

Taiwan's first "Sound and Silent Contemporary Dance" developed in international, Italian, and Taiwanese sign languages.



知! 所以?

kemeljang SO

Tjimur Dance Theatre
Baru MADILJIN



Timeline

2021.11.2-7

Tjimur Dance Theatre

2021.11.13

Cultural Bureau of Nantou County Government Auditorium

2021.11.20-21

National Kaohsiung Center for the Arts (Weiwuying)

2021.12.3-5

Wellspring Theatre

Duration | 70 minutes without intermission,

will be a forum after each performance

Organiser | TOPTAIWAN

The organizer reserves the right to change the content of the program

節目介紹

Program Introduction Kemelang · so?

Taiwan's first "Sound and Silent Contemporary Dance" developed in international, Italian, and Taiwanese sign languages.

Kemelang is a Pawaiense means understanding, once again dig deeper into the thoughts from a different self! Everyone has their own thoughts, but when we can say it completely or obscurely, there is a group of people who cannot choose the way of expression. Maybe they are born with or acquired influence, which causes the sound to be unfamiliar to them. When we want to shout out pain in heart in a breath, they use fingers and facial expressions to convey it. But if we have never been in touch with sign language, then who can understand their pain.

After you have watched the dance quietly, we will find that true understanding requires sincere acceptance. Acceptance is tolerance, mutual and understanding! Letting go of ourselves, treating and accepting sincerely is a topic we need to learn together! The director of Ljuzem and choreographer Baru hopes to bring the world to art inclusiveness through this work, and achieve the social environment of "cultural equality".



創作團隊

Production Team

Team Founder and Artistic Director | Ljuzem MADILJIN

Dance Director and Choreographer | Baru MADILJIN

Costom Designer | Baru MADILJIN

Rehearsal Directors and Performers | YANG Ching-hao, Ljaucu TAPURAKAC

Performers | MENG Tzu-en, CHIANG Sheng-hsiang, Al bernard GARCIA, KANG Shu-hsuan

Technical Coordinator and Lighting Designer | LIN Yu-cheng (PING GUNE CO., LTD.) Photographer | QIU Jia-hua

Still Photographer | BA Sa-xi

Main Visual Designer | Winder CHAN

Production Supervisor | LI Yu-wun (HAO SHUN JING ARTS STUDIO)

Word | WONG Jhen-sia, LIAO Yun-Jing

Company Manager | CHIU Shu-ting

Special Thanks To International And Italy Sign Language / Art Advisor | Riccardo Olivier, Cesare Benedetti, Nikita Lyamar (Supported by Crossing the Sea)

Taiwan Sign Language / Art Advisor | SU Li-hua, LIAN Hao-jyun, WU Ya-li, HONG Siao-han



藝術總監的話 路之·瑪迪霖

Ljuzem MADILJIN / Words from the Artistic Director

2021 was the 15th anniversary of Tjimur Dance Theatre. We could never have foreseen that the heavens had their plans, and we couldn't deny fate when it came.

For the past two years, we have been unable to perform abroad due to the pandemic, but that gave us an abundance of time to polish one of our pieces. Baru choreographed *kemeljang · so?* by integrating performance and language. Everyone raised questions about combining these two seemingly conflicting elements, but the choreographer refused to give up and searched for a way to strike a balance between them.

The dancers sang, danced, and used sign language as they conveyed their emotions through dance. In this performance, they had to open their ears and hearts to multiple means of expression, and it was an enormous breakthrough for all of them. We have never performed a piece half-heartedly, and in this one we likewise spared no effort to share every second with the audience.

“Do that which is difficult.” such is the spirit of Tjimur Dance Theatre.

After more than a year of practice, I walked into the rehearsal room one day and saw the dancers. Suddenly it felt as if they weren't just performing using sign language; rather, they seemed like people who truly relied on sign language in their daily lives. Watching the piece, I felt like I had walked into the world of the hearing impaired, and this world wasn't sad, but full of joy. Suddenly, I understood. In the piece *kemeljang* (a Paiwan word meaning “to understand” or “to know”), what we want to explore is, “Do you really understand? Now that you do understand, what happens next? Is it possible for us to approach people who are different from ourselves?”

In this, our fifteenth year, we are like an adolescent who is full of passion and wishes to keep going forward, but fears that he isn't good enough. To find ourselves practicing and perfecting *kemeljang · so?* at this time is as if the heavens saw our abilities and efforts and arranged it for us to create a very difficult piece to tell us that we are capable.

In *kemeljang · so?*, I saw a level of confidence in Baru that I had never seen ever since he had returned to our tribe --- after coming back home and living in the tribe for thirteen years, he worked hard at understanding and listened well, and now Baru has found himself in his dance pieces. This seems to suggest that Tjimur Dance Theatre has also completed the stage of finding itself and is now in full operation. We no longer have to question our identity; we can concentrate on sharing the value of existence and passing it on to others.



創作者的話 巴魯·瑪迪霖

Baru MADILJIN / Words from the Choreographer

In 2018, the dance theatre performed *Varbung~ Heart to Heart* at the Edinburgh Festival Fringe in the U.K. After watching our performance, Cesare Benedetti, who was the Art Director at Italy's Festival of Silence (Festival del Silenzio), invited us to perform in Italy. Moreover, he wanted the lyrics of the part where an ancient ballad was sung to be interpreted by a local sign language translator. At that moment I thought, "Let's leave the sign language to the dancers!"

At the end of 2019, three Italian artists came to our tribe to teach us Performative Sign Language in Italian to prepare us for the performance in Italy the next year. But then the pandemic struck, an unexpected development that impacted the piece in like fashion—for I began to think that it should become an independent piece; *kemeljang · so?* had its beginnings here.

When I was a child, I went to the beach to play and water got into my ears. Suddenly, I couldn't hear and my head buzzed. I cried, but to no avail. It was a momentary experience of being unable to hear. In the old-fashioned Charades-style games on TV variety shows, participants were stripped of verbal language and had to rely on the body to convey messages. This is also a form of communication. When choreographing *kemeljang · so?*, I kept imagining a world where no one could hear, and what every silent day would be like.

Dance is sometimes abstract, and the body can be a symbol or suggestion, but sign language can't be abstract. Sign language is a means of direct communication, a precise language in a soundless world. I searched for balance in between the two. In the eyes of the general audience, this piece would be a dance, but in the eyes of those who are deaf or hard of hearing, it would be a different representation full of messages that can be interpreted.

At last year's Taiwan Dance Platform at the Weiwuying National Kaohsiung Center for the Arts, we performed a thirty-minute version of the piece and invited over a hundred guests who are hearing-impaired. After the performance, some of them cried—and told us they understood. This inspired me to expand the world of dance and make it encompass more. While *Varbung~ Heart to Heart* is about the revelations of the inner soul, *kemeljang · so?* expands to explore what a different group of people want to express. Through dance, we invite the audience into the world of silence.

You understand, so now what? Do you really understand? What is your understanding?

蒂摩爾古薪舞集

TJIMUR DANCE THEATRE

First Dance Company in Taiwan Dedicated to Contemporary Paiwan Cultural Aesthetics. It was founded in 2006 by the head of company and artistic director, Ljuzem Madiljin, with Baru Madiljin as the dance director and choreographer. Based on the roots of Tjimur Tribe of the Paiwan people, we attempt to transform the integrated Paiwan melodies and dances into modern body aesthetics through the learning process of traditional Paiwan music and dance. We are committed to retaining the traditional cultural foundation while seeking out the core essence of the Paiwan culture, where songs are infused to dance and dance inspires music, to showcase one of the most unique and distinctive contemporary dance companies in Taiwan.

The Tjimur Dance Theatre is dedicated to exploring the breathing method of the Paiwan people that incorporates music to dance, and break through the dancers' habitual body usage through the contemporary body training pioneered by Ljuzem Madiljin to continuously develop their potential and limits.

In the 15 years since its founding, Tjimur Dance Theatre has held residency programs, tribal tours, campus tours and theater performances every year. It has accumulated 119 official domestic performances, 126 overseas performances, and more than 300 promotional performances, continuing to open up the possibility of the spread of art in Taiwan. Meanwhile we held the "Tjimur Art Festival", leading international artists into the tribe. For Tjimur, performing arts are no longer limited to the stage. Art is in the tribe and in life at the same time.

TJIMUR
Dance Theatre

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團長暨藝術總監
路之·瑪迪霖

Ljuzem MADILJIN / Artistic Director

Ljuzem Madiljim is the Founder and the Artistic Director of Tjimur Dance Theatre. Upon her graduation from the Dance Department at Tainan University of Technology, and completed the master's degree in Department of Cultural and Creative Industries at National Pingtung University. She returned to her hometown, Tjimur Village in Pingtung County, where she started her career teaching and dancing more than 15 years ago. Now, she is pursuing her master's degree in the Graduate Institute of Cultural Creative Industries at the University of Pingtung.

In the summer of 2006, Ljuzem established the Tjimur Dance Theatre, the first modern dance company in Taiwan dedicated to the presentation and promotion of the aesthetics and philosophy of ancient Paiwan culture. From 2009 to 2021, she coordinated 16 performances and led a team to represent Taiwan to perform in Europe and Asia. In 2014, she pioneered the Paiwan contemporary dance teaching system, dedicated to exploring Paiwan's breathing method of singing and dancing, and then developed Paiwan contemporary physical training, breaking through the dancers' physical inertia, and continuing to develop their potential and limits.

It has been a motto as well as a lifelong promise for Ljuzem that she must keep learning and paving the way for the indigenous kids to come back to their hometown. This has prompted her to have established the first professional dance company in Pingtung and to have toured in many indigenous villages to share their passion and inspire the wider audience in the south tip of Taiwan.



舞蹈總監暨編舞家
巴魯·瑪迪霖

Baru MADILJIN / Choreographer

Baru Madiljin graduated from the School of Dance of Taipei National University of the Arts and has lived in the city for 12 years. In 2009, Baru Madiljin returned to his hometown, Sandimen in Pingtung, to join his sister in the work of passing on the indigenous culture and arts. He became the Choreographer and Dance Director of Tjimur Dance Theatre

Looking back at the thirteen years of returning to the tribe, seeking harmony between modern dance training and tribal culture, Baru practiced opening his ears, humbly receiving the songs and languages of the elderly, and truly returned home.

Baru Madiljin attempts to reconstruct the public's impression on dance forms and music aesthetics. His works fully showcase his creative energy and innovations through integrating and interweaving various art forms; he also interprets indigenous arts with different perspectives and diverse concepts.

He was praised by the British Internet magazine Spiked with "the choreography was strong..." while Kelly Apter from The Scotsman newspaper described his work as "Deeply touching... The passion is palpable."



排練指導暨表演者

楊淨皓

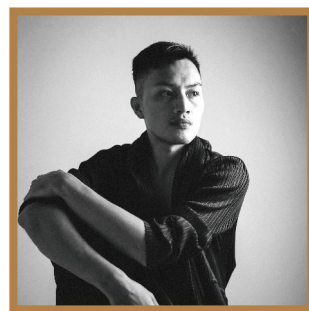
YANG Ching-hao / Rehearsal Director and Performers

“Both performance and communicativeness of sign language should be considered is the biggest challenge of this dance. The sign language must be shape and the expression must be clear, but at the same time, we must not forget the dialogue between me and the audience.”

Paiwan, from Jiaping Village, Taiwu Township, Pingtung

Graduated from the Dance Department of National Taiwan University of Sports.

Serves as performer from 2013 in Tjimur Dance Theatre. He participated in 13 performances of the Tjimur Dance Theatre. From 2014 to 2020, he participated in the international art festivals in 14 cities in Europe, America, and Asia. In 2018, he set a European tour record of 42 performances in 56 days, and participated in the French "Vavignon Festival" and the United Kingdom. "Edinburgh Fringe Festival Taiwan Season".



排練指導暨表演者

舞祖·達卜拉沓茲

Ljaucu TAPURAKAC / Rehearsal Director and Performers

“The most difficult part of this dance is how to integrate the sign language into my body, and also thinking about how to pass it to the audience. In the body, facial expressions, and singing, it is all about dialogue with oneself and the audience. ”

Paiwan, from Paiwan Village, Majia Township, Pingtung

Graduated from the Dance Department of Tainan University of Technology.

Serves as performer from 2015 in Tjimur Dance Theatre. He participated in 10 performances of the Tjimur Dance Theatre. From 2016 to 2020, he participated in 14 international art festivals in Europe, America, and Asia. In 2018, he set a record of 42 performances in 56 days of European tour, and participated in the French "Vavignon Festival" and the United Kingdom. "Edinburgh Fringe Festival Taiwan Season".



表演者

蒙慈恩

MENG Tzu-en / Performers

"Before I be in touch with sign language, I could not imagine a silent world. As a listener to be in their world, I must learn their language. But the grammar and vocabulary used in sign language are different from what we know. Sometimes It may even be an inverted sentence. This is a new challenge for me, but it is also a new shock on different cultures."

Han, Pingtung

Graduated from the Dance Department of Chinese Culture University.

Serves as performer from 2017 in Tjimur Dance Theatre. She participated in 7 performances of the Tjimur Dance Theatre. From 2017 to 2020, he participated in 12 international art festivals in Europe, America, and Asia. In 2018, she set a record of 42 performances in 56 days of European tour, and participated in the French "Vavignon Festival" and the United Kingdom. "Edinburgh Fringe Festival Taiwan Season".



表演者
江聖祥

CHIANG Sheng-hsiang / Performers

"When I am engaged in dance, I am no longer a performer but a sharer's interpretation. The most difficult thing in this dance is how do I express my inner emotions and feelings when I can't hear or speak? Scream. Sign language is language, and body is language. We are performing and expressing at the same time, we are dancing and talking at the same time."

Paiwan, from Wangjia Village, Laiyi Township, Pingtung
Graduated from the Dance Department of Tainan University of Technology.

Serves as performer from 2019 in Tjimur Dance Theatre. He participated in 6 performances of the Tjimur Dance Theatre. From 2019 to 2020, he participated in 7 international art festivals in Europe, America, and Asia.



表演者
賈西亞

AL bernard GARCIA / Performers

"We added sign language to dance and sing, which is valuable. Even if you don't know sign language, you can feel it. The hands are also the body, and sign language is the body vocabulary. There is no distance in between. We express it with our hands, face, body, and singing as always."

Filipino
Graduated from Ethnomusicology Department of NanHua University.

Serves as a performer from 2020 in Tjimur Dance Theatre. He participated in "bulabulay mun?" and "kemeljang · so?"



表演者
康書瑄

KANG Shu-hsuan / Performers

"In the theater, the choreographer used his body and voice to build a spiritual bridge between the audience and the stage. As the speaker and the listener, conveying the message of my heart to the listener, empathizing and feeling the same. All this is extremely difficult for me."

Han, from Kaohsiung
Graduated from the Dance Department of Tainan University of Technology.

Serves as a performer from 2020 in Tjimur Dance Theatre. She participated in "bulabulay mun?" and "kemeljang · so?"

