

# International Dance Day Summit 2017

27 to 29 April 2017, Shanghai / China

Shanghai International Dance Center

Fosun Arts Center



[www.international-dance-day.org](http://www.international-dance-day.org)

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## Message of Jiří Kylián



Dear friends,

I feel very honored to have been asked to write something in view of the International Day of Dance which you are presenting in Shanghai.

The theme of crossing borders between people has always been a great motivation for all my activities. It is our task to break barriers, walls and borders, particularly in this day and age, when new fences and obstacles are being raised between ethnic, social and religious groups.

Unfortunately, we have arrived at an era, which is dangerously slipping into an abyss. We see political, economic and social developments which are deeply worrying. But not only that, even the tones with which our spiritual leaders speak, are more hostile, intolerant and inward looking. But the political excesses are not the illnesses which should be cured, they are only the symptoms of

much more serious problems. These problems are intolerance, ignorance, nationalism and greed. These are the real illnesses not the political excesses which are so dangerously preached and practiced these days.

I was a refugee myself, and I was a victim of a disastrous political situation. I left my country, Czechoslovakia, in August 1968 after it was invaded by the communist states of the Warsaw Pact. When I became the artistic director of the Netherlands Dance Theatre in 1975, I made sure that the dancers I engaged came from all races and all continents, and that the repertoire was as diverse as possible. I made sure that we travelled to any country of the world which was ready to receive us....!

I say all this, because I firmly believe, that if politicians stop talking to each other, it is the duty of the artists to keep the dialogue going. We, the musicians and dancers, are among the luckiest, because our art doesn't need translation - it speaks directly from heart to heart....!

So, dear friends, have a great time sharing your knowledge selflessly with others and it will free your soul and will make you and our entire world a much more rich, interesting and free place.

*Jiří Kylián*

Jiří Kylián

The Hague, the Netherlands - February 2, 2017

## Welcome Address of Lou Wei and Tobias Biancone

„We, Dance Together“, this is the motto of the International Dance Day Summit 2017, that the International Theatre Institute ITI, the Shanghai Theatre Academy STA, and the Fosun Foundation are creating in Shanghai.

„We, Dance Together“ is an inclusive statement chosen for International Dance Day, an event which was first held on the initiative of the ITI Dance Committee to celebrate the art form of dance all over the world on 28 April 1982. It is an invitation for dancers, for choreographers, for scholars and educators, and for everybody, to build bridges over any kind of barriers - such as being from a different country or ethnicity, having a different age or gender, being professional or amateur of dance, being differently abled and so on.

In times where there is a tendency to isolate this unique power that dance is giving to everybody, it is important to open up, to exchange ideas between people from all over the world, to unite the forces and enjoy the power that the art of dance is giving to us.

The three-day event is a summit consisting of a conference, workshops and performances. Its culmination is the Gala Night on the International Dance Day itself. It is dedicated to the late Trisha Brown, the eminent dancer, choreographer and educator who was selected to give us the words for our International Dance Day message 2017. The



evening is a tribute to her. “We, Dance Together” is embodied by selected dancers from China and all over the world. It includes differently abled dancers to show the inclusiveness of dance.

We hope that the event opens the doors to dancers, choreographers, educators and scholars, professionals and amateurs, from all over the world and provides a platform for stimulating international exchange.

We welcome you to the International Dance Day Summit 2017 in Shanghai.

*娄卫 托比亚斯·比安科内*

Professor Lou Wei  
Chairman Shanghai  
Theatre Academy

Tobias Biancone  
Director General  
International Theatre  
Institute ITI

## Message from Director General UNESCO

**Message from Ms Irina Bokova,  
Director-General of UNESCO  
on the occasion of the  
International Dance Day  
29 April 2017**



International Dance Day was created by the Dance Committee of the International Theatre Institute in 1982, to celebrate the beauty of dance and its universality as an art form and to highlight dance's unique ability to deepen dialogue, respect and mutual understanding between women and men across the world. Today, in times of turbulence and social transformation, this power has never been so vital.

This is the importance of the 2017 celebration of International Dance Day in Shanghai. This celebration breaks new ground, presenting a three-day festival, including performances, lectures and workshops, all highlighting the power of dance to unite artists and spectators, including differently abled dancers and choreographers in a programme of rich cultural diversity.

The same goals guide the "We, Dance Together" initiative, and the longstanding partnership between UNESCO and the International Theatre

Institute, to advance universal participation and inclusion in the arts as the basis to deepening mutual understanding and peace.

Founded by UNESCO in 1948 and based today in Shanghai, the International Theatre Institute has always been a leading champion in taking forward these objectives -- starting with the celebration of International Dance Day, sharing and promoting the great humanist force of dance. This was a power uniquely expressed by the great artist, Trisha Brown, who sadly passed this year. Her spirit

will stand at the heart of this year's International Dance Day celebration.

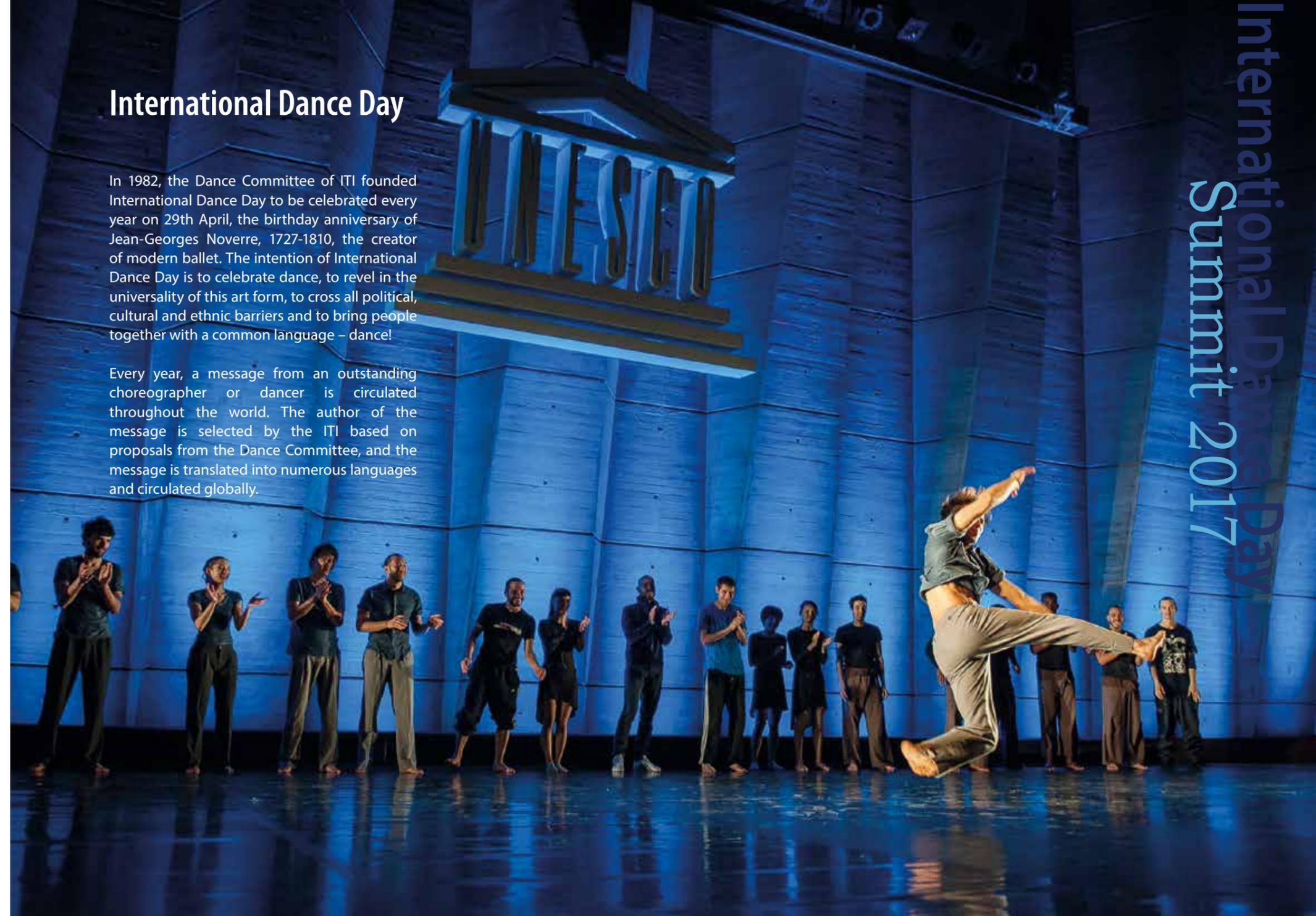
In this same spirit, I wish a wonderful International Dance Day to women and men in societies across the world.

Irina Bokova

## International Dance Day

In 1982, the Dance Committee of ITI founded International Dance Day to be celebrated every year on 29th April, the birthday anniversary of Jean-Georges Noverre, 1727-1810, the creator of modern ballet. The intention of International Dance Day is to celebrate dance, to revel in the universality of this art form, to cross all political, cultural and ethnic barriers and to bring people together with a common language – dance!

Every year, a message from an outstanding choreographer or dancer is circulated throughout the world. The author of the message is selected by the ITI based on proposals from the Dance Committee, and the message is translated into numerous languages and circulated globally.



## Message Authors of International Dance Day

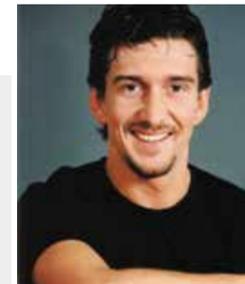
- |   |   |
|---|---|
| 2017 Trisha BROWN, USA  | 1995 Murray LOUIS, USA                  |
| 2016 Lemi PONIFASIO, Samoa and New Zealand                                      | 1994 Dai ALIAN, China and Trinidad      |
| 2015 Israel GALVAN, Spain   | 1993 Maguy MARIN, France                |
| 2014 Mourad MERZOUKI, France  | 1992 Germaine ACOGNY, Benin and Senegal |
| 2013 LIN Hwai-min, Chinese Taipei   | 1991 Hans VAN MANEN, The Netherlands    |
| 2012 Sidi Larbi CHERKAOUI, Belgium  | 1990 Merce CUNNINGHAM, USA              |
| 2011 Anne Teresa DE KEERSMAEKER, Belgium  | 1989 Doris LAINE, Finland               |
| 2010 Julio BOCCA, Argentina   | 1988 Robin HOWARD, United Kingdom       |
| 2009 Akram KHAN, United Kingdom   | 1987 Dance Committee Board              |
| 2008 Gladys AGULHAS, South Africa   | 1986 Chetna JALAN, India                |
| 2007 Sasha WALTZ, Germany   | 1985 Robert JOFFREY, USA                |
| 2006 King Norodom SIHAMONI, Cambodia  | 1984 Yuri GRIGOROVITCH, Russia          |
| 2005 Miyako YOSHIDA, Japan  | 1983 No message issued                  |
| 2004 Stephen PAGE, Australia  | 1982 Henrik NEUBAUER, Slovenia          |
| 2003 Mats EK, Sweden  |   |
| 2002 Katherine DUNHAM, USA  |   |
| 2001 William FORSYTHE, USA  |   |
| 2000 Alicia ALONSO, Cuba; Jirí KYLIÁN, Czech Republic; Cyrielle LESUEUR, France |   |
| 1999 Mahmoud REDA, Egypt  |   |
| 1998 Kazuo OHNO, Japan  |   |
| 1997 Maurice BEJART, France   |   |
| 1996 Maya PLISSETSKAYA, Russia  |   |



## Quotes of Message Authors



People reflect each other constantly, but when they dance, perhaps what they reflect most is that moment of honesty.  
*Sidi Larbi Cherkaoui, 2012*



It (dancing) gives us pleasure, liberates us, and give us faint comfort that for us humans it is impossible to fly like birds, to approach the sky, the sacred, infinity.  
*Julio Bocca, 2010*



Dance is the manifestation of our being alive. Dance is the transformation. Dance locates the soul, dance affords the body a spiritual dimension.  
*Sasha Waltz, 2007*



Make dance a movement of love, a movement of justice, the light of truth.  
*Lemi Ponifasio, 2016*



Closer to me than anything else, it gives me strength each day through the energy and generosity as only dance can. Its poetry comforts me.  
*Mourad Merzouki, 2014*



For me dancing is a way of thinking. Through dance we can embody the most abstract ideas and thus reveal what we cannot see, what we cannot name.  
*Anne Teresa de Keersmaeker, 2011*



In this digital age, images of movements take millions of forms. They are fascinating. But they can never replace dance because images do not breathe. Dance is a celebration of life.  
*Lin Hwai-Min, 2013*



I realized that dance healed, it had an almost medicinal effect, it helped me to not be so introverted and opened me up to other people.  
*Israel Galvan de los Reyes, 2015*

## Trisha Brown – International Dance Day Message Author



photo credit : © Bart Michiels

Trisha Brown (Artistic Director and Choreographer) was born and raised in Aberdeen, Washington. She graduated from Mills College, California, in 1958 before moving to New York City in 1961. She instantly immersed herself in what was to become the post-modern phenomena of Judson Dance Theatre. It was here that she honed her movement investigations to find the extraordinary in the everyday. By challenging existing perceptions of performance, Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever.

In 1970, Brown formed her company and began producing works inspired by her environs such as *Walking Down the Side of a Building* (1970), and *Roof Piece* (1971). It was also around this time that she began her collaborations with Robert Rauschenberg. The 1980s saw her create many innovative productions, such as the now iconic *Set and Reset* (1983), with original music

by Laurie Anderson and visual design by Robert Rauschenberg; this marked the completion of Brown's first fully developed cycle of work, *Unstable Molecular Structures*.

This cycle epitomized the fluid yet unpredictably geometric style that remains a hallmark of her work. Brown then began her relentlessly athletic *Valiant Series* pushing her dancers to their physical limits and exploring gender-specific movement. Next came the elegant and mysterious *Back to Zero Cycle* in which Brown pulled back from external virtuosity to investigate unconscious movement. Brown collaborated for the final time with Rauschenberg to create *If you couldn't see me* (1994), in which she danced entirely with her back to the audience.

Ever keen to reinvent herself and experiment, Brown turned her attention to classical music and opera production, initiating what is known as her *Music Cycle*. Her choreography set to J.S. Bach's monumental *Musical Offering, M.O.* (1995) was hailed as a "masterpiece" by Anna Kisselgoff of the *New York Times*. This led her to immerse herself more fully in operatic productions, going on to choreograph and direct countless high-quality operas.

Continuing to venture into new terrain, Brown forayed into explorations of relevant topics such as new technology, and created the witty and sophisticated *I love my robots* (2007), with Japanese artist and robotics designer Kenjiro Okazaki. Brown's last work, *I'm going to toss my arms- if you catch them they're yours* (2011), is a

collaboration with visual artist Burt Barr, whose striking set is dominated by industrial fans.

As well as being a prolific choreographer, Brown was an accomplished visual artist, as exemplified in *It's a Draw* (2002). Her drawings have been seen in exhibitions, galleries and museums throughout the world.

Trisha Brown has created over 100 dance works since 1961, and was the first woman choreographer to receive the coveted MacArthur Foundation Fellowship "Genius Award." She has been awarded many other honors besides, including five fellowships from the National Endowment for the Arts. In 1988, Brown was named Chevalier dans l'Ordre des Arts et Lettres by the government of France, and was eventually elevated to the level of Commandeur. At the invitation of President Bill Clinton, she served on the National Council of the Arts from 1994 to 1997. In 2003, Brown was honored with the National Medal of Arts. She has received numerous honorary doctorates, was an Honorary Member of the American Academy of Arts and Letters, and in 2011, was awarded the prestigious Dorothy and Lillian Gish Prize for making an "outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life".

Trisha Brown died on March 18th after a lengthy illness. As one of the most acclaimed and influential choreographers and dancers of her time, Trisha's ground-breaking work forever changed the landscape of art. Her passing signifies a great loss to dance and the performing arts.

## Message by Trisha Brown



photo credit : © Bart Michiels

**I became a dancer because of my desire to fly. The transcendence of gravity was always something that moved me. There is no secret meaning in my dances. They are a spiritual exercise in a physical form.**

**Dance communicates and expands the universal language of communication, giving birth to joy, beauty and the advancement of human knowledge. Dance is about creativity... again and again...in the thinking, in the making, in the doing, and in the performing. Our bodies are a tool for expression and not a medium for representation. This notion liberates our creativity, which is the essential lesson and gift of art-making.**

**The life of an artist does not end with age, as some critics believe. Dance is made of people, people and ideas. As an audience, you can take the creative impulse home with you and apply it to your daily life.**

*This message is for dance professionals and dance admirers all over the world. It is published also as a tribute to Trisha Brown who passed away on 18 March 2017.*

*The message has been put together from her written works and statements by her close collaborator Susan Rosenberg, in collaboration with Andromachi Dimitriadou Lindahl. It shares her vision about her work and the values that it reflects.*

## International Dance Day Summit 2017

**International Dance Day Summit 2017**  
Thursday to Saturday, 27 to 29 April

“We, Dance Together” – this is the theme under which the International Dance Day Summit 2017 is organized. The theme indicates that the event is putting accent on inclusiveness. Transformed into the activities of the summit this means that we are opening up the discussion for scholars and educators all over the world. It means that performances with differently abled dancers and choreographers are included. It puts accent on the fact that dance belongs to all the people of the world. It has resulted in bringing international performances to China.

The summit is organized to take place during the International Dance Day, celebrated all over the world on 29 April, an event created by the Dance Committee of ITI. ITI has chosen Trisha Brown to give us her words for the message of International Dance Day 2017. As this brilliant choreographer, dancer and educator passed away in March, the event itself can be considered a tribute to Trisha Brown. This will be felt especially during the Gala Night on Saturday, 2017.

The International Dance Day Summit 2017 is structured in the following way.

| International Dance Day Summit 2017<br>Thursday to Saturday, 27 to 29 April |   |  |
|---|---|--|
| Conference<br>Thursday, 27 April,<br>morning / afternoon                    | Workshops<br>Thursday/Friday/Saturday,<br>27/28/29 April 2017,<br>morning / afternoon | Performances<br>Thursday to Saturday,<br>27 to 29 April 2017<br>evening  |
| Panel Speeches 1 / 2  | Different Workshops   | Shanghai Night<br>Performances from Shanghai<br>Thursday, 27 April 2017<br>evening   |
| Round Table<br>Discussion   | Final Presentation<br>of the Workshops  | International Night<br>Performances from Burkina Faso, India,<br>Japan and Slovenia<br>Friday, 28 April 2017, evening                              |
|   |   | Gala Night / A tribute to Trisha Brown<br>Performances from China and USA<br>Speeches, Message of Trisha Brown<br>Saturday, 29 April 2017, evening |

## Conference

Thursday, 27 April 2017

**Theme: Celebrating Dance Diversity: An exploration of how traditional dance cultures are preserved within the global dance scene.**

The Conference of the International Dance Day Summit 2017 will be a celebration of dance diversity. The Conference focusses on the concepts of cultural preservation and innovation, and how these relate to dance and dance education in today's climate of globalization. While the panel speakers are free to choose their subject around the theme “We, Dance Together”, the Round Table Discussion concentrates on the following issues: “How does one preserve traditional dance forms from being eroded by the tides of mass culture? How do unique local dance methods and techniques contribute to our global understanding of dance? In which ways are they appropriated by the overriding global culture?”

The Conference has the following parts:

- Brief opening speeches
- Panel Speeches – Part 1
- Panel Speeches – Part 2
- Round Table Discussion



## Conference, Thursday, 27 April 2017 at Fosun Arts Center

| Time                             | Activity   | Topic   |   |
|----------------------------------|--|---|---|
| 9:00-9:40                        | <b>Forum Opening</b>                               |   |   |
|                                  | Photo session                                      |   |   |
|                                  | <b>Moderator</b>                                   | <b>Speaker</b>  |   |
| 9:50-12:20<br>Panel<br>Speeches  | YU Ping,<br>OU Jianping,<br>GUO Lei,<br>JIANG Dong | Susan ROSENBERG   | <i>How to Make an Authentic Dance When the Sky's the Limit</i>  |
|                                  |  | Cecile GUIDOTE ALVAREZ  | <i>Inclusive-Transformative Dance Arts and the Power to Bind People Together , to Heal Trauma, to Build Capacities and Confidence</i>   |
|                                  |  | Alito ALESSI  | <i>All Bodies Speak: Everybody Can Dance</i>  |
|                                  |  | FENG Shuangbai  | <i>Creation and Development of the Chinese Contemporary Dance</i>   |
|                                  |  | LUO Bin   | <i>The Protection of „Intangible Heritage „, Representative Works of Contemporary Chinese Dance</i>   |
|                                  | LIU Qingyi   | <i>Physical Philosophy of Dance and Basis of Dance Theory</i> |   |
| <b>Lunch Break</b>               |  |   |   |
|                                  |  | Andromachi DIMITRIADOU LINDAHL                                | <i>Embodying Terpsichore: A Search for Identity through Ancient Greek Drama and Contemporary Dance</i>  |
| 13:30-16:00<br>Panel<br>Speeches | ZHANG Lin,<br>PAN Zhitao,<br>ZHAO Ruheng           | Carmen RUBIO  | <i>Captives of Destiny: The Spanish Dance</i>   |
|                                  |  | Marion MUZAC  | <i>An Introduction on Youth Dance Project "Ladies First"</i>  |
|                                  |  | Renat MAMIN   | <i>Dance and Theatre Acting</i>   |
|                                  |  | Rosana HRIBAR & Gregor LUSTEK                                 | <i>Presenting A Relationship Through Dance: Personal Experience and Dialogue with Different Theoretical Analyses</i>  |
|                                  |  | Salia SANOU   | <i>"Refugees on the Move" Program in Refugee Camp in Burkina Faso</i>   |
| 16:10-17:10<br>Round Table       | CHEN Jianian                                       | LV Yisheng  | <b>Discussion:</b><br><i>How does one preserve traditional dance forms from being eroded by the tides of mass culture?</i><br><i>How do unique local dance methods and techniques contribute to our global understanding of dance?</i><br><i>In which ways are traditional dance forms appropriated by the overriding global culture?</i> |
|                                  |  | LIU Min   |   |
|                                  |  | ZHAO Tiechun  |   |
|                                  |  | MENG Xiaoyan  |   |
|                                  |  | WANG Yunyou   |   |
|                                  |  | YING Eding  |   |

## Keynote Speeches – The Speakers



Alito ALESSI / USA

Alito Alessi is the Artistic Director of "DanceAbility International" and founder of the "DanceAbility Method". Alessi has contributed to the evolution of contemporary dance for the past 30 years. He has received numerous grants and awards. Alessi began training teachers in the DanceAbility method in 1997, enabling educators in various disciplines to make their classes more accessible to people with disabilities. He is known internationally for his great work in encouraging universal participation in dance, both at a recreational level and in an artistic sphere for the company's critically acclaimed choreography. Alessi and DanceAbility International perform throughout the Americas, Europe and Asia. He was also a U.S. State Department designated Arts Envoy to Mongolia, the Philippines, and Indonesia, and won Hong Kong's Choreographer of the Year Award.

Title of speech: **All Bodies Speak: Everybody Can Dance.**



Susan ROSENBERG / USA

Dr. Susan Rosenberg is Consulting Historical Scholar at the Trisha Brown Dance Company, and Director of the Master's Degree Programme for the Museum Administration of St. John's University, New York, where she also serves as Associate Professor of Art History. Before assuming her post in academia, Susan Rosenberg was Assistant Curator of Modern and Contemporary Art at the Philadelphia Museum of Art and Associate Curator of Modern and Contemporary Art at the Seattle Art Museum. In these positions, she was responsible for exhibitions, installations, acquisitions, and publications, and worked directly with artists such as Gabriel Orozco, Christian Marclay and Trisha Brown, on commissioned projects and artists' books. She is the author of "Trisha Brown: Choreography as Visual Art". Her writings on Trisha Brown have appeared in international academic journals and museum catalogues.

Title of speech: **How to Make an Authentic Dance When the Sky's the Limit**

Photograph Jad Nammour copyright St. John's University, New York



Cecile GUIDOTE ALVAREZ / Philippines

Cecile Guidote-Alvarez is the youngest Filipina to receive the "Ramon Magsaysay Outstanding Asian Award for Public Service", and was honoured as a "UNESCO Artist for Peace" for her endeavours as head of a performing group made up of differently-abled, out-of-school and indigenous youths in the Philippines. She is the founder of the Philippine Educational Theatre Association (PETA), a national theatre movement that celebrates and embodies all epithets of indigenous Filipino culture. She is the director of the UNESCO "Earthsavers" project. She is the spokesperson of the International Theatre Institute at both UNESCO and the United Nations.

Title of speech: **Inclusive-Transformative Dance Arts and Its Power to Bind People Together, Heal Trauma, and Build Capacities and Confidence**

## Panel Speeches – The Speakers



Andromachi DIMITRIADOU  
LINDAHL / Cyprus

A choreographer, dancer and teacher from Cyprus, Andromachi Dimitriadou Lindahl is president of the ITI's International Dance Committee. She graduated from the State School of Dance in Athens. With a scholarship from the Onassis Foundation she studied at the Merce Cunningham Dance Foundation, where she studied dance with Nancy Topf and dancers of the Trisha Brown Dance Company. She has held teaching positions at Balettakademien in Stockholm, University of Nicosia, and Satirikon Theatre Academy in Cyprus. She got an award by the UNESCO-Aschberg foundation for her video dance work "Choreographies". Inspired by her Greek heritage, her work often echoes the myths and ancient drama of Greece – however her works also reference contemporary culture.  
Title of speech: **Embodying Terpsichore: A Search for Identity through Ancient Greek Drama and Contemporary Dance**



Marion MUZAC / France

Marion MUZAC learned classical dance at the conservatory. She left to New York to follow the technical education of Merce Cunningham. She became a professor of contemporary dance, and then the head of the Dance Department of the Conservatoire de Toulouse. Since 2001, she has conducted educational activities and choreographic projects. She collaborates with visual artists, theatre and opera directors and participates in the training of young actors at the National Theatre of Toulouse. In 2010, Marion Muzac co-directed with Rachel Garcia "Le Sucre du Printemps" a choreographic project for 27 young dancers in Toulouse. Following this, she acted with the movie director Sophie Laloy in the documentary "17 Printemps" about the initiatory journey of a young dancer who enters the adult world through the experience of dance.  
Title of speech: **An Introduction to the Youth Dance Project "Ladies First"**



Carmen RUBIO / Spain

Carmen Rubio Segado is University Professor of Spanish Dance (1982) and Head of the Spanish Dance Department of the Professional Dance Conservatory of Murcia. In 1985 creates the Ballet Español de Murcia, Cía. Carmen y Matilde Rubio, and since then the stage activity has been uninterrupted in theatres throughout France, Cuba, Germany, Jordan, Greece, China, Mongolia and Portugal. She is the professor of Alicia Alonso University Dance Institute, Rey Juan Carlos University. She has won Spanish National Dance Award "Culture Viva Siglo XXI" (2011), Patriarca del Flamenco Award (2013), "Giuliana Penzi" Award (2014) and Women in Performing Arts Award COPE 2017.  
Title of speech: **Captives of Destiny: The Spanish Dance**



LUO Bin / China

LUO Bin is a well-known Chinese dance scholar. He is the secretary general and vice chairman of the China Dancers Association. He has made great achievements in the development of Chinese contemporary dance and dance culture research. He has authored "Harmony Quality in Chinese Classical Dance", "Chinese Folk Dance Cultural Heritage Protection Theory Research" and many other academic works. He has presided over the key scientific research project of „China Nuo Dance Culture Research“. LUO Bin created the script of „Big Beichuan" and „Wang Xizhi" and many other dance drama scripts.  
Title of speech: **The Protection of Intangible Heritage: Representative Works of Contemporary Chinese Dance**



FENG Shuangbai / China

FENG Shuangbai is professor and well-known dance scholar and critic from China. He is a screenwriter, event planner and author, as well as the chairman of the China Dancers Association. He is the doctoral supervisor for the Chinese National Academy of Arts. FENG Shuangbai has been engaged in research work on ancient Chinese music/dance. He has a keen interest in the intellectual and artistic history of his nation. His research has covered modern dance history and contemporary dance history. He has created "Guli Beauty", „MaLe Watching Sky" as well as several dance dramas.  
Title of speech: **Creation and Development of the Chinese Contemporary Dance**

## Keynote Speeches – The Speakers



LIU Qingyi / China

LIU Qingyi holds a doctorate and stands as a specially-appointed professor at Shanghai Theatre Academy, as dean of the dance institute, chief editor of dance magazine "Study of Contemporary Dance Art Research", researcher for the Chinese National Academy of Arts, and doctoral tutor. She has held the positions of dance director of the People's Liberation Army Frontline Dance Troupe, departmental director of the common class of the People's Liberation Army Academy of Arts. She is a professor at the Beijing Dance Academy, where she was the director of the Department of Dance Studies and director of the Dance Institute. She has independently written numerous academic books and more than 200 articles. For the Ministry of Culture, she has written the teaching materials that are used at colleges and universities in China.  
Title of speech: **Physical Philosophy of Dance and Basis of Dance Theory**

## Round Table Discussion – The Panellists



LV Yisheng / China

LV Yisheng is an extraordinary Chinese dance theoretician and educator at a doctoral level tutor. He held the post of head of the Beijing Dance Academy, as well as professor, doctoral supervisor, dean, and director of the academic committee. He is the editor and author of the „Series of Chinese Art Education - Dancing Chapter“, and presided over many activities and research projects initiated by the Ministry of Humanities and Social Studies in China.



LIU Min / China

LIU Min is a Chinese dance performance artist, with the rank of major general. She currently holds the post of director of Art College PLA. The list of plays or operas performed by her occupies an important position in contemporary dance history. In her works she has encapsulated images from across many different ages, and depicted many different dance personalities and characters.



ZHAO Tiechun / China

ZHAO Tiechun is an expert in Chinese national folk dance education, and has held the post of director of the Chinese National Folk Department of Beijing Dance Academy. He has also been the deputy director of the Chinese Dance Museum, and director of the graduate faculty, as well as Vice President, of the Beijing dance academy. He currently holds the post of the Vice President for the China National Centre for the Performing Arts.

## Panel Speeches – The Speakers



Renat MAMIN / Russia

Renat MAMIN was born in Moscow, Russia. He started to take choreography lessons at the age of seven. As a part of the company of Russian Academy of Sciences, he performed as a leading soloist. He performed solo parts in the ballets „Evening in the Tavern“, „Polovtsian Dances“, „Night on the Bald Mountain“, and others. Renat Mamin teaches dance and stage movement at the Higher School of Performing Arts Konstantin Raikin. For many years he was the soloist of the Igor Moiseyev Folk Dance Ensemble. In 2000, he graduated from the Russian Academy of Theatrical Art (GITIS) with honours. As a director-choreographer, he works for Walt Disney Company directing show programs. He has worked as a teacher for the Russian Academy of Theatrical Art and the Moscow Pushkin Drama Theatre. He has been the senior teacher at the Moscow Art Theatre School. Currently he is an Associate Professor of Acting Techniques at the Higher Theatre School of Konstantin Raikin, Moscow.  
Title of speech: **Dance and Theatre Acting**



Rosana HRIBAR & Gregor LUSTEK / Slovenia

Rosana HRIBAR in Gregor LUŠTEK are contemporary choreographers and dancers who have collaborated with key initiators and founders of contemporary dance art in Slovenia. In the past decade and a half they have worked with almost every important Slovenian choreographer and a series of high-profile theatre directors. Under the production house of Plesni Teater Ljubljana/ Dance Theatre Ljubljana they started to create their own duet, about their professional and intimate relationship. Awards have been bestowed on them by some of the most important international dance competitions as well as the highest Slovenian award for artistic achievements, the Prešeren's Fund Award 2015.  
Title of speech: **Presenting a Relationship through Dance: Personal Experience and Dialogue with Different Theoretical Analyses**



Salia SANOU / Burkina Faso

Salia SANOU, born in 1969 in Léguéma, Burkina Faso, is a dancer and choreographer of contemporary dance. He entered the Ouagadougou National Police School in the mid-1980s. He then decided to pursue a dramatic training course in the capital, before moving to African dance with Drissa Sanon, Alasane Congo, Irene Tassemedo and Germaine Acogny. He met the choreographer Mathilde Monnier and collaborated with him in „For Antigone“. In 1993, he became a dancer in the company of Mathilde Monnier. In 1995, Salia Sanou created the company Salia ni Seydou. He was artistic director of the Choreographic Encounters of Africa and the Indian Ocean, organized by the National Centre of Dance in Pantin. Again with his friend Seydou Boro he created the first Choreographic Development Centre in Africa in 2006, La Termitière, located in Ouagadougou. This centre organizes the Festival „Dialogues du corps“ annually.  
Title of speech: **Refugees on the Move - Programme on Refugee Camps in Burkina Faso**

## Round Table Discussion – The Panellists



**MENG Xiaoyan / China**

MENG Xiaoyan is the dean of the dance school at Minzu University of China. She has worked as a Professor and master's tutor. Her research is directed towards national dance education and teaching. She has written several academic monographs, and has undertaken national and municipal scientific research projects. Over her career she has published more than 20 academic papers, and has made many significant achievements in dance teaching and research.



**WANG Yunyou / Chinese Taipei**

WANG Yunyou is the chairperson of the World Dance Association Asia-Pacific Region, Dean of the Taipei University of the Arts, and is a founding member of the Cloud-Gate Dance Company, where she has been working for nine years. She received a New York Dance Notation Bureau qualification certificate as a teacher. In 1996, she won the Laban Movement Analysis qualification certificate. She has held a post as a full-time dance professor at Illinois Wesleyan University, the University of Georgia, and Colorado College (20 years), and currently holds the position of Chief Executive of the Jinglin culture and arts foundation.



**YING Eding / Macao, China**

YING Eding is a well-known dance artist and former dean of the Macao Conservatory. He currently holds a post on the advisory committee of the Macao arts festival, and is art director of the Macao Culture Art Bureau. He has created many large ballets including „Madam Yu Ching“, „Yellow Land“, „Temptation of a Monk“, „Female Sacrifice“, „Such“, „Shenzhen Story“, „Macao Bride“, „Kaermima“, „Bulana“, „Flying to the Moon“ and others. He has won several cultural awards.

## Moderators



**CHEN Jianian / China**

CHEN Jianian is a professor, master tutor, and well-known ballet expert. He is a member of the teaching guidance committee for the Ministry of Education, President of the Dance College of Shanghai Theatre Academy, Vice-President of the affiliated Dance School of Shanghai Theatre Academy, Vice-Chairman of the Dancers Association, Executive Director of the Chinese Ballet Institute. He has created ballet works, which won prestigious international awards. He has won the first prize for choreography at the Art Festival of Vancouver successively for nine years, and has gained the honorary title of the Shanghai Leadership, Literature and Art Award.



**YU Ping / China**

As a Doctor of the Arts and a well-known Chinese dance scholar, YU Ping has held the posts of Vice-President of the Beijing Dance Academy, and Art Director-General of the Ministry of Culture of China. He currently holds the post of President of the Dance College of the Nanjing Art Institute.



**OU Jianping / China**

OU Jianping is a respected well-known Chinese dance critic, scholar and translator. He is currently a researcher at the Institute of China Academy of the Arts where he specializes in dance as a director,

doctoral supervisor, and research director of foreign dance. He has published 28 monographs books and 36 works in English and Chinese in China and abroad.



**GUO Lei / China**

GUO Lei is a professor and head of the Beijing Dance Academy. He is a well-known expert for folk education who has been engaged in the education and research of folk music for many years. He authored the teaching material known as „China Minority Folk Dance Tutorial“ and created the „Snow Area Drum“, „Fairy In Red River Drum“, „Person Nearest the Sun“, „Depart“ and other works.

## Moderators



**JIANG Dong / China**

JIANG Dong is a dance scholar, researcher, doctor of dance, and Deputy Director of Research at the Institute of Dance for the Chinese Academy of the Arts. His research specializes in modern and contemporary Chinese dance and its development and history. He has produced extensive research into cultural comparisons between Chinese and international dance genres. He has comprehensively studied world dance culture and dance practices in more than 40 countries on five continents.



**ZHAN Lin / China**

ZHAN Lin, associate professor, is currently the Vice-Secretary at Shanghai Theatre Academy. In recent years, his research perspective has been mainly focused on dance and dance as an aesthetic creation. He has won many first prizes at the Dance Academic Forum as well as the „Tao Li Cup“ dance competition for academic theses. He is engaged in dance creation, and has created “Mood Shadow Dancing”, „Long Poetry“ and six other major works.



**PAN Zhitao, China**

PAN Zhitao is a professor, dance educator, society member of the China Dancers Association, former deputy director of the academic committee at

Beijing Dance Academy, and one of the major exponents of Chinese folk academic teaching practices. Books written by him include „Chinese National Folk Style Dance“, „Chinese Art Education Series – Dance Volume“, „Chinese Nationality Folk Teaching Material and Teaching Method“, “Chinese Nationality Folk Tradition, Origin and Analysis of Typical Combination” etc..



**ZHAO Ruheng, China**

ZHAO Ruheng is currently the dance director of the arts council for the China National Centre for the Performing Arts. She acted the leading roles in „Swan Lake“, „Fairies“, „Giselle“, „The Red Detachment“, and many other equally prestigious productions. During her time as the director of Central Ballet of China, she dedicated herself to encapsulate the emotions of the Chinese by using western ballet as a platform to explore more traditional Chinese dance techniques, music, and stage artistry, which caught the attention of the world of ballet.

## Workshops Thursday to Saturday, 27 to 29 April 2017



The many workshops that are offered during the International Dance Day Summit 2017 are activities which encourage a ‘know-how transfer’ to take place. The 14 workshop leaders are from 10 countries (Burkina Faso, China, France, India, Japan, Puerto Rico, Russia, Spain, United Kingdom and USA). They offer a broad variety

of workshops from a wide range of different cultural backgrounds. The workshops can be divided into the categories of: Ballet, traditional dance (Flamenco, Tai Ji Dance, Gagaku and Kuchipudi) and contemporary dance. Each workshop has its own kind of participation: they may be strictly for professional dancers and choreographers,

students, actors, dance amateurs, or young participants. For most of them it is expected that a participant will take part for the whole series of the workshop’s sessions. (More information regarding this will be available in a separate leaflet.)

## Workshops – Thursday to Saturday, 27 to 29 April 2017

|    |                      |
|----|----------------------|
| P  | Professional         |
| S  | Student              |
| Am | Amateur              |
| Ac | Actors               |
| YD | Youth Dancer (13-20) |

| Date                               | Time          | Workshop Leader         | Participants   | Content   |
|------------------------------------|---------------|-------------------------|--|---|
| <b>Saturday,<br/>29 April 2017</b> | 9:30–11:30    | Salia SANOU             | P, S   | Choreography Based on Personal Experience and Memory (Part 1/2)                                 |
|                                    |               | Shantala SHIVALINGAPPA  | P, S, Am   | Classical Indian Dance Form Kuchipudi (Part 1/2)  |
|                                    |               | Marion MUZAC            | YD   | Dance Programme “Ladies First” (Part 2/3)   |
|                                    |               | Renat MAMIN             | Ac   | Dance and Theatre Acting (Part 2/3)   |
|                                    |               | Carmen RUBIO            | P, S   | Flamenco Techniques (Part 1/2)  |
|                                    |               | Daniel HERNÁNDEZ        | P, S   | Physical Training of Dance for Actors   |
|                                    |               | Gloria GARCÍA ARAMBARRY | P, S   | Contact Improvisation for Dancers and/or Actors   |
|                                    |               | LIN Meifang             | P, S   | Ballet Training and Techniques (Part 5/6)   |
|                                    |               | Mita NORIAKI            | Ac, P, S, AM   | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 5/6)                            |
|                                    | 14:00–16:00   | ZHENG Shuji             | P, S   | Introduction of Tai Ji Dance (Part 5/6)   |
|                                    |               | Jeremy NELSON           | P, S   | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 5/6) |
|                                    |               | Salia SANOU             | P, S   | Choreography Based on Personal Experience and Memory (Part 2/2)                                 |
|                                    |               | Shantala SHIVALINGAPPA  | P, S, Am   | Classical Indian Dance Form Kuchipudi (Part 2/2)  |
|                                    |               | Marion MUZAC            | YD   | Dance Programme “Ladies First” (Part 3/3)   |
|                                    |               | Renat MAMIN             | Ac   | Dance and Theatre Acting (Part 3/3)   |
|                                    |               | Carmen RUBIO            | P, S   | Flamenco Techniques (Part 2/2)  |
|                                    |               | LIN Meifang             | P, S   | Ballet Training and Techniques (Part 6/6)   |
|                                    |               | Mita NORIAKI            | Ac, P, S, AM   | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 6/6)                            |
| 16:00–17:00                        | ZHENG Shuji   | P, S                    | Introduction of Tai Ji Dance (Part 6/6)  |   |
|                                    | Jeremy NELSON | P, S                    | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 6/6)  |   |
|                                    | All workshops | All                     | Workshop Presentation / Demonstration by all the Workshop Leaders with participation of students |   |

## Workshops – Thursday to Saturday, 27 to 29 April 2017

|    |                      |
|----|----------------------|
| P  | Professional         |
| S  | Student              |
| Am | Amateur              |
| Ac | Actors               |
| YD | Youth Dancer (13-20) |

| Date                               | Time        | Workshop Leader                 | Participants | Content   |
|------------------------------------|-------------|---------------------------------|--------------|---|
| <b>Thursday,<br/>27 April 2017</b> | 9:30–11:30  | LIN Meifang                     | P, S         | Ballet Training and Techniques (Part 1/6)   |
|                                    |             | ZHENG Shuji                     | P, S         | Introduction of Tai Ji Dance (Part 1/6)   |
|                                    |             | Jeremy NELSON                   | P, S         | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 1/6) |
|                                    |             | Mita NORIAKI                    | P, Am        | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 1/6)                            |
|                                    | 14:00–16:00 | LIN Meifang                     | P, S         | Ballet Training and Techniques (Part 2/6)   |
|                                    |             | ZHENG Shuji                     | P, S         | Introduction of Tai Ji Dance (Part 2/6)   |
|                                    |             | Mita NORIAKI                    | P, Am        | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 2/6)                            |
|                                    |             | Jeremy NELSON                   | P, S         | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 2/6) |
| <b>Friday,<br/>28 April 2017</b>   | 9:30–11:30  | Alito ALESSI                    | P, Am        | DanceAbility Method   |
|                                    |             | Marion MUZAC                    | YD           | Dance Programme “Ladies First” (Part 1/3)   |
|                                    |             | Renat MAMIN                     | Ac, P, S, AM | Dance and Theatre Acting (Part 1/3)   |
|                                    |             | LIN Meifang                     | P, S         | Ballet Training and Techniques (Part 3/6)   |
|                                    |             | ZHENG Shuji                     | P, S         | Introduction of Tai Ji Dance (Part 3/6)   |
|                                    |             | Mita NORIAKI                    | P, Am        | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 3/6)                            |
|                                    | 14:00–16:00 | Jeremy NELSON                   | P, S         | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 3/6) |
|                                    |             | Emery BLACKWELL & Jana MESZAROS | P            | The Application of DanceAbility Method to a Younger Demographic and for Inclusion               |
|                                    |             | LIN Meifang                     | P, S         | Ballet Training and Techniques (Part 4/6)   |
|                                    |             | ZHENG Shuji                     | P, S         | Introduction of Tai Ji Dance (Part 4/6)   |
|                                    |             | Mita NORIAKI                    | P, Am        | Japanese Traditional Court Ritual / Performing Art Gagaku (Part 4/6)                            |
|                                    |             | Jeremy NELSON                   | P, S         | From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice (Part 4/6) |

## Workshop Leaders



Mita NORIAKI / Japan

Representative of Japanese Gagaku Research Association, and lecturer at Gakushuin University; His representative works of "Ran-ryo-oh", and "Na Zeng Yi" have been performed all over the world.

Workshop: **Japanese Traditional Court Ritual / Performing Art Gagaku**

Japanese Gagaku is very old traditional court/ritual performing arts of Japan with over 1300 years. Most of Gagaku dance and music originates from a mixture of different traditions from across ancient Asia, and its roots can be found in Persia (Iran), India, Vietnam, China, Korea and so on. When the techniques from these different traditions eventually reached the archipelago of Japan they were incorporated into official court functions. Gagaku has many various styles, one of the most famous of which is Buyaku, which consists of a series of dances performed to the playing of Gagaku instruments.



Alito ALESSI / USA

Alito ALESSI is the Artistic Director of "DanceAbility International" and founder of the "DanceAbility Method". (More information on page 13)

Workshop: **DanceAbility Method**

Alito Alessi, with assistants Emery Blackwell and Jana Meszaros, will share:

- How to determine common denominators in order to work inclusively
- Basic concepts of movement improvisation, based on things that can be done by all participants – for example: fast, slow, and still
- Interpretation of movement
- Exploring self and sensation
- Communicating non-verbally with partners and improvising using physical contact: relations
- Working beyond predictable back and forth actions: timing
- Communicating and expressing in larger groups: design



Marion MUZAC / France

Marion MUZAC learned classical dance at the conservatory. She left to New York to follow the technical education of Merce Cunningham and benefited from training at the Choreographic Development Centre of Toulouse. (More information on page 15)

Workshop: **Choreographic Project "Ladies First"**

In the "Ladies first" Project, 20 teenage girls from all over France paid tribute to the dancers of the last century who opened the way to choreographic creation and at the same time affirmed their presence, along with their place, in society. During the workshop, participants can experience the working processes of the French dancers who undertook the project, and understand how they were immersed in the world of modern dance choreographers and how to successfully transcend this legacy.

## Workshop Leaders



LIN Meifang / China

LIN Meifang is a well-known ballet educator, deputy director of the Shanghai Dance School academic committee, and has trained TAN Yuanyuan, ZHAO Lei, Sarawaney, Alex WANG, WANG Mingxuan, Yu Hang and other students who have won gold medals in international ballet competitions. She has also won many international awards for best teacher, and holds other honorary titles.

Workshop: **Ballet Training and Techniques**

The workshops aim at improving students' grasp of movement, trying to help the participants integrate themselves into the process of the dance and, what is more, to simply enjoy dance.



ZHEN Shuji / China

Zheng Shuji is the associate professor of at the Taipei University of Arts. She is a founding member of the "Cloud-Gate Dance Company". Over her 16 years of cooperating with the Cloud Gate, she has held the posts of main dancer, choreographer, rehearsal instructor, and, as a result, participated in several of their productions. In 1991 she obtained the Taiwan Chinese Literature and Art Medal, and in 1994, she co-established the Taipei Cross-Border Dance Company and performed till 2010.

Workshop: **Introduction to Tai Ji Dance**

Taking the original "Guiding of Tai Ji" style of master XIONG Wei as the teaching material, the workshops aim to get students acquainted with the softness of the „nine large joints, and in so doing make them aware of the toughness and strength of the body.



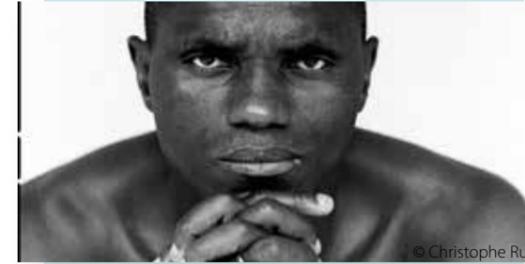
Jeremy NELSON / UK

Jeremy NELSON is a dancer, choreographer and former member of the Siobhan Davies Dancers, the Second Stride Dance companies in London and Stephen Petronio Dance Company in New York. He has danced in the works of Mia Lawrence, David Zambrano, Susan Rethorst, Luis Lara Malvacías and showed his own works. Awards: The New York "Bessie" Award for outstanding performance; Guggenheim Fellowship for choreography.

Workshop: **From the Inside Out: Incorporating Somatic Approaches in Contemporary Dance Practice**

His classes are influenced by his thirty years of continuing study in somatic practices, including the work of Barbara Mahler, Susan Klein, studies in "Alexander Technique", "Bodymind Centering" and the "Feldenkrais Method". The classes aim to improve alignment and establish connections through our bony structure as a source of power and stability.

## Workshop Leaders



**Salia SANOU / Burkina Faso**

Salia SANOU, born in 1969 in Léguéma, Burkina Faso, is a Burkinabe dancer and choreographer of contemporary dance. (More information on page 16)

**Workshop: Choreography Based on Personal Experience and Memory**

Concerning his workshop, Salia Sanou says the following: "It consists of improvisation and composition on my favourites themes: loneliness and otherness, the individual and the collective but also the question of territory, uprooting, exile and borders. The flow of ideas and cultures are personally very important to me, making us see, hear and understand the creative power as a vehicle of tolerance. For this workshop in Shanghai, I would like to address memory and transmission issues. Work on our individual and collective memory of daily and historical tragedies which befall us. Let this theme lead us to dance!"



**Shantala SHIVALINGAPPA / India/France**

Shantala SHIVALINGAPPA specialises in the art of "Kuchipudi". Born in India and raised in Paris, she considers herself a 'child of East and West'. She was trained in South India by the Vempati Chinna Satyam. She worked with top dancers and choreographers such as Maurice Bejart, Peter Brook, Bartabas, Ushio Amagatsu, Pina Bausch, Sidi Larbi Cherkaoui, and Charles Riley. She uses her expertise to raise awareness across the globe of the Kuchipudi dance form.

**Workshop: Classical Indian Dance Form Kuchipudi**

Kuchipudi is based on an ancient Indian text, the "Natya Shastra", which has formed the basis of all Indian classical dances for 2000 years. The session will focus on some of the basic elements of Kuchipudi: footwork, hand gestures, body posture and body language, facial expressions, and storytelling. Rhythm and melody are an intrinsic part of Indian dance. The participants will explore the close relation between these.



**Carmen RUBIO SEGADO / Spain**

Carmen Rubio Segado is a University Professor of Spanish Dance (1982-present), and Head of the Spanish Dance Department of the Professional Dance Conservatory of Murcia. (More information see page 15)

**Workshop: Flamenco Techniques**

Carmen Rubio will introduce the arm movements associated with the Spanish Dance technique "Palillos", plus a lot of other techniques related to Flamenco and stylized dance, such as footwork, turns, etc. A dance piece from "Captives of Destiny", a Spanish Dance choreographic work which exemplifies a stylization of Flamenco, will also be taught. The participants of the choreographic staging will gain a complete knowledge of arm movements, positions and hand gyrations in Spanish Dance.

## Workshop Leaders



**Renat MAMIN / Russia**

Renat MAMIN was born in Moscow, Russia. He started to take choreography lessons at the age of seven. (More information see page 16)

**Workshop: Dance Training and Theatre Acting**

Russian theatre education pays great attention to dance training - perhaps more than anywhere else in the world. Future dramatic actors study classical, contemporary, historical and folk dance. During his workshop, Renat Mamin will describe in detail what skills each of these dance sub-genres help to develop the abilities of a dramatic actor. He also will speak on the variety of dance culture in Russia as a multinational country and how its practitioners combine ballet and dramatic arts.



**Jana MESZAROS & Emery BLACKWELL / USA**

Jana MESZAROS is a choreographer, dancer and movement educator based in Oregon, USA. After attending the University of Oregon for dance and business studies, she has taught in the US. She is a Certified DanceAbility Teacher. Currently she serves as rehearsal director of DanceAbility International and is teaching several DanceAbility classes. In 2015 she received an Oregon Opportunity Grant to mentor under Alito Alessi for mixed-abilities choreography. She is a co-founder of "Pop Up Dance Boutique", and is on the board for Dance in Dialogue.

**Workshop: The Application of DanceAbility Method to a Younger Demographic for Inclusion**

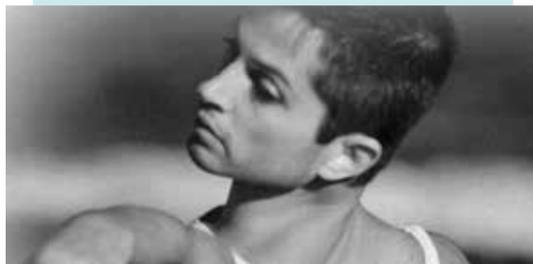
Certified DanceAbility Teacher Jana Meszaros, with assistant Emery Blackwell, will share how to apply the "DanceAbility Method" to a younger demographic:

- How to determine common denominators in order to work all-inclusively
- Basic concepts of movement improvisation, based on things that can be done by all participants – for example: fast, slow, and still; larger and smaller movements
- All-inclusive exercises that work in groups of children including with mental and/or physical disabilities
- How to pace classes for maximum participation



Emery BLACKWELL is a dancer, choreographer, musician, composer, visual artist, and dance teacher. He has cerebral palsy, and has promoted civil and human rights for many years. He was president of "Oregonians for Independent Living", a group that was instrumental in the passage of a bill guaranteeing every Oregonian with a disability the right to live independently in the community instead of in a nursing home or other institutionalized setting. "I have reached more people through dance than I ever did through lobbying the legislature." He has performed for hundreds of thousands of people and has taught in over ten countries.

## Workshop Leaders



**Daniel HERNÁNDEZ FERNÁNDEZ / Spain**

Daniel HERNÁNDEZ FERNÁNDEZ is a dancer and dance academic who has performed mostly with the Ballet de Cámara de Madrid. He was the principal soloist dancer in the production of „Pájaro de Fuego“, choreographed by Enrique Pérez Velasco. In the years before this he consistently performed as a principal dancer in countless other ballets. He is currently a research teacher of the Department of Classical Dance at the Alicia Alonso Dance Institute.

Workshop: **Physical/Dance Training for Actors-Actresses**

This workshop seeks to encourage people to face the art of dance as if it were a game, by teaching them to implement playful approaches which enable to attain the ultimate goal of moving with freedom. "It strives to explore our physicality, to work the flexibility of our bodies, gain bodily and spatial consciousness, improvise, and open the door of choreographic composition..."



**Gloria GARCIA ARAMBARRY / Spain**

Born in Puerto Rico, now residing in Madrid, Spain, Gloria GARCIA ARAMBARRY is a dance performer, scholar and professional. As a dance performer, her range and abilities span many genres, as she has performed in contemporary and classic Spanish productions, jazz performances, and ballets.

Being a scholar and a dancer has enabled her to give high-profile workshops. She has acted as the artistic director for a number of successful performances.

Workshop: **Beyond Speaking in Words: Contact Improvisation for Communication**

The workshop begins by reviewing the advantages that contact improvisation techniques bring to communication skills. How they breath confidence into our group work and make us comfortable sharing our working experience with others. It aims to deeply explore the human senses and the information they offer us, and convert our sensory experiences into useful devices.

## Performances

## Thursday to Saturday, 27 to 29 April 2017



The International Dance Day Summit 2017 is offering a broad variety of top-quality performances, which will take place on the evenings of Thursday, Friday and Saturday, 27, 28 and 29 April.

### Shanghai Night Thursday, 27 April

A variety of performances are offered by four dance institutions from Shanghai:

- Dance College of the Shanghai Theatre Academy: A Dash of Red; Raymonda; Dragons Flying and Phoenixes Dancing
- Shanghai Dance Theatre Company: Dandelion; Slowly; Deep Night
- Dance School affiliated to Shanghai Theatre Academy: Wheel; Gobi Dunes; Silent Grassland
- Shanghai Opera House Company: Night Alley; Xunyang Heritage: Charming Beauty in Action

### International Night Friday, 28 April

Four internationally well-known artists or groups are performing:

- Shiva Tarangam by Shantala SHIVALINGAPPA, India/France

- Ran-ryo-oh by Mita NORIAKI, Japan
- Du Désir d'horizon, by Salia SANOU, Compagnie Mouvements perpétuels, Burkina Faso
- 16, by Rosana HRIBAR and Gregor LUŠTEK, Dance Theatre Ljubljana, Slovenia

### Gala Night / A Tribute to Trisha Brown Saturday, 29 April (International Dance Day)

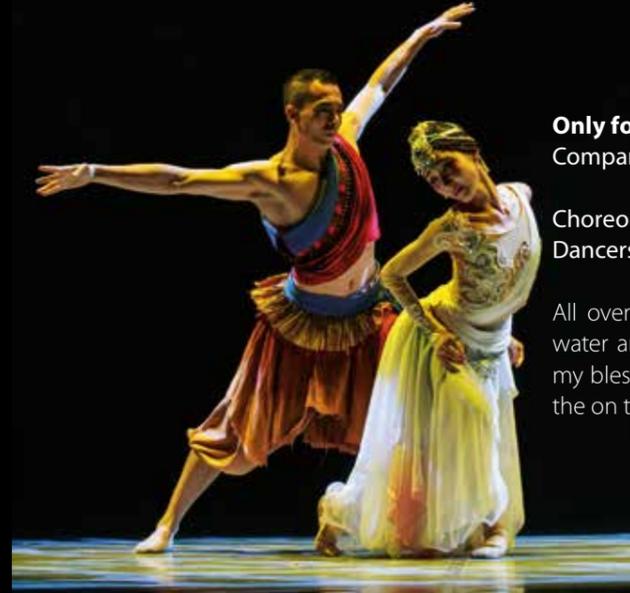
- If You Couldn't See Me by Trisha Brown Company, performed by Leah MORRISON, USA
- Third Wheel by DanceAbility International, performed by Alito ALESSI, Emery BLACKWELL and Jana MESZAROS, USA
- Wonderful Hand Blooming Flower, by the Disabled Art Troupe of Zhengzhou Normal University, China
- Odeto the Lotus Flower, by SHAO Junting, China
- Including speeches by leaders from ITI, STA, Fosun Foundation and UNESCO
- Introducing Trisha Brown, by the president of the International Dance Committee of ITI
- Tribute to Trisha Brown and reading of her message for IDD 2017 by Susan ROSENBERG

## 27 April 2017 – Shanghai Night

### A dash of red

Company: Dancing college of Shanghai Theater Academy Dance Academy  
Choreographers: LI Dan, LI Yun

The work reflects the happiness of a bride of the Miao ethnicity in China. The title of the piece is derived from traditional Miao bridal face painting, where a red rose is etched on the brides face. The piece also explores her yearnings and hopes for a better future represented.



### Only for Meeting You on the Half-way

Company: Shanghai Dance Theatre Co., Ltd  
Choreographer: WU Huan  
Dancers: FANG Guang, ZHU Jiejing

All over my life, I travelled past mountains and water and Buddha temples, not for praying for my blessing of next life, only for meeting you on the on the half-way.

### Wheel

Company: Dance School Affiliated to Shanghai Theater Academy  
Choreographer: FANG Zhou  
Dancers: GU Kexin, QURU Mengru, JIANG Guanhong, DENG Yijun, FAN Yuting

Reba originally is the stage property of Tibetan bon religion worship and totem dancing. The works borrows the Tibetan hot drum for sustenance, to express a belief of the pilgrim, and yearning for nice future...



## 27 April 2017 – Shanghai Night

### Gobi Dunes

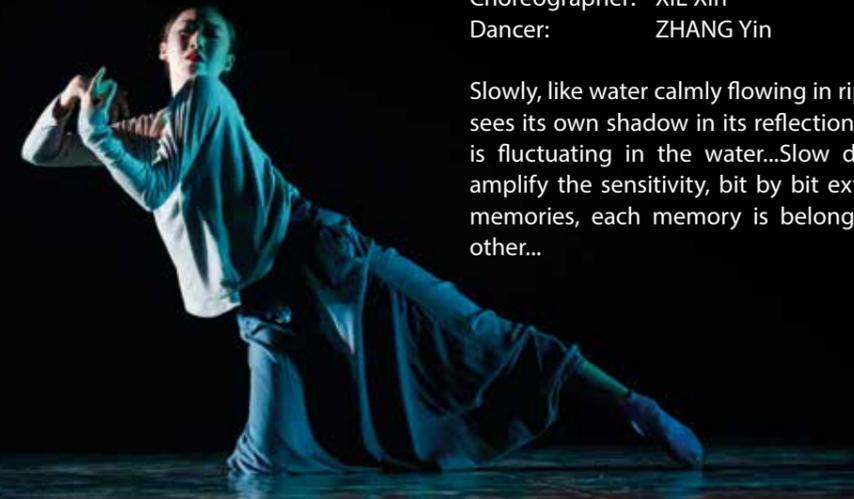
Company: Dance School Affiliated to Shanghai Theatre Academy  
Choreographer: LEI Ming  
Dancers: AN Nan, ZHAO Yongqiang, and others.

On the boundless grasslands, one group of Mongolian youths who love their native land, are drinking wine, recalling the once beautiful and richly endowed prairie...

### Slowly

Company: Shanghai Song And Dance Troupe Co., Ltd  
Choreographer: XIE Xin  
Dancer: ZHANG Yin

Slowly, like water calmly flowing in ripples, time sees its own shadow in its reflection. The body is fluctuating in the water...Slow down time, amplify the sensitivity, bit by bit extend some memories, each memory is belonging to the other...



### Night Alley

Company: Shanghai Opera House Dance Company  
Choreographer: MA Tao  
Dancers: CHEN Han, YANG Jingjing

A faint aroma is the wings of sadness. Sadness is the gaudy clothing of love. Maybe drifting away is the most heady romance; maybe indulgence is the last revel. Maybe...

## 27 April 2017 – Shanghai Night

### Deep Night

Company: Shanghai Dance Theatre co., Ltd  
Choreographers: TONG Ruirui, SHAO Weiqiu  
Lead Dancer: ZHU Jiejing

It's a long night spent playing from the heart. Jinghu is like floating clouds and flowing water. The female's lithe and graceful body, the enchanting elegant dancer's long sleeves – the eternal epithets of Peking Opera, the artistic conception of which is so deep and remote. Make the past serve the present, make Peking Opera serve dance.



### Xunyang Heritage: Charming Beauty in Action

Company: Shanghai Opera House Dance Company  
Choreographer: MA Tao  
Dancers: MIN Yan, ZHOU Jie, REN Ke, TAN yimei, ZHANG Shuai

In the sparse shade granted by the Xunyang moon, many evocative visions emerge and appear like a smoke dream on the lake, skirted by flowers which shame maundane beauty.



### Raymonda (excerpt)

Company: Dance College of Shanghai Theatre Academy  
Dancers: Students majoring in ballet performance of the Dance College of Shanghai Theatre Academy.

## 27 April 2017 – Shanghai Night



### Tathagata

Company: Dance School Affiliated to Shanghai Theatre Academy  
Choreographers: XU Li, LI Yuan  
Dancer: WANG Zhenzhou

The floating dust is casting changing images, like dream, wind, lightning, sun, moon, or emptiness...Nothing will be seen if I have inner peace.

### Dragons Flying and Phoenixes Dancing

Company: Dance College of Shanghai Theatre Academy  
Choreographer: LI Yuan  
Dancers: Students majoring in Chinese dance performance of the Dance College of Shanghai Theatre Academy

The drum accompaniment is to show the „shape, spirit, strength and rhyme“ of Chinese classical dance. It is a dance showing both dynamic and static beauty, through the flashing and rotating of the performers, one can glimpse dragons flying and phoenixes dancing, reflecting the classical aesthetic orientation of our academy.



## 28 April 2017 – International Night



### Ran-ryo-oh

Dancer: Mita NORIAKI

Japanese Gagaku is a very old traditional court ritual, which is a performing art in its own right, from Japan, dating back over 1,300 years. Ran-ryo-oh, one of the most well-known dance tunes in Bugaku, actually originated in ancient China, and was based heavily on old Chinese folklore. It was said that Ran-ryo-oh, a king of the North Qi Dynasty (6th century China) was so handsome that his soldiers were oft distracted by his looks and so did not fight fiercely enough. To get around this the King took to wearing a frightening mask on the battlefield. Eventually, he and his brave army won a series of victories. The aforementioned dance was made to honour the achievements of Ran-ryo-oh in China. As a result, we can say that the Ra-ryo-oh is free from time and jingoism.



## 28 April 2017 – International Night

### SHIVA TARANGAM

Dancer: Shantala Shivalingappa  
Lyrics: Sri Narayana Tirtha (17th century)  
Music: J. Ramesh  
Musicians: M.S.Sukhi, N.Ramakrishnan,  
K.S.Jayaram

Tarangam, meaning "waves" in Sanskrit, is the name that we give to the devotional songs composed by the saint Narayana Tirtha, one of the founders of Kuchipudi. The Tarangam dance showcases a great variety of Kuchipudi steps, while portraying the chosen poem. One part of the choreography is danced on a brass plate, a special feature of this style.

This Tarangam is dedicated to Shiva, the Lord of Dance.

O Shiva, the great venerable one, may you always be in my heart.

You wear the brilliant crescent moon on your head, from your matted locks flows the divine river Ganges.

You are the protector of the Universe.

You live on the sacred Mount Kailasa. A smile of yours is enough to destroy evil demons.

You wear a snake with five hoods around your chest; you are the supreme ascetic.

Your dance of infinite joy and power destroys all our sorrows,

Salutations to you, O Shiva.

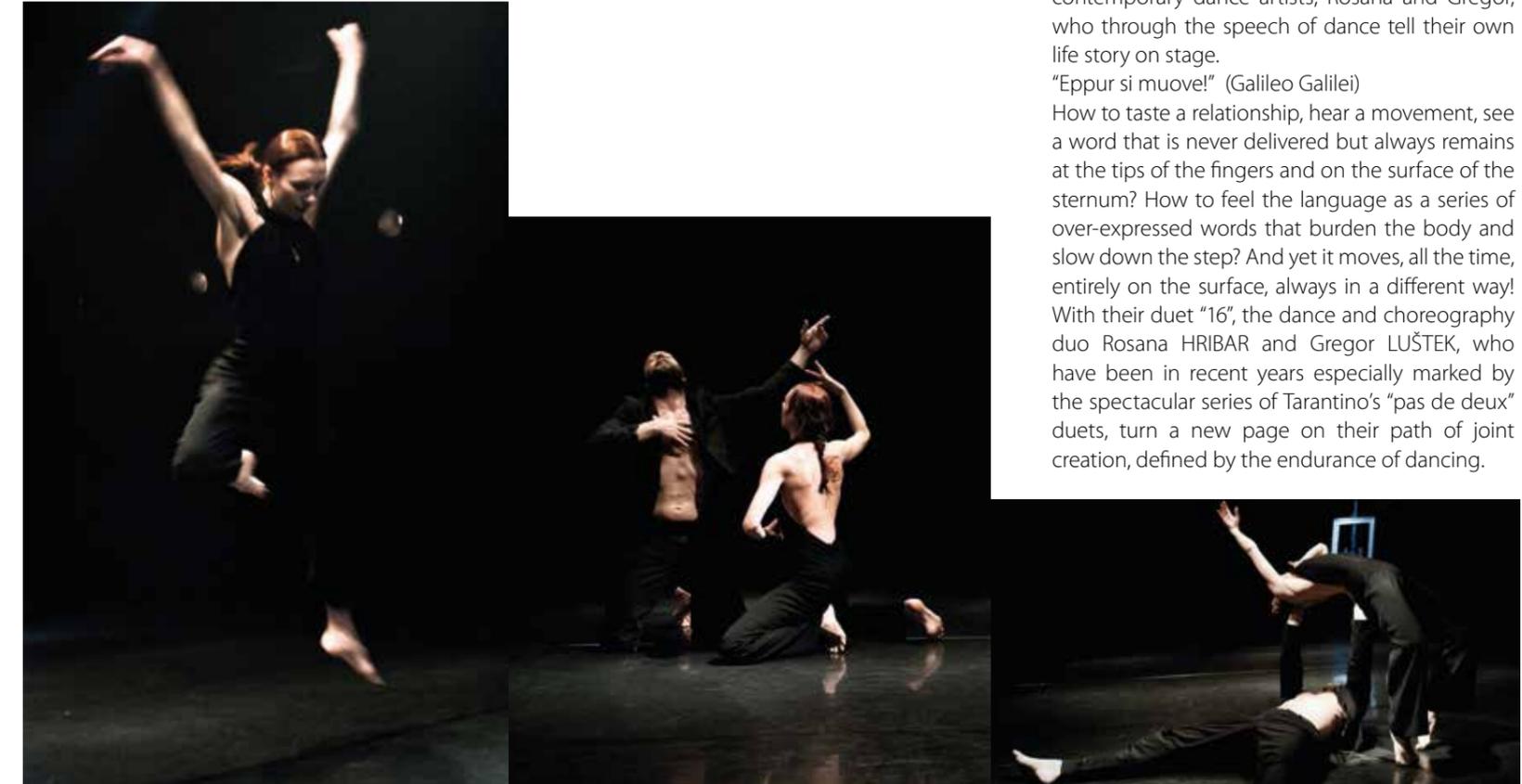


## 28 April 2017 – International Night

**16**  
 Company: Dance Theatre Ljubljana (PTL)  
 Choreography and Performance: Rosana HRIBAR, Gregor LUŠTEK  
 Producer: Živa BRECELJ

"16" depicts the sixteen-year story of professional and intimate connection between two contemporary dance artists, Rosana and Gregor, who through the speech of dance tell their own life story on stage.

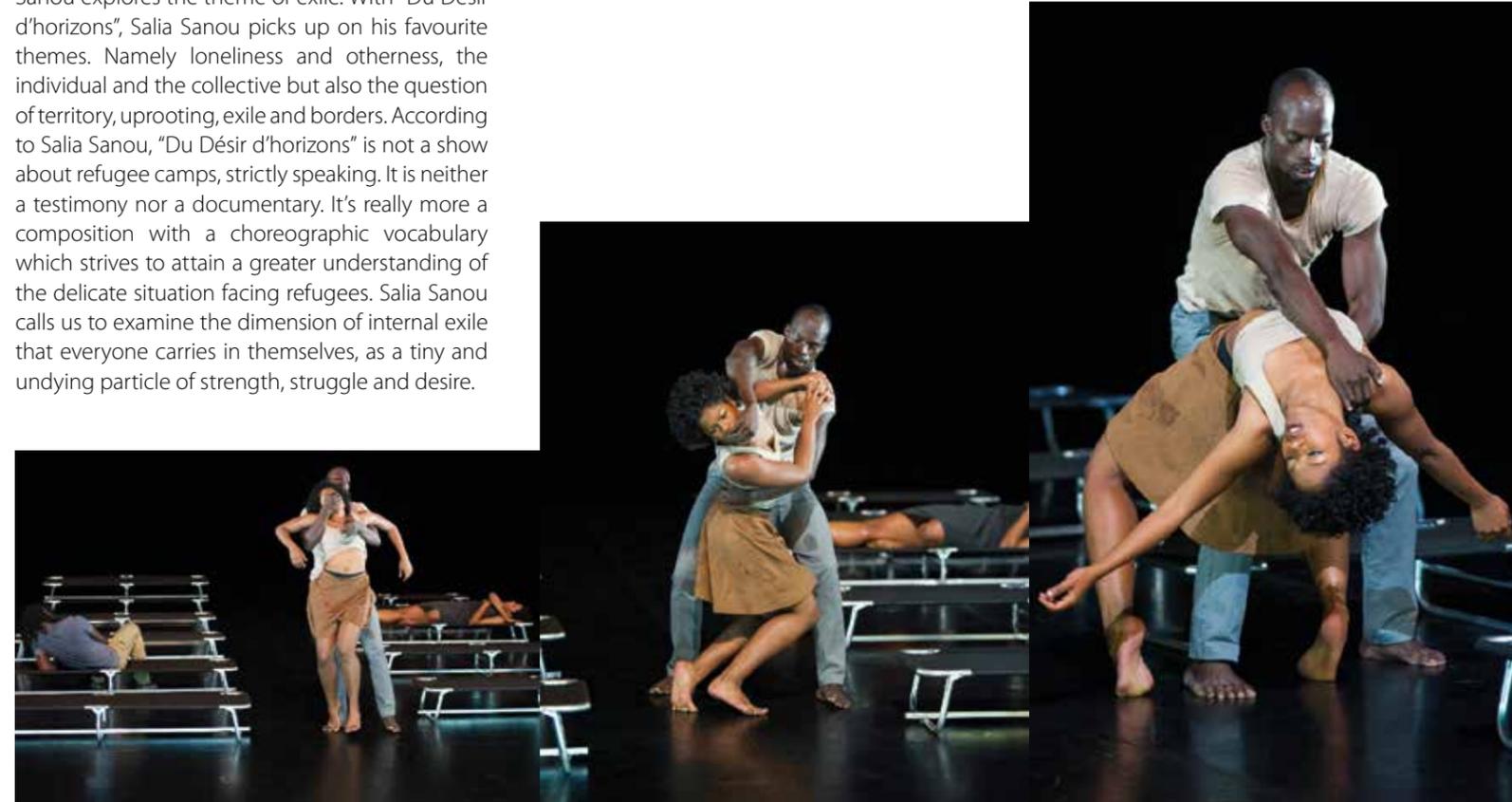
"Eppur si muove!" (Galileo Galilei)  
 How to taste a relationship, hear a movement, see a word that is never delivered but always remains at the tips of the fingers and on the surface of the sternum? How to feel the language as a series of over-expressed words that burden the body and slow down the step? And yet it moves, all the time, entirely on the surface, always in a different way! With their duet "16", the dance and choreography duo Rosana HRIBAR and Gregor LUŠTEK, who have been in recent years especially marked by the spectacular series of Tarantino's "pas de deux" duets, turn a new page on their path of joint creation, defined by the endurance of dancing.



## 28 April 2017 – International Night

**Du Désir d'horizons**  
 Company: Compagnie Mouvements perpétuels  
 Choreographer: Salia SANOU  
 Dancers: Asha THOMAS, Ousséni DABARE

In this creation, inspired by dance workshops he conducted in African refugee camps, Salia Sanou explores the theme of exile. With "Du Désir d'horizons", Salia Sanou picks up on his favourite themes. Namely loneliness and otherness, the individual and the collective but also the question of territory, uprooting, exile and borders. According to Salia Sanou, "Du Désir d'horizons" is not a show about refugee camps, strictly speaking. It is neither a testimony nor a documentary. It's really more a composition with a choreographic vocabulary which strives to attain a greater understanding of the delicate situation facing refugees. Salia Sanou calls us to examine the dimension of internal exile that everyone carries in themselves, as a tiny and undying particle of strength, struggle and desire.



## 29 April 2017 – Gala Night Performances

### Trisha Brown Dance Company

Trisha Brown Dance Company (TBDC) is a post-modern dance company dedicated to the performance, and preservation, of the work of its Founding Artistic Director and Choreographer, Trisha Brown. Established in 1970, TBDC has toured throughout the world presenting its work, teaching and building relationships with audiences and artists alike.

### Spencer Brown

Spencer Brown (Lighting Designer) spent 10 years touring with the Trisha Brown Company. During his tenure he designed many dances with Trisha, For M.G.: The Movie still being one of his favorite designs. He returned to Salt Lake City in 1998 and has been a “fixture” at The Hale Centre Theatre in West Valley City. He has also designed for the Red Hot 4th at Rice Eccles Olympic Stadium. Spencer has a BFA in Production Design from the University of Utah and an MFA in Lighting from the University of Massachusetts. While in New York, Spencer worked with other modern dance companies and Off Broadway Theatres. For the 2002 Winter Olympics Torch Night at Salt Lake City County Building, he co-designed the lighting which was broadcast to 150 countries. Spencer is now teaching lighting and stage management at Westminster College in Salt Lake City, while continuing to design for Hale Centre Theatre and The Salt Lake Grand Theatre. Spencer attributes his love for the theatre to his father, who instilled in him a great work ethic and sense of accomplishment. Spencer loves spending time with his family, preferably in the mountains of Utah where he can fish to his heart’s content, and

looks forward to teaching his grandchildren the important skill of fishing.

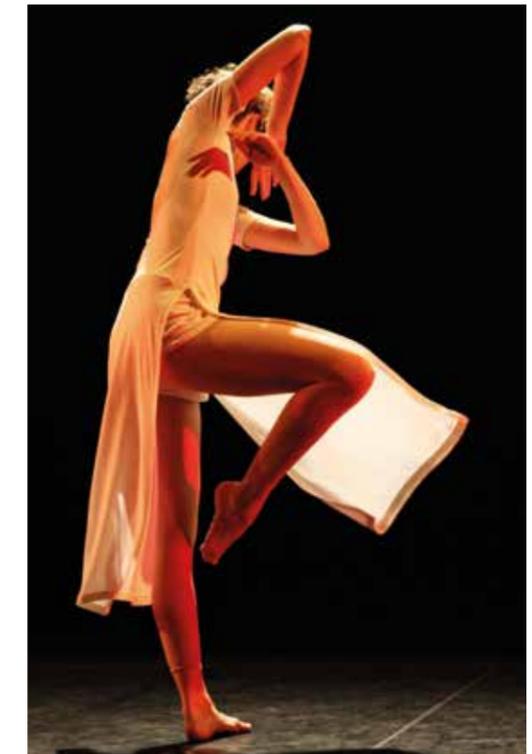
### Robert Rauschenberg

Robert Rauschenberg (Visual Artist) was born in Port Arthur, Texas. Following his discharge from the United States Navy in 1945, he began his formal art education at the Kansas City Art Institute and later at Black Mountain College in North Carolina. He moved to New York in 1949 and had his first solo exhibition there at the Betty Parsons Gallery in 1951 and his first retrospective exhibition at the Jewish Museum in 1963. The following year, he received the Grand Prize for Painting at the Venice Biennale. He worked in the performing arts since the 1950s as a set, costume, and lighting designer for various choreographers including Trisha Brown, Merce Cunningham, and Paul Taylor. The Smithsonian Institution, Washington, DC, organized a mid-career retrospective in 1976, when Rauschenberg was selected to honor the American Bicentennial. His work was celebrated with a major travelling retrospective exhibition organized by the Solomon R. Guggenheim Museum in 1997 and his first posthumous retrospective will open at the Tate Modern, London in 2016 before traveling to The Museum of Modern Art, New York and the San Francisco Museum of Modern Art. Throughout his life Rauschenberg approached his art with a spirit of invention and a curiosity for new materials, technologies, and ideas.

### Leah Morrison

Leah Morrison (Dancer) is a New York based dance artist, teacher, and Biodynamic Craniosacral

Therapist. Leah performed with the Trisha Brown Company from 2005-2013 and continues to participate in TBDC projects. She was awarded a Bessie Award for her performance of Brown’s solo, “If You Couldn’t See Me.” Leah has had the pleasure of dancing with Dai Jian and Kota Yamazaki and is presently dancing with Elena Demyanenko and Kensaku Shinohara. Leah’s dancing and bodywork are highly influenced by Bonnie Bainbridge Cohen’s work in Body Mind Centering.



## 29 April 2017 – Gala Night Performances

### **If You Couldn’t See Me**

Company: TRISHA BROWN DANCE COMPANY  
Visual Presentation, Costumes and Original Music:  
Robert Rauschenberg  
Lights: Spencer Brown with Robert  
Rauschenberg  
Performer: Leah Morrison

### About the show

The 1994 piece If You Couldn’t See Me choreographed by Trisha Brown was a bold and innovative production, set to music by Robert Rauschenberg. It may only have lasted 10 minutes, but it has had a long and considerable impact on dance culture since its inaugural performance. Within the piece, the performer dances with their back to the audience, which went a long way to redefining the basic materials and reference points of how dance artists work. It was critically acclaimed as a tour de force that transcended dance to become a fine example of immersive visual artistry. It has been lauded as a piece of ‘elegant lucidity’, ‘arresting beauty’ and is said to be performed with all the mystic gravitas of a ‘bygone ritual’. As such, it marks a key pillar in modern contemporary dance, and is a much see event.



## 29 April 2017 – Gala Night Performances

### Third Wheel

Company: DanceAbility International  
 Choreographer: Alito Alessi  
 Performers: Alito Alessi, Emery Blackwell,  
 Jana Meszaros

Third Wheel, choreographed by Alito Alessi, is a re-mix of a contemporary dance duet called "Tango Tangle" from 1989, combined with new choreography. It is a playful and humorous exploration of partner dances like the tango, and features Alito on roller skates, Emery Blackwell in and out of his wheelchair, and Jana Meszaros. Glances fly across the dance floor. Emery suspends on his tipped wheelchair, rides it like Superman, and dares Alito and Jana to

copy his swirling moves. Graceful swoops of the wheelchair are met by the freedom and gliding of the roller skates and the movements of the non-wheeled dancer. Who will get the last dance? The dance breaks down barriers and explores new avenues of communication between able-bodied and disabled people. Through the performance, not only are wheelchairs overturned and uprooted, but also so are labels and expectations.

## 29 April 2017 – Gala Night Performances

### DanceAbility International

DanceAbility International's main programs are education and performance. Alito Alessi, who is a Guggenheim Fellow and Fulbright Senior Fellow, is the Artistic Director. Its performance work began in 1989; making it the world's first internationally touring mixed-abilities dance company (featuring dancers with and without disabilities). The organization also trains dance educators in DanceAbility Teacher Certification Courses and other courses, held annually. It has also produced award-winning documentaries such as the "Common Ground" video. It has performed in twenty countries, from a soccer stadium in Hong Kong, up to the Swiss mountaintops.

### Alito Alessi

Alito Alessi is a Guggenheim Fellow and Fulbright Senior Fellow for his choreography and dance pedagogy achievements with the DanceAbility method, which he founded. He is the Artistic Director of Joint Forces Dance Company and DanceAbility International. He is known internationally for connecting people of all disabilities and abilities into dance, both at a recreational level and in critically acclaimed choreography. He was also a U.S. State Department designated Arts Envoy to Mongolia, the Philippines, and Indonesia, and won Hong Kong's Choreographer of the Year Award.

### Emery Blackwell

Emery Blackwell is a dancer, choreographer, musician, composer, visual artist, and dance teacher. He has cerebral palsy, and has been involved in promoting civil and human rights for many years. He was one of the first children

with cerebral palsy to attend Oregon public schools, integrated into mainstream studies. He was president of Oregonians for Independent Living, a group that was instrumental in the passage of a bill guaranteeing every Oregonian with a disability the right to live independently in the community instead of in a nursing home or other institutionalized setting. Emery has been a consultant to Oregon State Senior and Disabled Services and other state and non-governmental agencies to help them improve services to people with disabilities. He has been a principal dancer with DanceAbility International since 1989. He says of his performance work, "I have reached more people through dance than I ever did through lobbying the legislature." He has performed for hundreds of thousands of people, including at the Kennedy Center for the Performing Arts in Washington, D.C., and has taught in over ten countries.

### Jana Meszaros

Jana Meszaros is a choreographer, dancer and movement educator based in Oregon, USA. After attending the University of Oregon for dance and business studies, she has taught and performed up and down the West coast over the last decade, including artistic residencies in San Francisco. She became a Certified DanceAbility Teacher in 2014, currently serves as rehearsal director of DanceAbility International, and teaches several ongoing DanceAbility classes. In 2015 she received an Oregon Opportunity Grant to mentor under Alito Alessi for mixed-abilities choreography. She recently completed performing in a national tour of Alessi's latest full-length work "Don't Leave Me," funded by the National Endowment for the Arts. She is a co-founder of the Eugene-based Pop Up Dance Boutique and on the organizational board for Dance in Dialogue.



## 29 April 2017 – Gala Night Performances

### Wonderful Hand Blooming Flower

Company: Disabled Art Troupe of Zhengzhou Normal University  
Choreographer: ZHAO Limin  
Tutor: DONG Jingjing, MA Shang

This is a group of children who are living in a world of silence. They dress in black clothes, and only one arm of them is bright red like a flame, like a sunflower. Through the dynamic sign language with full aliveness, it expresses their rich emotion, glorious vision and hope, to build a bridge for exchanges from the heart - this is the "Wonderful Hand Blooming Flower". This work is a Bronze Medal winner of "Lotus Award", China's top dance award, and the 2015 winner of China Central Television's hit show "Brilliant Chinese".

### About the Group:

The performers of the dance "Wonderful Hand Blooming Flower" are from the Disabled Art Troupe of Zhengzhou Normal University. Zhengzhou Normal University is the only university in China where deaf people can take part in a dance bachelor's degree programme. In this team, there are only seven persons majoring in dance, others in fine arts, computer science, etc. Among this special group who cannot hear and cannot speak, the eldest is 26 years old, and the youngest is 20 years old. Clever and hardworking, they are strict on themselves, and try their best to dance. You can see their optimism and love for dance. In private, they always bringing laughter and happiness.



## 29 April 2017 – Gala Night Performances

### Ode to the Lotus Flower

Choreographer: ZHAO Xiaogang

Dancer: SHAO Junting

Lotus has fresh and refined temperament in Chinese culture. The creation of this piece comes from the poem "Ode to the Lotus Flower" which was written by the Song dynasty poet, Zhou Dunyi, he wrote : "since the Tang Dynasty, people were in great favour of peony, but I love the elegance of lotus which is coming out of silt not being contaminated, not coquettish like growing in clear water, open internally and straight externally, neither creepers nor branches, beautiful fragrance, gracefully and purely, just can be appreciated in the long distance but not be disrespectfully treated..."

The work is not just making the poetry reflecting to the movement, but is according to the form and temperament described in the poem, portrays the "lotus " to have the female form of traditional Chinese beauty.



### SHAO Junting

Shao is a dancer of the Beijing Dance Academy, where she got her bachelor's degree in Chinese classical dance and her master's degree. She is the first prize winner of Dance Competition held by China Central Television in 2007. In 2009 and 2010, she won the "Tao Li Cup" dance competition of Wenhua Art Academy.



„... coming out of silt but not being contaminated, not coquettish like growing in clear water, open internally and straight externally, neither creepers nor branches, with beautiful fragrance, gracefully and purely. It just can be appreciated at long distance ...”

## International Theatre Institute ITI

The International Theatre Institute ITI is the largest world organizations for the Performing Arts (including Theatre, Dance and Music Theatre). It is a membership organization with over 100 Centres and Cooperating Members all over the world. ITI's goals are artistic, educational and humanistic. Through international collaboration the Centres facilitate the exchange of artists and artistic work from different countries and continents. Since its inception, one of the hallmarks of ITI has been to cross borders that seem impenetrable, to bridge cultures and connect artists. In the beginning ITI helped theatre artists to perform on the other side of the iron curtain, today it is involved in theatre projects in zones of conflict (Middle East, Darfur, etc.) or has opened doors for Indian playwrights to present their work in Pakistan. ITI's efforts in the educational sector encompass master classes, workshops, seminars and school curricula that seek excellence in the performing arts in developed and developing parts of the world. Many of the humanistic projects of ITI are done in collaboration with UNESCO – using dance and theatre for social change, for mutual understanding and peace, or simply sharing the magic of the performing arts with people who need empowerment and self-expression.

International Dance Day (29 April) and also World Theatre Day (27 March) were created by the International Theatre institute to underscore the wealth and diversity of theatre and dance with special events.

### International Dance Committee

The International Dance Committee seeks to develop the study and practice of Dance, through activities such as the patronage of international festivals, the organization of workshops for young professionals and events in connection with International Dance Day, in particular the release of the international message.

The International Theatre Institute and the International Dance Committee collaborate with the World Dance Alliance and other dance organization both on national and international levels.



## Shanghai Theatre Academy STA

Founded on December 1, 1945, Shanghai Theatre Academy is an institute of higher learning dedicated to the education of theatre professionals in China. Over 10,000 specialists in theatre, Chinese Opera, film, television, dance, fine arts and literature have graduated from STA, the majority of them have established themselves as the backbone in the field of arts in the nation.

The present STA comprises 3 campuses, located on Huashan Road, Lianhua Road and Hongqiao Road, respectively. There are four departments in acting, directing, stage design and dramatic literature,

eight colleges in Chinese Opera, dance, TV arts, creative studies, and continuing education, as well as two affiliated pre-college schools in dance and Chinese Opera. Undergraduate programs include acting for drama and film/TV, directing, literature of drama and film/TV, stage design, broadcasting and TV hosting, broadcasting and TV editing, dance, etc. There are also MA, MFA, PhD and post-doctoral programs.

STA has established extensive international exchanges, inviting considerable number of foreign experts to lecture, direct, and perform,

while sending teachers abroad. Students from over 50 countries and regions have come and studied at STA. To further develop the international network, STA has established a close and collaborative relationship with UNESCO International Theatre Institute.



## Fosun Foundation International

Fosun Foundation was officially founded in September 2012, when Fosun Group celebrated its 20th anniversary. Adhering to the Group's cultural philosophy of "Self-improvement, Teamwork, Performance, Contribution to Society", it helps the strategic start of enterprises to "re-start at a new starting point".

The purpose of the Foundation is to inherit cultures, support education, encourage young people to start their own businesses, spread the concept of

health, and engage in disaster relief and poverty relief. Since its establishment, Fosun Foundation has always had an attitude of gratitude and shared its growth with employees and the community; while being concerned about the natural environment, it strives to become a positive energy to drive the healthy and sustainable development of the society, as well as to create a harmonious business climate and build a new business ecology together with other companies.



## Shanghai Dance School

Shanghai Dance School is a national key school of vocational secondary education. It is a partner school of Prix de Lausanne in Switzerland, one of the most prestigious award for young ballet dancers. Shanghai Dance School sets five majors: Ballet, Chinese Classical Dance, Song and Dance, Modern Dance and Ballroom Dance. Through continuous hard work in the past decades, Shanghai Dance School has achieved most remarkable results in teaching, research, management and talent

training, with distinctive characteristics and good ethos on learning and teaching. The School has formed a good tradition and environment for education. It has cultivated a large number of outstanding dance talents, with more than 300 award-winners in major international and national dance competitions. Shanghai Ballet, Shanghai Dance Theatre and Shanghai Oriental Youth Dance Troupe are all established on the basis of the graduates of our school. Shanghai Dance School

enjoys the reputation of the „cradle of dancers“ with graduates all over the world.



上海戏剧学院附属舞蹈学校  
上海市舞蹈学校  
SHANGHAI DANCE SCHOOL



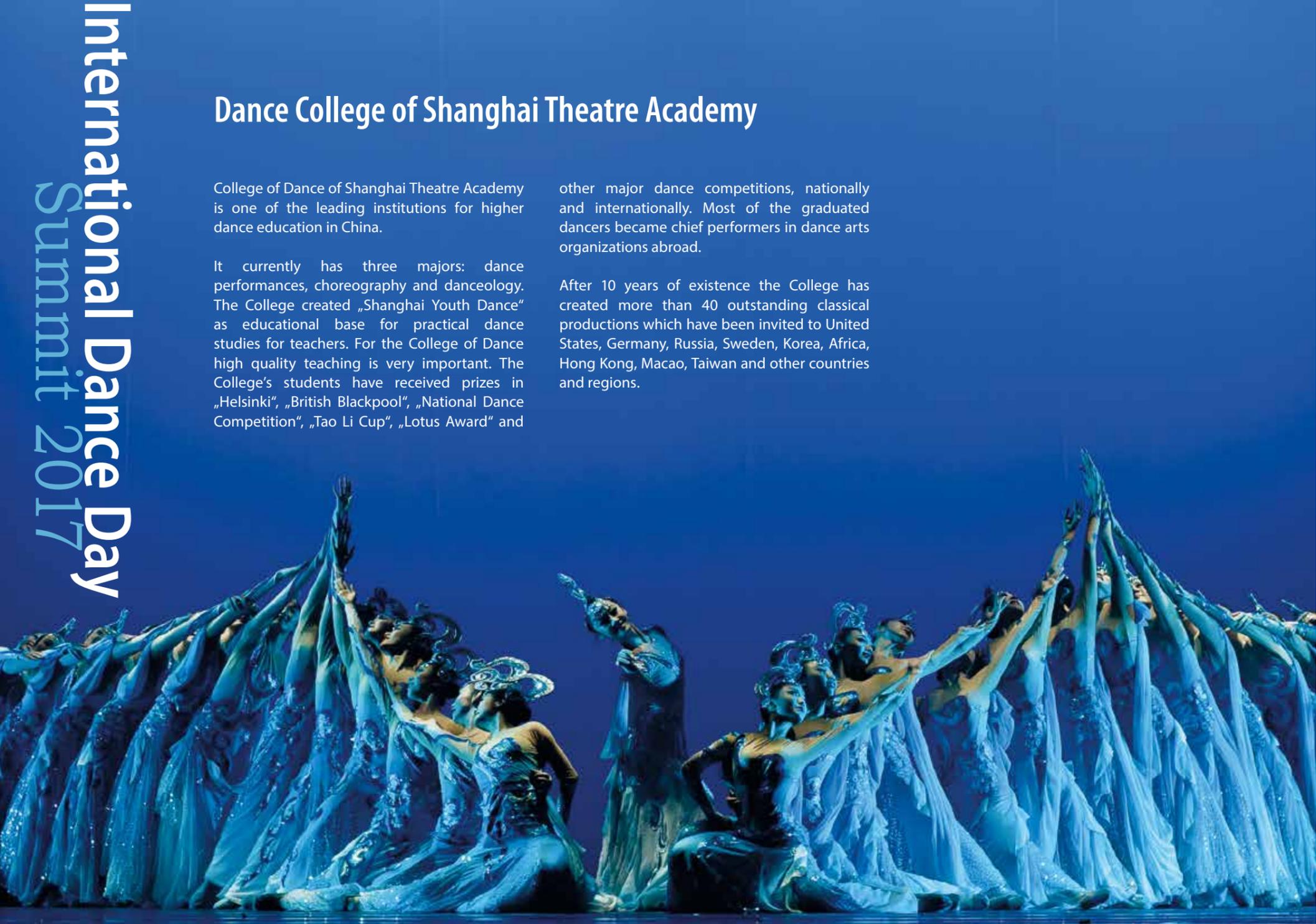
## Dance College of Shanghai Theatre Academy

College of Dance of Shanghai Theatre Academy is one of the leading institutions for higher dance education in China.

It currently has three majors: dance performances, choreography and danceology. The College created „Shanghai Youth Dance“ as educational base for practical dance studies for teachers. For the College of Dance high quality teaching is very important. The College's students have received prizes in „Helsinki“, „British Blackpool“, „National Dance Competition“, „Tao Li Cup“, „Lotus Award“ and

other major dance competitions, nationally and internationally. Most of the graduated dancers became chief performers in dance arts organizations abroad.

After 10 years of existence the College has created more than 40 outstanding classical productions which have been invited to United States, Germany, Russia, Sweden, Korea, Africa, Hong Kong, Macao, Taiwan and other countries and regions.



## Shanghai International Dance Center Development Foundation



The Foundation supports high quality performances, events and competitions from home and abroad. The 5th Shanghai International Ballet Competition in August of 2016 was a great example. It was the first important project the foundation has supported. During November and December of 2016, the Foundation, together with the Shanghai Changning Government, jointly held the 10th Lotus Award, the Chinese highest honor for dancers and choreographers. The Foundation will continue to financially support these events in the future.

The Shanghai International Dance Center Development Foundation aims to inherit Shanghai's history and promote its culture, educate young dancers and become an influential platform of dance arts both at home and abroad. The foundation supports the development of choreography in Shanghai by funding dance projects and organizing non-profit lectures and activities, which will help expand the influence of the Shanghai International Dance Center. The Jinjiang International Holding and ShangTex Holding are two founding council members of the Foundation.



The Shanghai International Dance Center Development Foundation, jointly initiated by Shanghai Ballet, Shanghai Dance Theatre, Dance College of Shanghai Theatre Academy and the Shanghai Dance School, was officially founded in 2015. The non-public collecting foundation is now pooling financial resources for the future development of dance arts, as well as coordinating the overall arrangements of the Shanghai International Dance Center, one of the key facilities for dance in Shanghai which is designed to combine culture and education and is open to public since October 2015.

## Shanghai International Dance Center



The Shanghai International Dance Center is one of the key cultural facilities in Shanghai. It is open to national and international performances. Shanghai Ballet, Shanghai Dance Theatre, Dance College of Shanghai Theatre Academy and the Shanghai Dance School are located in the Shanghai International Dance Center. It is a place to train young dancers, to choreograph new dance performances and give the public a chance to watch top-notch performances. The Center is planned to be China's top dance art base with a growing international influence.

The Shanghai International Dance Center acts as a hub of dance resources and projects from both within China and around the world. It will host top professional dance competitions, events and performances: Shanghai International Ballet Competition and the Lotus Awards, the China's highest honour for dancers and choreographers. It aims to bring avant-garde art concepts and excellent dance works to Shanghai, creating a center of talents within the industry. It will also organize high-end seminars, dance workshops, and art training as a service to the public. The Shanghai International Dance Center's overall purpose is to inherit and promote the city's culture while contributing to Shanghai's aspiration of being an international cultural beacon.

## China Dancers Association

Founded in July 1949 in Beijing, the China Dancers Association is a people's organization voluntarily formed by dance artists and professionals of all ethnic groups of China. As a group member of China Federation of Literary and Art Circles, China Dancers Association has its own group members including dancers associations and federations from 36 provinces, autonomous regions and municipalities of the country. At present, China Dancers Association has more than 8000 individual members engaged in dance performance, choreography, research, education, publications, management as well as dancers who have achieved greatly in organizing public dance activities.

The mission of the China Dancers Association is to protect the legal rights and interests of dance professionals, promote and activate the creation of dance art, carry out theoretical and academic researches and discussions of dance, hold professional dance contests, tap and cultivate dance talents, host public dance events, enrich people's cultural life, and organize dance exchanges between China and other countries, in order to prosper and develop China's dance art.



## Partner Dance Organizations

### Shanghai Ballet

The Shanghai Ballet was formed by the team of The White-haired Girl performing team. Their performance won the Gold Medal of the Best Classical Dance Works of the 20th Century in China. Through these achievements the Shanghai Ballet established its predominant position in ballet circles in China. The Shanghai Ballet created Jane Eyre (Patrick de Bana), The Butterfly Lovers (XIN Lili), A Sigh of Love (Bertrand d'At), Echoes of Eternity (Patrick de BANA), Hamlet (Derek Deane), The Last Mission of Marco Polo (Jose Martinez), Shanghai Grand Theatre's version The Nutcracker (Derek Deane). The actual repertoire includes Swan Lake and Romeo and Juliet (Derek Deane), Coppelia (Pierre Lacotte), La Sylphide (Jean-Paul Gravier), The Nutcracker (Tetsutaro Shimizu) as well as Giselle, Don Quixote, Balanchine and Beyond, The Ode of Joy.



### Shanghai Dance Theatre

The Shanghai Dance Theatre has accumulated a large number of high-quality artistic productions such as the grand costumes dance drama Golden Dances & Silver Costumes, dance dramas Shinning Red Star, Wild Zebra, Farewell to My Concubine, Hua-Mulan, Stage Sisters, Let's Dance Together, Crested Ibises, grand dance epic The Red Clouds

over the Horizon, The Shanghai Dance Theatre has created a number of special gala shows including Dragon Sound, Fragrance, The Dances We Danced, On the Road, Sky, etc. It has also created over 100 dance performances, such as Root Carving, Contemporary Rhythm, Deep Night, Beauty, Earth, Listen to the Body, Shanghai Memory, etc.

### Dance Drama Troupe of Shanghai Opera House

A well-known professional dance group in China. Among its works, the national dance drama Xiaodaohui Association is known as one of the masterpieces of China's national dance drama. It was granted the interview of Chairman Mao. The troupe has received high praise nationally and globally. Lotus Lantern, Banping Mountain, Flying to the Moon and a large number of excellent dance dramas had a great influence worldwide. The troupe included LI Zhonglin, SHU Qiao and



other performing artists. It created the Shanghai style dance drama Zhou Xuan, special dance performance City Dance - Classical, national dance dramas and so on.

## The Organizing Team

**Producer:** Tobias BIANCONE, International Theatre Institute ITI & LOU Wei, Shanghai Theatre Academy STA

**Planner:** CHEN Zhongwen, CHEN Jianian, LIU Qingyi

### Staff Members

Academics: ZHANG Lin

Performance: YANG Xinhua

Workshop: LI Haixia

Logistics: FAN Jinming, SONG Qunhua, TANG Yiming

Publicity: ZHANG Lin, Malory DOMECCYN, BAO Lifeng, GAO Ya

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## In Memoriam Trisha Brown (1936-2017)



*„I became a dancer because of my desire to fly. The transcendence was always something that moved me. (...)“*

Trisha Brown, International Dance Day Message 2017



# „We, Dance Together!“



[www.international-dance-day.org](http://www.international-dance-day.org)