WILLIAM PATERSON UNIVERSITY U.S.A.

SUMMER ART IN CHINA

2011

SUMMER ART IN CHINA 2011
ADMINISTRATION

DIRECTOR
Zhiyuan Cong

ASSOCIATE DIRECTOR
Thomas Uhlein

CONSULTANTS
Lusheng Chen
Ping Li
Yong Liu

ASSISTANTS
Anna O'Sullivan
Anthony Gobeille

ADMINISTRATIVE ASSISTANTS
Angel Katcher
Ling Xiao

GROUP LEADERS
History//Nicole Fetkowitz
Contemporary Art & Education// Alysha Bartunek
Religious Art// Rich Campanella
Culture // Kali Wallace

◄

Photo by Tiffany Shen

University Study Abroad Program

SUMMER ART IN CHINA 2011

WILLIAM PATERSON UNIVERSITY

Fog moves across the Taoist Temples in the Heng Mountains.
Photo by Courtney Windram

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PREFACE

KATHLEEN WALDRON
President • William Paterson University

Students at Wu-Tai Shan Mountains.
Photo by Anthony Gobeille

This publication marks the tenth anniversary of William Paterson University's Summer Art in China, a program of emersion in the art and history of this ancient and rapidly changing culture.

Guided by Professor Zhiyuan Cong, twenty-four students and faculty journey through China's cultural capitals including Beijing, Datong, Hongdong, Yanan, and Xian. Meeting with a rtists and art professionals at both provincial and national museums, art institutes, universities, and other cultural institutions, the participants are provided unusual and privileged access. This year's emphasis on comparative religion led the group to sites of historic mural paintings, to monasteries and Buddhist temples on the Wutai Mountain, Hen Shan Mountain, and in Taiyuan and Pingyao.

Their observations are recorded in this book. The book is documentation, not only of their journey through this extraordinary land, but also of their team effort. The book is entirely conceived, designed, written, photographed, and edited by the group. The faculty supervises a collaborative effort beginning two weeks prior to the trip thus guaranteeing a solid academic study abroad. Tasks are divided, leaders assigned, and topics chosen, all with the development of the students' skills and their active participation in mind.

The direct encounter philosophy of this program provides for participants to visit artists' studios for first hand demonstrations of Chinese art techniques, tools, materials and processes. It also makes available visits to multiple museum collections for tours with curators, and opportunities to interview and interact with all the principals. Students also engage on a daily basis with the culture through the land, the architecture, the food, the people, and the customs. All this information is captured through the camera lens and processed through a program of seeing, thinking, discussing, understanding and, in the end, writing this publication.

Our students become cultural delegates of American education in general and William Paterson University in particular. They return home with a broader and deeper understanding of the challenges of a complex world and the future roles they may assume in it. This book is the document that carries that idea. I feel especially pleased when I imagine how this experience opens possibilities for our students through a shared vision. For them, this is the beginning of the journey in the endless search that is education. I am especially proud that the Center for Chinese Art at William Paterson University provides the dream. I wish to acknowledge Honorary Directors Margaret Lam and David Yen for their generous support of the CCART student scholarship and for funding the publication of this book.

KATHLEEN WALDRON
President
William Paterson University

10 YEAR ANNIVERSARY CELEBRATION

On the 19th of May we celebrated the 10th anniversary of the exceptional program that is Summer Art in China.

Photos by Bernard Suchit

Madam Lam and Dr. Wei cut birthday cake for the ten year anniversary celebration.

From lift: Sandra Deller, Vice President for Institutional Advancement; Imafidon Olaye, Associate Dean for College of Arts & Communication; Nina Jemmott, Associate Vice President and Dean of Graduate Studies and Research; David Yen, Honorary Director of Center for Chinese Art at William Paterson University; Margaret Lam, Honorary Director of Center for Chinese Art; Edward Weil, Provost and Senior Vice President; Shau-wai Lam, Chairman DCH Auto Group and Advisor of Center for Chinese Art; Yannan Geng, Director, Asian Cultural Center New Jersey &The SinoAmerican Times and Advisor for The Center for Chinese Art; Zhiyuan Cong, Professor and Director of Center for Chinese Art.

Over the past 10 years, numerous individuals have given their time, money, and wisdom to fund and operate the Summer Art in China project. We express immense gratitude for the people responsible for advocating and contributing to this life changing summer program. For these efforts have enabled 107 students and faculty of both the art program and academia to come together and embrace China's historic creativity and culture. On behalf of all whom have benefited from the previous 10 years of this program, we thank everyone involved in the process. In 2011 we represent the 4th generation of students to make this journey, with previous excursions having happened in 2001, 2005 and 2008. Specifically for this year's program we would like to thank Margaret Lam and David Yen for their exceedingly generous donation and support. Their $16,000 contribution helped each student financially and aided in making the trip a truly unforgettable experience.

The 10th anniversary celebration of Summer Art in China was held in the main gallery of Power Art only days before we set off for China. Excited friends and family laughed and chatted together while waiting for the evening to begin.

As the ceremony started, and Professor Zhiyuan Cong introduced and thanked the administration involved with making the study abroad program possible to the crowd of family, friends, students and faculty.

Among the first to speak was Provost Edward Weil, who spoke briefly but sincerely about how lucky we are as a group to have the opportunity to go on such an adventure through the university.

Celebration message: Provost and Senior Vice President, Edward Weil

Margaret Lam and David Yen Fellowship Ceremony for Summer Art in China 2011 – Certificates awarded

As one of the first supporters of the Summer Art in China program 10 years ago, Associate Vice President Nina Jemmott stressed the importance of academic travel to the lives of college students and spoke about her life-changing study abroad experience that she had as an undergraduate while traveling in Ghana. Like the Provost, Dr. Jemmott reminded us of how lucky William Paterson students are, and that we shouldn't take a moment for granted.

In 2011 we represent the 4th generation of students to make this journey, with previous excursions having happened in 2001, 2005 and 2008.

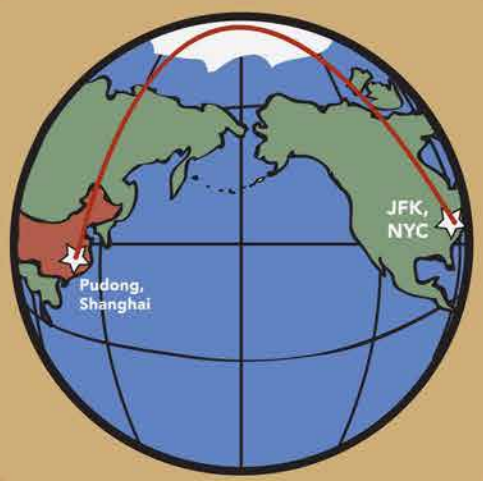
Margaret Lam and David Yen, who learned about the trip a few years prior, were then invited to share their personal connection with the program. Mr. Yen immediately made it clear that we have been given an opportunity that the ordinary traveler will never have, and that we may never have again. Mrs. Lam solidified that statement by adding that they are not the only contributors, and that administration, faculty, family, friends and students all keep the spirit of the Summer Art in China program alive. Margaret and David's enthusiastic sponsorship made the celebration all the more exciting, and truly made our lengthy preparation feel worthwhile.

When it came time to introduce the program itself, Professor Cong voiced his philosophy that "if the East and West understood each other, the world would be more peaceful," and that in order to reach that harmony the two must interact directly. This has become the philosophy for Summer Art in China. Starting in 2001, Cong has given students the opportunity not only to visit China, but to share their experience with others by creating a publication based on their experiences. After showing slideshows and videos of the previous years, students from each trip spoke to the crowd and shared their appreciation for Cong and the Summer Art in China program.

Testimony of previous travelers and the program's administrators and contributors undoubtably justify this unique trip's importance to William Paterson University and its influence on the privileged students and staff who embark on the adventure. It is essential that this opportunity continue far into the futures of both China and the United States because only good can come from the exchange of ideas between the East and West. As the world becomes more globalized, one can only hope that programs like Summer Art in China will help inspire healthy flow of communication between different regions using means other than language.

PACIFIC FLIGHT PATH

OUR 14 HOUR FLIGHT took us around the Pacific ocean and over the North Pole, from JFK airport in NYC, to Pudong airport in Shanghai, and then to a transfer flight to Beijing. Our return home included a flight from Xi'an, to a transfer at Pudong airport again, and then back to JFK.



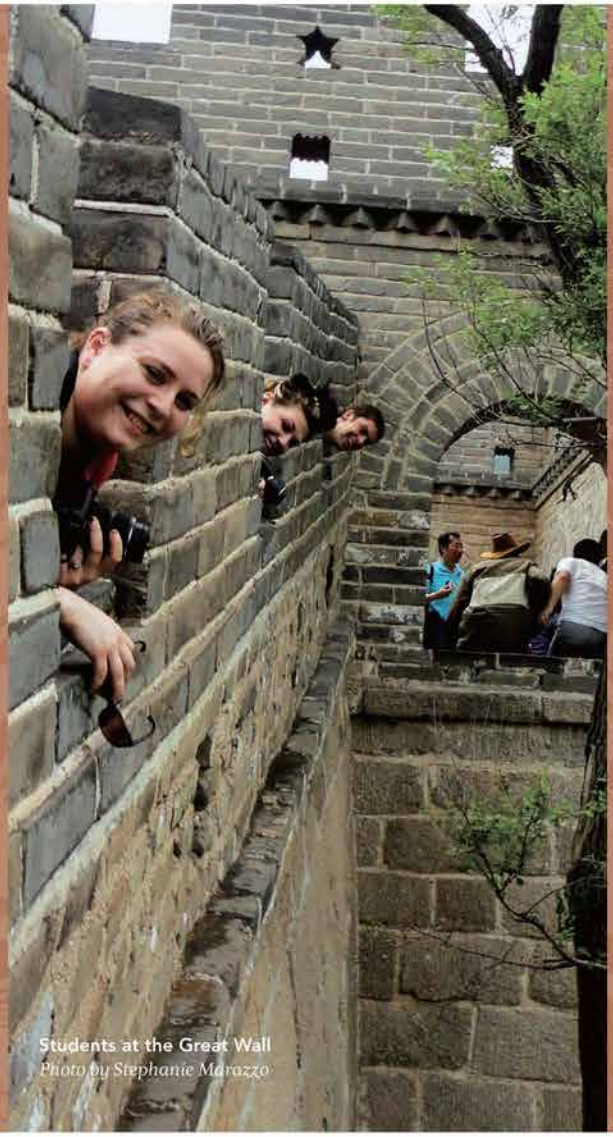
➤ Map illustration by Anthony Gobeille

HISTORY

NICOLE FETKOWITZ • Writing // HONGRUI LI • Photography & Photo Captions // MELANIE DAVIS • Photography
ANTHONY GOBEILLE • Writing & Photography // STEPHAINE MARAZZO • Photography

A student view of the Yellow River from Shanxi Province side.
Photo by Anthony Gobeille

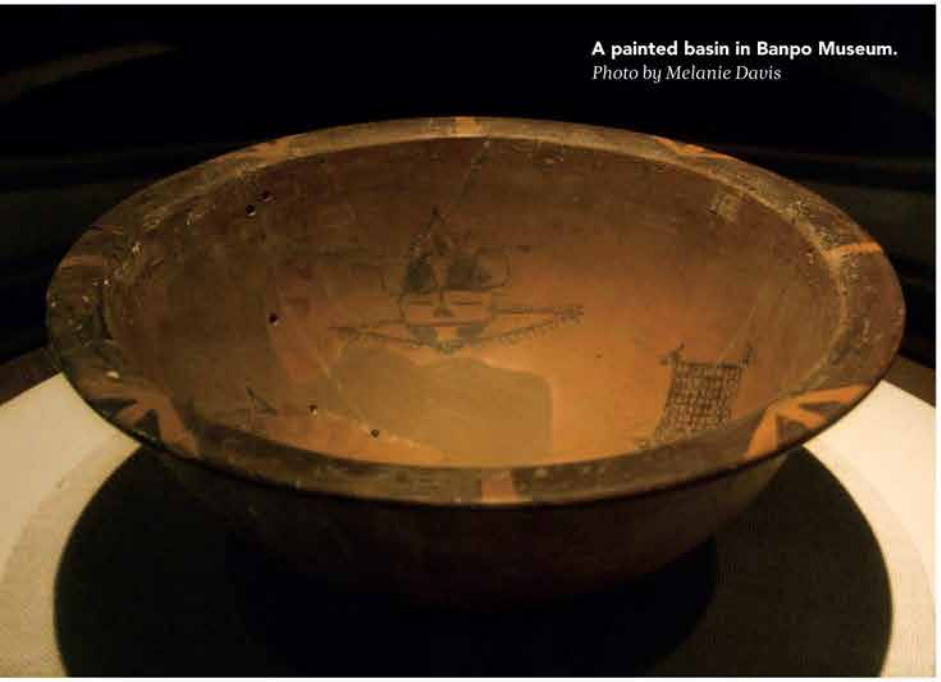
Bo You from Western Zhou
Photo taken by Hongrui Li



Students at the Great Wall
Photo by Stephanie Marazzo

PREHISTORY

China's deep history is synonymous with how the nation presents itself today. Culinary, visual, and aural traditions going back thousands of years have been protected and preserved, and the importance of history and heritage to the Chinese is undeniable. From both bustling cities to rural farm villages, the results of thousands of years of development and growth have fused with modern Western influence. Its said that Chinese history goes all the way back to the beginning of human civilization, and China's culture has become very rich as a result.



A painted basin in Banpo Museum.
Photo by Melanie Davis

The first appearances of Chinese material culture can be traced back as far as 6,000 years to the Neolithic Banpo peoples. Upon visiting the Banpo Museum we were faced with ancient customs and the beginning of civilized living; house foundations, the beginning of pottery and ceramics, and the use of tools were all discovered during its excavation in the late 1950s. The museum is built around plots of land with the original Banpo foundations surprisingly intact, and. The shelters were built with sticks and mud, with stairs or ramps descending into the ground, creating the illusion of a much smaller living space if only viewed from the outside. The ceramics were beautifully crafted and painted upon with markings that some experts believe may have been the early beginnings of Chinese calligraphy as well as the oldest consistently documented form of Chinese art. Many of these markings were full of careful line work, with emphasis on plants, animals, geometric shapes and human faces. The Banpo people were one of the last matriarchal societies in China's history and mark the transition from the Neolithic age to a more progressive, unified civilization. As one of the last stops on the trip, the Banpo Museum solidified our understanding that Chinese history and culture went deeper than we had previously imagined.

A few days before the Banpo museum we visited the vastly constructed and revered mausoleum of Huangdi, a man that is consistently marked as the true beginning of Chinese culture and history. Huangdi's efforts to civilize and unify China were more successful than any previous attempts, and he initiated the shift from a matriarchal society to the patriarchal nation that China is today. Regarded as the founder of Chinese ancestry; Huangdi is an emperor that, according to Chinese history, lived about 5000 years ago. Often called the "Yellow Emperor", he is attributed with the creation and development of Chinese culture with the introduction of clothing, carts, coins and the compass, as well as establishing the significance of the color "yellow" to the Chinese. He largely contributed to agriculture and industry and is credited with developing traditional Chinese music. These accomplishments led to the unification of Yellow River tribes and a sense of national identity throughout China. Modern Chinese citizens are thought to be the grandchildren of Huangdi, "The original Chinese ancestor" and a crucial contributor to Chinese culture and history. His mausoleum was a grand testament to his accomplishments. Its courtyard was vast and on the rainy day that we visited (one of the few we had on the trip) and the large yellow flags adorning the sides were hung high in reverence to the mighty

Excavation site at the Banpo Museum.
Photo by Courtney Windram

5,000 year old tree planted by the "Yellow Emperor" himself.
Photo: Jean-Louis Gobeille

Visiting temple of Emperor Yao in Linfen, Shanxi

yellow emperor. We visited a large monument in his honor, a place that is often the center of many Chinese celebrations regarding reverence for ancestors, heritage, and the Yellow Emperor himself.

The day before we visited Huangdi, the grandfather of Chinese civilization we visited a place that honored Emperor Yao, a man that began many customs that China still holds to this day. The air was humid and our travel energy low, but upon arrival we were amazed at the vast expanse of land with ancestral trees and beautiful gardens. The temples were gargantuan and it was almost as if we could feel the presence of one of the most revered figures in Chinese history. As we drank in the tour guides' knowledge and the superb atmosphere, our appreciation for all that Yao contributed to both Eastern and Western cultures began to sink in. He began rule at the age of 19, a few centuries after Huangdi had united the province. Yao was born in the Shanxi Province, close to Huangdi's area of rule, and it was there that he ruled as emperor of China. During his time as emperor he solidified the use of Chinese characters and created the first calendar and division of seasons. Arguably his most important contribution, Yao is credited with digging the first well, which gave those that lived in the Shanxi Province a new source of water, separate from the Yellow River. Yao's well encouraged people to move away from the river and into new areas of China which led to the expansion of the Chinese population. With the help of his four officers, Yao made great strides in the fields of law, meteorology, agriculture, and justice, and developed a more democratic form of Chinese government. His system further unified China, picking up where Huangdi left off. After 90 years, he became the first emperor to pass on his position to a non-relative and passed away at the extraordinary age of 118!

Arguably his most important contribution, Yao is credited with digging the first well, which gave those that lived in the Shanxi Province a new source of water, separate from the yellow river.

Huangdi and Yao's efforts to civilize and unify China were enormous in the development of Chinese culture. Their effects can be very strongly felt, even today, in modern China. China's history after this point seemed to follow almost a linear design, of new dynasty rule followed by new dynasty rule. At the museums we discovered more about China's bronze age, and how the dynasties continue to shape and grow China through times of peace and war.

EARLY HISTORY

With Chinese civilization on the rise, the Yellow River in what is now Henan Province plays a prominent part in Chinese history. This geographic area is often called the birthplace or cradle of Chinese civilization and this is where the Shang dynasty began shaping ancient Chinese culture. This dynasty is the earliest archaeologically recorded dynasty in Chinese history. The Shang made many contributions to Chinese civilization, but four in particular define the dynasty: the invention of writing; the expansion government; the advancement of bronze technology; and the use of bronze weapons in warfare.

The oracle bone inscriptions are the oldest known form of Chinese writing. By comparing inscriptions to modern Chinese characters, scholars have shown that the Shang had already developed all the principles of the modern writing system used today. In fact, Chinese writing has undergone relatively few changes since it was first developed 3,500 years ago. At the same time, the invention of writing had a great affect on the Shang government and its ability to rule effectively. It increased the government's ability to organize on a large scale, including being able to oversee administration throughout the state's many territories, as well as organizing military campaigns.

The time during the Shang and the Zhou dynasties is known as the Bronze Age of China, when bronze became a major component of daily culture. Bronze was used to make weapons, vessels, currency and many more items fashioned during this 2,000 year period. During our three week stay we viewed hundreds of bronze works in nearly all the locations we visited. Temples tend to have large bronze basins that we saw being used for incense burning. These large basins were meticulously decorated and very beautiful. Many of us were able to buy incense at the temples for only a few Yuan, and then participate in the lighting of incense for prayer. Bronze, an expensive item, was a sign of power and status in ancient China, and used for many ceremonial occasions. Archaeologists have recovered thousands of Shang bronze pieces, ranging from small objects to huge food and wine vessels weighing as much as 2,000 pounds. The artistry and workmanship of the bronze pieces reveal the Shang's mastery of bronze technology. Large vessels made from bronze

You with loop handle and thunder motifs from Shang dynasty.
Photo by Hongrui Li

Open-work Ding with coiled serpent motifs from Spring and Autumn period.
Photo by Hongrui Li

Bronze ox with a man standing on the back and holding a plate from Wārring States period.
Photo by Hongrui Li

Students at National History Museum in Beijing.
Photo taken by Melanie Davis.

Detail of a tri-colored pot with four ear handles from the Tang Dynasty.
Photo by Hongrui Li

are frequently used in sacrificial ceremonies as well as many other religious rituals, and decorated in a number of common motifs. When visiting the National History Museum in Beijing, our group found many bronze artifacts, including many of these food and wine vessels. Many of the vessels appear to be suitable for every day use, but a closer look reveals intricate details like apple blossoms on trees, small animals hidden throughout the scenery, and even human figures in painstakingly detailed traditional clothing. After realizing how much work and skill goes into each piece, it is hard to believe that these fixtures could just be found lying around in a wealthy person's kitchen. Some of the most common motifs used for Shang ritual bronze vessels were dragons, birds, bovine creatures, and a variety of geometric patterns.

The Shang dynasty was conquered by the people of Zhou, who came from farther up the Yellow River in the area of Xi'an, in Shaanxi Province. In the beginning of the Zhou dynasty, between 1046–256 B.C.E., central China was ruled with a certain degree of imperial power, however, the power of the Zhou rulers soon declined and the country divided into a number of feudal states. Iron appeared in China toward the end of the period, during the Eastern Zhou dynasty. In the later years during the Zhou dynasty, seven major states contended for supreme control of the country, ending with the unification of China under the Qin in 221 B.C.E.

Many of the vessels appear to be suitable for every day use, but a closer look reveals intricate details like apple blossoms on trees, small animals hidden throughout the scenery, and even human figures in painstakingly detailed traditional clothing.

The Qin Dynasty was the first ruling dynasty of Imperial China, lasting from 221 to 206 B.C.E. The Qin State derived its name from its heartland of Qin, in modern-day Shaanxi. This powerful force not only ended the power of the Zhou Dynasty, but also destroyed all six of the other major states, to gain control over the whole of China. The leader of the Qin, Ying Zheng, who had first assumed the throne at age 13, became the effective ruler of China. He assumed his position as king and later took on the name Qin Shihuang Di, meaning "First Emperor of the Qin."

During his reign, the Qin Dynasty achieved increased trade, improved agriculture, and further improved military security. This new central government now had direct control over the peoples of China, and gained access to a much larger workforce. This allowed for the construction of ambitious projects, such as the Great Wall of China.

The Chinese contribution to ceramic art is one of uncontested brilliance. With their sheer production, technical innovation and artistic refinement, the Chinese can claim the world's longest and foremost ceramic tradition. Pottery was valued in the Far East for its utility and relative affordability. Early in their history, the Chinese developed a heightened sense of aesthetic appreciation for ceramics that promoted the sensitivity to material, technical sophistication and stylistic range seen in many of the artworks and everyday pieces excavated from this time. The Terra-Cotta army was manufactured in workshops by government laborers and by local artisans. The head, arms, legs and torsos were created separately and then assembled on site. Once assembled, intricate features such as facial expressions and colorful paint were added to give the soldiers a dynamic quality. Upon completion, the Terra-Cotta figures were placed in front of the Qin Shihuang's future tomb in precise military formation according to rank and duty. The view of the soldiers is astounding. The site is divided into pits where archeologists have been continuously uncovering and performing restoration on the grounds, and the warriors are not expected to be completely uncovered for another 60 years. After walking through a large reception room inside the massive building we were immediately faced with hundreds of unearthed Terra-Cotta soldiers and horses standing in precise military formation. Along with having individual features, the warriors are life-sized with a range of different uniforms and hairstyles to convey their military rank. The soldiers yet to be unearthed remain under large mounds, waiting diligently to serve their purpose again. After his death, Qin Shihuang's son took the throne, but just three years into his reign peasants revolted and managed to overthrow their new emperor. By 202 B.C.E., the powerful Qin dynasty came to an end and gave way to the Han dynasty.

Terra-Cotta Warriors Museum in Xi'an.
Photo by Stephanie Marazzo

Bronze Horses at the Terra-Cotta Warriors Museum in Xi'an.
Photo by Stephanie Marazzo

Statue at Shuanglin Si, Pingyao, 1461 A.D.
Photo by Anthony Gobeille

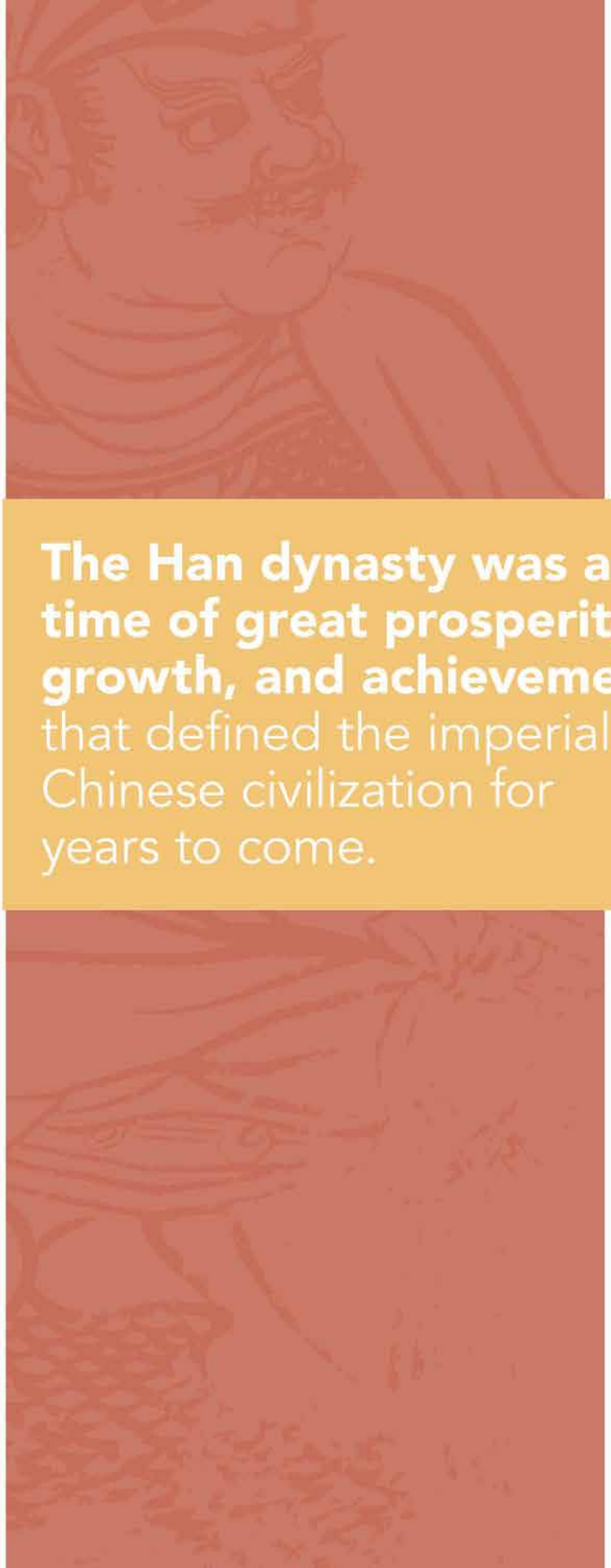
Student Stephanie Marazzo on the Great Wall.

Pingyao Ancient City

Group with the living Buddha Zhewong Baji from Sichuan in the Wu-Tai Shan mountain temple.

The name Han comes from the Han Dynasty, which succeeded the short-lived Qin Dynasty that unified and strengthened China. The Han Dynasty's first emperor was originally known as the ruler of the region of 'Han Zhong' which is where the word is derived. The Han Dynasty was considered a classical period in Chinese civilization, in that it was able to expand its power and influence over Central, Southeast, and Northeast Asia, and come to rival its contemporary Roman Empire in population, territory, wealth, and power. As a result of the Han Dynasty's prominence, many Chinese began addressing themselves as "people of Han," a name that was since carried down.

The Han dynasty was a time of great prosperity, growth, and achievement, that defined the imperial Chinese civilization for years to come. During this time, agriculture became the base of economy and with the growth in trade to outside China, connections with other civilizations were strengthened, which promoted a mixing of cultures. Chinese ironwork, pottery, jade, and bronze products were in high demand, but nothing could compare to the demand for Chinese silk. Merchants traveling between China and Central Asia used land routes that are commonly referred to as the "Silk Roads." This network of roads eventually stretched from China to the Mediterranean Sea, and linked China to India, the Middle East, and the Roman Empire. During this time, the Chinese people's were introduced to the Buddhist religion from these neighboring countries, a religion that would greatly influence China's history. We have seen the Buddhist religion in almost all aspects of today's Chinese culture.



The Han dynasty was a time of great prosperity, growth, and achievement that defined the imperial Chinese civilization for years to come.

Gilded Bronze Water Container from Western Han Dynasty.
Photo by Hongrui Li

During the Han dynasty, art flourished, and science and technology became more prominent to improving the life of the Chinese people. Ceramics, bronze, jade carvings, silk, and stone engravings became highly valued and Chinese artists began painting scenes on walls, scrolls, and inside temples. This dynasty, which reigned between 206 B.C. to 220 A.D., emerged from the succession struggle and succeeded in establishing a much longer lasting dynasty. It continued many of the institutions created by Qin Shi Huang but adopted a more moderate rule. Under the Han Dynasty, not only did arts and culture flourish, but the military was also expanding in all directions. As a result, men in the military who make up the minority in China are encouraged to marry Chinese women, learn to speak Chinese, and practice Chinese tradition. In this way, and with the growth of the trade to the West, China culture became submerged in a kind of "melting pot" civilization, which furthered the countries economic prosperity and cultural advancement. The melting pot has carried China into what it is today: a land of neighbors, infusing their cultures and celebrating their history. We experienced this often, especially when traveling from city to city, like from the varied mixture of people in Beijing, to the heavily Mongolian population of places like Datong of the Shanxi Province; all these lineages living among one another and blurring the small details, to better solidify the culture and history of China.

If our trip taught us one thing it was this: China's history means everything to the Chinese, and rightly so! In our travels we saw trees that were thousands of years old, Mausoleums dedicated to ancient emperors of millennia past, and temples secretly nestled into the farthest reaches of nature, still preserving their ancient customs today. The architecture we saw at these ancient places was continually emulated in modern design, as we would see when we ate at restaurants with curved tiled roofs and marked with lions and dragons. China's history is so heavily ingrained into every aspect of their lives that we could feel the deep energy, the atmosphere thick with reverence and spirituality, and got to know a land and culture as old as time itself. China's history is rich, and they have upheld their roots longer than any other nation on Earth. They are proud of their history and are rightfully unashamed to show it.

Mausoleum of Emperor Huangdi, Shaanxi

Hongdong pagoda trees.

Status of Emperor Yao and his wife

Professor Cong with a group Chinese student pays a respective to Chinese ancestor, Yellow Emperor at the Mausoleum of Huangdi.

Group photo at the Mausoleum of Huangdi.

If our trip taught us one thing it was this: China's history means everything to the Chinese, and rightly so!

History group picture in front of Banpo Museum: Nicole F. , Anthony G. , Hongrui L. , Stephanie M. , Melanie D.
Photo by Courtney Windrom

NICOLE FETKOWITZ

Rockaway, NJ // Bachelor of Arts • Art History & Anthropology

"It's an unbelievable feeling to go to a place that developed so separately from the West and still feel so at home."

MELANIE DAVIS

Scotch Plains, NJ // Bachelor of Fine Arts • Photography & Secondary Education

"The food and the atmosphere in China are amazing! I loved it. Everyone should visit at least once in their life."

ANTHONY GOBEILLE

Rockaway, NJ // Bachelor of Fine Arts • Animation

"I was continually amazed that everything in China is given the utmost attention in artistic detail. The world can learn much from China's work ethic."

HONGRUI LI

Beijing, China // Bachelor of Fine Arts

"Even being Chinese, I have gained a lot of historic knowledge about China from this trip, which I did not know before. We went to lots of places that the Chinese people either do not even know or have never visited before. I didn't really like history before, but after this trip, history seems interesting to me."

STEPHANIE MARAZZO

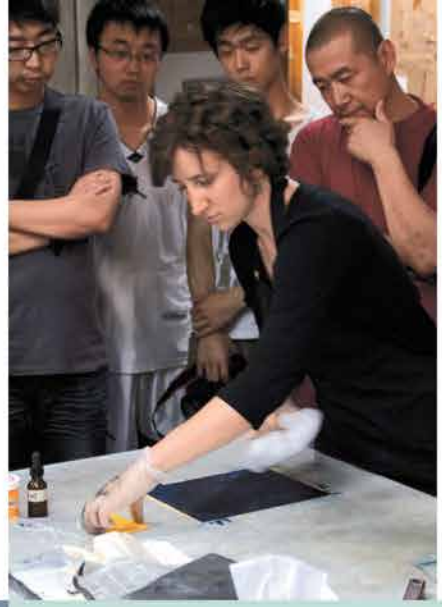
Hillsborough, NJ // Bachelor of Fine Arts

"So many temples, so little time."

CONTEMPORARY ART & EDUCATION

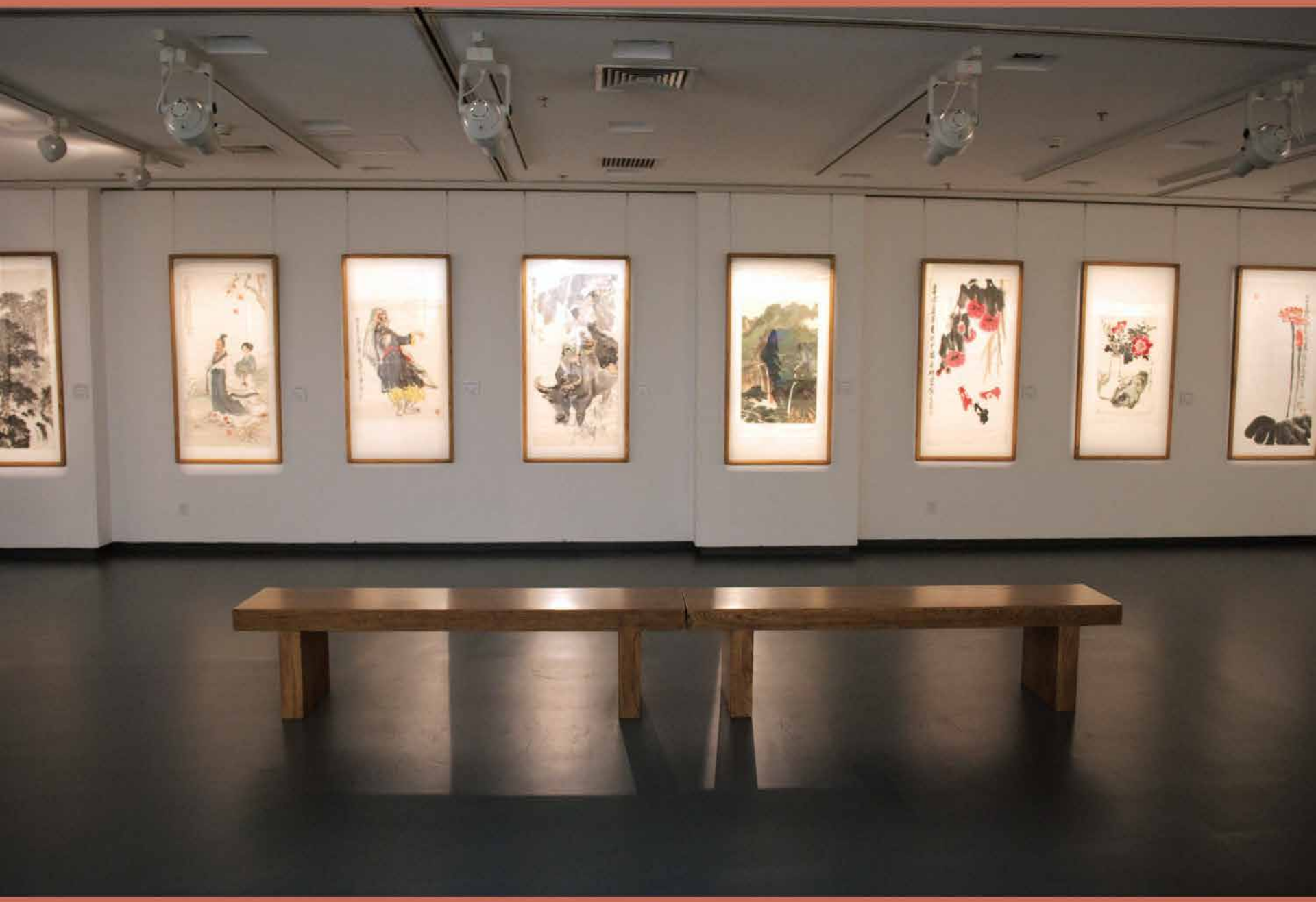
ALYSHA BARTUNEK • Writing & Photography // RICHARD DEWS • Writing // DANIEL CHU • Photography
GEMMA CHO • Writing & Photography // TOM MARKEY • Writing & Photography

Student and faculty enjoy the ink paintings at the National Academy of Painting gallery.
Photo by Thomas N. Markey



Student Anna O'Sullivan performs a blue film etching demo for student In Xi'an Academy of the Fine Arts.
Photo by Alysha Bartunek

Roadside sculpture outside 798 exhibitions.
Photo by Alysha Bartunek



Masters' Ink Paintings at the National Academy of Painting.
Photo by Thomas N. Markey

THE NATIONAL ACADEMY OF PAINTING

PHOTOS BELOW
Xiaoyang Yang, President of National Academy of Painting gives a lecture to us in Beijing.
Photos by Alysha Bartunek

We depart from a country of young culture; a land whose tradition's are seasonal and art only occasionally noticed by a select few. The West has grown bland in its attempts to surprise itself at every new gallery reception, and rarely ever tries to respect the past. More common are the screams of artists to escape with inefficient velocity from the movement they are undoubtably are apart of. Our trip takes us to China, a country who is only now starting to forget its habits that it has preserved for 5-10,000 years. It's a place where the art of the past is established and successful, but gracefully assumes the artists respectful recommendations. We saw in China massive improvements in infrastructure for the arts which are both advocated and supported by local communities and national committees.

In our lifetimes we have achieved the access to all resources necessary in producing art without the assistance of a traditional art education. We have reached a time when the fine art school is becoming ever more obsolete and the outcome of the attendees less beautiful and more commercial. This is not to discredit the legitimacy of all institutes or gallery spaces. However, some exhibitions no longer celebrate the artist , and instead use them to increase the wealth of the creator and his or her consigner. Economics ceases to be a subject critiqued by the artist. It is instead the statistic that determines his or her success in the art marketplace.

In Beijing we visited The National Academy of Painting, an institution that endorses China's traditional virtues of the fine arts. By supplying financial support to 300 of China's finest contemporary artists, the academy has become a conservation effort of the country's ancient styles and techniques. This allows skilled artists to create pure and beautiful pieces without the temptations and necessity of appealing to specific markets. 128 of the academy's members are directly funded by the government on a National level. Nearly three-quarters of the funding comes from activities, services, donations, and local governments. In addition to what seems to be a salary, a budget for their work is also allocated. Each of these artists is chosen by having a recognizable unique style that can then be applied and combined at one of the academy's eight schools with traditional Chinese printmaking, sculpture, public art, research, ink painting, and calligraphy. This concept at first was very confusing to us because in the United States the only other similar or equivalent programs would be grants. But with time we began to envy this idea, realizing how free they must feel.

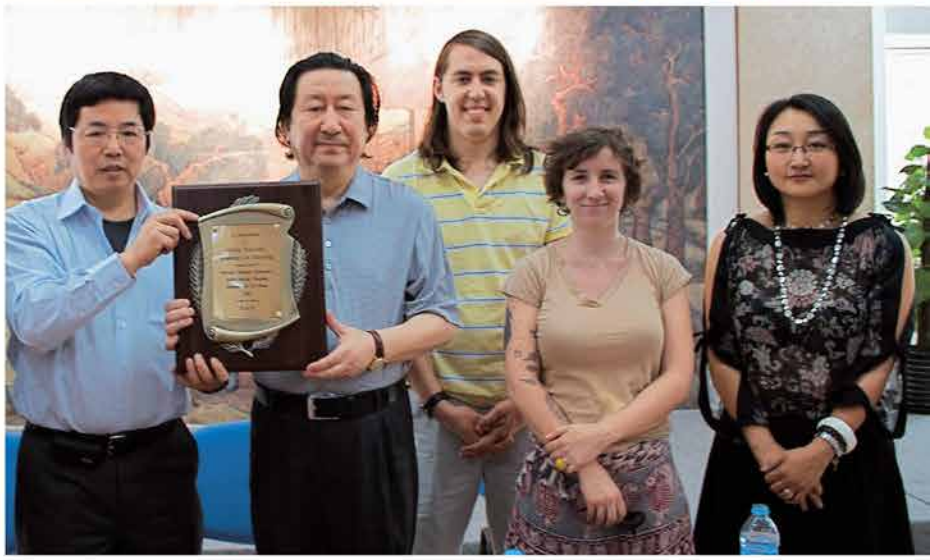
We were allowed special access to an upstairs exhibit that contained work from 40-50 of the best ink painters the world has known. The space was pristine and neat, but the natural paintings created an aura of organic matter inside making it easy to forget we were enclosed in man-made polygons. Each painting dimly and appropriately backlit, as if they were radiating positive emotions. The collection seemed as happy to be there as we were. Professor Cong showed us some drawings that his previous mentor had on display. To those of us who have had Professor Cong as a teacher for ink painting previously, it was fascinating to see the work that influenced him and that now can inspire us.

Next we had a lecture from the President of the N.A.P., Yang Xaioyang. He spoke confidently of Beijing's past and current importance in the arts of China. Xaioyang noted that there are 168 art institutes in Beijing alone. His vision is that N.A.P. and other similar creative atmospheres will help promote art education throughout China. Currently young children in primary school (America's equivalent to grade school) are not offered art classes and must study on their own. Xaioyang hopes that by making art more available to the people of Beijing and all of China, the population will be even more inclined to support it. In our interview with him he said, "To the people of my country, art is important in their everyday lives. Art is everywhere. When you open your eyes, you connect to art." It is by this logic that traditional Chinese art is derived. A philosophy has developed that encourages man made art to blend with the natural world.

> **"Beauty is true** and true is right."
>
> YANG XAIOYANG // President of National Academy of Painting

The exhibit at this school is one of many we saw that helped remind us to conserve the harmony between nature and ourselves. This is during a time when opposing or challenging the natural world is all too common both industrially and creatively. The contemporary art coming out of the National Academy of Painting does not defy that opposition. It is instead a tool and influence in a restoration era of combining our new structures and methods as a civilization with the coincidental sphere of stardust we inhabit.

Professor Cong with Yang Xaioyang, President of the National Academy of Painting.



Professor Cong along with students Anthony Gobeille and Anna O'Sullivan present a gift to Yang Xaioyang, President of the National Academy of Painting.
Photo by Alysha Bartunek

Group photo in the National Academy of Painting gradens.

Student installation at Central Acadamy Of Fine Arts.
Photo by Thomas N. Markey

CENTRAL ACADEMY OF FINE ARTS & XI'AN ART ACADEMY

Our trip to Central Academy of Fine Arts began in their newly constructed museum. Displayed in one of the spaces was a collection of Italian still lives and portraits, that gave our group a glimpse of home; a reminder of our origins and how far we have come. It felt like we spent hours roaming the exhibit, as if we were confused by the extra dimension, lost in a labyrinth of contrasting darks and lights. After exploring the rest of the museum, we visited the schools studios and received an ink painting and calligraphy demonstration. The atmosphere of the room during the ink painting demonstration by Professor Yao was magical. Birds were chirping outside the open window that leaked near 100 degree heat into the packed studio. The facilities were impressive. There were hundreds of similar studios that we walked past in the vast corridors. Although there were not many students around because of the summer break, we did encounter a few. Some students we saw crouched over their work looked like they had been working there for days with little sleep. The amount of passion the students demonstrated was unbelievable.

At lunch time we made our way to the cafeteria that C.A.F.A.'s 6000 students eat at everyday. There were mixed feelings among our group about the food. After being spoiled at many other restaurants already during the trip, some members were a bit disappointed by the cold preparation, less desirable bony meat cuts, and soggy greens. But a few savvy students followed our guide that had been showing us around the school all day. They were rewarded with a delicious bowl of noodles littered with thinly sliced vegetables and a salty soy sauce mixture at the bottom. Even if many of us didn't enjoy the meal, we appreciated the freshness of all the ingredients.

Professionalism is the most abundant trait we observed in every school we visited. We were all taken aback by the skill and mastery displayed at the senior thesis exhibition. Upon entering a tall hallway, a long set of stairs with an array of mannequins confronted us. They were part of the stunning fashion projects that students worked on all semester. Moving further up the stairs, we found a collection of automobile designs that were supplemented with scaled down models.

Student work from the Central Academy of Fine Arts.
Photo by Thomas N. Markey

Students and faculty enjoy lunch in the cafateria at the Central Academy of Fine Arts.
Photo by Zhiyuan Cen

Student installation at the Central Academy of Fine Arts.
Photo by Thomas N. Markey

Professor Cong performs Blue Film Etching Demo for student at Xi'an Academy Of The Fine Arts.
Photo by Alysha Bartunek

William Paterson University Students enjoy the CAFA senior art exhibition.

Lobby of the Museum At Central Academy of Fine Arts.
Photo by Alysha Bartunek

The amount of passion the students demonstrated was unbelievable.

We then took a look at some of the more experimental sculptures from some of the students. There was a few uses of video art-related installations which we can assume will become more and more prevalent in contemporary art and education. The work distanced itself from Chinese traditions, but we could see subtleties of the historic methods. We began to wonder, why has China suddenly adopted these innovative technological art forms? This integration of new media in China was also explained to us during a lecture at the Xi'an Art Academy of Fine Arts by Provost Dang He a few days after visiting CAFA. He talked about how China never had interest in oil painting or other big new mediums of the past. China is only recently stumbling upon enormous growth again. With this economic prosperity comes both a necessity and desire for new art and design. Dr. He proudly spoke about the job fair happening outside on that day, and the success rate of his students in the job market. The students of Xi'an Academy of the Fine Arts are involving themselves with this new era of digital design, architecture, and animation platforms are becoming extremely successful.

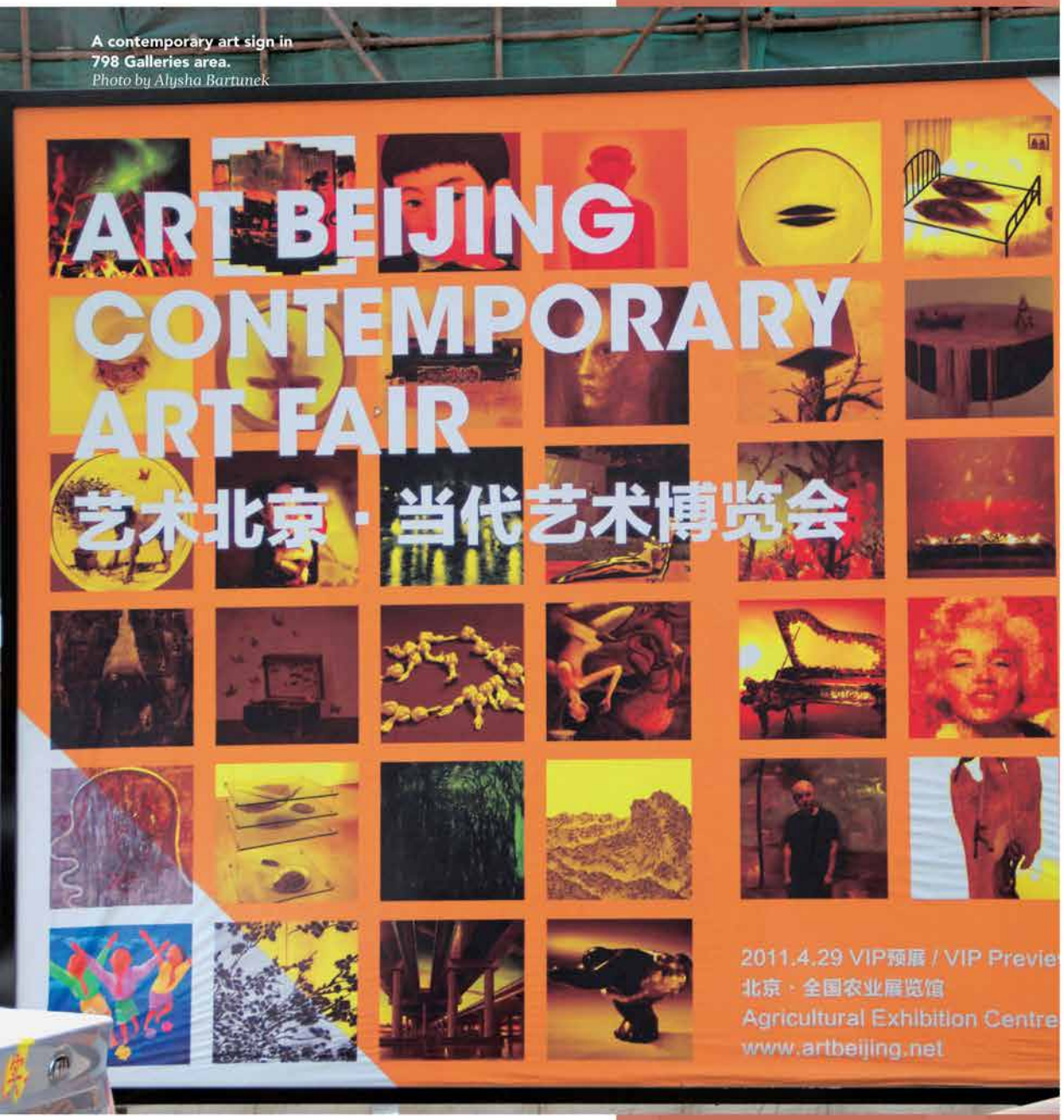
Yong Liu gives a Chinese Ink Painting demonstration to our students at his office in Beijing.

Professor Yao gives an ink painting demonstration at the Central Academy of Fine Arts.
Photo By Alysha Bartunek

Student installation at Central Acadamy of Fine Arts.
Photo by Alysha Bartunek

It was interesting for us to end our trip with a visit to the Xi'an Academy of the Fine Arts. The academy is extremely competitive. Almost 80,000 students apply each year and only 1,300 are accepted for enrollment. During the application process students need to take four exams, which include math, science, and language. However, once accepted, students seem to be ensured a stable and bright future ahead. When interviewing He Dang, he stated that most students apply for internships before applying for graduate studies. In order to have a successful career in China, students need a Masters degree. The Masters program takes about three years, and afterwards, students can decide whether they want to get their Doctorate, which will take another three years. A popular major among students is Design. 40% of students who don't study design chose to study Fine Arts. He Dang stated that he would like to see Xi'an Art Academy move into digital arts and architecture, as they are starting to become more necessary in China. While walking around the campus of Xi'an Art Academy, we had the opportunity to visit the printmaking studio. The students there were working hard for their senior thesis. Each artwork was unique and interesting. A number of group members wished they had time to sample the extensive printing apparatus, but we had rendezvous with Professor Cong.

The campus life at Xi'an Art Academy is different than art schools in America. It is required for students and faculty to live on campus, which allows students to form close relationships with their professors. The students support their living expenses by having part time jobs or even selling their work. Some students even have small businesses that they start with alumni. The art world of China is constantly moving at a fast pace, especially with architecture and design becoming more prominent. It is clear that art students are necessary in China to make the country even more beautiful.



A contemporary art sign in 798 Galleries area.
Photo by Alysha Bartunek

A roadside sculpture transforms the 798 exhibition area.
Photo by Alysha Bartunek

798 GALLERIES

In the depths of Beijing, the galleries of 798 line the streets in unique and intriguing ways. With a variety of streets to walk, turns to make, galleries to see, and coffee shops to sample, this bustling city area can easily and enjoyably consume your entire day. As our group sets out to explore we are immediately drawn to the unfamiliar aesthetic aspects that consume this interesting place. A middle-age women has a stand on the side of the street, one among many, but hers is crowded as we watch and take pictures in awe as she uses a pair of pliers to bend and twist different colored thick wires into wearable works of art. She makes key chains with fluttering music notes, and rings with intricate roses and hearts, some even containing more then five different color wires. Further down the street, more of our group has stopped at a bigger store which displays a series of colorful handmade bags, made to look like animals such as owls and fish. The texture of the feathers and scales are incorporated into these bags by creating them with single pieces of fabric in specific areas. Handmade faceless dolls line the shelves in another store, each wearing a thin, flowing ballerina dress. Our group is thrilled with these amazing new forms of medium, and some take notes by the small tables while others sketch some form of art inside the stores.

Walking the streets isn't just about the artwork we can buy, it's also a place for artists to showcase their very contemporary forms of artwork. Graffiti is prominent in this area, the most we've seen so far in China. Unlike the usual kind seen in the United States which consist of scrawled names and random images, this area contains vivid, attention grabbing color, with imagery that looks more like a painting then graffiti. Different sculptures line the streets as well as the graffiti on the walls. A giant Transformer -like statue stands more then twelve feet tall among equally tall trees, while a series of ceramic figurative sculptures stand in glass cases. Some of our group has stopped at a coffee shop across from an exhibition placed outside. While sipping our coffee and lattes we take pictures of the different colorful Pegasus' lined up staring at us. Some even take photos next to their favorite one, or the horse that best describes them. This artist painted each Pegasus for a specific theme and personality which was elegantly written on each of their chests. Some such as "Alice's Tea Time", "The age of Innocence" and "Juicy Courtier" were self explanatory and easy to recognize despite our being from out of the country.

Walking the streets isn't just about the artwork we can buy, it's also a place for artists to showcase their very contemporary forms of artwork.

The outside installations grabbed our attention as we walked around them. We all snapped pictures and took a great deal of notes. The actual galleries stood behind the outdoor artwork with an array of entrances which added to the overall feeling of what we discovered inside. The artwork we found inside the galleries were more paintings and drawings than the sculptures we had witnessed outside. The artwork was bright, abstract and extremely contemporary rather then the traditional style we had been seeing. Paintings ranged from expressionistic explosions of color, to fantasy animations of people and children. Our group had split into multiple smaller groups by now, each consumed with a specific galleries. While constantly running into each other outside the exhibitions, our group exchanges the details on which gallery is a must-see, or the unfamiliar technique an artist used to create their elaborate work.

Artwork from the 798 galleries.
Photo by Richard Dews

YONGHE ART GALLERY

While in Beijing, we had the privilege of visiting Yonghe Art Gallery. When first entering the gallery we saw portraits of dogs hung on the walls. When walking closer, we noticed that some were ink paintings and others were paintings made of mixed media. These art works were different from the traditional Chinese ink paintings we had seen in the museums and at the National Academy of Painting. These art works used different brush strokes and techniques that were more modern. The artist of the artwork, Li Jung, explained that the subject of dogs first interested him when he had seen a Tibetan dog. He began to imagine a story for the dog, which influenced his artwork. Although the topic of dogs seemed simple, Li Jung explained that the story of the art was more important than the subject. Every painting had a dog with different expressions which were supposed to portray the feelings.

This chic and modern art work caught the interest of some of the students, and they ended up buying t-shirts with the artwork of dogs printed on it. This goes to show that modern art is popular, which is also a belief that Mrs. Ping Li shares. Mrs. Li, who is the general manager of the art gallery, stated that contemporary art is a hot business venture, which also helps expose modern artists. Since Yonghe Art Gallery was established in 2007, more than 10 artists have been presented. It was interesting to see how business and art collaborated with each other. As it is important for artists to produce their work, it's also important for art gallery owners to choose what kind of artists' artwork they want to present in their gallery. Mrs. Li said that it's important to follow the hot market of the art world, but it is also important to work with the art consultant to pick the artwork to achieve a successful business goal for art galleries. Art galleries help to promote the growing trend of modern art in China. Hearing the interview with Mrs. Li allowed us to see that modern art in China is gaining more and more popularity.

Although Chinese artwork is becoming more modern, they still hold on to the tradition's of classical chinese ink paintings. Looking at Mr. Li Jung's artwork, one could see that it was modern, but traces of chinese classical ink painting technique were still there. Ink painting in China has such a rich history and it was interesting to see modern artists combine techniques of the traditional ink painting and contemporary art. Nature is a common theme in classical chinese ink paintings. Professor Daojian Pi explained that nature was important as a chinese painting feature, and as opposed to western culture, the East believes that humans are a part of nature. Since antiquity the paintings, jade work, and pottery have been embraced and collected by all levels of chinese society. Art in China is a national love, a universal dialogue that all inhabitants and visitors can recite and observe.

Students enjoy the Yonghe Art Gallery opening of artwork from Li Jung.

▲ Students participate in an interview and lecture featuring Li Jung, Ms. Ping Li, and Professor Daojian Pi at the Yonghe Art Gallery.
Photo by Alysha Bartunek

▼ Li Jung poses in front of his artwork at Yonghe Art Gallery.
Photo by Alysha Bartunek

Contemperary Art and Education group at the National Art Museum of China: Daniel C. , Alysha B. , Rich D. , Gemma C. , Tom M.
Photo by Megan Bowersox

ALYSHA BARTUNEK

Pearl River, NY // Bachelor of Fine Arts • Photography • Minor in Art History

"China was an eye-opening, once in a lifetime, personal experience I will never forget — with people who made me laugh every second of every day. Singing the Lion King on top of a mountain peak just topped it all off."

RICHARD DEWS

Totowa Borough, NJ // Bachelor of Arts • Art & Psychology

"For me, the Tang Dynasty music and dance production was an amazing grand finale that presented a live stage show exploring China's vast culture through the use of music, history, song, dance, costumes, food, as well as architecture and art."

DANIEL CHU

Ringwood, NJ // Bachelor of Art

"I leaned a great deal about the temples of Taoism — and Buddhism beliefs."

GEMMA CHO

Wayne, NJ // Montclair State University // Bachelor of Fine Arts • Painting

"China was a new and interesting experience. Seeing all the different types of art inspired me as an artist. China will be a trip I'll never forget."

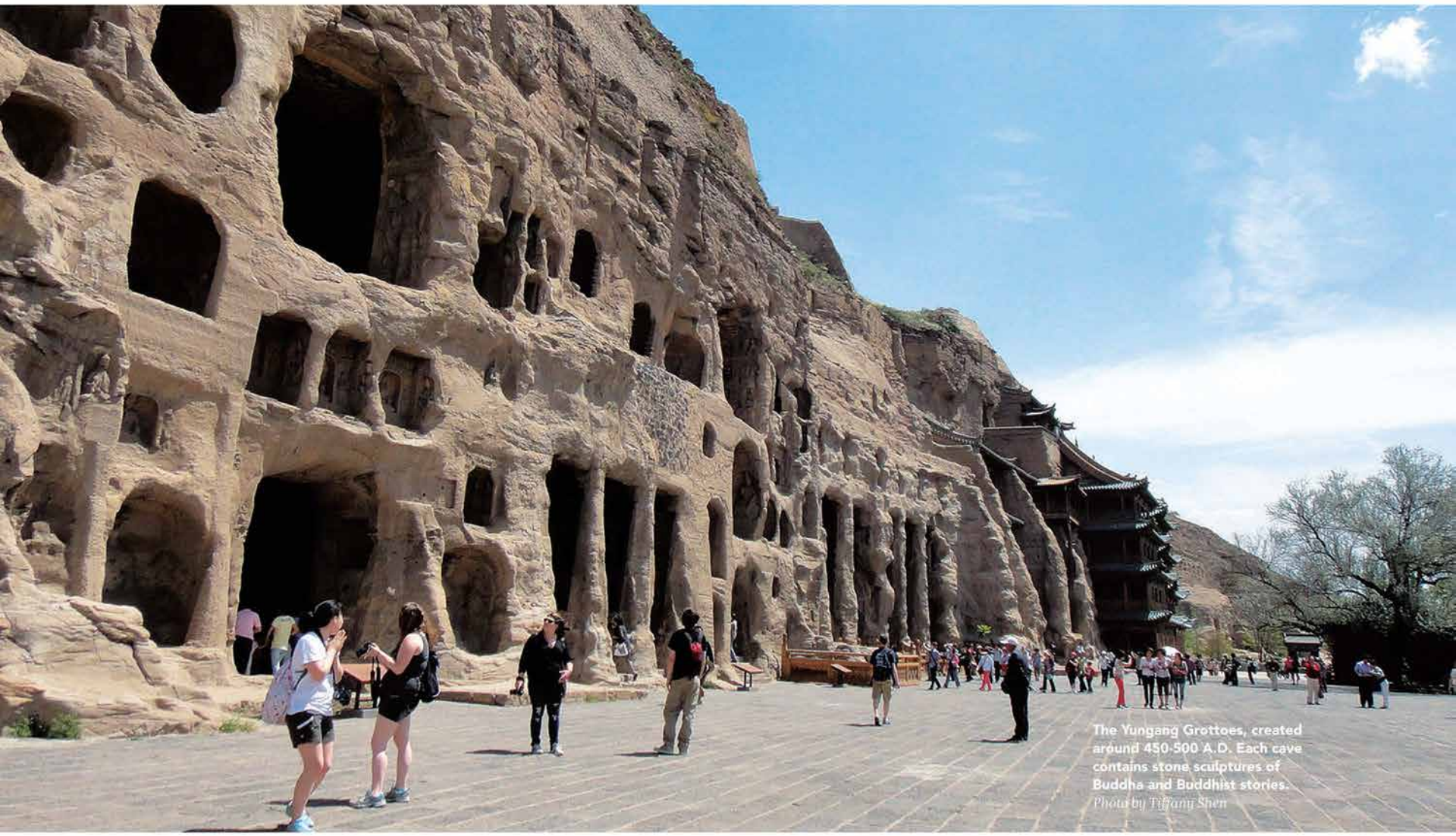
TOM MARKEY

Westwood, NJ // Bachelor of Science • Mathematics

"I express my deepest gratitude for those who enabled us to have such delicious meals."

RELIGIOUS ART

AIMEE PARMELEE • Photography & Photo Captions // RICH CAMPANELLA • Photography, Photo Captions & Writing
ANNA O'SULLIVAN • Photography // TIFFANY NENGNENG SHEN • Photography // MEGAN BOWERSOX • Photography & Writing



The Yungang Grottoes, created around 450-500 A.D. Each cave contains stone sculptures of Buddha and Buddhist stories. *Photo by Tiffany Shen*

The Twin Pagodas.
Photo by Megan Bowersox

Great Manjusri Statue, Wu-tai-shan. 1496 A.D.
Photo by Anna O'Sullivan

The Heng Mountain Taoist Temples.
Photo by Anna O'Sullivan

View looking up at the tallest Buddha sculpture In Yungang
Photo by Anna O'Sullivan

THE YUNGANG GROTTOES

The line between religion and philosophy in China is very thin with religion being very much founded in philosophy. Much of what is considered philosophy is so wholesome that it is followed religiously. Throughout China's history, there were three dominant schools of thought. Confucianism, created by Confucius, is a way of thought that addresses a moral code which people (especially men) art to follow. Taoism, created by Lao-tzu, introduced the concept of yin and yang, which teaches a way of connecting with nature. Buddhism, the most prominent religion in China, was the first to offer an explanation of life and the universe more like that of other traditional religions. There is an abundance of artwork about these three religions that still remains in China, and a lot of them are considered national treasure.

On this trip we visited a number of ancient religious sites. The architecture, sculpture, mural paintings, and environment of these caves and temples were stunning. Equally interesting is the fact that the core of these ancient traditions and philosophies seem to have an active presence in the lives of Chinese people today.

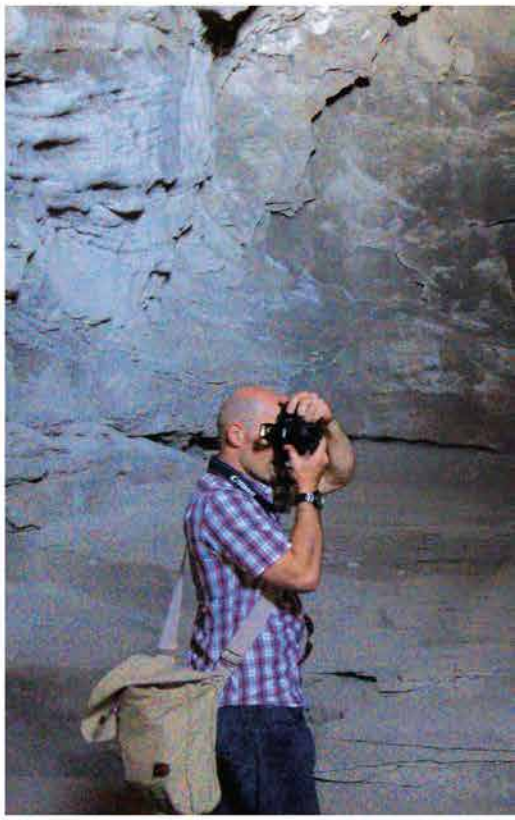
Buddhism, originally from India, started to gain wide appeal in China around 200 C.E. Alongside this introduction of radical new spiritual ideas came the beginning of a new ethos within Chinese religious artwork. Up until this time religious art had been based on Taoism and Confucianism — philosophies native to China — and the entrance of a foreign religion naturally brought new influence to the artwork. Early Buddhist art in China is very similar to Indian work whereas later pieces display the assimilation of Chinese culture and philosophy into Buddhism.

Just outside the city of Datong lies the ancient Buddhist caves know as the Yungang Grottoes. Excavation of these 45 caves and 1,100 small niches was begun around 453 C.E. during the reign of the Northern Wei Dynasty and continued up until 525 C.E. Altogether, the grottoes display 51,000 Buddhist statues. From the outside of the grottoes, all we could see is a cliff face honeycombed with arches. But upon further approach and entrance into the caves, a massive seated Buddha was there to greet us. The sheer scale of some of these statues is confrontational to say the least; they range in height from 17 meters to 2 centimeters. At one point, we encountered an opening in the wall; it took a moment for our vision to adjust to the light, but when sufficient adaptation occurred, peering out of the cave was an absolutely enormous Buddha. The appreciation China has had and has for Buddha is most recognizably represented in the size of these projects.

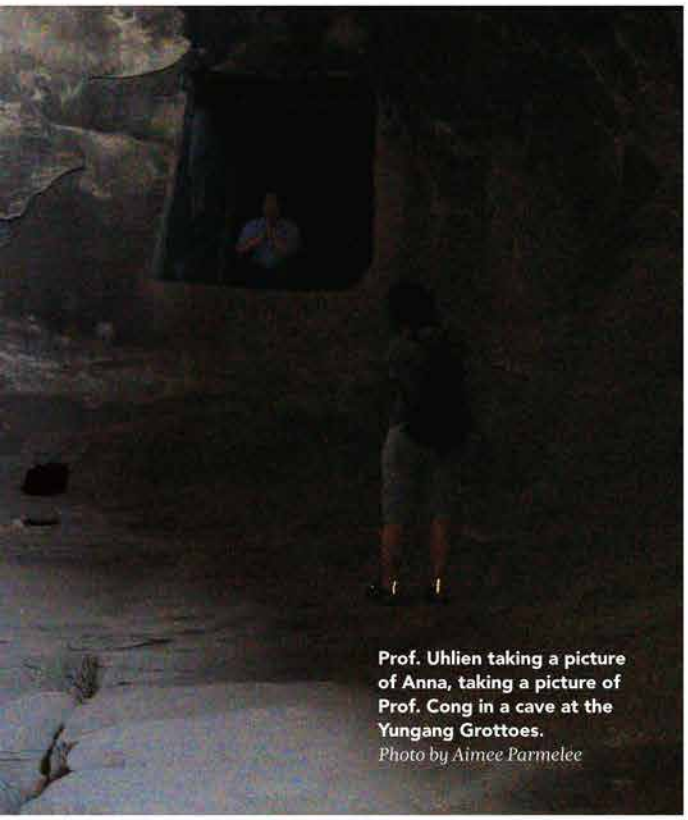
Buddhism, originally from India, started to gain wide appeal in China around 200 C.E.

Inside of the more enclosed caves where the artwork is a little more protected from the elements, we saw statues painted in traditional, soothing Chinese colors; earthy reds, and greens, golden yellow, and blue with just a hint of grey in it. Since the environment at the grottoes is a fairly harsh and dry one, with high winds whipping through, many of the statues and relief carvings have sustained erosion damage (although that in itself has created some really interesting visual textures).

Many of these large Buddha statues once had diamonds or other precious stones set into the eyes allowing light to reflect off of them.
Photo by Aimee Parmelee



Set well into the stone walls, the ancient monks took great care in sculpting elaborate pictures as well as Buddhas of all types and sizes. The carved out caves helped protect the carvings from the elements.
Photo by Megan Bowerson



Prof. Uhlien taking a picture of Anna, taking a picture of Prof. Cong in a cave at the Yungang Grottoes.
Photo by Aimee Parmelee

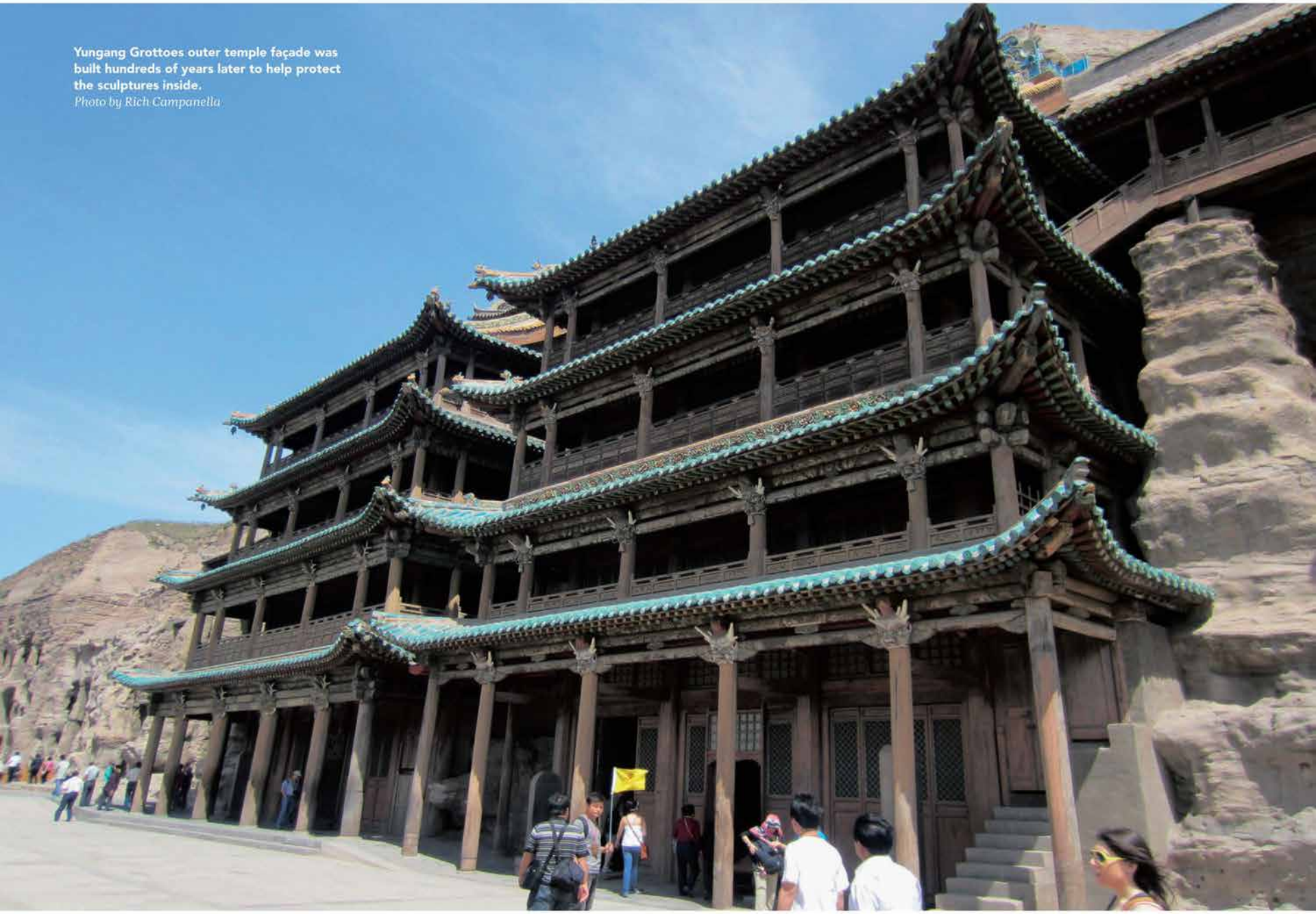
A group photo at the Yungang Grottoes.

Repetition is an important theme in Buddhism. We noticed in the out-coves that they are covered in a sea of tiny seated buddhas. It seems that this mini-buddha relief coating originally covered entire areas, but now that the exposed walls have been worn away by the wind, sand, and rain. A fabulous combination has been born; eroded sandstone and soft arches housing little round buddhas. It would have been hard to imagine these colossal structures without actually being there. In almost every respect, no photo or literature can do this art justice.

The progression from western influenced Buddhist art to eastern flavors can be seen in the physical features and attire of the Buddha and Bodhisattvas. The backgrounds that uphold them and the architectural style of the caves acted as valuable reference points in our research. Some of the physical attributes of the early statues at Yungang include chubby cheeks, straight noses, and broad shoulders while the later possess softer, more gentle features like that of the traditional Chinese representation. The statues of Buddha always stay true to the Indian image of having elongated earlobes, however, the Indian Buddhas are shown wearing earrings while the Chinese are without earrings. This is due to cultural traditions in India that did not carry over into China.

Reminiscent of Indian representations, the attire of the early statues were delicate and they wore heavier robes. Some of the early Bodhisattvas were shown with crowns on their heads that resembled the style of crowns used in western Asia.

The backgrounds of the early statues are simple and plain, whereas later they were much more adorned. In some places we noticed that the back-grounds contained more natural themes such as flowers and birds. With empirical observations, we confirmed these additions of nature into the artwork were appropriated from pre-existing philosophies in China. The importance of nature to the patrons of these religious sites only further deepened our perspective and helped to bring us closer to nature.



Yungang Grottoes outer temple façade was built hundreds of years later to help protect the sculptures inside.
Photo by Rich Campanella

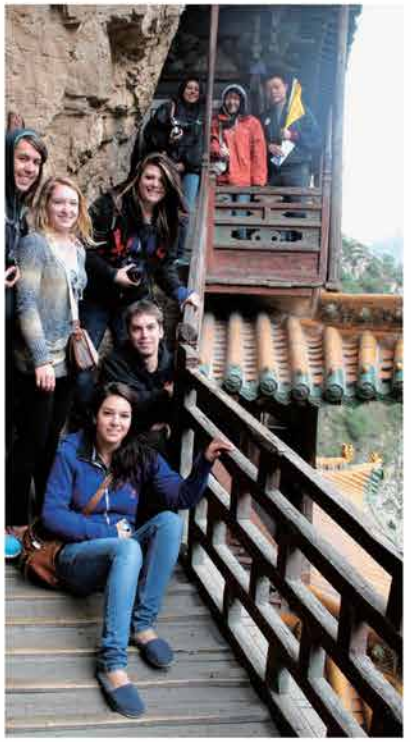
A golden Buddha at the Temple Of Huayan.
Photo by Tiffany Shen

Other symbols such as the dragon, represent success and good fortune. Flames surrounding some of the subjects represent the attainment of knowledge. It was very inspiring to see the emphasis placed on self-cultivation in the philosophies of Chinese religion, and to see how many people still come to pray with continual attempts achieve their full potential. In our future pieces, we have undoubtably been given tools for better self representation.

The architectural style of some of the early caves at Yungang employed use of the western Asian colossi technique. This is a tactic in which anyone entering the cave is forced to look up at the sculpture because of the small distance between the back walls of the cave and the base of the work. This made the experience of seeing these sculptures much more moving because we couldn't look from afar and let our minds adjust to the size as we neared. It is a method that forced us to look up at the sculptures being presented as larger-than-life spiritual beings.

From the Grottoes, we moved along to the Huayan Temple. Situated in the center of Datong, there are numerous newer halls at Huayan that one must walk through before getting to the real original gems of this breezy city: the Liao Dynasty sculptures. As soon as we walked through the temple gate, the din of the metropolis was drown out and replaced with period recordings of Buddhist chants being pumped through speakers in the yard. There are many newer reproduction statues and buildings, but stowed away in the furthest hall we saw some of the most unique and memorable sculptures of the trip. The 1,000 year old hall built by nomadic peoples has an entirely different feeling from the others the moment one walks in. There is essence of authenticity; reality. As professor Cong stated, "You have to wash your eyes" of the new stuff, and take in the beauty of the real thing. These figures, created during the Liao Dynasty boast noticeably rounded faces (almost fat, but not quite), and perched atop such delicate bodies that it leaves a distinct impression on the visitor. We saw a lot of temples during this trip, many of which to the reader of this catalogue may meld into one generic image, but to be on the stone and in the shadow of the slopping roof was something unexplainable.

THE HANGING MONASTERY



▲ ABOVE & RIGHT
Confucian, Buddhist and Taoist statues sitting together on a shared alter shows the level of respect between different religions in the Hanging Monastery.

We left Datong, and after a long, winding bus ride through the mountains filled with exhilarating switchbacks and epic scenery, we arrived at the Hanging Monastery. This temple, originally built in 491 C.E., was renovated about 1,500 years ago during the Ming & Qing Dynasties. This is interesting for a number of reasons. The most obvious reason being its physical location clinging onto the side of a cliff, 246 feet up above the valley. There are spindly little legs providing the lower support and a perpendicular build to the mountain is a strong series of foundations that do most of the support. This innovation design has withstood numerous earthquakes and lots of tourist traffic. The inside of the monastery is equally impressive. It's walkways are narrow, with only a thin railing protecting the guests from the massive drop. Little staircases lead one up and down throughout the various halls. From any given vantage point one can see yellow roofs with green dragons and dangling iron bells cantilevering out over the precipice.

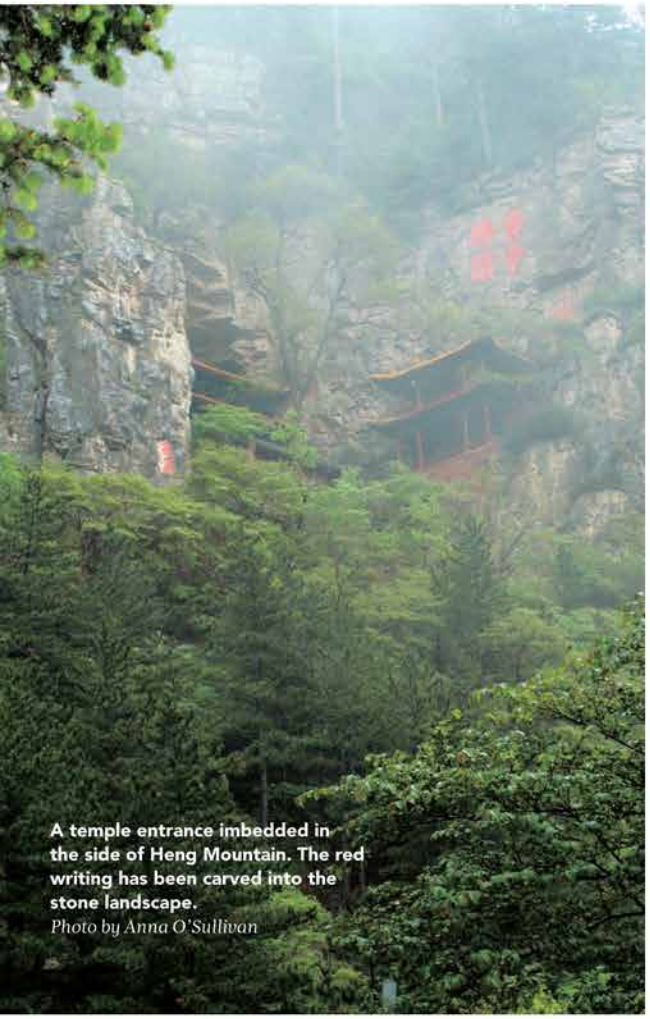
The statues in this temple are understandably small since the rooms themselves are not very large, and most of them encased in glass, so they were difficult to see. However, the most significant room contains three very visible, very important statues: Buddha sits in the center, Lao-Tzu is on the viewer's right, and Confucius to the

Intricate designs adorn all corners of the Hanging Monastery. The bells ring in the wind creating a spiritual atmosphere that aids meditation.
Photo by Tiffany Shen

ABOVE LEFT
Students enjoy the view near the top of the Hanging Monastery.

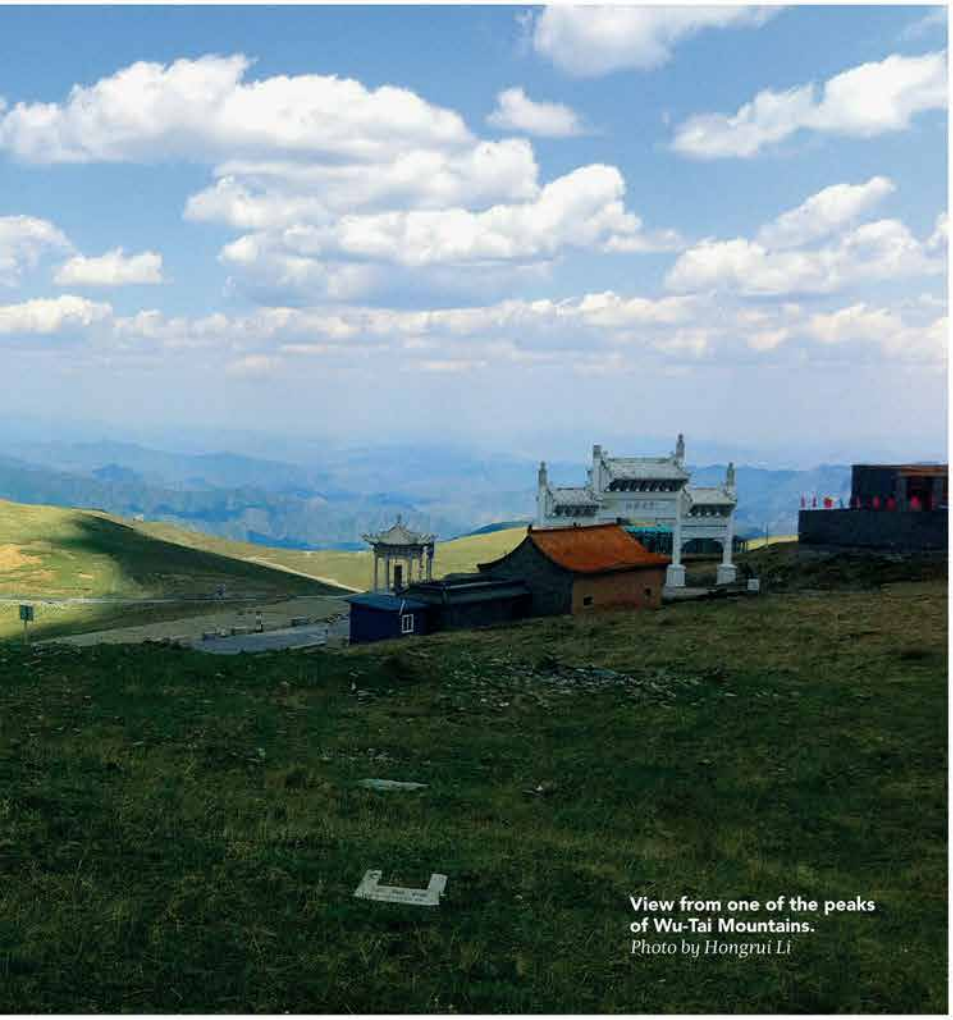
left. This collective of Chinese religion symbols represents the peaceful coexistence of their three major faiths. It is a phenomenon that isn't found elsewhere in the world. There were never any wars fought because of religious differences. Not only do they live harmoniously in one country together, but they share a single hall in a monastery; that's really quite unique. Another example is at the Taoist temple on YaoWang Mountain, there are stone tablets dating back to 424 C.E. on which Taoist and Buddhist figures and philosophies are inscribed. The fact that the major religions are included together in the artwork shows tolerance and reverence between followers of each creed; it was refreshing to see physical evidence of a time and place in which religions coexisted peacefully and were able to learn from one another.

The principles of each religion deserve most of the credit for the lack of religious violence throughout China's history. In addition to the passive nature of Chinese religion, the government's support also helped in maintaining the peace. China's government was for the most part, in favor of all of the religions and provided a wealth of support for each. Many temples were built, rebuilt, maintained, and sometimes visited by the Imperial family. At the time, praising the emperor was paramount so the government's support of religion doubled as a way to keep the people content by allowing them to practice religion how they wanted and providing many places to practice.



A temple entrance imbedded in the side of Heng Mountain. The red writing has been carved into the stone landscape.
Photo by Anna O'Sullivan

Originally constructed around 1059 C.E., the Yingxian Wooden Pagoda is known as the oldest pagoda in the world. The plaques decorated with calligraphy were each drawn by different emperors though out the dynasties.
Photo by Amiee Parmelee



View from one of the peaks of Wu-Tai Mountains.
Photo by Hongrui Li

The following day we went to visit the Taoist Monastery at Heng Mountain. It was raining that day, so the cable car wasn't running and we had to walk up instead. This turned out to be a blessing in disguise as this adventure was many students' favorite. The initial climb up hundreds and hundreds of steep stairs was fearsome, but the reward when one gets to the top more than makes up for it. Earthy reds, greens, and yellows adorn the flat temple walls and bumpy tile roofs, which peek through the graceful pine trees on the side of Heng Mountain. They invite visitors to breathe deeply, take in the mountain air, let go of pressure and stress. From within the yard of the first temple one can see the next perched on an adjacent mountainside, only until the clouds roll through and obscure it from sight. This harmony between the buildings and nature here is seamless.

En route the next day we stopped off to check out the largest wooden structure in China, the Yingxian Wooden Pagoda. Built during the Liao dynasty in 1056 C.E., there were no nails used in the original construction of this nine story high tower (nine is a significant number in Buddhism). Pagodas were erected upon the graves of high level monks, and this particular one marks 1/15th of the Sakymuni Buddha's relics (his remains were divided into 15 and spread around to different parts of China). Inside on the first level sits a monolithic Buddha statue that visitors can circumnavigate, but unfortunately, not photograph. His robes are turquoise and red, his flesh is golden, and during the Liao Dynasty they added thinly painted facial hair. The entrance to the Pagoda is flanked by two mural paintings of powerful guardians with big bulging eyes, energetic flowing robes, wielding tridents.

From Datong, we headed up to Wu-tai-shan, a Buddhist mountain range in Shanxi province. In Wu-tai, the highest places are not peaks as is the case with most mountain ranges, rather they are 5 platforms which, when viewed from a birds eye perspective, take the shape of a lotus flower. Each platform hosts a Buddhist temple which represents a different virtue of Buddha, and for followers of Buddhism visiting each of these "petals" is a pilgrimage of sorts. Our group was taken to all five platforms in one day via mini-bus, but along the road we witnessed the truly devout praying their way up the mountain: first kneeling, then laying flat-out on the roadside, picking themselves up, taking a step forward, and then going through it all again. That being said, the view of the Wu-Tai mountain range all the way along the twisting, bumpy, dirt roads was unbelievable. It extends as far as the eye can see, and by the time one gets above the tree line the terrain is transformed, with only the

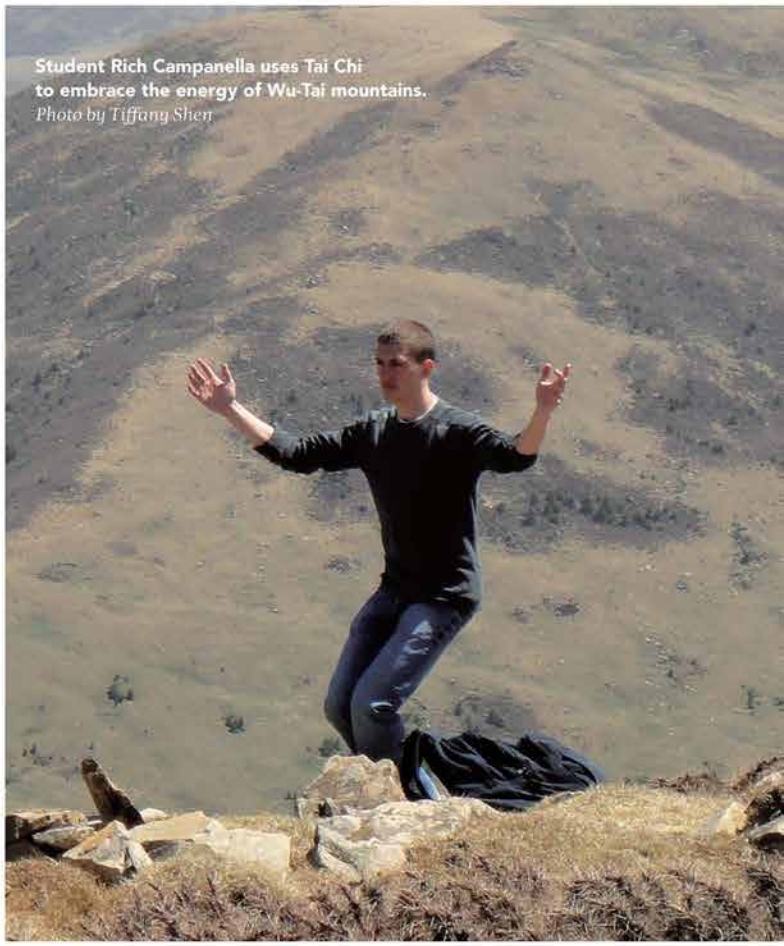
A panoramic view of the Wu-Tai Mountains.
Photo by Tiffany Shen

heartiest of vegetation to be seen amongst the craggy rocks and clumpy, frozen earth. The temples on the platforms were much less of a visual event than any of the others we visited in Shanxi Province, but the setting and the character of the environment were unforgettable.

Overall, there are 124 temples in Wu-Tai Shan, ranging from 1,000 years old to only two decades, with some of the ones we visited still under construction. Again, on the platforms, the feeling of being there in the mountains far outshines the beautiful architecture; although the truly humble halls held the most appeal to some of us. Their low ceilings and small arched entryways, irregular stone walls and dirt floor, the earthy aroma as it mixes with sweet burning incense; it's a completely transporting experience involving all of one's senses.

Down in the valley the temples are much more accessible and therefore more favorable to tourists. Instead of jagged rocks and wild horses outside, there are shouting ice cream vendors and chatchki stands. The heat in the valley is oppressive this time of year, whereas on top of the mountains there is still snow. The temples were far more grand and colored than we could have imagined. Pusading temple left quite an impression with its brightly colored ceramic tile roofs, and eves ending in dragons and elephants. It had been originally constructed during the Northern Wei Dynasty, this temple was fixed up during the Qing Dynasty.

After three days we bid farewell to Wu-tai-shan, hopped back on the bus, and drove to Foguang Temple. This was the oldest example of Tang Dynasty wooden architecture we visited on this trip, containing



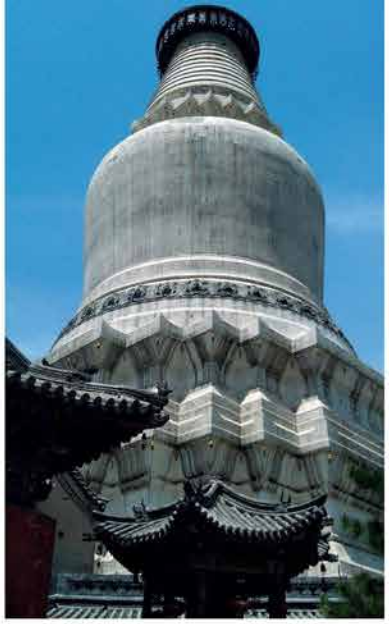
Student Rich Campanella uses Tai Chi to embrace the energy of Wu-Tai mountains.
Photo by Tiffany Shen

eaves of graceful slope flowing downward into interlocking pieces which extend a solid 3 feet beyond the structure's walls. The colors used on Tang dynasty buildings are typically reds and grays, as opposed to Ming and Qing Dynasty architecture which employed a much more vibrant, and wide palate. The muted tones of these buildings generate a peaceful atmosphere, and we loved the interplay of the red and grey with the greens of the trees both near and far.

Inside Foguang temple we saw some of the most interesting sculptures of the trip. In the lower temple, specifically the Manjusri Hall, the statuary is from the Song Dynasty. Situated on a simple platform in the center of the hall, there is a large Buddha figure seated atop a powerful lion. The form, line, and color on each of the statues in the Manjusri Hall are striking and perfectly balanced. We saw many newer Buddhist statues on our journey, and they never once compared with the elegance, poise, and beauty of the ancient ones. Entering the temples with contemporary Buddhist paraphernalia was very disappointing. They were reminiscent of the many Christian churches we have seen littering the West.

In the upper hall, there are statues from the Tang Dynasty, a period known for its beautiful artwork. The colors and line of these figures is noticeably different than the Song Dynasty works. The tall, slender figures of porcelain skinned Bodhisattvas loom around a peripheral Buddha whom also prefers to be seated on a brave lion. Further, they are shrouded in long, flowing robes of lively turquoise-green and blue, set off against a slightly earthy red; the whole combination is just flawless.

▲ A Buddhist Temple set on Wu-Tai Mountain.
Photo by Anna O'Sullivan



▲ The White Pagoda of the Wu-Tai Mountains.
Photo by Aimee Parmelee

▲ A colorfully painted Buddha sits upon one of the many alters in the Rainbow Pagoda.

Worthy of mention as well is the ancient artisans' use of scale. A dynamic composition is created every time, without feeling forced. The miniature attendants seem proportionate somehow to the enormous figure of Buddha, and the bulky, muscular guards jive perfectly with the waif-like bodhisattvas: it's very convincing and moving all at once.

Divided into an upper and a lower section, Guangshengsi Monastery houses some of the most intact ancient Yuan dynasty mural paintings in Shanxi province definitely the most impressive ones we visited on this trip. They keep the hall with the paintings locked up and generally don't allow tourists inside, but they made an exception for our group. A lone Taoist building within a complex consisting of otherwise Buddhist temples, the Water God Hall is covered on all four walls with 10 foot high murals depicting what is essentially the local people appealing to the god of water for rain, and the ensuing gratitude after having their prayers answered. The use of line in the paintings is exquisite, unbroken, fluid; it unifies the entire wall, and in turn the entire room. The robes and garments on the figures drape and flow in a heavily vertical fashion, and are balanced by the scenery of swirling clouds and furniture floating along on the horizon. The artists' use of color is harmonious, and the rest of the painting as a result. The palate is very minimalist: red, green, yellow/gold, black, and a touch of blue. However, the specific character of each individual color carries a lot of weight, and has a symbiotic relationship to all of the other colors and the rest of the painting as a whole. When all of these elements come together they create a narrative that is much greater than the sum of its parts.

The composition is energetic and full of movement without being crowded or flat, which is all the more impressive when one considers the sheer scale of mural paintings such as these. The two largest works are built around a triangular foundation, with the main event taking place at the central apex. The variation in scale and balance of highly textured areas to large swaths of flat color add to the dynamism of the whole piece. The smaller paintings on the front and back walls of the hall have a tighter feeling, all of the elements are generally larger, and the balance of the composition feels less grand and precarious. Owing to the fact that this particular hall is Taoist, the murals are exclusively religious even though they do center on the Water God). The scenes are all local people involved in secular activities: playing games, giving performances, preparing food; everyday things.

Set against a tiered mountainous backdrop, the upper portion of the Monastery is home to the Flying Rainbow Pagoda, the most well preserved colored tile pagoda in all of China. Originally built 1,800 years ago, this pagoda was destroyed in a major earthquake, and rebuilt during the Ming Dynasty in 1527. One of the four most famous pagoda buildings in China, the Flying Rainbow has beautifully detailed green and orange

tile work which continues all the way to the tip of the tower. Guardians and dragons strike intimidating poses, while flowers and symbols of peace adorn the exemplify Ming Dynasty habits. The eaves, brightly colored with intricate patterning and hand painted designs are in sync with the nature surrounding them.

The use of line in the paintings is exquisite, unbroken, fluid; it unifies the entire wall, and in turn the entire room.

After having gone through what we did to get to these places, it's clear that the visual component is only part of what gives these sites their value. While the artwork is amazing, and the architecture full of beauty and grace; the whole experience is worth far more. I may have to look at photos from time to time to recall specific details, but I'll never forget climbing up Heng Mountain in the rain, or 1,400 steps in the blazing sun, and driving on exceedingly bumpy, windy roads for 4 hours to get to these places. The Buddhism components are able to charm anyone who makes the investment to lay their eyes upon them. Even for those of Western religions and individuals of no spirituality, there is no denying that much joy and awe occurs from these precious temples.

The Guangsheng Pagoda is one of the most colorful pagodas in Northern China, earning the name "Rainbow Pagoda."

The Religious Art Group at the Yonghe Palace: Rich C., Anna O., Tiffany S., Megan B., & Aimee P.

AIMEE PARMELEE

Highland Lakes, NJ // Bachelor of Fine Arts • Painting

"It was incredibly moving for me to be able to experience a culture that has continuously grown for over 3000 years. The amazing traditions, art, and music that have been handed down throughout countless generations create a unique oneness that is China. My trip here has given me a new perspective on the world."

RICH CAMPANELLA

Nutley, NJ // Bachelor of Music • Jazz Guitar Music Performance

"Being immersed in a vibrant culture from the other side of the world has opened my eyes and taught me so much. The friends I've made, the sights I've seen, and the experience as a whole will forever influence all that I do and create. Ballza."

TIFFANY NENGNENG SHEN

New Jersey // Bachelor of Fine Arts

"China is not the same as it is portrayed in television or books; one has to experience it personally to find an inner connection with the unique culture and brilliant nature."

MEGAN BOWERSOX

New Jersey // Bachelor of Fine Arts • Photography

"China has a lot of memorable history, and being able to go and experience all that has been a great opportunity."

ANNA O'SULLIVAN

Rockaway, NJ // Bachelor of Fine Arts • Printmaking

"Every time I close my eyes I see temples floating by."

CULTURE

COURTNEY A. WINDRAM • Writing & Photography // ANDREW TAVERAS • Writing & Photography
NICOLE CRISBACHER • Photography // KALI WALLACE • Writing & Photography // JOE ABRAMS • Writing & Photography
MELANIE DAVIS • Writing

Group photo at the Yellow River Hukou Waterfall.

Entertainment while dining at a Qing Dynasty themed restaurant in Beijing.
Photo by Courtney Windram

Student Courtney Windram with the local youth.
Photo by Melanie Davis

GROWING CITIES & GROWING TRAFFIC

Beijing, a bustling & booming metropolis of over 16 million people, has 3.6 million cars on the road at any given time. Traffic laws have been devised to help handle the capital's congestion: on weekdays, road privileges are based on the last digit of the vehicle's license plate. However, on weekends and holidays these rules do not apply and city-goers can take on the traffic at their own risk. In a further attempt to reduce overcrowded roads, people living outside of Beijing cannot drive into the city. While driving through Beijing we passed several of the bus stations at the city's entrances that have been set up for outsiders' convenience. Citizens of Beijing must be residents within the city's borders for at least five years before they are eligible to buy a car for use on the busy streets. Shortly after arriving in China we soon learned that the honking of car horns is a constant, as the sound is always used to warn pedestrians, buses and other cars of an approaching vehicle. The cars that fill Chinese streets are much like the ones in the United States, but they're not the only vehicles that use the roadways. It was a delightful experience to see the occasional horse and buggy roll past us as we observe the passing city from our giant tour bus.

It's important to note that although Beijing has millions of automobiles, there are even more bikes & scooters zipping in and out of traffic. Bikers, motorcyclists and on-foot pedestrians stream along sidewalks and roadways, consumed in their own personal thoughts and pursuits. China is becoming more conscious of the health of its citizens, wildlife and environment. We observed this every day of our stay as we counted the passing bikes and pedestrians. Each day starts early for the average citizen, and the streets are filled with people carrying out their daily schedules shortly after the sun rises. We constantly came across people from sectors of work making their way through the busy city streets. Women brave the pavement and decorative cobblestones in dresses and high heels while men in sophisticated business suits zoom past on bikes and mopeds. We were even greeted by the occasional farmer or street food merchant as they make their living off of homegrown fruits and vegetables.

Some cities in China are similar to many of the tourism-based cities in the United States. Beijing and Xi'an are cities filled with vibrant colors, neon lights and a hybrid of contemporary architecture and that of antiquity. The traditional Chinese lanterns that mingle overhead with the contemporary street signs surprised us at every corner. Cities are remarkably clean and welcoming. Flowers and trees line the streets, constantly helping us to feel rejuvenated and totally refreshed. Datong, a rapidly developing city well on its way to economic prosperity, is adorned by massive cranes and under constant renovation. We witnessed construction crews working tirelessly to revamp even the smallest details about the city in an effort to beautify the already stunning cityscape. The same can be said for much else of China as the country continues to grow and flourish. Driving through Beijing, for example, we passed by a section of the city that has become the designated building grounds for the future New Times Square. The newest parts in recently developed areas of China have often been modeled after Western cities while still attempting to keep their ancient Chinese charm.

It's important to note that although Beijing has millions of automobiles, there are even more bikes & scooters zipping in and out of traffic.

Generally speaking, the Chinese people value nature and consider it a huge part of their everyday life. This is a huge factor in the way cities and buildings are designed. It's very important to the Chinese that they work with nature rather than try to defy such an unconquerable force. This can be seen not only in the structures of antiquity like the famous Great Wall and the Hanging Monasteries in Hunyuan but also in more modern architecture throughout China. Many homes and other buildings in the Chinese countryside are built either partially or fully into the naturally mountainous terrain, and roads are rarely carved through the rough, hilly earth. In cities like Beijing, movements have been made to plant more trees in an attempt to bring back the natural bird populations that scattered after a loss of habitat; an unfortunate side effect of rapid city expansion.

Street view Pingyao city

Wang's grand county yard in Linshi, Shanxi.

Local entertainer dances for tourists near Hokou Waterfall.
Photo by Courtney Windram

BARGAINING & STREET ENTERTAINMENT

No matter where we went, roadways swelled to capacity with passersbys while street vendors cheerfully called out to prospective customers. Street performers and musicians could be seen and heard from all over as we made our way through the city. Even in the Shanxi countryside's Yellow River, performers in colorful outfits danced in such an entertaining way that people readily offered them a few yuan for an opportunity to snap a photo of them or encourage them to dance more. Musicians play traditional Chinese instruments to upbeat and not-so-traditional tunes. The sound of excited voices and laughter surround people playing card games in storefronts and vendors tending the street carts as people bicker for better prices on the goods that interest them. Very much unlike in the United States, bargaining is a huge cultural aspect of China. The fact that a price will be bargained down as low as possible goes without saying for the people of China; a concept that takes foreigners from Western regions time to grasp. Sellers often called us over and offered a huge array of goods from food to clothing and various other trinkets. The remarkable merchandise and the unfamiliar thrill of bargaining was usually too enticing to pass up as we continued our trek through the city. The amount of objects to see and contemplate buying was delightfully overwhelming as we looked up and down the seemingly never-ending aisles of merchant tables.

WESTERNERS IN CHINA

Assuming the exact role of a Westerner in a foreign land, we approached the street vendors and requested prices in our native tongue. Upon hearing bits of the English language, the surrounding people never fail to try to sneak a peak at the source of the inquiry. As foreigners we were constantly met with varying degrees of curiosity ranging from a simple glance to meeting requests to have our photos taken with the locals. In several cases, a few of our group members were coaxed out from the tour bus so that snapshots could be taken of them with Chinese domestic tour groups. Some students were even asked to hold babies or pose with entire families while someone else took a photo. We were treated somewhat like an exotic species that the people of China cannot get enough of. However, they were always friendly and happily tried to communicate with us using whatever English they could speak. Even if it was a simple, "Hello!", the people of China constantly welcomed us to their country and greeted us with all the hospitality they could offer.

The people long to communicate with us in any way they can, and we happily oblige by using hand gestures and makeshift sign language in an attempt to connect with our new friends.

Outside the city where foreigners aren't necessarily a daily occurrence, we received delighted and curious reactions to our presence which got progressively stronger as the towns become more rural and less traveled by outsiders. People would stare curiously, as if we are unlike anyone they've ever laid eyes on. Some wave and smile, others try to sneak a quick photo of the group as we pass them by. The people long to communicate with us in any way they can, and we happily oblige by using hand gestures and makeshift sign language in an attempt to connect with our new friends. Even the most basic conversation we can make in Chinese, from "hello" to "thank you" and "goodbye," is met with encouraging grins and warmhearted giggles on their part.

▼ Group photo at the Xi'an Great Mosque

▲ View of a tree with hanging wishes for Buddha.
Photo by Courtney Windram

RELIGION & NATIONAL ORIGIN

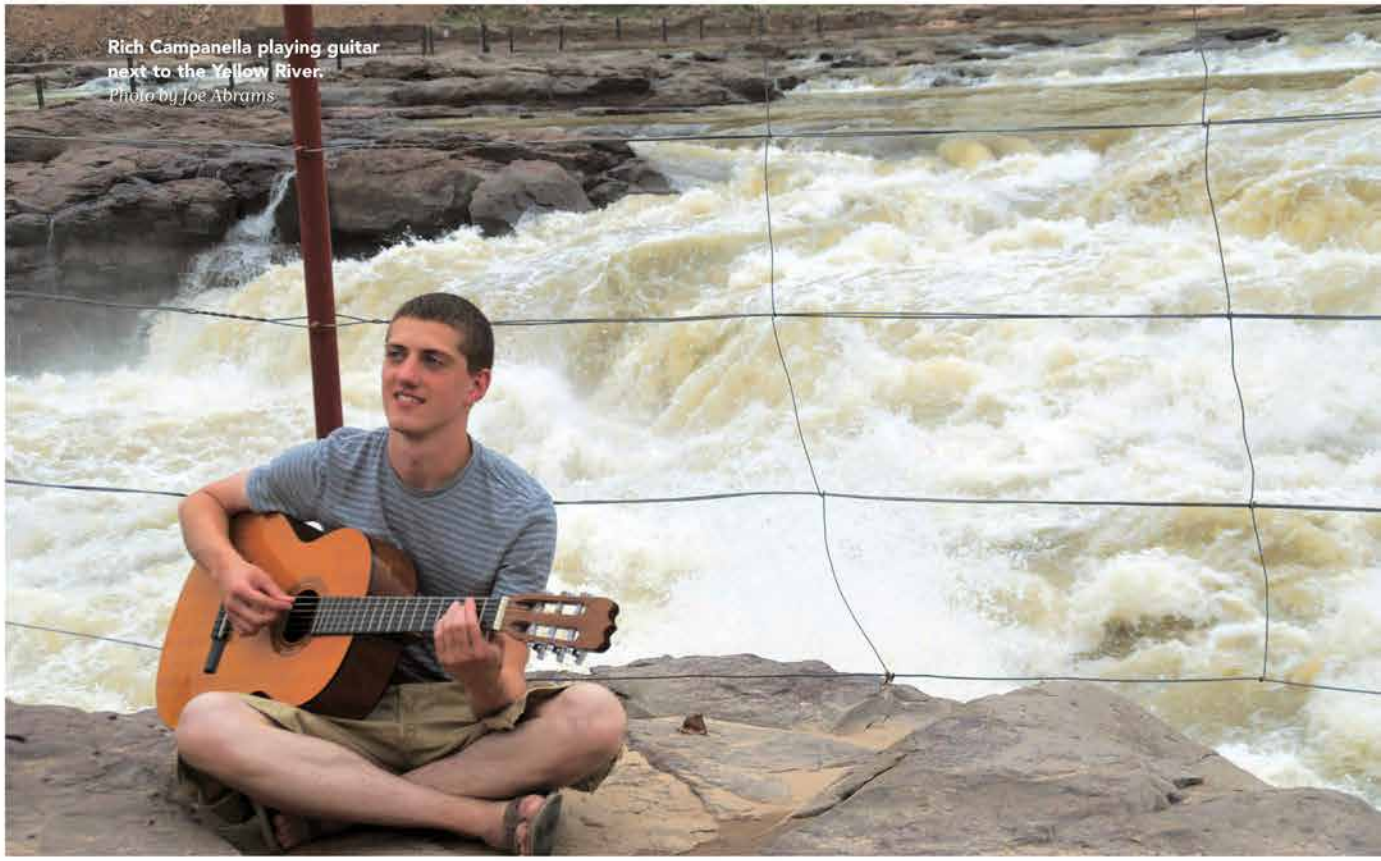
As we continued our travels through northern China, many of us were surprised to learn that there are many Chinese nationalities within the country. There are fifty six nationalities currently recognized, the largest of those being the Han Chinese. Certain groups are more typically found in specific regions of China, as is the case with the Mongolian nationality of northern China.

Also somewhat surprising is the large variety of religions followed throughout China. Most know that Buddhism is the most widely practiced religion in the nation, but a huge variety of other religions are also followed. In the midst of visiting a multitude of Buddhist and Taoist temples, we made our way to the Muslim Quarter of Xi'an to visit the Great Mosque. Interestingly, the mosque appears to be relatively similar to other buildings and temples built during the Tang Dynasty. As the Xi'an Great Mosque is a male mosque, women visiting the site are required to dress modestly and we were asked to cover our shoulders up with scarves provided at the entrance. Visitors are also strictly prohibited in some areas of the mosque. But, from a glance at the inside of the prayer area, it was obvious that it is a place of great pride and spiritual value to the Muslims who frequent the mosque.

Yaowang Temple, is a place that honored a medical doctor SUN Simiao in Tang dynasty.

View of the Wu-Tai Shan Mountains.
Photo by Kali Wallace

Due to a leg injury, Andrew Taveras was escorted up the steps to the Tailou Peak in the Wu-Tai Shan Mountains.
Photo by Joe Abrams



Rich Campanella playing guitar next to the Yellow River.
Photo by Joe Abrams

TRAVEL

China is a beautiful country that has many scenic spots. The lights from the city of Beijing are just as beautiful as the vistas we discovered on various mountainsides. Our trip started off in Beijing, which is a well-populated city filled with a variety of stores, people and important landmarks. We visited famous like The Forbidden City, Tian'anmen Square, and the Temple of Heaven, which are well-known and stunning landmarks. Walking through the Square we met many other tourists that were just as amazed with the city as we were. The Forbidden City, just a walk across the street, was no less breathtaking. Walking through the same ancient walls as emperors from thousands of years ago was remarkable. We all made sure to touch the golden knobs on the beautiful crimson doors that are believed to be filled with good luck. The city of Beijing is not only filled with structures of antiquity but also modern museums and shops. Our group was lucky enough to have visited fine art academies, private galleries and get a taste of the colorful nightlife before our stay was over.

Our next big venture was to walk the Ba-Da-Ling section of the Great Wall, one of the Seven Wonders of the World. The Wall was packed with people, however that didn't stop us from enjoying the view and walking the steep stones with excitement. We moved from the busy tourists sites to see the countryside's many temples. On our journey to see a plethora of temples we were astonished by the landscapes that surrounded us. Visiting the five peaks of Wu-Tai-Shan was one of our

View of the Wu-Tai-Shan mountains from a cable car ride.
Photo by Joe Abrams

Group photo at the Yingxian Wooden Pagoda.

Students with a donkey and his owner at the Yellow River waterfall.
Photo by Melanie Davis

The beautiful Pingyao Hotel.
Photo by Andrew Taveras

favorite experiences. The temples were difficult to travel to because of undeveloped roads but the trip was well worth the tiring and sometimes nerve-wracking drive. Once we reached each mountain peak, we were surrounded by breathtaking views of the mountainous landscape, the smell of incense and distinctive temples. Our fascination of the Hanging Monastery in Hunyuan compared to that of the Wu-Tai-Shan peaks with its unique structures and views.

The beauty we observed at the waterfall was unlike anything we had seen in America.

After leaving Hunyuan we continued viewing many unique temples of China and stopped in the ancient city of Pingyao. The city has ancient culture and traditions and for a large portion of the day the only vehicles allowed inside are battery cars. After finally making it inside the walls of Pingyao, we were delighted to find that we were staying in a traditional Chinese hotel that was located in the center of a lively market. The activity increased as the sun set and the walled city lit up with an energetic glow. Street vendors and shopkeepers could be seen engaging customers and everyone seemed to be enjoying the warm evening. After leaving Pingyao, we traveled to see the Yellow River and Great Hukou Waterfall in Shanxi Province. The beauty we observed at the waterfall was unlike anything we had seen in America. There were so many other tourists visiting at the same time, however the atmosphere was serene and peaceful as the rushing water drowned out the sound of the crowds. The water from the river was true to its name and had a slightly yellow tint that crashed into the beautiful splashing falls.

Our time in Shanxi Province came to an end and we journeyed to our last destination, Xi'an City. Here we visited one of the most anticipated museums on our itinerary, The Terra-Cotta Warriors Museum. We traveled many miles and spent countless days on the road with the hope of staying on schedule and seeing everything China had to offer. Luckily, we were successful and our journey was enjoyable. We will remember our time in China forever.

Courtney Windram captures the views of the Wu-Tai Shan mountains.
Photo by Joe Abrams

Prof. Cong and students enjoy the scenery on the Wu-Tai Shan mountains.

FOOD

Students indulge in good food and good conversation.
Photo by Courtney Windrum

Students enjoy a traditional hot pot dinner in Datong.
Photo by Courtney Windrum

The aroma of spices awakened our senses to a cultural experience unlike any other. China would not be complete without the traditions it has accumulated within its cuisine. As we traveled through various cities and bordering towns, the different culinary techniques and entertaining atmospheres sparked excitement at every meal.

On this trip we had the privilege to experience several different varieties of traditional Chinese family style meals. Lunch often consisted of at least 8 dishes served on a round table with a revolving server manually rotating in the center. There are 3 meat-based dishes consisting of chicken, beef, duck, or fish, 3 vegetable dishes, a soup, and fruit plate for dessert. A traditional dinner is similar, but could have up to 10 dishes at one sitting. Having everyone sit around the table and share everything created an environment with good conversation full of story-telling and laughter.

As far as we can tell, the best dumplings in the world must come from China. Our group was fortunate enough to enjoy what the locals call a "dumpling buffet" at one of the best restaurants known for their dumplings in China. The Restaurant is called Defachang in Xi'an. The meal starts like a traditional family style dinner, with six to eight appetizers on the revolving server, which remain on the table while the servers proceed to bring out ten different types of dumplings, enough for at least one a person; one after another. The art of the various dumplings was not only in what was inside of them but also the appearance. One set of dumplings, filled with duck and a light sauce, was in fact in the shape of a duck! Another had four folds on the top with four different color garnishes representing the four seasons, named "the four season dumpling." The final dish of the night was hot pot soup served in an elaborately decorated crock with a flame burning below it. Once the broth came to a boil, the waitress gently dropped in a small dish of tiny dumplings; several white ones, a few purple ones, and one green one. The server used a ladle to pour the soup into a separate bowl for each individual at the table, without concern about how many dumplings were in each bowl. The story behind this game was that the amount of

A dance performance during dinner at the Shaanxi Grand Opera House in Xi'an.
Photo by Courtney Windrum

Photo of a plate while dining at the Pingyao Dejuyuan Folk Hotel.
Photo by Andrew Taverna

dumplings in your bowl determined areas in your life such as the amount of happiness, or when a person would be married. It has been said that the person who gets the green dumpling is the happiest of them all. It was interesting to find out dumplings were so much more than a delicious cuisine, but also a potential window into the future.

Dining in China is not only about the taste and quality of ingredients. While there are many restaurants dedicated purely to the pallet, it is a focus on the experience as a whole that makes a memorable meal in China. Scenery can play a big role, for instance our dinner on the water, in Beijing. We were taken out on 3 boats, 8 people per boat, with 1 guide who stood on the bow of the boat with a long oar. This dinner was purely about the experience, being slowly rowed around while enjoying Beijing cuisine on a small wooden boat was certainly a time to remember. In contrast, we had a more formal night out to eat in Beijing at an amazing Qing Dynasty themes restaurant. Everything was adorned with décor from the Qing Dynasty, from the imperial costumes to the architecture. They also put on quite a performance while we ate, from live music to dancing, choreographed to be as close to tradition as possible. It made each of us feel as if we were really dining during the era of the Qing Dynasty. A similar experience occurred on one of our last nights out in Xi'an. We went to "The Opera House", which is a large auditorium restaurant that had great food and an incredible show. It was a hour-long re-creation of a Tang Dynasty music and dance performance, where they had musicians, dancers, and actors. The costumes were designed to follow the traditional Tang style, and the instrumentals were fantastic; the percussion especially blew us all away.

Preparing the food ourselves at the table was another way of combining both entertainment and dining. For example in Datong, where they have what they refer to as "hot-pots." Hot-pots are not only delicious but they're quite entertaining! Each individual gets their own hot-pot, or a small cooking pot on an electric or kerosene heater, filled with a broth that once is boiling, the people can choose from a variety of meats, noodles, and veggies to throw into their own personal pot to cook everything to their liking.

The Culture Group at the Bai-Jia-Da-Yuan Restaurant: Courtney W., Andrew T., Nicole C., Kali W., Joe A.
Photo by Joe Abrams

COURTNEY A. WINDRAM

Bergenfield, NJ // Bachelor of Fine Arts • Graphic Design & Photography // Minor in Art History & Professional Sales

"This trip was life changing and eye opening for me. I may never have this experience again, but I'll be going home with memories of this trip forever."

ANDREW TAVERAS

Fair Lawn, NJ // Bachelor of Fine Arts • Graphic Design

"I never would have thought I would ever get the chance to travel to China. I feel so privileged to have gone and see things that I never thought I would be seeing."

NICOLE CRISBACHER

Montville, NJ // Bachelor of Fine Arts • Sculpture • Photography

"Try everything."

KALI WALLACE

Wayne NJ // Bachelor of Fine Arts • Studio Arts • Art History

"China is truly a place like no other, and I'll never forget how lucky I am to have been able to see the country as I did. I'm so grateful for the experience and my newly toned leg muscles."

JOE ABRAMS

Fair Lawn, NJ // Bachelor of Fine Arts • Studio Arts

"This trip has been an eye opening experience to say the least, and I feel blessed to have done it along side such great professors and fellow classmates. Ping-Pong tournament!"

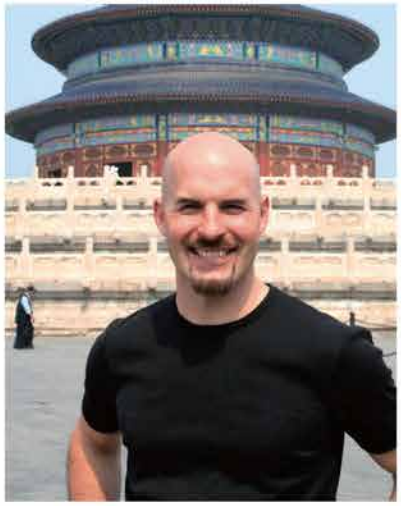
A Distant Splendor
Chinese pigments on rice paper
93 cm x 102cm
2009

ZHIYUAN CONG

Faculty & Program Director

"Tradition is embedded in the cultural heritage of the world. For an artist to reach the peak and achieve artistic eternity, he needs to be conversant with things present and past, drawing from the best of all traditions. I endeavor to draw inspiration from nature on the basis of tradition, to express my inner self, to immerse myself into my works and to achieve a new equilibrium."

ZHIYUAN CONG, Director of the Summer Art in China study abroad program, earned a BFA in 1980, an MFA in 1986 in Chinese painting from Nanjing Arts Institute, and an MFA in printmaking from Indiana University in 1994. He is currently Professor and Head of the Printmaking Program, and Director of the Center for Chinese Art at William Paterson University. His prior positions include consultant to the Indianapolis Museum of Art and Professor of Nanjing Arts Institute. His art works were selected for national art exhibitions of China in 1974, 1984–86 and 2005. Since coming to American in 1989, He has held more than one hundred solo and group exhibitions, including those at United Nations Headquarters, NYC; East-West Center, HI; The Butler Institute of American Art, Ohio; and Indiana University Art Museum, IN. A frequent visitor to China, Professor Cong has directed educational study abroad art programs for the Indianapolis Museum of Arts, Ohio State University, Indiana University, Youngstown State University and William Paterson University since 1992.



Stroke Awareness Poster
Digital Print
2009

THOMAS UHLEIN

Faculty & Program Associate Director

"I find it difficult to put together the right combination of words to express my impressions of China. It was a remarkable journey —both personally and professionally. The opportunity to travel can have a profound impact on a person. As a designer and educator, this trip transformed me in a number of meaningful ways. I am deeply grateful for the chance to be a part of this remarkable program. It has been a tremendous privilege to experience China with Prof. Cong — and our students. Safety first!"

THOMAS UHLEIN earned his undergraduate degree in art from Penn State University in 1996 and went on to earn his MFA in Graphic and Interactive Design from the Tyler School of Art at Temple University in 2002. Thomas is currently an Associate Professor of Art at William Paterson University where he has been teaching since 2003.

His design work has received regional and national awards of excellence for page layout, posters design, and identity systems. His work has also been a part of national juried exhibitions and publications including: Print Magazine's Regional Design Annual, the New Jersey Art Directors Club, the University & College Designers Association Exhibitions, International Academy of the Visual Arts Communication Awards and the books: LogoLounge 3 and LogoLounge Master Series.

ANGEL KATCHER

Angel Katcher graduated from National Taiwan Normal University, and she also acquired real teaching experience in receiving her degree from this university. She has over thirty years of IT experience, hands-on responsibility for full project life cycle applications, and was a professional staff supervisor. She received an official Certificate from Hanban and Certified Chinese Teachers program from William Paterson University.

Life is a journey. This three weeks' journey in my life is a dream comes true. Before my journey to China, my mother said to me over the phone: "To see my homeland for me with your eyes, but feel it with your soul" with such a deep sadness in her voice. She hasn't seen her homeland since 1949.

Thank you for providing such an opportunity to see and feel the land with my eyes and soul.

LING XIAO

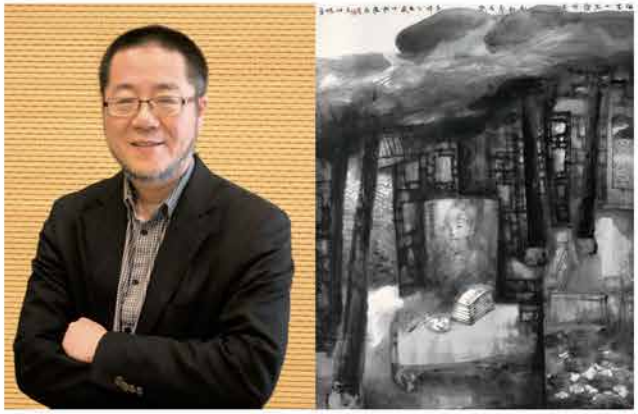
Ling is currently studying at William Paterson University in Wayne, New Jersey. Ling is a BFA major with an emphisis in graphic design. In addition to her studies, Ling works for Ben Shahn galleries at the university.

"Even though I didn't take credit for this trip, I still learned alongside the other students. This trip taught me a lot more about China, even more than my previous knowledge. It has been a great opportunity for my school work and my job experience."

XIAOYANG YANG

President of the China National Academy of Painting

Professor Xiaoyang Yang is currently President of China National Academy of Painting and Vice-chair of the China Artists Association. He earned his BFA and MFA from Xi'an Academy of Fine Arts. Later He was a professor, and served as Dean, Vice President and President of Xi'an Academy of Fine Arts. He won the Shaanxi Province "outstanding contributions to the experts" in 1994, and his work won "an outstanding year winning the Fourth International Drawing Award. President Yang gave a lecture "Big art, big academy and large freehand" to introduce today's Chinese art and explain the intent of the academy.



Reading Book of Change by the Window
Chinese ink on rice paper
185 x 145 cm
1996

HUAGSHENG WANG

Dr. Wang received his PH.D in art history from Nanjing Art Institute. Currently, He is a professor and Director of Art Museum at the China Central Academy of Fine Arts school and museum. He is also a board member of the China Artists Association. He gave a lecture about the history and present mission of the China Central Academy of Fine Arts and told about the current exhibition at the museum.

SHUNXI YAO

Professor Yao has received his bachelor, master and doctorate degrees from China Central Academy of Fine Art. Currently an associate professor and supervisor of graduate students at China Central Academy of Fine Art, he serves as the director of the research office for premium programs at the Central Academy of Fine Art, and he is also a member of the Chinese Artists Association. In addition, he is the deputy director of Fuzhou Seal Club. He gave a demonstration of landscape Chinese painting.

PING LI

Ms. Li, Summer Art in China 2011 Program Consultant, received her MBA from Beijing University in 2005. Then from 2007 to 2009 she took professional master classes for art business collection management at Central Academy of Fine Arts. Since graduating, she has planned numerous art exhibitions for current contemporary ink painting artists. Miss Li is the owner and director of Beijing Shuimo Yonghe Gallery. She gave an introduction about Beijing art galleries, her gallery and information about the artwork.

DAOJIAN PI

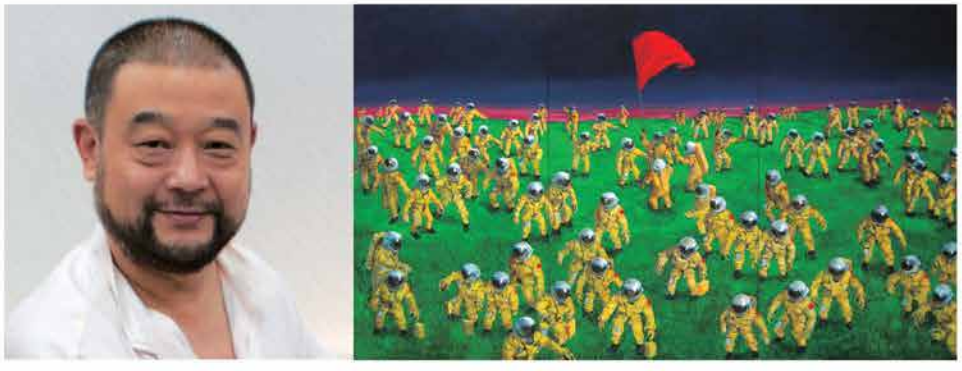
Professor Pi, a famous art historian in China, received his MFA from Hubei Art Institute in 1981. He served as the director of art history department at same institute in 1983. He also served as the Dean of the Art School and Graduated School at Hunan Normal University in 1992. He gave an introduction about his art philosophy and standers to curate the artist jun Li's art work for exhibition at Shuimo Yonghe Gallery.

Chinese ink on rice paper
68 cm x 68 cm
2010

YONG LIU

Mr. Yong Liu, Summer Art in China 2011 Program Consultant, received his BA in Chinese Painting from Nanjing Arts Institute. He is a renowned artist, photographer, and director editor for Chinese central news for media. From 2003 to 2009 he was recommended by Literature and Art Newspaper as a top one hundred artists in Chinese painting. Currently he is the Chief editor of contemporary Boutique Art Newspaper and CEO, Wonderful Life Restaurant Group. He gave a lecture and demonstration of Chinese Ink Painting.

DANG HE



Dr. Dang He received his BFA from Xi'an Academy of Art in 1983, where he majored in oil paint. He is currently a provost and an oil painting professor at the institute. In 1997, he also received a doctorate degree from the Paris Institute of Oriental Language, Culture and Arts. His artwork has been exhibited many times in China, France, and the United States. He recently gave a lecture regarding the Xian Academy of Art and High Art Education in China.

MONDAY // MAY 16 • WPU

Intensive orientation officially started. Professor Cong gave an overview for the Chinese history and brief introduction of the program's daily activities. Basic Chinese phrases were also taught to the students. Four group assignments were divided among students: History, Contemporary Art and Education, Religious Art and Culture.

TUESDAY // MAY 17 • WPU

Preparation for the trip to China continued. Professor Cong gave more detail information for the first week's activities in Beijing. Followed by group discussion

THURSDAY // MAY 19 • WPU

10th anniversary Celebration for the Summer Art in China Study Aboard Program.
Fellowship Ceremony and Chinese food.

MONDAY // MAY 23 • NEW YORK

Met at JFK airport and prepared for departure.

WEDNESDAY // MAY 25 • BEIJING

Arrived at Beijing and checked in Tiantan Hotel around 2:00 am. After short rest and the first meal in Beijing, we visited Tiananmen Square, China National Museum and finished with the Forbidden City. Dinner was served on boats at Houhai Park.

THURSDAY // MAY 26 • BEIJING

Visited China National Academy of Painting and attended a lecture by the president Xiaoyang Yang. We then visited the National Art Museum, followed by Yonghe Palace. A special banquet dinner was hosted by Mr. and Mrs. Li at Bai-Jia-Da-Yuan, where we enjoyed an imperial Qing Dynasty style dinner and services.

FRIDAY // MAY 27 • BEIJING

Visited Central Academy of Fine Arts followed by an art lecture given by Dr. Huangsheng Wang, director of CAFA. After exploring the exhibition of students' work, we joined students for lunch at the school dining hall. Professor Shunxi Yao from CAFA gave a beautiful ink painting demonstration. Professor Zhiyuan Cong from WPUNJ gave an art lecture and printmaking demonstration. At night, group meeting and discussion with the editor from the publishing company.

SATURDAY // MAY 28 • BEIJING

Toured Tiantan Park, then visited 798 Art Galleries, Center of Chinese Contemporary Art. After lunch we visited Yonghe Art Gallery and a lecture was given by general manager Li Ping. We explored an art exhibition at the gallery before heading to Mr. Liu Yong's Wonderful Life Restaurant. Mr. Liu is both an artist and successful businessman who did an ink painting demonstration and hosted a delicious dinner. Group meeting at night.

SUNDAY // MAY 29 • BEIJING TO DATONG

Visited the Ba-da-ling section of the Great Wall which is promoted as a key national cultural relic. A landmark erected at the top of a group of mountain ranges, the Ba-da-ling section has also witnessed many significant historic events. We spent the rest of the afternoon traveling to Datong. Dinner was hot pot soup Datong style.

MONDAY, MAY 30 • DATONG, SHANXI

Visited Yungang Grottoes in the morning. The Yungang Grottoes are ancient Buddhist temple grottoes near the city of Datong. They are excellent examples of rock-cut architecture. Lunch at KFC. Afterwards, visited Huayan Temples and Datong museum. Group meeting after dinner.

TUESDAY // MAY 31 • HENGSHAN, SHANXI

Traveled from Datong to Hunyuan in the morning. Then visited the Hanging Monastery, a temple built into a cliff near Hengshan in Hunyuan County. We walked up to the top of Hengshan. Birthday celebration for group members after dinner.

WEDNESDAY // JUNE 1 • WU-TAI-SHAN, SHANXI

Traveled from Hunyuan to Yingxian in the morning and visited Yingxian Wooden Pagoda. It is regarded as one of the "Three Pagodas in the World", together with the Eiffel Tower in France and the Leaning Tower of Pisa in Italy. Continued the journey from Yingxian to Wu-Tai-Shan. Took cable car to Tailou peak before checking into the hotel.

THURSDAY // JUNE 2 • WU-TAI-SHAN, SHANXI

Visited the five peaks of Wu-Tai-Shan, literally "Five Plateau Mountain". The mountain is home to many of China's most important monasteries and temples. It consists of five rounded peaks (North, South, East, West, Central). The North Peak, sometimes called Beitai Ding or Yedou Feng, is the highest of the five and indeed the highest point in northern China. We took two small Jeeps and visited all five mountain peaks in one day. Group discussion at night.

FRIDAY // JUNE 3 • WU-TAI-SHAN, SHANXI

Visited many famous temples: Pusading Temple, Tayuan Temple, Xiantong Temple etc. The most unique experience was to climb over one thousand stairs and enter Buddha's mother's cave to be "reborn".

SATURDAY // JUNE 4 • WU-TAI- SHAN TO TAIYUAN

Traveled from Wu-Tai-Shan to Taiyuan city. Toured Foguang temple before checking into the hotel. We took three short visits to the Shanxi Provincial Museum, Shuangta Si. At dinnertime the chef demonstrated how to make Shanxi knife and chopstick noodles.

SUNDAY // JUNE 5 • PINGYAO

Journey from Taiyuan to Jinci. Visited the Temple of the Goddess inside the Jinci complex. The Jinci temple is located at the foot of Hanging Jar Mountain, and is famous for its long history and rich cultural relics. Later visited Qiao-jia-da-yuan in Pingyao. The movie, "Raise the Red Lantern" was filmed here. The Qiao Family Compound was first built in 1756 (Qing Dynasty) by Qiao Guifa, a successful tea and tofu merchant. Afterwards we visited Zhen Guo Temple before checking into De-Ju-Yuan, a folk-style guesthouse. Group meeting at night.

MONDAY // JUNE 6 • LINGSHI

Visited Ancient City of Pingyao, also known as the "Eight Diagrams Cities". Pingyao was designed and constructed according to the prescription typical Han Chinese. Traveled to Lingshi by bus. Shuanglinsi and Wang-Jia-Da-Yuan were visited along the way. Wang's Grand Courtyard is an example in handing down and inheriting the five-thousand-year old Chinese civilization and a peak-usurping masterpiece of Chinese civil residence architecture of Qing Dynasty. Stayed in Lingshi city for the night.

TUESDAY // JUNE 7 • LINFEN

Half an hour travel by bus from Lingshi to Hongdong and then to Linfen city. Visited Guang- Sheng-si, which are a famous Buddhism temples. Afterwards we toured the Pagoda Tree and Yao's Temple. Group meeting at night.

WEDNESDAY // JUNE 8 • LINFEN TO HUKOU WATERFALL

Traveled half day from Linfen to Hukou waterfall. After checking in the hotel we visited the Hukou waterfall. The Hukou Waterfall resides directly on the Yellow River.

THURSDAY // JUNE 9 • HUKOU WATERFALL TO XI'AN

During the five hour bus ride from Hukou waterfall to Xi'an, we visited Huangdi's Mausoleum and Yaowang Mountain. Checked into the hotel after dinner.

FRIDAY // JUNE 10 • XI'AN

Visited Xian Art Academy and attended a lecture before touring the art museum, art gallery and printmaking studio. Students went back to the hotel and worked on the catalog. Meanwhile Professor Zhiyuan Cong gave a lecture and printmaking demonstration to the students in Xi'an Art Academy.

SATURDAY // JUNE 11 • XI'AN

Took a bus from Xi'an to Luoyang where we visited the spectacular Terracotta Warriors Museum and Huaqing Hot Spring. Two more places were toured: Banpo Neolithic Museum and the Great Mosque. After visiting the Great Mosque, we walked through a market for shopping, then arrived to the restaurant and had a banquet of Xi'an dumplings

SUNDAY // JUNE 12 • XI'AN

Visited Xi'an History Museum. After lunch, everyone worked on the contribution to the catalog. Dinner was a traditional Tang Dynasty theater performance.

MONDAY // JUNE 13 & 14 • XI'AN & NYC

Worked on the catalog and went shopping after lunch. Dinner was a fabulous seafood banquet in the hotel. Tuesday, June14: Xi'an to Shanghai to NYC. Flew from Xi'an to Shanghai and then transferred to JFK.

ACKNOWLEDGEMENTS

The Summer Art in China program provides students with the opportunity to participate in a carefully organized study tour focused on viewing and investigating the complexities of China through the lens of visual art. This tour gives students the opportunity to study with Chinese artists and lecturers and to learn about new and old characteristics of Chinese culture in general and visual art in particular. Course credit is earned through an invaluable cultural immersion experience. The Summer Art in China program has been in existence since summer 2001. This study abroad program offers five weeks of intensive classes (two weeks prior to departure at the WPU campus) with faculty from both American and Chinese universities.

The tour this summer explored cultural locations in Beijing, Datong, Wutai Mountain, North Mountain: Hen Shan, Taiyuan, Pingyao, Hukou, Huangdi Lin, and Xian of China. We visited the National Museum of China, the Central Academy of Fine Arts, and Xian Academy of Fine Arts for various lectures and demonstrations by artists. This enabled our students to view Asian culture with new perspectives. Students were presented elements from different cultural traditions and from different periods of Chinese history. At the conclusion of the tours, the faculty and students produced this book Summer Art in China 2011, featuring essays and photographs focusing on the art, culture, education, history and content of China's cultural institutions, including museums.

This program has been strongly supported by William Paterson University. Thanks to President Kathleen Waldron for writing the preface of the book and for her encouragement. I especially wish to acknowledge the sustaining leadership of Dr. Edward Weil, Provost and Senior Vice President, Dr. Nina Jemmott, Associate Vice President and Dean of Graduate Studies and Research, and Dr. Alejandro Anreus, Chair of the Department of Art.

This year, Margaret Lam and David Yen, Honorary Directors of the Center for Chinese Art, generously provided student scholarship funds as well as funding for the publication of this book. On behalf of the participating students and faculty, I wish to express heartfelt thanks for their generous donation.

I wish to offer special thanks to Mr. Chen Lusheng, Vice President of the National Museum of China. For ten years he has tirelessly supported this program as a consultant, book editor, and faculty member.

I greatly appreciate all of the support from our students, the students' families, and from the faculty of William Paterson University. I want to thank our program assistants Anna O'Sullivan and Anthony Gobeille, program book design & illustration Andrew Taveras, Courtney Windram and Anthony Gobeille, program photography coordinator, Alysha Bartunek, and proofreaders Nicole Fetkowitz and Tom Markey for their hard work and dedication. I am particularly grateful to my colleague Professor Thomas Uhlein for his talent, enthusiasm, and professional knowledge.

In addition, I especially want to thank the National Museum of China, the Central Academy of Fine Arts, Xian Academy of Fine Arts, Yonghe Art Gallery and the Wonderful Life Restaurant Group for their friendship, hospitality, and support.

Zhiyuan Cong
Professor and Program Director
Summer Art in China Study Abroad Program

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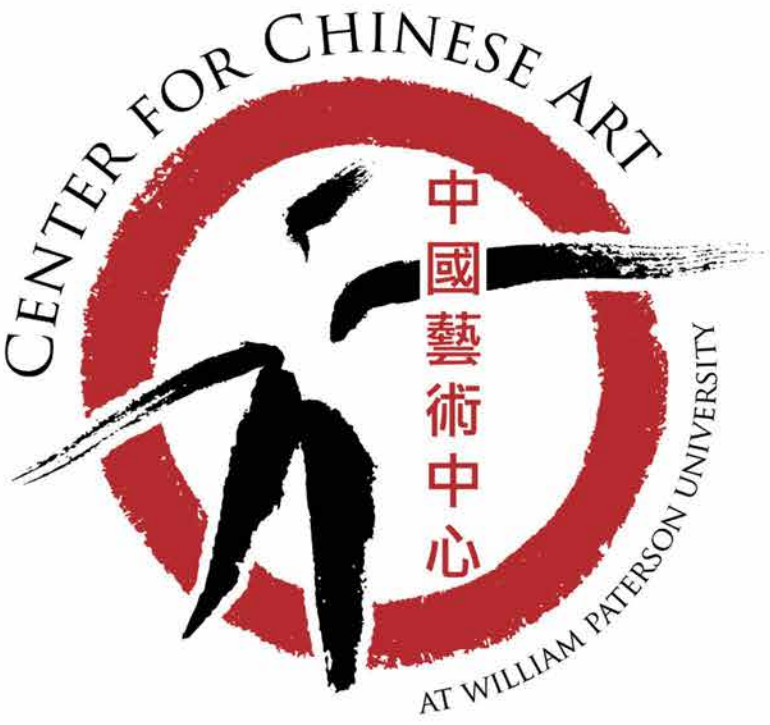

THE CENTER FOR CHINESE ART AT WILLIAM PATERSON UNIVERSITY was established on September 9, 2009 to cultivate a deeper understanding of Chinese art and culture. The Center, funded by generous contributions from Margaret Lam and David Yen, will introduce Chinese culture and art to University students, faculty, and staff, as well as to the off-campus community, through Chinese art studio and history courses, symposiums, art exhibitions, and visiting artist and study-abroad program.

William Paterson University has nearly 11,000 students. Set on 370 wooded acres in Wayne, New Jersey, the campus is located just 20 miles west of New York City. Since its founding in 1855, the University has grown to become a comprehensive, public, liberal arts institution committed to academic excellence and student success. Accredited by the Middle States Association of Schools and Colleges, it offers 42 undergraduate and 22 graduate degree programs as well as professional development programs through its five colleges: Arts and Communication; Cotsakos College of Business; Education; Humanities and Social Sciences; and Science and Health.

CENTER FOR CHINESE ART
AT WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for Visual Art, B-100
William Paterson University
300 Pompton Road, Wayne, NJ 07470
Web Site: www.wpunj.edu/ccart
Email address: ccart@wpunj.edu

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CHIEF EDITOR
Zhiyuan Cong

ART DIRECTION
Thomas Uhlein

DESIGN & ILLUSTRATION
Andrew Taveras ; Courtney Windram ; Anthony Gobeille

PHOTO EDITOR
Alysha Bartunek

COPY EDITORS
Nicole Fetkowitz ; Thomas Markey

CONTRIBUTORE
Angel Katcher; Ling Xiao

HISTORY
Melanie Davis; Nicole Fetkowitz; Anthony Gobeille; Hongrui Li; Stephanie Marazzo

CONTEMPORARY ART & EDUCATION
Alysha Bartunek; Gemma Cho; Daniel Chu; Richard Dews; Thomas Markey

RELIGIOUS ART
Megan Bowesox; Rich Campanella; Anna O'Sullivan; Aimee Parmelee; Nengneng Shen

CULTURE
Joe Abrams; Nicole Criwbacher; Andrew Taveras; Kali Wallace; Courtney Windram

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