

Learning, Teaching and Schooling in China: Ideals, Realities and Prospects

November 9th @ 3:30 pm

FREE



Timothy Light Center for Chinese Studies Speaker Series Dr. Jun Li, Western Michigan University

With a rich heritage and stunning performance in PISA and TALIS, learning, teaching and schooling in China have drawn wide attention across the globe. How have Chinese learners and educators made all of these together? What are the secrets of such miracles? What challenges have they encountered? What could be their prospects in the near future? And more broadly, what experiences may be reflected on and learned from, especially to those who are in such different contexts as the United States? This talk is to help solve these puzzles by addressing three key aspects of learning, teaching and schooling in China: ideals, realities and prospects. It will also critically illustrate what American learners, educators, policymakers and other stakeholders can do with Chinese lessons.

[Register Here](#)

Japanese Film Festival Online 2022 <Pre-Event>

November 1, Registration Opens
November 15-21, Screening Window
Free, Online

As we continue preparations for Japanese Film Festival Online 2022 (Scheduled for Feb 14-27), here's an opportunity to catch up on some of the popular titles from last year in case you missed it! These 5 titles will be FREE to watch from November 15-21. Just visit the JFF website to create your free account, and enjoy the films!

This online film festival is organized and presented by the Japan Foundation.



CAN'T STOP THE DANCING

Little Nights, Little Love

GON, THE LITTLE FOX

Tora-san in Goto

The Great Passage

→ [LEARN MORE](#)

Mimi Kato: Wild Corporation

September 23 – November 14, 2021

Richmond Center for Visual Arts: Albertine Monroe-Brown Gallery

FREE

Following an online-only preview and interview with the artist during the fall of 2020, the Richmond Center for Visual Arts is pleased to announce the Midwest premiere of an on-site exhibition this September featuring Japanese artist Mimi Kato's most recent body of work, Wild Corporation. Inspired by the hallmarks of Butoh dance theatre—absurdity, resistance to fixed forms, and earthbound postures—Kato combines photography and performance to explore gendered power dynamics in large-format digital prints and surreal sculptural objects. Appearing repeatedly in costume throughout a series of complex scenes, Kato weaves a darkly humorous narrative that references Japanese culture and its corporate traditions, the artist's personal experiences, as well as more broadly gendered tasks, from warfare to washing laundry. Set against dramatic landscapes, Kato's female characters take hostages, hunt, and lash out against one another, fashioning their weapons from staplers, rubber bands, zip ties, rulers, thumbtacks, binder clips and the like, all while donning impractical short skirts and high heels.

Coming of age in Japan during the 1980s and '90s, Kato was taught to accept society's remaining gender inequalities as simply inevitable. While many women were urged to assume Japan's non-career tracks (Ippanshoku), women who pursued leadership and managerial positions (Sōgōshoku) often ignited powerful feelings of resentment and conflict amongst women in the workforce. Incorporating her personal experiences with corporate Japanese culture as well as her life in the United States, Kato's work contests the boundaries of patriarchy, while also examining rivalries between women. Turning the expected feminist script on its head, Kato's larger-than-life visual sagas in Wild Corporation feature two tribes of female workers who, with little hope of career advancement, turn against one another to battle it out. Despite the aggression at work in these narratives, the series culminates in a heroic sea hunt during which the female teams work together to take down the social structure that seeks to keep them submissive and sparks their antipathy against one another.

Saturated with voyeuristic tendencies, Kato's images feature dozens of female figures frozen in mid-stride. Layering multi-perspectival views and aerial shots, the collection of viewpoints in Kato's large-format photographs plays on the idea of constantly shifting roles and the sensation of an out-of-reach, almost other-worldly reality. Reminiscent of strategies adopted by photographers who costume for the camera, as well as narratives that reposition female hostility as pure strength, Kato's crowded panoramas are rife with tension. The women appear resilient, combative, and clearly objectified while also in control of their present moment. Shot with a vintage 35mm camera and handheld remote control, Kato's Wild Corporation incorporates performance, as well as original costume construction, prop design, and drawing.

Check out Mimi's website [here](#) and hear Mimi talk about her studio practice [here](#).
Read more about the Richmond Center for Visual Arts [here](#)

Vistas: Visions of China, Japan, and Korea

OCTOBER 30, 2021 - FEBRUARY 6, 2022

Exhibition at the Kalamazoo Institute of Arts

Profound depictions of landscapes in Asia date back thousands of years. These images of nature, whether realistic or imaginary, have served many purposes—as points of meditation or escape, to assert pride in national identity, settings for lore and religious narrative scenes, as well as for aesthetic appreciation. They also reflect the political and social structures of the societies from which they come. The works on display exemplify the diversity of themes arising from this genre and demonstrate a range of methods that artists in Asia and of Asian descent employed within the long tradition of depicting land, nature, and the world around us.



Vistas: Visions of China, Japan, and Korea exemplifies our universal desire, as humans, to seek out the natural world and its wonders to find meaning, beauty, and purpose. Through multiple cultural perspectives, the exhibition demonstrates how people view, interpret, and shape their surrounding landscape and how the landscape, in turn, shapes the people who inhabit it. The multifaceted lenses of artists from China, Japan, and Korea in *Vistas* will offer a unique range of aesthetic approaches to thinking about and creating landscapes through traditional ink painting, contemporary works on paper, ceramics, and sculpture. Artists included are ukiyo-e master Hiroshige Andō, contemporary ceramic artist Hashimoto Tomonari, and regional artists BeiBei and LeiLei Chen, among others.

[Reserve Your Ticket](#)
