

GATEWAY TO CHINESE ARTS AND CULTURE

CONFUCIUS INSTITUTE

at the University of Michigan



FALL 2015 - WINTER 2016

IN REVIEW 学年回顾



Launched in November 2009, the **Confucius Institute at the University of Michigan** 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.

Hao Chen
Chinese Associate Director (2013-2015)

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James Holloway
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Vice Provost for Global Engagement and Interdisciplinary Academic Affairs
Co-Chair, CIUM Board of Directors

Joseph Lam
CIUM Director
Professor of Musicology

Jiyoung Lee
Assistant Director

Lester Monts
Arthur F. Thurnau Professor
CIUM Special Advisor

Xiwen Sheng
Chinese Associate Director (2016 - present)

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Joseph S. C. Lam
Director, CIUM, Professor of Musicology, U-M School of Music, Theatre & Dance

DIRECTOR'S MESSAGE 院长致辞

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 and from general audiences. In February 2016, CIUM presented a recital of Chinese songs, featuring Juliet Petrus, an American vocalist who specializes in singing Chinese songs, and Lydia Qiu, a U-M professor and collaborative pianist. Together the two musicians presented an exquisite 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 people. In March 2016, CIUM presented Hanggai, a Chinese-Mongolian rock band. They rocked the Power Center, which was packed with over 1,200 people. The events highlighted here demonstrate how arts create effective venues for all to engage with one another. To facilitate such engagements, CIUM regularly invites Chinese artists and scholars to Ann Arbor, and sends U-M faculty and students to meet their peers in China. In the 2016-2017 school year, CIUM will present many events, including a song and dance performance by talented students from Renmin University of China, and a concert of court and commoner music from Southern Song China (1127-1275).

I am very pleased to report that the CIUM community is growing. Thank you for your support, and thank you for sending me your comments and suggestions for improvement. I look forward to seeing you at our upcoming events.

Sincerely,

Joseph Lam

NEWS & ANNOUNCEMENTS 新闻与公告

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.

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.

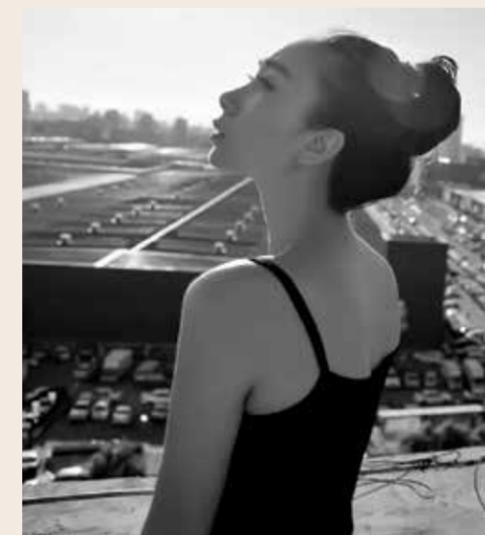


Visiting Professors

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.



Hanggai Brings Musical Diversity to the U-M Campus

March 29, 2016 - Author Leah O'Donnell, Dancer/Choreographer, Arts Writer



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 eardrums, 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, choreographer 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 as the two women slide in and out of the ground, each with an épaulement characteristic of classically trained dancers. Gu's movement is grounded in this vocabulary, until it isn't.

What begins as a satisfying exercise on unison dancing degrades into an embodiment of the human experience through a series of long vignettes incorporating two simple stools and, near the end, a gray table sitting cockeyed upstage for the duration of the work.

It quickly becomes clear that this is no exercise — Gu is unafraid to

break the rules of classical dancing as she and Li weave in and out of their light, or continue halfway into the wings as if the dancing extends beyond its visual confines. The third player in *Right & Left* is Ah Ping, a projection artist manipulating light live throughout the performance. Although the collaboration began as a practical financial decision against hiring a conventional lighting designer, Ah Ping's contributions turn out to be a critical piece of the puzzle. The stark white front light from the projector casts distorted shadows onto the back wall and floor while Ah Ping cuts and sections off parts of the stage, manipulating our perspective of the dancers.

In a more salient section, the seated Gu Jiani is tossed about like a rag doll as Li Nan asserts her power, the pair dimly illuminated by Ah Ping. Each toss



back and forth seems to complicate the connection between the two women. Their movement evokes images of madonna and child in one moment, sadistic inamorata in the next. *Right & Left* doesn't appear to be about love or relationships, exactly, but there is such a muddled, unemotional intimacy going on between its characters.

This is perhaps attributed to the delicate balance struck between discipline and reckless abandon; Gu demonstrates a masterful degree of restraint by not putting all her cards on the table. Rather, she sets a prop, a light, a movement idea or another dancer in front of her and exploits every possibility it has before moving on. Whether this patience is attributed to ingenuity, rebellion or simple economics — it's enough to make the audience writhe in its seats, in a beautifully satisfying way.

In a larger sense, it's difficult to discuss the work without also considering the context in which it's been placed for this particular performance. Consider this: Gu Jiani is a Chinese contemporary choreographer performing for the first time in the US, represented by Ping Pong Productions, a Beijing-based producer lead by expert Alison Friedman. The Confucius Institute at the University of Michigan reached out to Emily Wilcox, a dance scholar and professor specializing in contemporary Chinese performance, and through her connection with Friedman, CIUM presented contemporary dance for the very first time (ergo Lam's endearing reference to the white marley).

In his pre-performance announcement, Lam noted more than once the "very expensive, but very top quality" nature of the project, and rolled off a long list of philanthropic organizations who supported it. For this and so many other reasons, it's frustrating that *Right & Left* was offered to the public for free. The fact that it occurred on a day 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. "China is transforming," said Joseph Lam, "and Gu Jiani is reflective of that."



Alison Friedman, Li Nan, Gu Jiani, Ah Ping, and Emily Wilcox (left to right)

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 徐增全, an Ann Arbor photographer. “Magnificent China,” a photography exhibition which was first presented in the Michigan League Lobby in November 2015, and then at Monts 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



Twenty student and faculty musicians from Central Conservatory of Music (CCoM) presented a concert of beautiful Chinese instrumental music last fall at Rackham Auditorium. Introduced by Professor LIU Yuening, the program featured Eastern and

Western, traditional and contemporary pieces ranging from a guitar solo of Andrew York’s *Sunburst* to a *huqin* (fiddle) quartet of Huang Haihuai’s *Horse Race* 赛马. The audience was captivated by the musical harmony created by the CCoM musicians. The concert ended with John Denver’s “Take Me Home, Country Road,” which led the audience somewhere between East and West. Professor Lester Monts, former Senior Vice Provost at U-M and Professor of Ethnomusicology, was called upon the stage to receive a gift from CCoM. Professor Monts expressed his gratitude and appreciation for the music CCoM presented and praised CIUM’s continuous efforts to bring excellent Chinese musicians and artists to the U-M campus.



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 Figures: 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 Jiyong Lee jiyoungl@umich.edu.

Malaysian Culture Night



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

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)



Generation APA Culture Show

Cosponsored by CIUM, the Generation Asian Pacific American (GenAPA) Culture Show took place on April 16, 2016, before an audience of over 500 people at the U-M’s Lydia Mendelssohn Theatre. Formed in 1995, GenAPA was originally created as an avenue for the community to learn from the past while collectively moving into the future. One of the largest and best student-run pan-Asian cultural programs in the nation, GenAPA prides itself on being a cultural diversity ambassador on the U-M campus. “Heroes,” the theme for the 2016 presentation, was inspired by the #NotYourAsianSidekick movement on Twitter. Its goal was to raise awareness of social injustice against minorities, particularly against Asians and their various cultures and communities.

(Reported by Lilian Sheu, Generation APA Chair and U-M undergraduate student)



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, unqiusername 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 Jiyong Lee jiyoungl@umich.edu.

China Experience and Study

Franklin Bromberg, Confucius Institute Scholarship Recipient
Sophomore, U-M Ross School of Business



Sara Ramos, Lyn Wan, Julie Stendahl, Franklin Bromberg, Felix McGregor, and Erich Rickens (left to right).

This summer, I was granted the experience of leaving my comfort zone for a month to study at Renmin University in Beijing, China. I could talk for days about the experiences that have generated memories and lessons I will never forget. In this essay, I will focus on what I believe is helpful for anyone considering studying in China. As I left for Beijing, I was stoked to enjoy authentic Chinese food, but I had no idea just how adventurous I would be eating food like crawfish, donkey meat, and an array of intestines. I didn't arrive at Renmin University until midnight. Exhausted from the train ride from Shanghai, I entered my room and collapsed on the bed. Except, it wasn't a bed (at least by American standards). It was a plank of wood with a sheet on it. Ouch! Oh, how much my back hurt those first mornings after no more than 3 hours of sleep. I never drink coffee in the States, but didn't miss a single morning drinking it in China. I had a tight schedule: two Chinese courses from 8 a.m. - 11a.m. on Monday-Thursday, and an economics class from 2 p.m. - 5:30 p.m. on Monday, Wednesday, and Friday. I took two Chinese classes, which I later found out were among the easiest and hardest language courses they offered. The latter was way too difficult for me; I had no idea what the teacher was saying or what was going on most of the time. It sure was challenging, but I held strong, attending every class except for one day when we had the worst downpour. Both courses were fast paced, but I did not lose my cool. My advice for foreign students enrolling in Renmin University summer programs; spend the first week going to language classes at different levels to find out which is the right fit for you.

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 "bros."



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.

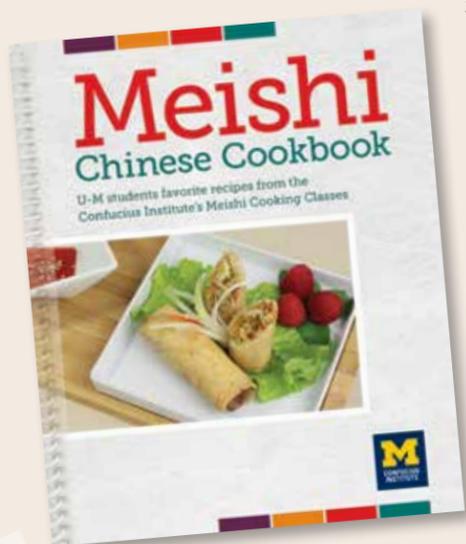
During my short time in Beijing, I was able to learn about Chinese history and daily life both in and out of the classroom. If there is any regret from this amazing summer, it is that I did not stay in China longer and travel more.



Meishi Chinese Cooking Class



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 Baits 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



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.

Vocal Workshop



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.

Taiji Workshop

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. CIUM’s *taiji* workshop has become quite popular. Last fall, the class attracted 40 participants, its maximum capacity at the Michigan



Union Pendleton Room. This fall, the workshop will begin on October 2nd, featuring Mr. ZHAO Jilong, a special guest and an Artist in Residence at the U-M Lieberthal-Rogel Center for Chinese Studies. He will give a one-time workshop on *qigong* and other ancient Chinese martial art forms during the workshop.

September - November 2016

September 13 - 12 PM

Dream as "Being": Du Liniang and Her Field of "Being"

Lecture Koessler, MI League
ZOU Yuanjiang, Wuhan University

September 28 - December 15

Renaissance of the East

Exhibition Connections Gallery
DING Fang, Renmin University

September 24 - 7 PM

Pianistic Sounds and Styles

Performance Britton Recital Hall
ZHAO Dizhou, Pianist

September 27 - 7 PM

Electric Shadows Film Series

The Mermaid (2016)

Film Screening Michigan Theater

September 28 - 12 PM

Mei Lanfang and Twentieth

Century Peking Opera

Lecture Koessler, MI League
Catherine Yeh, Boston University

September 29 - 7 PM

Chinese Choreography

Demo & Discussion Pendleton, MI
Union

JIN Ni, U-M Visiting Scholar

October 2 - 2 PM

Chinese Martial Arts Workshop

Demonstration Pendleton, MI Union
ZHAO Jilong, Chinese Martial Artist

October 4 - 7 PM

Electric Shadows Film Series

Monster Hunt (2015)

Film Screening Schorling Auditorium

October 5 - 12 PM

What is Calligraphy?

Lecture Pendleton, MI Union
YANG Ru, President, California
International Calligraphy Academy

October 7 - 12 PM

Friends vs. Enemies

Lecture Vandenberg, MI League
QIAN Ying, Columbia University

October 11 - 7 PM

Electric Shadows Film Series

What Women Want (2011)

Film Screening Angell Hall, Aud. B

October 12 - 12 PM

The Importance of Aperture

Lecture Koessler, MI League
Sophie Volpp, University of California,
Berkeley

October 12 - 7:30 PM

Rhythms and Shadows 乐韵舞影

Performance Stamps Auditorium
Student Art Troupe, Renmin
University

October 13 - 12 PM

Chinese Financial Strategies

Lecture Room B1580, Ross School of
Business

WU Xiaoqi, Renmin University

October 13 - 5 PM

Renaissance of the East

Meet the Artist Connections Gallery
DING Fang, Renmin University

October 18 - 7 PM

Electric Shadows Film Series

Monkey King: Hero is Back (2015)

Film Screening Angell Hall, Aud. B

October 25 - 7 PM

Electric Shadows Film Series

Mountains May Depart (2015)

Film Screening Angell Hall, Aud. B

October 26 - 12 PM

Contemporary Chinese Theater

Lecture Koessler, MI League
LI Wenqi, Theater Actor and Director

November 5 - 7 PM

Music and Language Recital

Performance Stamps Auditorium
SUN Liyan, Professional Vocalist

November 9 - 12 PM

3500 Characters vs. 26 Letters

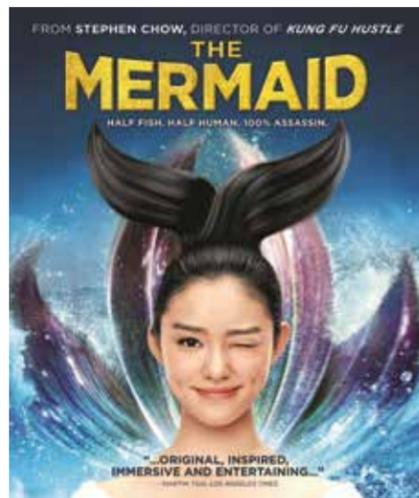
Lecture Anderson D, MI Union
LI Kening, University of Michigan

November 16 - 12 PM

Tang & Song Dynasty Poetry and
its ChantingLecture Parker, MI Union
TU Linghui, National Academy of
Chinese Theatre Arts

November 30 - 12 PM

Late Life Depression in Elder Chinese

Lecture Henderson, MI League
LI Lydia, University of MichiganElectric Shadows:
U-M Contemporary
Chinese Film Series

Sept. 27, Oct. 4, 11, 18, 25

The Michigan Theater, Schorling
Auditorium, & Angell Hall
Auditorium B7:00 pm on Tuesdays 9/27, 10/4,
10/11, 10/18, 10/25

Free and Open to the Public

Electric Shadows: The Contemporary Chinese Film Series 2016 is presented by the Confucius Institute and the Lieberthal-Rogel Center for Chinese Studies at U-M. Professor Marcus Nornes, Department of Screen Arts and Cultures, serves as the advisor. This film series will feature five current and exciting Chinese. The first film, *The Mermaid* (2016), will be presented at the Michigan Theater on Tuesday, September 27. Other films in the series are *Monster Hunt* (2015), to be presented on 10/4; *What Women Want* (2011), to be presented on 10/11; *Monkey King: Hero is Back* (2015), to be presented on 10/18; and *Mountains May Depart* (2015), to be presented on 10/25. For more information and locations, please visit confucius.umich.edu. All screenings are in Chinese with English subtitles.

Renaissance of the East Sept. 28 - Dec. 15



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 diverse sources. "Renaissance of the East" is a grand exhibition of works by Professor DING Fang of Renmin University, who finds wind-eroded landforms commonly seen in Northwest China artistically inspiring. He paints with techniques learned 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

Xiwen Sheng, CIUM Chinese Associate Director

Taiji - 10 weeks / October, November and December

Jiancheng Liang & Nainan 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

Pianistic Sounds
and Styles:A Recital of Chinese, German
and Russian Piano Music

September 24

CIUM proudly presents Dizhou Zhao, a top prize winner at both Australia's Southern Highlands and the Louisiana International Piano competitions, who once performed Mozart's Double Piano Concerto in Boston's Tsai Performance Center with the Leipzig Philharmonic Orchestra. Mr. Zhao tours extensively and performs solo with the Queensland, Shanghai and other renowned orchestras. He currently serves as the director of the piano program at the National Music Institute for Young Artists and the Executive Artistic Director of the Happy Day Music Performing Arts Center in Troy, Michigan.

For his Ann Arbor recital, he plays a rich program:

Piano Rondo in d major K.485 - Mozart*Piano Fantasie in c major Op. 17* -
Schumann*An improvisation in a Chinese melody* -
Waeber-Diaz牧童短笛 *Shepherd's flute* - Luding He梅花三弄 *Plum Blossom* - Jianzhong
Wang*Piano sonata N. 2 in B-flat major,*
Op.36 - F. Rachmaninoff

Event Archive

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

September 22

Electric Shadows Film Series

The Golden Era 黄金时代 (2104)

Directed by Ann Hui

September 23

Non-Deductive Argumentation in Classical Chinese Philosophy

Lecture by Paul R. Goldin, Professor University of Pennsylvania

September 24

Edges, Boundaries and Sliding Scales of Tradition

Lecture by Amy Chavasse, Associate Professor of Dance, University of Michigan

September 24

Gender, Queerness, and Female Sexuality in Chinese Contemporary Dance

Lecture by Emily Wilcox, Assistant Professor, Asian Languages and Cultures, University of Michigan

September 26

Right & Left

Dance Performance by Gu Jiani and Li Nan



September 29

Electric Shadows Film Series

Police Story 新警察故事 (2104)

Directed by Ding Sheng

October 5

Melody of the Golden Fall

Performance by musicians from The Central Conservatory of Music, Beijing



October 6

Electric Shadows Film Series

Only You 命中注定 (2105)

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 失孤 (2105)

Directed by Peng Shanyuan

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 咱们结婚吧 (2105)

Directed by Liu Jiang

October 27

Electric Shadows Film Series

Aberdeen 香港仔 (2014)

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 Costume: 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 Haufler, Professor of Chinese Art History and Associate Dean for International and Interdisciplinary Studies, University of Kansas

December 2

Mt. Wundang: The Sacred Daoist Mountain that Emperor Yongle Built

Lecture by Aurelia Campbell, Assistant Professor Asian Art History, Boston College

Event Archive

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 Gull Between Earth and Heaven: Imagery in Traditional Chinese Poetry

Lecture by Chen Zu-Yan, 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 20 - May 29

Xu Weixin: Monumental Portraits Exhibition by Xu Weixin, Professor, School of Arts, Renmin University, Beijing

February 24

Chinese Minzu Music and Dance: A Film Presentation

Lecture by Lester Monts, 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 Yoosamu, 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

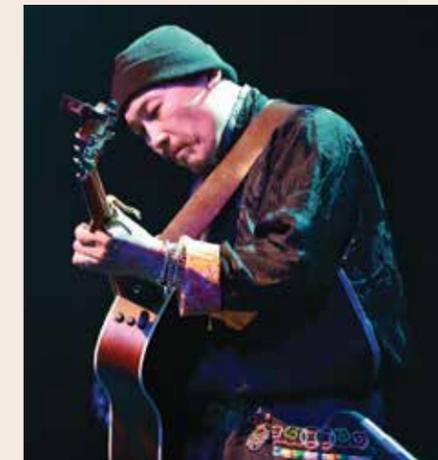
Popular and Rocking: 21st Century China's Midi Music Festival

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, Yilalata (Shang Li), Batubagen (Bagen), Niu Xin, Ailun, and Yin Bao



March 30

Changing Chinese Texts as Literary-Musical Training

Lecture by Zhang Weidong, Scholar and Performer of Kunqu

March 31

History and Culture in Chinese and Greek Film

Lost Child or Lost Fatherhood?:

Confucian Structure of Feeling Reinterpreted in Contemporary Chinese Language Cinema

Lecture by Jing Zhang, Associate Professor of Chinese Language and Culture, New College of Florida

In Her Own Voice: History, Memory and Female Subjectivity in Greek Cinema

Lecture by Vassiliki Rapti, Professor in Modern Greek, Harvard University

April 1

Film Screenings: History and Culture in Chinese and Greek Film

Dearest (2014)

Directed by Peter Chan

The Aegean in the Words of the Poets (2003)

Directed by Loukia Rikaki

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



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.

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