

The Summer Art in China program dedicates this catalogue to William Paterson University's
150th anniversary of excellence in public education.

Map of Journey



- - - - Plane Route
 + + + + Train Route
 — — — Bus Route





Contents

Tall Rock in the Form of an Old Child David Shapiro	6
Foreword by David Shapiro w/ Zhiyuan Cong	7
History	10
Art	28
Education	46
Culture	64
Program Faculty	82
Summer Art in China Itinerary	90
Acknowledgements	94
Credits	95





Tall Rock in the Form of an Old Child

In memory of Richard Rosenblum

A man hid himself
and lived in a thin rock.
The kind heard his name
and desired a sick visit.
But the old man was outside
and would not come inside.
The king screamed, Old man, weak poet
Visit me—The old child
Replied: You visit me,
weak king. A student
is better than a president
The king could only agree
And offered him a job. Or cut his neck.
The old man said: This jade is a joke, it
splits and famous rich men
who take government positions
lack unity. I am going
home backwards and hide
in a secret day: the old way.
He grew up inside a rock
and never strayed from that
thin and watery rock. Today
the knife mark is on our neck. Holes.

Thin, because a student's scrawny.
Wrinkled, like your damaged face.
Holes, because our clothes are finished.
(Architecture is drunk with mud.)
The house of water hides itself.

-David Shapiro

Foreword

This May twenty faculty and students of William Paterson University began a journey that may have no end. Professor Cong led a group of art majors and a faculty poet, David Shapiro, to many cities in China, and most of them rich with history as centers of ancient dynasties. In this rugged climb through ancient and modern Beijing, Xi'an, Luoyang, Nanjing, and Shanghai, among other stops and starts, the students met with the multiple and eccentric and turbulent "faces" of contemporary and old China.

The students are part of a cycle of visits Prof. Cong has made with President Speert, Nancy Einreinhofer, and many others. He is attempting to build a bridge between sister school Anhui and William Paterson. He has himself a background both as a student and professor at Nanjing. He is an expert in Chinese color and in media. He has been taking tours of China all of his life.

In the 2005 tour Prof. Cong kept certain elements and changed others to suit the group. He lures many people to rethink their attitude toward nature and tradition. And he always tries to bridge the gap between western and eastern aesthetics. Highlights of the three week tour include a night of Tang dancing, a meeting with the presidents of Anhui University and Nanjing Arts Institute, workshops sessions with world-class calligraphers, and anomalously good weather that greeted the students in the climb up the Yellow Mountains. The students were constantly meeting and questioning their counterparts. There were au courant fashion shows and many museum stops. There was climbing and slipping and an endless amount of new food to digest. Politics, the most dangerous bridge, was not eclipsed, but one feature of the trip was Prof. Cong's all-consuming aestheticism that might have ranked more material realists.

The students learned a smattering of elementary Chinese. Poems were studies with Professor Shapiro. The sculptor Ming Fay with his own modern aesthetics suddenly visited in Nanjing. The bus tour guides were sometimes extremely informative. Many brushes were bought, and workshops of silk, pearl, terracotta, and porcelain were visited.

Professor Cong is much to be congratulated for his ceaseless efforts to bring New Jersey students with a wider and stranger world.

There are many mottoes that this trip underlined. Perhaps Sun Yat Sun's Memorial bears the Chinese phrase closest to the meaning of the seminar: Bo Ai, or Love Widely, Love Broadly, Love Everything. And the memorable motto, "The World belongs to the Public."

It is not for 20 students and faculty to fix the world in a few weeks, but with an emphasis on tolerance, liberty, and compassion, the combined lessons of Buddhism, Lao-Tse, and Confucius vibrated throughout the summer of 2005.

Vera Swartz of Wesleyan University has suggested in print using one of Professor Shapiro's own poems that the real bridge between China and America lies in suffering. She compares her father's Holocaust experiences with China's constant travails. This, however, was counterbalanced by the idea of art as a joyful bridge that might be a universal agent in a dark time. Du Fu wrote great humane poems in which he cried out for social justice and against war. The greatest hopes for this program are that just as clouds change as quickly, it is said, as children's expressions, so people can be peacefully united here and abroad in art, poetry, and music.

In grottoes, in mysterious caves, near monumental Buddhas, many defaced, in nine levels of an iron pagoda, at the first martial arts temple, visiting churches and mosques, the group tried to see if learning from another culture with many sets of eyes can lessen bigotry and open the pathway to art and social justice.

David Shapiro
w/ Zhiyuan Cong





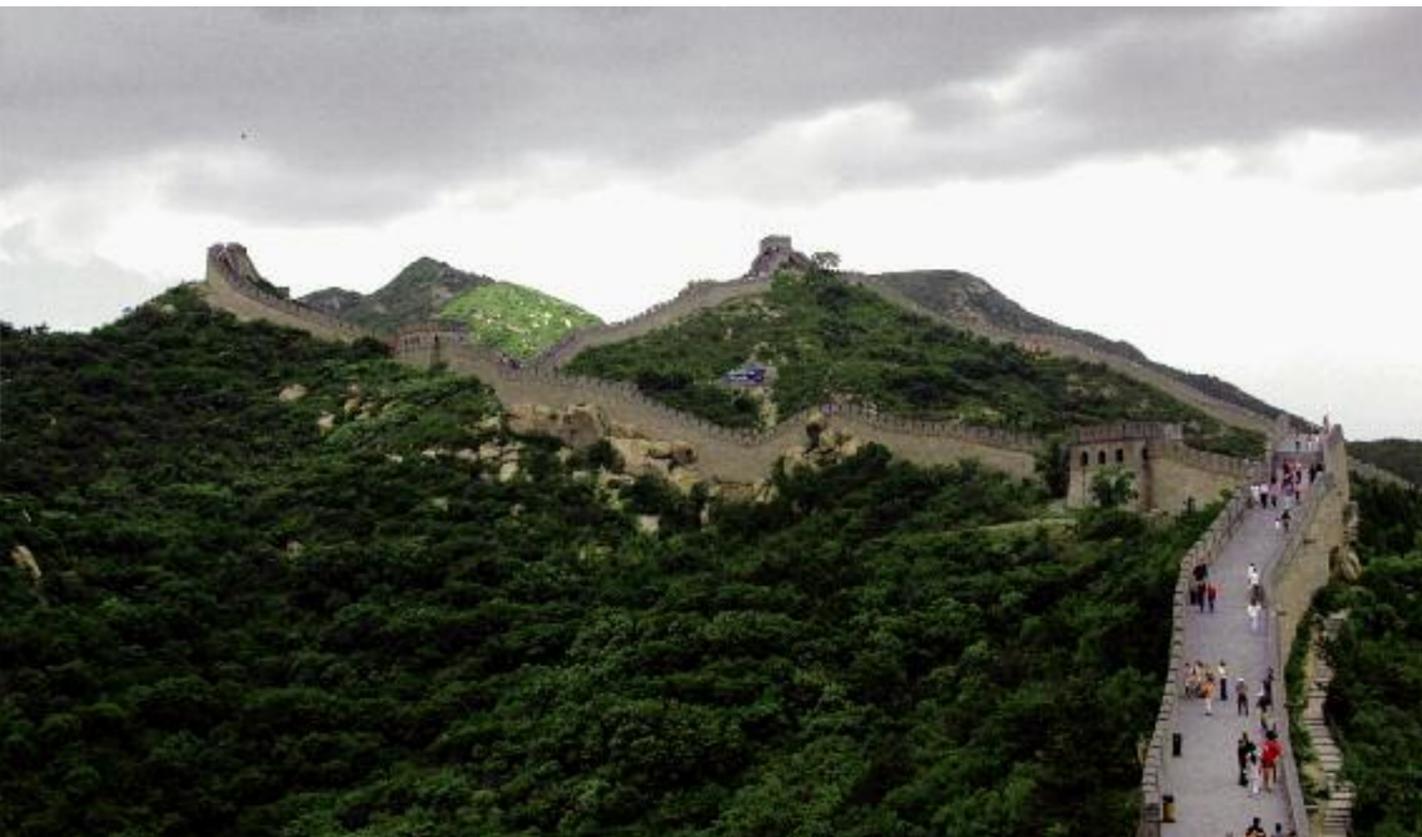
HISTORY



A Brief History

The history of China is a never-ending discovery. It is the world's oldest continuous major civilization. Amazingly the Chinese have been able to preserve their richness through tradition and unity for almost five thousand years. It is truly an experience to visit China especially when one's home country is 6,828 miles away, and the culture, tradition, and language seemingly are completely opposite. Yet with its differences, the Chinese have much to offer. In this vast country one can admire its past and abundant historical records.

To see it is inspiring and breath-taking. Any individual who visits China would be subjected to a sweet surprise. When visiting one of the world's greatest wonders, the Great Wall, or glimpsing the past through the largest excavation of the 20th century the Terracotta Warriors one is extremely fascinated. Almost no where in the West can any individual be subject to the ample history and the continuous discoveries of their ancient civilization. Yet more incredible is to find the ancient artifacts and records intact, such as the thousand-year-old Iron Pagoda in Kaifeng City that today is still standing in great, yet perilous, conditions. The Chinese have unearthed much of history, but yet there is more to be found.



Experiencing The Great Wall of China.

A List of Chinese Dynasties and Five Ancient Chinese Capitols

- | | |
|--------------------------------------|--|
| 1. Western Zhou (1050-721 BC) Xian | 7. Sui (581-618 AD) Xian |
| 2. Eastern Zhou (721-256 BC) Luoyang | 8. Tang (618-907 AD) Xian |
| 3. Qin (221-206 BC) Xian | 9. South Tang (937-975 AD) Nanjing |
| 4. Western Han (206 BC - 8 AD) Xian | 10. Northern Song (960-1127 AD) Kaifeng |
| 5. Eastern Han (25-220 AD) Luoyang | 11. Yuan (1280-1368 AD) Beijing |
| 6. Western Jin (265-317 AD) Luoyang | 12. Ming (1368-1644 AD) Nanjing, Beijing |
| | 13. Qing (1644-1911 AD) Beijing |

The Great Wall of China

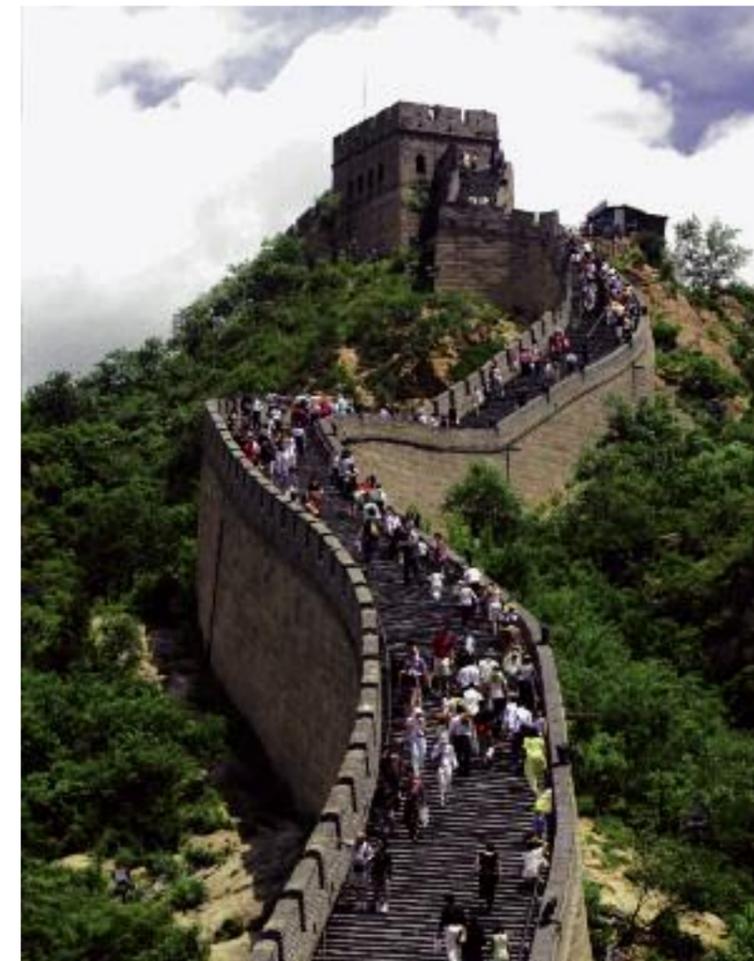
One of the Seven Wonders of the World

People naturally associate the Great Wall with the First Emperor of China. The Great Wall was one of the most important defense works built after the First Emperor unified China. He was also responsible for enacting other measures for strengthening the unification of the country, which included the standardization of currency, weights and measures, Chinese script, the width of axles of carts and chariots, the construction of Post Roads, and a uniform legal system.

Like a mammoth dragon meandering over the vast expanse of Northern China, the Great Wall extends from east to west, to the sea through desert plains, grasslands, and mountains. In the past, it was used as a defense against foreign invasions. Today, it stands as a symbol of the remarkable creativity of the Chinese nation and its long history.

Construction of the Great Wall actually began during the Warring States Period before the unification of China. At that time, the major states all erected defense walls on their borders. To ward off attacks from their strong northern neighbors, the Hun Nomadic tribes and the states of Qin, Zhao, and Yan constructed walls on their northern borders. The wars were waged for months and even years, involving as many as several hundreds of thousands of men. In the famous battle at Changping in 260 B.C., more than 400,000 troops of Zhao ran out of ammunition and food and surrendered to Qin, only to be buried alive by the Qin army led by General Bai Qi. The battlefield is still strewn with the white bones of these soldiers.

After the first Emperor annexed the other six states, he ordered General Meng Tian to lead an army of 300,000 men to attack the Huns and, at the same time, to repair, link, and expand the walls of Qin, Yan, and Zhao. The project took ten years, involved an exceptional large amount of labor, and cost huge sums of money. The Great Wall completed during the Qin Dynasty started from Lintao in the west and ended in Liadong in the east, running more than 5,000 kilometers. An almost impregnable defense line in ancient times, the Great Wall is one of the



Usual traffic on the Great Wall of China.



Admiring ancient art inside the Yuntai (cloud platform), built in 1342.

greatest architectural wonders in the history of human civilization that can be seen from outer space. Working in extremely difficult natural and material conditions and under the whips of overseers, many died on the site.

A perfect defensive structure in ancient times, the Great Wall had passes, strongholds, beacon towers, and watchtowers at regular intervals. The height of the Great Wall varies with the terrain, the highest part being more than ten meters and the lowest less than ten. The width of the base averages six to seven meters. Most of the passes and strongholds were built at strategic points in mountain valleys. They were so strong that they were almost invulnerable. Beacon towers were used to transmit messages by smoke signals or fire. Most were on hilltops or other easily visible sites.

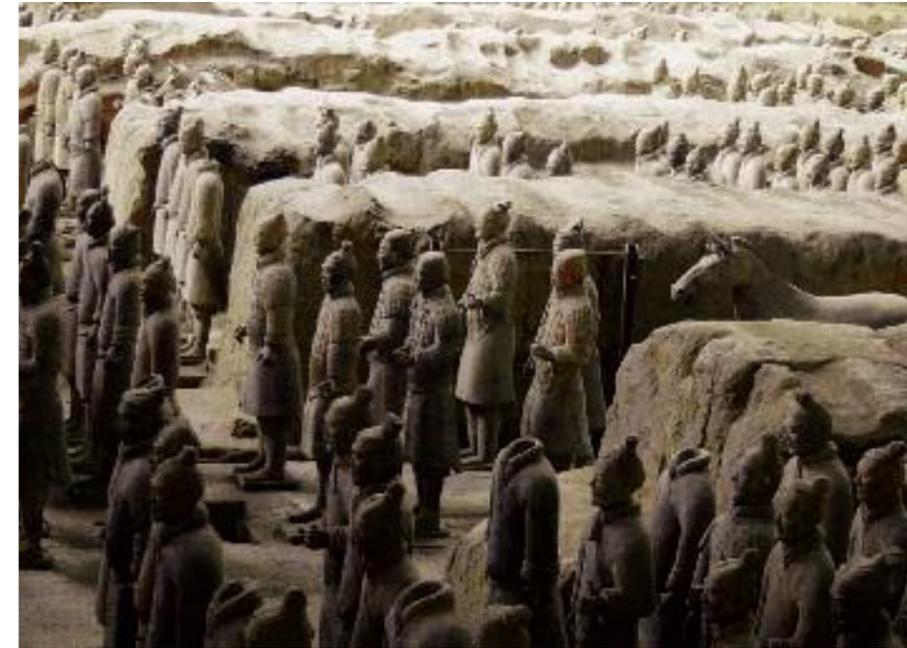
The Great Wall was built with locally available materials. Sections in mountainous areas were constructed with rocks, and those on plains were built with rammed earth or adobe bricks. Owing to the ravages of wind and rain over the last 2,000 years, the Great Wall built during the Qin period has changed beyond recognition leaving ruins of its rammed earth scattered in Northern China to remind people of its past glory. The Great Wall, built by the first Emperor, in fact, played a significant role in protecting the agricultural areas in Northern China and the inhabitants there from attack and harassment by the Hun nomads, who were skilled in shooting and moved quickly on horseback.

Fully aware of the importance of the Great Wall as a line of defense and hoping to ensure the security of their country and regime, rulers of the succeeding dynasties such as the Western Han and the Eastern Han down to the Northern Wei, Northern Qi, Sui, Jin, and Ming spared neither human nor material resources to repair and expand the Great Wall to increase the number of beacon towers, fortresses, and strongholds along its length. Repaired and rebuilt by the Ming Dynasty, the Great Wall was the most amazing, and the technology employed in the

project was the most advanced. In many areas the old wall made of rammed earth mixed with stones was replaced with a construction of evenly sized bricks. To check the southward advance of the Mongols and the Nurzhens, the Ming Dynasty began to build up the Great Wall at Juyongguan and other strategic points as soon as the dynasty was founded, and the project continued throughout its existence of more than 270 years. Juyongguan, Dwelling-in-Harmony Pass, the Number One Pass Under Heaven, is a majestic fortress located in a narrow ravine of great strategic importance.

When the Great Wall was damaged during the Qing Dynasty, the soldiers fought long and hard to protect the city and the Emperor. Their blood was shed, they died, and they were buried at the bottom of the Great Wall. In spite of their efforts, the soldiers got nothing. The Great Wall did not protect the soldiers. However, Kang-Xi did not want to rebuild the physical wall. He felt that the people should build the wall in their hearts, since national support is stronger than any physical wall.

The pride of the Chinese nation, the Great Wall, over the centuries has witnessed many moving stories of bravery and fortitude along its length. The Great Wall has ceased to function as a defensive structure, because the people living on both sides of it have long ago buried the hatchet and gotten along peacefully.



Terracotta Soldiers.

The Terracotta Soldiers

One day like most other days, a man named Zhifa and two other farmers were working in the fields digging a well in the small village in eastern Lingtong County in Shaanxi Province. They came upon broken pieces of pottery, figurines, and bronze arrow heads while digging on March, 1974. Their find led to excavation of yet another wonder of the world. The news spread quickly to Xi'an and then to Beijing and astonished the world. A team of Shaanxi archeologists arrived at the tomb site in May, 1974 and launched the most important excavation project of the century. Trenches were found and numbered accordingly.

Trench #2 was discovered in May, 1976. Then #3 was found. The discoveries provided a large scale area of sacrificial trenches. Originally it was found that they buried living slaves with the dead to immortalize their souls, a cruel practice. They later replaced the living with sculpted tomb figurines that were a treasure indeed: trenches holding figurines of terracotta soldiers and horses in the Qin mausoleum covering 20,000 square meters. The mausoleum housed over 7000 life size horses and armored warriors, 100 wooden war chariots, and many exquisite ancient weapons. This seems to be one of the world's most important archeo-

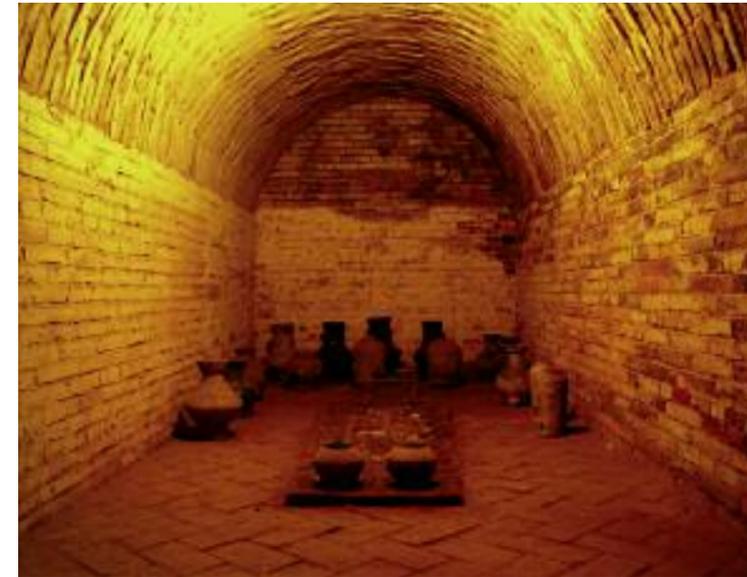
logical achievements in this century. Steps were needed to secure the find: first, the digging of large rectangle trenches; second, the lining of trenches to separate or bear weight; third, the logging of walls for support for framing; and fourth, the use of rafters to secure the walls and form roofs.

The roofs were covered with reed mats topped with a layer of moisture with red clay. Next gates were added to each side and sealed with logs and pounded earth. The final step involved covering the structure with a layer of dirt. Each warrior is unique to its rank and facial features on its molded head. No two of the warriors unearthed thus far have the same features. Hair styles were divided into three groups. The first style involved parting the hair in the middle, then braiding above the head. The second involved forming a bun on top of the head followed by six braids pinned tightly to the back of the head. The final style involved fashioning a bun on top of the head and adding a tiny cap with a ribbon that could be tied under the chin. The ancient Chinese believed that facial hair was sacred and should be saved. Most of the warriors are adorned with mustaches and beards. More than 600 horses have been excavated from the three trenches. Two kinds of horses have been found – battle steeds and chariot teams.





Young artists working in the famous Friendship Store in Beijing.



One of many displays in the North City Ancient Tomb Museum.



A copper vase being fired at a craft workshop.

The exquisite weaponry of the Qin army with over 10,000 bronze weapons have been unearthed in 10 percent of the burial site so far. The array of armaments includes almost every type in the Qin army, including varieties of swords, daggers, battle axes, double-bladed spears, bows and arrows, and also swords with curved blades, and numerous wood and bamboo weapons. Most weaponry was designed for distance fighting. The shine on the sword is said to serve as a reminder of the famous poet Li Bai's poem "The Blue Sky Reflects the Shine of the Sword."

Archeologists were surprised to find 31 wood and bamboo weapons, which they later surmised belonged to or were carried by honor guards. The most significant discovery was the double-bladed spears known as "pi". The heads of the ancient weapons are shaped like a sword; however, the blades are sharp, and the shafts are longer than those used for spears. The discovery of the "pi" weapons

corrected the historical misconception that "pi" were short swords. Most weapons had long shafts. "Pi" have the longest shafts. The weapons were cast finely ground, sanded, and processed by as yet undetermined techniques, the finely ground blades show accuracy of equal to modern pieces processed by machinery. Despite having been buried for more than 2,000 years, the sharpness is apparent following the removal of the rust coat.

The splendid imperial carriage of the Qin Shi Huang emperor is another wonder to be seen. In the 1980s archeologists discovered yet another treasure: a 55 x 55 meter trench yielding a number of bronze carriages. The replications in the burial site in question covered 3,025 sq meters. In addition 10 bronze carriages in five separate groups were detected in five smaller trenches in section 2. The cache of carriages consisted of more than 6,000 parts including items as large 200 kilos and tiny decorative adornments weighting less than 50 grams. The unearthed

carriages are currently displayed in the museum of Qin terracotta warriors and horses, a sight not to be missed. When viewing the brilliance of the brightly covered imperial wagons, one cannot help but visualize the magnificent scene of an imperial tour. The body and wheels are heavily decorated with some 2,000 gold and silver ornaments. The carriage is more adorned according to the higher rank of the warrior. For example the highest rank is decorated with 737 pieces of gold and 983 pieces of silver. One must view this treasure to truly understand the craftsmanship and awe of the entire exhibition of the spectacular presentation of "the terra cotta warriors" The artistic charm and bold concise style of the sculpturing is readily discernible. It has been called the eighth wonder of the world.



From New York to Kaifeng

New York City: the center of the universe. Well, for now anyway. Throughout history great cities have risen and fallen. Time has a way of changing these world powers into cities that half the population doesn't even know exist. This is probably truer for the ancient city of Kaifeng than any other.

Kaifeng, once the thriving capital of the world, has found itself buried under history, literally. It is known as the "city upon a city" because every thousand years a flood sweeps over the region and causes its inhabitants to rebuild. The city is located in Hunan province on the southern bank of the Yellow River. It is one of the six major centers of ancient Chinese civilization. Throughout its long history, Kaifeng has been the capital of the Kingdom of Wei (475-331 B.C.), Later Liang, Later Han, and Later Zhou dynasties of the Five Dynasties (907-960), Northern Song dynasty (960-1137), and the Jin dynasty (1115-1334). It is also known as "the Capitals of Seven Dynasties." Kaifeng, a key tourism city along the banks of the river, used to be the most important city in the world. American travelers who have just parted ways with the JFK Airport think they are leaving the hustle and bustle of their everyday lives behind them. They feel that this town is a former shell of what used to be greatness due to the fact that the city has lost its luster. Although dusty and poverty stricken these days, Kaifeng is still very active. This part of Central China echoes the once sparkling Song dynasty capital. The atmosphere surrounds you like a local carnival, as you glide through the food and trinket vendors. The taxi cabs and crazy drivers have been replaced by bicycles and motor scooters.

Even though Kaifeng is no longer the world capital or provincial capital for that matter, it still has one of the most important assets that a capital must have: a national monument. This kind of symbol is a universally recognizable and brilliantly represents the country for which it stands. New York City has the Statue of Liberty, and Kaifeng has the Iron Pagoda. However, they signify different things. The



The Iron Pagoda, built over 900 years ago.



A convenience van-shop at the center of Beijing in Tiananmen Square.



Preserving a monumental architecture in China, the Forbidden City.



Thirteen stories high, this is the view from inside the Iron Pagoda.

Statue of Liberty was a gift of international friendship from the people of France to the people of the United States and is one of the most universal symbols of political freedom and democracy. Pagodas are a significant part of the county's cultural heritage. The biggest differentiation is the amount of commercialism that surrounds the monuments. Americans and tourists alike can walk into any store in the "Big Apple" and find tons of the mini Statues of Liberty or a million T shirts starring the copper beauty. Finding an Iron Pagoda is unbelievably harder. This may be due to the current financial state of the city or just the religious aspect of it.

The Iron Pagoda is actually not made of iron at all, but of fire-resistant red, brown, blue and green glazed bricks. From afar, the main hue is reddish brown, which looks like iron and has thus been called the Iron Pagoda for hundreds of years. The pagoda stands strong despite the elements; fierce winds, torrential rains, and earthquakes. For example, in 1841 the Yellow River overflowed and the

city of Kaifeng was flooded. A thousand-year-old temple associated with the pagoda collapsed in the flood, but the towering pagoda survived and is still standing. The only thing that has suffered is the apparent height of the structure due to the frequent flooding; the thirteen-story brick structure is now 54.66 meters high and is only approachable through one of its four doors.

With their beautiful shapes, relief carvings, dougong brackets, and up-turned eaves, pagodas no longer serve religious purposes alone. Pagodas, as well as the Statue of Liberty, are considered exquisite tourist attractions. There are hordes of people who wait on Liberty Island in the New York Harbor everyday just to climb the interior of Lady Liberty, while the pagoda has a serene tone not involving giant crowds or hotdog stands. Nevertheless the tourist experience of the pagoda is more delightful. When entering the north door, it feels like entering another world. The visitor must crouch down to get into a small "Hobbit-esque" opening.

This leads to a dark square room that is covered with glazed bricks of various colors. Then the real challenge begins: climbing the pagoda. The first narrow staircase mysteriously fades back into the shadows. The viewer is practically in the dark until the light peaks through from the small windows that line the corridors. The rays illuminate the carved pieces of more than fifty ornamental designs, including images of Buddha, bodhisattvas, flying apsaras, heavenly kings, celestial guards, lions, unicorns, musicians, peony and lotus flowers and figurines, making the pagoda the oldest and largest artifact of glazed bricks and tiles in China. The excitement builds up, as people shuffle by in the cramped quarters of the passageway, then continue single file, nearly blind, up the steep stairs. Finally you reach the top. There are no panoramic views of New York City and the Harbor, but a humble Buddha sitting at the top. Visitors rub the Buddha and then must descend to make room for the next individual. After exiting the Iron Pagoda, one feels like having been on an adventure and having made a personal connection with the structure.

It's actually quite surprising to find how much like New York City some cities in China are. Just being there and seeing the city, one can see some parts are extremely western. As old as this place is, it's still very young when it comes to city life, but at the same time, a lot of urban issues have been solved like traffic congestion and pedestrian safety. For example, much of the pedestrian traffic moves over or under the main streets of the city allowing for a faster commute, in and around the streets for automobiles and other vehicles. These kinds of ideas could be very useful in a place like New York City. To keep the title as Capitol of the World, New York must take the time to look at Kaifeng's past and apply it to its future.



Vanessa Paulino
B.F.A. - Fine Arts
Paterson, NJ

“China is truly an experience. To visit the other side of world and capture the essence of the Chinese civilization will forever be part of me. Thanks Professor Cong!”

Coleen Crowther
B.F.A. - Graphic Design
Laurence Harbor, NJ

“China was truly a once in a life experience. The sights, sounds, smells and of course the friends I made will never be forgotten. History Rules!”

Stephanie Rahner
B.A. - Painting
Wayne, NJ

“I enjoyed all the demonstrations of Calligraphy, Chinese Painting and Seal Carving, and the views from Yellow Mountain were particularly spectacular.”

Pattie Lee
B.F.A w/ Teaching Certificate
Bergenfield, NJ

“The Chinese have much history buried beneath them. It is astonishing, as digging continues. One is made to feel as they are waking on layers and layers of history. It has been amazing!”



ART



Chinese Ancient Art

China grew isolated from the rest of the world producing art unlike no other country. The works of art range from simplistic, yet powerful stone carvings to intricate stone engravings, armies of terracotta statues, and beautiful wall murals. These works of art depict the rich and colorful culture of China. The history of a diverse culture is unraveled with the discovery of each ancient art piece.

Stone carvings became popular during the Han Dynasty placed mainly in tombs. The designs appear semi-abstract, focusing on natural forms and lines. These simplified designs are a perfect example of the powerful Chinese traditions of sculpture. Most stone sculptures are representations of animals or mythical creatures.

Representations of these animals, such as tigers, horses, camels, elephants, and dragons, are symbolic gestures toward men. The lion, ferocious in nature and lording it over the animal kingdom, symbolizes awesome solemnity. The camel and elephant, being dependable means of transport in the deserts and tropics suggested the vastness of the territory controlled by the court.

With the introduction of Buddhism, large-scale stone carvings appeared. Large stone sculptures were carved out of the sides of cliffs were used for religious meditations. Longmen Grottoes is the summit of monumental Buddhist Art. It represents the awesome scale of stone carvings chiseled by hand. Thousands of bodhisattvas are carved ranging from as small as two inches to monumental sizes in a side of a mountain.



A simple yet intricate sculpture at the most famous Hun Stone Sculpture Museum.

The Stone Carving of Yantai is another great example of stone carving. It features carvings of Buddhists and includes six languages of the six minorities of China. It was first the basement of a cross-street pagoda. At the turn of the Yuan (1271-1368) and the Ming Dynasty (1368-1644) the three Lamasery Pagodas were destroyed. In their place was built a Buddhist temple at the beginning of the Ming Dynasty. The carvings still show their haunting, yet enticing figures today in brilliance for all to see.

Stone engravings became common as a wall decoration for tomb chambers, ancestral chapels, and holy places in modern China. The practice of stone carving became popular in the Han Dynasty. A large number of such stones have been excavated. Rich and colorful in design, simple and vigorous in form, these engravings reflect the social aspects of the Han Dynasty in a unique way. This is credited with a value both historical and artistic. Similar to the stone

sculpture design, the engravings are simplistic and focus on line and form to capture the essence of beauty and grace.

In the Qin dynasty, haunting works of terracotta statues of warriors that stare into eternity, are ready to protect the emperor in the afterlife. At the terracotta warrior museum, major excavation sites show the thousands of statues unearthed. These statues were produced on a mass scale involving many artists working together. Each statue represents a different person and stands alone with its own distinct features. The mass-scale production and alluring mysteriousness captivates the world in amazement. The haunting faces of terracotta warriors reflect a culture of a warring nation.

The mural paintings during the Yen dynasty depict the culture and religious aspects during that period. The murals are similar to the style of the European Renaissance period. With the creation of the Silk Road, more colors



The height of monumental Buddhist art in China, the Longmen Grottoes.

became available to create more vivid representations. Green, blue, yellow, white, and black colors were used to create a more lively effect than the previous paintings.

The murals were originally painted on walls over a sticky sand base primer. Multiple coats of color are applied after the one or two coats of ink lines are painted. The lines of ink require great care. Each line is done in one stroke to insure a powerful form. This meticulous process is well worth the effort. The precision art form still shines its beauty for centuries.

Copies of murals are made by skillful artists to preserve the original renditions. First the artist will use plastic paper to transfer the line directly from the original mural. These lines are critical in a successful reproduction. Like Chinese calligraphy, one line in a continuous movement is the desired effect. Bright colors are not desired by the artist, because the original artist used a more subtle effect.

Chinese art has captivated and inspired generations of artists. The simplicity of form, the intricate stroke, and power of provocation will capture the imaginations of many for centuries more. The exchange of ideas and techniques of the western world and the traditional techniques of Chinese art will evolve the contemporary art of today into a new realm of creativity. The history of a diverse culture is unearthed and is carried through the imaginations of artists to the future.



At the Fine Art Museum (Beijing) the main show exhibited 20th ce. four most famous artists of Chinese Ink Painting.

20th-century Chinese Art

Founded in 1963, the National Art Museum of China contains mostly modern Chinese art, covering a variety of mediums, ranging from the year 1840 to the present, including painting, photography, calligraphy, folk art, design, and new media. In addition to its 17,000 works, the national museum has more than one hundred exhibitions every year from around the world. The museum is very open to different styles. Feng Yuan, the museum's director, told us that they promote active, positive, and energetic art works, which cause little controversy among the Chinese public. The change of subject, style, and technique throughout the twentieth century is very evident in the museum's many collections.

The fate of modern art in China is various. On the one hand, one has many artists who are simply dedicated to traditional Chinese painting and Chinese color. On the other hand, there has been the influence of nineteenth century art from Western Europe, just as our painting has been influenced by Asian painting of the mid-nineteenth century to present day work.



Professor cong with his Professor.

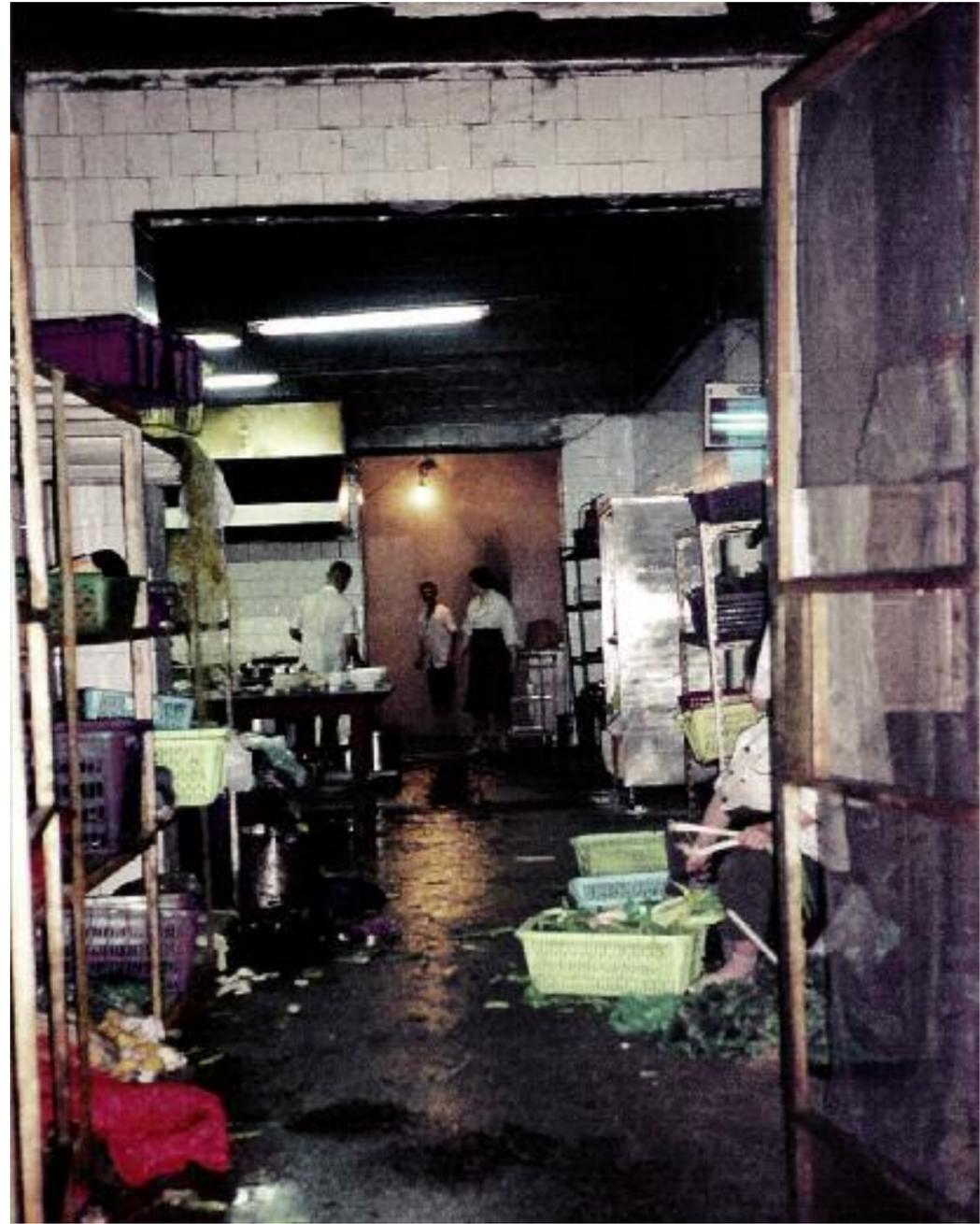
The Modern Museum at Beijing gave us a look at four titans of Chinese Art. The painter Ren Bonian was a superb "Van Gogh" of China. His blossoms and living branches define beauty. His colors were as pure as anything we have ever seen in French Impressionism. While his colleagues may have had more sheer force or more eccentricity, almost nothing could attain the charm of his flowers. Perhaps one comparison would be with the flowers of Mondrian, who was also influenced by Asian painting and philosophy. Along with Ren Bonian, Qi Baishi was also one of China's greatest artists, notorious for his Western-influenced watercolor paintings. While Bonian and Baishi mastered a variety of subjects, Wu Changshu concentrated on birds and flowers, and Huang Binhong focused on Chinese landscape painting. The use of traditional Chinese painting and Western art techniques is evident in the works of these artistic geniuses.



Professor Cong with his professor.

Chen, Lusheng, the National Art Museum's Director of the Research Department, went through the history of Chinese 20th-century art. It was a very clear presentation, filled with details of the changes and transformations of Chinese art throughout the twentieth century. For example, the socialist realism that swept Russia during the 1930s and 1940s also came to China, with endless representations of workers toiling and happy peasants. Everyday life would become central subject matter for decades to come. But perhaps for many of us the most moving moments were not in socialist realism but those painters who created some fusion between learned styles and observed.

Three-dimensionality became popular, and watercolor and Chinese ink painting techniques are combined together in the early twentieth century. Prior to that, two-dimensional Chinese painting techniques were utilized. Never seen

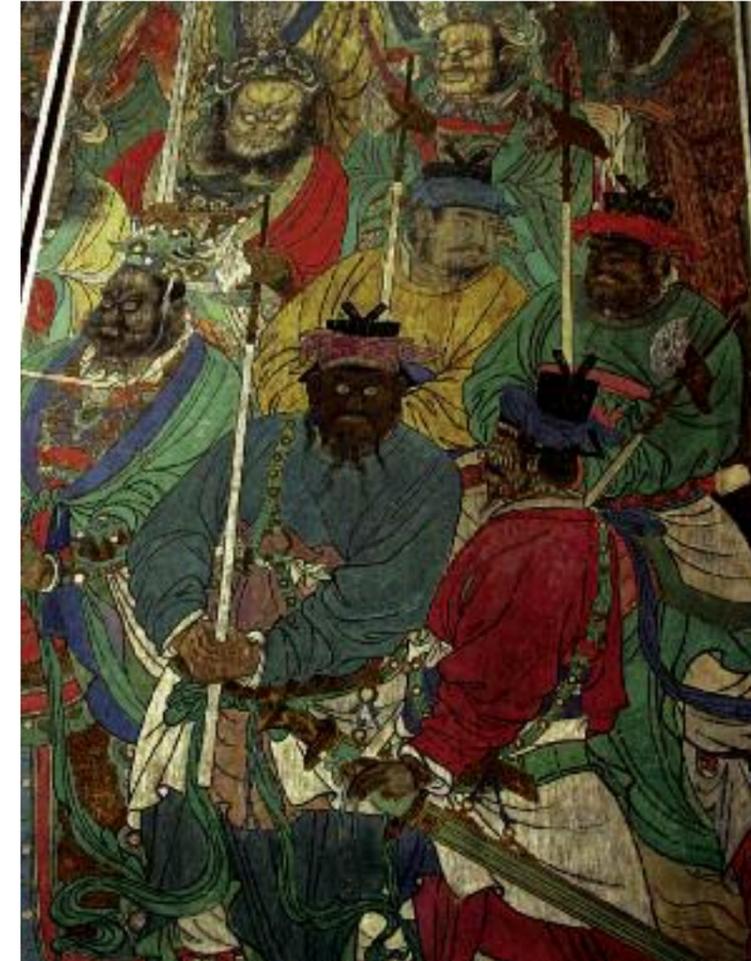




Professor Cong and his Professor.

before compositions were introduced. For example, Chan Zou Yahn's notorious 1960s bird's-eye view landscape painting was a remarkable break-away from long-established Chinese principles. Along with these alterations of technique and style came the most revolutionary change of all. The artist's spirit and sentiment had become clear and unmistakable within the context of their work, unlike the emotionless works of the past.

Although Chinese art underwent remarkable changes throughout the twentieth century, its roots can still be detected in many modern art works. For example, President Feng, Jianqin of The Nanjing Arts Institute presented the William Paterson students with a book of his color-ink paintings. They are obviously Chinese and bear the traditional subject matter of mountains and flowers, but they are also very impressionist and empirical about the facts of reflection, water, and urban scape. His love of keeping to the poetry of everyday life is manifested



Famous for its brilliance, style and longevity, this mural exists in the North City Ancient Tomb Museum.



throughout some of his works, yet he never forgets the sacred places in Suzhou and the Yellow Mountains. Professor Cong has characterized the best work as not too abstract and not too realist but a combination of the two. This is a happy medium or middle-way style.

There is no escape from the calligraphy and basic Chinese vocabulary of forms that were already present in cave and paper for thousands of years. But modern art has a special way of emphasizing the rebirth of a new nation and the meeting of western and eastern styles of representation.



This beautifully crafted sculpture is part of the Contemporary exhibition at the Nanjing Museum.

Contemporary Asian Art

China is a country with an immensely rich culture. Their history is extensive, filled with the wonders of dynasties, architecture, and a remarkable way of life. An explanation of their intense tradition would be endless, but more easily explained is the art that is happening today, the art that the kids freshly out of art school are doing right now.

The artists today have a hard act to follow: their heritage has left them with manifestations of perfect realizations of landscapes and sculptures, and although there are more differences in the art of ancient China and 20th-century China, the young artists are doing a great job keeping the tradition of great Chinese art alive. Like many other pre-Columbian monarchies and dictatorships, the ancient art of China was demanded and limited by the demands of a powerful leader and the circumstances of ancient times. Today the art has a lot more freedom, the artists are expressing what they feel is most important to them as

opposed to providing art for someone else's needs or accommodating any particular circumstance, because nowadays they respond to their own needs.

Not everyone will agree that the art that is being produced by the young artists of today's China is the best. When the President of William Paterson University was asked about his thoughts of traditional and contemporary art in China, he said he preferred traditional Chinese art because it has a mystery that the contemporary art in China doesn't carry any more, because today the artists are more concentrated on materials and texture.

During our visit to the National Art Museum of China in Beijing we asked Director Feng, Yuan how he felt about contemporary art in the museum, and he answered very positively explaining that contemporary art by young artists today is healthy and positive energy for China.



Zhiyuan Cong.

Throughout the graduation exhibition of the College of Design of the Nanjing Arts Institute, our group was exposed to a very good thesis presentation of the recent graduating class of design students. There was an attractive fashion show that displayed well-crafted textiles, scandalous Goth wear, and beautiful detailed jewelry. There was also graphic design, architecture, photography, packaging, design, and multimedia works displayed. The pieces were fresh and filled with power. They had the charge of young artist and their supplication to be acknowledged and accepted in the working art field.

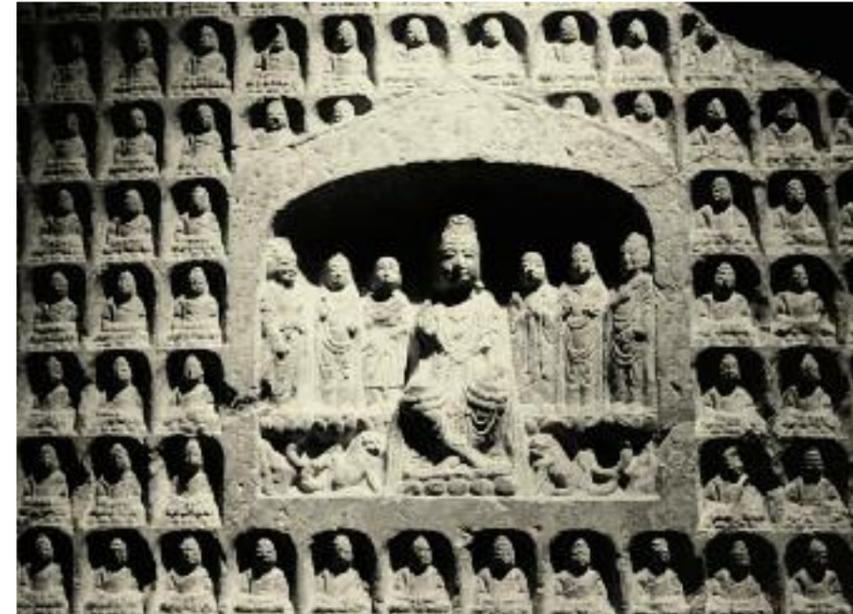
Both what the President of William Paterson University and the Director of the National Museum of China in Beijing said, contemporary art is healthy and positive and it also has a lot to do with materials and texture. When we visited the Nanjing Museum, the Triennial art exhibition was breathtaking. Filled with contemporary pieces, the building had a fresh atmosphere. To see that many different types of media was an extraordinary experience. Such a compelling difference between the traditional art we have been exposed to in our historical trip. This was amazing, a breath of fresh air in all senses. Fresh because it had to do with the moment, with the emotional and the psychological transitions in the creator's lives. It was fresh, because it spoke with many colors, sounds, projections, and smells.

The art deliberately was screaming for attention and for the respect it deserves. When one stands outside the museum, there is an installation of a war

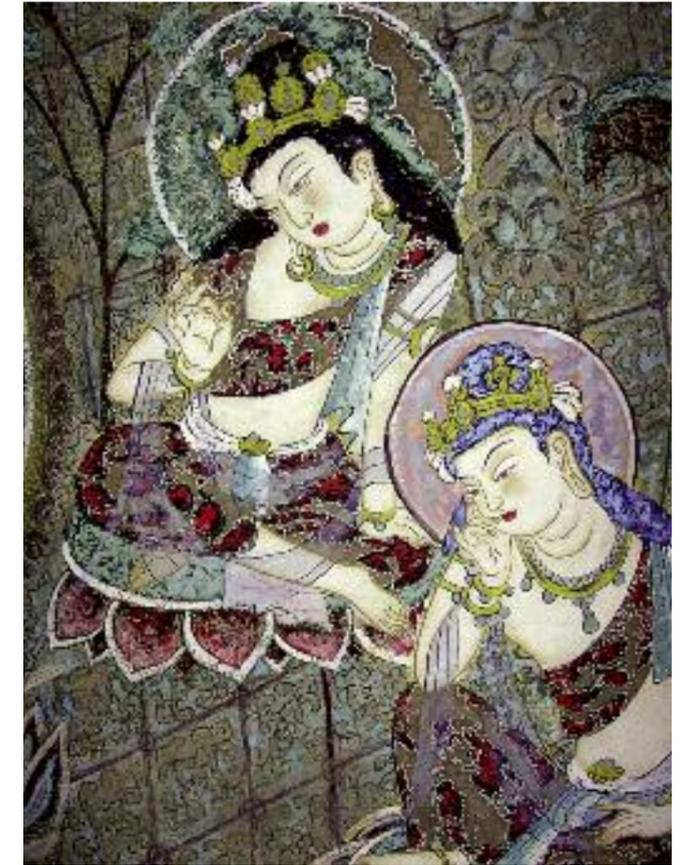
tank in front of the building. It is very moving to see impressions of hands all over the surface of the tank, with its texture of gritty metal; the smothered dirt all over the tank stands for the collapse and horror of war.

There was also a yellow room filled with small yellow birds with a yellow chair in the middle. The yellow of the birds, walls, ceiling, floor and chair were exactly matched. When walking inside the room there is a sensation of a wonderland and finding oneself in a fairy tale, walking into a dream and escaping the real world. A powerful and moving space, the birds started to fly and walk all over the room, one or two flew over one's head, and a couple of them were pecking at one's feet. Soon the experience turns from a dream to a nightmare, because reality starts to creep in, and now one knows this would never happen, and an emotional attack of pity takes over for the birds that are caged in this beautiful elaboration of fantasy. Then slowly the smell of a bird's cage multiplied by hundreds, and the odor now overrode the pleasure of the sense of vision. Very quickly this installation became a learning experience along with a beautiful ride inside the psyche of the artist.

Professor Shapiro and Professor Ming Fay from William Paterson University had the pleasure to meet the artist who did the yellow room and yellow birds' installation. He was a young artist around the age of 28, who expressed his anger and confusion about his problem with his installation. He made trips to the



Ancient buddhist stone relief.



Contemporary Buddhist painting.

museum very often to check on his birds, feed them, and make sure they were in good condition. The artist told the professors that he was upset because some of his birds were missing. The reason why they were missing is not known and is part of the mystery of this situation. It could be that people were taking them, because they like the birds or seeing so many birds stuck in a room might have inspired someone to set some of the birds free.

There were many pieces in the Triennial exhibition that explained the youth of China, their experiences, their leisure time, and their dreams. The paintings were detailed, and their style represents a new aesthetics of cuteness and a resemblance of animé, which is happening in many contemporary paintings all over the world.

One of the greatest works in the exhibition was a sculpture of a huge fat man carrying a huge fat pig on his back. At first glance this sculpture is breathtaking; it captures one's attention and soon examining the piece one can find many interesting details that make the piece even greater. This is a comical work of art that makes fun of the new China with fatness and gluttony representing the lust of excess. This political satire represents the "capitalist pig," "corruption" and the new entrepreneurial spirit filled with greed. This piece is enormous and very well crafted; its lustrous and voluptuous presence makes it irresistible to stare at, and not only does it possess big round sleekness, but it is also filled with details when looked at

very closely. The fat man has a very particular mole in his face, and the pig has a very meticulous tail. Professor Ming described the work as a piece with craftsmanship at a very high level. Professor Shapiro said to Professor Ming that this work reminded him of Tom Otterness, and Professor Ming replied, "It's better."

The exhibition at the Nanjing Museum has a resemblance to the P.S.1 Contemporary Art Center in Long Island City, N.Y., filled with innovative artistic expression that is original in its space and also at the same time it is parallel to the art of today's youth all over the world.

Needless to say, the work in this gallery has a new energy of Chinese art. It's the start of a new era, and the beginning of a new dynasty. During an interview with the President of the Nanjing Arts Institute, Feng, Jianqin, he was asked how he felt about contemporary art in China, and very confidently he responded that contemporary art in China is very well-received by young artists today. The artists of today have no limits to their expressions and manifestations of their creations, answering only to their needs and expressing their emotions and psychological states. Young artist today interpret their conceptions through many colors and media. They elaborate on their thoughts, complaints, and dreams through motivating complex art pieces.



John McMahon
B.F.A. - Graphic Design
New Milford, NJ

“Said I just wanted to see, that was a mistake, I wanted to do more, always more and that’s what I got so gānbèi! la familia and trip”

Geraldine Lozano
WPU Alumni '04, B.F.A.
Newark, NJ

“Art is the path to the unknown finding truth and beauty and more places to go natural desires the birth of thoughts creations connections with every trip I make the more I love.”
La familia

Alexis Michel
B.A. - Studio Art
Bergenfield, NJ

“An unforgettable experience, too amazing to sum up in just a few words!...La Familia!”

Jesse Slotterback
B.F.A. - Photography
Sparta, NJ

“Best things about China, back of the bus, seeing China with the best people, La Familia-4-ever”



EDUCATION





Anhui University

Anhui University is a modern marvel of architectural splendor. The primary campus is built with form and function in mind. Etched in stone, surrounding a beautiful fountain, Chinese characters are delicately rendered by students and teachers. Built into the ground are the Anhui University characters. Several of the characters are so stylistic, that even our own Professor Cong could not decipher their meaning. Only a campus built for the study and development of young minds, so specifically geared toward academic achievement, could produce the highest professionals in their respected fields.

Students desiring to attend any Chinese university must take an entrance exam. Far more rigorous than any SAT, it is a two-day test comprised of all primary fields studied during a student's academic career. Each student is assigned a point value based on their performance, and this will dictate whether or not they are accepted. Millions of students try each year to attend college, but only a handful of thousands will be allowed. The tuition of Anhui University is equivalent to 400 US dollars a year, plus 500 US dollars for food and housing, about 7,000 Chinese yuan a year.



Chinese Calligraphy Demonstration by Prof. Lu Qinyi, Vice-chairman, Board of Trustees of Anhui University.

Depending on their test performance, students are permitted to attend a high-level or low-level institution. A major must be chosen prior to participation in class and cannot be changed. This locks the student into a strict schedule of classes geared toward a specific major. Two Anhui students expressed that being at college is far easier and more liberating than any prior experience. They felt, for the first time in their lives, that this was their world, and they were living in it.

Concerning specific fields of study, teachers and doctors are not required to have any field experience. Doctors and nurses attend a minimum of five years and are given jobs based on academic performance. Teachers take one test and can instruct any level upon completion. There are no teaching classes or specific requirements. One may major in anything, take a test, and later may teach the subject studied.

Art majors partake in various classes depending on their concentration. Graphic design students attend four weeks of life drawing at the beginning of their college career and are not expected to pursue it beyond those few lessons. However, Fine Art majors will take Life Drawing once a semester. We witnessed students drawing from life, forming intricate ink and paper patterns beneath tall trees in a city park. They drew the architecture and history of their country, its people and food, and omitted no details. They are classical and professional artists, and what they lack in individuality they surpass in skill.

Semesters are coordinated around the Chinese New Year. Fall classes begin in September and end in January. Spring courses run from March to the end of June. Summer classes are a foreign concept at Anhui University, and students are not expected to work during their vacation. Rather, those two months are used for relaxation and to prepare for the coming semester in September. Students do not work while studying. They are expected to concentrate on school, and any deviation from class work is frowned upon. Students are granted additional free time during their senior year to search for jobs. Many students find their last year to be the easiest and enjoy the time spent relaxing, studying, and job hunting.

Of the 20,000 students attending Anhui this year, 4,000 commute and 16,000 live on campus. Those on campus stay in long rectangular rooms with no space save for the beds and desks with a little room to walk between the two. With four students to a room, the beds are bunked and built into a recess in the wall. A blue mesh canopy covers each bed. At first glance they appear decorative, but they serve an important function. The mosquito nets protect the students from irritating insects while they sleep. There is one bathroom and a desk for each student built side to side opposite the beds. One rotating fan hangs from the ceiling. A square and grated balcony offers the students a small area to dry clothes, keep shoes, and store miscellaneous equipment.



Students park their bikes outside the academic buildings where their classes take place at Anhui University.

Students are not allowed to keep refrigerators, microwaves, or water heaters in their rooms. However, a few students had a pot warmer and small skillet tucked away in the corner of their balcony. As with any university, the students accept the rules but know that sometimes your schedule and the school's schedule simply do not mesh, and you must eat and sleep independent of the dictated times. However, Anhui University does try to regulate the sleep schedule of their students. Lights out is at 11:30 pm with a recommended time of 10:30 pm. Should students require additional time, they must bring their own desk light. Wake up is at 8:00 am when all students are expected to rise for class.

Students in search of energy and monetary conservation are often found riding bicycles or scooters through the tree-lined avenues. Umbrellas are as commonplace as sunglasses during the midday heat. It appears that every girl has a colorful shield against the sky and will sit, stand, or walk with umbrella constantly in tow. An interesting cultural mix has occurred among those visiting China. A few of the American students attending the Summer Art in China expedition have taken to carrying umbrellas in their bags to help avoid the intense light of the midday sun.



Art students in Life-drawing class.



Students engaged in a lecture given by Professor Shapiro.



President Arnold Speert of William Paterson University and the President Fen Jinqin, of Nanjing Art Institute.



Interview with the President Huang Dekuang, of Anhui University.

Interviews with:

William Paterson University President Arnold Speert

Before we left for our trip to China, our group was treated to a luncheon interview with our own university president, Arnold Speert. He started by sharing stories from his trip to China with Professor Cong. A well-traveled individual, President Speert attributes most of his love of traveling to a favorite junior high school teacher, who showed slides from places she had traveled abroad to her students. He described the immensity of the Forbidden City and expressed surprise over the amount of cell phones on the Great Wall. Of all the places President Speert visited, his favorite was a surprise: the gardens. Unlike many other gardens that Americans are familiar with, Chinese gardens do not have many colorful flowers but are made up of an interplay of rocks, water, and trees that he found peaceful.

While in China, President Speert was invited to give a lecture at Nanjing Arts Institute on higher education in the United States. He and professor Cong

worked on a translation of the speech ahead of time. But when he went to give the speech, he was surprised when he was told that he could speak in English, just slowly.

Overall, President Speert was surprised that there were more similarities between the two countries than differences. He also felt that the differences should be celebrated, not because one is better than the other, but because it contributes to an understanding of different cultures and their place in the world. He wishes that all William Paterson students had the chance to travel abroad, to keep from becoming insulated from the rest of the world. He likes to feel that through every journey, he has evolved or changed and wished the same for us.

Anhui University President Huang, Dekuang

Our first interview in China was with Anhui University President Huang, Dekuang. We were led upstairs to his office where we were warmly greeted by his perpetual smile. He briefly introduced himself, the university, and his vision for its future. During his seven-year tenure, President Huang, Dekuang has worked to improve the status of Anhui University in China and hopes to one day make it known on an international level. They have relationships with various universities around the world, and most of their sister universities, such as William Paterson University, are in the United States. President Huang, Dekuang also encourages faculty and student exchanges. In addition to enrolled students who study abroad, many Anhui University graduates continue their education in the United States.

After his introduction, we asked him about the differences between higher education in China and in the United States. He felt that American students are able to take more of an active role in their education. Unlike American

universities, most Chinese universities do not allow students to choose which courses they take. They are assigned a block of classes each semester. President Huang, deKuang stated that while Chinese students have very strong basic educational training, American students have more creativity.

When we asked him what his hardest job was, he replied that fundraising and encouraging academic development were both his biggest challenges. There was also another facet of his job, which many of us were surprised to find out about. In addition to his responsibilities as president, he also continues to teach and do research. He concluded by saying that teaching and studying helps him to be a better leader.





An exchange of gifts between the President Fen Jinqin, of Nanjing Art Institute and Professor Cong.

Nanjing Arts Institute President Feng, Jianqin

Although he was in Beijing for a conference, President Feng, Jianqin of the Nanjing Arts Institute made a special trip back so that we could interview him. We were all extremely grateful for this opportunity. We found that although there are thirty art or performing arts schools in China, Nanjing Arts Institute is only one of eight schools that includes both visual and performing arts. It is a difficult school to get into, with about a ten percent acceptance rate. The school takes advantage of the dual disciplines, requiring that all students take at least 8 credits outside of their division. Unlike many Chinese universities, Nanjing Arts Institute uses the credit system. So after students have completed their requirements, they are able to take whatever courses they want to. Like most universities, Nanjing Arts Institute cannot guarantee its students jobs after graduation, but this was not always the case. Twenty years ago, the government would have provided all of the graduates with a job.

When asked whether he felt that contemporary art was going to overtake traditional Chinese art, President Feng, Jianqin said that China had a two-thousand year tradition that was not about to disappear. He also seemed excited about the many new fields that are available in the visual arts. President Feng, Jianqin, like most presidents, encourages international study. However, many students do not speak English fluently, which he feels would make them more like tourists than students. For this reason, he said that a company has been hired to teach students English, so that they could get more out of an educational experience abroad.



WPU's Ben Shahn Art Gallery Director Nancy Einreinhofer

Our first pre-departure interview was with Nancy Einreinhofer, director of the Ben Shahn Gallery at William Paterson University. She had been to China once before with Professor Cong for a show of William Paterson faculty and students' artwork. While there, she was able to see some Chinese students' work. It was clear to her that they were very good at drawing. She felt that they could draw just about anything. Even though she couldn't speak the language, she was able to enjoy the artwork, since art is a universal language.

Her recommendation to us was to read some Chinese fiction before we left to get a feeling for Chinese culture. She also felt that we were lucky to be going there before more westernization occurred. Nancy's last bit of insight: it will take us months to take in and digest all that we had experienced.



William Paterson University Professor Ming Fay

While in China, our group was fortunate enough to have a surprise visit from Ming Fay, one of our professors at William Paterson. He was able to give us unique insights into the differences between Chinese and American art education and also about the rapid change that is occurring in the art world in China.

He is impressed with how China is changing; it is changing with tremendous speed and flexibility. In spite of all of the changes in the contemporary art scene, he sees a parallel development going on. He sees the Chinese keeping their traditional art forms, while also embracing future technology and creative methods. As far as art education is concerned, he compared new artists to "007," stating that artists need to know how to use many different tools, or else they will be limited in their artistic expression.



Nanjing Arts Institute

The future of China's education and artistic growth rests on the youth of today. These days thousands of young people are computer savvy, and e-mail, online journals, and file sharing are as necessary as air. Ultimately through the Internet all students will be united with one global ideology of art and style. Already the change can be seen in digital media. Students in China create American political posters, while American students use Chinese and Japanese characters as a form of artistic expression. Language is a novel concept, and students will use popular expressions from various countries, slowly learning the modern style with little regard for tradition. However, through international education, popular culture and historic splendor will meld and unify this aspect of global expression.

Celebrating its 90th anniversary, Nanjing Arts Institute is one of the top eight art schools in China today. There are 30 art schools scattered across the country. Of these 30, 22 are dedicated to either visual or performing arts. Nanjing and its seven sister schools are the only institutes in China today that push toward

a well-rounded education. In the past five years Nanjing has enlarged its facilities eight times, expanding into old academies, apartment complexes, and skyward. Nanjing totals 10 educational units with plans to grow in the near future.

Jiangsu Province is home to over 100 universities with courses offered in the arts. Only Nanjing Arts Institute has the skill and facilities to produce exceptional artists, musicians, and performers. In China, art education is not as popular as academic studies, and because of the high speed of development and demand, quality usually takes a back seat to quantity. Nanjing's response is to produce artists capable of quality and quantity. Nanjing Arts Institute President Feng Jianqin embraces new technology and encourages students to study digital and multimedia forms of expression. He does not, however, neglect the traditional values of ink painting, calligraphy, and printmaking. There is no reason to abandon the old, because a new tradition of digital media founded in culture will emerge.



A friendly basketball game between William Paterson Uni. and Nanjing Arts Inst. students.



Professor Shapiro gives a lecture on Modern Art at Nanjing Arts Inst.



A farewell picture after our interview with the President Fen Jinqin, of Nanjing University.

There are five primary fields of study: digital arts, music, dance, fine art, and theater. Each student is required to attend at least five courses, similar to the essential requirements of any American university. All students at Nanjing will study English, Chinese literature, computers, physical education, and philosophy. Art majors will take three "foundation" courses: drawing, design, and color theory. The education at Nanjing, though rigid, is more independent than at Anhui University. Students are not locked into a major and are free to choose their own courses in pursuit of any artistic concentration.

Nanjing Arts Institute University, as with Anhui, cannot promise jobs for its students. During their senior year, students will job hunt and take their first steps into an extremely competitive field. Twenty years ago Nanjing did promise jobs to its students and would take an active role in ensuring each of its graduates was secured employment. Trade schools in America have a similar practice today. Top

students are guaranteed jobs with those companies that support the attended academy. It is ultimately a student's skill that will take one beyond the classroom.

To attend Nanjing Arts Institute Institute, a prospective student will undergo two exams. One is the traditional college entrance test. The other is a portfolio review accessing the student's skill level. Only ten to twenty percent of those that apply will be accepted. Exams do not stop at the entry level. Every year prior to admittance into the next grade, students will present their work completed in the previous semester, and based on their current skill will be held back or promoted. There is no admittance into the upper level courses without first passing one's review. Student age ranges from as young as fourteen to elders in their sixties. No one is denied an education based on age or gender. It is a matter of skill, and in this the arts transcend all barriers.

Facilities at Nanjing are separated into sections within their respective fields. The Fine Arts building has sculpture studios on the ground floor, painting (ink and color) on the second floor, and so on. Each studio is allotted for a certain grade level. Instead of names, numbers are the norm. Grade One is equivalent to freshmen in the States, and Grade Five given to the graduate students. Upper-level classmen can sell their work for money. This practice of art and commerce is encouraged, because in the end students will be known for the work prior to graduation. Jobs may be available where none would have existed without a step into the artistic economy.

Television plays an important role in education. A Grade One student shared that he learned the names of American states by watching the NBA. He

continued to say that there is one television and one channel to be shared among the students in a particular dorm. By watching television in China, one will come to see that their global education does not end in the classroom. Movies in different languages are constantly being shown, with the occasional clip of a bilingual instructor stating a phrase in Chinese then in English. China wants its people to expand well beyond its borders.



Jessica Kuhran
B.F.A. - Animation, Creative Writing
Teaneck, NJ

“Lock and key. One to the cliff and one to the valley. A promise made in dreaming to be held between tongue and teeth. Thank You.”

Bill Wackwitz
B.F.A. - Printmaking
Wayne, NJ

“Only with Prof. Cong can one learn so much about China in only 3 weeks time.”

David Marchese
WPU Alumni '03, B.F.A
Stillwater, NJ

“When language is not a barrier for the strong willed, much can be obtained.”

Amy Jean Bleeker
B.A. - Studio Art, Biology, Education
Pompton Plains, NJ

“Live life to the fullest and capture every opportunity you can. Thank you Professor Cong for this once in a lifetime experience.”



CULTURE





Aspects of Culture

The culture of a country is not so much one facet of life, as it is a conglomeration of all life's elements. Traveling from one country to another, people will undoubtedly find themselves comparing and contrasting all aspects of life, especially the dynamic between their home and the place they are visiting. With every experience, every look out the window, and every sound heard, the lasting impression of a culture appears. With that, there are obviously many aspects of culture to include, whether minor or major, each gives into the understanding of a certain heritage. From philosophy to cuisine, artistic traditions to everyday interactions, all will lead to the culmination of a distinct culture.

When simplified, the idea of culture is what makes us different from one another. Understanding first hand another's way of life helps gain insight and perspective. In this manner, one may find his or her self more immersed in the lifestyle and learn more, rather than just reading about it or looking at pictures in a book. To breathe the air, to touch the ground, to watch a traditional dance or simply drive through the countryside and engulf oneself completely will effect every visitor differently, but none the less absolutely.



A local women lights some incense at a Buddhist Temple.

Religion and Philosophy

There's an incredible amount of history to China; traditions strongly kept alive with progression and innovations. The ways the people present themselves and live their lives is strongly influenced by their way of life or morals; they concern themselves with philosophies and beliefs. These beliefs should be called philosophies more than religions, because they are based around an idea rather than any greater god, unlike the majority Western ideology. The main philosophies in China are Buddhism, Taoism, and Confucianism. Although quite different in nature, there's much harmony between the three. In the history of China, there have never been any wars over religion. No walls have been built, so the many religions and ideas seem to coexist peacefully. A picture was spotted at one of the temples, which contained an image of the Buddha, Confucius, and Lao Tse together. No one cares so much which philosophy another follows; they respect each other and live harmoniously.

While Buddhism has been around for over 2,500 years, it's one of the oldest philosophies in the world. A short historical synopsis on Buddhism will help understand and explain many Chinese people's way of life. It began in India with a young prince named Siddhartha Guatama. His father sheltered him from all of life's negativities like suffering, destruction, and disease. One day he escaped from the palace and explored the world around him. He meditated for an extensive period of time until he reached enlightenment, or nirvana. After

meditation and his travels he came to the conclusion that all of life is suffering, and to relieve suffering one must not desire, because desire ultimately reveals suffering. He traveled and taught when he received the word, and eventually the word spread to China where it rapidly captured the Chinese.

Today there are many Buddhist temples where monks live and practice their religion. They are for worshipping and praying to mainly Buddha (Siddhartha) and Bodhisattvas. They're open to both those wishing to worship as well as visitors and tourists. The atmosphere and energy in the temples are pure and peaceful. The monks live simple lives in the temples doing daily rituals and worship. When visiting the Shaolin Temple a person could expect to see many monks strolling around the grounds, practicing Kung Fu, selling meditation beads, or simply sitting quietly. There are two types of monks in the temple, those who practice Kung Fu (who aren't true monks) and the others who are solely Buddhist monks. The real monks never leave the premises of the Shaolin Temple; they live their whole lives and dedicate themselves completely to Buddhist practice and religion. The Kung Fu monks live in the temple for only a few years until they complete their training and graduate to leave and live normal lives outside Shaolin Temple. They solely study the martial art of Kung Fu.

The temple was started by a man named Bodidarma. He stayed in a natural cave in Shaolin for nine years of deep meditation. When he finally came out,



Burning incense is a traditional and infinite beauty of China.

he had created 18 movements to relax the body. This became traditional Shaolin boxing. It was mainly used as self defense for protection against wild animals in the area. He actually imitated movements of animals which progressed into martial art names, such as Tiger, Monkey, Snake, and Frog Kung Fu. From the Tang Dynasty on, Shaolin Temple became known as the imperial temple and also was the birthplace of Zen Buddhism.

Throughout China, many temples honor the sublime Buddha. However, there are numerous temples erected in honor of the great philosopher poets, the highest scholars of the dynasties. One of these sites, in particular, commemorates the meeting of three of the Tang Dynasty's great poets: Li Bai, Tu Fu, and Gaoshi. The temple, built in the Ming Dynasty in honor of these men, proudly displays painted statues of these scholars merrily cavorting and composing poetry. Poets are held in very high esteem in China; the words of the poets are equally revered. Poets, along with painters of the Tang Dynasty, were considered to be of the greatest intellect; in fact, many poets were painters themselves. Lao Tse, a poet and Taoist philosopher, wrote:

Forcing it fuller and fuller
Can't compare to just enough,
And honed sharper and sharper
Means it won't keep long.

Once it's full of jade and gold
Your house will never be safe.
Proud of wealth and renown,
You bring your own ruin.

Just do what you do, and then leave:
Such is the way of heaven.

Lao Tse's poems, while cryptic and more mystical than others, offer great insight into Eastern thought and culture and sparked an unprecedented philosophical movement called Taoism.

Taoism, when translated means, 'the way or path.' This has similar characteristics to Buddhism but is more based around the idea of living and understanding that things are the way they are. Objects and nature should be used in their natural raw form. For instance instead of cutting a tree down to make a table, it should be kept and used possibly for shade, or perhaps for the simple idea of appreciating the beauty that it reveals. Every thing and person has its own place and function. Importance was placed on understanding one self, whether positive



At the Shaolin Temple, a monk keeps close watch of the pot where incense are burned.

or negative, and finding a balance between the two, as well as using negative emotions and finding positive or beneficial ways to use them. Taoists, as well as Buddhists, are very peaceful in some respects. Being a Taoist means one is trying to find one's way or path and accepting many of life's obstacles and making the best of them. Similar to karma in Buddhism, one knows every action has some reaction, therefore bad actions and thoughts will eventually cause bad reactions to oneself or life. With that in mind, believers and philosophers of these ideas would presumably be more kind, honest, respectful people. This definitely shines through from the actions and gestures made toward most visitors in temples. Witnessing positive interaction with friends, family, and strangers illustrates these Chinese philosophies.

Another popular philosophy in China is Confucianism founded by Confucius, a philosopher who lived in 5th century BCE. He wrote a series of books called the Analects, which talked of his beliefs on how society should function. He wrote about how everyone should know their role in society. Nothing should be too abstract or too realistic. These ideas show through even in modern Chinese ink painting. He believed in the love of the old and traditional, not the new or innovations. This is one idea that makes China so beautiful; their belief in preserving tradition and culture with things such as art, language, poetry, and music. Confucius also spoke of the notion that the elderly should be well respected along with nature and other living things.

At the Beijing Zoo one can find an animal synonymous with China itself, the panda. The panda is a national symbol in China because it signifies a pureness and kindness of heart. This great animal displays a sense of peaceful life, much like the Buddhists and Taoists. As it gracefully feeds on bamboo, the panda coexists in nature harmoniously as many Chinese strive to.

Beliefs like these three religious systems make for a very harmonious country. Good thoughts and behavior produce good reactions and interactions with visitors and all others. It's a pleasure to meet any new Chinese friend whether or not they speak English. Their smiles and actions suggest their good natures and kind hearts.



Plants of a local gardener.

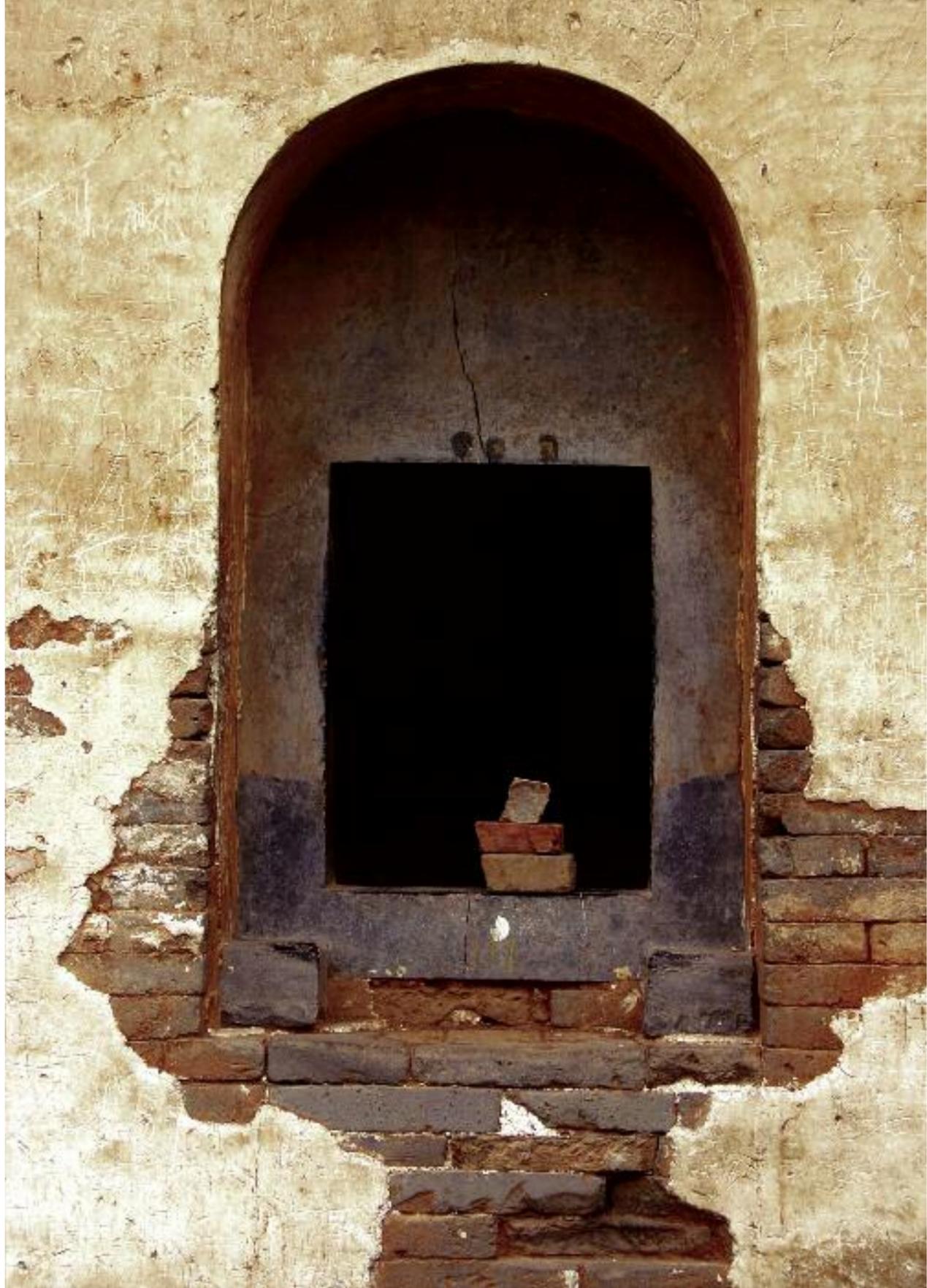
Nature

No matter what religious belief or philosophy people have, the atmosphere in China always seems to be loving and kind. Almost all religions practice peace and a level of respectfulness with everything. They believe that the individual, man, and nature are co-inhabitants of the world. Their beliefs also dictate that all life and nature are equal to one another, and man is neither the conqueror nor the master of the land. This leads into a high level of respect for the natural. In sign after sign, one can see English words written about caring for the trees, flowers, and grass. Instead of the typical "Keep Off the Grass" that can be found in the West, China's signs may be a little more poetic, reading something like "Plants and flowers need water, sunshine, and your care" or "The smiles of the flowers suggest you should take a detour." There are even small fines to those who take flowers or rocks from public spaces or gardens. The land is treated as a brother, and they live in oneness with nature. One of the most important natural sites is the Huangshan Mountains, or



Culturally very alive and elegantly contributing with their beauty, coys are a part of the landscape in Chinese gardens.

Yellow Mountains. Located in Anhui province, these majestic peaks rise over 2,000 meters into the clouds. The Yellow Mountains can be regarded as the pinnacle of the philosophy: oneness with nature. To climb the Yellow Mountains signifies a rite of passage for many inhabitants. It is suggested that every Chinese must make a pilgrimage to the mountains, and they have influenced poets and painters for centuries. Chinese painters acknowledged the beauty of nature as their subject early on. Western artists only began to fully appreciate the beauty of landscape and embrace nature during the 18th century. A journey to these mountains is considered by many to be mandatory for China's citizens. It is intertwined with the mysticism and spirituality of Taoist beliefs. It is also said that once you've climbed the peaks of Huangshan, you will never climb a more beautiful mountain.





Looking through bus windows, travelers are equally curious about one another.

Impressions of Modern Life

China itself is a country, which is both thousands of years old and very young at the same time. Some of its attractions and symbols of cultural heritage pre-date written history itself, yet very much of the land is still searching for its identity as a modern, urbanized example of great city life. There are three categories into which China's cities fall: towns becoming cities, cities in progress, and cities at their completion. The first of these to mention would be the country's capital city, Beijing.

Upon arriving in Beijing for the first time, the airport itself appears something entirely unreal: a sea of people moving in opposite directions. Some are on their way in, some are on their way out, and some are traveling in and around the country. Unlike the U.S., where air travel would be somewhat unorganized, the airport in Beijing runs very much like clockwork. On the way into the country itself and out of the airport, the flow of visitors runs very smoothly. Once on the road, at night specifically, the lights of the highways being built still burn. One of the greatest impressions Beijing can make on an outsider is that the city truly never sleeps. Construction doesn't end with the coming of night, and even where there are no lights, the glints of lit cigarettes can be seen, evidence of workers moving from place to place in the dark.

In the morning, the city seems like a waking child. At about six o'clock in the morning, the quiet city opens one eye, then the other. Fifteen minutes later, it's already alive with the buzzing of buses and commuters taking their places at their

stops. Small family-owned grills begin to make breakfast, as mobile hot food carts meet business men, as they wait to face the oncoming day.

Nearly half a century has gone by since the urban development of Beijing began, and it still continues on. The country's capital is in the midst of an incredible growth spurt, especially with the upcoming 2008 Olympic Games taking place in addition to all of the construction already in progress. As far as transportation is concerned, the amount of automobiles is visually staggering considering the large population. The streets are flooded with bicycles, mopeds, motorcycles, and pedestrians alike. Although the mass transit system is thoroughly used, there are just as many people getting in, out, and around Beijing.

In terms of mixing the old and new Beijing, it seems to be a very respectful relationship. Where the city's great wall once stood now stands the city's largest highway, tracing the route of the original wall from centuries ago. Just outside of the city, one can discover for themselves the majesty of the Great Wall of China at both the Ba-Da-Ling, and Juu-rongguang locations, way up in the hills overlooking the region. When standing in the vastness of Tiananmen Square, one can behold the grand majesty of the Forbidden City, which is a perfect example of old and new structures coexisting.

The Forbidden City, also called the Palace Museum, is China's largest palace and can be located in the heart of Beijing. The Forbidden City is vast and



Talented young acrobats practice before their shows.



A bed of ashes where incense burn in peace.

sectioned into two parts, the outer court and the inner court. It is a complex of grand watch towers, gates, and lanes, gardens and pavilions. A watchtower is present at each corner of the Forbidden City. Wu Men is the major gate of the complex, and the Hall of Supreme Harmony is the largest structure standing within the Forbidden City. In the Hall of Union, 25 imperial seals made of both jade and clepsydra can be found. Tradition and culture are evident in the architectural beauty of the structures with their Ming Dynasty tiled roofs and sculptural creatures perched above. Its symmetrical beauty to attain cultural harmony is strived for in much of the Chinese way of life. The Palace was used during the Ming and Qing Dynasties, which were the last of the Dynasties. The City is currently under restoration, and work can be noted throughout in an effort to preserve its cultural enrichment. The World Heritage Committee is currently taking proposals on creating a buffer zone to better protect and safeguard the surrounding area of the complex, which is not already included in the current protected zone. As quoted by a Tang Dynasty poet, "Without seeing the magnificence of the royal palace, one can never sense the dignity of the emperor."

Xi'an is a place representative of a city that is in the midst of major urban construction. The outskirt cities of the area, such as Xianyang differ from both Beijing and Xi'an, in that they are still, for the most part, small towns in the midst of becoming small cities. While the population of these regions rivals those of any American city or town, they are small when compared to any of the major cities in China.

The main city of Xi'an is a place where a westerner can truly feel at home. With its New York "busy-ness" and its Las Vegas lights, it is a young city, but ever growing, much within the bounds of its centuries' old city wall. When night falls here, the streets are flooded with people, colors, cars, and commerce, as the many different stores and shops draw in locals and visitors alike. Nearly anything can be found here, eastern and western alike, when it comes to food, drinking, clubs, and clothing. A two-floor MacDonald's lights a quarter of the six-block skywalk that looms over the six-lane highway that runs straight through the heart of the city. The traffic here never stops—moving at an incredible rate, since many of the pedestrians cross overhead.

In Xi'an, as well as the rest of China, Feng Shui is not just a way to decorate a room but a way of life. Inside the city wall there's a museum dedicated to the art and artistry of Feng Shui. Here, one can learn about the use of cultural icons and symbols, such as the Stone Lion and the Dragon Horse. Many buildings have bare flag poles in their plazas, as they're used to represent incense sticks, which are symbols of meditation and cultural practice. The Xi'an city wall itself is something of wonder as well, as it has stood the test of time and shaped the flow of traffic in and around the city. The buildings in the midst of construction in Xi'an echo a type of mid to late 20th century Western sensibility, a portrait of American city life that a Westerner can feel at home in.



Shaolin Monks exercising for Kung Fu practice.



Normal traffic of the morning commute.



Passing by the countryside.



A local fruit vendor arranges his goods.



Night life beauty.

Luoyang is an example of a town becoming a city, quite like Xianyang, and to anyone who's seen both places it would be comparable to America's Midwest region. Driving to Luoyang can be a surprising experience, when the city reveals itself out of thin air almost like a minaret emerging out of the rural land with its fields of wheat creating a sea of gold. Once inside the city itself, there is almost too much inside the city's parameters. This is true due to the fact that there is only so much of the area that can be zoned for construction and development. For example, the Six Horse Chariot Museum located in the center of the city was created because of a construction accident. As with many of the archaeological finds in China, the underground burial place of the Emperor's chariots was unearthed while excavating to develop the center of the city. This is a problem in Luoyang, similar to the way flooding is a problem in Kaifeng. The city has reached full developmental capacity, because further excavation of the area would result in an endangerment of ancient artifacts and antiquities, most yet to be discovered. Perhaps one of the most incredible facets of Chinese culture is the extreme diversity of the Chinese cuisine. Far different from western tastes, Chinese foods are simple, yet refined over generations of tradition. As one travels from city to city, it becomes clear that each region has its own individuality as far as what entrees are served, what ingredients are used, and how each meal is conducted. The com-

Food and Folk Arts

mon thread of eating throughout the country is community—meals are taken together, whether eating breakfast with neighbors on a waking street or sitting down at a round table to relax and enjoy dinner. Meals are enjoyed with much leisure, leaving plenty of time for conversation and digestion. Interestingly enough, rather than commencing a meal with a fruit dish or salad aperitif, meals are concluded with a fresh fruit platter to cleanse the palate and ease the digestive process. Tea plays an important part of every supper; however, the introduction of soft drinks from western cultures has made soda a popular item at the table.

In many ways, this table reflects a great deal on the Chinese culture. The freshest meats and vegetables show a society built around farming, while westernized portions suggest a country that is integrated in the world community, yet retaining its own identity. Throughout the countryside, a wide variety of produce is brought to the markets every day. This can only mean that the best ingredients are used daily to feed China's population. In the North, wheat is plentiful, as are many vegetables and meats. Throughout the South, the main crop is rice, in addition to similar foods grown in the North.

While meals differ from city to city, a typical meal is served in three or four courses, beginning with light appetizers, followed by soups and entrees, and concluding with a fruit dessert, usually watermelon. A popular breakfast consists of rice soup served with plates of vegetables, such as peppers, edamame, or cucumber. Vegetables are mixed into each soup bowl according to one's personal tastes.

Throughout the country, meals remain fairly consistent, but as a result of China's diverse ethnic groups, foods vary by each locality or city. For instance in Beijing, diners can experience a taste of royalty through the Imperial Feast. In Xi'an, one can enjoy an artful feast of miniature dumplings. In Luoyang, diners can enjoy a taste of the Luoyang Water Banquet, a world famous feast of the finest soups. In the Song Mountains, a weary traveler may find comfort in the vegetarian delicacies of the Shaolin monks; a cuisine honed to the tastes of strict Buddhist beliefs. Outside a temple in Nanjing, people enjoy local "small food," small portions from street vendors or local farmers.

China's cuisine reflects a vast and diverse people steeped in tradition. In addition to the culture of food, China's natural resources provide for a tremendous folk-art tradition. The importance of pearls, jade, and bronze wares show a rich heritage and respect for the arts, as well as a respect and appreciation for nature and beauty. Pearls are not only a large part of China's economy; they are an important tradition to the Chinese people. The pearl comes from sea oysters—tiny pieces of sand or glass are placed inside oysters, and the proteins secreted by the shellfish coat the sand to form solid balls. One oyster can yield over twenty pearls, which are used for a variety of purposes including jewelry, accessories, and cosmetics.



Fresh and ready-to-make local street food.



Typical restaurant meals during our trip.



Performers of the Tang Dynasty Music and Dancing.

Bronze wares are made in tremendous quantity in certain areas of China. Entire villages are dedicated to producing one sort of craft. Vases, eggs, bowls, and many other decorative pieces are beautifully and painstakingly decorated with enamels. The intricate designs reflect a deep love of beauty that is inherent throughout Chinese society.

Perhaps the most important folk art in China is the production of jade ware. Jade is a mineral derived from stones containing jadeite, which has been produced for centuries throughout China. The abundance of the raw material allows for tremendous carved sculptures that range from imperial palace decorations and Buddhist temple adornments to bangles, bracelets, and medallions. Jadeite is found in many different colors, depending on the content of certain elements, but the most

common color is a pale green. Jade gets darker as it ages and, depending on the concentration of minerals, will produce a clear resonant tone when struck properly. It is believed that the stone has healing powers, and bangles are worn on the left arm to be close to the wearer's heart. From the earliest dynasties to even today, jade has been and continues to be a tremendous aspect of Chinese culture.

The Tradition of Song and Dance

In both the performances at the Tomb of Qin Shihuan and the Mayoral Mansion at Keifeng, the rhythm of the Tang culture is on display, while in a theater in Xi'an, the dancers are graceful, playful, and captivating, as they retell the poetry of the Tang Dynasty. Tone and emotion are transferred into the heart of the performance, and it is unmistakable to the viewer that tradition takes center stage.

These performances at the Tomb of Qin Shihuan and the Mayoral Mansion at Keifeng begin with a drumbeat and a parry of staffs and swords in dance. Skilled to heart beat of the musician or dancer, they are thrown into a timeless poem. Enacting a tradition born of oneness with nature, fire flies from the mouth of a performer in Keifeng, while the drums beats, and yellow scarves billow and arch in tradition.

The fusion of poetry, song, and dance in Xi'an, obviously well-learned and maintained, appears fresh and vivid today. The poetry that flashes upon the

screen translates to both Chinese- and English-speaking viewers alike, lighting up the beautiful poetry upon which the display is based. As colorful and vivid as any Chinese traditional painting, the costume and dance both resonate with a kind of courtier-like competence. The poetry of the Tang period was often about friendship, the separation between friends in different situations, outposts or territories, and some of the poignancy of physical love filled these dances. Of course, the fact that the melodies are unexpected in their intervals also accounts for the freshness of the work. The end note or moment cannot truly be guessed, and such a surprise is really one of the delights of seeing a traditional cultural display for the first time.



W. Richard Lopez
B.F.A. - Painting
Ringwood, NJ

"In the attempt to describe
'Beautiful'
Words come to mind
And are then lost
Replaced by
Childlike
Wonder..."

Peter McConnell
B.A. - Studio
Stockholm, NJ

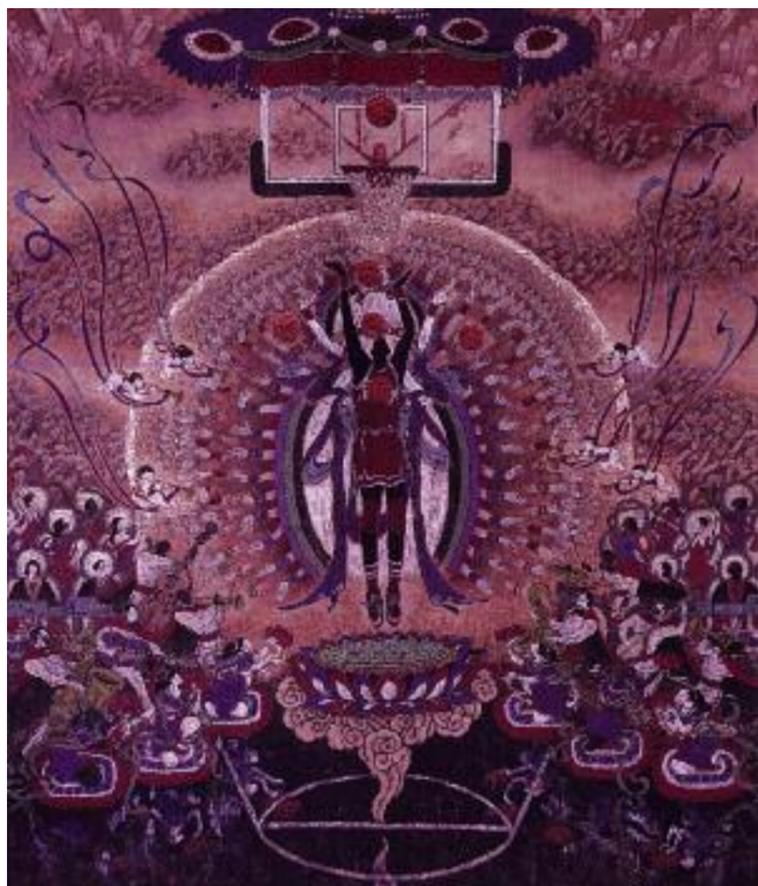
"Are the things we fill our minds with
Of any more consequence
Than the ghosts of summer wheat
Caught in the wind?"

Heather Tabman
B.F.A. - Photography
NJ

"The monk picked weeds,
I stepped out of me.
The child smiled,
I began to cry.
He looked at me,
I saw myself.
Inner peace."

Christina Vermeal
B.F.A. - Studio
Ridgefield, NJ

"With Heartfelt Appreciation
For moments
Now etched to memory
And of course
My family"



Zhiyuan Cong, the Summer Arts in China Program Director, has been a professor in the Art Department of William Paterson University since 1994. He has two M.F.A. Degrees in both printmaking and Chinese Painting from Indiana University, Bloomington, Indiana and Nanjing Arts Institute of China. Before he came to this country in 1989, he was an Assistant Professor and taught Chinese Painting at Nanjing Arts Institute of China for nine years. He has had solo and group exhibitions at the United Nations in New York City; the East-West Center in Honolulu, Hawaii; the Indianapolis Museum of Art, in Indianapolis, Indiana; Newark Museum, New Jersey; Nanjing Museum; Shanghai Art Museum; and the National Art Museum of China. He has given art demonstrations and lectures at Princeton University, the University of California at Berkeley, and the Chicago Art Institute. Professor Cong has received reviews of his work from The New York Times, NJN, NBC, and CNN. He was also a consultant and project coordinator of the Indianapolis Museum of Art for an art project funded by the National Endowment for the Humanities.

"Reading thousands of volumes and traveling ten thousands of miles is the traditional Chinese Art Philosophy. This program is not only designed to be a bridge of comprehensive art exchange between the East and West for students, but it is also to promote student understanding of the art principle to learn from Nature outward and to attain sources from the mind inward. I believe they will get both of these benefits from this trip."



David Shapiro, born in 1947, was a violinist in his youth. His grandfather was the great Jewish cantor and composer Berele Chagy. Many records dating from 1913 are still available. David received his degrees from Columbia and Cambridge Universities, but before he was fifteen he had put together many privately printed volumes of poetry. At fifteen he met Frank O'Hara, corresponded with John Ashbery, and was collaborating with Kenneth Koch and many painters of the so-called New York School.

David is a tenured art historian at William Paterson University. He has written over twenty volumes of poetry and prose, including the first book on Ashbery, the first book on Jim Dine's painting, the first book on Jasper Johns's

drawings (the last two from Abrams) and the first study of Mondrian's much tabooed flower studies. He has translated books from French and Spanish and recently edited a book on aesthetics, *Uncontrollable Beauty*, ranked second among the best 1998 books on art by Amazon.com. Each of Shapiro's books has collaborations with children, including his son, with whom he is currently writing a book and who has often read with him at St. Mark's Church and elsewhere. He is working on a new book of poetry, selected poems, and selected essays. He also teaches architects poetry and the idea of the city in French literature at The Cooper Union.



Lindsay Stamm Shapiro received a B.A. in art history from Barnard College and a M.Arch. from Columbia University's Graduate School of Architecture, Planning, and Preservation. She curated the first architectural exhibitions at the P.S. 1 Contemporary Art Center, introducing Frank Gehry among others to a New York audience and curated architectural shows at the National Academy of Design and Cooper-Hewitt, National Design Museum. She has taught at William Paterson University, The Cooper Union, the School of Visual Arts, and New York Institute of Technology. She was Head of Exhibitions at Cooper-Hewitt, National Design Museum and now coordinates exhibitions at the Smithsonian's National Museum of the American Indian. Her book on the Swiss modernist architect William Lescaze has been translated in German. She has also co-authored a monograph on Russel Wright (Abrams).



Lu, Qinyi graduated from the College of History at Xiameen University in 1983. He is now a Professor of Archeology and a Vice Chairman of the Board of Trustees at Anhui University. He gave a lecture and a demonstration of calligraphy.



Chen, Lusheng received his B.A. in Chinese Art History from Nanjing Arts Institute in 1984. The National Chief Editor of Chinese Publishing House, he is now the Director of the Research Department of the National Art Museum of China. He gave a lecture on the history of the 20th century Art in China.





Liu, Jicao received his B.A. from Anhui University for Teaching in 1967. In 1983 he studied at Beijing Central Arts Institute. Now, he is a Professor and Dean of the College of Fine Arts at Anhui University. He gave a lecture and demonstration of birds and flowers.



Chen, Lin received his M.F.A. in Chinese Painting from Anhui Teaching University in 1993. At this time, he is an Associate Professor and an Associate Dean in the College of Fine Arts at Anhui University. He gave a lecture and demonstration of fine line painting.



Huang, Dun received his M.F.A. in 1985 from Nanjing Arts Institute. Recently, he is a professor of Chinese Calligraphy and Seal Carving. He is also a member of the Economic Committee for Chinese Calligraphy and Seal Carving. He gave a lecture and a demonstration on Chinese Seal Carving.



Xu, Jian Ming received his B.F.A. from Nanjing Arts Institute in Chinese Painting in 1982. He is now an Associate Dean and an Associate Professor of Art in the College of Fine Arts at Nanjing Arts Institute. He has won many National Art Awards for his work. He gave a lecture on the history of Chinese landscape painting and a demonstration as well.





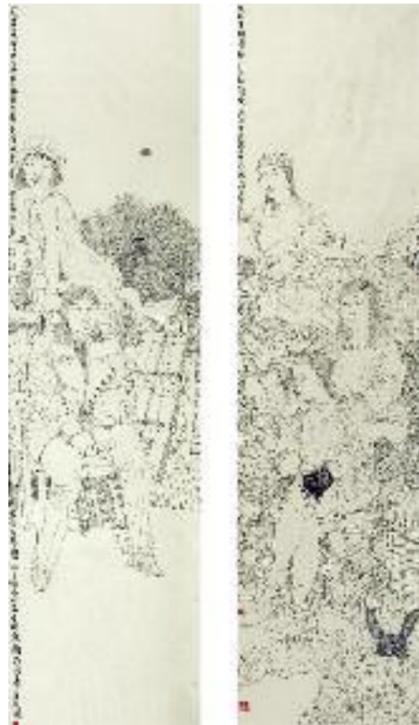
Xu, Gang received his B.A. from the Chinese Painting Department of China Fine Arts Institute in 2002. Recently, he is an instructor of Chinese Art in Nanjing Arts Institute. He did a Chinese Landscape Painting demonstration for us.



Liu, Bushan graduated from the Philosophy Department at Anhui University in 1983. Recently, he is a Professor of Philosophy and the Chief Editor of Hui Culture Studies Magazine at Anhui University. He gave a lecture for Anhui Culture Studies and explained the four treasures of Chinese Painting.



Sou, Xinshu received his M.F.A. in Chinese Painting from Nanjing Arts Institute in 2003. He is now an instructor of Chinese Painting at Nanjing Arts Institute. He gave us a demonstration of Chinese Figure Ink Painting.



Itinerary



May 23 (WPU)

Nancy Einreinhofer talked about her experiences in China, and Professor David Horton gave an introductory speech on the China trip's opportunities. Professors Cong and Shapiro made introductory remarks.



May 24 (WPU)

Professor Shapiro talked about Chinese poetry and philosophy, and there were discussions about Chinese history and language.



May 25 (WPU)

Dr. Arnold Speert, William Paterson University's President, spoke to the students about his personal experiences in China.



May 26 and 28

Research and preparation for the trip to China.



May 29

Departed from JFK Airport for Beijing.



May 30

Arrived in Beijing, met our guide Victor, and checked into the Aihuar Hotel.



May 31

Visited Tiananmen Square and the Beijing Palace Museum, the Forbidden City. Toured the National Museum of China and saw work from three main modern masters of Chinese ink painting. Heard a lecture by Dr. Feng, Yuan, Director of the Museum. Dr. Chen, Lusheng, the Director of the Research Department of the National Art Museum of China, gave a lecture on the history of the 20th-century art in China. Had a banquet of Qing Dynasty Emperor food in Beihai Park.



June 1

Visited the Beijing Zoo to see the pandas, the government-run Jade Factory, and the Great Wall (Ba-da-liing and Juu-rong-guang). After a visit to the Summer Palace, we had dinner and then a meeting about our trip to Xi'an.



June 2

Flew to Xi'an in the morning. After we arrived at the Xi'an Airport, we visited the Xianyang City Museum and Mauling, the tomb of Han Emperor We Di where we saw the Hun Stone Sculpture Museum. At night we had a banquet of Xi'an dumplings.



June 3

Visited the Xi'an Museum, the Wild Goose Pagoda, the Great Mosque where we met the Imam and then the bazaar outside its walls, and the ancient city wall. In the evening we enjoyed a performance of Tang Dynasty music and dancing.



June 4

Took a bus from Xi'an to Luoyang where we visited the spectacular Terracotta Warriors Museum and the Huaqing Hot Spring.



June 5

Visited the phenomenal Longmen Grottoes along with the North City Ancient Tomb Museum, the White Horse Temple, and the tomb of Tang dynasty poet Bei Juyi.



June 6

Took a bus ride from Luoyang through the Song Mountains to the Shaolin Temple, which was the birthplace of Kung Fu. Saw Kung Fu preparatory academies.



June 7

Visited the Temple to Lord Bao, the Mayor's house from the Northern Song dynasty, and the Dragon Pavilion, which had one lake that boded good fortune and another that boded bad fortune on each side. We visited a Buddhist Temple that featured a statue of 4 Buddhas with 1,000 arms and eyes made out of 1 ginkgo tree. Next we visited the Yuan Resort where ancient musicians played music and the King Yu Platform in the Liang Garden. Finally at the end of the afternoon we visited the Iron Pagoda, a structure made of timber without any nails and glazed bricks. Several students climbed to the top of the pagoda in almost complete darkness. In the evening we traveled by overnight train to Hefei, the site of Anhui University.



June 8

Were given a tour of the new campus of Anhui University where we visited classrooms and dormitories. The Anhui Provincial Museum was closed for renovation. The Ya Ming Yi Shu Guan Museum, a museum dedicated to a teacher of Professor Cong was temporarily closed for an installation. We had dinner with the President of Anhui University and then were entertained by students from the College of the Arts of Anhui University along with William Paterson students.



June 9

Interviewed President Huang, Dekuang of Anhui University and then had a Chinese calligraphy demonstration by Professor LuQinyi, the Vice Chairman of the Board of Trustees of Anhui University. In the afternoon we had a lecture and demonstration of painting birds and flowers by Liu, Jicao and a lecture and demonstration of fine line painting by Chen, Lin.



June 10

We left Hefei and traveled toward the Yellow Mountains. Visited Old Street in Tenxi City where Professor Cong helped students select the best ink stone stands, paper, and brushes.



June 11

Today was National Poetry Day in China. We were served a Dragon Ball in celebration. In the morning we visited two spectacular carved-out caves of unknown origin. As we got closer to the Yellow Mountains the landscape became more spectacular. One group of students and Professor Cong descended to take a cable car and then climbed for 3 hours till they reached the summit. The second group took a longer cable car and hiked for 45 minutes. At 5 pm, the mists obliterated the landscape. At night we drank Yellow Mountain tea, discussed the catalogue and stayed at the luxurious Yellow Mountain North Sea Hotel.



June 12

Professor Cong and students awakened at 4:30 am and hiked to see the sun rise. We left the Yellow Mountain North Sea Hotel and passed phenomenal mountainous overlooks, waterfalls, and turquoise pools. We stayed at the Automobile Market Hotel in Ma'anshan.



June 13

Departed Ma'anshan and visited the Li Bai Museum and Li Bai's Dress Tomb at the top of a mountain overlooking the Yangtze River. Arrived at Nanjing Arts Institute. Visited the city walls and the Museum of Gong Xian. Saw the aerial view of Nanjing from a huge TV tower near the Nanjing Arts Institute. Had a fantastic welcoming banquet from the deans of Nanjing Arts Institute.



June 14

Visited Zhongshan Gate and then the Nanjing Museum where we saw the Second Triennial of Contemporary Art along with the museum's extraordinary permanent collection. In the afternoon we visited the Stone Elephant Road, Xiaoling Tomb, and the Sun Yat Sen Memorial with its 392 steps and its exquisite view.



June 15

Went to the Design Arts End-of-the-Year show of the Nanjing Arts Institute at the Provincial Art Museum where we saw a fashion show along with works of graphic, industrial, product, digital media, furniture, and environmental design. In the afternoon Professor Shapiro spoke to the Nanjing Arts Institute students about contemporary art, while William Paterson students heard lectures and demonstrations from Nanjing Arts Institute professors. Huang, Dun gave a lecture and a demonstration on Chinese Seal Carving and Xu, Jian Ming a lecture and a demonstration on the history of Chinese landscape painting. Xu, Gang did a Chinese Landscape Painting demonstration, and Sou, Xinshiu gave a demonstration on Chinese Figure Ink Painting.



June 16

William Paterson students work on their contributions to the catalogue.



June 17

President Huang, Dekuang, President of the Nanjing Arts Institute, met with us and answered our questions. A basketball game between the Nanjing Arts Institute basketball club and William Paterson art students took place. The score was irrelevant. Both teams received trophy cups. While the Nanjing Arts Institute team had strong basketball skills, the William Paterson cheerleaders were fantastic. In the evening there was a banquet with the Nanjing Arts Institute President and deans.



June 18

Traveled by bus from Nanjing to Suzhou. In Suzhou, we visited Tiger Hill with the Yunyansi Pagoda that leans like the Leaning Tower of Pisa and the Lingering Garden, which features the number two rock in China. After visiting a Silk Factory and having dinner, we arrived in Shanghai at night.



June 19

In Shanghai, we visited the Bund with its spectacular waterfront view early in the morning and then the Shanghai Museum. In the afternoon we saw the Liu Hai Su Art Museum, another artist who was a teacher of Prof. Cong. Next we visited the Yu Garden with the number three rock in China.



June 20

Flew to Beijing and then transferred to the flight to New York. Arrived at JFK at 2:30 pm.

Acknowledgments

William Paterson University Summer Art in China is a special study abroad program on the understanding and appreciation of Chinese Art, Culture, Education, and History. It is a program, which will enable American students to view Asian culture in a new perspective and to absorb elements from a different cultural tradition in their artistic articulation and elaboration. A secondary purpose is to encourage and prompt more frequent art exchanges between the East and the West, ancient and modern in the field of Chinese Art and Western Art. In addition, there are some special activities, including lectures and demonstrations from instructors and master artists in China, visits to museums, institutes, and studios of traditional Chinese Painting, Seal Carving, and Calligraphy in Beijing, Xi'an, Louyong, Songshan, Kaifeng, Hefei, the Yellow Mountains, Nanjing, Suzhou, and Shanghai in China.

The Art Department, the Center for International Education, and the Provost's Office of William Paterson University sponsored this program. It was co-sponsored by Anhui University in Hefei, Nanjing Arts Institute in Nanjing, the National Art Museum of China in Beijing, and the William Paterson University Alumni Association.

The success of Summer Art in China 2005 resulted more or less from the affection given to our group by the thousands of hands of people around us. It seems to me that what is most needed in our world today is exactly this: mutual respect, love and to help each other. In addition, the understanding of Eastern and Western cultures and art, as well as an informative art program can guide us to build a happy and peaceful world.

I greatly appreciate all of the support from our students, their families, our faculty, President Arnold Speert, and the University. I want to thank my colleagues, Dr. David Shapiro and Professor Ming Fay for their talent, enthusiasm, and excellent work, and Lindsay Stamm Shapiro for her kind help and support. In addition, I especially want to thank the National Art Museum of China and Director Feng, Yuan; Anhui University and President Huang, Dekuang; Nanjing Arts Institute and President Feng, Jianqin; and William Paterson University Alumni Association for friendship, hospitality, and all of their support.

Zhiyuan Cong

Program Director

William Paterson University
Summer Art in China
May 22 – June 20, 2005

Program Directors:

Zhiyuan Cong, Professor of Art and Director of the Summer Art in China Program, William Paterson University

David Shapiro, Professor and Associate Director of the Summer Art in China Program, William Paterson University

Lindsay Stamm Shapiro, Program Advisor

Catalogue Design and Production:

Editors-in-chief: Zhiyuan Cong and David Shapiro

Art Director: John McMahon

Text Editors: Lindsay Stamm Shapiro and Stephanie Ratiner

Executive Photo Editor: Geraldine Lozano

Photo Editors: Rich Lopez, David Marchese, and Heather Tabman

Contributing Editors: Geraldine Lozano, Alexis Michel, Jesse Slotterback, and Vanessa Paulino

History:

Coleen Crowther, Patricia Lee, Vanessa Paulino, Stephanie Rahner

Art:

Alexis Michel, Geraldine Lozano, John McMahon, Jesse Slotterback

Education:

William Wackwitz, Amy Bleeker, Jessica Kuhran, David Marchese

Culture:

Christine Vermeul, Rich Lopez, Peter McConnell, Heather Tabman

Printing Coordination in China:

Printer:



考
而
推
行
需
若
其
出
神
入
夢
擲
識



他
騰

