I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or politics, but for our contribution to the human spirit.

—John F. Kennedy
Cloud Gate Dance Theatre of Taiwan

Cursive

Wednesday, November 12, 2003, 8:00 p.m.

There will be a post-performance discussion with Lin Hwai-min in the auditorium this evening.

This tour is made possible by a grant from the Council of Cultural Affairs, Taiwan

ON THE FRONT COVER: CHINESE CURSIVE FOR "DANCING" AND A TRANSLATION OF THE JOHN F. KENNEDY QUOTE BY CALLIGRAPHER GAO YUAN.
Cloud Gate Dance Theatre of Taiwan

Cursive

Wednesday, November 12, 2003, 8:00 p.m.

There will be a post-performance discussion with Lin Hwai-min in the auditorium this evening.

This tour is made possible by a grant from the Council of Cultural Affairs, Taiwan.

ON THE FRONT COVER: CHINESE CURSIVE FOR "DANCING" AND A TRANSLATION OF THE JOHN F. KENNEDY QUOTE BY CALLIGRAPHER GAO YUAN.
TONIGHT'S PROGRAM

CURSIVE
Choreography, Lin Hwa-min
Music, Giu Xiao-song (commissioned by Quanta Education Foundation)
Set and Image Design, Lin Keh-hua
Lighting Design, Chang Tsun-tao
Costume Design, Lin Jing-ru
Premiered on December 1, 2001 at National Theatre, Taipei Commissioned by National Theatre, Taiwan
Co-commissioned by Auditorium Theatre Council, Chicago and Hancher Auditorium, University of Iowa.

Cursive is a lyrical dance with its title and movement ideas inspired by Chinese calligraphy.

1
Yang I-chun
Cheng Tsung-tung
Chiu I-wen
Chou Wei-ping
Lin Ya-wen
Tang Kuo-feng
Yu Chien-hung
2
Chou Chang-ning
3
Lin Ya-wen
Chou Wei-ping
Huang Pei-hua
Liu Hui-ling
Su I-ping
Tang Kuo-feng
Wen Ching-ching
Yang I-chun
Yu Chien-hung
4
Chiu I-wen
and
Wang Chih-hao
5
Chou Wei-ping
Huang Pei-hua
Lin Ya-wen
Su I-ping
Sung Chiao-chiun
Tsai Ming-yuan
6
Cheng Tsung-tung
Chiang Pao-su
Tang Kuo-feng
Tsao Kwei-hsing
Yu Chien-hung
7
Lee Ching-chun
and
Tsai Ming-yuan
8
Chiang Pao-su
Tang Kuo-feng
Tsao Kwei-hsing
Wen Ching-ching
Yang I-chun
9
Chou Chang-ning
10
Chiang Pao-su
Chiu I-wen
Chou Wei-ping
Huang Pei-hua
Lin Hui-fang
Lin Ya-wen
Liu Hui-ling
Su I-ping
Sung Chiao-chiun
Tsai Ming-yuan
Tsao Kwei-hsing
Wang Chih-hao
Wen Ching-ching
Yang I-chun
Yu Chien-hung

Nolte Academy of Dance
Proud Supporter of Hancher Auditorium
A leader in innovative youth dance and choreography in the Midwest.
A professional staff combines a diverse background of performing and teaching experience to bring the highest level of instruction in all forms of dance.

With a focus on technique the academy invokes a love of dance through proper training in a fun and enriching environment.

Call today to inspire a dancer in your life.
Clocktower Plaza Coralville 688.9289
nolteacademy@msn.com

Hancher Auditorium thanks
Gary A. and LaDonna K. Wicklund, the Wendell F. Miller Fund and the National Endowment for the Arts
for support of the
Cloud Gate Dance Theatre of Taiwan

The generous support of our sponsors enables Hancher Auditorium to bring the world's finest performing artists to our region.

Photo by Liu, Chien-hsiang
TONIGHT’S PROGRAM

Cursive

Choreography, Lin Hsiao-min
Music, Qiu Xiao-song (commissioned by Quanta Education Foundation)
Set and Image Design, Lin Keh-hua
Lighting Design, Chang Tsan-tao
Costume Design, Lin Jing-ru
Premiered on December 1, 2001 at National Theatre, Taipei
Commissioned by National Theatre, Taiwan.
Co-commissioned by Auditorium Theatre Council, Chicago
and Hancher Auditorium, University of Iowa.

Cursive is a lyrical dance with its title and movement ideas
inspired by Chinese calligraphy.

1
Yang I-chun
Cheng Tsung-lung
Chiu I-wei
Chou Wei-ping
Lin Ya-wei
Tang Kuo-feng
Yu Chien-hung

2
Chou Chang-ring

3
Lin Ya-wei
Chou Wei-ping
Huang Pei-hua
Liu Hui-ling
Su I-ping
Tang Kuo-feng
Wen Ching-ching
Yang I-chun
Yu Chien-hung

4
Chiu I-wei
and
Wang Chih-hao

5
Chou Wei-ping
Huang Pei-hua
Lin Ya-wei
Su I-ping
Sung Chao-chih
Tsai Ming-yuan

6
Cheng Tsung-lung
Chiang Pao-su
Tang Kuo-feng
Tsao Kuei-hsing
Yu Chien-hung

7
Lee Ching-chun
and
Tsai Ming-yuan

8
Chiang Pao-su
Tang Kuo-feng
Tsao Kuei-hsing
Wen Ching-ching
Yang I-chun

9
Chou Chang-ring

10
Chiang Pao-su
Chiu I-wei
Chou Wei-ping
Huang Pei-hua
Lin Hsin-fang
Lin Ya-wei
Liu Hui-ling
Su I-ping
Sung Chao-chih
Tsai Ming-yuan
Tsao Kuei-hsing
Wang Chih-hao
Wen Ching-ching
Yang I-chun
Yu Chien-hung

Hancher Auditorium thanks
Gary A. and LaDonna K. Wicklund, the Wendell F. Miller Fund
and the National Endowment for the Arts
for support of the
Cloud Gate Dance Theatre of Taiwan

The generous support of our sponsors enables Hancher Auditorium
to bring the world’s finest performing artists to our region.

Photo by Liu, Chao-hsing

Nolte Academy of Dance
Proud Supporter of Hancher Auditorium

A leader in innovative youth dance and choreography in the Midwest.
A professional staff combines a diverse background of performing and teaching experience to bring the highest level of instruction in all forms of dance.

With a focus on technique the academy invokes a love of dance through proper training in a fun and enriching environment.

Call today to inspire a dancer in your life.
Clocktower Plaza
Corvallis 688.9289
nolteacademy@msn.com
Your years spent at the University of Iowa were the best of times...

Make your retirement years even better by coming home to Oaknoll and the land of the Iowa Hawkeyes.

“Ruth and I wanted to stay close to the University when we retired so we could continue to take advantage of its intellectual, cultural and sports attractions. Oaknoll gave us that and the security of first-class health care. Our many alumni and university friends at Oaknoll are icing on the cake.”

SAM BECKER, UI Professor Emeritus

Leave behind all those extra cares and responsibilities of home ownership so you can enjoy the more important things in life, like friends and family. Let our professional dietary staff prepare food for your Hawkeye parties, and enjoy good home cooked meals in our dining room. Feel free to go on vacation whenever you would like with the comfort of knowing your home is being taken care of while you are away. Oaknoll is located only minutes away from campus, and for hassle-free parking to sporting events, let our van take you there. Think about it...and come home to Oaknoll and the land of the Hawkeyes.

Call me today for your personal tour at 319-351-1720
PATRICIA HEIDEN
Executive Director
MA, Health Services Administration
Licensed Nursing Home Administrator

Oaknoll Retirement Residence
721 Oaknoll Drive
Iowa City, Iowa 52246
www.oaknoll.com

TODAY'S PROGRAM

Curie is the result of a long journey into the ancient practice of meditation and spirituality. Under the direction of choreographer Lin Hwa-min, Cloud Gate Dance Theatre of Taiwan has been exploring traditional Chinese body disciplines: Songs of the Wanderers (1981), comes from the practice of meditation. Moon Water (1998), featured at the Sydney 2000 Olympic Arts Festival, owes its movement motives to Tai Chi T’ao Yin, a Chi Kung exercise that can be traced back to more than 2000 years ago. Both works have received high acclaim at prominent festivals throughout the world.

In 2002, Lin Hwa-min further explored the possibilities of Tai Chi T’ao Yin and martial arts, and created Cursive, with its title derived from Chinese calligraphy. After studying Chinese calligraphy masterpieces, Lin found, despite the differences in styles, all the brush works share one common element: the focused energy with which the calligraphers “danced” during writing. He asked Cloud Gate dancers to improvise by facing blown-up images of calligraphy. The dancers absorbed the energy, or Chi, of the writer and imitated the linear “route” of ink, full of lyrical flows and strong punctuations with rich variations in energy. The exercise produced unimaginable movements, from subtle slow motions to martial-arts-like attacks with powerful energy. Those eventually became the movement material for Cursive, a work of stunning beauty that has received raving reviews in Europe and the United States.

For the choice of music, Lin commissioned a score from Qu Xiao-song, a renowned Chinese contemporary composer based in Shanghai. It is a chamber work that features a cello and three percussion instruments recorded by Reimund Korupp & Percussion Plus in Heidelberg, Germany. The tension in the music comes from the contrast between the flow of the cello and the punctuations and explosions from the percussion instruments. With its plentiful empty spaces, the music also has a meditative quality. As in the music, Lin also likes the empty space in classical Chinese landscape paintings. He loves that when one views a classical painting the images unfold as if a scroll is being rolled open. It is a form of meditation. Lin Hwa-min hopes Cursive, though not as slow as Songs of the Wanderers or Moon Water in pace, will be able to give the viewers a sense of viewing an unfolding Chinese scroll.

The look of Cursive, however, is contemporary. Dancers dressed in black perform on a stage covered with white marley, just like black ink on white rice paper. Video and slide projections on several gigantic white screens serve as the only set for the work. For each scene, screens change to either reveal black draperies upstage or hang in mid-air. Calligraphy is the sole content of the projections. Close-ups of characters by master calligraphers are beautiful and abstract, defining the meaning of the characters but echoing the energy flow of the dancers.
Your years spent at the University of Iowa were the best of times...

"Rush and I wanted to stay close to the University when we retired so we could continue to take advantage of its intellectual, cultural, and sports attractions. Oaknoll gave us that and the security of first-class health care. Our many alumni and university friends at Oaknoll are icing on the cake."

SAM BECKER, UI Professor Emeritus

Make your retirement years even better by coming home to Oaknoll and the land of the Iowa Hawkeyes

Leave behind all those extra cares and responsibilities of home ownership so you can enjoy the more important things in life, like friends and family. Let our professional dietary staff prepare food for your Hawkeye parties, and enjoy good home cooked meals in our dining room. Feel free to go on vacation whenever you would like with the comfort of knowing your home is being taken care of while you are away. Oaknoll is located only minutes away from campus, and for hassle-free parking to sporting events, let our van take you there. Think about it...and come home to Oaknoll and the land of the Hawkeyes.

Call me today for your personal tour at 319-351-1720
PATRICIA HEIDEN
Executive Director
MA, Health Services Administration
Licensed Nursing Home Administrator

Oakhill Retirement Residence
721 Oakhill Drive
Iowa City, Iowa 52246
www.oakhill.com

TONIGHT'S PROGRAM

Cursive is the result of a long journey into the ancient practice of meditation and spirituality. Under the direction of choreographer Lin Hwa-li-min, Cloud Gate Dance Theatre of Taiwan has been exploring traditional Chinese body disciplines. Songs of the Wanderers (1984), comes from the practice of meditation. Moon Water (1998), featured at the Sydney 2000 Olympic Arts Festival, owes its movement motifs to Tai Chi Tao Yin, a Chi Kung exercise that can be traced back to more than 2000 years ago. Both works have received high acclaim at prominent festivals throughout the world.

In 2002, Lin Hwa-li-min further explored the possibilities of Tai Chi Tao Yin and martial arts, and created Cursive, with its title derived from Chinese calligraphy. After studying Chinese calligraphy masterpieces, Lin found, despite the differences in styles, all the brush works share one common element: the focused energy with which the calligraphers "danced" during writing. He asked Cloud Gate dancers to improvise by facing blown-up images of calligraphy. The dancers absorbed the energy, or Chi, of the writer and imitated the linear "route" of ink, full of lyrical flows and strong punctuations with rich variations in energy. The exercise produced unimaginable movements, from subtle slow motions to martial-arts-like attacks with powerful energy. Those eventually became the movement material for Cursive, a work of stunning beauty that has received rave reviews in Europe and the United States.

For the choice of music, Lin commissioned a score from Ou Xiao-song, a renowned Chinese contemporary composer based in Shanghai. It is a chamber work that features a cello and three percussion instruments recorded by Reinhard Korupp & Percussion Plus in Heidelberg, Germany. The tension in the music comes from the contrast between the flow of the cello and the punctuations and explosions from the percussion instruments. With its plentiful empty spaces, the music also has a meditative quality. As in the music, Lin also likes the empty space in classic Chinese landscape paintings. He loves that when one views a classical painting the images unfold as if a scroll is being rolled open. It is a form of meditation. Lin Hwa-li-min hopes Cursive, though not as slow as Songs of the Wanderers or Moon Water in pace, will be able to give the viewers a sense of viewing an unfolding Chinese scroll.

The look of Cursive, however, is contemporary. Dancers dressed in black perform on a stage covered with white marley, just like black ink on white rice paper. Videos and slide projections on several gigantic white screens serve as the only set for the work. For each scene, screens change to either reveal black dances upstage or hang in mid-air. Calligraphy is the sole content of the projections. Close-ups of characters by master calligraphers are beautiful and abstract, defying the meaning of the characters but echoing the energy flow of the dancers.
Hancher Auditorium
Staff

Winston Barclay, Assistant Director, Arts Center Relations nods, Assistant Marketing Director William Dawkins, Custodian John Gerstbein, Custodian Richard Gross, Box Office Manager Emily Hansen,
Education Programming Director Jared Havens, Administrative Accountant Loren Hoewsen, Custodian Judith Kruit, Assistant Director Hald Ida, Senior Assistant Box Office Manager Al Juri, Lead Custodian Casey Martin, Technical Director Ron McConnell, Art Design Director Tim Meier, Secretary Gary Danborn, Audio/Visual Karl Scholle, Stage Manager Karl Schroeder, Assistant Box Office Manager Julie Scott, Administrative Assistant Derek Shorewood, Assistant Technical Director Charles Swanson, Executive Director Connie Tipton, House Manager

Hancher Assistant Staff
Brian Bonenbrake, Stage Assistant Karena Cutter-Lake, Graphics Assistant Ashley Gullert, Audience Assistant Annie Johnson, Front-Of-House Assistant Tina Luise, Stage Assistant Cassie Matthews, Stage Assistant Jessica French, Advertising Assistant Philip Severs, Box Office Assistant Sarah Tantert, Front-Of-House Assistant

Student Support Staff
Hancher Auditorium hires nearly 200 UI students as ushers, cafe workers, stagehands, box office cashiers and office assistants.
Professional stage crew provided from the International Alliance of Theatrical Stage Employees, Local 600, when required.

Hancher Auditorium
The University of Iowa
251 Hancher Auditorium
Iowa City, Iowa 52242-1794
tel. 319/335-1100
tfax. 319/335-1180
web: http://www.auditorium.uiowa.edu/hancher

Hancher Box Office
tel. 319/335-1160 or 1-800-HANCHER
TDD. 319/335-1158
tfax. 319/353-2084
email: Hancher-Box-Office@uiowa.edu

ABOUT THE ARTISTS

CLOUD GATE DANCE THEATRE OF TAIWAN was honored in 2003 when the city government of Taipei proclaimed August 21, the premiere day of Cloud Gate's 50th anniversary season, as 'Cloud Gate Day' and named Fu-Hsing North Road, Lane 231, home of Cloud Gate's office, as 'Cloud Gate Lane' as a tribute to Cloud Gate for its contribution to the cultural life of Taipei City. This was the first time Taiwan bestowed the honor of naming a day and place after a living artist and/or artistic group.

According to legend, Cloud Gate is the name of the oldest known dance in China, a ritualdance of some 5,000 years ago. Founded in 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in any Chinese speaking community: Cloud Gate Dance Theatre of Taiwan.

Cloud Gate's rich repertoire has its roots in Asian myths, folklore, and aesthetics, but it brings to these age-old beliefs stories and a contemporary and universal perspective. The company is made up of two dozen dancers whose training includes tai chi, meditation, Chinese Opera movement, modern dance, and ballet.

Cloud Gate has toured extensively throughout the continents of Europe, Asia, Australia, North and South America, including engagements at New York's BAM Next Wave Festival, the Sydney 2000 Olympic Arts Festival, Lyon Biennial Dance Festival, Melbourne Festival, the festival celebrating the 25th anniversary of Pina Bausch Tanztheater Wuppertal, Sadler's Wells Theatre London, Deutschen Oper Berlin and the Kennedy Center.

At home, Cloud Gate also enjoys high acclaim and popularity. It performs throughout Taiwan, in venues ranging from the largest National Theatre in Taipei to mid-sized cultural centers in various cities to high-school auditoriums in remote villages. The company also gives free outdoor performances several times a year, drawing audiences of up to 60,000 per performance.

To further tour campuses and grass-root communities, and to foster young choreographers in Taiwan, Cloud Gate 2 was founded in 1999. In 1998, Cloud Gate Dance School was founded to bring the joy of dance to students, ages four to 84.

Most of Cloud Gate's productions have been made into dance films. Among them, Songs of the Wanderers was filmed in the Netherlands, Moon Water was filmed in France and Bamboo Dream was filmed in Germany by RM Associates, London. These productions are available on DVD and have been broadcast on television in many countries since their publication.

All Roads Lead To Rome and the Cedar Rapids Museum of Art
View over 200 antiques in a recreated Roman villa in a special collection, assembled from the Field Museum of Natural History, Chicago, the Detroit Institute of Arts, the Toledo Museum of Art, the Paul Getty Museum, the Kelsey Museum of Archaeology, University of Michigan and the University of Iowa Classics Department combined with the CRMAs own collection of Roman portrait busts.

Brought to you by The Gazette and KCRG-TV9 and other generous sponsors.

119 E 3rd St, Cedar Rapids, IA 52401-3675
www.villagelife.org or www.cram.org

LIN HWAI-MIN (Founder and Artistic Director) studied Chinese opera movement in his native Taiwan, modern dance in New York, and classical court dance in Japan and Korea. He founded the company in 1973.

An internationally renowned choreographer, Lin often draws from traditional Asian culture for inspiration and material to create works with innovative forms and contemporary relevance, which have earned acclaim from international critics.

For his artistic achievements, Lin was named as one of the Ten Outstanding Young Persons in the World by Jaycees International in 1985, and received a Lifetime Achievement Award from the Department of Cultural Affairs of New York City in 1996, an Honorary Award of Fellowship by the Hong Kong Academy for Performing Arts in 1997, an Honorary Doctorate from National Chung Cheng University of Taiwan and the Ramon Magsaysay Award, so called "the Nobel Prize of Asia," in 1999, the Foik Ying Tung Contribution Prize in 2001, and the National Award for Arts, for the second time, from Taiwan National Culture and Arts Foundation in 2002. In 2003, Lin received an Honorary Doctorate from National Chiao Tung University, Hsinchu, Taiwan.

Lin was selected as the "Choreographer of the 20th Century" by Dance Europe magazine, cited as the "Best Choreographer" at Lyon Biennial Festival, and chosen to be one of the "Personalities of the Year," along with Merce Cunningham, Jiri Kylian, Pina Bausch and William Forsythe, by ballet International magazine in year 2000.

[Continued on page 8]
CELEBRATING ARNE JACOBSEN TOUCEY YEARS

REITZENSTEIN FOUNDATION

HUNTER BARNES

HUNTER BARNES FOUNDATION

RICHARD GLENDENING

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM

HUNTER BARNES FOUNDATION

HUNTER BARNES MUSEUM
An acclaimed writer, Lin holds an MFA from the Writers’ Workshop, The University of Iowa. His novel Cicada is an all-time best seller in Taiwan, and several of his works have been translated into English and published in the United States.

Lin founded the Department of Dance at National Taiwan University of the Arts in 1985 and served as its chairman for five years. In 1993 and 1994, he was the founding dean of the institute’s graduate dance program. In 1999, he gave master classes in Cambodia, lecturing local dancers on organizing teaching materials of Korean classical dance for children.

Lin Hwa-min made his debut as an opera director when Blasphemer received its world premiere in 1996 to rave reviews at the Opera Festival in Australia. His production for Tosca in 2002 with National Symphony Orchestra of Taiwan was a hit in Taipei.

Since the year 2000, Lin has also been serving as artistic director of “Novel Hall New Dance Series.” Introducing newly established avant-garde groups and artists to dance lovers in Taiwan.

QU XIAO-SONG (Composer) was born in Southwest China in 1952. After the Cultural Revolution, Qu was sent to the countryside, spending four years as a farmer in a remote mountain area.

In 1972, he started to teach himself violin. One year later, he became a violinist in a Peking Opera Orchestra in his hometown from where he was selected by the Central Conservatory of Music in Beijing in 1978.

In 1983, after five years of composition study with his teacher, Du Meng-xin, Qu graduated from the Central Conservatory of Music in Beijing. He taught composition in the conservatory until 1988.

In 1989, Qu was invited as a visiting scholar by the Center for U.S. China Arts Exchange of Columbia University. His music has since been successfully performed worldwide.

Qu has received commissions from Holland Festival in the Netherlands, the Kunstfestival des Arts in Brussels, the Festival d’Automne in Paris, the Munich Biennale, the Swedish Folk Operacant, the Great London Arts, the New Ensemble (Netherlands), Berlin Radio Choir. American Composers Forum, Boston Music Voice (U.S. J.S., the Percussion Group Cincinnati., Present Music (U.S. J.S.), the Hibiki Festival (Japan), Cloud Gate Dance Theatre Taiwan, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Hong Kong Dance Company, the City Contemporary Dance Company (Hong Kong), Ju Percussion Group Taiwan, among many others. Qu’s music is published by Peer Southern (U. S.) and Faber Music (U. K.).

Qu’s most recent projects include: a chamber piece, Kou, for Present Music (performed in Milwaukee, November, 2001; music for a full-length dance production, Cursive, for Cloud Gate Dance Theatre of Taiwan (premiered in Taipei, December 2001; a percussion concerto for Hong Kong Sinfonietta and the Cincinnati Percussion Group (premiered in Hong Kong, February 2003); and a concerto for the Munich Biennale (to be premiered in Munich, May 2004).

After living in New York for ten years, he has moved back to China and teaches at the Shanghai Conservatory of Music.

LIN KEN-HUA (Set and Image Design) is one of the most celebrated designers in the Chinese-speaking diaspora. In August 2003, Lin published Lighting and Scenery for Stage: an aesthetics, reflecting on his many years as a leading set and lighting designer.

Lin’s designs employ Western aesthetics and technology, as well as Oriental philosophy and perspective. He combines lighting design with set design, applying his experiences from projection and image design, theatre space design, and architectural lighting design, to create a unique space and lighting aesthetic of his own. His design style has received recognition from international choreographers and other performing artists, such as Lin Hwa-min, Li Man, Hei, Lai Lo, King Kong, and Mei Chu Yin. He is a major set designer for several leading performance groups, including U Theatre, Crossover Dance Company, Hong Tang Yue Fu, and Contemporary Legend Theatre. He is also the artistic director of Crossover Dance Company.


The foremost theatre consultant in Taiwan, Lin also is a professor of lighting design at Tainan National Arts University of the Arts. He has been the principal designer for Cloud Gate since 1981, and currently also serves as the Technical Consultant for Cloud Gate Dance Theatre of Taiwan.

CHANG TSAN-TAO (Lighting Design) is acclaimed as "a master painter in light" by the Chicago Sun-Times, Chang Tzao holds an MFA in Design and Technical Production from City University of New York’s Brooklyn College. Germany’s Süddeutsche Zeitung has stated, "Chang Tsan-tao is, without argument, the best light designer that the theater currently knows." While France’s Figaro has raved, "I was literally taken by Chang Tzao-tao’s sumptuous lighting, he created dazzling fireworks.

Chang has designed for operas, dance works, and theatre productions in Taiwan. His major lighting design achievements include Lin Hwa-min’s Smoke (2002), Cursive (2001), Bamboo Dream (2001), Moon Water (1998). Where (1998), Songs of the Wanderers (1994), and other major works in Cloud Gate’s repertoire. He has also worked as the lighting designer for Golden Bough Theatre, Sun-Shier Dance Theatre, Taipei Crossover Dance Company, Godot Theatre Company, and in 1990, he designed the lighting for Chi-Mei’s Miraculous Taoist Monk (1990) by Ming Hua Yuan, which was performed at the Beijing Asia Games.

In 1990, he served as the lighting director for The Kingdom of Desire presented by the Contemporary Legend Theatre on its overseas premiere at the National Theatre of London. In 2002, he was the lighting designer for National Symphony Orchestra’s presentation of the opera Tosca directed by Lin Hwa-min.

Chang has worked closely with Cloud Gate Dance Theatre of Taiwan since 1982. At present, he is the company’s technical director as well as resident lighting designer and lighting director.

LIN JING-JU (Costume Design) is one of the most senior costume designers in Taiwan. Lin Jing-ju’s work has been in this field for over 30 years. She studied at Tokyo National University of Fine Arts and Music. In 1992, she was awarded a Fulbright scholarship to study in New
Southwest Iowa Symphony Orchestra ... a regional treasure performing classical concerts, pops concerts and “Kid Symphonies” for more than 50 years in Burlington, Mt. Pleasant and Oskawonna.

For Information, please contact the symphony office.
101 North Main Street • Mt. Pleasant, IA 52641
Phone: 319-289-3425 • Fax: 319-289-3426
Email: oui@swis.org • Website: www.gocities.com/swis/SWIS/1884

UNIVERSITY OF IOWA HOSPITALS AND CLINICS
Cosmetic and Reconstructive Surgery

The decision to have plastic surgery is important...so is choosing the right surgeon. At UI Hospitals and Clinics, we provide a full range of cosmetic and reconstructive procedures, including belt liposuction.

University of Iowa Health Care
Certified Surgeons • Caring Staff • Comprehensive Care

There’s always a room to indulge.
A unique collection of exceptional and unusual items for the home.

Built-in desk in the four-story loft.

ROOM SERVICE A CONCEPT BY R.C. CHERNE
117 East College Street • Iowa City • 52240
319.248.4848
www.roomservice.com

An acclaimed writer, Lin holds an MFA from the Writers’ Workshop, The University of Iowa. His novel Cicada is an all-time best seller in Taiwan, and several of his works have been translated into English and published in the United States.

Lin founded the Department of Dance at National Taiwan University in 1983 and served as its director for five years. In 1993 and 1994, he was the founding dean of the institute’s graduate dance program. In 1999, he gave master classes in Cambodia, teaching local dancers to organize teaching materials of Khamer classical dance for children.

Lin Hwai-min made his debut as an opera director when Alphonso received its world premiere in 1996 to rave reviews at the Opera Chiba, Japan. His production for Tosca in 2002 with National Symphony Orchestra of Taiwan was a hit in Taipei.

Since the year 2000, Lin has also been serving as artistic director of “Novel Hall New Dance Series,” introducing internationally renowned avant-garde groups and artists to dance lovers in Taiwan.

QIU XIAO-GONG (Composer) was born in Southwestern China in 1952. During the Cultural Revolution, Qiu was sent to the countryside, spending four years as a farmer in a remote mountain area.

In 1972, he started to teach himself violin. One year later, he became a violinist in a Peking Opera orchestra in his hometown from where he was selected by the Central Conservatory of Music in Beijing in 1978.

In 1983, after five years of composition study with his teacher, Du Meng-xin, Qiu graduated from the Central Conservatory of Music in Beijing. He taught composition in the conservatory until 1988.

In 1989, Qiu was invited as a visiting scholar by the Center for U. S. -China Arts Exchange of Columbia University. His music has since been successfully performed worldwide.

Qiu has received commissions from Holland Festival in the Netherlands, the Kunstfer Festival des Arts in Brussels, the Festival des Automne in Paris, the Munich Biennale, the Swedish Folk Opera Company, the Great London Arts, the Neuer Ensemble (Netherlands), Berlin Radio Choir. American Composers

Forum, Boston Music Visa (U.S.I. S), The Percussion Group Cincinnati, Present Music (U.S.I. S), the Hibiki Festival (Japan), Cloud Gate Dance Theatre of Taiwan, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Hong Kong Dance Company, the City Contemporary Dance Company (Hong Kong), Ju Percussion Group Taiwan, among many others. Qiu’s music is published by Peer Southern (U.S. I. S) and Faber Music (U.K.).

Qiu’s most recent projects include: a chamber piece, Rou, for Present Music (premiered in Minneapolis, November 2001); music for a full-length dance production, Cursive, for Cloud Gate Dance Theatre of Taiwan (premiered in Taipei, December 2001); a percussion concerto for Hong Kong Sinfonietta and the Cincinnati Percussion Group (premiered in Hong Kong, February 2002); an operatic piece for Munich Biennale (to be premiered in Munich, May 2004).

After living in New York for ten years, he has moved back to China and teaches at the Shanghai Conservatory of Music.

LIN KEH-HUA (Set and Image Design) is one of the most celebrated designers in the Chinese-speaking diaspora. In August 2003, Lin published Lighting and Scenery for Stage: an aesthetic, reflecting on his years as a leading set and light designer.

Lin’s designs employ Western aesthetics and technology, as well as Oriental philosophy and perspective. He combines lighting design with set design, applying his experiences from projection and image design, theatre space design, and architectural lighting design, to create a unique space and lighting aesthetic of his own. His design style has received recognition from international choreographers and other performing artists, such as Lin Hwai-min, Lo Mei-Fei, Cui, Chen Mei, and Mei Chu Yin. He is a major set designer for several leading performance groups, including U Theatre, Crossover Dance Company, Hang Tang Yue Fu, and Contemporary Legend Theatre. He is also the artistic director of Crossing Dance Company.


The foremost theatre consultant in Taiwan, Lin also is a professor of lighting design at Tainan National University of the Arts. He has been the principal designer for Cloud Gate since 1981, and currently also serves as the Technical Consultant for Cloud Gate Dance Theatre of Taiwan.

CHANG TSAI-TAO (Lighting Design) is acclaimed as “a master painter in light” by the Chicago Sun-Times. Chang Tsai- Tao holds an MFA in Design and Technical Production from City University of New York’s Brooklyn College. Germany’s Süddeutsche Zeitung has stated, “Chang Tsa-tao is, without argument, the best light designer that the theater currently knows.” While France’s Figaro has noted, “He is literally taken by Chang Tsa-tao’s sumptuous lighting, he created dazzling fireworks.”

Chang has designed for opera and dance works, and theatre productions in Taiwan. His major lighting design achievements include Lin Hwa-min’s Smoke (2002), Cursive (2001), Bamboo Dream (2001), Moon Water (1998), Where (1998), Songs of the Wanderers (1994), and other major works in Cloud Gate’s repertoire. He has also worked as the lighting designer for Golden Bough Theatre, Sun-Shier Dance Theatre, Taipei Crossover Dance Company, Godot Theatre Company, and in 1990, he designed the lighting for CHA’s production of the Miraculous Tale of Mo Kung (1990) by Ming Hua Yuan, which was performed at the Beijing Asia Games.

In 1990, he served as the lighting director for The Kingdom of Desire, presented by the Contemporary Legend Theatre on its overseas premiere at the National Theatre of London. In 2002, he was the lighting designer for National Symphony Orchestra’s presentation of the opera Tosca directed by Lin Hwai-min.

Chang has worked closely with Cloud Gate Dance Theatre of Taiwan since 1982. At present, he is the company’s technical director as well as resident lighting designer and lighting director.

LIN JING-RU (Costume Design) is one of the most senior costume designers in Taiwan. Lin Jing-ru has worked in this field for over 30 years. She studied at Tokyo National University of Fine Arts and Music. In 1992, she was awarded a Fulbright scholarship to study in New York City.

invitations • announcements • stationery • greeting cards • gifts

FINE FURNISHINGS PERSONALIZED SERVICE
JEFF O’NEILL • CHRIS NEAL • MARY CHESBRO
4332 CZECH LANE NE
EAST RAPIDS IOWA 52402
319.395.0921

Special Holiday Hours:
Tuesday, Wednesday, Thursday, 10:30 am - 1:30 pm
Friday and Saturday, 10:30 am - 5:00 pm
November 4 - December 23

Also open during all Market events.

FRIENDS SUPPORT HANCER’S ARTS ENDOWMENT THE SHOWCASE LOCATED IN THE HANCER LOBBY
P.O. BOX 161050, IOWA CITY 52216
La Traviata

by Giuseppe Verdi

Sung in Italian with English supertitles

Our season opens with this classic opera. Verdi’s vibrant and memorable melodies come alive in this tragic story of love found and love lost.

Friday, January 9, 2004 at 8 PM
Sunday, January 11, 2004 at 2 PM

Pre-opera lecture by Charlie Kucera, Friday, January 9, at 7 PM, TCR lobby.

Tickets are presently on sale at the Theatre Cedar Rapids
Box Office 319-366.8591.


Call UI Health Access at
319-384-8442 or 800-777-8442
www.uihealthcare.com

EXPERIENCE THE ART OF LIVING WELL...

MELROSE MEADOWS

A RETIREMENT COMMUNITY

Offering a lifestyle of convenience with gracious apartments, helpful services and unique amenities for a healthy, active life.

- Indoor Swimming Pool
- Complete Wellness Center
- Heated Underground Parking
- Exceptional Dining
- Housekeeping
- Scheduled Transportation
- Varied Social Opportunities
- Certified Assisted Living in Private Apartments
- Also Available

Comfort and Peace of Mind in Senior Living
350 Dublin Drive • Iowa City, Iowa • 341-7893
No Entrance Fee
www.newburyliving.com

The Bradley Center

"Your Experts in Natural Medicine"

Traditional Chiropractic • Naturopathic Medicine
Herbal Medicine • Massage Therapy • Stott Pilates
Yoga Classes • Reiki

Colonic Therapy • Soft Tissue Rehabilitation
Weight Loss Counseling • Nutritional Therapy

Services covered by most insurance
Downtown Iowa City across from Pioneer Co-op
909 East Washington Street
319-666-0026
health@melroseSprings.com
La Traviata
by Giuseppe Verdi
Sung In Italian with English supertitles
Our season opens with this classic opera. Verdi’s vibrant and memorable melodies come alive in this tragic story of love found and love lost.
Friday, January 9, 2004 at 8 PM
Sunday, January 11, 2004 at 2 PM
Pre-opera lecture by Charlie Kucera, Friday, January 9, at 7 PM, TCR lobby.
Tickets are presently on sale at the Theatre Cedar Rapids Box Office 319-366-8591.

EXPLORE THE ART OF LIVING WELL...
MELROSE MEADOWS
A RETIREMENT COMMUNITY
Offering a lifestyle of convenience with gracious apartments, helpful services and unique amenities for a healthful, active life.

- Indoor Swimming Pool
- Complete Wellness Center
- Heated Underground Parking
- Exceptional Dining
- Housekeeping
- Scheduled Transportation
- Varied Social Opportunities
- Certified Assisted Living in Private Apartments
Also Available

Comfort and Peace of Mind in Senior Living
350 Dublin Drive • Iowa City, Iowa • 319-347-7883

No Entrance Fee
www.newburyliving.com

The Bradley Center
“Your Experts in Natural Medicine”
Traditional Chiropractic • Naturopathic Medicine
Herbal Medicine • Massage Therapy • Stott Pilates
Yoga Classes • Reiki

Colonic Therapy • Soft Tissue Rehabilitation
Weight Loss Counseling • Nutritional Therapy
Services covered by most insurance
Downtown Iowa City across from New Pioneer Grocery
301 East Washington Street
319-466-0026 dhealth@mindspring.com

Martial Art Master
Adam Chi Hau
Calligraphy Master
Huang Wei-yung
Ballet Teachers
Wu Pei-yu
Wu Ching-yin
Modern Dance Teacher
Lin Hoang-yu
Rehearsal Assistant
Chou Chang-ning
Company Physician
Chou Chang-long
Dancers on Tour
Lai Ching-chun
Chou Chang-ning
Chou I-wei
Chou Wei-ying
Lin Yi-wei
Sung Chao-chun
Tsoo Hsu-hsing
Wang Chih-hao
Wen Ching-ching
Yang I-chun
Huang Pei-hua
Tang Kuo-feng
Tsoh Ming-juan
Cheng Tsung-kung
Chiang Pei-sui
Lin Chieh-tang
Liu Hui-ting
Su Li-Ping
Yu Chien-hung
Lin Hsiao-fang (Apprentice)
Administrative Staff on Tour
Executive Director
Yeh Wen-wen
Company Manager
Joanna Jee-hwa Wang
International Coordinator
Jance Shu-chen Wang
Charissa Yu Shen
Exclusive North American Tour Representation
Rena Shagari Associates, Inc.
16A West 82nd Street
New York, NY 10024
Tel: 212-873-9100
Fax: 212-873-1708
www.shagariarts.com
info@shagariarts.com
NO MORE AGE SPOTS!
NO MORE SPIDER VEINS!

Offering the latest in quick, gentle and safe COSMETIC LASER procedures.

Also Available:
- Glycolic Acid Peels
- Collagen Injections
- Sclerotherapy of Leg Veins
- Skin Disease & Cutaneous Surgery in Children & Adults

Dr. Leslie Kramer
Board Certified Dermatologist
Cedar Rapids Dermatology
CALL OUR OFFICE FOR MORE INFORMATION.
4111 Tenth Street SE • (319) 362-3434

Building Opportunities.
Enriching Lives.
Overcoming Barriers.

Your Goodwill is helping people in our communities... train for employment... gain computer skills... interview for a job... get a job... keep a job. We help homeless people and welfare recipients become taxpayers. In fact, we helped feed 275 jobs in 2002. A total of 275 people got the help they needed to overcome a barrier, enrich a life, or build an opportunity.

Goodwill isn't just a store. It's more.
With your help. With your donations. With your support.
Support Cloud Gate’s excellence and artistry.
You may now support Cloud Gate Dance Theatre of Taiwan with your tax deductible donations just as easily as you would support your favorite local performing arts group. Give2Asia, a U.S. nonprofit dedicated to promoting philanthropy to Asia (Tax ID 94-3373857), has created the “Cloud Gate Fund” for accepting charitable gifts from donors in the U.S. and Canada. Gifts to the fund are restricted for use by Cloud Gate, an approved Give2Asia beneficiary.

To make a gift of any amount to the fund, make your check out to Give2Asia and mail to Give2Asia, 465 California Street, 9th Floor, San Francisco, CA 94114. Please write “Cloud Gate Fund” in the memo section or in a cover note. To make non-cash gifts, or if you have other questions, please contact Give2Asia (415.743.3336, info@give2asia.org).

Cloud Gate Dance Theatre of Taiwan
5F, 118 Lane 231, Fuxing N. Rd.
Taipei 106, Taiwan
Tel: +886-2-2712-2102 Fax: +886-2-2712-2106
Website: http://www.cloudgate.org.tw
Email: service@cloudgate.org.tw

---

NO MORE AGE SPOTS! NO MORE SPIDER VEINS!
Offering the latest in quick, gentle and safe COSMETIC LASER procedures.
Also Available:
• Glycolic Acid Peel • Collagen Injections
• Sclerotherapy of Leg Veins
• Skin Disease & Cutaneous Surgery in Children & Adults

Dr. Leslie Kramer
Board Certified Dermatologist
Cedar Rapids Dermatology
CALL OUR OFFICE FOR MORE INFORMATION.
411 Tenth Street SE • (319) 362-3434

Follow a Plan
Diversify
Invest Regularly
Be Patient
Use a Professional

Mike Margolin
Helping people make intelligent investment decisions for over twenty-five years.
354-6464

Your Goodwill is helping people in our communities... train for employment... gain computer skills... interview for a job... get a job... keep a job. We help homeless people and welfare recipients become taxpayers. In fact, we helped feed 275,000 people in 2002. A total of 295 people got the help they needed to overcome a barrier, enrich a life, or build an opportunity.
Goodwill isn’t just a store. It’s more.
With your help. With your donations. With your support.

Goodwill Industries of Southeast Iowa
www.goodwilliowaco.org
Something beautiful, even if you don’t understand it
The Cursive Calligraphy of Gao Yuan
by Ron McClennen

Photos of Gao Yuan by Michael Kreiser

The calligrapher is literally dancing. This statement from Lin Hwai-min is at the heart of Cursive, the dance co-commissioned by Hancheer. The director of Cloud Gate Dance Theatre of Taiwan and the choreographer of Cursive, Lin worked on this piece for 20 years. He studied calligraphy and when his company began rehearsing this piece, every dancer in his company studied calligraphy. A graphic designer by trade, I love the abstract beauty of the black brushed images on white of Chinese calligraphy. The great mid-twentieth century painter Franz Kline has always been a favorite of mine, I think because his paintings have the same bold black-and-white abstraction.

Working at Hancheer puts me in the middle of another love—performing arts, especially dance. Cloud Gate has danced at Hancheer before, each time presenting a unique and exciting vision of modern dance. So I was intrigued—and skeptical—about this idea how calligraphy and dance could be meshed into a performance piece. I could imagine calligraphy decorating the piece in bold black and white stage sets and costumes. Maybe the movement of modern dance could mimic calligraphic images. But beyond that, the connection seemed tenuous.

Until I met Gao Yuan.

Gao Yuan is the calligrapher whose work is on the billboard front cover and displayed in the lobby.

When we began thinking about this year’s season, we wanted to do something with Chinese calligraphy in conjunction with Cursive. In our search to find a Chinese calligrapher, we happened upon Gao Yuan, who lives in the seaside city of Qionghuandao near Beijing. Much to our delight, we discovered that he would be in Iowa City in July visiting his two sons Nathaniel and Gabriel Gao and he graciously agreed to do some cursive calligraphy for us to use in a display we were planning for the lobby and to be photographed while working. We also discovered that outside China, the art is being lost.

For him calligraphy had become a lifelong joy. As he worked, his words and his calligraphy were infused with his love of the calligraphy masters and the poets—from the famous eighth century poet Li Bai to Mao Zedong. When I asked him about copyright use of his work, he laughed and told me that as a Communist, what he had was mine. His son Nathaniel, a student at UNL, came to the photo shoot with him. At one point, Nathaniel’s cell phone rang and he handed it to Karl saying “Here, Dad, it’s for you.” We laughed at the image of traditional Chinese calligrapher with brush in one hand and cell phone in the other.

The photo shoot turned into more than just some great photos. What I discovered while watching him work and hearing him talk, was that everything I had read about Cloud Gate’s new dance was actually happening right there in the photo studio. Karl was the calligrapher and the dancer. When he began to work he would pause and study the blank paper. He would begin to brush the forms and work sometimes with speed and gesture, at other times with deliberation and calm but always with movement that seemed to come from his entire body and not just the hand holding the brush.

Gao Yuan’s stamp in the Zhan style, popular 200 years ago.

There was movement and pause, images and spaces.

In retrospect, I shouldn’t have been surprised to discover the link between these two arts. What I learned from Karl is something I previously sensed was true but didn’t really understand: much of eastern culture is connected in a way that it isn’t in the west. As Karl talked about doing calligraphy, he described the presence of an inner concentrated energy—the chi. Supported by a focus of this energy and by deep abdominal breathing, the calligrapher isn’t just brushing an image onto paper. He combines movement and mental concentration, drawing on the chi to create the work. This same focused energy is found in meditation and martial arts.

Karl begins his day at home in China on the beach doing tai chi. In talking about dance Lin Hwai-min says exactly the same thing about the chi, the breathing and the focused energy.

Karl talked also about the spiritual side of calligraphy. “When I finish a good piece, I have a real feeling of euphoria, an inner sense of happiness. That feeling is there every time I look at it,” he says. The red stamp that is the calligrapher’s signature goes on those pieces.

It became clear, as Karl worked and patiently described for me what he was saying in the beautiful black ink images, that the images were not a literal translation but one that includes nuance and personal interpretation. This connects with Karl’s love of poetry, another art form where nuance and interpretation are central. Lin Hwai-min talks about this idea in relation to dance: “Dancers try to say something when they move, but what they’re saying is ambiguous, uncertain. The Chinese have a metaphor for calligraphy that alludes to this. They call calligraphy a dancing phoenix—something beautiful, even if you don’t understand it.”

The time in the studio ended. Michael’s great photos of Karl came back a week later, and I began to produce the lobby display. Now, several months later, I continue to think about the connections—personal connections, connections between diverse arts, connection between calligraphy and dance. Before Karl left Iowa City last summer, I asked him to sign my copy of his book Born Red. He wrote in it and we talked some more about calligraphy and his trip back to China and when he would return to Iowa City. It wasn’t until I left his house that I opened the book and realized he had written a note in Chinese that I couldn’t read. I contacted him later and he told me what it said: “30,000 years ago, so long, the day, seize the hour.”

Ron McClennen is the Art Design Director for Hancheer Auditorium.
Something beautiful, even if you don’t understand it

The Cursive Calligraphy of Gao Yuan

by Ron McClennen

Photos of Gao Yuan by Michael Kreiser

The calligrapher is literally dancing. This statement from Lin Hwa-min is at the heart of Cursive, the dance co-commissioned by Hancher. The director of Cloud Gate Dance Theatre of Taiwan and the choreographer of Cursive, Lin worked on this piece for 20 years. He studied calligraphy and when his company began rehearsing this piece, every dancer in his company studied calligraphy.

A graphic designer by trade, I love the abstract beauty of the black brushed images on white of Chinese calligraphy. The great mid-twentieth century painter Franz Kline has always been a favorite of mine, I think because his paintings have the same bold black-and-white abstraction.

Working at Hancher puts me in the middle of another love—this performing arts, and especially dance. Cloud Gate has danced at Hancher before, each time presenting a unique and exciting vision of modern dance. So I was intrigued—and skeptical—about this idea: how calligraphy and dance could be meshed into a performance piece. I could imagine calligraphy decorating the piece in bold black and white stage sets and costumes. Maybe the movement of modern dance could mimic calligraphic images. But beyond that, the connection seemed tenuous.

Until I met Gao Yuan.

Gao Yuan is the calligrapher whose work is on the billboard front cover and displayed in the lobby.

When we began thinking about this year’s season, we wanted to do something with Chinese calligraphy in conjunction with Cursive. In our search to find a Chinese calligrapher, we happened upon Gao Yuan, who lives in the seaside city of Qinhuangdao near Beijing. Much to our delight, we discovered that he would be in Iowa City in July visiting his two sons Nathaniel and Gabriel Gao and he graciously agreed to do some calligraphic calligraphy for us to use in a display we were planning for the lobby and to be photographed while working. We also discovered that outside China, the art is being lost. For him calligraphy had become a life-long joy. As he worked, his words and his calligraphy were infused with his love of the calligraphy masters and the poets—from the famous eighth century poet Li Bai to Mao Zedong. When I asked him about copyright use of his work, he laughed and told me that as a Communist, what he had was mine. His son Nathaniel, a student at UNI came to the photo shoot with him. At one point, Nathaniel’s cell phone rang and he handed it to Karl saying “Here, Dad, it’s for you.” We laughed at the image of traditional Chinese calligrapher with brush in one hand and cell phone in the other.

The photo shoot turned into more than just some great photos. What I discovered while watching him work and hearing him talk, was that everything I had read about Cloud Gate’s new dance was actually happening right there in the photo studio. Karl was the calligrapher and the dancer. When he began to work he would pause and study the blank paper. He would begin to brush the forms and work sometimes with speed and gesture, at other times with deliberation and calm but always with movement that seemed to come from his entire body and not just the hand holding the brush.

Karl talked also about the spiritual side of calligraphy. “When I finish a piece, I have a real feeling of euphoria, an inner sense of happiness. That feeling is there every time I look at it,” he says. The red stamp that is the calligrapher’s signature goes on those pieces.

It became clear, as Karl worked and patiently described for me what he was saying in the beautiful black ink images, that the images were not a literal translation but one that includes nuance and personal interpretation. This connects with Karl’s love of poetry, another art.

The time in the studio ended, Michael’s great photos of Karl came back a week later, and I began to produce the lobby display. Now, several months later, I continue to think about the connections—personal connections, connections between diverse arts, connection between calligraphy and dance. Before Karl left Iowa City last summer, I asked him to sign my copy of his book Born Red. He wrote in it and we talked some more about calligraphy and his trip back to China and when he would return to Iowa City. It wasn’t until I left his house that I opened the book and realized he had written a note in Chinese that I couldn’t read. I contacted him later and he told me what it said: “50,000 years ago, a long time, the day, the day, the house.”

Ron McClennen is the Art Design Director for Hancher Auditorium.

There was movement and pause, images and spaces.

In retrospect, I shouldn’t have been surprised to discover the link between these two arts. What I learned from Karl is something I previously sensed was true but didn’t really understand: much of eastern culture is connected in a way that it isn’t in the west. As Karl talked about doing calligraphy, he described the presence of an inner concentrated energy—the chi. Supported by a focus of this energy and by deep abdominal breathing, the calligrapher isn’t just brushing an image on to paper. He combines movement and mental concentration, drawing on the chi to create the work. This same focused energy is found in meditation and martial arts. Karl begins his day at home in China on the beach doing tai chi. In talking about dance Lin Hwa-min says exactly the same thing about the chi, the breathing and the focused energy.

Karl talked also about the spiritual side of calligraphy. “When I finish a piece, I have a real feeling of euphoria, an inner sense of happiness. That feeling is there every time I look at it,” he says. The red stamp that is the calligrapher’s signature goes on those pieces.

It became clear, as Karl worked and patiently described for me what he was saying in the beautiful black ink images, that the images were not a literal translation but one that includes nuance and personal interpretation. This connects with Karl’s love of poetry, another art.
An Opening Chorus.

Eble Music Co.                                                  Sheet Music and Books

115 S. Linn St.         338-0313

You'll always get a great performance with copying and printing from

TECHNIGRAPHICS

Iowa City               Coralville
Plaza Centre One        Riverview Square
125 S. Dubuque St.      474 1st Ave.
319-354-9950            319-338-6274

The Mansion
Fine Furnishings • Interior Design

Dawn's Hide & Bead Away
Custom & one of a kind jewelry

ALESSI
Introduces the Sandro M. corkscrew by Alessandro Mendini.
This new personality joins the ever-popular Anna G. at your next opening.
Appearing soon at Design Ranch—a limited handpainted series, especially for collectors.
You don't have to drive to a big city to get the newest skin treatment. It's available here.

Dawn's
Hide & Bead
Away
Custom & one of a kind Jewelry

The Mansion
Fine Furnishings • Interior Design

Eble Music Co.
Sheet Music and Books
115 S. Linn St.
338-0313

You'll always get a great performance with copying and printing from TECHNOGRAPHICS

Iowa City
Plaza Centre One
125 S. Dubuque St.
319-354-9950

Coralville
Riverview Square
474 1st Ave.
319-338-6674

ALESSI
Introduces the Sandro M. corkscrew by Alessandro Mendini.

This new personality joins the ever-popular Anna G. at your next opening.

Appearing soon at Design Ranch—a limited handpainted series, especially for collectors.
Mamma Mia!
The international musical sensation comes to Hancher Auditorium!

The smash hit musical Mamma Mia! dances its way to Hancher Auditorium for eight performances, Tuesday through Sunday, December 9-14 at 8 p.m. with 2 p.m. matinees on Saturday and Sunday. Famous for having folks dancing in the aisles by intermission, Mamma Mia! is perfect for a special night out, an afternoon with the kids or for your office holiday party.

Set in the present and driven by the infectious and invigorating songs of '70s supergroup ABBA (but far from a mere musical revue), Mamma Mia! transports the audience to a Greek island where Donna, a feisty caretaker single mom, and her daughter Sophie operate a small hotel.

For tickets call 335-1160 or 1-800-HANCHER or online at www.uiowa.edu/hancher
Mamma Mia!
The international musical sensation comes to Hancher Auditorium!

The smash hit musical Mamma Mia! dances its way to Hancher Auditorium for eight performances, Tuesday through Sunday, December 9-14 at 8 p.m. with 2 p.m. matinees on Saturday and Sunday. Famous for having folks dancing in the aisles by intermission, Mamma Mia! is perfect for a special night out, an afternoon with the kids or for your office holiday party.

Set in the present and driven by the infectious and invigorating songs of '70s supergroup ABBA (but far from a mere musical revue), Mamma Mia! transports the audience to a Greek island where Donna, a feisty carefree single mom, and her daughter Sophie operate a small hotel.

For tickets call 335-1160 or 1-800-HANCHER or online at www.uiowa.edu/hancher

There's something in the corn...

Great Jazz.

Iowa’s only full-time jazz radio station.
COMING SOON

With her wedding fast approaching, Sophie reveals her plan to walk down the aisle with her father. But a reading of Donna’s diary revealed three possible dads—and Sophie invited them all! With only two days to discover the truth, the inevitable chaos and confusion turn the tiny island upside-down. Donna confronts her past and Sophie confronts her future as the big marital moment speeds closer and closer. Equally hilarious and poignant, Mamma Mia! celebrates true love and the relationship between mother, daughter and—eventually—father, and builds to a finale you won’t soon forget.

The musical features 22 of ABBA’s best known hits including Dancing Queen; Waterloo; Knowing Me, Knowing You; Super Trouper and Mamma Mia. The Sunday Times raves, “The fun of Mamma Mia! lies in the skill and with which the songs fit into the story, not just as decorations, but moving it along, almost as if they had been written for it.”

Mamma Mia! is supported by Everybody’s Whole Foods and Daebol Retirement Residence, with media support from KHAK-FM/WDAT-FM/KRRA-FM.

Let the Games Begin!

25% off Publisher's List

Something for Everyone

Iowa Book LLC
8 South Clinton Street Iowa City, IA 52244 319-337-4188 or FAX 319-337-2045 • Web Site: iowabook.com

Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the program are available at the program stands.

Patrons who require accommodation for wheelchair are urged to notify the box office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium’s main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver’s license or similar ID at the main floor coat check. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

West music

Westmusic INSTRUMENTS • LESSONS • REPAIR

tune in.
turn on

wsui
ksui

Public Radio

http://wsui.uiowa.edu
http://ksui.uiowa.edu
With her wedding fast approaching, Sophie reveals her plan to walk down the aisle with her father. But a reading of Donna's diary revealed three possible dads—and Sophie invited them all! With only two days to discover the truth, the inevitable chaos and confusion turn the tiny island upside down. Donna confronts her past and Sophie confronts her future as the big nuptial moment speeds closer and closer. Equally hilarious and poignant, Mamma Mia! celebrates true love and the relationship between mother, daughter and—eventually—father, and builds to a finale you won't soon forget.

The musical features 22 of ABBA’s best known hits including Dancing Queen; Waterloo; Knowing Me, Knowing You; Super Trouper and Mamma Mia. The Sunday Times raves, “The fun of Mamma Mia! lies in the skill and with which the songs fit into the story, not just as decorations, but moving it along, almost as if they had been written for it.”

Mamma Mia! is supported by Everybody's Whole Foods and Oberlin Retirement Residence, with media support from KHAK-FM/WDAT-FM/KRNA-FM.

Let the Games Begin! 25% off Publisher's List

Bill O'Reilly
Who's Looking Out for You?

Al Franken
Lies, Damn Lies, and the Truth

Joe Conason
A Fair and Balanced Look at the Right

Something for Everyone

Iowa Book LLC
8 South Clinton Street Iowa City, IA 52244 319 337-4188 or FAX 319 337-2045 • Web Site: iowabook.com
SLEEP CENTERS OF IOWA

Akshay Mahadewia, M.D.
Medical Director
Board Certified in Sleep Medicine

Tim Rockafellow, RPSGT
Technical Director

2901 Northgate Drive, Suite A
Iowa City, IA 52245
Phone (319) 338-2101
Fax (319) 338-1973

www.sleeppcentersofiowa.com

Diagnosis and Treatment of Sleep Disorders:

- Snoring
- Insomnia
- Sleep Apnea
- Restless Leg Syndrome
- Narcolepsy
- Periodic Leg Movements

Surgical and nonsurgical treatment options are available.

Toll Free: 1-866-560-REST

Hudson River Gallery & Frame Co.
538 South Gilbert Street
Iowa City • 338-8488

Hudson River

Dealers and Restorers of Fine String Instruments

Hwy 6 & 1st Ave.
Coralville
319/351-8374

Reck Violin Shop

STEVEN ERICKSON

Spirit of Gratitude

Each year, corporate and community sponsors help us bring a spirited season of arts to the Hanover stage. Their gifts to Hanover represent a contribution to the arts, to artists, to the community, and especially to you, our audience members.

For their generosity, we extend our thanks.

To find out how you or your organization can sponsor performances at Hanover, contact:

Pat Henson
Director of Development
Hanover Auditorium
The University of Iowa Foundation
P.O. Box 6809
Iowa City, Iowa 52243-6809
(319) 335-5050 or (800) 648-5673
pat.henson@uiowa.edu

Hanover Auditorium thanks these corporate and individual partners who made gifts of $1,000 or more to the Hanover Partners Program to support performances during the 2003-2004 season:

Anonymous Donor
Anita and Mark Atkinson
Apthorp's Veterinary Clinic
Dorothy & Ray Armstrong
Hawkeye Child Care
Wright Bank
Hawkeye Community College
Hawkeye Community College Institute
Iowa State Bank & Trust Company
Kimmel-Nashak Family
Lieu Deeds
M. G. Gregore's Books
McLaurin Children's Home
Meadowbrook Retirement Residence
Mercer and Lila Hill
Murphy's Bar & Grill
Riders Playground
Roberts Family
Scott's Carpet & Upholstery
Steven and Pam Scharnberg
Sutter's Hotel
University of Iowa Hospitals & Clinics
University of Iowa Community Credit Union

Iowa State Bank & Trust Company
Kimmel-Nashak Family
M. G. Gregore's Books
Mercer and Lila Hill
Murphy's Bar & Grill
Riders Playground
Scott's Carpet & Upholstery
Sutter's Hotel
University of Iowa Hospitals & Clinics
University of Iowa Community Credit Union

Iowa State Bank & Trust Company
Kimmel-Nashak Family
M. G. Gregore's Books
Mercer and Lila Hill
Murphy's Bar & Grill
Riders Playground
Scott's Carpet & Upholstery
Sutter's Hotel
University of Iowa Hospitals & Clinics
University of Iowa Community Credit Union

University of Iowa Hospitals & Clinics
West Music Company
Gary and Bubba Wicks
Hancher Auditorium
www.uiowa.edu/hancher

Mamma Mia! December 9 - 14

Know the Score Live? November 14, 5 pm, CRH
Volcan Orhon, bass. November 14, 8 pm CRH
Randall Love, fortepiano. November 16, 2 pm, Harper Hall, VMB
Anthony Ammon, cello, and Uriel Tochon, piano. November 16, 3 pm, CRH
Irewo Hope Quartet. November 16, 5 pm
Harper Hall, VMB
Johnson County Landmarks jazz band. November 18, 8 pm, CRH
Band Extravaganza. November 18 & 19, 7:30 pm, HA

The Knife Trick by Randy Necein. November 19, 20 & 21, 8 pm, Theatre B, TB
Iowa Brass Quintet. November 19, 8 pm, CRH
Kenneth Tait, saxophone, and Shari Rhyse, piano. November 20, 8 pm, CRH
Hannah Holman, cello. November 21, 8 pm, CRH
Jeffrey Agrell, horn, and Evan Mazurik, piano. December 2, 8 pm, CRH

University Symphony and Choruses. December 3, 8 pm, HA
Walker Opera Quartet. December 4, 7:30 pm, MA
Graduate Concert, UI Dance Department. December 4, 5 & 6, 8 pm, SP
The Shape of Things by Neil LaBute. December 4, 5, 6, 11, 12 & 13, 8 pm; December 7, 8 & 14, 3 pm, Davel Thayer Theatre, TB

Center for New Music. December 4, 8 pm, CRH

CRH: Claire Schlief Hall
HA: Hancher Auditorium
IMU: Iowa Memorial Union
MA: Museum of Art
SP: Space Place (101 North Hall)
TB: Theatre Building
VMB: Voxman Music Building

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, Box Office hours remain open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1100, or toll-free in Iowa and Western Illinois 1800-HANCHER.

Seating Policy: To avoid disrupting the performance, telephones will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to return to the auditorium, an usher will escort you to an observation room until an intermission or the conclusion of the performance.

Greencore: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Devices: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm, beepers and cell phones. The use of a handheld device to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building. But please take your ticket stub for reentry to the facility. We also ask that while outside you step away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

Cameras and Recording Equipment: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your camera and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountain: Located on either side of the lobby and mezzanine.

DIVISION OF PERFORMING ARTS
www.uiowa.edu/dpa

Percussion Ensembles. November 9, 3 pm, CRH

The only question is, where to next? American Airlines, together with American Eagle, serves hundreds of cities throughout the U.S., Canada, Latin America, Europe, the Caribbean and Japan. And only American offers more room throughout the entire Coach cabin so you can travel the globe in comfort. For reservations, visit AA.com or call your Travel Agent.

**Hancher Auditorium**

**Information**

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

**Box Office:** Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:00 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:00 p.m. Telephone: 319/335-1100, or toll-free in Iowa and western Illinois 1-800-HANCHER.

**Seating Policy:** To avoid disrupting the performance, telecommunications will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation room until an intermission or the conclusion of the performance.

**Greengrocer:** The greengrocer, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

**Coughing and Electronic Devices:** The auditorium’s acoustics amplify the sounds of coughing and other noise. Please turn off your electronic watch alarm, beeps and cell phones. The use of a handheld device to mute a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

**Smoking:** Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub for reentry to the facility. We also ask that while outside you step away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

**Cameras and Recording Equipment:** In compliance with copyright laws and contractual agreements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

**Restrooms and Drinking Fountains:** Located on either side of the lobby and mezzanine.
LIFE IS IN THE DETAILS

like the deep green of her eyes that hot August afternoon as they sat on the veranda promising each other eternity.
A small salamander scurried across the plank floor. Watching the creature, they laughed at the incongruity of the moment.
Later he had a pin created to celebrate that day.

There are thousands of stories in our Vintage collection. We invite you to experience them.

WWW.MCGINSBERG.NET