THE CONFUCIUS INSTITUTE
at the University of Michigan
2009 – 2014 in Review 学年回顾

Gateway to Chinese Arts and Culture

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Introduction by CIUM Director, Joseph Lam

CIUM is five years old! In June of 2009, the University of Michigan and the Office of Chinese Language International (Hanban) partnered to form a Confucius Institute at U-M's Ann Arbor campus. The goal was to promote artistic and cultural exchanges between the United States and China. In November of that year, CIUM was formally launched with a grand celebration featuring an impressive performance by Renmin University’s Chinese Music Orchestra. In June of this year, U-M, Hanban and Renmin University — U-M’s partner school in China — agreed to renew their contract for CIUM operation for another five years, through 2019.

From its inception, CIUM has been active in bringing outstanding examples of Chinese arts and culture to U-M. CIUM has presented to the University’s students, faculty and staff, as well as to the Ann Arbor community at large, events which have been artistically dynamic, culturally informative, and intellectually stimulating. The lengthy list includes: 8 opera and theater productions; 25 concerts featuring instrumental or vocal music; 10 large-scale exhibitions of paintings, costumes, ceramics and other forms of visual or material expression; 4 international and interdisciplinary conferences; and 32 hands-on workshops designed to allow U-M undergraduates to actively learn about Chinese cooking, instrumental and vocal music, dance, and martial arts. CIUM events have all been favorably received and their impact on artistic, cultural, and intellectual aspects of campus life positively acknowledged.

CIUM has also arranged for trips by U-M faculty and students to China, to present lectures, give concerts or participate in other friendly engagements intended to give Chinese audiences a better understanding of American arts and culture. In the summer of 2011, CIUM co-sponsored a performance tour of eight concerts in six Chinese cities by the Symphony Band of the School of Music, Theater & Dance at U-M. In June and July of 2013, CIUM sent a group of U-M musicologists on a lecture tour of China.

CIUM has learned many practical lessons in promoting artistic and cultural exchanges between participants in the US and China. These lessons include timely application of entry visas to the US for Chinese visitors; detailed preparation of exchange events so that Chinese artists and scholars may prepare their presentations with Ann Arbor audiences in mind; and addressing the practical concerns of balancing and diversifying activities. CIUM has also learned that activities meant to foster artistic and cultural exchange are most productive when participants have established direct contact beforehand, and their engagements are appropriately contextualized.

From these lessons, CIUM has developed two principles for program planning. The first is that Chinese arts and culture should be presented with comparative and cross-cultural references. How and why China is similar to, or different from, the US or other Western and Asian cultures cannot be successfully communicated solely through a Chinese perspective. Presentations on Chinese arts and culture are more appealing to non-Chinese audiences when their own native or adopted cultures are evoked. For example, a concert featuring Chinese and Greek music will attract audiences interested in Chinese arts and culture to U-M. CIUM has presented to the University’s students, faculty and staff, as well as to the Ann Arbor community at large, events which have been artistically dynamic, culturally informative, and intellectually stimulating. The lengthy list includes: 8 opera and theater productions; 25 concerts featuring instrumental or vocal music; 10 large-scale exhibitions of paintings, costumes, ceramics and other forms of visual or material expression; 4 international and interdisciplinary conferences; and 32 hands-on workshops designed to allow U-M undergraduates to actively learn about Chinese cooking, instrumental and vocal music, dance, and martial arts. CIUM events have all been favorably received and their impact on artistic, cultural, and intellectual aspects of campus life positively acknowledged.

The second principle is that presentations should be strategically designed for targeted audiences. While U-M faculty members and graduate students may find distinguished lectures appealing and informative, undergraduates without the same level of specialized knowledge may struggle to discover relevance in such events. To reach out to younger students, CIUM must prepare programs for them with their specific interests in mind. Thus, CIUM organizes workshops on Chinese instrumental music for students in U-M’s Residential College, providing hands-on opportunities for them to learn Chinese music and sociocultural practices. By the same token, CIUM packages events with focused themes. For example, in the fall of 2013, CIUM presented a coordinated sequence of events to introduce contemporary Chinese fashion. The sequence included a lecture and a roundtable to host intellectual discussions; an exhibition of unique garments presented as objets d’art and illustrations of design theory; and, a fashion-dance show that allowed students to kinetically experience guest designer Xu Ru’s philosophical approach to design and her theories on the ways in which cultural histories inform fashion and art.

With great enthusiasm, CIUM is planning a diverse array of programs in the coming years. CIUM invites you to its Chinese Arts and Culture Festival this fall (September 24 - 27, 2014), when a series of concerts, exhibitions, lectures and workshops will take place. This festival is well in keeping with our continuing mission to provide a rich variety of opportunities for campus and community members to engage Chinese artists and scholars as friends and global citizens.

As I look forward to your participation in many exciting CIUM events in the future, I would like to take this opportunity to review for you some of our groundbreaking achievements over the past five years.

光阴荏苒, 密歇根大学孔子学院(以下简称密大孔院)已走过了五五年岁月! 2009年6月, 密歇根大学(以下简称密大)与中国国家汉办(孔子学院总部, 以下简称汉办)合作在密歇根大学安娜堡校区成立孔子学院, 正式启动中美艺术文化交流。同年11月, 密大孔院正式揭牌成立。2014年6月, 密大、汉办和中国人民大学等三方签署协议将密大孔院合作项目延长至2019年。

自成立以来, 密大孔院一直积极把中华文化艺术的经典呈现给密大成员和社区民众。五年里举办了一系列的文化艺术交流活动, 如音乐会、展览、大师班等, 受到广大师生的喜爱。在这些活动中, 孔院尽可能地提供给密大师生一个了解中国文化艺术的机会, 使他们能够更好地理解中国文化和艺术的特色。

作为密大孔院的院长, 我非常感谢密大和汉办的支持和帮助, 也感谢密大的师生和社区民众对于孔院活动的积极参与。我将尽全力推动孔院的发展, 为密大和中国的文化艺术交流做出更大的贡献。
CIUM Wins Award
关于密歇根大学孔子学院

The Confucius Institute at the University of Michigan (CIUM) was honored as a 2013 Confucius Institute of the Year in December 2013, along with nine other Confucius Institutes in the world. Awarded by the Office of Chinese Language Council International (Hanban), the honor distinguishes CIUM among 440 Confucius Institutes in 120 countries.

This is a great honor, recognizing CIUM’s excellence in promoting Chinese arts and culture and U-M China exchanges. Dr. Lester P. Monts accepted the award at the 8th Global Confucius Institute Conference which was held in Beijing, China on December 7th, 2013.

“There are more than four hundred Confucius Institutes located around the world. It is a grand distinction for CIUM to receive the Confucius Institute of the Year award. The University established the Confucius Institute a mere four years ago. With an emphasis on Chinese arts and culture, its recent rise to international prominence within that short time span is breathtaking. The award recognizes the University of Michigan for the central role it places on the arts,” Monts said.

Partnering with Rennin University of China, CIUM has promoted Chinese art and culture over the past four years. Academic and cultural activities are held throughout the academic year. These include distinguished lectures, exhibitions, round table discussions, performances, and theatre. CIUM’s efforts to make top quality Chinese arts are truly noteworthy; one exemplary event in 2013 was “To See the Invisible” by Xu Rui from the Central Academy of Fine Arts. This performance was highly praised by U-M art faculty, students and local community members.

In addition to hosting scholarly events, CIUM has offered programs designed to make Chinese art and culture more accessible to undergraduates. These programs have introduced students to Chinese musical instruments, Chinese folk songs, Chinese cuisine, and Chinese martial arts.

To facilitate U-M’s China exchanges, CIUM established a partnership in 2013 with two prestigious schools in Beijing: the China Conservatory of Music and the Central Academy of Fine Arts. We believe that these new partnerships will create tremendous opportunities for faculty research and teaching. The partnerships will also provide scholarships and study opportunities for students. These kinds of initiatives allow CIUM to provide high quality programming to the University community and to residents of Southeast Michigan and beyond.

At the 2012 Hanban Conference in Beijing, China, Dr. Monts was honored to receive the Performance Excellence Award to the Confucius Institute Individual Professorship from China’s Dalian Jiaotong University.

Lester Monts’s Dedication Recognized at the 2012 Hanban Conference in Beijing, China 2012
孟斯常务副教务长出席 2012年汉办大会并获奖

Dr. Lester P. Monts is Senior Vice Provost for Academic Affairs, Senior Counselor to the President for the Arts, Diversity and Undergraduate Affairs, and Arthur F. Thurnau Professor of Music. In December 2012, he was honored to receive the Performance Excellence Award from the Chinese Language Council International (Hanban) in Beijing, a global institution affiliated with the Chinese Ministry of Education. This award recognizes Dr. Monts’s commitment to promoting Chinese arts and culture on the University of Michigan campus in Ann Arbor, and in the surrounding vicinity.

In the same year, Dr. Monts also received an honorary professorship from China’s Dalian Jiaotong University.

Dr. Monts has been a guiding force for CIUM since its inception in 2009. He is a senior advisor for Hanban, and he actively participated in CIUM activities. Most notably, in the summer of 2011, he led the University of Michigan Symphony Band and a delegation of U-M music faculty to tour six Chinese cities, where the student musicians gave eight full concerts of American music. This project exemplifies Monts’s commitment to promoting Chinese arts and culture and U-M China exchanges.

In May 2012, Dr. Monts facilitated another visit to China. This U-M delegation consisted of Music, Theatre & Dance to visit China. Most recently, he has been working to establish auxiliary partnerships between CIUM and two art and music institutes, namely the Chinese Academy of Fine Arts and the Chinese Conservatory of Music in Beijing.

Lester Monts 博士现任密歇根大学音乐学院院长。他在艺术学院多年担任本科毕业生事务及中国事务方面的指导。2012年12月,中国教育国际交流协会在北京授予孟斯博士孔子学院先进个人称号,以表彰其在推广中国文化方面的贡献。除此之外,孟斯博士于同年还被大连交通大学聘为名誉教授。这是对他贡献的又一肯定。

自2009年密歇根大学孔子学院创立伊始,孟斯博士就一直指导孔子学院发展。他担任中国国家汉办资深顾问,并积极参与密歇根大学孔子学院的各项活动。值得一提的是,在2011年夏天,他率领密歇根大学交响乐团在中国巡演。密大的同学们举办了8场音乐会,共有1万多名中国听众聆听了他们演奏的美国乐曲。音乐系教授还因该学校音乐专业的学生举办了多场大师班。此外，在2012年5月，孟斯博士又促成了一支密歇根大学代表团的访华。该团由音乐、戏剧和舞蹈学院的30名学生和教授组成。近期,孟斯博士致力于推动密歇根大学孔子学院与中国中央美术学院和中国音乐学院建立合作伙伴关系。
Since its inception in 2009, CIUM has been striving to achieve its mission of promoting Chinese arts and culture at the University of Michigan campus in Ann Arbor and throughout Southeastern Michigan. CIUM believes that such efforts should showcase China as a complex and diverse civilization, one that has undergone dynamic changes over the course of a long and rich history, and one that vibrantly manifests itself in China’s present. CIUM also believes that cultural exchanges should involve cordial face-to-face interactions between dedicated scholars and artists representing communities in the US and China. To achieve its mission, CIUM presents a wide variety of performances, exhibitions, symposia, lectures, and other activities. Over the past five years, CIUM has presented a long list of successful events, twenty-five of which are highlighted here.

自2009年以来，密大孔院一直为其使命而不懈努力，即在密大安娜堡校区及密歇根州东南部地区推广中华艺术和文化。密大孔院秉持的策略是要通过展现中华文明深厚的历史根基、不断的发展变化和当代中华文明的风貌，呈现中华文明的复杂和多样性。同时，孔院也认为文化交流应该由有代表性的中美艺术家、学者和民众以热诚友好、面对面的方式进行。为了实践这一策略，密大孔院举办了内容丰富的演出、展览、研讨会、讲座和交流活动。以下列举的是孔院在过去五年里成功举办的25个精彩活动。

CIUM Highlights 2009 - 2014 活动亮点 2009至2014年

Top left: U-M Ann Arbor Central Campus
Bottom left: Shaowei’s sleeve dance demonstration
Above: “To See the Invisible” fashion show
Above: Kunqu demonstration by Suzhou Kun Opera Theatre
Left: Meishi Chinese gourmet cooking class
Mesmerizing Performances 迷人的演出

Promoting Chinese arts and culture to U-M students and scholars can be a daunting task, given the myriad cultural events on campus all competing for time and attention. Drawing an audience requires strong interactive communication. With the support of Hanban and the U-M Provost’s Office, CIUM has been able to bring appealing and top notch examples of Chinese performing arts to Ann Arbor, attracting numerous audiences over the years. As a result, campus and community audiences have enjoyed culturally rich events with internationally renowned artists and scholars; presentations which express the dynamic nature of China have become a familiar part of the U-M campus experience. Among the many mesmerizing performances that CIUM has presented, the following five were truly exceptional.

在密大, 丰富的文化活动令人目不暇接, 这对推广中华艺术和文化提出了挑战。要吸引观众, 不仅要以客观事实和分析论证为依据, 还要有切实可行的举措和积极互动的交流。在汉办和密大教务长办公室的大力支持下, 密大孔院举办的一系列中国表演艺术活动吸引了密大和社区观众。各种展现中国生气勃勃的一面的文化艺术活动在密大校园里已屡见不鲜。以下是过去五年里密大孔院组织的诸多精彩演出中反响最强烈、最迷人的五个。

Grand Kunqu Performances by Suzhou Kun Opera Theatre of Jiangsu Province

苏州昆剧院大型戏曲表演
September 28 - 29, 2012

Kunqu is Chinese opera par excellence! A six-hundred-year-old tradition that UNESCO designated in 2001 as a Masterpiece of Oral and Intangible Heritage of Humanity, kunqu is still performed regularly inside and outside of China. With a perfect blend of literary scripts, flowing melodies, realistic but stylized dance and acting, and colorful make-up and costumes, kunqu brings traditional Chinese culture to life on stage. In parading handsome scholars, charming beauties, devilish villains, and other representative characters on stage, kunqu performances elicit heartfelt responses from Chinese and non-Chinese audiences alike.

With great pleasure and pride, CIUM collaborated with U-M’s University Musical Society to bring grand kunqu performances to Ann Arbor in September 2012. Featuring Mr. Yu Jiulin and Ms. Shen Fengying, winners of the highest awards for Chinese operatic performers, the Suzhou Kun Opera Theater of Jiangsu Province performed traditional favorites, such as "Strolling in the Garden" and "Interrupted Dreams" from The Peony Pavilion, and "Captured Alive" from Song Jiang and His Outlawed Brothers. Audience members young and old left the Mendelssohn Theatre under the spell of Chinese romance and comedy.

在密大孔院与密大音乐协会携手合作下, 于2012年9月在安娜堡举行大型戏曲表演。苏州昆剧院的大家名角一 时云 集 密大 校 园,表 演了《牡 丹 亭》中的《游 园 惊 梦》, 《水 浒记 》中的《活捉 》等 经典 剧目。 担当此次演出主角的是曾获中国戏剧最高奖“梅花奖”的俞玖林先生和沈丰英女士。安城的观众们在观看演出之后离开剧院时, 他们脑海里萦绕着中式浪漫和幽默留给他们的不可磨灭的印象。
Variety Show by Liaoning University Students Performance Troupe

辽宁大学大学生艺术团杂技综合表演

October 27, 2012

Whereas kunqu operates as grand classical theater for China’s elite, variety shows made up of Chinese folk songs, dances and comical skits present vernacular and populist entertainment for commoners. To present this more earthy side of China to Ann Arbor, CIUM presented a Chinese variety show performed by Liaoning University students in October 2012. Featuring performing arts distinctive to Liaoning Province in Northeastern China, the show presented a group dance of spinning colorful handkerchiefs, solo singing of farmers’ soulful songs, and comical skits of courtship and marriage rituals. To close the show, the Liaoning students invited a U-M student onstage to improvise the role of the groom in a Chinese wedding skit, providing an excellent example of cross-cultural and interactive engagement. This performance earned thunderous applause and obviously made a lasting impression on the young Chinese and American college students in attendance.
Mesmerizing Performances

An Evening of Chinese American Jazz with Jon Jang

用爵士乐诉说美籍华人的历史和经历

November 13, 2012

Most Americans view China in general terms, as an ancient civilization with a rich history or as a nation encompassing a large population across a great land mass. While not untrue, such perceptions present an incomplete picture. In truth, China is complex and diverse as evidenced by the synthesis of cultures in its performing arts. A vivid example is the way in which Chinese and American music overlap, a development that might not — but should — be widely known.

For more than three decades, jazz composer and pianist Jon Jang of San Francisco has told the stories of Chinese Americans with his compositions, which have conceptual and stylistic roots in both Chinese and American musical traditions. In the fall of 2012, CIUM invited Jon Jang to serve as the King Chaves Park Visiting Professor. In addition to lectures and workshops with U-M students, he presented a fascinating and engaging concert, showcasing not only his renditions of traditional Chinese favorites like the “Golden Snake Dance,” “Flower Drum Song” and “East is Red,” but also his original compositions, such as “A Portrait of Sun Yat-sen.” Performed by a team of musicians with Chinese and American heritages, Jon Jang’s concert was a musical and social enactment of Chinese America.

对大多数美国人来说, 中国意味着一个拥有上千年历史的古老文明, 或意味着一个幅员辽阔的人口大国。这样的广义看法虽没错，但不全面。中国是复杂多元化的，其表演艺术综合了多种文化则证明了这一点。一个生动的例子是中国音乐和美国音乐有重叠之处，这显然不为广大人知但应为人们所了解。

三十年来, 旧金山爵士乐作曲家和钢琴家胡健良用音乐创作讲述着美国华裔的故事, 其作品在理念和风格上兼具中美特色。2012年秋, 密大孔院邀请胡健良以访问教授身份来密大讲学。除了给学生开设讲座和培训之外, 他还举办了一场精彩的音乐会, 不仅用自己的风格演绎了家喻户晓的中国传统音乐, 如 “金蛇狂舞”、“花鼓歌” 和 “东方红” 等, 还为听众们献上了自己的原创作品 “孙中山画像” 等。通过这些原创的作品, 胡健良用音乐描绘了一个受中华文化影响的美国社会。在当天的音乐会上, 好几位乐队成员都兼有美国和亚洲文化和血缘背景, 恰好成为了胡健良所描述的美国的缩影。
We are instantly drawn to the stories, hanging on every word, sitting on the edge of our seats. It is impossible to see very far ahead and predict how the events will turn out in the end, until we suddenly arrive at the moral of the story, and everything is resolved with no loose ends. The story is of a hero doing what heroes have done for all time, fighting bad guys and helping good people.

Even without paying attention to the subtitles, it is easy to follow the plot. This is good because as the story unfolds, the subtitle operator struggles to keep up with the twists and turns of the song, racing ahead, then doubling back, then completely melting down into subtitle silence. Professor Lam later explains that the Confucius Institute worked hard with this group to get the words to their songs set ahead of time so that translations could be prepared for subtitles, but the tradition is one of improvisation, so in spite of their preparations the singer could not help but improvise away from the script. As Professor Lam noted, “That’s how real artists work.”

In the second half of the performance, a handsome young man in a long blue Chinese pao takes the lead. Tall and graceful like the heroes of his stories, he talks and sings in a crisp tenor. His face is impassive when he beats the drum to set the rhythm of the story, but when he sings and his gestures come alive he becomes a hero with his entire body. We can easily read each movement using the code of Chinese Opera. Yet this is so much more accessible and engaging than Chinese Opera.

With themes of loyalty, righteousness and valor, the stories are epic, with many plots taken from the Sanguo Yanyi (“The Romance of the Three Kingdoms”) and the Shuihuzhuan (“All Men Are Brothers”). The characters are all multifaceted yet shiningly clear—heroes and heroines, bad guys and good guys, tragedy and humor. Ancestors and ghosts play as much a role in these stories as the living. As the stories twist and turn, we feel the anxiety of the dramatic tension. Following every step of the plot, we are unable to predict just how it will turn out.

In this time of multimedia and Instagram, it is refreshing to visualize a story’s characters purely through spoken word and music. It is refreshing to be able to make simple declarations (Look at him, so majestic and handsome—he doesn’t look like a bad guy), or stark pronouncements (Extramarital relations are not a good thing) without shame or blame, but rather, as a simple statement of fact. The heartbeat of the story is in the drum.

**Mesmerizing Performances**

**On Heroes, Heroines and Beijing Drum Songs**

巾帼·须眉·京韵大鼓

March 16, 2013

China has many mythic tales of heroes and heroines who define its people's sense of community and identity. These stories exist in a variety of literary and artistic forms. Dagu, or “Beijing Drum Song,” a traditional vernacular genre with words spoken and sung, creates vivid images of men as handsome martial builders of empire, and women as beautiful, virtuous and nurturing mothers and wives. In March 2013, CIUM presented a virtuoso performance of ”Beijing Drum Song” led by Madame Yang Fengjie, a nationally recognized master performer and expert pedagogue of the genre. With highly descriptive lyrics—translations of which were shown during the performance—expressive tunes and rhythms, and dramatic flourishes, the performers thrilled both Chinese and non-Chinese audience members.

中国有大量的英雄故事。英雄人物塑造了中国人的族群意识和身份认同。他们的故事存在于各种文学和艺术形式中。"大鼓书"或"京韵大鼓"便是其中一种。这种民间传统艺术形式以说唱方式将一个个英雄壮美、英勇善战、建功立业的绚丽形象和烟柳风城、忠贞不渝、体贴入微的巾帼形象栩栩如生地展现给观众。2013年3月，密大孔院推出一场在美国前所未有的专业京韵大鼓表演。由中国具有代表性的京韵大鼓表演家兼教育家杨凤杰女士带领的演出登台献艺。他们那叙述性的唱词、富有感染力的曲调和迷人的身段令现场观众如痴如醉。密大孔院特聘专家所编制的中英文的唱词在大屏幕上显示出，让观众们理解表演的每一个细节。

The following is a review of the performance by Francis Kai-Hwa Wang, an Ann Arbor journalist:

以下是安娜堡记者 Francis Kai-Hwa Wang 关于演出的评论。

We know we are in the right place when Professor Joseph Lam complements the audience’s good taste for attending this performance of “Beijing Drum Song” (Jingyun dagu) sponsored by the Confucius Institute at Rackham Auditorium and not at “that other concert” taking place at Hill Auditorium instead. (He did not name the artist, but I heard it was some musician of Chinese descent named Yo-Yo…Yo-Yo Ma and the Silk Road Ensemble.) We feel hardcore as he promises us that this concert will be much more traditional.

I am not sure what to expect—storytelling, Chinese instruments, drums, drumsongs? A woman dressed in a dark blue qipao, Ms. Yang Fengjie, one of the most esteemed performers of the genre, takes the stage bearing a small flat drum and a wooden stick. Accompanied by an ensemble of pipa (a four-stringed fiddle), she begins to half-sing, half-talk in a rich throaty alto a story of heroes and heroines, honor and valor, deception and wit. Her wry smile reveals the rich sophistication of the stories, especially as gender relations are often turned on their head.

Left: Yan Xia, dagu performer

Above: Dagu performance at Rackham Auditorium, U-M

We are instantly drawn to the stories, hanging on every word, sitting on the edge of our seats. It is impossible to see very far ahead and predict how the events will turn out in the end, until we suddenly arrive at the moral of the story, and everything is resolved with no loose ends. The story is of a hero doing what heroes have done for all time, fighting bad guys and helping good people.

Even without paying attention to the subtitles, it is easy to follow the plot. This is good because as the story unfolds, the subtitle operator struggles to keep up with the twists and turns of the song, racing ahead, then doubling back, then completely melting down into subtitle silence. Professor Lam later explains that the Confucius Institute worked hard with this group to get the words to their songs set ahead of time so that translations could be prepared for subtitles, but the tradition is one of improvisation, so in spite of their preparations the singer could not help but improvise away from the script. As Professor Lam noted, “That’s how real artists work.”

In the second half of the performance, a handsome young man in a long blue Chinese pao takes the lead. Tall and graceful like the heroes of his stories, he talks and sings in a crisp tenor. His face is impassive when he beats the drum to set the rhythm of the story, but when he sings and his gestures come alive he becomes a hero with his entire body. We can easily read each movement using the code of Chinese Opera. Yet this is so much more accessible and engaging than Chinese Opera.

With themes of loyalty, righteousness and valor, the stories are epic, with many plots taken from the Sanguo Yanyi (“The Romance of the Three Kingdoms”) and the Shuihuzhuan (“All Men Are Brothers”). The characters are all multifaceted yet shiningly clear—heroes and heroines, bad guys and good guys, tragedy and humor. Ancestors and ghosts play as much a role in these stories as the living. As the stories twist and turn, we feel the anxiety of the dramatic tension. Following every step of the plot, we are unable to predict just how it will turn out. In this time of multimedia and Instagram, it is refreshing to visualize a story’s characters purely through spoken word and music. It is refreshing to be able to make simple declarations (Look at him, so majestic and handsome—he doesn’t look like a bad guy), or stark pronouncements (Extramarital relations are not a good thing) without shame or blame, but rather, as a simple statement of fact. The heartbeat of the story is in the drum.
Mesmerizing Performances

Favorite Songs with Chai-lun Yueh and Friends
岳彩轮和朋友们精选歌曲演唱会

February 22, 2014

China’s expressive cultures and performing arts are continuously evolving, adapting new styles and repertoires from other cultures and peoples. Since the beginning of the 20th century, Chinese have enthusiastically sung songs composed by both Chinese and Western composers, whose names include Huang Zi and Donizetti, Zhao Yuanren and Mozart. Many Chinese singers and music lovers are often musically bilingual as witnessed by audiences at CIUM concert in February 2014. Featuring internationally renowned Chinese American baritone Chai-lun Yueh and his guest singers, the concert presented a medley of favorite Chinese and Western songs, revealing not only the music Chinese cherish with their hearts and souls, but also the way they interact musically with native and foreign friends. The concert was an emotionally rewarding experience for performers and audience alike: they shared not only songs but also heart-felt emotions.

Left: Jingsheng Zhang and Jie Wang
Right: Chai-Lun Yueh, baritone

Left: Jingzheng Zhang and Jie Wang
Right: Chai-Lun Yueh, baritone
Danny Yung: TTXS-Soliloquies and Dialogues

“天天向上—自说自话”荣念曾漫画作品展
September 24 - 27, 2010

With deceptively simple lines and shapes, and captions that may be clever, humorous or aphoristic, cartoons are capable of delivering strong messages. The form may be used to express entertaining and insightful comments on the cultural, social and political conditions of modern societies. Danny Yung is an award-winning multi-media artist and public intellectual based in Hong Kong whose artistic work ranges from theatrical productions to cartoons that capture the social and political milieu of modern China. In the fall of 2010, CIUM seized the opportunity to showcase thirty-six sets of Danny Yung’s conceptual cartoons then on extensive tour of Asia and Europe. The panels, exhibited under the title “TTXS-Soliloquies and Dialogues,” show two people conversing with laconic gestures and spare discourse, covering a range of intellectual and socio-political concerns that dominate contemporary Hong Kong. This work helped draw the attention of audiences in Ann Arbor to the local issues of modern China.

右：林益民和荣念曾在展览现场，U-M
Looking Both Ways: A Contemporary Art Exhibition Coinciding with the Centennial of the Xinhai Revolution
回顾过去, 纵观现在—辛亥革命一百周年当代艺术特展
September 28 - October 21, 2011

In 2011, China celebrated the centennial of the Xinhai Revolution in 1911. While the revolution transformed imperial China into a 20th century republic, its people faced a herculean task in revitalizing a nation burdened by colonial forces and economic crises. The revitalizing processes and results, viewed across a century, have been drastic. To celebrate the Xinhai Revolution and its impact on mainland China, Taiwan, the US, and other parts of the world, CIUM, the U-M North Campus Research Complex and Eastern Michigan University jointly presented an exhibition of portraits by 24 international and American artists. Titled “Looking Both Ways,” the exhibition and the accompanying lecture series, discussions, and film showings created a unique opportunity for local audiences to view China’s society, its people, global geopolitics, and power structures from historical and contemporary perspectives.

2011年，中国人民纪念辛亥革命一百周年，它结束了中国封建帝制，缔造了共和国，为中国带来了剧烈的社会变革。为了回顾这一段涉及到中国大陆、台湾、美国及世界其他地区的辛亥革命历史，密大孔院和密大北校区科研综合中心及东密歇根大学联合主办艺术特展。除了展览，密大孔院还举办了一系列讲座、研讨会及电影放映。使安娜堡民众能透过历史和现代的角度去看待中国社会、中国人民及世界地缘政治和权力结构。
Representative Exhibitions 代表性展览

**Cao Yu: 20th Century China’s Ibsen 曹禺, 二十世纪中国的易卜生**

January 15 - March 15, 2013

A work of art or a performance can take on a different meaning when appreciated in biographical, cultural or historical contexts. To promote an understanding of 20th century Chinese drama in the context of China’s relationships with the West, CIUM celebrated the work of Cao Yu, a pioneer of modern Chinese drama, with a series of events in early 2013. The centerpiece was a touring exhibition of visual representations that illustrated Cao’s life and personal struggles to help modernize China, a mission he shared with many contemporary intellectuals. In conjunction with the exhibition, a lecture on Cao’s engagements with the West was presented, and two film renditions of his works were screened: Thunderstorm and The Savage Land. The touring exhibition was curated by Cao’s stepdaughter, Dr. Ruru Li, a senior lecturer at Leeds University in England and expert scholar of East Asian studies. Yu’s work offered a window through which Ann Arbor audiences could view the struggles and triumphs of 20th century China.

理解艺术作品可以从作者生平、文化环境或历史背景等角度出发；解读的视角不同，作品也就具有了不同意义。为促进密歇根州居民理解20世纪中国戏剧及中国与西方的关系，密大孔子于2013年冬举办一系列活动纪念中国现代戏剧的先锋——曹禺。活动的重头戏是曹禺专题展，以图像介绍了曹禺生平以及他为中国的现代化所做的努力。展览期间，举办了讲演讨论曹禺与西方文化的接触，并放映了根据曹禺作品《雷雨》和《原野》拍摄的电影。该图文并茂的展览是一个巡展项目，由曹禺的继女、英国利兹大学高级讲师、东亚研究专家李如茹博士筹备。通过这一系列活动，密歇根州居民了解了20世纪的中国人与生活的抗争和胜利。

Right: An exhibition illustrating Cao Yu's life and work
To See the Invisible: An Exhibition of Costume Design
“象罔衣”系列时装展
September 26 - 28, 2013

We typically think of visual art as paintings, photographs, sculptures, and installations displayed in museums and art galleries. Though often overlooked in this context, fashion—wearable art—is no less vital than the aforementioned forms. To underscore the overlap between the artistic and the practical in China, and to highlight Chinese achievements in international fashion design, CIUM invited Dr. Rui Xu to present her category-defying designs, and the theories on which they are based, with an exhibition of fifteen pieces of her work, a public lecture and a roundtable discussion.

In addition to serving as a scholar at the Central Academy of Fine Arts in China, Dr. Xu is an internationally known and award-winning fashion designer. During her trip to Ann Arbor, she hosted an exhibition of her dramatic and innovative costuming, and a lecture on her theory of “seeing the invisible” in China’s cultural history through the study of clothing concepts and practices. She demonstrated her ideas with a most unique and engaging fashion show. Choreographed by Ms. Zang Cunliang of Beijing, a leading artist in contemporary Chinese experimental physical theater, the forty-five minute presentation bore more resemblance to contemporary dance than a fashion runway. Rather than supermodels parading across a catwalk, U-M students wearing white flowing garments and ghostly white face paint danced with slow flowing movements on chairs set up among audience members in the darkened venue. Despite having trained for only one day before the show, the fifteen student models flaunted the dynamic nature of the garments with the kinetic expressiveness of their movements. The audience was left awestruck.

As Dr. Xu explained in an interview with the Michigan Daily, the show was designed to challenge the audience’s notions of fashion in the context of regional and world culture: “Fashion exists everywhere and anywhere in this world. Though it is deeply embedded in regional culture, it moves naturally toward internationalization. Fashion in China is not restricted to narrow geographical regions or unilateral folk customs. It is an important branch of world culture with highly condensed unique qualities. It deeply influences the cultural system of the world.”

(Continued on page 26)
实物艺术和视觉艺术通常被理解为绘画、摄影、雕刻以及其他陈列于博物馆展览室的艺术品。然而，还有一种非常重要的艺术和文化表现形式，这就是时装—一种可以穿在身上的艺术。中国的艺术与现实生活相交叠，中国人在国际时装设计领域也取得了成绩。为了展现这一点，密大孔院邀请徐蕊博士在密大校园展示其服装设计作品并讲述时装设计理论。此次活动展出了她的15件具有代表性的作品，并举办了一场公开讲座和一次非正式讨论。

徐蕊博士是国际获奖时装设计师、中央美术学院的学者。在访问安娜堡期间，她策划并展示了其前卫时装作品展，展品令人印象深刻。她还从中国文化和历史的角度阐述了其“象罔”理论在中式服装设计中的应用。为展示其设计理念，徐蕊推出了一场别出心裁、引人入胜的时装表演。由中国当代杰出实验肢体戏剧艺术家赵存亮担任编导，45分钟的时装秀更像是一场现代舞表演，令现场观众大开眼界。表演中没有猫步、也没有超模，而是由15位密大本科生穿着白色飘逸的衣裤，化上鬼魅般的白色面妆，在黑暗中翩翩起舞于观众中间。舞者缓慢连贯的动作凸显了服装的动态效果。

观众们的惊叹声，正如徐蕊在接受《密歇根日报》采访时所谈到的，这场服装表演的目的就是要激发观众们对服装理念的重新思考。徐蕊指出，“时尚，存在于地球上的任何地方，任何时段，但它有深厚的文化归属，并倾向于更加混合的国际化。中国的时尚，不同于西方的地域性、片面的国民性。她是世界文化圈里重要的一支，具有高度凝练的独特气质，并深深影响着世界文化体系。”
Representative Exhibitions 代表性展览

Chinese Now: Contemporary Portraits
“当代中国的画像”美术展
November 15 - December 21, 2013

Following the success of Dr. Xu Rui’s visit, CIUM and the Penny W. Stamps School of Art and Design at U-M presented an exhibition of paintings and sculptures by thirty-one faculty members of the School of Arts at Renmin University in China. As Professor Tang Keyang explained in his opening lecture, the exhibition, titled “Chinese Now: Contemporary Portraits,” was designed to evoke the cultural sensibilities of modern China at a time of dynamic and rapid change. The exhibited works were created with contrasting forms, styles and techniques in ways that truly expressed the reality of contemporary China and the sense of imagination that animates its people. The exhibition formally opened with a half-day symposium on November 16th, at which art faculty members from Renmin University and U-M exchanged artistic and scholarly notions on contemporary art in China.

Left: Yingjian Wang, Vice Dean at the Renmin University School of Arts and Gunalan Nadarajan, Dean of the Stamps School of Art & Design, U-M
Right: ZHU Xingguo, Tribute to Watteau-Z Portrait, oil on canvas, 180x150 cm
By gathering together scholars to conduct extended and in-depth discussions on China in a global context, symposia serve as friendly and effective platforms for U-M faculty and students to share knowledge with their Chinese counterparts. Thus, symposia have a prominent place in CIUM programming. Over the past five years, CIUM has organized a number of symposia on specialized themes. With the attendance of distinguished participants from Chinese and American universities and other organizations, the following have produced richly rewarding results.

When Shall West Lake Be without Song and Dance: An Interdisciplinary Conference on the Arts and Culture of Southern Song China

In the fall of 2011, CIUM invited 18 Chinese and American scholars to Ann Arbor for a discussion of the arts and culture of Lin'an (Hangzhou), the capital of the Southern Song dynasty (1127-1279). There, a prototype of pre-modern cities emerged, providing the model for urban Chinese culture in subsequent periods. Over the past 20 years, as a variety of new resources have become available, many new perspectives and theories concerning the historical importance of South Song China have been formulated. To formulate new interpretations of Lin'an as a complex urban space, CIUM invited scholars to present papers on Southern Song history, music, dance, ritual, geography and other related topics. Revised versions of the papers will be published in 2015 as an anthology of essays.

In conjunction with the symposium, CIUM presented an intellectually provocative and artistically expressive concert of ci songs and qin (the seven-stringed zither) music of Southern Song China. Performed by four highly acclaimed musicians from Hong Kong, the concert offered an unprecedented opportunity for an aesthetic engagement with a historical culture and society that once stood at the end of the Silk Road.

2011年秋,密大孔院邀请18位中美学者齐聚安娜堡,以南宋临安的艺术文化为探讨对象,作为南宋都城,当时的杭州(临安)已经成为现代以前城市的雏形,为后来中国城市发展树立了标准。过去20年里,由于南宋的新资料涌现不断,新的观点和理论也逐渐而来,为理解这些学术成果并推动对临安作为综合性城市的新认识。密大孔院举办了一场别开生面的专题研讨会,与会专家学者围绕临安文学、历史、音乐、舞蹈、仪式、地理及其他课题宣读论文,这些论文已完成修订,将于2015年以选集的形式出版。研讨会期间,孔院还举行了一场南宋宋词古琴音乐会,这是一次文化和音乐的盛宴,由四位香港杰出音乐家登台献艺,令美国听众从音乐和艺术的角度体验了作为丝绸之路起点的古代中国的文化和社会。

Exploratory Symposia 专题研讨会

Shakespeare and the Orphan of Zhao
莎士比亚与《赵氏孤儿》

March 12, 2012

In 2012, the Royal Shakespeare Company (RSC), which regularly graced U-M’s stages in the past, returned with members of the Labyrinth Theater Company of New York to develop a new production of a Chinese play, “The Orphan of Zhao.” In response to their request for information on Chinese theater, CIUM took the opportunity to organize a symposium-workshop, creating a platform for artists and scholars of Chinese operas to exchange their knowledge and performance practices with RSC members and their Labyrinth colleagues. Through lectures, demonstrations and discussions, the symposium-workshop attendees explored the ways in which Chinese and British theatrical traditions offer materials and perspectives to develop world theater.

英国皇家莎士比亚剧团定期访问密大。2012年3月,该团到访安娜堡时,带来了纽约迷宫剧团的同行,目的是制作一部中国戏剧,即《赵氏孤儿》。回应他们希望理解中国戏剧的要求,密大孔院组织了一场研讨会和工作坊,邀请中国戏剧方面的艺术家和学者与皇家莎士比亚剧团和纽约迷宫剧团的同事深入交流戏剧知识与技巧。通过讲座、演示和讨论,与会者们探讨了中英两国戏剧传统如何为发展世界性戏剧提供素材和视角。
The Classical in Modern Times: A Year on China and Greece
古典文化的当代呈现
March 30, 2012

Scholars have continually noted that China does not and has never existed in a vacuum. By the Tang and Song eras, China was effectively connected with Central and West Asia by extensive land and sea trade routes. Modern China connects with neighbors near and far. To demonstrate China’s ancient and modern connectedness, and to promote Chinese arts and culture with comparative and global perspectives, CIUM and the U-M Modern Greek program jointly organized a unique symposium, one that compares classical influences on modern China and Greece. Both nations are currently undergoing dramatic sociopolitical transformation. By comparing the ways contemporary Chinese and Greeks engage with their respective histories, the symposium addressed the ways in which China is similar to and different from other nations with deep cultural roots. The path-breaking symposium concluded with calls for further comparisons and discussions.

Kunqu as China's Cultural Import and Export
昆曲，中国文化的输入与输出
September 27, 2012

In conjunction with performances by the Suzhou Kun Opera Theatre noted earlier, CIUM hosted a symposium on kunqu as a medium of cultural exchange between China and the West. In looking for ways to present itself to the world on the global stage of the performing arts, China seeks to export its operatic forms of entertainment; nations which maintain or desire trade relations with China seek a greater understanding of its theatrical traditions which, in many ways, remain largely unknown outside of Asia. In this context, kunqu serves as both a cultural export and an import between China and the world. To understand this two-way process, CIUM organized a symposium on the issues of kunqu authenticity, commodification and globalization.

Above: Shui Liu's Chinese music demonstration
Right: University of Illinois ethnomusicologist Yona Stamatis delivers a lecture

Above: Shanlin Zhao, kunqu scholar
Right: Qin Zhou, kunqu scholar

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在推出苏州昆剧院大型昆剧表演的同时, 密大孔院还举办了一场专题研讨会, 研讨昆曲作为中西文化交流媒介的问题。为了在世界表演艺术舞台上展现自己, 中国希望输出其戏剧表演艺术; 世界上与之有贸易往来的国家也希望更多地了解中国的戏剧传统。因为在亚洲之外, 中国的戏剧还不为人们所熟悉。在这样的背景下, 昆曲成为了中国和世界的一种文化输出与输入的复杂现象。为了理解这一双向交流的过程, 密大孔院组织了此次研讨会, 研讨昆曲的正统性、商业化和全球化等问题。
Performing the Other: A Symposium on Cultural Exchanges Between China and Africa
演绎他者: 中国与非洲的文化碰撞

March 29 - 30, 2013

Increasingly of late, relations between China and Africa have expanded beyond the political and economic realms to cultural exchanges, generating a deeper mutual friendship and understanding. And with sizable communities of Africans now living and working in China, new and exciting forms of artistic expression that hybridize elements from both cultures have emerged. To discuss the ramifications of these developments, CIUM and the U-M Center for World Performance Studies co-hosted a two-day symposium titled “Performing the Other.” The goal was to explore how Chinese and Africans see one another, and how these views are expressed mutually through the performing arts. Organized as a series of lectures, discussions, workshops and performances, the symposium brought African, American and Chinese scholars to Ann Arbor. There they exchanged ideas and techniques to understand artistic expressions connecting China and Africa.

Left: Wushu martial arts performance by the Shaolin Black and White martial artists
Right: Kandeh Kamera, African singer
Lasting Exchanges

U-M faculty and students welcome opportunities to interact with the Chinese artists, scholars and students whom CIUM invites to Ann Arbor to present performances, exhibitions, symposia, and lectures. Like their Chinese counterparts, U-M faculty and students realize how face-to-face interactions enhance cultural exchange and the building of lasting friendships. Indeed, cultural exchanges are most fruitful when they are conducted as friendly interactions. To create on-site opportunities for U-M faculty and students to engage with Chinese arts and culture, and to share American arts and culture with Chinese students and scholars, CIUM actively organizes tours of China. Among a number of such trips to China that CIUM organized for U-M faculty and students over the past five years, the following ones were particularly fruitful when they are conducted as friendly interactions. To create on-site opportunities for U-M faculty and students to engage with Chinese arts and culture, and to share American arts and culture with Chinese students and scholars, CIUM actively organizes tours of China. Among a number of such trips to China that CIUM organized for U-M faculty and students over the past five years, the following ones were particularly well-received.

密大师生愿意与孔院邀请来的中国艺术家、学者和学生们开展面对面的交流，他们认识到这种交流方式能增进对中国文化艺术的了解，并能与中国人民建立长期的友谊。的确，亲密对等的文化交流最有成效。为了让密大师生们亲身体验中国文化艺术并与中国人民和学者们分享美国艺术文化，孔院积极组织密大师生访问中国。过去五年间，密大孔院组织了数次访华活动，以下是其中的几例访华活动。

The U-M Symphony Band Tour of China

In May 2011, the U-M Symphony Band, led by Michael Haithcock, Director of University Band, toured China to perform eight concerts in six cities, introducing American and symphonic band music to Chinese audiences. Sponsored by Hanban, the U-M Provost's Office, the Office of the President, and CIUM, the tour was a milestone for all who participated, in particular the undergraduate and graduate students of the School of Music, Theatre & Dance. Hailed for their "breathtaking precision and detailed, polished and expressive phrasing," the Symphony Band introduced new forms and styles to Chinese audiences. For band members, the visit was an eye-opening experience; it allowed them to intimately connect with Chinese culture and develop new and personal perspectives on its music.

China Tour by Music Students and Faculty

Following the success of the U-M Symphony Band's tour in 2011, Hanban and CIUM sponsored a visit to China by a group of professors and students from the Band Music and Music Education departments. On this tour, U-M professors and students visited Chinese universities and interacted with their peers through master classes, workshops and concerts. Because the group was smaller in size, interactions with their Chinese hosts and peers were allowed a greater level of intimacy. As a result, the tour made lasting impressions on the visitors from U-M and their Chinese colleagues, and many parted with the warm feelings of newly developed friendships.

China Tour by Jazz Band

In April 2014, Professor Dennis Wilson and four of his jazz music students were invited to perform at the annual culture festival of Shanghai Jiaotong University (SJTU). Professor Tang from SJTU invited the U-M musicians because he greatly enjoyed their music. He had previously attended their performances in Shanghai in the summer of 2011; in the following fall, Professor Tang and his music students visited U-M and performed in Ann Arbor. Professor Tang's invitation was an honor for the U-M musicians as well as a treat for their Chinese audiences. It also made an eloquent statement on the power of direct and interactive exchange between Chinese and American artists and scholars. Performing at the SJTU festival, Professor Wilson and his students gained a close-up view of Chinese musical practices; see his report in a following section.

China Tour by Music Faculty Members

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"Notes on Piano Teaching in China"

John Ellis, Associate Professor of Piano/Piano Pedagogy, School of Music, Theatre & Dance, Associate Dean for Administration, U-M

关于在中国开展钢琴教学的心得

June 2013

My one-week stay in Beijing (June 2013) included 4 afternoons of teaching at the China Conservatory of Music (CCM). I was assigned to teach college piano majors, college music education majors and pre-college piano students of various ages. These were piano lessons which were open to the public, although there were many times when the lessons seemed to be private. For most of my lessons I was furnished with a translator, so linguistic difficulties were reduced to a minimum. During my stay, I was treated with great hospitality. I was taken to fine restaurants and all the major tourist sites: the Great Wall, the Summer Palace, the Forbidden City, the National Performing Arts Center, the Olympic area and the “Bird’s Nest,” and the old neighborhoods called hutongs.

Upon returning from China, I was reading the travel diary of Roland Barthes entitled Travels in China (English trans.: Polity; 2012). He was struggling with what he would write about at the conclusion of his trip in 1974. He wrote, “I feel that I won’t be able to shed light on them in the least—just shed light on us by means of them... So, what needs to be written isn’t So, what about China?...” (Travels in China, p.8). I related to that sentiment very strongly in my first weeks back from China. I found that my short experience of teaching piano in China forced me to reflect upon American piano teaching. While at CCM, I heard excellent playing—filled with passion, technical assurance, and a palpable desire to communicate. I also heard a few students who were struggling with finding their passion, their technical assurance, and perhaps the source of their desire. Some had issues to address with style, phrasing, tone and color. The most impressive to me were the pre-college teenagers. They performed for me with exuberance and were extremely attentive to my teaching. This naturally appealed to my vanity as a teacher. But, upon reflection, I noticed something more than flattery. Here, in the teaching moment, I did not feel the common American friction to which I’ve become accustomed and have learned to enjoy out of necessity: that of one ego jousting with the other. After their performances, the students, almost to a person, dropped the mask of the ego—the student’s filter that has the potential to distort much of what a teacher has to say—so that they could effectively and efficiently “get my point.” Teaching ‘beyond’ the ego—the student’s filter that has the potential to distort much of what a teacher has to say to the student’s ego was liberating.

Perhaps that is the real reason why so many piano teachers are going to China. In America, even when I teach Chinese American students, I teach to their egos. I try to make the music “relevant” to their lives—having learned that orthodoxy early on in my work as a teacher. It has been standard practice in the past two to three decades for piano pedagogues to be informed by Howard Gardner’s theory of multiple intelligences [Frames of Mind: The Theory of Multiple Intelligences; Basic Books; 1983; Third edition (March 29, 2011)]. This theory had the effect of isolating the main task of the educator as the divination of each student’s dominant learning style, so as to teach them more effectively. If one did not read the student’s intelligence correctly, one ran the risk of failing to reach that student. Students, in turn, when confronted to teaching that did not coincide with their preferred method of learning, would erect defense mechanisms to protect themselves during interactions with teachers. It became the teacher’s responsibility to circumnavigate these defenses in order to teach and inspire. These obstacles did not seem to be present in the lessons I gave during my week in Beijing. American piano pedagogy is also burdened by the cultural marginalization of classical music. We have to “sell” our relevance to the student, the parents and the culture at large. This is yet another reason why many American piano teachers are attracted to the current piano teaching scene in China since a large youth culture has been galvanized there around piano and classical music in general. For evidence, all I had to do was look around the concert hall at the “Egg” (the National Performing Arts Center, where I was taken on my visit) and see a majority of the audience—young adults and children—there for an English Baroque string ensemble. Add to this the massive popularity of young piano stars such as Yundi Li and Lang Lang and we can see many factors in play that point to sustaining the current classical music boom in China.

The West often looks upon this phenomenon from afar with bemusement. We tend to dismiss it as just the result of Chinese outdoing us again with over-work and not really understanding the cultural significance of the masterworks they play. But it appears, by all evidence, that China has been building a culture of aesthetic values into their society and, more specifically, into their education system while the United States has been following a markedly different path. While I do not advocate simply mapping one culture’s practices onto another, a comparison of approaches seems to invite more research into this phenomenon.

密大钢琴及钢琴教育学副教授约翰.埃利斯于2013年6月在北京访问一周,其间有四个下午在中国音乐学院开展钢琴教学活动,给大学钢琴专业的学生、大学音乐教育专业的学生和不同年龄的大一新生钢琴专业的学生上课。回美国后,在中国短期钢琴教学经历让埃利斯教授对美国的钢琴教育进行了反思。

埃利斯指出,古典音乐在文化上被边缘化给美国钢琴教育造成了负面影响。在中国,钢琴和古典音乐对青年文化有巨大的吸引力和影响。许多因素表明当前西方古典音乐在中国的繁荣发展还会持续下去。
"Listening in China"
Charles Hiroshi Garrett, Associate Professor of Music, School of Music, Theatre & Dance, U-M
聆听中国
June 2013

Over 2½ weeks in June and July 2013, I traveled to China with a small group of Michigan faculty and administrators. We traveled to five cities, visited music schools and conservatories, gave scholarly presentations, and met with local administrators, faculty, and students. Our encounters were sometimes familiar and sometimes brand new and stunning. The scale of urban growth proved beyond anything I could have expected. Shanghai, the world’s largest city proper, felt like New York City and Los Angeles at the same time—an enormous city of nearly 25 million people, packed with skyscrapers and dense neighborhoods. We also saw non-stop construction in cities such as Xi’an, where hundreds upon hundreds of unfinished high-rise complexes grew. Newly constructed, stylish skyscrapers gave the sense of new money, power, and 21st-century strength, even if much of the country’s architecture fused Chinese and Western impulses.

Throughout the trip I kept track of musical practices in each place we visited. In a lovely park in Shanghai, where a statue of Marx and Engels stood, a group of people gathered each morning to sing songs popularized during the Chinese revolution. All kinds of Western music was broadcast in public spaces and commercial establishments. A hotel constructed out of a mélange of French and Chinese architecture featured a continuous loop of instrumental music drawn from the musical Evita. Local karaoke singers on a riverboat shuttled between Chinese pop songs and ballads by Bette Midler. A snazzy retro lounge had blue-eyed soul singer Daryl Hall in heavy rotation. I did encounter various types of Chinese music, including folk songs, instrumental music, and traditional music, but I ended up encountering far more Western popular music, from Michael Jackson to Justin Bieber, throughout the entire journey.

The stature of Western classical music in China became evident each time we visited a music school. Faculty and students spoke excitedly about learning classical music, and some entertained us by performing favorites from the Western canon. Scholarly lectures referred both to Chinese and Western music, and we met Chinese students working on Bach, Beethoven, and many more. Students were also interested in traditional Chinese music, either as scholars or performers, and some schools devoted lavish resources to traditional Chinese arts. We attended a particularly memorable concert at which eight virtuoso students played traditional Chinese instruments. Rather than perform traditional repertoire, however, the students focused on modern, often unconventional, and sometimes aggressively avant-garde pieces—traditional instrumental means with contemporary flair.

Our exchanges with Chinese music scholars engaged with all sorts of issues, ranging from cultural preservation to archival research to cross-cultural conversations. One issue that came up repeatedly involved local attempts to convince Chinese music scholars to research and value what was described as “minority music,” or the musical practices of various marginalized Chinese communities. It recalled similar efforts staged within American music studies that have reshaped how we think of American music and American culture. The increasingly Westernized, developed, urban, and powerful nation is sometimes described as constituting a “New China,” but this conversation suggested that there remains a sense among scholars of an older or a different China still waiting to be discovered.
"Jazz, China and the Grammy Awards"
Dennis Wilson, Associate Professor, Jazz Department, School of Music, Theatre & Dance, U-M

April 8, 2014

This tour was a first trip to China for our Jazz Department and it gave us an opportunity to learn about our University, music business and the Chinese way of life through education. We were invited by Shanghai Jiao Tong University (SJTU) through Secretary General and Dean, Yizoug Tang. I meet Professor Tang in June of 2013, when we discussed the possibility of a future U-M Jazz faculty tour. After that topic was discussed he quickly asked if the U-M School of Music would send a jazz quartet to play in the second SJTU International Collegiate Culture and Arts Festival.

I guess you could say Michigan’s reputation had preceded itself as Professor Tang clearly wanted to establish a working relationship with U-M and was fully prepared to take that first step. One would think a trip to China with the host covering about 90% of the costs would be easy. This was an opportunity to further promote the excellence of our School of Music and to make a statement of jazz throughout the international community.

We are the University of Michigan and that sometimes means we make easy look difficult and difficult look impossible. Through much help from the U-M Confucius Institute we were able to navigate a clear path and pave the way for a memorable performance and tour. That is what this was, a memorable and remarkable tour where our students could hear some fantastic Chinese musicians and interact with other international student performers.

Our performance was presented by the U-M Jazz Emissaries, a student ensemble of the Department of Jazz and Contemporary Improvisation at the U-M School of Music, Theatre & Dance. This ensemble is a very talented assemblage consisting Yuma Uesaka – tenor, Malcolm Dean—piano, Jordan Schug—bass and Don Gozzard—drums. It included a wonderful performance of a Yuma Uesaka original composition that was created in a Jazz Composition class taught by U-M Professor, Andrew Bishop.

When we arrived at the rehearsal we met the show’s producer and stage managers. This was just like the Grammy Awards. They showed us where we were to set up and perform. This was not going to work. This too was just like the Grammy Awards. This happens often as producers fail to realize that performers must be able to hear when they play together. Our setup placed us on platforms, too far from each other, on different levels and all without monitors. This was certainly like the Grammy Awards. Adjustments were needed and adjustments were made.

We had to wait a long time before the final run-through. People were getting restless and anxious. Things seemed to take a long time and seemed out of sorts. This too was certainly like the Grammy Awards.

That alone is a great thing but the Chinese didn’t stop there. They also had to provide for the needs of the international performers — our jazz performers from the University of Michigan; two “folk” singers from Australia; a classical string quartet from Austria and a “Boot Dance” ensemble from South Africa. They needed to deal with the performance needs, translation needs and even the quirkiness of these international artists. This was all to go down live. It did, just like the Grammy Awards. It still was a student production so things also went wrong. We couldn’t use the first drum set they provided as it was not up to professional standards. They didn’t have the additional sound equipment needed to minimally satisfy our sound needs. Thus we had to share. Both of these points wouldn’t have been issues at the Grammy Awards due to their seemingly endless budget. Nevertheless, we solved them.

I think the whole trip was beautiful and we learned a lot about the Chinese in the process. I would love to see U-M produce something like this when our bicentennial comes around in 2017. Shanghai Jiao Tong University did a lot to get us there and acted as wonderful hosts. Through our U-M Confucius Institute we were able to communicate with our hosts and arrange every major and minor detail. Most notable was the assistance of Director Joseph Lam and Dr. Louis Yen.

The U-M Jazz Emissaries performed well. We ended up with a video that can be accessed at v.youku.com. They were part of a great presentation and are now much closer to the actual Grammy Awards than I was as a student.

2014年4月, 密大音乐戏剧舞蹈学院爵士乐和现代即兴演奏系教授丹尼斯. 威尔逊和该系的学生爵士乐队应上海交通大学邀请, 参加了第二届上海交通大学大学生文化艺术节。这是密大爵士乐系师生第一次组团访问中国。出访的乐队名为“爵士使者”, 由四位极有才华的学生组成, 他们在艺术节上演奏了自已原创的作品。威尔逊教授回忆, 这次演出的经历, 从走台排练、节目制作、晚会内容到演出体验等, 就像参加格莱美颁奖典礼一样, 上海交大制作了一场精彩的演出。威尔逊认为整个旅行非常圆满, 学生们了解了中国, 欣赏到了杰出的中国音乐家和伟大职业艺术家的表演, 并有机会与来自不同国家的学生交流。
"Camp Trip by Musicology Students"

Ho-Chak Law, Doctoral Student, Musicology Department, U-M

关于参加 2014 年音乐孔子学院‘音乐夏令营’的报告

June - July 2014

The music camp organized by the Music Confucius Institute of the Central Conservatory of Music this year was considered a success by most, if not all, of the participants. Attended by music students of different levels (high school, undergraduate, master’s, and doctoral) and specializations (performance, ethnomusicology, and composition) from various countries (USA, Canada, Denmark, Poland, Italy, and Hong Kong), the musical activities (musicological lectures and instrument classes) of the music camp were rich. They provided opportunities for attendees to not only learn about Chinese music but also exchange ideas and musics. More importantly, the opportunities made the attendees experience different modes of musical thinking and practice.

As an amateur performer of wind instruments who has some years of experience playing in Chinese instrumental ensemble, I found it refreshing to learn a new type of musical instrument during the camp. I found my learning of guzheng (zither) playing particularly rewarding. Learning to play the zither, a plucked string instrument, requires a kind of bodily coordination that is clearly different from that involved in playing wind instruments. The experience made me understand music performance and learning in a new way, and I gained a deeper appreciation of Chinese and conservatory music pedagogy.

As an ethnomusicologist who specializes in Chinese music, I consider the lectures by Chinese professors good opportunities to learn about current and local trends in Chinese music scholarship. The lectures also inspired me to think further about how and why Chinese music topics are taught in distinct ways in different parts of the world. I have begun to ask whether ethnomusicology is a universal or globalized discipline.

I am grateful for what the music camp offered. Nevertheless, I wonder if it could have provided more occasions for me and my ethnomusicology colleagues to engage in more dialogues, so that we could exchange and share what we have learned and experienced. The "special arrangement" for the percussion group from the Royal Danish Academy of Music during the camp is an excellent example of how a more interactive exchange can be realized. I believe that similar arrangements can be made for students of other specializations.

Finally, I would like to thank the Confucius Institute at the University of Michigan; without its financial support and arrangements, my participation in the music camp would not be possible. I am glad that I had the opportunity to directly experience this cultural and musical exchange.
The Shanghai Bubble of 1921: Ideas of Economics, Freedom, and Sovereignty

October 31, 2011

Bryna Goodman, Professor of History and Executive Director of the Confucius Institute at the University of Oregon

In the fall of 2011, history professor Bryna Goodman, then the Executive Director of the Confucius Institute at the University of Oregon, delivered an engaging lecture on the economic crisis that occurred following the opening of China’s first stock exchange in Shanghai in 1921. Using contemporary concepts of economics, individual freedom and national sovereignty, she traced the emergence of a distinctively Chinese economic system, which has long captured the imagination of scholars, businessmen and ordinary citizens alike.

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A fundamental means of communicating expert information to a large audience, lectures hold a prominent place in CIUM’s programming. Since it was launched in fall of 2009, CIUM has presented an average of seven lectures per academic term. Designed to appeal to different interest-groups of the U-M community, CIUM lectures address diverse topics, ranging from ancient Chinese history to digitized visual art. The lectures are also formatted differently. Some are presented as distinguished lectures by world-renowned authorities for informed audiences, while others are delivered as popular lectures for the general public, and still others are conducted as round-table discussions. Among the sixty-five lectures and discussions CIUM has presented, the following five are thought-provoking in their own ways.

One of the most stimulating lectures CIUM presented in its first two years of operation was the lecture by Pan Gongkai, then President of the Central Academy of Fine Arts in Beijing. Internationally admired as a creative artist for his work in multimedia, he spoke of the borders of art that nations, cultures and individuals have constructed throughout history and in the present time. President Pan illustrated his arguments through the “prism of mis-structure,” a theoretical framework that he has been developing for more than a decade. Ann Arbor audience members found themselves challenged by his insights.

In密大孔院成立初期所主办的讲座中最具启发性的要数中央美术学院前任院长潘公凯的讲座。潘公凯是国际上备受尊崇的艺术家, 创作了许多大型、多媒体艺术作品。在讲座中, 他提出了一个看待艺术边界的广阔视角, 这一视角涵盖了古今不同民族、文化和个人所创作的艺术。潘公凯将他在过去十五年里不断发展的这些概念概括为“错构的棱镜” , 讲座的深刻见解激发了现场听众的思考。

Pan Gongkai, contemporary artist, art historian, and president of the Central Academy of Fine Arts

On the Borders of Art

March 8, 2011

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Thought-provoking Conversations 启迪思想的对话

Chinglish, A Roundtable Discussion
关于话剧 《中式英语》 的讨论
January 13, 2012

Authored by Tony Award-winning writer David Henry Hwang, Chinglish is a drama heralded by Time Magazine as one of 2011’s best plays. At the height of the show’s popularity on the Broadway stage, CIUM invited Hwang, and his cultural consultants, Dr. Joanna Lee and Mr. Ken Smith to U-M to discuss the creative process behind this captivating and globally relevant tale. In relating the long process of confronting, understanding, and dramatizing the cultural, linguistic and sociopolitical complexities generated by the interactions of Chinese and Americans, the trio gave a personal and witty account. They also posed a critical question for U-M students groomed to become international leaders and cosmopolitans: How should Chinese and Americans communicate with each other—with Chinese, English, Chinglish, or what?

由东尼奖得主，著名剧作家黄哲伦创作的话剧《中式英语》被《时代》杂志喻为2011年最佳戏剧之一。正值该剧在百老汇卖座之际，密大孔院邀请黄哲伦及其文化顾问李正欣和肯恩.史密斯作客密大讲述这部话剧的创作历程。三人从亲身体会出发，幽默地讲述了漫长的创作历程中的种种遭遇和认识，以及如何将中美交往中所产生的文化、语言和社会政治的复杂性搬上舞台。他们也向未来将成为世界性公民和国际领袖的密大学生们提出了一个深刻的问题：中国人和美国人该如何交流：用英语、中文，中式英语，还是其他语言？
Evelyn S. Rawski, Professor of History at the University of Pittsburgh and former president of the Association for Asian Studies

Professor Evelyn Rawski offered an insightful and timely lecture on the writing of national histories in China, Japan, and Korea, which are experiencing economic and diplomatic disputes. A renowned scholar of Chinese history at the University of Pittsburgh and former President of the Association for Asian Studies, Professor Rawski outlined the history of interactions between Chinese/Han, Korean and Mongolian peoples in Northeast Asia with an eye to the establishment and reshaping of their national boundaries over time. She argued that today’s quarrels are a legacy of the process of nation-building engaged in by all three in the late nineteenth and early twentieth centuries. Professor Rawski’s lecture stimulated critical discussions among U-M scholars and historians.

Eunuchs working in imperial Chinese courts played significant roles in the sociopolitical affairs of their times. Some amassed immense wealth and power, and many were vilified because of their gender fluidity. A prime example is Wei Zhongxian of late Ming China, who is known as an abusive and evil person in Chinese history and cultural imagination. With fascinating details collected from Chinese and non-Chinese sources, Professor Keith McMahon, a leading scholar of Chinese history and literature, presented a nuanced view, analyzing Wei’s role in contemporary discourses of gender and power.
Since 2012, CIUM has launched four unique programs for undergraduate students to engage in Chinese arts and culture. The programs are Chinese Instrumental Music Ensemble, Chinese Folk Singing Workshop, Chinese Gourmet Cooking Class, and Taiji Martial Arts Workshop. All have become popular events among U-M students who strive to enrich their cultural lives on campus.

Chinese Instrumental Music Ensemble

In the fall of 2011, CIUM launched a credit-giving performance course on playing Chinese musical instruments at the Residential College at U-M. Since then 20-25 undergraduate students have enrolled in the class each term, taking group and individual lessons on playing traditional Chinese music on erhu (fiddle), pipa (lute), and dizi (flute), among others. At the end of the academic term, the students play in a semi-public concert, featuring their talents and what they have learned. Enrollment for the class has been steadily increasing. The head instructor for this performance course is Ms. Xiaodong Wei, a renowned performer of the Chinese erhu and guzheng, and a graduate of the Central Conservatory of Music in Beijing. Ms. Wei has extensively performed in China, Japan, Canada and the U.S. Recently, she performed as a soloist with the Detroit Symphony Orchestra.

2011年秋季，密大孔院在密大住宿学院推出了授予学分的中国传统乐器演奏课程。自此，每学期有20至25名本科生注册学习。通过集体学习和单独上课的形式，学习二胡、琵琶、笛子等中国乐器演奏中国传统音乐。在学期末，学生们举行一场半公开的音乐会，展现他们的才艺和所学技能。选修这门课程的学生人数稳步增加。课程主讲教师是毕业于中国中央音乐学院的著名二胡和古筝演奏家魏晓冬女士。她曾在中国、日本、加拿大和美国各地表演，近期以独奏家身份与底特律交响乐团合作演出。

Meishi Chinese Gourmet Cooking Class

Since January 2012, CIUM has collaborated with the Arts-in-Residence program at U-M to present Meishi Chinese Gourmet Cooking Class to U-M undergraduates living in residence halls. Taught by two master chefs, Ms. Angela Yang and Ms. Shih-wen Wu, the Meishi series has attracted 400-plus students in residence halls on Central and North Campus. From the very beginning, meishi has been popular among undergraduate students. Fascinated by the concept of learning culture through food, students have been promoting meishi through social media, word of mouth, and traditional email communications. CIUM will continue to offer Meishi to satisfy student demand.

2012年1月，密大孔院与密大学生宿舍艺术部合作，面向在校住宿的本科生推出“中华美食烹饪课”。至今，美食系列课程已吸引了400多名学生参加。在校内两个场地进行授课，由杨颖琪和吴士雯两位烹饪高手讲授中餐烹饪技巧。从一开始，美食系列课程以其“通过饮食学习文化”的理念深受本科生欢迎。学生们通过社交媒体、口口相传或电子邮件等方式热情地推广美食课程。密大孔院将在今后继续推出这一课程。
**Taiji Workshop**

Since winter of 2014, CIUM has offered taiji (tai chi) classes to introduce traditional Chinese martial arts to the U-M community, drawing the attention of those familiar and unfamiliar with Chinese martial arts. Twenty-four students registered for the first Taiji workshop. The workshop taught Master Yang’s 24-Step Taiji Quan, one of the most widely practiced forms in the world, and one that most beginners learn. Participants were given the opportunity to concentrate on and appreciate the essential principles of Taiji Quan: effortless movement, relaxation and awareness of the mind and body as one. Master Jiancheng Liang, the main instructor, has been teaching traditional Chinese martial arts for over 20 years. In recent years, he has been teaching taiji at local communities in Canton, Ann Arbor and Novi. CIUM will continue to offer the workshop in the coming years as a means for helping participants achieve “a peaceful state of mind.”

自 2012 年冬, 密大孔院开设太极拳培训班, 向密大学生、教职员工及其家属介绍中华武术。培训班吸引了熟悉和不熟悉太极拳的人, 第一期培训班就有 24 名学员报名。教学内容为二十四式杨氏太极拳, 这是世界上练习人数最多、初学者普遍学习的太极拳套路。通过老师的指导学习领悟太极拳柔和缓慢、心静体松、身心合一的特点。主讲教师梁建成先生习武二十余载。近年来, 他在密歇根州多个地区教授太极拳。密大孔院在今后将继续开办太极拳培训班, 帮助学员们修养身心。

**Chinese Singing Workshop**

Since the winter 2012, CIUM has been organizing a vocal workshop for the U-M community to learn to sing Chinese art and folk songs under Ms. Liyan Sun, a CIUM music advisor. To showcase students’ talents and repertoire learned, the workshop gives an annual concert at the end of Fall semester and an annual outdoor spring concert in June. Entitled “Peony Blossoms and Pure Melodies,” the outdoor concert has become a popular annual community event, when many Ann Arborites gather at Nichols Arboretum, U-M, to enjoy Chinese songs and peony blossoms.

Ms. Liyan Sun, the vocal coach of the singing workshop, is a native of China and a professional vocalist trained at the Central Conservatory of Music in Beijing and at the Royal Northern College of Music in Manchester, England. In addition to directing the CIUM singing workshop, Ms. Sun also conducts several Chinese music choirs in Southeastern Michigan.

自 2012 年冬, 密大孔院向密大学生、教师、研究人员、职员以及当地居民开办中国歌曲演唱班, 学员在孔院音乐顾问孙丽燕女士的指导下学习演唱中国艺术歌曲和民歌。培训活动在秋季学期末举行年度音乐会, 并在六月份举行春季室外音乐会, 展现学员们的才艺和所学。春季音乐会的主题为“牡丹盛开，歌声飘香”，在密大尼柯尔斯植物园的牡丹园举行。当天有大批安娜堡市民汇聚于此, 享受悦耳的中国歌曲和盛开的牡丹花, 成为了当地居民所喜爱的年度社区活动。培训活动由中国艺术歌曲和民歌演唱的指导教师孙丽燕女士来自主导。她是中国专业的歌者, 先后在中国中央音乐学院和英国皇家北方音乐学院学习。在指导密大孔院歌唱班之外, 孙丽燕教授还担任密歇根州东南部地区多个合唱团的指挥。

**“Peony Blossoms and Pure Melodies” concert at Nichols Arboretum, U-M**
never touched, even during my master’s program. It amazed me that learning just a few songs could draw me so much closer to the heart of the Chinese nation. I now feel a very personal connection with the Chinese people, their culture, and their music. Traveling to Boston for the conference was a lot of fun. I grew closer to my fellow soloists from CIUM and we were able to tour some of the city together. While participating in the conference I was able to meet a group of fascinating people. Throughout my time in rehearsals I met and spoke with many people (American and Chinese) who were deeply invested in spreading the beauty of the Chinese culture and language to others. I was moved by their camaraderie and willingness to share what they had learned with me. The evening of the performance was truly wonderful. The performance venue was stunning and set in the heart of downtown Boston. The performance itself was well organized, well rehearsed, and full of positive energy. The audience was enthusiastic and it was a joy to perform for them. The concert gala was a strong display of Chinese culture, art, and language linking two peoples together through a bridge of friendship. I would love to participate in future CIUM events and would recommend this experience to anyone who may be considering participation. I would like to extend my deepest gratitude to Dr. Joseph Lam for organizing our trip and making this marvelous opportunity available to us.

Gala Night at the 2013 National Chinese Language Conference

A testimony to the success of the Chinese singing workshop was the invitation for four members of the CIUM Chinese Folk Singing group to perform at the gala show at the 2013 National Chinese Language Conference (see the report below). The performers were Ben Brady (U-M student, School of Music), Ali Haas (CIUM singer), Elizabeth Robertson (U-M student, School of Music), and Clayton Smith (U-M student, Earth and Environmental Science). Ms. Elizabeth Robertson reported her experience performing at the gala.

密大孔院中国歌曲演唱班获得了快速发展，已经取得了成功的实证。在2013年全美中文大会晚会上，四位学员受邀演唱了中文歌曲，有力证明了该班的教学成果。四位学员分别是本·布雷迪（密大音乐学院学生）、阿里·哈斯（密大孔院歌手）、伊丽莎白·罗伯森（密大音乐学院学生）和克莱顿·史密斯（密大地球与环境科学专业学生）。以下是伊丽莎白·罗伯森关于在全美中文大会晚会上演出的感想。

"Performing in Boston for CIUM"

Elizabeth Robertson, Graduate Student, U-M School of Music, Theatre & Dance

Participating in the Hanban National Chinese Language Conference through the Confucius Institute at the University of Michigan was an incredible experience. Learning more about the culture, language, and music of China was a wonderful gift. My language coach, Liyan Sun, a gifted musician herself, taught me how to pronounce and sing several Chinese songs. It was such a treat to delve into a genre of cultural folk music that I had
University of Michigan students engage in a variety of initiatives across the campus to cultivate community leadership, multiculturalism, and social awareness. CIUM actively supports UM students’ China-related educational and cultural activities, which range from small gatherings of students with focused interests on China to large-scale theatrical presentations. By providing academic, artistic, and financial resources, CIUM creates opportunities for U-M students to explore and express their understandings of China. For instance, in October 2013, a group of U-M students, led by Flores Komatsu, produced Chinglish, a drama by David Henry Hwang (See Komatsu's report). Following is a report on six exemplary student initiatives that CIUM proudly sponsored in the last 5 years.

Living Dreams: Memories of the 1980s Generation
我的醒着的梦 — 80 后的回忆
October 9, 2010

In the fall of 2010, CIUM sponsored and co-produced a riveting comedy-drama produced and performed by a group of U-M Chinese students passionate about theatrical arts. Entitled “Living Dreams: Memories of the 1980s Generation,” the show unfolded with a number of song-dance-action skits, telling a complex but entertaining story about longing, memory and identity in 1980s China, a China the U-M students have now experienced and cherished in their hearts. Attended by a large and enthusiastic crowd consisting of U-M faculty, staff and students as well as fans from other universities and communities, the show was a great hit!

2010 年秋，密大孔院资助并参与制作了喜剧《我的醒着的梦—80后的回忆》。该剧由密大一群热爱戏剧表演的中国学生自编自导自演，讲述了发生在 20 世纪 80 年代中国的关于渴望、回忆和身份的故事，勾起了密大中国学生的回忆。剧中穿插歌曲、舞蹈和幽默段子。情节引人入胜，大批热情的观众观看了演出，有密大教职员工和学生，以及来自其他高校和社区的观众，演出大获成功。

Chinese Hip-hop
中国嘻哈
March 11 - 12, 2011

From head-spinning Haitians to free-styling Francophones, hip-hop has spanned the globe, all the way to the Middle Kingdom. Hip-hop is now a wildly growing youth phenomenon in contemporary China, and new hiphop artists are popping up every day. In March 2011, Chinese rapper Young Kin, B-Boy Fishball from Hong Kong, and DJ Rocklee from Macau traveled to U-M to demonstrate hiphop dance and talk about their personal experiences, the current state of hiphop in China, and challenges Chinese hiphop artists face, such as censorship, financial backing, and an overall politically and creatively oppressive climate.

嘻哈乐在当代中国青年中发展迅速，新艺人涌现不断。2011 年 3 月，来自中国的说唱歌手 Young Kin、B-Boy Fishball 和 DJ Rocklee 在密大表演嘻哈舞蹈，并讲述个人经历、当前嘻哈乐在中国的发展状况以及中国嘻哈艺人面临的挑战。

“The World Outside” poster

China Entrepreneur Network participants

Cool China
“玩酷中国”流行歌曲音乐会
December 2012 and April 2013

With support from CIUM, the Chinese Students and Scholars Association (CSSA) hosted two Chinese popular music concerts in December 2012 and April 2013. Each concert featured over 30 student performers, who sang old and current hits of Chinese popular music, entertaining 300-plus Chinese and non-Chinese U-M students. Each concert showcased a cool and young aspect of China. The first concert presented a “Night of Chinese Pop Music” and the second asked audience members to “Call Back Your Memory of Television Golden Hits.” Energetic and fun, both concerts offered great opportunities for young Chinese and non-Chinese U-M students to mingle and build friendships.

在密大孔院的支持下,中国学生学者联谊会于2012年12月和2013年4月主办了两场中国流行音乐音乐会。两场音乐会都有超过30名学生歌手参加,演唱了中国怀旧经典和当代热门流行歌曲。现场观众近300人,包括中国和其他国家地区的学生。音乐会展现了中国“酷”和年轻的一面。第一场为“中国流行乐之夜”,第二场则为“影视金曲回响”。两场活动为中国学生提供了与其他国家和地区学生交流联谊的机会。

Qin Women’s University

The Second Entrepreneurial Case Competition
第二届创业竞赛
March 22 - 23, 2014

The China Entrepreneur Network (CEN) is a student organization at U-M that aims to cultivate innovation and social entrepreneurship among the student body, with an emphasis on the challenges and opportunities that China faces today. Attempting to discover the entrepreneur in every aspiring student, the organization organizes an annual competition in which students address business problems. In 2014, the challenge was to solve difficulties Chinese farmers are currently facing. A panel of invited guest judges reviewed the solutions proposed and honored three for their best ideas.

中华创新与创业联盟是密大学生社团,其宗旨是培养学生创新和创业能力,重点关注当代中国面临的机遇和挑战,为发掘学生创业潜力,该社团每年组织创业案例大赛。2014年的比赛以解决当前中国农民所面临的困难为主题,由特邀嘉宾组成的评委小组根据参赛选手的解决方案评出前三名。
"Featured Student Production: Chinglish"

October 3 - 5, 2013

Chinglish: A Production Report

Theatre is, at its most fundamental essence, a medium for understanding life and exploring what isn’t found in our own worlds. This exploration works at its richest, I believe, when we work with people from different paths of life, from different cultures, and certainly from different nationalities. The exploration becomes especially powerful when the performance ensemble’s dynamic reflects that of characters in the story being staged.

That was very much the case with Chinglish by Chinese American playwright David Henry Hwang, a dramatic performance presented at the University of Michigan’s Duderstadt Video Studio by the Confucius Institute and the Transcultural Theatre Troupe (formerly the Chinese Drama Club) in collaboration with a team of international and interdisciplinary students.

Chinglish is a story about the struggles of communication and human interaction, and the universal human desire to understand and be understood. The play follows an American businessman desperately seeking to land a lucrative business contract to fix the terribly mistranslated English signage in the city of Guiyang, China. After continuous linguistic misunderstandings, shady arrangements, and an affair with a secretive Chinese woman from the Ministry of Culture, he learns that there is much to be lost and found in translation.

Having heard of the play during its Broadway run, I found the premise interesting and highly relevant at a macro-level, given the increasingly interdependent and complex relationship between the US and China, and at a micro-level where globalization initiates contact between people around the world, making them more and more alike. Failing to remain close to what’s fundamentally human, globalized and homogenized individuals are more often than ever losing touch with their roots and finding themselves as foreigners even in their own homes. With the prospect of producing the drama becoming a reality, I questioned myself, as many others did: how could a play like this speak to the student body of a public university in the US Midwest? I then approached the question by asking: how could it not?

Forty-one percent of international students at the University of Michigan come from China, one of the highest percentages in the nation. There is a gap in the relationship between Chinese and American students that needs to be bridged. Since my arrival at this university, I have seen uncanny interpersonal interactions represented in the student body.

There is an under-spoken divide between these two “bands” of Chinese and American students. In my early weeks at Michigan, and in the most quotidian of Michigan activities - commuting on the MBus – I witnessed a vivid, almost theatrical, tableau of the divide. Students on the bus had instinctively partitioned themselves into the Chinese faction - commuting on the MBus – I witnessed a vivid, almost theatrical, tableau of the divide. Students on the bus had instinctively partitioned themselves into the Chinese faction and the American faction, all in vivid conversation within themselves yet with indifference to the other side of the vehicle. Recalling this experience, my wish to stage Chinglish became more than a curiosity, but a necessity to initiate a conversation on an unfortunate under-spoken divide between Chinese and American students that needs to be bridged. Since my arrival at this university, I have seen uncanny interpersonal interactions represented in the student body.

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However, undertaking a project like Chinglish, was more of an experiment then an exercise in political commentary. What would the theatre bear out of this collaboration? What kind of life would inhabit the stage when bringing together people from very different sensibilities, disciplines (theatre, film, public policy, chemistry, math PhDs, etc.) and cultures and ethnicities (Americans, Chinese-Americans, Chinese-Indonesians, ethnic Chinese, Japanese-Mexicans, and...)?

The reception went far above what any of us could’ve expected. Audiences of the most diverse kinds were eating it up, with every performance filled overcapacity. In fact, the audience rate for performances was so high that we felt compelled to hold a screening of the recording later in the year. It is impossible to attribute the performance’s success to marketing or artistic execution, regardless of their quality. The success comes from the content of the play which had an audience it could speak to. It was not theatre for the thespian’s sake (as often happens in student productions). It was theatre for a diverse and underrepresented audience who sought to see a bit of their world on stage. Often we attempt to shape people around art, but in fact, it is art that should be shaped around people.

There is a richness born from a work like Chinglish, which courageously informs our humanity. It does not resemble any previous form, trope, or archetype; it is a bit unorthodox, but it will definitively cause some sparks. Regarding the U-M production of Chinglish I have nothing but gratitude for our collaborators and supporters, and especially the Confucius Institute, which had the courage to say yes to a highly ambitious and unconventional proposal, and stood behind it every step of the way, opening doors, and most importantly believing in the power of transcending culture through art. Chinglish gives us answers that bring us closer to a mutual understanding, but also prompts us to go on asking and exploring. As the play’s closing statement says, "we don’t quite understand one another entirely, not yet" and thus, we’ll surely continue to keep struggling with the various “chinglish-es” of the world. How? When we accept that we are irrevocably different, we will embrace the richness of perspective and experiences that will one day, through empathy and understanding, bring us to a more complete humanity.

Héctor Flores Komatsu, a native of Cuernavaca, Morelos, Mexico, is a junior in the School of Music, Theatre & Dance, majoring in Theatre Directing and minoring in Translation Studies and the new Global Theatre and Ethnic Studies minor.

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Faculty Support

Shuming Bao, Director, U-M China Data Center  
“The Virtual Environment and Arts in Time and Space”

Amy Chavasse, Associate Professor, School of Music Theatre & Dance  
“The Chinese Music and Dance Residency with Hou Ying and Zhang Peng”

San Duanmu, Professor of Linguistics, LSA  
“A Database of All Sound Inventories of Languages and Dialects in China”

Jason Geary, Associate Professor of Musicology, U-M School of Music, Theatre & Dance  
“Childhood and Memory in the Music of Robert Schumann,” lectures for the Shanghai Conservatory of Music

Markus Nornes, Professor and Chair of Screen Arts and Cultures  
“Independent Chinese Documentary and Its Contexts; The Calligraphic in Chinese Cinema”

David Porter, Professor of English Language and Literature and Professor of Comparative Literature, LSA  
“Tang Poetry App”

Endi E. Poskovic, Professor of Art and Design, U-M School of Art and Design  
“New Trends in Contemporary Chinese Graphic Arts”

Marty Powers, Sally Michelson Davidson Professor of Chinese Arts and Cultures  
“Comparative Ekphrasis”

Mary Ann Ray, Professor, U-M Taubman College of Architecture and Urban Planning  
“Towards 21st Century Ruralopolitanism: Beijing’s Urban and Rural Villages”

David Rolston, Association Professor of Asian Languages and Cultures  
“Chinese Dramatic Literature and Performance”

Edward W. Sarath, Professor of Music, U-M School of Music, Theatre & Dance  
“Improvisation and Cross-Cultural Creativity”

Bright Sheng, Leonard Bernstein Distinguished University Professor of Music  
“Two CD Recordings of ‘Music of Bright Sheng’”

Carla Sinopoli, Curator of Asian Archaeology and Director, Museum of Anthropology  
“Virtual Exhibition on the Chinese Government Gift Collection”

Ruth Slavin, Director of Education, U-M Museum of Art, with Professor Xiaobing Tang, Professor of Comparative Literature and Asian Languages and Cultures  
“Multiple Impressions: Contemporary Chinese Woodblock Prints”

Emily Wilcox, Assistant Professor of Asian Languages and Cultures  
“Chinese Classical Dance Residency Program”

Dennis Wilson, Associate Professor of School of Music, Theatre & Dance  
“Shanghai Jazz Festival”
My second trip to China and the Beijing Dance Camp and Festival was productive, inspiring and successful. I was able to connect with a recently hired faculty member in Asian Studies, Emily Wilcox, in Beijing. We hope to build a dynamic relationship around our paired interests in contemporary performance in China, and our desire to share our experiences with our students. I would love to take a group of U-M dance students to the festival at some point in the future.

I will be showing Low Winter Light at Gowanus Art + Performance in Brooklyn, New York, on November 21-22, and I hope to continue working on refinements in the coming months. It is with deep gratitude that I acknowledge support from the Confucius Institute for making this project possible.

Faculty Research and China Visits

I arrived in Beijing on Sunday, July 14, 2013 after three weeks of teaching in Italy. The students and faculty, arriving from across Asia, Europe, Israel, Russia, Brazil, Australia and the U.S., gathered for Dance Camp orientation in the studios of Beijing Dance LDTX, in the Chaoyang district—the premiere modern dance company in China’s capital. The director, Willy Tsao, provided introductions and gave an overview of how the next two weeks would proceed.

The faculty attended a welcome dinner and then took a long bus ride to a performing arts school well north of central Beijing. Thoroughly jet lagged, we found our rooms and called it a night. I was in the group of faculty scheduled to teach at 8:30AM. This group included twenty faculty representing some of the most cutting edge dance companies and institutions from across the world.

An article from Time Out Beijing provides more information about both the Springboard Series and The Beijing Dance Festival director Willy Tsao. The top is from my work featuring the dancers Jessica Jolly and Donnell Oakley.

During the second week, I participated in an interview with a reporter from The People’s Daily with one of my colleagues from the University of Wisconsin-Milwaukee and a choreographer/teacher from London. CCTV conducted many forays into our classes and rehearsals throughout the two-week festival, providing glowing reviews of the work.

After a week of intensive teaching sessions, improvisation workshops, video viewings, including a special screening of the 2013 Jumping Frames Video Festival, and mentoring sessions with student choreographers, we closed the 2013 Dance Camp with an informal performance of work created during the week.

We relocated to central Beijing for the second week, staying at the Huguosi Hotel in the historic lake district. The Springboard Series at the Star Theatre and the Mainstage Series, at the People’s Liberation Theatre began the next day. Each day offered symposia classes and performances by students and the visiting professional companies from across Asia, Norway, Israel, and the U.S. I presented my new duet, Low Winter Light, on Thursday to a full house, and participated in a lively question and answer session, well attended by curious and engaged Chinese students.

There was scarce time for sightseeing, but we did manage to take a trip to the Great Wall for a hike along the less crowded Mutianyu section on our last day in China.
"China’s Tang Dynasty Poetry App"
David Porter, Associate Professor, Department of English and Comparative Literature, U-M

The poetry of China’s Tang Dynasty has been popular with Western readers for over 100 years. Students of Chinese seeking to experience these literary gems in their original language, however, face considerable hurdles. Most bilingual collections of Chinese poetry replicate the content of traditional Chinese anthologies, which are better suited to educated Chinese readers than foreign students. Furthermore, such editions rarely include the vocabulary lists, explanatory notes, and other learning materials necessary for students’ careful study and thorough comprehension of literary works in any foreign language.

The Chinese Poetry Project is an experiment in using corpus analysis techniques and mobile app technology to produce an innovative, multi-media learning tool to make one of the richest poetic traditions in the world accessible to even beginning students of Chinese.

The first part of the project involved the selection of a statistically optimized sequence of short, highly accessible poems suitable for early-stage learners. The Tang Dynasty, astonishingly has left us a corpus of over 40,000 poems from which to choose. We began sorting through this enormous body of work by performing a comprehensive character frequency analysis of all the poems in a digitized version of the corpus. We then developed algorithms to score each of the poems according to both its length and the proportion of high-frequency characters it contained. Finally, we selected and arranged the top 15 poems based on a combination of these scores and the relative accessibility of the poems’ content, the goal being to establish a sequence of relatively simple poems where the vocabulary in each poem builds as much as possible on the vocabulary introduced in earlier selections.

Once we had our 15 poems assembled, we developed a mobile app to introduce the poems to students. For each poem, the app offers a suite of learning tools designed to provide an engaging and immersive hands-on experience, enabling the student to learn not only to enjoy, but also to read, write, translate, and recite the poem in the original Chinese.

Poetry and painting are inseparable in China, so the encounter begins with a calligrapher’s rendering of the selected poem that conveys something of its visual dynamism. From here the student turns to the Text Reader module, which introduces the vocabulary lists, explanatory notes, and other learning materials necessary for students’ careful study and thorough comprehension of literary works in any foreign language.

By this point, the student is ready to put the pieces together and test their recall of the poem as a whole. After reading it through one more time, they can scramble the characters in the poem, and then attempt to restore the mixed up characters to their correct positions based on their recollection of the sounds and characters in each line. A brief biographical note, finally, provides a glimpse of the personality behind the poem and the historical context in which it was written.

A beta version of the app, featuring the first three poems in our collection, won a prize for best app in the Teaching and Learning category of the 2014 Mobile Apps Challenge. The app offers three different English renderings of each poem to help the student to grasp the range of meanings it suggests.

Further work on the remaining 12 poems will continue over the 2014-15 academic year.

The poetry of China’s Tang Dynasty has been popular with Western readers for over 100 years. Students of Chinese seeking to experience these literary gems in their original language, however, face considerable hurdles. Most bilingual collections of Chinese poetry replicate the content of traditional Chinese anthologies, which are better suited to educated Chinese readers than foreign students. Furthermore, such editions rarely include the vocabulary lists, explanatory notes, and other learning materials necessary for students’ careful study and thorough comprehension of literary works in any foreign language.

The Chinese Poetry Project is an experiment in using corpus analysis techniques and mobile app technology to produce an innovative, multi-media learning tool to make one of the richest poetic traditions in the world accessible to even beginning students of Chinese.

The first part of the project involved the selection of a statistically optimized sequence of short, highly accessible poems suitable for early-stage learners. The Tang Dynasty, astonishingly has left us a corpus of over 40,000 poems from which to choose. We began sorting through this enormous body of work by performing a comprehensive character frequency analysis of all the poems in a digitized version of the corpus. We then developed algorithms to score each of the poems according to both its length and the proportion of high-frequency characters it contained. Finally, we selected and arranged the top 15 poems based on a combination of these scores and the relative accessibility of the poems’ content, the goal being to establish a sequence of relatively simple poems where the vocabulary in each poem builds as much as possible on the vocabulary introduced in earlier selections.

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Further work on the remaining 12 poems will continue over the 2014-15 academic year.
"China Through the Prism of the Democratic Art of Printmaking"
Endi Poskovic, Professor, Penny W. Stamps School of Art & Design U-M
透过版画艺术的棱镜看中国
September 25, 2013

One of the many inventions China gave the world, woodblock printing is a creative process that led to other discoveries and arguably impacted the course of human history.

In the early 20th century, Chinese artists influenced by the writer Lu Xun, adapted Western-style woodcut printmaking to create a pictorial vernacular that resonated with diverse masses throughout the country, which was undergoing radical sociopolitical and economic transformations at the time. Trained as a medical doctor and considered by many the leading figure of modern Chinese literature, Lu Xun came to believe that the plight of Chinese underprivileged masses could be improved only through the widespread dissemination of socially engaged art and literature. Lu Xun saw the potential of the democratic art of the woodblock print, especially as conceived in the 1920s and applied by the European Expressionists and Belgian printmaker Frans Masereel, as an effective tool for exposing the social problems of China. Although woodblock printing in China had been widely used since the Tang dynasty, due to the redirection in subject matter, the modern artists perceived and applied the medium of woodcut printmaking as a potent and contemporary vehicle for social change.

In essence, one of the most consequential expressions of the Chinese avant-garde to emerge in the 1930s was the modern woodcut movement, whose aesthetic, intellectual, and social appeal attracted an unprecedented number of artists. Through individual efforts and competing discourses on art, the artists tried to situate the woodcut medium at the intersection of historical events and, in doing so, laid the foundation for the 20th- and the 21st-century Chinese art and culture, a phenomenon which is universally understood in contemporary China as well as within a broader cultural and historical context.

The above context is the framework for China through the Prism of the Democratic Art of Printmaking, a lecture which introduces new perspectives on contemporary printmaking in China, a society undergoing multifaceted transformations in the present. The lecture presents the work of the new generation of contemporary Chinese artists, educators and printmakers, namely Chen Qi, Zhang Fang, Zhang Xiaofeng, Chen Limin, Fang Limin and others, the artists who, by applying woodcut traditions as a point of departure, have established an independent, visual and technical vernacular and effectively moved away from the general paradigm of the traditional Chinese woodblock print into contemporary art.

2013年9月25日，密大艺术与设计学院教授恩德.波斯科维克举办了《透过版画艺术的棱镜看中国》专题讲座, 介绍了关于当代中国版画的新观点, 讲述了近代中国版画家的作品, 他们的版画传统的基础进行创新, 创作出有独立见解, 在视觉和技术上具有中国特色的作品, 从而将中国传统版画从传统的典范推入当代艺术的范畴。
"Chinese Classical Dance Master Class Residency with Visiting Artists from the Beijing Dance Academy"

Emily Wilcox, Assistant Professor, Department of Asian Languages and Cultures, U-M

February 7 - 21, 2014

Guest artists: Shao Weiqiu is Professor of Chinese Classical Dance at the Beijing Dance Academy. She is author of *Chinese Classical Dance Sleeve Dance, 2004*. Zhang Jun is Professor of Chinese Classical Dance at the Beijing Dance Academy. He is author of *Research Sword, Study Dance: Collection of Chinese Classical Dance Sword Dance, 2012*.

The Chinese Dance Residency was a 2.5-week intensive program that served multiple units on campus, including the Department of Asian Languages and Cultures, the Dance Department, the Confucius Institute, and the Center for Chinese Studies. It also received funding from the Office of the Senior Vice Provost, the Institute for the Humanities, the Rackham Graduate School, and the International Institute. Twenty-four separate workshops and presentations were held as part of this event, including one week-long series of workshops in the Dance Department and one two-week series of evening workshops for the community. The event culminated in a public performance in the Dance Department on Friday, February 21st, 2014.

The goal of the residency was to introduce the U-M community to Chinese classical dance, through the work of two of China's top experts in water sleeve and sword dance. In addition to learning Chinese dance movements through lectures and workshops, students and community members were introduced to key aesthetic features of Chinese classical dance practice in relation to other Chinese art forms, such as painting, poetry, martial arts, and drama. During the residency, Professors Zhang and Shao conducted a series of master classes in Chinese classical water sleeve dance and sword technique, all of which were free and open to the University community and the general public. In addition to master classes, Shao and Zhang offered free public lecture demonstrations and workshops, moderated by University faculty, on the topic of Chinese classical dance with a focus on aesthetic appreciation and cultural connections between Chinese classical dance and other Chinese cultural traditions, including Chinese opera performance and Chinese martial arts. The overall goal of the residency was to expose members of the University and the wider community to the art of Chinese classical dance, through a combination of hands-on workshops and educational events. The residency culminated in a final public performance demonstration and reception in the Betty Pease Studio Theatre at the School of Music, Theatre & Dance. Beneficiaries included U-M undergraduate and graduate students across campuses and schools, faculty, staff, and members of the Ann Arbor community.

By密大亚洲语言文化系助理教授埃米莉.威尔科克斯(魏美玲)策划, 北京舞蹈学院教授邵未秋和张军
2014年２月7日至21日在北京举办中国古典舞讲座和大师班, 为期两周半, 共24次培训和授课。该项目主要由密大孔院资助和推广, 同时还得到了密大亚洲语言文化系、舞蹈系、中国研究中心、高级副校长办公室、人文学研究院、研究生院和国际研究院的经费支持。此次培训在密大本科生介绍中国古典舞, 特别是水袖和剑舞。同时, 通过介绍中国古典舞与中国绘画、诗歌、武术和戏曲等其它艺术形式在文化上的联系, 加深学员对中国古典舞的艺术欣赏。项目最后在密大音乐戏剧舞蹈学院举行了公开展示和招待会。密大本科生和研究生、教职员工及安娜堡市居民参加了此次培训。
Not only does CIUM promote and support student and faculty initiatives on the U-M campus, it also provides support to numerous community organizations’ activities that promote Chinese arts and culture throughout the year. Some local and communal organizations that CIUM supports are Chinese Association of Greater Detroit, Ann Arbor Ann-Hua Chinese Language School, and the Great Lakes Taiji Association.

除了校园里的师生倡议和活动，密大孔院还支持与中华艺术文化密切相关的社区活动。过去五年里，孔院资助了多个组织以肯定它们在传播中华文化方面所作的贡献，这些组织包括底特律中国人协会、安娜堡安华中文学校、五湖太极协会等。
Community Outreach 孔院外展项目

Right and Bottom left: The Ann Arbor Youth Chinese Culture School of Ann Arbor performing on campus.

Above: Detroit Mumford High School teacher, Endi Childers, and her Chinese Language students visit the Chinese Now Art Exhibition.

The Chinese Association of Greater Detroit performing on campus.
March 2010 - December 2010 Chronology of Major Events

MARCH 22, 2010
CIUM Open House
Calligraphy, music and paper cutting demonstration

APRIL 1, 2010
Chinese Calligraphy and Modern Art
Lecture by Christopher Luce

APRIL 5, 2010
Investigating the Condition of Music in the Zhuangzi
Illustration from Shuen-fu Lin’s lecture

APRIL 9, 2010
Pictorial Biographies of Confucius from 1444 to Present
Julie Murray and Joseph Lam

SEPTEMBER 24 - 27, 2010
Danny Yung: TTXS - Soliloquies and Dialogues
Artist Danny Yung with U-M students

SEPTEMBER 27, 2010
Beijing Olympic Games and China’s National Image
Hai Ren and Joseph Lam

OCTOBER 9, 2010
Living Dreams: Memories of the 1980s Generation
Theatre performance by U-M students

DECEMBER 4, 2010
Chinese Instrumental Music Concert
Performance of yangqin and zheng

DECEMBER 5, 2010
Kunqu Drama Performance of a Lifetime: Seduction with Zither-playing and Taken Alive
Kunqu performance by Qinglin Cai, Min Cheng, and Jiehua Shi

MAY 8, 2010
The Genesis of Chinese Writing and Art of Calligraphy
Demonstration by Bingwu He

JUNE 3, 2010

definition of Chinese Calligraphy

SEPTEMBER 22 - 27, 2010
CIUM Open House
Calligraphy, music and paper cutting demonstration

NOVEMBER 22, 2010
Mao Xiang and the Theatre in Late Ming, Early Qing
Lecture by Yasushi Oki

NOVEMBER 23, 2010
Time, Space, and Place: Vendor Calls of Late Imperial Beijing
Lecture by Paize Keulemans

NOVEMBER 23, 2010

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DECEMBER 31, 2010

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January 2011 - April 2011 Chronology of Major Events

JANUARY 24, 2011
Kunqu Opera: Proto Environment and Cultural Characteristics
Lecture by Qin Zhou

MARCH 16, 2011
Use of Chinese Musical Elements in Theatrical Presentations
Lecture by Fang Zhao

MARCH 17, 2011
Deciphering Traditional Chinese Architectural Space
Lecture by Yingjian Wang

MARCH 19, 2011
Zither Lecture and Recital
Performance by Fan Yan

MARCH 25, 2011
China’s Ethnic Groups and Their Songs
Performance by Hong Zhang

APRIL 8, 2011
American & Chinese Journalistic Practice: A Contrast in Purposes
Lecture by George McCloud

APRIL 28, 2011
Confucian Education in Chinese Universities Today
Lecture by Shengchun Zhou
SEPTEMBER 22, 2011
Significance of China & Greece for a Theory of World Literature
Lecture by Alexander Beecroft

SEPTEMBER 19, 2011
Current French Scholarship on Chinese Arts and Culture
Lecture by Francois Picard

SEPTEMBER 26, 2011
Wind Ensemble Performance by Shanghai Jiaotong University Ensemble

SEPTEMBER 8 - OCTOBER 21, 2011
“Looking Both Ways” Contemporary Art Exhibition
Looking Both Ways: grand opening

SEPTEMBER 9, 2011
The U-M Symphony Band Musiks in China
Lecture by Joseph Lam

SEPTEMBER 19, 2011
Current French Scholarship on Chinese Arts and Culture
Lecture by Francois Picard

SEPTEMBER 22, 2011
Significance of China & Greece for a Theory of World Literature
Lecture by Alexander Beecroft

OCTOBER 10, 2011
CIUM Open House
Chinese cultural activities

OCTOBER 7 - 8, 2011
Conference - When Shall West Lake be Without Song and Dance?
Recital of Chinese ci songs by Chun-miu Chan, Lai-chun Cheung, Sunny Siu-sun Chung, and Si-tai Sou

OCTOBER 9, 2011
Midwest Confucius Institute Directors Forum

OCTOBER 10, 2011
CIUM Open House
Chinese cultural activities

OCTOBER 20, 2011
Beijing Chamber Ensemble
Performance by Renmin University Faculty Ensemble

OCTOBER 31, 2011
Shanghai of 1921: Economics, Freedom, and Sovereignty
Lecture by Bryna Goodman

NOVEMBER 8, 2011
Introduction to Traditional Mongolian Music
Lecture by Sunmin Yoon

NOVEMBER 9, 2011
Mongolian Music Lecture and Concert
Performance by AnDa Union

NOVEMBER 8, 2011
Introduction to Traditional Mongolian Music
Lecture by Sunmin Yoon

NOVEMBER 9, 2011
Mongolian Music Lecture and Concert
Performance by AnDa Union

JANUARY 13, 2012
CHINGLISH: A comedy on cross-cultural communication
Lecture by David Henry Hwang
SEPTEMBER 27, 2012
Performance of Scenes from Chinese Opera
Suzhou Kun Opera Theatre's Kunqu demonstration

SEPTEMBER 27, 2012
Kunqu as a Chinese Cultural Import and Export
Lecture by Qin Zhou

SEPTEMBER 28 - 29, 2012
Kunqu Grand Performances
Suzhou Kun Opera Theatre's performance at UMS

SEPTEMBER 27, 2012
Dragon’s Blood: Heroes and the Environment in China
Lecture by Mark Bender

SEPTEMBER 26, 2012
Introduction to Kunqu
Lecture by Zhen Hai and Qin Zhou

SEPTEMBER 26, 2012
Introduction to Kunqu
Lecture by Zhen Hai and Qin Zhou

OCTOBER 24, 2012
Literature of Place: Travel Writing in Imperial China
Lecture by James Hargett

OCTOBER 24, 2012
Literature of Place: Travel Writing in Imperial China
Lecture by James Hargett

OCTOBER 27, 2012
Chinese Variety Show
Performance by Liaoning University Dance Troupe

NOVEMBER 13, 2012
An Evening of Chinese-American Jazz
Performance by Jon Jang with U-M faculty and students

NOVEMBER 12, 2012
Pipa
Lecture and demonstration by Xiaofen Min

AUGUST 20 - OCTOBER 20, 2012
Kunqu Photo Gallery
Photo exhibition
MARCH 1, 2013
"The Savage Land" Film Screening
A screening of "The Savage Land" by Cao Yu (1937)

MARCH 15, 2013
Jin Shengtan Commentary to the Shuihu Zhuan
Illustration from Robert Ashmore's lecture

MARCH 16, 2013
Beijing Drum Songs: Heroes and Heroines Concert
Performance by Fengjie Yang and the Tianjin Troupe of Narrative Songs

MARCH 18, 2013
The Entry of Yaxiya/Asia
Lecture by Yumin He

MARCH 29 - 30, 2013
Performing the Other: A Symposium on Cultural Exchanges Between China and Africa
African and Chinese performers sing "Farewell"; Freida Ekotto's lecture

APRIL 11, 2013
The Red Silk Thread Opera
The premiere of an opera by Stella Sung

APRIL 29, 2013
Translation and the Relocation of Cultures
Lecture by Ning Wang

APRIL 11, 2013
The Transformative Roles of Music in Post-Socialist Mongolia
Lecture by Peter Marsh

APRIL 5, 2013
Beauty in Jingju: Character Types and Performing Techniques
Lecture by Linghui Tu

APRIL 18 - SEPTEMBER 1, 2013
Isamu Noguchi and Qi Baishi: Beijing 1930
Art exhibition at the Museum of Art at the University of Michigan

MAY 18 - SEPTEMBER 1, 2013
Isamu Noguchi and Qi Baishi: Beijing 1930
Art exhibition at the Museum of Art at the University of Michigan

JUNE 5, 2013
An Evening of Chinese Flower Songs
Performance by CIUM Singers
### September 2013 - December 2013 Chronology of Major Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
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</table>
| SEPTEMBER 11, 2013 | China Impressions  
Roundtable discussion by John Ellis, Dennis Wilson and Charles Garrett |
| SEPTEMBER 20, 2013   | Drawing Boundaries  
Lecture by Evelyn Rawski                                                           |
| SEPTEMBER 25, 2013   | China through the Prism of the Democratic Art of Printmaking  
Lecture by Endi Poskovic                                                           |
| SEPTEMBER 26 - 28, 2013 | To See the Invisible  
Fashion Exhibition  
Rui Xu’s fashion exhibition             |
| SEPTEMBER 26, 2013   | To See the Invisible Fashion Show  
Rui Xu’s fashion show                                                                 |
| OCTOBER 11, 2013     | Two Halls Of Hangzhou  
Image from Benjamin Ridgway’s lecture                                               |
| OCTOBER 12 - NOVEMBER 9, 2013 | Kunlun Wild Life Photography  
Exhibition  
A photo from the Kunlun National Park                              |
| OCTOBER 16, 2013     | The Vanished Musical Life of the Shanghai Jewish Diaspora  
Lecture by Yating Tang                                                           |
| NOVEMBER 15 - DECEMBER 21, 2013 | Contemporary Chinese Paintings Exhibition  
Artists from “Chinese Now”                      |
| NOVEMBER 16, 2013     | Contemporary Chinese Paintings Symposium  
“Chinese Now” symposium                                                             |
| NOVEMBER 22, 2013     | Chinese Music Concert  
Vocal concert by the Chinese Conservatory of Music faculty                         |
| DECEMBER 6, 2013      | The Current Situation of Chinese Archaeology  
Lecture by Lothar Von Falkenhausen                                                  |
December 2013 - April 2014 Chronology of Major Events

I Sing Chinese
Annual concert by CIUM singers

DECEMBER 9, 2013

What the Emperor Saw: Qing Dynasty Imperial Theater
Lecture by David Rolston

JANUARY 15, 2014

Odorico from Pordenone and His Encounter with China
Lecture by Annalia Marchisio

JANUARY 29, 2014

Dao to Now - Traditional and Contemporary Music for Asian Instruments
Performance by Mei Han and Randy Raine-Reusch

FEBRUARY 1, 2014

Favorite Songs: A Vocal Recital by Chai-lun Yueh and Friends
Vocal concert by Chai-lun Yueh and friends

FEBRUARY 22, 2014

Xiqu Productions in China since 1978
Lecture by Wei Li

MARCH 12, 2014

The Potent Eunuch: The Story of Wei Zhongxian
Lecture by Keith McMahon

APRIL 4, 2014

Construction of the "Great Wall on the Chu Borderland"
Lecture by Yonglin Jiang

APRIL 9, 2014

Movement Aesthetics in Chinese Classical Sword and Water Sleeve Dance
Sleeve dancing workshop by Shao Weiqiu

FEBRUARY 7, 2014

Urban Landscape of Traditional Chinese Paintings
Lecture by Hao Chen

FEBRUARY 19, 2014

Hong Sheng's "The Palace of Everlasting Life"
Lecture by Qin Zhou

MARCH 22, 2014

Hong Sheng’s "The Palace of Everlasting Life"
Lecture by Keith McMahon

APRIL 4, 2014

Lecture by Tan Ye

MARCH 26, 2014

Construction of the "Great Wall on the Chu Borderland"
Lecture by Yonglin Jiang

APRIL 9, 2014
### Members of the Board of Advisors

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Dr. Cheng-Yang Chang</td>
<td>Professor Emeritus of Medicine, University of Michigan</td>
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<tr>
<td>Mr. Newcombe Clark</td>
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### Visiting Scholars

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<tbody>
<tr>
<td>Luoyi Han</td>
<td>Associate Professor, Department of Voice and Opera Research Project: A Comparative Study of Dance Program in the U.S. and China University of China Conservatory of Music, Beijing</td>
</tr>
<tr>
<td>Ruijun Kang</td>
<td>Associate Professor, Department of Musicology Research Project: The Court and Ritual Music in the Song Dynasty University of Michigan Museum of Art</td>
</tr>
<tr>
<td>Xiaohui Sun</td>
<td>Professor of Musicology; Director, Music Library Research Project: Textual Research on Remains of Guchui Songs in Song Dynasty Home University: Wuhan Conservatory of Music, Wuhan</td>
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### ADVISORY BOARD MEMBERS

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### EXECUTIVE COMMITTEE MEMBERS

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<td>Mr. Kenneth C. Fischer</td>
<td>President, University Musical Society</td>
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<tr>
<td>Dr. Guo Honglin</td>
<td>Director of Office of Leading Group for Talent Affairs, Renmin University of China</td>
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<tr>
<td>Dr. Lester P. Monts</td>
<td>Senior Vice Provost for Academic Affairs, University of Michigan Museum of Art</td>
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<tr>
<td>Dr. Gunalan Nada Rajan</td>
<td>Dean, School of Art and Design, University of Michigan</td>
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<tr>
<td>Dr. Bryan Rogers</td>
<td>Dean, School of Art and Design, University of Michigan</td>
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<tr>
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<td>Dr. Joseph S.C. Lam</td>
<td>Director, Confucius Institute at the University of Michigan, Professor of Music, Theatre &amp; Dance University of Michigan</td>
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### EX OFFICIO

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<tr>
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<tr>
<td>Dr. Joseph S.C. Lam</td>
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### EXECUTIVE COMMITTEE

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### VISITING SCHOLARS

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<tr>
<td>Luoyi Han</td>
<td>Associate Professor, Department of Voice and Opera Research Project: A Comparative Study of Dance Program in the U.S. and China University of China Conservatory of Music, Beijing</td>
</tr>
<tr>
<td>Ruijun Kang</td>
<td>Associate Professor, Department of Musicology Research Project: The Court and Ritual Music in the Song Dynasty University of Michigan Museum of Art</td>
</tr>
<tr>
<td>Xiaohui Sun</td>
<td>Professor of Musicology; Director, Music Library Research Project: Textual Research on Remains of Guchui Songs in Song Dynasty Home University: Wuhan Conservatory of Music, Wuhan</td>
</tr>
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</table>
Rachel Antoun

As part of the original team that helped establish the CIUM office, Rachel Antoun served as the program coordinator since 2010 working to initiate, plan, and execute all of CIUM’s diverse programming. Most notably, she developed and expanded the Meishi Chinese Gourmet Cooking class, which was a hugely popular series aimed to introduce Chinese arts and culture to undergraduate students. Known for her commitment to the mission of CIUM and willingness to go the extra mile, Rachel was often the go-to person for any type of inquiry or request. With a B.A. in International Affairs and an M.A. in Higher Education from U-M, she was uniquely qualified to work with the diverse population at CIUM. She has recently moved on and is now the graduate coordinator for the Electrical Engineering graduate program and will be achieving her goal of working more directly for and with students. We wish her all the best!

Angus Lo

Angus Lo joined CIUM in the summer of 2010. His first project was creating a new website for CIUM. His main responsibilities included maintaining CIUM’s online presence, keeping event listings, photos and videos up to date. He also compiled and edited a five-year review video that highlighted the various performances and events presented by CIUM in its first five years. Not only did he help with the CIUM website, but he also helped with technical issues that arose both in the office and on location at events, from computer software and hardware problems to AV setup. With his diverse set of skills and experiences, he filled many roles in the team, such as event photographer, graphic designer, and translator between visitors and local staff. His four years of diligent work behind the scenes was invaluable to CIUM’s success. He recently completed his undergraduate studies, double majoring in Computer Science and Biopsychology, Cognition, and Neuroscience. We wish him all the best as he is leaving CIUM to embark on new challenges.

杨瑞琦

杨瑞琦是密大孔院创办之初的团队成员之一，自2010年起一直担任项目协调专员，负责孔院所有项目的发起、策划和实施。她策划拓展的中式美食烹饪课深受密大本科生欢迎。她全心致力于孔院使命，为此付出了巨大努力。杨瑞琦具有国际事务学士学位和高等教育硕士学位，这让她能富有成效地与孔院不同背景的人群开展工作。前不久，她担任了电子工程和计算机科学系研究生项目协调专员，翻开了事业上的新篇章。我们衷心祝愿她一切顺利！

Angus Lo joined CIUM in the summer of 2010. His first project was creating a new website for CIUM. His main responsibilities included maintaining CIUM’s online presence, keeping event listings, photos and videos up to date. He also compiled and edited a five-year review video that highlighted the various performances and events presented by CIUM in its first five years. Not only did he help with the CIUM website, but he also helped with technical issues that arose both in the office and on location at events, from computer software and hardware problems to AV setup. With his diverse set of skills and experiences, he filled many roles in the team, such as event photographer, graphic designer, and translator between visitors and local staff. His four years of diligent work behind the scenes was invaluable to CIUM’s success. He recently completed his undergraduate studies, double majoring in Computer Science and Biopsychology, Cognition, and Neuroscience. We wish him all the best as he is leaving CIUM to embark on new challenges.

罗思骋

罗思骋于2010年夏末密大孔院工作。他的主要任务是为孔院建立新的网站。他负责更新网页上的活动信息、图片和视频，解决孔院办公室和活动现场的技术问题。凭借多方面的技能和经验，他在孔院团队中担任了摄影师、平面设计师、翻译等角色。四年来，他在幕后辛勤工作，为孔院的成功做出了宝贵贡献。前不久，他完成了大学本科学习。在他离开孔院、迎接人生新的挑战之际，我们衷心祝愿他取得成功。