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An Exploration of Aesthetic Experience in Chinese Classical Dance: A Case Study of the Artistic Creation of “In Praise of Golden Age”

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ABSTRACT

This study probes into the artistic creation process of artists and aesthetic experience process of the audience from the perspectives of communication mode of artworks and aesthetic level of dance performance arts. Taking “In Praise of Golden Age”, the annual public performance of Daguan Dance Troupe of National Taiwan University of Arts (NTUA) as the object of research, the study explores how dance performance arts convey the essence of beauty to the audience and achieve a pleasant aesthetic experience with the methodology of literature analysis, text analysis and content analysis. This study provides communication and aesthetic model for the study of dance art to make up the lack of aesthetic theoretical research of Chinese classical dance and finds the key factors for the aesthetic experience of the audience in dance performance. Two basic conclusions are drawn in this study. Firstly, the artists encode based on the audience and create artworks at three levels, namely, technical level, semantic level and effectiveness level. Secondly, the audiences decode based on aesthetic experience. In the beauty of image, decorative beauty originates from the refining of appearance, the beauty of rhythm originates from the combination of elements, and the beauty of novelty originates from creative ideation. The beauty of impression comprises two elements, namely, scenes and emotions. Impression originates from the scenes, while notions develop from emotions. Their body and movements create the scenes, while the space and sound are connected with emotions. The beauty of impression is presented through the breeding of “culture”, law of “Tao” and life connection of “poetic rhythm”.

Keywords: Aesthetic Experience, Aesthetic Model, Artistic Creation, Dance Performance.

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1. Introduction

Chinese classical dances are profound in cultural significance and reached its heyday in Tang Dynasty. The people of Tang inherited and integrated the traditional music dance culture of past dynasties and different foreign music dance cultures with a spirit of courage, inclusive and progress, and on this basis digested, assimilated and innovated these cultures (Li & Yu, 1998). In its annual public show “In Praise of Golden Age”, the Dagan Dance Troupe of National Taiwan University of Arts collected the music dances of different countries in the flourishing period of Tang Dynasty, which were diversified and graceful and presented the grand vigor, humanistic elegance and spirit of freedom of Tang Dynasty. Other than the traditional music dances of Chinese people in the Central Plain, they also include Japanese Gagaku dance embodying the cultural deposits of Tang, Korean dance that had been spread to the Central Plain in the Northern Wei Dynasty. The dances integrated the dances recorded in classics and historical materials of Tang Dynasty and the innovative thinking of the artists. Considering the changes of the objective world in such areas as the background of time and space, society and economy, living environment, and cultural trend, the artists had created innovative expression forms and styles of dances to reproduce the charm of dances of Tang Dynasty, highlight their rich cultural implications and creative ideation, make a new interpretation of the dance art. Therefore, they are worth studying.

Artists are engaged in artistic creation. How the audience reach a resonance of emotions with the object of arts from its image, conception and inspiration is a crucial issue. This paper attempts to introduce the aesthetic conception to study how the audience go through three stages, the beauty of image, the beauty of impression, and the beauty of idea through three processes, namely, attraction, accuracy and affecting, and ultimately achieve an aesthetic experience of the artworks. Some scholars have discussed how to convey the essence of artistic beauty to the audience and communicate with the audience (Lin et al., 2015, 2016, 2017). Heidegger (2011) profoundly demonstrates the relationship of art, artist and artwork and explains the essence of art in terms of the concepts of being and truth in *The Origin of the Work of Art*. Langer (1957) provides any art is an external manifestation of an inner essence and the objective presentation of subjective reality. The process of expressing art is the emotional activities that convey kindness, beauty and truth and is an act of reproducing the truth. Kant (1781/2008) argues that truth is consistency of cognition and its object in *Critique of Pure Reason*. Therefore, the dance performance is an activity that conveys beauty. There is an important significance for the development of dance art research to understand the aesthetic experience of the audience.

This paper takes the dances of the public performance *In Praise of Golden Age* as its object of research, which include *Hundred Birds Worshipping the Phoenix*, *Dream of Flying Clouds*, *San Fan Sou*, *Five Goat Immortal*, *Tang Bo Ancient Road*, *Poplar and Willow Branches*, *Besiege a City*, and the methodology is that researchers use literature analysis, text analysis and content analysis to study how the dance art conveys the essence of beauty to the audience and achieve a pleasant aesthetic experience. Two basic conclusions are drawn in this study. Firstly, the artists encode based on the audience and create artworks at three levels, namely, technical level, semantic level and effectiveness level. Secondly, the audiences decode based on aesthetic experience. In the beauty of image, decorative beauty originates from the refining of appearance, the beauty of rhythm originates from the combination of elements, and the beauty of novelty originates from creative ideation. The beauty of impression comprises two elements, namely, scenes and emotions. Impression originates from the scenes, while notions develop from emotions. Their body and movements create the scenes, while the space and sound are connected with emotions. The beauty of impression is presented through the breeding of “culture”, law of “Tao” and life connection of “poetic rhythm”. The contribution of the paper in the literature is that in discussing the process of art communication, it will help us understand the encoding of artists and decoding of the audience and discover the cognition process involved in the artistic creation of artists and aesthetic experience of the audience.

This study provides communication and aesthetic model for the study of dance art to make up the lack of aesthetic theoretical research of Chinese classical dance and finds the key factors for the aesthetic experience of the audience in dance performance. This model is conducive to explore the audience’s mental model of the appreciation of dance art and effectively provide the basis for artists to create artworks. Ultimately, three levels of aesthetics experience for audiences are discovered to discuss how to gradually achieve emotional touch in artistic appreciation.

2. Research framework

Goldman (2004) argued that to evaluate artworks, we must deeply understand how artists and the audience communicate, which is not only a need under the social background, but also for the purpose of understanding the emotional and cognition experience between the creator and the audience. Some scholar has ever suggested a research framework combining the communication theory and related theories on semantic cognition in the mental model for exploring related issues of art communication (Lin et al. 2009, 2015, 2016). The school of process of communication theory argues that a successful communication need to satisfy three levels, namely, technical level, semantic level and effectiveness level (Craig 1999; Fiske 2010; Jakobson 1987). At the technical level, the viewer is required to perceive the image of artworks, namely, the information to be conveyed by the artist through the artworks to let the viewer fully experience the beauty of image. At the semantic level, the viewer is required to comprehend the meaning of the artworks, namely, the meaning of creation to be expressed through the artworks to let the viewer deeply experience the beauty of impression. At the effectiveness level, the viewer is required to appreciate the artworks, namely, proper action is adopted according to the meaning of information to effectively influence anticipated behaviors and achieve the beauty of idea.

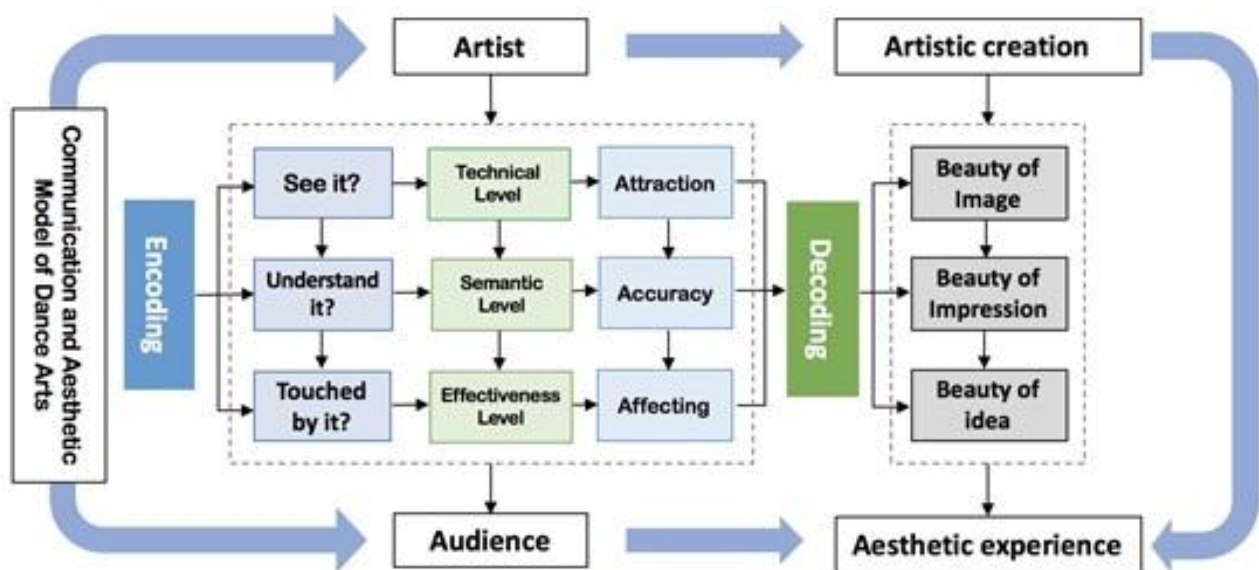


Figure 1: Communication and aesthetic model of dance arts.

According to the communication theory, the encoding refers to the artistic creation process for the dance artist to express the conception and situation, while the decoding refers to the process for the audience to appreciate the artworks as shown in fig.1. The artist sends the information, while the audience receive the information. As Kant (1790/2000), a German philosopher, said, the art is a unification between the freedom of spirit and the necessity of the nature. Through subjective creative thinking, the dance artists turn the natural beauty in their mind into the form of dance arts. In their encoding process, they form artistic symbols through different expression techniques of dance or artistic media and express their core ideas. In the decoding process, based on the common sense on necessity, the audience explore the original intention of the artists through their own thinking mode and previous experience, form a process of rational thinking and finally are touched. The aesthetic experience of the works involves the decoding process of the audience. If the audience understand the meanings implied by the encoding of the artists, they will be able to appreciate the aesthetic experience of dance arts.

3. Results and discussion

3.1 Beauty of image

According to classicism, beauty originates from the forms of objects. The beauty shown by arts in image is the first level of artistic appreciation. The image beauty of dance arts lies in the refining and summary of pure images and forming elegant snaky lines or decorative beauty of ceremony atmosphere.

Under the combination of elements such as techniques, motion, order, a feel of rhythm is attained and the aesthetic pleasure is achieved. Finally, through the creative ideation of the artist, the vitality of dance arts is enhanced, as shown in Fig. 2.

3.1.1 Appearance refining — Beauty of decoration

Kant (1790/2000) mentioned that form is the most substantial element in all beauty arts and stressed the pureness and non-utilitarian nature of beauty. Therefore, the character modeling in the dances reflects the role and character of the dancers, the times and background, forebodes the contents and forms of dance performances and forms the basic visual aesthetics. Indeed, as Martha Graham, a modern dance master, said, the dance is a visualization of inner pictures (Li, 2008). The image

designs of characters in the dance “*Dream of Flying Clouds*” originate from the Tang dynasty garment style of dancing figurines in famous grottoes and murals. As shown in Fig. 4, the performer wears a Bu-yao crown and golden flower hair accessories, a shawl with rosy cloud patterns, a skirt with an elegant hemline, which reflects the coquetry, tenderness and nobility of Yang Guifei (Concubine Yang), echoing with the scene depicted in the verse “The lady wears a crown and a rosy cloud shawl, and heavy jewels and shining jade”. The clothes of other dancers are aqua blue and light pink, with an intention to create an atmosphere like the rosy clouds in the sky. The flying of their colored ribbons also shows changeful colors. The ceremony atmosphere blended in the dances also shows a beauty of form. The shape of utensils and the procedure of ceremony are the presentation of rites and music. The dance “*Five Goat Immortal*”, inspired by a myth story, has been passed down from the Song Dynasty when it was spread to Korea. It was one of the earliest court dances. A harmonious symmetry is formed from the changes of formation in a solemn and silent atmosphere and a kind of ceremonial beauty is developed in motion, performance and breathing. The formation in four or five, or arranged alternately in front and back to form an aesthetic feeling out of orderliness. The fairies are dressed in Korean clothes and worship, combining a ceremony atmosphere and the myth-like virtuality to show the aesthetic feeling of symbol. Ceremony is also a meaningful form, which is a carrier of culture. The ceremony feature in dances gives rise to a kind of decorative beauty.

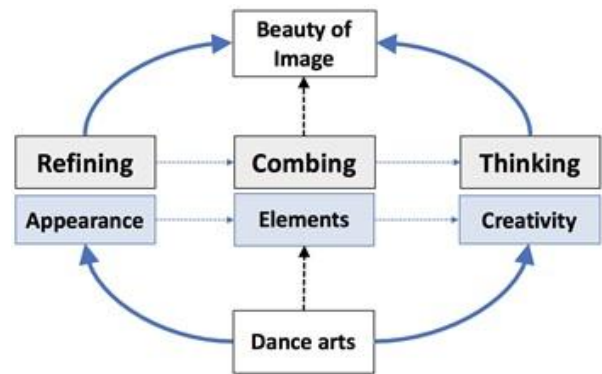


Figure 2: Beauty of image of dance arts

3.1.2 Element combing — Beauty of rhythm

The philosopher Herbart (1903) pointed out that form arises from the combination of elements, which can also test the existence of beauty. Therefore, by linking up basic techniques, the dances reproduce the beauty of forms through the



Figure 3: The dance performance: *Dream of flying clouds*. (Choreographer: Pei-Yu, Chang; Costume design: An-Chi, Hsu)

combination of changeful techniques. The “*Poplar and Willow Branches*” dance takes the performance form of sleeve dance as shown in fig. 4. Through performance techniques such as flicking sleeves, stretching forth and back sleeves, raising sleeves, circling sleeves, pushing sleeves and dashing sleeves, the dance forms a rhythm, or an arc of the sleeves under the coordination of arms, elbows, wrists and fingers of the dancer in the unfolding and folding of the sleeves. The changes of the sleeves are blended with the force and speed. The dance has reflected the form characteristics implied in the line “Long sleeves are curling across the court, the socks decorated with butterfly patterns” in *Nan Du Fu* written by Zhang Heng and the line “Long sleeves flying, slim waist dancing to the tempo” in *Qi Yi* written by Cui Yin. The image beauty of dance arts is fully manifested in elegant dexterity and light gentleness. Fry (1969)

stressed the perception of image in the aesthetic experience and argued that the formal relations arise from the shaping of lines and colors. The integration of orderliness and diversity can form a pleasant aesthetic feeling. The paintings in the ancient and present times and at home and abroad have offered limitless imagination space for the dance arts, which may be lines implying tempo and continuity, or diversified, elegant and pure colors, endowing dance creation with a deep aesthetic feeling. In the dance “*On Tang Bo Ancient Road*”, fashion styling is employed, including the visual extension arising from the tossing and circling of Hada. The young maid on the stage, dressed in Hada, circles the Hada inward and outward, with arms or elbows, one hand or two hands. The Hada dances lightly, forming orderly circles, or romantic arcs, with the dancer as the central point. Such a rich and changeful combination of points and lines forms a unique artistic conception and creates a balanced, diversified and harmonious aesthetic feeling. The linear or curvy formation plus the actions with tension, under the coordination of stage lights, have created colorful and diversified scenes.



Figure 4: The dance performance: Poplar and willow branches.
(Choreographer: Hsiu-Chen, Lin; Costume design: Tou-Tou, Chung; Headwear design: Shu-Ling, Yeh)

3.1.3 Creative thinking — Beauty of novelty

The philosopher Gadamer argued that other than showing aesthetics, the artworks also need to define new meanings to enhance the vitality of arts (Gadamer, 2013). Zhu (1994) said, any kind of dance form should not stay unchanged all the time. The form that can best manifest the contents is a good form. Therefore, the creation of image beauty of dances usually covers the creativity elements of artworks, namely, constant renewal of forms, stimulates the image thinking of the audience and achieves an aesthetic experience. “*In Praise of Golden Age*” attempts to interpret the new meanings of dances with the existing concepts and images. In the choreograph of dances, it attempts to create a unique rhythm with the aesthetics of actions, which seems visible musical notes. Plus the linear flow of the dances, it creates a unique and innovative aesthetic feeling of images, which is different from the form style of traditional national dances. It goes out of the existing dance framework through the innovation of dance language and arrangement of movements and presents the charm of Tang dynasty dances in a brand-new concept. As shown in Fig. 5, the dance “*Dream of Flying Clouds*” shows the aesthetic flow from points to lines in the dance. With the changeful forms of the props feather fan and colored ribbons in motion and the diversified walking poses, elegant postures of the performers, the performance scene seems a lively painting. It thus transforms the realm of dance into a tangible entity of aesthetics and presents the scene described in the line “The rotation is as light as the snowflakes in the wind, the speediness of moving forward seems to shock a dragon” in *Classical Feather Garment Dance*, a poem written by Bai Juyi. The expressions and emotions, sadness and joy are expressed through the looming lines of colored silk and the elegant movement of the body, which reflects the aesthetic realm conceived by the choreographer. To reflect the reality life does not mean a true-life imitation, but expresses the world in the subjective reality of the human with the perceptual form of arts (Hegel, 1998). The beauty of artworks is shown in artistic image, concentrates the emotional and rational thinking of the audience, the aesthetic feelings in sensory organs and the image interpretation of experience.

3.2 Beauty of impression

Dance itself is an enjoyable art, endowed with unique artistic expressions, whose structure gives rise to new meanings and forms a connection of ideas. Sanchez-Colberg (1992) suggested “*Stylistic macro-structural analysis*” to divide the structure of dance into four elements, including body, movement, space and sound. The aesthetic impression of dance arts comprises two elements, namely, scenes and emotions. Impressions originate from scenes and ideas come from emotions. The body and movement create scenes, while space and time are connected with emotions. Applying these elements in the dances,

the “In Praise of Golden Age” fully shows the aesthetics of impression, as shown in Fig. 5.

3.2.1 Body language

The body language in dances is employed to depict events and objects in the nature. This is the performance characteristics of dance arts. In the dance “*Hundred Birds Worshipping the Phoenix*” in the “*Tso Pu Chi*”, the Yan music dance of Tang Dynasty, the graceful dancing posture, flowing lines, superior techniques and ingenious changes and combinations of movements give rise to

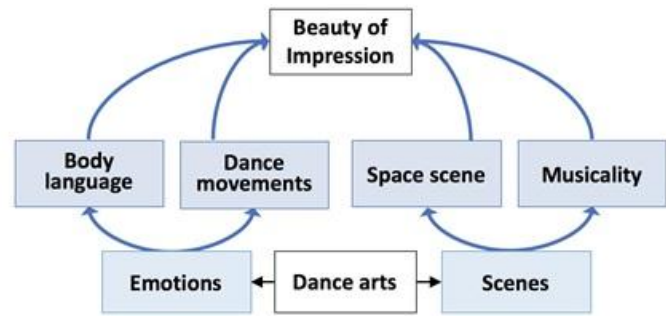


Figure 5: Beauty of impression of dance arts.

an impression that birds jumping and flying, as shown in Fig. 6. Particularly in body language, with the movements of arms, waist, legs, head and eyes, the dancers make a vivid imitation of the birds flying and jumping or turning around in the air. In details, the dancers focus on some joint of the arms, like the parts between fingers, between palm and fingers, between wrist and elbow. With the rigid and gentle, dynamic and static dancing postures, the dancers exquisitely create the elegance, delicateness and stretching of the birds. By imitation of the nature, the dancers vividly convey the situation to be depicted by the dance in the form of symbols so that the audience can understand the original intention of creation and the effect of real emotions.



Accordingly, the ideas of elegance, transcendence or intangibility will arise.

Figure 6: The dance performance: *Hundred birds worshipping the phoenix*. (Choreographer: Chao-Hsun, Tseng; Costume design: An-Chi, Hsu)

3.2.2 Dance movements

The movements of dances are closely related with the impression shaping of dances, which concentrate emotions in motion and stillness, achieve a balance of tension and relaxation, and pursues aesthetic harmony in the movements under the laws of coordination, intricacy and unification. In the dance “*Poplar and Willow Branches*”, through the artistic performances of long sleeves crossing in the wind, an impression of elegant and light dance has been formed, which makes the audience perceive the situation of flying poplar and willow branches. The dancers dance with light movement, jump and raising both arms high, twisting the waist and flying the long sleeves, showing a beautiful posture and reproducing a dazzling and gorgeous scene in the ancient court music dance of Chinese people. The flowing sleeves have become a most distinctive visual impression of the dance, which takes the audience into the virtual and elegant aesthetics enchanted by the flowing willow leaves. Compared with the flowing dancing posture, the strong movement in the dance “*Besiege a City*” highlights the impression in the spirits of bravery, unyielding and guarding the homeland as shown in fig. 7. As the music goes from weak to strong, the generals and soldiers jump, turn around, squat and sit as the team keeps expanding. After they come to the stage in turn, the generals and soldiers stretch their arms, raise their head and squat as if an eagle spreads its wings and is poised to depart, which conveys their fearlessness to death and determination to sacrifice for the homeland. In the dance, the choreographer differentiates the images of figures through the characteristics of movements. The audience perceive the impression in different roles. Each



Figure 7: The dance performance: *Besiege a city*. (Original: Tung-Lin, Chia, Chih-Kang, Wang; Rearrange: Te-Wei, Yang; Costume design: An-Chi, Hsu)

soldier has his own unique dancing posture, whose individuality is distinctive and highlights the vitality of the dance. To manifest the scene of a life-and-death struggle, the dancers stoop down, jump and raise the whip, and take somersaults. Their postures are different, which vividly show the heroic posture of the generals and soldiers on the battleground. The audience cannot stop their imagination while appreciating the dance. The individualized movements show the different characteristics of the dancers, and differentiate the figures on the stage. The audience experience distinctive individuality in the dancing and feel rich and diversified artistic beauty.

3.2.3 Space scene

The space scene arising from the diversified and changeable formations applied by the artist also enables the audience to develop an impression from the visual aesthetics experience. In the dance *“Dream of Flying Clouds”*, the dancers quickly move their steps, sometimes to form a circle, and sometimes scattered to clouds, waving the feather fans as fast as wind to create an illusion that many fairies are flying on the clouds. The audience seem to be in a wonderland. Plus the graceful gestures of the dancers, the dance vividly interprets the scene of fairies traveling in the wonderland and creates an aesthetic impression of dream. An effect of space scene is created with dance movements. The audience are connected with their previous experience to create the beauty of impression. In the dance *“Hundred Birds Worshipping the Phoenix”*, the changes and combination of a circular team make the audience feel different symbol meanings, as shown in Fig. 8. For example, the concentric circles at two levels express a visual impression, which represents the loyalty of all birds to Empress Wu Zetian. The dancers in the inner circle jump as they like, while the dancers at the outer circle squat and sit and focus on the center of the formation. The impression of inner circle is connected with the dignity of Wu Zetian, while all birds show their heart of sincerity with a posture of looking up. The round-up of the formation shows the dancers rotate towards the center in turn, and the dynamic space represents the unity of all people. The scattered pattern of the formation appears a flower to bloom soon. The dancers rotate from inside out and gather at the center of lines, which implies the flourishing scene of Tang Dynasty at that time.



Figure 8: The space scenes of hundred birds worshipping the phoenix.

3.2.4 Musicality

The musicality that sets off the scene by contrast is blended into the beauty of impression. With the rhythm, speed and strength of music, it gives rise to sensory impressions. The music plays a key role in creating the scene. The contrast of dynamic and static, strong and weak of music is a foreshadowing of performance movements and changes of scenes before the visual impression, which can connect the audience with the time and space of the works. In the dance *“Dream of Flying Clouds”*, the dance design of the choreographer changes with the background music, which creates an impression environment featuring an alternation of time and space of the royal court, the wonderland in the moon and a travel in clouds. The music is sometimes fast, sometimes slow and easy, which implies the changes of time and space in the scenes of performance. The beauty of music has stimulated the imagination space of the audience. In the dance *“Hundred Birds Worshipping the Phoenix”*, the composer creates music for the liveliness, smartness, steadiness and shyness of birds respectively. Combined with the specific movements, the unique rhythm and tempo have vividly reflected the spirit of the dancers. The music goes throughout the performing arts and with the aid of other forms fully highlights the significance of spirit.

3.3 Beauty of idea

How to turn the conceptual impression into ideas that can understood by the humankind.

Symbols are the connection between impression and idea. With the interpretation of symbols, the artworks are deeply analyzed and the highest level of artistic appreciation is fulfilled. How symbols convey the beauty of ideas is that be presented through the breeding of “culture”, law of “Tao” and life connection of “poetic rhythm”, as shown in Fig. 9.

3.3.1 Culture breeds symbols, symbols transformed into ideas

The idea beauty of dances carries the cultural inheritance, exhibits the values of arts and reflects the spirit of the times. The symbolic thinking originating from intuitive experience has deposited into a national collective unawareness and become the cultural spirit of a people or the ultimate direction of culture (Qu, 2004). starting from the “texts” with the nature of witchcraft in the remote ancient time, the giant symbol system is not only the fruit of cultural construction, the implements for social edification, but also provides rich resources to the aesthetic culture of China (Ye, Sun & Ren, 2017). Therefore, the essence of idea is the portrayal of culture. Through the shaping of symbols, the dance “Five Goat Immortal” makes the audience keep the culture in mind, as shown in Fig.

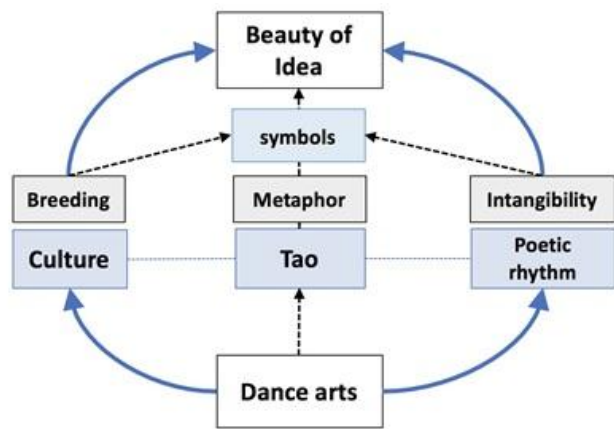


Figure 9: Beauty of idea of dance arts



Figure 10: The dance performance: Five goat immortal. (Choreographer: Te-Wei, Yang; Costume design: An-Chi, Hsu)



Figure 11: The dance performance: On Tang Bo ancient road. (Choreographer: Hsiu-Chen, Lin; Headwear design: Lien-Ying, Tsao)

10. In the dance, the faith of a people is fully manifested. With the aid of myth, it conveys the aesthetics, wisdom and spirit of the group. In the gestures or changes of formation, the dancers have developed a unique aesthetic style and foreboded the changes of history and culture. With the aid of long historical stories, the interpretation of today's cultural significance is blended. The interpretation of culture is regarded as an inspiration of ideas. Similarly, the swinging “Zharen” and the flowing “Hada” in the dance “On Tang Bo Ancient Road” have also become cultural marks unique to Tibetan people as shown in fig. 11. By interpreting the two elements in the dance, the audience can feel their national spirit of special culture. Their hospitality, kindness and gregariousness constitute the style and awareness of the whole people. In the passage of time, the dances have inherited the most substantial portrait of ideas in the spirit of the mankind.

3.3.2 The existence law of Tao, ideas generated from the metaphor of symbols

The scholar Ye (1985) has ever pointed out that the substance of aesthetic outlook is to grasp the ontology and life of things, which transcends the “Tao” featuring a confrontation beauty and evilness and a ceaseless circle. The aesthetic experience of dances is spiritual idea that develops by transcending the formal ontology of dances, which has also interpreted the substance of “metaphysical Tao” in the *Book of Changes (I-Ching)*. The thoughts, feelings and souls of the dancers are turned into inspirations of Tao, which are spread ceaselessly by the objects and form an aesthetic experience of dance arts. The

creation of dances is in substance a process of Tao. All things have a soul and all scenes are combined. Arts become the enhancement of spiritual world. The Tao of arts is not an illusory concept, which follows a certain law. Just as the dance “*Hundred Birds Worshiping the Phoenix*” grasps intangibility with tangibility, the metaphor of symbols conveys the connection of ideas in the dance. It seems to depict the royal musician composes music for birds and the birds jump for joy on the stage. In fact, it conveys that Wu Zetian makes up her inner regret with the support of birds and beasts and expresses her inner accuse for not being accepted by the mainstream consciousness in the patriarchal society. The directional metaphor symbols are just like the mother of artistic aesthetics. Chuang-Tzu advocates “With the body of a man, without the emotions of a man”. The state of mind is developed in our own experience world. Nothing exists beyond the mind. This is the highest realm of idea when we feel the emotions in arts.

3-3-3 Poetic rhythm highlights life, intangible symbols converted into ideas

At the depth, the idea beauty of dances can be reflected as a kind of poetic rhythm, which is an interpretation of craft, uniqueness and infection, and more a reflection on life. Indeed, as Hegel (1998) said, poem is the highest form of arts as well as the most profound art. Philosopher of ancient Greece, Heraclitus (2003) pointed out, beautiful poems are a combination of sounds that can make people happy. The highest realm pursued by dances is the taste, spirit, grace and charm of life. As Tolstoy (1960) said, the arts originate from exchanges of emotions, namely, the pursuit of life connection. When the artist creates the dance “*Dream of Flying Clouds*”, the artist blends wisdom, experience and inspiration in the object of creation while hunting for the traces of history. A virtual idea constitutes the beauty of poetic rhythm with intangible symbols in motion and stillness. The movements of dances like twisting of limbs and changes of steps form a force and give rise to the beauty of idea on the momentum. The highest realm of artistic creation is the state of selflessness, which can also break the boundary between the artist and the audience and reach the aesthetic realm of unity of heaven and man as depicted in *A Happy Excursion* of Chuang Tzu, “the highly accomplished man has forgotten himself, the sacred man does not pursue merits, and the Sage does not care about the fame”. The poetic rhythm shown in the creation originates from the will and spirit of the artist. The vividness of poetic style is the most refined interpretation of aesthetics. The realm of poems has mastered the veins and tempo of life. Indeed, the idea beauty of dance arts exists as poem-like individual life.

4. Conclusion

The artworks carry the image beauty, the arts present the impression beauty, and the audience finally perceive the idea beauty. Bryson (1983), a literary critic, said that arts are a combination of cultural symbols. He stressed that connotation carried by symbols is in a symbiosis relation with their denotation. Similarly, dance arts turn the forms like body language, performance techniques, tempo and rhythm into symbols to reflect the real values of arts and rely on common sense to make the audience perceive the essence of arts. To interpret the core of arts is like feeling the inner beauty through the soul. Nietzsche (1996) said, an artist knows that his works can be brought into a full play only after it arouses some faith. Therefore, he will try to promote such an illusion and introduce the factors of excitement and restlessness, the chaotic factors of blindness and the fancy factors of attentiveness at the start of creation into the arts, so as to arouse the emotions in the hearts of the audience. In the artistic creation, the dance artist selects and weaves his inspirations or imagination to gather the exquisite elements. This is a process of artistic interpretation, which creates the values of arts in the constant creation. The dance arts concentrate the emotions or notions of the artist. Therefore, they are meant to convey the existence of beauty and become a key to the door of aesthetic experience. Finally, the artists create the artworks. In fact, they turn the perceptual thinking in arts into original forms. The existence of artworks is more intended to manifest the emotions and self-awareness of the artists. The artworks carry aesthetic experience. The significance of the existence of dance works is considered as carrying the factors of beauty and becoming a necessary medium for aesthetic experience. In the creation of artworks, the artists present an aesthetic experience at three levels, technology, semantics and effects. The artists encode based on the audience. A rational model exists in the creation of artists. They materialize their inspirations or visualize their imagination. All kinds of charming scenes in the nature are woven in the arts, which will be perceived and understood by the audience. The audience decode based on aesthetic experience. As the follower of thoughts of the dance artists, the audience truly understand the original

intention of creation of the artists, and their emotions are touched by the beauty of image, impression and idea through the connection with their experience. This process of comprehension is the decoding process. The aesthetic feelings originate from the thirst for arts.

5. Acknowledgement

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