

Australia China Friendship Society
ACT Branch Inc



澳中友好协会

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Bulletin

2022/9 September 2022

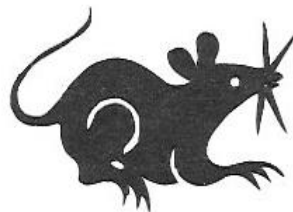
Coming events

ANU Chinese Classical Music concert

9 October

Guest speaker: Kevin Magee

23 November



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Promoting friendship and understanding between the Australian and Chinese people

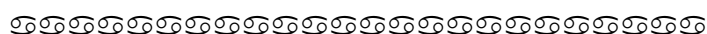
ANU Chinese Classical Music Ensemble

Tian Lu – The Road to Heaven Concert

The annual fundraising performance by the ANU Chinese Classical Music Ensemble will take place on Sunday 9 October in the Pearl Auditorium, Australian Centre on China in the World. A light afternoon tea will be provided.

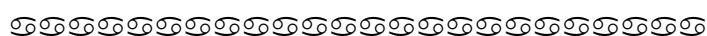
The concert will include both traditional and contemporary pieces and a portion of the proceeds will go to help support our Project Hope students. Please come along to support the Society and the Ensemble.

Prices are: children under 10, \$5; children/students, \$10; Concession/ACFS members, \$15; adults, \$20. For tickets please go to <https://www.trybooking.com/CCKCR>.



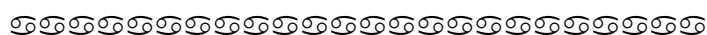
Panda competition

All entries have now been received and judging has occurred. It is hoped that the presentation ceremony can be at the Embassy this year as COVID restrictions are being lifted.



School awards

All schools have nominated their best and most improved students of Chinese. The awards presentation will occur in late October, at a venue still to be determined.



Guest speaker

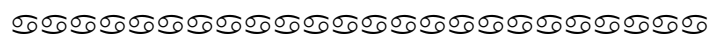
Our November function will be a guest speaker, Kevin Magee, who is a Policy Fellow at the ANU Australian Centre for China in the World. He had a 34 year career in the Department of Foreign Affairs and Trade during which he was the Australian Representative in Taipei, Ambassador to Saudi Arabia and Deputy 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.

Fast facts from the *Beijing Review*, September 2022

- The number of convenience stores across China exceeded 250,000 last year, with sales of nearly 350 billion yuan. Stores serving local communities have become a major way for companies to expand businesses. Sales of ready to eat food increases by 7.1% in 2021 while coffee sales rose by 0.8%.
- China exported 308,000 vehicles in August, a record high, up 6.2% on July. 83,000 of them were new-energy vehicles up over 80% in a year. In the first 8 months of 2022 China exported 1.82 million cars of which 340,000 where new-energy vehicles.
- China has just had its hottest summer since it began keeping complete meteorological records in 1961. The average temperature for the Summer (June, July and August) was 22.3 °C up 1.1 °C on what is considered normal. The average number of days with a maximum exceeding 35 °C was 14.3 days compared to the "normal" of 6.3 days The average rainfall was the second lowest since 1961.
- As of June, 1.05 billion Chinese now use the internet. The average weekly internet usage is 29.5 hours. 99.6% use mobile phones to access the internet. 33.8 million domain names have been registered and over 1.85 million 5G base stations have been deployed across China.

Thanks to Neil Birch for compiling these.

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.



ANU Centre on China in the World Events

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

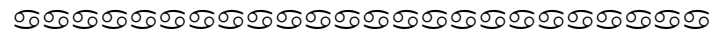
Screen Bodies is a solo exhibition by Lu Yang, one of the most highly acclaimed new media artists in China today. Part of a generation of artists who grew up with digital technologies, Lu Yang has had unprecedented access to a variety of cultures and aesthetics, both underground and popular. Working 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.

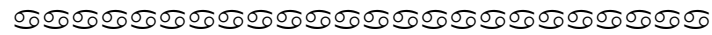
Lu Yang (1984-, Shanghai) has presented solo exhibitions at ARoS Aarhus Art Museum (2021); Spiral, Tokyo (2018); and M Woods Museum, Beijing (2017). And in Australia, the artist has participated in the group exhibition *Ultra Unreal* at the MCA Australia (2022) as well as a live motion capture performance 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.



Hidden treasures: Walk in Queanbeyan

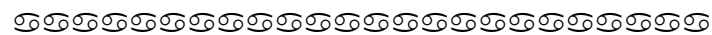
The heritage walk in Queanbeyan, postponed earlier, will be rescheduled to a date next year when the autumn weather may be more predictable. Watch this space!



Fund-raising for 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.

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!



Committee News – September 2022 meeting

For the September committee meeting, your committee met at the 'The Scholar Restaurant' in Dickson.

Our priority was to walk through the final details for the ANU Chinese Classical Music Ensemble concert on 9 October 2022 at the China in the World Centre, ANU. We are very happy that the previous Covid restrictions have been lifted, allowing us to now offer a light afternoon tea. Please see the details in the newsletter for how to book if you haven't purchased your tickets yet.

In November we have a talk by Kevin Magee, College of Asia and the Pacific, Australian Centre on China in the World planned – watch for more details on this.

The Heritage walk which was cancelled will be deferred until next year when, hopefully, the weather will be a bit more reliable.

Carol and Jean met with the President of the WA Branch Simon Wu and discussed activities of our respective Branches. Simon is new to ACFS and is striving to understand the national organization and the reasons for ACT and NSW not being members of it. He is a businessman with many connections in WA and elsewhere.

September to November is also very busy with our annual school events - the Panda Competition and the School Awards. Entries for the Panda Competition, where the theme this year was 'Traditional Chinese Personal Accessories' have been received and will be judged this week. Then will be the large task of allocating prizes to each of the winning students. We have also received nominations from all schools for students who will be receiving awards for mandarin language.

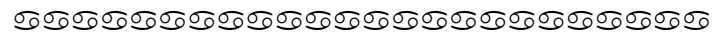
We finished our meeting with a satisfying meal – the green beans with XO sauce were a definite stand out.

Hoping that you can venture to one of the floral displays around Canberra during the Floriade month and between showers!

Your Secretary, Tanja

New Webmaster urgently needed

Our current webmaster, Siew-Gim McGregor, is not able to continue in this role so we are urgently seeking a replacement. The site is maintained using Wordpress. If you, or anyone you know is interested in either maintaining the current site – a task which requires perhaps half an hour once a month – or re-developing it would you please contact me either on 0417 4148 or email at cjkeil@proforte.com.au.



Cultural dialogue between China and Australia

By Professor Wayne Hudson, 19 August 2022

The Chinese ambassador is trying for a reset and it is tragic that his efforts have been misunderstood and perhaps wilfully so. The Australian journalists looked bored and many of them appear not to have understood the Chinese meaning of what he said. The media reports of his address were extremely negative and unfair.

I was very impressed by the Ambassador, but then I know China fairly well and have been listening to hidden subtexts to the remarks of Chinese people for many decades.

The locals seemed to think that he was very frightening and committing China to war. This only underlines the importance of creating much greater cultural dialogue between China and Australia as soon as possible.

There are faults on both sides, but the degree of misunderstanding on both sides is very dangerous.

China does not think in Western legalist terms. Chinese spokespersons use Western terms like international law but they do not understand these terms in a Western way.

Westerners do not often understand what Chinese spokespersons mean or feel, let alone why.

We cannot change any of this quickly, but we can work hard to create more cultural understanding of China in Australia. We need to do this as a matter of urgency.

It is ridiculous that large numbers of Australians know virtually nothing about one of the greatest civilisations the world has ever seen.

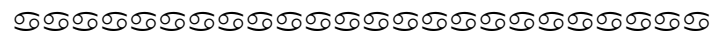
This is not to deny that a scientific analysis of power and wealth in contemporary China tends to identify objective contradictions in China's modernisation process. Such contradictions hardly feature in the Australian media with some exceptions, mainly Chinese writers who can be very anti-Beijing but they grasp the real variables. Many Anglo-Australian writers on security seem to think they are living in the 1930s and that China and the Russian Federation are similar. Their understanding of the post-Soviet intelligentsia in Russia is as minimal as their knowledge of contemporary Chinese intelligentsias.

It is, of course, clear that Australia needs to promote its own security and national interests and should not be weak in doing so. However, we need to be much shrewder and much better informed when dealing with China's attempts to promote its security and national interests. Australia has some of the best China analysts in the world, but I seriously doubt that many of our journalists have read their books. They should do so as a matter of urgency.

As Henry Kissinger keeps trying to tell whoever will listen, international conflicts can often be avoided if the real interests of the parties are honestly acknowledged. It is then possible to negotiate on a realistic basis. The conflicts of interest remain, but they are not talked up in the junk language of political journalism or reduced to the mythological terminology deployed during the Cold War.

Professor Wayne Hudson is a Research Professor at Charles Sturt University, Canberra, Adjunct Professor at the University of Tasmania, and a Visiting Fellow at the Australian Studies Institute, Australian National University.

Reproduced from the newsletter of Australia-China Friendship Society NSW Inc, September 2022.



Li Fuxin: It's important to spread Chinese culture abroad

chinadaily.com.cn | Updated: 2022-09-28 14:54

Q: What's the particular charm of Confucius and Confucianism to your mind?

A: Confucius, the founder and master of Confucianism, is considered the paragon of Chinese sages. Confucianism is an integral part of traditional Chinese culture and an important support in the nation's strong role in the world. It has also played a significant role in China's 5,000 years of culture and civilization.

Q: What is your favourite line from The Analects and how do you understand it?

A: I really like a saying in The Analects, "Do to others what you would have others do to you". This sentence is philosophically deep. For example, the Chinese nation's willingness to help others and pursue peace is thoroughly displayed: the Chinese people are not willing to impose on others what they do not want to do, and meanwhile refuse compulsion from the outside. I think this sentence expresses that philosophy very well.

Q: Have you ever attended the Nishan Forum? What are your expectations for this forum?

A: This is my first time participating in the Nishan Forum on World Civilizations. I have very high expectations for it, as I'm hoping to learn from the other participants and share what I know with them. On the other hand, I hope that this forum can also contribute to the current fight against the coronavirus pandemic for many essences of traditional Confucian culture are of great inspiration and help in our modern construction of a community with a shared future for mankind.

Q: Would you please briefly explain what you understand about traditional Chinese culture?

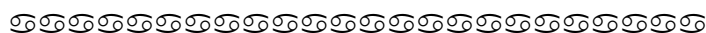
A: Traditional Chinese culture, from my understanding, can be summed up in four words, the first is "和" (harmony), that is a state of peaceful existence; the second is "善" (kindness), which means being kind to others; the third is "学" (learning), which requires continuous innovation, learning about new things with an open mind; the fourth is "干" (action) - taking actions by applying what we have learned, which is also the highest goal of our study of Chinese traditional culture.



Dr. Li Fuxin, president of the Chinese Language Teacher's Federation of Australia and principal of the Australian School of Contemporary Chinese [Photo provided to chinadaily.com.cn]

Q: What do you think is the significance of traditional Chinese culture to current life?

A: The purposes of studying traditional Chinese culture and holding the Nishan Forum are the same - to inherit Chinese culture and give it a new connotation to keep pace with the times. It is very important for us to try to accept it in our social life, to pass it on, and it's especially important in the spreading of Chinese culture overseas. As a Chinese education worker, I hope that through this Nishan Forum, through my study of Chinese culture, through the education of our overseas Chinese children, I can use Chinese culture to help increase their recognition of cultural identity and through them pass it down. This is the great significance of our development of Chinese education overseas.



Enchanting dough figurines

By Deng Di · 2021-08-25 · Source: China Today

In addition to being a student of Peking University, Lang Jiaziyu, now 26 years old, is also the third generation inheritor of the Chinese national intangible culture heritage Dough Figurine Lang craft. At 15 years old, he surprised many people with the ingenious Fuwa dough figurines he made in memory of the Beijing Olympic Games.

Chinese people love food made of flour, whether it be noodles, dumplings, or flatbread. Flour is a necessity of people’s daily life. In the hands of skilled artisans, flour is molded and made into lovely figurines or animals to be enjoyed and played with in the hands, which brings unique pleasure. This art form is called dough figurine.

Dough figurines, also known as “glutinous rice figurines,” are a traditional Chinese art form which uses wheat flour and glutinous rice flour as the main ingredients. They are popular all over China and are loved by both old and young.

Among the various art styles of dough figurines all over the country, Beijing’s Dough Figurine Lang is a unique folk art, which is imbued with the rich history and customs of the capital city. The delicate and lovely Dough Figurine Lang handicrafts are storytellers of old and new Beijing. In 2008, Dough Figurine Lang was included in the national intangible cultural heritage List, which helped it attract even more attention.

History of Dough Figurine Lang

Dough Figurine Lang is a kind of folk art unique to Beijing. It was created by Lang Shao’an (1909-1992), who learned it from Zhao Kuoming, known as the “king of



Lang Jiaziyu’s new dough figurine honors female medical workers

dough figurines.” The subject matter of Dough Figurine Lang is broad and focuses on depicting the real traditional life of Beijingers. The handicrafts not only have strong artistic and collection value, but can also provide an important reference for the study of old Beijing folk customs and folk handicrafts.

Most of the dough figurines are animals and characters from legends, historical stories, and local operas. The finished product is either put at the end of a thin stick, or on the table for display. The former are mostly for children to eat or play with, with simple forms and vivid decorations, while the latter are delicate pieces of artwork for display, crafted with exquisite workmanship. For this reason, during the making process, they are often mixed with additives to prevent them from cracking, being eaten by insects or growing moldy.

Dough figurines are mainly crafted by itinerant artists, who have mastered the skills to shape, model, and color the dough to make the figures look like what they want. They can transform the dough into a radiant artistic product in a short amount of time. This art, inherited and developed among the artists and general public, embodies the aesthetic standards and ideals of the public, and provides important subject matter for the study of Chinese folk history, customs, and art.

As one of the schools of dough sculpture art in Beijing, Dough Figurine Lang integrates drawing, sculpture, modeling, costume making, and other arts into one.

Over the course of his long career, Lang Shao’an cultivated a set of nimble fingers with a refined artistic sense. His works, with a touch of adornment, are simple in technique yet accurate and vivid in shape, which made him one of a kind in the dough figurine circle in Beijing. His daughter Lang Zhili, now in her late 70s, is the second generation successor of Dough Figurine Lang skills. Today, Lang Jiaziyu, the grandson of Lang Shao’an, is the third generation inheritor of this craft. He is innovative and finds ways to introduce Dough Figurine Lang to the young generation.

Craftsmanship

Dough Figurine Lang is made of wheat flour and glutinous rice flour. During the making process, first, the flour is steamed, then kneaded into a dough and pigments are added into it. Then it is shaped into figures, animals, plants, or other images as desired.

As the dough is always sticky, artisans normally moisten their hands with wax before they begin to knead it. When making a human figure, the first step, “shaping” the face, is very important. Artisans need to shape a small piece of dough into a vivid and expressive face; every step throughout the process will be finely-tuned several times to make the face round and smooth and resemble human faces.

In the process of making dough figurines, the most commonly used tools are “pokers.” They are either flat and pointed, good for cutting and carving, or round and smooth to roll the dough or make soft lines. In addition, there are also tweezers, small scissors, small combs, and other tools. Sometimes wool, feathers, threads, cotton, and other materials are used to make the whiskers, hair, crowns, and so on to increase the vitality of the face.

From the perspective of techniques, artisans first make a general shape by pinching, rubbing, and kneading the dough, and then deal with details such as hands, feet, and facial expressions with a bamboo knife. At last, hair ornaments, dresses, and other minor parts will be added to complete the work.

Since dough figurines are generally small, attention and quick reflexes are highly required when making them. Whether it be making a nose, a mouth, sleeves, or a bead necklace, the artisan should hold the dough steadily and then work quickly with the small tools. A challenging part of making the figurines is when the time comes to paste the small parts onto the main body, as there is no chance to repair them after pasting them, so an appropriate proportion is needed in this delicate process, otherwise the surface will not be smooth.



The dough figurine "Dr. Zhong Nanshan and the Two Temporary Hospitals 'Fire God Mountain' and 'Thunder God Mountain' Safeguarding Wuhan" by Lang Jiaziyu is a tribute to Wuhan's fight against COVID-19

Passing on the Art

Dough figurines are not difficult to make. The true challenge lies in making them lifelike. Good handicrafts need the devotion of artisans from one generation to another.

Lang Jiaziyu, born in 1995, is the third generation inheritor of Dough Figurine Lang. Influenced by his family, he cultivated an interest in making dough figurines during his childhood. His grandfather, Lang Shao'an, and aunt Lang Zhili are superb artisans of this craft, and have had a great influence on him.

Lang Shao'an initially learned to make dough figurines just to make a living. Being of the Manchu ethnic group, his family received an income from the imperial court during the late Qing Dynasty, which desisted after the dynasty was overthrown in 1911. After that, he had to find a craft to make a living. Lang Jiaziyu watched his father, uncle, and aunt make dough figurines when he was a child. By the age of five, he had already made his first dough figurines. When he was 15, he created Beijing Olympic Mascots-shaped dough figurines which were highly praised.

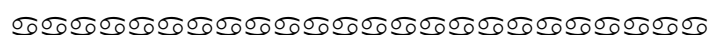
Lang Jiaziyu looks a bit more fashionable than other folk artisans. Like many of his peers, he likes movies, cartoons, and memes. He has boldly introduced these elements into dough figurine art and has produced many popular and innovative characters. In the past, artisans mainly chose Monkey King, Guan Yu (an ancient general), and other classic icons to make their dough figurines. Now, in his skilled hands, pop culture icons such as figures based on Marvel comics characters, Slam

Dunk figures, sneakers, Chinese mythological figure Nezha with smoky makeup, etc. are resonating with young people.

His innovation has won the admiration of many young people. Lang Jiaziyu has posted video tutorials online and received many comments asking for information about where to learn this craft. He is very motivated by people's love and recognition. Like most of the other intangible cultural heritage crafts in China, Dough Figurine Lang does not get as much attention from the public as it warrants. Many young people are unwilling to take the time to master a skill that does not make money, which as a result has led to a decline in the number of those who are devoted to the craft.

In order to let more people know this heritage and understand the culture behind it, Lang Jiaziyu teaches the skill of making dough figurines at the invitation of some cultural institutions during which he presents the history and customs of Beijing related to it.

In 2018, Lang Jiaziyu was admitted to the School of Arts of Peking University for a master's degree. This experience will provide him more opportunities to explore the great artistic values of this craft and also enable him to bring more value to this craft.



An amazing photo from the Shaolin Temple, Home of Kung Fu



Australia China Friendship Society ACT Branch — membership application form

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ACT Branch Bulletin