



Centro Cubano

International Dance Day 2018



United Nations
Educational, Scientific and
Cultural Organization

Under the patronage of
UNESCO

29th April, 17h00 / Gran Teatro Alicia Alonso / Havana, Cuba

Performances:

Twelve - Acosta Danza
Coil - Danza Contemporanea de Cuba
Ella y él... siempre - Liza Alfonso Dance Cuba
Dahomeño - Folklorico Nacional de Cuba
Don Quijote (suite) - Ballet Nacional de Cuba

With the presence of:



Africa
Salia SANOU, Burkina Faso



Arab countries
Georgette GEBARA, Lebanon



Asia Pacific
Willy TSAO, Hong Kong, China



Europe
Ohad NAHARIN, Israel



The Americas
Marianela BOAN, Cuba

2018 - The Year of ITI



Consejo Nacional
ARTES
escénicas

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Welcome to the International Dance Day Celebration 2018 by Director General and President of ITI

Dear message authors, ladies and gentlemen,

ITI is extremely glad and thankful that it is possible to celebrate that the main International Dance Day celebration here and now. Because with this event, ITI can create a bridge between the artists and people of Cuba to the artists and people all over the world.

The main reasons why the International Theatre Institute ITI was created by UNESCO in 1948 was to help UNESCO to build a bridge between performing artists and people all over the world. The key words are mutual understanding and peace. The symbol of the bridge was wisely chosen: If you observe the traffic on a bridge you

will be aware that the bridge is always a two-way path. On our bridge, ideas, performances, humanistic and educational efforts always can travel at all time both ways. This concept of building bridges is not based on the idea of hegemony. It is founded on the respect for the artists and the people on both sides of the bridge. When in the past 70 years ITI has followed this concept, it resulted in instances the members of ITI and the artists involved in it were proud of. To intensify our work and increase the awareness for the performing arts, ITI has created two World Theatre Day and International Dance Day.

In the past, for both days ITI selected one important person to write a message. For this year it was decided that there will be five message authors, one for each of the five UNESCO regions. For Dance Day ITI asked five extraordinary artists and educators to share their thoughts with the

Welcome Address by the President of the Cuban Centre of ITI

dancers, choreographers, dance professionals and amateurs, all over the world. It should show that there are no borders for dance and that artists should be at the vanguard of the people for creating mutual understanding and peace in this world.

70 years ago, when ITI was created the peoples just experienced the atrocities of the worst war of this earth. The people and the world needed bridging and healing forces such as UNESCO and ITI. Today, there are still wars, hidden and apparent wars, which make the world and people suffer. For a better world that is what ITI is aiming for since its beginning and even today, with its more than 90 Centres all over the world.

From ITI's viewpoint, people and the world do not need sanctions but a creative positive result-oriented dialogue and forces like UNESCO and ITI that bring hope. It needs everybody to make this world a better world. You. Me. We all together. Let's work on building bridges for the benefit of everybody, for the respect of each other, for mutual understanding and peace.

We would like to thank all institutions that made this event possible: The Ministry of Culture of Cuba, the Cuban Centre of ITI, the National Commission of UNESCO, the UNESCO Ambassador in Paris, the Sponsor SHANG Xuefeng President of Beijing Lv Dong Wu Xian Culture & Communication from China, the Executive Council and the General Secretariat of ITI – and all the individuals connected with it.

And now let's celebrate International Dance Day with the dance productions and some wise words that have been created for this day.

Muchas gracias

Mohamed Saif Al-Afkham
President ITI

Tobias Biancone
Director General ITI



Welcome Address by the President of the Cuban Centre of ITI

It is a great honour for the Cuban Centre of ITI to be able to organize, on this occasion, in Havana, Cuba: The Gala Event for the International Dance Day. For the first time this celebration on a world scale, so awaited by lovers of dance, is celebrated among us, which is undoubtedly a great recognition for choreographers, dancers and critics of our country, and in turn, of the Americas.

For our Centre, it is a great privilege to receive so many personalities and so many friends, so that together, we can celebrate a day like this and send messages of love for Dance to the world that will be heard by all. Of course, we would like to thank those who have collaborated and supported us to be the scene of this unique celebration.

We would also wish to thank the Cuban companies, and in general, the world of dance in Cuba, for the support and willingness to work so that the Gala and the celebrations associated with the International Dance Day can be carried out according to the highest standards.

Dance is an essential part of the culture of this country, perhaps, together with music, its most universal expression, therefore, to celebrate this day here is a cultural fest of the greatest significance.

Let's celebrate the Day of Dance. Let the bodies speak, let the culture come down to the feet and touch the land of Cuba and the world.

Carlos Celdrán
President Cuban Centre of ITI



Welcome Address by the President of the National Council of Performing Arts in Cuba

Consejo Nacional ARTES escénicas

Dear friends:

Cuba is a country that dances. Our people, a mixture of Africans and Spanish, express themselves through the movement of men and women's bodies, endowed with intelligence, full of sensuality and a love for life.

From early ages, boys and girls with a passion for dance begin a long journey through the country's art schools, learning ballet, modern dance, folk, and contemporary techniques, which train them to be highly professional performers, whose extraordinary skills are recognised in the most demanding arenas.

Dance is an expression of the spirituality of our country. In the globalised context of the 21st century, it defines us as a nation, and integrates us with the wider global currents which strive to

defend a world of peace and hope for all the inhabitants of the planet.

When asked why he dances, Ramiro Guerra, the founder of the Cuban modern dance style, responded:

"To communicate to our age the concerns and changing ways of living for man, in search of achieving perfection, both spiritual and material." We appreciate the possibility to host the celebrations of International Dance Day in order to show to the world the fruits of the artistic education system in Cuba as well as the creativity of our dancers and choreographers.

On behalf of all Cubans, thank you very much.

Rafel Perez-Malo
Interim President
National Council of the Performing Arts of Cuba

Message for International Dance Day Gala by Alicia Alonso



The meeting that we celebrate today in Havana, brings together the enthusiasm and creative impulse of personalities from all over the world, for the glory of dance, an expression that has its roots in tradition, expands throughout the ages and transits through a wide diversity of creative paths.

We should also add the coincidence of anniversaries, which this year 2018 brings us to celebrate the 70th anniversary of the emergence of ITI, and also the 70th anniversary of the founding of the National Ballet of Cuba.

May the coincidental celebrations, of profound significance for all, mark the consolidation and development of new paths of collaboration, to the glory of performing arts throughout the world.

Alicia Alonso
Ambassador of Good Will of UNESCO
World Dance Ambassador

I remember a Cuban folk tale, in which two friends argue and one of them repeats in a resolute way: „Yes Sir, the Cuban people are a dancing people!“ How much truth that affirmation contains. Because dance has been, is and will be, for the Cuban people, a natural and spontaneous expression that springs from the depths of their spirit and their bodily reality.

This is why we managed to consolidate a scenic dance movement that occupies an exceptional place in our national culture and reaches an undeniable recognition on a world scale.

This explains the special importance that it has for us that the International Theatre Institute (ITI), with the decisive support of UNESCO, has chosen the Cuban capital this year to celebrate its central act for the International Dance Day, a celebration that for years has exalted all those who live and fight for this expression of art and life.

UNESCO and ITI

It was due to the dedication and initiative of Sir Julian Huxley, the first Director General of UNESCO, that the International Theatre Institute ITI was created in 1948. In fact, ITI was the very first NGO to be created by UNESCO.

Since the beginning UNESCO and ITI have worked together closely, and the two organizations continue to be strongly connected. The goals of UNESCO in the fields of science, education and culture are heralded not only in the ITI Charter but in the projects and activities of ITI on a local (national) and global level. An ethical outlook, based on having respect for one another – regardless of gender, age, religious belief and ethnicity – are the guidelines of UNESCO that ITI follows most ardently.

In 2015, UNESCO and ITI started a joint project called the ITI/UNESCO Network for Higher Education in the Performing Arts. Since its inauguration, different activities involving its members and cooperating groups have been undertaken, such as student festivals and the creation of a global directory performing arts educational institutions.

For 2021, the first ITI/UNESCO World Performing Arts Capital is scheduled which follows UNESCO and ITI's shared goals and is intended to give access to the performing arts and its education to everybody.

ITI is a strong supporter of UNESCO and appreciates the long-term strong support that UNESCO has granted to ITI.

International Theatre Institute ITI

Founded in 1948 on a UNESCO initiative, the International Theatre Institute 's mission is to promote peace, cooperation and mutual understanding through the arts, to encourage the practice of performing arts around the world and to strengthen international exchanges between artists. The ITI has become the world 's largest organization for the performing arts with about 100 centres and cooperating members around the world.

Since its inception, one of the major features of the ITI has been to break down barriers that seemed insurmountable, by promoting the rapprochement of cultures and encounters between artists.

International Dance Day (29 April) and World Theatre Day (27 March) have both been created to celebrate the richness and diversity of theatre and dance.

International Dance Day

In 1982 the Dance Committee of ITI founded International Dance Day to be celebrated every year on the 29th 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.

World Dance Alliance

The World Dance Alliance (WDA) is an independent, non-profit cultural organization. Its mission is to serve as a global voice for dance and dance professionals. It encourages the exchange of ideas and hopes to raise the awareness of dance in all its forms. WDA has an overarching global executive that operates through its regional centres. WDA is the main dance partner organization for the International Theatre Institute ITI, and as such closely collaborates with ITI and its Dance Committee (for instance in the selection of the message authors for International Dance Day).

International Dance Committee IDC of ITI

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 - particularly the release of the International Message. The International Theatre Institute and the International Dance Committee collaborate with the World Dance Alliance and other dance organizations, both on national and international levels.

Message Authors of International Dance Day

- 2018 Salia Sanou, Burkina Faso
Georgette Gebara, Lebanon
Willy TSAO, Hong Kong, China
Ohad NAHARIN, Israel
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 SIHAMONI, Cambodia
- 2005 Miyako YOSHIDA, Japan
- 2004 Stephen PAGE, Australia
- 2003 Mats EK, Sweden
- 2002 Katherine DUNHAM, USA
- 2001 William FORSYTHE, USA
- 2000 Alicia ALONSO, Cuba; Jiri KYLIÁN, Czech Republic;
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 ALLIAN, 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 Dance Committee Board
- 1986 Chetna JALAN, India
- 1985 Robert JOFFREY, USA
- 1984 Yuri GRIGOROVITCH, Russia
- 1983 No message issued
- 1982 Henrik NEUBAUER, Slovenia



Message Authors 2018 – Africa

Salia SANOU, Burkina Faso



refugee camps in Burkina Faso and Burundi. In 2018, with the creation cycle entitled Multiple-s, he invited the author Nancy Huston, the choreographer Germaine Acogny and the musician David Babin to join him on set for three face-to-face performances.

With Seydou Boro, he continues to create and direct the biennial Dialogues de Corps in Ouagadougou, Burkina Faso, and La Termitière, a choreographic development centre opened in 2006.

Salia Sanou, born 1969 in Burkina Faso, attended drama and African dance classes before joining Mathilde Monnier's dance company in Montpellier in 1993. Since then he has led projects in France and Africa. He founded the company „Salia nï Seydou“ with Seydou Boro in 1995. Winners of the Second Choreographic Encounters of Africa and the Indian Ocean, they receive the Découverte RFI Danse prize in 1998.

From 2003 to 2008, Salia Sanou was an associate artist at the National Scene of Saint-Brieuc, before being in residence at the National Dance Centre in Pantin, from 2009 to 2010.

Then, in 2011, he founded the „Mouvements Perpétuels“ company in Montpellier. He created Au-delà des frontières (2012) and Clameur des arènes (2014) for the Montpellier Dance Festival and Doubaley ou le miroir in 2013. In 2016, he created Du Désir d'horizons, following the workshops of dance that he led for 3 years in

Message International Dance Day 2018

by Salia SANOU

Dance, or sense of the future.

How to deliver this message directly to the community of humans without having a thought for all these migrant bodies, forced into exodus and exile around the world? As a choreographer and dancer, having travelled all continents to present my work and have enriching experiences in contact with others, can I look away from the chaos that shakes the world, and in particular, the migratory peril? No. I look at it and see its darkness, its brutality, but also its opportunities; the opportunities that contemporary dance has allowed me to discover in order to be part of an epoch.

The question of migration summons, beyond its political connections, the question of the self-gaze on the other. A look fed by imagination that drains a biased, condescending, stereotyped idea from abroad, that is to say, an intrusive body of the social fabric. However, whether we like it or not, whether we recognize it or not, we all share, whatever the colour of our skin, whatever our origins, wherever we live, a common base: humanity. It is this paradigm that guides and nourishes my creative process.

If in my work as a choreographer the question of boundaries, territories, cultures, and the evidence of the humanities, is always present or even recurrent in a proven or more diffuse way, it is invariably because I maintain a curious relationship to time, to spaces, to displacements, based upon sensitive and sometimes fragile relations constituted, then undoubtedly tested, in my double belonging to Africa and Europe.

With the show „Desire d'horizon“, whose choreographic vocabulary as dramaturgy came from my experiences of working in dance workshops with refugees in camps in Burkina Faso and Burundi, I tried to transcend the images produced, tried to transcend the incredible violence observed in these places, these non-places, where each tries to live or at least tries to reinvent a little of oneself.

Dancing for a living is the message that I come to bring with the firm conviction that an artist must find

strength, drive and energy to get in the wake of life. This experience of strangeness, where I felt in my flesh the deep bleeding of fear, misery, unworthiness, gave me a courage and a difficult force still to be defined today. This interzone where nothing human, logical, or ethical is taken into account anymore, this space outside the common law, in the confines of nowhere, where vacillation, absurdity, and incessant violence are rife; when living there my fear became the maxim of my courage, yes I admit it, this hitherto unknown state gave me the will to reconquer, with dance, a little future and a snatch of present, surely uncertain but started with hope.

Yes, I express it loudly, dance can invent and reinvent itself, here, now, and elsewhere! Yes, the movement sometimes has its flashes, its harmonies in unusual places as in a refugee camp, a whole story that can, gestures against gestures, body against body, spectres against spectres start to dance. Dance to deceive loneliness, waiting, pain, dance to give light to a look, dance to ward off fear, dance and dance again.

This unique experience has shaped an unprecedented approach to movement in my choreographic work, it has revealed new perceptions to me, it has undoubtedly guided me to the essentials of knowing that dance is a major art, that it conceals a universal knowledge that has survived all the time, it is a reflection of cultures and traditions that are as rich and varied as the many lines of union between peoples. It is a source of meaning. For me, it is the art of life, of poetry and hope, it is the courage and the first step in being able to „fight the destiny, to surprise the disaster by the little fear that it makes us sometimes to face the unjust power, sometimes to insult the drunken victory, to hold on, to stand up; this is the example that people need, and the light that electrifies them“, a magnificent quote from Victor Hugo, extracted from Les Misérables, that I deliver to you in conclusion and in sharing.

Thank you.

Message Authors 2018 – Arab Countries

Georgette GEBARA, Lebanon



Georgette Gebara is a world-renowned dancer, choreographer, writer, broadcaster and educator from Lebanon. As a student, she showed early promise when dancing, and landed many leading roles in classical ballets. She used her experience in education to set up the “École Libanaise de Ballet”, a ballet focussed dance school, in Beirut, 1964.

Keeping with education, she has since gone on to act as Professor of dance at the National Institute of Fine Arts (Dramatic Arts Section) of the Lebanese University (1966 to 1984) and has lectured all over the world.

As a choreographer, Georgette has worked for plays, musicals, TV and Film in Arabic, American, French and Armenian productions. For television, she choreographed and danced on a special programme of recitations of Arabic Poems for Jordanian TV, which was the first programme of its kind when it broadcast in 1978. She has since gone on to do further TV work as a jury member for “Studio Al Fan”, the Number One TV-programme for the discovery of new talents

in music, song and dance, in Lebanon, from 1974 to 1992.

All of this has helped cement Georgette Gebara as a household name in the dance world. She is seen as an innovator for dance in the Arab region and is a key reason for the enduring popularity of the art form in that part of the world. Examples of her desire to raise the profile of dance in the Arab world are numberless. For instance, she founded, and went on to choreograph for, the “Soirees de Ballets”, the first professional dance company to be based in Lebanon, in 1966. Just two years later, her desire to spread her inventive approach across the Arab Region was realised when she became a founder member of the International Centre of Traditional Music and Dance, based in Carthage (Tunisia), in 1968. She is also a co-founder of the Syndicate of Professional Artists, Lebanon, formed in 1993.

More recently she has turned her attention to writing and dance journalism. She has authored articles on Lebanese Theatre for German and Japanese publications and was twice named ‘Dance Critic of the Year’ by the Daily Star. In November 2017 she published her first book, entitled, “Entre Deux Pas”.

Over the years she has been a stalwart for ITI, seeking to use it as a platform to raise the profile of Lebanese and pan-Arabic dance across the globe. From 1980-2008 she served as a key member, and later Vice-President, of the Lebanese Centre of ITI. During this time, she also worked as the secretary of the International Dance Committee of the ITI, from 1996 to 2008, and served as a member of the organization’s Executive Council from 1997-2008. In 2011, her contributions to ITI, and to the wider world of the performing arts, were recognised, when she was made an Honorary Member of ITI.

Message International Dance Day 2018

by Georgette GEBARA

EAST, WEST: Dance dialogue

Amman. Sunday, 26 August 1979. King Hussein and American-born Queen Nour enter the royal box of the Palace of Culture. Ovation. Jordanian anthem, American anthem.

Silence.

The curtain opens, to reveal royalty of another nature: a petite woman standing very tall in her sequined dress and long black gloves, an ancient-looking throne by her side. She bows, smoothes herself onto the throne.

MARTHA GRAHAM

In a half whisper, she speaks about her company, her ballets. When she comes to the body, the King before her, a fine sportsman, listens with warmth and understanding. Her words carry me to my own beliefs: to me, our body is a temple. In it life begins; in it is the soul; in it the heart, that muscle that pumps love; its brain is the power of thought; good and evil struggle within its depths. The body brings movement, essence of life, to its most sublime form of expression: DANCE.

My attention returns to Martha. As though she had lived all her life in our part of the world, she speaks of the sands that come and go, covering up the traces of invaders. “THE VOICE OF THE LAND DICTATES WHO REMAINS” she declares.

Oh yes Martha! we have been here for perhaps more than humanity remembers. The sands of our deserts, the waves of our seas have given our women the graceful and seductive sway of hips which has travelled to the farthest confines of Spain. It is said a poet once exclaimed: “Fa la haramouna Allah menkom” – “May God not deprive us of you”, which, once the guttural difficulties of the “h” was dropped became “falamenko” to finally be “flamenco”. A true tale? It does not matter, it may just be a beautiful lie! And are not poetry and dance two magnificent lies? yet lies that reflect the DEPTH of human feeling.

Whereas desert and sea gave us undulating movement, high mountains and revolt against invaders gave birth to vigorous male stamping of feet and jumps in rhythms wild as tempest air. Sword dances and equestrian choreography accompany them. Each region over this

vast Arab world defined its own style and colours.

The first expression of dance, however, was prayer, and the “three religions of the Book”, as we call them, were born on our shores. The movements and gestures of prayer are thus considered a form of spiritual dance. Their origins may travel back farther than we can trace, but they are certainly the purest, oldest and most mysterious expressions of the human body.

A small wink is due here to pharaonic dances, to fathom the age of dance in our region. They were PAINTED in angular style, but most certainly the actual movements themselves must have been as fluent and stupendous as the waters of the Nile.

With the advent of modern times and the arrival of foreign residents, classical ballet and contemporary dance studios opened, and the practice of dance moved to more specialized levels. From simple rural celebrations or occasional sophisticated urban social entertainment, it rose to professionalism and entered the theatre.

But, back to Jordan. Defying the war still raging in Lebanon, I risked persuading 10 students to travel with me to Amman to see the Martha Graham Company, but more particularly for the privilege of seeking a master class. Company dancer Peter Sparling conducted it with enthusiasm, and the experience was great. Applause, big smiles, hearty hugs, and of course, as the head of the group, I said a few words to thank Peter. He looked at us in utter surprise. “YOU are thanking ME? It is I who should thank YOU. Here we came, I from the U.S., you from Lebanon, from Jordan and elsewhere. We sat on the floor, and suddenly we were all speaking the same language”.

Indeed, whether we sit on the floor, hang on to a barre, fly in the air, stamp our boots on some mountain peak, whether we wave our hips lasciviously under a tent or in a nightclub, our language binds us together! For dance is not only an expression of feelings, a celebration, or just entertainment. DANCE IS A STATEMENT. A statement that says more eloquently than any spoken language, that we are ONE.

Message Authors 2018 – Asia Pacific

Willy TSAO, Hong Kong, China



Willy Tsao is an influential figure in China's modern dance development as a choreographer, educator, curator, manager and director. Born and educated in Hong Kong, Tsao received his modern dance training in the US and an MBA degree from the University of Hong Kong. He was named an Honorary Fellow by the Hong Kong Academy for Performing Arts in 2000 and received an Honorary Doctorate in 2015.

As a contemporary dance pioneer in Mainland China and Hong Kong, Tsao founded the first and only professional contemporary dance company CCDC in Hong Kong in 1979 and has held the role of artistic director since 1989. In Mainland China, Tsao was a teacher and advisor to the Modern Dance Programme at the Guangdong Dance School from 1987 to 1992 and was named artistic director of China's first professional modern dance company, Guangdong Modern Dance Company, when it was founded by the Guangdong Provincial Government in 1992. He departed the

group in 1998 and was invited by the Guangdong Cultural Bureau in 2004 to resume his position until 2016. In Beijing, Tsao had served the Beijing Modern Dance Company as artistic director from 1999 to 2005. In 2005, Tsao established China's first independent professional modern dance company, BeijingDance/LDTX. In addition, Tsao gives lectures and workshops frequently for universities and dance groups in major Chinese cities, including Beijing, Changsha, Daqing, Fuzhou, Guangzhou, Guiyang, Hefei, Hohhot, Kunming, Nanchang, Nanning, Shanghai, Taiyuan, Urumqi, Wuhan and Xiamen.

Tsao's contribution to dance has been widely recognized. He has also received numerous awards and honours including; Dancer of the Year Award from the Hong Kong Artists' Guild in 1988, Ten Outstanding Young Persons Award in 1990, Badge of Honor from HRH Queen Elizabeth II in 1993, Louis Cartier Award of Excellence – Outstanding Choreographer in 1998. In 1999, he was awarded the Bronze Bauhinia Star by the Hong Kong SAR Government. He received Distinguished Achievement Award in the 2014 Hong Kong Dance Awards for his immense and invaluable achievement and contribution to Hong Kong dance.

Since 1980, Tsao has created more than 60 major works, including Bird Songs, Kunlun, China Wind-China Fire, 365 Ways of Doing and Undoing Orientalism, Wandering in the Cosmos, One Table N Chairs, Sexing Three Millennia, Dao: Extraordinaire, Conqueror, Warrior Lanling and In Search of the Grand View Garden. His choreography has been staged in Canada, France, Germany, Israel, Japan, Korea, the US as well as Beijing, Guangzhou, Shanghai and Taipei.

Message International Dance Day 2018

by Willy TSAO

Dear friends of the international dance community, The world seems to be in constant dissidence and troubles. We have witnessed, especially in recent years, incessant conflicts between countries, races and cultures. As a dance practitioner, I can't help but wonder if art may somehow become an antidote to prevent or counteract some of the disorders that are threatening world peace and harmony.

Hence, with a growing connection with international communities and stronger mutual contemporary dance exchanges, I am confident that China will accelerate to become a significant force for advocating individual viewpoints, championing innovative changes, and fostering tolerance and understanding among nations in this troubled world.

Thank you.

I have been promoting the art of dance in China since late 1980s, trying to convince the general public that dance, especially contemporary dance, is important for a country's development. I believe that the three essential aspects that characterize contemporary dance - individual expressions, innovative ideas and study of human conditions, serve as the fundamental building blocks of a value system upon which modern China will continue to grow and flourish.

In the pursuit of excellence in contemporary dance, we value individual expressions; therefore, we learn to respect different opinions and diversity. We value the search of innovative ideas; therefore, we accept changes and are willing to adapt to new ways of living. We value the need for understanding current happenings and issues as a way to study human existence; therefore, we become more tolerant and understanding while we are face-to-face with each other regardless of any differences.

China, similar to most of the countries in the Asia-Pacific region, enjoys a rich cultural heritage. However, the country had been sealed off from the rest of the world for decades and has only opened up through its reformation and open policy in 1978, exactly 40 years ago. Indeed, there is still a long way to go before the general public in China can comprehend and appreciate in greater depth the value of contemporary dance. On the other hand, I am seeing the emergence of a phenomenon which suggests that young people in China are interested in the contemporary dance art form and are using it as a medium of self-expression.

Message Authors 2018 – Europe

Ohad NAHARIN, Israel



Ohad Naharin is a choreographer, the Artistic Director of Batsheva Dance Company, and creator of the GAGA movement language.

Born in 1952 in Mizra, Israel, he joined Batsheva Dance Company in 1974 despite having little training. During his first year, guest choreographer Martha Graham invited him to join her own company in New York, where Naharin later made his choreographic debut at the Kazuko Hirabayshi studio in 1980. For the next decade he presented works in New York and abroad, including pieces for Batsheva Dance Company, the Kibbutz Contemporary Dance Company, and Nederlands Dans Theater. Naharin worked closely with his first wife, Mari Kajiwara, until she died from cancer in 2001.

In 1990, Naharin was appointed Artistic Director of Batsheva Dance Company, and in the same year, he established the company's junior

division, Batsheva – the Young Ensemble. He has since created over thirty works for both companies and set pieces on many others. He has also collaborated with musicians including The Tractor's Revenge, Avi Balleli and Dan Makov, Ivri Lider, and Grischa Lichtenberger. Under the pseudonym Maxim Waratt, he composed, edited, and mixed many of his own soundtracks. Naharin's work has been featured in several films, including Tomer Heymann's Out of Focus (2007) and the Heymann Brothers' Mr. Gaga (2015).

In addition to his stagework, Naharin also developed GAGA, the innovative movement research and daily training of Batsheva's dancers that has spread internationally among both dancers and non-dancers.

A citizen of both Israel and the United States, Naharin currently lives in Israel with his wife, dancer and costume designer Eri Nakamura, and their daughter, Noga.

Message International Dance Day 2018

by Ohad NAHARIN

Dancing is about being in the moment. It's about listening to the scope of sensations and allowing that listening to become the fuel of all feelings, forms, and content. Yet, we should always remember where we came from.

When asked what my work is about, I first answer that it is about itself. About how all of its elements meet to create its narrative. A dance narrative of volume, delicacy, the use of explosive power. The research of movement, organization and structure. Laughing at ourselves, dynamics, overstatement and understatement, the connection of pleasure and effort, and the sublimation of each dancer's madness, passion, and fantasy into a clear form.

At its best, dance can be sublime, even if far from perfect. We need to resist the conservative and conventional thinking that has roots in much of dance education and training, and let go of old ideas for new, better ones. And we must always remember to dance a little every day...

And we must always remember to dance a little every day... and never in front of a mirror.

Message Authors 2018 – The Americas

Marianela BOAN, Cuba



The Encounter of Women of Latin America in the Performing Arts, 2014, paid homage to her life and professional work by awarding her the Glo prize.

She obtained a Master of Fine Arts (MFA) in Dance at Temple University, Philadelphia, where she served as a teacher. She has also been the head of the Higher Institute of Arts Cuba (ISA) and has contributed to the education of several generations of Cuban and Latin American dancers.

Between 2002 and 2010, she maintained an intense work-rate in the USA for companies and institutions such as Dance Theater Workshop, American Dance Festival, Bates Dance Festival, New York University, Joyce SoHo, La MaMA, etc.

Marianela Boán currently lives in Santo Domingo, Dominican Republic, where she founded and currently directs the National Company of Contemporary Dance of the Ministry of Culture, which has met with great success in Cuba, Colombia, Costa Rica, Spain, Peru and USA. Her most recent works are „Sed“ (2011), „Caribe Deluxe“ (2013), “Propulsion” (2015) and “Defilló” (2017).

She has won important choreographic awards as a member of Danza Contemporánea de Cuba from 1973 to 1988 and as the founding director of the companies DanzAbierta, Cuba, 1988-2003, BoanDanz Action USA, 2005-2010 and the Compañía Nacional de Danza Contemporánea of the Dominican Republic, since 2010 until now.

Message International Dance Day 2018

by Marianela BOAN

Your body begins before you and is the place of all the rituals that belong to you.

When you listen to your body through dance, you also hear the bodies and dances of seduction and celebration which belong to your ancestors and your species.

In your body you carry the dances that will save you. The one who dances touches the other beyond the skin; dance touches their weight and smell, it defeats the tactile screens and it erases the borders between bodies and nations.

I have lived on both sides of history. I have seen poverty and wealth, landscapes and bodies fed and abused by power. My work excavates, looking for the real bodies among those officially on display.

Being a choreographer in Cuba and the Dominican Republic, the magical islands where I live, surrounded by the Caribbean Sea and people dancing before birth, is an unmentionable privilege.

Dancing is the great antidote to the madness of mankind.

To each displaced person, refugee and exile from around the world, I say: you have a country that goes with you that nothing and no one can take away; the country of your body.

Performances

Twelve



Twelve

Dance Company: Acosta Danza

Concept and Direction: Jorge Crecis

Choreography Assistant: Fernando Balsera

Music: Vincenzo Lamagna

Costume Design: Eva Escribano

Lighting Design: Michael Mannion, Warren Letton and Pedro Benítez

Twelve is a dance-sport piece, a universe regulated by complex mathematical and graphic permutations, a real risk that tests the physical and mental resistance of 12 dancers who have to do the impossible to achieve the impossible.

Twelve is a combination of logic, aesthetics and emotion, a puzzle that plays with the concepts of success and failure, risk and pragmatism and that explores the limits of the human body. Twelve has been an exclusive re-creation for Acosta

Danza from piece '36' created in 2011 for the Edge Company and presented in 2012 at the Royal Opera House in London.

Dancers:

Zeleidy Crespo, Yanelis Godoy, Laura Rodríguez, Leticia Silva, Laura Treto, Carlos Luis Blanco, Yasser Domínguez, Mario Sergio Elías, Julio León, Raúl Reinoso, Javier Rojas y Alejandro Silva.

Performances

Coil



Dance Company: Danza Contemporánea de Cuba

Choreography: Julio Cesar Iglesias

Choreography assistant: Tomas Guilarte

Music: Hangedup / Arron Family / Nina Simone / Fordom / Monoloc / Wardruna

Light design: Fernando Alonso

Costume design: Julio Cesar Iglesias

Interpreters: Arelys Hernández / Alejandro Miñoso / Claudia H. Rodríguez / Dayron Romero / Emma Quiñones / Heriberto Meneses / José A. Elías / Leyna González / Mario Varela / Idian Rodríguez / Norge Cedeño / Maikel Pons / Penélope Morejón / Stephanie Hardy / Thais Suárez / Víctor Varela

Rituals, infinite paths, incessant searches in life, exploring the social construction of the human being and the deep meaning of spirituality. A spirit that is built with sacrifice, with pleasure,

with full confidence in what is believed and what is done. Never pain, only faith.

Performances

Ella y él... siempre



Dance Company: Litz Alonso Dance Cuba

Title: Latido VIII. Ella y él... Siempre

Choreographer: Litz Alonso

Music: Cesar Lopez

Duration: 5 minutes 38 seconds.

Synopsis: Time, as it exists in our dimension, marks a pattern that is the thread - or umbilical cord - between what is now and what is no longer. However, we are always looking to the future, despite the fact we will never hold certainty that it will exist for any of us.

Out of the desire to get out from this jumble of feelings and emotions, and scream that there is 'no time to lose' - because it is always the right and precise moment to move forward - this heartbeat is born.

Performances

DAHOMENÓ



Dance Company: Folklórico Nacional de Cuba

Original script and choreography – Manolo Micler

A folkloric projection of chants, drum playing, and dance extracted from the traditions of the Dahomey peoples, which depicts the transition to puberty, and in so doing evokes old rituals of fertility.

Performances

Don Quixote (Suite)



Dance Company: Ballet Nacional de Cuba

Choreography: Alicia Alonso (Artistic direction and choreography), Marta García and María Elena Llorente. An adaptation of the original version by Marius Petipa and Alexander Gorski.

Music: Ludwig Minkus

Scenography: Frank Alvarez

Costumes: Salvador Fernandez

Cast: Kitri, the beautiful: Viengsay Valdes, Basilio, the barber of the town: Patricio Reve, Espada: Ariel Martinez, Mercedes, his lover: Ginett Moncho, Bullfighters: Daniel Rittoles, Yankiel Vazquez, Luis Fernandez, Juan Oquendo and Adrian Sanchez, Majas: Monica Viqueiras, Wendy Castell, Jessica Arechavaleta, Verena Garcia, Cynthia Villalonga and Lorena Urgelles

Musical Accompaniment: Symphony Orchestra of the Gran Teatro de La Habana «Alicia Alonso»

Direction: Giovanni Duarte

The Don Quixote ballet was released on December 26, 1869 at the Bolshoi Theatre in Moscow, inspired by a famous chapter of the eponymous and well-known work of Miguel de Cervantes. The Cuban version was presented for first time on July 6, 1988 at the Gran Teatro de la Habana. The first act of this ballet, represents the scene in which the bullfighters arrive at the plaza of a village in Castile; the Andalusian Espada enters, accompanied by his lover Mercedes. The dance of the young couple excites the whole town. The third act includes the famous grand pas de deux, in which Kitri (Quiteria) and Basilio, the protagonists, dance on the day of their wedding.

Sponsor: Beijing Lv Dong Wu Xian Culture & Communication Co



Lv Dong Wu Xian is a Chinese word meaning "infinite rhythm".

A Company focuses on the development and producing of film and TV projects, educating talents for the film and TV industry, promoting the cultural exchange between China and the world, offering consultations on the culture industry and the culture projects incubating. Beijing Lv Dong Wu Xian Culture & Communication also has a training centre at the Central Academy of Drama, Beijing, offering training on the performing arts for professionals, children and those who will participate in the entrance examination of performing arts academies in China.



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