



World Dance Alliance-Americas
Report on 2010 Global Dance Event Proceedings
& August 2010 Announcements

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Report on

**in time together:
viewing & reviewing contemporary dance practice**

**WORLD DANCE ALLIANCE
GLOBAL DANCE EVENT**



(left to right) SEOP Dance Company from Korea (photo: Kang-jin Jung), Peace House School Project (photo: Chris Johnson), and Shih-Ming Li Chang with Yunyu Wang at the Event's opening reception (photo: Kai-Fon Liao)

Roughly 350 artists, teachers, students, and scholars representing over 25 countries gathered in time together between July 12 and July 17 in New York City for the 2010 World Dance Alliance Global Dance Event. The Event was hosted by WDA-Americas in affiliation with the University of Wisconsin-Madison Dance Department and the NYU Steinhardt Dance Education Program, and it occurred in conjunction with the 2010 annual conference of the Dance Critics Association. Forty sessions of paper presentations and panels were held at NYU's Kimmel Center; seven concert performances, three studio performances, and over twenty-five studio sessions (master classes, workshops, and critics-response panels) occurred at Dance Theater Workshop. WDA meetings took place at both the Kimmel Center and the Taipei Cultural Center. The Event's program will soon be available for download on the WDA-Americas website (<http://wda-americas.net/pages/globalevent.html>).



Raibeshe- A Martial Dance of Bengal, a WDA Global Dance Event masterclass led by Samina Husain Prema (in red pants) of Bangladesh

New York City Mayor Michael Bloomberg welcomed Event participants in an enthusiastic letter, as did NYU Steinhardt Dean Mary Brabeck. On July 11, participants received a very hospitable welcome from Director-General of Taipei Economic and Cultural Office in New York Andrew J.C. Kao and Director of the Taipei Cultural Center Mary Shoei-shian Hsu who hosted an opening reception at their facilities on 42nd Street between 5th Avenue and Madison Avenue. Pictures from the reception appear on pages 4 and 5 below.

While the Event was not without hitches and snags, director Jin-Wen Yu and coordinator Ereck Jarvis felt that everything went more smoothly than expected. They readily contribute the success of the Event to the wonderful engagement and infinite strengths of its participants—those who presented work and those who supported these presentations as inquisitive learners and thoughtful respondents. A number of individuals praised the Event's open, supportive environment, and many participants reported that they found great inspiration in the richness,



Following a rehearsal in DTW's Jerome Robbins Studio: WDA-Americas Board Member Leda Mughana (center) with dancers from Taipei Physical Education College, University of Wisconsin-Madison, & West Australian Academy of Performing Arts



Participants from Taipei National University of the Arts (left to right) Char Kuo, Eddie Lin, Demian Cheng, SheenRu Yong, Sunny Yang, Yi Jie Tsai, I-Fen Tung, Jyue-Nuoh Lee, Mauro Sacchi, Shu-Gi Cheng, I-Han Cheng, and Chu-Ching Liu celebrate a successful performance in DTW's David R. White Studio

diversity, and liveliness of the Event's components. Participants took full advantage of opportunities to come together, make connections, and exchange with one another on multiple levels—personal, cultural, disciplinary, and artistic. The involvement of the Dance Critics Association and the Event's affiliation with CORPS de Ballet enriched the variety and potential for complex conversation and interchange.

WDA and WDA-Americas meetings represented a key component of the Event. Representatives from all three WDA regions (Americas, Asia-Pacific, and Europe) met on Thursday July 15 to clarify the current status of the global organization and to plan its future. Similarly critical work occurred at the July 13 WDA-Americas board meeting. Discussions at network meetings on Friday July 15 were spirited and useful. Most importantly, the meetings resulted in a number of emergent projects and ventures which will be announced as they materialize and develop in the months ahead. Among these projects is the plan for a proceedings from the 2010 WDA Event. All presenters will be invited to contribute and will be notified of the details as soon as the procedure has been hammered out.

Countries represented at the Event: Argentina, Australia, Bangladesh, Brazil, Cambodia, Canada, China, Columbia, France, Germany, Guatemala, India, Ireland, Italy, Japan, Korea, Malaysia, México, New Zealand, Philippines, Singapore, Taiwan, Thailand, Trinidad & Tobago, United Kingdom, and USA

Countries represented in performances at the Event: Australia, Bangladesh, Brazil, Canada, India, Italy, Korea, México, New Zealand, Singapore, Taiwan, Trinidad & Tobago, and USA



(left to right) 8213 Physical Dance Theater from Taiwan (photo: Fredrick's Fineart), physically disabled students at Gerd Jansen School in Germany (photo: Heike Bischoff), and dancers from Nanyang Academy of Fine Arts, Singapore (photo: James Wong)

Global Event Press & Concert Reviews

The WDA Global Dance Event received press coverage in *The New York Times*, *Chinese World News*, *Dance NYC*, *DanzaBallet.com*, *Eye on Dance*, *Time Out New York*, and *The Village Voice* among others.

Despite a concerted effort, Event organizers sadly were not able to secure dance critics to view and respond to all of the Event's performances due to scheduling conflicts and limitations. However, organizers arranged for critics to review six of the seven concerts which took place at DTW's Bessie Schönberg Theater. A number of the reviews appeared on the DTW blog (<http://www.dancetheaterworkshop.org/blog>) between July 20 and 27. All reviews are available on the WDA-Americas website (<http://wda-americas.net/pages/globaleventreviews.html>). An additional review of Tuesday July 13's Concert A appears on nj.com (http://www.nj.com/entertainment/arts/index.ssf/2010/07/avant-garde_dance_from_around.html) and will soon be linked to on the WDA-Americas website as will any subsequently discovered reviews of Event performances.

WDA Global Dance Event Opening Reception

July 11, 2010 - Taipei Cultural Center of TECO in New York

Photos by Kai-Fon Liao





CFP: Special Issue of Dance Chronicle

“Ballet Is Woman”: But Where Are All the Woman Choreographers?

Balanchine’s words remind us that women fill the rank and file of ballet companies, and their technique and expressivity have contributed greatly to ballet’s historical development. But have women achieved status equal to that of men, who, overwhelmingly, hold positions of artistic or administrative leadership? In the United States at least, the more prominent the ballet company and the greater its budget, the less likely it is to be run by a woman. Was this always so? Why is it so now? What is the status of women in ballet companies across the globe?

We invite research contributions to a special issue of Dance Chronicle dedicated to the theme “‘Ballet Is Woman’: But Where Are All the Women Choreographers?” to be edited by Joellen A. Meglin and Lynn Matluck Brooks. Papers on topics related to the theme of women choreographers, impresarios, and artistic directors in ballet might address, but need not be limited to, topics such as those listed below:

- What preconceptions affect women’s abilities and educational development as choreographers, impresarios, and artistic directors of ballet companies?
- Have ballet boards, administrators, dancers, critics, audiences, or historians discriminated, intentionally or not, against women’s work as leaders in the ballet world?
- How have women choreographers, impresarios, and/or directors in the past succeeded in scaling power structures in the ballet world? What stories emerge from their efforts and achievements?
- Have there been important choreographies whose neglect may be attributed to the fact that a woman created them?
- Are different standards or criteria applied to the reception of ballets by women choreographers? Should different paradigms of analysis be applied?
- What role has mentorship and/or patronage or the lack thereof played in the development of women’s (or men’s) talents as leaders?
- How might the status of women in ballet be improved as we move forward in the twenty-first century?

All manuscripts will receive double-blind peer review. Submissions will be accepted at any time before February 15, 2011. Send manuscripts or inquiries to Joellen A. Meglin at jmeglin@temple.edu or Lynn Matluck Brooks at lynn.brooks@fandm.edu.

Style and formatting guidelines are available as “Instructions for Authors” at www.informaworld.com/01472526.



Cynthia Lee
(photo: Jorge Vismara)