

Cloud Gate Dance Theatre of Taiwan *Formosa*

Sunday, February 25, 2018
2:00 pm



Photo: Liu Chen-hsiang



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Cloud Gate Dance Theatre of Taiwan

Formosa 關於島嶼

CONCEPT / CHOREOGRAPHY
LIN HWAI-MIN

HANCHER AUDITORIUM, IOWA CITY
SUNDAY, FEBRUARY 25, 2018, 2:00 PM

*This tour is made possible in part by grants from the Ministry of Culture
and the Ministry of Foreign Affairs, Republic of China (Taiwan).*



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Formosa

CONCEPT / CHOREOGRAPHY

LIN HWAI-MIN

RECITATION

CHIANG HSUN

MUSIC

KAIJA SAARIAHO

LIANG CHUN-MEI

GÉRARD GRISEY

SANGPUY KATATEPAN MAVALIYW

LIGHTING DESIGN

LULU W.L. LEE

COSTUME DESIGN

APU JAN

PROJECTION DESIGN

CHOU TUNG-YEN AND **VERY MAINSTREAM STUDIO**

VIDEOGRAPHY

CHANG HAO-JAN (HOWELL)

PREMIERE

NOVEMBER 24, 2017

NATIONAL THEATER, TAIPEI, TAIWAN

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CAROLINA AT CHAPEL HILL, USA**

**MOVIMENTOS FESTWOCHEEN DER AUTOSTADT
IN WOLFSBURG, GERMANY**

In the 16th century, gazing out from the decks of ships
sailing off the coast of southern China,
Portuguese sailors saw it:
a great green mass, thick with mountains and trees, rising from the sea.
“Formosa!” they exclaimed – “beautiful!” – anointing the verdant place
that would come to be known as Taiwan.

In this full-length work choreographer Lin Hwai-min uses Formosa,
a beautiful island beset by earthquakes, typhoons and societal rifts,
as a metaphor of the world we live in
and to contemplate an epigram from the Buddhist Diamond Sutra:

*All things contrived are like dream, illusion, bubble, shadow,
and as dewdrop or lightning. They should be regarded as such.*

CAST

- 1 CHEN Mu-han and the Company
- 2 CHOU Chen-yeh HUANG Mei-ya
- 3 SU I-ping TSAI Ming-yuan
CHEN Mu-han CHENG Hsi-ling FAN Chia-hsuan HUANG Mei-ya
HUANG Yu-ling KUO Tzu-wei TU Shang-ting YANG I-chun
CHEN Lien-wei HOU Tang-li HSU Chen HUANG Li-chieh
LIN Hsin-fang WONG Lap-cheong
- 4 CHENG Hsi-ling HUANG Li-chieh HUANG Yu-ling
KO Wan-chun WONG Lap-cheong
FAN Chia-hsuan HOU Tang-li HUANG Pei-hua LIN Hsin-fang
CHEN Lien-wei CHEN Mu-han CHOU Chang-ning CHOU Chen-yeh
HUANG Mei-ya KUO Tzu-wei SU I-ping TSAI Ming-yuan YANG I-chun
HSU Chen LU Wen-shan TU Shang-ting
- 5 CHEN Mu-han CHOU Chen-yeh HOU Tang-li HUANG Mei-ya
HUANG Pei-hua KUO Tzu-wei SU I-ping TSAI Ming-yuan
- 6 CHEN Lien-wei FAN Chia-hsuan KO Wan-chun SU I-ping TU Shang-ting
CHENG Hsi-ling HOU Tang-li HUANG Mei-ya HUANG Yu-ling
KUO Tzu-wei LIN Hsin-fang TSAI Ming-yuan WONG Lap-cheong
- 7 HUANG Pei-hua and the Company
- 8 CHEN Lien-wei CHEN Mu-han CHOU Chen-yeh HUANG Li-chieh
and the Company
- 9 The Company

There is no intermission in this performance.

Profound gratitude to the poets and writers who generously authorize their works used in *Formosa*:

CHEN Li, CHEN Lieh, CHEN Yu-Hong, CHIANG Hsun, CHIEN Chen, Chou Meng-tieh, Hsu Hui-chih, Hwang Chun-Ming, LIEN Heng, Lin Fuan Chan, LIN Wen-yi, LIU Ka-shiang, Walis Nokan, Syaman Rapongan, Wang Wen-Chin, Xiang Yang, and YANG Mu (in alphabetical order); special thanks to LIU Yi-ling for collecting *Formosa*-related scripts.

Music of Kaija Saariaho's "NoaNoa" and "Six Japanese Gardens" are used by arrangement with Chester Music Limited, and Gérard Grisey's "Le Noir de l'Etoile" by permission of Boosey and Hawkes.



Photo: LIU Chen-Hsiang

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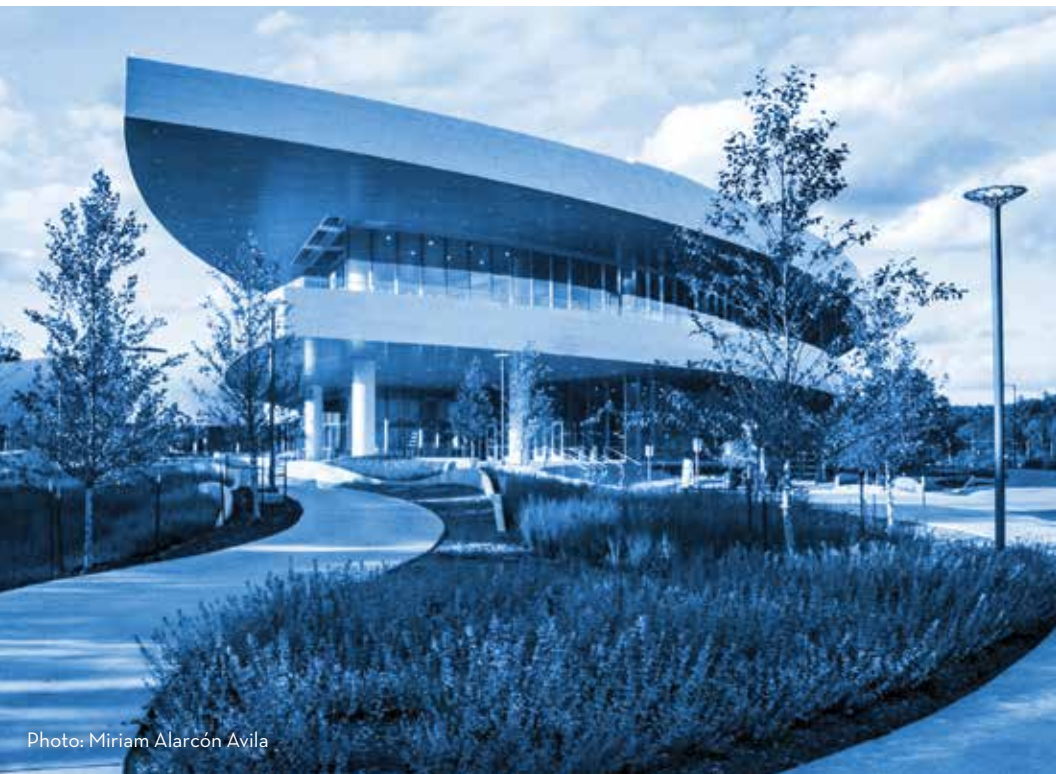


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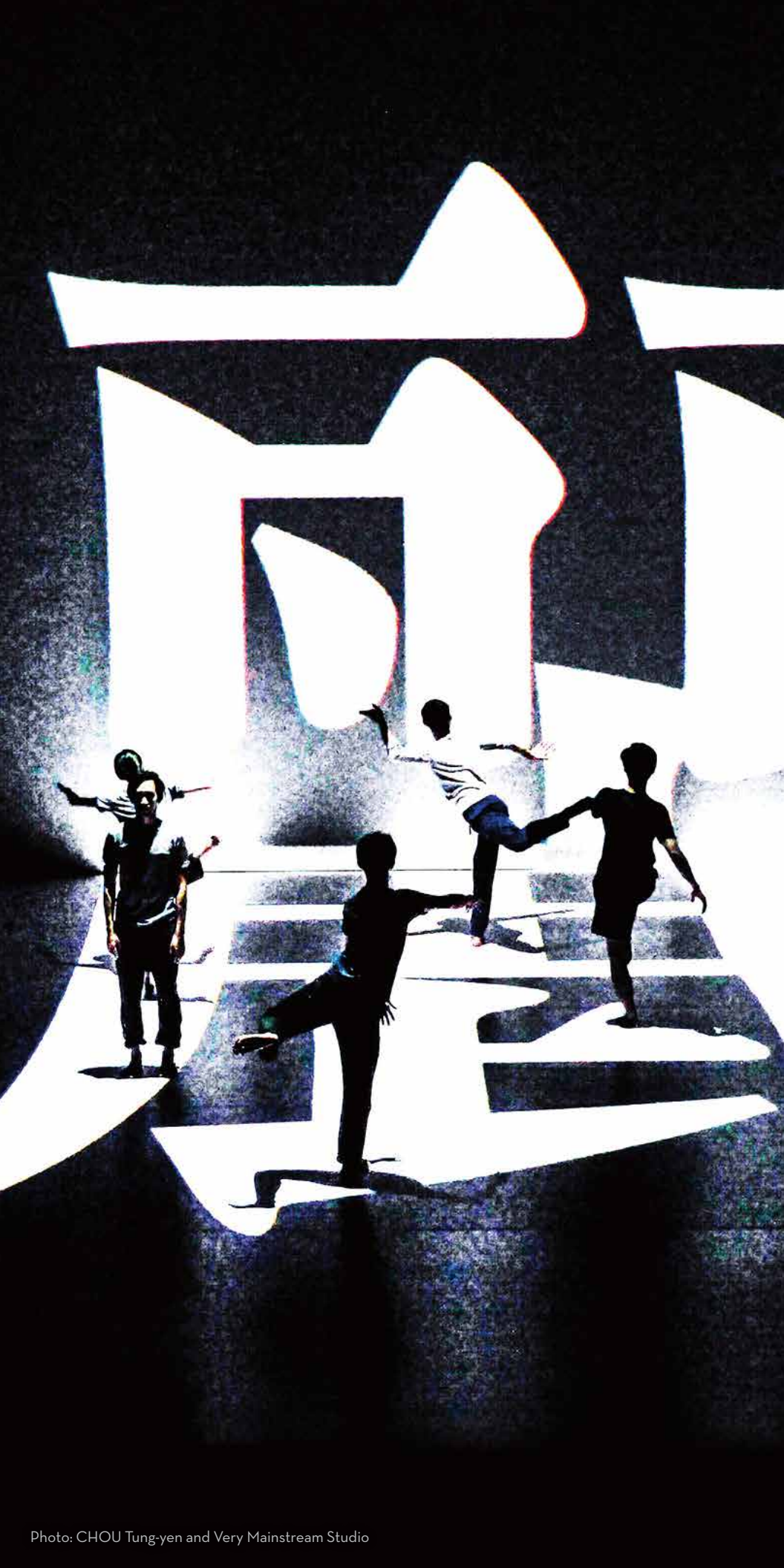
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CLOUD GATE DANCE THEATRE OF TAIWAN

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in the greater Chinese-speaking community.

The 24 dancers comprising Cloud Gate receive training in meditation; Qi Gong, an ancient breathing exercise; internal martial arts; modern dance; ballet; and calligraphy. Through Lin Hwai-min's choreographies the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

Cloud Gate has toured extensively with frequent engagements at the Next Wave Festival in New York, the Sadler's Wells Theatre and Barbican Centre in London, the Moscow Chekhov International Theatre Festival, the Movimentos Festival (Germany), and the Internationales Tanzfest NRW directed by Pina Bausch.

"Asia's leading contemporary dance theatre."

—*The Times*

"No company in the world dances like Cloud Gate. It presents a distinct and mature Chinese choreographic language. The importance of this evolution in Asian dance is no less profound than the impact of Forsythe's Ballett Frankfurt on European classical ballet."

—*Dance Europe*

"When you're talking about Cloud Gate, magic is not too strong a word."

—*Time Out*

LIN HWAI-MIN

FOUNDER AND ARTISTIC DIRECTOR

A writer-turned choreographer, Lin Hwai-min often draws inspiration from Asian cultures and aesthetics to create works with contemporary resonance. He founded Cloud Gate Dance Theatre of Taiwan in 1973 and Cloud Gate 2 in 1999.

In 2013, he received the prestigious Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement. Previous awardees include Martha Graham, Merce Cunningham, Pina Bausch, and William Forsythe. Lin is the first recipient based in Asia.

Among other honors received by Lin Hwai-min are honorary doctorates from six universities in Taiwan and Hong Kong, the John D. Rockefeller 3rd Award, the Distinguished Artist Award from the International Society for the Performing Arts (ISPA), the Chevalier of the Order of Arts and Letters from the French Ministry of Culture, and a Lifetime Achievement Award from the International Movimentos Festival, Germany. He has also been celebrated by *Time* magazine as one of Asia's Heroes.

Invited by the Rolex Mentor and Protégé Arts Initiative, Lin Hwai-min is the mentor of dance for 2012–2013.

WHAT HAS BEEN SAID ABOUT CLOUD GATE DANCE THEATRE OF TAIWAN

“One of the finest dance companies in the world.”

—*The Globe and Mail*

“Lin Hwai-min has succeeded brilliantly in fusing dance techniques and theatrical concepts from the East and the West.”

—*The New York Times*

“An extraordinarily exciting, brutishly physical contemporary dance company.”

—*San Francisco Examiner*

“The best dance group of this year’s Spoleto Festival, or of any other year was the Cloud Gate Dance Theatre.”

—*Sun Herald*

“[The dancers] have such stringent, elastic control that they can suddenly blast upwards into high, light jumps that for a moment you fancy might not come down again. The grace of it is, in a way, balletic, but its evasion of the norms of gravity, its total fluidity, suggests that there is a new book of the human dancing body waiting to be written with t’ai chi training.”

—*The Daily Telegraph*

“Dancers of the Cloud Gate possess a control and articulation that verge on the superhuman...In fact, they have the power to change your metabolism.”

—*Chicago Sun-Times*

“What dancers! Their assurance, fluidity and discipline are simply breathtaking. The mixture of traditional Asian gesture, martial arts-inspired leaps, kicks and slaps and the audible breath of the dancers creates a mesmerizing language before our eyes.”

—*Durham News & Observer*

“Cloud Gate leaves you sitting breathlessly on the edge of your chair.”

—*San Jose Mercury News*

“This company gets to you. In New York, ...as well as in Herbst, the audience gave the company a rousing standing ovation.”

—*San Francisco Chronicle*

“Judged by the most critical eye of the dance world in the West, the most surprising miracle is its technical achievement.”

—*Ballet Info*

“So touching that one cannot help crying . . . tears of joy – one’s heart nearly explodes from such a great theatrical experience.”

—*Aftenposten*

“Wholly irresistible!”

—*Dance News*

LEE CHING-CHUN, ASSOCIATE ARTISTIC DIRECTOR

Lee Ching-chun holds a MA degree in Dance Studies from City University of Laban Centre, London. In 2004, she received the National Award for the Arts from Taiwan National Culture and Arts Foundation, the highest award for artists in Taiwan.

Since joining Cloud Gate in 1983, Lee has taken leading roles in many of Lin Hwai-min's works. Appointed as the Associate Artistic Director in 2003, Lee represented Lin Hwai-min to re-stage his works, *Smoke* and *White*, for Zurich Ballet in Switzerland and Introdans in the Netherlands, respectively, in 2004 and 2005.

Her choreographic works include *Woman and Man*, *Man and Woman* for Cloud Gate and *While White Is Revealing* for Spotlight Dance Company. In 1999, collaborating with Canadian stage designer Tania Etienne, she choreographed and performed the dance solo work *Courtyard of Pearls*. In 2006, she choreographed *Blossom and Moonlight* for Kaohsiung City Ballet Company.

Lee is also the Chief Consultant for Cloud Gate Dance School and has helped to create and develop class syllabuses for students aged from 4 to 84.

KAIJA SAARIAHO, MUSIC

Born in Helsinki in 1952 and based in Paris, Kaija Saariaho is a composer of contemporary and experimental music. She attended the Helsinki University of Art and Design, studied at the Sibelius Academy in Helsinki with the pioneering modernist Paavo Heininen, and later at the Freiburg Musikhochschule with Brian Ferneyhough, one of the godfathers of "New Complexity," and Klaus Huber, the towering figure of modern music. In 1982, Saariaho moved to Paris and worked regularly at IRCAM research institute, where she developed techniques of computer-assisted composition, and acquired fluency in working on tape and with live electronics. She has also worked in San Diego and served as visiting professor of composition at the Sibelius Academy.

Saariaho has received many major composing awards, such as the Grawemeyer Award and the Polar Music Prize, and served as the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative. She has also received commissions from the Lincoln Center, Kronos Quartet, IRCAM, Ensemble Intercontemporain, the BBC, the New York Philharmonic, the Salzburg Music Festival, the Théâtre du Châtelet in Paris, and the Finnish National Opera, among others.

GÉRARD GRISEY (1946-1998), MUSIC

Born in Belfort in 1946, Gérard Grisey was one of the most influential French composers of the latter half of the 20th century. He was considered one of the pioneering composers who brought the concept of spectral music, or spectralism, into wide practice, although he later publicly disowned this label. His central work, the cycle *Les espaces acoustiques* (begun 1974, completed 1985), is considered by many one of the most important musical works of the 20th century in the classical domain.

Grisey studied at several eminent French and German institutions, including Trossingen Conservatory, the Conservatoire National Supérieur de Musique, l'École Normale Supérieure de Musique, the Paris Conservatoire, IRCAM –the world's largest public research center dedicated to bridge music and

technology, and the Darmstadt Summer Courses between 1963 and 1974. He won the highly coveted Prix de Rome and stayed at the Villa Medici in Rome from 1972 to 1974. While working as a freelance composer, Grisey co-founded the ensemble L'itinéraire in 1973 for the purpose of promoting and playing new music. From the mid-1970s on, he was active as a teacher, at the Darmstadt Summer Courses, the University of California - Berkeley, and finally the Paris Conservatoire.

LIANG CHUN-MEI, MUSIC

Appointed as Music Director in 2017, Liang Chun-mei joined Cloud Gate in 1991. Co-designed music for Cloud Gate's *Formosa* (2017), *Rice* (2013), *Wind Shadow* (2006), *Wild Cursive* (2005), *Pine Smoke* (2003)—formerly known as *Cursive II*, and *Bamboo Dream* (2001), among others, Liang has also served as Lin Hwai-min's creative assistant for several of his later productions.

Graduated from Chinese Cultural University, Taiwan, Liang pursued further education in Apply Music at UCLA School of Music in 1990. While in the US, she studied music arrangement and composition at the "Live\ Electronic Music Concert Workshop" and had her compositions performed in Texas and Tokyo. As the winner of "Tokyo Live Electronics Compose Music Competition," her works were presented once again in Japan in 2002.

A music accompaniment professor at the Dance Department of the Taipei University of the Arts since 1991, Liang is also one of the most popular music director/producer and accompanist for Taiwan's up-and-coming dance and theatre companies. In 2000, she was invited to be the music producer for Young Asian-Pacific Choreographers' Workshop, supervised under World Dance Alliance, held in Taiwan. In 2003, along with others, she produced a modern dance music accompaniment CD, *The Wave*, published by the award-winning Ja Wei Audio & Visual Company. In 2005, she was invited by Diabolo Dance Theatre to serve as music director and to compose choreographic music for their new dance work *The Game of DIABOLO Dance*.

SANGPUY KATATEPAN MAVALIYW, MUSIC

Sangpuy Katatepan Mavaliyw, often described as a "young man with an old soul," comes from a Pinyumayan indigenous tribe, Katatipulr, in the southeast coast of Taiwan.

Deeply touched by his grandfather's singing of ancient tunes, Sangpuy decided to dedicate himself to learning, preserving, and promoting the long forgotten Pinuyumayan music, language, culture, and traditions. In 1999, in the immediate aftermath of Taiwan's disastrous 921 Earthquake, Sangpuy joined the Feijuyuenbao Synectics—an activist music group formed by artists from various tribes, to embark on a journey across the island to hearten and comfort the traumatized tribal people. The following years, Sangpuy continued to sing with Feijuyuenbao Synectics in various festivals and concerts. In 2017, invited to sing at the opening ceremony of the Taipei Summer Universiade, Sangpuy turned himself into a household name with his mesmerizing voice.

Sangpuy won his first Taiwan Golden Melody Awards—considered the equivalent to Grammy Awards in the Chinese-speaking communities, for the Best Vocalist-Aboriginal Language Award in 2013. In 2017, with his album *Yaangad*, which features only tribal music and songs, he again received the honor this time with Album of the Year Award, the Best Vocal Recording Album Award, and the Best Vocalist-Aboriginal Language Award.

LULU W. L. LEE, LIGHTING DESIGN

Lulu W. L. Lee holds an MFA in Theatre Lighting Design from Temple University, Philadelphia, USA, and has worked as the architecture lighting designer at The Lighting Practice, USA, the technical supervisor for 2001 Taipei Lantern Festival, the resident stage manager at Novel Hall, and the technical manager for Taipei Arts Festival.

Lee's lighting-design works encompass operas, dance works, and theatre productions for various performance companies, including Ping-fong Acting troupe, Guo Guang Chinese Opera Company, Golden Bough Theatre, Creative Society, and Cloud Gate. Her design credits with Cloud Gate include *Formosa* (2017), *White Water* (2014), *Dust* (2014), *Rice* (2013), *How can I Live on Without You* (2011), *Water Stains on the Wall* (2010), *Listening to the River* (2010), *Oculus* (2007), *Lost Shadows* (2006), as lighting designer, and *The Road to the Mountain* (2004), *Cursive II* (2003), *Bamboo Dream* (2001) as assistant lighting designer.

Appointed as technical director in 2010, Lee has worked closely with Cloud Gate for many years as project lighting director.

APU JAN, COSTUME DESIGN

Apu Jan is a London-based Taiwanese fashion designer and the founder of a fashion brand APUJAN. After graduating from the Royal College of Art, UK, Jan has been showcasing his designs at the London Fashion week consecutively starting from 2013, as well as in major fashion meccas such as Paris and New York.

Inspired by fantasy, history, literature and a fusion of East and West, Jan's designs are renowned for the juxtaposition of traditional and oriental elements with a contemporary twist. His APUJAN brand was selected as one of the top 10 Culture and Creative brands in Taiwan, and has been featured in international fashion publications such as *WALLPAPER*, *Vogue UK*, and *Vogue Italy*.

Jan has garnered a great deal of international attention and praise. Shortlisted for the *Vogue Italy* New Talent contest as one of 10 designers, Jan has also been named as one of GQ *TAIWAN*'s men of the year. He recently has exhibited a selection of garments as a permanent collection at the La Cité de la Dentelle et de la Mode in Calais, France.

CHOU TUNG-YEN AND VERY MAINSTREAM STUDIO, PROJECTION DESIGN

Chou Tung-yen holds a MA in Scenography with distinction from Central Saint Martins College of Art and Design in London, and a BFA in Theatre Directing from National Taiwan University of Arts (NTUA).

Working primarily in video art and theatre, Chou is constantly on the shortlist of the Taipei Film Festival. His film and theatre works are presented and screened at international stages regularly, receiving raving reviews and numerous awards from major arts festivals including France, Germany, Japan, Denmark, and China. In 2010, to transform his enthusiasm in video and theater to practice, he founded Very Mainstream Studio.

Winner of the Interactive and New Media Award at World Stage Design 2013, Chou has produced a documentary for Digital Performing Arts Festival, and edited the book *Crossmania: Digital Performing Arts Festival*.

Chou is also devoted to the education of digital performing arts in Taiwan and currently serves as a lecturer at the School of Theatre Arts, NTUA.

HAO-JAN (HOWELL) CHANG, VIDEOGRAPHY

Chang Hao-Jan holds a master's degree from Graduate School of Applied Media Arts and a bachelor's degree from the Film Department of National Taiwan University of Arts. He began to film images for Cloud Gate productions with *Listening to the River* (2010), followed by *Rice* (2013), *White Water* (2014), *Autumn River* (2016), and *Formosa* (2017).

Rich with diversity of forms, Chang's video and photography works are also seen in music videos, commercials, projection designs, short fiction, and documentary films. His documentary filming credits, among others, include *Lin Hwai-Min-Interface Between Worlds* by ARTE/ZDF, *A Life That Sings* that won the best cinematography award at Taipei Film Festival 2015, and the most recent MANFEI by award-winning film director CHEN Hyin-gen.

Chang's other credits with performing arts include projection design for *The Tempest and Media* by Contemporary Legend Theater (2008), and *Wings of desire* (2016) by Century Contemporary Dance Company which was presented in Posthof, Linz.

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WORDS IN *FORMOSA*

Words have been used to communicate, to record and document. Words can be blurred through time. Record of history can also be erased.

In *Formosa*, words play a major part. Lin Hwai-min uses typefaces of Chinese characters as the sole material for projection design to create visual landscapes, made up mainly of names of mountains, rivers, cities and villages on the island. Towards the end, characters gradually fall apart into dispersed strokes and lines, all of which are swept away by waves of the sea, leaving a white, empty stage—just as when the production began.

In addition to music, recorded reading of poems about Taiwan—its land, lore and people—complete the soundscape of *Formosa*. The following is translation of the reading in the production.

SECTION 1

The whirling ocean, Ilha Formosa (Beautiful Island).

—Excerpt from “The General History of Taiwan” by LIEN Heng

My island is a leaf,
floating along the edge of the Pacific.

Some people say: It is a big whale.
But most love to say: It is a yam,
nurturing 23 million people like a mother.
I like this kind of saying.
I also like that it is a leaf.

—Excerpt from “My Island” by LIN Fuan Chan

With an abundance of earthquakes, rumors and violence.
Yet the four seasons are like spring. The country prospers, people are at peace.

—Excerpt from “The Book of Southern China—
On Behalf of Gentleman A for Lady B” by CHEN Li

SECTION 2

The next spring and the one after
I will be standing in a rice paddy
Imagining you as a beautiful egret
Pure white garments, delicate heart

Now we sit between the paddies
Someone upwind is burning rice straw
Pale smoke wafts between us

Next summer and the one after
I will come to see waves of rice in the wind
See dragonflies thick in the sky
You will be in another world
And may never return

—Excerpt from “Among the Rice Paddies” by YANG Mu

SECTION 3

Tall tassels at the water's edge
Sweep the sky so blue
Tall tassels on the peaks
Sweep the sky so high

Then, the sky, so blue and so high
Has a name: Autumn

—Excerpt from “Tall Grass Tassels” by Hwang Chun-Ming

Sika deer used to run wild here
Everything raced with the moonlight
But after the day dawned
The moonlight took away the Pingpu people
The clouded leopard ran into the mountains
Higher and higher
Until it went higher than
The moon and the sun

—Excerpt from “Moonlight and Clouded Leopard” by Hsu Hui-chih

There are so many eyes in the sky.
One was, mom told me, my celestial eye
that would light the way for me until I die.

—Excerpt from “The Eyes of the Sky” by Syaman Rapongan

SECTION 4

I like to take the morning train.
If I'm lucky, I can pass a school set in the midst of rice paddies,
while students do their morning exercise.
Jumping up and down in their red clothes against waves of green rice stalks
as the sun rises over the ocean.
It's like music and painting - full of hope.

—Excerpt from “Resolute Mountain, River of Hope” by Wang Wen-chin

All small towns have
their own bakeries and pharmacies
Jewelry stores and clothing shops
Theaters and daycare centers
They all have tow trucks and road junctions

All small towns have
Their own railway tracks and blind alleys
Buddhist temples and Christian churches
They all have their own old people
Cats, dogs and betelnut beauties
(Who stay quiet)
Starlings foraging in black cloaks
With elongated shadows

Small towns have their own orange jasmine plants and
Thorny vines, walls and bridges
Daybreaks and sunsets
Their own loves, desires and pains

—Excerpt from “Small Towns” by CHEN Yu-Hong

It's raining
In springtime it rains without warning
Betelnut trees stand like soldiers in rows
On the slopes graves are stacked in layers
In the paddies rice sprouts in neat rows

Drops of rain roll down my windscreen
Egrets take flight and land
Bright and pure white
Like snowflakes falling

—Excerpt from “The Song of the Rift Valley” by CHIANG Hsun

Mt. Guanyin lies by the Tamsui River
The sun sets, like an infant
Cradled by Goddess Guanyin's knee
Thus it is. Those who have been here
This is their eternity -
May the Tamsui River forever be
The sunset over the Tamsui River forever be
Mt. Guanyin forever be
Forever be, forever be

—Excerpt from “Sunset on the Banks of the Tamsui River” by Chou Meng-tieh

We are in Aowanda
The most beautiful sweet gum trees
Standing in the highlands at 3,000 feet

With mountain peaks behind us
Among a forest of Taiwan firs
Against cold northeast monsoon winds

We blossom in brilliance
Late autumn's most passionate
and most charming of smiles

—Excerpt from “The Turning of the Sweetgum Tree Leaves in Aowanda”
by Xiang Yang

Probe ships call the arrival of the mullet
and fishing boats gather off the coast.
Fishermen wait with their eyes wide open
watching the sea closely.
When the water turns from blue to dark red
a large school of mullet has arrived.

—Excerpt from “Son of a Fishing Town” by LIN Wen-yi

When the monsoon season arrives, clouds begin to gather and descend
and thunder and lightning follow.
Farmers of Lanyang hurry to harvest their first season crop
while their neighbors plant their second.

—Excerpt from “Release” by Hwang Chun-Ming

Speaking in Minnan, Hakka,
Shandong, Shanxi, and Hebei,
In the languages of the Atayal, Puyuma,
Rukai, Tsou, Thao, Saisiyat, Paiwan,
Papora, Hoanya, Babuza,
Bazeh, Taokas, Siraya,

Kavalan, Ketagalan...
Beautiful sounds. Beautiful island.
Beautiful Taiwan. Beautiful languages.

—Excerpt from “Song of the Island—For the Children of Taiwan” by CHEN Li

SECTION 6

Traffic forecast for the next two days:

“Hsichih, Baisha, Yingge, Linbian, Nuannuan, Chunri, Wanli, Meinung.
Jianshi, Jiji, Tongxiao, Wuri, Fanlu, Badu, Shuishang, Wufeng.”

—Excerpt from “MICROCOSMOS” by CHEN Li

*Note: This double entendre between place names and landscape phenomena can only be rendered as one or the other meaning. It could also be rendered as: “White sand at the river’s end, song of the eagle at the forest’s edge, warm spring day, beautiful mist across ten thousand li [Li is a traditional Chinese distance unit. 1 li equals about 500 meters]; Sharp peaks gathered together, dark days through the night; eight stops on the aboriginal road; cloud covered peaks over the water.”

What children of Yilan learn about first is water:

Rain water, well water, river water,
lake water, sea water, and spring water.
Each kind of water has its own pattern.
Spring rain falls in soft, dense veils,
summer brings thunder and lightning.
With over 200 rainy days every year,
Yilan can write a book on rain.
People from Yilan are most likely born on a rainy day,
and hear the song of rain on their deathbed.

—Excerpt from “The Plain that Rain God Protects” by CHIEN Chen

Finally, one spring day
Our children will read the following news:
Migratory birds are returning north
Drivers traveling along the Tamsui River
May not blow their horns

—Excerpt from “Hope” by LIU Ka-shiang

SECTION 7

That winter, rumors were confirmed by rivers
Liwu River, Jhonggang River
Daan River and rivers in unnamed valleys

Formosan deer were barred from
the river by man’s fortifications
Firearms were seen in icy, choking waters
Scattered strands of hair could never find
a home for their souls

—Excerpt from “Pulling Back the Veil of Silence” by Walis Nokan

SECTION 9

The whirling ocean, Ilha Formosa (Beautiful Island).

—Excerpt from “The General History of Taiwan” by LIEN Heng

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If you're interested in learning more about planned giving to support Hancher's future, please contact:

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Executive Director, Hancher
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charles-swanson@uiowa.edu

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MEET HENRY

One of Hancher's 197 student employees

On March 13, one of Hancher's very own will travel to Washington D.C., embarking on a campaign to spread the arts to America's children.

Henry Cardenas was selected from numerous teaching artists from across the country to teach a three-hour workshop to educators from the Washington D. C. metro area. This workshop is a part of The Kennedy Center's Changing Education Through The Arts program, an initiative that coaches teachers on blending the arts into their everyday curriculum. Cardenas will teach a workshop on digital music composition to 4-8 grade music teachers.

No stranger to mixing music and elementary education, Cardenas is also the M.C. Ginsburg Artist in Residence. As part of this residency, each week Cardenas travels to local elementary schools to teach a lesson on audio mixing. Fifth-grade students use their laptops to utilize a free online audio mixer and create loops of sound. Through this experimentation, students develop their comfort with technology and also learn music and mathematics fundamentals. Cardenas plans to bring this same lesson to educators on the east coast.

As an elementary education major, this endeavor clearly relates to Cardenas' future career goals. "I've been continuing to foster my relationship with the age range that I plan to be working with," he said. "Since I've been in the program, I believe I've gotten better at teaching because I've developed some insight as to how to properly teach students."

Cardenas works as an assistant audio engineer at Hancher. He is originally from New York and studies elementary education at the University of Iowa.

We are very proud to have Henry as a Hancher employee, and we wish him the best of luck for his time at The Kennedy Center and beyond.

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Ferdinand Bac (French, 1859-1952), *What are looking for in the sky, crazy old man?*, c. 1950, ink on paper, Collection of Madame Sylviane Jullian



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