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Taiwan is a compact yet diverse country, a land of contrasts. The old versus the new, the noisy crowds of night markets or the silence of a solitary mountain vista. Regardless of your degree of curiosity, Taiwan has something for everyone.

For Sylvia Dean, a visiting Fulbright scholar from Iowa, USA, and English Teaching Assistant in Hualien, she writes that Taiwan has helped her to have a greater appreciation of what ‘culture’ means, especially through the eyes of her elementary students. “I have been in Taiwan teaching for almost four months and I continue to learn new things every day. The reality around me is dynamic…”

Daniel Cunningham’s article “The Fresh Faces of Taiwan Design” highlights designers from Taiwan, Asia, Europe and the United States design community and the coveted Golden Pin Design Award 2019 Winners’ Exhibition.

Also featured in this double issue of Centered on Taipei (COT) is a fun photo-spread of the Center’s 2019 annual fundraising auction and dinner. People are still talking about what a great time they had celebrating in a variety of creative, funny and spooky Halloween costumes.

Thinking along the line of holiday celebrations, be sure to stop in at the Center and spend time looking at the seasonal gift offerings that are available for purchase. Faye Angevine’s Bai-win Antique’s fifteen century replica sets of brightly painted wooden [soldiers] nutcrackers will be a festive addition.

Well-known German photographer Klaus Bardenhagen’s 2020 photo calendar, along with Patricia Kortmann’s designer jewelry, Toom Rook’s hand drawn maps, Mei Katsutani’s handmade Christmas cards, Kara Wall’s tree ornaments and items from Cherry Hill are adding to the festive atmosphere of the Center.

Remember that the Center is here for you and that there is always someone willing to have an interesting chat over a cup of steaming coffee or tea.

With Merry Christmas, Happy Hanukkah and Happy New Year wishes,

Sue and Richard
A percentage of all proceeds of items sold at the Gallery will go to the Center. Please remember that by displaying your items or shopping at the Gallery, you will be helping the Center to continue to provide valuable services to the international community.

**DECEMBER**

**CHERRY HILL**
Cherry Hill Antiques will have their annual appearance at the Center in December, January and February, displaying a wide range of their popular antique simulation items like jewelry boxes, mahjong sets, jade necklaces and Chinese-style bags, and coasters, all perfect for gift giving.

**TOM ROOK’S TAIWAN MAPS**
The Center Gallery will debut Tom Rook’s new Tianmu map in December. Also displayed are his hand-drawn detailed maps of Taipei, Xinchu and Tainan, as well as an imaginary city of insects.

**MEI KATSUTANI’S TAIWAN THEME CHRISTMAS CARDS**
All the cards from Mei’s “Design Stories” shop are designed and created with themes about Taiwan, beginning with a detailed hand-painted illustration which is then printed and finished to high specifications. They are perfect cards to let your families and friends not only see that you are in Taiwan but also feel the atmosphere of Taiwan culture.

**JANUARY**

**CHERRY HILL**
Cherry Hill Antiques will have their annual appearance at the Center in December, January and February, displaying a wide range of popular antique simulation items like jewelry boxes, mahjong sets, jade necklaces and Chinese-style bags, and coasters, all perfect for gift giving.

**DECORATIVE BAMBOO DESIGNS FROM GOLD BAMBOO ART CO.**
Displayed on the sideboard this month, we have beautiful designed bamboo home décor from Gold Bamboo Art Co., LTD. Mr. Hsu has been in the bamboo furniture manufacturing business for forty years and has transformed his product line from Chinese-style furniture to small items like vases, lamps and decorative ladders.

**KARA WALL’S 2019 TAIWAN ORNAMENTS**
We are happy to include Kara Wall’s brand NEW Christmas ornaments for Taiwan in the Center’s December Gallery! These Taiwan themed ornaments are approximately 6 cm in diameter and 15 mm thick, with gold embellishment threading and the shimmering red edging. A lovely Christmas tree ornament. For detailed information please check Kara’s blog https://www.eastmeetswestornaments.com/blog

**DAMON LLOYD**
David is an artist, teacher and skateboarder from Liverpool, England currently living in Taipei. His work is driven by the desire to represent the natural and man-made world around him as he tries to better understand and learn from it. He takes a lot of inspiration from traveling and experiencing new sights, sounds, art and cultures. He likes to experiment with materials and learn how to use them in different ways whilst trying to improve his abilities with each new piece. On display will be a small selection of his drawings and paintings inspired by this beautiful and interesting world that we should cherish before it’s too late.

**POTTERY**
Patricia’s jewelry designs have gained international recognition and acclaim. Her work features one-of-a-kind signature pieces of the highest quality, in gold silver and precious gemstones.

**AN EXHIBITION OF DRAWINGS AND PAINTINGS BY DAVID LLOYD**
David is an artist, teacher and skateboarder from Liverpool, England currently living in Taipei. His work is driven by the desire to represent the natural and man-made world around him as he tries to better understand and learn from it. He takes a lot of inspiration from traveling and experiencing new sights, sounds, art and cultures. He likes to experiment with materials and learn how to use them in different ways whilst trying to improve his abilities with each new piece. On display will be a small selection of his drawings and paintings inspired by this beautiful and interesting world that we should cherish before it’s too late.
THE CENTER NEEDS YOU!

Do you have a skill or talent that you would like to share? Or have you found some great places around Taipei that you would like to take others to see? Then why not consider teaching a course or leading a tour for the Center in Spring 2020? If you are interested, or would like more information, please contact Rosemary at ce@communitycenter.org.tw.

MORNING BOOK CLUB

Taiwan Firsthand: An Expat Anthology by Courtney Cruzon [and others]

EVENING BOOK CLUB

Drive Your Plow Over the Bones of the Dead by Olga Tokarczuk

For times and locations, contact Julie Hu at: mcelroy22000@yahoo.com

For times and locations please contact Anna at: bookclubintaipei@gmail.com

KLAUS'S 2020 TAIWAN CALENDAR

Each calendar is NT$300.

BAI WIN ANTIQUES

Christmas is coming! In December, Bai Win Antiques will showcase their collection of nutcrackers here at the Center. Come visit the Center for that perfect gift.

KLAUS'S 2020 TAIWAN CALENDAR

12/1 Sunday
Kundalini Activation Process (KAP) Immersion Week End
1 pm – 8 pm

12/4 Wednesday | STUDIOS & WORKSHOPS
Afternoons at the Red Room - Art class
1:30 pm – 3 pm

12/6 Friday | WELLNESS
Dance and Gong Healing Bath
7:30 pm – 9:30 pm

12/7 Saturday | STUDIOS & WORKSHOPS
Paint Saturday at the Red Room
1:30 pm – 3 pm

12/7 Saturday | MUSIC
街頭夜曲 Approaching Metro Tunes (AMT)
7 pm – 9 pm

12/8 Sunday | STUDIOS & WORKSHOPS
Formosa Fluuurz workshop
2 pm – 4 pm

12/8 Sunday | PERFORMANCE ARTS
“Art Meets Movement” by Mark Hill
9 am – 4 pm

12/8 Sunday | WELLNESS
Raja Yoga Meditation - Creative Meditation
5 pm – 7 pm

12/10 Tuesday | PERFORMANCE ARTS
“Art Meets Movement” by Mark Hill
9 am – 4 pm

12/11 Wednesday | STUDIOS & WORKSHOPS
Afternoons at the Red Room - Art class
1:30 pm – 3 pm

12/14 Saturday | STUDIOS & WORKSHOPS
Paint Saturday at the Red Room
1:30 pm – 3 pm

12/15 Sunday | WELLNESS
Compassion Community
4 pm – 6 pm

12/15 Sunday | STUDIOS & WORKSHOPS
From Trash to Treasure workshop
1 pm – 3 pm

12/15 Sunday | STUDIOS & WORKSHOPS
From Trash to Treasure workshop
1 pm – 3 pm

12/15 Sunday | STUDIOS & WORKSHOPS
Let’s Dance: Africal!
1:30 pm – 3 pm

12/18 Wednesday | STUDIOS & WORKSHOPS
Afternoons at the Red Room - Art class
1:30 pm – 3 pm

12/20 Friday | WELLNESS
Dance and Gong Healing Bath
7:30 pm – 9:30 pm

12/21 Saturday | STUDIOS & WORKSHOPS
Paint Saturday at the Red Room
1:30 pm – 3 pm

12/21 Saturday | PERFORMANCE ARTS
Formosa Improv Group (FIG)
7:30 pm – 10 pm

12/21 Saturday
Spoken Word - Stage Time & Wine CXV
7:30 pm – 10 pm

12/22 Sunday | STUDIOS & WORKSHOPS
Let’s Dance: Africal!
1:30 pm – 3 pm

12/28 Saturday | STUDIOS & WORKSHOPS
Paint Saturday at the Red Room
1:30 pm – 3 pm

12/28 Saturday | PERFORMANCE ARTS
Formosa Improv Group (FIG)
7:30 pm – 10 pm
The Community Services Center’s annual fundraising auction dinner was a wickedly good night with more than 250 guests in a variety of wild, funny, spooky, and creative costumes, all united in their support of the Center. Among the evening’s highlights was the recognition of this year’s Community Service Award winners, the American Chamber of Commerce in Taipei, and Mr. Fred Voigtmann. Another highlight was bidding for Brogent iRide tickets on a “buy one give one” basis, where an equal number of tickets were donated to the TAS Orphanage Club to share with disadvantaged children in Taipei. This annual event is a major source of funding for the Center and was again a great success thanks to our many donors, patrons, guests and the many volunteers whose efforts make the event possible.

Photos by Steve Mun-Takata, Claudia Charlesworth, Tobie Openshaw and Jane Ogge Cowan
Members of the Crown Relocations moving team pack up event logistical supplies and large auction items to deliver to winning bidders the day after the auction.

Guests at the auction toast to their winning bid.

Lindsey Kundel holding the Shiseido Raffle Grand Prize poses with Nick Simeonidis.

Auctioneer Julian Thornbury, left, and Emcee Terry Lagerquist led the night’s program.

Jane Ogge, Laura Mountcastle, Jen Blackman, and Angela Yeung

Dennis and Sarika Hussey

Shan Lee and Malabika Das

Best Couple Costume Winners Mary Ellen Zupanski and Randy Zupanski

Reed and Bruce Adlen, Randy Chen and Cindy Teeters

Best Group Costume Award Winners who came dressed as the staff of a Ding Tai Feng.

Nicole and Chris Hudson celebrate winning a round trip flight for two on Air New Zealand with Air New Zealand’s Taiwan Director, Damien Van Eyk.

Camilla Wang and Meiya Lin

Simon Buttery, left, and Mark Smith, center, deliver to Center Director Adam McMillan a generous contribution of NT$100,000 from Continental Engineering Corporation.

Center staff and volunteers, left to right, Miyuki Boyce, Rosemary Susa, Leslie McFarlane, Bunny Pacheco, and Elaine Hubbell.
The Taipei American School Upper School film team has won several awards at the All American High School Film Festival (AAHSFF) in New York for two of their films, which showcased the talent and creativity of the film team and impressed the judges and audience members alike.

One of the students’ short films, Portraits, took eight months to write and produce by the 41 students who took part in making it. It was nominated for Best International Film and Best Director, and was awarded Best of Festival from among the 2,500 submissions from fifty states and fifty countries.

Their comedy short film, A Fishy State of Mind, won Best Picture in the three-day competition, receiving a NT$150,000 prize. It portrays a mix-up between two packages: a live goldfish and a fish taxidermy kit. “It was very spontaneous,” Anthony Hsu (‘20), the film team’s director of photography, said. “It started as a joke and then became a story.”

The work and dedication put into the three-day competition project was nothing short of incredible. “The competition is the ultimate test of the students’ skills and commitment,” Mr. Brett Barrus, Upper School film teacher, said. The students worked tirelessly even before they traveled to New York, in order to conduct thorough pre-production tasks such as booking spaces, writing the script, and testing shots, for ten weeks. “Students stayed at school every day after class, as well as weekends,” Mr. Adrian Town, Upper School film teacher, said.

Upon arrival in New York, the team immediately started to work, despite their jetlag. The team was often forced to find creative ways and workarounds to overcome obstacles. “We asked postal services for cardboard boxes and even scavenged the New York streets for them,” Ms. Michelle Kao, Upper School visual arts teacher, actress, and leader of production design for the film team, said. “It was a lot of thinking on the spot and preparing for all scenarios.”

The trip also involved many sleepless nights, where Michael (‘20), director of the film team, stepped up to keep everyone motivated. “By the third day, everyone became zombies,” Michael said. “I really pushed myself to stay energized and confident, hoping that it would reflect on the whole team.”

The film team was especially focused on producing their best work after coming out as finalists at the same festival last year. “The students definitely came away inspired [last year],” Mr. Barrus said. “They were hungry after seeing what was possible.”

The hungry mindset undoubtedly paid off, as the film team came out on top at the competition. The awards
ceremony itself, complete with a red carpet, was very Hollywood-esque. "It was like a toned-down version of the Oscars," Anthony said.

It was an experience that the team will never forget. "We walked down the red carpet with the Taiwan flag," Michael said. "It was a cool, almost patriotic, moment where we were able to represent our school."

Other schools were also amazed by the TAS film team’s product during the screening of their film. "Our film was like a breath of relief," Anthony said, "a teacher from another school sitting in front of me was even laughing throughout the entire film. It really made us feel great."

Winning first place and hearing A Fishy State of Mind being called to the stage aroused a plethora of emotions, and the moment was almost surreal to the team. "We were all nervous, then they announced us [as the winners] and I literally felt weightless," Michael said, "it was a beautiful moment."

The film team received a NT$150,000 check to take back to the TAS film program. "It felt good to get validation for all of the hard work put into this," Mr. Town said.

As the largest high school film festival in the world, the AAHSFF fostered spectacular work from numerous schools. "Some of the other films were insane and had really deep messages," Michael said. "This is something we can definitely explore more - we’re just starting to crack the surface."

The trip (and overall project) was a one-of-a-kind learning experience that the students and teachers felt privileged to experience. "You can’t replicate the same type of competition in a school project," Mr. Barrus said. "This festival hosted the best of the best." This project also gave students the opportunity to work in a drastically different environment. "It gave them a taste of working in the real world of film, outside of just the grade," Mr. Town said.

Everyone on the team was exceptionally proud of the product, but also equally proud of the camaraderie that developed along the journey. "I was so touched seeing the whole group have each-others’ back," Ms. Kao said. "The students even fed each other water and made sure everyone got rest; each role was so crucial, and the teamwork was amazing." The students felt the effect of their cooperation as well. "Everyone was working in harmony, almost like a professional team," Michael said. "We could do anything we wanted."

The success of the team will help propel TAS film even further forwards in the future. "It further galvanizes the film community," Mr. Barrus said. "The bar gets higher and higher, even TAS alumni currently attending film school are blown away every year."

The film team’s accomplishment is only one example of the outstanding work performed by TAS students. "Don’t underestimate high school students," Mr. Barrus said. "They can do amazing things. It’s happening everywhere at this school."
It was day one of the new school year. Twenty-five energetic third-grade students raced into the previously silent English classroom with brand-new textbooks, colorful pencil cases, and curious eyes sneaking glances at me. Though some had previously studied English in cram schools, for many of the kids, this was their first exposure to this ubiquitous language.

They weren’t the only ones learning something new; it was my first day as a Fulbright Taiwan English Teaching Assistant, and my first time teaching in an elementary school classroom.

Since coming to Taiwan in August, I’ve begun to redefine the intangible idea of “cultural exchange.” Fulbright, an exchange program sponsored through the U.S. Department of State, is based on bringing mutual understanding into world affairs and building relationships between nations through research, study, or teaching. With hard work, immersion, and first-hand experience, cultural exchange has turned into something tangible.

Many TESL scholars discuss realia, or objects taken from everyday life for teaching aids, as a useful pedagogical technique in the ESL classroom. In a way, I believe that Fulbright ETAs are a form of realia. When you place a foreigner in the classroom, it prompts otherwise unmotivated students to think about, interact with, and learn about people from other parts of the world. As a primary school ETA based in Hualien County, I provide a living, breathing reason for students from 3rd to 6th grade to practice speaking English.

Although many of us take our own culture for granted, seeing it through the eyes of others is one of the best ways to gain a greater appreciation. This was demonstrated to me during my self-introduction on the first day of classes. I showed students photos of my hometown in Iowa, which, to many Americans, is one of the more “boring” states. My students, however, were exceedingly dazzled, especially by my photos of an Iowa winter. As residents of a country that sees snow only at the highest altitudes, the four-foot-tall piles of snow were fascinating to them.

With an ETA in the classroom, students have the opportunity to interact with a native speaker of English. Especially in rural parts of Taiwan, this is a luxury that students often don’t have. In addition, ETAs bring in a piece of their own culture by organizing authentic cultural events. I recently taught a class on Halloween for my students, bringing in a “make your own paper jack-o’-lantern” activity, as well as doing a real live trick-or-treat at the end of class. Students were delighted the next day when they saw their very own paper pumpkins hung on the English classroom wall. Through activities that engage students physically and mentally, ETAs help students realize that the classroom is not just about memorization and testing.

One day I walked into the classroom to find one of my third graders, who had apparently taken this message to heart, holding a pencil and looking teacherly. When he saw me, he
immediately began to recite the previous day’s lesson, but taking the role of the instructor rather than the student. I was so touched to see that he had not only remembered the lesson, but he had been listening to the way I talk and watching the way I teach to produce his own “class” with me.

Another Fulbright ETA, Lilli Hime, recounted her experience as an Asian-American teacher in Taiwan.

“Just by showing up as an Asian-American teacher, I show them some of the diversity that is often ignored in how we define ‘American,’” said Hime. “That I can break the stereotype of the white American to represent just a small bit of the diversity that the US holds means a lot. It forces everyone I interact with to reconsider some of their assumptions of what an American ‘should’ look like and to accept a more expansive view of the American identity.”

However, Hime emphasized that she wants to shift the spotlight away from herself as the foreign teacher, and onto helping students develop their own identities.

“I’m mostly interested in developing in them a better understanding and appreciation of their own culture as well as a curious worldview where languages can be gateways,” said Hime. She has given her 8th grade students an opportunity to do so through writing ‘I am from’ poems, in which students are able to define their Taiwanese identity with the lens of their personal experience. “By holding my own culture in contrast to theirs, I hope they are able to see what makes theirs unique and beautiful, as well as learn how to look upon the differences with curiosity and respect.”

**A LEARNING EXPERIENCE**

One might ask what I, a teacher, am learning from my students. The title of my role, teacher, is deceiving in and of itself by suggesting that I am the respected expert, bestowing knowledge on the children at my school. Rather, I am truly a student, and in the classroom is where the true exchange happens. With this sense of cultural humility, we can accept the fact that we have much more to learn about other cultures than we think we do.

I have been in Taiwan teaching for almost four months, and I continue to learn new things every day. The reality around me is dynamic, allowing me to reform the archetype of Taiwan constructed in my head, and of my own identity, to fit new events and experiences. In Taiwan, I find that when the other teachers ask me to think back to my own elementary school experience, oftentimes they are much different from the expectations put in place here. At school, there are many little things that work together to form the image of a “different educational system”; for example, the fact that many teachers here use microphones during class time, discovering firsthand the effect that cram school has on academic and social success, the routine where students begin cleaning duties every day after sixth period, and even the fact that students independently walk from classroom to classroom for their classes.

Angelina Strohbach, Fulbright ETA in Hualien, had the opportunity to stay in Taiwan for a second year. “Although I learned an immense amount throughout my first year, I still felt like there was so much left I didn’t know about or understand, and I felt like I still had so much to gain by staying another year,” Said Strohbach. “In the past few months I’ve learned so much more about Taiwanese culture and history, I’ve deepened my connections in my community, I’ve improved my Mandarin, I’ve learned more about my students’ interests and families, and I’ve grown the relationships I formed last year with my coworkers.”

Strohbach expressed that as a second year, she feels she is able to “do less, achieve more.” Without the unavoidable adjustment period that demands time and energy from first-year ETAs, she can focus less on the basics of daily life, and more on her hobbies, community, and her students.

“It’s almost surreal to think about...
how all of my experiences the past few months truly were only possible because of the groundwork laid by already spending a year in this community. I can’t imagine having left sooner, and I’m so grateful that I was able to stay and further all of the efforts that I made last year.”

PROJECTS AROUND TAIWAN

An evening writing workshop on Fulbright applications is where all of this began. Amidst the panic over formatting, length requirements, and quality of content, some truly incredible things began to come together when applicants started discussing their required “community engagement projects.” As part of each Fulbright grant, applicants are required to plan projects that involve them with their local community.

I was beside myself with excitement when I reached out to the ATAYAL organization, a nonprofit dedicated to preserving and celebrating indigenous cultures, to hold a volunteer position as a public relations coordinator and reporter. I was even more thrilled to learn that a story I wrote on Atayal facial tattoos was published in Taipei Times newspaper. There are nearly 130 of us across the country, and each and every one of us has found a different vessel to support our involvement.

Other than teaching in her junior high, Lilli Hime is working to create the Taiwan chapter of Fulbright Prism, a nonprofit support system for LGBTQ Fulbrighters.

“It can be hard enough finding a queer community, but in a foreign country, it’s incredibly daunting,” expressed Hime. “I hope that together we can help each other navigate being LGBTQ teachers here, learn more about the local Taiwanese LGBTQ community, and ultimately build community with each other.”

A dedicated teacher, Angelina Strohbach has done multiple volunteer projects, including hosting a Saturday morning English storytime for primary school students and their families, and teaching music-based English with a youth group at Tongmen Presbyterian Church.

“This year, I’m co-planning and leading twenty other ETAs in a Fulbright-sponsored remote service trip to Penghu, where we will hold an English day camp for students,” said Strohbach. “I’m leading a similar English camp at the end of the month in Hualien at an elementary school in Yuli township.”

OUR IMPACT

In alignment with Fulbright’s mission statement, each and every one of us here in Taiwan has had an impact on our students and our community and, on a much larger scale, Taiwan/US relations. After all the stress over resource gathering, lesson planning and grading, at the end of the day we are here to make a difference in the lives of our students and show them that language learning is not a laborious academic requirement, but a fun endeavor that opens doors to the rest of the world.

Our involvement extends beyond the classroom walls; We are a network of teachers, scholars, and ultimately community members who create a web all across Taiwan. Each of our experiences plays a part in small-scale impact, but over time we are working to sustain a connection between our two countries through continued involvement and efforts teaching in (and learning about) Taiwan.

Sylvia Dean is a visiting scholar from Iowa City, Iowa, U.S.A. On a Fulbright grant, she works in Hualien’s elementary schools teaching English, and is also working as a journalist for ATAYAL, a non-profit organization dedicated to the preservation of indigenous cultures.
The Possessions of Emperors: Chinese Lacquerware

Our guide was motioning for us to hurry, as our small group stood appreciating the cool blasts of air in the main lobby of the Taipei National Palace Museum (NPM) on an unusually hot late autumn morning.

As we walked towards the Curio Gallery, where some of the NPM lacquerware collection was on display, our guide explained that most of the carved pieces were from the Ming (1368-1644 A.D.) and Qing (1644-1911 A.D.) dynasties. These were, however, just a sampling of the four hundred lacquerware pieces being safeguarded in the underground vaults of the museum.

WHAT IS LACQUER?

Early lacquerware in China utilized a natural substance found in the lac tree (*Rhus vernicifera*). To extract this resinous sap, a hole was cut at an angle into the truck of the tree and a pipe inserted into one of the sap veins. Grey, syrupy lac sap then flowed through the pipe into a container. It was then strained several times to remove impurities, and placed outdoors in direct sunlight to remove any excess moisture. When the grey lac sap’s color changed to a glossy golden-brown color, it was ready for application to wooden objects.

Pigments were also added from a variety of mineral substances: bright reds from cinnabar, green from malachite, yellow from hartite and black from ferric hydroxide have made lacquerware items aesthetic treasures.

EARLY PRACTICAL USES

Throughout China’s history, lacquerware has taken a variety of forms, ranging from articles for everyday use to elaborately carved furnishings. Chariots, carts and military articles employed the use of lacquer during the Chou (or Zhou) dynasty (1045–221 B.C.). In addition to household items such as bowls and plates, lacquer was also applied to burial objects for the deceased to use in the afterlife.

REFINEMENT THROUGH TECHNIQUE

Much of the beauty found in lacquerware comes from the variety of time-consuming techniques used in creating a lacquerware piece. Craftsmen were continually upgrading and experimenting with new methods and materials, which in turn changed the appearance of lacquerware through the dynasties.

Lacquerware has distinct classifications based on technique. The first, Chia-chu ware, reached its peak during the Six Dynasties period (220-581 A.D.). It was a “dry” lacquerware process, which was quite popular for the crafting of Buddhist images. A mold of sectioned wood or clay was carefully carved then
coated with a mixture of lacquer, fibrous material and clay or mud.
This mold was then wrapped with pieces of linen, hemp or silk which had been completely soaked with fresh lac. The artisan would continue to apply alternate layers of cloth and lacquer until it was of a desired thickness. After the cloth and the lacquer had dried and hardened, the inner core was removed. The remaining shell, which was once more coated with lacquer, was ready for painting. Since there was no inner core, these pieces were as light as a feather, an important characteristic of this technique.

DETAILED DESIGN TECHNIQUES
In the late Zhou dynasty, painted lacquerware designs focused on hunting scenes, legends depicting archers, chariots, horses and bird-like creatures interwoven among cloud or geometric designs. Later, Tang dynasty (618-907 A.D.) designs featured complex floral patterns, which were highlighted by the use of gold and silver inlay.
Carved lacquer began its development during the Tang dynasty (618-907 A.D.). The most significant characteristic of this technique is the multi-layered lacquer application. The standard rule of thumb was usually no less than 36 layers. Once the lacquer was dried, a design was carved into the top layers using a thin and very sharp knife. This technique was called “picking the lacquer” (ti-chi).

MING DYNASTY (1368-1644 A.D.)
LACQUERWARE
Dragons, clouds, birds, flowers (such as the lotus flower or peonies), fruits like grapes and peaches, ladies and landscape scenes continued to dominate later Ming dynasty lacquerware to a point of overcrowding. This was in sharp contrast to the simplicity and elegance of the earlier Ming Hsuan-te (1426-1435 A.D.) period, whose wares are considered to be the finest examples in the history of carved lacquer art. The “moist” appearance found in the red lacquerware from this period is due to its high content (forty-percent) of cinnabar. Each lacquerware carving was free of any distortion in the design, and detailed attention was given to the smallest landscape scenes.
Unfortunately, turmoil and intrigues within the imperial court closed an important chapter in the history of China’s lacquerware art. Carved red lacquerware was revived during the Qing dynasty (1644-1911) but it never equaled the exquisite beauty of early Ming pieces.
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**Periodontist**
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Gary comes from Bellevue, WA and has been in Taiwan since 1991. He is the Director of The English Library in Tianmu. They have over 2,000 English books for children and adults. The English Library teaches English and also does On-line tutoring. Gary’s love for Taiwan brought him to ATAYAL, a non profit from America, which assists Taiwan’s indigenous people. As Director of International Relations his work involves arranging cultural exchanges, language exchanges, student exchanges as well as developing economic opportunities. His Tribal Canoe Journey work will continue in 2020 with another trip to the Pacific Northwest of America.

Christmas in Wulai IX

TEXT & IMAGE: GARY R. SMOKE

Santa Claus has a lot of children to visit each year, and one of his favorite stops is in Wulai, a lovely mountain community south of Taipei city. This year will be Santa’s ninth visit to Wulai to see the children and to stroll down “walking Street,” accompanied by the townspeople and carolers singing Christmas carols as they hand out goodies.

We received a text message from one of Santa’s elves telling us that Santa would be stopping in Wulai on Saturday, December 14th at 12:30 pm in front of the Wulai Museum. There will also be a band performance outside the museum and everyone is welcome to join in with their own performances. For further information contact Gary Smoke. Cell: 0920-558-017, 2874-6220, Email: the_english_library@yahoo.com

A Special Opportunity to Support Taiwan’s Indigenous Youth

Each year, donations are collected in support of the annual Northwest Tribal Canoe Journey, which offers Taiwan indigenous youth a two-week opportunity to join up with native tribes and nations from the Pacific Northwest of Canada and America, as they follow traditional ancestral passageways of their culture.

For Taiwan’s indigenous youth, this is a special opportunity for them to learn and to share their own cultures, and to make friends with other indigenous young people from various tribes in the Pacific Northwest. The Taiwan indigenous delegation will include elders, artisans, and the Christian Mountain Youth Choir, as well as indigenous youth.

For more information about how to support and make a donation, please check our website at: atayal.org. By supporting these indigenous young people, we are also supporting Taiwan.
Well-known local photographer Patrice Delmotte has been doing studio photography for over a decade in Taipei. He exhibits regularly both in Taiwan and abroad, and his most recent gallery showings were in May 2019 for the Taiwan Exchange Photo Club Our Island Exhibition, supporting Father Yves Moal’s charitable work in Hualien.

In his youth, Patrice loved drawing and engraving, but unfortunately his professional work kept him too busy. On his birthday in 2005, the gift of his first digital camera, a small Coolpix, opened the door to the digital world. By 2007, he had started seriously to pursue photography as both the perfect retirement hobby and the ideal way to reanimate his appetite for graphic arts. That year he took a crash course with a professional photographer and a model. Its purpose was to recreate five photos, each with totally different lighting. Besides learning basic lighting principles, the most important lesson he received was from the model herself. She told him that a model couldn’t see herself and needed to be directed. It was his first nude model, and he was really shy at the time.

Though Patrice is self-taught, he has been particularly touched by Brazilian photojournalist Sebastiao Salgado, whom he greatly admires for the precision, accuracy and poetry of his work, even in the most dramatic of scenes. His love for black and white was also influenced by Salgado. He likes particularly the use of chiaroscuro, so popular among Flemish painters. He feels that it reflects the light of house interiors in northern France, where he was born, and also the bright light of the tropics where he now lives.

Nowadays, Patrice likes to work with amateur models who are less rigid and more natural in their poses. In some ways, the relationship between the photographer and the model is a game of seduction. One is trying to appear the most beautiful, while the other is trying to create the most beautiful photo of her. The photographer’s reward is to see the happy face of the model when she sees her picture.

For him, the body of the woman represents the most beautiful of landscapes. A simple, static drape covers nudity, while it also flows as in a dance movement, too. Patrice puts poetry into his photography to enhance his artistic nudes, since the line that demarcates nudity in fine art from pornography is very tenuous.

Patrice hopes that the emotion and atmospheres that appear in his work reflect and express his passion for Asia. He continues to hone his artistry and provides photographers with these recommendations from his experience.

PLEASURE ABOVE ALL ELSE
Patrice believes, "There is beauty in every being and everything, it is up to you to discover and exploit it. Use it, but always have as a priority your own pleasure, which is another key to your success." He realizes how fortunate he is to have no commercial purpose and therefore total freedom of expression.
STUDY THE MASTERS
"Often you won't have time to compose," he advises. "So it is important to cultivate your unconscious, your instincts, by carefully studying and analyzing the works of painters, sculptors, photographers, dancers and even musicians. Immersing yourself in their know-how and the harmony of their works. This is also one of the keys to creating your own style."

PLAY WITH THE SHADOWS
On the use of light and dark, Patrice advises photographers: "The shadow helps to hide or suggest. Shadows may even sculpt the subject. So you can also use a transparent veil. Do not neglect the power of suggestion, which is far more powerful than a full nude image."

SHOW YOUR WORK
After spending long hours in the studio, he reckons, "Photography is often a solitary exercise. It's important to share your work to get constructive criticism. This is one of the fastest ways to progress. There's a photo club near you or on the Net that will allow you to do so. Do not hesitate to contact professional photographers; very few will refuse to help you."

NO MATTER THE CAMERA
He also advises caution: "The race for equipment shouldn't be your priority. Outdoors, all devices are almost equal. The most expensive devices will only offer real benefits in extreme conditions. Never forget that it is your eye that will be responsible for 90% of the creation of the image. For the rest, you need to have a minimal technical knowledge of your camera and its possibilities. Moreover, know that nothing is better than experimenting over and over. If necessary, Photoshop will help you get where you want to go. But beware: a good Photoshop is a Photoshop that should not be visible!"

PRINT YOUR PHOTOS
Lastly, as Patrice firmly understands, "The great danger of the digital age is to accumulate pictures without actually breathing life into them." He believes that photographs need to be printed to be fully expressed. To that end, he has published over thirty fine art photo books.

You can find Patrice Delmotte's portfolio and photography on his personal website: http://www.delmotte-artphoto.com/ and you can follow his recent photography on YouPic: https://youpic.com/photographer/patricedelmotte/.

Patrice Delmotte is a well-known local photographer and active member of TEPC.

Kenneth Dickson has been an active member of TEPC for the past couple of years. He loves Tamsui for its cooler evenings, golden sunsets, and a gentler pace of life. It's a great place to discover Taiwan with your camera!
Taiwan Design Museum held a preview of the Golden Pin Design Award 2019 Winners’ Exhibition on November 13th, bringing together some of the winning Taiwanese designers alongside the award’s organizers from the Industrial Development Bureau (MOEA) and Taiwan Design Center.

It’s the beginning of the climax in this year’s Golden Pin Design Award — Taiwan’s longest running design award, established in 1981. The award’s forum and ceremony will be held on December 5th, but you can already experience a selection of the winners at Taiwan Design Museum from now until April 19th, 2020. The exhibition features a total of 139 winning designs and concepts.

What you don’t get to see when you visit the exhibition, however, is the young faces of the designers behind these award-winning works. The award functions not only as an authority on design excellence, but also as a hub that gathers together the design community from all across Taiwan, and even farther afield from elsewhere in Asia, Europe, and the United States. Here are three fresh-faced Taiwanese designers who won this year’s award, whose works are featured in the exhibition, and who you should look out for in the future.

<table>
<thead>
<tr>
<th>WHAT</th>
<th>Golden Pin Design Award 2019 Winners’ Exhibition</th>
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<tr>
<td>WHEN</td>
<td>14th November to 19th April 2020 (open daily 9.30 am - 5.30 pm; closed on Mondays).</td>
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<tr>
<td>WHERE</td>
<td>Taiwan Design Museum, Songshan Cultural and Creative Park, Taipei.</td>
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<td>TICKETS</td>
<td>TW$150 (standard) TW$100 (students and concessions) *available for purchase at the Taiwan Design Museum ticket booth.</td>
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Don’t miss out!
One of Taiwan’s most colorful creatives, Pili Wu is famous for his work with local restaurants, tea brands, temple festivals, and most recently Taiwan Design Expo 2019 - Super South in Pingtung. He founded his Taipei studio in 2014, and has since expanded to Shanghai as well. His identity design for “Tea 3.1415” at Creative Expo Taiwan 2019 is featured in the exhibition.

Just emerging onto the design scene, Willy Chan founded her studio in 2017. We Studio’s clients range from local gift shops and cosmetics brands to multinationals such as KFC and 7-Eleven. Her identity design for Keelung’s Heping Island Park is featured in the exhibition.
Daniel Cunningham is International Project PR & Marketing Manager at DDG Taipei, specialising in cultural and creative industries. He was the International Media Liaison of the 2018 Golden Pin Design Award and the Golden Pin Concept Design Award.

Pictured alongside the exhibition curator and award ceremony creative director Keng-Ming Liu (founder of Bito), Joe Fang is one of Taiwan’s most reputable album cover designers. He has diversified his practice since founding his studio, curating exhibitions, designing books and posters, and generally working on bigger projects. His key visual design for the Golden Horse Awards is featured in the exhibition.

Joe Fang - founder of Joe Fang Studio (left) + Keng-Ming Liu - founder of Bito (right)

Daniel Cunningham is International Project PR & Marketing Manager at DDG Taipei, specialising in cultural and creative industries. He was the International Media Liaison of the 2018 Golden Pin Design Award and the Golden Pin Concept Design Award.
Taiwan is a perfect illustration of the saying that good things come in small packages. In comparison with more popular tourist destinations in the Far East, Taiwan is very modest in size, but despite its diminutive scale, the island has an astonishing amount to offer the curious explorer.

The two volumes that make up *Taiwan 101* are the perfect guide for exploring the very best of Taiwan: not only the island’s finest hikes, but also its best historic towns and cities, brightest traditional festivals, unique Chinese and aboriginal cultural riches, and its little-known natural wonders such as eternal flames, mud volcanoes and badlands.

Together, *Taiwan 101 Volumes 1 and 2* present Taiwan’s finest attractions to anyone who wishes to get to know this island of kaleidoscopic charms, and comes with detailed information on getting around by public transport, and accurate GPS coordinates of nearly 800 fascinating places.
Remembering:
Forty Years Ago When AmCham Rescued US-Taiwan Relations

TEXT: JIM KLAR IMAGE: WEB

As a foreigner reading this magazine in Taipei in 2019, you probably don’t realize you owe a great debt to a small group of very smart, courageous and hardworking heroes. Forty years ago, they averted a major catastrophe between the US and Taiwan. By snatching victory from the jaws of defeat, they rescued the relationship between the two countries in a way that affords you the very lifestyle and opportunities you enjoy here.

It was just seven years before that when the not-yet-disgraced Richard Nixon, Henry Kissinger and their entourage boarded a flight to Beijing for Tricky Dick’s self-proclaimed “week that changed the world.” The success of their foreign relations courtship with Mainland China ultimately portended the failure of Taiwan’s long marriage with the United States. In short, US relations with two Chinas could not exist - no two ways about it.

When official relations ended, it seemed Taiwan would get caught short. But the Executive Leadership of AmCham stepped up to the task of making sure that didn’t happen. Now on the 40th anniversary of their success in rescuing and growing that relationship through their pivotal role in creating 1979’s Taiwan Relations Act, it is only fitting that the Community Services Center recognized their efforts with a Corporate Service Award.

AmCham was founded in 1951 with a mission to improve the business environment while serving as a vital bridge between the U.S. and Taiwan, and has since grown to over 1,000 members, representing over five hundred companies across a diverse array of sectors. When Taiwan was “Free China” and Beijing was “Red China,” that mission was a far simpler task. Taiwan, as the only China the anti-communist US would recognize, had Washington’s undivided attention for the first twenty years or so of AmCham’s efforts. Then came Nixon and Mao signing 1972’s Shanghai Communiqué, which could have been the beginning of the end.

In fashioning that agreement, Henry Kissinger had employed what would become his signature tactic of “Constructive Ambiguity.” So as not to let negotiation sticking points get in the way of a sweeping foreign relations coup, he deliberately left the details of the US-Taiwan relationship in limbo. While the U.S. acknowledged the One China policy then espoused by the governments on both sides of the Taiwan Strait without endorsing the mainland’s version, and agreed to cut back military installations on Taiwan, the document stated the U.S.’s interest in a “peaceful settlement of the Taiwan question” with the details to be decided at a later date. Much later in fact.

Fast forward seven years to the Carter administration and its Joint Communique on Diplomatic Relations with China. Released on December 15, 1978 and effective January 1, 1979, it officially began relations with China while officially ending relations with Taiwan. Regarding the divorce from Taiwan, the document stated the U.S. “will maintain cultural, commercial, and other unofficial relations with the people of Taiwan.” Easy to say but harder to do.

Throughout the seven years leading up to the split, AmCham’s Chairman, Robert P. Parker, was hard at work. Much to the benefit of both Taiwan and the U.S., he and former Chairman Marinus “Dutch” Van Gessel had already been deeply enmeshed in plumbing the parameters of a comprehensive solution the whole time. But it seemed his outreach fell on deaf ears. “A number of the pragmatic problems that would inevitably arise from normalization were anticipated by our Chamber several years before,” said Parker, “And for at least three years we had been proposing a series of specific questions to the Administration - to the White House, to the national security advisor, to the secretaries of state, to the Taiwan desk officers - and we never received a responsive answer.”

Parker was told that Washington would craft an Omnibus
Bill to address the issues of the new relationship. Omnibus bills are typically created for the purpose of tying together several unrelated and diverse issues to pass on a single vote and rarely completely address the issues they’re assigned to solve. As Parker saw, this one was no exception, “Once we got it in hand, we found out that from the standpoint of private interests, business interests between the United States and Taiwan, its language was ambiguous, its approach frequently naïve, and it was wholly inadequate to meet the needs of the ongoing commercial and trade relationship between the United States and Taiwan.”

It was then Parker earned the sobriquet of the “Underground Ambassador” when he went to Washington to testify at hearings conducted by the Senate Foreign Relations Committee and House Foreign Affairs Committee. Under Parker’s and other leaders’ assault, the Carter Administration’s proposed bill was scrapped by Congress in favor of the Taiwan Relations Act (TRA), formed largely on AmCham’s specific proposals.

In a nutshell, the TRA successfully assured the security, defense and legal status of Taiwan in the new relationship with the U.S. But Parker and Van Gessel didn’t stop there. Realizing the importance of the social institutions functioning in the expat community, they knew their work was incomplete until they did their best to shore those up as well. So they continued their labors until TAS, ICRT, TYPA & ACC were all safe and sound as well.

In March of 1979 the U.S. embassy in Taiwan shut its doors forever (succeeded by the American Institute in Taiwan) at the same time that Taiwan opened the Washington office of Coordination Council for North American Affairs. The Taiwan Relations Act was finally signed into law one month later in April.

So it was through years of hard work and the proactive efforts of AmCham that the crisis of the American government “derecognizing” Taiwan became a crisis largely averted. Sure, things weren’t as wonderful as before Nixon’s trip to China, but we all realize now, especially when we see recent events in Hong Kong, that they could have ended up much worse. That’s why AmCham is more than deserving of the Community Service Center’s Corporate Service Award.

Jim Klar is an American Expat living in Taipei for the last 4 years. His passions include Buddhist meditation, cycling, martial arts, blues harmonica, studying Chinese and being a good father and husband. He sings and plays throughout the local music scene and can often be spotted on his bicycle high in the peaks of Yangmingshan National Park.
21st Century Third Culture Kids

T wenty-first century third culture kids (TCK) with all their international experience and bilingual (sometimes multilingual) language capabilities, along with a cultural savviness when it comes to navigating cross-cultural situations, are still unsure of themselves.

Why?

W HERE DID THIS TERM COME FROM?

The term “third culture kids” was used by researchers John and Ruth Hill Useem back in the 1950s to describe American children whose parents were living and working overseas for significant periods of time. Ruth Useem’s later research addressed this experience as the emergence of a new culture.

T hese children were living simultaneously within two different cultures: their own homeland (passport) culture, and the culture of their new host country. In order to adjust they responded by developing strategies of interpersonal behavior, codes of lifestyle and cross-cultural perspectives and forms of communication. Individuals undergoing this experience no longer fit into either their own culture or host culture. They now belong to a new, third culture.

GENERAL CHARACTERISTICS

Third culture kids are lots of things. They’re more flexible and better at coping with change; they can live and negotiate cultural issues simultaneously in two or more different cultures; they enjoy travel, and are proficient in more than one language. They value long-distance friends and relationships, and are more mature and tolerant of different cultures and of people of different backgrounds. They’re able to problem solve with creative and critical thinking skills, and value relationships and environments that offer a “sense of belonging.”

STRUGGLES FOR MANY TCKS

In researching for this article, I came across common issues that many third culture kids deal with. Answering the question, “where are you from?”, having a blend of different or “international” accents; using different languages when speaking (without noticing it) when speaking to others with little international experience; planning holidays; having long-distance friends and relationships; trying to answer ridiculous questions; feeling a constant need to travel; having multiple passports; trying to explain lifestyles that others will be unable to understand; adjusting financially to different standards and costs of living between countries.

BUT WHERE IS “HOME?”

A common dictionary definition of “home” is a place (physical location) where one lives permanently, especially as a member of a family or household.

The most frustrating question that TCKs face when in conversation with others who are curious about their unique overseas growing up experiences with parents of different cultures is “where are you from?”. For third culture kids, this can be a nerve-wracking question which usually entails explaining an exhausting in-depth personal life story. Pressure continues with questions like, “Where were you born?”, “Where are your parents from?”, “But you don’t look Spanish/Chinese...”, “Which one (culture) do you like better?” After a while, many TCKs begin to wonder, “Where do I belong?” Simply put, TCKs thoughts about their “home” are as alien to them as to those asking the questions.

HELLO, GOOD-BYE

Regardless of whether you are a third culture kid or an adult in this same third culture situation, living through the eventual “hello, good-bye” process can be stressful. One young lady recalls, “I felt as if a small part of myself was...
being taken from me each time I had to tell close friends good-bye, knowing that I would probably never see them again.” Yet another teen commented, “Making friends when living overseas was a lot easier than when I had to go back home, because we knew the routine on how to make friends quickly. We were all in the same boat. We were third culture kids. But when we had to return to the States it was hard because everyone there had been together at school since elementary school.”

INTERNATIONAL SCHOOLS STEPPING IN
Here in Taiwan, international and private schools are paying close attention to preparing third culture kids for life inside and outside their academic environments. Teachers and counselors are available to guide them in acquiring immersion skill sets into different cultures, language competencies, cultural intelligence, strong interpersonal skills, adaptability, and advanced problem-solving abilities for building competencies that will serve them throughout their life, along with transition support programs. These children and young adults have a bright future ahead of them.

A NEW SHIFT
Parents of third culture kids are traditionally from the business, government, missionary or military sectors. However, an unexpected new 21st century category of third culture kids has presented itself: refugee third culture children. This is due to the current massive global migration of refugee populations, where families, cultural identities, norms and values have been uprooted and thrown into disarray. New physical, psychological, linguistic and environmental challenges await these young people, as they try to re-integrate into the societies that will accept them. Let’s hope that these refugee third culture children (and adults) receive the transitional, educational and workplace support that they will need, as they struggle to build a new life for themselves.

Pai Su-yu is a retired educator, writer and avid gardener.
Anping

There’s still lots to explore in the ancient port area of Tainan city, in this, the second of a two-part Off the Beaten Track.

Tait and Company was one of five major Western companies to open shop in the newly designated treaty port of Anping following the Second Opium War. Commencing business in 1867, the firm was engaged in trading those Taiwan staples sugar, camphor and tea, plus (naturally) opium, and trade flourished until the start of the Japanese colonial era, when business (much of which was taken over by the Japanese) slowed. All foreign companies were expelled from Taiwan in 1911, and the building became the offices of the local branch of the Japanese-owned salt company.

A couple of minutes’ walk north of Anping’s most famed sight, Anping Fort, the company’s handsome, colonial-style building, with its whitewashed walls and long verandas, is now an interesting small museum explaining Taiwan’s early years, during the Dutch colonial period. Behind the main building is the old warehouse, now better-known as the Anping Treehouse, because of the banyan trees that took root here after neglect set in following the end of the Japanese era. In that relatively short space of time the trees have already grown to quite a size, and their roots have grown so thickly that in places the crumbling walls have disappeared entirely, giving it an appearance vaguely like Ta Promh at Angkor in Cambodia. A raised catwalk winds through the rooms of the building, and climbs up above the walls for an aerial view of this fascinating place.

A couple of hundred meters west, on the other side of Anbei Road, Julius Mannich Merchant House was the residence of a German merchant who, like most traders in Anping at the time, sold camphor and sugar. Business folded soon after the beginning of the Japanese colonial period, and the building became first the Anping District Office, then a police station.

For a quick break from historic relics, stroll along the attractive harborside to Lin Mo-niang Park, named after the lass who became the goddess Mazu after her death. This grassy expanse on
the waterfront is dominated by a large statue of Lin crowning a small rise at the center. The park is popular with kite-flying locals on the weekends, and is a good halfway stop if tackling the hike from Anping Fort to the Eternal Golden Castle.

The floridly-named Eternal Golden Castle was built (using stones taken from the ruined Fort Zeelandia to the north) to a French design between 1874 and 1876 as defence against Japanese aggression in the years following the Mudan Incident of 1871. The fort, which is surrounded by a moat and covers an area of three hectares, is the first modern-era fort to be built in Taiwan, and was equipped with British Armstrong cannons.

Anping, like the main part of Tainan city inland, is famed for its history: this is, after all, the place where Koxinga dislodged Western colonists and laid the foundations for Han migration on an island until then populated almost exclusively by native tribes. Like Tainan, though, there’s a special enjoyment to had in just wandering around, receptive to the small surprises and delights around each corner. Certainly with that fresh sea breeze in the air, and (it seems) rather less polluted, traffic-snarled streets than Tainan proper, it would be a shame to miss spending a few hours exploring the city’s ancient (and rather fascinating) port area.

Richard Saunders is a trained classical musician and writer who has lived in Taipei since 1993. He has written several books (available at the Center and in bookshops around Taipei), including Yangmingshan: the Guide (a complete guide to the National Park on Taipei’s doorstep), Taipei Escapes I and 2, which together detail sixty day trips and hikes within easy reach of Taipei city, and The Islands of Taiwan, a guide to Taiwan’s offshore islands. His latest book, Taiwan 101: Essential Hikes, Sights and Experiences around ilha Formosa, is out now.
TIME is the latest outdoor installation project by well-known Japanese photographer Saturo Kondo. Located in a narrow lane nearby Tainan’s Chihkan Cultural Park, vivid wall images of contemporary school children mingle with those of older local residents to create a unique time-travel experience. This is one exhibition not to be missed.

Dates: August 31st - ongoing | Venue: East Street and National Street, Lane 208, Tainan
Happy Holidays to you
from Yuan Ru Gallery!

Artworks by Cola King and Yen-Cheng Wu

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