GATEWAY TO CHINESE ARTS AND CULTURE

CONFUCIUS INSTITUTE
at the University of Michigan

FALL 2015 - WINTER 2016
IN REVIEW 学年回顾
Welcome SHENG Xiwen

CIUM welcomed a new Chinese Associate Director SHENG Xiwen in January 2016. CIUM regularly invites a professor or a professional from its partner university in China, Renmin University of China (RUC), to help promote Chinese arts and culture, and to facilitate communications and collaborations between U-M and RUC. Before coming to Ann Arbor, Mr. Sheng was Deputy Director at the RUC International Office for five years responsible for student international exchange programs and international student affairs. In that position, he visited 15 countries, developing RUC’s various international exchange programs. Prior to his career at RUC, he worked as section chief of the Education Sector at the Chinese Embassy in Costa Rica, where he helped establish a Confucius Institute at the University of Costa Rica. Mr. Sheng will explore opportunities to create various exchange programs between U-M and RUC, as well as offer hands-on cultural activities to the campus community. In the academic year 2016-2017, he will offer workshops in Chinese calligraphy and Chinese tea.

Visiting Professors

Professor HU Bin, Associate Professor in the Art College of Henan University, arrived in Michigan last February to spend a year conducting his ethnomusicology project at U-M. With his advisor, Professor Joseph Lam, he plans to investigate “Comparative Study in the Qin Culture in Tang and Song Dynasties.” This summer he went on a 60-day U.S. excursion to experience American culture with his family.

Professor JIN NI is a dance professor, a choreographer, and an award-winning performer from Jilin University of Arts in China. In 2006, Jin Ni won third place for her solo “Seagrass” in China’s Taoli Cup National Dance Competition. Currently, she serves as a year-long visiting artist/scholar in residence at the University of Michigan Dance Department, with the support of a fellowship from the Kenneth G. Lieberthal-Rogel Center for Chinese Studies. Since her arrival in Ann Arbor in January 2016, she has provided choreography workshops for students in the Department of Dance and community members. Recently, she has been working with four Department of Dance students, choreographing a piece that will be presented in December 2016.

Farewell to CHEN Hao

After serving as CIUM’s Chinese Associate Director for two years (2013-2015), Professor CHEN Hao (Associate Professor, Renmin University of China) returned to China in August 2015 to resume his creative and teaching duties in Beijing. During his time at U-M, Professor Chen travelled, painted, and served our institute, winning admiration from U-M faculty and students. Many were impressed by his artwork, his philosophical spirit, and his service to the U-M community. Thank you, Professor Chen, for all of your hard work, service to U-M, and most of all, your friendship.

Dean’s Address

Greetings, friends of the Confucius Institute at the University of Michigan (CIUM)!

With this newsletter, I would like to highlight some sensational events that we presented in the 2015-2016 academic year, and invite you to attend exciting events in the coming months.

In September 2015, CIUM presented “Right and Left,” a performance of contemporary Chinese dance. With creative choreography and lighting, the concert showcased emotive gestures and images that comment on gender relationships in traditional and contemporary China. The performance won critical reviews from U-M dance faculty and students. In the coming months, CIUM will present a recital of Chinese songs, featuring a vocalist who specializes in singing Chinese songs, and a U-M professor and collaborator. Together the two musicians will present an enchanting evening of music that bridges China and the U.S. From February through May 2016, CIUM co-sponsored a grand exhibition Xu Weixin: Monumental Portraits, featuring large portraits by Chinese artist Xu Weixin. Lasting for almost three months, the exhibition afforded a perfect venue for Ann Arbor citizens to learn about Chinese culture with his family.

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

Sincerely,
Joseph S. C. Lam
Director, CIUM, Professor of Musicology, U-M School of Music, Theatre & Dance
On March 29, 2016, the Confucius Institute hosted Mongolian folk rock band, Hanggai, inside a packed Power Center. With members from both Beijing and Inner Mongolia, Hanggai fuses the traditions of Mongolian storytelling with the pulse of city life and modern rock. Banjos share the stage with electric guitars, and the tobshur, a two-stringed lute, is plucked beside punk rock percussion.

The band is based in Beijing and has grown wildly popular despite the Chinese music industry’s reluctance to grant platforms to unconventional artists. When the group competed on and won the Chinese Television show “Sing My Song (中国好歌曲)” in 2015, their music began to reach ears across the globe.

The night begins with a puff of smoke under purple and green spotlights. The first song, “Back to You”, is not to the usual you of a western pop song. It is a song about returning to one’s homeland. In fact, in all of the night’s music, the longing for home is palpable.

Inside every song is a story set in the sprawling grasslands of Inner Mongolia. It is a place I can only vaguely imagine; yet the music lends a soundscape to this land where songs are written for horses, family, and mountains before romantic love and longing. Music is played outdoors in the grasslands. Without walls, the sound must resonate within, in the deep rumble of the throat singer.

Batubagan, the throat singer, has a voice both familiar and foreign to my American ear drums, like listening to another’s insides. He changes pitch with the position of his tongue, and creates a whistling sound, simultaneously, by pressing it against his palate. A sense of calm introspection pours over the seats of the Power Center. And yet, percussionist Meng Da has all heads bobbing energetically.

The musicians introduce each song in Chinese and sing the lyrics in Mongolian. Those of us who are not fluent are carried along with the deep, slow cry of the morin khuur (horse-head fiddle). Batubagan holds it like a violin, and plays with a molasses quality that causes me to close my eyes and inhale slow.

To break the language barrier, the program in my lap has each song’s subject written below the title. Together they are a collection of themes fit for folklore: Nomadic people who say farewell without knowing if their paths will cross twice, the legend of an old warrior whose horse has wings, a dream that the rain will come (the Mongolian jaw harp sounds as though it might just lure the water down from the clouds). There is a tribute to the sound of galloping horses, and Gold Buttons, a song that nomads sing at weddings, about leaving their family to join another.

Hanggai’s variegated identity is as boldly visual as it is audible. Traditional Mongolian clothing is paired with T-shirts and jeans, long cloth robes worn with sunglasses and leather jackets. Singing about a walk in the desert, Ilchi lifts both arms to reveal fringe hanging all along the undersides of the sleeve. The fabric flutters like feathers as he glides, bird-like beside the mic. Gradually, he bends his elbows to shape a bow and arrow, takes aim and coordinates his release with the crash of the drum symbol.

In the grasslands, stories travel between regions by word of mouth. Some fall through the cracks, heard and never retold, but the most treasured are passed on through generations. Hanggai’s songs are variations on traditional Mongolian folk songs, told with nostalgia for the grasslands, and styled through the lens of the city.
Dance Review: North American Premiere of Gu Jiani’s ‘Right & Left’ Challenges Assumptions

September 26, 2016 - by Lauren Warnecke, Chicago-based dance writer and researcher

Joseph Lam, Director of the Confucius Institute at the University of Michigan in Ann Arbor (CI), climbed a short set of stairs from the house of the Lydia Mendelssohn Theater up to the edge of the stage and immediately noted that he’d been given specific directions: Don’t touch the floor.

Indeed, it was a pristine white marley lining the Mendelssohn’s stage, whose unique white plaster cyclorama and exposed fly rails elicited a clean, sparse space for the North American premiere of Gu Jiani’s Right & Left on Sept. 26, 2015. It is perhaps not by accident that the sleek performance space was juxtaposed by opulent oak panels and plush red velvet seats in the house.

Right & Left seems to be about these sorts of juxtapositions, or rather, what we do with them. The two women onstage, photographer Gu Jiani and her partner Li Nan, are both trained in Chinese and western concert dance, and their sylph-like figures are deceiving at first. The piece begins quite formally, in which hoards of Wolverines spent thousands upon thousands of dollars tailgating is downright infuriating. Gu Jiani is making work in a place where there is no funding for independent artists, and the post-show discussion made note of the happy accidents in Right & Left that were financially motivated. And yet, the work has such a level of sophistication that every decision — whatever the reason — felt intentional and right.

“Simplicity has a lot of options,” said Gu (translated by producer Alison Friedman) in the post-show Q & A. Presenting work in the United States probably won’t change the way dance is funded in China, and we certainly have our own financial challenges to deal with in the arts. However, by bringing our attention to Gu Jiani and other artists making innovative work outside the US and Europe, the conversations surrounding the arts become richer, stereotypes begin to dismantle and dance, on the whole, just gets better.

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Magnificent China  
Photography Exhibition, November 2 - 30, 2015

“When I take pictures, I feel as if I could look through a window of limitless space and time. I feel a spiritual kinship with nature’s beauty and splendor,” said Mr. Xu Zengquan 余增全, an Ann Arbor photographer. “Magnificent China,” a photography exhibition which was first presented in the Michigan League Lobby in November 2015, and then at Monet Hall, U-M Detroit Center in the winter of 2016, presented eleven breathtaking photographs captured by Mr. Xu. A native of Zhenjiang, China, he travelled to China numerous times and captured countless magnificent views with his camera lens. His photography focuses on landscapes and cultural scenes. A number of his photos from the 2009 kunqu performance at U-M were featured at the Smithsonian Free Gallery of Art and at the Arthur M. Sackler Gallery.

Melody of the Golden Fall  
Concert, October 5, 2015

Xu Weixin: Monumental Portraits Exhibition  
February 20 - May 29, 2016

XU Weixin, artist and professor from Renmin University of China, is no stranger on the U-M campus, but he still found his Xu Weixin: Monumental Portraits at UMMA extra special—it was his first solo exhibition in the United States. Supported by many U-M and local organizations, including the Confucius Institute, 26 larger-than-life-portraits were exhibited for about three months at the UMMA Taubman Gallery. This exhibition came from two distinctive series: Chinese Historical Portraits: 1966-1976 and Miner Portraits. Regardless of whether he was presenting an anonymous coal miner or a famous historic figure, Professor Xu attempted to give respect to people in each portrait, emphasizing their individuality—in traditional Chinese society, individuality is not often recognized.

Michigan Musical Heritage Festival

Professor Lester Monts and Dr. Louis Yen (Associate Director, CIUM) visited Liaoning University during their music archiving trip to Shenyang, China, October 2016. Professor Lester Monts has been working on the Michigan Musical Heritage Project (MMHP) since 2014, when he rejoined the faculty of the School of Music, Theatre & Dance after serving as U-M Senior Vice Provost for Academic Affairs and Senior Counselor to the President for Arts, Diversity, and Undergraduate Affairs for 21 years. Professor Monts explained that MMHP has three core goals: to create a video documentary about Michigan immigrants and their folk music; to create a foundation for a video archive of Michigan music; and to develop an undergraduate course on Michigan music.

For two years, Monts and his crew members have traveled across Michigan filming music and conducting interviews at a variety of local and regional festivals. All the editing work for the documentary will be done at his state-of-the art ethnomusicology lab in the Duderstadt Center. Through these audio-visual materials, Professor Monts hopes to establish a music course in which students learn about the music of their ethnic or immigrant backgrounds, while also encountering a wide variety of Michigan music. In addition to collecting Michigan musical materials, Monts has also been traveling to China extensively to archive China’s rich minority group music resources, which will be a great addition to MMHP. He recently presented a film-based lecture after filming a number of minority music performances during his trip to China in October 2015. His presentation particularly focused on Chinese Minzu music and dance, which is just a fraction of China’s rich musical heritage. He is looking forward to finalizing his project and making these audio-visual materials available to his students.

CIUM Supports U-M Faculty

CIUM invites U-M faculty to submit applications for funding for creative and/or scholarly projects that promote the understanding of China’s arts and cultures on campus, engaging the U-M community and/or the general public in an accessible manner. Awarded on a competitive basis, the grants are designed to provide support for production expenses, including fees for performers, translators, and interpreters, lodging, and expendable supplies required for the completion/performance of projects proposed. Applications from all academic disciplines, and from individuals as well as collaborative teams are welcome. Projects must aim to involve/ reach substantial numbers of U-M faculty, professional staff, students, and/or the general public. For more information, please contact Jiyoung Lee jiyoungl@umich.edu.

Applications are due by August 1, 2016.
On April 3rd, 2016, the China Entrepreneur Network (CEN) hosted the 4th China Business Challenge, which lasted eight weeks and was attended by business students across the country. This annual event, regularly cosponsored by CIUM, promotes social entrepreneurship in China by challenging students from universities across the country to create business models that alleviate major social issues. The 2016 competition focused on three sectors: environment, health, and philanthropy. The final ten teams competed for four hours, pitching their innovative business projects. This year’s grand prize winner went to a team of five (Ziqu Guo, Rui Zhang, Qihan Sun, Zongchang Liu, and Yichen Zhao), who presented a data analysis tool for developing more efficient batteries for electric vehicles. The team explained that their tool is designed to improve operating efficiency, decrease maintenance expenses, and alleviate car-owner concerns about loss of battery power.

(Reported by George Xu, CEN Chair and U-M Undergraduate Student)

CIUM regularly sponsors performances by U-M students. In March 2016, the Malaysian Students Association presented, with CIUM support, their annual Malaysian Cultural Night with the theme of “Dihantui mimpi” (Daunting Dreams). Presenting a variety of dances, which included Chinese fan dance and lion dance, zapin, tarian buluh, and a Bollywood dance, the show told the story about one Malaysian family, weaving its memories about taboos, superstitions and live experiences, and projecting Malaysia as rich and multicultural society.

(Reported by Jeevan Netraaj Singh, Malaysian Culture Night Chair and U-M undergraduate student)

CEN China Business Challenge

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Seeking CIUM Student Reporters

The Confucius Institute at the University of Michigan (CIUM)’s Student Reporters Program is seeking student reporters (English and Chinese). We offer $50 for each report (500-700 words) if you are selected as a CIUM reporter. The reports will be used for various purposes: CIUM publication materials, event archive, reports to stakeholders, etc.

1. Please attend one of our events. Write a brief report about it in English or Chinese (500 – 700 words) and submit it to jiyoungl@umich.edu.
Your report must include your full name, uniqname and the Five Ws. Beside the Five Ws, you must include your own reflection, what new information you have learned, and how it affects your impression of China (or Chinese culture).

2. If your first report submission is selected, you will get paid $50, and you will be accepted as a CIUM reporter. You must notify the program supervisor your intention to report on a specific event at least three days prior.

For further information, please contact Jiyoung Lee jiyoungl@umich.edu.
The Beijing summer weather wasn’t too bad although there were a couple days of continuous rain—no, the worst downpour I have ever seen in my life! Streets were completely flooded, and I didn’t dare to leave the dorm. Air quality in Beijing is as bad as everyone says, but no one wears masks. Food at the canteens (student cafeteria) was really cheap and delicious, but going out to explore Beijing restaurants is absolutely a must. I budgeted $10 a day on food, but ended up spending more like $20-30 a day. Here is my observation about Chinese food culture. Food is the essence of life in China, something that makes their culture so unique and different from the U.S. Eating food was when I felt the happiest in China. That’s when everyone hangs out, relaxes, and enjoys themselves. In the States, I want to eat as quickly as possible so I can move on to other things. Mealtime is always rushed and unimportant. But in China, meals take longer time; food is shared, and no one eats from only his/her own individual plate. The sharing prompts more social interaction during mealtime, and I LOVE it. There and then, people show respect and serve others, generating a stronger sense of unity. People talk about anything over dinner; everyone loves to act and feel like brothers, not just “boss.”

My four weeks in Beijing was absolutely fantastic despite many challenging moments. The best part of all is five amazing friends I made from other parts of the world. I already miss hanging out with them, experiencing exotic Chinese dishes, and braving amazing Beijing sites, including, of course, the Great Wall. Although they didn’t help me much with my Chinese language learning since we all spoke English to one another, the camaraderie we have built is something very special. We now have the same fun stories to share with our friends and families when we all go back home. So, fellow students, if you get the opportunity to study in China, JUST TAKE IT. New experiences are always good.

P.S. I am now interning in Shanghai and recommend the city Shanghai over Beijing for both studying and vacationing. Shanghai is truly a remarkable city.

Taylor Houlihan, Confucius Institute Scholarship Recipient Junior, Stamps School of Art and Design

When I applied for the Renmin University of China (RUC) International Summer School last May, I had two main purposes. First, I wanted to learn about Chinese culture and history from a non-Western perspective and through film. Second, I sought to practice my Mandarin in an immersive environment. Although I studied Chinese in high school and continued in college, I was still timid to converse with native speakers. My anxiety progressively dissipated as my time in Beijing went by. My language teacher at RUC was very demanding, and I was in an authentic environment where I was able to hone in my dialogue skills daily through scenarios such as negotiating prices at markets and giving taxi drivers directions. I also met many helpful RUC students, who allowed me to practice casual dialogue with them and build my colloquial vocabulary.

This was my second time coming to Beijing. The first time was two summers ago when I volunteered at an orphanage in Shenyang, China, for less than two weeks with tightly scheduled activities. This last summer, I lived on the Renda campus for a month, and I was free to make my own weekend and afternoon plans with other international students. We visited many places in Beijing; just to list some of my favorite attractions, they included Beihai Park, Beijing 798 Art District, Nanluoguxing (shopping and food market), China National Art Gallery, and Beijing Botanical Garden. During my short time in Beijing, I was able to learn about Chinese history and daily life both in and out of the classroom. If there is any regret from this amazing summer, it is that I did not stay in China longer and travel more.
Last winter, CIUM offered its first series of dance workshops attracting 35 community members and U-M students. Jointly taught by visiting scholar JIN Ni and YAO Lei, Lecturer in the Folk Dance Teaching and Research Section of the Department of Dance at Northeast Normal University, the workshop taught two contemporary Chinese folk dance styles: Chinese-style Korean folk dance and Chinese-style Mongol folk dance “Dongbei Yangge.” A similar workshop was offered again during the spring term at the Department of Asian Languages and Cultures, where U-M students learned ethnic dances in the Chaoxian and Shangdong styles.

CIUM first offered taiji (Tai-Chi; 太極拳), a form of Chinese martial arts, to the U-M community in the fall of 2014. Since then, ten one-hour classes have been offered each fall semester. Taiji is known for its physical and mental benefits, improving strength, flexibility, and balance. CIUM taiji workshop’s main instructor is Master LIANG Jiancheng, who has been teaching the martial arts in Ann Arbor, Canton, and Novi for many years. The assistant instructor is Ms. ZHANG Nainan, who has been practicing taiji with Master Liang for the last 6 years.

Soon after CIUM’s inauguration in 2009, CIUM launched a Chinese vocal music workshop as one of its regular activities, and hired Ms. Liyan Sun as its instructor. A graduate of Central Conservatory of Music, Beijing, China, Ms. Sun now teaches a weekly workshop held at Palmer Commons, coaching 40-60 attendees. Open to the public, the workshop welcomes all levels of singers ranging from those who have no vocal training to those who have had professional training. The workshop gives two recitals a year, one in the spring and one in the winter. The spring recital has become an anticipated event of our Ann Arbor community; the recital is held in early June at the Nichols Arboretum Peony Garden when peonies are in full bloom. Last June, this popular outdoor concert attracted a record-breaking number of 200+ audience.

Taught by two CIUM Chinese chefs, Ms. Angela Yang and Ms. Shih-Wen Wu, the Meishi (美食) Chinese Cooking Class Series has attracted over 700 students in residence halls on Central and North Campus since its inception in 2011, including Bains Kitchen Lounge, North Quad, Mosher-Jordan, South Quad, and Alice Lloyd. U-M students from the Circle-K Service Organization have also enjoyed specially arranged classes. Participating students enjoy the nutritious food that they prepare themselves, as well as the many stories that unfold during their workshops. Thirty recipes Ms. Shih-Wen Wu and Ms. Angela Yang developed for U-M students will appear in Meishi Chinese Cookbook, which will be published sometime in winter, 2016. The recipes will be shared through the CIUM website as well. For more information about the 2-hour cooking class and the Meishi Chinese Cookbook, please contact us at confucius@umich.edu.

Fried Tofu and Peanut Butter-Sesame Sauce

Prepare the Sauce:

- ½ cup Creamy Peanut Butter
- 2 Tablespoons Sesame Oil
- 2 Tablespoons Soy Sauce
- 2 Tablespoons Red Vinegar
- 1 Tablespoon Sugar
- ½ Warm Water

Place the first 5 ingredients in a medium bowl. Add 1 tablespoon of the water and stir in one direction vigorously. Add more water and stir until smooth. Stir in the rest of the water to become a little runny.

Prepare the Fried Tofu:

- 16 to 19 ounces Firm Tofu
- 2 Tablespoons Sesame Oil

Cut the tofu 2 inches long and ½ inch thick. Pan fry in the sesame oil, 5 minutes on one side or until they become golden brown. Turn to the other side and fry another 5 minutes.

Decorate the plate with lettuce or spring mix salad and place the tofu on top of it.

Dance Workshop

Taiji Workshop

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Vocal Workshop

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September 2016

**China is now experiencing an artistic “Renaissance,” one that involves much more than learning from the Western Renaissance of seven hundred years ago. Contemporary Chinese artists are now exploring traditional Chinese culture while drawing on contemporary ideas from the East and the West, gathering energy from both Eastern and Western art history, generating a personal and unique repertoire of Chinese expressionism. It not only crosses cultural boundaries to achieve a transformative “Renaissance of the East,” but also establishes a “Chinese art of the mind,” which is beautiful, melancholic and sublime.**

**Workshops**
In addition to lectures, performances, concerts, and exhibitions, CIUM runs a number of workshops during the academic year to promote Chinese arts and culture for the campus community. All workshops are offered for free, and most of them are open to the public. Please see the list below for the current offerings.

Calligraphy - 4 weeks / October and November
Xriwen Sheng, CIUM Chinese Associate Director
Taij - 10 weeks / October, November and December
Jiancheng Liang & Naiman Zhang, Chinese Martial Arts Instructor
Chinese Vocal - 12 weeks / September, October, November and December
Liyan Sun, Professional Vocalist
Meishi Chinese Cooking - for students only - 10 weeks / September, October, November and December
Angela Yang and Shih-Wen Wu, Chinese Cooking Instructors
September 18, 2015
Experiencing War in Seventeenth Century China
Lecture by Kenneth Swope, Professor, University of Southern Mississippi
Chinese Arts & Culture Festival
September 22 - September 26
Electric Shadows Film Series
The Golden Era
Directed by Liu Jiang
Let’s Get Married
Directed by Peng Shanyuan
Lost and Love
Directed by Ding Sheng
Police Story
Directed by Benny Chan
Hong Kong Style
Directed by Johnnie To

October 5
Myth of the Golden Fall
Performance by musicians from The Central Conservatory of Music, Beijing

October 6
Electric Shadows Film Series
Only You
Directed by Zhang Hao

October 7
Creating Contemporary Chinese Ballet
Lecture by Xiao Suhua, Professor and Choreographer, Beijing Dance Academy

October 13
Electric Shadows Film Series
Lost and Love
Directed by Peng Shangyan

October 14
Object Lessons in Class and Class Struggle
Lecture by Lara Kusnetzky, Lecturer of Chinese Studies, Wayne State University

October 20
Electric Shadows Film Series
Let’s Get Married
Directed by Liu Jiang

September 29
Electric Shadows Film Series
Police Story
Directed by Deng Sheng

October 27
Electric Shadows Film Series
Abode
Directed by Pang Ho-cheung

October 28
Material Culture and Social Order: The Monographs on Vehicles and Clothing in the Histories of the Tang Dynasty (618-907)
Lecture by Suzanne Cahill, Professor Emeritus, University of California, Berkeley

November 2 - 30
Magnificent China: A Photography Exhibition
Exhibition by Xu Zengquan, Photographer

November 6
Beijing Opera Costumes: The Visual Communication of Character and Culture Through Clothing
Lecture by Alexandra Bonds, Professor of Costume Design, University of Oregon

November 20
Beyond Belief: Portraits of Two Eminent Buddhist Monks of the Early Fifteenth Century
Lecture by Marsha J. Hourlier, Professor of Chinese Art History and Associate Dean for International and Interdisciplinary Studies, University of Kansas

December 2
Ms. Wudang: The Sacred Daoust Mountain that Emperor Yongle Built
Lecture by Aurelia Campbell, Assistant Professor Asian Art History, Boston College

January 15, 2016
An Introduction to Contemporary Chinese Folk Dance
Lecture by Jin Ni, Lecturer, Academy of Dance, Jilin University of the Arts, Changchun, China

January 24, 31 and February 7, 21
Chinese Dance Workshop: Neotraditional Asian Styles
Instructors: Jin Ni, Lecturer, Jilin University of the Arts, China; and Yao Lei, Lecturer, Northeast Normal University, China

January 27
A Gall Between Earth and Heaven: Imagery in Traditional Chinese Poetry
Lecture by Chen Zhaoyan, Distinguished Professor and Director of the Confucius Institute of Chinese Opera, Binghamton University

February 3
A Smaller Dragon! Epochs in Chinese Movements into Vietnam and Their Consequences
Lecture by John Whitmore, Research Associate, University of Michigan

February 12
A Great Distance: Chinese Art Song Recital
Performance by Juliet Petrus, Soprano; Alumni and Lydia Qiu, Pianist, University of Michigan

February 24
Chinese Minzu Music and Dance: A Film Presentation
Lecture by Lester Monte, Professor of Ethnomusicology, University of Michigan

March 9
UMMA Dialogue: Xu Weixin and Joseph Lam
Dialogue with Xu Weixin, Professor, School of Arts, Renmin University, Beijing and Joseph Lam

March 16
Guanyin Reboot: The Culture of Remakes and Transformation of Tradition
Lecture by Yousamu, Contemporary Korean Artist, U-M Graduate Student

March 17
Film Screening
Hanggai: Away from the Grasslands
Directed by Kalid Ali

March 18
A.B. Marx, Hegel and the Challenge of Chinese Music History
Lecture by Thomas Irvine, Senior Lecturer, University of Southampton

March 23
Popular and Rocking: 21st Century China’s Midi Music Festival
Lecture by Zhang Wuyi, Associate Professor, Department of Cultural Industries, Jiangnan University, China

March 29
Hanggai: Mongolian Folk Rock Performance by Hanggai: Yiliqi (Ilchi), Hurizha, Yilala (Niu Xin), Ailun, and Yin Bao

April 1
Film Screenings: History and Culture in Chinese and Greek Film
Dearest (2014)
Directed by Peter Chan

April 4
Queering the Ambiguity: Identity, Entertainment, and Policies in Chinese Popular Music
Lecture by Qian Wang, Lecturer, School of Literature and Journalism, Yibin University, China

June 5
Peony Blossoms and Pure Melodies Concert
Performance by CIUM Singers
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