

Cognitive Transformation Framework in Culture Related Screendance

— *A Practice-Based Research Analysis of Nanyin into the Painting*

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ABSTRACT

[Background] Traditional choreography uses the stage as a medium, and its core lies in the construction of narrative and emotional expression through the continuous movement of the dancer's body in three-dimensional space. However, in screendance, the logic of choreography has undergone a fundamental shift.

[Objective] The purpose of this study is to reveal the cognitive conflicts and solutions between dance and film in the creative process of screendance through a practice-based approach, taking the creation of *Nanyin into the Painting* as a case.

[Method] The research methodology is composed of two parts: literature research method and auto-ethnographic fieldwork research. Through the study of the interactive relationship between live choreography and camera scheduling during the creative process, a research chain of “problem-strategy-verification” was formed and Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor) was further validated.

[Results] This research found that the cognitive conflicts between dance and film can be resolved through the Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor): in terms of time, the rhythm and poetic image of Nanyin are used to reconcile the real-time nature of dance and the fragmentation of videos; in terms of space, architectural features and filming techniques are employed to reconcile dimensional conflicts; in terms of movement, cultural symbols are utilized to balance the continuity of the body and the selectivity of the camera.

[Conclusion] Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor) demonstrates its innovative applications in culture related screendance, providing new methods for screendance makers, and revealing the cognitive transformation mechanism of the interactions among the body, technology, and culture.

Keywords: Screendance; Nanyin; Practice-based Research; Time-Space-Corporeal Cognitive Transformation Framework

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1 Introduction

Screendance is an art form that merges dance and film technology, bringing new dimensions to dance creation. The first combination of dance and camera can be traced back to the documentation of dance pieces. The traditional way of documentation of dance pieces is by means of teaching, but this method is not very reliable, for a lot of dance pieces were lost particularly from 1800s to early 1900s (Chelsea, 2009). Camera was then used to record dance pieces. For fear of the loss of the details of movements, the camera was often fixed in a position, or seldom moved, with limited cuts or close-ups (Chelsea, 2009). This early practice sets a good foundation for the integration of dance and film, but it only served as a documentation tool rather than a creative one. Since the late 20th century, dance and film practice has interacted greatly and evolved into an art form (Mitchell, 2013). Camera can create a new kind of dance that cannot be created onstage, such as dance without the impact of physics of gravity (Kraus, 2005).

As screendance has evolved from a recording tool into an independent art form, the academic definition of its core characteristics has gradually become clear. Brannigan defines screendance as a modality that can be seen in various types of films, such as the musical films, and experimental shorts; the screendance at his time mainly employs choreographic strategies or effects in the filmic performance (Brannigan, 2011). John Cook defines screendance as a new kind of film about dance, having a choreographic structure by employing the filming and editing techniques to further the kinesthetic understanding of the moving body or the dancing body (John, 2006).

However, this camera and dance integrated screendance is in sharp contrast to the traditional choreography of live dance. Traditional choreography uses the stage as a medium, and its core lies in the construction of narrative and emotional expression through the continuous movement of the dancer's body in three-dimensional space. However, with the rise of screendance, the logic of choreography has undergone a fundamental shift: the three-dimensional space of the stage is compressed into a finite plane of a two-dimensional screen, and the continuity of body movements is deconstructed into fragmented symbols by editing techniques. This shift not only involves a technological media shift, but also triggers a deep conflict in the choreographer's cognitive system.

In my research, the term screendance means the screen-based film that presents choreography created specifically for the camera, and it includes dance films of different lengths and budgets. The screendance here is not the simple documentation of a dance piece but an art form which is non-verbal, and body moving in space and incorporates the filming techniques. The purpose of this study is to address the conflicts of live dance and screendance by revealing the cognitive transformation framework in screendance through a practice-based approach, taking the creation of *Nanyin into Painting* as a case. In particular, this research aims to provide theoretical support and practical guidance to choreographers and screendance makers—a group who can face cognitive dissonance when they transit from stage dance making to screendance making.

This research addresses how screendance reconfigures the cognitive systems of choreographers or screendance makers from aspects of time, space and physical movement. The research questions are shown as follows:

1. How do dance and film conflict in terms of time, space and physical movements?
2. How can choreographers or screendance makers solve the conflicts between traditional choreography and choreography for camera in terms of time, space and physical movements, especially in culture related screendance?
3. In the creative process of *Nanyin into the Painting*, what are the specific choreography and shooting solutions provided by the screendance maker to solve the contradictions between dance and film?

2 Literature Reviews

Before the research is carried out, it is necessary to systematically sort out the relevant literature in the field of screendance to clarify the achievements and shortcomings of previous research, find the research gap, and then identify the cognitive conflicts between dance and film in the dimensions of time, space, and physical movement. Mitchell (2013) points out that although dance and film belong to different art forms, they share three core elements: time, space, and physical movement. This view serves as the basis for literature reviews.

The combination of dance and film can be seen in early experiments by the Lumière Brothers, or Loïe Fuller, or Maya Deren (Arendell, 2016). From the 1970s to the 1990s before the digital age, the literatures on dance film are limited to the simple documentation and description of the existing screendance works at that time, and lack an in-depth analysis of the overall development of dance films, as well as an in-depth exploration of the cultural, social, artistic and other multi-dimensional factors behind them (Vitaglione, 2018).

Literatures of screendance in the beginning of 21 century focuses on two main areas: aesthetic hybridization (Brannigan, 2011; Rosenberg, 2012) and technological innovation (Manovich, 2001; Kowalczyk, 2018). For example, Erin Brannigan (2011) positions screendance as an interdisciplinary art form, analyzing how cinematic techniques such as montage and framing have changed the logic of choreography. Douglas Rosenberg (2012) sees the screendance as a kind of “camera choreography” that transcends the boundaries of the traditional stage. Recent studies highlight three main themes: technological integration, cultural representation, and pandemic-driven innovation. In particular, cultural and political related screendance articles address issues of gender, race, and sexuality. There are studies exploring how resistant gazes influence the depiction of women’s dance in media (Alsheridah, 2024). There are also studies criticising the lack of queer narratives in screendance (Anderson, 2022). However, these literatures lack the in-depth exploration of the systematic cognitive transition from stage dance to screendance—a gap which is very critical for choreographers and screendance makers. Although these studies focus on social issues, they fail to relate to traditional culture and discuss how culture anchor can help choreographers and screendance makers to address the cognitive conflicts between dance and film.

To bridge the gap, my paper aims to explore the cognitive transformation from perspectives of time, space and physical movement. Although dance and film are two different art forms, they have common ground—time, space and physical movement (Mitchell, 2013). Film theory provides approaches to the moving image and moving body, which offers valuable tools to discuss the relationship between dance film and cinematic presence, screen performance, gestural articulation, framing and editing, spectatorship and so on (Brannigan, 2011). In *Envisioning Dance on Film Judy*, Mitoma stated the coming of dance for the camera was natural, and both dance and film were sensitive to such elements as space, time, motion, and light, so when one understood how to utilize and manipulate these elements to create dance, it is easy for them to create for the film (Thomsen, 2017; Mitoma, 2002).

2.1 Time

In dance, movement determines time through the dancer’s movement phrase and the relationship between the music and the motion; if the dance occurs without music or ignores the music, time is determined by the rhythm of the steps themselves (Backstein, 1996). In film, movement is determined by time; the still images obtain the illusion of motion “through a trick of our own perception directly related to the speed at which the celluloid goes through the projector” (Backstein, 1996).

When dancing in the film, dancers need to be aware that it is not a continuous dance process, but an

intermittent “stop and go” process. For example, on many sets for the TV and film, Steadicams, which are connected to staff members when they move around performers, can be an obstacle that dancers need to manage: sometimes dancers will need to get away from Steadicams, and then quickly jump back for shooting again (Hilton, 2019).

Early Soviet filmmakers such as Sergei Eisenstein (1928) and Dziga Vertov (1929) made experiments in speeding up film footage, slowing it down, making cross-shots, repeating shots, or shortening the real-time duration of events through jump-cutting (Suhr & Willerslev, 2012). It is cinematic presentation of time different from live dance.

2.2 Space

Dance is three dimensional, and it moves through and takes up space in all directions (Matthews, 2018). Film makes an illusion of a three-dimensional world with height, width and depth but on a two dimensional screen; people are usually deceived into perceiving non-existing depth” (Sikov, 2011). The camera brings dance to new possible locations outside of stage or studio, such as crowded urban space, remote landscapes, deserts, and mountains etc.; the use of close-ups and diegetic sound helps dancer to be close to the textures of new surfaces, and reveals the interaction of body and the ground (Vitaglione, 2018). In addition, the editing techniques make the change of the places in a short span of time possible (Vitaglione, 2018). The term “verticality” is a concept developed by Maya Deren to illustrate the structure in non-narrative films or “poetic film”; “verticality” means that the movement in the film is continuous, but the locations of the dancers change multiple times (Thomsen, 2017).

2.3 Physical Movement

Unlike dance movement on the stage from one place to another, movement in film is not absolute movement, but is created by editing and montage which give us the sense of the movement (Fielding, 2015). Therefore, movement in film is about transformation or metamorphosis instead of movement from place to place (Fielding, 2015); dance film paradoxically attracts the audience’s attention to the movement, by moving them (Fielding, 2015). Contemporary dance is above language, and tells the story of bodies—their own ways of “reflecting, perceiving, and responding”, and “logic and syntax” (Fielding, 2015). Film and live dance work differently; film not only has the ability of repetition and of encouraging audience participation, but also is built upon another kind of movement—the movement of being moved (Fielding, 2015).

Both dance and cinema emphasize the kinesthetic; they aim to make viewers feel physical movement in a kind of fusion between watching and being watched. On stage, dancers transmit this kind of kinesthesia through their own body (Backstein, 1996). In film, no matter what technique and no matter how it emphasizes the body, the camera acts as the kinaesthetic transmitter (Backstein, 1996).

Through the above literature review, the cognitive transition from live dance to screendance is analyzed in terms of time, space, and physical movements and is summarized as follows:

Table 1 Time-Space-Corporeal Cognitive Transformation Framework

	Live/Stage Dance	Screendance	Cognitive Transformation
Time	Linear, irreversible time.	Flexible (slow motion, speed up, reverse)	Digital reconstruction of time
Space	Three-dimensional	Two-dimensional,	Expand and redefines

		non-traditional space, outside environments, close-up	“space” through camera framing
Physical Movements	Continuous kinesthetic chains.	Fragmented body movements influenced by camera motion	Requires perceptual compensation for fragmentation; camera movement enhances visual effects

However, the cognitive transformation framework proposed in my research is a dynamically coordinated system which involves cultural semantics, like Nanyin, as the core anchor, and the characteristics of the digital medium as the basis for adaptation. In the dimension of time, cultural symbols such as Nanyin rhythms was used to connect the time discontinuities in shooting. In the dimension of space, architectural spaces and filming techniques were selected and reconstructed to coordinate the dimensional difference between stage and screen. In the dimension of physical movement, Nanyin poems were used to extract imagery to create the sematic meaning of movements; camera movement cooperate with body movement to increase the dynamics of dance on the screen.

The cognitive transformation framework involving cultural semantics in this study is different from existing literatures. For example, Brannigan’s research (2011) focuses on how film techniques, such as montage, camera movement and camera frame, change choreographic logic, but does not consider the supporting role of cultural semantics in resolving conflicts between dance and film. In addition, Rosenberg (2012) emphasizes creating dance out of the theatre, while neglecting the cognitive conflicts of choreographers or screendance makers from aspects of time, space and physical movements. Thus, my research fills the gap in resolving the cognitive conflicts between dance and film and integrate “dance-culture-technology” in screendance.

3 Research Methodology

The research methodology is composed of two parts: literature research method and auto-ethnographic fieldwork research method. The first part of this research is in qualitative data collected through literature reviews in the field of screendance. Auto-ethnographic fieldwork is conducted through journaling of my own creation practice of screendance *Nanyin into the Painting*.

The literature research method focuses on two major fields. The first is the screendance field, including research on the history of screendance, the definition and aesthetics of screendance, as well as research related to time, space and body movements in screendance. The second research field focuses on Nanyin, including literatures on the background of Nanyin, and its poetic narrative logic. The literature sources include books, peer-reviewed articles and official webpage articles. The literature review process helps to locate the gap in existing screendance research and further provide theoretical support for the division of the three cognitive dimensions of time, space and body, which helps to establish the cognitive transformation framework.

The auto-ethnographic fieldwork research specifically includes four steps: 1. preliminary research of Thallo architectural space; 2. making choreography to make dance match with Nanyin poems; 3. mid-term shooting; 4. post-editing based on Nanyin rhythms and its cultural semantics. Data collected in auto-ethnographic research are from three sources: 1. the everyday creation log; 2. the video material archive; 3. the reflective notes after the production. Throughout the creation process, creative ideas, choreography strategies, filming plans, editing thoughts, and other practical aspects were documented. Through reflection and summarization of practice, the

cognitive transformation framework was established and validated.

My research method combines the perspectives from the “inside” and the “outside”. In Chapter Six of *Screen Production Research*, the authors Batty and Kerrigan (2018) introduced three kinds of research related to screen production— “outside”, “inside”, “inside-outside”. “Outside” means the traditional research method by analysing the object of screen production, such as textual analysis (Batty & Kerrigan, 2018). “Inside” method means being the producer by ourselves and it could be labelled as auto-ethnography, practice-led research, practice-based research or practice-based enquiry (PBE) (Batty & Kerrigan, 2018); the final creative product and the journals we keep during the process can be the data used for the research (Batty & Kerrigan, 2018). “Inside-outside” method combines the elements mentioned in the previous two methods (Batty & Kerrigan, 2018).

The reason I used a combined research method is that research involving watching videos and films, reading literatures, online blogs and interviews is focused on the analysis of end work instead of process and it is open to interpretation (Mitchell, 2013). The analysis of others’ work was spectator studies and it researched the product instead of process (Mitchell, 2013; Melrose, 2003). Thus, I included the production process of my creative works in my research. The “inside-outside” method combines the objective analytical nature of “external” research on the textual works with advantages of “internal” research, which obtains first-hand creative data through personal experience.

4 Case Study of *Nanyin into the Painting*

4.1 Background of the Screendance Work and Cultural Context

4.1.1 Overview of the Screendance

Screendance, as an emerging art form, blends the characteristics of dance and film, bringing new possibilities to dance creation. *Nanyin into the Painting* is an innovative work that combines traditional Chinese music from Nanyin with contemporary dance film. It not only reveals the dance performance within a specific venue but also enriches the narrative and expressiveness of the dance through filming techniques.

Nanyin into the Painting is a 12-minute dance film work, connecting seven poems from Nanyin. Through the combination of dance performance and architectural space, it logically integrated dance and poetry. The work was filmed in four architectural spaces within Thallo in Zhangzhou, Fujian Province, China, with each space corresponding to 1-2 Nanyin poems, creating a specific venue for performance creation. Through editing, these segments are integrated into a complete dance poetry film.

4.1.2 Creative venue and cultural background

The screendance *Nanyin into the Painting* was completed during the Thallo artist residency organized by With Nature Company, in Zhangzhou, Fujian Province, China. Thallo is a cultural tourism and wellness town developed by Zhonglian Yongheng Group, located in the Mayangxi Ecological Tourism Area in Zhangzhou, Fujian Province, China, boasting rich natural resources, featuring a large five-story building in a valley (Zhuang & Wang, 2024). The design of Thallo draws from both the local natural environment and the cultural characteristics of Fujian Nanyin (Zhuang & Wang, 2024).

Nanyin is a traditional music form in Fujian Province in China, with a long history and unique artistic style (Fujian Nanyin Network, 2021). Nanyin, formerly known as Xiangguan, is one of the oldest existing music genres in China. In 2009 it was recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity (Fujian Nanyin Network, 2021).

The musical themes cover all aspects of human life. The most famous ones are the four major scores: “Si”

(Four Seasons Scenery), “Mei” (Plum Blossom Dance), “Zou” (Horse Riding), and “Gui” (All Birds Returning to Nest) (Fujian Nanyin Network, 2021).



Fig 1: Nanyin Intangible Cultural Heritage Certificate

Image source: <http://www.fjnanyin.com>

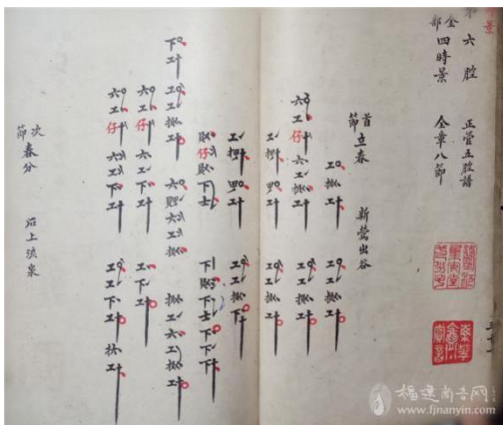


Fig 2: Nanyin Scores of Four Seasons Scenery (Excerpt)

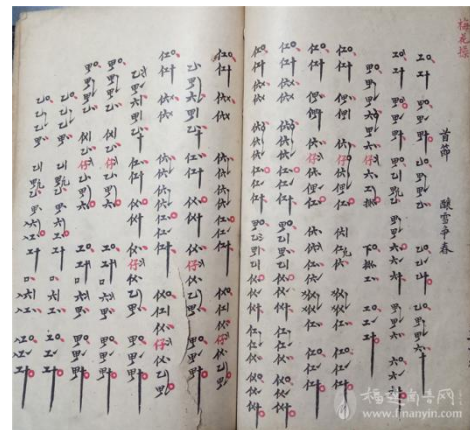


Fig 3: Nanyin Scores of Plum Blossom Dance (Excerpt)

Image source: <http://www.fjnanyin.com>

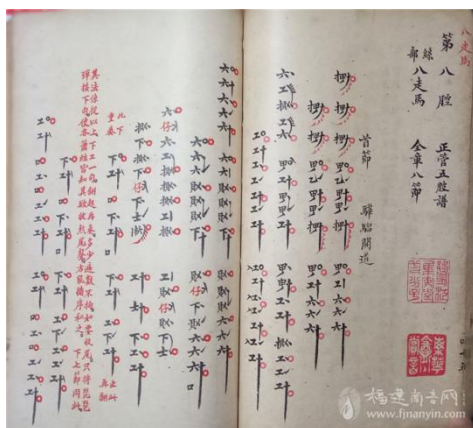


Fig 4: Nanyin Scores of Horse Riding (Excerpt)

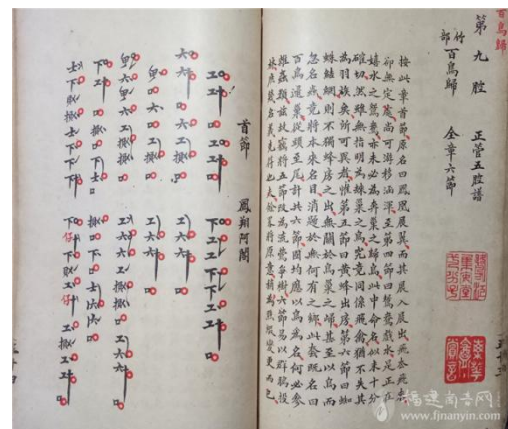


Fig 5: Nanyin Scores of All Birds Returning to Nest (Excerpt)

Image source: <http://www.fjnanyin.com>

4.1.3 On-site research and Preparation Work

I started my residency in Thallo on July 10, 2024, and I spent a week investigating the local culture and history, as well as examining the characteristics and architectural meaning of various spaces in Thallo. The entire architectural complex of Thallo is situated in the mountainous area of the Mayangxi Scenic Area, where the body of the buildings is closely integrated with the mountains, forming a vertically oriented multi-layered structure (Zhuang & Wang, 2024).

The Chinese name of Thallo resonates with the local “Changtai” culture, and is naturally associated with local Tianzhu Mountain and Tiancheng Mountain (Thallo Introduction, 2023). Thus, I came up with the idea of creating site-specific contemporary dance movements to interact with architectural spaces and the surrounding mountains, creating a sense of hope and natural tranquility in the video.



Fig 6: Photography of Thallo taken by Su Shengliang

Image source: <https://www.archiposition.com/items/20240402024756>

The integration of the building with the surrounding mountains and rivers is most intuitively displayed on the terrace under the eaves of the “landscape scroll” on the fourth floor (Zhuang & Wang, 2024). Standing on the terrace, one can see the green mountains, like a true natural painting, which is “embedded” in the walls of the building (Zhuang & Wang, 2024). Therefore, I thought about making a long paper skirt, painting hills and rivers on it, to bring the natural scenery of this place into the dance.

As I thought deeper into the local culture, I increasingly felt that I should incorporate the four great musical scores of Nanyin into my skirt. There are two reasons for this: Firstly, Thallo is located in Zhangzhou, which belongs to the Minnan region, the birthplace of Nanyin; secondly, each room in the Thallo hotel corresponds to a Nanyin poem, totaling 24 rooms and thus 24 poems. Therefore, I first wrote down the four great musical scores of Nanyin and the 24 poems on the skirt, and then I drew green mountains and rivers on it.

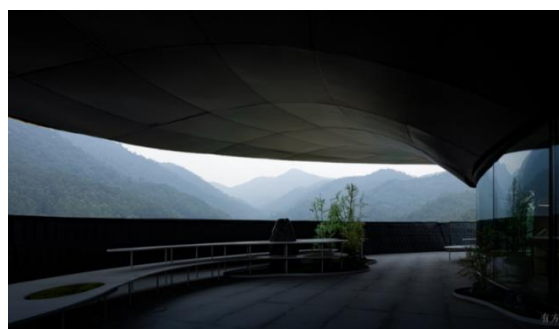


Fig 7: Photo of the terrace under the eaves of the “Landscape Painting Scroll” on the fourth floor taken by Su Shengliang

Image source: <https://www.archiposition.com/items/20240402024756>



Fig 8: The Southern music poetry posted outside Room 501 of Thallo hotel

Image source: Photo taken by ZHU Lin



Fig 9: The four famous scores and poetry of Nanyin written on the paper skirt



Fig 10: The final product of the paper skirt

Image source: Photo taken by ZHU Lin

The dance choreography in specific venues is the core of the screendance. How to integrate dance with architecture, resonate with nature, and local culture are the aspects I deeply contemplated. After a week of investigation, I ultimately selected the four most representative locations within the building, all related to mountains and nature: the entrance of the first floor with the stone installation (Space A), the “Sky Mirror” on the fourth floor (Space B), the eaves terrace on the fourth floor (Space C), and the rooftop terrace on the fifth floor (Space D).

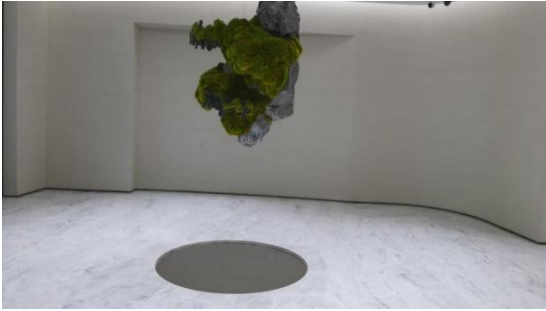


Fig 11: The entrance of the first floor with the stone installation (Space A)



Fig 12: The Sky Mirror on the fourth floor (Space B)

Image source: Photo taken by ZHU Lin



Fig 13: The eaves terrace on the fourth floor (Space C)

Image source: https://www.bilibili.com/video/BV1xoHfexEjc/?share_source=copy_web&vd_source=148bd90df77dcf4b4b9d0a4f5f94910e



Fig 14: The rooftop terrace on the fifth floor (Space D)

Image source: https://www.bilibili.com/video/BV1xoHfexEjc/?share_source=copy_web&vd_source=148bd90df77dcf4b4b9d0a4f5f94910e

After my further research, the space in the building of Thallo was related to Nanyin poetry. These seven poems are: *Green Mountain Field* (《绿山野》), *Dianyue Garden* (《点月苑》), *Pointing Water* (《点水》), *The Returning Bird* (《宿鸟归飞》), *In the Mountains* (《在山间》), *Rest in the Painting* (《画中歌》), and *Happy as a Fairy* (《向仙乐》).

How those poems were integrated into the screendance and how the conflicts between dance and film were solved will be elaborated in the following part.

4.2 Cognitive Conflicts and the Solutions

I will take Space A, and B as examples to elaborate on the choreography and filming practice, and discuss them from two aspects: 1. cognitive conflicts from time, space and physical movement; 2. corresponding solutions to resolve the three dimensional conflicts. The choreography and filming practice of Space C is similar to that of Space B, because both involve the division of the shooting place. In addition, the choreography and filming practice of Space D is similar to that of Space A, because both take the overall space as a whole in the creative process.

4.2.1 Space A

At the entrance of the first floor of Thallo is a suspended stone installation with a mirror underneath it.

The corresponding poem is *Green Mountain Field*, with its English translation by the author as follows:

The spring is boundless and full of mystery,
The green mountains are low in the wilderness,
And there are people living in the depths of the green forest.

This poem depicts the green and vibrant mountain scenery in spring as well as people’s living in the forest. The original poem in Chinese is as follows: 春色无边满眼迷，绿山野外一溪低，青林深处有人栖。

Cognitive Conflicts:

- Space: The venue is small. There are distracting instalments, which are not suitable for shooting. The specular reflection under the stone installation compresses the three-dimensional stage space into a two-dimensional screen symmetry, destroying the depth logic of the live choreography.
- Time: Linear choreography needs to be adapted to the screen’s potential for non-linear temporal reconstruction. The space is small, which limits the camera movements. There is the difficulty of avoiding instalments that are not allowed to enter the frame, so continuous shooting is not easy.
- Physical Movement: The small space restricts the range of movement. Jumps and big movements are not allowed in this scene, so the vitality of the mountain is not easy to be expressed. The traditional body expression needs to be redesigned.

Table 2 Solutions of Space A

Dimension	Solutions	Cultural Meaning
Time	Choreography: The whole piece is broken down into three dance segments: lying on the mirror beneath the stone installation; slowly getting up; rotating around the stone installation. Choreography is designed according to the rhythmic logic of the poem: wakening up of the spring — vitality stretching — walking in the mountain and forest.	Fit the soothing mood of wide green plants in <i>Green Mountain Field</i> , and avoid disrupting the vitality of spring with fragmented rhythms by using montage technique.
	Shooting: Shoot three clips separately in fixed position. Then use editing technique—montage to reorganize the different clips.	
Space	Choreography:	

The concept of stage space is transformed and compressed, using close-range space. Three types of spatial movements were choreographed: close-range hand spatial movements, side-lying upper body movements, and standing full-body movements.

Shooting:

1. Use close-up to capture the dancer and the reflection on the mirror. The audience can clearly see the interaction between the dancer and the mirror, appreciating the visual beauty of the reflection.
2. Medium Shot is used to show the process of the dancer slowly rising from lying posture.
3. Wide shot is used to show the full view of the dancer rising and dancing around the hanging stone.

Choreography:

Give up long-distance movements and jumps. Design movements around the hanging stone. Take advantage of the mirror, and form “body-reflection” visual effects.

Use the mountains on the paper skirt as a symbol, and design the movements of “curling up the skirt” and “standing up”, and the dynamic movement of the skirt is the stretch of the body.

Flowing movements is to mimic the flowing of water.

Shooting:

The close-up shot captures the moment when the dancer wakes up and the paper dress spreads out. Meanwhile, a close-range shot amplifies the visual effect of the “landscape pattern” of the skirt, enhancing the cultural semantics of the body movements.

The mirror reflection echoes the “co-existence of the real and the virtual” aesthetic of Nanyin. The walking movements around the stone echoes the description in the poem: there are people living in the forest.

Physical
Movement

Mountains of the paper skirt and flowing movements convey the vitality of nature.

4.2.2 Space B

The “Sky Mirror” is a venue shaped like a “bird’s nest” created by the building’s flowing lines, with a pool in the center reflecting the sky, hence the name “Sky Mirror”. Space B is very complex and its every side has its unique feature, so it is not easy to express its uniqueness in one shot. Thus, I divided this space into four small scenes (Space B1, B2, B3, B4) in the choreography. Space B1 is the westside view of the “Sky Mirror”, with streamlined lines at the top that resemble the moon and reflections of the water surface below. Space B2 is profile angle of the outer side facing south, close to the surface of the water. Space B3 is a scene shot from an aerial perspective, capturing the entirety of the “Sky Mirror” space. Space B4 is the frontal shot of Space B2.

Cognitive Conflicts:

- Space: The complexity and multifaceted nature of Space B conflict with the static frame of the screen, and the spatial perception needs to be reconstructed. Thus, Space B is divided into B1, B2, B3, B4.

- Time: The divided Space B shoots from multiple angles to cut the continuity of real-time choreography and reconstruct the temporal logic through editing.

- Physical Movement: The use of long-range aerial photography technology reducing the details of the body requires the design of “screen body language”.

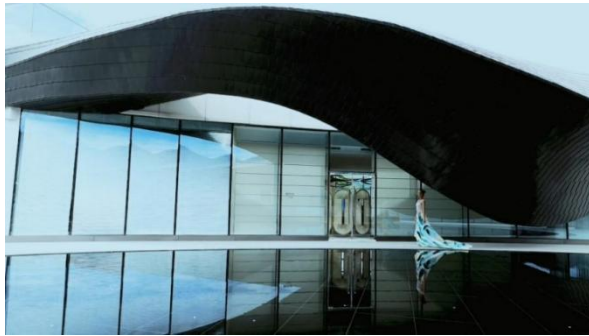


Fig 15: Space B1



Fig 16: Space B2

Image source: https://www.bilibili.com/video/BV1x0HfexEjc/?share_source=copy_web&vd_source=148bd90df77dcf4b4b9d0a4f5f94910e



Fig 17: Space B3



Fig 18: Space B4

Image source: https://www.bilibili.com/video/BV1x0HfexEjc/?share_source=copy_web&vd_source=148bd90df77dcf4b4b9d0a4f5f94910e

Space B1

The poem *Dianyue Garden* was used in Space B1. This poem’s English contents, translated by the author, are as follows:

The drizzle and obliquely winds dots the moon garden,
And the colorful clouds appear with sprouting of the green sycamore.

The poem describes a peaceful and beautiful moonlit atmosphere in the garden, with moonlight spilling down green trees after the dispersing of colorful clouds. The original poem in Chinese is as follows: 细雨斜风点月苑，彩云初散碧梧桐。

Space B2

The poem *Pointing Water* was used in Space B2, with its English version, translated by the author, as follows:

The drizzle and breeze dot the water marks,
And the reflection of boat’s three lanes on water is clear in the evening.

The poem depicts the scene of ripples on the surface of the water in a drizzle of rain and a light wind, with a clear reflection of the boat on the water. The original poem in Chinese is as follows: 细雨轻风点水痕，画船三弄晚清吟。

Space B3

The corresponding poem in Space B3 is *The Returning Bird*, with its English translation by the author as follows:

The birds return to the moonlike home,
And the scene of boat coming back is like Chinese ink painting.

The poem depicts the scene of birds returning to their moonlike nests at dusk, and the Chinese painting-like scene of the boat returning home. The original poem in Chinese is as follows: 宿鸟归飞街月上，轻帆隐约带墨收。

Space B4:

There was no poem chosen to describe this scene of Space B4. I stood in the fixed position and danced in the centre, with movements including bending my back and rotating my waist. Since this scene serves as the last part of the film, I did not prepare too much choreography. Thus, the solutions table will not include B4.

Table 3 Solutions of Space B

Dimension	Solutions	Cultural Meaning
Time	Choreography: B1. Break down the dance into three segments: slow walking — spinning — stopping to interact with the reflection in the water. B2. The on-site dance duration is the same as the length of the video shooting, with no editing. It is a complete dance. B3. Break down the dance into three segments: flying in the sky, preparing to fly, movements in the “nest”.	B1. The rhythm of the movements fits the tranquility of the poem, but avoiding making a too long video which makes the audience feel boring. B2. The rhythm of the entire dance is very much in line with the rhythm required by the video content, so there was no editing.
	Shooting: B1. The complete dance is filmed, but the longer parts will be cut out in the editing stage, and the scenes will be reorganized through montage to shorten the time. B2. No time editing. B3. The three segments are edited by using montage techniques.	B3. The complete dance is divided and reorganized by using montage. The transition from continuous dance to discontinuous screendance reveals the bird’s life and its nest.
	Choreography: B1. The trajectory of the body’s movement coincides with the architectural lines to enhance the sense of spatial order. B2. To show the interaction with water, the entire spatial dimension is lowered. The dance is mainly performed close to the water. B3. Design the movement of “large-scale circular rotation + exaggerated leg kicks” so that the body movements are like “a flying bird hovering” from an	B1. Arc-shaped movements + reflections of the moon-shaped space echoes the moon theme of the poem. B2. The close range of the dancer and water surface reveals the contents of the poem: pointing water. B3. Circular movement plus aerial

	<p>aerial photography perspective.</p> <p>Shooting:</p> <p>B1. A low-angle panorama shooting is used, forming an image integrating body, moon-shaped lines and water surface reflection, transforming the two-dimensional plane into a symmetrical visual effect of “moon shape plus reflection”.</p> <p>B2. A side-angle medium shot is used to capture the three-layered visual of "body - water surface - reflection," enhancing the sense of depth in the two-dimensional plane.</p> <p>B3. A vertical downward aerial photography is used to ensure that the outline of body movements coincides with nest-shaped building.</p>	<p>photography perspective echo the theme of bird returning home.</p>
	<p>Choreography:</p> <p>B1. Slow walking in this space, and rotating slowly. The skirt rolls up and unfolds with the movement, like Chinese ink painting scroll folding and spreading out.</p> <p>B2. In order to explore the interaction between the dancer and her reflection on the water surface, the designed movements mainly focus on the upper body. Through the waving of the arms, and the interaction between the hands and the water, a poetic scene is formed.</p> <p>B3. Design the movements of “birds flying” and twisting in a fixed position. Because from aerial photography, the dance movements will appear smaller, the range of movements needs to be increased.</p>	
<p>Physical Movement</p>	<p>Shooting:</p> <p>B1. Use the wide shot with fixed position to capture the whole view of this body movements with the moon-shaped architecture.</p> <p>B2. Continuous shooting without stop.</p> <p>B3. The flight movement of the aerial drone not only enhances the dance movements but also compensates for the shortcomings. When the dancer walks or spins, the flying speed of the aerial drone makes their movements more dynamic; the design of the drone flying into the “nest” and then flying out brings the audience the feeling of a bird flying into and out of the nest.</p>	<p>B1. The rotating movements echoes the beauty of Chinese painting expressed in the poem.</p> <p>B2. Continuous shooting is used in this segment to maintain the completeness of the image.</p> <p>B3. The dancer’s movements and the aerial drone’s motion coordinate with each other, enabling the theme of birds returning to their nests to be fully expressed.</p>

4.3 Summary of the Case Study

The Cognitive Transformation Framework is a tool for choreographers and screendance makers to deal with the conflicts between stage dance and screendance, and transform from stage choreography to screen choreography, with cultural anchors, such as Nanyin poems, and cultural imagery, as the core. The case study of *Nanyin into the Painting* demonstrates this framework’s essence in achieving the transition of dance vocabulary to screen language via three-dimensional cognitive reconstruction of time, space and physical movement.

In *Nanyin into the Painting*, the reconstruction of time concept means transition from linear choreography to cultural anchor-based segmentation. In other words, if *Nanyin into the Painting* was created as a stage dance, it would rely on linear narrative, which required continuous body movements in the whole dance piece. However, in screendance, *Nanyin into the Painting* was created via segmented choreographic structure according to seven Nanyin poems. The shooting process is segmented but the montage editing techniques reconnects different parts in line with Nanyin rhythms so that narrative fragmentation is avoided. For example, in Space A, the whole piece is broken down into three dance segments—lying on the mirror beneath the stone installation slowly getting up, and rotating around the stone installation, all of which is designed according to the rhythmic logic of the poem *Green Mountain Field*. Montage techniques avoid the disruption of the vitality of spring caused by fragmented shooting.

In addition, the reforming of space concept is achieved via transition from overall stage choreography to lens adaptation design. That is, if *Nanyin into the Painting* was performed on the stage, the overall three-dimensional space of the stage would be used, without small space or body part focus. However, in screendance, the space concept is enlarged with the help of moving camera, and the close-up can show details of the dance. For example, in Space A, the close-up was used to reveal the interaction between the dancer’s body and mirror, whose design came from the contents of the poem *Green Mountain Field*, showing one person living in the deep forest. Another example is Space B. The complexity and multifaceted nature of Space B conflict with the static frame of the screen, so Space B is divided into B1, B2, B3, and B4. In Space B3, aerial photography was employed to comply with the spatial artistic expression of “birds returning to nests” in the poem *The Returning Bird* on the two-dimension screen.

Lastly, in *Nanyin into the Painting*, physical movement concept transition is realized through the shift from continuous movements to symbolic lens adjusted. On the stage, large-scale continuous movements are often used to pursue visual effects and integrity. However, screendance requires perceptual compensation for fragmentation as well as the understanding of the visual effects enhancement of camera movement. For example, in *Nanyin into the Painting*, the Nanyin cultural symbols are taken as the core of design: Nanyin poems were written on the paper skirt and the nature theme—mountains and rivers were also painted on it. When there are close-up shots of moving paper skirt, the audience could perceive the moving of the dancer. In addition, the skirt’s rolling is like a painting’s rolling, echoing the poetic feature of Nanyin. Furthermore, in Space B3, the flight movement of the aerial drone makes the dancer’s movements more dynamic; the design of the drone flying into the “nest” and then flying out brings the audience the feeling of a bird flying into and out of the nest.

To better present the cognitive transformation logic during the making process of *Nanyin into the Painting* based on the cultural anchor, the cognitive transformation paths in perspectives of time, space and physical movement are summarized as follows:

Table 4 Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor)

Dimension	Cognitive Transformation
Time	Rhythm and cultural meaning can be used to decide

	the dance segments and the corresponding shooting segments.
	Montage is used to reconnect the shooting segments.
Space	Architectural features and filming techniques, such as shooting angles, shooting distance and camera frames, can help transform the three dimensional dance to two dimensional screendance.
	Cultural symbols are used to design dance movements.
Physical Movement	Camera movements and body movements work together to enhance the dynamics of movements on the screen.

To sum up, in this case study, all cognitive conflicts are addressed with the core link of the Nanyin cultural anchor. In other words, it is impossible to isolate technical means (such as montage and aerial photography) from the cultural anchor in the resolution of cognitive contradictions, while it is difficult to transform cultural symbols into the screen language without technical implementation. The framework presented in Table 4 is a good summary of the case study of *Nanyin into the Painting*, and it also provides a good theoretical support and practical guidance for choreographers and screendance makers to transit from stage dance to dance on the screen.

5 Conclusion and Discussion

This research explores the cognitive conflicts between dance and film in the process of culture related screendance making, and take *Nanyin into the Painting* as a case, and aims to find solutions for choreographers and screendance makers in their practice. This paper constructs a Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor). The main conclusions are as follows:

Firstly, the cognitive conflicts between dance and film in culture-related screendance can be analysed from three aspects: time, space and physical movement. In time, the linear continuity of dance contradicts with fragmented nature of shooting. In space, the three-dimensional feature of the stage contradicts with the two-dimensional feature of the screen. In physical movement, the continuous movement chain of dance is interrupted by the shooting and the camera movement can influence the visual effects of the dance movements. In culture related screendance, these conflicts can be resolved by cultural semantics.

Secondly, Time-Space-Corporeal Cognitive Transformation Framework (Cultural Anchor) works as follows (take *Nanyin into the Painting* as the example): in time, Nanyin rhythm and poem's meaning are used to determine the shooting units, so the cultural rhythm and meaning are ensured; in space, architectural features and filming techniques, such as shooting angles, shooting distance and camera frames are used to avoid the limitations of the two-dimensional screen and achieve the realization of the cultural meaning; in body, cultural symbols are extracted from Nanyin Poems to design movements, and camera movements and body movements work together to enhance the dynamics of movements on the screen.

Lastly, the conflicts between dance and film lies in the difference of the "logic of expression". Instead of sacrificing one to adapt to the other, the key to this problem is to find their "semantic common ground".

The cognitive transformation framework related to culture anchor proposed in this paper has theoretical innovation, for it bridges the gap in the existing research which lacks the discussion about culture related screendance making process and how to solve cognitive conflicts from time, space and physical movement. In

other words, it forms a “dance-culture-technology” integrated cognitive system. It also has practical value: it provides a feasible method for the creation of culture related screendance. Its creation logic can be extended from Nanyin to other cultural themes.

However, there are also limitations. Firstly, this practice-based research relies on one single screendance work and the applicability of this creation method to other culture themes needs further investigation. Secondly, this research takes Nanyin Poems as culture anchor to solve the conflicts between dance and film, but whether this framework still works when the culture theme is abstract is still unknown. Thirdly, whether this framework is helpful in the creation of screendance with abstract themes needs to be further investigated.

As this research is about concrete cultural and spatial clues, it has its own limitations. In the future, further research will be carried out to explore in the scenarios of no cultural anchor or abstract dance theme, or combine AI to expand this framework in the dimension of time, space and physical movement, to provide better theoretical and practical support to screendance makers.

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