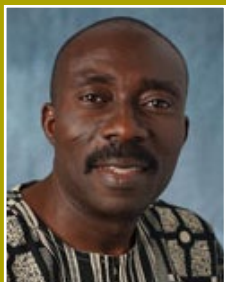


# CWPS



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# From the Director

**Kwasi Ampene** *Director*

**T**he 2014-2015 academic year was an exceptionally busy and productive one for the Center for World Performance Studies (CWPS). We welcomed the first cohort of six students to officially begin our Graduate Certificate in World Performance Studies. Yes! CWPS has joined the ranks of a growing number of centers in the International Institute with well-established and thriving graduate certificate programs! Professor Mbala Nkanga has done an outstanding job with our gateway seminar, "Introduction to Performance Studies." I look forward to convening our capstone seminar in the fall while learning from the rich reports of summer activities and public presentations of final projects.

Our inaugural faculty symposium on September 19, 2014, was a great success as faculty from across campus shared ongoing research projects with their colleagues. It is worth noting that all 13 faculty presenters at the symposium received supplemental funding from CWPS. We are confident that this year's symposium on September 18, 2015, will showcase cutting-edge research projects by our brilliant faculty. We continue to engage in unprecedented partnerships with departments, schools, and colleges on campus, as well as community-based organizations.

Visits by cultural bearers and scholars, as well as documentary film producers, continue to profoundly enrich our scholar-artist residence program. The list of visitors include our King-Chavez-Parks Visiting Professors, Nana Kwadwo Nyantakyi III and Nana Afi Adoma II from the Asante Kingdom and Professor Kofi Agawu from Princeton University. Louisa Babari (Algeria), Pascale Obolo (Cameroon), and Anita Afonu (Ghana) were on campus from March 20-29, 2015, to take part in the round table discussion "Archiving Images: African Artists Visualizing Africa," and interacted with students in our graduate seminar and undergraduate classes. For the second time in two years, Dobet Gnahoré headlined our Signature Event at the Michigan Theater with an electrifying performance. We are thankful to Dobet for accepting our invitation to visit U-M during the cold winter months.

## GLOBAL INITIATIVES

Despite our busy and tight academic schedule, I traveled to China, Jamaica, and Brazil as part of our global initiatives to set up linkages with scholars, and visual and performing artists for future programming at CWPS. I am profoundly grateful to professor Joseph Lam for facilitating my meeting with colleagues at the Central Conservatory

of Music and my meeting with President Talimu Zhao of the China Conservatory of Music. The same goes for professors Sandra Gunning and Nesha Haniff in the Department of Afroamerican and African Studies for facilitating my meetings in Kingston—as well as Christian Galvao, visiting Brazilian drummer and author in the Residential College, for setting me up with amazing scholars and performers in Rio de Janeiro and Salvador. Major outcomes of my trips are a planned symposium in winter 2016 that will explore culture and the arts in the Caribbean, and short-term residencies and signature events focusing on Brazil in the 2016–2017 academic year.

As part of our Poland initiatives, CWPS combined forces with the Copernicus Program in Polish Studies (CPPS) and the Kerrytown Concert House to offer a Polish Jazz Series in the fall of 2014. In the winter, we extended our collaboration to include the Adam Mickiewicz Institute in Poland and the University Musical Society to present the Polish jazz trumpeter Tomasz Stańko at U-M. A major highlight of our Poland Initiative and our collaboration with the Adam Mickiewicz Institute is the upcoming visit of the Janusz Prusinowski Kompania in November 2015. See page five for details and activities planned for their visit.

## COMMUNITY ENGAGEMENT

CWPS is committed to serving the Ann Arbor and surrounding communities. Subsequently, most of our programs are free and open to the public. Last September and October, we partnered with the Ann Arbor District Library and organized two public lectures featuring our King-Chavez-Parks Visiting Professors, Nana Kwadwo Nyantakyi III and Nana Afi Adoma II.

Although CWPS is thriving with intellectually stimulating programs that we've set in motion during the past four years, I'll be the first to admit that there is more work to be done. I cannot take full credit for our accomplishments since it has been a collective effort from the beginning. I'm fortunate to be working with dynamic Steering Committee members who continuously devote their time and energy to our strategic planning. Our talented and dedicated staff, Natasa Gruden Alajbegović (the cluster manager) and Dani Koel (the program administrator), are untiring in their efforts in sustaining programs of excellence in CWPS. I am delighted and honored to include the brilliant students in our graduate certificate program.

Please join us at our upcoming events in the 2015–2016 academic year!

## KWASI AMPENE

*Director, Center for World Performance Studies*



CENTER FOR  
WORLD PERFORMANCE STUDIES  
UNIVERSITY OF MICHIGAN

# Kwasi's Travels

“Not only do we bring scholars, and visual and performing artists to U-M, we also travel to set up collaborations with our global partners. Through our trips abroad, we are able to experience first hand how people would like to be represented and not how we think they should be represented. As part of our global initiatives, I traveled to Beijing (China), Kingston (Jamaica), Rio de Janeiro and Salvador (Brazil). Interactions with our colleagues abroad have created new opportunities for mutual exchanges. A picture, they say, is worth a thousand words so here are some pictures from my travels.” — Kwasi Ampene

## BRAZIL



- 1 Beto Martins (left) and Kwasi Ampene in front of Martins' school, Bateras Pro Instituto Musical, in Salvador-Bahia. "It was a wonderful experience showing Kwasi around my city. Apart from being a great teacher, he is an amazing human being with a very good sense of humor and the curiosity of a true wise man."
- 2 Kwasi Ampene with members of faculty after his keynote lecture for the graduate colloquium in the Instituto Villa-Lobos at UNIRIO.
- 3 Brazil's foremost ethnomusicologist, Professor Angela Luhnig, at the Piere Verger Foundation. She is a professor at Universidade Federal de Bahia.

- 4 Professor Carole Gubernikoff, Dean of Arts and Literature (right), and Martha Ulhoa, Professor of ethnomusicology at UNIRIO.
- 5 Kwasi Ampene at the Pierre Verger Foundation for underprivileged and at-risk kids.
- 6 Percussion class at Universidade Federal de Bahia.
- 7 A Comdoble drumming class for underprivileged kids.

# Kwasi's Travels

## JAMAICA



**1** Kwasi Ampene with students in the Visual Arts Department at the Edna Manley College of the Visual and Performing Arts.

**2** Kwasi Ampene with Professor Verene Shepherd, Director of the Institute of Gender and Development Studies at the University of West-Indies, Mona in Jamaica.

**3** Kwasi Ampene visiting with Dr. Donna McFarlane (center), Director of Liberty Hall, staff and children from old Kingston.

## CHINA



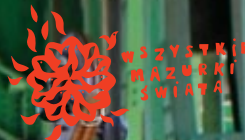
**1** Kwasi Ampene with Professor Chen Zi Ming, President of the World Music Society of China.

**2** Kwasi Ampene with Professor Joseph Lam, Director of U-M's Confucius Institute (far right), and colleagues at the Central Conservatory of Music.

**3** Kwasi Ampene with Professor Liu Yuening, Director of the Confucius Institute at the Central Conservatory of Music.



# Looking Ahead



## WILD MUSIC FROM THE HEART OF POLAND

### A RESIDENCY WITH THE JANUSZ PRUSINOWSKI KOMPANIA

November 8 – 14, 2015

The Janusz Prusinowski Kompania is visiting the University of Michigan for one week during the fall of 2015. While on campus, the group will deliver a lecture, facilitate instrumental and dance workshops, and perform two concerts.

The Janusz Prusinowski Kompania is comprised of musicians and dancers who specialize in Mazurka music and Polish folk dance. In 2013, the Janusz Prusinowski Kompania spent an entire month touring the United States. Since then, they have traveled to Germany, France, Benelux, Great Britain, and Turkey—to name a few! While in Ann Arbor the group will promote its last album, “Knee-deep in Heaven,” inspired by years of music exploration through both Polish villages and international travels.

#### The following artists will be visiting the University of Michigan

Mr. Janusz Prusinowski, violin, accordion, hurdy-gurdy, vocal

Piotr Piszczatowski, baraban drum, frame drum

Mr. Michał Żak, wooden flutes, clarinet, shawm

Mr. Piotr Zgorzelski, bass, dancer

Mr. Szczepan Pospieszalski, trumpet

Guests:

Mrs. Justyna Piernik, vocal, musicologist

Mrs. Joanna Wiedro, dancer

#### UPCOMING JANUSZ PRUSINOWSKI KOMPANIA EVENTS

##### Mon, Nov 9, 5:30-7 pm

Lecture. “Mazurek—Musical Language from Another World.” Stern Auditorium, UMMA, 525 S. State St.

##### Tue, Nov 10, 5-7 pm

Workshop. “Instrumental and Vocal Workshop.” Michigan League Ballroom, 911 N. University.

##### Wed, Nov 11, 7-9 pm

Concert. “Secret Key to Chopin—Lost and Found.” Stern Auditorium, UMMA, 525 S. State St.

##### Thu, Nov 12, 7-9 pm

Concert. “Wild Music from the Heart of Poland.” Rackham Auditorium, 915 E Washington St.

All events are free and open to the public.

For additional event descriptions, please visit [ii.umich.edu/cwps/events](http://ii.umich.edu/cwps/events).



Wild Music from the Heart of Poland is part of the Campus Project organized by Culture.pl.

Co-Sponsors:



# Graduate Certificate in World Performance Studies (GCWPS)

CWPS welcomed six students as the first cohort for the World Performance Studies Certificate in January 2015. The three main components of the certificate include “Introduction to Performance Studies,” a summer practicum; and a final capstone course. The Graduate Certificate requires nine credit hours of coursework over the span of 12 months. Of these, six credits will be earned in two required courses while three credits will be taken by students in their home unit and double-counted towards the certificate program.

## APPLY

Are you interested in applying to the World Performance Studies Graduate Certificate? Please visit our website at <http://www.ii.umich.edu/cwps/academics> to learn more!

**Applications are due  
Monday, November 2, 2015.**

Each student seeking a graduate certificate is required to participate in a summer practicum of his or her choosing. CWPS provides up to \$3,500 for summer research projects.

*2015 Graduate Certificate Cohort and Summer Grant Recipients:*

Charles Gushue

Noniko Hsu

Shane Jones

Jana Mazurkiewicz

Michael Parmelee

Ting Su

## GATEWAY SEMINAR: “INTRODUCTION TO PERFORMANCE STUDIES”

“This course is offered as part of the requirements for a graduate certificate in World Performance Studies through the Center for World Performance Studies (CWPS). Via readings, videos, regular discussions, and sharing written comments and analyses, students engage the theoretical materials and one another for better insight into the issues involved in performance studies. Some of the issues include: the requirements of interdisciplinary and intercultural approaches; definitions of performance as an artistic and scientific field of inquiry; the ranges and sites of performance as well as its various dimensions (aesthetic, historical, socio-cultural, political); the experiences of cultural practices associated with performance; cultural identity and the display of subjectivity through performance; and research presuppositions, methodologies, and forms of scholarly representation.” — **Mbala-Nkanga**



Professor Mbala-Nkanga currently teaches “Introduction to Performance Studies” and is a performance studies scholar. He teaches theatre studies in the Department of Theatre and Drama.

## CONTEMPORARY SAMBA IN RIO DE JANEIRO — SUMMER 2015

As the world percussion graduate student instructor for the School of Music, Theater, and Dance at the University of Michigan, one of my responsibilities is to direct Vencedores, the University of Michigan Samba Bateria. The group is made up of a variety of university students and community members who perform samba music modeled after Carnival Escolas de Samba from Brazil. The opportunity to lead and perform with this group provided an ideal foundation for my GCWPS samba research. During June 2015, I studied the historic and contemporary performance practice and socio-political context of samba in Rio de Janeiro, Brazil.

The methodology of this ethnographic research was built during the GCWPS course taken in the 2015 winter term with Dr. Mbala Nkanga. During this course, I was introduced to the work of Dr. Dwight Conquergood. I studied his approach of conducting ethnographic research by becoming a part of a culture and studying from the inside—as opposed to observing as an outsider. I chose to adopt this approach during my samba research in Rio, trying to become a friend,

colleague, and equal to those I was researching as opposed to being the American gringo (foreigner). This was more challenging to accomplish than I initially thought, but in the end, I feel the approach was very successful.

An example of this success occurred while attempting to speak basic Portuguese. In Rio, there are enough English speakers that one can get around without speaking Portuguese, however, as soon as the samba musicians heard me introduce myself in Portuguese, they instantly became more open to sharing their intimate culture with me. Something as simple as learning to speak basic Portuguese showed the samba musicians that I respect their culture enough to meet them on their level. It was then that I was introduced to the inner workings of the samba, as opposed to observing at a surface level. This lesson of mutual respect in field research from Conquergood proved extremely valuable to me in Rio and is a methodology I hope to continue developing throughout my career. — **Shane Jones**

This photo was taken after our last workshop with the core members of Monobloco. Monobloco is one of the largest and most influential Carnival Blocos in Rio de Janeiro. Photo courtesy of Shane Jones (middle row).



# Year in Review

## FALL 2014

### NANA KWADWO NYANTAKYI III

SANAAHENE OR CHIEF OF THE TREASURY IN THE ASANTE KINGDOM

### NANA AFIA ADOMA II

QUEEN OF ANTOA-KROBO IN THE ASANTE KINGDOM

**Sunday, September 7, 2014 – Saturday, October 11, 2014**

CWPS welcomed Nana Kwadwo Nyantakyi III (Sanaahene) and Nana Afia Adoma II (Queen) to the University of Michigan for one month during the fall of 2014. While at the University of Michigan, they joined both Professors Kwasi Ampene and Raymond Silverman as guest lecturers for their combined course “AAS 366 Music of Africa and AAS 480 Visual Cultures of Africa.” As part of our community outreach, they presented four public lectures: two at the Ann Arbor District Library and two on campus. In recognition of their academic contributions, the Office of the Senior Vice Provost for Academic Affairs awarded the King-Chavéz-Parks Visiting Professorships to Nana Kwadwo Nyantakyi III and Nana Afia Adoma II.

Having served three kings: Otumfuo Agyeman Prempeh II, Otumfuo Opoku Ware II, and currently Otumfuo Osei Tutu II, Nana Kwadwo Nyantakyi III has accumulated an extraordinary wealth of knowledge of Akan and Asante culture. As a matrilineal society, Akan Queens such as Nana Afia Adoma II, are entrusted with lineage history, values, the complex political hierarchy, and succession procedures. While in Ann Arbor, they both shared valuable first-hand experiences about the Akan in Ghana.

*Co-sponsors: African Studies Center, Department of Afroamerican and African Studies, African Students Association, Sterns Collection, Ann Arbor District Library, King•Chavéz•Parks Visiting Professors Program and the Office of the Vice Provost for Equity, Inclusion and Academic Affairs, and the International Institute*

“We came to teach about the Asante culture, but we learned a lot from the students, faculty, and everyone we met. We hope this will be the beginning of a productive relationship, and we will be happy to host student groups in Kumasi in the future.” —

*Professor Nana Kwadwo Nyantakyi III*



**Top:** Portrait of Nana Afia Adoma II (left) and Nana Kwadwo Nyantakyi III (right) taken during their time at the University of Michigan. Photo courtesy of Peter Smith Photography.

**Center:** Raymond Silverman (left) with Kwasi Ampene teaching their combined course: “AAS 366 Music of Africa and AAS 480 Visual Cultures of Africa” with Nana Kwadwo Nyantakyi III and Nana Afia Adoma II. Photo courtesy of Peter Smith Photography.

**Lower:** Public lecture, “African Culture: A Royal Perspective,” at the Ann Arbor District Library. Photo courtesy of Peter Smith Photography.



## WINTER 2015

### DOBET GNAHORÉ CONCERT

**Friday, January 16, 2015**

**Michigan Theater, 8:00 pm**

**A CWPS Signature Event**

As part of our Signature Event Series, the Center for World Performance Studies presented a concert by Dobet Gnahoré, a singer, dancer, and percussionist from the Ivory Coast. With selections from her latest CD, "Na Dré," Dobet's powerful and lovely voice, charisma, and energetic performance completely captivated audiences in the near capacity Michigan Theater.

### PROFESSOR KOFI AGAWU

**Tuesday, March 17, 2015 — Saturday, March 21, 2015**

CWPS welcomed Princeton music professor Kofi Agawu for a one-week residency during the winter of 2015. While at the University of Michigan, he led a discussion in our graduate certificate seminar with Professor Mbala Nkanga, and delivered a Musicology Distinguished Lecture for the School of Music on Friday, March 20th.

*Co-sponsors: African Studies Center, School of Music Theater and Dance (SMTD)*

**Top:** Dobet Gnahoré. Photo courtesy of Peter Smith.

**Left:** Michigan Theater Marque Photo: Photo courtesy of Peter Smith Photography.

**Below:** Professor Kofi Agawu engages his audience in rhythmic vocables during his Musicology Distinguished Lecture. Photo courtesy of Alex Mandrila.



# Archiving Images: African Artists Visualizing Africa

ANITA AFONU, LOUISA BABARI, PASCALE OBOLO

Thursday, March 19, 2015 – Sunday, March 28, 2015

The Center for World Performance Studies, the Department of Afroamerican and African Studies, and the African Studies Center welcomed film artists Louisa Babari, Pascale Obolo, and Anita Afonu to the University for a week during the winter of 2015. While in Ann Arbor the women attended the CWPS Graduate Certificate seminar, “Intro to World Performance Studies,” and Kwasi Ampene’s undergraduate course, “Introduction to Africa and Its Diaspora,” and shared their varied experiences in film making in Africa.



The main event was a round table discussion, “Archiving Images: African Artists Visualizing Africa,” chaired by Professor Frieda Ekotto who is also the Chair of the Department of Afroamerican and African Studies. The round table considered how images shape the substance of our personal and collective memories, while they locate visions of the past and project scenes of the future. Some of the topics included: images of the archive, archiving images, and images as archiving in process. According to Professor Ekotto, “At the crossroads of this Borgesian garden of forking paths, we find the African artist.” What then is the role of the African artist vis-à-vis the archive and its images? This was the question the participants at this round table addressed.

Student, Frieda Ekotto, Kwasi Ampene, Anita Afonu, Louisa Babari, Pascale Obolo, and Dani Koel.





"We were invited by DAAS and CWPS to present and talk about our method of working as African women, artists, and publishers. It was very interesting for us to meet and to talk with all DAAS actors, to understand and confirm the interaction between post-colonial studies and the diverse landscape of contemporary African art production. It is important to contribute to the intellectual process of bridge-building between the African continent and its diaspora and DAAS. As artists and art publishers, we want to exchange with the international student community on African contemporary art issues. Thanks to Kwasi and Frieda, we had the opportunity to present our work and publication to the students and to learn from them and from their studies at CWPS. We expressed our point of view as artists and entrepreneurs, talking about the great opportunities and benefits of running an arts collective with the aim of publishing a 150-page art magazine. We talked about the huge African artistic community and the way we think—or rethink—our belonging within the artistic heritage in Africa."

Louisa Babari

"In March 2015, I had the opportunity of joining Pascale Obolo and Louisa Babari at the University of Michigan. We were invited by DAAS and CWPS to take part in the project Archiving Images: African Artists Visualizing Africa. It was such an honor because I had the opportunity to present my documentary, "Perished Diamonds," to students and to elicit their response of my work. It also meant that my work received enough recognition to be screened at a venue like the University of Michigan. As part of my visit, I shared my experience with graduate students in Professor Mbala Nkanga's seminar and shared the spotlight with Professor Frieda Ekotto. It was such an eye-opening experience for me to witness a little bit of American culture in addition to the positive responses to my film. I was also impressed by the campus tour and the extensive resources at this major institution." Anita Afonu

"What should be done with colonial architecture in the reconstruction of great African cities today? How can we decolonize these spaces via performance? I came to the University of Michigan to discuss my current project, "Occupy Schloss von Puttkamer/ Decolonize Architecture Now." It takes as its central subject the Puttkamer-schlößchen, or Puttkamer Castle, which was built in 1900 by Jesko von Puttkamer as his governor's palace. The castle still sits, enthroned upon Mont Cameroun in Buéa, as a testament to the German will for power and surveillance over the colonial space. My project interrogates and reflects on the "presence of the past," through an array of artistic media, including a film, an installation, a drama performance, and a publication. The project's variety of media suggests different possibilities for the decolonization of the castle's space. For example, in addition to the "occupation" of the colonial architecture by performers, the film will consist of rarely seen archival footage, photographs, and audio clips. The diverse materials will bring together the past and the present, allowing us to see shared memories between Germany and Cameroun, social and cultural representations of the Castle itself, and the images that continue to fuel its representation. Indeed, today the castle is the secondary residence of Cameroun's President Paul Biya. Part of this project is to give access—which has never been granted—to Cameroonians, both to the castle as a physical object and to its history as an incomplete fiction. It creates an alternative historic memory by dislodging the shadows of an invisible history, which until now has been left unexpressed."

Pascale Obolo



# Student and Faculty Co-sponsorship Awards

CWPS receives numerous funding requests throughout the year from faculty and students for a variety of reasons such as events, conferences, collaborations, and research.

## Student Recipients

**African Students Association**, "Sister Africa: Annual African Culture Show"

**Hip Hop Congress**, "A Night with YC the Cynic"

**Native American Student Association**, "U - M Dance for Mother Earth Powwow"

**Pedro Monoville**, "African Popular Painting in Film and Performance with Sapin Makengele and Cécile Michel"

**Sinaboro**, "Sinaboro 15th Annual Concert: Suit & Tie"

## Faculty and Department Recipients

**Amy Chavasse**, Zhang Peng and Hou Ying Residency

**Anita Gonzalez**, Jonathan Man Residency

**Anita Gonzalez**, Songs for Khwezi Residency with Refilwe Kkomo and Antonio Lyons

**Center for Japanese Studies**, Mrs. Makiko Sakurai Residency

**Center for South Asian Studies**, Van-Anh Vanessa Vo performance

**Cinetopia**, 2015 Cinetopia Film Fest

**Confucius Institute**, Symposium and Concert: "Lasting Echoes: Musical Exchanges Between China and India"

**Confucius Institute**, Zhu Zhiyun Residency

**Copernicus Program in Polish Studies and University Music Society** (UMS), Tomasz Stańko performance

**Copernicus Program in Polish Studies**, Kerrytown Concert Hall Performance "Polish Jazz Series with Grażyna Auguścik"

**Copernicus Program in Polish Studies**, Kerrytown Concert Hall Performance "Polish Jazz Series: Wacław Zimpel Quartet"

**Katri Ervamaa**, Música Mestiza Residency

**Kelly Askew**, ticket subsidies for "The Anthropology of Performance" class

**Mark Stone**, Haruna Walusimbi Master class for Percussion Studio in the SMTD

**Nachiket Chanchani**, "A Garland of Melodies" class visit with Shri Pratik Srivastava (sarod) and Shri Subhojyoti Guha (tabla)

**Nam Center for Korean Studies**, "The Geomungo in the Midwest with Kyoung Sun Cho and Seungmi Suh"

**Ray Silverman**, "GalleryDAAS Artist Talk: William Adjété Wilson"

**Robin Wilson**, Esti Ofri Residency

**Sueann Caulfield**, Christiano Galvao Residency

**Susan Walton**, Roger Vetter Residency including Gamelan classes and concert

## VISITING SCHOLAR RESIDENCY WITH JONATHAN MAN (LEFT), CHINESE BRITISH PRODUCER AND DIRECTOR

"The Center for World Performance has generously supported ongoing collaboration between Jonathan Man and me. In October 2014, British theatre director Jonathan Man participated in a three-week residency that included public lectures, faculty and student workshops, and a staged reading of the play "Ching Chong Chinaman" by Lauren Yee. Mr. Man also spent part of his time in Ann Arbor consulting with U-M faculty members about his adaptation of the opera "Turandot," with an interpretation that uses Mandarin instrumentation. The Turandot project realized a workshop production in London in February 2015.

I will continue to collaborate with the London-based artist during Summer 2015 as he takes on the role of producing a dramaturg for the developmental process of a new musical co-written by me and Richard Aellen. The musical is about an Afro-Caribbean women's exploration of her transnational heritage. It is scheduled to receive a workshop production at the University of Michigan in 2016."

— **Anita Gonzalez** professor of theatre and drama in the School of Music, Theatre & Dance



Left: Jonathan Man: Chinese British Producer and Director



### HIP HOP CONGRESS, A NIGHT WITH YC THE CYNIC (RIGHT)

“The Hip Hop Congress at the University of Michigan is comprised of students and artists who engage in a range of activities to promote hip hop culture on campus and in the community. Last winter, CWPS was one of the major sponsors of “Sessions with the Cynic: a Night of Art, Hip Hop and Activism” with Bronx rapper and community activist YC the Cynic. Students of various backgrounds and interests came together for a Q&A with YC, followed by a live concert at the University of Michigan Museum of Art (UMMA). The event was free and open to the public. YC gave the crowd an intimate experience with his art and passion for hip hop.”

**Trinity Lin** President of Hip Hop Congress

### CINETOPIA, 2015 CINETOPIA FILM FEST

“The Cinetopia International Film Festival took a major step forward for the communities of Ann Arbor, Detroit, and all of southeastern Michigan, in 2015. For the first time, we extended the festival to ten days, offering over 70 official film selections with more than 150 screenings. The venues where these screenings were conducted were as diverse as the films that were offered, including but not limited to: the Arab American National Museum in Dearborn, Cinema Detroit on Cass Ave. in Midtown Detroit, the Maple Theater in Bloomfield Hills, the Detroit Film Theatre in the Detroit Institute of Arts and, of course, the historic Michigan Theater in Ann Arbor. We also had the distinct honor of delivering four U.S. premiere selections; award-winning films that were being shown here before anywhere else in the country.

This is only year four. Growth and cultivation of that magnitude could simply not be possible were it not for partners like the International Institute and the Center for World Performance Studies at the University of Michigan. Through their efforts, we were able to successfully deliver sold out screenings of *To Life* (“*A la vie*”), starring Julie Depardieu and Suzanne Clément (Xavier Dolan’s *Mommy*), and offer the U.S. premiere of Abd Al-Malik’s *May Allah Bless France* (“*Qu’Allah Bénisse la France!*”). A standing ovation for a true partnership that delivered.”

— **Drew Waller** Cinetopia International Film Festival  
Director, Sponsorship and Talent Acquisition



# Faculty Awards for Summer 2015

Each year, CWPS provides funding to faculty who are involved with research or performance-based projects and travel to various sites, domestically and internationally.

## RECIPIENTS OF FACULTY SUMMER FUNDING

**Amy Chavasse**, Residency with TanzTangente (Berlin, Germany) and ResExtensa (Bari, Italy)

**Anita Gonzalez**, Research and Development of Liverpool Trading Play Script

**Ashley Lucas**, "Prison Theatre in a Global Context"

**Bruce Conforth**, Roots Music Immersion

**Ed Sarath**, International Society for Improvised Music Festival

**E.J. Westlake**, "Indigeneity and the Performance of the Conquest"

**Emily Wilcox**, "Pioneers of Chinese Dance: Unique Digital Archive Research"

**Jessica Fogel**, Dance Exchange and Dialogue in Athens, Greece

**Mbala Nkanga**, "Le Festival d'Avignon and Black Theatre/ Performers in France 1971-2008"

**Nachiket Chanchani**, "The Dance Halls of Medieval Western India: The Case of the Ranga Mandapa at Modhera"

**Petra Kupperts**, Contemporary Ojibwe Performance Practices

**Robin Wilson**, "In Search of an Africanist Presence in Greece Dance Culture"

**Stephen Rush**, Summer Program in India: Yoga, Music and Dance

All award recipients will participate in the annual CWPS Faculty Symposium on Friday, September 18, 2015, from 1–5 pm in room 1636 at the International Institute. Award recipients will present their summer research and describe the impact of the experience on their work. All are welcome!

*Please visit the CWPS funding page for more information: [ii.umich.edu/cwps/resources](http://ii.umich.edu/cwps/resources)*

**Right:** Photo from Chen Ailian collection taken c. 1957

**Below:** Photo from Zhang Ke collection, taken in 1953 while conducting fieldwork in Zhongdian



## "PIONEERS OF CHINESE DANCE: UNIQUE DIGITAL ARCHIVE RESEARCH"

"The Pioneers of Chinese Dance Unique Digital Archive is a digital photograph and oral history collection designed to make the history of twentieth-century Chinese dance accessible to international researchers. The project was started in 2014 with support from CWPS, the Institute for Research on Women and Gender, and the Lieberthal-Rogel Center for Chinese Studies. It is part of a larger initiative to make the University of Michigan the premier institution for research on Chinese dance in North America.

The project builds on my research and is being created in collaboration with U-M Chinese Studies Librarian Liangyu Fu (project co-director) and U-M graduate student Ting Su. The collection is focused on private donations from individual dancers who started their careers in the 1940s and 1950s and had a major impact on the history of Chinese dance. It is an original collection that includes many photographs never before published or made available outside China. English-language metadata, oral history translations, and biographical narratives will be created for each item in the archive, and photos will be available for reproduction in academic publications to encourage future scholarship.

The first research trip to collect and digitize original materials in China took place in the summer of 2014 in Beijing and Inner Mongolia. In 2015, I will return for a second research trip to Xinjiang, Shanghai, and Guangzhou. Working with staff at U-M's Digital Library Production Services, we aim to launch the first phase of online material by spring 2016."

— **Emily Wilcox**, assistant professor of modern chinese studies

“HEALTH AND PERFORMANCE: INTERNATIONAL APPROACHES”

“The Center for World Performance Studies enables my arts-based research in international disability culture, and funds collaborative inquiries with partners near and far.

In the summer of 2014, CWPS funded my collaboration with the Spinn Dance Company, a professional integrated dance company in Sweden. I visited as a guest choreographer, and we engaged in the Salamander Project, performing together on an island off the Gothenberg coast. The performances were amphibious, taking place in and out of the water, and we investigated different forms of locomotion, movement, and engagement.



Photo: Petra Kuppers

The photo above shows the company underwater, engaged in a technique workshop to develop underwater dancing skills. During the performance, members of our company invited audience members to come into a pool with them; we held each other in the waves, and danced at the bottom of our breaths.



Photo: Lars Dyrén

In Summer 2015, CWPS supported another collaboration with Margaret Noodin, Anishinaabe poet and linguist. We’ve been working together on the performances of the Miiskwaasining Nagamojig, the Swamp Singers, a language revitalization hand-drum group that began in 2009 when Stacie Sheldon and Marsha Traxler Reeves started singing together. Over the summer, in collaborative creative/discursive writing, Meg Noodin and I explored the place of well-being, drumming, singing, and engagement with site; and I visited an important cultural festival of Anishinaabe culture, the Wikwemikong Cultural Festival on Manitoulin Island in Eastern Canada.”

— **Petra Kuppers**, professor of english, art and design, theatre, and women’s studies



Miiskwaasining Nagamojig singers in performance.

Photo: Petra Kuppers



## Donate

Please consider making a contribution to the Center for World Performance Studies. Donations are essential to our daily operations and ability to bring scholars and performers from underrepresented cultures from the Americas, Africa, Asia, Pacific Islands, and Europe. Your gift will provide opportunities for student and faculty support, research, travel grants, residencies, and events.

## How to Give

To make a donation, please visit: <http://www.ii.umich.edu/cwps/supportcwps>. If you are interested in learning more about making a planned gift to CWPS, please contact our center at 734.936.2777 or e-mail us at [CWPS.Information@umich.edu](mailto:CWPS.Information@umich.edu).

### *Thank you!*

Special thanks to Emeritus Professor **John Crotty** for your support!

## Governance and Staff

### Administration

**Kwasi Ampene:** Director

**Nataša Gruden-Alajbegović:** Manager

**Dani Koel:** Programming and Administration

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**Frieda Ekotto:** Chair of the Department of Afroamerican and African Studies and professor of comparative literature

**Jessica Fogel:** professor of dance

**Beth Genné:** professor, art history & dance, Residential College

**Katherine Mendeloff:** drama lecturer, Residential College

**Mbala Nkanga:** associate professor of theatre and drama

**Susan Pratt Walton:** music lecturer

**Emily Wilcox:** assistant professor of modern Chinese studies

**Robin Wilson:** associate professor of dance

### Newsletter Credits

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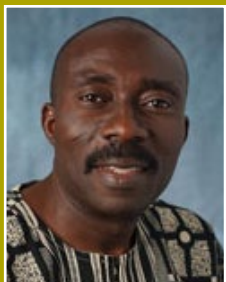
Beto Martins

# CWPS



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# From the Director

**Kwasi Ampene** *Director*

**T**he 2014-2015 academic year was an exceptionally busy and productive one for the Center for World Performance Studies (CWPS). We welcomed the first cohort of six students to officially begin our Graduate Certificate in World Performance Studies. Yes! CWPS has joined the ranks of a growing number of centers in the International Institute with well-established and thriving graduate certificate programs! Professor Mbala Nkanga has done an outstanding job with our gateway seminar, "Introduction to Performance Studies." I look forward to convening our capstone seminar in the fall while learning from the rich reports of summer activities and public presentations of final projects.

Our inaugural faculty symposium on September 19, 2014, was a great success as faculty from across campus shared ongoing research projects with their colleagues. It is worth noting that all 13 faculty presenters at the symposium received supplemental funding from CWPS. We are confident that this year's symposium on September 18, 2015, will showcase cutting-edge research projects by our brilliant faculty. We continue to engage in unprecedented partnerships with departments, schools, and colleges on campus, as well as community-based organizations.

Visits by cultural bearers and scholars, as well as documentary film producers, continue to profoundly enrich our scholar-artist residence program. The list of visitors include our King-Chavez-Parks Visiting Professors, Nana Kwadwo Nyantakyi III and Nana Afi Adoma II from the Asante Kingdom and Professor Kofi Agawu from Princeton University. Louisa Babari (Algeria), Pascale Obolo (Cameroon), and Anita Afonu (Ghana) were on campus from March 20-29, 2015, to take part in the round table discussion "Archiving Images: African Artists Visualizing Africa," and interacted with students in our graduate seminar and undergraduate classes. For the second time in two years, Dobet Gnahoré headlined our Signature Event at the Michigan Theater with an electrifying performance. We are thankful to Dobet for accepting our invitation to visit U-M during the cold winter months.

## GLOBAL INITIATIVES

Despite our busy and tight academic schedule, I traveled to China, Jamaica, and Brazil as part of our global initiatives to set up linkages with scholars, and visual and performing artists for future programming at CWPS. I am profoundly grateful to professor Joseph Lam for facilitating my meeting with colleagues at the Central Conservatory

of Music and my meeting with President Talimu Zhao of the China Conservatory of Music. The same goes for professors Sandra Gunning and Nesha Haniff in the Department of Afroamerican and African Studies for facilitating my meetings in Kingston—as well as Christian Galvao, visiting Brazilian drummer and author in the Residential College, for setting me up with amazing scholars and performers in Rio de Janeiro and Salvador. Major outcomes of my trips are a planned symposium in winter 2016 that will explore culture and the arts in the Caribbean, and short-term residencies and signature events focusing on Brazil in the 2016–2017 academic year.

As part of our Poland initiatives, CWPS combined forces with the Copernicus Program in Polish Studies (CPPS) and the Kerrytown Concert House to offer a Polish Jazz Series in the fall of 2014. In the winter, we extended our collaboration to include the Adam Mickiewicz Institute in Poland and the University Musical Society to present the Polish jazz trumpeter Tomasz Stańko at U-M. A major highlight of our Poland Initiative and our collaboration with the Adam Mickiewicz Institute is the upcoming visit of the Janusz Prusinowski Kompania in November 2015. See page five for details and activities planned for their visit.

## COMMUNITY ENGAGEMENT

CWPS is committed to serving the Ann Arbor and surrounding communities. Subsequently, most of our programs are free and open to the public. Last September and October, we partnered with the Ann Arbor District Library and organized two public lectures featuring our King-Chavez-Parks Visiting Professors, Nana Kwadwo Nyantakyi III and Nana Afi Adoma II.

Although CWPS is thriving with intellectually stimulating programs that we've set in motion during the past four years, I'll be the first to admit that there is more work to be done. I cannot take full credit for our accomplishments since it has been a collective effort from the beginning. I'm fortunate to be working with dynamic Steering Committee members who continuously devote their time and energy to our strategic planning. Our talented and dedicated staff, Natasa Gruden Alajbegović (the cluster manager) and Dani Koel (the program administrator), are untiring in their efforts in sustaining programs of excellence in CWPS. I am delighted and honored to include the brilliant students in our graduate certificate program.

Please join us at our upcoming events in the 2015–2016 academic year!

## KWASI AMPENE

*Director, Center for World Performance Studies*

# Kwasi's Travels

“Not only do we bring scholars, and visual and performing artists to U-M, we also travel to set up collaborations with our global partners. Through our trips abroad, we are able to experience first hand how people would like to be represented and not how we think they should be represented. As part of our global initiatives, I traveled to Beijing (China), Kingston (Jamaica), Rio de Janeiro and Salvador (Brazil). Interactions with our colleagues abroad have created new opportunities for mutual exchanges. A picture, they say, is worth a thousand words so here are some pictures from my travels.” — Kwasi Ampene

## BRAZIL



- 1 Beto Martins (left) and Kwasi Ampene in front of Martins' school, Bateras Pro Instituto Musical, in Salvador-Bahia. "It was a wonderful experience showing Kwasi around my city. Apart from being a great teacher, he is an amazing human being with a very good sense of humor and the curiosity of a true wise man."
- 2 Kwasi Ampene with members of faculty after his keynote lecture for the graduate colloquium in the Instituto Villa-Lobos at UNIRIO.
- 3 Brazil's foremost ethnomusicologist, Professor Angela Luhnig, at the Pierre Verger Foundation. She is a professor at Universidade Federal de Bahia.

- 4 Professor Carole Gubernikoff, Dean of Arts and Literature (right), and Martha Ulhoa, Professor of ethnomusicology at UNIRIO.
- 5 Kwasi Ampene at the Pierre Verger Foundation for underprivileged and at-risk kids.
- 6 Percussion class at Universidade Federal de Bahia.
- 7 A Comdoble drumming class for underprivileged kids.

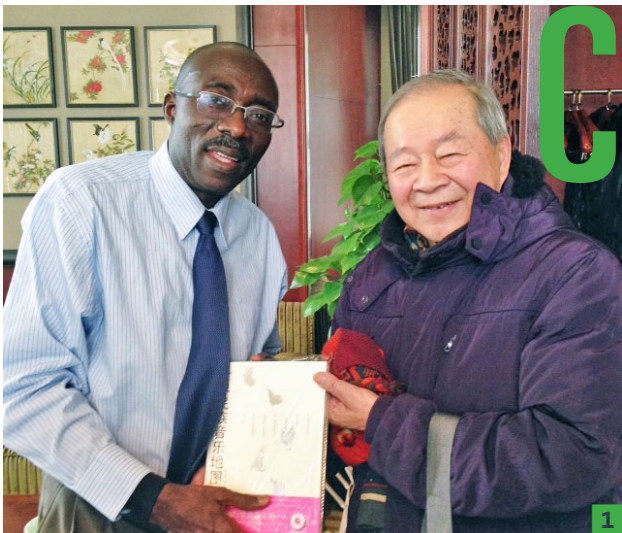
# Kwasi's Travels



**1** Kwasi Ampene with students in the Visual Arts Department at the Edna Manley College of the Visual and Performing Arts.

**2** Kwasi Ampene with Professor Verene Shepherd, Director of the Institute of Gender and Development Studies at the University of West-Indies, Mona in Jamaica.

**3** Kwasi Ampene visiting with Dr. Donna McFarlane (center), Director of Liberty Hall, staff and children from old Kingston.



**1** Kwasi Ampene with Professor Chen Zi Ming, President of the World Music Society of China.

**2** Kwasi Ampene with Professor Joseph Lam, Director of U-M's Confucius Institute (far right), and colleagues at the Central Conservatory of Music.

**3** Kwasi Ampene with Professor Liu Yuening, Director of the Confucius Institute at the Central Conservatory of Music.



# Looking Ahead



## WILD MUSIC FROM THE HEART OF POLAND

### A RESIDENCY WITH THE JANUSZ PRUSINOWSKI KOMPANIA

November 8 – 14, 2015

The Janusz Prusinowski Kompania is visiting the University of Michigan for one week during the fall of 2015. While on campus, the group will deliver a lecture, facilitate instrumental and dance workshops, and perform two concerts.

The Janusz Prusinowski Kompania is comprised of musicians and dancers who specialize in Mazurka music and Polish folk dance. In 2013, the Janusz Prusinowski Kompania spent an entire month touring the United States. Since then, they have traveled to Germany, France, Benelux, Great Britain, and Turkey—to name a few! While in Ann Arbor the group will promote its last album, “Knee-deep in Heaven,” inspired by years of music exploration through both Polish villages and international travels.

#### The following artists will be visiting the University of Michigan

**Mr. Janusz Prusinowski**, violin, accordion, hurdy-gurdy, vocal

**Piotr Piszczatowski**, baraban drum, frame drum

**Mr. Michał Żak**, wooden flutes, clarinet, shawm

**Mr. Piotr Zgorzelski**, bass, dancer

**Mr. Szczepan Pospieszalski**, trumpet

*Guests:*

**Mrs. Justyna Piernik**, vocal, musicologist

**Mrs. Joanna Wiedro**, dancer

#### UPCOMING JANUSZ PRUSINOWSKI KOMPANIA EVENTS

##### **Mon, Nov 9, 5:30-7 pm**

Lecture. “Mazurek—Musical Language from Another World.” Stern Auditorium, UMMA, 525 S. State St.

##### **Tue, Nov 10, 5-7 pm**

Workshop. “Instrumental and Vocal Workshop.” Michigan League Ballroom, 911 N. University.

##### **Wed, Nov 11, 7-9 pm**

Concert. “Secret Key to Chopin—Lost and Found.” Stern Auditorium, UMMA, 525 S. State St.

##### **Thu, Nov 12, 7-9 pm**

Concert. “Wild Music from the Heart of Poland.” Rackham Auditorium, 915 E Washington St.

All events are free and open to the public.

For additional event descriptions, please visit [ii.umich.edu/cwps/events](http://ii.umich.edu/cwps/events).



Wild Music from the Heart of Poland is part of the Campus Project organized by Culture.pl.

Co-Sponsors:



# Graduate Certificate in World Performance Studies (GCWPS)

CWPS welcomed six students as the first cohort for the World Performance Studies Certificate in January 2015. The three main components of the certificate include “Introduction to Performance Studies,” a summer practicum; and a final capstone course. The Graduate Certificate requires nine credit hours of coursework over the span of 12 months. Of these, six credits will be earned in two required courses while three credits will be taken by students in their home unit and double-counted towards the certificate program.

## APPLY

Are you interested in applying to the World Performance Studies Graduate Certificate? Please visit our website at <http://www.ii.umich.edu/cwps/academics> to learn more!

**Applications are due  
Monday, November 2, 2015.**

Each student seeking a graduate certificate is required to participate in a summer practicum of his or her choosing. CWPS provides up to \$3,500 for summer research projects.

*2015 Graduate Certificate Cohort and  
Summer Grant Recipients:*

Charles Gushue

Noniko Hsu

Shane Jones

Jana Mazurkiewicz

Michael Parmelee

Ting Su

## GATEWAY SEMINAR: “INTRODUCTION TO PERFORMANCE STUDIES”

“This course is offered as part of the requirements for a graduate certificate in World Performance Studies through the Center for World Performance Studies (CWPS). Via readings, videos, regular discussions, and sharing written comments and analyses, students engage the theoretical materials and one another for better insight into the issues involved in performance studies. Some of the issues include: the requirements of interdisciplinary and intercultural approaches; definitions of performance as an artistic and scientific field of inquiry; the ranges and sites of performance as well as its various dimensions (aesthetic, historical, socio-cultural, political); the experiences of cultural practices associated with performance; cultural identity and the display of subjectivity through performance; and research presuppositions, methodologies, and forms of scholarly representation.” — **Mbala-Nkanga**



Professor Mbala-Nkanga currently teaches “Introduction to Performance Studies” and is a performance studies scholar. He teaches theatre studies in the Department of Theatre and Drama.

## CONTEMPORARY SAMBA IN RIO DE JANEIRO — SUMMER 2015

As the world percussion graduate student instructor for the School of Music, Theater, and Dance at the University of Michigan, one of my responsibilities is to direct Vencedores, the University of Michigan Samba Bateria. The group is made up of a variety of university students and community members who perform samba music modeled after Carnival Escolas de Samba from Brazil. The opportunity to lead and perform with this group provided an ideal foundation for my GCWPS samba research. During June 2015, I studied the historic and contemporary performance practice and socio-political context of samba in Rio de Janeiro, Brazil.

The methodology of this ethnographic research was built during the GCWPS course taken in the 2015 winter term with Dr. Mbala Nkanga. During this course, I was introduced to the work of Dr. Dwight Conquergood. I studied his approach of conducting ethnographic research by becoming a part of a culture and studying from the inside—as opposed to observing as an outsider. I chose to adopt this approach during my samba research in Rio, trying to become a friend,

colleague, and equal to those I was researching as opposed to being the American gringo (foreigner). This was more challenging to accomplish than I initially thought, but in the end, I feel the approach was very successful.

An example of this success occurred while attempting to speak basic Portuguese. In Rio, there are enough English speakers that one can get around without speaking Portuguese, however, as soon as the samba musicians heard me introduce myself in Portuguese, they instantly became more open to sharing their intimate culture with me. Something as simple as learning to speak basic Portuguese showed the samba musicians that I respect their culture enough to meet them on their level. It was then that I was introduced to the inner workings of the samba, as opposed to observing at a surface level. This lesson of mutual respect in field research from Conquergood proved extremely valuable to me in Rio and is a methodology I hope to continue developing throughout my career. — **Shane Jones**

This photo was taken after our last workshop with the core members of Monobloco. Monobloco is one of the largest and most influential Carnival Blocos in Rio de Janeiro. Photo courtesy of Shane Jones (middle row).



# Year in Review

## FALL 2014

### NANA KWADWO NYANTAKYI III

SANAAHENE OR CHIEF OF THE TREASURY IN THE ASANTE KINGDOM

### NANA AFIA ADOMA II

QUEEN OF ANTOA-KROBO IN THE ASANTE KINGDOM

**Sunday, September 7, 2014 – Saturday, October 11, 2014**

CWPS welcomed Nana Kwadwo Nyantakyi III (Sanaahene) and Nana Afia Adoma II (Queen) to the University of Michigan for one month during the fall of 2014. While at the University of Michigan, they joined both Professors Kwasi Ampene and Raymond Silverman as guest lecturers for their combined course “AAS 366 Music of Africa and AAS 480 Visual Cultures of Africa.” As part of our community outreach, they presented four public lectures: two at the Ann Arbor District Library and two on campus. In recognition of their academic contributions, the Office of the Senior Vice Provost for Academic Affairs awarded the King-Chavéz-Parks Visiting Professorships to Nana Kwadwo Nyantakyi III and Nana Afia Adoma II.

Having served three kings: Otumfuo Agyeman Prempeh II, Otumfuo Opoku Ware II, and currently Otumfuo Osei Tutu II, Nana Kwadwo Nyantakyi III has accumulated an extraordinary wealth of knowledge of Akan and Asante culture. As a matrilineal society, Akan Queens such as Nana Afia Adoma II, are entrusted with lineage history, values, the complex political hierarchy, and succession procedures. While in Ann Arbor, they both shared valuable first-hand experiences about the Akan in Ghana.

*Co-sponsors: African Studies Center, Department of Afroamerican and African Studies, African Students Association, Sterns Collection, Ann Arbor District Library, King•Chavéz•Parks Visiting Professors Program and the Office of the Vice Provost for Equity, Inclusion and Academic Affairs, and the International Institute*

“We came to teach about the Asante culture, but we learned a lot from the students, faculty, and everyone we met. We hope this will be the beginning of a productive relationship, and we will be happy to host student groups in Kumasi in the future.” —

*Professor Nana Kwadwo Nyantakyi III*



**Top:** Portrait of Nana Afia Adoma II (left) and Nana Kwadwo Nyantakyi III (right) taken during their time at the University of Michigan. Photo courtesy of Peter Smith Photography.

**Center:** Raymond Silverman (left) with Kwasi Ampene teaching their combined course: “AAS 366 Music of Africa and AAS 480 Visual Cultures of Africa” with Nana Kwadwo Nyantakyi III and Nana Afia Adoma II. Photo courtesy of Peter Smith Photography.

**Lower:** Public lecture, “African Culture: A Royal Perspective,” at the Ann Arbor District Library. Photo courtesy of Peter Smith Photography.



## WINTER 2015

### DOBET GNAHORÉ CONCERT

**Friday, January 16, 2015**

**Michigan Theater, 8:00 pm**

**A CWPS Signature Event**

As part of our Signature Event Series, the Center for World Performance Studies presented a concert by Dobet Gnahoré, a singer, dancer, and percussionist from the Ivory Coast. With selections from her latest CD, "Na Dré," Dobet's powerful and lovely voice, charisma, and energetic performance completely captivated audiences in the near capacity Michigan Theater.

### PROFESSOR KOFI AGAWU

**Tuesday, March 17, 2015 — Saturday, March 21, 2015**

CWPS welcomed Princeton music professor Kofi Agawu for a one-week residency during the winter of 2015. While at the University of Michigan, he led a discussion in our graduate certificate seminar with Professor Mbala Nkanga, and delivered a Musicology Distinguished Lecture for the School of Music on Friday, March 20th.

*Co-sponsors: African Studies Center, School of Music Theater and Dance (SMTD)*

**Top:** Dobet Gnahoré. Photo courtesy of Peter Smith.

**Left:** Michigan Theater Marque Photo: Photo courtesy of Peter Smith Photography.

**Below:** Professor Kofi Agawu engages his audience in rhythmic vocables during his Musicology Distinguished Lecture. Photo courtesy of Alex Mandrila.



# Archiving Images: African Artists Visualizing Africa

ANITA AFONU, LOUISA BABARI, PASCALE OBOLO

Thursday, March 19, 2015 – Sunday, March 28, 2015

The Center for World Performance Studies, the Department of Afroamerican and African Studies, and the African Studies Center welcomed film artists Louisa Babari, Pascale Obolo, and Anita Afonu to the University for a week during the winter of 2015. While in Ann Arbor the women attended the CWPS Graduate Certificate seminar, “Intro to World Performance Studies,” and Kwasi Ampene’s undergraduate course, “Introduction to Africa and Its Diaspora,” and shared their varied experiences in film making in Africa.



The main event was a round table discussion, “Archiving Images: African Artists Visualizing Africa,” chaired by Professor Frieda Ekotto who is also the Chair of the Department of Afroamerican and African Studies. The round table considered how images shape the substance of our personal and collective memories, while they locate visions of the past and project scenes of the future. Some of the topics included: images of the archive, archiving images, and images as archiving in process. According to Professor Ekotto, “At the crossroads of this Borgesian garden of forking paths, we find the African artist.” What then is the role of the African artist vis-à-vis the archive and its images? This was the question the participants at this round table addressed.

Student, Frieda Ekotto, Kwasi Ampene, Anita Afonu, Louisa Babari, Pascale Obolo, and Dani Koel.





"We were invited by DAAS and CWPS to present and talk about our method of working as African women, artists, and publishers. It was very interesting for us to meet and to talk with all DAAS actors, to understand and confirm the interaction between post-colonial studies and the diverse landscape of contemporary African art production. It is important to contribute to the intellectual process of bridge-building between the African continent and its diaspora and DAAS. As artists and art publishers, we want to exchange with the international student community on African contemporary art issues. Thanks to Kwasi and Frieda, we had the opportunity to present our work and publication to the students and to learn from them and from their studies at CWPS. We expressed our point of view as artists and entrepreneurs, talking about the great opportunities and benefits of running an arts collective with the aim of publishing a 150-page art magazine. We talked about the huge African artistic community and the way we think—or rethink—our belonging within the artistic heritage in Africa."

Louisa Babari

"In March 2015, I had the opportunity of joining Pascale Obolo and Louisa Babari at the University of Michigan. We were invited by DAAS and CWPS to take part in the project Archiving Images: African Artists Visualizing Africa. It was such an honor because I had the opportunity to present my documentary, "Perished Diamonds," to students and to elicit their response of my work. It also meant that my work received enough recognition to be screened at a venue like the University of Michigan. As part of my visit, I shared my experience with graduate students in Professor Mbala Nkanga's seminar and shared the spotlight with Professor Frieda Ekotto. It was such an eye-opening experience for me to witness a little bit of American culture in addition to the positive responses to my film. I was also impressed by the campus tour and the extensive resources at this major institution." Anita Afonu

"What should be done with colonial architecture in the reconstruction of great African cities today? How can we decolonize these spaces via performance? I came to the University of Michigan to discuss my current project, "Occupy Schloss von Puttkamer/ Decolonize Architecture Now." It takes as its central subject the Puttkamer-schlößchen, or Puttkamer Castle, which was built in 1900 by Jesko von Puttkamer as his governor's palace. The castle still sits, enthroned upon Mont Cameroun in Buéa, as a testament to the German will for power and surveillance over the colonial space. My project interrogates and reflects on the "presence of the past," through an array of artistic media, including a film, an installation, a drama performance, and a publication. The project's variety of media suggests different possibilities for the decolonization of the castle's space. For example, in addition to the "occupation" of the colonial architecture by performers, the film will consist of rarely seen archival footage, photographs, and audio clips. The diverse materials will bring together the past and the present, allowing us to see shared memories between Germany and Cameroun, social and cultural representations of the Castle itself, and the images that continue to fuel its representation. Indeed, today the castle is the secondary residence of Cameroun's President Paul Biya. Part of this project is to give access—which has never been granted—to Cameroonians, both to the castle as a physical object and to its history as an incomplete fiction. It creates an alternative historic memory by dislodging the shadows of an invisible history, which until now has been left unexpressed."

Pascale Obolo



# Student and Faculty Co-sponsorship Awards

CWPS receives numerous funding requests throughout the year from faculty and students for a variety of reasons such as events, conferences, collaborations, and research.

## Student Recipients

**African Students Association**, "Sister Africa: Annual African Culture Show"

**Hip Hop Congress**, "A Night with YC the Cynic"

**Native American Student Association**, "U - M Dance for Mother Earth Powwow"

**Pedro Monoville**, "African Popular Painting in Film and Performance with Sapin Makengele and Cécile Michel"

**Sinaboro**, "Sinaboro 15th Annual Concert: Suit & Tie"

## Faculty and Department Recipients

**Amy Chavasse**, Zhang Peng and Hou Ying Residency

**Anita Gonzalez**, Jonathan Man Residency

**Anita Gonzalez**, Songs for Khwezi Residency with Refilwe Kkomo and Antonio Lyons

**Center for Japanese Studies**, Mrs. Makiko Sakurai Residency

**Center for South Asian Studies**, Van-Anh Vanessa Vo performance

**Cinetopia**, 2015 Cinetopia Film Fest

**Confucius Institute**, Symposium and Concert: "Lasting Echoes: Musical Exchanges Between China and India"

**Confucius Institute**, Zhu Zhiyun Residency

**Copernicus Program in Polish Studies and University Music Society** (UMS), Tomasz Stańko performance

**Copernicus Program in Polish Studies**, Kerrytown Concert Hall Performance "Polish Jazz Series with Grażyna Auguścik"

**Copernicus Program in Polish Studies**, Kerrytown Concert Hall Performance "Polish Jazz Series: Wacław Zimpel Quartet"

**Katri Ervamaa**, Música Mestiza Residency

**Kelly Askew**, ticket subsidies for "The Anthropology of Performance" class

**Mark Stone**, Haruna Walusimbi Master class for Percussion Studio in the SMTD

**Nachiket Chanchani**, "A Garland of Melodies" class visit with Shri Pratik Srivastava (sarod) and Shri Subhojyoti Guha (tabla)

**Nam Center for Korean Studies**, "The Geomungo in the Midwest with Kyoung Sun Cho and Seungmi Suh"

**Ray Silverman**, "GalleryDAAS Artist Talk: William Adjété Wilson"

**Robin Wilson**, Esti Ofri Residency

**Sueann Caulfield**, Christiano Galvao Residency

**Susan Walton**, Roger Vetter Residency including Gamelan classes and concert

## VISITING SCHOLAR RESIDENCY WITH JONATHAN MAN (LEFT), CHINESE BRITISH PRODUCER AND DIRECTOR

"The Center for World Performance has generously supported ongoing collaboration between Jonathan Man and me. In October 2014, British theatre director Jonathan Man participated in a three-week residency that included public lectures, faculty and student workshops, and a staged reading of the play "Ching Chong Chinaman" by Lauren Yee. Mr. Man also spent part of his time in Ann Arbor consulting with U-M faculty members about his adaptation of the opera "Turandot," with an interpretation that uses Mandarin instrumentation. The Turandot project realized a workshop production in London in February 2015.

I will continue to collaborate with the London-based artist during Summer 2015 as he takes on the role of producing a dramaturg for the developmental process of a new musical co-written by me and Richard Aellen. The musical is about an Afro-Caribbean women's exploration of her transnational heritage. It is scheduled to receive a workshop production at the University of Michigan in 2016."

— **Anita Gonzalez** professor of theatre and drama in the School of Music, Theatre & Dance



Left: Jonathan Man: Chinese British Producer and Director



### HIP HOP CONGRESS, A NIGHT WITH YC THE CYNIC (RIGHT)

“The Hip Hop Congress at the University of Michigan is comprised of students and artists who engage in a range of activities to promote hip hop culture on campus and in the community. Last winter, CWPS was one of the major sponsors of “Sessions with the Cynic: a Night of Art, Hip Hop and Activism” with Bronx rapper and community activist YC the Cynic. Students of various backgrounds and interests came together for a Q&A with YC, followed by a live concert at the University of Michigan Museum of Art (UMMA). The event was free and open to the public. YC gave the crowd an intimate experience with his art and passion for hip hop.”

**Trinity Lin** President of Hip Hop Congress

### CINETOPIA, 2015 CINETOPIA FILM FEST

“The Cinetopia International Film Festival took a major step forward for the communities of Ann Arbor, Detroit, and all of southeastern Michigan, in 2015. For the first time, we extended the festival to ten days, offering over 70 official film selections with more than 150 screenings. The venues where these screenings were conducted were as diverse as the films that were offered, including but not limited to: the Arab American National Museum in Dearborn, Cinema Detroit on Cass Ave. in Midtown Detroit, the Maple Theater in Bloomfield Hills, the Detroit Film Theatre in the Detroit Institute of Arts and, of course, the historic Michigan Theater in Ann Arbor. We also had the distinct honor of delivering four U.S. premiere selections; award-winning films that were being shown here before anywhere else in the country.

This is only year four. Growth and cultivation of that magnitude could simply not be possible were it not for partners like the International Institute and the Center for World Performance Studies at the University of Michigan. Through their efforts, we were able to successfully deliver sold out screenings of *To Life* (“*A la vie*”), starring Julie Depardieu and Suzanne Clément (Xavier Dolan’s *Mommy*), and offer the U.S. premiere of Abd Al-Malik’s *May Allah Bless France* (“*Qu’Allah Bénisse la France!*”). A standing ovation for a true partnership that delivered.”

— **Drew Waller** Cinetopia International Film Festival  
Director, Sponsorship and Talent Acquisition



# Faculty Awards for Summer 2015

Each year, CWPS provides funding to faculty who are involved with research or performance-based projects and travel to various sites, domestically and internationally.

## RECIPIENTS OF FACULTY SUMMER FUNDING

**Amy Chavasse**, Residency with TanzTangente (Berlin, Germany) and ResExtensa (Bari, Italy)

**Anita Gonzalez**, Research and Development of Liverpool Trading Play Script

**Ashley Lucas**, "Prison Theatre in a Global Context"

**Bruce Conforth**, Roots Music Immersion

**Ed Sarath**, International Society for Improvised Music Festival

**E.J. Westlake**, "Indigeneity and the Performance of the Conquest"

**Emily Wilcox**, "Pioneers of Chinese Dance: Unique Digital Archive Research"

**Jessica Fogel**, Dance Exchange and Dialogue in Athens, Greece

**Mbala Nkanga**, "Le Festival d'Avignon and Black Theatre/ Performers in France 1971-2008"

**Nachiket Chanchani**, "The Dance Halls of Medieval Western India: The Case of the Ranga Mandapa at Modhera"

**Petra Koppers**, Contemporary Ojibwe Performance Practices

**Robin Wilson**, "In Search of an Africanist Presence in Greece Dance Culture"

**Stephen Rush**, Summer Program in India: Yoga, Music and Dance

All award recipients will participate in the annual CWPS Faculty Symposium on Friday, September 18, 2015, from 1–5 pm in room 1636 at the International Institute. Award recipients will present their summer research and describe the impact of the experience on their work. All are welcome!

*Please visit the CWPS funding page for more information: [ii.umich.edu/cwps/resources](http://ii.umich.edu/cwps/resources)*

**Right:** Photo from Chen Ailian collection taken c. 1957

**Below:** Photo from Zhang Ke collection, taken in 1953 while conducting fieldwork in Zhongdian



## "PIONEERS OF CHINESE DANCE: UNIQUE DIGITAL ARCHIVE RESEARCH"

"The Pioneers of Chinese Dance Unique Digital Archive is a digital photograph and oral history collection designed to make the history of twentieth-century Chinese dance accessible to international researchers. The project was started in 2014 with support from CWPS, the Institute for Research on Women and Gender, and the Lieberthal-Rogel Center for Chinese Studies. It is part of a larger initiative to make the University of Michigan the premier institution for research on Chinese dance in North America.

The project builds on my research and is being created in collaboration with U-M Chinese Studies Librarian Liangyu Fu (project co-director) and U-M graduate student Ting Su. The collection is focused on private donations from individual dancers who started their careers in the 1940s and 1950s and had a major impact on the history of Chinese dance. It is an original collection that includes many photographs never before published or made available outside China. English-language metadata, oral history translations, and biographical narratives will be created for each item in the archive, and photos will be available for reproduction in academic publications to encourage future scholarship.

The first research trip to collect and digitize original materials in China took place in the summer of 2014 in Beijing and Inner Mongolia. In 2015, I will return for a second research trip to Xinjiang, Shanghai, and Guangzhou. Working with staff at U-M's Digital Library Production Services, we aim to launch the first phase of online material by spring 2016."

— **Emily Wilcox**, assistant professor of modern Chinese studies

## “HEALTH AND PERFORMANCE: INTERNATIONAL APPROACHES”

“The Center for World Performance Studies enables my arts-based research in international disability culture, and funds collaborative inquiries with partners near and far.

In the summer of 2014, CWPS funded my collaboration with the Spinn Dance Company, a professional integrated dance company in Sweden. I visited as a guest choreographer, and we engaged in the Salamander Project, performing together on an island off the Gothenberg coast. The performances were amphibious, taking place in and out of the water, and we investigated different forms of locomotion, movement, and engagement.



Photo: Petra Kuppers

The photo above shows the company underwater, engaged in a technique workshop to develop underwater dancing skills. During the performance, members of our company invited audience members to come into a pool with them; we held each other in the waves, and danced at the bottom of our breaths.

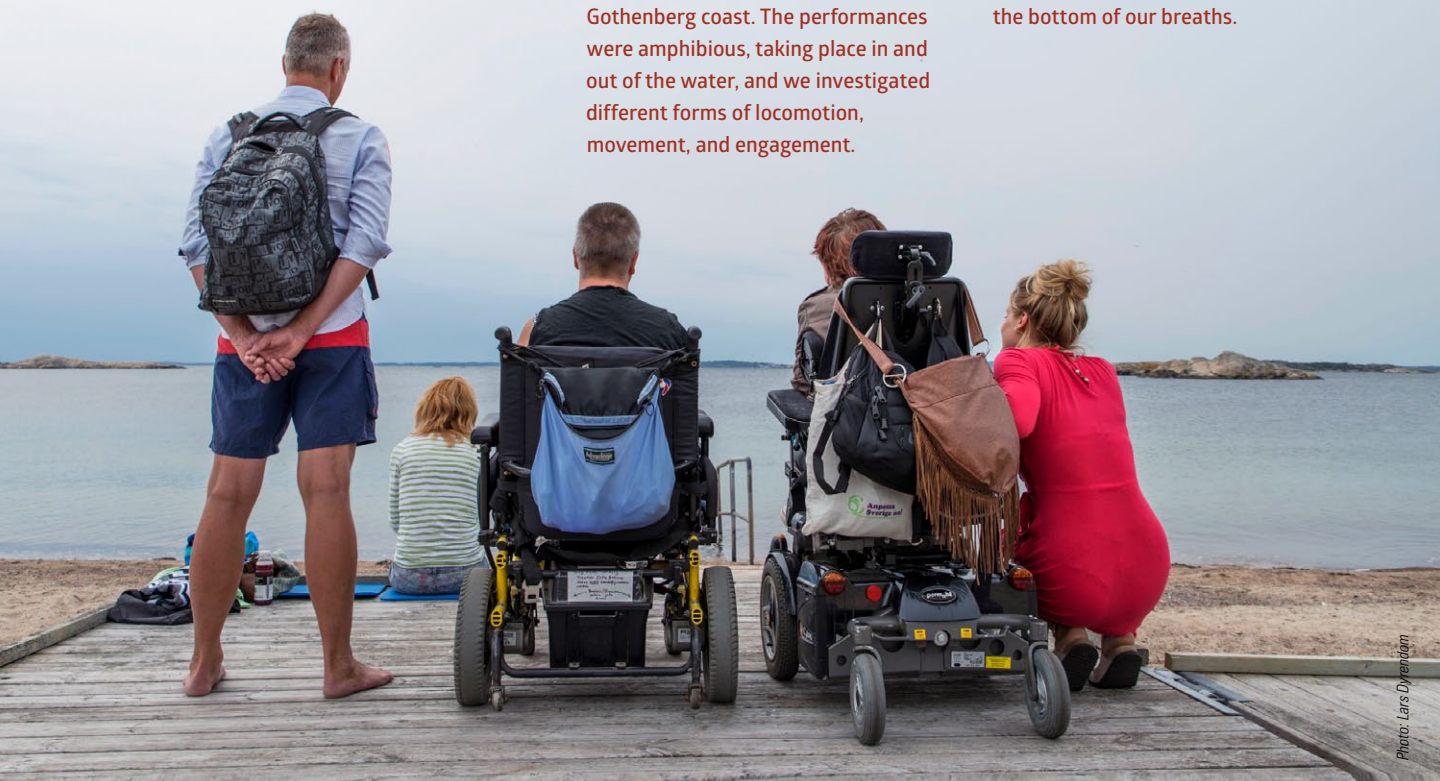


Photo: Lars Dyrén

In Summer 2015, CWPS supported another collaboration with Margaret Noodin, Anishinaabe poet and linguist. We’ve been working together on the performances of the Miiskwaasining Nagamojig, the Swamp Singers, a language revitalization hand-drum group that began in 2009 when Stacie Sheldon and Marsha Traxler Reeves started singing together. Over the summer, in collaborative creative/discursive writing, Meg Noodin and I explored the place of well-being, drumming, singing, and engagement with site; and I visited an important cultural festival of Anishinaabe culture, the Wikwemikong Cultural Festival on Manitoulin Island in Eastern Canada.”

— **Petra Kuppers**, professor of english, art and design, theatre, and women’s studies



Miiskwaasining Nagamojig singers in performance.

Photo: Petra Kuppers



## Donate

Please consider making a contribution to the Center for World Performance Studies. Donations are essential to our daily operations and ability to bring scholars and performers from underrepresented cultures from the Americas, Africa, Asia, Pacific Islands, and Europe. Your gift will provide opportunities for student and faculty support, research, travel grants, residencies, and events.

## How to Give

To make a donation, please visit: <http://www.ii.umich.edu/cwps/supportcwps>. If you are interested in learning more about making a planned gift to CWPS, please contact our center at 734.936.2777 or e-mail us at [CWPS.Information@umich.edu](mailto:CWPS.Information@umich.edu).

### *Thank you!*

Special thanks to Emeritus Professor **John Crotty** for your support!

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