

Cloud Gate Dance Theatre of Taiwan
Blue Hour/Beckoning: A Double Bill

Sat, Nov 21, 2026 at 8 pm
Royce Hall

CENTER
FOR THE ART OF
PERFORMANCE
UCLA

WELCOME TO THE 2026–27 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines — dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms — by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

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Miriltons — Photo by Martin Argyroglo

Every season, I sit with the question: what does this particular moment ask of us?

The program you hold in your hands or are reading on a screen is my attempt at an answer. It is a season that resists easy summaries, but if I had to offer one, I would say this: It is a season about what it means to be alive, together, right now — to carry the past in our bodies, to long for connection across difference, to reckon with beauty and violence, and to find that joy and grief are rarely as far apart as we imagine.

The body remembers what the mind forgets. It carries history in its muscles, grief in its breath, joy in its feet. This season, we have built a program around that truth — and around the artists who know it most deeply. Our 2026–27 season is organized by a single conviction: that memory is not the past. It is the present, living within us. And what we do with it — how we mourn it, celebrate it, transmit it, resist it — is one of the most urgent questions of our time. Whose stories are told? Whose voices are heard? Whose lives are made visible? These are not abstract questions — they are the ones our artists answer every time they take the stage. I invite you to gather with us, to stay alert together, and to discover what we are capable of when we refuse to look away.

With hope and imagination,

Edgar Miramontes
Executive and Artistic Director



Catarina — Photo by Joseph Banderet



Photo by CHEN Chien-hao

CAP UCLA presents

Cloud Gate Dance Theatre of Taiwan

Blue Hour/Beckoning: A Double Bill

Sat, Nov 21, 2026 at 8 pm

Royce Hall

Runtime: 80 minutes
Blue Hour: 25 minutes
15 minute intermission
Beckoning: 40 minutes

THE INN AT UCLA · LA ist · PBS SoCal · KCRW

This tour is made possible in part by the grants from the Ministry of Culture, R.O.C. (Taiwan).Support provided by the Royce Center Circle Endowment and the NEA Challenge Grant Endowment. With additional support provided by Taiwan Academy in Los Angeles, Taiwan Mission.

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ABOUT THE PROGRAM

This program brings together two foundational works by Artistic Director CHENG Tsung-lung, originally created for Cloud Gate 2 (now part of Cloud Gate Dance Theatre of Taiwan). Created during a pivotal period in his artistic development, the works make a transition in his choreographic language — from quiet self-reflection to movement inspired by Taiwanese temple processions.

ABOUT *BLUE HOUR*

"Emotionally charged and deeply poetic." — *Taipei Times*

Blue hour, translated from the French term "l'heure bleue," refers to the fuzzy moment when day and night are alternating and obscuring one another. Drawing his inspiration from the hazy blue sky seen one morning in predawn darkness during his visit to New York, CHENG Tsung-lung seeks to present intangible minds with conscious bodies in *Blue Hour*.

Six female dancers clad in elegant long black skirts, make intermittent and broken movements by themselves as if they are making their own individual silent monologues. These bizarre movements, set against the sound of rhythmic footsteps from the group dance and the lines that segmented the space by long skirts, create an aesthetic sense of melancholy and agitation. Later, immersing in the persistent and continuous solace music of cello and string orchestra by John Tavener's *The Protecting Veil*, dancers become restless and frantic and reveal traces of tranquility.

BLUE HOUR CREDITS

Choreography: CHENG Tsung-lung
Music: John Tavener
Lighting Design (2026 Restaging): SHEN Po-hung
Lighting Design (2013 Premiere): SHEN Po-hung and LIN Yi-chieh
Costume Design: LIN Bing-hao
Premiere: March 28, 2013 at Metropolitan Hall, Taipei, Taiwan
Dancers: CHAN Pui-pui, CHANG Pei-cheng, FAN Chia-hsuan, LIN Sin-yu, SHAO Hsing-wen, YEN Hsueh-hsin

'The Protecting Veil' recording, performed by Yo-Yo Ma and composed by John Tavener, is used by arrangement with Sony Music Entertainment.

ABOUT *BECKONING*

"A percussive score chisels out rhythms from their bodies." —
The Guardian

"People can often turn into another identity in one instant. And I am fascinated by how these changes occur on their bodies, expressions and tones," said CHENG Tsung-lung.

Distilling movements subtly from the Taiwanese street-dancing ritual of the *Eight Infernal Generals*, also known as Ba Jia Jiang, CHENG has created a mysterious zigzag of body language that gives this abstract work a playful yet poetic quality.

BECKONING CREDITS

Choreography: CHENG Tsung-lung
Music Composition: CHUNG Cheng-da Quiet Quartet
Music Arrangement: Blaire KO
Music Post-production: Jamie HSU and Blaire Ko Studio
Lighting Design: SHEN Po-hung
Stage Design: HO Chia-hsing
Costume Design: LIN Bing-hao
Premiere: April 24, 2015 at Cloud Gate Theater, Tamsui, Taiwan
Dancers: CHAN Pui-pui, CHANG Hung-mao, CHANG Pei-cheng, CHEN Chi-hsun, CHEN Lien-wei, FAN Chia-hsuan, HUANG Po-kai, LIN Sin-yu, SHAO Hsing-wen, WANG Chun-hung, YEN Hsueh-hsin



Photo by Gia To

ABOUT THE ARTISTS

CHENG Tsung-lung — Artistic Director/Choreographer
From street hawker selling slippers to internationally recognized choreographer, CHENG Tsung-lung succeeded LIN Hwai-min as Artistic Director of Cloud Gate Dance Theatre of Taiwan starting in 2020.

CHENG took his first dance class at the age of eight. Upon graduation from the Dance Department at Taipei National University of the Arts, he joined Cloud Gate in 2002 and became the Artistic Director of Cloud Gate 2 in 2014.

CHENG has been awarded prestigious prizes for his choreography internationally as well as at home, such as the No Ballet International Choreography Competition (Germany), the Premio Roma Danza International Choreography Competition (Italy), the MASDANZA Choreography Competition (Spain) and the Taishin Arts Award (Taiwan). He has also worked with companies worldwide, including Sydney Dance Company, the Transitions Dance Company at the Laban Centre, London, Expressions Dance Company, Brisbane, and the Hong Kong Academy for Performing Arts.

CHENG's choreography bridges Taiwan's ancient rituals and modern life, blending local roots with global influences and The Stage praised his "eye for a cinematic moment." His *13 Tongues* (2016) evokes the vibrant streets of his childhood through folk dance and Taoist chant; *Lunar Halo* (2019), set to music by Sigur Rós, was hailed by *The Telegraph* as "a luminously and bleakly beautiful take on the internet-infested 21st century." *Sounding Light* (2020) reflects the solitude of the pandemic era; *Send in a Cloud* (2022) paints a poetic journey of life in shifting colors; *WAVES* (2023), co-created with Japan's digital artist Daito Manabe, explores the complex entanglement between technology and humanity, and his most recent work, *All Ears* (2025) invites audiences to discover movement through deep listening.

CHENG has been a fixture of Routledge's respected annual survey of dance practitioners, *Fifty Contemporary Choreographers* (2020), alongside the likes of William Forsythe, Akram Khan, Hofesh Shechter, and leaders in the form.

SHEN Po-hung — Lighting Design, *Blue Hour* and *Beckoning*
Graduating from the Graduate Institute of Drama and Theatre at National Taiwan University, SHEN Po-hung has created his personal marks on lighting design through in-depth reading into interdisciplinary fields. SHEN currently works as a freelance designer, and his designs encompass works in dance, drama, concert, and special events. He has collaborated with CHENG Tsung-lung for many years, with designing credits including *All Ears* (2025), *WAVES* (2023), *Send in a Cloud* (2022), *Lunar Halo* (2019), *Dream Catcher* (2017), *13 Tongues* (2016), *Dorian Gray* (2014) and *On the Road* (2011).

LIN Bing-hao — Costume Design, *Blue Hour* and *Beckoning*
LIN Bing-hao started learning dance at the Taipei National University of the Arts. Later discovering his true passion for costume design, he dropped out of school to serve as an apprentice to the renowned designer LIN Ching-ju in 1998. In 2001, LIN opened his Costume Shop, and soon in the next year launched Taiwan's first professional brand of leotards, KeithLink.

He has collaborated with important performing arts groups and artists in Taiwan, including Cloud Gate 2, Cloud Gate Dance Theatre of Taiwan, Ju Percussion Group, and GuoGuang Chinese Opera Company. Acclaimed by critics as a promising artist, in 2011, he was invited to design for the opera La Dame aux Camélias directed by the renowned Japanese theater director Tadashi Suzuki.

HO Chia-hsing — Stage Design, *Beckoning*
An AGI (Alliance Graphique Internationale) member since 2017, HO Chia-hsing is nourished in his artistic designs by the rich cultural atmosphere of Dadaocheng, an old city district in Taipei.

HO established a graphic design studio called the "Timonium Lake" in 2006. In 2019, with partners at work, he runs the "Monsoon Plasticizing Culture Work Team," focusing on the rapid changes in the design industries of Taiwan and East Asia. His team uses the calligraphic line of traditional Chinese scripts as means to create modern designs. In collaboration with artists in different fields, his team fuses local Taiwan culture with their spiritual nourishment in their plastic arts and design works.

CHUNG Cheng-da — Music Composition, *Beckoning*
Formerly the drummer for Kuan-tsu Music Pit and Labor Exchange Band, CHUNG Cheng-da is now a percussion arranger for The Hohak Band. Raised in a musical family in Pingtung, Taiwan, he is a self-taught musician whose practice extends beyond drums to keyboard, bass, guitar, violin and flute. He also developed a hybrid drum set that combines traditional bayin percussion with Western jazz drums. With more than twenty years of professional experience, CHUNG has performed across a wide spectrum of musical settings, from grassroots venues to funeral processional bands. Through drumming, he continues to engage people from all walks of life in a musical language marked by sincerity, contemporary sensibility, and an open global rhythmic imagination.

Quiet Quartet — Music Composition, *Beckoning*
Founded in 2012, Quiet Quartet is led by arranger HUANG Pei-yu and also features drummer CHUNG Cheng-da, cellist KUNG Jen-hsin, and pipa musician LIANG Jia-ning. Bringing together artists with deep and varied performance backgrounds, the ensemble is known for its distinctive cross-genre approach to traditional and contemporary sound. Their music has been featured in numerous documentary projects. Since its founding, the group has toured across Taiwan and has regularly presented original concerts at major live houses in Taipei to warm critical response.

Blaire KO — Music Arrangement, *Beckoning*
Blaire KO has long been active in music composition and production. His work spans a wide range of genres and forms, including concerts, television, film, theatre, and traditional performance genres such as Peking opera, Kunqu opera, Taiwanese opera, and glove puppetry. In recent years, he has devoted sustained attention to field research and the creative transformation of traditional Taiwanese music and multilingual culture, while continuing to expand the expressive possibilities of sound.

His work has received broad recognition, including Best Album Producer at the Golden Melody Awards, Best Sound Effects at the Golden Bell Award. Internationally, he has been awarded the French Diapason d'Or. His works have also been recognized by Eslite Music, Taipei Times Best Album of the Year, and the Golden Melody Award for Best Band.

Cloud Gate Dance Theatre of Taiwan
Cloud Gate is the name of the oldest known dance in China. Founded in 1973 by choreographer LIN Hwai-min, Cloud Gate became the first contemporary dance company in the Chinese-speaking community. In 2020, CHENG Tsung-lung succeeded LIN as Artistic Director, bringing together a deep grounding in tradition with perspectives shaped by the digital and globalized world. Cloud Gate celebrated its fiftieth anniversary in 2023.

Drawing on classical, folk and modern dance traditions from both Western and Asian cultures, Cloud Gate engages closely with history, society and lived experience. Its dancers are trained in meditation, Qi Gong (an ancient breathing practice), internal martial arts, modern dance and ballet, with training further expanded under CHENG to include a wider range of movement practices such as street dance. Through its choreography, the company transforms ancient aesthetics into a contemporary language of movement.

Cloud Gate has toured extensively worldwide and earned international recognition as "Asia's leading contemporary dance theater" (*The Times*), and "one of the best dance companies in the world" (*Frankfurter Allgemeine Zeitung*). The company was also honored with the "Outstanding Company" award at the 2018 UK National Dance Awards.

LIN Hwai-min — Founder
LIN Hwai-min founded Cloud Gate Dance Theatre of Taiwan in 1973 and has led the company to international prominence through his thrilling creations that transform Asian aesthetics into a contemporary celebration of motion.

Among the honors LIN Hwai-min has received are the Samuel H. Scripps /American Dance Festival Award for Lifetime Achievement; the John D. Rockefeller Award, New York; the Chevalier of the Order of Arts and Letters, France; and a Lifetime Achievement Award from the Movimentos International Dance Festival, Germany. He has also been celebrated by *Time Magazine* as one of "Asia's Heroes".

At the end of 2019, LIN Hwai-min stepped down as the Artistic Director of Cloud Gate and handed the reins of the company to CHENG Tsung-lung.

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CLOUD GATE DANCE THEATRE OF TAIWAN

Founder: LIN Hwai-min
Artistic Director: CHENG Tsung-lung
Associate Artistic Director: LEE Ching-chun
Rehearsal Director: YANG Ling-kai
Rehearsal Assistants: HUANG Mei-ya, WU Jui-ying, YEH Po-sheng

Dancers: CHEN Mu-han, HUANG Mei-ya, LEE Tzu-chun, WU Jui-ying, YEH Po-sheng, CHAN Pui-pui, CHEN Lien-wei, CHEN Tsung-chiao, CHOU Chen-yeh, FAN Chia-hsuan, HSU Chih-hen, HUANG Lu-kai, HUANG Po-kai, HUANG Yen-cheng, SHAO Hsing-wen, YEN Hsueh-hsin, CHANG Hung-mao, CHANG Pei-cheng, CHEN Chi-hsun, LIN Sin-yu, WANG Chun-hung

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inti figgis-vizueta's *Music for Transitions*
With Andrew Yee and Rothko String Quartet
Fri, Dec 4, 2026 at 8 pm
The Nimoy

Composer inti figgis-vizueta presents her 2026 debut record *Music for Transitions*, with a performance featuring Grammy Award-winning cellist Andrew Yee and the Germany-based Rothko String Quartet. Exploring Indigenous heritage and trans identity through soundscapes, the album exemplifies figgis-vizueta's deep commitment to personal liberation through group improvisation.

"Ever-intriguing, rising new music star." —
Los Angeles Times

cap.ucla.edu/transitions

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Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

cap.ucla.edu/dfs

CAP UCLA





Meow Meow

Feline Festive

Sat, Dec 5, 2026 at 8 pm

The Nimoy

This holiday season, enter the gloriously off-kilter world of international chanteuse and comedic force of nature, Meow Meow. Part cabaret, part concert and part delightfully unpredictable audience encounter, *Feline Festive* wraps you in musical wonder, peals of laughter and just the right amount of chaos.

"She has a voice to break the most unwilling heart and a feeling for words that smashes through cynicism" — *The Times UK*

cap.ucla.edu/meow-meow

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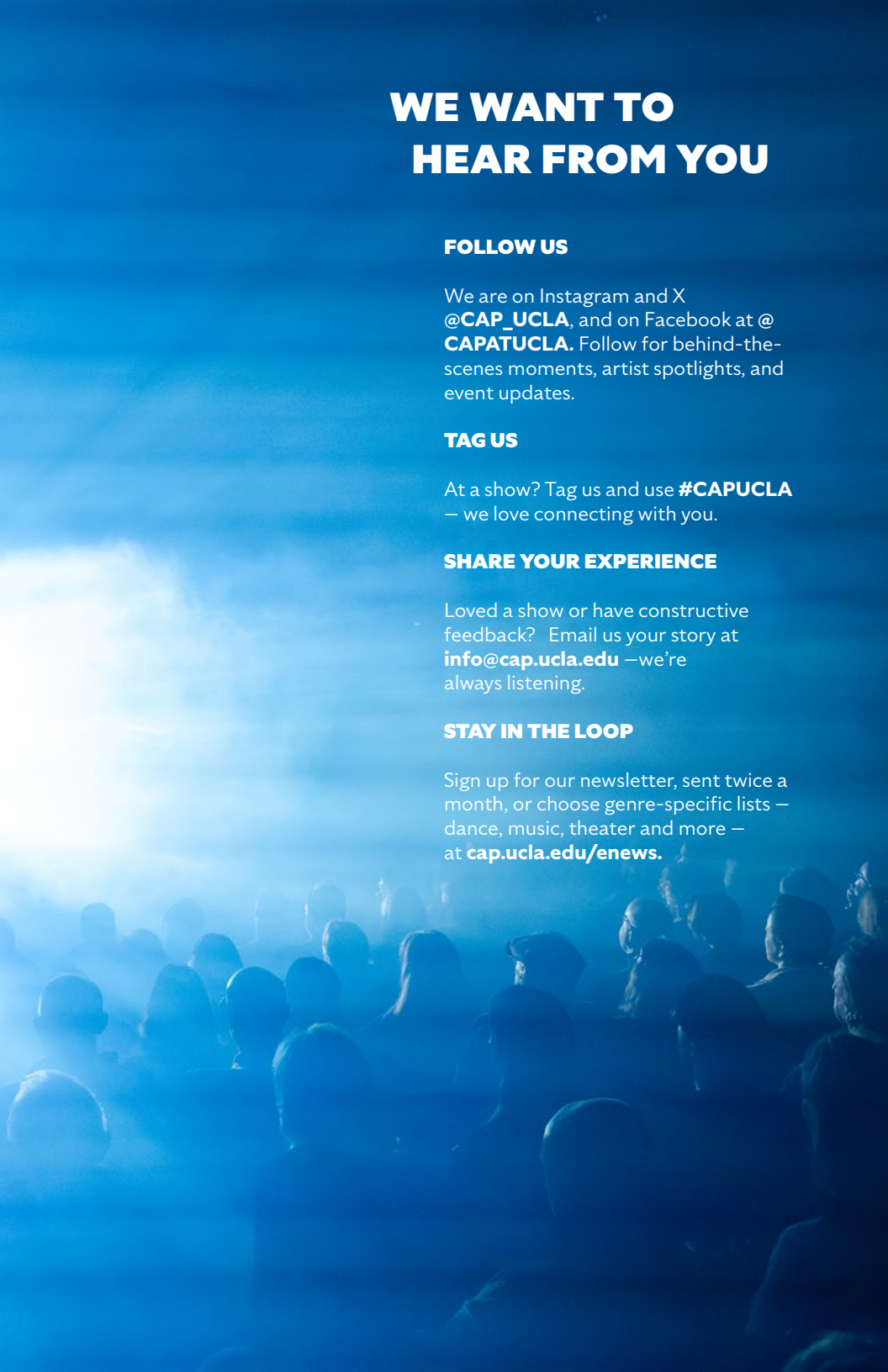

LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity,

diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we — UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) — are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions.

We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.

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The Nimoy Rental Information
The UCLA Nimoy Theater is available for rental for events, meetings and as a filming location. For more information, please contact Mads Falcone m.falcone@arts.ucla.edu.

Royce Hall Rental Information
Anthony T. Jones
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