Modern Dance in Taiwan: A Brief Historical Review

TAI Juan Ann

Abstract

The development of modern dance in Taiwan has gone through several significant stages. To be specific, the time period that is referred to here is the period from the late 19th century to the beginning of the 21st century. Correspondingly, it was divided into three stages according to its socio-political status. In each of the stages, internal and external forces that transformed Taiwan in its modern history also affected the development of modern dance influentially, if not directly, in terms of social status, value, function, and aesthetic judgement. In this article, the development of modern dance in Taiwan will be discussed according to Taiwan's socio-political development in recent history. The socio-political development is divided into the following three stages: the Japanese colonisation, the martial law period and the post martial law period. In these stages, the development of modern dance in Taiwan will be discussed.

Key words: Modern Dance, New Dance, Cloud Gate Dance Theatre

Introduction

The development of modern dance in Taiwan has gone through several significant stages (C. Y. Lu, 1995 a, 1995 b; Cyber Stage Taiwan, 2004; L. H. Tsai, 2001; Mo, 2001). To be specific, the time period that is referred to here is the period from the late 19th century to the beginning of the 21st century. Correspondingly, it was divided into three stages according to its socio-political status. In each of the stages, internal and external forces that transformed Taiwan in its modern history also affected the development of
modern dance influentially, if not directly, in terms of social status, value, function, and aesthetic judgement.

In the following sections, the development of modern dance in Taiwan will be discussed according to Taiwan's socio-political development in recent history. The socio-political development is divided into the following three stages: the Japanese colonisation, the martial law period and the post martial law period. In these stages, the development of modern dance in Taiwan will be discussed.

1. Dance Development in the Japanese colonial period – 1895 ~ 1945

The year 1895 saw Taiwan become a colony of Japan (Tsurumi, 1984, p. 279). The colonisation lasted for 50 years until the end of WWII in 1945 (Gann, 1984; Government Information Office, 2005). During this 50-year period, the forces that came out of the occupation and the modernisation transformed Taiwan's politics, economy, education, and culture (Gann, 1984; Ho, 1984; Hsueh, 2005; Lin & Keating, 2001; Tsurumi, 1984). Modern dance was introduced in the shadow of the Japanese colonisation. This was mainly due to the influence of rhythmic movements taught in schools (J.S.Tsai, 2006).

Although foreign forces from Europe brought the very first wave of westernisation into Taiwan in the 17th century (Lin & Keating, 2001, p. 1-12), their scattered powers did not have an impact as strong as the Japanese.¹ New information and techniques brought from the Imperial Japan stirred up a wave of modernisation in Taiwan in the early 20th century (Hsueh, 2005). Thus, the traditional society was greatly changed (Hsueh, 2005). As it has happened in
other colonial histories also, modernisation in Taiwan was started for the purpose of fulfilling the coloniser's needs, in this case Japan's needs as Samuel Pao-san Ho analysed:

As Japan became more urbanized and industrialized, the colonies were viewed for their agricultural products. As Japan's modern sector expanded, its colonies also became important as a source of fuels and industrial raw materials for its industries and a secure market for its manufactured goods (e.g., textiles) (Ho, 1984, p. 347).

On top of all, the main drive originated from the growing Japanese ethnocentrism, or in another word, as what Lewis H. Gann asserted that "Japanese colonialism was a matter of prestige" (1984, p. 502). It was perhaps because of this egoistic ethnocentrism and prestige the Japanese imperial government started to practice physical violence on its neighbouring countries. It then enforced the development of its colonies by strengthening their transportation facilities, public hygiene and environmental policies, thus established cultural dominance through these accomplishments (Ho, 1984).

Development under Japanese exploitation pushed Taiwan into an industrialised society, promoted its agricultural productivity and introduced modernism in education, arts, literature, music and dance (Hsueh, 2005; C.Y. Lu, 1995 a, 1995 b; Tsurumi, 1984). As a whole, the Japanese colonisation influenced Taiwan the most in its cultural forms which corresponded to what Nicholas B. Dirks has asserted, that "culture was what colonialism was all about" (Dirks, 1992, p. 3). His statement, "culture was imbricated both in the means and the ends of colonial conquest, and culture was invented in relationship to a variety of internal colonialisms" (Dirks, 1992, p. 4), reflected
the effect of the Japanese cultural hegemony in Taiwan especially in the education system (Saito, 2004; Komagome & Mangan, 1997).

Modernised Japanese education which was part of the mandate during the Meiji Restoration (1868-1912), used Taiwan as its testing ground for its colonial education (Saito, 2004, p. 14; Komagome & Mangan, 1997). However, this new system of education which challenged the traditional rules of gender inequality and biases in social classes was first introduced into Taiwan not through the Japanese government but one senior Japanese educator (Tsurumi, 1984). In her article, "Colonial Education in Korea and Taiwan", Patricia Tsurumi wrote:

Izawa Shūji opened tuition-free Japanese language schools to which he invited islanders of all classes, ages, and both sexes. He also enlisted Japanese normal-school graduates to teach in these schools, subjecting them to intensive training in Taiwan’s Chinese dialects before they took up their posts (Tsurumi, 1984, p. 279-280).

This revolutionarily personal effort gave women and poor people opportunities for education more than ever which was an unexpected positive outcome of the Japanese colonisation in Taiwan. As the Japanese government took over the responsibility for education, more schools were established and more courses were offered including classical Chinese, Japanese language, arithmetic, basic science, singing and gymnastics (Tsurumi, 1984, p. 281).

As part of the curriculum for the elementary education, courses such as art, literature and rhythmic of western styles earned many youngsters' hearts (Chang, 2003). Some of them found the western arts fascinating and continued their studies in Japan. As they came back to Taiwan, movements of western
arts flourished. Exhibitions for paintings and concerts for music and dance were held in public from time to time (P. C. Chen, 1995; Hsueh, 2005; C. Y. Lu, 1995 a, 1995 b).

Art education in the elementary school for Taiwanese students started in 1910 which emphasised sketch-drawing and concept of perspective (Hsueh, 2005, p. 13). The first official art exhibition in Taiwan was held by the Japanese government in 1927 (Hsueh, 2005, p. 13). As the art education of the western style was getting popular amongst Taiwanese students, literature such as “New Poetry” written in Japanese language was also gaining people’s attention (C. T. Ku, 1997, p. 25).

Western music was first introduced into Taiwan as early as in the 17th century through Christian missionaries (P. C. Chen, 1995). However, as it was mostly church music, it did not gain popularity amongst most Taiwanese since the converted were few (P. C. Chen, 1995, p. 47-55). During the Japanese occupation, singing classes accompanied by organs were mandatory in elementary schools (P. C. Chen, 1995). It resulted in many singing groups, groups for chamber music, and small orchestra being formed in several places in Taiwan.

As part of the music class, rhythmic movements were also taught in the elementary schools. The rhythmic movements, together with gymnastics and other sports that were offered in schools, challenged the minds of Taiwanese people who were uncomfortable about excessive bodily movements (Tsurumi, 1992, p. 293-294). It therefore set the stage for dance to become acceptable in later years.
Compared with the other art forms that were mentioned earlier, western dances were much slower in becoming acceptable in Taiwan. This was understandable due to the traditional bias toward performers. It was not until almost forty years of Japanese rule in Taiwan that people started to accept western dances along with the other art forms that the Japanese had promoted. During the 1930s to 1940s, a few Taiwanese girls went to Japan to study western dances who later became pioneers of private dance education in Taiwan (C. F. Chao, 2004; Y. G. Lin, 2004; C. Y. Lu, 1995 a, 1995 b). Since these young ladies were from the upper classes, western dances received different treatment in Taiwan than the traditional dances. The first Taiwanese man who went to Japan to study modern dance and ballet was Lin Ming-de who later gave several dance concerts in Taipei in the 1940s (Ou, 2000).

By early 1940s, to be as modernised as the Japanese and to be considered the modern Taiwanese elites were the goals overwhelmingly pursued by many Taiwanese (R. B. Wong, 2003; C. C. Chen, 1988). The trend could be traced back to an earlier time in the late 1920s. The screening result of the first official art exhibition in 1927 planted the notion of the “traditional means decay and modern is progressive” (Hsueh, 2005, p. 13) concept in Taiwanese people's mind as all the selected artists presented their works with western skills such as perspective instead of two-dimensional technique (Hsueh, 2005, p. 13).

It may seem that modernisation led Japan to look up to the West as John Russell stated:

Given Western hegemony and cultural authority and its lavish display of modernity and material power in Japan and elsewhere, it
is not surprising that in its attempt to catch up with the West, Japan began to identify with it and peripheralise cultural links with its Asian neighbours whose influence on Japan waned with the expansion of Euro-American power in the Pacific (Russell, 1992, p. 308).

However, westernisation was not the real goal of the ruler -- Japanese cultural hegemony was what it was actually all about. This was obviously shown in the works of the 'New Poetry' by Taiwanese poets that were allowed to be written in Japanese only (Ku, 1997, p. 25-26). This phenomenon was one of the evidence which reveals that through modern/western arts, Japan was ambitious about placing itself as the cultural centre of the Asia-Pacific. Consequentially, in Taiwan during the 1940s, the Japanese-influenced modern/western art forms were perceived as the distinguished high arts whilst the traditional dances, music, paintings, and writings were ranked as low arts. As for dance, the Japanese influence established a foundation for future modern dance development in Taiwan.

2. Development of dance during the martial law period - 1945 ~ 1987

During the mid-20th century, a throng of people came to reside in Taiwan. Many of them, with talents in dance, came at different times as two separate groups. The first group was the Taiwanese students who studied in Japan moved and back to their home towns as the WWII ended in 1945 (C. Y. Lu, 1995 a, 1995 b; Y. G. Lin, 2004; C. F. Chao, 2004). Another group was the immigrants who came to Taiwan in 1949 with the Nationalist government from almost every province of China (L. C. Chang, 2003; C. Y. Lu, 1995 a, 1995 b). The increase of the population indicated that more challenges were about to
occur as many talents were brought into Taiwan.

Not long after the Nationalist government arrived in Taiwan, the martial law was announced in 1949 and soon after that the whole society was constricted by political control until 1987 (Taiwan Association for Human Rights, 2004). Under such political control, the concept of Chinese identity, accentuated by the Nationalist government, found itself in a tug-of-war against the pervasive movement of westernisation/modernisation. Moreover, censorship was placed in all fields in order to extirpate Communism completely which however also affected the freedom of creativity consequently (J. S. Chen, 2002; Kuo & Tao, 2000; M. L. Wang, 2001). During this stage, the physical violence of the martial law moulded Taiwan into a different society from the previous time period under the Japanese rule whilst the movement of westernisation/modernisation continued to pervade.

Although it struggled with the transformation of the society, modern dance in Taiwan during the martial law period took a great leap in development. First, young students who studied dance in Japan came back to Taiwan and started private dance education. Second, dance as a degree for study in higher education started its testing ground in the 1960s. Third, the first professional dance company, the Cloud Gate Dance Theatre was founded. Fourth, dance education for talented students was established to develop a new generation of performers from age 8 to 18. In all of these, modern dance was involved significantly.

2.1 The start of the private dance education

Amongst the group of students who came back from Japan, Tsai
Jui-yueh, Lin Hsiang-yun and Lee Tsai-o were the pioneers who established the earliest private dance institutions in Taiwan in the 1940s (C. F. Chao, 2004; C. Y. Lu, 1995 a, 1995 b; Y. G. Lin, 2004; Pan, 2006). Ballet was the main course taught at these institutions besides occasional lessons on new dance or traditional dances. According to dance educator Lai Hsui-fon who was one of the early pupils of Tsai, ballet was not affordable for most children around this period of time (Taipei 123, 2004). Ballet was therefore labelled as an upscale entertainment for the rich.

Lee and Tsai were students of Baku Ishii in Japan. Baku Ishii studied ballet and Eurhythmics in Europe during the early 1920s and was the only Japanese student of Emile Jacqueo-Dalcroze in Dresden (C. F. Chao, 2004, p. 29). Baku Ishii’s extended influence on dance development ranked him the leading dance master of Japan in the early 20th century (Burke, 2000). Lin studied dancing, singing, and acting at the school that was established by the Shochiku Film Company (Y. G. Lin, 2004, p. 114). This training was indeed a preparation for her later career in the entertainment business. When Lin came back to Taiwan, she not only opened a private dance school but also a girls-only Yi-sia Musical Group which reached its peak in popularity in the 1960s (Y.G. Lin, 2004, p. 114-115).

Through their private dance institutes, European influence, especially German expressionism on dance was once again transmitted into Taiwan via Japan. However, unlike the rhythmic movements that was taught to the school children during the Japanese occupation, ballet and modern dance was mostly taught to the children of upper classes during the post war period.
2.2 Dance in higher education started its testing ground

Dance classes offered in higher education began in 1952 under the title 'Rhythm', which was later renamed 'Dance' at the National Taiwan Normal University in 1962 (L. H. Tsai, 2001, p. 25). The earliest faculty was a combination of dance pioneers from both groups: the people who had studied dance in Japan and the people who came from China with the Nationalist government (L. H. Tsai, 2001, p. 25). Through these pioneers' efforts, dance became recognised as a form of arts amongst the educated and sophisticated people (C. Y. Lu, 1995 a, 1995 b; L. H. Tsai, 2001). Modern dance classes taught by Madame Liu Feng-shueh at the National Taiwan Normal University established the very beginning of dance in Taiwan's higher education. Following its footstep, several colleges also began to offer dance classes.

In 1964, the first department of dance was established at the Chinese Culture Academy which is now the Chinese Culture University (Chinese Culture University, 2005). Following the Chinese Culture Academy, the dance divisions under the department of music were established at the National Taiwan Academy of Arts in 1970 and the Tainan Junior College of Home Economics in 1971. The dance division at the National Taiwan Academy of Arts became the dance department in 1977 (National Taiwan University of Arts, 2004). The Taipei National University of the Arts, which was the National Institute of the Arts, founded its department of dance in 1983. These were the major institutes that trained dancers in higher education with different types of dances including modern dance before martial law was abolished.

For non-dance-major students, dance clubs were becoming popular in
most of the colleges and universities (L. H. Tsai, 2001, p. 26). The dance clubs offered different types of dances including ballet, ballroom dancing, jazz dance, traditional dances and modern dance (L. H. Tsai, 2001, p. 26). It greatly promoted dance appreciation in the higher education and consequently contributed in breaking the rule of the hierarchy of the arts, i.e., ballet and modern dance was no longer for the riches only but available for the middle classes as well.

2.3 Establishment of the first professional dance company

Despite the politically imposed restrictions on artistic expression, Tsai Jui-yueh managed to contribute greatly to the development of ballet and modern dance in Taiwan during the early martial law period (C. Y. Lu, 1995 a, 1995 b; M. H. Wu, 2005). She presented several ballet productions in the 1950s to 1960s (CyberStage Taiwan, 2004). In 1957, a workshop organised by Tsai invited Eleanor King from the US to teach Doris Humphrey's dance technique (C. Y. Lu, 1995 b, p. 195-196). This event marked the beginning of American influence on the development of dance in Taiwan. In 1967, Tsai invited Wong Zen-lu from the US to teach Martha Graham's dance technique which was the very first Graham lessons taught in Taiwan (CyberStage Taiwan, 2004). Many of the Taiwanese dance students and practitioners benefited from these classes, amongst them, Lin Hwai-min, the founder of the Cloud Gate Dance Theatre (M. Y. Yang, 1998).

Lin Hwai-min founded the Cloud Gate Dance Theatre, the first professional dance company in Taiwan in 1973 (M. Y. Yang, 1998). During the martial law period, Lin's repertoire such as Han Shih (1974), The Tale of the
White Serpent (1975), and The Dream of the Red Chamber (1983) satisfied the Nationalist government's pursuit of Chinese ethnocentric ideology albeit presented as modern dance works (C. H. Liu, 2000). However, he also challenged the censorship by praising Taiwan's frontiers in Legacy (1978) and using Taiwanese songs in My Nostalgia, My Songs (1986) (Y. L. Chao, 2001, p. 6-10).

Despite restraints from official policies, the Cloud Gate Dance Theatre toured extensively in Taiwan's villages and international cities (M. Y. Yang, 1998). Gradually it changed people's perception about modern dance and behaviours in the theatres. From its achievement, people in Taiwan began to accept dance as a proper profession (Y. L. Chao, 2001). It trained the audience to arrive in the theatres in time, no photo taking, no talking, no drinking and eating while the program is on (M. Y. Yang, 1998). The Cloud Gate Dance Theatre produced a new cultural trend in Taiwan for the elites, the rich and the educated by drawing them to attend its dance concerts. It also opened its concerts for the poor and uneducated people as well by dancing on the outdoor stages in small towns and villages.

2.4 Establishment of dance education for talented young students

In 1984, the Ministry of Education announced and started a new policy, the establishment of classes for talented dance students at all school levels (C. S. Chang, 1997; CyberStage Taiwan, 2004). In each county and city, one or two schools in each level are chosen by the Ministry of Education. In the Elementary level, the classes for talented dance students started from grade three through grade six (T. F. Wang, 2003). For the secondary levels, each
school offered one class for each grade. The students usually take regular
courses such as Language, Science,…etc., along with dance techniques each
week. The dance courses include Creative Dance, Improvisation, Ballet,
Modern Dance (mostly the Graham Technique), Traditional Dance, and
Production (Tainan Minucipal Jhiong Shan Junior High School, 2006). Table 1
is an example of the weekly schedule for the dance classes for talented
students in the third grade of a senior high school.

It was the first official system planned by the State for training future
professional dance performers. The system also has its function in preparing
young talented students for dance in higher education. Students out of these
classes are usually considered as distinct young dancers. During the late 20th
century, the Martha Graham modern dance technique was a dominant force in
the system of classes for talented dance students at all school levels according
to Pei-june Kuo, the director of the Dance Programme at the National Tainan
Chia-chi Girls’ Senior High School who used to be one of the chosen talented
students (Kuo, 2006). During this time, the Graham's technique held a
superior position than any other modern dance techniques in most of the
schools under the system since they used the Graham's technique as one of the
assessment tools (together with ballet, traditional dance and improvisation) for
entrance audition (Kuo, 2006).

From post-WWII to 1987, dance not only took place in private and all
levels of educational settings vigorously but has also become a serious
profession for teaching and performance. Although forces out of the political
control limited the freedom of creativity in certain ways, the forces challenged
dance to find its way to survive.
Table 1. Weekly Schedule - Dance Classes for Talented Students  
3rd grade, Junior High School

<table>
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<tr>
<th>Week</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td>1</td>
<td>Chinese</td>
<td>Social Studies</td>
<td>Social Studies</td>
<td>Chinese</td>
<td>Math</td>
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<tr>
<td>2</td>
<td>Arts &amp; PE</td>
<td>Military Training</td>
<td>Math</td>
<td>Social Studies</td>
<td>English</td>
</tr>
<tr>
<td>3</td>
<td>Traditional Dance</td>
<td>Modern Dance</td>
<td>Production</td>
<td>Dance &amp; Music</td>
<td>Improvisation</td>
</tr>
<tr>
<td>4</td>
<td>Traditional Dance</td>
<td>Modern Dance</td>
<td>Production</td>
<td>Class Assembly</td>
<td>Improvisation</td>
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11:55~13:30 Lunch Break

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<th>Week</th>
<th>Monday</th>
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<tr>
<td>5</td>
<td>Math</td>
<td>Chinese</td>
<td>English</td>
<td>Social Studies</td>
<td>Social Studies</td>
</tr>
<tr>
<td>6</td>
<td>Math</td>
<td>Chinese</td>
<td>English</td>
<td>Social Studies</td>
<td>Chinese</td>
</tr>
<tr>
<td>7</td>
<td>Modern Dance</td>
<td>Traditional Dance</td>
<td>Ballet</td>
<td>English</td>
<td>Ballet</td>
</tr>
<tr>
<td>8</td>
<td>Modern Dance</td>
<td>Traditional Dance</td>
<td>Ballet</td>
<td>English</td>
<td>Ballet</td>
</tr>
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(Tainan Minicipal Jhong Shan Junior High School, 2006)

3. Dance in the post martial law period – 1987 –

The repressed energy in creativity was released and bloomed as the martial law was abolished in 1987. The time period between 1987 to near the turn of the 3rd millennium saw Taiwan even more significantly transformed into a richer, more developed, and international environment (Hsu & Hsia,
Modern dance development in Taiwan during this period also went through a dramatic change. The abolishment of the martial law in July 1987 brought with it the resumption in November 1987 for cross-strait activities between people in Taiwan and China (Government Information Office, 2001; C. C. Huang 2003).

Whilst people enjoyed freedom of creativity and speech from the abolishment of the martial law, the Cloud Gate Dance Theatre was facing a difficult financial situation. The financial difficulty caused the Cloud Gate Dance Theatre to announce its disbandment in 1988 (M. Y. Yang, 1998). The dancers of the Cloud Gate found it necessary to look for their own spaces. Numerous modern dance groups and private dance schools were established during this time in which many were founded by the former Cloud Gate dancers (Y. P. Chen, 2004). Almost three years later, through collective efforts by the artists, the media and sponsors, the Cloud Gate Dance Theatre announced its return to the stage in 1991 (Chiu, 1991). As part of the celebration for its reappearance, Paul Taylor’s master piece, the Aureole was presented by the Cloud Gate dancers along with Lin’s choreographies. The event presented the Cloud Gate Dance Theatre as a bridge that linked the old, the new, the East, the West, the cities and the villages all together. Since its return, the Cloud Gate Dance Theatre has continued to expand. In 1999 Lin founded Could Gate 2 “to foster young choreographers, and to tour campuses and grass-roots communities in Taiwan” as it asserted on its website (Cloud Gate Dance Theatre of Taiwan, 2005).

The last decade of the 20th century saw another boom of Taiwan’s dance in higher education. First, the dance division under the department of music at
the Tainan Junior College of Home Economics became the department of dance in 1991. Second, new departments of dance were established at two of Taiwan's colleges of physical education a few years later. One was at the National Taiwan College of Physical Education in 1996. The other one was at the Taipei Physical Education College in 1998. Nowadays, there are six institutes in higher education that offer dance as a degree for study.

Conclusion

Throughout the three historical stages the field of modern dance in Taiwan, propelled by a variety of influences, gradually developed into a significant art form. It went from being a small school subject to a fairly respectable career. However, challenges for modern dance in Taiwan continue to exist. For example, in the contemporary era, the movement of globalisation is a major challenge for people's everyday life as well as Taiwan's modern dance development. Changes that take place accordingly are affecting the development of modern dance in all directions. Further consequences of the changes, opportunities and/or responsibilities for Taiwan's modern dance in the contemporary and future prospect will be kept closely observed.

Notes

1 Amongst the early western forces, the Dutch occupied southwest Taiwan from 1624 to 1662, the Spanish was in the northern part from 1626 to 1643, and the Portuguese sailors who were the first Europeans to spot Taiwan in the 16th Century and called it “Ilha Formosa” did not even set foot on this island (Lin & Keating, 2001, p. 1-12).
The Meiji Restoration (Japanese: 明治維新), also known as the Meiji Ishin, Revolution or Renewal, was a chain of events that led to a change in Japan's political and social structure. It occurred from 1866 to 1869, a period of 4 years that transversed both the late Edo (often called Late Tokugawa Shogunate) and beginning of the Meiji Era (Meiji Restoration, 2005).

According to the 2003 OMF Taiwan (Overseas Missionary Fellowship in Taiwan) that “despite over one hundred years of missionary involvement in Taiwan, the percentage of Protestant Christians remains only about 2% of the population” (Overseas Missionary Fellowship Taiwan, 2003).

“In 1949, Chiang Kai-shek’s Nationalist (KMT) regime fled to Taiwan after being expelled from China by the Communist Party. On 20 May 1949, the Taiwan Military Garrison Command declared martial law on Taiwan. Although the imposition of martial law was justified on the basis of the civil war with the Communists and intended to be temporary, Taiwan remained under martial law for 38 years until 1987.” - Original citation from ‘Improper judgments, improper remedies: analysis of the 1998 martial law period compensation law’ (Taiwan Association for Human Rights, 2004).

Tsai established her school in 1946, then Lin in 1947 and Lee in 1949.

The school (松竹大船攝影所俳優專門訓練學校) and the Shochiku Film Company (松竹大船攝影所) are part of the Shochiku Co., Ltd. Information can be found at [http://www.shochiku.com](http://www.shochiku.com).

The first time that European influence on dance was transmitted into Taiwan was the rhythmic movements taught in schools during Japanese occupation. This time it was ballet that was taught in private dance schools after the Japanese occupation.

The National Taiwan Academy of Arts is renamed as the National Taiwan University of Arts (National Taiwan University of Arts, 2005) and the Tainan Junior College of Home Economics had been renamed the Tainan Woman’s College of Arts and Technology but is now the Tainan University of Technology (Tainan University of Technology, 2006).

The National Institute of the Arts is now the Taipei National University of the Arts (Taipei National University of the Arts, 2005).

Jennifer Chiu of the Free China Journal gave the event a review on September 13, 1991 and addressed that “Cloud Gate has resurfaced as a bridge between Eastern and Western culture, urban and rural lifestyles, and the past and the future” (Chiu 1991, 5).
Bibliography


Electronic References


Biography

TAI Juan Ann is an Associate Professor in the Department of Dance at the Tainan University of Technology in Tainan, Taiwan. She has been a full-time member of the faculty since 1992, specializing in dance education and dance history. She is concurrently a PhD candidate in the Department of Dance Studies at the University of Surrey, UK. She received the M.A. in Dance and Dance Education from New York University in 1992, the B.A. in Dance from Hunter College of City University of New York in 1990.