World Theatre Day 2024 Celebration
27 – 29 March 2024 | Langfang, China

World Theatre Day 2024 Message Author Jon FOSSE
Norwegian writer and playwright
Nobel Laureate in Literature 2023

Co-organized by
Silk Road International Arts Center

www.world-theatre-day.org
It is my great pleasure to join you for this celebration of World Theatre Day. I would like to commend the efforts made by the International Theatre Institute ITI and its Chinese Centre, which have organized a wide range of events on this occasion.

Highlighting the positive impact of the performing arts on people and communities, this celebration is a time to reflect on the role of theatre in bringing people together, fostering dialogue and promoting peace.

Indeed, culture and creativity have proven to be important drivers of economic development, but also of social cohesion and resilience. In troubled times, theatre encourages communication and reconciliation. Theatre can provide a voice to the voiceless, call attention to inequalities and inspire social change.

UNESCO is committed to advocating for the social and economic rights of artists. We are calling for the creation of a standalone goal on culture in the post-2030 development framework, so that we can harness the potential of culture and the arts for more sustainable and peaceful societies.

Ladies and gentlemen, I look forward to your reflections on the theme “Theatre for the people”, and I wish you an excellent celebration.

Thank you.

Ernesto OTTONE R.,
Assistant Director-General for Culture of UNESCO
Welcome to the Celebration of World Theatre Day 2024!

Distinguished participants, dear colleagues, and friends,

I cheerfully welcome you to the World Theatre Day Celebration, here in Langfang, on 27 March, the day when “theatre” is celebrated globally. Join us as we delve into the universe of theatre - an art form that we all deeply appreciate, cherish, and love.

World Theatre Day was jointly established in 1962 by the International Theatre Institute ITI and ITI's legendary Theatre of Nations Festival, choosing the first day of that festival to be the day when theatre should be celebrated by professionals and enthusiasts alike. Since its inception, World Theatre Day has served as a celebration of theatre, with ITI inviting a distinguished personality each year to write a message, translated into multiple languages and distributed across print and digital media to people from all walks of life. This tradition aims to promote theatrical arts and remind us of the importance of peace for all.

But what exactly do we mean by “theatre”? Is it the amphitheatre performances of ancient Greek drama? Or perhaps the market square plays that once graced European cities, later moving indoors for shelter from inclement weather? No, it encompasses far more than any specific form. It encompasses the myriad forms of theatre - traditional, innovative, experimental - performed in culturally diverse settings, offering audiences the freedom to choose their preferred experiences.

Above all, theatre is meant for everyone, not just an elite few. It's for villagers near Wenzhou enjoying a Xiqu performance with their families, for a rural Swiss community gathering to watch amateur plays featuring an introduction with multi-voice yodelling and colourful traditional dress. It's for people worldwide attending theatre indoors, outdoors, in nature, or on city streets.

Today, here in Langfang, the main organizers - the International Theatre Institute ITI, the Chinese Theatre Association (the Chinese Centre of ITI), along with the support of the Municipality of Langfang - have prepared a culturally diverse Celebration of World Theatre Day. This includes inspiring speeches and panels, enriching workshops, and a spectacular gala night featuring performances from China and around the globe.

I extend my heartfelt gratitude to all the organizers and participants who have made this event possible. I invite you to read Jon Fosse's message titled “Art is Peace.”

Please enjoy the encounters and the arts in an atmosphere of artistic and peaceful harmony.

Prof. Tobias BIANCONE
Director-General of International Theatre Institute ITI

On World Theatre Day – a festival shared by global theatre professionals, on behalf of the China Theatre Association and the Chinese Centre of the International Theatre Institute, I would like to extend my highest respect and sincere blessings to colleagues worldwide dedicated to the development of the theatrical arts!

In today’s world where the future and destiny of all countries are closely intertwined, cultural exchanges and mutual learning have become bridges to enhance friendship among peoples, driving the development of human society and maintaining world peace.

Theatre, as a comprehensive art form that combines the depth of literature, the harmony of music, the agility of dance, and the brilliance of visual arts, serves as an outlet for human emotions, a convergence and sublimation of collective wisdom, and a treasure of human civilization. Since its inception, theatre has shouldered the sacred mission of connecting hearts and blending cultures.

As a member of the International Theatre Institute, the China Theatre Association has always actively participated in the celebration of World Theatre Day, committed to promoting exchanges and cooperation between domestic and international theatre communities, allowing the beauty of theatre to transcend borders and touch people’s hearts.

Today, as we gather once again on the World Theatre Day, a moment filled with warmth and joy. It not only demonstrates the China Theatre Association's commitment to promoting Sino-foreign theatrical cooperation and exchanges but also highlights our firm determination to promote the prosperity and development of world theatrical arts.

We hope that all theatre artists, experts, and scholars can engage in meaningful exchanges during this event, and contribute valuable artistic experiences and academic thinking to the development of world theatre. The China Theatre Association eagerly looks forward to working hand in hand with all colleagues to witness the brilliant international theatre arts amidst the test of time, and to witness the world cultural exchanges reaching its new peak through mutual learning and mutual understanding.

Wishing the Dialogue of Global Theatre Practitioners and the World Theatre Day Celebration a big success!

CHEN Yongquan
Executive Vice President of China Theatre Association
President of Chinese Centre of ITI
World Theatre Day Message Authors (1962 – 2024)

2024 Jon FOSSE, Norway
2023 Samihah AYOUB, Egypt
2022 Peter SELLARS, USA
2021 Helen MIRREN, United Kingdom
2020 Shahid NADEEM, Pakistan
2019 Carlos CELDIRÁN, Cuba
2018 Ram Gopal BAJAJ, India
2018 Maya ZIBIL, Lebanon
2018 Simon MCBURNEY, UK
2018 Sabina BERMAN, Mexico
2018 Worewe Liking GNÉPO, Ivory Coast
2017 Isabelle HUPPERT, France
2016 Anatoly VASILEV, Russia
2015 Krzysztof WARLIKOWSKI, Poland
2014 Brett BAILEY, South Africa
2013 Dario FO, Italy
2012 John MALKOVICH, USA
2011 Jessica A. KAAHWA, Uganda
2010 Judi DENCH, United Kingdom
2009 Augusto BOAL, Brazil
2008 Robert LEPAGE, Canada
2007 Sultan bin Mohammed AL QASIMI, Sharjah, UAE
2006 Victor Hugo RASCON BANDA, Mexico
2005 Arasne MNOUCHKINE, France
2004 Fatouh EL ASSAL, Egypt
2003 Tankred DORRIT, Germany
2002 Girish KARNAD, India
2001 Iakovos KAMANELLOS, Greece
2000 Michel TREMBLAY, Canada
1999 Vigdis FINNBORGÁDOTTIR, Iceland
1998 50th Anniversary of ITI – Special Message
1997 Jeong OK KIM, South Korea
1996 Saadallah WANNOUS, Syria
1995 Humberto ORSINI, Venezuela
1994 Vaclav HAVEL, Czech Republic
1993 Edward ALBEE, USA
1992 Jorge LAVERDE, Argentina/ France
1992 Arturo USLAR PIETRI, Venezuela
1991 Federico MAYOR, Director-General of UNESCO, Spain
1990 Kirill LAVROV, Russia
1989 Martin ESSLIN, United Kingdom
1988 Peter BROOK, United Kingdom
1987 Antonio GALA, Spain
1986 Wole SOYINKA, Nigeria
1985 André-Louis PERINETTI, France
1984 Mikhail TSAREV, Russia
1983 Amadou Mahtar M'BOW, Director-General of UNESCO, Senegal
1982 Lars of MALMGBORG, Sweden
1981 National Messages
1980 Janusz WARMINSKI, Poland
1979 National Messages
1978 National Messages
1977 Radu BILLIGAN, Romania
1976 Eugène IONESCO, Romania
1975 Ellen STEWART, USA
1974 Richard BURTON, USA
1973 Luchino VISCONTI, Italy
1972 Maurice BEJART, France
1971 Pablo NERUDA, Chile
1970 Dimiter CHOSTAKOVITCH, Russia
1969 Peter BROOK, United Kingdom
1968 Miguel Angel ASTURIAS, Guatemala
1967 Hélène WEIGEL, Germany
1966 René MAHEU, Director-General of UNESCO, France
1965 Anonymous
1964 Laurence OLIVIER, United Kingdom
1963 Anonymous
1962 Jean COCTEAU, France

Quotes from Previous Message Authors

“The theatre places man in the centre of the world. We must have a point of adventurous stillness, the quiet eye of the storm, from which to witness the age-old revelation of a man challenging God.”
Arthur MILLER, USA
World Theatre Day Message Author 1963

“Theatre can generate love, and love is the energy of survival.”
Ellen STEWART, USA
World Theatre Day Message Author 1975

“We urge voluntary institutions and governments of conscience all over the world, to give their maximum support to this humane undertaking, recognizing that neither the security nor the peace of the world can be divorced from the total liberation of man and woman in every aspect of their daily existence, and in the guarantee of creative fulfillment for all in the common undertaking for a progressive humanity.”
Wole SOYINKA, Nigeria
World Theatre Day Message Author 1986

“I think that the truth to be found, the truth that touches us, that shakes us exists not through stylistic traditions, ways or means. The valid truth is the truth of the moment. When many influences interact through their converging rays, through their friction a new view can emerge, fresh, surprising.”
Peter BROOK, United Kingdom
World Theatre Day Message Author 1988

“Today as never before, humankind stands at a crossroad: we must choose, boldly and imaginatively, the path of co-operation, understanding and unity. Of all the arts and crafts, the drama is perhaps the only one which cannot divorce itself from the misfortunes, troubles and fears of its day and which speaks to everyone since it needs everyone in order to retain its vitality.”
Federico MAYOR, Spain
World Theatre Day Message Author 1991

“Poetry is my daily bread, a poet only of Chile, I am near to each of you and distant, men and women of the world theatre. And yet I dare think we agree on what we all want: a theatre that is simple without being simplistic, critical but not inhuman, advancing like a river of the Andes whose only limits are those in itself imposes.”
Pablo NERUDA, Chile
World Theatre Day Message Author 1971
Theatre, come to my rescue!
I am sad, bring me Joy
I am deaf, make Pain shriek like a storm
I am agitated, let Wisdom rise within me
I am weak, kindle Friendship
I am blind, summon all the Lights

It is time to regain that symbiotic relationship between the artist and the audience, the past and the future. Theatre-making can be a sacred act and the actors indeed can become the avatars of the roles they play.

What we do on stage is the act of life itself and generating it from nothingness, like a burning ember that sparkles in the darkness, lighting the darkness of the night and warming its coldness.

Jon FOSSE is a renowned Norwegian writer born in 1959. He is known for his extensive body of work, which includes plays, novels, poetry collections, essays, children’s books, and translations. Fosse’s writing style is characterized by minimalism and emotional depth, making him one of the most performed playwrights in the world. In 2023, he was awarded the Nobel Prize in Literature for his innovative plays and prose that give voice to the unsayable.

Fosse’s work has been translated into over fifty languages, with productions presented on over a thousand stages worldwide. His minimalist and introspective plays, often bordering on lyrical prose and poetry, continue the dramatic tradition established by Henrik Ibsen in the 19th century. Fosse’s work has been associated with post-dramatic theatre, and his notable novels have been described as post-modernist and avant-garde due to their minimalism, lyricism, and unconventional use of syntax.

Fosse gained international acclaim as a dramatist with his play “Nokon kjem til å komme” (1996; “Someone Is Going to Come”, 2002), known for its radical reduction of language and powerful expression of human emotions. Inspired by artists like Samuel Beckett and Thomas Bernhard, Fosse combines local ties with modernist techniques. His works portray the uncertainties and vulnerabilities of human experiences without nihilistic contempt.

In his plays, Fosse often leaves incomplete words or acts, creating a sense of unresolved tension. Themes of uncertainty and anxiety are explored in plays like “Natta syng sine songar” (1998; “Nightsongs”, 2002) and “Dødvariasjonar” (2002; "Death Variations", 2004). Fosse’s courage in delving into everyday life’s anxieties has contributed to his widespread recognition.

Fosse’s novels, such as “Morgon og kveld” (2000; “Morning and Evening”, 2015) and “Det er Ales” (2004; “Aliss at the Fire”, 2010), showcase his unique language characterized by pauses, interruptions, negations, and profound questioning. The trilogy “Trilogien” (2016) and the septology “Det andre namnet” (2019; “The Other Name”, 2020) further demonstrate Fosse’s exploration of love, violence, death, and reconciliation.

Fosse’s use of imagery and symbolism is evident in his poetic works, including “Sterk vind” (2021) and his poetry collection “Dikt i samling” (2021). He has also translated works by Georg Trakl and Rainer Maria Rilke into Nynorsk.

Overall, Jon Fosse’s works delve into the essence of the human condition, tackling themes of uncertainty, anxiety, love, and loss. With his unique writing style and profound exploration of everyday situations, he has established himself as a major figure in contemporary literature and theatre.
World Theater Day 2024 Message

Art Is Peace

Every person is unique and yet also like every other person. Our visible, external appearance is different from everyone else’s, of course, that is all well and good, but there is also something inside each and every one of us which belongs to that person alone—which is that person alone. We might call this their spirit, or their soul. Or else we can decide not to label it at all in words, just leave it alone.

But while we are all unlike one another, we’re alike too. People from every part of the world are fundamentally similar, no matter what language we speak, what skin color we have, what hair color we have.

This may be something of a paradox: that we are completely alike and utterly dissimilar at the same time. Maybe a person is intrinsically paradoxical, in our bridging of body and soul—we encompass both the most earthbound, tangible existence and something that transcends these material, earthbound limits.

Art, good art, manages in its wonderful way to combine the utterly unique with the universal. It lets us understand what is different—what is foreign, you might say—as being universal. By doing so, art breaks through the boundaries between languages, geographical regions, countries. It brings together not just everyone’s individual qualities but also, in another sense, the individual characteristics of every group of people, for example of every nation.

Art does this not by levelling differences and making everything the same, but, on the contrary, by showing us what is different from us, what is alien or foreign. All good art contains precisely that: something alien, something we cannot completely understand and yet at the same time do understand, in a way, it contains a mystery, so to speak. Something that fascinates us and thus pushes us beyond our limits and in so doing creates the transcendence that all art must both contain in itself and lead us to.

I know of no better way to bring opposites together. This is the exact reverse approach from that of the violent conflicts we see all too often in the world, which indulge the destructive temptation to annihilate anything foreign, anything unique and different, often by using the most inhuman inventions technology has put at our disposal. There is terrorism in the world. There is war. For people have an animalistic side, too, driven by the instinct to experience the other, the foreign, as a threat to one’s own existence rather than as a fascinating mystery.

This is how uniqueness—the differences we all can see—disappear, leaving behind a collective sameness where anything different is a threat that needs to be eradicated. What is seen from without as a difference, for example in religion or political ideology, becomes something that needs to be defeated and destroyed.

War is the battle against what lies deep inside all of us: something unique. And it is also a battle against art, against what lies deep inside all art.

I have been speaking here about art in general, not about theater or playwriting in particular, but that is because, as I’ve said, all good art, deep down, revolves around the same things: taking the utterly unique, the utterly specific, and making it universal. Uniting the particular with the universal by means of expressing it artistically: not eliminating its specificity but emphasizing this specificity, letting what is foreign and unfamiliar shine clearly through.

War and art are opposites, just as war and peace are opposites—it’s as simple as that. Art is peace.

Translated by: Damion Searls

A collection of all culturally diverse World Theatre Day messages from 1962 to 2024 can be found at www.world-theatre-day.org, available in English, French, Spanish, Chinese, and Russian.
World Theatre Day was initiated in 1961 by the International Theatre Institute ITI. It is celebrated annually on the 27th of March by ITI Centres and the international theatre community. The first World Theatre Day was held in 1962, with a profound message written by the renowned French writer, playwright, and director Jean Cocteau. This tradition continues, with ITI nominating an outstanding theatre artist each year to share their unique insights into theatre.

World Theatre Day has become a grand festival in the field of theatre, attracting performers, enthusiasts, and cultural ambassadors from around the world to celebrate the symbiotic relationship with theatre, promoting its continual development.

The World Theatre Day 2024 celebration will include cultural activities such as dialogue of global theatre practitioners, gala nights, and workshops. It is organized by the International Theatre Institute and the China Theatre Association, hosted by the Langfang Silk Road International Arts Centre. Norwegian playwright and Nobel Prize laureate Jon FOSSE has authored the World Theatre Day Message 2024, titled "Art is Peace."

At this special and precious moment, let us focus on the unique power of theatre to create deep emotional resonance, transcend cultural and linguistic barriers, and experience the shared emotions and values of humanity. Explore the positive role of theatre in preserving cultural diversity, fostering inclusivity and empathy, promoting communication, and advancing human equality. Let us share our love for theatre more deeply and work together to integrate its infinite potential into the vast and colourful world culture.

Global theatre professionals and the public are warmly invited to participate and witness the greatness and profound impact of theatre.
"World Theatre Day 2024, A Dialogue of Global Theatre Practitioners," is a significant event in the celebration of World Theatre Day 2024. This event is jointly organised by the International Theatre Institute ITI and the China Theatre Association and hosted by the Langfang Silk Road International Arts Centre. It will take place in Langfang, China, on 27 March, World Theatre Day.

This year, the International Theatre Institute ITI is honoured to invite Jon Fosse, a Norwegian playwright and the Nobel Prize in Literature laureate, to write the Message for World Theatre Day 2024. Jon FOSSE’s message, titled “Art is Peace,” explores the profound paradoxes of human existence, emphasising the intrinsic similarities among people worldwide while celebrating their unique individualities. Jon FOSSE believes that art is fundamentally a celebration of diversity and serves as a bridge between cultures, languages, and nations. Exceptional art, by seamlessly blending wholly unique elements with universality, becomes a catalyst for promoting peace and understanding.

In the current global landscape, the world is undergoing unprecedented changes. This underscores the increasing importance of dialogue within the global theatre community. This dialogue not only involves discussing how theatre can transform into a key force for promoting mutual understanding and peace amidst cultural diversity but also emphasises theatre’s role as a powerful medium for conveying core values of compassion, empathy, and solidarity. On this special occasion of World Theatre Day, we look forward to artists from around the world coming together to utilise theatre as a tool to enrich the human spirit, heal wounds, build trust, explore commonalities, foster cultural exchange and mutual learning, and thereby advance society. This is not just a conversation about theatre; it is a profound exchange about shared human experiences and struggles.

Art, contains a mystery, so to speak. Something that fascinates us and thus pushes us beyond our limits and in so doing creates the transcendence that all art must both contain in itself and lead us to. War and art are opposites, just as war and peace are opposites—it’s as simple as that. Art is peace.

This theme aims to delve into the essence and profound impact of theatre as a bridge connecting hearts. In this panel discussion, participants join explorers in examining how theatre sparks emotional resonance among people, transcending cultural and linguistic barriers to foster profound spiritual connections among individuals from diverse backgrounds. Collectively, the participants examine how theatre catalyzes raising awareness of societal issues and breaking down barriers between individuals, thereby promoting social cohesion. Throughout this panel discussion, both Chinese and international speakers will share their research and practical experiences in this field, providing participants with a rich and enlightening discourse.

**Moderator**

LIU Ping, China

Vice President of China Theatre Association CTA

**Speakers**

WANG Yong, China

Vice President of China Theatre Association CTA, President of National Peking Opera Company, Playwright

YANG Fengyi, China

Vice President of China Theatre Association CTA, President of the Northern Kunju Opera Theatre, Artist of Kunju

TIAN Qinmin, China

President of National Theatre of China, Director, Playwright

Moïse Bruno ESSEBA BILIBIME, Cameroon

President of Cameroon Centre of ITI, Actor, Director

Cécile GUIDOTE-ALVAREZ, Philippines

UNESCO Artist for Peace, Honorary Member of ITI

Levan KHETAGURI, Georgia

General Secretary of Georgian Centre of ITI

Professor of Theatre Studies

This panel discussion focuses on the role of theatre as a medium for the fusion of diverse cultures and its crucial role in promoting cultural understanding and integration. The moderator guides participants in a thorough exploration of how theatre becomes a platform for the expression and presentation of different cultures, fostering exchange, dialogue, and integration between them. Speakers from both domestic and international backgrounds share their perspectives and experiences in the fusion of diverse cultures, delving into the unique value of theatre in promoting cultural diversity and breaking down cultural barriers. Through this topic, this panel discussion aims to explore how theatre can facilitate global interaction and harmony, offering participants a profound and enlightening discussion.

**Moderator**

HAO Rong, China

President of Central Academy of Drama

Professor, Doctoral Supervisor

**Speakers**

YIN Xiuwei, China

Vice President of China Theatre Association CTA, President of National Academy of Chinese Theatre Arts, Composer

LI Shijian, China

Vice President of China Theatre Association CTA, Artist of Yuju

LIU Tong, China

Former President of Jingju Theatre Company of Beijing, Playwright

Emmanuel DANDAURA, Nigeria

UNESCO Artist for Peace, Executive Board Member of ITI

Ale MAHDI NOURI, Sudan

President of Nigerian Centre of ITI, Writer, Festival Curator

Christos GEORGIOU, Cyprus

Director of Cyprus Centre of ITI, Theatrologist

Latefa AHIRRARE, Morocco

President of Moroccan Centre of ITI, Actress, Director

This topic aims to delve deeply into the positive impact of theatre on the younger generation. Speakers from around the world will share their insights, exploring how theatre serves as a stage for youth to unleash their vitality, enhance creativity, self-expression, and social participation. Through in-depth discussions on this topic, we aim to reveal the key role of theatre in shaping the personalities of young people, driving innovation, and inspiring vitality. This is to awaken a deeper understanding of the importance of youth participation in theatre.

**Moderator**

XIE Tao, China

Vice President of China Theatre Association CTA

Artist of Anju

**Speakers**

FENG Yuping, China

Vice President of China Theatre Association CTA, Artist of Pingju

MAO Weitao, China

Vice President of China Theatre Association CTA, Artist of Yueju

HUANG Changyong, China

President of Shanghai Theatre Academy

Professor, Doctoral Supervisor

FENG Li, China

President of China National Theatre for Children, Playwright

Adam Gyorgy BERZSENYI, Hungary

President of Hungary Centre of ITI, Director

Cultural Organization Manager

Vidyasunder Vanarase, India

General Secretary of Indian Centre of ITI

Executive Board Member of ITI, Actor, Director

Akonza Abdallah, Ghana

President of Ghana Centre of ITI, Executive Board Member of ITI

Specialist of Theatre Education

Gala Night

27 March | 19:30

Venue: Theatre Hall, Silk Road International Arts Center

The order of the performances is subject to change.

**Ckuri**

La Huella Teatro, Chile

**Adou Ballad**

Liangshan Culture and Tourism Group, China

**Presenting You a Plum Blossom**

Little Plum Blossom Art Troupe of China Theatre Association, China

**Memory of a Flower**

The Wild Donkeys, France

**The Animated Emptiness**

Solo Mime, France

**Kairos**

Grotowski Institute & Studio WACHOWICZ/FRET, Poland

**Mondo**

MiCompañía, Contemporary Dance Company, Cuba

**The Broken Bridge**

Zhejiang Wu Opera Art Research Institute, China
**Performance Description**

Some time ago, on a mountain, there was a town of invisible beings that connected with each other through the cycles of nature. These do not allow themselves to be seen, from time to time they demonstrate to carry out an energy cleansing of the towns and their inhabitants. The invisible beings, created in that moment when the green ray is projected in the center of the horizon... at sunset. CURI (Spirit of the wind) have arrived and crossed the portal, where the visible and invisible of creation mixes... And the cleansing ritual begins...

*Adou Ballad*

Colorful Clouds Performing Arts Company, Liangshan Culture and Tourism Group, China

**Performed by:** JILIME Zizha

**About the Performer**

JILIME Zizha is the representative inheritor of the provincial-level intangible cultural heritage traditional music project “Adou Ballad of Yi Ethnic Group.” She became well-known in the county as Duolhe singer after participating in the Torch Festival activities for the first time at the age of 12. The mountains and rivers of Dalangshan are her best accompaniment, and the gentle breeze and warm sunshine are her most loyal audience. Today, Ziza, through continuous learning of the original traditional folk songs from various dialect areas in Dalangshan, has taken her music to a higher and larger stage in the world.

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**Performance Description**

Presenting You a Little Plum Blossom showcases a collection of classic traditional Chinese opera excerpts by the Little Plum Blossom Art Troupe of the China Theatre Association. The program includes excerpts from Peking Opera such as “I Am a Peking Opera Plum Blossom” and “Fresh Buds in the Role of Jing”, Pu Opera “Lin Chong Flees at Night”, and Chu Opera “Playing Pancakes, Strolling the Streets”, among many other classic traditional Chinese Xiqu excerpts.

*Presenting You a Little Plum Blossom*

Little Plum Blossom Art Troupe of China Theatre Association, China

**Performed by:** members of the Little Plum Blossom Art Troupe of the China Theatre Association, QIU Pinhan, LI Nan, YAN Puyu, etc.

**Performance Group Introduction**

The Little Plum Blossom Art Troupe of the China Theatre Association comprises top performers who have demonstrated outstanding skills in the “Chinese Children’s Xiqu Little Plum Blossoms Collection” event. This event, organized by the China Theatre Association, is a national theatrical activity for minors. Established in 1997, it has been held for 27 sessions, aiming to promote Chinese opera, revitalize traditional culture, and showcase the remarkable talent and spirit of young Xiqu performers in China.

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**Performance Description**

Memory of a Flower is the memory of an old man who has reached the end of his life. During a final dream, through the encounter of a mysterious person, he will have the opportunity to see again the woman who was the wife of his most beautiful love of his youth and who will lead him towards the final path.

*Memory of a Flower*

The Wild Donkeys, France

**Performed by:** Matthieu Ivan RAUCHVARGER, France; Jennifer SKOLOVSKI, Switzerland

**Light and Video Designer:** Sébastien SIDANER, France

**Sound Designer:** Xavier MOILLEN, Switzerland

**Performance Group Introduction**

The Wild Donkeys is a collaborative and international theatre group who have worked in stage and film since 2012. In parallel with the activity of creation and distribution, the teaching of theatre, the transmission, the raising awareness and educational actions have always been a strong focus in the company’s work. Artistic Director Serge NICOLAI offer numerous courses and workshops throughout the network nationally and internationally and regularly deepens a theatrical approach which is on the edge of artistic commitment and pedagogical reflection.
The Animated Emptiness
**Performance Description**
Welcome to Julien COTTEREAU’s carefully crafted artistic journey - a living fantasy world built solely from body, sound and stage. The performance is an extreme demonstration of the art of mime - a French actor and clown, known for his solo shows, where he uses his body and his voice to create imaginary worlds. His performances are funny, touching and poetic, and have been acclaimed by critics and audiences around the world.

**About the Performer**
Julien COTTEREAU, former collaborator of Cirque du Soleil, is a French actor and clown, known for his solo shows, where he uses his body and his voice to create imaginary worlds. His performances are funny, touching and poetic, and have been acclaimed by critics and audiences around the world.

**Performance Installation**
Performed by Julien COTTEREAU, France
The Animated Emptiness

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Kairos
The Grotowski Institute and Studio WACHOWICZ/FRET, Poland

**Performance Description**
In Kairos, there is no separation between night and day, earth and sky, white and black, rich and poor, strong and weak, between what is allowed and what is bad form. The line between land and ocean vanishes. Kairos is a place where things touch each other on many levels without infringing on any of the coexisting parts. It is like the Anchiskhati Basilica in Tbilisi where the flutter of wings and tears falling from the sky can be heard and where everything is real because I believe in what comes from inside me. When I think of this place, I touch the air with my fingertips, I draw the word now always with my breath.

**Performance Installation**
Performed by Monika WACHOWICZ and Jaroslaw FRET (Poland)
Video: Jaroslaw SIEKOWSKI, Poland
Singers: Jaroslaw FRET, Poland; Lekso GREMELASHVILI, Georgia; Natalia POLOVYTKA, Ukraine; Selda OZTURK, Turkey

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Mondo*
MiCompañía, Contemporary Dance Company, Cuba

**Performance Description**
The piece delves visually and conceptually into a contemporary world where the need to rediscover what is essential for the human being is questioned, in a context where information-overload and superficiality empty our lives rather than filling them. The increasing dehumanisation leaves man ‘Mondo’ with a powerful and exciting vision.

*Definition: clean, without superfluous additions

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The Broken Bridge
Zhejiang Wu Opera Art Research Institute, China

**Performance Description**
After the confrontation between BAI Suzhen and Xiaoqing with Fahai at the Golden Mountain Temple, they despondently wander to the West Lake, where they encounter XU Xian escaping from the Golden Mountain. Filled with resentment, Xiaoqing intends to kill XU Xian. Deeply regretful, XU Xian begs BAI Suzhen for forgiveness. BAI Suzhen, torn between love and resentment, both advise against violence and reproaches XU Xian for his betrayal. XU Xian swears to the heavens, expressing his sincere feelings, and the couple resolves their past grievances, reconciling as before.

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Barbara’s Journey
Society for Applied Poetics, Poland

**Performance Description**
Barbara’s Journey is a one-woman show that explores the journey of a woman through her life experiences, using poetry, music, and movement. It is a personal and powerful account of the challenges faced by women in today’s society.

**Performance Installation**
Performed by Barbara TURCZYŃSKA, Poland

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Zhejiang Wu Opera Art Research Institute, China

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**Performance Description**
After the confrontation between BAI Suzhen and Xiaoqing with Fahai at the Golden Mountain Temple, they despondently wander to the West Lake, where they encounter XU Xian escaping from the Golden Mountain. Filled with resentment, Xiaoqing intends to kill XU Xian. Deeply regretful, XU Xian begs BAI Suzhen for forgiveness. BAI Suzhen, torn between love and resentment, both advise against violence and reproaches XU Xian for his betrayal. XU Xian swears to the heavens, expressing his sincere feelings, and the couple resolves their past grievances, reconciling as before.
Activities organized by the International Theatre Institute, regardless of the country in which they are held, uphold the aim of hosting workshops and creating a diverse cultural exchange environment, providing participants with a rich and colourful cross-cultural learning journey. In this World Theatre Day 2024 Celebration, we will introduce some internationally acclaimed experts. Matthieu RAUCHVARGER, a boundary-crossing theatre artist from France, will reveal the beauty of the integration of theatre and interdisciplinary arts. Susana POUS, a choreographer from Cuba, will lead participants to deeply experience the unique charm of Cuban dance. Meanwhile, Jaroslaw FRET and Monika WACHOWICZ, directors from Poland, will delve into the essence of Polish directing skills.

The participants of this workshop come from QFUNTHEATER Children’s Experimental Theater troupe, Golden Sail Art Troupe, Beijing Drama Society, and the 'Unique Dream of Red Mansion' performance team. Some of them are primary school students, middle school students, university students, and professional actors, with different backgrounds but the same love for theatre. We look forward to the interactions and exchanges between these theatre enthusiasts and professionals of different ages from China and workshop experts from around the world.

We look forward to igniting the creativity of participants, expanding their artistic horizons, and collectively exploring the infinite possibilities of theatrical art through this celebration. More importantly, we hope they will find a unique love for theatrical art deep in their hearts. This event will not only be a learning opportunity but also a platform for integrating cultures from around the world, allowing participants to delve into the study of performing arts under the guidance of professional mentors, exchange and share with people from different countries and cultural backgrounds, injecting new inspiration and vitality into global theatrical art.

Exploring the Interaction between Theatre and Music
Matthew RAUCHVARGER, France
Actor, musician, dancer, director
Time: 14:00 – 15:30
Venue: The Sixth Space of Readers Theatre

By delving into a musical language intertwined with polyrhythms and melodies, and immersing in training centered on masked play and dance, participants will embark on a transformative journey. In this exploration, actors seamlessly transition into musicians on stage. The workshop fosters a playful environment conducive to instrumental and choral practice, while also encouraging individual improvisation within a shared language and rhythm. Through active involvement in the ensemble, actors fluently alternate between roles, embodying the essence of musicianship as they attentively respond to the unfolding performance on stage.

Matthieu RAUCHVARGER is a multidisciplinary artist who brings together traditional and contemporary disciplines in his practice of theater and music. Actor, director, musician and teacher, he has a practice rich in experiences around the world between Asia, Latin America and France. He has worked at the Théâtre du Soleil as well as in various street theater and traditional Korean theater projects. He is also a teacher with young people in an Apprentice Training Center (CFA).

Participants
QFUNTHEATER Children’s Experimental Theatre Troupe. The troupe was founded in 2008 and is the first troupe in China mainly focused on youth participation in theatre work creation.

Contemporary Dance Workshop
Susana POUS, Cuba
Choreographer, dancer
Time: 14:00 – 15:00
Venue: “I don’t like Dreams of Red Chamber” Theatre

This workshop by Susana POUS offers a contemporary dance class that blends various dance techniques to cultivate expressive movement and emotions. It is shaped by her training in Europe and the United States and influenced by the rich tradition of Cuban dance.

MiCompañía originated in Havana at the hands of the choreographer Susana POUS from her 20 years of experience as a dancer, teacher, choreographer and director in the company Danzahíberta, a group within which she developed her own choreographic work. Her works have been performed at the most important theatres and theatre festivals around the world. She has received the most prestigious awards in the performing arts for her work including the Villanueva Critics and UNEAC awards for choreography in Cuba, the Institut Français Prize at the second Biennial of Caribbean Dance. Susana has established herself as one of the most relevant and creative voices in Cuban performing arts, not only for the innovation and quality which she has brought to choreography on the island, but also because of her profound use of Cuban cultural memory in the choreographic process.

Participants
Young actors and actress of Theatre Park “Unique Dream of Red Mansion”.

The Four Centres
Jaroslaw FRET & Monika WACHOWICZ, Poland
Director, actor
Time: 15:30 – 17:00
Venue: “Waters-receiving Hall” Theatre

Explore actor’s dramaturgy in “The Four Centres” workshop. Enhance action clarity and craft a body/text independent of common body language. This immersive experience emphasizes holistic physical training, unveiling new theatrical sources and actor self-development methods. Focus on self-diagnosis and process communication. Central to the workshop is the integration of actor’s practice binaries: from body objectification to subjectification.

Jarosław FRET is the founder and leader of the ZAR Theatre, and the theatre director, actor, director of the Grotowski Institute. He served as the chairman of the Council of Curators and curator for theatre of the European Capital of Culture Wrocław 2016. In the years 1999–2002, he carried out a number of expeditions to Georgia, Armenia and Iran, conducting research into the oldest forms of music of the Eastern Christian churches. Originator and coordinator of numerous projects implemented in Poland and abroad as part of the activities of the Grotowski Institute, including: UNESCO Grotowski Year 2009, the “Masters in Residence” program, the International Theatre Festival “The World as a Place of Truth”, as well as the Wrocław Theatre Olympics 2016.

Participants
Golden Sail Art Troupe. The art troupe originated from the campus drama club of the Beijing Haidian District Teacher Continuing Education School. In 2012, the school became the “Theatre Education Base” of the Beijing People’s Art Theatre.

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The International Theatre Institute ITI is one of the largest global organizations for the Performing Arts, including Theatre, Dance, and Music Theatre. Established in 1948, ITI is headquartered in Paris, France, and relocated to Shanghai, China, in 2015, with the aim of promoting international exchange in theatre and performing arts. With nearly a hundred national Centres and partners across continents, ITI has built an extensive global network.

One of ITI’s missions is to facilitate exchanges among artists and their works from different countries and regions, emphasizing the display of cultural diversity. Through active international cooperation, ITI is committed to transcending geographical and cultural limitations, promoting the diverse development of global performing arts. ITI encourages and strongly supports artistic presentations in some struggling regions, providing valuable opportunities for artists to showcase their talents globally. With this mission, ITI has created a platform across borders for artistic creators, advocating and achieving goals of cultural exchange and understanding.

In the field of education, ITI organizes and hosts various masterclasses, workshops, and seminars, aiming to cultivate and support the growth of the new generation of performing artists. Additionally, ITI collaborates with organizations such as UNESCO, establishing multiple humanistic projects, using dance and theatre to improve society, promote cultural understanding, and contribute to building peaceful cultural bridges.

As a significant contribution to the performing arts, ITI established World Theatre Day (27 March) and International Dance Day (29 April), two festivals that showcase the rich essence of theatre and dance, while providing a common celebration platform for the global performing arts community. With its extensive international influence, the International Theatre Institute continuously promotes the prosperity and exchange of global performing arts.

www.iti-worldwide.org
www.international-dance-day.org
www.world-theatre-day.org
www.iti-unesco-network.org

China Theatre Association CTA

China Theatre Association CTA was founded in July 24, 1949. It is a non-governmental organization composed of theatre artists of various nationalities throughout the country. By 2023, China Theatre Association has more than 9,000 registered individual members, and 34 institutional members.

For over 70 years, China Theatre Association has been dedicated to organizing national theatre events and presenting national theatre awards and prizes, as well as promoting theatrical creations, selecting and training theatre talents, holding academic forums and symposiums, conducting international theatre exchanges, publishing theatre books and journals, etc. It has made great contributions to the development and the prosperity of Chinese theatrical arts.

The large-scale theatrical events organized by CTA include the China Theatre Festival, the China Campus Theatre Festival, and the BeSeTo Theatre Festival (China, Korea, Japan). CTA sponsors national comprehensive theatre award—the “China Theatre Award”, which includes two sub-categories: the Plum Blossom Acting Award and the Caoyu Playwrighting Award, both are being held biannually. In 2005, the “Plum Blossom Award Winners’ Art Troupe” was established, and the performances were well received by the audience both nationally and internationally.

CTA also actively promotes theatre exchanges with other countries. It has established friendly relations with theatre counterparts from over 40 countries. For decades, CTA has been continuously presenting excellent productions at influential international theatre festivals. Since it became a formal member of the International Theatre Institute ITI in 1981, China Theatre Association, functioning as Chinese Center of ITI, has been actively involved in many important theatre events, having hosted many big events of ITI such as the International Symposium on Asian Traditional Theatres, the 31st Theatre of Nations and the 35th ITI World Congress, etc.

www.chinatheatre.org.cn

Silk Road International Arts Center

The Silk Road International Art Exchange Center is both the core project of Dream Langfang Theme Park and a new cultural and artistic landmark in the Beijing-Tianjin-Hebei region. It was designed by Yoshinori Chidori, a famous Japanese designer, with the architectural inspiration of “flowing cloud”. The Center covers a single building area of 270,000 square meters. The Center, consisting of four characteristic theatres, one concert hall, 14 art exhibition halls, and one multi-functional art space, is a rare comprehensive art space integrating art galleries, museums and performing art centers in northern China.

The Silk Road International Art Exchange Center is a hot destination for international cultural exchanges, an unbounded space for art and life, and a creative paradise for artists. The Silk Road Center nourishes people’s hearts, minds, and souls with high-quality recreational and cultural services, promotes the sharing of excellent cultural and artistic resources through international cultural and artistic exchanges, and continuously creates outstanding social and cultural values.
Unique Dream of Red Mansion

Located in the core area of Beijing-Tianjin-Hebei integration, Unique Dream of Red Mansion is just 45 kilometers from Beijing and within 1.5 hours’ drive of three international airports. As the flagship project of the Menglangfang International Theatre Park Resort, a key component of Xinyi Holdings’ life sector, Unique Dream of Red Mansion is developed and operated by Xinyi Holdings, consistently upholding the core strategy of narrating Chinese stories and promoting high-quality development in cultural tourism, striving to meet the new demands for high-quality cultural leisure and vacation experiences.

The project has enlisted Wang Chaoge as the mastermind, chief playwright, and chief director, covering a total area of 228 acres with 108 situational spaces, 21 immersive performances, and a total duration exceeding 800 minutes. Employing the unique Eastern aesthetics of “true and false, empty and real, reincarnation” as its creative technique, and integrating the latest scene installation art and stage immersion technology with landscape design concepts of shifting sceneries and maze fantasies, it vividly presents the stories of Dream of Red Mansions readers. Thus, the park transcends the confines of the story of Dream of the Red Mansion itself, instead narrating the “Dream of the Red Mansion” residing in everyone’s heart - a dream that everyone possesses.

As a distinguished endeavor in the exploration of Chinese traditional culture, Unique Dream of Red Mansion will serve as a gateway for domestic and international tourists to delve into Chinese culture, becoming a new landmark and paradigm for the innovative development of cultural tourism. Simultaneously, it will interpret history through a contemporary lens, undergoing creative transformation and innovative development, allowing the Dream of Red Mansions, a literary masterpiece and historical treasure passed down for centuries, to radiate with the spirit and significance of the times.

Organizing Team

Chief Planner: Tobias BIANCONE, CHEN Yongquan
Producer: CHEN Zhongwen, XUE Changxu, LI Xiaofei,

Gala Night Artistic Director: Lemi PONIFASIO
Gala Night Light Design: Helen TODD
Gala Night Multimedia Design: Alex WAGHORN
Gala Night Performance Organization: CHEN Zhongwen, XUE Changxu, LI Fang
Gala Night Stage Technical Coordinator: ZOU Jinyu, HU Nan
Gala Night Stage Technical Execution Team: GUO Jing, HOU Jiazheng, LI Xiang, CAO Yang, TONG Kai Cheng, MA Mingqian, WANG Yutong

General Coordinator: TANG Yiming, WANG Ling, GUO Yu, ZHENG Baolian
Publicity: CHEN Simin, GUO Yu, XIE Tianyi, HU Xiaonan, WU Shanshan
Reception Coordinator: DU Mengquan, AN Tianze, GUO Yufeng, YANG Xiaolong, XU Yingying, LAI Yan
Visual Designer: CHEN Simin, WANG Keming
Volunteer Coordinator: ZHANG Shaolei, ZHANG Shu
Local Cultural Activity

Seven Cultivations Health Living Experience Platform

“Seven Cultivations” refers to seven different practices including virtue, diet, exercise, study, incense, leisure, and flowers, which constitute a healthy lifestyle.

Virtue is the sovereign among the Seven Cultivations, with diet and exercise as ministers, and study, incense, leisure, and flowers as assistants, enabling people to enhance wisdom, strengthen the body, and maintain emotional well-being, thereby achieving balance in both internal and external environments, reducing entropy, maintaining the balance of life systems, and ultimately achieving physical and mental health and a fulfilling life.

The Seven Cultivations Health Living Experience Platform encompasses over 100,000 square meters of Chinese-style architecture, featuring the Seven Cultivations Hotel with wellness features, the Seven Cultivations Life Hall for complimentary guest experiences, the Seven Cultivations Academy for adult member practice, and the Seven Cultivations Wisdom Hall for children’s member practice. It provides guests with comprehensive experiences in healthy eating, living, recreation, shopping, nurturing, and practice, aiming to help people reduce entropy and maintain the balance of life systems through lifestyle, achieving physical, mental, and spiritual health, and a fulfilling life.

Special Thanks

International Theatre Institute
World Organization for the Performing Arts

Using the performing arts as a bridge to transport ideas, inspiration and peace since 1948.

Organized by
International Theatre Institute ITI
China Theatre Association CTA

Co-organized by
Silk Road International Arts Center

Supported by
Langfang Municipal People’s Government

www.world-theatre-day.org