

Centered

on TAIPEI

June 2010, Volume 10, Issue 9

COVER STORY

Kil'n time in Taipei

ZUO YUEZI

LANGUAGE LEARNING ON THE INTERNET

QIN WEI GUAN

ADOGA: ROCKING TAIWAN - BILINGUALLY

INK PAINTING TODAY (PART TWO)

CALIFORNIA'S HERITAGE GRAPE: ZINFANDEL

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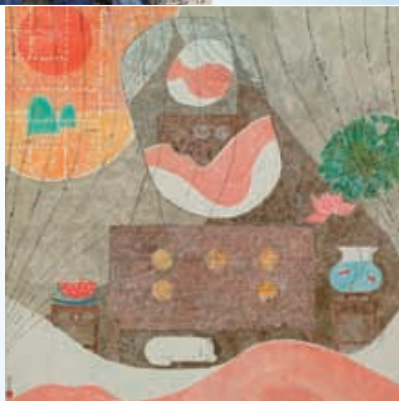
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COVER IMAGE: INGE NIELSEN

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Fax: (02) 2873-1171
Email: kindersmartstart@hotmail.com

Publisher: Community Services Center, Taipei
Managing Editor: Steven Parker
Editor: Roma Mehta
Co-editor: Richard Saunders
Graphic Design: Katia Chen

Writing and Photography

Contributors: Leat Ahrony Inge Nielsen
Phillip Charlier Steven Parker
Ivy Chen Mark Peterson
Glen Clifford Richard Saunders
Dirk Diestel Hanscom Smith
Amanda Gregan Joan Stanley-Baker
Rachel Harris TAS Orphanage Club
Amy Liu
Kristen Lowman

Advertising Manager: Paula Lee
Tel: 0926 956 844
Fax: 2835 2530
email: paulalee@community.com.tw

Community Services
Center Editorial Panel: Siew Kang, Fred Voigtmann

Printed by: Farn Mei Printing Co., Ltd.
1F, No. 102, Hou Kang Street, Shilin District, Taipei
Tel: 02 2882 6748 Fax: 02 2882 6749
E-mail: farn.mei@msa.hinet.net



COMMUNITY SERVICES CENTER
www.community.com.tw

Director: Steven Parker

Office Manager: Grace Ting

Counselors: Suzan Babcock, Kris Carlson, Fawn Chang, Janice Englehart, Cerita Hsu, Perry Malcolm, Tina Oelke, Eva Salazar-Liu, Ming-I Sun, Cindy Teeters, Jay Wilson

Newcomer Orientation Program: Amy Liu
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The Community Services Center (CSC) is a non-profit foundation. CSC provides outreach and early intervention through counseling, cross-cultural education and life skills programs to meet the needs of the international community in Taipei. CSC offers the opportunity to learn, volunteer, teach and meet others. Check out our website www.community.com.tw and drop by the Center to chat with us about our programs. You can also email us at csc@community.com.tw.

LETTER FROM THE EDITOR



Roma Mehta
Editor



Richard Saunders
Co-editor



Paula Lee
Advertising Manager



Katia Chen
Designer

Happiness is available. Help yourself.

Thich Nhat Hanh

Whether you are traveling, leaving Taipei, or staying here for the summer, this is the time to let the stress and rush of the year just fall away and help yourself to some happiness.

In this issue, join Inge Nielsen as she offers a recreational activity where you can leave your stress behind and 'let your thoughts unwind in the creative process.'

Amy Liu explains *Zuo Yuezi*, a month-long Chinese tradition of pampering and caring for a new mother post delivery.

Joan Stanley-Baker, in the second and final part of her article on Chinese Ink Painting, helps us rediscover ink wash painting through the works of contemporary artists, by drinking in their art 'with our mind closed'.

In the community, TAS hosts its first middle school MUN Conference and TES celebrates Europe Day, the theme for this year being European Year against Poverty and Social Exclusion.

Glen Clifford, a specialist in event and media voice work, provides an in-depth report on online resources for language learning.

Sadly, this is also the time of the year when many of our friends move away to begin new journeys. Jay Wilson and Janice Englehart, both counselors at The Center, say goodbye to our Taipei community. Leon Maggio and Katherine Young, both regular contributors to *Centered on Taipei*, will also be leaving us. Heartfelt thanks to all of you for your support and your generous contributions.

The new edition of *Taipei Living* is out! Make sure you get a copy of this handy guide to living in Taipei next time you're at The Center. Alternatively you can pick up a copy at selected bookshops around Taipei. The Center offers a great line up of courses to choose from each month. Our Wednesday coffee mornings are a great way to connect with people, forge new friendships or get involved in community efforts. Drop by and say hello over a cup of coffee or browse the gallery.

If you would like to contribute to the magazine, whether with your creative writing or photography, please write to me (coteditor@community.com.tw). We welcome your news and views.

Safe travels!

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Tel: 2836 8134, fax: 2835 2530, e-mail: coteditor@community.com.tw

Correspondence may be sent to the editor at coteditor@community.com.tw. Freelance writers, photographers and illustrators are welcome to contact the editor to discuss editorial and graphic assignments. Your talent will find a home with us!

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RICHARD RECOMMENDS

RICHARD SAUNDERS

National Theater & Concert Hall

JUNE 2010

NATIONAL THEATER

Dulcinea's Lament

Dance from Canada based on Cervantes' character
June 3-6

Dans la Solitude des Champs de Cotton

June 11-13

Oncle Vania

French theater group Le Collectif les Possedes
June 18-19

Les Fleurs du Mal

The local Riverbed Theater Company performs a work based on Baudelaire's infamous 1857 volume of poems
June 25-7 RR

NATIONAL CONCERT HALL

For Joachim, Sincerely Yours, Lake Thun

Orchestral music by Brahms and Bartok
June 4 RR

The Golden Rhine

Orchestral works by Schumann, Mendelssohn and Reinecke's lovely *Flute Concerto*
June 8 RR

Love Letters from Rachmaninoff

Orchestral music by Rachmaninoff, Tchaikovsky and Franck
June 11 RR

Eurasia and Kaleidoscope Trio

Russian music for balalaika and other instruments
June 14

BRITA German Classics Night

Orchestral works by Beethoven and Mendelssohn
June 15 RR

Elijah

Mendelssohn's oratorio
June 17

Music Baby Do Re Mi

Orchestral music for young children (ages 0-6)
June 19

Tsuyoshi Tsutsumi and Kirishima Festival Cellisten

Arrangements of works by Mozart, Tchaikovsky and Haydn for four cellos
June 20

Ryu Goto 2010 World Tour

Brahms' *Violin Concerto* and *First Symphony*
June 22

The King's Singers in 2010

Classical and popular music
June 23

Tenth Anniversary of TPAO

Shostakovich's vast '*Leningrad*' *Symphony*
June 25

NATIONAL RECITAL HALL

Juliette Tu Clarinet Recital

Works by Milhaud, Brahms, Honegger, Denisov and Debussy
June 14

RICHARD RECOMMENDS: RR

After last month's rush of classical music mega-stars flocking to these shores it's quite refreshing to see the music (rather than the personalities performing it) once more take center-stage.

True, the venerable King's Singers are in town with the kind of refreshing, startlingly eclectic program of music that we've become accustomed to hearing from them, but sadly their prodigious ability commands nothing like the adoration of more flamboyant personalities such as Carreras or Te Kanawa. In a touch of programming alchemy, their one performance in Taipei somehow manages to blend music from the British Renaissance (a madrigal by William Byrd), a favorite ditty by Mendelssohn, and popular ballades and songs, including music from their new album, *Swimming over London*, which was released on June 1st.

A second ensemble of quiet, unprepossessing excellence from the Old Country is also in town this month, as the Academy of St Martin in the Fields gives the solitary Taiwan performance of its present tour at the National Concert Hall, doing the thing it does best: solid, fine performances of the 'great' core repertoire (yawn!). They're playing it pretty safe in Taiwan with a few trusty old war horses (Beethoven's wonderful 'apotheosis of the dance' *Symphony no 7* and Mendelssohn's *Violin Concerto*), and no doubt the presence of the charismatic American super-violinist Joshua Bell will be a major draw for many local fiddlers, but it would have been nice to hear something fresh, a little less hackneyed to set off these great but sooooo familiar masterpieces.

For a concert jam-packed with big tunes that you'll be whistling all the way home afterwards, it's impossible to beat the National Symphony Orchestra's headily romantic June 11th program, which features Rachmaninov's irresistible, if seemingly omnipresent *Second Piano Concerto*, and Tchaikovsky's glorious *Romeo and Juliet*. Rounding off the program, Cesar Franck's richly emotional *Symphony in D minor* is a smidgen less well-known than its two companions, but almost as memorably tuneful as these old favorites.

For something that promises to be just a little more spicy, try the concert on June 4th, which couples Brahms' *Double Concerto* (for violin and cello) with a Twentieth Century classic, Bartok's *Concerto for Orchestra*. By the time he'd come to write the *Concerto*, the great composer was old and sick and the scary intensity of such dissonant earlier classics as *The Miraculous Mandarin* had given way to a much more family-friendly style, which manages to sound modern and tuneful at the time, while also providing every member of the orchestra with a marvelous opportunity to indulge in passages of shameless virtuosity.

Back to scary intensity for a moment, the latest production of the local Riverbed Theater Company, *Les Fleurs du Mal* (Flowers of Evil) could be a fascinating event. Based on Charles Baudelaire's notorious volume of poetry of that name, it's intriguing to imagine what the actors will make of a book of poems (in) famous for its exploration of (among other things) erotic imagery and Satanism.

Finally, clarinetist Juliette Tu (accompanied by myself) will be giving a performance at the National Recital Hall on June 14, in a program featuring the virtuosic high jinks of Milhaud's *Sonatina for Clarinet and Piano*, after which we'll be joined by a cello for a much-needed rest, and the more soothing tones of Brahms' late, great Clarinet Trio. Hope to see some of you there!



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For full details, please log on to the Culture Express website at <http://express.culture.gov.tw> or take a copy of the monthly program from CKS Cultural Center, available from MRT stations, bookshops and ticketing offices.

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Zuo Yuezi:

A month of pampering for the new mother

Have you noticed how many Taiwanese women pushing strollers or walking with young children look so young and beautiful? How do they keep themselves so free of care? It's definitely not just SKII or Chanel cosmetics. Perhaps part of the secret is *zuo yuezi*. No, this isn't a secret Chinese skin cream recipe, but a tradition that involves being confined for a month after delivering a baby.

Zuo yuezi (坐月子) literally means 'doing the month,' and is a time when the new mother regains her strength after giving birth and, according to custom, replenishes the blood lost during delivery. During the thirty days after giving birth she does nothing but rest and enjoy being pampered by her mother, mother-in-law or (very common nowadays) a private *zuo yuezi* center. Women go to the *zuo yuezi* center with their newborn baby after leaving hospital, to be cared for by well-trained nannies for one month before returning home. The husband may spend the night at the center; friends and family however can only visit at the designated meeting room, so as not to disturb the new mother and her newborn. All *zuo yuezi* rituals are taken care of at the center, easing the responsibilities traditionally assumed by the mother or mother-in-law. *Zuo yuezi* customs also prevail amongst Chinese Americans living overseas, where they often hire a live-in *zuo yuezi* nanny to spend the entire month in their home caring for the new mother and baby. Many of my friends (both in Taiwan and overseas, including my younger sister who lives in America), had to reserve months ahead or as early as the pregnancy was confirmed to ensure the *zuo yuezi* nanny or center was available at that time.

So what really happens in this one-month period? Here are some of the traditional 'rules' to follow while 'doing the month':

- Drink chicken and fish soup enriched with nutritious Chinese herbs every day (and night) for thirty days.
- No cold or iced food or drinks. Neither foods the Chinese regard as 'cold' nor food at low temperature should be eaten, and definitely no raw food. Warm food and soup protects the body from harm caused by energy lost during delivery.
- Avoid getting tired. This means no housework for a month, but also no TV or reading books, which are believed to be bad for the eyes. The new mother is not allowed to lift heavy things, do chores or run errands.
- Get lots of rest. The new mother must lie down and relax as much as possible. Sleep all day if possible, as

rest is the best way to strengthen the weakened body following delivery.

- No bath or shower should be taken for a month. It's important not to catch a cold. In the old days, bathing (especially in the winter) was believed to open up the pores and was an easy way to catch a cold. A warm towel bath should be taken instead. The hair should not be washed for a month either, to avoid headaches. (Many young mothers nowadays disregard this rule, as it's too hard to not bathe or wash hair for four weeks!)
- No cold water, no cool breezes or draft are allowed. This also means no air conditioning or fan, even on the hottest days. (This is for real! My poor friend who had her son in July could not turn on the AC for a month).
- No male visitors. In the old days, only women were allowed to visit, as men would invade the new mother's privacy. Although this isn't much of a concern now, it is always polite to inquire before visiting at the hospital or the *zuo yuezi* center.

Some of these rules might seem unreasonable to Westerners (although on the other hand, some of them might be quite appealing, especially the no-housework and sleep-all-day edicts!), but they are practical.

Zuo yuezi protocol is a deeply rooted aspect of Chinese culture and is still commonly practiced among women in Taiwan as well as amongst ethnic Chinese around the globe. It's a tradition not to be ignored unless the husband is to be viewed as incapable or irresponsible for not being able to provide the most basic care for his wife and their new family. Should a new mother complain of frequent joint pains, a weak lower back, or especially hip problems, the cause will no doubt be blamed on not observing the month-long *zuo yuezi*.

After all, *zuo yuezi* is not endured simply to help a new mother retain her young looks and beauty after having had a child. It is believed to be a necessary process that helps a new mother return to full health and strength before even considering or preparing to get pregnant with a second or subsequent child.

The young family is usually very busy caring for the new member of the family during the first month, and it is important to give the new mother as much rest time as possible. Visiting is only recommended after the first month; alternatively attend the *manyue* party that is customarily held when the baby turns one-month old.

Language Learning on the Internet:

Downloading vs. Live Online Tutoring



TEXT & IMAGES: GLEN CLIFFORD

This is when many people find that they need to pay for what they require. Fortunately, methods of online course delivery have also increased and improved. A current issue is whether it is better to learn with a 'live' (albeit online) tutor, as opposed to MP3 downloads, supplemented with PDF transcriptions and other materials.

Locally, there are some good choices covering both types of course delivery, for either expatriates learning Mandarin, or Chinese students studying English. Several websites are now established that offer downloads for English speakers learning Mandarin, while for English learners, there are at least five online live tutoring companies. It may be that while many English speakers prefer to learn by downloading, the Taiwanese generally prefer the added motivation of a living, breathing, online tutor. Of course, the market is still developing and when a Mandarin live tutoring business opens in a major Western country, we can start to make more in-depth observations. For now, we can look to the methods and thinking of people behind some of these online enterprises.

Student empathy

For four years, Adam Menon has operated an online Mandarin teaching service, which now has a worldwide

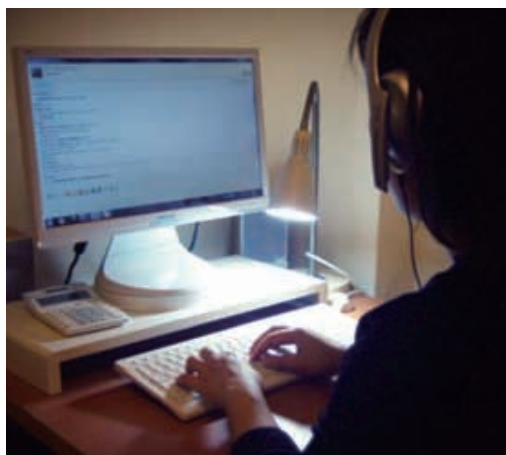
The last few years have seen a huge increase in the amount of free online material aimed at people who wish to learn a second language. However, such material usually takes the learner only to lower-intermediate level, covers the most obvious topics and does not provide any type of individual support.

customer base. He says, "I was still a student of Mandarin myself and noticed that everything online had been prepared by Chinese speakers. It had also been prepared the same way they [the course writers] had learned Chinese, but not in a way that

would follow the logic and taste of an English speaker. When I prepare material in conjunction with my native Mandarin voice actors, I am approaching things from the same perspective as my students regarding instruction, usability and so on. The end result is that there is a lot of student empathy behind my system and this has proven to be a unique advantage over others."

"How do you get empathy with students?" Menon answers his own question by saying that he simply designed a system that he would want to use himself; it's all about customer service.

Despite working with a different method, similar feelings are expressed by Debbie Turner, the HR and Tutor Manager of a prominent live English tutoring business. She relates some of her company's success to the shy or submissive nature of many Asian students. "Because the student only needs to talk..." [anonymously, rather than meet the teacher and other students in the class face-to-face] "...shyness is no longer an issue. But perceived shyness is sometimes really about group dynamics. Some students are very talkative, while others who



are more confident or advanced can also inadvertently dominate. Asian students don't like to interrupt and are very wary of social status. While learning online can alleviate some types of shyness, the online tutor needs to be aware of standard classroom management, so that no particular individual takes over the group and eventually silences other members", Turner says.



Flexibility and convenience

Menon says that it is convenience that is his number-one sales pitch. What he means by 'convenience' is a lot about portability or mobility. He says that his service will probably face future competition from live, online tutoring companies, which offer flexible schedules. But he rightly points out that his service has no scheduling restrictions at all; it can be used everywhere: at the gym, in the car, and on campuses such as Providence University, where he developed a customized version of his back-end database and search technology. For Turner, her killer selling point is another concept of convenience: time. She says Chinese learners of English have difficult employment or academic schedules to work around, so the ample flexibility offered by her company's method means people can have lessons during their lunch, before work or (increasingly), late at night. She says that by 2011 at least half of the online adult schools will be offering tutors 24/7; this will be done by hiring staff across several English-speaking continents.

However, in the actual teaching practices involved, Menon and Turner go their separate ways, according to the strengths and weaknesses of the methods they have chosen. For Menon it is currently all about customization, no doubt connecting with the earlier characteristic of learner empathy. His support material is enormous; transcripts in both simplified and traditional Chinese, special vocabulary lists that cover (for instance) colors, the seasons and festivals, and the production of extra lessons containing specialist language such as travel and business Mandarin. In terms of customization of technology he says, "The service has introduced features (such as transcripts that play on the screens of MP3 players, and mobile flashcards reviewing characters and vocabulary), and there will soon be content compatible with the new generation of touch-screen laptops". In a sign that he is starting to offer serious competition to real classrooms, he recently introduced a service where subscribers can record and email their lesson dialogs for later feedback.

For Turner and her Mandarin-speaking English learners, it's all about feedback. She makes a comparison to MP3 download services and says there is "no original thought being provoked; even if the MP3 had a question and the student answered it, they're not getting any feedback, so they don't know if their answer makes any sense; students learning via MP3 are not putting what they've learned into practice. Even giving very elementary

material in MP3 format can be risky, because many people actually cannot hear basic vowel sounds, which can create bad habits that are hard to break," says Turner. Regarding her company's method, she also thinks that because of the telephone-like interaction, students concentrate a lot more on pitch and intonation,

compared to normal classrooms, where the teacher and students are often distracted by other factors, such as body language, facial gestures or even white-boards.

Learner advice

Expatriates living in a Mandarin-speaking environment are at a huge advantage as they can practice at least some of what they have learned, no matter the method, by simply stepping outside their door and heading for the nearest market. Furthermore, many expatriates have found that they have enough time to combine several different methods at once. For Chinese who are learning English, the above insights can be useful to formulate a plan that could begin with many of the free online resources, progressing to conversation practice and then structural reinforcement in face-to-face classes. This description is very close to what traditional classroom educators call 'blended learning', defined as a combination of multiple approaches, which may include self-paced learning, collaboration or mentoring. The delivery of services may include virtual and physical resources, for example combinations of technology-based materials, face-to-face sessions and print materials.

Overall, it is probably too early, in the continuing evolution of the World Wide Web, to attempt an accurate guess about which online methods may bring the best results. There are also many other pedagogical and practical factors, such as personal learning style, online and offline convenience, student location and, perhaps above all, the costs involved. However in the examples examined here, it does seem that learners of Mandarin are getting a better deal, with several online offerings. One thing is certain: as you read these words, educators and students are looking further afield, experimenting with handheld devices, wireless and many other technologies to enhance their language learning enterprises and experiences.

Before moving to Asia, Glen Clifford was a full-time commercial radio producer/announcer. He has established 'Talk-To-Me,' a business specializing in event/media voice work and foreign consultancy. He has a degree in Media/Multimedia Production, graduate studies in International Journalism and a MA in New Media and Society. He has a website at: www.glencifford.com

Taipei American School Middle School Holds its First **M**odel **U**nited **N**ations Conference

TEXT: KRISTEN LOWMAN
IMAGES: TAIPEI AMERICAN SCHOOL

Taipei American School hosted its first annual Middle School Model United Nations (MUN) Conference from April 30th to May 1st. Middle school students from Taipei American School, Taipei European School, and the American School of Taichung participated in the event. MUN is a simulation of the real United Nations with students from a variety of different countries serving as delegates. They come together in a formal setting to solve global issues and, in the process, come to understand their role as possible future leaders. This year's topics include preventing child labor in sweat shops, providing safe drinking water for all, and strategies for preventing pandemics. MUN conferences are formal public speaking events. Students participate in lobbying and formal debate while negotiating, collaborating, and solving global problems. A middle school MUN Press Team of reporters, led by TAS middle school



librarian Peter Giordano, covered the event and published their work in a newspaper as well as online.

Special guest, Pei-Ru Ko, attended the event at TAS. Pei-Ru grew up in Taipei. At age 14, she began an educational adventure by studying in America, Italy, and Thailand. Over the past decade, she has developed an interest in social entrepreneurship. She graduated from Williams College with a major in Art for Social Change and moved back to Taiwan in 2009. Pei-Ru addressed middle school students at the Opening Ceremony and described how MUN skills and global citizenship can influence their lives. Another special guest, Shuharn Yeh, also attended the conference, speaking to the middle school MUN delegates about supporting social change and her involvement in Pei-Ru's latest cause, Taiwan for Haiti, which began as a group on Facebook.

TAS recently extended its long tradition of MUN excellence in the upper school to the middle school by establishing a club that allows middle school students to further develop communication skills, problem-solving skills, knowledge of important global issues, and diplomacy. It is a very challenging program that directly supports the TAS mission statement by creating "confident, creative, caring and moral individuals ... with a global perspective that results in a love of learning, academic excellence ... and service to others." The program has also created more opportunities for leadership in the upper school. TAS upper and middle school teachers Darby Sinclair, Kristin Rowe, and Beth Golatzki coordinated the conference, while upper school MUN students mentored the middle school delegates and served as Chairs and Deputy / Secretary Generals.





Ida Opstrup and Lo Jung Fang explain how their experiences in Cambodia changed their attitude towards their own lives.



Europe Day Assembly at The Taipei European School Secondary Campus

TEXT: RACHEL HARRIS IMAGES: TAIPEI EUROPEAN SCHOOL

On the 9th of May 1950, Robert Schuman presented his proposal on the creation of an organized Europe, indispensable to the maintenance of peaceful relations. This proposal, known as the 'Schuman Declaration,' is considered to be the original impetus for the creation of what is now the European Union. The day is celebrated across the school annually, with a different theme each year. This year is European Year against Poverty and Social Exclusion.

Europe Day was celebrated on the 7th May this year and students, staff and honored guests gathered together to mark this important day. At the Secondary Campus we were reminded of the importance of reaching out to others, and two groups of students reflected upon their involvement in service work through two significant projects.

IB students made a presentation on Tabitha Cambodia. In June this year, over forty students will travel to Cambodia to build houses in remote areas, financed by funds raised at school.

H2 Students reflected upon their work with Harmony Home this year, having not only risen over NT\$200,000 but more significantly worked with the organization and the children at one of the Association's shelters.

Cindy Chen explains the challenges faced by those with HIV here in Taiwan and the journey of Harmony Home towards foundation status. The presentation culminated in a film produced by the H2 students to explain their work at the shelter.



Ping's

ADVENTURE
IN
Taiwan

Part 5

With the pirates above him, Ping concocted a plan. How to rescue his dad and uncover their scam.

Once on Wang'an, the pirates tied up Ping and put him into a sack. Not one to quit, Ping wiggled free and untied his hands from the back.

The pirates eventually went to bed and left Ping in his bag. A perfect opportunity to run, Ping thought and to seek out his Dad.

But he needed strength and remembered in his bag he had Wu's magic potion. Which he had to drink or he'd face being trapped here for good near the ocean.

With the strength of the potion he escaped to run after Baba. He heard a muffled sound, a sob... close to him, it sounded not far.

There! He saw a small boat parked on the sand, near the main camping site. Ping whispered his Dad's name from outside, scared he might just take flight.

Baba!

Yes, it was him! Ping gasped but tried to keep his excitement quiet. It was important the pirates slept or Ping feared he may face a riot.

'Ping's Adventure in Taiwan' has been written and illustrated by Amanda Gregan. Look for a continuation of Ping's adventures in following issues of *Centered on Taipei*.



Leaving Well – How to move on...

It's hard to believe that summer is just around the corner. This means that many of us are in the process of planning summer vacations while others are preparing to bid farewell to Taiwan, either for a new posting or a return to our "home" country. In addition children are eagerly anticipating summer adventures and many seniors are preparing for high school graduation and entry into university. All of these transitions require reflection, acknowledgement and preparation.

TEXT: CYNTHIA TEETERS

Any time we experience the end of a relationship, whether it be with a person, group of people or a place, there is an inevitable emotional impact. Our feelings can include relief, sadness, regret, and grief. If we deny these emotions we can disrupt the transition process.

The late Dr David Pollock, expert on third culture kids and families living abroad, said that "leaving well" is a key factor in arriving successfully at your new location. In their book, *The Third Culture Kid Experience: Growing up among Worlds*, Pollock and Ruth E. Van Reken identified the concept of building a RAFT to get people safely from one location to the next. The RAFT is comprised of four "logs": Reconciliation, Affirmation, Farewells, and Think destination. The first log encourages us, if possible, to resolve existing conflicts in interpersonal relationships before

we depart. Affirmation stresses the importance of acknowledging the impact that people and places have had on your life, in conjunction with taking the time to say farewell effectively. Finally, thinking and planning ahead before you arrive at your final destination will ensure a smoother transition.

Whether you are a single person or part of a family you can create a personal leaving ritual to mark the time you have spent in Taiwan. This may be an outing to your favorite hiking trail or park or simply a going away dinner at a much loved restaurant. Make sure that you schedule time in advance for these farewell activities; treat them with the same importance as packing! Parents can help their kids prepare for upcoming transitions by talking openly about the anticipated changes they will experience during their extended summer vacation or through a more permanent relocation. Talk to your children about the people they think they will miss and brainstorm how they would like to say goodbye. Parents may also consider talking to their child's teacher about transition planning and end of year activities going on in the classroom. For smaller children discuss routines, activities and tangible items that they will carry with them to

their new home. Taking time to say goodbye to the people and places that have been important to you while in Taiwan will assist with your transition.

If your next destination is a return to your home country, remember that repatriation requires special planning and consideration. It is important to remember that going home after a long time away is often a very stressful experience. Encourage each family member to share feelings and thoughts about going home. Remember that friends and family who were left behind when you went overseas may have been through many changes, just as you may have changed significantly during your expatriate experience. Once you have returned home it will be a kindness to give yourself time to adjust - refrain from the initial urge to dive in. Remember the myriad feelings you had when you initially arrived in Taiwan and recognize that just as you grieved for your "home" when you came to Taiwan you may be grieving again. You may

experience a sense of loss for not only the friendships you developed, but also the unique opportunities available to you in your daily life. Just as you eventually adjusted to life in Taiwan, you will find that adjusting to your new location or "home" will happen in time.

While much is said and written about preparing to "leave well" it is critical not to overlook those who are left behind. As expatriates we all experience the inevitable, often painful, transition of watching friends leave. We may have the tendency to rationalize this process as simply being "part of the ex-pat life" and minimize the emotional toll that it can take. Just as we encourage those who are departing to work on leaving well we can also pay attention to our own emotions and feelings as we watch our friends go. Take the time to acknowledge the feelings you have about your friends' departure and consider telling them what kind of impact they have had on your life. Acknowledging the

importance of these relationships will assist with your ability to create new relationships in the future. Thankfully, technology has made keeping in touch with friends easier. Email and instant messaging can assist kids and adults alike in maintaining meaningful contact with close friends around the globe.

Is leaving (both leaving and being left behind) a reality of expatriate life? Yes. Is dealing with it through avoidance and minimizing necessary? No. Change is inevitable, yet if we increase our awareness of our feelings we can become better equipped with the ability to navigate these transitions successfully.

This article was first published in a 2007 issue of *Centered on Taipei*.

Cynthia Teeters has a M.S in Social Work and works with individuals, couples and families at The Center. Originally from the U.S, she has lived in Asia for the past eight years and during that time has said farewell to many friends and places.



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Qin Wei Guan

By Hanscom Smith

IMAGES: DIRK DIESTEL

While Taipei may arguably be the world capital of Chinese

food, one variety of that esteemed cuisine is strangely difficult to find amidst the city's profusion of dining options. Sichuan, Shanghaiese, Cantonese, and Beijing options abound, but foodies may have a relatively hard time sating an urge for Shanxi fare. Enlivened with Central Asian influences, the cuisine of China's west is renowned for its hearty noodles, dense flatbreads, complex spicy and sour seasonings, and the liberal use of lamb. Tucked behind an unassuming façade off lively Yanji Street, Qin Wei Guan is an ideal option for making – or renewing – an acquaintance with this underrepresented example of Chinese cooking.

Stuffed with a profusion of round tables, Qin Wei Guan has two dining rooms. Rustic stucco walls are enlivened with the graffiti of past patrons and accented by traditional Shanxi handicrafts. Service is almost motherly, with bustling waitresses whisking out small plates of crispy snacks to get you started. Note that a few English menus are available upon request.

Try to enjoy Qin Wei Guan with a group, so that you can sample as many different dishes as possible. Although specialties such as *feng su ji* (風酥雞), or deep-fried chicken with spices, should be ordered two days in advance, leftovers may be available on the spot, so ask if you're interested. *You po* noodles (油潑麵) are better known by their nickname, which translates as 'belt noodles' (腰帶麵). The moniker should give you an idea of these rugged concoctions. Slathered with red chili oil, they almost do look strong enough to strap around your waist. They're better off in your mouth, however, where you can experience the rich flavors to full effect. In contrast, the 'egg meal' (秦味蛋飯) is a creamy blend of rice, eggs, and tender baby bok choy. Plain old white rice seems unbearably bland in comparison.

If you've tried Shanxi food before, you've almost certainly had *pao mo* (泡饅). Firm bread soaked

with dense soup stock, typically including lamb, the dish is what many foreigners associate with western Chinese cuisine. Qin Wei

Guan offers *pao mo*, but for me, the roast pork (炙子骨排) is the menu's real signature dish. Infused with a tantalizing bouquet of herbs, the pork is roasted until it reaches a crescendo of tenderness. The succulent tang of the final product almost caresses the tongue. The menu's many other worthwhile choices include fried potatoes with sour vinegar (酸滷土豆絲), sautéed cabbage with shredded pork (滷肉高麗), and 'tender' tofu (虎皮會), fried to a crispy golden brown and seasoned with green chili. Despite the abundance of chili and other strong flavors, subtle and distinctive combinations ensure that the dishes don't overwhelm each other – or the diner.

Shanxi desserts are a revelation. Start with *he tao lao* (核桃酪), a refreshingly cool walnut and dairy soup that cleanses the palate after the main meal's onslaught of seasonings. Next, tuck into a freshly baked Mongolian fried cheese tart (蒙古炸奶豆腐). Dusted with powdered sugar, the tart's crisp cocoon of dough cradles a ribbon of soft cheese. A remarkable balancing of textures and flavors, the tart is a perfect way to culminate your meal.

Whether it's lunch or dinner, Qin Wei Guan is always packed. Reservations are definitely required, and calling to book a table at the last minute risks disappointment. Prices are moderate, with most appetizers in the NT\$120-180 range, and the bulk of the entrees priced between NT\$260 and NT\$390. Bottled or draft Taiwan Beer is the only alcohol available. Major credit cards accepted.



Qin Wei Guan (秦味館)
2, Lane 138, Yanji Street
(延吉街138巷2號)
Tel: 02-8771-3288

Hanscom Smith has lived in Taipei since 2006. In addition to his native United States, he has lived (and eaten) in France, the United Kingdom, Cameroon, Denmark, Cambodia, Thailand, and Afghanistan.



TEXT: PHILLIP CHARLIER FOR THE WILD EAST IMAGES: ADOGA

'Adoga' may be a mysterious word to people residing in the West. Google the word and the current number-one result is the 'American Dehydrated Onion and Garlic Association'. In Taiwan, it has a very different meaning. It is the Hoklo Taiwanese word for a certain kind of foreigner and it refers specifically to the nose-structure of Caucasians.

While controversy has raged about the use of this term in both the Chinese and English language press, one group of professional musicians has taken the word and made it their own. ADOGA, the band, has racked up some serious success in the fields of corporate and public entertainment.

HIGH ENERGY HITS

ADOGA specializes in covering classic hits that span almost a half century of rock and pop music, and their playlist is also packed with the latest hits you can hear on any popular, contemporary music radio station in Taiwan or the West.

ADOGA audiences love dancing to the high energy hits from Western bands (such as the Rolling Stones, The Beatles and Guns'n'Roses) as well as Chinese (WuBai, and the Cape No.7 movie soundtrack). This versatile act plays

music in styles ranging from classic rock to R&B to funk and blues. ADOGA also features hit songs from contemporary artists such as Maroon 5, Bon Jovi and more. But what makes ADOGA exceptional is that they can perform in English, Chinese, and even Taiwanese. So while many people in Taiwan refer to them as a 'foreign' band, they are really a local band made up of foreign performers. As Taiwanese bass player Maxx Ta says: "As soon as I met ADOGA, I realized right away, that even though they are foreigners they have a love for Taiwan that you can hear every time we play in front of an audience." His favorite song is WuBai's hit "Flower", where his pulsating bass gets people dancing right away.

ROCKING THE ISLAND

Lead vocalist, Brandon Thompson, a native of Toronto, Canada, is an accomplished performer with over twelve years of experience hosting many different types of live entertainment shows. He has performed at festivals across the island such as Spring Scream,

PeaceFest and Blues Fest. His energetic personality and ability to involve the audience in performances are exceptional and his Taiwanese version of "Dancing Girl" is

"When you come to an ADOGA gig, you can't help but clap and sing with them."

legendary. When you come to an ADOGA gig, you can't help but clap and sing with them.

Roberto Esswein grew up in Brazil and was influenced by the great British and American rock guitarists of the 1960s and 70s. At the age of 28 he moved to England. Six years ago he moved to Taiwan, where he has been rocking the entire island. He has been in several different foreign bands but in AGODA he finally found a band with a vision, the talent and the drive to succeed. One of his many famous guitar-tricks is to use the neck of a bottle to play the intro for one of the most popular Chinese songs, "I Love Summer".

AUDIENCE PARTICIPATION

A rock band without a drummer is like a car without a motor and this band's rhythmic engine is Slawek Kolodziej from Poland. He says his biggest influence is Dream Theater drummer Mike Portnoy. At every show, he invites somebody from the audience to perform a song with him (if the selected person can't play drums, he will teach them right away!). Slawek is a recent graduate of the IMBA program at National Chengchi University in Taipei.

Besides music, the band is also involved in the KIVA project, which lends money to microfinance entrepreneurs and small businesses in developing countries, believing that this is the best way to help those who want to help themselves, creating jobs and a better future by investing in people who are willing to take their future into their own hands.

The band has performed at most of Taipei's top venues, pubs and hotels. They have been invited to countless weddings, corporate events and year-end parties as their amazing mixture of Eastern and Western music is simply irresistible. They perform at least once a week, and their latest info for upcoming shows can be found on their website. You definitely have to check them out!

Phillip Charlier is from Australia, has been in Taiwan 6 years, and writes for The Wild East online magazine, www.theWildEast.net/news

AGODA: www.adogaband.com

Kiva - Loans that Change Lives: www.kiva.org

Upcoming performances:

June 4th (Friday) 7 pm

@ **Ming Chuan University, 5 De Ming Road, Gui Shan District, Taoyuan County**
(桃園縣龜山鄉大同村德明路5號)

June 5th (Saturday) 6 pm

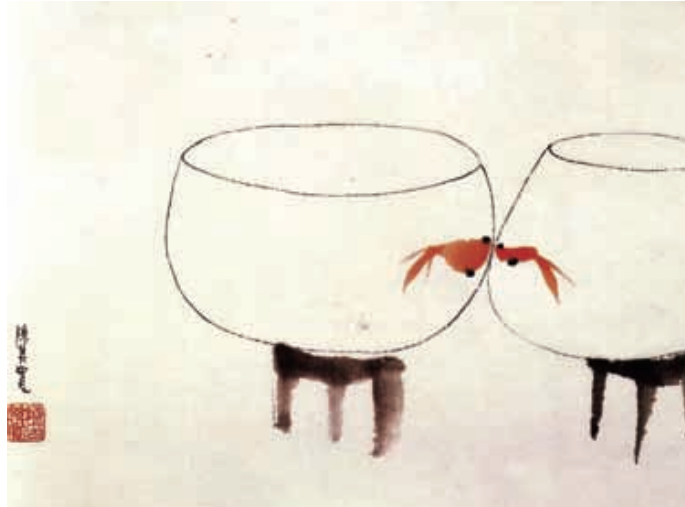
@ **LaMer, 45-10 Beishihzih, Sanjhi, Taipei County**
(看山小望海大Cafe, 台北縣三芝鄉北勢子45-10號)

June 12th (Saturday) 10 pm

@ **Roxy Roots, 90, Songren Road, Taipei**
(台北市松仁路90號)



A CENTRAL ATTRIBUTE OF
CHINESE INK PAINTING IS LIFE
(TRANSFORMATION, MOTION)



Chen Qikuan - Emotions (1976, Artist's collection)

Ink Painting Today

(PART TWO)



Chen Qikuan - Seek (1990)

TEXT: JOAN STANLEY-BAKER ©2010 MARCH
ARTIST IN RESIDENCE CHINESE CULTURE UNIVERSITY, TAIPEI

Although recent generations have experienced 'abstract art' primarily through the Abstract Expressionist movement that sprang up in post-depression and post WWII New York in the 1950s and 1960s, many of the Jewish American immigrant artists themselves were under the influence of Chinese Daoist thinking, and experimenting in various ways with non-assertion, or *wuwei* - allowing Nature to 'take its own course'. Thus would Jackson Pollock allow paint blobs to drip where they would by gravity, John Cage's music was informed by the random fiber-markings on the score-paper, and so forth. Franz Kline and Mark Tobey had expressed outright their admiration for the abstract vigour of Chinese calligraphy. And as

we see, their calligraphic abstractions do not equal those of a Wang Jiqian (C C Wang, 1907-2003) 王己千(季遷) who had been living amongst them in New York City since the 1940s, and whose current 'abstract calligraphy painting,' engendered as it is from decades of practice in brushwork-dominated Chinese calligraphy, is at once imbued with far more varied and deeper layers of meaning and dynamics, in far more subtle brush-movements next to which the Western derivatives seem at once uncivilized and simplistic. These qualities remain to date absent in Western calligraphic works. In contrast, the tradition-derived calligraphy abstracted by a C C Wang, or rendered more painterly by Taiwan's Dong Yangzi, impart not only visual stimuli but mental and emotional ones as

well, since each harks back to millennia of 'performances' in this ancient art, where each lift and pressure of the wrist is read as movement in sequence, as dance in time. This aside from the philosophical or poetic content of the inscribed literary texts themselves now re-presented as visual art.

Content versus Soul

Renewal and 'Chineseness' can be created not only with traditional media, as these are sooner brought to greater advantage, but with entirely foreign materials as well. This is demonstrated by the Taiwan artist resident in France, Chu Teh-ch'ün 朱德群, whose hoary Western canvasses are enlivened with thick, unctuous Western oil colors in compelling combinations that even 'through the French tongue' impart a feel of Chinese landscapes and ancient, eternally Chinese sensibilities. Chu manages to create the spatial ambivalence that invites the viewer to roam and to dwell therein. This is not unlike creating out of Western ingredients like tomato, potato or corn tasty dishes that taste entirely Chinese. While translucency of ink and colors provide ambivalence that give the sense of movement and change and emotionality to any painting, with adroit handling even dark, rich, opaque oils as in Chu Teh-ch'ün's large canvases, can by their formal relationships speak of change and movement. It is a step removed from the immediacy of translucent Chinese pigments, but it can be given a 'Chinese' life by a true master. Among the most poignant examples of a hauntingly Chinese expression, yet entirely Western in medium and content, are the elegiac paintings of the master Ch'ang Yü 常玉 (1901-1966) who lived and died in Paris. Ch'ang's works derive from Matisse and are yet entirely Chinese in their poetic lyricism, where each work is imbued with the fragrance of pathos and isolation, of yearning that is unstoppable, of love that is unrequited, verging on the broken-hearted laments of cloistered Chinese women of the 19th and early 20th centuries. Interestingly, with Ch'ang Yü, it is not constant motion or ambiguity that create the Chinese feeling of *yi* (易) or change. Ch'ang's colors are very often opaque and still; his forms, animals, figures, flowers or still life, are painted in solid colors, sometimes bounded in stark black lines. They always manifest quiescence and vacuumed stillness. The heart-rending motion and emotion of Ch'ang's paintings, that indeed swirl like a whirlwind in our heads, derive from the

forms themselves; their interrelation to each other. Especially compelling is their relationship to the yawning space around them, infinite spaces that would swallow them up into eternal darkness. It is in this contrast that these forms seem to move, to emote, to sigh and to weep.

Quintessentially Chinese, yet also modern

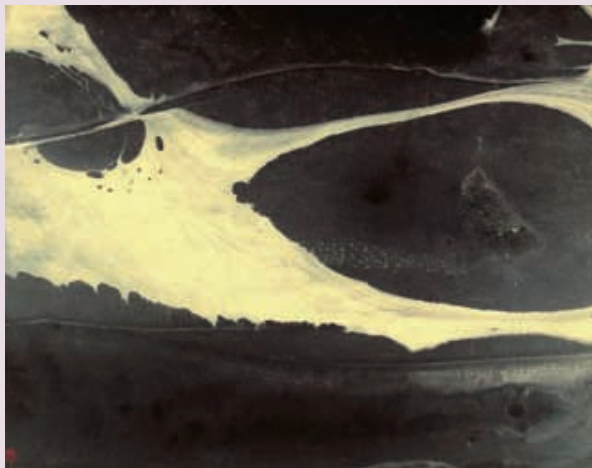
And here like the well-known Liu Guosong, Chu Teh-ch'ün, Ch'ang Yü, and Wang Jiqian are in their respective lights outstanding Chinese masters of Twentieth- and Twenty-First Century art. And this is how Chinese artists living and working abroad can maintain and update their native tradition and excel. Wang, Ch'ang and Chu fully provide the answer for Chinese emigrant artists, whether using traditional or Western media, for when using foreign media, all four are able to transform their application in such a way as to produce the quintessential Chinese feel that is at the same time thoroughly 'modern' and communicable on an international basis.

There is no need to imitate expressions that are not one's own. It has never been the medium of ink brush and paper that has become outdated, as so many 'modern revolutionaries' still claim. It is the creative mind of Chinese people that in the past 120 years or so have shrunken in pathetic self-doubt; so much so as to become blind to the infinite potential of Chinese tradition in its ever-possible renewal. Let us look at the finely outlined and evocative works of Beijing-born architect painter Chen Qikuan (Chikwan 陳其寬, 1921-2007) whose advent resembles the divine monkey Sun Wukong in the epic *Monkey* about Xuanzang's journey to the West for the canonic Buddhist Tripitaka. The mischievous and magical monkey in Xuanzang's retinue took worldly form not by a mother birth but by jumping out of a rock. Similarly, Chen has no predecessors, nor followers. His is a world apart, yet entirely Chinese and entirely contemporary. Due to lack of vision on the part of clients, creative innovations in Chen's buildings were mostly restricted except for Taichung's Donghai University campus. Here his breathtaking Luce Chapel predates many other buildings using torque in reinforced concrete: it rises in four large, gently curved slabs joined on top as hands in prayer. In his paintings Chen displayed the multi-perspective rendition of viewing a scene from front and at the same time from



Chen Qikuan - Interpenetration

above, as only an architect with Chen's genius can, without any of the painful distortions that Picasso had to (make us) endure, He created often poignant logos of our times: as the large cat (seen from above) watching a mouse (seen from the side) dash between its outstretched paws, symbolizing the tension between China his homeland, and Taiwan his place of residence. He would paint the mountains

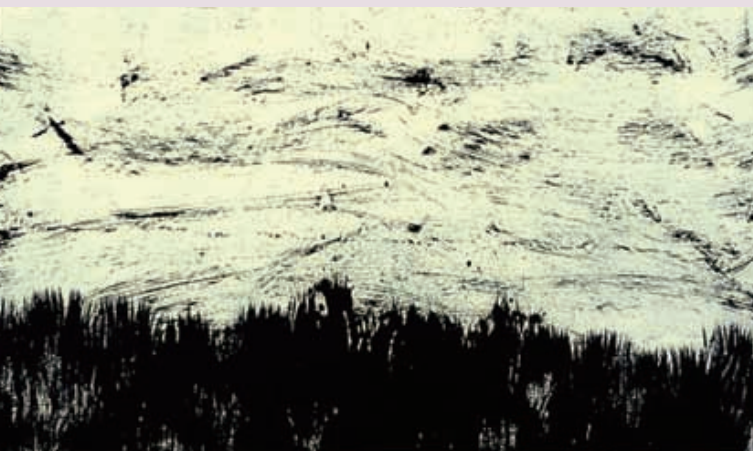


Li Ancheng - B6

around Chungking where he'd been at university, and in his narrow landscapes these mountains would appear time and again, populated with fairies, monkeys, cranes and all sorts of wondrous spirits of the imagination as only Chen could conjure up. Likewise, he has painted the effects of telescopic and microscopic seeing, and has limned breathtaking lines (contours of a female torso) on which a mosquito is landing for a treat. Or it may land on a slice of watermelon. The viewer must take great care always to look closely at the minuscule inhabitants of Chen's mindscape!

Playing with perspective and proportion

In his tireless experimentations with ways of seeing, Chen Qikuan was fond of making mountains (or skyscrapers) converge from four sides toward a central sun (or moon). His titles belie often more poignant feelings unuttered. For example two goldfish, each captive in its own glass vessel, kiss each other across the permanent divide, hinting at the heartbreak of families torn apart by politics or war. However in exhibitions he'd title such a work "Small is Beautiful" which in another sense is also most apt. Chen also enjoyed creating time out of space. He would paint night and day concurrent at two ends of the same scroll that can be viewed vertically or horizontally with equal clarity, seen as it were from two sides of the earth. Here too, details are adroitly rendered alive with flora and fauna, or buildings, streets and meandering streams, details



Li Ancheng - Old Brush New Inspiration

observed only by a divine eye. Or he almost turns past memories into the future by making us look out the window, only to see an ancient bridge. He plays with perspective and proportions – without resorting to distortion of any kind, where from a lotus pond we see a long boat in the distance, full of people, dwarfed beneath a single lotus leaf. And when it suits, he adds reflections so that what looks like

mountains engirdled with mists also resemble karsts rising out of flooded rice paddies. No one in the history of Chinese painting (or world art for that matter, except for Leonardo) has ever achieved anything near this degree of singular genius. And probably no one else ever will. This is not a matter of skill. It is a matter of temperament. Of that ineffable gentleness and perception that arises from serenity and yearning at the same time.

Vigor and monumentality

Next let's look at an ink painting master born a generation later in Taiwan. Li Ancheng (李安成 born 1959 in Yunlin County) creates breathtaking, contemporary ink works on paper with brushwork of the highest caliber aspired by traditional literati masters. The combination of this most modern expression bursting forth with such vigor and monumentality, and yet embodying the most ancient of traditional values and techniques, takes one's breath away, and we know therefore that 'tradition' itself can release its cultural essence in the most contemporary of art manifestations without losing viability as most would make us believe.

Li Ancheng is Taiwan's foremost ink painting master with the deepest roots into Chinese cultural traditions, and yet his is the most contemporary outlook upon his native world that has been yearning vociferously for rootedness as well as liberation. His creations reach back to an ancient tradition buried beneath thirteen centuries of attitudinal and technical changes, while at the same time they speak to an international audience of the highest discernment that has only since the mid-20th century awoken to more basic explorations of dot, line and plane in brush-movement. His art is Taiwan-engendered, is Taiwan painting at its most honest, most vulnerable and at its best. Unlike other Taiwan Culture Industry products, Li Ancheng's paintings are hymns to his own cultural and geographical roots, and are inimitable. He is nothing less than a Living Taiwan National Treasure – if such categories exist as they have in Japan for nearly a century.

Vitality and directness regained

Chinese inkwash painting (*shuimohua* 水墨畫) has

a long, contorted history, and is technically divided into two genres, painting bounded by outlines, and painting without outlines. Li Ancheng's oeuvre belongs to the latter, the more untrammelled class, *yinpin* (逸品) practiced by very few artists after the eighth century.

There is an essential attitudinal difference in painting 'things' and in painting 'feelings' or ideas. In the more common manner of ink painting, that of painting 'things,' the brush produces the lines and blobs that go on to depict and define certain *a priori* forms, forms that in themselves are not 'brush and ink' but representations of flower, figure, rocks, trees, houses, animals, insects, etc. where the imagery brings the viewer further away from brush and ink into a contemplation of certain narrative particularities outside of the enjoyment of 'brush and ink' itself. This phenomenon may be better explained by considering our appreciation of opera. When the diva sings, "O let me die!" or "What sorrow! What can have caused such bitter tears?" her poignant words draw our attention away from an otherwise more direct experience of her pure voice work. This is what distinguishes Chinese opera aficionados from the amateur theater-goer, where the veterans say they "listen with eyes closed," unlike children and amateurs who 'watch' operas, for the libretto and the actions more than for the music and the voice themselves. This is the fine distinction between 'program music' like operas and musicals, and 'pure music' such as symphonies, sonatas and phantasies that one drinks in with 'eyes closed,' experiencing the music pouring straight into the heart.

In this way, we drink in the inkwash paintings of Li Ancheng with our mind closed. And our hearts open. They sing of their own accord, creating pure music; not operas with storylines and dramatic personages, but classical music that is pure, where the sound alone transports the listener directly onto another world without words. The advent of a painter like Li in our midst offers a rare opportunity to enjoy at first hand the pureness of Chinese inkwash painting, to experience the passionate interaction of ink, water and paper directly charging our senses and emotions, without any extraneous verbiage. Here ink emerges before our eyes in infinite hues and tonalities.

The works of Li Ancheng do not describe anything, they do not tell stories of poets, dragons or tigers, nor depict flowers and insects. In the inkwash world of Li Ancheng, Chinese painting has regained the vitality, directness and hoariness lost since the Tang Dynasty. Once more have ink and water come to speak on their own, with or without brush. The significance of ink and 'inkwork' or *mofa* (墨法) has returned to human consciousness after lying dormant for thirteen hundred years. Li's brush, tipped with jet black ink and dipped in clear water, comes down into the paper like a lover embracing his beloved, with a passion that almost tears the paper's fibers apart – entering the painting surface to become fused with it, in it.

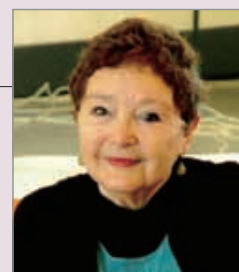
In these two inimitable masters we see ink painting at its scintillating pinnacle, and can rest assured that cultural identity or contemporaneity are not achieved by conceptual manipulation, but by painting straight from the heart.



Chen Qikuan - Breeze



Chen Qikuan - City Beneath Mountains



Joan is a detective in Chinese calligraphy and painting, sleuthing out inaccurate production dates that often are centuries off the mark. She enjoys good music well-performed and good food in appetizing surroundings and she loves to share news of her occasional discoveries.



MARK L. PETERSON

California's Heritage Grape: Zinfandel

"Here's to the corkscrew - a useful key to unlock the storehouse of wit, the treasury of laughter, the front door of fellowship, and the gate of pleasant folly."

—W.E.P. French

Calling all wine lovers, calling all wine lovers!! Yes, all of you: neophytes, savvy collectors/investors, gastronomes, and wine drinkers who simply revel in the joy of tasting and exploring Mother Nature's copious and diverse wines and the bounty of her earth, whether dining at home or out with family and friends. Lovers of wine, listen up because I am calling you from:

SONOMA COUNTY, CALIFORNIA

Although Napa Valley is generally regarded as the crowning jewel of California's wine-making nobility, based on scores of deservedly prestigious accolades for their Cabernet Sauvignon, Meritage and Chardonnay wines, I have opted to write about Napa's next-door neighbor and little cousin, Sonoma County. Why Sonoma and not Napa? you might ask yourself. The word opulent (plush/copious/rich and abundant) comes to mind. To be found in Sonoma are the luscious Zinfandels and richly textured Cabernets of the Dry Creek Valley, the opulent and elegant Cabernet Sauvignons of the Alexander Valley, to the fruit driven, world-class Chardonnays from the Russian River and Sonoma coastal vineyards.

One balmy afternoon I found myself standing at the tasting bar of one of my favorite wine makers, Seghisio Family Vineyards, located in the Sonoma County town of Healdsburg, California, musing over the subject of my newsletter when - whoa and behold - I'm sipping my favorite grape varietal from California, Zinfandel, or (to be exact) Seghisio's Home Ranch and Old Vine Zinfandels. *Voila,*

I'm writing about Zinfandel from Sonoma County, specifically the Dry Creek Valley.

A SERIOUS WINE OR NOT?

Zin is a fun wine, yet one to take seriously. Fun, as in 'drink now for an absolutely hedonistic fruit-driven escapade in wine drinking pleasure.' Take this seriously, as I did on my birthday last February when I drank my last bottle of 1997 Ridge Geyserville, a wine with ample room to mature further. Offering a fragrant and enticing nose, luscious aromas of dark ripe blackberries/black raspberries, a wonderful complexity of subtle spiciness, and a hint of licorice with smooth and mellow tannins. This was sophisticated and just lip-smackin' good. My thoughts as I drank this one a tad too young, were all to the effect that I'd wished I had bought an extra six bottles. What I am saying is that, yes, the best vintages of Zinfandel can be cellared and enjoyed over the years for some serious wine drinking pleasure.

ZINFANDEL'S ORIGINS

It was once believed that Zinfandel was indigenous to the United States, where early Italian immigrants planted it in the late 1800s. Some of these original Zinfandel vines still produce grapes to this day. However, it has more recently been determined that Zinfandel is genetically identical to Italy's Primitivo. Further research showed that the variety actually originated in Croatia, where it is called Crljenak Kastelanski. Recently legislation has been proposed in California to designate

Zinfandel as the state's quintessential official varietal state wine.

THE DRY CREEK VALLEY AVA

The Dry Creek Valley AVA (American Viticultural Area) is an American Viticultural Area in Sonoma County, California, located northwest of the town of Healdsburg. The valley is formed by Dry Creek, a tributary of the Russian River, and is approximately sixteen miles (25.7 km) long and two miles (3.2 km) wide.

Instead of using the term 'appellation' as used in Europe, the United States uses American Viticultural Areas, or AVAs for short. When an AVA is designated on a wine bottle label, 85% of that wine must come from the cited AVA. AVAs are geographic locations that have a climate, soil, elevation and other properties that give the wine a certain characteristic Terroir ('tair-wah'r'), if you will. Think of Pauillac or St. Emilion as equivalent examples of French geographic locations, or the Clare Valley as an example of an Australian geographic location.

HISTORY

At the turn of the Twentieth Century, Dry Creek Valley was one of California's most prominent producers of Zinfandel. During Prohibition (1920-1933), much of the valley was converted to plum, pear, and prune trees, and much of that fruit was processed in nearby Healdsburg. Following the resurgence of wine grape production in the 1970s, Cabernet Sauvignon and Zinfandel became the most planted varieties, and

Dry Creek Valley AVA became one of the State's top Zinfandel producers. Meanwhile, behind the scenes, Sauvignon Blanc has emerged quietly as the most important white grape varietal produced in the valley.

WINERIES

Over fifty wineries can be found in the Dry Creek Valley AVA, while more than 160 wineries produce wines that bear a Dry Creek Valley AVA designation. Dry Creek Valley AVA is home to the majority of the Sonoma vineyards of E & J Gallo Winery, which established winery facilities in the valley in the early 1990s. E & J produce delicious Zinfandels and Cabs of great distinction.

There are strong recurring themes in the Zinfandel wines of Dry Creek Valley (DCV). Perhaps the most notable quality they share is the prominence of aromatic spice, berried fruits and dried flowers in the nose, from fresh-ground

black pepper to cinnamon, coriander and cardamom, plus a dusty earth note. The veteran winemakers of the DCV strive to retain elegance and balance in their wines.

There are so many wonderful Zins being bottled, but here are some of my favorite wineries for you to watch out for next time you visit California: Quivera, Rosenblum, Ridge, A. Raffanelli, Dry Creek Vineyards, Ravenswood, Rancho Zabaco, Gallo of Sonoma, Peterson, and Mazzocco are just a few particularly good examples, and of course don't forget my favorite, Seghesio Family Vineyards.

It's exciting to consider that some of the best Dry Creek Valley and Sonoma County wines can be found here in Taiwan. Seghesio, along with Ridge are my hands-down favorite producers of Zinfandel. I have been drinking Zinfandel from these wineries for thirty-five years, and they never fail me. Also of note to be found here in Taipei

that you might want to try are the Dry Creek Vineyards wines, their Heritage Clone and Old Vine Zinfandels are always palate pleasers, and although this is a bit off subject, I just have to mention two wines from Dry Creek Vineyards I happened to notice at Jasons Tian Mu while researching this article. The 2003 Endeavor Cabernet Sauvignon and the 2003 Bulloch House Merlot are limited production Icon wines all too rarely seen, even on retail shelves in the USA. Both are from 100% Dry Creek Valley fruit with cellaring potentials of 10-20 years.

So, for those not familiar with the Dry Creek Valley AVA and/or Zinfandel wines, I highly encourage you to sample a bit of American Heritage when you get the chance, your in for some world class drinking.

See you all out and about town.

Bon Degustation



Di's Jewelry, Bags & Resort Wear

Di Halliday presents a collection of fashionable pieces to take you into the summer. Di's jewelry designs are made from semi-precious stones and metals, and the range includes necklaces and bracelets. Di also offers resort wear by Pomegranate imported from Australia, available in prints & plains, and vibrantly colored bags, which go well with any outfit. Two designs of bags are available in varied colors and prints.

June 2010 GALLERY



Tien Tung Chinese scrolls

This month the Gallery also features the wonderful artworks of Huan Yuna Chen and other artists from Tien Tung Art Gallery. Priced between \$700 and \$1800, these beautiful scroll paintings make great gifts or a lovely addition to your home décor. Tien Tung also accepts custom orders.



Cynthia Lobo's jewelry collection

Also on display this month in the Gallery is a collection of modern Indian silver jewelry from Rajasthan and southern India, including necklaces, pendants, earrings and bracelets, studded with a variety of precious and semi-precious stones.

A percentage of all proceeds of items sold at the Gallery go to The Center, so please remember that by displaying and shopping here you are helping us to provide much needed services to the international community.



Kiln time in Taipei

TEXT & IMAGES: INGE NIELSEN

Chances are if you've lived in Taipei for any length of time, you have made it out to Yingge to view the ceramics displayed in the museum there. Maybe you have even wet your hands and turned your own bowl in one of the pottery shops nestled between the stinky doufu stalls on the old street. Few people however realize that Taipei also offers places for the curious newcomer to pottery.

Huayan ('flower rock') Pottery Studio, Mr Zheng Deyong's workshop near Qilian MRT station in Beitou, is one such place. A diamond in the rough, it's a twenty square-meter, pleasantly cluttered room that contains five potter's wheels, two kilns and several other heavy machines. Here, beautiful pieces of ceramics are produced in a continuous stream.

Mr Zheng says he set up the studio twenty years ago after graduating from art college "to make a little pocket money before heading off to England to study ceramics, and I have been stuck here ever since." In his early days, Mr Zheng started off taking commissions for tea sets,

sinks and other pieces, but he found that "being holed up all alone for up to two weeks in a row was unhealthy" and he then began taking in students. Over the past twenty years, he has taught hundreds of people, children and adults alike, among them many foreigners and many who were complete newcomers to making pottery.

AN OPEN MIND

Mr Zheng says he is often asked what kind of pottery he makes. "I always answer: I make all kinds! I think those people who specialize in just one design or another are often following a certain fashion trend. I try to keep an open mind. I can make anything!" Indeed, Mr Zheng's work table is filled with a plethora of shapes: traditional teapots, modern sculptures, vases, Japanese-style wine goblets, coffee mugs and plates.

Though he says he enjoys all aspects of his work, from wedging the clay to pulling and firing the pieces, he devotes a considerable amount of time to experimenting with glazes. All his glazes are lead-free and the result of





Mr Zheng, Huayan Pottery Studio

3rd Floor, 324 Donghua Road, Section 2, Beitou

Tel: 02-2820-6127

The studio is open from 2-10 pm weekdays, and 2-6 pm on Saturdays.

relentless experimentation. A wasteful enterprise, as some pieces inevitably end up in the bin, but Mr Zheng says “Theory alone will not guarantee good results. There's no way of knowing what a glaze will look like before it's fired.”

A FREE SPACE FOR CREATIVITY

It's Saturday afternoon, and 9-year-old Li Rui is pounding away at a random piece of dry clay to the accompaniment of classical music from the radio, while his mother is turning bowls on the wheel a step away. I am carving a vase while Mr Zheng is tickling his two poodles outside in the reception room. Here, students are taught on an individual need basis, and while many work independently, Mr Zheng keeps an eye on the progress of everyone. “Hey, how did that rim end up so thick?! Smooth it out a little,” comes his authoritative voice off the bat, just when you hoped no one was watching.

“Everyone has pressure in their lives, whether at work or at home. Here, you can leave all that behind. This is a place to let your thoughts unwind in the creative process. You can make whatever you like. It's a free space”, explains Mr Zheng.

“Sometimes people come in here saying they've recently retired and finally have time to learn some pottery. Then I think, when I am 60, I won't be retiring. I'll have only just been getting started!”

Inge Nielsen is Danish and has lived in Taipei since September 2009 and before that in Beijing for 7 years. She is a sinologist and has published on modern Chinese literature. Now she is a full time mother and aspiring potter!

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Fight the

CHALLENGE

EXPOSITORY WRITING: LEAT AHRONY

"Mom, how was your day?"

"Oh! My day was so busy and stressful. Phones were ringing off the walls all day long! I had to solve a problem for a customer, and it was also paycheck day, and then Israel called and they were pushing for the metal parts and the results, and..."

"Well, at least you can feel relaxed, now that you have overcome all your challenges for the day."

"Yes, you're right; at least I have solved all my problems"

I wiggled my finger.

"Nah ah ahhhh You don't have problems, you face Challenges!"

I have faced many challenges in my life, but every single one has taught me something new.

"The word 'problem' does not exist in my dictionary," Dr Einhorn, my Rabbi, tells us. A troubled woman once came to him and she began to weep....

"I have so many problems! I need help!" She pleaded.

He looked her in the eye.

"Problem? You mean CHALLENGE!"

One word. That is all it took to stop the tears.

The word 'challenge' echoed through my head. He is so right!

When I replaced the word 'problem' with 'challenge,' I was strengthened and uplifted.

Sometimes my challenge is made of mud or hay, other

times it is built of bricks and cement. But no matter how difficult the challenge is, I fight till the very end until I gain my sweet victory. The more challenges I fight, the more lessons I learn.

Beep beep beep beeeeeeep beeeeeeeeeeep!!!! Whether it is to the sound of your cell phone or your alarm clock, to most people, getting out of bed in the early hours of the day is a pain. To most people, the opportunity to rest and relax for the day sounds extremely appealing, but not to me.

I used to have moments where I day-dreamed and stared into thin air, or watched the clock and listened to it tick... tick... ticking... As a child, I used to pretend to feel ill so that I could

avoid school and let the Disney channel entertain me. Now, as I hear that buzz buzz buzzzzzzzzzzzzzzzzzzzzzzing noise of my sky-blue alarm clock, and feel the sunlight seeping through my curtains, my mind, soul, and body are ready to fight another challenge. Dictionary.com has a 'Word of the Day.' I have my very own, 'challenge of the day.'

When my mother was betrayed and deeply hurt by her own sister, she faced a huge challenge. Over two million NT dollars was stolen from us. It was a time of typhoons and thunderous storms; I thought our family ship would sink to the very bottom of the ocean. Every night I would

"Life is like a bicycle: you have to keep on peddling if you want to get anywhere."

watch my own mother sitting helplessly on the floor with huge raindrops running down her pale and unnourished cheeks. She could not sleep, and she could not eat; the pain seemed unbearable. She asked why would this happen to us?

As my father gently lifted her chin up, his deep brown eyes meeting hers, he encouraged:

"We cannot sit here and do nothing. We have Taipei American School's tuition fee that we need to pay, we have rent to pay, and we have two children to raise, we must overcome this challenge no matter the damage that the family has caused us. We cannot dwell on what has already happened; we cannot change the past; we need to move forward, and do our very best to keep our family together in one piece."

"Life is like a bicycle: you have to keep on peddling if you want to get anywhere. If we want to make progress, we have to stay strong."

And so with that, my mother regained her strength. After six years, the company has blossomed, documents, checks and stamps are well protected, and my brother and I learned that life is never a crystal stairwell; it will always have jagged corners and splintered steps. This challenge that we faced and overcame as a family has taught each of us something new; the experience that we all gained through this challenge is, and forever will be, useful throughout our lives.

Do I sometimes complain about homework? Yes. Do I complain about the weather? All the time. Do I complain about the challenges that I face every day? I can be tempted to, but that little voice in my head always reminds me, without these challenges, life would be meaningless.

Through challenges, we are able to overcome our greatest fears, and become stronger individuals. Take my advice: Let adrenalin and excitement take over when you are faced with a challenge, be confident and think about what you can do to overcome this challenge rather than asking why did this happen to me? No one will come to rescue you. You must take initiative.

So when you wake up tomorrow with that morning glow on your face, open your eyes, put on a smile, and shout out loud:

"BRING ON THE CHALLENGE!!!"



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Word from the director

The Center's Annual Charity Auction is already in preparation. The following letter was sent out to those generous people who have supported The Center in the past. We include it here for two reasons: as a call to our supporters for help and as a reminder to us all of the good work that The Center does.

Dear Reader

When I meet people in Taiwan one of the first things they say to me is how lucky Taiwan is to have a resource like The Center. That makes me both proud and grateful that there are people and organizations like you that help us do what we do.

Our supporters know The Center provides professional counseling for individuals, couples, families and children. They also know that we publish a magazine and books, provide information, and offer cross-cultural training and continuing education activities for the whole community. But even some of our most ardent supporters may not know that our outreach includes supporting schools in Hsinchu and Taichung. The Center has also mobilized its resources and the community at large to support the following programs:

- A Benefit for Typhoon Morakot where we raised NT\$500,000 for redevelopment;
 - Adoption home studies supporting families wanting to adopt children in Taiwan;
 - Events supporting local and international musicians;
 - Opportunities for international, local and indigenous entrepreneurs through our Gallery and Events;
 - Support for many local charities including Lovely Taiwan and Animals Taiwan;
 - Teens Unplugged, for Taiwan's international teens about to go abroad for study and life;
 - Specialist seminars on various life topics including health and cultural adjustment;
 - Outreach and support for international citizens in Taiwanese prisons;
 - Participation in the first ever World Animals' Day Fair in Taiwan;
- Furthermore we are currently planning a large-scale Art Festival to raise funds for Autism support in Taiwan.

If you know all this you must also know that we can't do it all without you! The 15th Annual Charity Auction Dinner will take place on **Saturday 16th October 2010** at the **Grand Hyatt Hotel**. Please help by donating items or cash to help us purchase items for auction.

We would be delighted if you would donate items for the Auction this year or, if it is more convenient, a cash donation would be just as welcome. Last year we raised around NT\$2 million at the Auction. This money is needed to contribute to our operation costs and covers around 20% of The Center's annual needs. Contact us on events@community.com.tw or call 02-2836-8134.

Simply put, people need US, and WE need YOU.

Yours sincerely,

Steven Parker

Director



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Orphanage Club

Any questions? Visit www.orphanageclub.com. Alternatively, e-mail or call Mr Arnold [arnoldr@tas.edu.tw], Tel: 2873-9900 ext. 239], or Mrs Koh [weehueykoh@yahoo.com]

Max Chang & Sarah Lu Chang, co-secretaries of OC (seniors).

Chung-Yi Outing

June 6th (Sunday) 7:45 am – 5 pm

This is the last Chung-Yi outing of the year. Please join us for a fun-packed day!

Rummage Sale

June 12th (Saturday) 10 am – 5 pm

Workdays for this sale will be from June 8th to 11th. Please come and support us at our last sale of the school year! Our selection of goods for sale includes household items, furniture, clothes, toys and games – something for every member of the family, and all at reasonable prices. In case of rain, the Sale will be moved back a week to June 19th.

Cathwel Outing

June 13th (Sunday) 7:45 am – 5 pm

This is also the last Cathwel outing of the year. Please note this outing is on a Sunday rather than the usual Saturday.

Lastly, Orphanage Club would like to thank everyone for their much appreciated help this year; we hope you'll continue to support us next year too.



Taipei American School

Taipei American School is accepting applications for the 2010-2011 academic year.

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Applicants must hold a foreign passport and turn 4 or 5 years of age by September 1, 2010 (for Kindergarten A and Kindergarten programs respectively); students in grades 4 and above must meet English language proficiency requirements.

Please visit www.tas.edu.tw for program and admission information.

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Chinese Kitchen

with Ivy Chen

HOW TO STIR-FRY LEAFY GREENS

(continued from the May 2010 issue)

TEXT & IMAGES: IVY CHEN



STIR-FRIED WATER SPINACH 炒空心菜 [tang kongxin cai] or other leafy greens

Ingredients: one bunch of water spinach
Seasoning: 1T of sliced garlic; pinch of salt
Directions:

1. Wash and chop the roots and lower stems (about 6 cm) off water spinach and discard. Chop the remainder into 5 cm sections (fig. 2-1).
2. Heat 2T oil in a wok over medium heat; add garlic and sauté until slightly browned. Add vegetable stems and toss with chopsticks for 4 seconds (fig. 2-2). Add the rest of the leaves and splash 2~3T warm water around the sides of the wok to create steam; keep tossing for about 5~8 seconds (fig. 2-3). Season with salt (fig. 2-4), toss well and serve. The cooking time for these kinds of leafy greens should be around 40 seconds, or at the most, one minute.

BLANCHED SWEET POTATO LEAVES 地瓜葉 [tang digua ye] with dressing

Ingredients: 150g of sweet potato leaves
Seasoning: 1T soy sauce paste; 1t chopped garlic; 1t sesame oil
Directions:

1. Pick leaves with stems attached to the thick vine stem, discard the vine stems (fig. 3-1). Wash leaves and drain.
2. Bring a pot of water to boil, add sweet potato leaves and cook for 3~5 minutes over high heat (fig. 3-2, 3-3).
3. Drain and arrange on a serving plate. Add the seasoning and toss well; serve (fig. 3-4).

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Taipei Living

Now in its tenth edition!

When it was decided that *Taipei Living's* 10th edition needed a new cover, we thought it would be fun to do something different and hold a photo competition to find our next cover. The competition was open to local school children, who were invited to take a photo which captured the concept of 'Taipei Living'. We were blown away by the caliber of the entries. It was a tough decision to pick which one would take the coveted cover spot and in the end we decided to also use thirteen other entries (with permission) for the book's chapter title pages. Many thanks to the teachers and staff members who helped us during the competition.

Worship Directory

(For full details of services please refer to Taipei Living or contact the church organization directly)

Agape

3F, 21 ChangChun Road, Taipei, Taiwan
 Tel: 2598-1009 (office)
 csc@agapeicatapei.org
 www.agapeicatapei.org

Anglican Episcopal Church

Church of the Good Shepherd
 509 ZhongCheng Rd., Shilin
 Tel: 2873-8104, 2882-2462
 www.goodshepherd.com.tw/english/

Calvary International Baptist Church

21, YangDe Blvd., Sec. 2, Yangmingshan
 Tel: 2831-3458 Fax: 2838-5792

Church of Jesus Christ of Latter-day Saints

5, Lane 183, JinHua Street
 Tel: 2321-9195, 0939-687-178

City Revival Church

B1, 210, ZhongXiao E. Rd., Sec. 4
 Tel: 8921-8250 Fax: 8921-8272
 doris.henry@msa.hinet.net

Friendship Presbyterian Church

5, Lane 269, Roosevelt Rd., Sec. 3
 Tel: 2362-1395

Grace Baptist Church

90 XinSheng S. Rd., Sec. 3
 Tel: 2362-5321 ext. 135

Jewish Community

For information call Ahrony Yoram on 0939-763-135

Living Word Church

B1, 304, ShiDong Road, Shilin
 Tel: 2834-6549

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 www.geocities.com/mother_of_god_church
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 www.nac-taiwan.org, info@nac-taiwan.org

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Adventist Church
 4th Fl. Health Center- Taipei Adventist Hospital
 424 Ba De Rd. Sec. 2, Taipei 105
 Pr. Robbie Berghan 0958-732-704
 www.nlisda.org
 email: rberghan@twcadventist.org.tw

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Zhongshan N. Road, Section 2, Taipei
 www.slpcenglish.org

Taipei Holiness Church

(Charismatic International Service)
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 Te: 27123242

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Meets at the Taipei American School
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TAIPEI JEWISH SERVICES

Sheraton Taipei Hotel
 12, Zhongxiao East Road, Section 1, Taipei
 Tel: 2592-2840, Fax: 2594-3892
 E-mail: einhorn912@xuite.net

Transforming Faith Church (f.k.a. Bread of Life Christian Church)

5F, 295 ZhongXiao E. Rd., Sec. 4
 Tel: 8772-2207 Fax: 8772-2210
 fellowship@transformingfaith.org.tw

COMMUNITY GROUPS

ORGANIZATION	TELEPHONE	WEBSITE/EMAIL ADDRESS
Alcoholics Anonymous (AA)	2836-6994	caliq17@yahoo.com http://www.aataiwan.atfreeweb.com/english.htm
Al-anon (English speaking)		alanonfamilygroup@hotmail.com
Alliance Française de Taiwan	2364-8833/ 2364-1919	info@alliancefrancaise.org.tw www.alliancefrancaise.org.tw
American Chamber of Commerce	2718-8226	amcham@amcham.com.tw
American Club in China	2885-8260	www.americanclub.org.tw
American Institute in Taiwan	2162-2000	www.ait.org.tw
Amnesty International	2709-4162	amnesty.taiwan@gmail.com, www.aitaiwan.org.tw
Australia & New Zealand Chamber of Commerce (ANZCham)	7701 0818/ 0922 109 089	secretary@anzcham.org.tw www.anzcham.org.tw
British Chamber of Commerce	2547-1199	www.bcctaipei.com
Canadian Society	2757-6977	www.canadiansociety.org
Christian Salvation Service	2729-0265	www.csstpe.org.tw
Community Services Center	2836-8134	www.community.com.tw
Democrats Abroad (Tammy Turner)		democratsabroadtaiwan@gmail.com
Dutch Speaking Association (VNT)		www.vntonline.org
European Chamber of Commerce	2740-0236	www.ecct.com.tw
Gateway	2833-7444	gateway@taipeichurch.org
German Institute	2501-6188	www.taipei.diplo.de
German Trade Office	8758-5800	www.taiwan.ahk.de
Goethe-Institut Taipei	2506-9028	www.goethe.de/taipei
Indians' Association of Taipei	2542-8091	lalduru@seed.net.tw
International Community Choir	2533-4272	internationalchoir@gmail.com
La Leche League (Breastfeeding Support)		www.lalecheleague.org
lé the francophone		thefrancophone@hotmail.fr, http://thefrancophone.unblog.fr/
Lions Downtown Club Taipei, English speaking (Peter Wu)	2701-1811	www.tapeidowntowntw.lionwap.org
Oasis Youth Group	2831-0299	
Overseas Trailing Talent in Taiwan		TaipeiTalent@yahoo.com
Paradyme Youth Group	2833-7444	www.paradymeyouth.org
POW Camps Memorial Society (Michael Hurst)	8660-8438	www.powtaiwan.org
Republicans Abroad Taiwan	2592 2840	einhorn@ttn.net
Shilin District Office	2882-6200	www.sld.gov.tw
Spanish Chamber Of Commerce (a commercial office and)	2518 4901~3	www.consuladoentaipei.maec.es
Tagalog Hotline (a Spanish consulate)	2834-4127	paultic@ispeed.com
Taipei International Women's Club	2331-9403	www.tiwc.org
TYPA (Taipei Youth Program Association)	2873-1815	www.typa.org.tw

SCHOOLS

Dominican International School	2533-8451	www.dishes.tp.edu.tw
Grace Christian Academy	2785-7233	www.gca.tp.edu.tw
Morrison Academy	2365-9691	www.mca.org.tw
Taipei Adventist American School	2861-6400	www.taas-taiwan.com
Taipei American School	2873-9900	www.tas.edu.tw
Taipei European School	8145-9007	www.taipeieuropeanschool.com
Taipei Japanese School	2872-3833	www.taipeijf.org

SPORTS

Biking Site in Taiwan		http://www.cycltaiwan.com/
Hash House Harriers	0952-025-116	www.chinahash.com
International Golf Society of Taipei		www.taiwan-golf.com
Scottish Country Dancing (May Chen)	2706 3179	maychen321@pchome.com.tw
Taipei Women's International Golf Group (TWIGG)	2691 5912	twigggtaipei@hotmail.com
Tai Tai's Women's Touch Rugby	0981-180-020	blandm@tas.edu.tw
Taipei Baboons Rugby Club - Taiwan	0952 67 1995	bernierua@gmail.com
Taipei Shebabs Women's Touch Rugby	0913-602-071	johnnayoder@yahoo.com

COUNTRY REPRESENTATIVES IN TAIWAN

COUNTRY	TELEPHONE	COUNTRY	TELEPHONE	COUNTRY	TELEPHONE
Argentina	2757-6556	Gambia	2875-3911	Oman	2722-0684
Australia	8725-4100	German Institute	2501-6188	Panama	2509-9189
Austria	2712-8597	Guatemala	2875-6952	Paraguay	2873-6310
Belgium	2715-1215	Haiti	2876-6718	Peru	2757-7017
Belize	2876-0894	Honduras	2875-5512	Philippines	2723-2527
Bolivia	2723-8721	Hungary	8501-1200	Poland	2757-6140
Brazil	2835-7388	India	2757-6112	Russia	8780-3011
Britain	8758-2088	Indonesia	8752-6179	Saudi Arabia	2876-1444
Brunei	2506-3767	Ireland	2725-1691	Senegal	2876-6519
Burkina Faso	2873-3096	Israel	2757-9692	Singapore	2772-1940
Canada	2544-3000	Italy	2725-1542	Slovak Republic	8780-3231
Chad	2874-2943	Japan	2713-8000	South Africa	2715-3251
Chile	2723-0329	Jordan	2871-7712	Spain	2518-4901
Costa Rica	2875-2964	Korea	2725-2324	Swaziland	2872-5934
Czech Republic	2722-5100	Malaysia	2713-2626	Sweden	2757-6573
Denmark	2718-2101	Mexico	2757-6566	Switzerland	2720-1001
Dominican Republic	2875-1357	Netherlands	2713-5760	Thailand	2723-1800
El Salvador	2876-3509	New Zealand	2757-6725	Turkey	2757-7318
Fiji	2757-9596	Nicaragua	2874-9034	United States	2162-2000
Finland	2722-0764	Nigeria	2757-6987	Vietnam	2516-6626
France	3518-5151	Norway	2543-5484		

Tastes of Taipei



We had our first Tastes of Taipei Thursday, April 29th at Flavors restaurant. Thanks to all of you who came and enjoyed the delicious food that Ola prepared for us. **And a big THANK YOU to Ola and the staff at Flavors for their contribution to The Community Services Center.**

This month we are looking forward to going to **PAPA GIO' Italian Restaurant**. As with all our Tastes of Taipei events, for every Community Services Center patron that dines at the restaurant on **Thursday, May 27th**, they will give something back to The Center. Papa Gio is located at No. 22, Alley 6, Lane 170, Zhongxiao E. Rd., Sec. 4 Phone 2711 8720, papagio.com.tw. Just call and make a reservation for whatever time is good for you (let them know you are participating in the Community Services Center event), show up and have some great food and wine and maybe take some friends with you!



**This Month:
PAPA GIO' Italian Restaurant
Thursday, May 27th**

No. 22, Alley 6, Lane 170, Zhongxiao E. Rd., Sec. 4 Phone 2711 8720
papagio.com.tw





dirk
DIESTEL

A typical Taiwan image: tradition and big businesses in close proximity to each other. Photo taken at the XingTian temple, at the intersection of Minguan Road and Song Jiang Road in Taipei.

Dirk's website: www.taiwan-foto.de



Here for good

Can a bank really stand for something? Can it balance its ambition with its conscience? To do what it must. Not what it can. As not everything in life that counts can be counted. Can it not only look at the profit it makes but how it makes that profit? And stand beside people, not above them. Where every solution depends on each person. Simply by doing good, can a bank in fact be great? In the many places we call home, our purpose remains the same. To be here for people. Here for progress. Here for the long run. Here for good.