much investment of emotions, and too much emphasis is placed on emotions, and the dancer ignores that dance itself is an art of expressing inner emotions through body language. If the dancer is too excited, then his mastery of "moderation" will become difficult, which will likely cause him to lose control of his emotions. Although dance is an art of pleasing the mind and body and of releasing emotions, in the concept of "visual emotion", this kind of release must be conditioned on beauty, and must be based on rational thinking, and must be in line with the emotions of the work. Every art has its own rules and cannot be made out of nothing.

3. Exploration of “visual emotion” in dance performance

1) The mobilization of emotion in dance performance

(1) The thinking about the core of emotion

Thinking about the core of emotion is a rational use of imagination. It means that after understanding the scenario of the dance work, the dancer can imagine that he is the character himself, and imagine what kind of emotions and feelings will he have if he puts himself in the same situation. For example, Mei Lanfang pointed to the figure of the moon three times, all in different directions, while teaching a segment of *the Drunken Concubine*. At that time, the younger generation raised the question: "Where is the moon?" Teacher Mei smiled and said "you have a moon in your heart, wherever you want to put her, she's there." Teacher Mei's words have two meanings, the first meaning is that as an actor, one must have a full sense of belief and convince oneself, so that the audience would believe; the second is that the inner emotional cognition of the actor has an impact on the performance effect, and the emotions play a directional role.

(2) The exploration of the core of emotion

Dancers' exploration of the emotional core of dance works is what we often call "emotional capture", which is the act of acquiring and collecting the same feelings through their own keen observation in their daily lives after the understanding of the themes of the works. The difference of the “capture” approach between the borrowing approach is that the dancer consciously captures the same emotion after it appears unconsciously, and the borrowing method consciously borrows the same emotion. The method of “how to capture” is also interpreted in dramatic art. In the *Path Analysis of the Emotional Mobilization of Actors in the Dramatic Performing Arts*, Pan Qiong pointed out that: "in the initial reading of the text, the original emotional feedback to the content is the key to the emotional core exploration, which requires the actor to have more sensitivity and more keen observation of life and things around him than ordinary people."

(3) The expression of the core of emotion

The term "inner monologue" was first coming from the famous playwright Stanislavsky, and it is an internal spiritual and emotional creation method, which refers to the way of thinking of setting characters' behavior on the stage. Along with the interaction and development of various cultures and arts, this creative technique is absorbed by the dance performing arts, in the process, actors can better express their dance emotions according to their emotional tone and the specific situation (Yang Siyuan, 2019, 146). The inner monologue is also an important way for dancers to enhance their beliefs and further improve their emotional presentation ability, thereby improving the expression of "visual emotion".

2) Emotional control in dance performance

(1) Textual analysis of dance

The textual analysis of dance work refers to the retrieval of textual information related to dance, the understanding of historical background and other information related to the work, and the use of typical characteristics such as geography, humanities and dance forms to explore the emotional uniqueness of the characters, so as to better grasp the specific emotions of the characters or plots in dance works, so as to be able to interpret the characters' personalities and conflicts more accurately. The textual analysis of the dancers in the creation is similar to "Cai Feng" of other artistic creations, which is an indispensable and important link in the creation. For example, in order to produce the dance work *Confucius*, director Kong Dexin consulted the Confucius family pedigree and went to the hometown of Confucius, Qu fu, to find the root of Confucius. Director Zhou Liya spent several months in Shawan to create the great dance work *the Past of Shawan*, where she listened to people's stories and experienced people's lives. It is precisely because they are familiar with the real background of the dance and the humanistic form they want to create, so that they can make a wonderful presentation of the core of dance which they want to express truly.

(2) Borrowing and grafting of emotions from events

The "emotional reference" of events refers to borrowing the emotional experience of others in dance creation, rather than one's own emotional experience. For example, in *the Newlywed*, Shen Peiyi plays a bride who is going to say goodbye to her husband that is about to go to the battlefield on the wedding night, at that time, Shen Peiyi was not married, and naturally cannot imagine the feeling as a bride to say goodbye to her husband on the wedding night, so she wanted to make up for her own shortcomings by borrowing other people's experience and make her performance more perfect.

Emotional grafting is somewhat similar to emotional borrowing in some respects, but the object of emotional pursuit is different, and the emotional grafting method refers to the dancer's grafting of his own certain emotion into the performance of dance works with the same or similar emotions. For example, in the famous Peking Opera *Shi Zi Jing Feng*, Hushi lost her son, and her emotions, from fear to madness, are like those of a person who have lost the most precious thing in life or whose loved one has died, so we can transfer the emotions in life to the performance, and then adjust the intensity of the emotion according to the plot of the performance.

(3) Emotional enhancement brought by self-aesthetics

From the perspective of the director of dance creation, the so-called "self-aesthetics" refers to that after the initial completion, the director can jump out of his creative state of mind and review his artistic creation from the standpoint of an outsider, so as to objectively evaluate the advantages and disadvantages of his own work. As an actor, the use of review involves two aspects when performing, one is the perspective of the emotional performance as an actor, and the other is to use the detached and rational perspective of an audience to review the actor's own performance (Ma Jing, 2018, 234-235). In this review, both the degree of precision of dance emotional expression and whether the actor's treatment of his emotional expression on stage is rational or more ornamental is included. For dancers, this is a big challenge.

In the process, we can control emotional precision through imitation and “emotional capture”. These different ways of emotional control are all designed to provide some help and reference for our performances, rather than restrict our exploration of emotions, it is hoped that with the joint efforts of many scholars, these theories and methods can be more perfect and systematic in the future.

4. Presentation of “visual emotion” in dance performance

1) The coordination of the dancer's body and emotion

The harmony and unity between inner emotions and outer body movements is a major feature of the differentiation between dance and other movements. However, some dancers misinterpret dance as “purely physical performance” in the process of creation and performance, and blindly pursue “physical” and ignore the performance of “emotion”, and only focus on skill and neglect “emotion” (Duan Fei, 2016, 26-29). However, there are also some dancers who only focus on emotions in the process of creation and performance and neglect physical performance, which cannot achieve high-quality performance. First of all, dancers must master the ability of physical expression, namely, basic skills, otherwise, without physical expression, emotions won't work. There are also some dancers with very sufficient feelings, they do not pay attention to the performance of the body and pay attention to the emotions instead of the body, their internal emotions are very rich, but they are not able to use the external body to express their emotions, therefore, the emotion can only be "self-admiring" and cannot be effectively transmitted to the audience, which is not in line with the "visual emotion" thinking. Only by effectively balancing the relationship between emotions and physical presentation during the creative stage can the dancer truly “visualize” the emotion that is inherently “invisible” in the stage performance.

2) The expression of emotions of the dancer's body

Emotions are generated from the heart, dance movements also arise from the heart, therefore, dance with emotions, express emotions with dance, is actually the internal and external coordination of the dancer's body during the dance. To dance with emotions, it is necessary for dancers to put emotions before the body movements (Liu Man, 2014, 55-56), the external movements of the dance will appear after the inner emotions. And convey emotions through the dance and use the emotions to drive body movements. And integrate the emotions of dance into their own bodies, and thus achieve the ultimate goal of the dance, that is, to convey emotions through the beautiful body movements.

5. Conclusions

"Art" is a concrete manifestation of emotion, and the expression of "emotion" is the basic starting point of dance. As a relatively intuitive art form of emotional expression, dancers must strictly require themselves to have a better performance. However, the body's movements cannot replace emotions as the center of dance performance, otherwise, it is an empty and mechanical art, rather than an art that can convey emotions and trigger resonance, which also violates the basic law of the existence and development of art. On this basis, the author consulted a large number of relevant literature and further confirmed the important role of emotions in dance performance. At the same time, the author realized that the current research on the domination and grasping of emotions in dance performance is not perfect on the basis of the exploration of "visual emotion" in the process of dance performance, this paper studied that the dancers enhance dance expression through the presentation of "visual emotion", and hoping to bring the audience a better perceptual experience and to further promote the development of dance "visual emotion" through research.

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