

Interview with Liu Yan

1. What do you think is the current body standard in the Chinese ballet world?

(Please be as specific as possible, e.g. height, weight, proportions, etc.)

An official data thing is not available, but according to the recruitment of students, one is the experience is still there, such as secondary schools and universities, the teachers will have their own evaluation criteria, on the fact that or let's say to be very thin ah, to be very long legs ah, or according to the ballet of this kind of selection, if it is the university ah, at that time, our ratio seems to be said that the length of the legs should be longer than the length of 18 or 16 ah centimetres. or 16 ah centimetres, 如果说就是说一个官方的数据性的东西可能没有, 但是就是说我们按照呢这个招学生的一个就是经验吧, 还是有的, 就是如果是中, 比如中专和大学, 那还是有的就老师们他自己会有一个自己的评价的标尺嘛, 就事实上还是比方说得要很瘦啊, 要腿很长啊, 就是还是按照芭蕾的这种选材, 如果是大学啊, 那个时候我们的比例好像是说这个腿长要比身长要长 18 还是 16 啊厘米。

2. What do you think are the sources of these body standards? (e.g. historical factors, cultural influences, western aesthetic standards, popular aesthetics, industry traditions, etc.)

I personally think it may still be influenced by the ballet, the Russian ballet on the selection of this kind of aesthetic bar of a standard it. It was the Soviet Union's professor who came to the Beijing Dance Academy as a Soviet expert. Our professors were still greatly influenced by this. 我个人觉得可能还是受到芭蕾舞的这个影响吧, 就俄罗斯就芭蕾舞的这种在选材上的一个审美吧的一个标准呢。就是我们当时苏联的那个教授啊, 苏联专家来北京舞蹈学院。我们教授这个还是还是受到了影响很大。

3. What impact do you think these body standards have had on the development of the Chinese ballet scene? (Positive or negative impacts, and specific examples)

I think if it is from a professional dancer's such a point of view, I think this selection, because it is after so many years, it must have its own success, or the feasibility of our actors and actresses professional actors to cultivate talent, this way is actually needed. On the student's personal body, the body's ability to ah, or lines ah, these are still needed, because after all, this aesthetic it is once formed in fact very difficult to change, then this is standing in a professional point of view, I think it is standing in the dance professional dance performance professional dancers such a perspective, if you stand in a popular dance comprehensive development of the dancers. If you stand in a popular dance comprehensive development of a perspective, or dance aesthetic education perspective, I think this may be too demanding, too strict. Because it is possible that many dance students in order to lose weight, ah, unscientific to diet, or slimming and so on blindly to achieve thin, thin for beauty, may be on the body, on the actor's health, body and mind I think it is not very good.

我觉得如果是从专业的舞蹈演员的这样的一个角度出发的话呢, 我觉得这样选才, 因为就是经历这么多年嘛, 他肯定有他的一个成功之处, 或者说可行性我们演员专业的演员去培养人才的话, 这样子其实是需要的。

对学生的他的个人的这种身材呀，他的身体的这种能力啊，或者是线条啊，这些还是需要的，因为毕竟这个审美它一旦形成其实很难去改变，那么这是站在一个专业的一个角度吧，我就觉得就是站在舞蹈专业舞蹈表演专业舞蹈演员的这样一个视角上，

如果站在一个普及舞蹈全面发展的一个视角，或者舞蹈美育的一个视角上来说，我觉得就这个可能就要求太高了，太严格了一些。

因为就是可能很多舞蹈学生为了减肥啊，不科学的去节食，或者是瘦身等等一味的盲目的要达到瘦，以瘦为美，可能对身体，对演员的健康，身心我就觉得还是不太好对。

4.How do you view and deal with the issue of dancers' body size in your practical work? (e.g. selection criteria, training methods, psychological counselling, etc.)

For example, when I used to teach classical dance training. Because the intensity of his training is the intensity of a lesson is still quite large, I did not very deliberately must be in accordance with the standardised professional ballet dancers or classical dance performance professional actors so to ask them, so for the body or fat and thin aspects I feel that I do not have to be too harsh to demand that they must be thin to a certain extent, so I am in this regard I am still according to the students' own personal situation one by one.

比方说我以前教古典舞集训的时候。因为他的集训的强度就是一节课的强度还是挺大的，我没有很刻意的一定按照标准化的专业化的芭蕾舞演员或者古典舞表演专业的演员这样去要求他们，所以对于身材或者是胖瘦方面我感觉我没有太苛刻的去苛求他们一定要瘦到一个什么程度，所以我是在这方面我是还是根据学生的自己个人的一个一个情况。

他就就可能一段有一段时间，他自己进行他的这样的一个科学的训练，然后他自己就是进对对饮食上上面啊，反正可能自己个人也有一些调整，诶，他就瘦下了，但是我并没有刻意的要求他一定要。

5.Because the standard of body shape, each examiner's personal aesthetic preference may be different, whether it will lead to the body shape or the selection of dancers will become a very subjective thing.

This is in fact inevitable, is because we engage in this profession, is equivalent to say that our eyes are a ruler, we can know at a glance, the length of their body, the length of their legs, including the movement from their inside can see this. That is to say that this may be involved in our a dance evaluation, or dance assessment, on the dance talent on the professional assessment of a level on.

这个其实是必然的，就是因为我们自己从事这个专业，就相当于说我们的眼睛就是一把尺子，我们一看就能知道，他的身长，他的腿长，包括他从他的动作里面就能看到这个。就是说这可能就是涉及到我们的一个舞蹈评价，或者舞蹈考核，对舞蹈人才就专业考核的一个一个层面对。

6.Do you think these standards are scientific and reasonable? Are they compatible with Asian genetics? Why? (You may elaborate in terms of physiology, psychology, artistic expression, etc.)

I don't have too much research on the genetic aspect, or the ethnic aspect, but I think that the teaching of our national dance profession or dance education for so many years is basically in accordance with this kind of aesthetic standard, or is a kind of standard for selecting materials to select materials, I think that overall the problem is not too big to follow this kind of rule or a kind of principle, I think that it is also possible. I think it's okay to follow such a rule or a principle. Assuming that we talk about a specific system of training, for example, on the

student's body and mind or body, on the scientific aspects of training, may be to further explore, there may be some to avoid some injuries
ah!

对于这个基因方面，或者说人种方面，这个我没有太多的研究，但是我就觉得我们国家舞蹈专业的教学或者舞蹈教育这么多年下来基本上就是按照这样的一种审美标准，或者就是选材的一种标准来去选材，我觉得整体上来说问题也不太大，遵循这样的一种规则或者一种原则，我觉得也是可以的。假设我们具体谈到某一个体系的训练上，比如说对学生的这种身心或者身体，就科学的训练方面，可能就是进一步的探讨，就可能会有一些避免一些损伤啊

7.What do you think about the curtain call video of the Central Ballet's performance of La Bayadere in which many audience members thought that the female principal dancer (QiuYunting) was too thin?

I feel that the audience may not be too familiar with the dance profession, that is, he can not understand why to have such a body, he may be an ordinary audience, his understanding of the art of dance may not be enough, to the art of dance their understanding of the very little, in fact, we are and some of the athletes in fact is almost the same, that is, our kind of the body to a limit a kind of demand is probably the ordinary people he can not reach. A kind of limit of a kind of requirements is probably ordinary people he can not reach.

我就觉得观众可能对这个对舞蹈这个专业不太了解和不太熟悉，就是他不能理解为什么要有这样的一个身材，他可能就是说一个普通的观众，他对舞蹈艺术的了解程度可能还不太够，对舞蹈艺术他们的这种了解还非常的少，其实我们就是和一些运动员其实是差不多的，就是我们的这种对身体的一种极限的一种要求是可能是普通人他无法达到的。

8.What impact do you think these body standards have had on the development of the Chinese ballet scene? (Positive or negative impacts, and specific examples)

I am trying to say that it is because of our professionalism, he has such a requirement, ballet he is to centrifugal, to be light, to be very light in the body ah, very flexible to use the body, to carry out all kinds of jumps and tumbles and so on, then your weight is too high, in fact, it is your movement will be impeded, that is, you have to maintain a very thin figure, and another is that he is going to be in the professional dance troupe, he may have to engage in the The double dance performance, then this actress he must be in the body just have to be thin.

我是想说就是因为我们的专业性，他有这样的一个要求，芭蕾舞他就是要离心、要轻盈，要身体非常轻盈啊，非常灵活的去运用身体，进行各种的跳跃翻腾等等，那你的体重过高的话，其实你的运动会受阻，就是你要保持一个非常瘦的身形，还有一个就是他要在专业的舞团，他可能要从事双人舞的表演，那么这个女演员他就一定要在身材上就必须耍瘦。

9.What do you think about the Royal Ballet School's restriction of exercise for young dancers with a BMI of less than 8-9 % and the requirement to gain weight?

I think this is also very good, that is, it is a very relatively scientific judgement standard, that is, from the perspective of dance science, or from the perspective of a nutritionist, by judging the ratio of your b mi of body fat, can judge if you exercise under such a kind of standard, a large amount of exercise may be on your body will affect his heart rate, I think it is very scientific.

我觉得这个也很好，就是它是一个很比较科学的评判标准，就是从舞蹈科学的角度，或者是从营养师的角度，通过判断你的 b mi 的体脂的比例，能判断出如果你在这样的一种标准下运动的话，大量的运动可能对你身体会影响到他的心率，我觉得非常科学。

10.Are you aware of the body image requirements in the ballet/dance world in other countries or regions? If so, what do you think are the lessons to be learnt?

In fact, the Hong Kong system is still influenced by the British. But I think the selection of dancers is quite thin. However, like the Hong Kong Academy for Performing Arts, he has a dance therapist, if you are injured, you can go to the school's dance therapist to help to test and identify. Let's say I originally suffered a knee injury, I went to the doctor, the doctor said, from a medical point of view, it is not recommended that you overextend, but then, your dance training is for you to straighten, so this is a contradiction.

Like the Hong Kong Ballet, it also has a special dietitian.

其实香港的体系也还是受到英国的影响。但是就是说从舞蹈演员的选材我觉得也是都还挺瘦的。但是呢，像是香港演艺学院，他有一个舞蹈的治疗师，如果你一旦受伤，你是可以去学校的舞蹈治疗师帮去检测去鉴定。比方说我原来是膝盖受过受伤，我去找那个医生，医生就说，从医学的角度来说，是不建议你过度的伸，但是呢，你们舞蹈的训练就是要你们伸直，所以这是一个矛盾。

像香港的芭蕾舞团它也有专门的这营养师。

What do you think can be done to improve or change the current body image standards in the Chinese ballet/dance world to promote dancers' physical and mental health and artistic development? (e.g. setting more scientific standards, strengthening professional support, changing social aesthetics, etc.)

I think it may be that we have to learn from sports science in this regard some indicators ah, because in fact we dance teachers are actually not too willing to go, or not very good at going to this a little bit of science ah, such as quantitative ah, how many grams ah, or how much heart rate ah, we generally do not like this way to think about the problem, so I think that in the future, if we can establish a set of a more scientific kind of guidance programme, or a scientific indicator, I think this is still very important, in fact, our original domestic Yunnan Arts College is a teacher called Jingchun teacher, but he has passed away. So I think in the future if we can establish a set of more scientific kind of guidance programme, or a scientific indicator, I think this is still very important, in fact, our original domestic in Yunnan College of the Arts is a teacher called Yu Jingchun teacher, but he has passed away.

He wrote a book, in fact, I am now turning, this book is called dance education theory and practice research, is written a lot about the scientific selection, the scientific selection of dancers, human growth and development, ah, the development of adolescents to measure the point of ah, such as enrolment of dance, enrolment of the body type of detection and measurement and so on, including puberty training and so on, he wrote, including, the accumulation of scientific research data and measurement methodology, he did a lot of quantitative research of this kind, and he has done a lot of quantitative research. He has done a lot of quantitative research of this kind Oh, I think this is very necessary.

我觉得可能就是我们要借鉴体育科学在这方面的一些指标啊，因为其实我们舞蹈专业的老师其实是不太愿意去，或者不太擅长走到这个有点偏理科啊，比如说量化呀，多少克呀，或者是多少心率啊，我们一般就是不喜欢这样子去思考问题嘛，所以我觉得未来我们如果能够建立一套比较科学的一种指导方案，或者是科学的一个指标，我就觉得这个还是很重要的，其实我们国内原来在云南艺术学院是有一位老师叫做于景春老师，但是他已经离世了。他写了一本书，其实我现在就在翻，这本书叫做舞蹈教育理论与实践研究，是写了很多关于科学的选材，舞蹈演员科学选材，人体的生长发育啊，青少年的发育测点啊，比如说招生的舞蹈，招生的体型的检测与测量等等，包括青春期的训练等等，他是写了包括，科研数据积累与测量方法，他是做了很多量化的这样的研究的哦，我觉得这个很有必要。