



presents



SHEN WEI DANCE ARTS

Shen Wei

Artistic Director

Brett Egan

Executive Director

THE COMPANY

Javier Baca

Brooke Broussard

Cecily Campbell

Hunter Carter

Sarah Chiesa

Evan Copeland

Andrew Cowan

Jenna Fakhoury

Jessica Harris

Logan Kruger

Sara Procopio

Joan Wadopian

Adam Weinert

Brandon Whited

SHEN WEI DANCE ARTS gratefully acknowledges the generous support of the SHS Foundation, the Greenwall Foundation, the Norman and Rosita Winston Foundation, the Rockefeller Brothers Fund, National Dance Project, O'Donnell Green Foundation for Music and Dance, the William and Helen Little Family Foundation, the Emma Sheaffer Charitable Trust, New York State Council on the Arts (a state agency), the New York City Department for Cultural Affairs, and the National Endowment for the Arts, which believes that a great nation deserves great art.

Thursday June 18–Saturday June 20, 2009 at 8 pm
Durham Performing Arts Center

RE- (PART III)

World Premiere

CHOREOGRAPHY Shen Wei
LIGHTING Jennifer Tipton
SET AND COSTUMES Shen Wei
MUSIC David Lang
PERFORMED BY Todd Reynolds, violin
IMAGES Shen Wei
PROJECTIONS DESIGN Daniel Hartnett

DANCERS

Javier Baca, Brooke Broussard, Cecily Campbell, Hunter Carter,
Sarah Chiesa, Evan Copeland, Andrew Cowan, Jenna Fakhoury,
Jessica Harris, Logan Kruger, Sara Procopio, Joan Wadopian,
Adam Weinert, Brandon Whited

Re- (Part III) commissioned by the American Dance Festival with support from the SHS Foundation, and the Lincoln Center Festival 2009. *Part III* was co-commissioned with support from Silas and Celia Chou, Edward and Caroline Hyman, Younghee Michelle Kim-Wait, and William and Helen Little. Music by David Lang commissioned by Shen Wei Dance Arts with leading support from the O'Donnell-Green Music and Dance Foundation. Published by Red Poppy Music, Ltd. and distributed exclusively worldwide by G. Schirmer, Inc.

The presentation of *Re-III* was made possible by the MetLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts. Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

Shen Wei's developed sections of *Re-Part II* and *Part III* during a two-week residency at Duke University, sponsored by Duke Performances and the Vice Provost for the Arts in January 2009.

INTERMISSION

RE- (PART I)

Premiered at the American Dance Festival on July 3, 2006

CHOREOGRAPHY Shen Wei
LIGHTING Jennifer Tipton
SET AND COSTUMES Shen Wei
MUSIC Tibetan Chants (Traditional)
VOCALS Ani Choying Dolma

DANCERS

Javier Baca, Sarah Chiesa, Cecily Campbell, Andrew Cowan,
Jenna Fakhoury, Jessica Harris, Sara Procopio, Joan Wadopian

Re- (Part I) was funded by the American Dance Festival with support from the Doris Duke Awards for New Work and The Multi-Arts Production Fund, a program of Creative Capital supported by the Rockefeller Foundation, and the Robert and Margrit Mondavi Center for Performing Arts at the University of California, Davis.

INTERMISSION

RE- (PART II)

Premiered on March 15, 2007

CHOREOGRAPHY Shen Wei
LIGHTING Jennifer Tipton
SET AND COSTUMES Shen Wei
MUSIC John Tavener *Tears of the Angels*
 Traditional Cambodian Music
 Original recordings by Shen Wei
SOUND AND IMAGES recorded at Angkor Wat: Shen Wei
PROJECTIONS DESIGN Daniel Hartnett

DANCERS

Javier Baca, Brooke Broussard, Cecily Campbell, Hunter Carter,
Sarah Chiesa, Evan Copeland, Andrew Cowan, Jenna Fakhoury,
Jessica Harris, Logan Kruger, Sara Procopio, Joan Wadopian,
Adam Weinert, Brandon Whited

Commissioned and created by Shen Wei for Les Grandes Ballets Canadiens de Montreal. Theater Maisonneuve, Place des Arts, Montreal, Canada. *Tears of the Angels* used by arrangement with G. Schirmer, INC. publisher and copyright owner.

PROGRAM NOTES

These dances are joined by the theme of “re-”, a prefix that here invokes concepts of return, reconsideration, and renewal. Shen Wei created each work in response to journeys in Tibet, Cambodia, and China between 2005 and 2008, personal visits that took shape as dance only some time later.

FROM THE ARTISTIC DIRECTOR

Re- (Part I) is broadly based on the feeling of the land, the people, the religion and the culture of Tibet gained from my journeys there in 2005 and 2006.

Re- (Part II) is inspired by my 2006 visit to Angkor Wat, Cambodia. It reflects impressions of the temples and the trees, the sounds of the land, the children and the culture of that place. I recorded sounds and images from the jungle surrounding the temples for use in this performance, and have chosen traditional music played by local disabled artists, the Moon Light Band, who use handmade instruments at the foot of trees near Angkor Tom.

Re- (Part III) In the summer of 2007, I traveled for forty days on China's Silk Road—from Beijing to Xian, west to Dunhuang into Xinxiang, as far as the Turpan depression and Kashgar, an ancient city near the border with Tajikistan. Some months later, I returned to a transformed Beijing to work on the Olympic Opening Ceremonies. The experience of this modern city drew into conversation my experience of living in New York City for these last fourteen years. I began to observe a powerful contrast between an Eastern concept of social unity, dependence, and sharing, and the dominance of individuality in the West—two notes on a spectrum of endless reconstructions of our human society.

—Shen Wei

**On sale after tonight's performance: Shen Wei's book of photography, *Tibet*.
All proceeds benefit the Pandedajie School and Dickey Orphanage in Lhasa, Tibet.**

ABOUT THE COMPANY

Shen Wei Dance Arts (SWDA) creates interdisciplinary, cross-cultural performance for forward-looking audiences. Each work by Artistic Director Shen Wei develops an original vocabulary using visual and storytelling elements from the theater, Chinese opera, traditional and contemporary visual art. The result, at turns figurative and abstract, combines dance with strong scenic elements to create a “fascinating fantasy in movement” (*Sydney Herald Sun*).

In the eight short years since its inception at the ADF, SWDA has toured on five continents. In addition to repeated engagements at ADF (2000-2009), Lincoln Center Festival (2003-2005, 2007, 2009), the Venice Biennale (2003, 2005), Los Angeles Music Center (2004, 2007), Het Muziektheater Amsterdam (2003, 2005, 2007), the Kennedy Center (2005, 2007, 2008, 2010), and Hong Kong New Vision Festival (2006, 2009), the company has, and continues to perform at premier festivals worldwide—from Spoleto to Jacob’s Pillow, Montpellier to Rome, Mexico City to Sydney.

In recent years, the company has increased emphasis on collaborations with regional presenters, museums, and non-traditional spaces, expanding its presence in the university, the concert hall, and other unconventional venues. In June, 2009, the company was invited to respond to Ernesto Neto’s serpentine installation in the Park Avenue Armory’s massive Drill Hall. In 2008, the company collaborated with the historic Judson Memorial Church to self-present *Connect Transfer II*, a work incorporating dance, live music, and painting in an in-the-round setting for modern art museums. In 2007, SWDA gave the first dance performances on the concert stage at Frank Gehry’s Disney Hall.

For its work, the company has earned recognition in the world of dance and beyond. In 2008, Shen Wei and the company were commissioned to develop material for the Olympic Opening Ceremonies; inspired by his 2004 *Connect Transfer*, Shen Wei’s opening sequence composed a traditional watercolor using paint-strewn bodies on a large scroll. The passage was created by SWDA in December, 2007 on 42nd Street in New York City. In 2007, the company began a five-year residency at the Kennedy Center, where it performs yearly and produces significant collaborations in education and outreach. In 2005, the company received Australia’s Helpmann Award for Best Ballet or Dance Work for its four sold-out performances at the Sydney Opera House, and in 2001 and 2003 was recognized for one of the year’s top ten best dance performances by the *New York Times*.

In 2009-10, the company gives demand performances in Hong Kong, Singapore, Bolzano, Bari, Modena, Portland, and the ADF, together with six American debuts and several others abroad, including Milan and Monaco. Selected other recent engagements include: *Equilibrio*, Festival della nuova danza, Roma (2009); National Arts Centre, Ottawa (2009); National Dance Theatre, Budapest (2008); the New Zealand International Arts Festival, Wellington (2008); Mercat De Les Flors, Barcelona (2008); the inaugural Luminato Festival, Toronto (2007), Zellerbach Hall (2004, 2007); Barbican Centre (2007); Esplanade, Singapore (2005); Les Grands Ballets Canadiens de Montreal (2006); MODAFE (Seoul, 2006); Sadler’s Wells (2004); and Israel Festival (2004).

In 2007, SWDA founded a formal program in education that has since reached an estimated 4.1 million students and educators nationwide. In 2009, SWDA collaborates with Syracuse University and its Partnership for Better Education to reach approximately 11,000 K-12 students in 360 classrooms with arts-integrated curricula inspired by the *Re-* series. In collaboration with SU’s Maxwell School of Citizenship and Public Affairs, Executive Director Brett Egan produces a two day summit on issues in Cultural Diplomacy. In the same year, the company partners with the Park Avenue Armory to offer site-specific public programming for students and the general public. Separately, it sends teaching artists to six schools in four boroughs. In 2010, SWDA develops an “Eastside Educational Corridor”, touching schools from Chinatown to East Harlem with a series of nine “classroom intensives” that integrate dance and core curricula.

ABOUT THE ARTISTS

Shen Wei (Artistic Director and Choreographer) Choreographer, director, dancer, painter and designer, Shen Wei is widely recognized for his defining vision of an intercultural, interdisciplinary, utterly original mode of movement-based performance.

Shen Wei was born in Hunan, China in 1968, year of the monkey. Son of Chinese Opera professionals, he left home at the age of nine to study the form at conservatory in northern Hunan Province. In the subsequent six years, he mastered the *xiao sheng* (young male) role, together with traditional watercolor and calligraphy. Throughout, the study of Western visual art—specifically, Neo-Classicism, Surrealism and Abstract Expressionism—gave rise to a sensibility that decided upon modern dance as an expressive ideal.

In 1989, Shen Wei moved to Guangzhou to study modern dance and choreography at the Dance Academy. In 1991, he became a founding member—dancer and choreographer—of the Guangdong Modern Dance Company, the first such modern dance company in China. Despite the international recognition and relative comfort that followed, the young auteur bristled for change and new influence. In 1995, when offered a chance to move to New York to study with the Nikolais/Louis Dance Lab, the 26-year old gave up the comfort and stability of a state-subsidized life in the arts. With less than \$1,000, few friends, and three words of English, Shen Wei set out to make a new life in the West.

The subsequent five years laid the groundwork for an international career that continues to this day. In 1995, the young émigré was approached to present his work by the American Dance Festival. Almost immediately, an international audience took notice, and soon his work was to be seen at the National Theater of Taiwan (1996), Asia Society New York (1997), Stockholm Dance House (1999), Brighten Arts Festival (2000), the Edinburgh Festival Theater (2000), and the Millennium Moves Festival (Germany, 2000). In July 2000, he formed Shen Wei Dance Arts with performances of *Near the Terrace* at the American Dance Festival. At Lincoln Center 2003, the young company made its New York debut, and has performed at the festival in three of the five years since.

At an exceptional, meteoric pace, his company entered the international touring circuit and, for the past eight years, has toured extensively on five continents. Shen Wei has simultaneously created ten new works: *Near the Terrace Part One* (2000), *Folding* (2000), *Behind Resonance* (2001), *Near the Terrace Part Two* (2001), *Rite of Spring* (2003), *Connect Transfer* (2004), *Second Visit to the Empress* (2005), *Map* (2005), *Re- Part One* (2006), *Re- Part Two* (2007), *Connect Transfer II* (2008), and *Re- Part Three*. In 2008, Shen Wei was commissioned to choreograph part of the Opening Ceremonies of the Beijing Olympics, which he created with his company on 42nd Street in Manhattan. For each dance and opera work created with his company, Shen Wei also creates the sets, costumes, and make-up designs.

In recognition of these achievements, Shen Wei has received numerous recognitions, commissions, and awards. He is a 2009 Young Global Leader of the World Economic Forum and a 2007 MacArthur “Genius” and USA Prudential Fellow. He has received a John Simon Guggenheim Fellowship, a New York Foundation for the Arts Fellowship, and the American Dance Festival’s Ben Sommer Fellowship. Among others, Shen Wei also received the Nijinsky Award for Emerging Choreographer in 2004, Australia’s 2005 Helpmann Award for Best Ballet or Dance Work, and the 2006 Les Etoiles de Ballet, Palais des Festival, in Cannes, France. In China, he won first prize for both choreography and performance at the 1994 Inaugural National Modern Dance Competition. He has received ten commissions from the American Dance Festival (1995, 2000–2006, 2008, 2009); two from Lincoln Center Festival (2005; 2009); two from Het Muziektheater Amsterdam (2004 and 2007); and additional commissions from Le Grands Ballets de Canadiens de Montreal (2007); the John F. Kennedy Center for the Performing Arts (2007); and New York City Opera (2005), among others.

As a visual artist independent of Shen Wei Dance Arts, Shen Wei is a painter, designer, and photographer. A series of paintings created in conjunction with his ballet *Rite of Spring* were first exhibited as part of the company’s New York debut at the Lincoln Center Festival in 2003. In October, 2006, the paintings toured with the company at the Hong Kong New Vision Festival, and in July 2007 they returned to New York to Chambers Fine Arts (Chelsea) in tandem with the company’s performance of *Second Visit to the Empress* at Lincoln Center Festival. His book of photography, *Tibet*, was created to raise awareness of that region. Its proceeds support the Pandedajie School and Dickey Orphanage in Lhasa. At the Hong Kong premiere of the *Re-* series in November, 2009, the New Vision Festival presents the first showing of his photographs taken on travels to Tibet, Cambodia, and Western China.

Jennifer Tipton (Lighting Designer) is well known for her work in theater, dance and opera. Her recent work in opera includes *Hansel and Gretel* at the Metropolitan directed by Richard Jones, *La Traviata* for the Scottish National Opera and *Il Trovatore* for the Metropolitan Opera both directed by David McVicar. Her recent work in dance includes Paul Taylor’s *Now Playing* and Trisha Brown’s *L’Amour au Theatre*. In theater her recent work includes the Wooster Group’s *La Didone* at St. Ann’s in Brooklyn and *The Wild Duck* at the Court Theatre in Chicago. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor’s Award for Arts and Culture in New York City. In 2008 she became a United States Artists “Gracie” Fellow and a MacArthur fellow. In addition to the *Re- Triptych*, Ms. Tipton has lit Shen Wei’s *Connect Transfer* (2004), *Second Visit to the Empress* (2007), and *Connect Transfer II* (2008).

David Lang (Composer) is the recipient of the 2008 Pulitzer Prize in Music for 'the little match girl passion,' commissioned by Carnegie Hall for the vocal ensemble Theatre of Voices, directed by Paul Hillier. One of America's most performed and honored composers, his recent works include 'writing on water' for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; 'the difficulty of crossing a field' – a fully staged opera for the Kronos Quartet; 'loud love songs,' a concerto for the percussionist Evelyn Glennie, and the oratorio 'Shelter,' with co-composers Michael Gordon and Julia Wolfe, at the Next Wave Festival of the Brooklyn Academy of Music, staged by Ridge Theater and featuring the Norwegian vocal ensemble Trio Mediaeval. Lang is co-founder and co-artistic director of New York's legendary music festival, Bang on a Can.

Todd Reynolds (Violin; Part III) Composer, chamber-musician, violinist, and improviser, Reynolds came out of the Bang on a Can, post-minimal scene. Perhaps best known for his work with the string group, ETHEL, his work as a chamber musician and composer includes collaborations with The Steve Reich Ensemble, The Silk Road Project, and Bang on a Can. Today, he works in both the acoustic and electronic worlds, and currently collaborates with Meredith Monk on her *Songs of Ascension*. His own *Still Life with Microphone*, a site-specific, laptop-driven theater piece, currently tours with artist Luke DuBois. His teaching residencies, which include creativity conversations, nontraditional master-classes, composer forums and software integration are enjoying increased popularity at universities across the nation. He functions tonight not only as performer but also as producer. Reynolds uses a laptop as a constant second instrument, employing commercially available software (Ableton Live), along with his traditional violin to realize David Lang's composition in real time.

Daniel Hartnett (Projections Design) programmed the projections for *Distracted* at the Roundabout Theatre on 46th St. (Laura Pels). He worked with the design team for *All My Sons* at the Schoenfeld Theater, designed the projections for *Jimi* and *Mr B* at the Empire State Plaza Performing Arts Center in Albany and programmed the projections for *The Frog Bride* (both by David Gonzalez). Mr. Hartnett worked with the video design team for *Diaspora* with Theatreworks of Singapore. He edited video with Nam June Paik for many years. He has toured doing projections with David Bowie, John Denver, Paul McCartney, The Grateful Dead, Tori Amos, KISS, Laurie Anderson, 311, Steve Reich, and DJ Spooky. His projection designs have toured with 311, Tori Amos, The Verve Pipe, DJ Spooky and Bow Wow. He has done projections for shows with U2, Public Enemy, Miley Cyrus, The Jonas Brothers, The Chemical Brothers, The Beastie Boys and more.

Javier J. Baca (Dancer) started his education at the late age of 18 and has since studied modern and post-modern dance, contact improvisation, ballet, and yoga. As an academic scholarship student, Javier graduated *Magna Cum Laude* from Marymount Manhattan College in Dance Performance. NYC credits include Galapagos Arts Space, the 92nd Street Y, crossing the Brooklyn Bridge, in the DUMBO Dance Festival among others. Javier joined SWDA in 2008.

Scott Bolman (Lighting Supervisor) lit SWDA's *Map* at Lincoln Center (Lighting Festival 2006). Scott's recent designs include *Così Fan Tutti* at the Maryland Opera Studio and *Peter and the Wolf* at the Guggenheim Museum, conducted by George Manahan with installations by Andrew Scott Ross. Recent dance lighting includes Ximena Garnica's *A Timeless Kaidan* (NYC Butoh Festival) and Parijat Desai's *Quiet Fire*, and *The Wall* and *Still Rewiring* (Skirball Center, L.A.). Scott's recent theater work includes premieres of Charles Mee's *Gone* (59E59 Theaters), Lucy Thurber's *Stay* (Rattlestick Theater) and Ruth McKee's *The Nightshade Family* (Summer Play Festival). Scott worked as Production Manager with SWDA on tour from 2004-2005.

Brooke Broussard (Dancer) is a native of Lafayette, Louisiana, where she began her work in modern dance. In 2000, Brooke earned a BFA in Dance from the University of Southern Mississippi, where she studied under Patricia A. McConnell as a scholarship student. In 1999 and 2000, Brooke was awarded scholarships to attend the American Dance Festival, where she met Shen Wei and became a founding member of SWDA. Brooke has created and performed her own work at CBGB's, PS 122, Pianos, the Louisiana Dance Festival and NOHspace San Francisco.

Cecily Campbell (Dancer) is a native of Santa Fe, New Mexico. She received her BFA in Dance from NYU Tisch School of the Arts in 2006 and has since worked with Moving People Dance Theater and A.I.M. (Abraham in Motion). Cecily joined SWDA in 2008.

Hunter Carter (Dancer), a DC native, holds a BFA in Dance & Choreography from Virginia Commonwealth University. He received full scholarship to the ADF summer training intensive in 2005 and 2007 and has danced with Edgeworks Dance Theater, INSPIRIT Dance Company, El Teatro de Danza Contemporanea de El Salvador, and Eternal Works. His own work has been presented in VA, NC, and NY. Hunter joined SWDA in 2008.

Sarah Lisette Chiesa (Dancer) attended the North Carolina School of Arts and SUNY Purchase Dance Conservatory. Sarah has performed works by Kazuko Hirabayashi, Ayako Kirakake, Kathryn Alter, Sidra Bell, Sue Bernard, Noemie LaFrance, Tania Perez-Salas, Jorge Estava, Steve Cook, Chris Elam, and Brooke Broussard, and has presented her own choreography and video installations in Montreal, Venezuela, NYC, and San Francisco. Sarah joined SWDA in 2008.

Evan Copeland (Dancer) has recently worked with the Sean Curran Company, Kyle Abraham, Wendy Blum, Stephen Koplowitz, Brook Notary, and Elke Rindfleisch. Evan graduated with a BFA in Dance from NYU's Tisch School of the Arts in 2006 and began working with SWDA in 2008.

Andrew Cowan (Dancer) was born in Southern California and trained at the Idyllwild Arts Academy. Andrew continued at New York University's Tisch School of the Arts, where he received his BFA in Dance. Andrew has performed with WilliamsWorks, Keigwin+Co, BareBones, and in works by David Massingham, Arthur Pita, and Liam Steel (*Stan Won't Dance*). Andrew joined SWDA in 2007.

Jenna Fakhoury (Dancer) is a native of Asheville, NC and attended the North Carolina School of the Arts for contemporary dance. During her time there she performed in works by David Parsons, George Balanchine, and Doug Varone as well as the role of Anita in *West Side Story*. She has since toured with José Limón Dance Company and STEELEDANCE, and joined SWDA in 2008.

Jessica Harris (Dancer) studied dance at the Chapel Hill Ballet School and Carolina Friends School. She has performed with Carolina Dancers, Chapel Hill Dance Theater, Duke University's 15-501 Ballet, The Whirlwind Dance Company, and is the founder of the Carolina Friends School Annual Alumni Dance Project. Jessica became a founding member of SWDA in 2000.

Logan Frances Kruger (Dancer) was born in Atlanta, GA, where she began her dance training with Annette Lewis. Logan received a BFA from The Juilliard School in 2007. She has performed in works by Michelle Mola, Adam Weinert and the José Limón Dance Company. Logan joined SWDA in 2008.

Naomi Lupescu (Costumes Associate) is from Copenhagen, Denmark and received her BFA in dance from SUNY Purchase. She currently studies fashion design at the Fashion Institute of Technology. She is pleased to have designed costumes for Noopur Singha, Ana Keilson, Linsey Bostwick and Nina Winthrop & Dancers.

Kirsten Leon (Stage Manager) was born and raised in NYC, and graduated from The Colorado College in 2001 with a BA in Dance. Kirsten serves as Production Stage Manager for the American Dance Festival, where she has worked for eight years. She first collaborated with Shen Wei Dance Arts at ADF in 2001, and since has toured with SWDA, Les Ballets Trockadero de Monte Carlo, Bill T. Jones/Arnie Zane Dance Company, and David Dorfman Dance.

Sara Procopio (Dancer) is from Syracuse, New York. She began her dance training at the Center for Ballet & Dance Arts and received her BA and MALS degrees from Hollins University (Roanoke, VA). While at Hollins, she co-founded the Hollins Dance Project under the artistic direction of Donna Faye Burchfield and studied at the American Dance Festival. Sara became a founding member of SWDA in 2000.

Joan Wadopian (Dancer), from Asheville, NC, holds a BFA from the Conservatory of Dance at SUNY Purchase. She joined SWDA in 2005 and is currently in teacher training to become a certified Yoga instructor.

Adam H Weinert (Dancer) was born in New York City. He began his training at The Royal Ballet School and continued at Vassar College and The Juilliard School. Adam has performed with The Mark Morris Dance Group, The Metropolitan Opera, and Jonah Bokaer. This is his first season with Shen Wei Dance Arts.

Brandon Whited, (Dancer) was born in Poughkeepsie, NY and began dancing at the age of ten. Earning both his high school diploma and BFA from the North Carolina School of the Arts, he performed in works by George Balanchine, Mark Morris, David Parsons and Doug Varone, among others. Since moving to New York City, Brandon has danced with Randy James Dance Works, Daniel Gwartzman Dance Company, danscores by Ofelia Loret de Mola, and STEELEDANCE. He is currently an artistic supernumerary for the Metropolitan Opera and joined Shen Wei Dance Arts in October 2008.

ACKNOWLEDGEMENTS

Shen Wei Dance Arts gratefully acknowledges the leadership support of its Council of Ten, co-commissioning members Edward S. and Caroline Hyman, Silas and Celia Chou, and William and Helen Little, without whom the development of *Re- (Part III)* was unthinkable.

SWDA is additionally grateful for major commissioning and production support for *Re- (Part III)* from the O'Donnell-Green Music and Dance Foundation, Syracuse University, and Duke Performances. *Re- (Part III)* was additionally made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation, the Ford Foundation, the Andrew W. Mellon Foundation, and MetLife Foundation.

SWDA acknowledges additional and significant support of Part III from Caroline Cronson, Mary Sharp Cronson, Stephanie French, Lawrence W. Greene, Caroline Hsu-Balcer, Karen Hsu, Paul Kellogg, Steven R. Narker, Ernestine and Herbert Ruben, Abel and Sophia Sheng, David and Suzanne Cohn Simon, Miranda Tang, and Patricia P. Tang.

Without season support from the Norman & Rosita Winston Foundation, the SHS Foundation, Rockefeller Brothers Fund, and Trust for Mutual Understanding, our work would not be possible.

SWDA remains grateful for the ongoing and essential support from the New York State Council on the Arts (a state agency), New York City Department for Cultural Affairs, and the National Endowment for the Arts, which believes that a great nation deserves great art.

In historical support of its mission, the company wishes to observe the critical role played by the Greenwall Foundation, Emma Sheaffer Charitable Trust/J.P. Morgan Chase, and Altria Group. Additionally, the company wishes to thank the John and Jody Arnhold Foundation, Asian Cultural Council, Bossak-Heilbron Charitable Foundation, Mark and Anla Cheng Foundation, ChinaSprout, The Harkness Foundation for Dance, Kay Family Foundation, Joseph E. & Norma G. Saul Foundation, Evelyn Sharp Foundation, USArtists International, U.S. China Cultural Foundation, and the Winters Family Fund.

The company wishes to thank Dean Carole Brzozowski and Chancellor Nancy Cantor of Syracuse University; Aaron Greenwald of Duke Performances; Rebecca Robertson and Lauren Snelling of the Park Avenue Armory; Charles Reinhart, Jodee Nimerichter and the American Dance Festival; Joan Finkelstein and the New York City Department of Education; Mary Sharp Cronson and Works & Process at the Guggenheim; PictionaryStudio.com Design; the Capacity Building Program for Culturally Specific Arts Organizations at the Kennedy Center; the Embassy of the People's Republic of China and Cultural Counselor Shu Xiao; Cowan, Liebowitz & Latman, P.C.; S.R.A. LLC; Amber Parker; Fredrica Jarcho; and Shirley Young.

SWDA is a member of Pentacle (Dance Works, Inc.), a service organization for the performing arts. Legal Services provided by Lawrence W. Greene.

SHEN WEI DANCE ARTS STAFF

Shen Wei	Artistic Director
Brett Egan	Executive Director
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Kathleen Jewett	Rehearsal Director, Director of Education and Outreach
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James Healey	Associate Rehearsal Director
Miwa Ikemiya	Administrative and Research Associate
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Kirsten Leon	Production Stage Manager
Naomi Luppescu	Costume Construction
Anna Brady Nuse	Fiscal Administrator
Joan Wadopian	Make-up Supervisor
Andrew Cowan	Merchandise Supervisor

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SHEN WEI DANCE ARTS is a not-for-profit organization. For more information, please contact the company at Info@ShenWeiDanceArts.org, or by mail at Shen Wei Dance Arts, 185 Franklin Street, 3rd Floor, New York, NY 10013.

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