China has eased border entry restrictions for international students and business travelers starting on Aug. 25 as part of broader steps to facilitate greater cross-border travel and exchanges more than two years after the start of the COVID-19 pandemic.

China's embassies in a number of nations have announced the new policy that resumes the issuance of visas for international students receiving academic education in China, known as the X1.

Applicants can apply for the X1 visa by submitting the Visa Application for Study in China form and an admission letter or certificate for returning to campus issued by Chinese institutions, according to a statement issued by the Chinese embassy in Pakistan.

Under the latest policy, foreign students with valid residence permits for study can enter China without requiring a visa starting from Wednesday.

The visa-free policy will also apply to holders of the APEC Business Travel Card, a travel document issued to business travelers who are citizens of APEC participating economies. The document eliminates the need for its holder to possess a visa when visiting other APEC economies.

China requires those arriving from abroad undergo a 7-day quarantine at a hotel and 3-day health monitoring at home as part of measures to prevent imported COVID-19 cases.

Wang Wenbin, a spokesman for the Chinese Foreign Ministry, said at a news briefing on Friday that China welcomes the return of international students to China to resume their studies.

"We have made active arrangements for this purpose and will continue to do so," he said. "With a science-based and prudent approach, we have improved visa and other policies to better facilitate cross-border travel and exchanges and cooperation with other countries."

The latest visa policy change has been welcomed by international students who were looking to continue their studies in China, as well as members of the business community.

Jaloliddin Jaloliddinov, a Pakistani student who was pursuing a degree at the University of Chinese Academy of Sciences in Beijing, said the latest policy change was great news for him as he has been eager to return to China to continue his studies after having been stranded in his home country for over two years.

Nick Coyle, an Australian who has worked in China for 13 years and is a holder of the APEC Business Travel Card, said the latest visa policy changes are "a terrific step in the right direction" to facilitate easier business travel to China.
Publisher’s Pronouncements

Greetings:

The staff of ChinaInsight are pleased to reconnect with you after enjoying our own summer hiatus that we normally take during the month of August. Our all-volunteer staff have had a chance to recharge. We hope your summer has been a fulfilling one, although a bit too hot for my taste.

As summer ends, Minnesotans are again able to enjoy many traditional outdoor events that have been limited over the past few years due to COVID-19, and can participate in popular events like the Aquatennial, the State Fair and the Renaissance Festival once more.

While Minnesotans still await Labor Day (signifying the end of summer) and await the arrival of Indian summer, Chinese Americans get to celebrate yet another festival. The Moon Festival, also known as the Mid-Autumn Festival, falls on the 15th day of the eighth lunar month, which this year occurs on Sept. 10.

The Mid-Autumn Festival is a festival celebrated by East and Southeast Asians to mark the end of the autumn harvest. The festival is also commonly known as the Moon Festival or the Mooncake Festival. It is an important holiday for the Chinese community.

The Moon Festival or the Mooncake Festival has been in existence for more than 3000 years, dating back to the emperors of China who worshipped the full moon, thanking it for abundant harvests. It is the second-most important festival in China, coming right after the Chinese New Year.

Kicking off early in the Twin Cities will be the celebration held by the Minnesota China Friendship Garden Society (see page 4). For additional details, visit www.muchina.org.

The Mall of America celebrates the Moon Festival on Sept. 25 (details on page 5). CAAM celebrates autumn on Oct. 15 (page 15).

As you may all know already, we regret a Chinese institution has decided it is time to call it quits. The Fong family announced in July its restaurant, David Fong’s, will close its doors on Aug. 31, 2022. As one of the longest family-owned and operated restaurants, the Bloomington-based facility has decided after 64 years it is ending the business while it was at its top so the current owner, 81 son, Eddie Fong, can enjoy his retirement. Needless to say, the community is greatly disappointed but accepts his retirement. Needless to say, the community is greatly disappointed but accepts his retirement.

ChinaInsight congratulates the Fong family on a fantastic business and is proud to report that over the years, we have featured about 15 articles about David Fong and his family. If you are interested in reading them, visit www.chinainsight.info and search for “David Fong.” Our most recent article appeared on page 12 of our Nov.-Dec. 2021 issue, which you can access under our past issue tab.

As always, thank you for your support and please do not hesitate to contact Elaine Dunn or me if you would like to share any ideas about what we can do to make ChinaInsight THE newspaper for the community.

Sincerely,

Gregory J. Hugh
Publisher – CEO
China Insight, Inc.

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Bleak job market

According to China’s National Bureau of Statistics, China’s urban youth unemployment rate was at 19.9% in July. This is an increase of 0.6% from the previous month, and the highest since record-keeping began in January 2018 and the fourth consecutive month of record high among urban 16-24 age group.

The China Institute for Employment Research CEO, Dr. Zhang, said that “China’s response to dealing with COVID-19 has caused its economy to shrink. Repeated lockdowns shut down factories. Consumer spending plunged. Furthermore, the government’s crackdown and tightened controls on technology industries meant internet companies are shedding jobs. In addition, the real estate industry is in a slump.”

Also, thanks to COVID, in-person job fairs are non-existent and civil service exams, which can lead to jobs for thousands, have been postponed.

The official government growth target of 5.5% is no longer a possibility. ♦

Another COVID-19 casualty

One of the last traditional dim sum houses in Hong Kong just closed its doors with no warning.

In the early morning hours of Aug. 9, HK Lin Heung Catering Group announced in a Facebook post that both Lin Heung Tea House’s Central and New Territories dim sum venues closed the previous day. “Thank you again for your support over the years. We regret that we have to say goodbye to you for the time being ... we hope we have the opportunity to meet you again in the future,” the post said.

In pre-pandemic days, it was nearly impossible to find a seat in either branch. But since COVID, there’s been a paucity of customers. Staff said they had not been paid since April.

Lin Heung was founded in Guangzhou in 1889. It was originally known as Guangzhou Cake Shop. It was Hong Kong’s oldest “teahouse” and opened in Hong Kong in 1918. It was famous for its authentic Cantonese dishes and dim sum. It’s the last hold-out where diners were still able to flag down and take their tasty selections from the trolleys pushed around by an employee (instead of ordering from a piece of paper!).

Customers lamented its sudden closure, saying the restaurant’s food was “part of our cultural heritage.” ♦

Peak Tram is back

The 2021 July-August China Insight (p. 3) reported the temporary closing of Hong Kong’s Peak Tram service. After a US$102 million upgrade that took a little more than one year, the sixth-generation Peak Tram is back in service.

The renovation is quite passenger-focused. It is designed to reduce passenger wait time by 70%. The arrival and waiting areas at the terminal in Central are bigger and covered, and platforms now provide step-free access. There are five new entertainment “zones” added to the wait area, including an informative audio-visual display of the transformation of haulage and operational systems through the years.

There also is a first-generation wooden tram car for visitors to climb aboard for photo ops. Painted a “be-spoke Peak Tram green” that is a nod to its heritage (third and fourth generation cars from 1948-50 1989), the sixth-generation tram car color is not the only change. The haulage, controls and signaling systems, ropes and tracks have all been replaced. Fares, too, also increased from US$4.72 for a one-way adult ticket to US$7.91.

Hong Kong’s Peak Tram is one of the world’s oldest funicular railways, started operating in 1888. It rises about 1,300 feet at a gradient of 4 to 25.7 degrees. It takes about 8-10 minutes each way and each tram car holds 200 passengers. It is one of the most popular and recognizable tourist attractions in Hong Kong. ♦

Web of lies

A self-identified fashion model in Shanghai just about had it all: US$300,000 cash, 18 boyfriends, one husband (since 2014) and one son.

Since 2017, the 29-year-old has been scamming unsuspecting “boyfriends” into giving her cash once she’s got them romantically hooked. At one point, police indicated she had multiple romantic scams going on, dating up to 18 men simultaneously. To convince these unsuspecting Romesos, she even had pre-wedding photos done with them. Then came the money requests.

Her sob stories for needing money include paying medical bills for a cancer-stricken father, bailing a cousin out of jail, or settling a tax bill on property she inherited. Some husband-hopefuls even took out loans to lend her the money. However, when they pressed her to go register for the wedding or ask to meet her parents, she found all sorts of excuses to put it off. And when they asked for their money back, she’d borrow money from newer boyfriends to repay older debt. Sometimes she refused. That’s when the police were brought in earlier this year. The case is still under investigation and no mention of whether the woman’s husband is aware of her scams.

Netizens called the woman a “time management master” given how well she juggled her time among all the men in her life! Another said, “Without checking this woman’s background carefully, those men lent her huge amounts of money. I would say the victims have a negative IQ.”

Why did the woman do it? To pay for her lavish lifestyle. ♦

Improving scientific publishing

In an Aug. 26 article, the Chinese Academy of Sciences noted that China has just under 4,300 publishers of scientific journals and 4,963 scientific journals (88.7% were in Chinese and 7.5% in English) in publication, and the scientific publishing industry employed more than 37,000 people. It said these figures showed that “China’s scientific publishing sector was highly fragmented with a general lack of industry talent compared with more established publishing houses in Western countries.”

An official of the Central Committee of the Communist Party of China said it is “essential in supporting scientific undertakings, promoting socioeconomic development and improving public science literacy,” adding that “scientific journals are a key repository and distributor of knowledge that reflects a country’s sci-tech competitiveness and cultural influence.”

Most Chinese scientists still prefer to publish in foreign journals as the Chinese academic journals lack the ability to promote commercialization of scientific findings.

As a result of the findings, the general manager of China Science Publishing & Media said Chinese publishers should consolidate their resources and improve their services by training more publishing professionals and adopting new technologies. The editor-in-chief of Scientia Sinica Terre said Chinese scientific journals would need to improve the quality of their content and enhance the quality and speed of submitted papers’ evaluation process. ♦

Thank you for reading China Insight
Navigating business relationships in China

Date & time: Tue., Sept. 13; 5:30-7:30 p.m.
Location: Utepils Brewery, 225 Thomas Ave. N., Minneapolis
Cost: $30
Register

Recent trade and diplomatic tensions between the U.S. & China, the two largest economies in the world, have been escalating. Global Minnesota and Minnesota China Business Council are hosting a presentation for you to gain exclusive insight into Chinese business practices and a networking opportunity with leading business executives.

The event will also feature a discussion with Tom Hanson, Diplomat in Residence at the Alworth Institute for International Affairs at the University of Minnesota – Duluth and former Foreign Service officer. He will focus on a wide range of U.S.-China issues that could have a profound impact on international business, including:

- CHIPS Act & Supply Chain Onshoring
- China’s Crypto-Currency Regime
- IP Theft & Cybersecurity Vulnerabilities
- Taiwan
- Sino-Russian Relations & Ukraine

For its 2022 National Civic Leadership Forum (2022 NCLF), Asian American Unity Coalition (AAUC) celebrates “The Awakening of Asian Americans and Pacific Islanders,” at the Paris Hotel, Las Vegas, from Sept. 11 to 13. With grant funding from Civic Leadership USA (CLUSA), the three-day conference creates a community platform for all Asian American and Pacific Islander (AAPI) organization leaders to interact, collaborate, and learn from each other.

The event includes many unique program elements, including panel discussions, awards and a gala dinner with multicultural performances. A joint statement on our common AAPI Civic Agenda is to be crafted and adopted by attending organization leaders and delivered in the concluding press conference.

This year’s event features keynote speakers who are community and political leaders and trailblazers:

- Mrs. Maelym Tom, former Chief Administrative Officer, California State Assembly; former Chief of Staff to California Senate Pres. Pro Tem, author and lobbyist
- Mr. Aziz Hanifa, Former Executive Editor of India Abroad
- Judge Chanpone Sinlapasai, Oregon Circuit Court Judge

The opening panel on “The Past, Present, Future of AAPI Civic Engagement” features these leaders from six different ethnic backgrounds:

- Rep. Doris Matsui, CA-06, former Chair of the House Appropriations Committee, former Acting Chair of the House Democratic Caucus
- Judge Chanpone Sinlapasai, Oregon Circuit Court Judge
- Former Chief of Staff to California Senate Pres. Pro Tem, author and lobbyist
- Ms. Mona Pasquil Rogers (Filipina), Director, American Foundation for Bicultural Education, former Acting Lt. Governor of California
- Former Acting Lt. Governor of California

This year’s event will also feature a working session on developing the joint Community Hub project under development by CLUSA to forge a national APIA coalition in perpetuity.

Additional information on the 2022 NCLF available at https://www.asaunity-coalition.org/2022-nclf/

About AAUC

Asian American Unity Coalition has the mission to unite and empower our diverse AAPI communities to speak with one voice. It came into existence through the historic conference held in Alaska in 2018 in which 12 unique AAPI organizations and leaders representing five major ethnicities: Chinese, Indian, Philippines, Korean and Japanese Americans were present. Through the annual in-person/virtual National Civic Leadership Forum, AAUC is connecting AAPI communities to speak with one voice. AAUC believes that our AAPI community is no longer a passive, silent minority. Civic engagement is an important ingredient to become part of the integrated fabric of the USA. We need to capture this awakening momentum to create the change we all desire.

Additional information on the 2022 NCLF available at https://www.asaunity-coalition.org/2022-nclf/

About Civic Leadership USA

The mission of CLUSA is to empower and organize the Asian Pacific Islander American (APIA) communities, to create a national network of civic-minded organizations and leaders, and to work in unity. CLUSA provides grant programs in civic leadership forums, civic leadership internships, capacity-building, and technical assistance in Media/Web Dev/Resource Dev/Strategic Planning. CLUSA works with AAUC to forge a national APIA coalition in civic engagement in the USA.
CAPI hosts Asian-Pacific Leadership Award dinner Sept. 9

The Council on Asian Pacific Minnesotans will be recognizing winners of this year’s winners at the Asian Pacific Leadership Awards dinner at the Earle Brown Heritage Center in Brooklyn Center on Sept. 9. The keynote speaker is Sarah Lancaster, 2022 Minnesota Teacher of the Year. This year’s award recipients are honored for their contributions to Minnesota’s Asian Pacific community. They are:

- The Honorable Magistrate Judge Tony N. Leung—Lifetime Service Award
- Gregory J. Hugh—Outstanding Service Award
- PaSee Yang—Outstanding Service Award
- Ramon and Sara Puerto—Humanitarian Award
- Phramaha Chamnian Bunma—Humanitarian Award
- The Chinese American Chamber of Commerce—Frontline Worker Award
- Dai Vu—Frontline Worker Award

The 2022 award ceremony will bring together leaders from across Minnesota’s Asian and Pacific Islander communities for a celebration themed “Democracy in the Time of COVID.” In a time marked by ongoing political division, public health and safety concerns, and bias toward Asian Pacific individuals, the Leadership Awards Dinner celebrates the many contributions made by Minnesota’s Asian and Pacific Islander communities, and the courage they have demonstrated during the COVID-19 pandemic.

“This year’s award recipients are far and away the most outstanding individuals we have ever met,” said Council Board Chair Dave Hoang. “Their demonstrated service, humanitarianism, and bravery during the COVID-19 pandemic are a guiding light to us all, and a reminder of what leadership looks like.”

About the Council on Asian Pacific Minnesotans

The Council, an executive-branch non-cabinet state agency, works for the implementation of economic, social, legal, and political equality of Asian Pacific Minnesotans. CAPI, MN

CAAM-Chinese Dance Theater presents dance performance for Moon Festival celebration

Date & time: Saturday October 15; 7:30 pm
Location: O’Shaughnessy Auditorium, 2004 Randolph Avenue, St. Paul
Tickets: tickets@oshaugnessy.org

CAAM Chinese Dance Theater will present “Dancing with the Moon,” a stunning collaboration of dance and music in honor of autumn and to kick off its 50th anniversary. Artistic Director Jinyu Zhou has choreographed original dance works for its dance artists, including several world premieres. “Dancing with the Moon” artists include:

- Ao Liu, professional dancer and choreographer, CAAM Chinese Dance Theater
- Gao Hong, World renown pipa artist and Carleton College Chinese musicians
- Helen Hatch, choreographer and St. Paul Ballet
- Rita Mustaphi, choreographer and Katha Dance

CAAM Chinese Dance Theater has built a reputation in arts and dance circles with its professionally choreographed and staged live stage performances. CDT is also recognized for its welcoming and inclusive work in the broader community. This program celebrates both!

This production is supported by Minnesota State Arts Board Operating Grant, Metropolitan Regional Arts Council Grant, St. Paul Foundation grant as well as and from generous individual and organizational financial donations and countless hours of volunteers from the CAAM Chinese Dance Theater community.
Asians in America: dialog with Haiyan Wang, China Center

September 2022

“A Nation of Immigrants” is a new talk show program featuring the lives of U.S. immigrants, knowledge, diversity and inclusion. This program was created by Kingsfield Law Office in collaboration with ThinkTech Hawaii. Every other week, “A Nation of Immigrants” will be broadcast live on multiple platforms in Hawaii and streamed on www.thinktechhawaii.com and major internet platforms. The host of “A Nation of Immigrants” is Chang Wang, partner of Kingsfield Law Office.

Following is an abridged version of the interview with Haiyan Wang of the University of Minnesota’s China Center. You can watch the entire interview and others in the series here.

Chang Wang (CW): Aloha, good morning, good afternoon, or good evening. You can go to live in Germany or Turkey or Japan, but you cannot become a German, a Turk, or a Japanese. But anyone, from any corner of the Earth, can come to live in America and become an American. Welcome back to “A Nation of Immigrants,” a biweekly talk show featuring the lives of immigrants, knowledge, cultural diversity, and inclusion.

In 1958, then U.S. Senator JFK published “A Nation of Immigrants.” He proposed liberalizing the immigration law based on his argument that the United States is a nation whose population is predominately made up of non-native people, immigrants, and refugees.

We highlight here Haiyan Wang, assistant director of the University of Minnesota China Center on the show. Welcome Haiyan.

We have known each other for many years, and it’s always an absolute pleasure to work with you on many projects with the China Center and the community. But we never really had a chance to talk about our backgrounds together. Do you tell us about your family background, which college you went to in China, your high school, your parents, or whatever you want to share with us.

Haiyan Wang (HW): Well, I was born in Shanghai just a few years after the normalization of the U.S.-China relationship, and also after the launch of the opening reform policy. So as one of the post-80s generation, I came of age when China gradually opened up its economy and also its society to the western world. Unlike my parents generation, many American immigrants, as imperialism or paper tiger, I grew up watching “Tom and Jerry,” “Transformers,” and “Titanic.” So these were my first impressions of American culture.

When I graduated from Fudan University with a bachelor’s degree in Chinese Language and Literature, I got a job offer from the Shanghai TV Station as a news reporter. At the same time, I also received graduate school admission with a full scholarship from the History Department of Stanford. Without much hesitation, I chose the latter out of young curiosity about a bigger world, I think. And I came to the U.S. in the year 2003.

As a Shanghai girl, I barely left my hometown for the first 21 years of my life. You may not believe that I hadn’t even been to Beijing before I came to the U.S. Now looking back from the year 2022, my landing at San Francisco Airport in September 2003 marked the real start of my adulthood. It was the first time I took a flight, the first time I had a bank account, and the first time I rented a place of my own. As an international student, I had incredibly rich learning and life experience at Stanford and later at UC Santa Barbara. Despite the language barriers, cultural shock, and all the other challenges, I felt very welcome and well-accommodated in this country with the generous help of everyone I met. This was also one of the reasons why I chose international education as my career because I experienced this and I benefited so much from this. So I was eager to facilitate more of these opportunities for students like me, both in the U.S. and China. So after my graduation, I spent eight years being a lecturer and assistant director for the China and Asia Pacific Studies Program, which is an undergraduate major at Cornell University. And now I continue to be part of the international education business at the University of Minnesota’s China Center.

CW: Thank you so much for sharing this.

A few years ago, I co-authored an article with my mentor called “The Luckiest Generations: U.S. and China.” We compared the luckiest generations in the United States and China. We concluded that in the U.S., the luckiest generation was the Baby Boomers (born between 1946 and 1964); and in China, the luckiest generation is my generation – Generation 89’, we were born between 1986 and 1972, grew up in the 1980s, then went to college around 1989. My argument that why my generation is a luckier generation than your generation is that in the 1990s, China was poor, still, China has a strong hope to join in the globalization, revitalization, and cultural renaissance. Materielly we were not rich, but the society was full of hope and positive energy. And then, we went to college in the early 1990s when tuition was still free. I didn’t pay the college or graduate tuition, but when I left China to pursue studies in the United States, I had to give that all back. But if you decide to stay in China, you don’t need to give it back. And then we had the chance either remain in China or study abroad, we had many different options, and the timing couldn’t be better.

Tell me whether or not you think your generation is better, equal, or not as lucky as mine.

HW: Well, I can see your point. When I came to the U.S. I didn’t have to pay back to the country anything because I paid my college tuition by myself. But I was lucky that back in my time the college tuition was quite minimal, it was like a few hundred dollars a year, so that was quite minimal. So I think we are also a lucky generation. And I agree with you that the 80s and also the 90s are an era that was full of hope and the whole country is opening itself to the western world, and people were so eager to see the world outside. I really miss that.

CW: I agree with you. May I also add that the early 2000s was also a good time in China. It just seems everything was on track in the right direction. I’m glad you paid low tuition; I accept your rebuttal that you’re lucky too. I was even paid a stipend for studying in graduate and college school, so I consider myself pretty lucky even though I had to give all that back to the authority when I decided to study abroad. So, when was your last trip in China?

HW: The last time was December 2019, right before the start of the pandemic. I feel extremely lucky that I made that trip along with my colleague at our channel office in Beijing. We met with a few partners and alumni in China and we visited some of the China offices of other U.S. universities. I feel really grateful that I made that trip right before the COVID and I did get a chance to briefly visit my family in Shanghai. Now it’s extremely hard to travel back to China.

According to the latest policy, you need the four COVID tests and antigen tests before you can get on board.

HW: The Justice Department just announced they basically abandoned “The China Initiative,” which very much targeted Chinese American scientists and professors at higher education institutions. It’s very controversial, but I’m glad that the Justice Department did the right thing. We’re all familiar with President FDR’s Executive Order 9066 - Japanese American Internment. Since the start of the pandemic, there was a strong feeling that the Chinese were being targeted in this country. Even some Chinese Americans began to fear similar treatment from the authority should the U.S.-China tension escalate. What are your general observations since your job is to build U.S. China bridges and ensure no miscommunication or misunderstanding but more exchange and collaboration?

CW: Professor Erika Lee, one of the professors you invited to Considering China webinar series, talked about the United States as a “nation of xenophobes,” and also “a nation of xenophobia.” “Xenophobia is racial profiling deeply embedded in the nation’s genes. So I have the same question for you as I asked her. If you were the executive director of Council on Asian Pacific Minnesotans: a Republican candidate for the U.S. Senate in Delaware tweeted: “Most-third-world migrants cannot assimilate into civil societies. Prove me wrong.” One of my favorite Vietnamese American

Continued on page 7
Managing your way

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Asians in America

Continued from page 6

authors, Viet Thanh Nguyen, replied on Twitter: “Third World” refugee here. I have a Ph.D. in English and won a Pulitzer Prize in Fiction. What have you done?” It goes without saying that the candidate’s statement is not worth our comments. But it’s crucial for us to think about this, what is assimilation, and how does assimilation work with the concept of diversity and inclusion? We have heard that “It’s very hard to get into the mainstream American society,” and “it’s very hard to assimilate.” So what’s your definition of assimilation, and what’s your view on assimilation?

HW: First of all, I feel sorry for the glaring ignorance of the senate candidate. I would like to rethink the word assimilation. There can be different layers of assimilation by socioeconomic definition: language behaviors, norms values, intermarriage, or whatever socioeconomic status. However, the presumption here is that there is only one dominant culture in this country, minorities need to adapt to it, and ideally become indistinguishable over time. When I first came to the States, I got a lot of advice from some older immigrants that I need to enter the mainstream of the U.S. society by doing what Americans do and like what Americans like. For example, watching football and going to a pub. Twenty years later I still prefer soccer to football, and I still hate being in a pub. But I don’t feel any less American because of that. To me, the spirit of being American is not about having one dominant culture and silencing the others. It’s not about having a unanimous society where everyone follows the same routine. People of different cultural backgrounds came to this land and together they made it their home. This country was designed to be inclusive adaptable and diverse under the core value of freedom and personal liberty. The country also flourishes because of this dynamic diversity. To me, being American doesn’t mean that I need to talk or behave like anyone else here. It rather means stepping up as part of the community, contributing to this community and this country. It means who I am and what I have. Of course, all the ethnic groups need to conform to the core values of this country, and naturally people of diverse backgrounds will learn and adapt to each other on this land. But this is not a one-way street. So instead of the word assimilation, maybe integration will be a better word in my mind.

CW: Thank you so much. I appreciate your recommendation. My recommendation would be the Vietnamese American author Viet Thanh Nguyen. All his books are splendid. I particularly recommend “The Sympathizer” and “The Committed.” He brilliantly masters the English language to the utmost perfection and sophistication. I hope we will have chance to continue our conversation. Thank you, Haikun, for taking the time to come to our show to share your life story, professional career, insights, and wisdom. Also, I want to thank you and Mrs. Joan Brzezinski and all of your colleagues at the China Center for building the bridges between the United States and China. We all hope that tomorrow will be better and at least will not be as bad as today. So, let’s keep our hopes high, we will get through all of this.

Art & Culture

Local artist Paul Kwok’s exhibition in Maryland

Earlier this summer, local artist Paul Kwok Ka Yin’s landscape paintings were exhibited at the Chinese Culture and Community Service Center Art Gallery in Gaithersburg, Maryland. Approximately 70 guests, some with Minnesota connections, attended the opening.

The exhibition, “In and Out of Tradition,” referred to “the common ways that applied to creating and reviewing a painting … to the methods and materials used to achieve more innovative results on a piece of paper,” stated Kwok. He also said he prefers doing landscapes that include sky, land and bodies of water; reflect seasons and the changing moods with the change in time of day; show movements within the painting with brushworks flowing without interruption.

Kwok has lived in Minnesota for more than 40 years, and has gotten to know the rolling lands and shimmering lakes of his environment well. “There are many artists who are nourished by the environment they live in,” he said, and he hopes he can be listed as one among them.

In Abstract Landscape No. 15, the painting is composed of arrayed colorful brushwork, moving slightly up and away from the center, and in simple and abstract forms, the sky, land and the lake are together connected.
Dong opera in China: An art treasure in the opera world, Pt 1

By Le Guobin and Bu Aihua, Center for Hunan Cultural Heritage at Huaihua University, contributors

Dong opera (侗戏, dongxi) in mandarin Chinese and “侗歌戏” (dongge xi) in the Dong language is a traditional art form of the Dong people who have been living mainly in the border areas of China’s Guizhou Province (Liping, Congjiang and Rongjiang counties), Hunan Province (Tongdao County), and Guangxi Zhuang Autonomous Region (Sanjiang and Longsheng counties).

Dong opera are common or slightly refined daily necessities of the Dong people. In the performance, two characters, usually the male and female leads, sing to each other in the Dong language. Upon finishing one stanza, the two performers exchange positions through the music door on the stage and then continue to sing the next stanza. This exchange continues until the end of the whole singing session.

Characters are not clearly classified in Dong opera, but there do exist three major ones: sheng (生, a male character), dan (旦, a female character), and chou (丑, a clown).

In Dong opera, the clown’s performance is quite different from that of other characters in that no matter how he makes an appearance, he can only jump onto the stage, thus getting the nickname "the leaping clown (跳丑角)." The male and female leads are responsible for the majority of singing. The leaping clown, however, is set to amuse the audience either with eccentric performance or with funny lines.

Tunes and accompaniment instruments

The major tunes of Dong opera include the flat tune (平腔, also known as the ordinary tune), the sad tune (哭腔, also known as the weeping tune), the deyi tune (仙腔, tune for deities), and the yshiyi tune (吆喝), a tune sung by a group of performers. The flat tune is usually adopted for stanzas of narration and cross-singing. The sad tune is for stanzas of personal expressions of sadness. The deyi tune, as the name indicates, is used by deities who have been designed to intervene in the story by helping those in need. The yshiyi tune is usually used to lend an opera or to accompany the highlights of an opera.

The accompaniment instruments of Dong opera are mainly stringed ones, including erhu (二胡), niutuiqin (牛腿琴), pipa (琵琶), yangqin (扬琴), lushi (芦笙), bamboo flute, etc. Percussion instruments also are employed, including small drums, bells, gongs, cymbals, etc., usually at the beginning and the end of an opera. Erhu, small drums, bells, gongs, and cymbals are traditional accompaniment instruments for Dong opera, whereas niutuiqin, pipa, dihu, yangqin, etc. are more modern ones.

Next month, we will continue the topic of Dong opera, covering the literary sources, modern development and cultural prospects.

Notes:
1. Some records say Wu Wencai (吴文彩) worked together with Wu Wenbin (吴文彬) on the two Dong operas.
2. A prop in the shape of a door used on the stage.

This article from the Center for Hunan Cultural Heritage is part of the U.S.-China cultural and educational exchange and research. The Center is located at Huaihua University in Hunan Province. It is a provincial translation institute dedicated to the preservation and development of Hunan’s diverse ethnic communities and shared with the global community.

Professor Bu Aihua is head of International Office, Centre for Hongkong, Macau and Taiwan Exchange as well as dean of International School of Huaihua University. In recent years, her major research interest covers translation and dissemination of Chinese Culture, bilingualism and bicultural active living lifestyle with a special focus on the Hmong youth in western part of Hunan Province and the state of Minnesota.

Le Guobin is an associate professor at Huaihua University. He is also a PhD student at Hunan Normal University. In recent years, his major research interests include translation studies and studies of traditional Chinese Culture.
Three notable local Chinese American women in the news recently

Judge Gail Chang Bohr, retired but still on a mission

Main source: Mitchell Hamline Law Magazine | Spring 2022

Gail Chang Bohr may be retired from the bench, but she hasn’t retired her mind or passion. In fact, she has taken C.S. Lewis’ statement to heart: “You are never too old to set another goal or to dream a new dream.”

The opening sentence of the Mitchell Hamline Law Magazine article captured Chang Bohr’s spirit, “When asked if she’s any less busy in retirement, her chuckle says it all.” She retired from Ramsey County (the Second Judicial District) in 2014 at the mandatory age of 70. Then she served as senior judge for the State of Minnesota until June 2015.

In 2021, she served as president of The Infinity Project, a nonpartisan group dedicated to getting more women into judge- ships. According to the Mitchell Hamline magazine article, “Women are half the population but fewer than a third of state judges. Nonwhite people are 40% of the population but fewer than a third of state judges. Of the nation’s 12 judicial circuits, the Eighth is the least diverse.”

Professor Erika Lee, author and historian, Harvard bound

Main source: Harvard Crimson | July 2022

Erika Lee, the current University of Minnesota history and Asian American studies professor, will be headed to Harvard as the second of four ethnic studies professors hired for a new ethnic studies initiative.

In February 2022, Harvard announced the school was “actively recruiting” four scholars it had identified as part of the ethnic studies cluster hire.

Watch a video about the project and read the story here.

Voice cracking and choking up at the Harvard Crimson reported that Lee said, “I knew that this is the result of decades of work by students, alumni, and faculty and I look forward to contributing to their efforts.”

Judge Regina Chu retired, sleeping better

Main source: KSTP.com | Aug. 18, 2022

Hennepin County Judge Regina Chu retired from the court in May 2022. The mid-August interview with KSTP’s Eric Chaloux showed one of the last and high-profile cases of her career, the Kim Potter case, caused her many sleepless nights and still takes a toll on her, even in retirement.

She told Chaloux, “A very difficult decision, I thought a lot about what I would do. I recognized there would be a number of people that would disagree.”

Voice cracking and choking up at the Harvard Crimson reported that Lee said, “I just found the human story behind every case so fascinating.” And for the soft-spoken Chu, the Potter case will probably be one of the most memorable and saddest case of her career.

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Community

The mission of Minnesota Center for Community Service’s Kuali Le (ør̤ɔ̝̊ ɸ ́ ɬ e) is “to promote appreciation of Chinese songs. Under the guidance of professional artists, members will creatively improve their voice through practice, and seek happiness in singing together…”

Conductor-composer of the choir is Lu Cixian (呉錞), an accomplished pianist. Lu earned a double major in musicology and electronic composition from Shanghai Conservatory of Music and has a master’s degree from John Hopkins University Peabody School of Music. She is currently a Ph.D. candidate in composition at the University of Minnesota.

Voice coach and piano accompanist is Gao Jian (高健). She has been involved in music education in China for 10 years before arriving in the U.S. Since then, she has participated in and promoted Chinese arts and cultural activities.

The choir will be working on two pieces: “The Crimson Clouds in the Sky” and “Treading in the Waves.” If interested in joining, email Sebastian10152007@gmail.com or text 651-403-0953.
“An Object of Seduction: Chinese Silk in the Early Modern Transpacific Trade, 1500-1700” by Xiolin Duan

Reviewed by Peter Gordon | Asian Review of Books | July 16, 2022

Author: Xiolin Duan
Publisher: Lexington Books
Publication date: February 2022
Hardcover: 230 pages

Xiolin Duan is associate professor of Chinese history at North Carolina State University. She teaches Chinese and East Asian history, including topical courses on the globalization of China, material culture, popular religion, women’s history and environmental history.

Duan studies socio-cultural history in medieval and early modern China, particularly urban history, popular religion, and visual/material culture.

Whether the Manila Galleon — the crossings between Manila and Acapulco that began three-quarters of the way through the 16th century — really ushered what has since come to be called “globalization” remains a matter of some debate, but one which depends more on what is considered globalization rather than the global significance of this trade itself.

While the broader macro-economic and political effects of the Manila Galleon have been (relatively) widely written about, discussions of the effects on individual industries and society are less accessible. Xiolin Duan’s “An Object of Seduction: Chinese Silk in the Early Modern Transpacific Trade, 1500–1700” dives into what was perhaps the most important of the various Asian manufacturers in global markets. Silk, furthermore, was not just subject to globalization but was also an active agent, forming aesthetics and shaping lives.

The first Chinese silk — 712 bales of it — reached Mexico in 1573 out of the very earliest ships. Mexico, as it turned out, already had a thriving silk industry introduced from Spain: indeed, there seemed to be little room for foreign textiles. However, only 30 years, the Spanish Crown issued a ban against all Chinese silk out of the fear of competition. No one seemed to pay much attention.

The Crown reissued bans several times in the 17th century: in 1602, 1604, 1609, 1620, 1634, 1638, and again in 1706. The lack of central control in both New Spain and China, despite the authorities’ best efforts, is a recurring theme of Duan’s study.

China and Spain shared concerns about widespread smuggling and discrepancies emerged between trade bans on paper and practices in reality. Such concerns, however, came out for different reasons: while the Chinese government worried about the border security along the coastline, the Spanish Crown cared more about their revenue income from colonies.

The overseas demand for silk drove not just growth of the industry in China, but specifically, “expanded private production,” which in turn drove the development of a “free labor market for artisans” and “increased labor mobility, while Mexico emerged as a significant economic player in its own right.”

Connections in the global market challenged the state’s authority, foreshadowing the collapse in effectiveness of these empires’ authority over the local societies. There were micro-economic and industrial consequences as well:

The foreign market also promoted innovations in silk production. In the 16th century, the people of Zhangzhou started to specialize in weaving velvet for the export market. Gazetteers during the Wanli reign recorded that velvet originally came from foreign countries, but later circulated widely within the domestic market. Some Chinese weavers even created “Spanish” fabrics with European patterns. Meanwhile, in Mexico the imitations of Chinese products fostered technological improvements and further refinements of domestic goods. The hybridizations of Chinese and European styles enriched the fashion trends in New Spain. The profits on both sides of the trade were enormous. Duan quotes Chinese official He Qiongyan in 1630:

When our Chinese subjects journey to trade in the West Ocean, they trade the goods we produce for the goods of others. But when engaging in trade in Luzon, they have designs solely on silver coins. A hundred jin of Huzhou silk yarn worth 100 taels can be sold at a price of 200 to 300 taels there. While in 1638, a Spanish naval officer reported a profit margin of 400 percent for shipping Chinese silk from Manila to New Spain.

Duan provides interesting details as to how the trade was in fact managed. In addition to widely exceeding caps and quotas, the trade usually ran on credit. Ambitious Spaniards dealt with Chinese merchants a year in advance, arranging to meet the smaller Chinese boats off the shores of Luzon. They would purchase the commodities at wholesale prices. Merchants in Mexico City rushed to complete their deals before the galleon arrived in Mexico. Goods were usually sold out before the ship had even come into dock. This credit-based trading system continued through the nineteenth century. Duan goes on to discuss silk’s role in the development of fashion. The circulation of silk was fundamental in enhancing cosmopolitan consumer knowledge. Discourse and discussion about silk expanded beyond the realm of technological and commercial records, and encompassed the values of the time, the identity of individuals, and the collective consciousness of the globe.

“Foreignness,” as it turns out, was as desirable in China where Western-derived velvet and “Japanese brocade” (woduan, which Duan says also probably also had Western origins) became popular, as it was in the markets of Spanish America:

the style introduced by Asian craftsmen was widely welcomed, and the passion likely came from the fact that these styles and textiles were different and unique, and represented a distant culture. It was from this consumption and following the globally circulated fashion that people in Mexico perceived their position in place and time.

Duan goes so far as to claim that the purchase of Asian silk could also be regarded as a collective manifestation of the desire for a greater independence from Spanish control. While in China, burgeoning global links contributed to the ineffectiveness of state administration of local economic development.

And, as always, the past isn’t even past: Legacies of the early modern silk trade between China and New Spain continue to influence these regions today. In present-day Mexico, the Oaxaca region is still a place of silk production. The producers there face fierce competition from producers in China for the U.S. apparel market. Meanwhile, the battle between imported and indigenous silk continues to be a challenge for the Mexican silk industry.

Despite the somewhat sexy title, “An Object of Seduction” is an academic book targeting an academic audience. Duan, however, writes well, and has a knack for finding quotable primary sources to add color to the narrative. This might not be the first book to turn for those interested in the formative period of the global economy, but Duan fills in much detail that previously harder to find.

Part of Duan’s aim is to take aim at “Eurocentric” narratives:

In discussing early modern global development, one myth is the “Rise of the West,” or how parts of Europe came to dominate the world. Social critics, historians, and economists tried to point to something within Europe’s culture or genetics which accounted for its exceptionalism, a process leading to the Eurocentric narrative. In macro-economic models, globalization creates a world system with Europe at its center; in political integration models, European states or empires provide the standard against which other policies are measured. In both cases, European patterns of development become a universal example. Such a Eurocentric perspective, however, distorts the histories of past centuries and the complexities of global events.

This is perhaps less necessary now than it may have been even in the recent past. Nevertheless, globalization means just that and a lot of it had little directly to do with Europe.

About the reviewer

Peter Gordon is the editor of The Asian Review of Books and wrote regular editorial columns for Hong Kong’s English-language dailies for several years. He co-authored The Silver Way: China, Spanish America and the Birth of Globalisation, 1565-1815.”
The question as to whether fashion is art or there is art in fashion has long been disputed. If so, how would one define the art of fashion? "Guo Pei: Couture Fantasy," presented by The Fine Arts Museum of San Francisco (SFOMOA), is a companion volume to the Beijing-based couturier’s 2022 exhibition showcasing her fine talent in fashion. Held at the Legion of Honor in San Francisco, the exhibition of couture costumes is a blockbuster on fashion in an art museum that casts an interesting light on why fashion aesthetics is a good reason to be considered for an exhibition in museums.

So does fashion have a place in an art museum? Victoria and Albert Museum for one houses the largest and most comprehensive collection of dress in the world that spans five centuries. The Costume Institute of the Metropolitan Museum of Art also has an impressive collection representing seven centuries of fashionable dress and accessories from the 15th century to the present. From the outset, clothing and fashion could be appreciated as a source of valuable information on cultural traditions and practices of various periods and societies. Currently displayed at the permanent collection galleries in SFOMOA (through 5 September 2022), Guo Pei’s meticulously constructed gowns intriguingly juxtaposed with the ornate frames and richness of the classical paintings, underlining the alluring power of ornament in art. While rich embellishment might be hackneyed as superficial, peripheral or excessive, Guo Pei’s whimsical creations dramatically connect the paintings, drawings and ceramic objects from the 17th century, a period in which exotic East Asian designs enchanted Europeans in a decorative style known as chinoiserie. The sheerness of Peter Paul Rubens’s fabric peeks of collars and sleeves oddly yet arrestingly complements the gossamer folds of two chartreuse dresses from Guo’s 2007 collection, “An Amazing Journey in a Childhood Dream.” The exhibits are creatively curated; the costumes intriguingly placed, the exhibit labels interesting, even creatively curated; the costumes intriguingly displayed closer and closer to China. In Western fashion has gradually moved closer and closer to China. In the process, the layers of interpretation have been peeled back to reach a core of authenticity.

Completed in 2005, her work “Da Jing (Magnificent Gold),” fully embroidered with gold thread, took two years to complete and cost $1 million to create. The long panels of the gown, which resembles an inverted lotus seedpod, are creatively embroidered with designs of the lotus and lotus plants, symbols of everlasting exuberance. In Chinese culture, the lotus flower is a symbol of nobility and purity since the flower yields radiant petals, even as it springs from the mire. The lotus is one of Buddhism’s most recognizable symbols of enlightenment — Buddhist deities are often portrayed sitting on lotus thrones, a metaphor of their release from worldly cares. The seedpod of the lotus is evident when the flower begins to bloom, thus the combination of the lotus and the seedpod symbolizes fruitfulness, abundance, and having numerous offspring. The lotus is a motif frequently employed by Guo Pei. The Bao Xiang Hua is a decorative element of a flower with leaf flourish and scrolls used in Chinese art that first appeared in the Wei dynasty (220-265 CE) when Buddhism was spreading. The element is also used on the quirky blue-and-white porcelain-inspired dress of her 2010 collection 1002 Nights. The Bao Xiang Hua is a combination of a lotus, a peony, and a chrysanthemum which symbolize nobility, holiness and solemnity. On her deep interest in exploring Chinese cultural motifs in her creations, she says, “I believe that design can never be too far away from the past; designers should learn about the past to inform their own designs and become a part of history themselves.”

The designer’s outlook asserts that fashion is not merely a manner of dressing; it is a social expression of an age as well as a way of life that reflects our cultural heritage. Fashion has its roots in the past and bears the seeds of the future. Lavish embroidery is also recognized as a key signature of Guo’s brand, the medium through which, she says, expresses herself best. Over the course of 20 years, Guo and her team developed their own interpretation of traditional embroidery stitches. According to associate professor of fashion design Wang Yi, Guo is trying to reinvent Imperial style. But there is a gap of a century in Chinese history, and her patterns, colors and techniques all have been improvised in a vacuum. Born in 1967 and raised during the Cultural Revolution, the period had an immense impact on her. Women sewed plain homemade clothes for their family, which Guo Pei learnt by helping her mother. The desire for more creativity begets Guo to seek inspiration from her maternal grandmother’s colourful descriptions of stylish Manchu tight-fitting garments worn during the twilight of China’s imperial Qing dynasty, a sharp contrast to the dowdy garments worn during the Maoist period. Guo’s grandmother was an adept needle-worker who excelled in embroidery, which for centuries was a measure of a traditional Chinese woman’s worth. The profound influence of her grandmother prepared Guo for unconventional artisanship in her career as a couturier. Guo is also recognised for theatrically rich runway presentations and experimental dressmaking techniques that emulate a sartorial fantasy of various influences from China’s imperial past to European court life and architecture. “Fantasy” Guo says, “is the height of your spirit. It is the most important part of life because it fuels its meaning. ... If you have fantasy or an imaginative outlook, you will grow and inspire other people.”
Chinese-American novelist Jamie Ford charmed his audience at an author event on the evening of Aug. 9, which featured his newly released novel “The Many Daughters of Afong Moy.”

Ford, whose Chinese forebears first came to the U.S. in the 1860s, warmed up the crowd by reading several amusing tweets and posts with student reactions to his earlier best-selling (debut) novel “House on the Corner of Bitter and Sweet” — an “assigned reading” at many secondary schools.

“The Many Daughters of Afong Moy” has already received much acclaim; Jenna Bush Hager’s book club “Read with Jenna” picked it up, and the “Indie Next” independent book store association site picked it as the “August 2022 #1 Great Read.”

Ford is the great-grandson of a Nevada mining pioneer who immigrated to Tonopah, Nev., from Kaiping (Guangdong Province) in 1865. Min Chung changed his name to William Ford. Chung’s wife, Ford’s great-grandmother, was the first Chinese woman to own property in the state of Nevada. Ford’s mother is of European descent.

Ford described how his latest novel came to pass, and the process of being approached to appear on the “Today” show as a featured author. He read an excerpt from the new novel, and took questions from the audience on his writing process, navigating the publishing and book promotion world, and the role of his Chinese heritage in his work: Growing up around his father’s Cantonese restaurant, and in a Chinese-American household, he felt cut off from his roots once his father was gone. He was impelled to probe into his father’s childhood and life, his grandfather’s life story, and the Chinese-American experience as a way of connecting with his heritage and reaching a better understanding of himself as well.

After the reading, Ford graciously mingled with the attendees and personalized signed copies of his book, which were included in the price of the ticketed event. The event, held at Grace Trinity Church in Minneapolis, was organized by Pamela Klingner-Horn of Valley Bookseller of Stillwater, with support from the Association of Sino-American Neocultural Exchange and the Minnesota Chapter of the US-China Peoples Friendship Association. Before the author presentation, guests enjoyed a social hour with chamber music performed by Mr. Ye Yu and his woodwind students, and Jarrelle Barton on the guzheng. Refreshments were generously provided by the Legendary Spice restaurant.
Vaccination empowers learning about overall health and wellness

Source: Asian Media Access, Chinese American Chamber of Commerce – MN, and Spitfire

COVID-19 infection rates have increased and decreased over the past two years as Minnesota faced wave after wave of the virus, but one thing remains the same: Black communities have been hit hard by COVID. Since the pandemic began, Black Minnesotans have died from COVID at more than twice the rate of white Minnesotans.¹ Despite inequities barring the way, community members say there are still ways to rise.

Overlapping challenges
Black communities are facing multiple crises in addition to the pandemic. CO-VID has exacerbated preexisting issues by worsening working conditions, increasing unemployment, destabilizing finances, and limiting access to high-quality education. COVID is a serious threat to community wellbeing because it exacerbates existing inequities that communities are working so hard to address. Supporting health literacy and improving access to health care are important.

Finding the power in healing
While the COVID virus does not discriminate, there is no hiding the fact that the healthcare system reinforces and perpetuates inequities. The US healthcare system has deep roots in racialized practices like the Tuskegee experiment and forced sterilization that weigh heavily on Black folks.

Donnell Bratton, senior pastor of Overcomer’s Victory Church in St. Paul, whose mother lived in the era of Tuskegee in the south did not have access to healthcare until the appearance of polio. Bratton is aware that his mother’s experiences live on in him.

Intergenerational trauma has left many in the Black community wary of medical interventions. To cope with this disturbing and violent history, Bratton has a motto: “I’m not responsible for the trauma, but I have power over my healing.” He notes that while no one can reverse the past, every individual can choose how they prioritize their health and protect against threats to their health and well-being, like COVID, in the present.

Promoting equity and long-term safety
Vaccines are a tool that can help individuals take control of their health. Minnesota’s health department has worked to make vaccines free and accessible, integrate racial equity as a pillar of its public health policy and collaborate with all communities to address concerns.²

Time after time, data shows that people who have been vaccinated against COVID are less likely to get seriously ill or die from the virus.³ Because of this positive outcome, 69% of Black Minnesotans have chosen to be vaccinated as of May 18, 2022.⁴ (According to the Minnesota Department of Health, as of Aug. 6, 2022, Asian Americans have the highest vaccination rate: 82% had one vaccine dose out of 6.7% completed vaccine series (“series” for adults mean two primary doses of Moderna, Norwalk or Pfizer or a single dose of Johnson & Johnson), and those who are up-to-date on vaccine means completing the primary series plus one booster. The up-to-date rate for Asian Americans is 37.7%.

Taking a day off of work to visit a vaccine clinic and deal with normal side effects can be a hassle, but the vaccine side-effects wear off in a couple of days. The alternative — getting COVID — is an extreme health and financial burden that can have serious long-term effects. Even death. Contracting COVID prevents you and those around you from going to work and school for at least five (per the current guidelines) days. Some of the virus’ effects on your health — like shortness of breath and difficulty concentrating — can last months or longer. Everyone has the right to weigh the risks and benefits of preventive measures and choose the path that is right for them.

Overcoming the historical medical trauma experienced by Black communities will take more than scientific facts. Community leaders like Bratton can be a bridge, but communication has to go both ways. Public health institutions must share important vaccine information, but they must also listen to and learn from Black communities about their experiences and needs. Building a larger conversation about health literacy and healthcare access will make communities stronger and more resilient to future public health crises.

Tools of power and choice
Decisions regarding health and vaccination are personal, but it can be helpful to discuss with trusted friends and family members around the dinner table. Bratton often raises discussions about health in church because it is a center for community and healing. He states, “Pastors and spiritual leaders play a role in educating and guiding communities.

Whatever your denomination or faith, we share the value of caring for our neighbors. But I also want you to know that caring for yourself and your health is equally important for the spirit. We believe in God even though we’ve never seen him. We can’t see COVID, but that doesn’t mean it’s not real. It has caused a lot of suffering in our community that could have been prevented with masks, social distancing, and other preventative measures.” The pastor emphasizes that everyone was born with the gift of choice, and he encourages folks to use that power to make good decisions about their health. It is everyone’s right to question and learn about COVID and ways to avoid serious illness. Taking control of individual health can help folks get back to church, work, school, and advocacy in person. Community organizations like Project HEALINGS are here to continue the conversation with communities and are working to make sure that healthcare equity improves for COVID-19 patients and beyond.

Notes:
Guo’s elaborate and iconic designs constitute works of art that explore Chinese aesthetics in relation to Western fashion. In 1997, she established her own design house, Rose Studio, a couture house which creates dressmaking to occupy a liminal category, precisely because it is not art, nor fashion. Guo endows her dresses and clothes with an unbridled devotion to details and cultural richness as well as complexity to change people’s thinking of what fashion could be — just as art museums curate fashion exhibitions to engage the potential to challenge conventional thinking of what constitutes art.

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U.S. chip bill is good for no one

Source: Xinhua | August 24, 2022

[BEIJING] -- The Chips and Science Act recently passed by the U.S. Congress is a typical act of economic coercion that seriously violates market laws and international economic and trade rules, distorts the global semiconductor supply chain, and disrupts international trade. Creating restrictions and decoupling is not good for anyone.

The U.S. legislation will intensify global geopolitical competition in the semiconductor industry and hinder global economic recovery and innovative growth. This practice of obstructing the normal exchange and cooperation within the global business community by means of state power and launching unfair competition on the basis of discrimination against other countries is bound to draw widespread criticism.

The design, manufacturing and even raw materials of a complete and complex product like semiconductors, especially chips, are usually distributed across many different countries and regions, thus forming a huge network. No matter how hard countries try to support their own manufacturing bases and localize their production, it is almost impossible to decouple from global supply chains. A certain degree of interdependence among countries is inevitable.

The U.S. legislation promises huge subsidies to the local chip industry and tax incentives for semiconductor and equipment manufacturing in the United States and encourages enterprises to build factories there. These provisions discriminate against some foreign companies, highlighting the fact that the United States intends to use state power to forcibly change the international division of labor in the semiconductor industry, which harm the interests of enterprises from all over the world, including Chinese and American enterprises.

No matter what development path the United States chooses, it should comply with World Trade Organization (WTO) rules and the principles of openness, transparency and non-discrimination, and should contribute to the security and stability of global industrial and supply chains. Advocating and actively promoting sound, fair and just international competition is the responsibility of a major country. However, what the United States has said and done is exactly the opposite.

It is the United States’ own business what development path it chooses, but this is not a valid reason for suppressing China’s chip industry through economic coercion. The United States has always been good at coercion. With its advantages of a superpower, the United States suppresses who-ever disobeys it on the international stage.

For a long time, the United States has imposed sanctions on Cuba, the Democratic People’s Republic of Korea, Iran, Venezuela and other countries; arbitrarily provoked trade wars against many countries; unscrupulously suppressed multinational companies such as Alstom of France and Toshiba of Japan, as well as high-tech enterprises of other countries, all in the name of national security.

Aside from the United States, there are no other countries in the world that can apply such a range of economic coercion on a global scale. What the United States has done is ridiculous and shocking.

After dealing with China for so many years, the United States should know with clarity that China has never been afraid or backed down in the face of coercion from the United States.

Neither restrictions nor suppression will hinder China’s scientific and technological development and industrial progress. China’s economy is resilient and has great potential and vitality, and the economic fundamentals that will sustain long-term growth remain unchanged. China’s development still has multiple favorable strategic conditions, such as a huge domestic market, a constantly-improving business environment, an increasingly complete industrial system and infrastructure, a mature and outstanding team of engineers, and a strong capacity to stabilize production amid the COVID-19 epidemic.

The United States and China should have been able to complement each other’s advantages, and achieve mutual benefits and win-win results through division of labor and cooperation in the global industrial chain. However, the United States is blinded by its immediate selfish interests. China-U.S. economic and sci-tech cooperation serves the shared interests of both sides and contributes to the common development of humanity. The United States must not set up barriers to disrupt normal economic and sci-tech exchanges and cooperation between the two countries or undermine China’s legitimate development interests. Creating restrictions and decoupling would hurt others without benefiting the United States itself.

Economic globalization is the trend of our times. Though countercurrents are sure to exist in a river, none can stop it from flowing to the sea. Driving forces bolster the river’s momentum, and resistance may yet enhance its flow. Despite the countercurrents and dangerous shoals along the way, economic globalization never has and never will veer off course.

The U.S. bill goes against the trend of our times. Those who try to block other people’s paths will only end up blocking their own. This is not alarmism, but the law of history. •

Related content:
- The recent visit of House Speaker Nancy Pelosi to Taiwan was not well-received by Beijing at all.
- In retaliation, the People’s Republic of China dramatically scaled up military exercises in the Taiwan Strait. It canceled eight key dialogs with the U.S. It banned export of natural sand to the island state and halted imports of agricultural and fish products from Taiwan.
- In the video “Tensions over Taiwan,” three experts at The University of Wisconsin shed light on the economic and strategic implications of Taiwan’s semiconductor industry globally should Taiwan be governed by the PRC.
- Well worth watching.

Food

BBQ-to-go, but not what / how you think

By Elaine Dunn | September 2022

BBQ home to the customers hankering for freshly grilled meat!

Bento-Yaki came up with a sleek all-in-one Japanese BBQ takeaway. The cardboard yakiniku bento box comes with small covered compartments for meat-of-choice, rice, vegetables, a side dish of either kimchi or tamagoyaki, miso soup, sauce and a built-in grill with charcoal.

The customer can choose from three cuts of meat, nearly sliced: karubi plate (meat from between the brisket and flank), chuck flap rib (from the shoulder) and short rib.

To start grilling, just take out the box of matches provided and grill away. Coal lasts approximately 30-45 minutes. And when you’re done grilling, use the leftover water, also provided, to douse the grill. Pretty clever, eh? Wish you’d come up with it?

Each box is designed for one person and costs from US$8 to US$18, depending on your meat selection. You can also order side dishes.

Yakiniku, Japanese term for barbecuing small pieces of meat on a table grill, originated in Korea and has become very popular in Japan.

The convenience and novelty of this one-box BBQ -grill-at-home bento has so impressed a Japanese food celebrity he tweeted about it. His post has gone viral and some Japanese have sought to have the same available on commuter trains or train stations. However, others protested the smell of the grilling would be too “disturbing.”

Debbie downsers in Hong Kong also mentioned food hygiene and smoke-filled homes concerns. Hello . . . it is a BBQ, what did you expect?? Me? I just want to know the probability of the charcoal grill burning through the cardboard box and ruining the kitchen-dining table! •

See video on using the bento box