Gateway to Chinese Arts and Culture

CONFUCIUS INSTITUTE
AT THE UNIVERSITY OF MICHIGAN

FALL 2012 – WINTER 2013

In Review

学年回顾
Greetings! Thank you for your interest in the Confucius Institute at the University of Michigan (CIUM). This annual review highlights the performances, exhibitions, lectures, symposia, and other activities that we presented in the academic year of 2012-2013. I hope you will enjoy reading the reports, and will take part in CIUM events in the coming academic year of 2013-2014.

Launched in November 2009, the CIUM promotes understanding of Chinese arts and culture on the U-M campus in Ann Arbor and its vicinities, reaching out to a wide range of university and community participants. The CIUM is an integral component of President Coleman’s China Initiatives and critically contributes to the University’s efforts to advance the arts in its internationalized educational programs.

To foster informed, friendly, and fruitful dialogues between U-M students, faculty, staff and their Chinese counterparts, the CIUM brings to Ann Arbor a diversity of Chinese artistic activities and expressions, which include, for example, performances of traditional and contemporary music and theatre, exhibitions of Chinese painting, calligraphy, and visual and material arts, international and interdisciplinary conferences, and distinguished lectures. To promote direct and friendly exchanges, the CIUM regularly invites Chinese artists and scholars to Ann Arbor, and send U-M faculty and students to meet their peers in China.

I invite you to attend all of our exciting events, the schedule of which is posted in our website. While on the website, please feel free to check out reports on and videos of highlighted lectures and performances. And as always, your ideas and inquiries are welcome at confucius@umich.edu. We look forward to hearing from you.

Joseph S. C. Lam
Director, CIUM
Professor of Musicology,
U-M School of Music,
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CIUM MISSION
An integral component of President Mary Sue Coleman’s China Initiatives, the Confucius Institute at the University of Michigan (CIUM) promotes substantive interactions with China’s arts and culture in the U-M community and beyond, providing sites and activities for students, faculty, staff, and other community members to experience China’s finest expressions in architecture, calligraphy, ceramics, dance, music, painting, theatre, and other media, and to gain understandings about Chinese people and their culture.
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 and devotion to promoting Chinese arts and culture on the University of Michigan campus, Ann Arbor, MI, and its vicinities. The award was not an isolated recognition. In the same year, Dr. Monts also received an honorary professorship from Dalian Jiaotong University, China.

Dr. Monts has been a guiding force for the 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 UM music faculty to tour six Chinese cities, where the student musicians gave eight full concerts of American music, and the professors offered many master classes for Chinese college music students. Collectively, the concerts were attended by approximately 10,000 people. In May 2012, Dr. Monts facilitated another U-M delegation of 30 students and professors from the School of Music, Theatre and Dance to visit China. More recently, he has been working to establish two auxiliary partnerships between the CIUM and Chinese art and music institutes, namely the Chinese Academy of Fine Arts and the Chinese Conservatory of Music in Beijing, China.
On January 15, 2013, a celebratory exhibition “Cao Yu, Pioneer of Modern Drama in China” opened in the North Campus Research Complex, U-M, where visitors learned about Cao Yu through vivid images and rich descriptions on the dramatist’s ground-breaking works in Chinese drama. Dr. Ruru Li, a senior lecturer at Leeds University in England and Cao’s stepdaughter, developed the exhibit, which has been traveling since 2011.

Cao Yu is the founding father of modern Chinese drama, and one of 20th century China’s most important voices. The exhibition illustrated Cao’s life and personal struggles to modernize China, a mission that he shared with many contemporary intellectuals. In conjunction with the exhibit, movie renditions of two of his representative works were screened, which are namely, “Thunderstorm”, Cao's maiden work, and “The Savage Land.” To help viewers understand Cao’s historical significance, Dr. Siyuan Liu, President of the Association for Asian Performance and Assistant Professor in the Department of Theatre and Film at the University of British Columbia in Vancouver came to Ann Arbor to deliver a fascinating lecture. Entitled “From Aristotle to O’Neill: Western Influence on Cao Yu,” the lecture analyzed theatrical techniques with which Cao Yu dramatized Chinese emotions and realities of the early 20th century.

An Evening of Chinese-American Jazz with Jon Jang

For over three decades, jazz composer and pianist Jon Jang has given a musical voice to a history that has been silent. A majority of his works reference important points in Chinese American history in San Francisco. It was a privilege for the CIUM to invite Jon Jang to the University of Michigan to serve as an artist-in-residence and as King-Chávez-Parks Visiting Professor, presenting a concert and a number of formal and informal lectures to U-M faculty and students.

Audience members at the evening concert were treated to compelling interpretations of the “Golden Snake Dance”, “Flower Drum Song”, “East is Red,” and other favorites. The centerpiece of the program was A Portrait of Sun Yat-sen, one of Jang’s most acclaimed compositions and one that can be presented with either English or Chinese lyrics. The concert also featured renowned artists Min Xiao Fen (pipa, vocals), Andrew Bishop (ensemble director, soprano saxophone, clarinet, bass clarinet), Robert L. Hurst III (double bass), Michael Gould (multiple percussion), William Lucas (trumpet), Adam Unsworth (French horn), and Yuma Uesaka (tenor saxophone, flute). The concert can be viewed in its entirety at the CIUM website.
Relations between China and Africa have increasingly grown beyond the political and economic arenas. Now, the two countries are making more and more cultural exchanges with one another, deepening mutual friendship and understanding, and creating new and exciting artistic expressions and byproducts. To discuss these new developments and results, the CIUM and the U-M Center for World Performance Studies cohosted a two-day symposium, entitled “Performing the Other” on March 29 and 30, 2013. This exciting symposium of lectures, discussions, workshops and performances brought African, American and Chinese scholars and performers to Ann Arbor, where they shared their experiences about Africa-China relationships as manifested through various art forms. They highlighted Africa’s and China’s artistic responses to one another at multiple levels of interactions and understanding between African and Chinese peoples.

Co-chaired by Joseph Lam (Director, Confucius Institute, U-M) and Kwasi Ampene (Director, Center for World Performance Studies, U-M), this innovative symposium consisted of five scholarly talks, two town hall meetings, a demonstration workshop, and a performance. The symposium opened with Senior Vice Provost Lester Monts’s introduction of Professor Emeritus J.H. Kwabena Nketia, an internationally acclaimed ethnomusicologist and composer, who gave a keynote speech. China was represented by four music students and two scholars from the Central Conservatory of Music. They were: HUANG Kai (dizi performer), MA Yingjun (yangqin performer), YANG Jin (pipa performer), ZHANG Guoliang (erhu performer), SONG Jin (Professor of Musicology), and LI Xin (Professor and Deputy Dean of Musicology Department). For Africa, three scholars and eleven performers discussed and demonstrated their artistic and cultural experiences in China. They were: Frieda Ekotta (Professor of Comparative Literature and the Department of Afroamerican and African Studies, U-M), Patricia Tang (Associate Professor of Music, Massachusetts Institute of Technology), Kimasi Browne (Director, Ethnomusicology and Music Research, Azusa Pacific University), Master Dominique Saatenang and other four Wushu martial arts experts, Kandeh Kamara (singer), and Jambo African dance group.

From top to bottom: Wushu martial arts performance by Master Saatenang and two Wushu martial arts experts; Dr. Nketia and Professor Ampene; “African Music in China” lecture by Song Jin; yangqin performance by MA Yingjun; African and Chinese performers singing “Farewell” (告别) together.
In September, 2012, the CIUM collaborated with the University Musical Society of the University of Michigan to present, in Ann Arbor, three grand performances of kunqu, the 600 years old grand opera of China — one was specifically presented to Ann Arbor elementary and high school students. Featuring Mr. Yu Jiulin and Ms. Shen Fengying, winners of the 2007 Plum Blossom Prize, the most prestigious national honor for Chinese operatic performers, the star-studded and virtuosic performances by the Suzhou Kun Opera Theater of Jiangsu Province were most impressive and memorable. They not only made a critical milestone in Ann Arbor artistic history, but also built a long-lasting bridge of cultural exchange and friendship between China and Michigan.

The performances impressed Ann Arbor audience for a number of reasons. In 2001, UNESCO declared kunqu a Masterpiece of the Oral and Intangible Heritage of Humanity. The declaration not only affirms the artistic and cultural distinctions of the genre, but also creates a context for its revival in contemporary and globalized China. Noted for its perfect blending of dramatic literature, soulful singing, and elegant dancing, kunqu now delights young and mature audience inside and outside China with shows that judiciously blend classical stories and traditional performance practices with contemporary staging interpretations and technologies. The current popularity of kunqu is culturally and historically noteworthy. Twenty some years ago, kunqu was practically dismissed as a classical but obsolete theatre. In the late 1980s, kunqu performances had so little appeal that performers on stage could occasionally outnumber paying audiences watching their shows. Now, kunqu makes hip and cool cultural events.

Riding on the waves of China’s transformation as a global superpower since the late 1980s, kunqu has risen from the ashes like a phoenix, demonstrating how cultural heritages can be preserved and developed. Supported by national and international institutions as well as individual patrons and audience, kunqu is now the classical opera of globalized China. It affords people not only an artistic encounter with classical China but also an effective means to negotiate Chinese culture and identities. Dramatically and realistically, kunqu parades on stage Chinese characters/roles, revealing Chinese hearts and minds, and eliciting critical reactions from Chinese and non-Chinese audiences. Kunqu and similarly significant performing arts are what the CIUM actively and regularly brings to Ann Arbor.
On Heroes, Heroines, and Beijing Drum Songs
巾帼，须眉，京韵大鼓

by Frances Kai-Hwa Wang

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

I am not sure what to expect – storytelling, Chinese instruments, drums, drumsongs?

A woman dressed in a dark blue velvet qipao, with a small flat drum and a stick takes the stage, Ms. Yang Fengjie, one of the most esteemed performers of the genre. Accompanied by an ensemble of pipa (four-string lute), sanxian (three-string lute), and sihu (four stringed fiddle), she begins to half-sing, half talk a story in a rich throaty alto about heroes, heroines, honor, valor, deception, wit. Her wry smile reveals the sophisticated humor of the stories, especially as gender relations are often turned on their head.

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

Even without paying too close attention to the supertitles, it is easy to follow the plot. Good thing because as the song races ahead, the supertitle operator struggles to keep up with the twists and turns of the song, racing ahead, then doubling back, then finally completely melting down into supertitle silence. Professor Joseph Lam later explains that the Confucius Institute had worked hard with this group to get the words to their songs set ahead of time so that they could prepare translations in supertitles, but the tradition is one of improvisation, so despite preparations, the singers could not help but improvise away from the script, “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 in his stories, he tells and sings his stories 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 in his gestures, he becomes the hero with his whole 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, many plots taken from the Sanguo Yanyi (Romance of the Three Kingdoms) and the Shuihu Zhuan (All Men Are Brothers). The characters are multifaceted yet shiningly clear – heroes and heroines, bullies and bad guys, good guys and ghosts, tragedy and humor. Ancestors and ghosts play as much a role in these stories as the living. As the stories twist and turn with anxiety and dramatic tension, we follow each step of the story, unable to predict just how the stories will turn out.

In this time of multimedia and Instagram, it is refreshing to be able to see the heroes and heroines just through the words of the story, “Look at him, so majestic and handsome,” “He is handsome, doesn’t look like a bad guy,” as well as stark moral pronouncements without shame and blame or hysteria, just stating as facts, “Extramarital relations are not a good thing,” and “Good things come to good people and bad things come to bad people.” The heartbeat of the story is in the drum.

Frances Kai-Hwa Wang is a writer, blogger, and teacher. A second-generation Chinese American from California, she now divides her time between Michigan and the Big Island of Hawai’i. She was the arts and culture editor of IMDiversity.com Asian American Village. She currently team-teaches Asian Pacific American History and the Law at the University of Michigan and the University of Michigan Dearborn.
Robert Ashmore, Associate Professor of East Asian Languages and Cultures at UC Berkeley, gave a pre-performance lecture for Beijing Drum Songs: Heroes and Heroines on May 16, 2013. Professor Ashmore’s research focus is on Chinese literature of the third through eleventh centuries, with special interests in lyric poetry and poetic theory, song, and musical performance, and traditional concepts of identity and personality. In his lecture illustrated with a number of wood block prints, he insightfully discussed the ways Jin Shengtan’s commentaries on the Shuihu zhuan (All Men are Brothers) evoked the traditional interpretations of heroes and heroines.

“Lu Zhishen beats zheng guanxi” from pages with the Song Jiang/Yan Poxi/Zhang San episode.

Chinese Folk Pottery International Symposium and Films
中国国际民间陶器研讨会和电影

Co-sponsored by the CIUM and the University of Michigan Museum of Art, a one-day symposium on Chinese Folk Pottery Symposium took place in Ann Arbor on January 26, 2013. Organized by two local Chinese potter and art collectors, Marie Woo and Susanne Stephenson, this symposium featured lectures by two distinguished Chinese ceramic artists and a scholar of Chinese art and archeology. They were: LU Bin, Artist and Teacher at the Nanjing Institute of Art; Dr. HO Chuimei, Art Historian of East and Southeastern Asian Art and Archeology; and LI Jiansheng, Artist, Film maker, and Director of Sanbao Ceramic Art Institute, Jingdezhen. Ardently, they discussed the role of Chinese folk pottery in historical and contemporary contexts. The symposium also presented films and panel discussions. Two award winning films “Tao Yao” and “Ethnic Minorities of Southwest China” were screened. The panel discussion, moderated by Margaret Carney, a Ph.D. in Asian Art History, addressed the urgency of preserving Chinese folk pottery as art objects and records of the past. The panelists concurred that it was important to document “old ways” because they would be inevitably replaced by new techniques, which were continuously being developed and too often made people forget historical methods. Dr. HO Chuimei’s excellent lecture presented at the symposium has been published as a CIUM Occasional Paper with the title of “Chinese Folk Pottery as Artistic Collectibles and Historical Relic.” It is electronically accessible from the CIUM website.
From the Real to the Virtual
多媒体艺术家缪晓春亲临密大介绍作品

In November 2012, the CIUM invited acclaimed Beijing-based multimedia artist Miao Xiaochun (缪晓春) to Ann Arbor and give a talk on his artistic endeavors. Entitled “From the Real to the Virtual,” his presentation introduced many of his well-known works, which, according to the artist himself, point to the development that “more and more likely the duality of real and virtual can no longer be separated from each other.” Through a series of slides, Miao demonstrated how his recent works expanded from their two-dimensional origins into a rich virtual reality complete with enhanced depth and volume. Images in Mr. Miao’s works retain a semblance of the historical work he sampled, but is freed from past temporal associations; the images are thus ephemeral and utterly contemporary. Miao’s presentation at U-M was also made possible by Dennos Museum Center, Northwestern Michigan College, Traverse City, MI.

Experimental Theatre in China Today
当代中国实验话剧研究

Claire Conceison (康开丽), Professor of Theater Studies and Asian & Middle Eastern Studies at Duke University, is not only a scholar of contemporary Chinese theatre, but also a noted translator, director, and biographer - she recently authored “Voices Carry: Behind Bars and Backstage During China’s Revolution and Reform,” a collaborative autobiography of Ying Ruocheng (水流云在: 英若诚自传). In her fascinating CIUM lecture, Conceison not only provided a brief overview of contemporary theater’s development in mainland China, but also introduced some of the most influential contemporary Chinese playwrights and directors, such as Yu Rongjun (喻荣军) in Shanghai and Meng Jinghui (孟京辉) in Beijing. Accompanied by photographs and video clips, Conceison’s presentation explained how forces such as politics, globalization, and commercialization have shaped performances on stage in contemporary China, and how artists like Yu and Meng have renewed the popularity of theater for young urban audience.
Since fall 2011, the CIUM has sponsored a credit-giving performance class on playing Chinese music instruments at the Residential College at the University of Michigan. Enrollment for the class has been steadily increasing. In winter 2013, it attracted 22 students. Students enrolled in the class take group and individual lessons on playing erhu (fiddle), pipa (lute), dizi (flute), and other Chinese musical instruments. At the end of the academic terms, the students play in a semi-public concert, featuring their talents and what they have learned. The head instructor for this performance class is Ms. Xiaodong Wei, a renowned performer of the Chinese erhu (two-string Chinese fiddle) and guzheng (Chinese zither). A graduate of the Central Conservatory of Music in Beijing, Wei has performed in China, Japan, Canada and the U.S. Recently, she performed as a soloist with the Detroit Symphony Orchestra. Since fall of 2010, she serves as a music advisor at the Confucius Institute at the University of Michigan.

Musical Lessons for U-M Undergrads

密大本科生学习中国音乐

Musical Lessons for U-M Undergrads

密大本科生学习中国音乐

Meishi Chinese Gourmet Cooking Series

烹饪、茶会活动联谊密大本科生

Meishi Chinese Gourmet Cooking Series

烹饪、茶会活动联谊密大本科生

Since January 2012, the CIUM has worked with Arts in Residence to present Meishi: Chinese gourmet cooking class series to U-M undergraduates living in the residential halls. In the 2012-2013 academic year, the Meishi events attracted 113 students over 13 events. The workshop has gained popularity through students’ social media and words of mouth. Meishi workshops were mostly held in the Hill Neighborhood of central campus, which consists of: Alice Lloyd Hall, Mary Markley Hall, Oxford Houses, Couzens Hall, Mosher-Jordan Hall, and Stockwell Hall. Through the requests of a few proactive students, however, two Meishi events were held in the Baits Hall Kitchen Lounge in the north campus area. Both events attracted the maximum number of participants, which was set at 15. Starting from fall 2013, the CIUM will bring monthly cooking workshops to students living in the north campus area. Ms. Angela Yang and Shih-wen Wu, two master chefs of Chinese cuisine, will continue to teach the Meishi workshops. They will prepare easy menus for U-M students to learn and develop their culinary talents.

Meishi Chinese Gourmet Cooking Series

烹饪、茶会活动联谊密大本科生
The 4th Annual Case Competition by ACED, March 31, 2013
第四届案例大赛 ACED 2013年3月31日

The CIUM supported the Association for Chinese Economic Development’s (ACED) 4th annual Case Competition, ACED is a student organization with the goal of providing their members an opportunity to experience with a better platform to understand the increasing importance of Sino-American relations. The Case Competition gives students an opportunity to solve real life business problems related to the Chinese market in global and economic contexts. Its purpose is to promote educational and cultural understanding of both globalization and Chinese development. This year’s case competition was a huge success: it was participated by over 40 student competitors, who attempted to analyze and solve the case of “Wal-Mart in China 2012.”

Celebrating the Spring Festival 2013 at Martha Cook Building
在玛莎库克大厦庆祝2013春节

By Lu Zhang, Undergraduate Student, LSA
“The CIUM supported my proposal for decorating my dormitory for Spring Festival 2013, the Chinese New Year celebration. With the funding from CIUM, I was able to purchase some fun items to decorate the building with bright red Chinese lanterns, good luck garlands, and paper cutting materials. Of course, Chinese food was prepared for my dorm mates to sample. It was such a delight to see them enjoying beautiful Chinese New Year decoration and delicious food! A lot of students asked me about Chinese customs and food traditions. I am hoping to do this again next year!”

COOL CHINA 2013
玩酷中国, 中国流行乐之夜

With support from the CIUM, the Chinese Students and Scholars Association hosted two Chinese popular music concerts entitled “Cool China” in December 2012 and April 2013. Over 30 student performers sang old and current hits of Chinese popular music. Over 270 students attended the themed concerts. The first concert was a “Night of Chinese Pop Music” and the second asked audience to “Call Back Your Memory of Television Golden Hits.” These fun concerts offered a great opportunity for Chinese and non-Chinese students to mingle and build mutual friendship.
AUGUST 20-OCTOBER 20  
*Love’s Emotion in Chinese Opera: A Photography Exhibit*

SEPTEMBER 17  
*Dragon’s Blood: Heroes and the Environment in China*  
Lecture by Mark Bender, Associate Professor of Chinese, Ohio State University

SEPTEMBER 26  
*Introduction to Kunqu*  
Lecture and demonstration by Professor HAI Zhen, National Academy of Chinese Theatre Arts, Beijing, China, and Professor ZHOU Qin, Suzhou University, China

SEPTEMBER 27  
*Performance of Scenes from Chinese Opera*  
Demonstration and performance by the Suzhou Kun Opera Theater of Jiangsu Province, China

SEPTEMBER 27  
*Symposium on Kunqu as a Chinese Cultural Import and Export (by invitation only)*

SEPTEMBER 28 & SEPTEMBER 29  
*Grand Performances by Suzhou Kun Opera Theater of Jiangsu Province, directed by CAI Shaohua*

OCTOBER 24  
*The Place of Literature in Literature of Place: Travel Writing in Imperial China*  
Lecture by James Hargett, Professor of Chinese Studies, The University at Albany, State University of New York

OCTOBER 27  
*Variety Show*  
Performance by Liaoning University Performance Troupe

NOVEMBER 12  
*Pipa Lecture and Demonstration by Miao Xiaofen*

NOVEMBER 13  
*An Evening of Chinese-American Jazz with Jon Jang*  
Performance by Jon Jang, Jazz artist, and King-Chávez-Parks Visiting Professor at U-M

NOVEMBER 15  
*From the Real to the Virtual*  
Lecture by Miao Xiaochun, Digital Artist, Chinese Academy of Fine Arts, Beijing, China

NOVEMBER 19  
*Experimental Theatre in China Today*  
Lecture by Claire Conceison, Professor of Theater Studies and Asian and Middle Eastern Studies, Duke University

NOVEMBER 30  
*Environmental Awareness in Taiwanese Performing Arts: The Pastoral, the Toxic, and the End of Nature*  
Lecture by Nancy Guy, Associate Professor of Music, University of California, San Diego

JANUARY 15-MARCH 15  
*Cao Yu: Pioneer of Modern Chinese Drama Exhibition*

JANUARY 16  
*Capital Returns: The Accumulated Interest of Chinese Imperial Capitals*  
Lecture by Christian de Pee, Assistant Professor, Department of History, U-M

FEBRUARY 1  
*An American in Beijing: Composing New Music with Old Instruments*  
Lecture by Anthony De Ritis, Professor and Chair of the Music Department, Northeastern University

FEBRUARY 1  
*Du and Sim Piano Concert*  
Concert by Ning Wu Du and Helen Sim  
Co-sponsored with the School of Music, Theatre and Dance, U-M

FEBRUARY 2  
*Erhu and Dizi Recital*  
Concert by Tian Shi Feng, Xiao Dong Wei, Yan Xi Dong, and Yuki Mack

FEBRUARY 4  
*The Protection of Intangible Cultural Heritage in China: An Example of Musical Heritage*  
Lecture by ZANG Yibing, Dean of School of Music, Central China Normal University
February 8
From Aristotle to O’Neill: Western Influence on Cao Yu
Lecture by Siyuan Liu, Assistant Professor, Department of Theatre & Film, University of British Columbia

February 15
Thunderstorm (Written by Cao Yu, 1934), film screening

February 22
Non-Portraits in the Late Northern Song
Lecture by Peter Sturman, Professor of Chinese Art History, University of California, Santa Barbara

February 23
I Sing Chinese
Concert by CIUM singers

March 1
The Savage Land (A film based on Cao Yu’s play written in 1937), film screening

March 15
Martial Arts and Arts of Explication: Jin Shengtan Commentary to the Shuihu Zhuan (All Men are Brothers)
Lecture by Robert Ashmore, Associate Professor of East Asian Languages and Cultures, University of California, Berkeley

March 16
A Concert of Chinese Art and Folk Songs
Concert by Chinese Conservatory of Music vocalists and CIUM Singers

March 16
Beijing Drum Songs: Heroes and Heroines
Concert by Yang Fengjie & members of the Tianjin Troupe of Narrative Songs

March 18
Global Geography in Early Modern China (16th-17th Centuries): The Entry of Yaxiya/Asia
Lecture by HE Yumin, Professor, Department of East Asian Languages and Civilizations, University of California, Davis

March 29 – 30
Performing the Other: A Symposium on Cultural Exchanges Between China and Africa
Co-hosted with the Center for World Performance Studies, U-M

April 4
Beauty in Jingju (Beijing Opera): Four Character Types and Performing Techniques
Lecture by Tu Linghui, Professor of the National Academy of Chinese Theatre Arts in Beijing

April 11
This Is Our Tradition: The Transformative Roles of Traditional Music in Post-Socialist Mongolia
Lecture by Peter Marsh, Professor of Department of Music, California State University, East Bay

April 11
The Red Silk Thread: The premiere of an opera by Stella Sung, with libretto by Ernest Hilbert
Performance co-sponsored with the School of Music, Theatre, and Dance, U-M

April 29
Translation and the Relocation of Cultures
Lecture by Wang Ning, Professor of English and Comparative Literature, Tsinghua University

May 18 – September 1
Isamu Noguchi and Qi Baishi: Beijing 1930
Exhibition co-sponsored with the University of Michigan Museum of Arts

June 5
Peony Blossoms and Pure Melodies: An Evening of Chinese Flower Songs
Concert by CIUM Singers
UNIVERSITY OF MICHIGAN BOARD OF REGENTS
Mark J. Bernstein, Ann Arbor
Julia Donovan Darlow, Ann Arbor
Laurence B. Deitch, Bloomfield Hills
Shauna Ryder Diggs, Grosse Pointe
Denise Ilitch, Bingham Farms
Andrea Fischer Newman, Ann Arbor
Andrew C. Richner, Grosse Pointe Park
Katherine E. White, Ann Arbor
Mary Sue Coleman, ex officio

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