

CONFUCIUS INSTITUTE
at the University of Michigan

FALL 2016-WINTER 2017 NEWSLETTER

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DIRECTOR’S MESSAGE 院长致辞
Dear CIUM Colleagues and Friends,

When former U-M president Mary Sue Coleman launched CIUM in 2009, she said, “Arts and cultures, they are at the heart of the Confucius Institute at U-M. They provide a very strong complement to the tremendous array of Chinese resources currently available on our campus.” Since then, CIUM has been striving to achieve its mission as President Coleman defined it, strengthening cultural diversity on the U-M campus by presenting high quality presentations of Chinese arts and culture in global contexts.

2016-2017 was a successful year for CIUM. We presented spectacular performances, magnificent exhibitions, distinguished lectures, and informative cultural workshops. One of the events that stands out most to me is Renaissance of the East, an exhibition of Professor Ding Fang’s paintings which fuse Chinese and Western techniques. This exhibition occurred in October 2016, when CIUM welcomed a delegation of administrators, faculty, and student artists from Renmin University of China (RUC). In addition to Professor Ding Fang’s exhibition, the vice president of RUC, Wu Xiaoqiu, gave an insightful lecture on China’s financial strategy and capital market reform at the Ross School of Business. Additionally, a student art troupe from RUC presented a spectacular show of traditional and modern Chinese songs and dances.

The fall of 2017 was a particularly busy term, filled with unique and exciting events that cannot be fully described in this limited space. Two, however, can be highlighted here. The first was An Evening of Traditional and Experimental Kunqu (March 31), and the other was Musical Echoes and Reminiscences from Southern Song Dynasty (April 8). Kunqu is a classical genre of Chinese opera, and the performance at U-M featured Ke Jun, an internationally renowned artist of the genre, and Jun’s star student, Yang Yang. Their performance was breathtaking! If you missed the event, I highly encourage you to check it out on CIUM’s YouTube site. The Song dynasty music concert was also a truly momentous event; it was the first time Chinese chime-bells were played to accompany a male chorus singing twelfth century Chinese ritual tunes. (Read more about the concert in page 7).

I am extremely pleased with what CIUM has accomplished in nearly eight years. I hope to be able to bring more exciting performances to the U-M campus, promoting diversity and cultural awareness.

Sincerely,

Joseph Lam
Director
Confucius Institute, U-M

Launched in November 2009, the Confucius Institute at the University of Michigan (CIUM) is an integral component of former president Mary Sue Coleman’s “China Initiatives” and U-M’s global arts program and activities. CIUM’s mission is to promote China’s arts and culture at U-M and beyond. Through our efforts, faculty, staff, and other community members can directly experience China’s finest examples of architecture, calligraphy, ceramics, dance, music, painting, and theatre, while also gaining a better understanding of Chinese people. CIUM actively invites Chinese artists and scholars to visit Ann Arbor, and regularly sends U-M faculty and students to China for direct engagement with their Chinese counterparts.

Debbie Harju
Business Administrator

James Holloway
Arthur F. Thurnau Professor
Vice Provost for Global Engagement and Interdisciplinary Academic Affairs
Co-Chair, CIUM Board of Directors

Joseph Lam
CIUM Director
Professor of Musicology

Jyongsong Lee
Assistant Director
Communications and Marketing

Lester Monte
Arthur F. Thurnau Professor
CIUM Special Advisor

Xiuwen Sheng
Chinese Associate Director
(2016 - present)

Sue Schreck
Graphic Designer and Program Coordinator

Lousia Yen
Assistant Director

Front and back cover images from March 31, 2017 event, “Evening of Traditional and Experimental Kunqu”
Since its inception, CIUM has worked to bring the most artistic and current expressions of Chinese culture to our Ann Arbor campus. Toward this goal, CIUM solicits input from U-M faculty, students, and audiences, and their peers in China. In addition, Joseph Lam, CIUM director since 2009, regularly visits China. During his visits, he searches for artists and scholars who are making waves inside and outside the country, inviting them to share their work in Ann Arbor.

Lam's most recent visit to China occurred in the spring of 2017, when he was a visiting professor in Kunshan, a city about 30 miles from Shanghai. During his stay, Lam attended a unique concert featuring Shanghai-rooted artists. Lam also attended the Changjiang International Photography and Video Biennale in Chongqing; there he experienced a taste of what was fashionable and cutting-edge in the Chinese world of painting, photography, and mixed-media arts. The first prize ($300,000 yuan) was awarded to Mr. He Yunchang, an artist whom CIUM had already invited to give a lecture and performance at U-M in 2018. Later in his stay, Lam went to the city of Suzhou to listen to chuida (wind and percussion) music, a kind of folk music with roots in rural communities. There, Lam found one young virtuoso who played the suona, a double-reed woodwind instrument. Lam also attended a rehearsal of shifan luogu (processional drum and gong music) in Kunshan performed in a traditional style that is quite different from contemporary practices. These field trips have given Lam a keen sense of the diversity of performances taking place in today’s China. He draws on these experiences when creating CIUM’s programming.

In Search of Excellence

A Musical Scene at Shantang Street, Suzhou, China

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CIUM looks forward to the coming year, and the many exciting shows that will reveal the complexity of Chinese arts and culture to Ann Arbor audiences.

Dr. Qi Juanli is an associate professor of literature and music from Xianyang Normal University of Shaanxi Province, China, and director of the Yuefu Society. She came to Ann Arbor in November 2016 as a visiting scholar, and will spend a year of residence researching and writing a book manuscript entitled Collection and Research on Tang Era Writings on Music. The monograph will present more than sixty pieces of Tang dynasty music, many of which were previously considered lost. The book will also discuss the works and their composers, shining a light on their historical and musical contexts. Professor Qi is an award-winning scholar; she has received many prestigious teaching awards.

Endi Poskovic
Professor of Art, Stamps School of Art and Design, U-M

Stamps School of Art & Design
Professor Endi Poskovic presented a major mid-career solo exhibition of his work titled Endi Poskovic: Wú (“Without”), on view June 16 - June 30, 2017 at Yu Xiang Cultural & Art Center in Changsha, Hunan Province, China. Following the showing in Changsha, the exhibition is traveling to several venues throughout China. Curated by Yang Weiran, the exhibition was sponsored by Changsha Normal University, Hunan Art Association, Huanan Printmaking Association, Hunan Printmaking Association, the Changsha Normal University, the Hunan Printmaking Association, and the Changsha Normal University Art Museum.

In addition to the exhibition, Poskovic was awarded a prestigious Xiaoxiang Distinguished International Residency Fellowship, a fully funded, summer-long (June - July) production and teaching residency at Changsha Normal University to conduct a color woodcut printmaking class and produce a new work in collaboration with students.

Professor Poskovic comments, “The interactions with my students, their curiosity, excitement and support have been the highlight of my stay in this fascinating country and culture and have made me feel at home doing what I deeply care about making art.”

Born and raised in Sarajevo, Endi Poskovic was educated in Yugoslavia, Norway, and the United States. Poskovic’s graphic works have been exhibited worldwide in numerous important international biennials and triennials, and have brought him many notable awards and honors.

Wang Xiaodi
Visiting Graduate Student

Wang Xiaodi arrived in Ann Arbor in June 2017 as a visiting graduate student to conduct her research with Dr. Louis Yen, associate director of CIUM. Xiaodi is a PhD student at Hangzhou Normal University, studying health management and policy. During her time in Ann Arbor, she will conduct comparative research, using interviews and surveys to better understand Chinese and American sports cultures. Her goal is to use the data and analysis to improve sports engagement and student fitness on Chinese university campuses. Because the Chinese economy has developed exponentially in recent years, a greater number of citizens are now able to focus on their personal health. Many realize that physical fitness has many benefits, contributing to physical health, mental health, and even academic success.

Dr. Qi Juanli Visiting Scholar

Qi Juanli Visiting Scholar

Wang Xiaodi Visiting Graduate Student

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On March 31, 2017, CIUM presented a performance of traditional and experimental Kunqu at the Helmut Stern Auditorium, located inside the University of Michigan Museum of Art. The highlight of the evening performance was Flee by Night, a one-act contemporary Kunqu show that challenges its wusheng (young male warrior) actor to deliver his best in acting, singing, and dancing. Flee by Night tells the story of Lin Chong, a leader of the famous 108 Liangshan heroes portrayed in the classic Chinese novel Water Margin (Shuihu zhuan). Lin Chong, an honorable man and the chief instructor of the imperial guards, was framed and persecuted by malicious court officials. Being hunted, he had no alternative but to hunt, and so he had to become a wanted man.

This performance showcased the global significance of traditional and contemporary Kunqu, a 600-year-old form of Chinese opera that has been vigorously preserved and developed. Proclaimed in a 2001 UNESCO Masterpiece of Oral and Intangible Cultural Heritage of Humanity, Kunqu is famous for its classical and theatrical performance, ranging from frustration to vengeance. In this CIUM-sponsored performance, Lin Chong was played by a celebrated pair of actors: Ke Jun and Yang Yang, both of the Nanjing Kunju Yuan. The highlight of the evening was the performance, Lin Chong was played by a celebrated pair of actors: Ke Jun and Yang Yang, both of the Nanjing Kunju Yuan.

Fleeing in the dark of night, he experienced all kinds of emotions, ranging from frustration to vengeance. In this CIUM-sponsored performance, Lin Chong was played by a celebrated pair of actors: Ke Jun and Yang Yang, both of the Nanjing Kunju Troupe. This performance showcased the global significance of traditional and contemporary Kunqu, a 600-year-old form of Chinese opera that has been vigorously preserved and developed. Proclaimed in a 2001 UNESCO Masterpiece of Oral and Intangible Cultural Heritage of Humanity, Kunqu is famous for its classical and theatrical performance, ranging from frustration to vengeance. In this CIUM-sponsored performance, Lin Chong was played by a celebrated pair of actors: Ke Jun and Yang Yang, both of the Nanjing Kunju Yuan.

By 2010, Director Li Youping of the Wuhan Conservatory of China, the leading scholar on Dasheng chime-bells, had personally identified more than thirty specimens preserved in China, Canada, Japan, Korea, and the USA. Based on the vast collection of archeological and musical data that he has assembled, Director Li began to reconstruct Dasheng chime-bells, first as historical replicas and then as functioning musical instruments. The former serves academic and museum needs for preserving and demonstrating historical heritage; the latter invites people to perform and hear Song dynasty music. Without performance and sound, Song dynasty music would not be relevant to contemporary and musical China.

Implementing Joseph Lam’s theory of music of reminiscence (huange yinyue), Director Li has minted what he calls the new Dasheng chime-bells (Dasheng xinzhong). Historically and organologically speaking, the twenty constituent bells of the set he has minted and brought to Ann Arbor are identical to their historical models; musically speaking, however, the bells have their pitches adjusted to match current and universal standards. Thus adjusted, the bells can be played with piano, zither, and other Chinese and Western musical instruments. The original Song dynasty tuning of Dasheng chime-bells is distinctive and might be heard and dismissed as “out-of-tune” by contemporary audiences. When that perception of dissonance occurs, performance of and research on Song dynasty music cannot further develop, and Song dynasty music will remain forever mute. Contemporary performance and hearing of Song dynasty music must be activated; the process is the key to its sustained preservation.
The Art Historical Art of Song China Conference
April 6 - 8, 2017

Professor Richard Barnhart’s keynote speech “In Search of Wang Wei,” sponsored and hosted by the Confucius Institute, marked the beginning of a three-day conference, Art Historical Art in Song China (960-1278). Wang Wei (699-759) was one of China’s greatest poets and an early master of landscape painting as well. For hundreds of years before the Song dynasty, painting in China was much like medieval painting in the West, with bright colors and limited shading, texture, proportion, or depth. Song painting on the other hand was naturalistic. More than thirty years ago, Professor Barnhart wrote an insightful article in which he noticed that sometimes a single Song master might refer to multiple classical masters who worked inastomode, let’s call them “medieval” styles. He realized that this was different from imitation, because most of these styles had been completely outdated by eleventh century naturalism. He even used the word “citation” to describe the practice. Recent research suggests that he was on to something significant, because we now know two things that were not known thirty years ago. First, Song intellectuals exhibited a high degree of historical self-consciousness. They regarded previous dynasties as backward and unjust aristocracies, and judged their own society as post-aristocratic and enlightened. Secondly, some of the same artists who cited multiple styles in painting were involved in developing theories of citation in literature. Some of those theories promoted the notion of “ironic” citation, where an artist deliberately reverses or undercuts the standard expectations for the style he’s citing. To this end authors might introduce contradictions of style or imagery into the text. What appeared to the casual reader as contradictions, actually were signals revealing deliberate and personal interventions by the author. As it happens, we find overt contradictions of style in the Song paintings Professor Barnhart examined in his pioneering article. Presumably, if your knowledge of Chinese art history was good, then these contradictions would let you know that the painting was not a medieval painting, even though it made use of early styles. What you end up with is a kind of intellectual game in which the artist tests his friends’ knowledge of Chinese art history while at the same time making a highly individual statement of his own.

Three historical developments made all this possible: (1) the emergence of an open art market where “medieval” paintings and modern (Song) paintings could be purchased and collected by anyone. Many of the Song artists who produced art-historical art either had a collection or had friends with a collection; (2) the invention of art history as a specialized body of knowledge from the ninth century onward; (3) the liberation of artistic practice from courtly tutelage after the decline of aristocracy in the tenth century. Conceivably the rise of historical consciousness and theories of citation also were stimulated by these developments. The Art Historical Art of Song China symposium calls attention to these important developments in hopes of inspiring further research on this amazing moment in Chinese history.

By Martin Powers, Sally Michelson Davidson Professor of Chinese Arts and Cultures, University of Michigan
Chinese Cooking as a People Unifier

I had the opportunity to attend the Meishi Chinese Gourmet cooking class last November. When entering the demo kitchen at Southbquo, two Chinese cooks and their student assistants greeted me with warm welcomes. The two chefs, Angela Yang and Shih-Wen Wu, as well as the other attendees, welcomed me in a welcoming environment.

The two cooks shared their passion for cooking and they loved to cook. Shih-Wen learned how to cook from her mother. When she immigrated to the U.S., she realized her passion for cooking and rediscovered her mother’s lost Chinese recipes. She also enjoys teaching and sharing her love of cooking. She is a natural with scallions and soy sauce, and they had a distinctly Chinese taste to them. All the dishes were flavorful and enjoyable. The experience of learning how to cook these dishes taught us more about the Chinese culture and brought us together in a fun comfortable environment. We had lots of fun getting our hands into the food by mixing ingredients and assembling mooncakes. Although some did not turn out perfectly, they tasted great and it was a great experience. People often say that food is a universal unifier, and I believe this is very fitting as food can be used as a way to unite cultures.

— By Danielle Sarno, CIUM Student Reporter

Introducing the Meishi Cookbook

Since 2011, CIUM has been offering our Meishi Chinese Cooking Class for U-M students in residence hall kitchens. Over nine hundred U-M students have participated in this popular class taught by two talented chefs, Ms. Angela Yang and Ms. Shih-Wen Wu.

Over thirty recipes from the class have been assembled into the fifty-page Meishi Chinese Cookbook. The recipes include dumplings, wontons, beef, chicken, and tofu dishes, plus egg tarts. Twenty of the recipes have vegetarian options.

Copies of the cookbook will be available in the late fall of 2017. To get your copy, reserve it online; better yet, donate to CIUM and secure your copy as a reward.

To reserve and donate, visit www.confucius.umich.edu/resources/support-cium.

Taiji Chuan (Tai Chi Chuan)
at the Michigan League Vandenberg Room

CIUM offers the 5th Taiji Chuan Workshop in the fall of 2017. Taiji is a distinctive form of Chinese martial art, one that is believed to have the power to calm the mind, and one that is marked by soft movements that may appear gentle and weak, but are actually very powerful. Taiji techniques help strengthen practitioners’ physical power through the performance of circular gestures.

Taiji teaches practitioners not only how to defend themselves, but also how they can enlighten themselves with Chinese philosophy and wisdom. CIUM’s taiji workshop will focus on traditional Yang style taiji in 16 forms, taught by Master Jiancheng Liang. Master Liang has over 20 years of taiji teaching experience.

• Practice: Every Sunday, at 3:00 - 4:00 pm, October 8 through December 17

Learn to Sing in Chinese
at the Palmer Commons Forum Hall

Join us in our weekly singing workshop and learn to sing in Chinese! Become a member of CIUM singers, a music group supported by the Confucius Institute at the University of Michigan as part of its efforts to promote Chinese arts and culture. There is no language requirement to join the vocal workshop. U-M affiliates (U-M students and faculty) who join the workshop may be qualified for private lessons. For inquiries, please contact us at cium-vocal-workshop@umich.edu.

Chinese Calligraphy
at the Michigan League Henderson Room

Calligraphy is an art of writing with specialized tools: brush, ink, rice paper, and seal. Calligraphy is much more than writing a message; it is considered a method of expressing one’s visions, feelings, thoughts, social life, and even subconscious world. CIUM offers two sessions of Chinese calligraphy workshops for both beginners and intermediate level students.

• Practice: Every Sunday, at 3:00 - 4:00 pm

Chinese Tea
at the CIUM Conference Room

CIUM is offering four sessions of a Chinese tea workshop in the fall of 2017. Each workshop will last ninety minutes and will introduce four specific kinds of tea and tea drinking from China. We recommend your participation in all four sessions, a sure way for everyone to experience a variety of high quality Chinese teas, and to learn about tea production, culture, and history—from harvesting and preparation to tea etiquettes and more.

Authentic Chinese tea and light refreshments will be provided during the workshop. Please check our website for more details and the workshop schedule.

• Session 1: Green Tea • Session 2: Red Tea • Session 3: White Tea • Session 4: Tea-but-Not-Tea
FALL 2016 - WINTER 2017

Event Archive

September 13, 2016
Dream as "Being" | Du Lianliang and Her Field of "Being"
Lecture by ZOU Yuanjiang, Wuhan University, China

September 14
Pianistic Sounds and Styles | A Recital of Chinese, German and Russian Piano Music
Performance by ZHIAO Dizhou, Pianist

September 15
The Mermaid | 美人鱼 (2106)
Directed by Stephen Chow

September 15-17
Renaissance of the East
Exhibition by DING Fang, Renmin University, China

September 17
Mei Lanfang and Twentieth Century Peking Opera
Transcultural Exchanges
Lecture by Catherine Vance Yeh, Boston University

September 19
Intercultural Collaboration Through Dance
Demo and Discussion by Dancers Alayna Barton, Xutong Zhao, Kasia Reilly and Rudy MacDougall with Choreographer JIN Ni

September 24
Demonstrations of Chinese Calligraphy
Lecture by ZOU Yuanjiang, Wuhan University, China

October 1
Electric Shadows Film Series | 魔人鱼 (2105)
Directed by HUI Raman

October 5
What is Chinese Calligraphy?
Lecture by YANG Ru, California International Calligraphy and Painting Academy

October 7
Friends vs. Enemies: Diplomacy Documentaries, Espionage Film, and the Persistence of Class in Cold War China
Lecture by QIAN Ying, Columbia University

October 7
The Importance of Apertures: The Scenic Illusion Paintings (遥显图) of the Forbidden City and the Vestiges of Italian Scenography
Lecture by Sophie Volpp, University of California, Berkeley

October 9
Rhythms and Shadows
Performance by Student Art Troupe, Renmin University of China

October 13
China’s Financial Strategy and Capital Market Reform
Lecture by WU Xiaoqiu, Renmin University of China

October 14
Meet the Artist & Reception
With DING Fang, Renmin University, China

October 18
Electric Shadows Film Series | Monkey King: Hero is Back 大圣归来 (2015)
Directed by PENG Tian Xiao

October 25
Electric Shadows Film Series | Mountains May Depart 山河故人 (2015)
Directed by JIA Zhangke

October 26
Contemporary Chinese Theater and Theatrical Skits
Lecture by LI Wenqi, Theater Actor and Director

November 5
Music and Language: A Recital of American, Chinese and European Songs
Performance by SUN Liyan, SHEN Paul and Friends

November 9
3500 Characters vs. 26 Letters: Efficient or Inefficient?
Lecture by LI Kening, Director, U-M School of Music

November 13
Theater and Natural Sciences
Lecture by TANG Qin, and YANG Yang, Nanjing University

November 16
Tang and Song Dynasty Poetry Chanting
Lecture by TU Linghui, National Academy of Chinese Theatre Arts

November 16
Beijing Opera Costume Exhibition
Exhibition by TU Linghui, National Academy of Chinese Theatre Arts

November 30
Late Life Depression in Elder Chinese
Lecture by LIU Bin, Art College of Henan University

January 11, 2017
Internet Finance in China
Lecture by LIU Yu, Renmin University, China

January 25, 2017
Life in the U.S. as a Scientist - Artist with Chinese Heritage
Lecture by ZHANG Jinsheng, Wayne State University

January 31
Similar Roots, Different Tones
Performance by LIU Yuening and Jon Jang

February 1
Calligraphy & Paintings from Chinese Homes
Exhibition by SHENG Xiwen, CIUM Chinese Associate Director and other Chinese calligraphy artist

February 1-28
Similar Roots, Different Tones
Performance by LIU Yuening and Jon Jang

February 5
Contemporary Chinese Music: A Centennial Exploration
Performance in Contemporary China

February 8
Chinese Piano Music: A Centennial Retrospect
Performance by U-M School of Music, Theatre & Dance students and faculty

February 10
Chinese Piano Music: A Centennial Retrospect
Performance by KE Jun, SUN Jing, TANG Qin, and YANG Yang, Nanjing Kunju Yuan (a production of Zuni Icosahedron)

February 14
In Search of Wang Wei
Lecture by Ke Jun, Najing Kunju Academy of Chinese Theatre Arts

February 19
Journeys between the Chinese Traditional and Contemporary Arts
Lecture by BARNHART Professor Emeritus, History of Art, Yale University

February 25
The Influence of Natural and Social Ecology on the Inheritance of Jinou Songs and Dances in the Green Desert
Lecture by HU Bin, Art College of Henan University

March 7
Contemporary Qin Music
Lecture by DIA Xiaolian, Professor, Shanghai Conservatory of Music

March 7
Workshop of Chinese Musical Instruments
Workshop by Chinese Musical Instrument Professors from Shanghai Conservatory of Music

March 8
Spectacular, Spectacular: Large-Scale Performance in Contemporary China
Lecture by Tarryn Li Min Chun, LRCS Postdoctoral Fellow, U-M

March 8
Chinese Instrumental Music: Traditional and Neo-traditional Performance by Master Musicians, Shanghai Conservatory of Music

March 9
Contemporary Chamber Music from Shanghai and Ann Arbor
Performance by U-M School of Music, Theatre & Dance students and faculty

March 10
Chinese Piano Music: A Centennial Retrospect
Performance by KE Jun, SUN Jing, TANG Qin, and YANG Yang, Nanjing Kunju Yuan (a production of Zuni Icosahedron)

March 14
The Persistence of Class in Cold War Documentary, Espionage Film, and Friends vs. Enemies: Diplomacy
Lecture by YANG Yandi, Professor, Margaret Wan Professor, and Professor, Wuhan Conservatory of Music

March 15
Embroidery: A Centennial Exploration
Performance by KE Jun, SUN Jing, TANG Qin, and YANG Yang, Nanjing Kunju Yuan (a production of Zuni Icosahedron)

March 19
"Fly by Night" Kunju Workshop
Workshop by KE Jun, Nanjing Kunju Yuan

March 31
An Evening of Traditional and Experimental Kunju
Performance by KE Jun, SUN Jing, TANG Qin, and YANG Yang, Nanjing Kunju Yuan (a production of Zuni Icosahedron)

April 5
Mozart, Schubert, and the Invention of the Sinfonia Concertante
Lecture by HUANG Xinyong, composer, and Professor, Wuhan Conservatory of Music

April 6
In Search of Wang Wei
Lecture by BARNHART Professor Emeritus, History of Art, Yale University

April 8
Mozartian Echoes and Reincarnations From Southern Song Dynasty
Performance by Musicians from Wuhan Conservatory of Music, China

June 4
Peony Blossoms and Pure Melodies
Concert
Performance by CIUM Singers
**UPCOMING EVENTS**

**September - November 2017**

**A Grand Performance by the Hou Ying Dance Theater**

CIUM will present a grand performance by the Hou Ying Dance Theater in March 2018. Founded in 2009 by the world famous dancer, Hou Ying, the Hou Ying Dance Theater will present unique and uncompromising performances to Ann Arbor audiences. Hou Ying is a pioneer of Chinese contemporary dance. Her Spirit of Night and Kiss and subsequent works won international attention. In 2001, she came to the U.S., supported by a grant from the Asian Cultural Fund; in 2002, she joined New York’s Shen Wei Dance Arts dance company, and promptly became an influential dancer in the group. Winning critical acclaim, Hou Ying’s choreographic works have been performed in more than ten countries worldwide. Critics have described her work as consisting of whimsical and lonely characters, and her distinct style of movement that reflects her deep fascination with exile, memory and reconciliation. A selection of works presented in this performance by the Hou Ying Dance Theater will be held this October and November at the University of Michigan. This fourth annual program will feature six highly acclaimed contemporary Chinese films. Watching a foreign film at a university auditorium or attending a film panel discussion during some kind of international film festival is no longer a unique thing in Ann Arbor, one of the most culturally diverse towns in the nation. For example, the Ann Arbor Film Festival celebrated their 55th film festival in March 2017, boasting its long history and being the oldest experimental film festival in North America. And the Cinetopia International Film Festival while it is only four years old, it is maturing and expanding quite rapidly in terms of the number of screenings and its audience size. CIUM’s Electric Shadows series was launched four years ago, and is steadily gaining popularity. For the 2017 season, Professor Sangjoon Lee selected eight contemporary Chinese films that premiered internationally between 2016-2017. Six will be screened on Fridays, beginning October 6, 2017; they are Duckweed 鹤舞鸿宾 (2017), Xuanzhang 大唐玄奘 (2016), Trivisa 铁人 (2016), Soul Mate 七月与安生 (2016), Wolf Totem 狼图腾 (2016), and The Summer is Gone 八月 (2016). All film screenings will be held at the Angell Hall auditorium this year, and we will have a small reception on the opening day (October 6). Please check out CIUM website confucius.umich.edu or subscribe CIUM to receive up-to-date information about the film series and all other exciting events CIUM presents.

**Electric Shadows: Chinese Contemporary Film Series 2017**

October 6, 13, 20, 27 and November 3 and 10, 2017

Auditorium B, Angell Hall

**Majestic | Dream: A Selection of Color Woodcuts**

September 25 - October 29, Willis Ward Art Lounge, Michigan Union

The Confucius Institute at U-M proudly presents “Majestic | Dream,” a solo exhibition by Endi Poskovic, professor of art at the Penny W. Stamps School of Arts & Design, University of Michigan. Professor Poskovic’s creative practice considers a range of technologies as a way to explore certain characteristics of the printed image: translation, multiplicity, and seriality. Through his works, Professor Poskovic seeks to construct representations that suggest broader themes of displacement, exile, memory and reconciliation. A frequent visitor to China, Professor Poskovic is a great admirer of Chinese and Asian visual and material arts. Poskovic’s work in woodblock relief print media reflects his deep fascination and a lasting involvement with Chinese intellectual and creative communities. To celebrate this long and fruitful engagement as a bridge between artistic China and the U-M, CIUM presents this exhibition.

**Electric China: Explorations of the Visual Arts**

September 29 - 5 PM

Performance Power Center

Electric China: Insider’s Story

Lecture Henderson, Michigan League

Haining Feng, Nova Heart

September 30 - 7 PM

Electric China Explorations of the Beijing Musical Underworld

Performance Power Center

Newa Heart, Shao & Weng Meng

October 4 - 12 PM

Lights, Camera, Patriotism: The Politics and Production of China’s Contemporary Action Cinema

Lecture Koeseler, Michigan League

John Berra, Renmin University, China

October 6 - 7 PM

Duckweed (2017) 鹤舞鸿宾

Film Screening Auditorium B, Angell Hall

October 11 - 12 PM

Food and Female Characters in Late Imperial Chinese Novels

Lecture Pendleton, Michigan Union

Yan Liang, Grand Valley State University

October 13 - 7 PM

The Summer is Gone 八月 (2016)

Film Screening Auditorium B, Angell Hall

October 20 - 7 PM

Trivisa 铁人 (2016)

Film Screening Auditorium B, Angell Hall

October 25 - 12 PM

The Amazing Moliha: Culture and Meaning of China’s Most Well-known Folksong

Lecture Koeseler Room, Michigan League

Fred Lau, University of Hawaii

October 27 - 7 PM

Soul Mate 七月与安生 (2016)

Film Screening Auditorium B, Angell Hall

November 1 - 12 PM

Nothing About Us Without Us Engaging Persons with Disabilities In My Work with Confucius Institutes

Lecture Kuenzel, Michigan Union

Kathryn Johnson, St. Cloud State University

November 3 - 7 PM

Xuanzhang (2016) 大唐玄奘

Film Screening Auditorium B, Angell Hall

November 10 - 7 PM

Wolf Totem (2016) 狼图腾

Film Screening Auditorium B, Angell Hall

November 15 - 12 PM

A Journey to Making an Ideal Violin

Lecture Forum Hall, Palmer Commons

Palmer Commons, Violin Maker

November 17 - 4 PM

The Way of Qin

Lecture Koeseler, Michigan League

Shuishan Yu, Northeastern University

November 20 - 7 PM

Guin Music + The Dancing Crane and Homage-paying Geese (鶴舞鴻賓)

Recital Helmut Stern Auditorium, University of Michigan Art Museum (UMMA)

Shuishan Yu, Northeastern University

November 22 - 7 PM

Ci Songs  with Shuishan Yu, Northeastern University and Fred Lau, University of Hawaii

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Vestiges of Snake Cults: The Banana Python (毒蟒) and His Sons

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SUPPORT CIUM

CIUM is dedicated to bringing cultural diversity to the U-M campus and its vicinity. Your support would further strengthen and expand our artistic and cultural program. If you wish to support CIUM’s events, please visit our online giving page.

Thank you for your support!

www.confucius.umich.edu/resources/support-cium