



# International Dance Day 2023 Celebration

Organized by

24 - 30 April 2023, Shanghai (China)

Venues: Shanghai Theatre Academy Changlin Road Campus & Hongqiao Road Campus

*Dance · Future — Developing the Traditions  
and Expanding the Boundaries*

International Dance Day 2023 Message Author

**YANG Liping, China**

Dancer, Choreographer



# International Dance Day

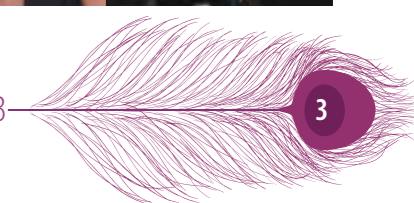
## 29 April

In 1982 the Dance Committee of International Theatre Institute ITI founded International Dance Day to be celebrated every year on the 29<sup>th</sup> April, the birthday of Jean-Georges Noverre (1727-1810), creator of modern ballet. The intention of the International Dance Day Message is to celebrate dance, revel in the universality of this art form, cross all political, cultural and ethnic barriers, and 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 International Dance Committee of ITI and the Executive Council of ITI. The message is translated into numerous languages and circulated globally.

# International Dance Day Message Authors (1982-2023)

- 2023 YANG Liping, China
- 2022 KANG Suejin, South Korea
- 2021 Friedemann VOGEL, Germany
- 2020 Gregory MAQOMA, South Africa
- 2019 Karima MANSOUR, Egypt
- 2018 Salia SANOU, Burkina Faso
- 2018 Georgette GEBARA, Lebanon
- 2018 Willy TSAO, Hong Kong, China
- 2018 Ohad NAHARIN, Israel
- 2018 Marianela BOAN, Cuba
- 2017 Trisha BROWN, USA
- 2016 Lemi PONIFASIO, Samoa and New Zealand
- 2015 Israel GALVAN, Spain
- 2014 Mourad MERZOUKI, France
- 2013 LIN Hwai-min, Chinese Taipei
- 2012 Sidi Larbi CHERKAoui, Belgium
- 2011 Anne Teresa DE KEERSMAEKER, Belgium
- 2010 Julio BOCCA, Argentina
- 2009 Akram KHAN, United Kingdom
- 2008 Gladys AGULHAS, South Africa
- 2007 Sasha WALTZ, Germany
- 2006 King Norodom SIHAMON, Cambodia
- 2005 Miyako YOSHIDA, Japan
- 2004 Stephen PAGE, Australia
- 2003 Mats E.K., Sweden
- 2002 Katherine DUNHAM, USA
- 2001 William FORSYTHE, USA
- 2000 Alicia ALONSO, Cuba
- 2000 Jiri KYLIÁN, Czech Republic
- 2000 Cyrielle LESUEUR, France
- 1999 Mahmoud REDA, Egypt
- 1998 Kazuo OHNO, Japan
- 1997 Maurice BEJART, France
- 1996 Maya PLISSETSKAYA, Russia
- 1995 Murray LOUIS, USA
- 1994 Dai ALIAN, China and Trinidad
- 1993 Maguy MARIN, France
- 1992 Germaine ACOGNY, Benin and Senegal
- 1991 Hans VAN MANEN, The Netherlands
- 1990 Merce CUNNINGHAM, USA
- 1989 Doris LAINE, Finland
- 1988 Robin HOWARD, United Kingdom
- 1987 ITI Dance Committee
- 1986 Chetna JALAN, India
- 1985 Robert JOFFREY, USA
- 1984 Yuri GRIGOROVITCH, Russia
- 1983 No message issued
- 1982 Henrik NEUBAUER, Slovenia



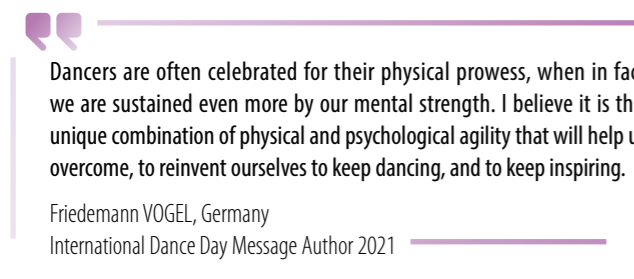
## Quotes from Previous Message Authors



2022

The lonely and weary audience is thirsty for the sympathy and comfort of the dancers. As dancers, we believe that the flapping of our wings gives hope to the hearts of those who love the art of dance and gives them the courage to overcome this pandemic.

KANG Sue-jin, South Korea  
International Dance Day Message Author 2022



2021

Dancers are often celebrated for their physical prowess, when in fact we are sustained even more by our mental strength. I believe it is this unique combination of physical and psychological agility that will help us overcome, to reinvent ourselves to keep dancing, and to keep inspiring.

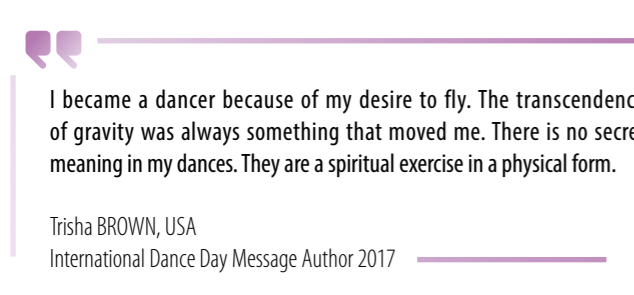
Friedemann VOGEL, Germany  
International Dance Day Message Author 2021



2019

Dance is a healer. Dance is where humanity can meet.

Karima MANSOUR, Egypt  
International Dance Day Message Author 2019



2017

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.

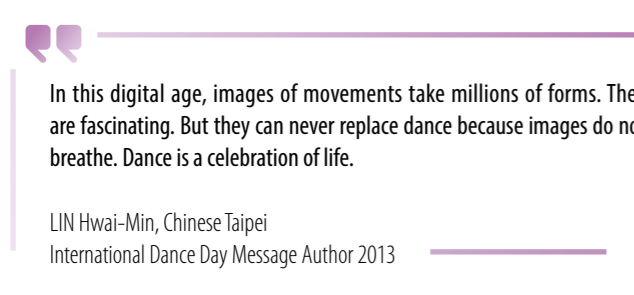
Trisha BROWN, USA  
International Dance Day Message Author 2017



2016

Make dance a movement of love, a movement of justice, the light of truth.

Lemi PONIFASIO, Samoa/New Zealand  
International Dance Day Message Author 2016

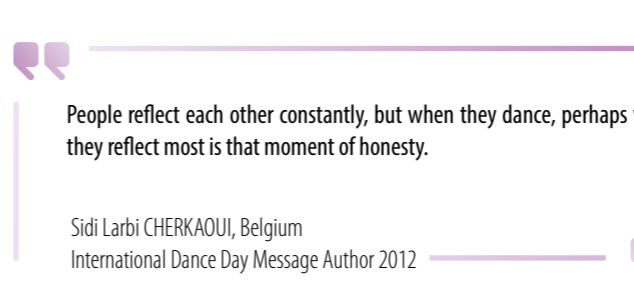


2013

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, Chinese Taipei  
International Dance Day Message Author 2013

## Quotes from Previous Message Authors



2012

People reflect each other constantly, but when they dance, perhaps what they reflect most is that moment of honesty.

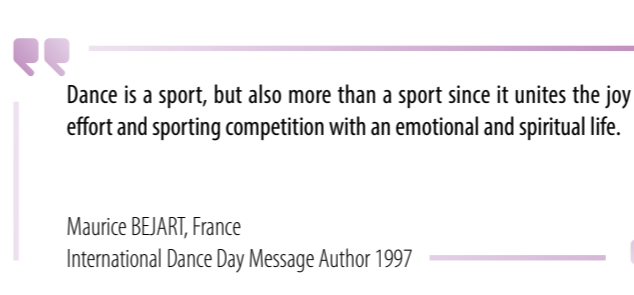
Sidi Larbi CHERKAoui, Belgium  
International Dance Day Message Author 2012



2007

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, Germany  
International Dance Day Message Author 2007



1997

Dance is a sport, but also more than a sport since it unites the joy of effort and sporting competition with an emotional and spiritual life.

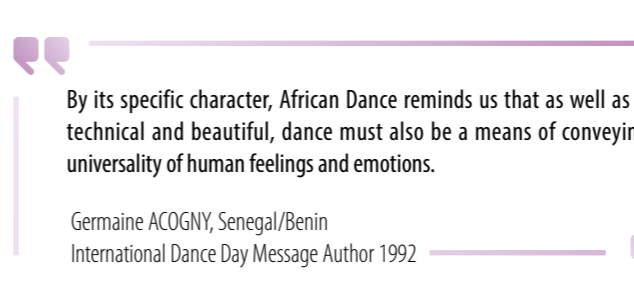
Maurice BEJART, France  
International Dance Day Message Author 1997



1994

China has a dance history of 5000 years, and we are doing our best to preserve this wonderful tradition. We have learnt a lot from other peoples' dance cultures, and developed great admiration for them. And through understanding we have greater respect and love for them. Long live the dance!

DAI Ailian, China  
International Dance Day Message Author 1994



1992

By its specific character, African Dance reminds us that as well as being technical and beautiful, dance must also be a means of conveying the universality of human feelings and emotions.

Germaine ACOGNY, Senegal/Benin  
International Dance Day Message Author 1992



1984

The Art of Dance holds and nurtures the spiritual values that make up human life and its nobility.

Yuri GRIGOROVICH, Russia  
International Dance Day Message Author 1984



International Dance Day 2023 Message Author  
**YANG Liping, China**  
Dancer, Choreographer

Photo Credit @ Yunnan Yang Liping Art & Culture Company

## International Dance Day Message 2023 by YANG Liping

### Dance—A Way to Communicate with the World

Body language is the humanity's most instinctive form of communication. As new-born babies we can use our hands and feet to make dancing-like gestures even before we learned to utter a word, and then dance arises from this "primitive tongue."

Many things prompt people to dance. In my hometown, my grandmother once told me that dance is a way to thank the Sun for bringing warmth and light to our lives.

When there is a good harvest, we would dance in the fields with joyous hearts to express our gratitude to the earth. When we meet someone we love, we may dance like a peacock spreading its tail feathers to win their affection. Even when we are sick, we may use mysterious dance rituals to repel the demons of sickness.

In my world, dance has been intricately interwoven into our lives and existence since earliest childhood. It has always been the key that unlocks human being's communication with nature and all living beings. In my hometown, there is a saying: "If you have legs but cannot dance, you have wasted your life in vain". Dance is closely connected to nature and life. As far as I'm concerned, dance is one and the same with nature and life—that is the true essence of dance.

Some people come to this world to carry on their lineage, some come to enjoy life, some come to seek experiences. For me, I am an observer of life. I come to see how a flower blooms and withers, how clouds float, and how dew condenses...

Therefore, all my creative inspiration comes from nature and life: the brightness of moonlight, the display of peacocks' plumage, the transformation of a butterfly from a cocoon, the way a dragonfly skims the water's surface, the way a caterpillar wriggles, the way ants form a queue...

Many years ago on a stage, I faced the audience and danced the first choreography I created—the peacock dance *The Spirit of the Peacock*. Peacocks are still existing animals in the world. It is a creature that symbolizes sacrosanctity and represents beauty in the Eastern world because its appearance resembles that of the phoenix, with a reified posture comparable to the dragon. While dancing, I figured out the soul of the peacock.

The dance culture of mankind is bountiful, embracing common culture and attributes. We derive the essence of dance by observing nature, life, and all living beings that surround us. My nation, too, has an abundant dance culture that I passionately carry forward as an inheritance. It nourishes our mind and body, giving us the ability to communicate with the world. I collected some traditional primitive dances and brought them on stage, such as *Yunnan Impression*, *Tibetan Mystery*, *Pingtian Impression* and many more besides. All these dances originated from the land and were left to us by our ancestors as heritage, which needs our efforts to be preserved and introduced to the world.

Once these works were staged, people were deeply impressed by their captivating beauty and cultural significance. As a dancer, I have continued to explore the boundless realm of dance for decades and have been invited to create experimental contemporary works, such as

*Under Siege—The Full Story of Farewell My Concubine, and Rite of Spring* for the global stage.

My art draws its inspiration from nature in my hometown, my personal life experiences, and the profound civilization of the East, which is an integral part of world civilization, as it provides diversity, richness, and above all, inspiration.

"Learning from nature" and "Unity of man and universe" is the philosophy, the wisdom, and the aesthetics of the East. These doctrines are also the spiritual core of my art. As human beings, we should respect nature, learn from nature, and harmonize with nature, just like the earth, the mountains, and the sky.

Dancers and choreographers need to listen more attentively to the joys and sorrows of the world, using dance to complete the dialogue we have had with nature, and life which has lasted for thousands of years.

Today, I will not only continue to share our dance culture with the world, but I also hope to invite all the dancers in the world who love dance and who would like to express their emotions through dance, to jointly dance for conveying our love and praise to heaven and earth.

Life never ends, and dance never stops.

Translated by GUO Yufeng, WANG Ling

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### Biography of YANG Liping, China Dancer, Choreographer

Yang Liping is a member of the Bai ethnic group from Dali, Yunnan Province. She is a National First-class Dancer and the vice chairman of China Dancers Association.

A lover of dance from her early childhood, Yang never underwent formal dance training, but with her astonishing natural talent she became a quite unique and distinguished dancer in China. She won nationwide fame for her performance of her original dance piece *Spirit of the Peacock* in 1986, which is elegant and dreamlike. Yang's main representatives: *Spirit of the Peacock*, *Moonlight*, *Two Trees*, *Love of the Peacock* and so on.

She is the director, choreographer and lead dancer in the famous dance drama *Dynamic Yunnan*, *Tibetan Mystery*, *Echoes of Shangri-La*, *The Peacock*, *Peacock Winter* and the director of dance theatre *Under Siege*, *Dynamic Huangshan*, *Dynamic Pingtan*, *Rite of Spring*, *Apeng & Jinhua*.

Yang Liping is constantly exploring new concepts and presentations in the art of dance. In an effort to adapt dance in the era of Metaverse, Starting from 2020, she created and directed three of the "Chinese Zodiac Dance Series Art Films" - *Spring Ox*, *Roaring Tiger*, and *Jade Rabbit and Chang'e*.

As a household known name in China, Yang Liping and her performances had won a large numbers awards: the gold award for 20<sup>th</sup> Century Chinese Classics of Dance; the highest honours at the Osaka International Exchange Centre; best dance poetry, best female lead, best choreography, best costume design and outstanding performance awards at the 4<sup>th</sup> China "Lotus Awards". In 2011, Yang Liping appears as one of the Chinese Beauty in the China Image - People advertisement broadcast in Times Square, New York City. As a versatile talent, she also wrote, directed and performed in the film *Sunbird*, which won the Grand Jury's award at the Montreal International Film Festival.

## International Dance Day 2023 Academic Events

The Academic Seminar of the International Dance Day 2023 Celebration is mainly organized by the Dance College of Shanghai Theatre Academy. The seminar aims to combine academia and art, which aligns with the principles of dance art and highlights the unique characteristics and advantages of the dance program of the Dance College of Shanghai Theatre Academy. Moreover, it represents the academy's commitment and contribution to actively integrating into the cultural development of the city and leading the research and education of dance art in the region and across the country.

This platform of International Dance Day 2023 celebration aims to provide an opportunity for both local and international dance scholars and enthusiasts to stay informed of the latest trends and focal points of international dance academic research, creation, education, and teaching methods and concepts.

### *Dance · Future: Developing the Traditions and Expanding the Boundaries*

In today's world, dance has become an integral part of human life, present in every corner of the globe. Despite the current global pandemic, dance continues to emanate a tenacious light of life, inspiring people worldwide. Throughout history, dance has evolved alongside human civilization, constantly taking on new forms and dancing with our spirit and being. As times change and society progresses, the function, value, and meaning of dance education continue to expand. It is difficult to predict the future of dance, but we hold many wishes and expectations for it.

## International Dance Day 2023 Celebration Schedule

24-30 April 2023, Shanghai/China

Date	Time	Activity	Venue
24-28 April	All Day	Workshops	Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)
28 April	All Day	Registration	Cypress Garden Hotel/ Grand Millennium Shanghai HongQiao
29 April	14:30-15:10	Opening Speeches	5F Conference Room, Building 1(N), Shanghai Theatre Academy Changlin Road Campus
	15:10-16:30	Roundtable I	
	16:30-16:50	Coffee Break	
	16:50-18:10	Roundtable II	
	18:10-19:10	Reception	Front Hall of New Theatre, Shanghai Theatre Academy Changlin Road Campus
	19:15-21:00	Gala Night	New Theatre, Shanghai Theatre Academy Changlin Road Campus
	21:10	Car back to Hotel	Front Entrance Square, No. 800 Changlin Road
30 April	8:30-10:00	Conference I	4F Conference Room, Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)
	10:00-10:15	Coffee Break	
	10:15-11:30	Conference II	
	11:30-14:00	Lunch	Dining Hall of Shanghai Theatre Academy Hongqiao Campus (Building 3, Shanghai International Dance Centre)
	13:30-15:30	Workshop	Shanghai Theatre Academy Hongqiao Campus (Building 3, Shanghai International Dance Centre)
	14:00-15:30	Conference III	4F Conference Room, Shanghai Theatre Academy Hongqiao Campus (Building 3, Shanghai International Dance Centre)
	16:30-17:00	Closing Speeches	

Note: Activities on 29-30 April will be live streamed.



Livestream at  
<http://live.bilibili.com/22637703>

## Roundtable I

4/29 | 15:10 - 16:30

Venue: 5F Conference Room, Building 1(N), Shanghai Theatre Academy Changlin Road Campus

### Theme

#### *Diversified Development of Dance Art*

1. Cross-field Integration of Dance Art
2. Contemporary Development of Traditional Dance Art
3. The Status and Characteristics of Dance Art in Cross-field Integration
4. The International Image of Chinese Folk Dance

### Moderator

#### **JIANG Dong**

Former Deputy Director of the Institute of Dance, Chinese National Academy of Arts, Researcher

### Speakers

#### **LUO Bin**

Secretary of the Leading Party Members' Sub-group, Resident Vice Chairman of China Dancers Association

#### **Lemi PONIFASIO**

Founder, Artistic Director, MAU, New Zealand

#### **XU Rui**

Dean, Professor, Deputy Secretary of the Party Committee, Beijing Dance Academy

#### **SHEN Wei**

Global renowned Choreographer, Dancer

#### **ZHANG Ping**

Executive Deputy Director, Dance Art Centre, China Federation of Literary and Art Circles, Executive Deputy Editor-in-Chief of *Dance Magazine*

#### **WANG Yuanyuan**

Founder, Artistic Director, Head of the Beijing Contemporary Ballet

#### **REN Dongsheng**

Deputy Head of Youth Dance Company, Beijing Dance Academy, National First-class Stage Designer

#### **ZHOU Liya**

Director, China Oriental Performing Arts Group, National First-class Director

#### **LIU Chun**

Associate Researcher, Institute of Dance, Chinese National Academy of Arts

## Roundtable II

4/29 | 16:50 - 18:10

Venue: 5F Conference Room, Building 1(N), Shanghai Theatre Academy Changlin Road Campus

### Theme

#### *The Present and The Future of Dance Art Education*

1. Influences of China's Discipline Adjustment on Higher Education of Dance
2. The Relationship Between Disciplines and Professions in Higher Education of Dance
3. The Dialectical Relationship Between the Particularity of Applied Dance Talent Development and the Commonality of Higher Education
4. How to Develop the Comprehensive Literacy and Innovation Ability of Dance Talent
5. On Higher Education of Dance Under the Background of New Liberal Arts

### Moderator

#### **ZHANG Lin**

General Secretary of the Party Branch, Vice Dean (Preside over work), Professor, Dance College, Shanghai Theatre Academy

### Speakers

#### **TIAN Peipei**

Professor of Capital Normal University, Member of the National Arts Professional Degree Postgraduate Education Steering Committee, Vice-President of Beijing Dancers Association

#### **LIU Lian**

Professor and Head of the Professorial Board, School of Conservatory of Music, Northeast Normal University

#### **SU Ya**

Professor and Director, Graduate Department of the Party Committee of Beijing Dance Academy (Graduate Division and Discipline Office)

#### **CHEN Songying**

President and Professor, School of Dance, Hong Kong Academy for Performing Arts

#### **LI Qi**

Party Secretary, Dean and Professor, Dance College, Northwest University for Nationalities

#### **ZHOU Bei**

Vice Dean, Professor, College of Dance, Shanghai Theatre Academy

#### **GAO Juanmin**

Professor and Head of Dance Department, School of Music, Shanghai Normal University

#### **WANG Xin**

Deputy Dean (Presiding), Associate Professor, School of Humanities, Beijing Dance Academy

## Conference I

4/30 | 8:30 – 10:00

Venue: 4F Conference Room, Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)

### Moderator

**DENG Youling**

Professor and Associate Dean, Beijing Dance Academy

### Speakers

**YU Ping**

President and Professor, School of Dances, Nanjing University of Arts

*Ten Aspects Important for Establishment of Disciplinary, Academic and Discourse Systems of Dance*

**LIU Qingyi**

Research Fellow, Chinese National Academy of Arts; Distinguished Professor, Shanghai Theatre Academy,  
President and Co-Artistic Director, IIEATCD

*Development of Master-degree Dance Majors and Construction of Disciplinary System*

**WANG Xiaolan**

Tenured Full Professor, Connecticut College, USA

*From Now to the Future: Further Study on Connotation and Values of Modern Dance*

**Ann R. DAVID**

Professor, University of Roehampton; Visiting Professor and Cultural Engagement Fellow, King's College London, UK

*The future of Dance training and Performance (in the UK)*

**Ngoc Anh NGUYEN**

Lecturer, The Hong Kong Academy for Performing Arts

*The Importance of Teaching Collaboration in Dance*

**Merián SOTO**

Professor, Temple University, USA

*Modal practice: Dancing the Energetic Bodies*

## Conference II

4/30 | 10:15 – 11:30

Venue: 4F Conference Room, Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)

### Moderator

**ZHANG Suqin**

Professor, Shanghai Theatre Academy; editor-in-chief of *Contemporary Dance Research*

### Speakers

**YIN Mei**

Tenured Professor, Dean of School of Dance, Queens College, City University of New York, USA

*Body, Environment, Future: The Diverse Development of Dance Across Cultures*

**Douglas RUSHKOFF**

Professor, Queens College, City University of New York, USA

*How Human Bodies Went from Figure to Ground, and Message to Medium*

**Jay SCHEIB**

Professor at Massachusetts Institute of Technology, USA

*Augmenting Opera: Choreographic Strategies between the Bits*

**Tamara TOMIĆ-VAJAGIĆ**

Senior Lecturer, University of Roehampton, UK

*Connective Affinities: Acts of Folding as Opening from the Past to the Future in Ballet and Fashion*

**TONG Yan**

Deputy director and professor, Institute of Music and Dance, School of Music, South China Normal University

*Analysis of Ecological Aesthetics of Contemporary Dance: from the Perspective of Human-sci-tech Interaction*

## Conference III

4/30 | 14:00 - 15:30

Venue: 4F Conference Room, Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)

### Moderator

#### **PIAO Yongguang**

Professor, College of Dance, Minzu University of China

### Speakers

#### **MITA Noriaki**

President, Institute for Mita Noriaki Japanese Gagaku,  
Vice-president, IIEATCD,  
Adjunct Lecturer, Liberal Arts of Gakushuin University  
*The Past, Now and the Future of Japanese Gagaku*

#### **ZHANG Yanjie**

Professor, Beijing Dance Academy,  
Associate Editor-in-chief, Head of Editorial Department of *Journal of Beijing Dance Academy*  
*Historical Description of Dance in the Perspective of Global History*

#### **LIU Xiaozhen**

Associate research fellow, Chinese National Academy of Arts  
*The Past and the Future of Dance: Anthropology of Dance and the Possibility for Its Future Research*

#### **ZHANG Yuling**

Professor, Shanghai Theatre Academy  
*Post-Shanghai-style: On the Contemporary Development of the "Shanghai-style" Traditions of Shanghai Dance and Its Cross-field Integration*

#### **QING Qing**

Deputy Director and Research Fellow, Institute of Dance, Chinese National Academy of Arts  
*New Aesthetic Aspects of Contemporary Dance*

## Gala Night

### *Dance: The Dialogue with Nature, Life and the World*

4/29 | 19:15 - 21:00

Venue: New Theatre, Shanghai Theatre Academy Changlin Road Campus

*The order of the performances is subject to change.*

#### ***Karanga - The First Voice***

MAU, New Zealand

#### **Excerpts from *Love to Death***

MAU MAPUCHE, Chile

#### **Introduction to the Message Author**

Tobias Biancone, Director General of ITI

#### **Presentation of the Message by YANG Liping**

#### ***The Spirit of the Peacock***

Yunnan Yang Liping Art & Culture Company

#### ***The Swan Flies High***

Dance College, Shanghai Theatre Academy

#### ***Fighting Between Dragon and Tiger***

Busan National Metropolitan Dance Company, South Korea

#### ***Red Lip***

Beijing Dance Academy

#### ***Eternal Flower***

Dance College, Shanghai Theatre Academy

#### ***Walk in the Night***

Shanghai Song and Dance Troupe Company

#### ***Yuan Ding***

Shanghai Opera House

#### ***Impression of Fly Apsaras Murals of Northern Wei Dynasty***

Beijing Xianwuren Dance Studio

#### ***Jiangnan***

Dance College, Shanghai Theatre Academy

#### ***Impression of a Great River***

Shanghai Theatre Academy Affiliated Dance School



## Gala Performances



### *Karanga - The First Voice*

Performance group: MAU, New Zealand  
Choreographer and director: Lemi PONIFASIO  
Performer: Rosie Terauawhea BELVIE

Karanga represents the power of Maori women, a spiritual call that spans generations and is the initial voice in the rite of encounter. Accompanied by powerful dance moves, the dancers pay tribute to the deceased and point to a future reunion.



### *Excerpts from Love to Death*

Performance group: MAU MAPUCHE, Chile  
Choreographer and director: Lemi PONIFASIO, Natalia GARCÍA-HUIDOBRO  
Performer: Natalia GARCÍA-HUIDOBRO

In 2020, the work was premiered in Santiago, Chile, the latest creation from a decade long collaboration between Lemi ponifasio and the indigenous Mapuche people Chile. *Love to Death* is a meditation on the notion of power, Chile, Mapuche, Earth and woman.



### *The Spirit of the Peacock*

Performance group: Yunnan Yang Liping Art & Culture Company  
Choreographer and director: YANG Liping  
Performer: XIAO Ronghao

This female solo dance was choreographed and performed by the renowned dancer Yang Liping, premiering in 1986. The Dai people consider the peacock, also known as the sun bird, to be a symbol of love and their totem. Yang Liping created a series of dance movements to express the shape of a peacock in her performance titled *The Spirit of the Peacock*. Through her dance, she expresses her yearning for a holy and peaceful world. In the epilogue of *Yunnan Image*, Yang Liping combines her solo and group dances, along with new choreography and sound and light effects, resulting in a performance that is full of quiet spirituality and harmonious life consciousness.



### *The Swan Flies High*

Performance group: Dance College, Shanghai Theatre Academy  
Choreographer and director: DONG Jie, XING Sang  
Performer: ZHU Fei, XU Liang, WANG Fan, etc

The swan soars into the sky, aiming to reach the highest heights. It gazes down at the thousands of miles of mountains and rivers, then gracefully lands on the ground. In the same way, we reflect on our inner selves and hold onto our determination. We embark on a spiritual journey, then look back at the serenity of our homeland.

## Gala Performances



### *Fighting Between Dragon and Tiger*

Performance group: Busan National Metropolitan Dance Company, South Korea  
Choreographer and director: KOOK Soo-ho, LEE Jeong-yun  
Performer: HEO Tae-seong, CHOI Eui-ok, JUNG Seung-jun

"Fighting Between Dragon and Tiger" is a metaphorical representation of a battle between two strong individuals. The storyline is based on the Battle of Red Cliff, as narrated in Luo Guanzhong's novel *Romance of The Three Kingdoms*. The musical performance is an amalgamation of song and dance, inspired by the traditional Korean folk art, Pansori's *Red Cliff Song*. The choreography involves a pair of male dancers leading a dance duel that symbolizes the fierce battle between the dragon and the tiger.



### *Red Lip*

Performance Group: Beijing Dance Academy  
Choreographer and Director: TONG Ruirui  
Performer: HUA Xiaoyi

Lonely days and nights - the woman applies her red lipstick, but her man never arrives. Despite her youth and beauty, she waits for her lover to return home. The dance portrays a lonely woman missing her beloved through implicit expression, yet there is a fire in her heart. The performance highlights the unique hand, eye, body, step, method, and spirit of Chinese classical dance, conveying a sense of beauty to the audience.



### *Eternal Flower*

Performance group: Dance College, Shanghai Theatre Academy  
Choreographer and director: HU Songwei, MAI Jingwen  
Performer: WANG Xiaofan, LI Yichun, etc

The "Eternal Flower," also known as the "Flower That Never Withers," is made from real flowers that maintain their color, appearance, and texture. Every woman desires to be like this flower, to remain in a beautiful state at all times, and to become more impeccable. However, some may be trendy but lack true fashion sense, while others may be popular but not classic. Some may be beautiful but quickly forgotten. Only when a woman can cultivate inner strength and beauty will she become like the eternal flower - enduring and never fading.



### *Walk in the Night*

Performance group: Shanghai Song and Dance Troupe Company  
Choreographer and director: HE Junbo  
Performer: HE Junbo

On a moonlit night, he, walked alone.

## Gala Performances



### *Yuan Ding*

Performance group: Shanghai Opera House  
Choreographer and director: MA Tao  
Performer: TAN Yimei, SONG Yu

The piece *Yuan Ding* (Destiny) is a selection from the "Love" duet between Mr. and Mrs. Xiang in the dance poem *Jiu Ge · Promise*. The story follows the two water gods as they hold hands and pursue love along the sparkling Xiang Riverbank for three thousand years. Despite the passing of time, the lovers always find a way to reunite and uphold their promises.



### *Impression of Fly Apsaras Murals of Northern Wei Dynasty*

Performance group: Beijing Xianwuren Dance Studio  
Choreographer and director: ZHAO Xiaogang, SHEN Xubin  
Performer: SHEN Xubin

"Apsaras" portrays some of the kindest and most beautiful images in the world. The work is inspired by the early mural modeling of Apsaras in the Mogao Grottoes of Dunhuang. Using a combination of rigid and soft dance movements and a healthy, optimistic aesthetic tone, "Apsaras" expresses the uplifting and cheerful feelings of life within the context of ancient Eastern culture. This vitality is at the core of the Apsaras art form.



### *Jiangnan*

Performance group: Dance College, Shanghai Theatre Academy  
Choreographer and director: LV Zimin, LI Dan  
Performer: GE Jingyi, ZHU He, TAN Mei, ZHENG Xin, CHEN Xiaoran, XIAN Zihan

It is a great time to pluck lotuses in Jiangnan, south of the Yangtze River, where lush lotus plants flourish. Shoals of fish swim among the lotus leaves, playfully darting about in all directions. The green river and distant fishing fire narrate the charm of Jiangnan, while walking in the garden allows one to enjoy the views and explore the spring scenery of this beautiful region. The scene is as picturesque as a painting, and the poem emanates from the depths of the heart, serving as a love letter to Jiangnan.



### *Impression of a Great River*

Performance group: Shanghai Theatre Academy Affiliated Dance School  
Choreographer and director: OU Siwei  
Performer: Jiang Jiajun, Huang Xuwenxuan, Yang Guangsen, Lu Siqi, Chi Yingxuan, etc

The wide river undulates, while the wind carries the scent of the rice flowers on both banks. The new generation has not endured the struggles of their revolutionary ancestors, yet in a time of peace, they still remember the grace of the Mother River. Therefore, we use our bodies to preserve the memories, inscribing the gentle power of the Mother River.

## Workshops

Venue: Shanghai Theatre Academy Hongqiao Road Campus (Building 3, Shanghai International Dance Centre)

4/24 - 28 Whole Day

### **Ballet Workshop by ZHU Meili**

Renowned Ballet Educator, State First-class Artist Performer

### **Chinese Classical Dance Workshop by SHAO Weiqiu**

Professor, Chinese Classical Dance, Beijing Dance Academy,  
Member of the Academic Committee of Beijing Dance  
Academy

### **Choreography Workshop by ZHOU Liya**

Director, China Oriental Performing Arts Group,  
State First-class Director

### **International Ballroom Dance Workshop by LOU Hui**

Teacher, International Ballroom Dance, Beijing Dance Academy

### **Ballet Workshop by YAO Wei**

Ballet Dancer, Former Principal of the Royal Danish Ballet

### **Chinese Folk Dance Workshop by GAO Du**

Professor, Beijing Dance Academy,  
Director of Academic Committee, M.A. Supervisor

### **Ballet Workshop by CAO Chi**

Ballet Dancer, Former Principal of the Birmingham Royal Ballet

### **International Ballroom Dance Workshop by YAN Bang Bang**

Captain, Chinese National Olympic Sports Dance Team

### **Lecture by SHU Qin**

President, Macao Modern Ballet Art Society

### **Contemporary Dance Workshop by Mary Ann SOTO**

Associate Professor, Temple University, USA

4/30 Afternoon

### **Kapahaka Workshop by Rosie Terauawhea BELVIE**

MAU, New Zealand

### **Flamenco Workshop by Natalia GARCÍA-HUIDOBRO**

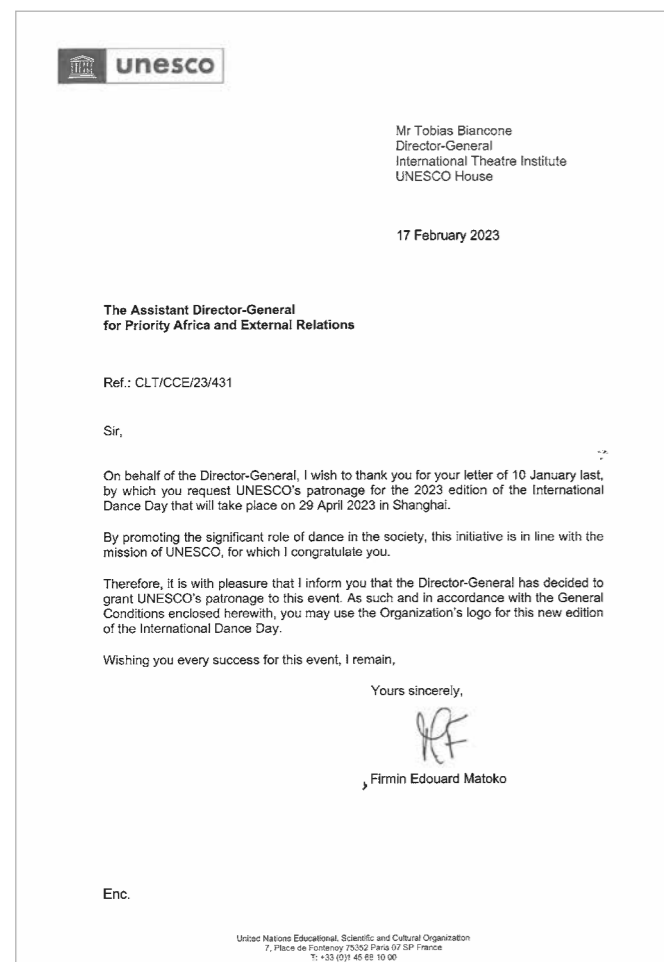
MAU MAPUCHE, Chile

## Official Support from UNESCO



The International Dance Day 2023 celebration receives the patronage of UNESCO. The Assistant Director-General for Priority Africa and External Relations of UNESCO, Firmin Edouard Matoko, on behalf of the Director-General of UNESCO, congratulates the event, and points out that **"By promoting the significant role of dance in the society, this initiative is in line with the mission of UNESCO"**.

[www.unesco.org](http://www.unesco.org)



## 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.

[www.iti-worldwide.org](http://www.iti-worldwide.org)  
[www.international-dance-day.org](http://www.international-dance-day.org)  
[www.world-theatre-day.org](http://www.world-theatre-day.org)  
[www.iti-unesco-network.org](http://www.iti-unesco-network.org)

## Shanghai Theatre Academy STA



Shanghai Theatre Academy (STA) is a prestigious art university for performing art talents in China. It was formerly the Shanghai Municipal Experimental Theatre School, which was established on December 1st, 1945. In 1956 the school was officially renamed Shanghai Theatre Academy. In 2002, STA became a comprehensive art university with the disciplines of theatre, traditional Chinese opera, dance, film & TV, and the education spectrum covered vocational secondary school, bachelor, master and doctor programs.

There are more than 500 full-time employees at Shanghai Theatre Academy, including over 300 teachers. STA has over 2100 undergraduate students in 17 majors, as well as over 900 postgraduate students on campus.

There are four STA campuses with distinct functions. The Huashan Campus is the theatre arts education centre. The Lianhua Campus is the traditional Chinese opera education centre; the Hongqiao Campus is the international dance education centre; the Changlin Campus is the film, TV and new media education centre. In STA there are 10 educational units, including the Acting Department, Directing Department, Dramatic Literature Department, Stage Design Department, College of Chinese Opera, College of Dance, College of Film, College of Creative Studies, Division of Humanities and Social Sciences Education, and the College of Continuing Education. Besides, there are two vocational secondary schools affiliated to STA - the Chinese Opera School and the Dance School.

STA has cultivated thousands of artists and culture managers in various professional fields for the country, and many graduates have become leading experts and professionals with national and international reputation in the fields of theatre, film & TV, dance and fine arts. They have won numerous grand awards and enjoyed high reputation and influence at home and abroad.

Shanghai Theatre Academy



Editorial Department of Contemporary Dance Research



### Dance College of Shanghai Theatre Academy

The Dance College of Shanghai Theatre Academy provides professional undergraduate education and postgraduate studies. It has been founded to offer 2 national key degree programs—Dance Performance and Dance Choreography, both are under the national first-class undergraduate program, 2 disciplines authorized to offer master's degrees— Music and Dance(MA), and Dance(MFA), and 1 discipline authorized to offer doctoral degree — Artistic Theory with main research interest in Dance History and Theory. Moreover, the renowned Shanghai Youth Dance Company, an affiliate of Shanghai Theatre Academy, also provides students with an exceedingly professional platform for artistic practice. In recent years, the Academy of Dance and the Dance Collaboration and Innovation Centre have been established to meet the needs of the overall development of the Dance College and dance disciplines. Prominently, the Dance College has initiated the academic journal Contemporary Dance Research, the only bilingual magazine in China. With a mission to integrate academic resources and improve the scholastic level, the journal manages to build a platform for academic exchanges between dance researchers around the world. Students of the Dance College have won many gold medals in domestic and international competitions and exhibitions, and more than 80 original and outstanding works are renowned nationwide.

### Contemporary Dance Research Journal

Under the auspicious of the Shanghai Municipal Government and Shanghai Municipal Education Commission and founded by Shanghai Theatre Academy, the journal has on its shoulders the expectations of vigorously establishing Shanghai as an international metropolis. Based in China with global visions, the journal strives to build a platform for academic exchange between Chinese and overseas dance researchers. The tenet of the journal is "to examine dance with a contemporary perspective and to recognize the world with the body of dance". The journal encourages submissions from domestic and international researchers and aims to provide a platform for exchanging research results, innovative and authoritative perspectives and insights on dance development. The scope of topics addressed is broad, encompassing basic dance theory research, cultural research, historical research, creative research, educational research, performance research, work review, dance body science research, Laban research, interdisciplinary/cross-cultural research, and creation notes. In the Comprehensive Evaluation Report of AMI of Chinese Humanities and Social Sciences Journals (2022) released by the Chinese Academy of Social Science Evaluation, the journal was selected as the Core Journals of Arts (Extended Edition).



Founded in 1949, China Dancers Association is a professional people's organization formed by dancers of all ethnic groups of China, as well as a group member of China Federation of Literary and Art Circles. The membership of CDA consists of individual and corporation (units) members. CDA has over 8,000 individual members and 36 group members including dancers associations and industry federations distributed in provinces, autonomous regions and municipalities of the country. The highest authority of China Dancers Association is the National Members' Congress of CDA. There are several expert committees respectively majoring in dance performance, choreography, theory research, education, Hip-Pop and mass dance under the umbrella of CDA. The major functions of CDA is to enhance the unity of artists, establish networks through coordination and professional guidance, undertake membership administration, promote self-discipline, safeguard the rights and interests of artists and provide them service in need. CDA is obliged to perform the following duties: training dance professionals; organizing artists going into the thick of life for creation; running competitions and holding dance festivals; displaying dance achievements and holding theoretical research; promoting publication and publicity; providing art voluntary service; launching dance exchanges between China and foreign countries and protecting rights and interests of members, etc. The mission of China Dancers Association is to 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 foreign countries, in order to prosper and develop China's dance art.

China Dancers Association CDA



## Organizing Team

Producer: Tobias Biancone, Xie Wei, Huang Changyong, Luo Bin

Planner: Yang Yang, Chen Zhongwen, Zhang Jiachun

Event Organizing: Zhang Lin, Zhang Yunlei

Workshops: Zhou Bei

Conference and Round Tables: Zhang Suqin, Zhang Yuling

Performance: Zhang Lin, Yang Xinhua

Gala Night Director: Xu Senzhong

Foreign Affairs: Zhang Yunlei, Tang Yiming, Zhou Yiyan

Message Author Coordination: Zhang Qiulong

Venues: Shen Qi, Lei Pan, Xu Chenzi, Zhang Lijun

Performance Coordination: Lv Jingqiu

Publicity: Fang Jun, Tang Yiming, Xu Hui, Zhou Yiyan, Huang Shurong, Xia Feiyue, Lin Nan

Teaching Coordination: Jin Qiu, Zou Rui

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Proofreading: Zhang Suqin, Zhang Yuling, Lin Nan, Zhou Yiyan, Xia Feiyue

Brochure Text Translation: "Annie" Du Mengxuan

Materials Printing and Producing: Chen Ye, Zhang Lijun

STA Changlin Campus Coordination: Han Yongsheng

Stage Director: Zhang Lijun

Lighting: Liu Xunbo

Technical Coordination: Zhang Hui, Zhang Tongfu

Volunteers Coordination: Zhao Jia, Zhang Xingfeng

Shanghai Theatre Academy Student Volunteer Team

# International Dance Day 2023 Celebration

*Dance · Future — Developing the Traditions and Expanding the Boundaries*

24 - 30 April 2023, Shanghai (China)

Organized by  
International Theatre Institute ITI Shanghai Theatre Academy STA China Dancers Association CDA

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International Exchange Centre of Shanghai Theatre Academy  
Editorial Department of *Contemporary Dance Research*

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Shanghai International Dance Centre Development Foundation  
Dance School Affiliated to Shanghai Theatre Academy  
Dance Collaboration and Innovation Centre of Shanghai Theatre Academy

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