International Dance Day Summit 2017

27 to 29 April 2017, Shanghai / China
Shanghai International Dance Center
Fosun Arts Center

www.international-dance-day.org
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 fences and obstacles are being raised between borders, particularly in this day and age, when new activities. It is our task to break barriers, walls and fences and obstacles are being raised between borders, particularly in this day and age, when new

Unfortunately, we have arrived at an era, which is dangerously slipping into an abyss. We see the tones with which our spiritual leaders speak, the political, economic and social developments is dangerously slipping into an abyss. We see the excesses which are so dangerously preached and greed. These are the real illnesses not the political excesses which are so dangerously preached and practiced today.

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 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.

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, the most privileged to keep the dialogue going. We, the musicians and dancers, are among the luckiest, the most privileged to keep the dialogue going. We, the musicians and dancers, are among the luckiest, the most privileged to keep the dialogue going. We, the musicians and dancers, are among the luckiest, the most privileged to keep the dialogue going.

In times where there is a tendency to isolate this unique power that dance is giving to us, because our art doesn’t need translation - it speaks directly from heart to heart....!

We hope that the event opens the doors to dancers to show the inclusiveness of dance.

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 education who was selected for us to write the words for our International Dance Day message 2017. The evening is a tribute to her “We, Dance Together” is an inclusive statement towards all around the world. It includes differently abled dancers to show the inclusiveness of dance.

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

Professor Lou Wei Chairman Shanghai Theatre Academy Tobias Biancone Director General International Theatre Institute (ITI)
In 1982, the Dance Committee of the International Theatre Institute 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 reach in the universality of the 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.

In 1984, 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 is 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 the same spirit, I wish a wonderful International Dance Day to women and men in societies across the world.

Irina Bokova
### Message Authors of International Dance Day

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<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Country</th>
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<tbody>
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Trisha Brown – International Dance Day Message Author

by Laurie Anderson and visual design by Robert Grashow

This cycle epitomized the fluid yet unpredictably geometric style that remains a hallmark of her work. Brown then began her relentless artistic endeavor, Valise Series pushing her dancers to their physical limits and exploring genre-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 (1984), 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 in the culture of opera and 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 conventions of performance, Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever.

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 immediately moved to 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 conventions 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 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 Iddo Toker, whose striking set is dominated by industrial fans.

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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 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 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 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 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 awarded the prestegious 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 life journeyed work forever changed the landscape of art. Her passing signifies a great loss to dance and the performing arts.

Dance communicates and expands the universal language of communication, giving birth to joy, beauty and the advancement of human knowledge. Dance is a universal language that can be applied to our daily life. The life of an artist does not end with age, as some might believe. Dance is a means of self-expression for people and ideas. As an audience, you can take your vote 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 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. This message is for dance professionals and dance admirers all over the world. It is published as a tribute to Trisha Brown who passed away on 18 March 2017.

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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:

**Conference**
Thursday, 27 April, morning / afternoon

Panel Speeches 1 / 2

Round Table Discussion

**Workshops**
Thursday/Friday/Saturday, 27/28/29 April 2017, morning / afternoon

Different Workshops

**Performances**
Thursday to Saturday, 27 to 29 April 2017, evening

Shanghai Night

Performances from Shanghai Thursday, 27 April 2017, evening

International Night

Performances from Burkina Faso, India, Japan and Slovenia Friday, 28 April 2017, evening

Gala Night / A tribute to Trisha Brown

Performances from China and USA Speeches, Message of Trisha Brown Saturday, 29 April 2017, evening

**Final Presentation of the Workshops**

**Performances**

**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 focuses 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 overarching global culture?”

The Conference has the following parts:

- Brief opening speeches
- Panel Speeches - Part 1
- Panel Speeches - Part 2
- Round Table Discussion
# 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 in the DanceAbility method in 1997, while educating, in various disciplines, to make classes more accessible to people with disabilities. He is known internationally for his great work in encouraging universal participation in dance, both as a mesmerizing level and in an artistic sphere for the company’s critically acclaimed choreography. Alessi and DanceAbility International perform throughout the Americas, Europe and Asia.

**Susan ROSENBERG / USA**

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 Fine Arts and 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.

**Cecile GUIDOTE ALVAREZ / Philippines**

Cecile Guidote Alvarez is the youngest Filipina to receive the “Tsunam Magazine Outstanding Asian Award for Public Service”, and was honoured as a “UNESCO Artist for Peace” for her multidisciplinary 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.

## Time & Activity

### 14:00-14:30 Summit 2017

#### Panel Opening

**International Dance Day**

Conference, Thursday, 27 April 2017 at Fosun Arts Center

### Time Activity Topic

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<tr>
<th>Time</th>
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<th>Topic</th>
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<tbody>
<tr>
<td>9:00</td>
<td>Summit Opening</td>
<td>How to Make an Authentic Dance When the Sky is the Limit</td>
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<tr>
<td>9:15</td>
<td>Keynote Speech</td>
<td>Inclusive-Transformative Dance Arts and Its Power to Bind People Together, to Heal Trauma, to Build Capacities and Confidence</td>
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<td>10:45</td>
<td>Lunch Break</td>
<td>ZHAO Ruheng</td>
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<td>11:00</td>
<td>Round Table</td>
<td>OU Jianping, JIANG Dong</td>
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<td>14:00</td>
<td>16:10-17:10 Panel Speeches</td>
<td>How to Make an Authentic Dance When the Sky’s the Limit</td>
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<td>How do unique local dance methods and techniques contribute to our global understanding of dance?</td>
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<td>In which ways are traditional dance forms appropriated by the overflowing global culture?</td>
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<td>15:00</td>
<td>Discussion</td>
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<td>LV Yisheng</td>
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**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 Fine Arts and Modern and Contemporary Art at the Philadelphia Museum of Art and Associate Center 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:** Inclusive-Transformative Dance Arts and Its Power to Bind People Together, Heal Trauma, and Build Capacities and Confidence
Keynote Speeches – The Speakers

LIU Qingyi / China

Luo Bin / China

Panel Speeches – The Speakers

FENG Shuangbai / 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. She is currently the director of Dance Institute of the Chinese Contemporary Dance. 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 in our college. In her career, she has won the “Mu Guiying” Award (2013), “Giuliana Penzi” Award (2014) and Women in Performing Arts Award COPE of the United States (2015).

Marion MUZAC / France

Andromachi DIMITRIADOU LINDHALL / Cyprus

Carmen RUBIO / Spain

FENG Shuangbai is professor and well-known dance scholar and critic from China. He is a sometime choreographer, event planner and author, as well as the chairman of the China Dancong 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 theory of its nation. He has researched modern dance history and contemporary dance history. He has created the blog "Sage" and "Shuang Bai" and many other dance drama scripts. Title of speech: Creation and Development of the Chinese Contemporary Dance

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 Paris. She has been invited to perform 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 authored "Harmony of Chinese contemporary dance and dance art". She has been engaged in research at the China 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 theory of its nation. He has researched modern dance history and contemporary dance history. He has created the blog "Sage" and "Shuang Bai" and many other dance drama scripts. Title of speech: Creation and Development of the Chinese Contemporary Dance

Marion MUZAC / France

Andromachi DIMITRIADOU LINDHALL / Cyprus

Carmen RUBIO / Spain

A choreographer, dancer and teacher from Cyprus, Andromachi Dimitriadou Lindhall 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 Toph and dancers of the Jiri Zouk Brown Dance Company. She has held teaching positions at Ballettakademie in Stuttgart, 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: Embodifying Terpsichore: A Search for Identity through Ancient Greek Drama and Contemporary Dance
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 LUŠTEK / 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 Rine Tevar (Ljubljan) Dance Theatre Ljublana 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 Ousmane Sanou-Amozou, Irene Tassembedo, 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 nï Seydou. He was artistic director of the Choreographic Encounters of Africa and the Indian Ocean, organized by the National Centre of Dance in Paris. 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 “Dances du corps” annually. Title of speech: Refugees on the Move – Programme on Refugee Camps in Burkina Faso

LV Yisheng / China

LV Yisheng is an extraordinary Chinese dance theoretician and educator at a doctoral level. 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. Title of speech: Refugees on the Move – Programme on Refugee Camps in Burkina Faso

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. Title of speech: Refugees on the Move – Programme on Refugee Camps in Burkina Faso

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 the President, of the Beijing dance academy. He currently holds the post of the Vice President for the China National Centre for the Performing Arts.
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 many 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 dancer 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 directed 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.

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.

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 ‘Inner Area Drum’, ‘Fairy in Red Rain Drum’, ‘Person Nearest the Sun’, ‘Depart’ and other works.

Moderators

MENG Xiaoyan / China

WANG Yunyou / Chinese Taipei

YING Eding / Macao, China

CHEN Jianian / China

YU Ping / China

GUO Lei / China

OU Jianping / 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.

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YU Ping is 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 Jinglin Art Institute.

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 Jinglin Art Institute.

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 “Inner Area Drum”, “Fairy in Red Rain Drum”, “Person Nearest the Sun”, “Depart”, and other works.

OU Jianping is a respected well-known Chinese dance critic, scholar, and translator. He is currently a researcher at the Institute of Chinese 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, biobooks, and 36 works in English and Chinese in China and abroad.
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 specialties 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 ‘Sizi Cup’ dance competition for academic theses. He is engaged in dance creation, and has created “Mood Shadow Dancing”, “Long Poetry” and so many other major works.

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.

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 Senis – Dance Volume”, “Chinese Nationality Folk Teaching Material and Teaching Method”, “Chinese Nationality Folk Tradition, Origin and Analysis of Typical Combinations” etc.

International Dance Day Summit 2017

Workshops

Thursday to Saturday, 27 to 29 April 2017

The many workshops that are offered during the International Dance Day Summit 2017 for all audiences will encourage a know-how transfer to take place. The 14 workshop leaders (from 10 countries: Burkina Faso, China, France, India, Japan, Puerto Rico, Russia, Spain, United Kingdom and USA) 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 Chi Dance, Gagakidok 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, participation is a ticket for part to the whole series of workshops sessions. More information regarding this will be available in a separate leaflet.
## Workshops – Thursday to Saturday, 27 to 29 April 2017

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<td>Ballet Training and Techniques (Part 1/6)</td>
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<td>ZHENG Shuji</td>
<td>P, S</td>
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<td>Jeremy NELSON</td>
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<td>Saturday, 29 April 2017</td>
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### Workshop Presentation / Demonstration by all the Workshop Leaders with participation of students
LIN Meifang / 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 15 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: Ballet Training and Techniques
Taking the original "Guiding of Tai Ji" style of master XIEQI. We as the teaching material, the workshops aims to get students acquainted in so doing make them aware of the toughness and strength of the body.

ZHEN Shuji / China
Mita NORIAKI / Japan
Representation of Japanese Gagaku Research Association, and as lecturer at Gakushuin University; His representative works of “Ran-ryo-oh”, and “Na Zeng Yi” have been performed all over the world.

Workshop: Ritual / Performing Art Gagaku
Japanese Gagaku is one of the most traditional court performances of Japan. As early as 800 years, 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 on the playing of Gagaku instruments.

Workshop Leaders

ALITO ALESSI / USA
Maraion MUZAC / France
Marion MUZAC learned classical dance at the conservatory. She left to New York to follow the technical education of Alvin Ailey, Cunningham and benefited from training at the Choreographic Development Center 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 understand the need, and understand how they were immersed in the world of modern dance choreographers and how to successfully transcend this legacy.
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 will also speak on the varied 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 USA. 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 Alix Cohen for mixed-abilities choreography. She is a co-founder of “Top Tip 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 pace classes for maximum participation
• All-inclusive exercises that work in groups of children including with mental and/or physical disabilities example: fast, slow, and still; larger and smaller movements
• Basic concepts of movement improvisation, based on things that can be done by all participants – for example: comparing, observing, and learning
• How to determine common denominators in order to work all-inclusively

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

Sala SANOU / Burkina Faso

Sala SANOU, born in 1969 in Léguéma, Burkina Faso, is a Burkinabe dancer and choreographer. She performed several Tours for “Up Dance Boutique”, and is on the board for Dance in Dialogue.

Workshop: Classical Indian Dance Form Kuchipudi

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 India by the Bharatanatyam legend. She worked with dancers and choreographers such as Maurice Béjart, Pina Bausch, Sidi Larbi Cherkaoui, and Charles Atlas. She uses her expertise to raise awareness of the “Kuchipudi” dance form across the globe of the Kuchipudi dance form.

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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 19)

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 tumbao, tango, etc. A dense price from “Carpeta de Dolor”, a Spanish Dance choreographic work which exemplifies a stylization of Flamenco, will also be taught. The participants of the choreographic training will gain a complete knowledge of arm movements, positions and hand gestures in Spanish Dance.

Salia SANOU / Burkina Faso

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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 GARCÍA ARAMBARRY / Spain
Born in Puerto Rico, now residing in Madrid, Spain, Gloria GARCÍA 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 and 28 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 Triboa Brown Company, performed by Leah MORRISON, USA
- Third Wheel by DanceAbility International, performed by Alito ALESSI, Emery BLACKWELL and Jana MESZAROS, USA
- Wonderful Flower Blooming by the Disabled Art Troupe of Zhengzhou Normal University, China
- Including speeches by leaders from ITI, STA, Fosun Foundation and UNESCO
- A tribute to Trisha Brown and reading of her message for IDD 2017 by Susan ROSENBERG
- From cross-oh by Mika Natori, Japan
- By Duer d’honten, by Saya SAKUO, Compagnie Mouvements perpétuels, Burkina Faso
- N. by Rosane HRIBAR and Gregor LUŠTEK, Dance Theatre Ljubljana, Slovenia
27 April 2017 – Shanghai Night

Only for Meeting You on the Half-way
Company: Shanghai Dance Theatre Co., Ltd
Choreographer: WU Huan
Dancers: FANG Guang, ZHU Jiejing

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 bride’s face. The piece also explores her yearnings and hopes for a better future represented.

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 nomad 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...

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...

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...

Night Alley
Company: Shanghai Opera House Dance Company
Choreographer: MA Tao
Dancers: XIE Xin, YANG Jingjing

A faint aroma is the wings of sadness. Sadness is the gaudy clothing of love. Maybe drifting away is the most heady; someone, maybe indulgence is the last novel. 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 performer’s agile and graceful body, the enchanting elegant dancer’s long sleeves – the internal-sphere of Jinghu, 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, BEN Ke, YIN yunhe, 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 mundane beauty.

Raymonda (excerpt)
Company: Dance College of Shanghai Theatre Academy
Dancers: Students majoring in ballet performance of the Dance College of Shanghai Theatre Academy

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

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

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.

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

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28 April 2017 – International Night

SHIVA TARANGAM
Dancer: Shantala Shivalingappa
Lyrics: Sri Narayana Tirtha (17th century)
Music: J. Ramesh
Musicians: M.S. Suki, 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.

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 Ran-ryo-oh is free from time and jingoism.
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 and borders. According to Salia Sanou, "Du Désir d’horizons" is not a show about refugee camps, strictly speaking. It’s 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.

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.
International Dance Day

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, Robert Rauschenberg.TBDC has been a fixture at The Hale Centre Theatre in West Valley City. He has also designed for the Red Light Company,touring with the Trisha Brown Company. During his tenure he designed many dances with Trisha, for M.G. and his first posthumous retrospective will open at the Jewish Museum in 1963. The following year, he received the Grand Prize for Painting at the Venice Biennale. 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 San Francisco Museum of Modern Art, New York and the San Francisco Museum of Modern Art in 1965. It was selected to honor the American Bicentennial. His work was celebrated with a major travelling retrospective exhibition organized by the Smithsonian Institution, Washington, DC, organized 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 Smithsonian Institution, Washington, DC, organized 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. 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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.

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.

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. His performance work began in 1989 with the organization’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 “Dimensions Defined” 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.
International Dance Day 2017

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

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.

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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 sunglow. 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”.

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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.

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 all 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, portray the “Lotus” to have the female form of traditional Chinese beauty.

Ode to the Lotus Flower
Composer: 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 all 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, portray the “Lotus” to have the female form of traditional Chinese beauty.

29 April 2017 – Gala Night Performances

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.
International Dance Day
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.

International Theatre Institute ITI
The International Theatre Institute (ITI) is the largest world organization 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 artists 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 areas 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.
Founded on December 1, 1945, Shanghai Theatre Academy (STA) 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 Huaxin 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 RenTV 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.
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 "Heineken", "British Blackpool", "National Dance Competition", "Yao Li Cup", "Jin Ling 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, Macau, Taiwan and other countries and regions.

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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.
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.

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, aim to bring avant-garde art concepts and excellent dance works to Shanghai, creating a center of talents within the industry. It will also organise 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.

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 Shanghai Jinjiang International Holding Limited are two founding council members of the Foundation.

The Shanghai International Dance Center Development 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 China’s highest honour for dancers and choreographers. The Foundation will continue to financially support these events in the future.
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 member of China Federation of Literary and Art Circles, China Dancers Association has its own group members including dancers association and federations from 31 provinces, autonomous regions and municipalities of the country. In addition, China Dancers Association has more than 8000 individual members engaged in dance performance, choreography, training, education, publications, management and so on 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 achieve the creation of dance art, carry out theoretical and academic researches and discussions of dance, hold professional dance contests, tap and cultivate dance talents, hold public dance events, enrich people’s cultural life, and organize dance exchanges between China and other countries, in order to preserve and develop China’s dance art.

Dance Drama Troupe of Shanghai Opera House

A well-known professional dance group in China. Among its works, the national dance drama Xidusha 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 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 Dance We Dreamed, 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.

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 First Classical Dance Works of the 20th Century in China. Through these achievements the Shanghai Ballet established its prominent position in ballet circles in China. The Shanghai Ballet created Jane Eyre (Patrick de Bana), The Butterfly Lovers (20th L, A Song of Love (Bernard CH), Echoes of Eternity (Patrick de BANA), Hamlet (Elek Diszor), The Last Mission of Marco Polo (Jose Martinez), Shanghai Grand Theatre’s version The Nutcracker (Elek Diszor). The actual repertoire includes Swan Lake and Romeo and Juliet (Elek Diszor), Coppela (Pietro Luccio), La Sylphide (Jean-Paul Gravier), The Nutcracker, The Nutcracker (Patrick de Bana) as well as Giselle, Don Quixote, Balanchine and Beyond, The City of Go.

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The Organizing Team

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

Planner: CHEN Zhongwei, CHEN Jiajian, LIU Qingyi

Staff Members:
Academics: ZHANG Lin
Performance: TANG Yixuan
Workshop: LI Xianxia
Logistics: FAN Jiexing, SONG Qianhua, TANG Yiming
Publicity: ZHANG Lin, MAO DONGYUAN, BAO Liling, GAO Ya
Foreign Affairs: ZHANG Yunlei, TANG Yiming
Technical Support: WEN Zhenghui, SUN Lei, Nicolas BOUFFIN, TANG Yifei
Stage Manager: Nicolas BOUFFIN, LU Caigeng
Volunteers: XUE Jia

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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

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„We, Dance Together!“