

Australia China Friendship Society
ACT Branch Inc



澳中友好协会

PO Box 530, Civic Sq, ACT 2608

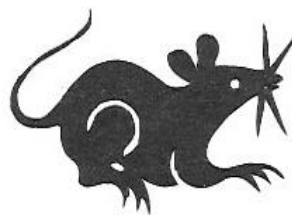
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Bulletin

2022/10 October 2022

Coming events

Schools awards ceremony	30 October
Panda competition presentation ceremony	10 November
Guest speaker: Kevin Magee	23 November
Christmas dinner	15 December



Committee

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	Corinne Zhang	

Promoting friendship and understanding between the Australian and Chinese people

Guest speaker

Our November function will be a guest speaker, Kevin Magee, who is a Policy Fellow at the ANU Australian Centre for China in the World. He had a 34 year career in the Department of Foreign Affairs and Trade during which he was the Australian Representative in Taipei, Ambassador to Saudi Arabia and Deputy Head of Mission in Moscow. He also served as Consul-General in Guangzhou, First Secretary in Singapore, and Third Secretary in Beijing. At different times he was in charge of the areas of DFAT dealing with bilateral relations with Russia and with China. Kevin led the Taskforce that established the National Foundation for Australia China Relations and was the interim CEO of that organisation. He was a United Nations Disarmament Fellow based in Geneva and New York. Kevin holds B.A. (Hons) and LLB degrees from Monash University and was recognised by the university as a Monash University Distinguished Alumni in 2011. His main research interests are China-Russia Relations, Cross Taiwan Strait Relations, and the Australia-China Bilateral Relationship.

The talk will be held at the Southern Cross Club Jamison, in the Catchpole Room at 7.30pm on Wednesday 23 November. As usual, members may join for dinner at the Cornerstone Restaurant from 6.00pm. Please book by emailing acfsact@gmail.com by 19 November, indicating whether you will attend for dinner, the talk, or both.

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Panda competition prize-giving ceremony

The Panda Competition prize ceremony is again being held at the Embassy after a 2 year break. We have 60 prize-winners aged between 4 and 17 from a number of schools and colleges. We need members to come and help out with a number of tasks on the day – none of which are onerous and there is a light lunch served at the conclusion. Members are asked to come at 10.30am and students and their guests will start arriving at 11 and lunch will finish at 1.30pm. It is a most rewarding day as the students, especially the youngest, are so excited and the parents are very proud. We always come away feeling uplifted!!

Please contact acfsevent@gmail.com if you would like to come and help spend a few happy hours at the Embassy.

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School awards

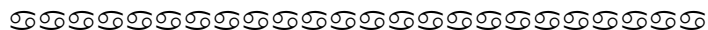
All schools and colleges participating in our Awards program have nominated their best and most improved students of Mandarin and the awards presentation will occur at 2pm on Sunday 30 October at the auditorium at the ANU Centre on China in the World. You are

Fast facts from the *Beijing Review*, October 2022

- Rural students in China have grown taller and stronger over the past decade thanks to improved nutrition including daily lunches in rural primary and middle schools. The average 13 year old male in 2021 was 7.5 cm taller and 6.6 kg heavier than his counterpart in 2012. Twelve year old girls were on average 6.3 cm taller and 5.8 kg heavier compared to the averages in 2012. Obesity rate of rural students reached 18.7% last year, 7.8% lower than the national average. The anaemia rate dropped from 16.7% in 2012 to 12% in 2021.
- In September China's power consumption was 709.2 billion kWh up 0.9% on a year on year. Power used in primary and secondary industries rose 4.1% and 3.3% respectively, it dropped 4.6% in the tertiary sector.
- China's external financial assets were \$9.15 trillion and the June, external liabilities were \$7.07 trillion giving it a \$2.08 trillion of net external assets.
- China's average contribution to global growth exceeded 30% during the 2013–21 period. China's per-capita GDP hit 80,976 yuan (\$US11,684) in 2021 up 69.7% from 2012. China ranked 12th on the Global Innovation index in 2021, up from 34th in 2012.

Thanks to Neil Birch for compiling these.

most welcome to attend but please RSVP to acfsevent@gmail.com by Thursday for catering purposes as afternoon tea is being served after the presentation of the awards. There will also be a short lion dance performance before the presentation.



Photographic & Cultural Exhibition

There is a photographic and cultural exhibition in honour of the 50th Anniversary of Diplomatic Relations between Australia and China.

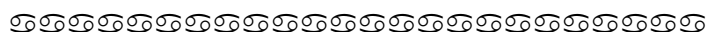
Held at Ainslie Football and Social Club on 28th – 30th October, the weekend will feature works to showcase the significant achievements and friendship made over the last 50 years in politics, trade, education, tourism & cultural exchanges.

Brought to you by Fair Canberra Inc., Australian Economic and Cultural Promotions Inc & Australian Guangxi Friendship Association Inc.

Organiser: Ainslie Football Club

Phone: 6248 8422

Ainslie Football & Social Club, 52 Wakefield Avenue, Ainslie, ACT 2602



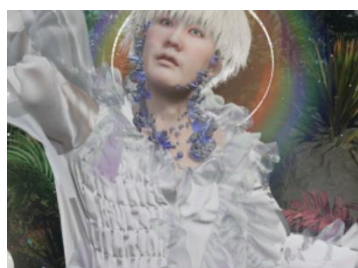
ANU Centre on China in the World Events



Guided Tour: Lu Yang's Screen Bodies

Co-curator Gabriel Remy-Handfield, University of Montreal
29 October, CIW Gallery

Gabriel Remy-Handfield is a doctoral candidate in Comparative Literature and East Asian visual art and culture at the University of Montreal. His academic interests encompass contemporary art and visual culture, focusing on queer studies, new materialisms, critical posthumanism, Deleuze and Guattari studies, Buddhist philosophy, performance studies, and the new media/ digital arts. His dissertation examines the aberrant aesthetics of the work of Lu Yang.



Film Screening + Q&A | Lu Yang: DOKU The Self

Gabriel Remy-Handfield, University of Montreal
Jori Snels, Western Sydney University & University of Amsterdam
1 November, Kambri Cinema ANU

This special screening of the artist Lu Yang's film DOKU: The Self (2022, 36 mins) is part of the Lu Yang's Screen Bodies exhibition at the Australian Centre on China in the World.



THE 83RD GEORGE E. MORRISON LECTURE IN ETHNOLOGY | Internationalism, identity, and ideology in the shaping of postwar China

Rana Mitter, University of Oxford
3 November, ONLINE

The postwar period saw China debate many issues that still have immense importance for understanding the China of today. Those years contain the period of the Chinese civil war of 1946-50, but also much more than that. China moved into a new phase of internationalization, and became embroiled in some of the biggest global debates about the links between economic and social development. It was also a time when ideological concerns were to the forefront. There were huge debates in China in those years about democracy and constitutionalism, as well as what a powerful new political force emerging

in the countryside might mean. Meanwhile, new ideas about the interaction of gender and class fuelled debates over identity. In this lecture, I will look in detail at the thinking of Chinese Government ministers, idealistic revolutionaries, and other groups who shaped postwar China – and suggest that those debates have come back to haunt their 21st-century successors.

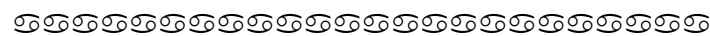


Australian Migrant Heritage in South China | The Legacy of Diaspora-Funded Schools in 20th Century Zhongshan

Christopher Cheng , Western Sydney University

10 November, CIW Seminar Room & ONLINE

This interdisciplinary study addresses a problem at the intersection of the scholarly fields of heritage studies and migration history: How to recognise and manage the heritage of a shared past beyond the boundaries of the nation-state? Under the umbrella of the China–Australia Heritage Corridor project, Chris’s doctoral research specifically explores the social and architectural dimension of the Chinese diaspora’s educational philanthropy in the period from the early twentieth century until the present.



Lu Yang's Screen Bodies



Still from 'LuYang Delusional Mandala', 2015, courtesy of the artist and COMA, Sydney.

Exhibition Dates: 29 August–16 December 2022

Opening Hours: **Weekdays** 9am–5pm, **Selected Weekends:** Saturday 3

September: 11am–3pm, Saturday 29 October: 11am–3pm

Location: Gallery, China in the World Building (188), Fellows Lane, ANU

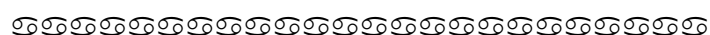
Screen Bodies is a solo exhibition by Lu Yang, one of the most highly acclaimed new media artists in China today. Part of a generation of artists who grew up with digital technologies, Lu Yang has had unprecedented access to a variety of cultures and aesthetics, both underground and popular. Working in a range of digital forms from motion capture performances to video games, 3D animation, virtual reality, and augmented reality, the artist draws on references as diverse as Japanese manga, science fiction, video games, Buddhist philosophy and iconography, as well as biotechnology and the neurosciences.

Lu Yang’s unique multi-media worlds—and the variety of screen bodies that inhabit them, from gender-neutral avatars to “digital grotesques”—can be simultaneously psychedelic and inviting, entertaining and confronting. The exhibition features a selection of Lu Yang’s video and game artworks that spans his career so far. Put on a pair of headphones and watch one of Lu Yang’s videos in the main room, including *Cancer Baby* (2014) and *Delusional Mandala* (2015) and his more recent *Doku*:

Digital Alaya (2021). Or venture into the back of the gallery to play one of Lu Yang's computer games, *The Great Adventure of Material World* (2020), for yourself.

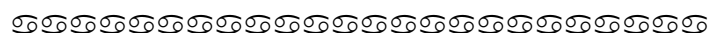
The exhibition is presented alongside the launch of a special issue of *Screen Bodies, The Journal of Embodiment, Media Arts, and Technology*, dedicated to the work of the artist. We invite you to read more about these works in a new collection of essays available in the gallery.

Lu Yang (1984-, Shanghai) has presented solo exhibitions at ARoS Aarhus Art Museum (2021); Spiral, Tokyo (2018); and M Woods Museum, Beijing (2017). And in Australia, the artist has participated in the group exhibition *Ultra Unreal* at the MCA Australia (2022) as well as a live motion capture performance at the Sydney Opera House in Oct 2022. Lu Yang's work continues to attract audiences from across the globe, whether in the art world at the 2022 Venice Biennale or in the worlds of music and fashion through videos the artist has created for the British band The 1975 and the sports label Li Ning.



Christmas dinner

We are planning to hold a Christmas dinner for members and friends on Thursday 15 December at a venue to be decided. Keep the date!



Committee News – September 2022 meeting

Your committee met at the 'TC Restaurant' in Braddon, on yet another rainy night, for the October meeting.

John has arranged quotes for our IT purchases under the Technology grant we received and we will purchase the items before the end of November.

Corinne has volunteered to help manage our website, which is excellent news.

We reviewed our most recent event - the ANU Chinese Classical Music Ensemble concert on 9 October 2022 at the China in the World Centre, ANU. The music was wonderful, and guests enjoyed the afternoon tea at interval. We are keen to attract a bigger audience next time however and will be discussing how this can be achieved in the future.

On 23 November, Kevin Magee, a Policy Fellow at the College of Asia and the Pacific, Australian Centre on China in the World and former diplomat and Australian Ambassador, will present to the Society. We hope that you can attend and perhaps even join for dinner before the talk.

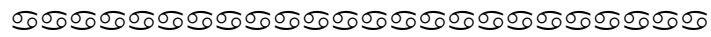
With the year quickly closing in we set the date for our Christmas dinner – so please pencil 15 December 2022 into your diaries. Details of the venue and menu need to be confirmed.

We spent the rest of the meeting working through the logistics for two of our key annual school events – the School Awards and the Panda Competition. The School Awards will be Sunday 30 October at the Australian Centre on China in the World. The Embassy has kindly agreed to hold the Panda Competition awards ceremony on 10 November 2022. Amanda, Corinne, Carol, and Jean have been particularly busy with the liaison between schools, judging for the Panda Competition, negotiating venues, organising gifts and printing certificates for the School Awards. As the time gets closer, there is more hustle and bustle, couriering awards and gifts to the Embassy and ensuring there are enough helpers for all the tasks.

All enjoyed the meal at the Yunnan regional restaurant in Braddon, a new spot for most of the committee – the highlight of the meal for me was the fish hotpot.

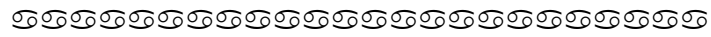
We hope that you can attend some of the upcoming events!

Your Secretary, Tanja



Hidden treasures: Walk in Queanbeyan

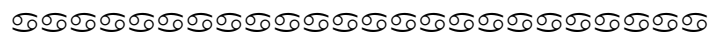
The heritage walk in Queanbeyan, postponed earlier, will be rescheduled to a date next year when the autumn weather may be more predictable. Watch this space!



Fund-raising for Project Hope and the Society

As you may be aware finding avenues for fund-raising for our Project Hope students is proving very difficult. We have received generous donations from members in the past and offers for additional donations for this year which has been and will be a great help and we are very grateful for such generosity. The cost per student is \$200 and members and friends can contribute by transferring funds to the bank account as shown on the last page of this newsletter.

An on-going source is available from recycling of cans and bottles at ReCollect which is located at 20 Barrier St, Fyshwick ACT 2609. The Society is still in the process of being registered and details of how to have your donation sent to the Society will be in the next newsletter. Meanwhile save your cans and bottles!



ANU Classical Chinese Music Ensemble concert

The ANU Classical Chinese Music Ensemble presented a delightful concert on the afternoon of Sunday 9 October. Some photos (courtesy Brian Keil):



Entranced by the sage's subtle wisdom

by David Symington · 2022-10-10 · Source: *China Today*

There is probably no figure in Chinese history or culture who is more of a lightning-rod for anti-China Western bias than Confucius. He is often stereotyped as a self-righteous, backward-looking, rule-bound supporter of rigid hierarchical social structures, while his *Analects* is often portrayed as a collection of moralistic pieties, reminiscent of the “few precepts” that the comically sanctimonious Polonius delivers to his son Laertes in *Hamlet*.

Early on in my life in China, a few of my half-hearted attempts to read the *Analects* probably only confirmed those kinds of stereotypes. Compared to the seductive first lines of the *Dao De Jing* (also known as *Tao Te Ching*) 道可道，非常道，名可名，非常名 (“The way that can be spoken of is not the constant way; that which can be named is not the constant entity”) coaxing the reader to explore the ineffability of ultimate reality, the *Analects* first line: 学而时习之不亦说乎 (“Isn’t it a pleasure to study and practice from time to time?”) seemed far less inviting!

In the years since then, though, my attitude toward the *Analects* has changed from one of ignorant indifference to deep respect. I found that the more time I gave to Confucius, the more he became like a patient teacher gently confronting some of my most deep-seated prejudices. His ideas can jar against so many of the unthinkingly sentimental, but ultimately destructive, iconoclastic and myopically progressive lenses through which myself, along with many other Westerners, have been taught to view the world. I have come, though, to appreciate precisely those sentences in the *Analects* that jar in that way. As you put aside indignation and open your mind up to the Confucian perspective, you find that he is leading you to a calmer, gentler outlook on the world.

There is probably no sentence in the *Analects* that jars in this way more than 述而不作, (loosely translated as “transmit, but don’t create”). When I first read it, my Western mind was immediately affronted. Slogans I’d picked up from school such as that hackneyed quotation from Einstein: “Imagination is more important than knowledge” along with images such as that caricature of Galileo neatly disposing of centuries of Aristotelian tradition by tossing a couple of pebbles off the Tower of Pisa, rushed into my mind. Most of my generation were indoctrinated — either explicitly or implicitly — from primary school on with the ill-conceived notion that progress and breakthroughs come by trashing everything that has gone before, returning to “first principles” and forging your own path. The paradigm-shifting scientist, the bold innovator, and the social reformer are the people we were brought up to admire. Their stories are painted with crude brushstrokes, the world they were born into depicted as grey and benighted, and their new insights leading to sunlit uplands.

Of course, that is a facile way to look at human progress. Even in science, where there is at least some basis to the notion that anyone’s observations can dethrone an old, well-established theory, it is still a risibly puerile picture: Newton’s image of “standing on the shoulder of giants” points to a far more modest and more accurate idea of the true basis for innovative thinking. However, when it comes to those more subtle areas involving understanding of human motivation and interactions, such as politics and ethics, ignoring tradition is positively dangerous. In this often misinterpreted sentence, I would see Confucius as gently prodding us towards modesty and being open to absorbing the insights resulting from millennia-long accumulated experience of countless wise heads that have gone before us, rather than blindly following random thought-bubbles from moment to moment.



Students at Qinglong Primary School in Qingzhou City, Shandong Province, are reading aloud The Analects of Confucius in a National Studies class.

Some might counter that I am giving the best possible gloss to this sentence. However, if you don't read sentences from the Analects in isolation, you slowly get a feel for Confucius' voice. In this case when you take this sentence in context with so many other lines such as 溫故而知新 ("revise the old while absorbing the new"), or 學而不思則罔 ("studying without thought is perplexing and meaningless"), you start to realize that Confucius is actually putting forward a vision of a life of intellectual exploration.

Even that initially unenticing first line of the Analects about the joy of studying and practising takes on quite a different tone when you understand that the characters 習, nowadays often translated as "study," originally means "young birds repeatedly practicing flying." Therefore, in its original written form 習, "feathers" 羽 is a component. Indeed, the great Confucian thinker Zhu Xi (1130-1200) of the Song Dynasty, when commenting on the line explains 習 as "like a bird flying." In other words, far from being a dull old pedagogue urging students to knuckle down, study, revise, and enjoy it or else, it is, read properly, an invitation to partake in the soaring and liberating pleasures of a life of the mind.

Often, of course, there are lines in the Analects that do very much conform to our Western ideas and therefore become readily accepted and praised. That line, 己所不欲, 勿施于人 ("Do not do to others what you would not want yourself") is often compared to the biblical "golden rule" and hence quoted abroad with approval. Even here though, there is the subtle but significant difference that in the Confucian version it is given in the form of a negation, rather than the positive formation found in the golden rule: "Do unto others what you would have them do to you." A pedant would say that, logically speaking, it amounts to the same thing, given that a double negative is a positive. However, the emphasis is clearly different and again reveals a Confucian spirit of calmness and an eschewing of fanaticism: rather than going out filled with self-righteous passion trying to enforce on others what you think is good for them, just be content to refrain from doing harm. It is presumptuous to suppose that everyone else wants the same thing that you do, but all of us have a pretty good idea of how to avoid hurting others.

Perhaps amidst the geopolitical turbulence of our age, we could all pay a bit more heed to Confucius' gentle voice of restraint.

One musician's quest to map China's musical landscape

by Kang Caiqi · 2022-07-19 · Source: *Beijing Review* No.29 July 21, 2022

"My dream is to bring Chinese music to the world," Ye Yunchuan, a well-known music producer and founder of Rhymoi Music, makes no secret of his ambition. "It's not as unrealistic as it sounds. Actually, our music has already reached more than 200 countries and regions," he told *Beijing Review*. "Cultures grown in different soils have differing attributes and, as a result, it takes a certain amount of time for people to fully appreciate other cultures. But I am confident that this dream will come true."

In his studio, Ye picked up a leather bulb pump and squeezed it constantly to blow away the fine dust on his vinyl records and record player. "I know I might seem fussy," he laughed in embarrassment. "But the truth is, I am only fussy about music." Over the past 19 years, Ye has produced over 2,500 pieces of music and won many awards, including the Special Award for Best Musician at the 2009 China Gold Record Awards, the Chinese music industry's top endorsement. Ye remains modest despite his many accolades, saying that all he's really done in the past 19 years is play and promote Chinese music.

A project is born

"Every year, I spend a lot of time undertaking exchanges in foreign countries. One question I often hear is, 'What is Chinese music?' No one can come up with the perfect answer to such a complex question. China's music is cultivated across its territory. It carries within it thousands of years of culture and history," Ye said.



Ye Yunchuan in his Beijing studio (YIN KANG)

Fifty-six ethnic groups, hundreds of musical instruments, and nearly a thousand kinds of opera constitute a huge and rich musical tapestry. "So, I decided to create a system to decode Chinese music from physical, ethnic, geographical and instrumental perspectives," he added.

As part of this project, one major branch of Ye's work is recording lesser-known or endangered Chinese traditional music with world-class equipment and technology. "So that centuries from now, future generations can still hear and enjoy it through both audio and video. This music is part of our cultural memory," Ye said. "Cultures are vanishing faster than we can imagine, and when lifestyles change dramatically, traditional cultures evaporate. Take chanties and other work songs for example. If

they are no longer needed in labour because of mechanization, their disappearance is almost instantaneous and inevitable."

In 2019, as a chief producer, Ye officially launched the program Musical Map of China, which was not only subsidized by the National Art Fund but also listed as a key national publishing project during China's 14th Five-Year Plan (2021-25) period. "In the form of a map, I try to organize and express Chinese music piece by piece." So far, Ye and his team have been to half of the provinces, autonomous regions and municipalities across the country to record folk music. The project has attracted the participation of approximately 580 people from nearly 40 ethnic groups, including inheritors of national-level intangible cultural heritage. So far, 1,056 pieces of music, played on more than 200 kinds of musical instrument, have been collected by the project. "We will continue to work on this project for at least the next 10 years, or even for the rest of my life," Ye said.

When asked about the immense efforts such a grand project requires, Ye humbly joked, "If this project is a pearl necklace, those eminent singers, performers, composers, and sound engineers are the luminous beads, and I'm just the 2 yuan thread that strings them all together."

A crescendo

"Old trees should grow new leaves" is this musician's pet phrase, and Ye is acutely aware that simply recording traditional music is not enough to keep it alive.



Albums released by the Musical Map of China project (YIN KANG)

"Sometimes traditional things can seem distant from the present," he noted. "The essence of traditional culture will not fade with time, but we need to uncover that

essence and reassemble it to make it something modern, or something that can connect the past with the future."

Ye took his cue from *Turandot*, the world-renowned Italian opera by Giacomo Puccini. "The story of *Turandot* is set in China, so Puccini employed massive Chinese elements in his composition. For instance, the appearance of the princess is accompanied by the Chinese folk song *Mo Li Hua (Jasmine Flower)*," Ye said. "This consonance made me realize the compatibility of Chinese and Western music and the possibility of mastering my own fusion, as long as I could find solid common ground."

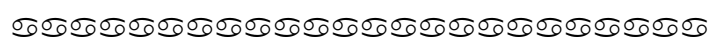
To find this common ground, Ye immerses himself in music and the cultures within it. "Music is like an ocean to me. A true lover of swimming will not be satisfied with the pool in front of them; they want to explore the ocean," Ye said. "So I often work with people of diverse ethnicities and races to look for ways to integrate with them musically. I want to 'make old trees grow new leaves' through ocean-wide study."

Ye shared one of his success stories of musical integration. On NetEase Cloud Music, China's Spotify equivalent, a fan of Rhymoi Music commented, "When my colleague

saw the Sichuan folk song *Beaming With Joy at Sunrise* on my playlist, he was side-eyeing me and mocking my taste in music. But when the melody flowed, he was astonished." Ye adapted the song to be played in a blues style, finding harmony between the two genres. "When recording and producing the album, I found a similarity between the two genres—they both belong to people surviving tough times, who had no choice but to stay positive. This optimistic attitude chimes in with all of us, regardless nationality, race or language," he said.

"Now, the world is 'flat.' Cultures of other countries can blend in with ours and generate new results. And music can fill the gaps between different nationalities, races and languages with emotions. We share emotions," Ye added.

"We create music adhering to these aesthetic principles—picking out the temperaments of different music genres and amplifying them, based on their underlying commonalities, to produce a rich, three-dimensional form of Chinese music," he concluded.



Another photo from the ANU CCME concert.



Australia China Friendship Society ACT Branch — membership application form

Annual subscriptions are due on 1 January and are current until 31 December of the same year. The monthly Bulletin is included in the subscription and is distributed by email.

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ACT Branch Bulletin