University of Hawai'i at Mānoa Outreach College and East-West Center Arts Program
in cooperation with the UH Mānoa Department of Theatre and Dance
present

The 2013 Asia Pacific Dance Festival *Journeys*

Thursday, July 11, 2013 • 7:30 pm
LIVING THE ART OF HULA
UHM John F. Kennedy Theatre

Sunday, July 14, 2013 • 2:00 pm
SAMULGWANGDAE
DANCE AND DRUMS OF KOREA
UHM John F. Kennedy Theatre

Friday, July 19, 2013 • 6:00 pm
ASIA PACIFIC DANCE FESTIVAL
WELCOMING CEREMONY
East-West Center Friendship Circle

Saturday, July 20, 2013 • 7:30 pm
ASIA PACIFIC DANCE FESTIVAL
JOURNEYS I
UHM John F. Kennedy Theatre

Sunday, July 21, 2013 • 2:00 pm
ASIA PACIFIC DANCE FESTIVAL
JOURNEYS II
UHM John F. Kennedy Theatre

Sunday, July 21, 2013 • 4:45 pm
ASIA PACIFIC DANCE FESTIVAL
HUMANITIES FORUM
East-West Center Imin Center – Jefferson Hall

2013 Asia-Pacific Dance Festival

Asia Pacific Dance Festival Committee

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Tim Slaughter and William Feltz

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Eric Chang, Kara Miller, Michael Pili Pang, Amy Lynn Schiffner, and Judy Van Zile

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Hālau Nā Kamalei O Līlīlehua
Robert Cazimero, *Kumu Hula*

Living the Art of Hula
Michael Pili Pang, Director; Daniel Sakimura, Lighting Designer and Stage Manager

Samulgwangdae
Jeannie Kim, Company Manager

Taipei National University of the Arts
Choo-yean Wong, Lighting Designer and Lighting Reconstructor; Jin-Xiong Xu, Lighting Designer

The Asia Pacific Dance Festival is a biennial co-production of the East-West Center Arts Program and the University of Hawai'i at Mānoa Outreach College, in collaboration with the UH Mānoa Department of Theatre and Dance.

Cover Photos: Milky Way *(photo courtesy of Taipei National University of the Arts)*; Hālau Nā Kamalei O Līlīlehua *(photo by Wayne Iha);* Atamira - KAHA *(photo by John McDermott)*; and Samulgwangdae *(photo courtesy Samulgwangdae)*

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About the Festival

What happens when you board a ship and travel to island groups in the Pacific to see dance? If you start in Hawai'i and find a *hula* group of only men, how did they develop their own distinctive aesthetic style? When you head west and reach Taiwan, what do you make of contemporary choreography that calls to mind Chinese opera? And when you arrive at your final destination further south in Aotearoa/New Zealand, do you see why and how a local modern dance company has woven a traditional Māori *haka* into a dance performance?

The values and belief systems of people are embedded in their dances. History and ways of thinking are wittingly, or unwittingly, embodied by dancers and put on display for others to see and experience. Dance creates an ideal window to look both inward and outward. It is a vehicle through which to expand our understandings of others while gaining insights into our own worldview.

These are the ideas that guide the Asia Pacific Dance Festival, a showcase for some of the finest dances, dancers, and choreographers from Asia and the Pacific. Through performances and related activities, we offer exciting visual presentations and dynamic opportunities to engage with artists, scholars, and critics. We provide experiences to increase cross-cultural understanding and respect.

In choosing "journeys" as the theme for this year's Festival, we acknowledge that dance, like values and beliefs, are not static. Whether literal or metaphoric, dance always involves journeys. A journey from learning to performing, from teacher to student, from past to present, from documentary record to performance reality, from performer to perceiver, from story enactment—or re-enactment—to abstract representation, from novice to seasoned professional, from one geographic place to another.

Because journeys entail change, we highlight this change by featuring both older dances that some would describe as traditional and dances created in recent times. This year, we present dances of Korea, Hawai'i, Taiwan, and Aotearoa/New Zealand in order to recognize similarity and diversity as we honor journeys from the past to the present, and the dances that establish a foundation for those of the future.

We invite you to be part of our 2013 journey.

Photos (l to r): Samulgwangdae *(photo courtesy Samulgwangdae)*; Atamira - KAHA *(photo by John McDermott)*; and Hālau Nā Kamalei O Līlīlehua (*photo by Wayne Iha)*

Living the Art of Hula

A production of Mu'olaulani

Thursday, July 11, 2013 ◆ 7:30 pm
John F. Kennedy Theatre • University of Hawai'i at Mānoa

Meet three contemporary *kumu hula* (hula masters)

Robert Uluwehi Cazimero • Michael Pili Pang • Vicky Holt Takamine

While all are descended from the *hula* lineage of *kumu* Maiki Aiu Lake, the journeys of these widely-known and well-respected members of the *hula* community have both converged and diverged since graduation more than three decades ago under Auntie Maiki's tutelage.

Part I

Join the *kumu* for a lively conversation as they describe their personal journeys. Hear why they believe they can describe themselves as both traditionalists and creative artists who contribute to the lineage from which they come. Watch as they weave demonstrations into their own descriptive stories.

Moderators
Judy Van Zile, Emerita Professor of Dance, University of Hawai'i at Mānoa
Burton White, Artistic Director and General Manager, Hawai'i Theatre

Intermission

Part II

Enjoy performances showcasing the creative work of each of the *kumu* as performed by their respective *hālau*.

Hālau Nā Kamalei O Līlīlehua
under the direction of Robert Uluwehi Cazimero

Hālau Hula Ka No'eau
under the direction of Michael Pili Pang

Pua Ali'i 'Ilima
under the direction of Vicky Holt Takamine

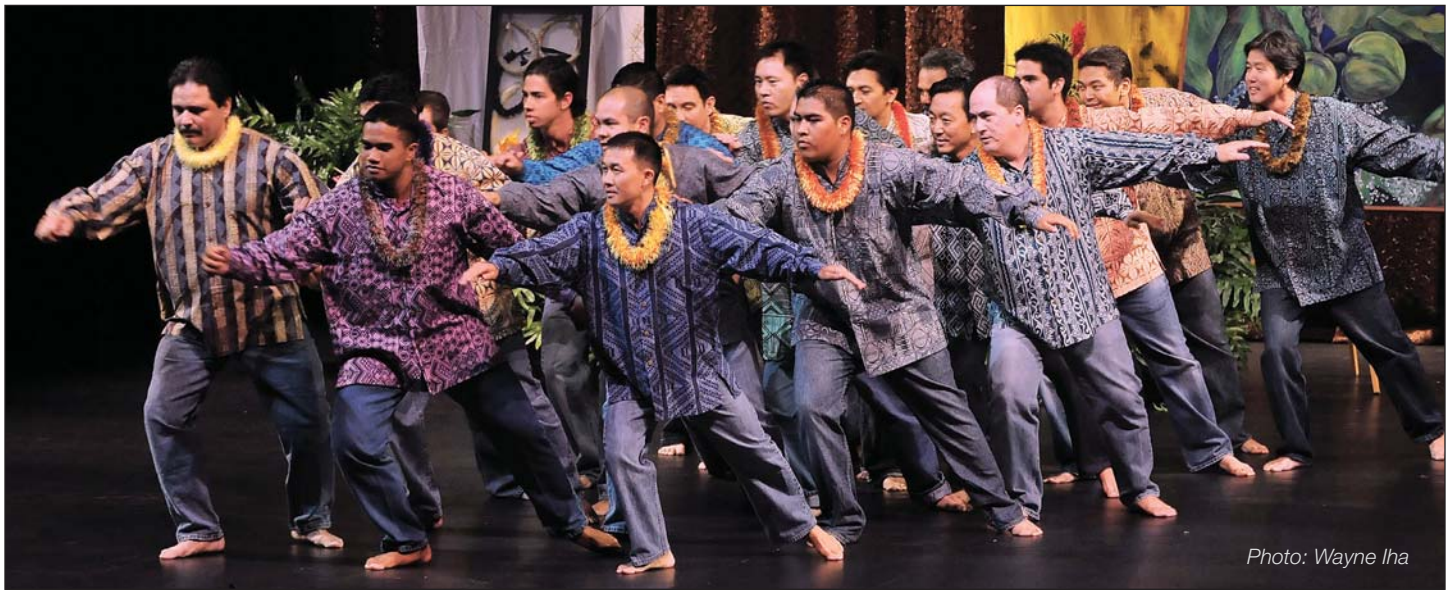

Photo: Wayne Iha

Samulgwangdae – Dance and Drums of Korea

A co-production of the Halla Huhm Foundation and Halla Pai Huhm Studio

Sunday, July 14, 2013 ◆ 2:00 pm
John F. Kennedy Theatre • University of Hawai'i at Mānoa

2013 marks the 110th anniversary of Korean immigration to the United States. The Samulgwangdae performance in our Festival celebrates the courageous journeys of these early immigrants.

Members of the Company

Han Bok Kim • Anji Park • Chan Sun Shin • Hyun Jin Jang • Dong Ju Lee

Binari

A piece rooted in shaman rituals that both sought blessings and announced the arrival of an itinerant performing group's stay in a village. Here Binari asks for luck for members of the audience and announces the beginning of Samulgwangdae's performance.

Samdo Suljanggo Garak

Four performers play some of the most representative rhythms for the hour-glass-shaped drum from three provinces. They begin with the technically demanding *dasurim* rhythm and then proceed through increasingly dynamic patterns to end with *hwimori*.

Samdo Nongak Garak

Perhaps the most well-known of *samul nori* pieces, the genre in which the group is grounded, this arrangement moves through rhythm patterns originally embraced in three separate pieces: Yongnam Nongak, Uddari P'ungmul, and Honam Udo-kut. While Samdo Suljanggo Garak focuses on the essence of the hour-glass drum, Samdo Nongak Garak highlights the contrasting timbre and relationship between the gongs and the drums. It was arranged to incorporate the principles of winding, bending, and blending that are exemplified in the natural world.

Pan kut

This piece features the *sangmo*, or long ribbon hat, used in farmers' dance and music, and the *bubpo*, or feathered hat, used to signal soldiers during battle. The banner appearing onstage, with its stake driving downward to the ground and its feathers reaching skyward, embodies the desire for cosmic harmony, while the musicians strive to symbolically consummate the union of Heaven, Earth, and Mankind.

Photos: Courtesy of Samulgwangdae

Festival Welcoming Ceremony

Friday, July 19, 2013 ◆ 6:00 pm
East-West Center Friendship Circle

We open our weekend of Journeys performances with a welcoming ceremony that integrates traditional practices of Hawai'i, Aotearoa/New Zealand, and Taiwan. Join together with performers from the Atamira Dance Company, the School of Dance at Taipei National University of the Arts (TNUA), and Hawai'i's own Hālau Nā Kamalei O Līlīlehua to experience the formal ways in which dance, music, and verbal commentary are used to meet and greet visitors and guests.

1. **Pū** (blowing of the conch shell)
   In former times in Hawai'i, the sound of the conch shell served as an announcement of an important event.
2. **Welcoming chant** – *kumu hula* Vicky Holt Takamine
3. **Welcoming remarks** – William Feltz, on behalf of the Festival organizing committee
4. **Hālau Nā Kamalei O Līlīlehua**
   'oli (chant) and comments – *kumu hula* Robert Uluwehi Cazimero and members of the *hālau*
   response – Vicky Holt Takamine or Michael Pili Pang
   welcome – East-West Center Representative
   lei and gift presentation
5. **Taipei National University of the Arts**
   Faculty and dancers from Taipei National University of the Arts
   response – Vicky Holt Takamine or Michael Pili Pang
   welcome – Dean William Chismar, on behalf of the University of Hawai'i at Mānoa's Outreach College
   lei and gift presentation
6. **Atamira Dance Company**
   haka – Dancers of Atamira Dance Company
   response – Vicky Holt Takamine or Michael Pili Pang
   welcome – Dean Peter Arnade, on behalf of the University of Hawai'i at Mānoa's College of Arts and Humanities
   lei and gift presentation
7. *Hula* performance – **Hālau Hula Ka No'eau**, under the direction of Michael Pili Pang, representing performers of the 2011 Asia Pacific Dance Festival
8. **Closing comments** – Tim Slaughter, on behalf of the Festival organizing committee

We'd love to see your pictures and hear your thoughts.

Share them with us on social media at #APDanceFest

Visiting companies are presented with a *lei*, a traditional Hawaiian gift for many occasions, and a specially carved wood *poi* pounder. The making of *poi*, a traditional food of Hawai‘i, involves the pounding of taro and the mixing of it with water to achieve the desired consistency. As such, it marks the journey of a living plant to a food that sustains humans. For this year’s Festival the *poi* pounder serves as a symbol of our theme as well as a symbol of the bringing together, and mixing, of performers, scholars, and dance critics from across Asia and the Pacific, and of the importance of the performing arts in sustaining meaningful lives.

Traditionally made of stone, our symbolic *poi* pounders are original artworks specially made for us of wood known as Cook pine. We gratefully acknowledge David Chung, a Hawai‘i craftsman known for his outstanding woodwork, who designed and donated these unique gifts. A former architect born and raised in Moanalua Gardens and Kalihi on O‘ahu, David is a recognized wood-turner whose work has been displayed in galleries and trade shows.

Poi pounder by David Chung

Journeys I

Saturday, July 20, 2013 ◆ 7:30 pm
John F. Kennedy Theatre • University of Hawai'i at Mānoa

Featuring performances by Atamira Dance Company, Hālau Nā Kamalei O Līlīlehua, and Taipei National University of the Arts

Part I

***Haka* (2012) ◆ Atamira Dance Company**

The *haka* is performed in a series of stanzas that call the people to action. A traditional expression of collective *mana* (pride/strength), a *haka* demonstrates the almighty force of traditional Māori dance. In this rendition, movements have been developed and contemporized to fit the Atamira dancers.

Choreography.....Moss Patterson
Dancers.....Mark Bonnington, Daniel Cooper, Jack Gray, Bianca Hyslop, Andrew Miller, Kelly Nash, Nancy Wijohn

***Indigenarchy* (2012) ◆ Atamira Dance Company**

Our indigenous image – a mixture of mass media, desire, possession and idealism. What is it built on? What are we replicating? Who is this global indigenous figure? Anarchy.

Choreography.....Kelly Nash
Music.....Nosja Thing - Lords, A Tribe Called Red, Northern Creed – Red Skinned Girl an original composition by James Risbey (2012)
Dancers.....Mark Bonnington, Jack Gray, Andrew Miller, Nancy Wijohn

***Moko* ◆ Atamira Dance Company**

Inspired by the ancient Māori art of *ta moko* or body tattoo. *Moko* takes the intricate work of *ta moko* and transforms it into a choreographic journey. Motifs throughout the piece act as threads or anchors, as the dancers move through a "conversation" in which the response to each piece of dialogue triggers other ideas to emerge.

Choreography.....Moss Patterson
Music.....Paddy Free
Dancers.....Mark Bonnington, Daniel Cooper, Jack Gray, Bianca Hyslop, Andrew Miller, Kelly Nash, Nancy Wijohn

***Milky Way* (1979) ◆ Taipei National University of the Arts**

According to a Chinese myth, there are Gods and Goddesses on every planet in the Milky Way.

Choreography..... Hwai Min Lin
Rehearsal conductor..... Su-chun Wu
Music..... Po-yun Hsu
Lighting design..... Keh-hua Lin
Lighting Reconstruction..... Choo-yean Wong
Costume design..... Fang-chi Lu and Dai-lee Pan
Dancers..... Chun-fu Chen, Chen-yeh Chou, Tzu-ching Hsu, Li-chieh Huang, Yu-ching Kuo, Pei-fin Lin, Yi-ching Lin, Zheng-xin Lin, I-ting Lo, Chun-han Wei

***Hola 'E Pae* and *Leahi* ◆ Hālau Nā Kamalei O Līlīlehua**

An invitation to meet goes bad rather quickly; and using Diamond Head as an established beacon, we head out to sea.

Choreography.....Robert Uluwehi Cazimero
Music.....*Hola 'E Pae*, traditional; *Leahi*, Mary Pula'a Robins and John Noble
Dancers.....Kyle Kiai Atabay, Stan Cadinha, Patrick Ganhinhin, Dean Kida, Alaka'i Lastimado, Kaipo Leopoldino, Nicholas Lum, Byron Keola Maka'iau, Tony Martinez, Cris Pasquil, Barry Ki Quilloy, Jonah Stewart, Kaulana Vares, Keo Woolford

Intermission

Part II

Chapter ◆ **Taipei National University of the Arts**

Strokes make a word; words make a sentence; sentences make literature. Literature is the combination of words and punctuation. What if literature is performed in dance?

Choreography..... Chen-yeh Chou
Music..... Michael Torke
Lighting Design..... Chi-hsiung Shu
Lighting Reconstruction..... Choo-yean Wong
Costume design..... Chen-yeh Chou
Dancers..... Chun-fu Chen, Yu-chen Cheng, Hui-chieh Hsu, Li-chieh Huang, Zheng-xin Lin, I-ting Lo, Chun-han Wei

Hula Suite ◆ Hālau Nā Kamalei O Līlīlehua

a. The Trilogy

1. **Kaulilua**
2. **A Koʻolau Au**
3. **ʻAuʻa ʻIa**

Choreography.....traditional, as taught by Maiki Aiu Lake and adapted by Robert Uluwehi Cazimero and Wayne Chang
Music.....traditional Hawaiian chant, performed by Robert Uluwehi Cazimero

b. The Numbers

A series of movements based on those performed in *The Trilogy* that are used for practice exercises in the *hālau*.

Choreography.....based on traditional movements, arranged by Robert Uluwehi Cazimero and Wayne Chang
Music.....traditional drumming, performed by Robert Uluwehi Cazimero

c. E Mai/Both Sides Now

Let's away to the uplands/It's the right time for you and me; I've looked at life from both sides now.

Choreography.....Robert Uluwehi Cazimero
Music.....*Both Sides Now* – composed by Joni Mitchell, performed by Sharon Culetta; *E Mai (Come)*, composed and performed by Robert Uluwehi Cazimero

Dancers: Kyle Kiai Atabay, Stan Cadinha, Patrick Ganhinhin, Dean Kida, Alakaʻi Lastimado, Kaipo Leopoldino, Nicholas Lum, Byron Keola Makaʻiau, Tony Martinez, Cris Pasquil, Barry Ki Quilloy, Jonah Stewart, Kaulana Vares, Keo Woolford

Muarak Ritual of Sakuban Village, Puyuma Tribe ◆ **Taipei National University of the Arts**

The homeland of the Puyuma Tribe is located in a flatland between mountains and the Pacific Ocean in Taitung, southeast of Taiwan. The population of about 8,000 reside mainly in eight settlements. Sakuban Village maintains the largest and the most complete rituals of these settlements. "*Muarak*" means '"annual ritual," and is the grandest ritual of Sakuban Village. During Muarak men and women dance and sing together with joy at the village meeting house. The traditional Muarak song, "*ttemilattilao*" is sung by one of the elders who usually stands at the back of the procession and who can change the meaning of some of the lyrics based on the identity of the leader at the front of the procession.

Rehearsal directors..... Amin Balangatu and Heng Ping
Lighting design..... Choo-yean Wong
Costume reconstructor..... Chu-hui Fang
Dancers..... Amin Balangatu, Chun-fu Chen, Shu-ting Chen, Yu-chen Cheng, Chen-yeh Chou, Hui-chieh Hsu, Tzu-ching Hsu, Li-chieh Huang, Yu-ching Kuo, Pei-fen Lin, Yi-ching Lin, Zheng-xin Lin, I-ting Lo, Tien-juei Lu, Chun-han Wei

Journeys II

Sunday, July 21, 2013 ◆ 2:30 pm
John F. Kennedy Theatre • University of Hawai'i at Mānoa

Featuring performances by Atamira Dance Company, Hālau Nā Kamalei O Līlīlehua, and Taipei National University of the Arts

Part I

Hula Suite ◆ Hālau Nā Kamalei O Līlīlehua

1. ***Lamalama O Mamala***
   Based on a traditional poem about Mamala, the shark goddess, interpreted here with multiple meanings.
   Choreography.....adapted for men by Robert Uluwehi Cazimero, from the original created by Manu Boyd for women
   Music.....composed by Manu Boyd, performed by Robert Uluwehi Cazimero
2. ***Pohuehue***
   A depiction of the different uses of the vine known as the beach morning glory as it is used to slap the water to push fish into a net, create good surfing conditions, or just churn up the ocean.
   Choreography.....Kalena Silva
   Music.....composed by Kalena Silva, performed by Robert Uluwehi Cazimero
3. ***Pua Līlīlehua***
   A love song: This is for you/O Līlīlehua (the rain goddess of Palolo)/A cherished sweetheart/Who attracts the mind
   Choreography.....Robert Uluwehi Cazimero
   Music.....composed by Kahauanu Lake, with lyrics by Mary Kawena Puku'i and Kahauanu Lake; performed by Robert Uluwehi Cazimero
4. ***Ia 'Oe E Ka La***
   Composed to celebrate King Kalākaua's trip around the world; performed here in tribute to King Kalākaua and Maiki Aiu Lake.
   Choreography.....Maiki Aiu Lake
   Music.....traditional, adapted and performed by Robert Uluwehi Cazimero

Dancers: Kyle Kia'i Atabay, Stan Cadinha, Kaliko Chang, Patrick Ganhinhin, Alvin Hanzawa, Dean Kida, Alaka'i Lastimado, Kaipo Leopoldino, Nicholas Lum, Byron Keola Maka'iau, Tony Martinez, Daniel Naho'opi'i, Cris Pasquil, Barry Ki Quilloy, Jonah Stewart, Woolford Keo

***Te Paki* (2004) ◆ Atamira Dance Company**
'Te paki o te ngaru,' the clap of the waves, was described to me as a method that Māori would use to find internal rhythm and quality when performing traditional movement together. By watching the waves a meter could be found and a quality evoked by moving in unison with the ocean.

Choreography.....Moss Patterson
Music.....*Moumou* and *He Taonga* by Whirimako Black
Dancers.....Bianca Hyslop, Andrew Miller, Nancy Wijohn

***The Man* ◆ Taipei National University of the Arts**
Four lines – Melody; Four people – Musical; Four ideas – Repeatedly; Four bodies – Expression

Choreography..... Yu-chen Cheng
Music..... *Concerto Grosso in D Minor*, Antonio Lucio Vivaldi
Lighting Design..... Jin-xiong Xu
Lighting Reconstruction..... Choo-yean Wong
Costume Concept..... Yu-chen Cheng
Dancers..... Chun-fu Chen, Chen-yeh Chou, Li-chieh Huang, Chun-han Wei

***Pou Rakau* (2013) ◆ Atamira Dance Company**
Kia u ki tou kawai tupuna, kia matauria ai, i ahu mai koe I hea, e anga ana koe ko hea.

Tititorea, a traditional Māori stick game, and Mau Rākau, a martial art using traditional Māori weapons, were the starting point for this piece. The dancers played the traditional Māori stick game and became the stick or martial art weapon themselves, and eventually *pou*. *Pou* represents our ancestors, who stand behind us as we face our future; *Tu*—stand; *Puna*—stream. The dance has come off its knees into streams of life.

Choreography.....Gaby Thomas
Music.....Peter Hobbs
Dancers.....Mark Bonnington, Daniel Cooper, Jack Gray, Bianca Hyslop, Andrew Miller, Kelly Nash, Nancy Wijohn

Intermission

Part II

Mitimiti ◆ **Atamira Dance Company**

Mitimiti continues its progressive exploration of the tensions, conflicts and epiphanies around the question of belonging and our assertion of self identity. As Māori and *pakeha* (Caucasian), these notions of relationship to our "culture" create the backdrop for a series of solo explorations into *pepeha* (the mapping of self to tribal affiliation through land and water identifications). The work was inspired by Gray's distant relationship to his mother's tribal land in the North Hokianga— and the way as contemporary artists raised in the city, we navigate the realities of being for many different places all at once.

Choreography.....Jack Gray
Dancers.....Kelly Nash, Nancy Wijohn, Bianca Hyslop, Daniel Cooper, Andrew Miller and Mark Bonnington

Depart/2013 Taipei ◆ **Taipei National University of the Arts**

Departure is the ending. Arrival is the beginning.

Choreography..... Yi-san Wu
Music..... Eleni Karaindrou
Music editing..... Boon-an Goh and Yen-lin Huang
Lighting design..... Eric Fang
Lighting Reconstruction..... Choo-yean Wong
Costume designer..... Kuan-ying Lee
Dancers..... Shu-ting Chen, Chen-yeh Chou, Hui-chieh Hsu, Pei-fen Lin, Zheng-xin Lin, Tien-juei Lu

Paarua **(2013)** ◆ **Atamira Dance Company**

Paarua (Double Contact), is an investigation of sporting tactics, competitive mental strategies and sporting physicality. This work has been inspired by my fascination with Māori warfare tactics and physicality and the genetic memories that have been imprinted on our bodies through our DNA. I wanted to link this fascination with the way sport, like traditional Māori warfare, harnesses physical prowess and power through competition. Fuelled by adrenalin and the desire to win, we react in a split second, a reaction that could win a game, a war, a life.

Choreography.....Nancy Wijohn
Music Credits.....*Medication (Fearless Nightcrawler Mix)* Death In Vegas; *Hungarian Dance* Dysphemic & Miss Eliza, *Jam the Box* 69
Musical Director.....Hiona Henare
Dancers.....Mark Bonnington, Daniel Cooper, Jack Gray, Bianca Hyslop, Andrew Miller, Kelly Nash

Annual Ritual of Kiwi Village, Amis Tribe ◆ **Taipei National University of the Arts**

Solotao – from calls men exchanged as they moved large trees for building houses
Ciupihai Song – from the time when men of the Ciupihai group, the second level within the age-grade system, received a name within this grade
Jubilation – when women join the Ilisin ceremony on the last day

With a population of about 150,000, the Amis is the largest aboriginal tribe in Taiwan. Kiwi is an ancient settlement of the Central Amis, a place where the men's age-grade system is still preserved and where the Ilisin, or New Year Ceremony, is observed with outstanding songs, dances, and ceremonial activities.

Rehearsal directors..... Heng Ping and Amin Balangatu
Lighting design..... Choo-yean Wong
Costume reconstructor..... Chu-hui Fang
Dancers..... Chun-fu Chen, Shu-ting Chen, Chen-yeh Chou, Yu-chen Cheng, Hui-chieh Hsu, Tzu-ching Hsu, Li-chieh Huang, Yu-ching Kuo, Pei-fen Lin, Yi-ching Lin, Zheng-xin Lin, I-ting Lo, Tien-juei Lu, Chun-han Wei

Poi E Thriller **(2009)** ◆ **Atamira Dance Company**

A nod to Michael Jackson and the Māori hit film *Boy*, celebrating humor, nostalgia, and popular cultures.

Choreography.....Dolina Wehipeihana
Costume design.....Vanda Karolczak
Music.....*Poi E*, composed by Ngoi Pewhairangi and Dalvanius Prime, as performed by Paatea Māori Club
Dancers.....Mark Bonnington, Daniel Cooper, Jack Gray, Bianca Hyslop, Andrew Miller, Kelly Nash, Nancy Wijohn

Humanities Forum

Sunday, July 21, 2013 ◆ 4:45 pm
Garden Dining Rooms
East-West Center's Hawai'i Imin International Conference Center at Jefferson Hall

Inherent in the diverse ways our theme of journeys is embodied in the 2013 Festival are complex issues confronted by choreographers, dancers, dance critics, scholars, students and teachers of dance, as well as viewers of dance.

Expanding on the performative aspects of the Festival, we now embark on a conversational journey.

Join with us as individuals from the Festival, together with internationally known dance critics, engage in a verbal journey as they discuss how and why they do what they do, and participate in the discussion with your own questions and comments.

Tammy Haili'ōpua Baker
Forum moderator

Deborah Jowitt (New York) and **Basilio Esteban (Steve) Villaruz** (Philippines)
Dance critics

Professor Ming-shen Ku and **Professor Chi-fang Chao**
Taipei National University of the Arts

Robert Uluwehi Cazimero
Hālau Nā Kamalei O Līlīlehua

Moss Patterson
Atamira Dance Company

Photo: Courtesy of Taipei National University of the Arts

Tammy Haili'ōpua Baker is a Hawaiian playwright and director, and Assistant Professor of Hawaiian Theatre in the University of Hawai'i at Mānoa's Department of Theatre and Dance. Her academic work focuses on the revitalization of Hawaiian language and culture, using theatre as a tool for language learning, and on the empowerment of cultural identity through stage performance. She is cofounder of Ka Hālau Hanakeaka, a Hawaiian medium theatre troupe, and moderates the Festival Humanities Forum.

Amin Balangatu (A-min Lin) is part-time Assistant Professor of dance at Taipei National University of the Arts, where he teaches indigenous peoples' dance and song. A member of the Puyuma people of Taiwan, in 1991 Balangatu became a founding member of the Formosa Aboriginal Song and Dance Troupe (FASDT). He has participated in field research with FASDT, performs with the group, and has designed many property implements used in the group's performances. For this Festival, he participated in researching and staging the Taiwan indigenous dances and is teaching indigenous Taiwan dance classes.

Robert Uluwehi Cazimero is founder and *kumu* of Hālau Nā Kamalei O Līlīlehua, and is a widely-acclaimed composer and musician. Known in the music world with his brother Roland as The Brothers Cazimero, his musical career has brought recognition with awards from the Hawai'i Academy of Recording Artists, a Grammy Award nomination, and induction into the Hawaiian Music Hall of Fame. Robert's *hālau* has performed at the acclaimed Merrie Monarch Hula Festival, where it took top honors in the category for men. Robert has also taught *hula* on the mainland and in Japan. He is a featured *kumu* in both Festival performances and courses.

Chi-fang Chao is Associate Professor of Dance at Taipei National University of the Arts' School of Dance, specializing in the anthropology of dance, indigenous dance in Taiwan, and the analysis and criticism of cross-cultural performances. A published scholar, she assists with the teaching of indigenous Taiwanese dance in Festival courses, and with rehearsing the dances for the Asia Pacific Dance Festival.

Yu-chen Cheng graduates from the School of Dance at Taipei National University of the Arts this summer. She choreographed *The Man*, performed in our Festival program, for her graduation performance. Yu-chen began her dance studies as a young child, and her goal is to become a dance educator so she can instill a love for dance in children.

Chen-yeh Chou is a graduate of the dance program at Taipei National University of the Arts. He has performed in dances choreographed by such well-known artists as Hugo Fanari from Brussels, Martha Graham and Bill T. Jones from the United States, and Taiwan's Hwai-min Lin, Hsiao-mei Ho, and Pagarlava Bulareyaung. His own choreography, *Chapter*, is featured in our July 21 program.

Jack Gray was founder, in 2000, of the Atamira Dance Collective, precursor of the Atamira Dance Company. With Māori tribal links to Ngati Porou and Te Rarawa, he has the distinction of having danced in the repertoire of every major Atamira production. His passion for taking Māori perspectives to the world is manifest in his numerous performances in Asia, the Pacific, and Europe; his collaborations on choreographic projects in New Mexico and Australia; and his co-authoring for the University of Hawai'i's publication, *Biography. Mitimiti*, his piece performed in the Festival's July 20 program, is part of a larger work to premiere in 2014.

Deborah Jowitt, American dance critic and author, began her dance career as a performer and choreographer. Starting in 1967, she wrote a weekly column for the *Village Voice*, providing frequent reviews of New York dance performances. She has contributed articles on dance to *The New York Times, Dance Magazine, Ballet Review*, and *Dance Research Journal*; written introductions for Jill Johnston's *Marmalade Me* and José Limón's *An Unfinished Memoir*; edited and written the introduction for *Meredith Monk*; and authored *Jerome Robbins: His Life, His Theater, His Dance*. Collections of her reviews are published in *Dance Beat: Views and Reviews, The Dance in Mind: Profiles and Reviews*, and *Time and the Dancing Image*, the latter winning the prestigious de la Torre Bueno Book Prize. She has also been honored with a Dance Theater Bessie Award for her contributions to dance criticism, a Dance/USA Ernie Award as one of dance's "unsung heroes," a Congress on Research in Dance Outstanding Contribution to Dance Research Award, and a Guggenheim Fellowship. Deborah is a guest in Festival classes, and a featured participant in the Humanities Forum.

Ming-shen Ku is Professor of Dance at Taipei National University of the Arts' School of Dance where she specializes in choreography, contact improvisation, and contemporary dance technique. Her work has been influenced by her training in both Western and Eastern dance techniques, and she is credited with introducing contact improvisation to Taiwan. She is founder of Ku & Dancers, a company that promotes improvisational work, and she teaches in the Festival's courses.

Theodore (Ted) Kwok is a Humanities Librarian at the University of Hawai'i at Mānoa. He previously served as the music librarian and a law librarian, and currently is head of the Business, Humanities, and Social Sciences Department, and the subject library liaison for American studies, architecture, art, dance, film, photography,

theatre, and urban and regional planning. He holds degrees in music, ethnomusicololgy, and library and information studies, and his primary interests are collection management, library and documental research methods, and the digital humanities. Ted is a guest instructor for Festival classes.

Hwai-min Lin is founder of the dance program at Taipei National University of the Arts; founder of the internationally acclaimed Cloud Gate Dance Theatre; and choreographer of *Milky Way*, performed in the Festival by TNUA dancers. Originally a writer, he initially trained in modern dance in the United States while attending the University of Iowa's prestigious writing program. For the 86 works he has choreographed, including 18 full-length productions, Lin often draws inspiration from traditional Asian culture and aesthetics to create works with contemporary resonance.

Kara Miller is Assistant Professor of Dance at the University of Hawai'i at Mānoa where she teaches field research methods, dance ethnology, and digital technology for dancers. Her dance journey winds its way through creating experimental performances, installations, and ethnographic films; crosses the globe through such places as India, South Korea, Prague, Mexico, Sri Lanka, and Turkey; and includes professional work in broadcast television and film. A member of the Festival coordinating committee, she teaches the Dance in World Cultures class as part of this summer's Festival events.

Kelly Nash is a freelance choreographer, dancer, teacher, and body practitioner. At the 2010 Tempo Festival, her piece *Souvenirs of what I was described as happiness* was designated "best short work" and "best production." In 2012, she was awarded the Tup Lang Choreographic Development Award to create her piece *Meme* (Skin). That same year, she was invited by Atamira Dance Company to choreograph *Indigenarchy*, which is performed in the Festival.

Michael Pili Pang is a protégé of *hula* masters Maiki Aiu Lake and Mae Kamamalu Klein, and founder and *kumu* of Hālau Hula Ka No'eau. Originally based in Waimea on the Island of Hawai'i, the *hālau* now has its home in Honolulu. Michael focuses on *hula ku'i,* a style and philosophy associated with his two *kumu* and inspirational mentors. Michael and his *hālau* have performed in more than 40 cities throughout the United States and abroad, embodying *hula* as a means of expression and documentation of the political, social, cultural, and economic context in which Hawai'i exists today. Michael is director of the Festival's Living the Art of Hula program and a guest *kumu* in Festival classes.

Moss Patterson, of Ngati Tuwharetoa Māori heritage, is current artistic director of Atamira Dance Company. He holds university degrees in business and performing and screen arts, and over the past decade has choreographed and performed for many New Zealand companies, including Atamira Dance Company, Black Grace Dance Company, Footnote Dance Company, and Touch Compass. Moss's journey to Atamira began as a musician, moved on to acting, and then to the study of dance. He is a regular speaker at local and national events in his homeland, and is a passionate advocate for Māori culture and Māori contemporary dance in Aotearoa/New Zealand. Moss choreographed Atamira's *Haka, Te Paki*, and *Moko* featured in the Festival.

Te Raukura o te Rangimārie Roa has been a Fulbright Scholar-in-Residence at the University of Hawai'i at Mānoa during the 2012-2013 academic year, where she has taught Māori language and performing arts. Of Ngati Maniapoto and Ngati Hau Māori heritage, a fluent speaker of the Māori language, an accomplished performer, and a published scholar in both English and Māori, Dr. Roa is a professor of Māori language and performing arts at Waikato University in Aotearoa/New Zealand. She is particularly interested in using the performing arts as a vehicle for indigenous language revitalization, is a guest instructor in Festival courses, and served as a consultant for the Festival welcoming ceremony.

Amy Lynn Schiffner is Associate Professor of Dance at the University of Hawai'i at Mānoa where she teaches pedagogy, theory and criticism, and dance technique. A strong arts education advocate who supports local community outreach programs and serves leadership roles in many professional arts organizations, Amy is a member of the Festival coordinating committee and works together with guests from the Atamira Dance Company, Taipei National University of the Arts, and Hālau Nā Kamalei O Līlīlehua to facilitate the teaching of the Festival's performance classes.

Vicky Holt Takamine is founder and *kumu hula* of Pua Ali'i 'Ilima. A *hula* instructor at the University of Hawai'i at Mānoa, she graduated through the *'uniki* rituals of *hula* master Maiki Aiu Lake. An acknowledged advocate for Hawaiian culture and traditional practices, Vicky is the president of 'Īlio'ulaokalani, a coalition of traditional practitioners committed to protecting their Hawaiian customs and traditions; president of KAHEA: The Hawaiian Environmental Alliance, a coalition of Hawaiian and environmental organizations committed to protecting the natural and cultural environment of Hawai'i; and leader of the Pa'i Foundation, whose mission is to preserve and perpetuate Hawaiian cultural traditions for future generations. Vicky is a featured *kumu* in the Living the Art of Hula program and a guest *kumu* in Festival classes.

Gabrielle Thomas joined the Atamira Dance Company in 2006, following dance studies at Wellington Performing Arts Center, New Zealand School of Dance, and New Zealand's Unitec. Gabby performed with New Zealand's Black Grace Dance Company, and served as assistant

rehearsal director for Atamira's 2008 Hawai'i tour. Her solo production *Hapu* garnered a 2009 Most Inspiring Performance Award. Gabby created Atamira's *Rakau*, performed in the July 20 Festival program.

Judy Van Zile is Emerita Professor of Dance at the University of Hawai'i at Mānoa. A recognized scholar on dance in Korea, since retiring in 2010 she has continued an active life in research and teaching that has taken her to such places as Norway, France, and Taiwan; garnered an invitation to give a keynote presentation at a conference in Ireland; and resulted in publications in journals, books, and encyclopedias. A member of the founding committee for the Asia Pacific Dance Festival, she serves as Humanities Consultant for the Festival, teaches the Faculty Seminar course, is co-moderator of the Living the Art of Hula program, and authored the viewers' guide essay for the Festival.

Basilio Esteban Villaruz, often known simply as Steve, is a Philippine dance critic and author, performer, and choreographer. Founder and in charge of the dance program at the University of the Philippines for many years, he is now Artistic Director Emeritus of the UP Dance Company. Steve's dance reviews have been published in most of the national newspapers in the Philippines, as well as in international journals. He has contributed scholarly essays to books and journals, and authored two of his own books, *Treading Through 45 Years of Philippine Dance* and the three-volume *Walking through Philippine Theatre*. Steve has performed and choreographed for both modern and ballet companies; has been involved with the production of several films about dance in the Philippines; served on the boards and committees of many organizations, including the World Dance Alliance and UNESCO; and received numerous awards from organizations in the Philippines and abroad. He is a guest in Festival classes, and featured participant in the Festival's Humanities Forum.

Dolina Wehipeihana is of Ngati Tukorehe, Ngati Raukawa Māori heritage. A founding member of the Atamira Dance Company, she subsequently became the company's creative producer, responsible for performances in various Pacific Island venues. She now serves as the company's producer mentor. In 2011, Dolina established Betsy & Mana Productions as a vehicle for her producing work, and to support independent writers and choreographers by providing an infrastructure and producing service. She has performed with numerous Aotearoa/New Zealand companies, and is widely known for her choreography of the *Poi E Thriller* dance in the hit *kiwi* movie *Boy*, on which the piece is based that is presented in our Festival.

Burton White has spent the last sixteen years as Artistic Director and General Manager of the historic Hawai'i Theatre in Honolulu. He has produced well over a hundred Hawaiian concerts and entertainments, including the annual A Cazimero Christmas with The Brothers Cazimero. A member of the Hawai'i Academy of Recording Artists, White continues to empower artists, young and old, to celebrate and share their talents with the public. He is a member of the Association of Performing Arts Presenters, Hawai'i Performing Arts Presenters, and Actors' Equity Association, the professional union that represents actors and stage managers on Broadway and throughout the United States. White is co-moderator of our Living the Art of Hula program.

Nancy Wijohn, choreographer of Atamira Dance Company's *Paarua*, began her journey to dance as an athlete. Of Te Rarawa/Tuhoe/Ngati Paoa/Ngati Tahu heritage, her love for movement soon shifted to dance, and she pursued university studies of contemporary Māori dance. She has performed with several important New Zealand dance companies, including Black Grace, Douglas Wright Dance Company, and Southern Lights.

Su-Chun Wu is Associate Professor of Dance at Taipei National University of the Arts' School of Dance, specializing in Eastern dance techniques, Chinese dance history, and Chinese performance aesthetics. A founding member and principle dancer of Taipei Crossover Dance Company and Taiwan's widely-acclaimed Cloud Gate Dance Theatre, she has toured to more than twenty countries in Europe, the United States, and Asia performing in over 600 programs on more than two hundred stages. She served as rehearsal director for Hwai-min Lin's *Milky Way*, presented in our Festival, and teaches in Festival classes.

Yi-san Wu is Assistant Professor of Dance at Taipei National University of the Arts' School of Dance. Specializing in contemporary dance technique, choreography, and repertory, her piece *Depart/2013 Taiwan* is performed as part of the 2013 Festival. A former member of Taiwan's widely-acclaimed Cloud Gate Dance Theatre and Hong Kong's City Contemporary Dance Company, she has performed in Asia and Europe, and her work has been recognized with an award from the Hong Kong Dance Alliance.

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Dance Journeys

by Judy Van Zile
Professor Emerita of Dance, University of Hawai'i at Mānoa

"Life is a journey, not a destination." *(attributed to Ralph Waldo Emerson)*

Perhaps one of the most commonly used metaphors for life is that of a journey. The notion of a journey is also particularly apt when thinking about dance. As a living intangible art form, dance exists on a continual journey while it moves from one performed moment to the next. But dance also embraces journeys of many other kinds. Journeys from learning to performing, from studying to teaching and choreographing, from past to present, from documentary record to performance reality, from performer to perceiver, from story enactment—or re-enactment—to abstract representation, from novice to seasoned professional, from one geographic place to another. In diverse ways dance continuously embodies, records, reflects, presents, and re-presents, and is part of the culture from which it originates.

Because journeys occur over time, they carry with them, indeed invoke, residues of the past—whether in memory or in embodied actions. How, or if, that past is corporeally invoked by choreographers and dancers may be a conscious or subconscious choice. But as dance unfolds, it moves away from a present that is both rooted in a past and becomes a past and at the same time lays a foundation for the future. The past, present, and future are inextricably intertwined; they are woven into a single cloth with threads that overlap, seen at one moment as separate threads and at another as a unified fabric.

> ***"It is good to have an end to journey toward; but it is the journey that matters, in the end."***
>
> Ernest Hemingway

As an ephemeral art, dance may be the very epitome of a journey. It is constantly moving on, leaving behind one instance as it moves to the next. Although it would be easy to look at dance from the static perspectives of a fixed past and a momentary present, it is always on a journey from one present to another—it constantly keeps up with the "now," with the current moment on the clock—even as that moment is journeying on.

Journeys frequently involve the telling of stories, stories that may be individual or collective. At the same time dancers and choreographers pursue their own stories they cannot avoid being affected by the broader worlds in which they live; worlds that embrace the wars, the political elections, the social interactions of those around them, the technological advances, the economies, and the daily successes and devastations.

As dancers and choreographers rub shoulders with dances from other places, they sometimes borrow directly or are inspired in new ways by what they see, occasionally creating what could be referred to as hybrid dance forms. But they are sometimes motivated to turn more deeply inward, to explore their own roots and their own heritage. When this happens they may reject what they see in others in order to find their own way, perhaps directly linking a past with a present. It is these dual desires that keep dance alive and lively, and take us on yet further journeys as we experience our own culture and the cultures of others.

Our Festival's intentionally broad interpretation of the theme of journeys contributes to examining dance's place in culture in terms of its philosophical, aesthetic, and historical perspectives. How does a modern dance company from Aotearoa/New Zealand maintain its roots in Māori practices that originated in a distant past? Does the aesthetic of a *hālau hula* made up entirely of men differ from that of a *hālau* made up of both men and women? How have political relationships between the People's Republic of China and the Republic of China contributed to dance in contemporary Taiwan? What does "modern" or "contemporary" dance mean? Does it look the same in Taiwan as it does in Hawai'i or Aotearoa/New Zealand? How have ideas of modernity and connections to contemporary people in contemporary times emerged in choreography? Or have they? What happens as choreographers try to find a corporeal voice that reflects their own past and present? To embark on a journey of finding a new cultural embededness?

The journeys of our featured companies exemplify the struggles and challenges of maintaining or creating contemporary identities. Of being respectful to roots and traditional practices while also being relevant to modern times. Of bracing for the slings and arrows of

traditionalists and innovators, of arts critics within and beyond their own communities. Of continuing their own journeys amidst those of others.

The dances you see in this year's Festival can be enjoyed for their own intrinsic artistic values. What follows seeks to guide you through the journeys of our guest companies from Korea, Hawai'i, Aotearoa/New Zealand, and Taiwan—the journeys of the companies and some of the dances you will see in the Festival. As you experience our Festival performances you can also see the diverse ways in which dance embraces, embodies, and interprets the idea of journeys.

Living the Art of Hula

Inspired and coordinated by *kumu hula* Michael Pili Pang, this program takes us on the personal journeys of three *kumu* as they talk about and demonstrate how their journeys progressed. Michael Pili Pang, Vicky Holt Takamine, and Robert Uluwehi Cazimero all embarked on their respective paths under the tutelage of Maiki Aiu Lake (1925-1984), a *hula* practitioner described as a visionary and a woman who played an important role in revitalizing hula during the last half of the twentieth century. All three have participated in *hula* as students, teachers, performers, choreographers, and composers of chants and songs. All three have been involved in *hula* in educational and commerical contexts, and in local, national, and international settings. And all have developed their own distinctive *hula* style.

As time moves on and many old cultural practices are left behind by generations who choose to focus on contemporary trends rather than former ways of doing things, there are invariably some who choose to hold fast to older practices. While tensions sometimes emerge between the old and the new, and debates between what is "appropriate" and "inappropriate" become heated, and at times polarizing, some practitioners seek ways to respect and perpetuate the past at the same time they express their contemporary creativity. How can *hula* modernize but still be *hula*? How do we, as members of the audience, see this in the movements, the costumes, the music? How do *kumu hula* work both within the tradition of *hula* as well as allow it to grow and live? How can contemporary practioners be both traditionalists and creative artists who contribute to the lineage from which they come rather than simply preserving it?

The free-flowing, often improvised program of Living the Art of Hula seeks to describe and show how common roots can plant seeds for similar, yet different, trees. How dance journeys can remain rooted in traditional culture and also engage contemporary personal creative desires and interests.

The program provides a look at the personal journeys of three recognized *kumu hula*—journeys that Pang describes as revealing "the cosmic realm of a *kumu hula's* creative soul."

Samulgwangdae

This highly popular performing group from South Korea exemplifies the diverse kinds of journeys taken by dances, dancers, and performing companies.

In the 1970s, Korean master drummer Duk-soo Kim developed a genre rooted in what is known today as *nongak* or *p'ungmul*, dance and music traditions practiced by groups of farmers. The genre Kim developed, as well as the company he created that performed this genre, became known as *samul nori*—"*samul*" meaning "four things," and "*nori*" meaning "to play," as in playing a game. The genre makes use of traditional Korean percussion instruments: the *changgo*, an hourglass-shaped drum; the *kkwaenggwari*, a small gong; the *buk*, a barrel drum; and the *ching*, a large gong.

Samul nori and Kim's group became very popular. Among those who studied and eventually performed with Kim for twenty years were four young men who had been friends since high school days. While still in school, they studied drumming as part of after-school classes in Korean culture. After three years with their high school group, the young boys began their studies with Kim. When they later decided to form their own group, they chose a name that reflected both their immediate roots in *samul nori* and roots that went further back in their heritage. To "*samul*," from *samul nori*, the group added "*gwangdae*," referring to the itinerant performers who traveled the Korean countryside in long-ago decades, and thus was born the name of their group.

As the members of Samulgwangdae worked together they expanded on the original concept of *samul nori* by incorporating with the complex percussion patterns of Kim's group their own modern compositions and sense of theatricality, additional dance elements and components from shaman ceremonies, and acrobatic movements from military exercises.

Samulgwangdae's piece *Binari* takes us back in time to shamanism, believed to be the source of many kinds of dance in Korea today. Akin to religious rituals, its lyrics call out to spirits to ask for their blessings; in today's concert version, specifically sought to bring luck to members of the audience.

Samdo Suljanggo Garak takes its name from Korean words referring to three provinces and rhythms played on the hourglass-shaped drum. Within the context of traditional farmers' dance and music, the performer of this type of drumming would tie the drum to his body with a sash fastened around his waist, and play the intricate patterns while dancing. By having the performer

play the drum while in a seated position, members of Samulgwangdae choose to shift the focus from dance movement to rhythmic musicality.

In *Pan kut,* the group members journey back to the skill and athleticism of dance movements found in many early forms of farmers' dance and music, as well as to military movements done by farmers recruited to serve as soldiers. At the same time, however, they journey forward by creating a modern stage version of a kind of performance previously done outdoors by large groups of people.

Hālau Nā Kamalei O Līlīlehua

Under the direction of *kumu hula* (hula master) Robert Uluwehi Cazimero, this *hālau* began its journey in 1966. In that year, while a student at Kamehameha High School, Robert heard *kumu hula* Maiki Aiu Lake speak about Hawai'i's dance. Lake was a woman who contributed to changing the face of *hula* as it experienced a renaissance following a period of relegation to the underground. Comments she made planted a seed that began to grow, and several years later, Robert began to study *hula* with her. In 1975, Lake made a request. She told Robert that he should become a teacher, specifically for men dancers. Robert then began to teach six fellow students from Kamehameha Schools, taking as his guiding principle an *'olelo noeau*, or ancient saying: *'A'a i ka hula, waiho ka hilahila i ka hale* – Dare to *hula*, and leave shyness at home.

Robert was joined for a time by Wayne Chang, another student of Lake's, and together they founded the first men's *hālau* of the modern era. At a time when grass-skirted girls sporting coconut bras were contributing to an ever-increasing stereotype of *hula*, Robert became committed to re-establishing the role of men in this indigenous art form. He constantly reminded his students to set aside the commonly-held view of *hula* as a feminine activity, to be proud of their heritage, and to dance – to leave shyness at home. At the same time, he nurtured in them his belief that being manly did not have to mean only being strong and gutsy; there is a soft and gentle side to men. Over time, it is these characteristics that contributed to Robert's distinctive style, one that he describes as exemplifying "manly grace."

Only one year after the founding of the *hālau*, the dancers won first-place at Hawai'i's prestigious Merrie Monarch Hula Festival in the overall contemporary men's category (*kāne 'auana*)—the first time this category was introduced. Since that time they have taken similar awards at the Festival, and gone on to perform locally, nationally, and internationally.

Robert remained dedicated to the teachings of his *kumu*, but also felt creative stirrings. As he incorporated elements of other kinds of dance and developed unique choreographies, he was sometimes disqualified from competitions. Critics accused him of lacking reverence for the past, and straying too far from traditional practices. Robert countered by expressing his belief that *hula* did not stop evolving with the death of King Kalākaua in 1891; it is not "frozen in time."

As Robert's journey continued, he and his brother Roland became internationally acclaimed composers, performers, and recording artists of Hawaiian music, known as the Brothers Cazimero. But hula remained important to him. "*Hula* is a huge part of who I am. I dance *hula*; I study *hula*; I teach *hula*. I sing so people can express the music in this important form of dance that defines my culture. *Hula* extends the meaning of that music, tells its story physically and through the heart of its people."

Some of the earliest members of Hālau Nā Kamalei O Līlīlehua continue, today, to study and perform with the group, and some are now joined by their sons. The journey of Robert and his *hālau* has traversed many twists and turns in its path and the impact of all they have encountered en route is apparent in the repertoire they perform today.

In former times, *hula* was performed on various occasions and in various ways, but was not classified into particular categories. Over time, different categorization schemes emerged, with the most commonly-used today being that established by the Merrie Monarch Hula Festival—*kahiko*, referring to "ancient," and *'auana*, referring to "modern." While Robert and his *hālau* perform traditional pieces passed on over generations and he sometimes composes chants, music, and choreography in a *kahiko* or *'auana* style, his work more often blurs these categories and also blends pieces of other *kumu* with his own creative ideas. This diversity is conspicuous in juxtaposing *The Trilogy* with *Lamalama O Mamala*.

The Trilogy comprises three dances that are among the most traditional in the *hula* repertoire of many groups. They are typically taught to only the most serious of *hula* students, who are carefully selected to learn them by their *kumu*. They are also associated with, and performed at, the *'uniki,* the formal graduation of highly-trained students. The first of the three pieces in *The Trilogy*, *Kaulilua* speaks about Mount Wai'ale'ale, describing its diverse weather and the forces of nature, and some, including Robert's *kumu*, Maiki Aiu Lake, compare these elements to the haughtiness of a woman. *A Ko'olau Au* tells of the travels of *Hi'iaka*, sister of *Pele*, the volcano goddess, as she moved through the windward side of O'ahu on her way to Kaua'i. *Au'a la* is a prophetic chant attributed to

Ke'āulumoku in which Hawaiians are admonished to hold fast to their traditional culture. The three pieces represent the journeys of individual dances. Believed to be of ancient origin, the versions presented in our Festival were adapted by Robert Cazimero and Wayne Chang, based on those taught by their *kumu*, Maiki Aiu Lake. The sequencing of the three traditional pieces takes us on a journey through the environment to a prophecy regarding the future. And all take us on a journey through the multiple meanings that are so characteristic of Hawaiian poetry and chants.

In Robert's rendition of *Lamalama O Mamala* we see an example of the ways in which Robert has tried to keep his links to the past at the same time he engages with the present. The lyrics for this piece are drawn from a traditional poem that tells of the shark goddess, but Robert has chosen to interpret these lyrics in many different ways. The music and choreography were originally created by Manu Boyd for women dancers; Robert adapted the choreography for his own version for the men in his *hālau*. The costuming is based on traditional men's *hula* attire, but Robert decided to "play around" with the original. The result? A piece Robert describes as "out of the box," but which others might describe as the product of a "hula rebel," the moniker by which he became known after the performance of many of his early choreographies.

"The journeys of individuals and cultures are corporeally manifest in dance. We can appreciate dance as an autonomous art form; we can also experience it as a window to culture."

Judy Van Zile

Atamira Dance Company

Aotearoa—"land of the long white cloud." New Zealand—"new sea land." The dual way in which this island country in the southwest of the Pacific Ocean is referred to today reflects its political history and official policy that is said to strive for equal recognition of indigenous people and a colonizer. History and policy tied to struggles for independence and efforts for rule by Great Britain. History and policy told in many ways in dance today.

The dancers, choreographers, and designers of Atamira, one of the country's leading contemporary dance companies, reflect the diverse cross-section of voices found today in the rural and urban landscapes of the company's homeland.

The company was founded in 2000 by Jack Gray and core members Dolina Wehipeihana, Louise Poitiki Bryant, and Justine Hohaia. The intent was to provide a platform for a Māori urban identity through dance, one that reflected a collective vision of the past and that put forward an indigenous contemporary performing art.

Choreography created and performed by company members is frequently based on personal stories and those of their *whakapapa* (genealogy), *mana whenua* (Māori rights), and the history of Aotearoa/New Zealand and contemporary issues facing its people. Although directorship of the company and some of its members have changed over the years, all have continued to embody global concerns with indigenous arts.

The company's performing journeys have taken them to locations throughout Aotearoa/New Zealand, and to destinations in the Pacific, including Australia, Palau, New Caledonia, and the Solomon Islands. Their journeys are also evident in the backgrounds of individual company members. Artistic Director Moss Patterson holds university degrees in business and performing and screen arts. He began his performance career as a musician, and then went on to choreograph and dance with Aotearoa/New Zealand's acclaimed Black Grace Dance Company. A passionate advocate for Māori culture and dance, Patterson's choreography has received numerous awards, and has been presented in venues as diverse as the 2011 Rugby World Cup Opening Ceremony, the Styles Pacifica Fashion Awards, and the Auckland Philharmonic Orchestra. Nancy Wijohn's journey began as an athlete; Daniel Cooper's journey has traversed performances at Jacob's Pillow in the US, a one-month season off Broadway, and choreography for television.

Members of the company have strong connections to the Māori land and culture, with many attached to a particular Māori tribal group or clan. They are committed to continuing their dance journeys through a year-round program with young people and others in the community, a commitment to facilitating the experience of dance as a contemporary Māori art form.

The works in Atamira's repertoire represent the journeys between the past and the present, journeys that move back to older dance forms while also moving forward to a

contemporary creative aesthetic. Individual dances have blended features of traditional *haka* (described at some times as a generic term for all Māori dance, and at others as the name of a particular Māori dance/chant genre) with movements from hip-hop, ballet, and modern dance. They have kinesthetically commented on *moko*, the traditional Māori art of tattooing; explored the rhythm of the sea, an important environmental influence in their island culture; extended reflections on contemporary Māori thoughts and experiences to tell a universal tale of struggle, loss, and ultimate redemption; and asked the question: How are we thriving as modern Māori and non-Māori today?

The works performed by Atamira in the Festival show many different kinds of journeys. *Poi E Thriller*, for example, choreographed by Dolina Wehipeihana, constitutes a journey from traditional Māori dance and culture to popular film and then on to concert dance, and embraces an excursion into the blending of diverse dance forms. In 1984, the Patea Māori Club released the song *Poi E*. Ngoi Pēwhairangi, author of the song and a linguist, sought to present traditional aspects of Māori culture in a way that would appeal to the younger generation and foster ethnic pride. The resulting song, entirely in the Māori language, and video drew on the past as well as the present by incorporating hip-hop rhythms and movements. The song became tremendously popular, and was the finale scene in the 2012 New Zealand film, *Boy*. Wehipeihana choreographed that scene, and carried the blending further by merging traditional Māori dance forms with moves from Michael Jackson's 1983 music video *Thriller*. In her re-choreography of the piece for the concert stage, she carried the piece still further on its own dance journey.

Moss Patterson's *Moko* demonstrates a journey from an old indigenous practice to a kinesthetic representation of that practice and its meanings. *Ta moko* is the Māori practice of tattooing the face and body. A ritual practice undertaken by both men and women, *ta moko* was imbued with many kinds of meaning, and getting a *moko* marked a transition from childhood to adulthood, with specific designs often used for symbolic associations. Patterson's piece traverses the path from markings permanently engraved on the body to those reflected impermanently in the dancing body.

Kelly Nash's *Indigenarchy* journeys from the indigenous dance world to the contemporary commercial world. Fleeting images from commercial advertising are juxtaposed against the more constant images created by dancers to suggest the conscious resistance necessary to keep indigenous practices intact—a kind of social commentary prevalent in the journeys depicted in many of Atamira's dances.

Taipei National University of the Arts (TNUA)

The archipelago off the southeastern coast of mainland China was once known as Formosa, from the Portuguese meaning "beautiful island." Known today as Taiwan (the Republic of China), the islands trace their governmental roots to Sun Yat-sen in 1912, with control consolidating after World War II as the People's Republic of China emerged on the Chinese mainland. The complex political history of these entities contributed to both cultural similarities and differences that can be seen in dance in Taiwan. The contemporary dance scene, and the curriculum of TNUA's dance program and the dances they perform today, clearly reflect these circumstances.

Festival performers of the TNUA School of Dance represent the beginnings of the journeys traversed by many dancers, choreographers, and dance companies. As students in the program's graduating class, they also represent the development of a training program indicative of the journeys involved in establishing a present identity through links to the past.

> ***"A good traveler has no fixed plans and is not intent on arriving."***
>
> Lao Tzu

It might be said that the journey of TNUA's dance program began as long ago as 1947. In that year Hwai-min Lin was born. As a young boy he became interested in dance after seeing the film, *The Red Shoes*, and then works of American choreographer and dancer José Limón. Discouraged by his parents from pursuing dance studies, however, he initially became a writer. In 1969, while participating in a writing workshop in the United States, he studied briefly at the Martha Graham and Merce Cunningham dance studios in New York, and then returned to Taiwan in the early 1970s committed to developing a distinctively Taiwanese form of contemporary dance. He founded Cloud Gate Dance Theatre, Taiwan's first modern dance company, which went on to receive world-wide accolades.

In 1983, at what was then known as the National Institute of the Arts, Lin established the dance program. He sought young faculty members who could sustain the developmental journey of the program, but also recruited seasoned teachers who could train highly qualified dancers. He and the TNUA faculty believed that dance in Taiwan needed to grow, and to develop something of its own. As with Lin's own training and choreographic journey, the TNUA curriculum offered ballet, modern dance, and Beijing Opera for their solid structured training formats, but also *tai chi* and indigenous dance forms, advocating a bodily knowledge of things that were both part of the heritage of TNUA students but also a "foreign culture" to many of this younger generation.

From the seeds planted by Lin, the faculty and program today have grown into one of the foremost dance training institutions in Asia. Faculty members have continued their own training in places throughout the globe; performed, choreographed, and participated in guest residencies and special projects internationally; and presented their scholarly research at conferences and in books and journals—in both English and in Chinese languages. Continuing to develop from the strong base created by early leaders, faculty members regularly invite international artists and scholars to work with their students, and engage in their own research and artistic projects as well as collaborative projects in China, Europe, and the US, all of which contribute to the breadth and depth of education made available to the TNUA students. Today, TNUA's dance program offers a 3-year high school preparatory program; a 4-year Bachelor of Fine Arts degree; master's-level programs focusing on either performance, choreography, education, or criticism; and is launching the first doctoral program in dance in Taiwan.

As part of its training program TNUA established the Focus Dance Company. Drawing on individuals in the senior-level class, students experience the full range of activities involved in operating a dance company, from performing to choreographing, from handling production details to finances, and from setting up a full concert to touring. In the process of operating the company, the students provide important outreach and education to communities throughout Taiwan, and travel in Asia, the US, and Europe to participate in festivals and workshops.

Among the dances performed by TNUA dancers in our Festival is Hwai-min Lin's *Milky Way*. Premiered in 1979, the piece exemplifies the journey of Lin, his renowned Cloud Gate Dance Theatre, and TNUA's School of Dance. Drawing on the Chinese Opera of his heritage, Lin combines movement techniques from this theatrical form with traditional Chinese stories and a freedom and creativity in the use of the body that he learned from his modern dance training. The piece is one of his earliest choreographies that began a search for a Chinese, and then a Taiwanese, dance aesthetic.

Choreographer Yi-san Wu's *Depart/2013 Taipei* puts an intriguing twist on a common way of thinking about journeys. Often as we finish something, or leave something, we see the departure as a beginning, the start of a new journey. But Wu shifts the emphasis as she tells us: "Departure is the ending. Arrival is the beginning."

In performing dances of Taiwan's indigenous people, the dancers of TNUA journey back in time to the roots of the people of the place they now call home. Among the dances that have become part of the TNUA curriculum are those of the Amis and Puyuma peoples. One of fourteen officially-recognized indigenous groups in Taiwan, the Amis, of Austronesian descent, are the largest group. They are primarily fishermen, residing mainly along the central Pacific coastal area of Taiwan. Although many have now converted to Christianity, their religion most typically is a blend of traditional and foreign beliefs and practices. Dance is always performed with singing, and among the times at which both are performed is the late summer harvest festival, during which thanks and appreciation are extended to the gods for the current harvest, and prayers are offered for the coming year. The Puyuma reside primarily in the south central Pacific coastal area. Their religion is rooted in animism, and major rituals, that also include dance performed to song, are associated with harvest seasons.

When TNUA dancers work with indigenous elders to learn traditional dances, they learn about practices that are now dying out as many groups from older villages move to the cities. The dancers contribute to the perpetuation of traditions, and to the knowledge, today, of practices of the past.

Selected information about dance companies and individual dances is taken from, or based on, materials provided by Hālau Nā Kamalei O Līlīlehua, Atamira Dance Company, and the School of Dance of Taipei National University of the Arts; on Robert Cazimero and Hālau Nā Kamalei O Līlīlehua: Men of Hula*, by Benton Sen; and on interviews with members of the companies. Special thanks to Betsy Brandt, Mary Jo Freshley, Judy Rantala, Gay Reed, Ned Shultz, and Sally Sorenson.*

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For full details of the 2013 Festival, archival information on past festivals, and information about the 2015 Festival as it becomes available, visit our website at **http://www.outreach.hawaii.edu/community/asiapacific**.

Help support the Festival

- Did you know that because of generous donations and an Outreach College match we were able to provide two mainland and two local student scholarships to participate in this year's Festival classes?
- Did you know that we and dance groups participating in this year's Festival received funding support from offices on campus, from organizations in the Hawai'i community, and from national and international organizations?
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Consider supporting the Festival with a donation now, as we move ahead with our planning for the 2015 Asia Pacific Dance Festival.

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Asia Pacific Dance Festival

The Festival is a collaboration of the University of Hawai'i at Mānoa Outreach College and the East-West Center Arts Program in cooperation with the UH Mānoa Department of Theatre and Dance. The goal is to create a biennial Festival that acknowledges Asia and Pacific dance artists and brings together diverse companies from throughout the region for performances, workshops, and community interaction.

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The East-West Center promotes better relations and understanding among the people and nations of the United States, Asia, and the Pacific through cooperative study, research and dialogue. Established by the U.S. Congress in 1960, the Center serves as a resource for information and analysis on critical issues of common concern bringing people together to exchange views, build expertise, and develop policy options. The Center is an independent, public, nonprofit organization with funding from the U.S. government and additional support provided by private agencies, individuals, foundations, corporations, and governments in the region.

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Through public events and educational outreach, the Community Services Division presents exceptional arts and cultural programs throughout the year. These programs, often produced in collaboration with other organizations, provide statewide access to outstanding artists, cultural experts and scholars from Hawai'i and the world.

University of Hawai'i at Mānoa Department of Theatre and Dance

The UH Mānoa Dance Program is particularly rich because of its ethnic, geographic, and cultural environment which enables students to work in the dance traditions of Asia and the Pacific, as well as in those of Europe and the United States. Housed in the Department of Theatre and Dance, degree programs are based on the belief that intellectual integrity, performance experience, and professional excellence are integral to the curriculum, a curriculum that strives to educate both the mind and body of the dancer.

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