Greetings

Thank you for your interest in the Confucius Institute at the University of Michigan (CIUM). With this 2014-2015 review, I would like to highlight activities that we presented in the last academic year and invite you to attend exciting CIUM events in the coming months.

To foster informed, friendly, and fruitful dialogue between the U-M community and China, CIUM brings a wide range of Chinese cultural and educational offerings to Ann Arbor. These have included performances of traditional and contemporary music and theatre; exhibitions of Chinese painting and calligraphy; international and interdisciplinary conferences; and distinguished lectures. This past fall, we presented a four-day festival of Chinese arts and culture, featuring Chinese film, music concerts, lectures, and a very special calligraphy performance by Adrian Tien, Assistant Professor from the National University of Singapore. Tien played 600-year-old ritual tunes honoring Confucius at U-M’s historic Burton Memorial Tower.

To promote direct and friendly exchanges, CIUM regularly invites Chinese artists and scholars to Ann Arbor, and sends U-M faculty and students to meet their peers in China. In July 2015, CIUM brought a group of seven U-M undergraduates and graduate students to China. They not only toured Yunnan, China, experiencing local music and dance there, but also attended, in Beijing, advanced seminars on Chinese arts and culture. All their activities were cosponsored by CIUM and the Central Conservatory of Music’s Center for Chinese Music Cultural Exchange and Experience.

For the fall of 2015, CIUM will present 17 events, among which I am especially excited about the performance of an unique contemporary dance choreographed by Gu Jiani entitled “Right and Left” (page 13). CIUM is proud to cosponsor this fantastic event with the Lieberthal-Rogel Center for Chinese Studies, Center for World Performance Studies, and other U-M units. Kudos to Professor Emily Wilcox (Asian Languages and Cultures, U-M) who has not only successfully raised significant funds for this performance but also coordinated a dance workshop at the School of Music, Theatre and Dance with Professor Bill DeYoung.

I am very pleased to see how CIUM’s community is growing. Thank you for your support, and I look forward to seeing you at our upcoming events.

CONFUCIUS INSTITUTE AT THE UNIVERSITY OF MICHIGAN

Directors Message 院长致辞

STAFF
Sue Becker: Graphic Design and Program Coordinator
Chen Hao: Chinese Associate Director
Debbie Hanaj: Business Administrator
Jiyoung Lee: Assistant Director
Louis Yen: Associate Director

The content of this publication may not be reproduced without the permission of the publisher. © 2015 Confucius Institute at the University of Michigan
Directors Message

Since January 2012, CIUM has presented the 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 over 600 students in residence halls on Central and North Campus. Popular since its first offering, Meishi Cooking Class has established a positive reputation among undergraduate students and student groups. Participating students enjoy the nutritious food that they prepare themselves, as well as the many stories that unfold during their workshops. In addition to regular classes at North Quad and Moshier-Jordan, CIUM offered cooking classes at South Quad and Alice Lloyd residence halls. CIUM also sponsored a cooking class for Circle-K, a service-oriented student organization. Twenty-two students attended the event, making it the biggest Meishi class presented. Additionally, during the Chinese New Year Celebration, our devoted chefs, Angela Yang and Shih-Wen Wu, provided authentic Chinese dishes to over 400 students, faculty, staff, and community members (photo left). This provided U-M students an opportunity to learn about Chinese culture through food and festivities.

Meishi classes are open to undergraduate students. For inquiries, please contact the Confucius Institute at confucius@umich.edu.

Meishi Chinese Gourmet Cooking Series

Established in September 2011 at the U-M Residential College, the Chinese Music Instrument Ensemble is offered to 20-25 undergraduate students per semester. At the end of the academic term, the students perform in a semi-public concert, presenting what they have learned in course. This year two students from the class, Mark Dulchavsky and Chloe Biermann, were chosen as outstanding students and were invited to participate in the Music Camp and Advanced Seminar of 2015. Chloe majored in women’s studies. A devoted music lover, she joined the Chinese Music Instrumental Ensemble during her senior year and learned to play the dizi. Mark, majored in biophysics and music, and has been learning to play the pipa for about a year and a half. He played in the Traditional Chinese Music Performance held during Global Information Week 2015. This special cultural event was cosponsored by the Confucius Institute and the U-M Library.

Learning Chinese Instruments

Student Group Support

CIUM offers funding to selected student groups for creative and scholarly projects that promote understanding of China’s arts and culture. Last academic year, CIUM supported seven student group projects: “The 2nd Entrepreneurial Case Competition” by the China Entrepreneur Network; “Wassup China” by the Association for Chinese Economic Development; “Malaysian Culture Night” by the Malaysian Students’ Association; “Chasing the Dreams of Youth” by the Moli Performing Arts Ensemble; “History of Art Graduate Symposium 2014: On Absence: Loss and Immateriality in Art and Architecture” by the Department of the History of Art; “Sunrise Theatre Performance” by This Spoke Ann Arbor Chinese Theatre Club; “If You are the One” by Dreams Corps International at the University of Michigan; and “2015 UAAMSA Midwest Regional Conference” by the United Asian American Medical Student Association.

Summer Music Program in Beijing

CIUM has selected five graduate students and two undergraduate students to participate in the 2015 Beijing - Yunnan Confucius Institute Music Summer Camp and Summer Advanced Seminars on Chinese Culture and Arts, July 10 - 23, 2015. The participating students are Chloe Biermann, Mishona Collier, Mark Dulchavsky, Jessica Grimmer, Grace Jackson, Shane Jones, and William Scott. These students arrived in Beijing, traveled to Yunnan, then returned to Beijing for six days of music workshops and seminars. Their travel and research report will be shared on the CIUM website: confucius.umich.edu.
New Sounds of Ancient Music
September 26, 2014
Performed by six master students from the Shanghai Conservatory of Music and two U-M music students, Annick Odom and Noniko Hsu, this concert presented nine original compositions for traditional Chinese instruments. Professor Ye Guohui, a leading composer in China, explained that the concert highlighted ancient, classical, modern, and contemporary music in contemporary China. The audience left the concert with a new understanding of China’s rich and complex musical culture.

Global Harmonies
March 10, 2015
The Shanghai Jiao Tong University Symphony Orchestra, conducted by Wu Yibo, presented a grand concert of orchestral music at Hill Auditorium, the largest performance venue on the University of Michigan campus. The Chinese orchestra performed professionally, even though its 100 members were all avocational musicians; all were graduate and undergraduate students enrolled in a variety of academic departments of Shanghai Jiao Tong University. Over 600 people attended the concert, which opened with “Overture to the Marriage of Figaro” and concluded with “Medea’s Meditation and Dance of Vengeance.” The concert also included two original Chinese music compositions, namely “Taiwan Folk Song Suite for Pipa and Orchestra” and Symphonic Prelude: “Reba Dance.”

East Meets East:
A Gala of Traditional and Fusion Chinese and Indian Music
January 13, 2015
In an effort to explore historical and contemporary musical exchanges between China and India, CIUM hosted a one-day symposium “East Meets East” followed by a unique concert featuring a performance of traditional and fusion Chinese and Indian music. Led by Professor Liu Yuening from the Central Conservatory of Music, this special China-India ensemble presented eight pieces consisting of yangqin duets and solos, a sitar solo, a tabla solo, and a China-India instrumental medley. The participating musicians were Liu Yuening (yangqin), Central Conservatory of Music, China; Indrajit Banerjee (sitar) and Hindole Majumdar (tabla), Independent musicians, India; Mi Xuanye (yangqin), Central Conservatory of Music, China; Wei Xiaodong (erhu), University of Michigan.

A Musical Celebration of Chinese New Year
February 21, 2015
On the evening of February 21, a musical celebration of Chinese New Year drew nearly 900 audience members to Rackham Auditorium. This was one of the biggest crowds CIUM has hosted since its inception in 2009. The concert featured vocalists from Wu Han Conservatory of Music, China. They sang folk and arts songs from Hubei, Tibet, Yunnan, Xinjiang, and other cultural and ethnic regions of China, sharing festive and diverse celebrations of Chinese New Year. Featured singers from Wu Han Conservatory of Music were Gao Qi, Pasang Namgyal, Xu Xiaoyan, Yu Chenghui, and Yuna Yuna. U-M Alumna Juliet Petrus, a special guest vocalist from Chicago, also performed. Lidia Qiu, a professor and a graduate from the U-M School of Music, served as collaborative pianist for the concert.

Global Harmonies
March 10, 2015
The Shanghai Jiao Tong University Symphony Orchestra, conducted by Wu Yibo, presented a grand concert of orchestral music at Hill Auditorium, the largest performance venue on the University of Michigan campus. The Chinese orchestra performed professionally, even though its 100 members were all avocational musicians; all were graduate and undergraduate students enrolled in a variety of academic departments of Shanghai Jiao Tong University. Over 600 people attended the concert, which opened with “Overture to the Marriage of Figaro” and concluded with “Medea’s Meditation and Dance of Vengeance.” The concert also included two original Chinese music compositions, namely “Taiwan Folk Song Suite for Pipa and Orchestra” and Symphonic Prelude: “Reba Dance.”

A Musical Celebration of Chinese New Year
February 21, 2015
On the evening of February 21, a musical celebration of Chinese New Year drew nearly 900 audience members to Rackham Auditorium. This was one of the biggest crowds CIUM has hosted since its inception in 2009. The concert featured vocalists from Wu Han Conservatory of Music, China. They sang folk and arts songs from Hubei, Tibet, Yunnan, Xinjiang, and other cultural and ethnic regions of China, sharing festive and diverse celebrations of Chinese New Year. Featured singers from Wu Han Conservatory of Music were Gao Qi, Pasang Namgyal, Xu Xiaoyan, Yu Chenghui, and Yuna Yuna. U-M Alumna Juliet Petrus, a special guest vocalist from Chicago, also performed. Lidia Qiu, a professor and a graduate from the U-M School of Music, served as collaborative pianist for the concert.
Rhythms, Tunes, and Stories: A Concert of Chinese Percussion and Wind Music
April 10, 2015

Featuring contemporary arrangements of traditional Chinese percussion and wind music, eight musicians from the China Conservatory of Music in Beijing performed at Rackham Auditorium demonstrating both change and continuity in contemporary Chinese instrumental music. The musicians are all members of the China Conservatory Hua Xia Chinese Orchestra. As undergraduate and graduate students majoring in percussion music, they seek the harmonious combination of traditional Chinese and modern percussion techniques to create the most dynamic performance. The concert showcased seven pieces of ensemble and solo percussion music. Mixing a variety of rhythms, melodies, and performance styles, these works demonstrated how Chinese instrumental music evolves.

Dancing Together: Chinese and Greek Dances
April 2, 2015

In early April, the Confucius Institute and Modern Greek Program at U-M cosponsored a unique cross-cultural event, continuing an exploration of modern Chinese and modern Greek cultures that was initiated three years ago at U-M. The event featured Chinese dances by the Moli Performing Arts Ensemble, a dance group of U-M students from China. These creative dances included hip-hop inspired interpretations of the traditional sleeve dance and fan dance. The event also featured traditional and modern Greek dances by 21 performers, who were members of the Hellenic Dance Company of Holy Trinity Greek Orthodox Cathedral in Ohio, and the Yassou Dancers of St. Nicholas Greek Orthodox Church of Ann Arbor. Persilla Zervos, who directed the Greek dancer, explained that the dances represented a wide range of traditional Greek dances, many of which are over 1,500 years old and are still performed today.

Chen Hao 陈浩: Ann Arbor Landscapes of Traditional Chinese Painting
March 1 - 31, 2015

From March 1st to March 31st of 2015, CIUM presented an exhibition of twelve traditional Chinese paintings by Dr. Chen Hao, the former Chinese Associate Director of CIUM, and a professor of painting at the Renmin University of Beijing, China. Depicting familiar images of the U-M campus, the paintings invited viewers to see familiar campus scenes with fresh and Chinese perspectives.

Dr. Chen Hao is an acclaimed painter. His works have been collected by the National Museum of China, Yale University, and Harvard University. He is the author of “Research on Urban Ink Painting,” “Sentiments on the Yan Garden Ink Painting,” and other publications. In addition to his current positions at Renmin University, Dr. Chen also serves as Director of the China International Painting and Calligraphy Research Association, and serves as an honorary consultant at the Taiwan China Art Association.

Pan Gongkai: Melt (潘公凯:融)
September 12 - October 11, 2014

Pan Gongkai’s Melt (潘公凯:融), a large-scale video installation, has been featured at prestigious global venues, including the Chinese Pavilion at the 54th Venice Biennale. In September 2014, the same work was showcased at CIUM’s Chinese Arts & Culture Festival. The installation art piece explores relationships between Chinese and Western art forms. Projected on the installed screen are images of withered lotuses gradually being covered by snow. The lotuses are derived from large ink paintings of Pan’s, while the snow is composed of the words from his publication entitled “On the Boundary of Western Modern Art.” The composition reflects Pan’s vision of how Chinese and Western arts have interacted. If modern Western art has imposed itself upon traditional Chinese culture like snow falling on withered lotuses, Pan envisioned, the precipitation melts and becomes absorbed.

Chen Hao is an acclaimed painter. His works have been collected by the National Museum of China, Yale University, and Harvard University. He is the author of “Research on Urban Ink Painting,” “Sentiments on the Yan Garden Ink Painting,” and other publications. In addition to his current positions at Renmin University, Dr. Chen also serves as Director of the China International Painting and Calligraphy Research Association, and serves as an honorary consultant at the Taiwan China Art Association.

Photo top: Chen Hao with James Cogswell, U-M professor and artist. Bottom photo: Burton Memorial Tower and Rackham Hall in Autumn, 2013 Ink on rice paper, 68cm x 136cm

Pan Gongkai: Melt (潘公凯:融)
September 12 - October 11, 2014

Pan Gongkai’s Melt (潘公凯:融), a large-scale video installation, has been featured at prestigious global venues, including the Chinese Pavilion at the 54th Venice Biennale. In September 2014, the same work was showcased at CIUM’s Chinese Arts & Culture Festival. The installation art piece explores relationships between Chinese and Western art forms. Projected on the installed screen are images of withered lotuses gradually being covered by snow. The lotuses are derived from large ink paintings of Pan’s, while the snow is composed of the words from his publication entitled “On the Boundary of Western Modern Art.” The composition reflects Pan’s vision of how Chinese and Western arts have interacted. If modern Western art has imposed itself upon traditional Chinese culture like snow falling on withered lotuses, Pan envisioned, the precipitation melts and becomes absorbed.

Photo bottom: Joseph Lam introduces students to Pan Gongkai’s exhibition.
Electric Shadows: 2014 U-M Premiere Contemporary Chinese Film Series

In the fall 2014, CIUM and the Lieberthal-Rogel Center for Chinese Studies cosponsored Electric Shadows: 2014 U-M Premiere Contemporary Chinese Film Series. Curated by Marcus Nornes, Chair of Screen Arts and Cultures at U-M, this inaugural film series featured five of the most exciting and representative Chinese-language films released in 2013. Ranging from romantic comedy to science fiction, the films demonstrated diversity in contemporary Chinese movies.

The five movies featured were: The Grandmaster (2013), American Dream in China (2013), Finding Mr. Right (2013), Young Detective Dee: Rise of the Sea Dragon (2013), and Journey to the West (2013). All five film screenings were well attended. Additionally, two documentary films were screened last academic year: Road to Fame (2013) by Hao Wu, and My Way (2012) by Cheuk Cheung.

Twenty-Three Engaging Lectures and Symposiums

CIUM’s noon lecture series has become increasingly popular over the years, gaining many regular attendees. In the beginning, CIUM presented an average of seven lectures per academic term, a number which has steadily increased. In the 2014 – 2015 academic year, CIUM presented 23 lectures and symposiums (see the list on pages 14 - 15). Highlights included “Ink Painting as Case Study,” presented by Pan Gongkai of Central Academy of Fine Arts; “Early Indian Encounters from West to East,” presented by Professor Bonnie Wade of University of California, Berkeley, as part of the Lasting Echoes: Musical Exchanges Between China and India Symposium; and “Demonic Soundscapes: Sound and Community in Ming Court Plays in Erlang and Nacha,” presented by Professor Stephen West of Arizona State University. Pan Gongkai’s lecture coincided with his solo exhibition held during CIUM’s Arts & Culture Festival; it outlined his own aesthetics and unique ways of combining the contemporary and the traditional in his works. Stephen West’s lecture discussed several plays in the Ming court repertoire that incorporated the demons Erlang and Nezha. Bonnie Wade presented on how Buddhism and courtly arts connected China and India culturally, historically, and religiously.

Photos:
- Photo left bottom: Cheuk Cheung’s lecture
- Photo middle bottom: Q & A with Hao Wu
- Photo right top: Pan Gongkai’s lecture
- Photo right bottom: Jonathan Man’s lecture
- Photos bottom left to right: San Duanmu, Stephen West, Wu Cuncun, Stewart Carter, and Bonnie Wade
CIUM Upcoming Events
September - December 2015

SEPTEMBER 18 - 4:00 PM
Experiencing War in Seventeenth-Century China
Lecture Koessler Room, Michigan League
Ken Swope, University of Southern Mississippi

SEPTEMBER 22 - 7:00 PM
Electric Shadows Film Series
Golden Era 黄金时代 (2014)
Film Screening Michigan Theater

SEPTEMBER 23 - 12:00 PM
Non-Deductive Argumentation in Classical Chinese Philosophy
Lecture Koessler Room, Michigan League
Paul Goldin, University of Pennsylvania

SEPTEMBER 24 - 12:00 PM
Edges, Boundaries and Sliding Scales of Tradition
Lecture Vandenberg Room, Michigan League
Amy Chavasse, University of Michigan

SEPTEMBER 24 - 6:00 PM
Gender, Queerness, and Female Sexuality in Chinese Contemporary Dance
Reception and Lecture Huyssen Room, Michigan League
Emily Wilcox, University of Michigan, with Gu Jiani, China

SEPTEMBER 26 - 7:00 PM
Right & Left: Contemporary Dance of China
Electric Shadows Film Series
September 22, 29
October 6, 13, 20, 27


September 26, 2015

CIUM Upcoming Events

SEPTEMBER 10 - 3:00 PM
Contemporary Dance Mendelssohn Theatre
Gu Jiani and Li Nan

SEPTEMBER 20 - 7:00 PM
Beyond Belief: Portraits of Two Eminent Buddhist Monks of the Early 15th Century
Lecture Koessler Room, Michigan League
Alexandra Bonds, Boston College

SEPTEMBER 21 - 4:00 PM
Beyond Belief: Portraits of Two Eminent Buddhist Monks of the Early 15th Century
Lecture Koessler Room, Michigan League
Marsha Hafler, University of Kansas

SEPTEMBER 28 - 12:00 PM
Material Culture and Social Order: The Monographs on Vehicles and Clothing in the Histories of the Tang Dynasty (618 - 907)
Lecture Koessler Room, Michigan League
Suzanne Cahill, University of California, Berkeley

OCTOBER 6 - 4:00 PM
Beijing Opera Costumes: The Monographs on Vehicles and Clothing in the Histories of the Tang Dynasty (618 - 907)
Lecture Koessler Room, Michigan League
Alexandra Bonds, Boston College

OCTOBER 13 - 7:00 PM
Electric Shadows Film Series
Lost and Love 失孤 (2015)
Film Screening State Theater

OCTOBER 14 - 12:00 PM
Object Lessons in Class and Class Struggle
Lecture Koessler Room, Michigan League
Lara Kunzetzky, Wayne State University

OCTOBER 20 - 7:00 PM
Electric Shadows Film Series
Let’s Get Married 咱们结婚吧 (2015)
Film Screening State Theater

OCTOBER 27 - 7:00 PM
Electric Shadows Film Series
Aberdeen 香港仔 (2014)
Film Screening State Theater

OCTOBER 28 - 12:00 PM
Material Culture and Social Order: The Monographs on Vehicles and Clothing in the Histories of the Tang Dynasty (618 - 907)
Lecture Koessler Room, Michigan League
Suzanne Cahill, University of California, Berkeley

NOVEMBER 6 - 4:00 PM
Beijing Opera Costumes: The Monographs on Vehicles and Clothing in the Histories of the Tang Dynasty (618 - 907)
Lecture Koessler Room, Michigan League
Alexandra Bonds, Boston College

NOVEMBER 20 - 4:00 PM
Beyond Belief: Portraits of Two Eminent Buddhist Monks of the Early 15th Century
Lecture Koessler Room, Michigan League
Alexandra Bonds, Boston College

DECEMBER 2 - 12:00 PM
Mount Wundang: Portraits of Two Eminent Buddhist Monks of the Early 15th Century
Lecture Koessler Room, Michigan League
Marsha Hafler, University of Kansas

This presentation is cosponsored by the Lieberthal-Rogel Center for Chinese Studies, Institute of Humanities, Institute for Research on Women and Gender, Center for World Performance Studies, Office of Research, and Rackham Graduate School at the University of Michigan.