

University Study Abroad Program
SUMMER ART IN CHINA
2008

WILLIAM PATERSON UNIVERSITY
Youngstown
STATE UNIVERSITY



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PREFACE

This is a book of first impressions. In the early summer of 2008, a group of students from William Paterson University of New Jersey and Youngstown State University of Ohio spent three and a half weeks on a carefully crafted study tour of China. What follows are the first impressions of the students as they attempted to make sense of the complexities of China, using the visual arts as the lenses through which to focus their experiences.

The intellectual leader of this enterprise has been Professor Zhiyuan Cong. Cong was born in Nantong, China. He worked in the local rice fields during the Cultural Revolution and later was educated at Nanjing Arts Institute where he became a professor of art and later at William Paterson University of New Jersey. As colleagues we discovered shared ideas regarding learning. When George McCloud moved on to Youngstown State University we continued to work on travel study projects. Discussions regarding this particular project were held for two years before we actually offered courses at our Universities and brought students to China. Cong who is a painter, printmaker, historian, and teacher combines an unique understanding of Western and Eastern culture. He provides a picture of Chinese tradition that sometimes contrasts with accepted pedagogy in American education. Introducing our students to arts administrators, faculty and students along with visits to museums, universities, historical sites, artist demonstrations and lectures, Cong has created a rich backdrop for research and reflection.

This project reaffirms the participants' belief that in a changing world international educational experiences play an essential role in the integration of a multi-disciplinary education. The relationship between the United States, China and other global partners in the upcoming fifty years will influence not only our country but affect world politics, economics and cultural values. The young leaders we are now educating must have the opportunities to broaden mutual understanding. It is no longer sensible for our students to believe the world orbits around the center of the North American continent.

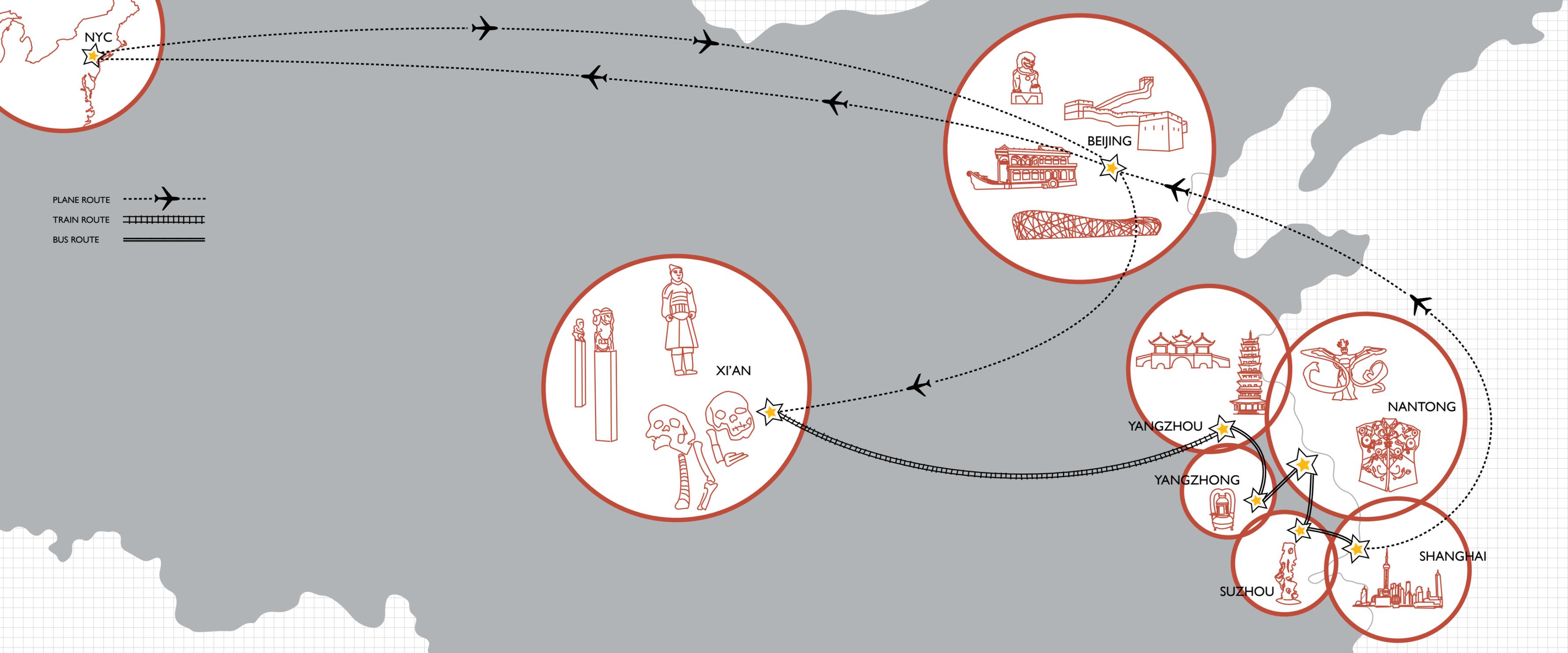
This book is written in the voice of American college students, principally for an audience of other American college students. That is a practical choice that the students made themselves. We think it is a sensible decision. But, we believe that the book can and should be read by other people as well. We hope that people of different ages and backgrounds that seek a better understanding of China, will read this book and gain from the contents. We hope that those who read it will admire the richness of Chinese history and culture. We also trust that readers will admire the insights and creativity of the students who have made the book a reality.

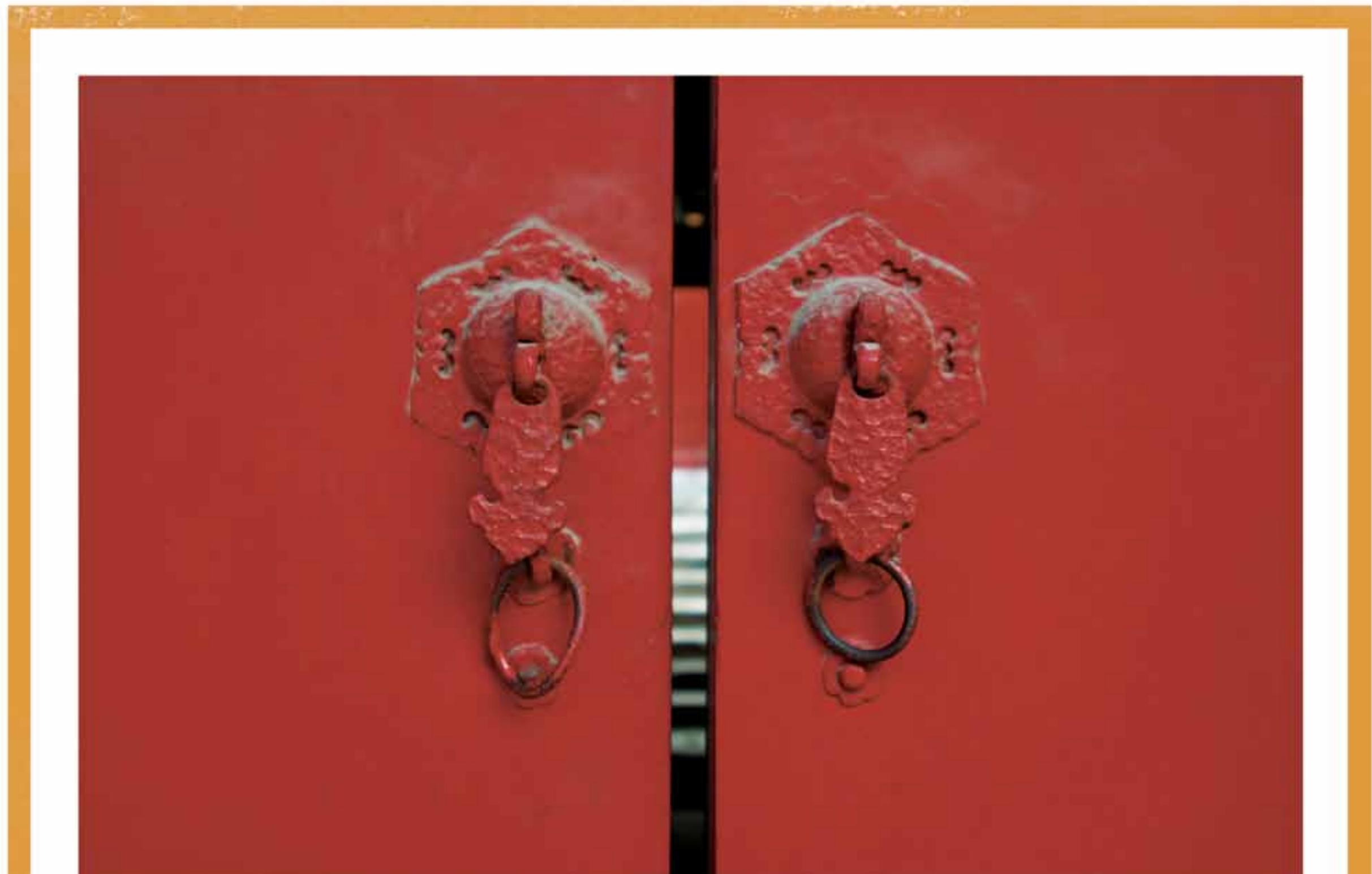
George McCloud, Vice President
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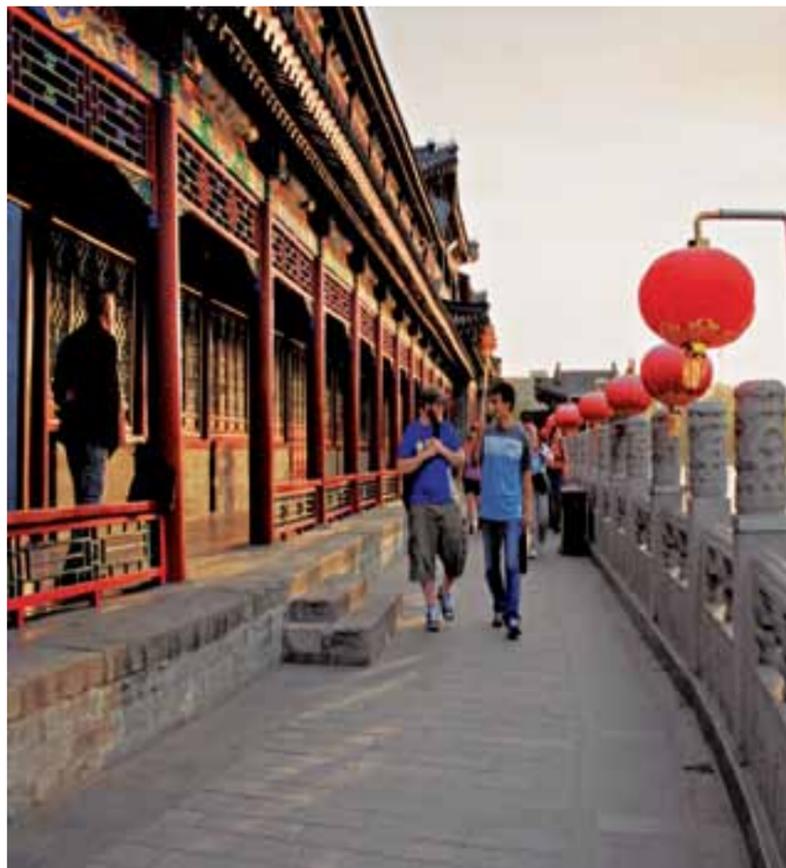
June, 2008







历史
HISTORY



the shining high rises, newly built apartment buildings, honking cars, and familiar storefronts are nearly omnipresent. There is a great deal of modernization in the places we visited, and there are evident contrasts between the deeply traditional aspects of China and the modern ones. However, rather than clashing or contradicting one another, the elements seem to meld beautifully into one rich fabric that gives deep meaning to China's history and reinforces Chinese identity and pride.

The things that we see as simply a part of life in today's China often incorporate traditional and historical pieces from centuries ago. The beautiful Chinese language, basically unchanged for the past 3000 years, is one of the most obvious examples. An exhibition of Chinese ink paintings that depict cityscapes and teenagers on the streets of Beijing held at the National Art Museum of China in Beijing is another. Even the 2008 Olympics, which have become representative of China's economic success and rising power, are laced with Chinese tradition--the auspicious clouds engraved into the torch, the lucky date of the Opening Ceremony, and the jade-inlaid medals are a few instances. Our aim is to introduce China's history as it is inscribed in modern Chinese life and as we experienced it through the Summer Art in China 2008 Program.

Throughout the three weeks of traveling in China we followed a busy itinerary that included many cities and places and introduced us to different aspects of Chinese culture and life. The majority of the most important historical sites we visited were in Beijing and Xi'an, the famous cities that had in the past both served as seats of China's emperors. In Beijing we began with Tian'anmen Square and the Forbidden City. We then saw three other imperial sites— Temple of Heaven, Beihai Park, and the Summer Palace and also drove north of the city to see the Great Wall. Upon our arrival in Xi'an, a city that served as the capital to more than a dozen dynasties, we visited Hanyangling Museum, the tomb of Emperor Jingdi. Within the next few days the itinerary included visits to the Banpo Neolithic Age Museum, the Terracotta Warriors site, Qiling Pagoda, Shaanxi History Museum, the Qian Ling Mausoleum, and Zhao Ling, the mountain tomb of Tang Taizong.

While all these places were important in our exploration of China's history, Beijing and the many royal sites we visited there seemed most exemplary of how prominent history and tradition are in the context of daily life in today's China. The Forbidden City, the Temple of Heaven, Beihai Park, and the Summer Palace are all relics of history and emblems of past imperial glory. Although the functions of these places have drastically changed in the past century, their

importance to the Chinese has not waned. Once the sacred grounds of royalty where daily activities of the emperor and his court, ceremonies, and official governance took place, today these sites are open to the public and serve as a proud reminder of the past. They are a storehouse of ancient Chinese tradition, as well as places of leisure and community for the people of Beijing. The Forbidden City and Temple of Heaven are two particular sites that we focused on.

An enormous palace that stretches over an area of 1,000,000 square meters, the Forbidden City, also known as the Palace Museum, is today the largest and most well preserved palatial complex in the world. It was built in 1420 by Yongle, the third Emperor of the Ming Dynasty when he moved the capital of China from Nanjing to Beijing. The palace was opened to the public in the early 1920s and today it is one of Beijing's most important tourist attractions with 430,000 square meters open to the public. The formidable Wu Men or Meridian Gate is the tallest structure in the complex and the main entrance to the City. A map of the site in Mandarin was of little help as we wandered

awestruck through the seemingly endless courtyards, alleys, temples, and halls, admiring the beautiful architecture, decorative reliefs and colorful paintings, and even details such as lion-shaped bronze door knockers.

Stopping nearly every second to admire yet another building we finally made our way to the Imperial Garden, Yuhua Yuan. Designed to emulate the beauty and serenity of nature with its ancient trees and convoluted Taihu Lake rock formations, the garden despite its large area feels much more inviting and relaxing. Intriguing names of buildings such as the Hall of Earthly Tranquility and Pavilion of a Thousand Autumns make your mind wander off into the distant past imagining the lives of the people who walked through their rooms hundreds of years ago. The chatter of tourists, the squeaky voices of children with their parents, and tidbits of conversations between old couples walking down the mosaic sidewalks bring you back to reality— a luxury once exclusive to the royalty is now cared for, cherished, and enjoyed by everyone. As our wonderful guide Mr. Wang further emphasized, it holds special significance to the Chinese because of its history.



China's History: From the Traditional to the Modern

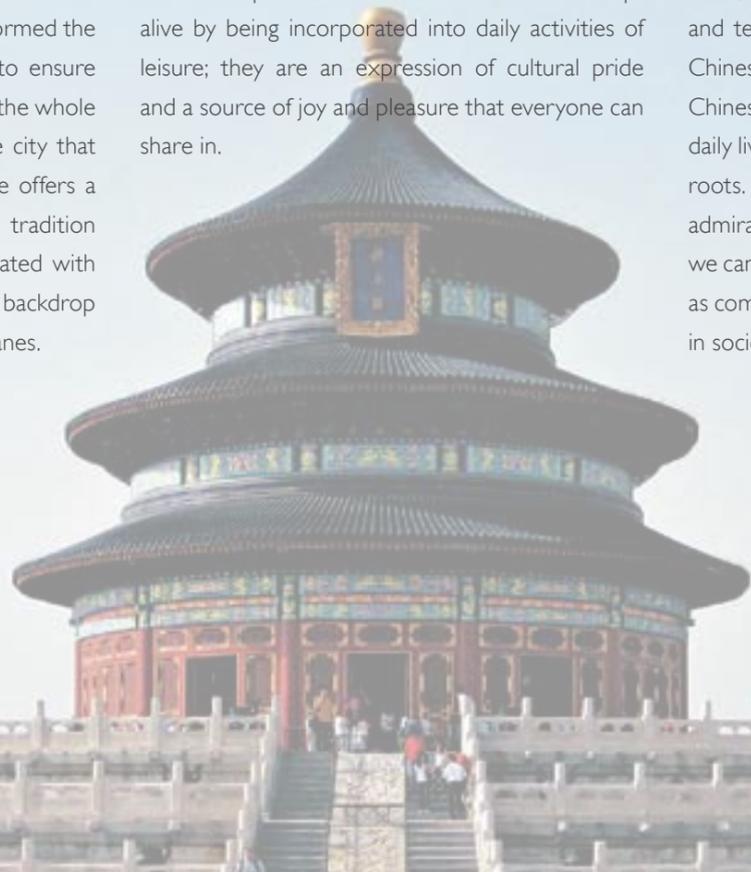
"You can't understand China unless you understand China's history."
- Mr. Wang (Oliver)

This was a point that our tour guide Oliver made clear on our very first bus ride through the brightly lit streets of Beijing, and one that set the tone for the work that the History group would do. As we made our way from the airport to the hotel Oliver emphasized the fact that events of even the most distant past still play a crucial role in Chinese life today, and that they should be equally important in our experience of it.

Each place we visited was in some way reminiscent of things we would see in the metropolises back home. Whether walking along the bustling Wangfu Jing Dajie in Beijing, driving through Xi'an on our way to the Shaanxi History Museum, or visiting Nantong City to meet with renowned artists and university students,

The Temple of Heaven is a site related to the Forbidden City and even more obviously tied into the daily lives of the people of Beijing. Built in 1420, it is located in downtown Beijing and was our next destination after the Palace Museum. The site is larger than the Forbidden City but contains fewer buildings. The first view as one walks through the south gate is of a vast, almost empty space, and it is only after passing the temple buildings that the more park-like garden area appears. An ideal example of Ming Dynasty design, the main temple complex is composed of three buildings--the Circular Mount Altar where the emperors prayed for favorable weather, the 300m long Echo Wall which surrounds storage rooms for ceremonial objects, and the focal Hall of Prayer for Good Harvests. The temple was a crucial element of the emperors' religious duties as it represented the meeting point between heaven and earth. Symbols of both are reflected in the architectural design and decorative elements of the buildings. It is here at the very top of the site that during the winter solstice emperors performed the most important ceremony of the year to ensure plentiful harvests and thus prosperity for the whole country. Now the vast panorama of the city that can be seen from the top of the temple offers a poignant view of the contrast between tradition and modernity--the pagoda roofs decorated with symbolic guardian animals are set against a backdrop of high rise buildings and construction cranes.

The entire site including the gardens was considered to be sacred until 1912 when it was finally opened to the public after the fall of the last emperor and the end of the Qing Dynasty. Today it is a tourist attraction but also an important element of daily life in Beijing. As we ambled along the roofed walkways that surround the colorful halls and weaved between trees and Taihu rocks, we simultaneously experienced a piece of China's history and modern life. Groups of elderly people were playing cards and board games, parents and grandparents sat together cooing at their babies, and men and women were quietly practicing tai chi. Occasionally, the sound of people talking and birds chirping above us was broken up by bursts of music coming from groups playing traditional instruments and singing. We ran into Uighur musicians performing their old folk songs and a group of women happily dancing to the sound of a wooden percussion instrument that didn't look like anything we've seen before. Traditional pieces of Chinese culture are thus kept alive by being incorporated into daily activities of leisure; they are an expression of cultural pride and a source of joy and pleasure that everyone can share in.



It is a long and arduous task to grasp the nuances of another culture and the three weeks we spent in China were a fleeting moment relative to a single lifetime let alone to thousands of years of a people's tradition and history. Nevertheless, actually experiencing China, even if only a fraction of its cultural complexity, allowed us to learn about this beautiful nation's history and to realize how essential it is in the context of modern times. The value that the Chinese people put on history and tradition is expressed in many ways. The meticulous reconstruction and constant renovations of historic sites such as the ones we visited in Beijing and the way they were transformed from private royal spaces to public ones is just one example. The building of grand museums around archaeological sites, especially royal tombs like those of the Hanyanling Mausoleum or the Qian Ling Museum, the collection and display of important artifacts such as the stone tablets at the Beilin Museum in Xi'an, and the preservation of traditional art forms and techniques as we witnessed at the Provincial Chinese Painting Institute are other examples. The Chinese people skillfully weave the past into their daily lives today, both preserving and honoring their roots. This reverence for history is a beautiful and admirable element of the culture, and it shows that we can benefit from seeing tradition and modernity as complementary rather than contradictory forces in society.

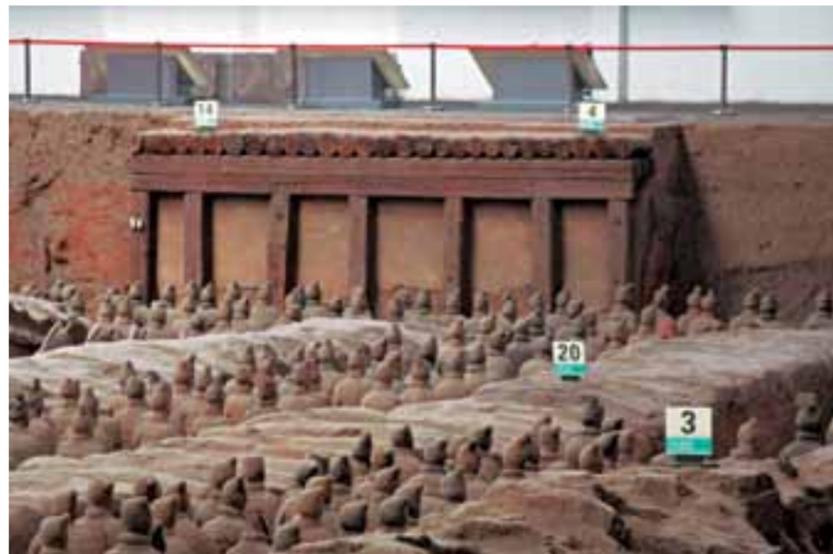


Far left: The Hall of Prayer for Good Harvests in the Temple of Heaven, is an architectural wonder. Left: An example of Emperor of Qing Dynasty dress.

Imperial Tombs

While in Xi'an and the surrounding region we visited a number of tombs and saw multiple examples of funerary art, including statues, murals, and steles. A monument to the memory of some of its most important people, the art and history surrounding these objects provides a vital link to China's past. It is in these places that ancient emperors become more than just characters from a story, and China's rich sense of history is most palpable. The tombs are not merely the resting places for China's dead, but rather tangible, living bonds to its past. Among the mausoleums and museums we visited are the Qianling Mausoleum where the tombs of Wu Zetian and Gao Zong are housed, the Hanyangling Museum built around the tomb of emperor Jing Di, the Stele Museum, and one of the most famous sites in China, the Terracotta Army of Shi Huang.

The Army, which is now part of the UNESCO World Heritage list, was constructed under orders from the Qin Dynasty emperor around the year 246 BC. Although the real tomb lies two kilometers to the west of the army, and was rumored to once contain its own miniature world, complete with rivers of mercury and Hollywood-esque booby traps, the soldiers themselves are what draws so many tourists to the Xi'an region. The iconic image of the ancient clay figures has thrived in the Western mind, even though the name of the Emperor who commissioned them has not. Certainly, walking into the first vault of the museum, which has sprung up around the still active archeological site is a somewhat jarring experience. As we entered the museum, which in its large, open sparseness gives the feel of an airplane hangar or a warehouse, the first and only thing we saw was a throng of other tourists. It sounds anticlimactic, but as we made our way toward the railings that border the site, we were rewarded with the same picture we had seen in magazines and books and on television—rows and rows of life sized clay figures, the sheer number of which would be impressive for any modern endeavor, much less an over two thousand year old project. It's an amazing sight, but beyond what is immediately perceptible to the eye is an even more amazing history.



Right: Different views of the magnificent Terracotta Warriors of Emperor Shi Huang.
Far Right: The Wordless Tablet of Wu Zetian.

Although the army looks large, and many soldiers have been excavated, they are only a fraction of the over eight thousand that archeologists expect to find. The bodies are mostly similar, varying only in height and dress according to rank, but no two soldiers have the same face. This leads historians to believe that each figure may have been modeled individually after the actual soldiers of the time period. Although the army now matches the color of the ground around it, each statue (including not only soldiers, but officials, musicians, horses, and chariots) was originally brightly painted. The purpose of this simulated army is the same as many other ancient tombs across the world: to protect the emperor even in death, and to preserve his power and memory eternally. Its true that most of the many visitors who visit the museum every year probably don't know who Shi Huang was (most of our group probably didn't either before we went there). Still, it would be impossible to say that the emperor failed in his goal. Although to many he may be nameless, these words alone are proof that part of him is still alive, even two thousand years later.

As an interesting contrast to the Terracotta Warriors, we also visited the Qianling Mausoleum, in Qian county, Shaanxi province. The mausoleum is not one but actually a collection of tombs all dating from the Tang Dynasty. The main tombs are of Wu Zetian and Gao Zhong, but seventeen smaller tombs, only five of which are excavated, exist in the area. The mausoleum sits on top of a mountain, away from the city, and the bus ride and subsequent walk there were just as beautiful, if not more so than the mausoleum complex itself. A less popular tourist site than the Terracotta Army, the open outdoor area, slower pace, and relative quietness of the tombs were also welcome. The mausoleum is known not only for its beautiful location but also for its many stone statues and underground murals, that decorate the passages leading down into the tombs themselves.

The two main tombs in Qianling are those of Emperor Gao Zong and his wife, the only female emperor in China's history, Wu Zetian. Wu Zetian first ruled China indirectly, through her husband and sons, a situation not totally unheard of in Chinese history. She is the only woman, however, to become an actual emperor. Our guide in Beijing, Oliver, made sure to distinguish her from an empress, which would imply that she was the wife of the emperor and not herself the actual ruler of China. For fifteen years, from 690 to 705 CD, she was the official leader of China, and a controversial one as well. The controversy resulted not only from the fact that she was a woman, but also because her actions as emperor often went against what was viewed as appropriate behavior for a woman. She is generally seen as a very good and capable leader during one of the highest points of Chinese civilization, but some people question the actions she took to achieve and maintain her power.

An artifact left by Wu Zetian, and a fascinating feature of the mausoleum is the "Wordless Tablet", a stele that is decorated with patterns, but strangely void of any Chinese characters. Professor Cong explained to us that it was customary for Emperors to commission these tablets to record their lives and advertise their achievements. Wu Zetian ordered her stele to be left blank so that rather than dictating how she should be viewed, she may allow history to pass its own judgment on her. Over time, opinions of her have changed greatly, from one mostly of disapproval, to one of a more positive light. Even historians who dislike her tend to agree that she was a strong ruler. She is admittedly not one of the most famous figures in Chinese history, especially from our Western viewpoint, but she is certainly an important one, adding to the rich and complex historical identity of China. While there are, as mentioned earlier, many statues and paintings in and around the tombs, the uniqueness of the Wordless Tablet makes it one of the better-known features of the mausoleum. It is worth noting that while Shi Huang built a complete, life sized, eight thousand plus army in order to be remembered, Wu Zetian achieved a measure of the same success with a blank slab of stone.





A beautiful view of the path that leads to the top of the Qianling Mausoleum



Renovations of buildings from the temple complex around the Qiling Pagoda.

Cultural Exchange and Economic Growth in China

The history of China is marked with periods of great expansion and contraction. During times of growth, China has welcomed cultural exchanges like ours to learn about the world outside its borders and to see how it can incorporate traits that would benefit its people. We have come to China as first time visitors in an effort to learn more about what looks to be our nation's greatest partner and economic competitor in the foreseeable future. The Olympic Games of 2008 will serve as China's grand reopening to a large number of foreign visitors.. During the nineteenth century, China didn't hold a strong position in the global market and was not very open to cultural and economic exchange. In the past, it decided to pursue an agrarian route while the Western world pursued an industrial course. China's growth was also hampered by many treaties that were the result of failed conflicts. This is a strange position for a nation credited with inventing paper, gunpowder, compass, and the moveable type. Previous interactions with the Chinese people have lead to history changing events as we would see portrayed in the arts and monuments created to commemorate these successes. Our mission was to use the universal language of these works of art as a lens through which we might understand the culture and history of the land in the East and perhaps leave our mark on history in the years to come.

The United States has also seen periods of expansion and contraction during its transformation into a world economic power. As with China, periods of isolationism have preceded periods of economic downturn and growth has followed times of open trade policies. It is important to remember that we now operate on a global front and the once sacred cows of our society will be influenced by the global players around us. Embracing outside ideas while still keeping our own values will be a tightrope that we must transverse in order to keep up with the rest of the world. A stance of rejecting outside ideas and resorting to isolationism will surely doom us to a fate similar to the past great societies of Egypt, Rome, and China's Changan and Kaifeng. Our trip to China showed that it is embracing outside ideas once again. The rapid growth of construction in high-rise buildings and industrial commerce centers that we witnessed utilized contractors and equipment from around the world, including those of the United States. Under the People's Republic of China banner (PRC), the self-proclaimed successor to the Qing Dynasty, China became a member of the IMF and the World Bank, and began its current "open door policy" in 1980. In 2001, China became a member of the World Trade Organization.

Economic prominence and world power are not new to China. On our visit to the Hall of Block Printing at the Yangzhou Museum we explored the inventions of paper in 105 AD and the movable type in 1030. These two items, around 925 years apart, help put China at an immediate economic and social advantage to the rest of the world for their respective periods. The Han Dynasty was able to use paper to consolidate its communication system through the written language, giving it an advantage over the rest of the world. The moveable type allowed for the spread of ideas at a pace that was previously impossible, and as a result it was easier to educate a greater number of people. China saw a growth of Buddhist and other religious activity, as it now became easier to produce a large variety of teachings and books in a much shorter time period. Once the papermaking and moveable type techniques made their way west, the cities along the Silk Road became centers of arts and commerce, contributing to their growth. The recipients of those new techniques put them to use much the same way that the Chinese did by focusing on religious content. In current times, a similar impact can be seen with the PC and the internet providing a much needed boost to China's progress as more and more Chinese become computer and net savvy. The boost to the exchange of ideas among the people of the world that paper and movable type previously provided can be seen through the use of the PC and Internet. The only difference now is that what once took weeks or days to transmit to a few people can be exchanged to entire globe in an instant.



Above: One of the great accomplishments of the ancient Chinese civilization, the invention of paper, is depicted in this reconstruction at the China Block Printing Museum in Yangzhou. Top right: The celebrated Olympic Bird's Nest, ready for the upcoming opening ceremonies. Far right: China's pride in the Beijing Olympics is evident even from the Great Wall.



Our visit to the National Art Museum in Beijing revealed the importance that China is placing on the Olympic Games. A major gallery on the main floor is devoted to work depicting the development of the infrastructure, the Olympic Village and the effects of the Olympics on the people of Beijing. Our exposure to the buildup has been limited to coverage about the smog and pollution and the problems associated with it. What a person traveling through the areas being renovated does not know without asking a local resident is that the Chinese people welcome the effort to modernize, but not westernize parts of their city. We were blessed with excellent weather during our stay in Beijing. The smog and pollution were not evident, and a light breeze seemed to follow us wherever we went. The problems of pollution and how to provide power and potable water for the population, however, are clearly ones that the government will soon need to address. The learning curve to the side effects of the industrialization of China should not be as steep as it was for us in the 1970's with the utilization of current technology, but this like all lessons is one that must be experienced personally rather than through lecture. Our brief visit to the Bird's Nest and the Water Cube revealed the beauty of combining Chinese traditional art with western technology. As is often the case with college students, China is pacing itself to finish all projects as close to the 08/08/08 opening ceremony as possible. There was a point in time when the construction progress was too far ahead of schedule that a furlough was taken to reduce the cost of maintaining venues completed too far ahead of schedule.

The staging of the Olympic Games is only the most recent period of openness to cultural and economic exchange. Past efforts have led to the adoption of some of those ideas into everyday life. The Silk Road gained notoriety with Marco Polo's recollections after being in service to the Mongol Rulers during the Yuan Dynasty for several years. It was actually being used as a source of commerce and cultural exchange as early as 138 AD. Muslim travelers of the Silk Road settled in Xi'an and established an important community there. We visited the Great Mosque of Xi'an built in 742. This was one of the earliest mosques built in China, and is centrally located near the Xi'an Bell Tower. The predecessors of the current Muslim community played an important role in the unification of China during the Yuan and Ming Dynasties.

The version of the Silk Road that most people are familiar with is the more developed route connecting both the land and sea routes made famous by the travels of Marco Polo after he returned to Venice in 1295. The period of openness and exchange raised China's status once again, sandwiching the commerce capitals of the world between Changan in 500 AD and Kaifeng in 1000 AD before ceding the position to Venice in 1500. An excellent source for us to view the riches from a millennium of contributions of Chinese society was found at the Shaanxi History Museum in Xi'an. During the Han Dynasty, Chinese goods were traded for horses that were much larger than ones found natively and were a major force in the utilization of the cavalry in subsequent

battles. Horses were held in high regard and are immortalized in various forms in the museum. The Museum also houses priceless examples of celadon porcelain from the Sui Dynasty. Characteristic dragon vases and blue and white dishes from the Yuan Dynasty can be found on the top floor at the Shaanxi History Museum.

The spread of Buddhism also followed the Silk Road, originally traveling from India and working its way through China. In Yangzhou, a Buddhist monk named Jianzhen was invited to visit Japan for a cultural exchange at the request of the Japanese Emperor Shomu. His first five attempts were halted either by the Chinese government or by natural disasters. On the fifth attempt, thirty-six members of his crew died and over two hundred abandoned the voyage after their ship was blown woefully off course. Jianzhen was forced to travel back to Yangzhou by land, a journey that took almost three years. During this voyage he lost his sight because of an infection sustained during the quest. Finally, in 753 he made it to Japan and was responsible for the spread of traditional Chinese medicine. He is credited with being the father of pharmaceuticals in Japan. His blindness necessitated being able to determine the correct ingredients of different medicines by smell. The major cultural exchange that occurred on his journey was the spread of Buddhism to Japan. We visited the Qiling Pagoda, which serves as a fine example of Tang Dynasty architecture, and the Jianzhen Memorial Hall built to honor his accomplishments located in the Daming Monastery. The Japanese revered him so much that when he died they sought to preserve his image by applying lacquer (a technique taught by the Chinese) to his body to preserve his image. A copy of this tribute can be seen at Qiling.



The period leading up to the successes of the Tang Dynasty saw the Grand Canal built in 605 AD by the Sui Emperor Yang Guang. The canal could be viewed as the mode which stagnant agrarian life gave way to a more mobile life. This connected the northern and southern regions of China and helped unite the fragmented nation, similar to the effect that the Erie Canal had on our country. The Grand Canal connected the capital of Changan (now Xi'an) and Yangzhou. The center of China's salt trade was located in Yangzhou, which was also a major cultural center. The canal made it easier to ship goods from one part of the country to the other. This allowed the troops to have supplies transported to them rather than requiring them to be self-sufficient farmers. We took a journey along the canal in Yangzhou, imagining what it must have felt like to be part of a continuous stream of boats carrying the riches gained from the salt trade to Changan. It must have been a glorious time to live in this city, much like being on Wall Street during the market boom of the nineties, or being in the Silicon Valley during the Internet boom.



Beautiful gardens such as this one are the pride of the historic Yangzhou City.

What we witnessed in China were the makings of a time similar to the heady days of the salt trade, or the peak of trade on the Silk Road. Everything is being modernized and updated for the grand unveiling of the Olympic Games. The art and architecture that we viewed depicts and honors earlier times when China was the center of the cultural and economic world, but many contemporary works also celebrate the hosting of the Olympic Games in recognition of the event's significance. Our group of students, living half a world away, now realizes that our society is not much different from that of our Chinese hosts. We may speak different languages, eat different foods, and look different, but we seek the same things for ourselves and our families. If you are willing to work hard, opportunities will make themselves available to you. The Chinese students and adults now see that this opportunity is in front of them, and are as eager to learn from cultural exchanges such as the Summer Art in China 2008 program as we are. For as long as we keep an open mind about intercultural communications, and relay that message back to our respective communities, we too will continue to grow and maintain our position in the world. As history has shown, isolationism can only have one result, and it is not the desired one.

The ancient symbol of the lion can be found all over China, adorning buildings both old and new.



Anthony Angnardo
Youngstown State University
Undeclared Major
Vassar College 1981-83

"China, a journey to bridge two cultures."

Nadia Augustyniak
William Paterson University of New Jersey
Bachelor of Arts: Anthropology, minor Art History 2008

"I wish I could stay here much longer; it's fascinating."

Benjamin M. Chell
Youngstown State University
Bachelor of Music: Performance

"China gave me the opportunity to see how music is viewed in different countries. Also it was wonderful to see how music is practiced and performed."

Keli A. Dougherty
William Paterson University of New Jersey
Bachelor of Fine Arts: Photography 2007
Master of Fine Arts: Photography Candidate

"This adventure through time and culture in China has made the country side of 'The Good Earth' more real to me and to see first-hand how the Chinese have embraced their history and embodied it in their art will forever change and inspire how I create mine."

Amanda Nicholson
William Paterson University of New Jersey
Bachelor of Fine Arts: Painting

"I know that I really learned something here, because instead of feeling like I understand China better, I realize how much more there is to understand."

Jennifer Ramsey
Youngstown State University
Bachelor of Science: Psychology

"I am graduating from Youngstown University this year and thought traveling to China was an amazing opportunity to broaden my cultural, social, and historical perspectives."

DeAnna R. Vander Ploeg
William Paterson University of New Jersey
Bachelor of Fine Arts: Graphic Design

"Can I eat that?"



History Group, clockwise from left: DeAnna Vander Ploeg, Anthony Angnardo, Benjamin Chell, Amanda Nicholson, Keli Dougherty, Jennifer Ramsey, Nadia Augustyniak



博物館
MUSEUMS

“**C**hina doesn't want to lose its own sense of self; its unique culture and tradition.”

In a civilization more than 5,000 years old and a culture which wears its history on its sleeve, it might seem surprising that museums are a relatively new addition to the country's diverse landscape. The oldest museum in China is the Nantong Museum, which opened in 1905. Considering that museums in China are little more than a hundred years old the obvious inclination is to begin comparing the museum system in China to the one found in the West. However, to do this would misrepresent the museum structure and undermine the progress and speed at which China has developed and cultivated its museums. Many of the museums we visited are quite contemporary in design and have no difficulty competing with western museums in terms of space, presentation, and quality of work. In fact, many of the museums were far more impressive than the older museums of the West such as the Louvre in Paris and the Metropolitan Museum of Art in New York.

Sometimes the suggestion is made that China is attempting to westernize itself. This is far from the truth. The simple reality is that China is explicitly aware

of the global conditions, both social and economic, which surround it and is progressively striving to modernize, to adapt to a changing planet where a student leaving from JFK airport in New York City can arrive in Beijing in about fourteen hours. In its push for modernization China has overlooked nothing, and their museums—icons of history, culture and art in any country—have become the instruments of social progress, awareness, and education. What is easily apparent from visiting the museums is that in its state of rapid change and modernization China doesn't want to lose its own sense of self; its unique culture and tradition. This rich civilization owes as much to its history as the farmer to his land.

There are a few important factors that need to be discussed in order to provide an understanding of the museums in China. This is the history of the museum system, the organization of museums by level, and the museum locations. As was already mentioned, the first museum in China was the Nantong Museum which opened in 1905. Among the stunning gardens many different buildings highlight various important

cultural and historical relics of China. Perhaps the most important museum in terms of China's history is the Palace Museum, also known as the Forbidden City. This building actually served as the imperial palace during the Ming and Qing dynasties. In 1925, just after the end of the Qing dynasty, the building was converted into a museum in order to highlight the many historical treasures that were kept there. In 1963 the National Art Museum opened to highlight works of art created after 1900. Works that were created before this date are usually held and exhibited at the Palace Museum. Throughout the Cultural Revolution museums were becoming more prevalent in China. After the 1980s the Chinese government worked hard to develop more art museums, and although the number of museums in China is still relatively small, only about 300, the progress that has been made is quite amazing.



A guard stands among masterpieces of ink painting at the National Art Museum in Beijing.



In the beginning, art museums were developed by the government. Before the development of the museum system, the focus of Chinese art was on works in the royal collection. Today, the government places more emphasis on art exhibitions for the people of China. This highlights the educational function that the museums in China serve. It is overwhelmingly apparent just walking through all of the museums, that they do much more than simply house artifacts and works of art; they are dedicated to educating the public about Chinese culture and history by displaying artworks and archaeological finds, and often including historic photographs and recreations that explain their contexts and functions.

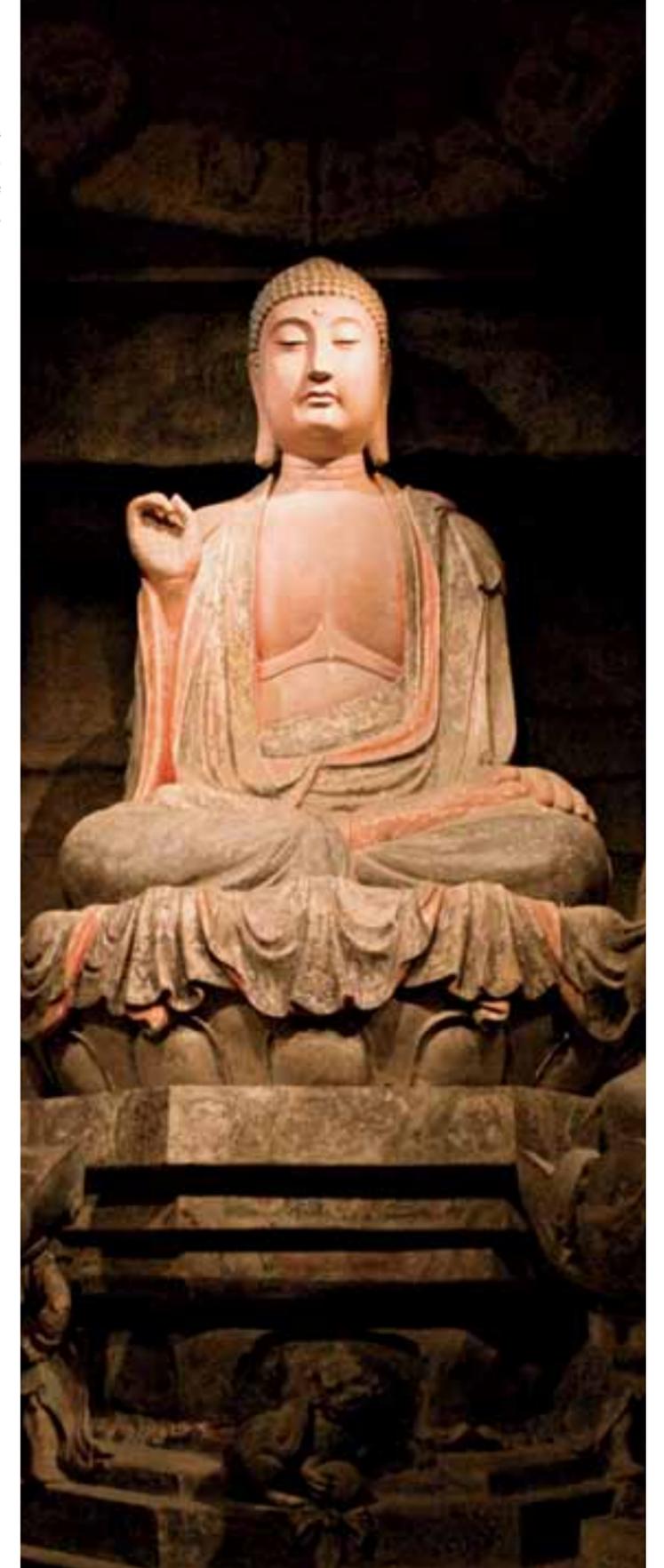
The museum system in China is set up according to levels, and most exist largely on four levels: the national level, the provincial level, the city level and the private level. One of the major factors in determining the level on which a given museum functions is the source of its funding. Funding for museums on the national level comes from the national government. As a result these museums are under the supervision of The Ministry of Culture. The government has control over how much money the museum receives and also has some say in the administration of the museum. However, according to QIAN Linxiang, the associate director of the National Art Museum of China, the government does not determine which works are shown by the museum as such decisions are left up to the curators. Museums on the provincial level receive funding from the provincial government. Their primary function is to research and promote art that comes from the specific province in which the museum is located. Another important function that they serve is to introduce modern and different perspectives to the people of the province. Similar functions are served by museums on both the city and private level. The main differences arise in terms of the funding sources, the intended audience, and the highlighted artworks.

In China the location of museums holds a great deal of importance. Many of them are erected around the original historic sites reflecting not only the significance of individual artifacts but also of the sites themselves. For example, the aforementioned Palace Museum is the old Imperial Palace of the Ming and Qing

Right: An enormous statue of Buddha displayed at the Shaanxi History Museum.
Far Left: A lion statue outside of the Shanghai Museum of Art.

dynasties. In Xi'an many important provincial museums tend to spring up around the sites of archaeological digs. This was the case for a few of the museums we were able to visit, most notably the Hanyanling Museum, the Terracotta Warriors Museum, and the Ban Po Neolithic Museum. All of these museums highlight the sites and have exhibits of both fully excavated artifacts as well as artifacts that are still partially buried. One last museum whose location bears special significance is the Yangzhou Block Printing Museum. This museum developed around Yangzhou's oldest traditional block printing workshop that was originally located in the old downtown area of Yangzhou and was subsequently moved to the current location where the museum now stands. The workshop still exists in the center of the museum and according to our guide, Dean of College for Overseas Education, Yangzhou University, Ms. Lily Young it is "a living fossil."

In our twenty-three day visit to China, we were fortunate enough to visit over twenty museums. These include but are not limited to the Palace Museum, the National Art Museum in Beijing, The Terra Cotta Warriors Museum, the Xi'an Beilin Museum (the Stele Museum), the Shaanxi Provincial Art Museum, the Hanyanling Museum, the Yangzhou University museum, the Eight Eccentric Museum, the Yangzhong Lamp Museum, The Nantong Museum and the Shanghai Museum. In Nantong, at one of our final lectures, SHEN Qipeng offered some of his own wisdom for the future. In spite of the fast paced, often business driven globalization occurring today, the unique cultures and peoples of the world will not melt into a single shapeless mass. Instead, there will be an opening up and a respect for the customs and traditions of other cultures. Each will be enriched by the mutual sharing of values, influences, resources, and knowledge, yet maintain its individual sense of self and history. This course of thought applies to what is happening in Chinese museums right now. An opening up has occurred which is not only apparent in the frequent exchanges among artists and in the growing interest in international exhibitions, but also in the artistic expressions of the continuously evolving Chinese cultural identity. Thus, even for its youth the museum system in China is showing a true sense of maturity and wisdom that reflects this poignant sentiment.





Visitors admire the beautiful calligraphy and ink paintings that make up part of the National Art Museum of China's collection.

National Art Museum of China, Beijing

In 1963, the National Art Museum of China opened in Beijing. Located near downtown Beijing amid skyscrapers and modern buildings, the National Art Museum's architecture is clearly reminiscent of an earlier building style. Built between 1959 and 1962, with a mixture of modern and traditional architecture, the building has over 22,000 square meters of space, with around 8,300 square meters for exhibition space. Supervised by the Ministry of Culture, this museum is dedicated to collecting and exhibiting works that have been created since 1900. Walking through the seventeen separate exhibition halls one can find various treasures of Chinese modern art. The museum has a collection of over 100,000 pieces of art that range in media from oil and ink painting to sculpture, printmaking, and folk arts such as kites and embroidery. Although the government does have a say in the administration of the museum, they do not supervise the content of the exhibitions, leaving those decisions up to the curators.

During our short stay we were able to see many works of Chinese ink painting that ranged from very traditional compositions to more contemporary scenes that utilize traditional techniques. Also, there were a few international exhibitions that help to expose the Chinese people to western perspectives on art making. The international exhibits on display were a retrospective of Gerhard Richter paintings, and a show entitled Living Landscapes that showcased two hundred

years of German landscape painting from the Romantic Period, to Die Brücke and contemporary landscapes. Due to the limited exhibition space of the museum, the displays are temporary and are constantly changing. This will hopefully change soon, as the government will be providing funding for an expansion of the museum that will allow for a permanent gallery. Museum officials are currently meeting with scholars to decide whether to expand the west wing of the museum by 50,000 square meters, or to open a new 80,000 square meter facility in the Olympic village.

From our viewing of the museum and the lectures given by associate director QIAN Linxiang and curator Chen Lusheng we were able to learn that the National Art Museum of China has several very important functions. These include maintaining the collection and exhibiting important Chinese artworks, as well as educating the public about art from both eastern and western cultures. In an attempt to help further the public function of art museums in China, the government asked the museum to lower their ticket prices and to provide public education programs. The National Art Museum of China itself provides fifty to sixty lectures a year to the public as well as free high school tours and art activities for children. This museum is at the head of modern and contemporary art in China. At the same time it holds a firm grip on the Chinese traditions. This position helps to reinforce the China's identity as one of the world's oldest, yet most rapidly modernizing civilizations in the world.





The Shaanxi Provincial History Museum

The Shaanxi Provincial History Museum, as a provincial level museum, receives most of its funding from the local government. It displays many historic and cultural artifacts excavated mostly from within Shaanxi province. The museum has many modern features such as a technology hall that is dedicated to keeping their relics preserved and a symposium hall in which speeches can be quickly interpreted into as many as six different languages. Many exhibits are in the round, with a few shelf displays as well. Everything is also hermetically sealed in order to protect and preserve the artifacts, and uniformed guards are present in every room. The artifacts date from the Prehistoric Age, the Zhou, Qin, Han, Wei, Jin, North and South, Sui and Tang dynasties. The building itself is representative of ancient Chinese architecture from the Tang dynasty. Although both the museum's outward appearance and its collection reflect the history of the province, it's relationship with the public is extremely modern. The museum has an obligation to both promote the culture of Shaanxi province as well as to educate people about it. It tries to keep its displays local and traditional but also introduces modern perspectives to the people.

The museum is split into seven different sections, corresponding to different time periods in Chinese history. The first section is the Prehistoric Age, which contains artifacts over a million years old. One of its most impressive displays is the skull of one of the first Homo erectus specimens to be found in north Asia. Another highlight is the xun, a clay wind instrument that dates back at least five thousand years to the Neolithic Yangshao culture and that is the earliest known musical instrument used in China. Ancient farming equipment, pottery, and polished stone are also displayed in the Prehistory section.

Other sections are organized according to dynasty and display artifacts that highlight the accomplishments and defining elements of each time period. For instance, in the Zhou Dynasty exhibit, one of the most interesting displays is of what are known as "oracle bones". These are animal bones or tortoise shells that would be heated until they broke apart. The cracks in the bone would be interpreted as answers to specific questions asked by the soothsayer. The divinations would then be written down onto the bone, and are actually one of the first examples of written language in China.

The Qin dynasty was a time of unification and reform within the state leading to greater administrative efficiency and prosperity, and the artifacts displayed in this section reflect these changes. Aside from Emperor Shi Huang's innovations such as the adoption of a single currency, the dynasty was also marked by military development. Excavations have yielded a great deal of weapons from this period and the museum proudly exhibits them as they are a testament to the military might and technological achievements of ancient China. One of the highlights of this time is of course the famous Terracotta Army of Emperor Shi Huang, and although the artifacts from the tomb are housed in their own museum, the Shaanxi History Museum also has some on display and in fact there is an entire wall covered with a grid of images of the soldiers' individual faces.

Pottery, textiles, and papermaking were important contributions of the Han Dynasty and they figure prominently in this part of the exhibit. Color painted and underglazed are two main types of pottery from this period, and yellow and green are the two colors most frequently utilized in their decoration. Other artifacts that characterize the Han Dynasty exhibit included clay figurines of animals such as oxen, chicks, and ducks. They were excavated from tombs and were similar to the ones that we were able to see in the Hanyanling Museum.

Like the Qin Dynasty, the Wei Jin South and North Dynasties were also marked by great military strength. One of the most unique items on display was a massive weapon with three prongs at the bottom and one on top; it is said that no matter how this weapon was thrown it would always land bottom down making it very effective in battle. Armed soldiers and horses are some of the other objects dated to this period and found in the museum. Ironically, Buddhist art also makes up a large portion of the artifacts displayed as the religion became more popular during this time.

The Sui and Tang Dynasty exhibits include a lot of porcelain pieces and bronze mirrors, both of which were popular objects during those periods. The porcelain was typically tri-colored with yellow, green, and brown being the principal hues. Today these pieces are particularly priceless as they were only produced for a short period of time and in a few areas. The beautifully engraved bronze mirrors dominated the exhibit. The designs often included Chinese zodiac animals, deities, and written Confucian sayings. It is said that Emperor Xuan Zong of Tang Dynasty gave bronze mirrors to civil and military officials as gifts and the public followed suit making them extremely popular. Many of these items were found in 1970 in the suburbs of Xi'an.

Finally, the Song Yuan Ming and Qing Dynasty section includes many pieces of ornate jewelry such as a beautiful gold hair pin inlaid with pearls, gold necklaces, and pendants. A unique artifact in the exhibit is a magic plate from the Yuan Dynasty. Thirty-six Arabic numerals are engraved on its surface and the sum of these numbers whether counted from a horizontal, vertical, or diagonal direction always equals eleven. The importance of this plate lies in the fact that it is the earliest proof of Arabic numerals being used in Chinese math. During the Song and Yuan Dynasties porcelain was also very important and its production developed rapidly with the eventual emergence of privately owned kilns.

The beautifully organized and arranged exhibits of the Shaanxi Provincial History Museum present the fascinating history and culture of Shaanxi province as both are reflected in the artifacts and artworks excavated there. The museum is an excellent example of how ancient content and an emphasis on China's past can be combined with a progressive outlook that focuses on the future. The ancient objects that we admired in the museum are exhibited within a modern context and serve to preserve a piece of China's history as well as to educate the public about it. The museum doesn't miss a single beat in terms of the contemporary design of the building, the technology required to reconstruct, display, and protect the one of a kind artifacts in its collection, and the care with which everything is maintained. We were impressed both with the fascinating objects exhibited in the Shaanxi Provincial History Museum and with the museum itself.



Top Left: Ancient artifacts mix with modern design at the Shaanxi Provincial History Museum. Above: A display of gold coins from an early dynastic period.



The Museum of Xi'an Academy of Fine Arts appears very formal at first glance.

The Yangzhong Oil Lamp Museum

The Yangzhong Lamp Museum is a privately owned museum located in a well-known and commercialized area of Yangzhong City. CHEN Lusheng founded the museum, which houses his own collection of antique and historic oil lamps, in 1998. A skillful and influential businessman who understands the economic world and knows how to create meaningful connections within the community of Yangzhong as well as with the international art community, CHEN Lusheng established the museum to celebrate Yangzhong's rich culture and art, and to bring the city closer to becoming a cultural center. He is currently the owner, director, and curator of the Lamp Museum. The museum itself is a small two-story building in a narrow street of Yangzhong; next to it stands another tiny museum owned by CHEN Lusheng; this one dedicated to folk art, particularly embroidery and textiles.

The Lamp Museum is very small and our large group was quite cramped when we all decided to go in at the same time, but once we were divided between the two floors of the building, we were able to appreciate its austere yet elegant and modern interior design. Light wood floors contrasted with the black frames and dark interior of the display cases that lined every wall, making the space feel a bit more open. The lighting was subtle, creating a pleasant soft glow that was almost reminiscent of the faint light of a candle or perhaps an oil lamp, yet its thoughtful arrangement brought the focus to the various pieces inside the display cases. The pieces were displayed in chronological order, so that the first case a visitor sees after walking into the space holds the oldest lamps in the collection, and the last case near the exit holds the most recent ones. The lamps in the museum's collection span a wide range of time dating anywhere from the Neolithic age to

the nineteenth century Qing Dynasty, and it was quite fascinating to be able to see the clear developments in design and technology that they reflect. Throughout the ages, oil lamps were made from many different materials including clay, bronze, gold, and porcelain. They could be as simple as tiny clay dishes in which oil was burned or as elaborate as painted porcelain lanterns. Inside the display cases of the museum the wide variety and wonderful craftsmanship of the lamps was accentuated, and these seemingly simple household objects were presented as the beautiful works of art that they are.

The day that we arrived in Yangzhong to visit the museum we were greeted with the most heartfelt welcome that included fireworks, a colorful parade of dancing women in red costumes, speeches by the city's mayor and CHEN Lusheng, and a crowd of people cheering. Our arrival coincided with the celebration of the tenth anniversary of the Lamp Museum, and the celebration honored our arrival as well as the success of the museum. While the large scale of some of the other museums we visited made it easy to overlook their deeper significance, the tiny Yangzhong Lamp Museum clearly reflected the impact that the celebration of local culture and art can have not only on the cultural identity of a community but also on its openness to new people and new ideas. The interest of the Yangzhong people in the Summer Art in China 2008 program and the central role that the museum played in this cultural exchange signify the importance of the Lamp Museum to Yangzhong City as well as its contribution to the overarching goal of facilitating meaningful exchanges between the cultures and arts of different nations.



Examples of the wide variety of oil lamps that can be found at the Yangzhong Lamp Museum.



The Nantong Museum

The Nantong Museum, established in the year 1905, is the oldest museum in China. Its founder was a Qing dynasty scholar and businessman named ZHANG Jian. The four buildings that make up the museum are masterfully integrated with the area outside, as Mr. ZHANG's vision was to combine some aspects of a Western-style museum with a traditional Chinese garden. The result is an interesting departure from the other museums we saw in China, because rather than being composed of one dense interior space, the museum's design allows for a balance between outside and inside. The separate buildings don't appear to be random and scattered, but instead create a peaceful atmosphere, and give the viewer's eyes and mind time to rest between exhibits. The museum was planned so that its collection would fall into the four categories of education, nature, history, and fine art. This means that in just one visit you can see cultural relics, fossilized dinosaur eggs, and beautiful artwork. However, our trip to the Nantong Museum was especially important not because of ancient artifacts, but because of modern artwork. More specifically, we attended the opening of an exhibition of printmaking works by our own Professor Cong. The opening was held outside, where many speeches were given and pictures were taken. We all felt honored to attend such an important opening of our own professor's beautiful artwork.



Far Left: The design of the historic Nantong Museum highlights the beauty of its surroundings.
Left: Professor Cong cuts the ribbon to open his exhibition in Nantong.

Students and faculty discuss art and museums in Guanglang Hall.



Museum Group, clockwise from bottom left: Matthew Rauscher, Thomas Sebulsky, Jennifer Fitzgerald, Doug von Werssowetz, Dan Valentin, Shaunda Yancey



Jennifer Fitzgerald
Youngstown State University
Bachelor of Science: Human Resource Management

"China has transformed my view of human communication by their highly elaborated and multi-faceted culture."

Matthew Rauscher
William Paterson University of New Jersey
Master of Fine Arts: Studio Art
Bachelor of Fine Arts: Studio Art (SUNY Potsdam) 2005

"Laughter recharges your batteries and a smile translates into every language."

Thomas Jon Sebulsky
Youngstown State University
Bachelors of Fine Arts: Photography
Bachelors of Arts: Art History

"With each step in foreign lands, experience gives new vitality to the history I've known: the homogeneous landscape East and West."

Daniel Valentin
William Paterson University of New Jersey
Bachelor of Fine Arts: Photography 2008
Bachelor of Science: Political Science 2008

"China ... the convergence of strength, courage, and balance ..."

Doug von Werssowetz
William Paterson University of New Jersey
Bachelor of Fine Arts: Painting 2008

"So much to see with so little time; I'm not sure if I've learned more, or if I simply yearn for more to learn."

Shaunda Yancey
Youngstown State University
Bachelor of Science: Education
Bachelor of Arts: English

"The trip to China was enlightening and gave my world view new life and a richer perspective; furthermore, it taught me how important it is for people to experience different cultures."





ART
艺术



Above: This centuries old method of woodblock printing requires great dedication, patience, and precision.

Right: It's easy to feel small while standing in the vast courtyards of the Forbidden City.

ART APPRECIATION

Art is of fundamental importance to almost every culture throughout the world. It may be created for ritual or religious use, as a monument or memorial to a person or event, or for decorative purposes, but it always serves some crucial purpose within the society that created it. In the United States, we have access to some of the best collections of Western art in the world, including Greco-Roman artwork and the paintings and frescoes of the Renaissance, but the artwork of the East often goes unrecognized or forgotten.

Many people in the Summer Art In China 2008 group had never had the opportunity to look at Chinese art in person. Because of this, the appreciation of Chinese art and architecture was one of the most important goals of the program. The group had the opportunity to view Chinese art, first with a more Western aesthetic, and then, as the trip progressed, with increased sensitivity towards the tradition and beauty of Chinese artistic tradition.

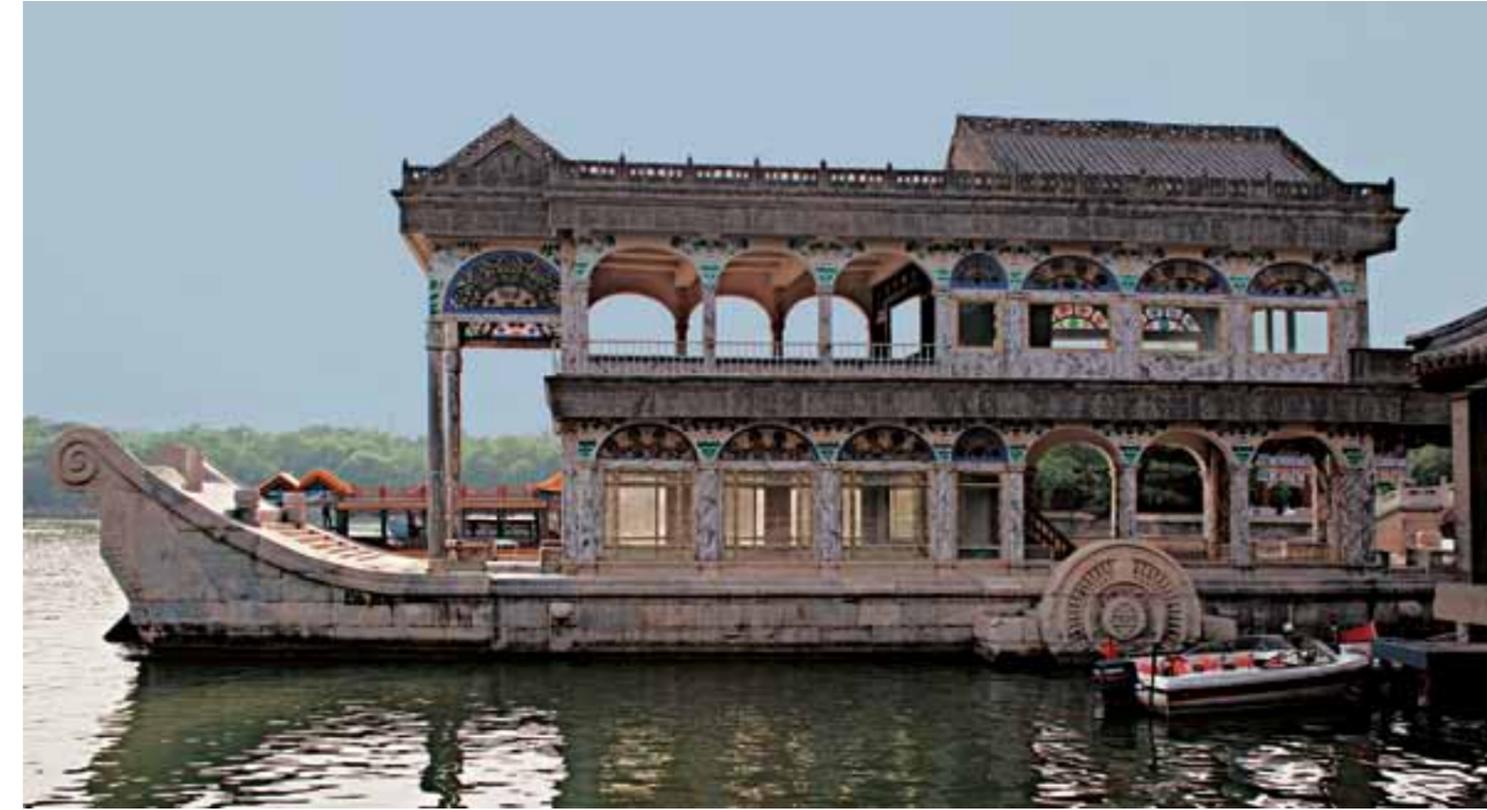


The Forbidden City was our first exposure to Chinese art and architecture. Also known as the Palace Museum, it is one of the most famous historical sites in Beijing, and a visual feast for anyone who appreciates art and architecture. Despite its relative familiarity due to its depiction in everything from movies to print ads, our group's initial impression of the Forbidden City was one of awe. The compound as a whole was intimidating, and the gates and building structures were massive and imposing. This effect was intentional, as each gate was meant to make the visitor feel smaller and more insignificant as he or she moved closer to the inside of the palace, and towards the emperor himself. This served as a metaphor to emphasize the status of the emperor as the Son of Heaven, an almost divine title that placed him above everyone else.

Once we passed through the main or Meridian Gate, we were able to see the details of the inner buildings. The architecture was symmetrical, a common theme in Chinese architecture, with a prevalence of horizontal elements. Bold shades of red and yellow dominate the compound, not only symbolizing royalty but also serving to give the palace a powerful presence. The halls and living quarters were decorated with intricate sculpture and relief decorations, and colorful, detailed paintings covered the friezes below the imperial yellow-glazed tile roofs. Each of the buildings was followed by a flat, open space that created a sense of balance between the intricate architectural elements and decorations of the individual buildings and the grand scale of the site. It seems that every element and detail was meant to be not only aesthetically pleasing, but also to serve as a meaningful expression of ancient Chinese traditions, social structure, and beliefs.



The brilliant colors and elaborate design of the Forbidden City.



The Summer Palace is a visually stunning place filled with lush gardens and gorgeous views. The combination of ponds, rock gardens, and pathways creates a pleasing atmosphere. The surroundings seem to carry the weight of past centuries and make one wonder who else has also ventured through the same space. Our tour guide Oliver greatly enriched the experience. Walking through the Summer Place and listening to Oliver discuss the history of everything we came across was a means of revealing even more of what was right before our eyes. In those moments of observation, the architecture and imagery became more than something beautiful and distant, and materialized into a place of vast meaning and purpose.

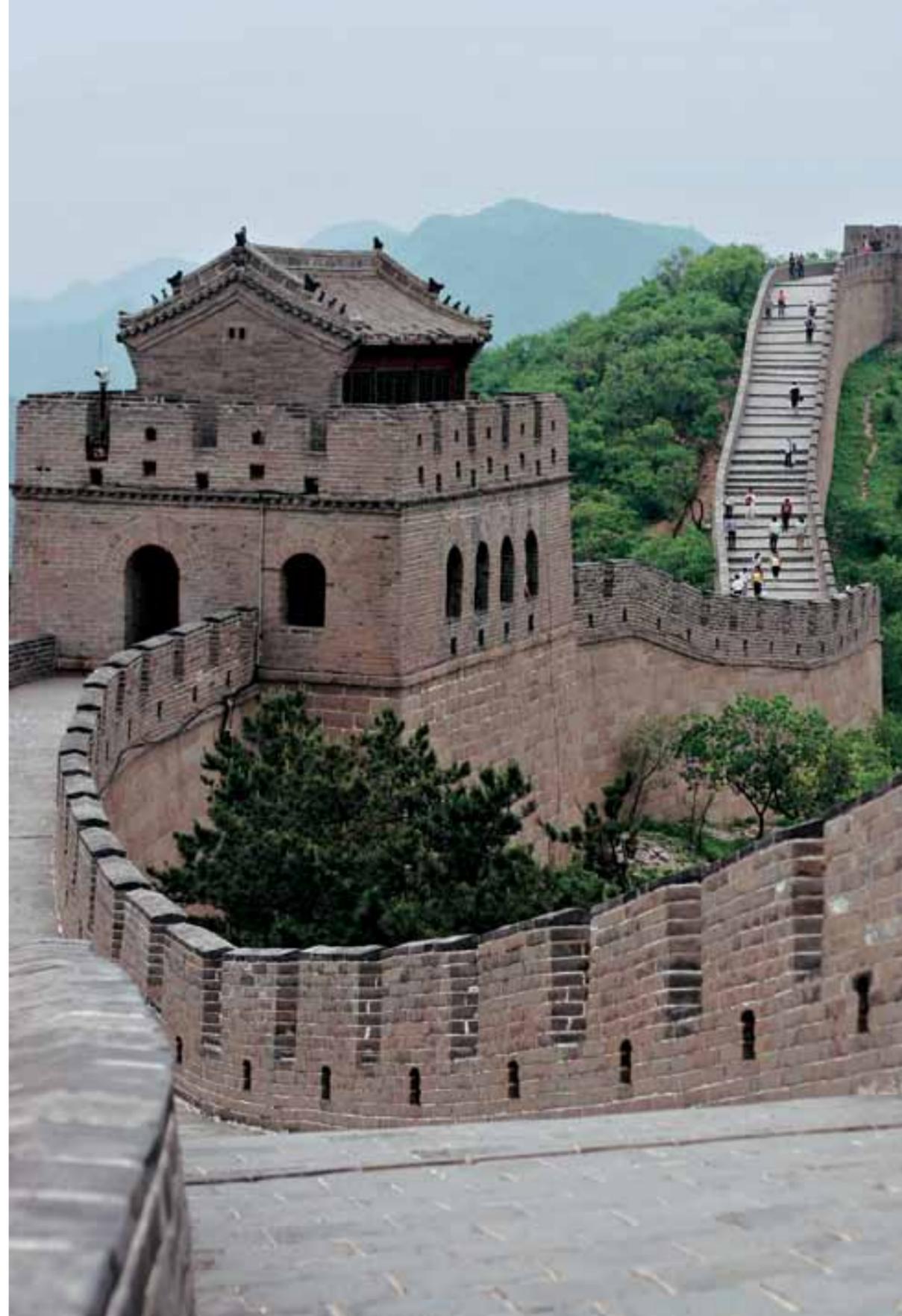


The Marble Boat of the Dragon Empress and the beautiful walkways in the Summer Palace.

The Great Wall, one of the most famous of China's landmarks, was an experience very different from what we had seen throughout Beijing, and one that left us with an entirely new sense of the greatness of Chinese architecture. On our journey there, we gazed awestruck from the bus as mountains rose around us. It felt as though a traditional Chinese ink painting had come to life before our eyes. We became even more excited when occasional glimpses of the Wall began to reveal themselves in the distance. Everyone was anxious to experience this historic landmark that we had heard about countless times. When we were finally standing on the lower platform below the Wall, we could see the gray stone winding up the hills and then stopping to form towers before continuing on again with stone ramps and steps.

When beginning the walk, the first thing we noticed was the uneven ground and steep steps that force your attention to your feet. The walkways were crowded with other visitors walking at their own pace, or stopping to take pictures and admire the beautiful views. The traffic on the Wall made it much harder to climb the steep and sometimes slippery cobblestones, but the even ground of the towers along the path offered welcome relief. When we took a moment to catch our breath, we noticed alcoves and hallways inside the towers, and small windows that perfectly framed breathtaking views of the Great Wall and the hills and countryside surrounding it.

The unifying theme of all the places we have seen in China was the universal concept of repetition and rhythm. The scale and quantity as well as quality of the imagery, architecture, and sculpture instilled within us an appreciation and deeper understanding of Chinese art. In contrast to Western art, which is more about the immediate visual experience, Chinese art humbly asks that you get lost within it, and offers only as much as you're willing to ask for.



Right: The winding expanse of the Great Wall is broken by a watchtower.

Far Right: Tourists climbing the steep steps of the Wall,

“**T**he traffic on the wall made it much harder to climb the steep and sometimes slippery cobblestones ...”





Left: An ink painting demonstration
by Professor SHEN Qipeng.

Right: Mr. KANG Ping, the famous artist, great
art educator and Professor Cong's teacher.

SELF-TAUGHT ARTISTS: THEIR ARTWORK AND THEIR SUCCESS

The prospect of not receiving a college education and still becoming successful is a rare situation in most cultures. While in China, we had the opportunity to meet two self-taught artists, SHEN Qipeng and HOU Dejian, who became successful with their specific works and mediums. They achieved their success without any higher learning, and both became the directors of the Nantong Fine Arts Institute, following the steps of mentor KANG Ping. These three men were all deprived of the opportunity to go to school and study with masters, although one certainly would not guess it by looking at their graceful and beautiful work. The Cultural Revolution of the 1960s undoubtedly affected these men, and its influence still echoes throughout the country. In *China: Its History and Culture* by Morton and Lewis, it is explained that during this time those who considered attending college were sent to the countryside to work alongside farmers in order to be "reformed." KANG Ping, whom we unfortunately could not meet, was originally the director of Jiangsu Provincial Fine Arts Museum in Nanjing. Due to political issues in the 1950s, he was sent to the countryside in Rudong County to become a farmer. Rudong County gave him a position as director of the County Culture Literary Center where he put his passion, knowledge, and skills to use through art. It was here that he practiced seal carving, figure drawings, and landscape painting. He especially excelled in traditional Chinese ink painting, focusing on the subjects of birds and flowers. He contributed to the public by training children in these techniques as well as by teaching Chinese ink painting to hundreds of artists. This success led to Rudong County becoming famous for its art. KANG Ping found talented young people and gave them encouragement to continue their work, an opportunity that he was not afforded. He also gave these young artists a chance to exhibit their work in museums. His message and ideas influenced all the artists

of Rudong County as well as those in the Nantong area, including our own professor Zhiyuan Cong. KANG Ping's positive support and hard work led to his promotion as



the director of the Nantong Art Institute, where he later passed the position down to SHEN Qipeng.

SHEN Qipeng is a talented artist. His realistic paintings reflect life in the countryside, and he makes sure to establish direct connections to the figures in the paintings. He enjoys traveling in order to capture the lives of different people who he might not necessarily know, but whose lifestyles and personalities interest him. He finds pleasure in depicting China's diversity by portraying individuals of many different ethnic groups in sketches, which are then converted into rich and massive paintings. He believes in an artist's need for direct connection with the subject (e.g. seeing them in person) rather than an indirect one, such as working only from photographs. This direct connection helps the artist to develop the emotional content of the painting. When we



had a chance to talk with Professor Shen about art, he compared the technical differences between traditional Chinese art and Western art. He stated several key elements that form a contrast between these two styles. For example, while Western artists focus on light, shadow, and depth, Chinese artists use line to effectively convey their subject matter. Furthermore, he explained that Chinese artists treasure the intimate and harmonious relationship with nature, and express its essence rather than imitate it. Western artists, on the other hand, are more likely to render objects literally. In Western paintings of angels, for example, wings indicate the flight of a human figure. In Chinese paintings of angels, beautiful women are painted with flowing ribbons as a less direct way to suggest flight. Symbolism, spirituality, and the harmony between nature and people were all expressed in Shen's work, as he demonstrated traditional Chinese ink painting for the group.



As director of Nantong Art Institute, SHEN Qipeng's successor was a fellow self-taught artist named HOU Dejian. During the Cultural Revolution, HOU Dejian was sent to work at a factory. It is there that he developed his skills by drawing cartoons and copying children's books from China, America, and Europe. He watched movies and then sketched the scenes in order to train his memory and to learn about composition. Today the artist's method combines imagination and real life experience as well as visual memories from movies to create skillful compositions. We were fortunate enough to meet HOU Dejian and to witness a demonstration of his artistic skill. His paintings focus primarily on his zodiac animal, the ox. His inspiration comes from the hardworking, honest, and diligent spirit of this animal, a spirit that he feels people should learn from. The artist sees an interesting contrast between the view of nature in Chinese tradition and in Western culture. For instance, the cowboys of the American West fascinate him since they attempt to conquer nature rather than simply be a part of it. HOU Dejian never received a college education, but instead forged his own artistic path (and attained the highest level of skill) in the spirit of the hardworking buffalo.

During his demonstration, HOU Dejian spoke of four guidelines that artists should follow. The first is to imitate the form and appearance of the subject, as the lack of these makes it impossible to fully express anything. Next, the image must be imbued with emotion in order to make the work captivating. Aesthetic sensibility is necessary to make the work truly beautiful. Finally, imagination is needed to express the fundamental idea of the painting. We observed during his demonstration that he uses basic life drawing skills to outline the body of the figure first, and then a smaller brush to highlight areas and form connections. Different impressions create different effects; he creates excitement by adding lotus flowers, and uses dry brushstrokes for texture and to show strength in the buffalo's horns. Overall, HOU Dejian's work expresses his heartfelt sincerity towards the buffalo and the nature around him. His success as an artist was not hindered by the lack of higher education and ultimately it was his artistic talent and hard work that led him to success.

Faced with circumstances that were outside their control, these artists took a challenging situation and turned it around to their benefit. They are a great inspiration to us as students, artists, and individuals. Their works truly express the determination they had to succeed as artists, and we were honored to meet them and to learn about their lives and their amazing art.



DEMONSTRATIONS

There is no better way to understand Chinese art than to bear witness to its creation. The Summer Art in China 2008 group had this opportunity on numerous occasions. Our knowledge of Chinese art was broadened tremendously thanks to demonstrations of various art forms, including paper cutting, calligraphy, seal carving, ink painting, several types of printmaking, and silk dyeing. Each art form is uniquely Chinese, whether because of its style, the materials used, or the method of its creation. Each demonstration we viewed helped to educate us not only about Chinese art, but also about the culture and traditions that inspired each piece.

Above: Traditional Chinese ink painting materials.
Left: HOU Dejian painting his favorite animal, the ox.

INK PAINTING

Landscape painting is a major genre within the wider realm of Chinese ink painting. Countless artists through the ages have created pieces that illustrate daily life and culture for the Chinese people. Generally, they are renditions of the countryside, and depict calm and quiet spaces that showcase the natural beauty of China. We were fortunate enough to see a very well known Chinese landscape artist by the name of Zhang Yangyu create work right in front of our eyes. When he first began his composition it seemed as though the piece would never look like a landscape, but as he kept working in washes and fine lines, the details became clear. The finished piece was of a quaint village, and was a place that anyone would be happy to enter in real life.

In Yangzhou, we were able to visit the Eight Eccentric Artists' Memorial. They are famous for changing ink painting forever, making the art form more modern, and the lines and forms cleaner and simpler. Before the Eight Eccentrics, copying masterworks was considered to be one of the most important aspects of ink painting. They focused more on expression than on duplication, and combined poetry and calligraphy into their work, a concept that was never before considered. Yangzhou is considered to be of utmost importance in Chinese art history because of the contributions of the Eight Eccentrics.

Our group also visited the Provincial Chinese Painting Institute, a studio building which houses roughly thirty-six artists who receive government funding in order to focus on nothing but creating their artwork. After an initial introduction to the building and its purpose, we were able to tour the studios, four of which were opened to us by the artists-in-residence. The studios were spacious and comfortable and contained not only the artists' working spaces, but also a vast collection of books on art and a comprehensive array of their own artwork. Several of the artists were more than happy to give us a demonstration of their artwork, and the building director, who also has a studio there, painted a portrait of two of the girls in the group and encouraged them to sign it.



Above: Painter ZHANG Yangyu, showing our group how he creates his beautiful landscapes.
Right: ZHU Jianhui prepares a carved wooden plate for printing.

PRINTMAKING

Our initial introduction to the craft of Chinese printmaking came in the form of ink rubbings at the Xi'an Beilin Museum. The museum showcases mostly Han Dynasty steles, or stone tablets, decorated with various calligraphic writings and/or traditional Chinese imagery. In one of the halls in the museum, workers created printed copies of the steles through the ink rubbing technique. This technique involves mounting a moistened piece of rice paper to the tablet, rubbing the paper into the carved indentations in the tablet, and rubbing an inked pad over the raised areas to capture the image. Each completed print was not only a flawless, two-dimensional copy of the original, but also a small piece of Chinese history.

Our next demonstration of sorts was at the Yangzhou Block Printing Museum. After walking through the various galleries, admiring the different prints and learning about the process, we were able to see work being done firsthand. Several artisans were working on various stages of woodblock printing, starting with the actual carving of the block and ending with a series of beautiful prints. The process of carving the woodblock itself was not unlike the process of carving a seal: the artist removed the parts of the block he didn't wish to print, and left the raised areas to form a design. The printing itself was the most fascinating part. The printer prepared the ink and loaded up a very wide round brush. She then rubbed ink on every surface of the plate and registered the paper. The print was finally made by patting the back of the paper onto the inked plate with a tool that somewhat resembled a wide squeegee, and the finished print was lifted off the wooden plate, revealing a perfect reproduction of the carved design.



After the demonstrations of woodblock printing at the Yangzhou Block Printing Museum, we were able to visit another artist in Qidong City, who practiced a somewhat different version of woodblock printing. Rather than using one "plate," as the artists at the museum did, artist ZHU Jianhui used a series of four plates, each with increasing levels of detail and intricacy. Rather than using the traditional, sticky block printing ink, he used washes of gouache, an opaque watercolor, to create his images. The consistency of the gouache enabled the wood to soak up some of the moisture, thus exaggerating the natural grain of the 4-ply Baltic birch board. After each layer of the print was made, oohs and aahs could be heard from the group as the image became clearer and easier to identify. When it was done, the piece was a beautiful landscape that contained all the texture of the woodblocks.

On our last day in Xi'an, we attended a printmaking presentation by Professor Keith Howard of the Rochester Institute of Technology. Professor Howard pioneered a method of etching that is completely non-toxic. He was driven to eliminate the harmful chemicals traditionally used to make etchings after learning that those chemicals were the cause of health problems for both him and his daughter. The process he created is known as ImagOn etching, and uses a specialized photosensitive polyester sheet (Mylar) originally developed for use within the circuit board-manufacturing industry. The etching and printing takes about 45 minutes, a fraction of the time needed to produce a plate through traditional etching processes. After the demonstration, Professor Howard showed some of his own work, which further illustrated the great potential of this new process.

SEAL CARVING

Seal carving is a vital part of Chinese art, as the seals are utilized as both artists' trademarks and compositional elements in prints and ink paintings. Watching the process of the seal carving was fascinating. One would assume that stone would be somewhat difficult to carve, but skill of ZHENG Muqian, made the process appear easy, and the chop (or blank stone), seemed no harder to carve than a stick of butter.



Above: ZHENG Muqian carving a seal
Middle Left: Gong Jianjun gives us a quick lesson in silk dying.
Middle Right: An artist skillfully painting Chinese calligraphy.
Far Right: Master papercutter Jia Sigui at work.



SILK DYING

Silk has always been a very important product of China, and many different art forms have arisen as a result of this. Textiles are a large part of the culture and art of the country, and we were able to participate in a form of textile art that is somewhat unique to China. In Nantong City, we were able to try our hands at dying silk scarves after watching the owner and general manager of the company give a brief demonstration. While a good amount of the process was the well-known art of tie-dying, there was also a process showcased called "double dying" where one uses clamps to attach stencils of a particular shape onto silk fabric, thus making the stencils into a sort of removable resist. The results spoke for themselves, and the variety of different patterns and designs on each person's scarf was quite surprising to the owner, who told the group that he had never seen so many different creatively dyed scarves. Awards were later given for the best scarves, and the group was allowed to peruse the gift shop to marvel at the many different products that come out of the factory.



CALLIGRAPHY

Calligraphy is easily one of the most significant aspects of Chinese art. Calligraphy is present everywhere throughout China, whether engraved on a monument, hanging on the side of a building, or simply written on a piece of rice paper. It illustrates and narrates the ideas of ink paintings, identifies artists, documents historic events and people, and completes the composition of works of art. Calligraphy has existed in some form since the beginning of Chinese history, and it has changed little since the Neolithic period. In this way, a modern Chinese person can feel closer to their culture's past, as they can probably read and comprehend a good amount of what was written thousands of years ago. Although more or less a form of handwriting, calligraphy is in itself considered an art form, and it takes a great deal of training for a calligrapher to learn to control his or her brush and to form characters so that they are easily legible but also expressive. While watching the calligraphy demonstrations, we were able to observe part of this long tradition. The power of each individual stroke within the characters was overwhelming, and the characters themselves formed a sort of abstract art.

PAPERCUTTING

Papercutting is considered a folk art in China, but the paper cuts themselves are arguably some of the most breathtaking designs visible throughout the country. Papercutting has a long and rich history dating back more than five thousand years. At first glance, the designs are deceptively simple. This feeling is amplified by watching the artist cut the actual piece. At first it seems no more complicated than when a child makes a paper snowflake. Upon its completion, however, the true beauty of this ancient craft is realized as the viewer has the opportunity to view the lace-like structures that bind all the elements together. Each piece has a unique meaning, whether it is something as simple as a wish for good luck, or as complex as a rendition of an ancient story. Watching a paper cutting demonstration by Mr. JIA Sigui was incredible. He seemed to know exactly where to cut to make his design perfect, and the result was absolutely breathtaking.



Art can be found everywhere in China, from the graphic design on soda bottles and billboards to the artifacts found in museums and temples. Even as an outsider, it is easy for one to see how incredibly important art is to Chinese society and culture. It is also possible to see correlations between the art from throughout the country and the societal norms and values with which they are associated. The Summer Art in China 2008 group was afforded the opportunity to create its own connections with the art that is so essential to the lives of the Chinese people. We learned that understanding the art of China makes it easier to understand China itself.



The process of printing copies of carved stone steles at the Beilin Museum.



Art Group, back row: Arica Angelo, Nina Stanislav. Front row from left: Jessica Vanderputten, Constance Kocur, Nicholas Colbert, Natalie Talocci

Arica C. Angelo
Youngstown State University
Bachelor of Arts: Communication Studies

"Studying in China was a life changing experience that I will carry with me everywhere."

Nicholas Patrick Colbert
William Paterson University of New Jersey
Bachelor of Fine Arts: Painting

"The further I ventured into Chinese history and culture through first hand experience I not only began to understand the East, but also realized how much I didn't see in the West."

Constance Kocur
William Paterson University of New Jersey
Bachelor of Fine Arts: Painting and Graphic Design
2008

"FAMILY PHOTO!!!"

Nina Stanislav
Youngstown State University
Bachelor of Arts: Fashion Merchandising

"I left with an open mind and returned being more aware of the world around me and the subtle differences in everyday life when you have the ability to stop and appreciate them."

Natalie "Natso" Talocci
William Paterson University of New Jersey
Bachelor of Fine Arts: Painting 2008

"Gan bei!"

Jessica Vanderputten
William Paterson University of New Jersey
Bachelor of Fine Arts: Graphic Design

"My eyes have seen the indescribable. The art, culture, food, and people of China were all part of a remarkable journey. I am truly fortunate to have experienced it! Thank you Professor Cong!"

文化和教育
& CULTURE
& EDUCATION



DAILY LIFE IN CHINA

Some call it culture shock, but we called it a life-changing experience. Culture is a complex and difficult concept to grasp, and one that can only be better understood when experiencing a new and different place for oneself. This does not mean reading about it in books or hearing someone speak about it, but actually physically being there. This was our experience in China. As students we were amazed by the differences between the United States and China. We tried to understand the everyday culture of this magnificent country, but could only begin to touch on its complexity, often reaching out to others to explain to us what we were seeing and experiencing.

The first two cities our group traveled to were Beijing and Xi'an. Beijing is the capital of China, with big city life, large buildings, and relatively modern suburbs. Xi'an, in contrast, is a city that feels more like a small town, with lively local gatherings and plentiful farmland on its outskirts. China as a whole does not adhere to one specific way of life; each visit to a new city revealed subtle differences in the daily lives of its people as compared to what we had seen in the previous cities.

In Xi'an we really got a taste of local culture as we interacted with the people of the town. For example, on a trip to visit an ancient tomb in a farming village, we were lucky enough to be invited into one of the local families' homes. The home was situated in the beautiful countryside, in the midst of winding valleys and green mountains. As we walked, we saw people threshing wheat on the front stoops



of their homes. The family we visited lived in a multi-room house with an open courtyard. Our hostess brought us into the main room where a small bench and a couple of chairs stood against the wall. A large bed with a heavy dark-wood chest next to it took up most of the space. A red phone with big white buttons, colorful boxes, and a few other things sat on top of the chest. We gathered in the cozy room as our hostess cut pieces of juicy watermelon. Luckily for us, in China it is considered rude to refuse food from a host, and we happily feasted on the delicious fruit. After we were done eating, the woman brought us to her small workshop where she makes and sells handicrafts and knickknacks. The farmers in Xi'an are certainly not out of touch with modern times, but it does seem that their lives are still very much imbued with the history and tradition of their land.

Not only do the lives of people vary from city to city, they vary even within any given city. For example, throughout our trip we visited many beautiful gardens that seemed like vignettes from another place, completely removed from the hustle and bustle of the streets outside. When we entered the He Garden in Yangzhou we were able to experience a peaceful quiet disrupted only by the relaxing sounds of nature. The serenity within the walls of the garden contrasted with the constant noise of traffic in the city. The gardens were lush and green, scattered with ponds full of lotus plants and colorful fish. We found local people exercising in the garden, strolling down its paths, and practicing tai chi to music. A few of us even had the chance to join them. In Yangzhou we also went on a boat ride on the Slender West Lake, another park area. Local families and people from all over come to experience these serene boat rides. People use these places to step outside their busy, often stressful lives in order to relax and enjoy themselves.

Visiting these public places of leisure revealed an aspect of Chinese life that seems to differ somewhat from what we are used to at home. Virtually everywhere we went we saw people gathered together enjoying each other's company, whether in parks, gardens, or in front of their homes. Often people sat on little chairs or benches on the sidewalks of busy streets eating, watching after their babies, playing cards, sharing stories, reading, or simply watching the cars and pedestrians go by. They seemed very comfortable sharing in their daily activities with others, and there was a sense of openness towards the people around them. Even as visitors unfamiliar with the local people and their culture, we felt this warmth in nearly every place we went.

We also had the chance to see some more formal presentations of Chinese culture, including performances of music and dance. In Nantong, we attended a guqin (a traditional Chinese stringed instrument) musical performance entitled "Wenfeng in the Limelight." The titles of the pieces referred to the meaning of the music, although the music itself was so expressive of what it meant to portray that the listener could easily understand the story even without the song titles. It always seemed that the Chinese were performing with their whole soul, in order to convey something about their life and cultural background.



Left: An old man and his grandson play together outside.

Above: On the rural outskirts of Xi'an farmers are hard at work threshing wheat.



FOOD

Above: A woman surveys the wide variety of snacks sold by street vendors in Beijing.
 Right: The cuisine of China left some of our group delighted, others hesitant, and still others merely confused.
 Far right: The whole fried fish may have looked a bit unusual, but it tasted quite good.

Chinese cuisine has become a popular feature on menus all over the world. Within China, the food is often categorized into "Eight Great Traditions" or regional styles. Many people may be familiar with the names of some of these styles, such as Cantonese and Sichuan. As we travelled through China, we discovered that the food on the menu did indeed vary greatly by region, as each city we visited had its own distinct array of foods and flavors. The differences in the cuisine of each city seemed to be derived both from local preferences for taste and from the food products most widely available in the area. In addition to many food experiences that were unique to the cities we visited, we noticed several trends that were uniform throughout our travels.

Meals are a main event of the day in China, and serve as a time for family and group gatherings. As such, meals are a long process, and it seemed as though as much time was put into the preparation and presentation of the food as went into eating and enjoying it. The norm in China is for many communal dishes to be brought to the meal table, one after another. These communal dishes are placed on a large, rotating "Lazy Susan" to provide each person at the table access to the dishes. Diners generally use their own chopsticks to transfer the portions they would like to eat from the dishes to their own plates; serving spoons are not traditionally used, but are made available for certain dishes or upon request. The reason for the use of chopsticks comes from ancient times when forks and knives were considered weapons, and therefore were not appropriate for the meal table. To facilitate the use of chopsticks, most dishes in China are prepared using small, bite-size pieces. However, fish are usually cooked and served whole, with the head and tail intact. The fish tended to be very tender, so that it was still easy to pick apart the meat with our chopsticks.



Tea is undoubtedly the most popular beverage in China, and is served at every meal. We had the chance to taste many unfamiliar and delicious teas during our trip, including flower teas such as jasmine, and various green teas. Many people consider beer to be the second most popular beverage in China, and that seems about right, since beer was also served at almost every meal today. Much to the dismay of Westerners (like our group), beer, water, and soft drinks are typically served at room temperature, a remnant of the ancient Chinese belief that cold beverages were detrimental to the digestion of hot food. Fruit is often served at



the end of the meal, and one of our professors compared the serving of watermelon in China to the serving of cake in America - it is used as a dessert, including at celebrations. At each meal, as dish after dish arrived at our table, sometimes being stacked several layers high, we always knew the meal was coming to a close when our servers arrived with a plate of watermelon slices for each table.

Beijing provided us with our first encounter with real Chinese food - although one of the many dishes served at our first meal in China was French fries! On the second day, we had the privilege of dining at a noodle house that advertised "the best noodle in the world," where we were able to try Peking duck. The most memorable meal we ate in Beijing was an Imperial style dinner at the famous Fang Shan restaurant in Beihai Park. Imperial cuisine has its roots in the meals that were traditionally prepared for the emperor, his guests, and the royal family. The presentation of Imperial cuisine is heavily stylized and formal, with close attention paid to the color, shape, and arrangement of the table setting and food. The ingredients in Imperial cuisine are often expensive, as they are expected to be very fresh, and the food is prepared with very little use of preservatives or artificial flavorings.

When we traveled to Xi'an, in a more northwest region of China, we noticed a dramatic change in the food. The people of the region are historically Muslim, and thus we found less pork. The menu in Xi'an contained a lot less rice, and a lot more wheat-based items, including steamed breads and dumplings. This is because wheat is the main crop grown in this region of China. The food in Xi'an also tended to be spicier than what we was typically served in Beijing. Xi'an is the home of many famous Chinese dishes, and one of them is shredded pancakes (or

"baked buns") in mutton soup. When our group visited a restaurant that served this, we were asked to take our wheat "pancake" and rip it up into tiny pieces. This felt like an endless task, especially to those of us who were hungry, but the Chinese traditionally use this time to socialize, and inevitably it turned into a fun passtime for us as well. When we were finally done shredding our bread, the servers collected our bowls, and a little while later the bowls were brought back to the table filled with a soup that contained meat, noodles, and delicious but unfamiliar seasonings.

Another famous example of Xi'an cuisine that we had the privilege of enjoying was the Xi'an dumpling banquet. One table of students in our group attempted to count how many different dumplings we were served during the meal, and their count was thirty-two! Most of the dumplings were creatively shaped to look like their contents—we had duck shaped, chicken shaped, and walnut shaped dumplings depending on their filling. Near the end of the meal our servers brought out a sort of decorative portable fire pit, and we were served a dumpling soup that was brought to a boil right on our table.

After leaving Xi'an, the other cities we visited, Yangzhou, Nantong, and Shanghai, are all located in the southeast of China. The food was noticeably different from what we had been eating in Beijing and Xi'an, but it didn't differ very much as

we traveled through the three cities. Each is located next to water, and fish and other seafood became a major part of the meals we ate. The food was also somewhat spicier, and rice was once again served at the beginning of each meal rather than at the very end. In the city of Yangzhou we visited a Buddhist vegetarian restaurant where we were served wu hun and mock-meat (also known as "meat analogues"). Aside from using soy or wheat gluten products in place of meat, the menu at the Buddhist restaurant differed little from that of other restaurants in this city.

Throughout the trip we were met with both dramatic differences between Chinese culture and our own as well as with surprising similarities. The many foods that we were able to taste were certainly one aspect of the whole experience of China that was dramatically different from what we are familiar with. Chinese food as we know it from restaurants in the U.S. is nothing like the sometimes delicious, sometimes intimidating, and almost always unique dishes that were placed on the tables around which we sat. At each meal, the impeccable and creative presentation of the dishes, the anticipation of what would be brought out next, and the never-ending taste tests kept us entertained even if some of us were occasionally left a bit hungry. Ultimately, experiencing real Chinese cuisine was, like everything else on our trip, an important part of learning about China's culture, and one that certainly left us with some memorable impressions.



FASHION

Most of the fashion in China reminded us of New York City styles. It is very funky and unique, yet there is also some influence from western and Japanese fashions. The outfits that Chinese women wear pop with colors that some would think do not match. Shirts with English text on them are also very popular. Due to poor Chinese-to-English translations, the phrases on these shirts often do not make sense, but the Chinese wear these shirts for the overall design and not for their content. The women also like to wear high heels, often in very beautiful prints and with straps around their ankles. Since they even wear high heels while riding their bikes throughout the cities, they often wear ankle-cut stockings to protect their feet from the dirt on the streets. Most of the men dress more conservatively, but we did see a lot of fashion-forward men among the younger generation. While brightly colored or printed shirts, clean sneakers, and jeans were a familiar sight to us, the Chinese trendsetters didn't understand some American styles, such as ripped jeans.

Jewelry and accessories tend to be simple in China. The women wear mostly jade necklaces, carved wooden or beaded bracelets, and a few rings. Also, as the sun in China can be very strong, both men and women accessorize while they protect their skin by carrying fashionable umbrellas or parasols of all colors, including some with sequins, sheer cutout designs, and lace trims. Even while on their bikes, some keep their parasols open. The biggest accessories for men are sunglasses, as jewelry for men does not seem to be very popular in China.

Far left: A display of the delicious dumplings served at the traditional banquet in Xi'an.

Left: Accessories are a big part of Chinese fashion.



When visiting museums, we often encountered school children on class trips.

THE ROAD TO HIGHER EDUCATION

Education is highly regarded in China, and this is clearly reflected in the amount of educational resources and opportunities that are offered within each community. At the National Art Museum in Beijing, educational programs are offered for young students who are interested in painting or art in general. School group tours and workshops are also provided. At almost every museum and historical site we visited, we were pleasantly surprised to -stumble upon smiling groups of schoolchildren.

During the course of our trip, we had the chance to visit several institutions of higher education, including the Xi'an Art Institute, Yangzhou University, and Nantong University. We found that the educational experience of Chinese students today isn't all that different from the typical school experience in the United States. Today in China, many children attend preschool starting around age three or four, with the cost and availability of preschool programs varying by city, province, and the services offered by the parents' employers. At age seven, students are required to enroll in kindergarten, which begins six years of mandatory primary education. School runs five days a week, for about seven hours each day.

Primary school children study Chinese, mathematics, physical education, music, and art, as well as basic science, history and social studies. Primary school art classes tend to be referred to as "drawing," and when we asked one student if he studied other forms of art, like painting, sculpture, or paper-cutting, he said that he "just remembers a lot of drawing." As in the United States, younger students spend most of their time learning math and language. Foreign language classes, usually English, are sometimes offered beginning in the third grade.

After primary school, students in China are required to attend three years of junior high or middle school. Government laws require that all children have nine years of compulsory education, so students are required to stay in school until about age sixteen. During those primary and middle school years, education is free, funded by the government. Unlike in the United States, high school lasts only three years, and students must pay tuition in order to attend. Although the high school program is shorter, kindergarten begins later in China than in the U.S., and as a result, Chinese students typically graduate when they are nineteen years old.

As students approach the completion of high school, those who are hoping to continue on to a university must take a college entrance examination. The exam consists of several tests, all given over the course of three days in June, with each one covering a specific subject. All students are required to take exams in Chinese, mathematics, and English. Students must choose two additional exams based on the field they are interested in studying at college. The art exam mainly tests technical skills, such as the ability to paint from memory and in the traditional Chinese style.

Thirty years ago in China, only the top twenty percent of the 5.7 million students who took this then newly established national exam was actually able to get into a university, because the university system at the time was so underdeveloped. The Chinese students we met explained a system that sounds similar to the one college applicants encounter in the U.S.: "I think everybody who wants to go to university and takes this test can go, but the ones who test better can go to a school that is better."

Nevertheless, it is still a long and often difficult road that one must travel to become an art student in China. In order to be admitted to the prestigious Xi'an Fine Arts Institute, each student must have achieved very high scores on the art entrance exam. Since the school does not require their students to take courses in the foundations of art (such as basic drawing, design, and color theory), they must have already developed these skills while in high school. To accommodate this intense accelerated program, students must decide on their concentration before their freshman year. While the program is very intense and concentration-specific, students are still required to take forty percent of their courses in subjects outside their main focus. While visiting the institute, we toured the facilities and attended a lecture on printmaking. We were in awe at the spacious studios and the students' artwork.



“It really brought truth to the idea that the language of Art is universal.”

During our visit to Yangzhou University we stayed in on-campus housing for several days. We toured the Chinese painting and calligraphy studios and worked in the computer labs. The campus is large, pedestrian-friendly, and full of garden nooks where students can relax, socialize, or study. Our dormitory was situated next to the basketball courts, where students played pick-up games from mid-day until dark. One of the most interesting experiences at Yangzhou was our visit to the first-year calligraphy studio, where students were working on 2-D design and color theory projects that were very similar to those that first-year art students at William Paterson University are required to do. It really brought truth to the idea that the language of art is universal.

Before we arrived at Nantong University in the southern part of China, we attended the thesis exhibition of the graduating seniors from the Nantong University School of Art and Design. The show was being held at the privately owned Nantong City Museum, and the level of skill and presentation in the display of work blew us away. The show gave us an opportunity to learn about Nantong University. The university has almost 30,000 students attending its twenty-four colleges, and the graduating class of the College of Art and Design this year totaled about 250 students. Students there are able to study a variety of forms of art, and during their sophomore year pick a concentration from subjects such as painting, textiles, graphic design, industrial design, and interior design. The students we spoke to said that the program is very well organized, so that everyone graduates in four years. The senior thesis exhibition also contains a job fair during which potential employers in the art and design industries can interview students. This is a great opportunity for Nantong University's students; one young woman we spoke with had already found a job at an advertising firm through the job fair.



Left: A press in the printmaking studio of Xi'an Art Institute.
Right: A university student proudly presenting his artwork.

OUR EDUCATION IN CHINA

One of our main reasons for coming to China was to learn. On our travels, we attended many different lectures and had tour guides to help us. When visiting the museums, emperors' tombs, and ancient temples, we almost always had someone to tell us the history behind what we were seeing. Even when driving around the cities in the bus, our tour guide would show us different restaurants and monuments and give us a brief introduction to them. Occasionally, it was difficult to understand the things we were seeing. Many museums had few English descriptions and experiencing what it feels like to be illiterate was quite an eye-opening experience for many of us.

The lectures we attended were all very enlightening and the lecturers made learning a fun experience for us. They prepared slide shows and movies to show us some of their work. Many talented artists gave us demonstrations of their crafts. We were also fortunate to have several wonderful Chinese-English translators work with us, which allowed our group to ask questions and converse with our guest teachers. We found it to be particularly interesting when one of the professors traveling with our group, Keith Howard of Rochester Institute of Technology, gave a lecture at the Xi'an Arts Institute, where about forty students and faculty members from the institute were in attendance. What made this lecture different from all of the others was that it was addressed not specifically to our group but to all students of art without making the distinction between Chinese and American.



Bottom left: Professor Cong shows off his skills during a "painting party" at Nantong University.
Top: The Dean of the School of Arts, Professor ZHANG Meilin, poses with students at Yangzhou University.
Center and bottom right: Nantong University students' senior thesis projects exhibited at Nantong City Museum.





A group meeting during the train ride from Xi'an to Yangzhou.



Left: Traditional Chinese tea ceremony at a teahouse in Nantong.

Sarah Cammarata

Youngstown State University
Bachelor of Arts: Communication Studies

"I enjoy studying abroad and China has been an eye-opening experience in understanding a culture much different than my own."

Juan Giraldo

William Paterson University of New Jersey
Bachelor of Fine Arts: Photography 2008

"...it will always be present with me."

Katherine McMahon

William Paterson University of New Jersey
Bachelor of Arts: Art History

"Traveling to China was my first time outside of the US; I loved being able to experience all the beauty and excitement that China had to offer and I learned a lot about myself as well."

CourtLynne A. Peterson

Youngstown State University
Bachelor of Science: Criminal Justice

"The experience here in China is fantastic. I've learned more being here than I ever could have read in one million books."

Elizabeth M. Waldron

William Paterson University of New Jersey
Bachelor of Fine Arts: Studio Art & Economics minor

"Learning about the culture and about the people really opened my eyes to exploring other countries and their economic functions."

Casey Lorelle Walker

William Paterson University of New Jersey
Bachelor of Arts: Studio Art (Painting)
K-12 teaching certification

"This trip has had a huge impact on the way I view my future role as a teacher and helped me to see the importance of multicultural literacy."

Education & Culture Group, clockwise from left: Katherine McMahon, Casey Walker, CourtLynne Peterson, Sarah Cammarata, Elizabeth Waldron, Juan Giraldo





"Astonishing...history, art, politics, ingenuity, construction, construction, construction...thresh the wheat on the highway... drive over again and again and again! Modernity...modernity...modernity...tradition...tradition...tradition...mysterious...? Paradoxical... implausible! Welcoming...sincere...serious! What an experience! Where are all the sparrows??? There is much more to be done!!"



Table, 2006.
Solid Cherry Dining Table, 72 in wide x 30 in high
Makers: Lazarus & Williamson

Alan Lazarus received his MFA from Rochester Institute of Technology. He is the Chairman of the Department of Art and Professor of Art at the William Paterson University of New Jersey. He also served as Interim Dean of the College of Arts and Communication. As an arts educator, he has worked towards establishing creative environments which encompass rigorous studio practice and an extensive study in art history.

A studio furniture artist since the early 1960's, Lazarus has exhibited his work nationally and internationally at venues such as the Museum of American Craft, New York; The Mint Museum of Art, Charlotte, North Carolina; The Chrysler Museum, Norfolk, Virginia and the Venice Biennale,

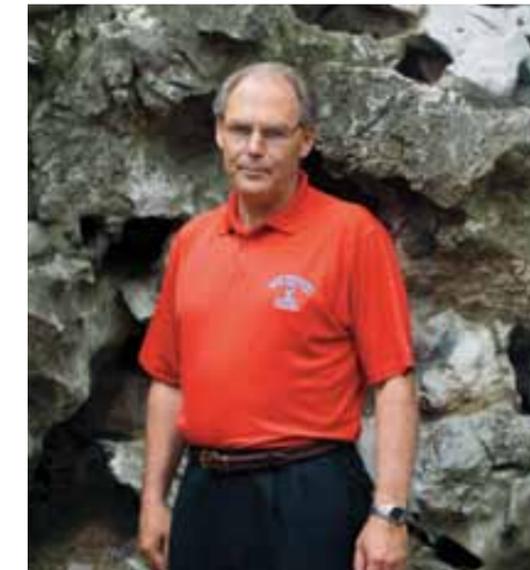
Venice, Italy. His work is in private collections and he has designed numerous architectural interiors and related furnishings.

Believing cultural and practical experience is essential for creative development, Lazarus enthusiastically endorsed the Summer Art in China Program since its inception. His impression of viewing centuries of Chinese art and artifacts, participating in demonstrations of traditional ink painting and calligraphy, and visiting a wide variety of new museums confirmed his belief in these experiences. Meeting the students, faculty and current political leaders who are steeped in tradition, while at the same time moving into the future at lightning speed, was astounding.

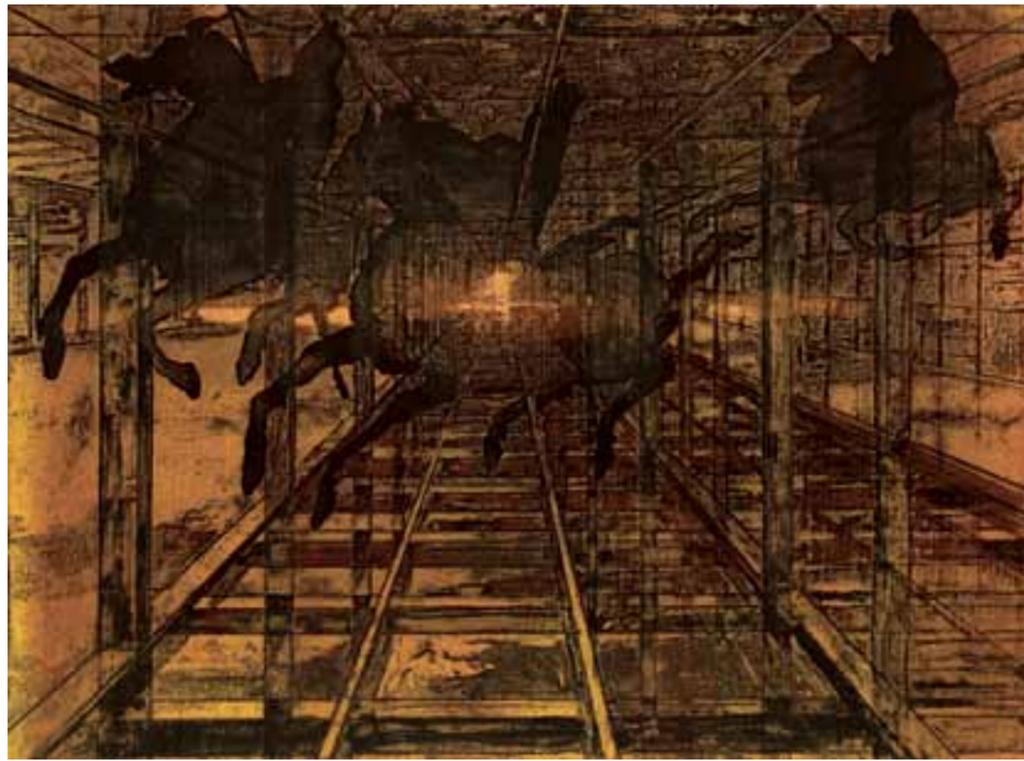
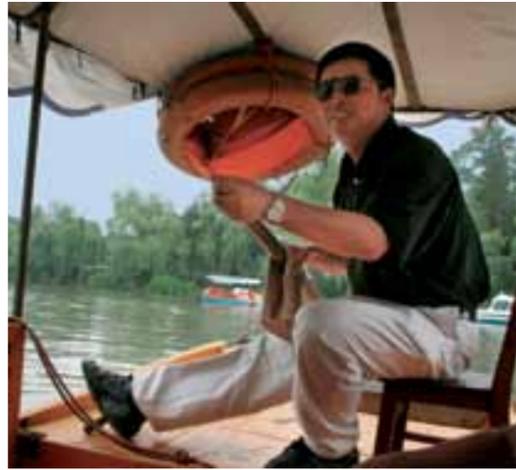


Dr. George McCloud presents a plaque of recognition to Mr. QIANLinxiang 钱林祥.

George McCloud has his Ph. D. from the University of Michigan. He was also an NEH Fellow at Princeton University and studied at the Institute for Educational Management at Harvard University. He continues to work with the East-West Center in Honolulu as a Program Associate and has traveled and studied in China extensively for over 22 years. He spent most of his career as an academic dean and currently serves at Vice President for Advancement at Youngstown State University



I have traveled in China often and during many of my visits students accompanied me. This trip has reaffirmed in me the conviction that international study is no longer an option for American undergraduates, but an imperative. Since China has grown so very influential in the contemporary world, certainly I believe that there is much to recommend China as an idea setting for such an international study experience. Because longer term international commitments are difficult for most undergraduates to schedule and afford, I would urge academic professionals to establish carefully designed shorter experiences such as this one in which students are led to focus on some aspect of another culture and to complete a project during their visit – like this book.



Pass Through the Time and Space, 2008
Blue film etching, 46 x 61 cm

Zhiyuan Cong was born in Jiangsu, China, and is currently a full professor of art at William Paterson University of New Jersey. He has two MFA Degrees in both printmaking and Chinese painting from Indiana University in 1994 and Nanjing Arts Institute, China, in 1986. He also was a Professor of Chinese Painting at Nanjing Arts Institute of China from 1980-1988.

Cong is a distinguished artist, especially in printmaking and Chinese painting. His exhibitions range from local galleries to national and international museums and exhibition spaces. He has had more than twenty solo exhibitions including shows at the United Nations, NYC; The Butler Institute of American Art, OH; East-West Center, Honolulu, HI; Indianapolis Museum of Art. Cong has been invited to give over seventy art demonstrations and lectures in places such as the Chicago Art Institute, UC Berkeley, and Taipei National Arts University.

His publications include a book entitled *In the Mind of an Artist – Printmaking Works* by Zhiyuan Cong, *Zhiyuan Cong: An Admirable Art Ambassador*; and "Influence of Successive Social Systems on the Psychology of Color in Traditional Chinese Paintings." He has received reviews of his work from the New York Times, NBC, and NJN.

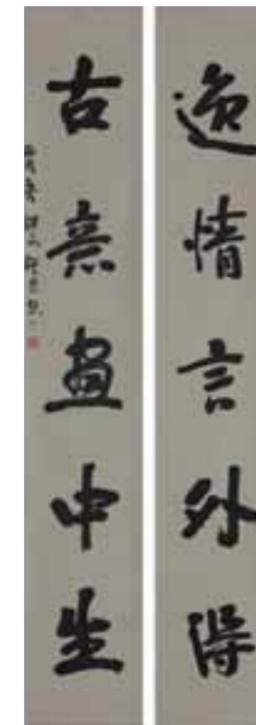
I have been following three teachers in my art life: the great art traditions of the East and the West; the ever-changing world of nature; and my own unique sentimental personality. This arts study abroad program truly promotes cultural understanding, which is very important in today's global society.



Pulm Blossom, 2001
Chinese Ink Painting 68 x 90 cm



GUEST EDITOR & PROGRAM CONSULTANT
Mr. CHEN Lusheng 陈履生: Curator of The National Art Museum of China. Received his MFA and BFA from Nanjing Art Institute; Program Consultant and Editor for the *Summer Art in China 2008* book. Mr. CHEN gave a talk in Beijing entitled "How to View Chinese Art" and gave an introduction to the China Lamp Museum in Yangzhong City.



PROGRAM CONSULTANT

Mr. LI Jieming 李杰明: Director of Shaanxi Provincial Art Museum, Vice President of Shaanxi Calligraphy Association. Mr. LI gave a lecture to introduce The Shaanxi Provincial Art Museum and a demonstration of Chinese Calligraphy.





PROGRAM CONSULTANT

Mr. KANG Rong 康荣: Director of Nantong Geyi Art Museum. Received his BFA from Nanjing Arts Institute in 1985. His specialty is Chinese ink painting, seal covering and calligraphy. He is also a Chinese art historian. Mr. KANG is invited as the program consultant and coordinator of Summer Art in China 2008.



The Fragrance, 2007
Chinese ink painting, 50 x 60 cm



PROOFREADER

Freyda C. Lazarus, Ed.D. received her degree from Columbia University. She is currently developing academic internships and apprenticeships for William Paterson University art majors. Her career in higher education spans three decades as a national leader in experiential education. She visited China in 1992 as part of a faculty exchange program between Shanxi Province and CCNY. The Summer Art in China trip provided a unique opportunity to see the monumental growth in China and learn about the art and history from a vast array of intellectuals and artists. She assisted with editing the book.



Alfonso Corpus

Printmaking and Drawing
Richard Stockton College, NJ

Corpus earned his BFA and MFA from Indiana University. He was awarded a Ford Foundation Fellowship for three years of study and numerous research and professional studio awards from Richard Stockton College and the NJ Council of the Arts.

"I have found this Summer Art in China Program to be one of the most profound eye openers I have ever experienced. The entire trip has been handled in a highly professional manner. This experience has opened my eyes and has increased my knowledge of China, perhaps because much of the recent changes have not been available to the average American. The beautiful landscapes, cities and museums have left me with a long-lasting effect of the advances China has made. The students have been a wonderful group to interact with. I've enjoyed all the new friendships I have made. Also it is important to mention that the students have put in long hours in leading and developing the information needed to finish the book which I am sure will be the topic of conversation and research on China for many years."



Keith Howard

Rochester Institute of Technology
Head of Non-toxic Printmaking

Keith Howard graduated from art school in Australia and earned his Masters degree in Studio Arts from New York University. He has written three landmark textbooks outlining his original research in non-toxic printmaking; the textbooks are sold in 50 countries around the world. He has exhibited internationally and has given more than 100 hands-on courses worldwide.

"This trip is one of the most unusual travel adventures I have experienced. Professor Cong orchestrated a rare insight into Chinese art and culture that will be appreciated for decades to come."

Professor Louis J. Rivela

Ph.D. Inorganic Chemistry – University of North Carolina at Chapel Hill (1970); M.S. Inorganic Chemistry – University of North Carolina at Chapel Hill (1967); B.S. Chemistry – Rutgers The State University at New Brunswick (1963); Full Professor of Chemistry at William Paterson University of New Jersey (1969 - Present).
Dr. Rivela has primarily taught General Chemistry, Inorganic Chemistry, and Advanced Inorganic Chemistry over the past thirty-nine years. He has chaired chemistry for thirteen years and has been extensively involved in the Governance Structure of the University. His service to the University was recently recognized by the granting of a Faculty Achievement Award for Outstanding Service to the University. He compiled information on the individuals who gave lectures and demonstrations on this trip.

"This trip is the fulfillment of a dream that initiated many decades ago. China is truly a beautiful country! We have had the opportunity to visit and view historical sites, museums, gardens, Universities and Academies, and attend lectures, demonstrations, and performances. We have been exposed to so much over the past three weeks... this has been a delightful, wonderful, and educational experience."





Daria N. Rivela

M.S. in L.S. – University of North Carolina at Chapel Hill (1969)
B.A. Philosophy –
Douglass College (1964)
Retired Librarian

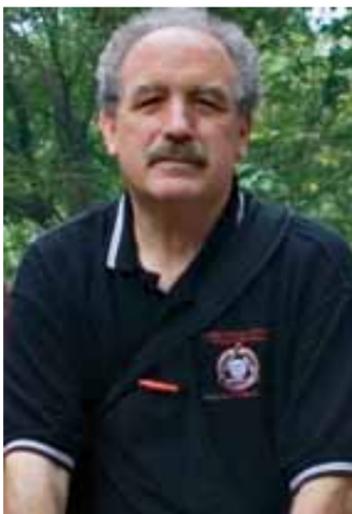
“This was the trip of a lifetime. It was a dream come true. China came alive for us through the beauty of its art, music, and dance; in the warmth and hospitality of its people, and in the continuity of its traditions.”

Jason Okin

B.A. from Montclair State University
M.A. from New York University

Jason Okin taught Social Studies for forty-one years; thirty-eight of those years were at Ramapo High School in Franklin Lakes, New Jersey. He is currently the Debate Coach at Ramapo High School and an Adjunct Professor at William Paterson University’s College of Education. He supervises the Student Teaching program. Okin was responsible for recording the day to day events for the book.

“The China program has been absolutely amazing and enlightening for me. I’m experiencing an entire new world with a new people and a new civilization.”

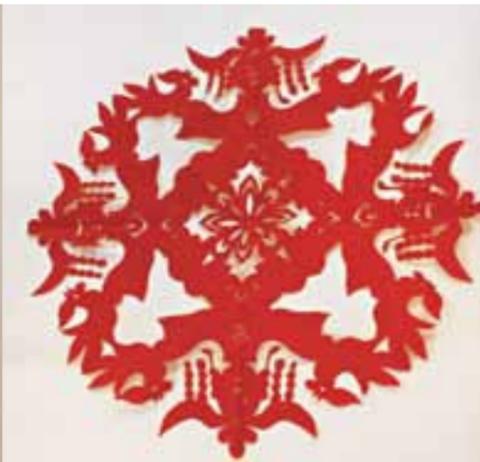


Jerilyn M. Okin

B.S. in Social Studies and English-Fairleigh Dickinson University
M.A. in History-Fairleigh Dickinson University

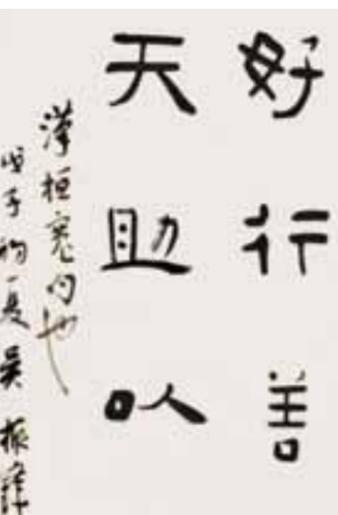
Jerilyn Okin taught for forty years at Demarest Middle School in Demarest, New Jersey. She taught Social Studies, English, Drama, and Journalism during her career. Okin was the Holocaust and Genocide Consultant for the New Jersey Department of Education and the Education Consultant for the Northern Valley Curriculum Center. She assisted with editing the faculty biographies and the day by day journal.

“MY childhood dream of visiting China has come true. Thank you Madame Grace Zia Chu for encouraging my learning and love of Chinese cuisine and culture. It has been more than your Joys of Chinese Cooking ever promised. To China with love!”



Mr. JIA Sigui 贾四贵: An International Special-Class Folk Artist of Industrial Art. Mr. JIA is a “Grand Master of Modern Chinese Paper cutting”. He received a UN Educational Scientific and Cultural Organization Award. Mr. JIA gave a demonstration of paper cutting.

Mr. ZHEN Muqian 郑墨泉: Chinese Seal Carving Artist. BFA Xian Art Academy, Director of Research Department of Shaanxi Chinese Painting Academy. Mr. ZHEN gave a demonstration of Seal Carving.



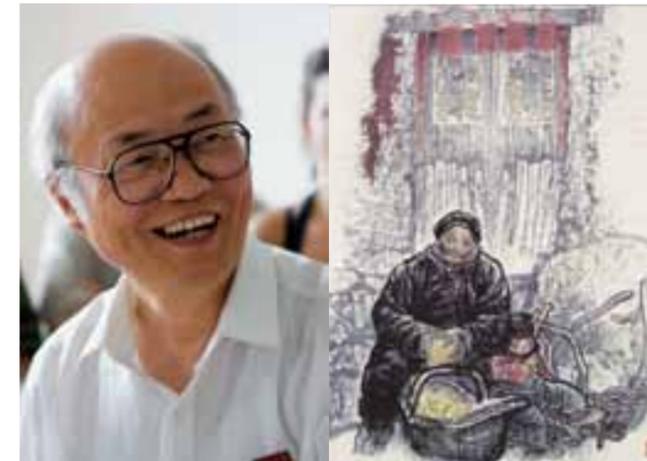
Mr. WU Zhenfeng 吴振峰: Art History, Calligraphy, and Critic. Curator of Collection Research Department of Shaanxi provincial Art Museum. Mr. WU gave a demonstration of Chinese Calligraphy.





Mr. ZHANG Yangyu 张养玉: BFA Xian Art Academy, Curator of Exhibition Department of Shaanxi Provincial Art Nuseum. Mr. ZHANG gave a landscape painting demonstration.

Professor SHEN Qipeng 沈启鹏: Vice President of Nantong University. Professor SHEN gave a talk entitled "My Art Work and Experience in Five Parts". He showed a video tape, discussed his biography, and indicated his ten favorite paintings. Professor SHEN then gave a Chinese ink painting demonstration.



Mr. LUO Ning 罗宁: MFA Xian Art Institute. Vice President of Shaanxi Chinese Paintings Academy Mr. LUO gave a lecture introducing The Shaanxi Chinese Paintings Academy followed by a Chinese painting demonstration.

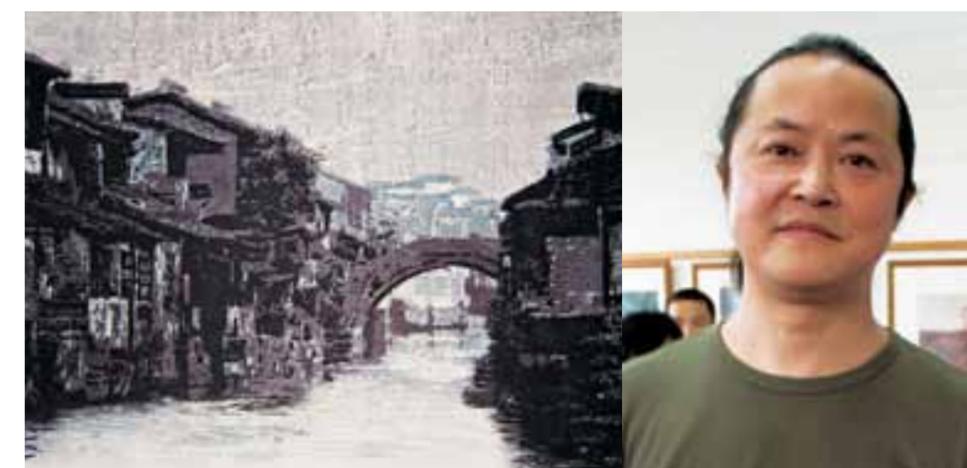


Mr. HOU Dejian 侯德剑: Director of the Nantong Art Institute. Mr. HOU, whose specialty is the painting of Cows, Buffalo, Yak, and Cattle, delivered a lecture. He indicated that one should imitate the form, put emotion into the picture, use beauty to create the image, and use imagination to show the soul of the painting. He then gave a demonstration of his art.



Mr. GONG Jianjun 龚建军: Master of Chinese Folk Artist, owner of the China Tie-Dye Company. Mr. GONG demonstrated two techniques used in tie dying silk. The group of students and faculty then practiced the techniques that Mr. GONG illustrated.

Mr. ZHU Jianhui 朱建辉: Qidong City Academy of Graphic Art. Mr. ZHU, Member of The China Artist Association, gave a demonstration of "Multi-Plate Wood Cut Technique".





Thursday, May 22: WPU

The Summer Art in China Program officially began when Professor Cong and Professor Lazarus gave us a brief introduction of the program and China's history. Dr. Edward Weil, William Paterson University's Provost and Vice President, spoke to the students about his personal experiences in China.



Friday, May 23: WPU

Bob Kerwin and Jesse Slotterbach shared their experiences from the previous two trips with us. Group assignments were divided among students.



Saturday, May 24: WPU

Professor Cong gave the group a crash course in the Chinese language, and gave us some more travel tips.



Tuesday, May 27: New York

The whole group, including the Youngstown University students met at JFK airport and prepared for departure.



Wednesday, May 28: Beijing

We finally arrived at Beijing Airport and had our first meal in China before heading to the Wangfujing Hotel.



Thursday, May 29: Beijing

We began the day with a short visit to Tian'anmen Square, and then toured the beautiful Forbidden City and the Temple of Heaven.



Friday, May 30: Beijing

After exploring the exhibition halls in the National Art Museum of China, Mr. Qian Linxiang, Associate Director of the Museum, gave a lecture to introduce the museum. and Curator Chen Lusheng gave us a special lecture titled "How to View Chinese Art." In the evening we enjoyed an Imperial-style dinner at Beihai Park.

Saturday, May 31: Beijing

The Great Wall! The incredible views, along with the rather steep climb, took our breath away. Afterwards, we had a chance to relax with a stroll through the Summer Palace, and to have a special preview of the ceremony building of Olympic Game 2008 in China.



Sunday, June 1: Beijing to Xi'an

A short flight from Beijing to Xi'an left us some time for sightseeing. We visited the Hanyangling Museum before settling into the hotel.



Monday, June 2: Xi'an

Banpo Neolithic Museum in the morning, followed by a scenic drive to see the Terracotta Army. Groups met at night to work on their projects.



Monday, June 3: Xi'an

We visited the Great Mosque, walked through a market searching for bargains, then spent the rest of the day admiring calligraphy at the Beilin Museum and the archaeological exhibits at the Shaanxi History Museum. After a dumpling banquet we attended the Spring Performance at the Wild Goose Pagoda Park.



Wednesday, June 4: Xi'an

At the Shaanxi Provincial Art Museum we met with several renowned artists, who gave us demonstrations of traditional Chinese art forms. Later, we visited the artists' studios at the Shaanxi Chinese Paintings Academy.



Thursday, June 5: Xi'an

A scenic tour of the Qianling Mausoleum, and a surprise invitation into the home of one of the local farmers. Later, we visited the Zhaoling Mausoleum, the mountain tomb of Tang Taizong, we visited the Xi'an Academy of Fine Arts and printmaking studio.



Friday, June 6: Xi'an

Professor Howard of RIT gave a presentation on non-toxic printmaking methods at the Academy. Afterwards, we took a twenty-two hour overnight train ride to Yangzhou.





Saturday, June 7: Yangzhou

During the train ride students attempted to work on their projects. We finally arrived at Yangzhou University in the late afternoon and settled into our dorm rooms after a quick tour of a few classrooms.



Sunday, June 8: Yangzhou

After breakfast at a vegetarian Buddhist restaurant, we visited the China Block Printing Museum. A boat ride down the Slender West Lake was followed by a visit to the Great Light Temple and the Eight Eccentrics Memorial.



Monday, June 9: Yangzhou

Tours of famous Yangzhou gardens and the Yangzhou Handicrafts Museum filled kept us busy in the morning. Before dinner we enjoyed student exchange performances of Chinese music and dance.



Tuesday, June 10 : Yangzhou, Yangzhong, Nantong

Fireworks and a parade of folk dancers welcomed us at Yanzhong where we visited the Yanzhong Lamp Museum. This evening, Nantong City officials hosted a welcome banquet for our group at the Wenfeng Hotel.



Wednesday, June 11: Nantong

Professor Cong's art opening at the Nantong Museum. After the art show, our guide Snowy took us to see the Guangjiao Temple of Langshan, which is situated on top of Wolf Mountain.



Thursday, June 12: Nantong

We visited the Nantong City Museum where senior thesis projects of students from Nantong University were being exhibited. At the University, we were given a special lecture and painting demonstration by the renowned Professor SHEN Qipeng , and met with a group of Nantong University art students.

Friday, June 13: Nantong

A painting demonstration by self-taught artist HOU Dejian was followed by an afternoon of silk dying at Sanyou Folk Art Institute. In the evening, we attended a banquet at a charming restaurant with a view of the city's moat.



Saturday, June 14: Nantong

Early in the morning we drove to Rudong County, where we met with the governor and other folk artists. We were also invited to the Cultural Heritage Month Celebration at the Folk Theatre, where we saw performances of poetry, music, and dance.



Sunday, June 15: Nantong

At the Qidong Academy of Graphic Artists, ZHU Jianhui gave a demonstration of a multi-plate woodcut printmaking. After a busy afternoon spent working on our projects, we hosted a banquet for the Nantong officials in gratitude for their hospitality.



Monday, June 16: Nantong, Suzhou, Shanghai

We left Nantong in the morning, and stopped in Suzhou (sometimes called "the Venice of the East"), where we visited the Garden of the Humble Administrator, and the Lingering Garden. In the evening, we arrived in Shanghai.



Tuesday, June 17: Shanghai

Our last day in China included visits to the Bund of the Huangpu River, and to the Shanghai Museum of Art. A very rainy afternoon ended with a walk through the shopping center of Shanghai.



Wednesday, June 18: Shanghai, Beijing, NYC

After the earliest wake-up call yet, we set out to board the plane from Shanghai to Beijing. A few hours later we were on our way back to New York.





Acknowledgements

Summer Art in China

May 27 - June 18, 2008

Summer Art in China is a study abroad program typically grounded in understanding another culture's distinctive "world view." The philosophy of this program is based on that belief. This program will study the particular demands made upon Americans as they seek to forge a better understanding of the Chinese world view and as they pursue the goal of improving their capacity to communicate with Chinese associates and colleagues.

We will use the visual arts as the lens through which we will seek to focus on the distinctive world view of contemporary Chinese people. The program activities will include three and a half weeks of travel within China, assigned reading before and during travel in China, as well as extensive experiences at the Chinese cultural and museum sites Nantong Museum, Nantong University, Yangzhou University, Shaanxi Provincial Museum of Art, National Art Museum of China. In addition, there are special activities that include visits to studios of traditional and modern art and architecture in Beijing, Xi'an, Yangzhou, Nantong, Suzhou and Shanghai. A special feature to is preview Olympic Game-2008 in China.

This program has been strongly supported by President Arnold Speert and the Provost Edward Weil of William Paterson University since 2001. It has truly enhanced its international and national reputation. This year I am very happy that Dr. George McCloud, the Vice President of Youngstown University, Ohio, led a group students in joining us with the support of President David C. Sweet and Provost Ikram Khawaja from Youngstown University. I am happy that Professor Keith Howard, from the Rochester Institute of Technology and Professor Alfonso Corpus from Stockton of New Jersey could also participate in our program. I am very happy to see our program develop into a national university collaboration.

This program is also cosponsored by the National Art museum of China, Shaanxi Provincial Museum of Art, Yangzhou University, Nantong Municipal Bureau of Cultural Affairs, Nantong Geyi Art Museum, Nantong University, National Art Museum of China and New Jersey Chinese Cultural Studies Foundation.

I greatly appreciate all of the support from our students, the students' families, and from the faculty of both William Paterson University and Youngstown University. I want to thank our Program Assistants Matthew A. Rauscher and Keli A. Dougherty, Program Photography Cooperators Daniel Valentin and Juan Giraldo, and Book Proofreader Dr. Freyda Cohen Lazarus for their hard work, assistance and leadership. I want to thank my colleagues, Program Co-directors Professor Alan Lazarus and Dr. George McCloud for their talent, enthusiasm and excellent leadership. I also wish specially to thank Dr. Nina Jemmott, Associate Vice President of William Paterson University, for her tireless support. I also want to thank the people who supported us from Youngstown University; Reid Schmutz, President of Youngstown State University Foundation, Jef Davis, Director and Annette El-Hyek, Associate Director of the International Studies and Programs, David Sabine, Esq., Cindy Helton, Administrative Assistant Division of Advancement, Dr. Maggie McCloud, and Youngstown-Warren Regional Chamber of Commerce. Thanks to the National Art Museum of China, Shaanxi Provincial Museum of Art, Yangzhou University, Nantong Municipal Bureau of Cultural Affairs, Nantong Geyi Art Museum, Nantong Museum, Nantong University, and New Jersey Chinese Cultural Studies Foundation for their friendship, hospitalities and all of their support.

From **Zhiyuan Cong**, the Program Director

