

## CURRICULUM VITAE

### Qianshen Bai

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### EDUCATION

- 1996 Ph.D. in History of Art, Yale University
- 1993 M.Phil. in History of Art, Yale University
- 1992 M.A. in History of Art, Yale University
- 1990 M.A. in Political Science, Rutgers University, New Brunswick, New Jersey
- 1985-86 Graduate program in Political Science, Peking University, Beijing, China
- 1982 Bachelor of Law, Peking University

### TEACHING EXPERIENCES

- 2004- Associate professor of Asian art history, Department of Art History, Boston University
- 2002 Visiting assistant professor, Department of History of Art and Architecture, Harvard University (Spring semester)
- 1997- Assistant professor of Asian art history, Department of Art History, Boston University
- 1996-97 Assistant professor of Asian art history, Department of Art, Western Michigan University
- 1995 Instructor of Asian art history, Department of Art, Western Michigan University
- 1994 Co-instructor for the graduate seminar "Methods and Resources for the Study of Premodern China," Yale University
- 1994 Instructor for the Yale College Seminar "The History and Techniques of Chinese and Japanese Calligraphy," Yale University
- 1992 Teaching assistant for "Introduction to the History of Art," Yale University.
- 1987-90 Visiting instructor of calligraphy, Department of East Asian Language and Literature, Rutgers University
- 1982-85 Instructor of the history of Chinese political institutions, Peking University

### AWARDS AND HONORS

- 2005 One of "The Ten People of 2004" selected by Calligraphy, the most popular calligraphy journal in China, in recognition of my scholarship on Chinese calligraphy
- 2004-05 John Simon Guggenheim Fellow, John Simon Guggenheim Memorial Foundation, New York
- 2002 Lanting lunji (Collected essays on the Lanting xu) I co-edited won the Lanting Prize for Excellent Edited Scholarly Volumes, received from the Chinese Calligraphers' Association, Beijing.
- 2002 Research grant from the Metropolitan Center for Far Eastern Art Studies, Kyoto, Japan
- 2001 Short-Term Visiting Research Fellow of the Smithsonian Institutions, Washington D.C. for the preparation of an exhibition of Bada Shanren's art which will be held at the Freer Gallery of Art

in 2003

2001 Junior Fellowship offered by the Humanities Foundation, Boston University

2000 Summer research grant from the Metropolitan Center for Far Eastern Art Studies, Kyoto, Japan

1999-00 J. Paul Getty Postdoctoral Fellow in the History of Art and the Humanities, Getty Foundation, California

1999-00 Junior Fellowship offered by the Humanities Foundation, Boston University. Deferred in favor of Getty Postdoctoral Fellowship

1998 Summer research grant from Ho Ch'uang-shih Calligraphy Foundation (Taipei)

1994-95 Prize Fellowship for East Asian Studies, Yale University

1994-95 Andrew Mellon Dissertation Fellowship. Declined, in favor of the Prize Fellowship for East Asian Studies offered by the Council of East Asian Studies at Yale University

1993 Cheng-Lee Pre-dissertation Fellowship for a summer field trip to Hong Kong, Taiwan, and Japan

1992 Pre-dissertation research grant from the Mellon Fund for a summer field trip to China in the summer of 1992

1990-94 Yale Fellowship offered by the Graduate School of Yale University

1986-90 Walter Russell Fellowship offered by the Graduate School of Rutgers University

1982 First Prize Winner, National Calligraphy Competition for University Students, Beijing

## **PUBLICATIONS**

### **Publications in English**

#### **Book**

Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century. Cambridge, Mass: Harvard University Asia Center, 2003.

#### **Catalogue**

In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai. Co-authored with Joseph Chang and Stephen D. Allee. Exhibition catalogue. Washington D.C.: The Freer Gallery of Art, 2003.

#### **Peer-Reviewed Articles in Journals and Books**

"Illness, Disability, and Deformity in Seventeenth-Century Chinese Art." In Wu Hung and Katherine R. Tsing Mino, eds., Body and Face in Chinese Visual Culture, 147-170, 391-398. Cambridge: Harvard University Asia Center, 2005.

"Notes on Fu Shan's *Selections from the Zuo-zhuan* Calligraphy Album," Record of Princeton University Art Museum Volume 61 (2002): 3-23.

"Calligraphy for Negotiating Everyday Life: The Case of Fu Shan (1607-1684)." Asia Major New Series 3, vol. 12, no. 1 (1999): 67-125.

"Image as Word: A Study of Rebus Play in Song Painting (960-1279)." Metropolitan Museum

Journal 34 (1999): 57-72.

“The Irony of Copying the Elite: A Preliminary Study of the Poetry, Calligraphy and Painting on Seventeenth Century Jingdezhen Porcelains.” Oriental Art 41, no. 3 (Fall 1995): 10-21.

### **Articles in Journals, Books, and Catalogues**

“Literati Legacy in Modern Era: Ch’ung-ho Chang and Friends,” in Mimi Gardner Gates, ed., *Fragrance of the Past: Chinese Calligraphy and Painting by Ch’ung-ho Chang Frankel and Friends*, 7-21. Seattle: Seattle Art Museum, 2006.

“Hua Rende’s Calligraphy and the Stele and the Stele School Tradition.” In Ian H. Boyden, Reflections on Forgotten Surfaces: The Calligraphy of Hua Rende, 15-23. Walla Walla, Washington: Donald H. Sheehan Gallery, Whitman College, 2005.

“Some Research Notes on the Calligraphy of Wu Dynasty Bamboo Slips from Zoumalou Changsha.” In Wu Hung and Katherine R. Tsiang Mino, eds., Between Han and Tang: Art and Material Culture in a Transformative Period, 570-596. Beijing: Wenwu chubanshe, 2003.

“The Calligraphy and Seals of Bada Shanren.” In Joseph Chang, Qianshen Bai, and Stephen D. Allee, In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai, 13-26. Exhibition catalogue. Washington D.C.: The Freer Gallery of Art, 2003.

“Inscriptions, Calligraphy, and Seals on Jingdezhen Porcelains in the Shunzhi Reign.” In Julia Curtis et al., Treasures from an Unknown Reign: Shunzhi Porcelain, 56-67. Virginia: Art Services International, 2002.

“From Wu Dacheng to Mao Zedong: The Transformation of Chinese Calligraphy in the Twentieth Century.” In Maxwell K. Hearn and Judith G. Smith, eds., Chinese Art: Modern Expressions, 246-283. New York: The Metropolitan Museum of Art, 2001.

“The Artistic and Intellectual Aspects of Chinese Calligraphy Rubbings: Some Examples from the Collection of Robert Hatfield Ellsworth.” Oriental Art 30, no. 3 (March, 1999): 82-88.

“Chinese Letters: Private Words Made Public.” In Robert Harrist, Jr. and Wen Fong et al., The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection at Princeton, 381-99. Princeton: The Art Museum, Princeton University, 1999.

Six catalogue entries in Robert Harrist, Jr. and Wen Fong et al., The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection at Princeton, 140-42, 208-21.

Nine catalogue entries in Richard M. Barnhart et al., The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p’ing Collection, 106-9, 115-18, 131-32, 139-41, 168-69, 183-85, 194-97, 236-37, 258-60. New Haven: Yale University Art Gallery, 1994.

“The World Within a Square Inch: Modern Development in Chinese Seal Carving,” with John Finlay. Yale University Art Gallery Bulletin 1993: 26-63.

## Book Reviews

O Gishi ronko (Studies of Wang Xizhi), Qi Xiaochun. Osaka: Toho shutpan, 2001. China Review International Vol. 9, No. 2, (Fall 2002): 516-521.

Mi Fu: Style and the Art of Calligraphy in Northern Song China, Peter Charles Sturman. New Haven: Yale University Press, 1996. Chinese Historians 10 (2000): 122-28.

Two Chinese Treatises on Calligraphy, trans. and anno. by Chang Ch'ung-ho and Hans H. Frankel. New Haven: Yale University, 1995. China Review International 4, no. 2 (Fall 1997): 353-56.

Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng, Jerome Silbergeld, with Gong Jisui. Seattle: University of Washington Press, 1993. Chinese Historians 8 (1996): 145-50.

## Publications in Chinese, Japanese, and Korean (Selected)

### Books

Fu Shan de shijie: Shiqi shiji Zhongguo shufa de shanbian (a revised and enlarged version of my English book Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century, mainland Chinese version) Beijing: Sanlian chubanshe, 2006.

Fu Shan de shijie: Shiqi shiji Zhongguo shufa de shanbian (a revised and enlarged version of my English book Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century, traditional font version) Taipei: Rock Publishing International, 2005.

Fu Shan de Jiaowang he Yingchou: Yishu Shehuishi de Yixiang Gean Yanjiu (Fu Shan's social network and his calligraphy made for various social occasions). Shanghai: Shanghai shuhua chubanshe, 2003.

Yugu weitu yu Juanjuan fawu: Guanyu Zhongguo shufazhong jingdianxing wenti de sikao (Reflections on the issue of canonicity in Chinese calligraphy) (Wuhan: Hubei meishu chubanshe, 2003).

Lanting lunji (Collected essays on the Lanting xu), co-editor. Suzhou: Suzhou daxue chubanshe (Suzhou: Suzhou University Press), 2000.

### Catalogue

Zhang Chonghe xiaokai (Ch'ung-ho Chang Frankel's calligraphy in small regular script), editor. Chongqing: Chongqing chubanshe (Chongqing: Chongqing Press), 2002.

## Peer-Reviewed Articles in Journals

“Xinxin wuyi, yuchu yuqi—Shiqi shiji shufajia shuxie yitizi fengqi de yanjiu” (Research on the

Fashion of Writing Unusual Character Forms in Seventeenth-Century Chinese Calligraphy). Gugong xueshu jikan (Palace Museum research quarterly) 22, no. 2 (Winter 2004): 101-131.

“Cong Fu Shan he Dai Tingshi de jiaowang lunji Zhongguo shufa zhong de yingchou he xiuci wenti” (The issues of social exchange and rhetoric in Chinese calligraphy: The case of Fu Shan and Dai Tingshi). Gugong xueshu jikan (Palace Museum research quarterly) 16, no. 4 (Summer 1999): 95-133; 17, no. 1 (Fall 1999): 137-156.

“Shiqi shiji liushi qishi niandai Shanxi de xueshuquan dui Fu Shan xueshu yu shufa de yingxiang” (The Shanxi intellectual community in the 1660-70s and Fu Shan’s late scholarship and calligraphy). Guoli Taiwan daxue meishushi yanjiu jikan (National Taiwan University journal of art history) 5 (1998): 183-217.

“Fu Shan yu Wei Yiao: Qingchu Ming yimin yu shi Qing Hanzu guanyuan guanxi de gean yanjiu” (Fu Shan and Wei Yiao: A case study of the relationship between Ming loyalists and the Chinese officials in the Qing government). Guoli Taiwan daxue meishushi yanjiu jikan 3 (1996): 95-140. A revised and enlarged version of this article is published in Fu Shan Yanjiu tongxun (Newsletter of Fu Shan study) 4 (2001): 11-46.

“Qing chu jinshixue de fuxing dui Bada Shanren wannian shufeng de yingxiang (The influence of the revival of the study of jinshixue in the early Qing on Late Calligraphy of Bada Shanren (1626-1705).” Gugong xueshu jikan 12, no. 3 (Spring 1995): 89-124.

### Articles in Journals, Books and Catalogues

“Richang shenghuo zhong de shufa: Yi Fu Shan weili” (“Calligraphy for Negotiating Everyday Life: The Case of Fu Shan [1607-1684],” *Meishushi yu Guannianshi* (History of Art and History and Ideas), No. 4 (2005): 110-158.

“Ershi shiji wenzi shanshuihua chuyi” (A preliminary study of landscape paintings constructed by ccripts), included in the symposium proceedings *Ershi shiji shanshuihua yanjiu wenji* (Studies on 20<sup>th</sup> century Shanshuihua), 247-256. (Shanghai: Shanghai shuhua chubanshe, 2006).

“Guanyu dangdai shufashi xiezuo de zhaji,” (Research notes on the writing of the history of contemporary calligraphy), in Feng Yuan, ed., Dangdai Zhongguo shufa chuanguo yu wenhua jiangou—Zhongguo Meishuguan shufa lilun yantaohui lunwenji (Creation and cultural construction of contemporary Chinese calligraphy---A collection of papers of the “National Art Museum of China Symposium on Calligraphy Theory”), 148-157. Shijiazhuang: Hebei jiaoyu chubanshe, 2005).

“Zai xiandai shufa de dadao xia” (Under the Name of Modernist Calligraphy), *Yishu Xiandai* (Art Modern) 2005, No. 3: 15-17.

“Shiqi shiji Zhongguo shufa de bianqian: Yi Fu Shan weili” (The Transformation of Chinese Calligraphy in the Seventeenth Century: The Case of Fu Shan), Shufa zazhi (The Journal of Calligraphy) 2004, No. 6: 86-101.

“Ding Yanyong xiansheng zhuanke chuyi”(Research notes on Ding Yanyong’s Seal Carvings), in Kao Yu-chen, ed., Yixiang zhi mei: Ding Yanyong de huihua yishu (Aesthetic Images of Ding

Yanyong's Paintings), exhibition catalogue, pp. 338-351. Taipei: National Museum of History, 2003.

“Minmatsu Sinsho no shoho ni okeru itaiji shiyo no husho ni tsuite” (A study of the fashion of writing strange characters in late Ming-early Qing calligraphy, Part I). Siyoron (Studies of calligraphy, a leading journal of calligraphy study in Japan) 32 (2001): 181- 87; Part II, 33 (2003): 154-160. Part III will be published in number 34 of the same journal.

“Shen Yinmo yu Zhang Chonghe” (Shen Xinmo and Zhang Chonghe: Calligraphy in Chongqing during the Sino-Japanese War 1937–1945). Zhongguo shufa (Chinese calligraphy) 2001, no. 4, 11-20. An enlarged version of this article also appears as the preface in Shen Yinmo Shuzhong moji: Zhang Chonghe cang (Shen Yinmo's calligraphy written when he was in Chongqing: From the collection of Zhang Chonghe). Nanning: Guangxi meishu chubanshe, 2001.

“Guanyu ershi shiji qishi niandai yilai Dalu shufa yanjiu de yixie sikao” (Revisit of the studies of Chinese calligraphy in mainland China since the 1970s). In Kua shiji shuyi fazhan guoji xueshu taolunhui lunwenji (Proceedings of the “International Symposium on Chinese Calligraphy Crossing Centuries”), 8.1-8.19. Taipei: Zhonghua shudao xuehui, 2000.

“Zashu juan/ce he wan Ming wenhua shenghuo” (Calligraphy handscroll/album in assorted scripts and late Ming cultural life). In Li Yu-chou, ed., 2000 nian shufa lunwen xuanji (Proceedings of the “Calligraphy Symposium for Scholars from Mainland China, Taiwan, and Hong Kong in 2000”), 129-152. Taipei: Huifengtang, 2000. This article also appears in Shufa congkan (Journal of calligraphy) 2000, no. 3: 20-32. A Korean version of this article appears in Art History Forum no. 14 (Oct. 2002): 73-91, published by Center for Art Studies, Seoul, Korea.

“Lanting huiyi yu xueshu guifan” (“The International Symposium on the Lanting xu” and the establishment of modern academic norms in China). Canglang shushe tongxun (The newsletter of the Canglang Calligraphy Society) 1999, no. 2: 2-9.

“Cong Bada Shanren lin Lanting xu lun Ming mo Qing chu shufa zhong de linshu guannian” (Bada Shanren's [1626-1705] copy of the Lanting xu and the late Ming-early Qing concept of “free copy”). Zhongguo shufa 1999, no. 11: 49-56. An revised version of this essay is published in Hua Rende and Bai Qianshen, eds., Lanting lunji, 462-72.

“Ershi shiji de kaogu faxian he shufa” (Twentieth-century archaeological discoveries and Chinese calligraphy). In Zhonghua wenhua bainian (Chinese culture centenary), 237-71. Taipei: National History Museum, 1999.

“Fu Shan wei Chen Mi zuo caoshu shi ce yanjiu biji” (A research note on Fu Shan's cursive calligraphy album for Chen Mi). Gugong wenwu yuekan (Palace Museum monthly of Chinese art) 16, no. 4 (July 1998): 74-83; reprinted in Shufa yanjiu (Calligraphy study) 1999, no. 2: 94-104.

“Ming mo Qing chu Zhongguo shufa bianqian gaishu” (An overview of the transformation of Chinese calligraphy in the late Ming and early Qing). In the exhibition catalogue Ming mo Qing chu shufa zhan (Exhibition of late Ming and early Qing calligraphy), 11-17. Taipei: Ho Ch'uang-shih shufa yishu jijinhui, 1998.

“Guanyu Ming mo Qing chu shufashi de yixie sikao: Yi Fu Shan wei li” (Reflections on the issues in

late Ming and early Qing calligraphy: The case of Fu Shan). Shufa yanjiu 1998, no. 2: 25-54.

“Cong jingying de yishu dao dazhong de yishu: Zhongguo shufa zai 20 shiji de zhuyao bianqian zhiyi” (From the art of the elite to the art of the masses: A structural change of Chinese calligraphy in the twentieth century). Shufa yanjiu 1997, no. 1: 1-7; reprinted in Zhonghua shudao jikan (Chinese calligraphy quarterly) 29 (August 2000): 55-59.

“Fu Shan nianpu buzheng” (Supplements and corrections to the Biographical Chronology of Fu Shan). Shufa yanjiu 1996, no. 1: 83-101.

“Shufa yanjiu fangfa chuyi” (On the Research Methodology of Chinese Calligraphy). Zhongguo shufa 1995, no. 3: 5-7.

“Fu Shan de youren Han Lin shiji buyi” (Fu Shan’s friend Han Lin). Shanxi daxue xuebao (Journal of Shanxi University) 1995, no. 2: 38-43.

“Bada Shanren ‘Shiyou sanyue’ huaya kaoshi” (A new interpretation of Bada Shanren’s [1626-1705] ‘The Thirteenth Month’ cipher on his late paintings and calligraphy). Gugong wenwu yuekan 1994, no. 4: 120-31.

“Zhongguo shufa zai Meiguo” (Chinese calligraphy in the United States of America). Yishujia (Artist) 207 (August 1992): 280-91.

“Bada Shanren wei Yan Ruoju shulian xiaokao ji qita” (A study of the calligraphic couplet written by Bada Shanren for Yan Ruoqu). Gugong wenwu yuekan 1992, no. 1: 72-77.

“Mo qing xiaoji wuguan ya, gandan weizhen zongruo si: Zhang Rushi [b. 1926] he tade shufa yishu” (On Zhang Rushi’s calligraphy). Meishu shilun (The history and theory of fine art) 1985, no. 2: 88-102.

“Ye lun Zhongguo shufa de xingzhi” (On the aesthetics of Chinese calligraphy). Shufa yanjiu, 1982, no. 2: 28-40.

## **Book Review**

Connoisseurship in Chinese Calligraphy: A Clinical Diagnosis of Huaisu’s “Autobiography”, Shen Fu. Taipei: Diancang yishu jiating gongfen youxian gongsi, 2004. Art & Collection 2005 No. 5: 77-79.

## **Translations**

Celia Carrington Riely, “Tang Copies of the Lanting xu Seen and Discussed by Dong Qichang and His Gift of One Copy in 1618: A Case Study in Connoisseurship.” In Hua Rende and Bai Qianshen, eds., Lanting lunji, 427-58.

Celia Carrington Riely, “Dong Qichang’s Copies of Three Imperial Patents (gaochi) Granting Him Prestige Titles (sanguan), in Liaoning, Shanghai, and Beijing Palace Museums.” Paper delivered at

the “Changshu International Symposium on the History of Chinese Calligraphy,” Changshu, China, July, 1994.

Lu Fusheng, “The Shift of the Object of Representation in Painting—The Means is the End: Self-realization through Brush and Ink,” co-translated with John Finlay. In Wai-ching Ho, ed., Proceedings of the Tung Ch’i-ch’ang International Symposium, 5.1-5.13. Kansas City: The Nelson-Atkins Museum of Art, 1992.

Chiang Yee, “Introduction,” Zhongguo shufa (Chinese calligraphy). Shanghai: Shanghai shuhua chubanshe, 1986.

## Others

My calligraphy and seal carvings have been published broadly in calligraphy journals and catalogues, including Canglang shushe zuopin xuan (Selected works by the members of the Canglang Calligraphy Society). Shanghai: Xuelin chubanshe, 1994. Shoujie guoji qingnian shufazhan jiniance (Catalogue of the First International Exhibition for Young Calligraphers). Beijing: Xinhua chubanshe, 1989. Dangdai zhuming shufajia zuopin jingxuan (Selected works of famous calligraphers in contemporary China). Qingdao: Shandong chubanshe, 1989. and Quanguo zhongqingnian shufajia ershierren ji (Selected works of 22 contemporary young calligraphers of China). Chongqing: Chongqing chubanshe, 1986.

My calligraphy and seal carvings have also been used for making logos, book cover designs and illustrations. Among them are: (1) calligraphy used for the cover design of Qianshen Bai, Fu Shan’s World: The Transformation of Chinese Calligraphy in the Seventeenth Century (mainland China version), Beijing: Sanlian shudian, 2006; (2) calligraphy used for the cover design of Frank Stewart ed. The Poem Behind the Poem: Translating Asian Poetry. Port Townsend, Washington: Copper Canyon Press, first edition 2004; (3) the collection seal for the Rare Book Section of the Harvard-Yenching Library, 2002; (4) the cover design of Shufa tancong (Stories of calligraphy). Taipei: Huifengtang, 2002; (5) the cover design of Kuan-yin: The Chinese Transformation of Avalokitevara. New York: Columbia University Press, 2001; (6) the cover design of The Age of Eternal Brilliance. Leiden: Brill, 2001; (7) the cover design of Unmaking the Japanese Miracle: Macroeconomic Politics, 1985-2000. Ithaca: Cornell University Press, 2001. (8) the logo of Chinese Law Society of America, 1999; (9) The logo of China Institute in America, New York, 1999; (10) the logo of the Chinese Art Gallery at the Brooklyn Museum, New York, 1996; (11) the cover design of Bound Feet and Western Dress. New York: Doubleday Press, 1996; (12) the cover design of The Canon of Supreme Mystery. Albany: The State University of New York Press, 1994; (13) the logo of C. V. Starr East Asian Library, Columbia University, 1993.

## PRESENTATIONS AND LECTURES

Calligraphy workshop at the Intercollegiate Taiwanese American Students Association (ITASA) 2007 East Coast Conference at Harvard University, February 3.

“Literati Seals in the Yuan Dynasty,” presented at the symposium “New Directions in Yuan Painting” organized by University of Pennsylvania Art Museum, Dec. 2, 2006.

“Wan-go Weng’s Studies of Chinese Art”, presented at the conference in celebration of Mr. Wan-go

Weng's achievements, organized by China Institute in America, New York, Nov. 18, 2006.

"Wu Dacheng and Composite Rubbings," presented at the international symposium "Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture—Part 2," organized by the Center for the Art of East Asia at the University of Chicago, November 3, 2006.

"The Intellectual Legacy of Huang Yi and His Friends: Reflection on the Issues Raised by *Racarving China's Past*," a workshop organized by the graduate students at the Department of the History of Art and Architecture, Nov. 2, 2006.

Calligraphy workshop at the Argonne National Laboratory, Argonne Illinois, Nov. 2, 2006.

"Chinese Calligraphy and Its Cultural Context," lectured at the Argonne National Laboratory, Argonne Illinois, Nov. 1, 2006.

Four lectures on the history of Chinese calligraphy at the Department of Art History, Sichuan Academy of Fine Arts, Chongqing, June 20, 21, 2006.

"Art History and Art Making," speaker for the Forum of Distinguished Scholars, College of Humanities, Southwestern University, Chongqing, June 19, 2006.

"Reflections on the Issue of Canonicity in Chinese Calligraphy," China Academy of Fine Arts, Nanshan Road Campus, Hangzhou, June 14, 2006.

Co-chair (with Professor Michael Sullivan) of Panel A at the "International Symposium on Chinese Landscape Painting in the Twentieth Century," Shanghai, June 11, 2006.

"Landscape Paintings Constructed by Scripts," presented at the "International Symposium on Chinese Landscape Painting in the Twentieth Century," Shanghai, June 10, 2006.

"Reflections on the Issue of Canonicity in Chinese Calligraphy," Lu Xun Academy of Fine Arts, Shenyang, June 7, 2006.

"Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy," invited by Jilin University as the speaker for the Forum of Distinguished Scholars, Jilin University, Changchun, June 5, 2006.

"Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy," invited by Institute of Foreign Literature, China Academy of Social Science, Beijing, May 30, 2006.

"Reflections on the Issue of Canonicity in Chinese Calligraphy," College of Fine Arts, Hebei Normal University, Shijiazhuang, May 28, 2006.

Distinguished speaker of the Lanting Forum at the Institute of Chinese Calligraphy Culture, Beijing Normal University, May 24, 25, 26, 29, 31, June 2, 2006. I gave a series of lectures on the studies of Chinese calligraphy.

Roundtable discussion with Professor Eugene Wang (Harvard University) and faculty and graduate

students on issues and methods in art history, Fudan University, Shanghai, May 22, 2006.

“Reflections on the Issue of Canonicity in Chinese Calligraphy,” Nanjing University of Aviation and Aeronautics, May 19, 2006.

Six lectures on the mainland Chinese version of my book *Fu Shan's World* on a book tour in China: Nanjing Institute of Fine Arts (May 17), Nanjing University (May 18), Fudan University (May 22), Sanlian chubanshe (June 3), China Academy of Fine Arts, Xiangshan Campus, (June 13), and Southwestern University (June 19).

“Western Missionaries and Chinese Calligraphy in the Late Ming-Early Qing Period: An Introduction to Wang Duo's (1593-1652) Calligraphy Album for Johann Adam Schall von Bell (1592-1666),” presented at the symposium “The Elegant Gathering: Art, Politics, and Collecting in China” organized by San Francisco Asian Art Museum and Institute of East Asian Studies, University of California, Berkeley, May 13, 2006.

Lecture on and demonstration of Chinese calligraphy for BU alumni at the San Francisco Asian Art Museum, May 11, 2006.

“Ch'ung-ho Chang Frankel's Calligraphy and Painting,” presented at the “Symposium on Ch'ung-ho Chang Frankel's Accomplishments in Poetry, Calligraphy, Painting and *Kunqu* Opera,” China Institute in America, New York, April 23, 2006.

“Clerical Calligraphy in the Late Ming-Early Qing Period,” presented at the “International Symposium on Chinese and Japanese Calligraphy” organized by the Shanghai Museum, Shanghai, March 13, 2006.

Calligraphy workshop at Wellesley College, March 1, 2006.

“Chinese Calligraphy in Its Cultural Context,” lectured at Assumption College, Massachusetts, Feb. 23, 2006.

“Chinese Calligraphy: Past and Present,” lecture in conjunction with the exhibition “Fragrance of the Past: Chinese Calligraphy and Painting by Ch'ung-ho Chang Frankel and Friends” Curated by Mimi Gates, Jan. 21, 2006.

“Word and Image in Chinese Art,” lecture at the Seattle Art Museum, Jan. 20, 2006.

“Calligraphy in the late Ming Dynasty,” lectured at the Department of Art, Brandeis University, invited by Professor Aida Wong, Dec. 6, 2005.

“Book and Porcelain: A Preliminary Study of A Porcelain Vase Made in the Kangxi Reign,” paper presented at the International symposium on Chinese porcelain in the transitional period, Nov. 28, 2005. I did not go to the conference, my paper was presented by Professor Liu Zhaohui of Fudan University.

Calligraphy demonstration at Wellesley College, Nov. 3, 2005.

“The Play of Strange Characters in the Late Ming-Early Qing Period,” lectured at the Institute of Advanced Studies, Tsinghua University, Beijing, May 25, 2005.

Seven lectures on the Chinese version of my book *Fu Shan's World* on a book tour in Taiwan organized by the Rock Publishing Inc., from May 6 to May 17, 2005, including institutions like the Palace Museum, Taipei (May 5), and National Taiwan University (May 17).

Presentation and Roundtable discussion on my book Reflections on the issue of canonicity in Chinese calligraphy with graduate students at National Taiwan University, May 16, 2005.

“Collections and Studies of Chinese Calligraphy in the West,” lectured at Mingdao College, invited by Professor Chen Weide, Zhanghua, Taiwan, May 10, 2005.

Discussion of my book *Fu Shan's World* at a graduate seminar at Princeton University, invited by Professor Jerome Silbergeld, April 12, 2005.

“The Life and Art of Huang Yi,” presented at the international symposium “Recarving China's Past: Art, Archaeology, and Architecture of the ‘Wu Family Shrine’,” Princeton University Art Museum, May 1, 2005.

“Writing Strange Characters for Entertainment and as an Intellectual Game in the Late Ming and Early Qing,” lectured at University of Pennsylvania, invited by Penn Center for East Asian Studies, April 14, 2005.

“The Cultural Climate of Late Ming and Early Qing and Play with Strange Character,” lectured at the Tang Center for East Asian Art, Princeton University, April 13, 2005.

“Chinese Calligraphy and Its Cultural Context,” lectured at the School of Art, University of Washington, invited by Professor Susan Shih-shan Huang, Jan. 24, 2005.

“Hua Rende's Calligraphy and the Stele School Tradition,” lectured at the opening of the exhibition “Reflections on Forgotten Surfaces: The Calligraphy of Hua Rende,” Donald H. Sheehan Gallery, Whitman College, Walla Walla, Washington, Jan. 21, 2005.

“The Art of Chinese Calligraphy,” lectured at the Selby Library, invited by the Museum of Asian Art, Sarasota, Nov. 4, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lectured at the Shanghai Museum, invited by the Calligraphy and Painting Section, the Shanghai Museum, Suzhou, Oct. 13, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lectured at the Suzhou Municipal Library, invited by the Calligraphy Association of Suzhou, Suzhou, Oct. 3, 2004.

“The Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lectured at Nanjing Arts Institute, invited by Professor Huang Dun, Nanjing, Sept. 28, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lectured at Nanjing Normal University, invited by Professor Chen Chuanxi, Nanjing, Sept. 26, 2004.

“The Transformation of Chinese Calligraphy in the Seventeenth Century—The Case of Fu Shan,” lectured at the College of Humanities, the Central Academy of Fine Art, invited by Professor Yin Jinan, Beijing, Sept. 23, 2004.

“Collections and Studies of Chinese Calligraphy in the West,” lectured at the Central Academy of Fine Art, invited by Dr. Alfred Muck, Beijing, Sept. 17, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lectured at Peking University, invited by Professor Ding Ning, Sept. 15, 2004.

“Methodological Issues in Studying Chinese Calligraphy,” lectured at the Institute of Chinese Calligraphy Culture, Capital Normal University, invited by Professor Ye Peigui, Beijing, Sept. 13.

“Collections and Studies of Chinese Calligraphy in the West,” lectured at The National Palace Museum, Beijing, Sept. 7, 2004.

“Study of the Fashion of Writing Unusual Character Forms in Late Ming-Early Qing Calligraphy,” lectured at The National Palace Museum, Beijing, Sept. 6, 2004.

Round table discussion on contemporary Chinese calligraphy, chaired by Professor Zhu Yisa (Fujian Normal University), Fuzhou, Fujian Province, Aug. 10, 2004.

“Collections and Studies of Chinese Calligraphy in the West,” an invited lecture to calligraphers from three Northeast Provinces of China, organized by Jilin Provincial Association of Calligraphers, chaired by Cong Wenjun (Jilin University), Changchun, Jilin Province, July 21, 2004.

Round table discussion on contemporary Chinese calligraphy, chaired by Professor Cong Wenjun from Jilin University, Changchun, Jilin province, July 20, 2004.

“The Aesthetics and Appreciation of Chinese Calligraphy,” gallery talk in conjunction with the exhibition “Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection” at the University Art Museum, University of California, Santa Barbara,

“The Formation of the Stele School and Its Impact on Qing Dynasty Calligraphy,” lectured at the University of California, Santa Barbara, April 29, 2004.

“Why Names? An Introduction to ‘Names and Naming in Chinese Art,’” presented at a symposium on “Names and Naming in Chinese Art”, the Sackler Museum, Harvard University, April 10, 2004.

“Novelty and Archaism in Late Ming and Early Qing Calligraphy,” presented at the international symposium “The Age of Antiquaries in Europe and China”, The Bard Graduate Center, Studies in the Decorative Arts, Design, and Culture, New York, March 25-27, 2004.

Lecture on and demonstration of Chinese calligraphy, Department of Art, Wellesley College, March 11, 2004.

“Images and Words in Chinese Painting,” lectured at the Museum of Fine Arts, Boston, March 10, 2004.

“Early Chinese Figure Painting,” lectured at the Museum of Fine Arts, Boston, March 3, 2004.

“The Formation of the Stele School of Calligraphy in the Qing Dynasty,” lectured at the Department of Art, Brandeis University, invited by Professor Aida Wong, February 11, 2004.

Lecture on and demonstration of Chinese calligraphy for members of the New England Association of Asian Art. Wellesley Community Center, Wellesley, Massachusetts, February 8, 2004.

Lecture on and demonstration of Chinese calligraphy as part of the Silk Road project, Peabody Essex Museum, January 24, 2004.

“Study of the Fashion of Writing Unusual Character Forms in Late Ming-Early Qing Calligraphy,” presented at the international symposium “Antiquarianism and Novelty: Art Appreciation in Ming and Ch’ing China”, The National Palace Museum, Taipei, January 16, 2004.

Lecture on and demonstration of Chinese calligraphy, Chinese Department, Brandeis University, Nov. 18, 2003.

Lecture on and demonstration of Chinese calligraphy, Philips Academy, Andover, Oct. 12, 16, 2003.

Lecture on and demonstration of Chinese calligraphy, The Freer Gallery of Art, May 7, 2003.

Lecture on and demonstration of Chinese calligraphy, Wheaton College, April 10, 2003.

“Porcelain Books: Print Culture and Porcelain Production in 17<sup>th</sup>-Century China,” presented at the symposium “Treasures from an Unknown Reign: Shunzhi Porcelain,” held by University of Virginia Art Museum, Charlottesville, March 22, 2003.

Lecture on and demonstration of Chinese calligraphy, Chinese Department, Brandeis University, Nov. 12, 2002.

Calligraphy workshop, Chinese Department, Wellesley College, Oct. 8, 15, 29, Nov. 5, 12, 19.

“Porcelain Books: A Study of Writings on Seventeenth-Century Everyday Utensils,” presented at the International symposium “Discourses and Practices of Everyday Life in Imperial China,” co-organized by Academia Sinica, The Chiang Ching-kuo Foundation Center for Chinese Cultural and Institutional History, and Department of East Asian Language and Culture, Columbia University, New York, Oct. 26, 2002.

“Issues in Chinese Calligraphy Studies in the United States of America,” lectured at the Nanjing Arts Institute, June 13, 2002.

Participant of a roundtable discussion on Mi Fu’s calligraphy Yanshan ming, organized by the Chinese Calligraphers’ Association, Beijing, June 8, 2002.

“The Impact of Ouyang Xun’s Regular-Script Calligraphy on Jiang Zhaoshen’s Aesthetic Framework of Calligraphy,” presented at the International Symposium on the Art of Jiang Zhaoshen jointly organized by the National Palace Museum (Taipei) and Taipei National University of the Arts, Taipei, May 31, 2002.

“Calligraphy and Garden, Ancient and Modern,” presented at the “First International Symposium on Classical Chinese Gardens,” funded by the Henry Luce Foundation, Inc., organized by the New York Chinese Scholar’s Garden, April 27, 2002.

“From Edge, Corner to Center: Seal Books (Yinpu) and the Culture of Seal Carving in the Late Ming and Early Qing,” presented at “Identity and Authenticity: A Symposium on Chinese Seals,” Sackler Museum, Harvard University, April 13, 2002.

Lecture on and demonstration of Chinese calligraphy and seal carving, invited by the Center East Asian Studies, Colby College, April 11, 2002.

“Calligraphy and Pictorial Space in Chinese Garden,” presented at the AsiaGSD Landscape Seminar, Harvard Graduate School of Design, Cambridge, November 13, 2001.

Guest lecture on Chinese calligraphy, Department of Art, Wellesley Collage, October 29, 2001.

“Some Research Notes on the Calligraphy of Wu Dynasty Bamboo Slips from Zoumalou Changsha,” presented at the international symposium “Between Han and Tang: Art and Material Culture in a Transformative Period” organized by the East Asian Art Program in the Department of Art History, University of Chicago, Oct. 21, 2001.

“The Cultural Legacy of Changshu City and Wen-go Weng’s Collection of Chinese Art,” lectured at the China Institute of America, New York, Oct. 2, 2001.

“Chinese Calligraphy in the West,” lectured to the members of the Peking University Student Association of Calligraphy and Painting, Beijing, June 13, 2001.

“Studies of Chinese Art in the West,” lectured at Southwest Normal University, Chongqing, June 6, 2001.

“Chinese Calligraphy in the West,” lectured at Sichuan Provincial United College of Calligraphy, Chengdu, June 4, 2001.

“From Wu Dacheng to Mao Zedong: The Transformation of Chinese Calligraphy in the Twentieth Century,” presented at the international symposium “Chinese Art: Modern Expressions,” the Metropolitan Museum of Art, New York, May 19, 2001.

“The Art of Chinese Calligraphy and Seal Carving,” lectured at Rhode Island School of Design, April 30, 2001.

“Calligraphy Handscroll/Album in Assorted Scripts in Late Ming Cultural Life,” lectured at The Henry M. Jackson School of International Studies, University of Washington, April 24, 2001.

“Inventive Copying in Late Ming-Early Qing Calligraphy,” presented at “Writing Culture: A Symposium on Chinese Calligraphy,” the Seattle Asian Art Museum, April 21, 2001.

Lecture and demonstration of Chinese calligraphy and seal carving at Crane House, the Asia Institute, Inc., Louisville, Kentucky, March 16, 2001.

“The Pursuit of Auspiciousness in Chinese Art,” lectured at the Speed Museum, Louisville, Kentucky, March 15, 2001.

“Imagination and Originality in Late Ming and Early Qing Calligraphy,” lectured at the Central University, Zhongli, Taiwan, October 30, 2000.

“Revisit of the Studies of Chinese Calligraphy in Mainland China since the 1970s,” presented at the “International Symposium on Chinese Calligraphy Crossing Centuries” organized by Zhonghua Calligraphy Association, Taipei, October 29, 2000.

Discussant of the “International Symposium on Chinese Calligraphy Crossing Centuries” organized by Zhonghua Calligraphy Association, Taipei, October 28, 2000.

“Chinese Calligraphy in the Late Ming and Early Qing Period,” lectured at Taipei Municipal Normal Collage, October 27, 2000.

Guest lecture on Chinese calligraphy, Department of Art, Wellesley Collage, October 17, 2000.

“Where are Mao Zedong’s Seals? A Narrative of the Structural Changes of Chinese Calligraphy in the Twentieth Century,” Franklin Murphy Lecturer for the Kress Foundation Department of Art History, The University of Kansas, Lawrence, Kansas, August 26, 2000.

Guest speaker of Chinese art at Newton Elementary Language Learning Initiatives funded by the federal NELLI, Newton, Massachusetts, June 22, 2000.

“A Study of the Fashion of Writing Strange Characters in Late Ming-Early Qing Calligraphy,” lectured to the members of the [Japanese] Association of Calligraphic Studies, Kyoto Education University, May 28, 2000.

“Calligraphy Handscroll/Album in Assorted Scripts in Late Ming Cultural Life,” presented at the “Calligraphy Symposium for Scholars from Mainland China, Hong Kong and Taiwan,” Taipei, May 14, 2000.

“Appreciating Chinese Calligraphy from Aesthetic, Historical, and Cultural Perspectives,” lectured at the Ho Ch’uang-shih Calligraphy Museum, Taipei, May 20, 2000.

“A Study of the Fashion of Writing Strange Characters in Late Ming-Early Qing Calligraphy,” lectured at the Department of Chinese Language, Taipei Municipal Normal College, May 12, 2000.

Participant of the Chinese Language and Cultural Perspectives Program, The Joseph H. Lauder Institute of Management & International Studies, the Wharton School, School of Arts & Sciences,

University of Pennsylvania, March 25, 2000.

“Where are Mao Zedong’s Seals? A Narrative of a Structural Change of Chinese Calligraphy in the Twentieth Century,” lectured at Bryn Mawr College, March 24, 2000.

“Introduction to the Art of Chinese Calligraphy and Seal Carving,” lectured at the Globe Immersion Program, the Wharton School, University of Pennsylvania, March 23.

“20th-Century Chinese Arts: From Rich Heritage to Avant-garde,” lectured at “Yin-Yang: Reform and Revolutions: 1999 Summer Content Institute for Asian Studies,” Trinity Catholic High School & The Academy of Pacific Rim, Newton, Massachusetts, July 22, 1999.

“Chinese History through Chinese Calligraphy and Seal Carving,” lectured at “Yin-Yang: Reform and Revolutions: 1999 Summer Content Institute for Asian Studies,” Trinity Catholic High School & The Academy of Pacific Rim, Newton, Massachusetts, July 20, 1999.

“Bada Shanren’s (1626-1705) Copy of the Lanting xu and the Late Ming Concept of Free Copy,” presented at the “International Symposium on the Lanting xu,” Suzhou, China, June 18, 1999.

“Turning Point: Politics, Art, and Intellectual Life during the Boxue hongci Examination (1678-1679),” presented at the symposium “The Qing Formation in Chinese and World Time,” University of Indiana, Bloomington, June 12, 1999.

“The Art of Seal Carving in the Chinese Cultural Context,” China Institute in America, New York, May 27, 1999.

“The Integral Relationship between Painting, Calligraphy and Seal Carving in Chinese Art,” lectured at the Worcester Art Museum, April 29, 1999.

“Calligraphy for Negotiating Everyday Life: The Case of Fu Shan (1607-1684),” presented at the symposium “The Visual Dimensions of Chinese Culture,” Institute for Advanced Studies, Princeton, New Jersey, March 26, 1999.

Colloquium Series at Yale University (invited by The Council on East Asian Studies and the Department of the History of Art at Yale University): (1) “Indiscriminate Duplications of Calligraphy, Texts, and Pictures in Late Ming and Qing,” January 28, 1999. (2) “Physical Handicap, Weakness, and Illness in Seventeenth-Century Chinese Art,” February 4, 1999. (3) “Calligraphy for Everyday Life: The Case of Fu Shan (1607-1684),” February 11, 1999.

“Where Can Art History and Artistic Creation Meet?” Round-table discussion with three Taiwanese Calligraphers at the Ho Ch’uang-shih Calligraphy Foundation, Taipei, July 11, 1998.

“Making Calligraphy as Gifts for Social Needs: The Case of Fu Shan (1607-1684),” lectured at the Ho Ch’uang-shih Calligraphy Foundation, Taipei, July 8, 1998.

“On Some Approaches to the History of Late Ming and Early Qing Calligraphy,” round-table discussion with professors and graduate students at the Research Institute of Art History, National Taiwan University, Taipei, July 7, 1998.

“Some Critical Issues in the Studies of the History of Late Ming and Early Qing Calligraphy,” lectured at the Ho Ch’uang-shih Calligraphy Foundation, Taipei, July 5, 1998.

“The Art of Late Ming and Early Qing Calligraphy,” lectured at the Ho Ch’uang-shih Calligraphy Foundation, Taipei, July 4, 1998.

“Bada Shanren’s (1626-1705) Copy of the Lanting xu and the Late Ming Concept of Free Copy,” lectured at Wang Fangyu Memorial Program, Asia Society, New York, June 6, 1998.

“Physical Handicap, Weakness, and Illness in Seventeenth-Century Chinese Art,” presented at the symposium “Body and Face in Chinese Visual Art,” The University of Chicago, April 25, 1998.

“Teaching Calligraphy as an Art,” presented at the “International Symposium on East Asian Calligraphy Education,” University of Maryland at College Park, April 11, 1998.

“Social Network and Art Transaction: The Collector Zhou Lianggong (1612-1672) and His Relationship with Contemporary Artists,” presented at the annual conference of the College Association of Art, Toronto, Feb. 25, 1998.

“Image as Word: A Preliminary Study of Rebus Play in Song Painting,” presented at New England East Asian Art History Seminar, Harvard University, Nov. 15, 1997.

“Indiscriminate Duplication of Calligraphy, Pictures and Texts in Late Ming and Early Qing,” presented at the panel “Writing, Reading and Constructing the Everyday World: Studies of Late Ming and Early Qing Reading Materials” at the annual conference of the Association of Asian Studies, Chicago, March 16, 1997.

“Chinese Letters in Their Private and Public Spheres,” presented at the workshop held in conjunction with the preparation of the exhibition “The Art and Culture of Chinese Calligraphy: Selections from John B. Elliott Collection,” Art Museum, Princeton University, November 2, 1996.

“Was the Patron also Being Patronized: The Collector Zhou Lianggong (1612-1672) and His Relationship to Contemporary Seal Carvers,” China Institute in America, New York, October 29, 1996.

“Dreaming of a Stele: Visiting Steles in the Early Qing and Its Relationship to the Stele School of Calligraphy,” presented at “Chinese Art of the Ming and Qing Dynasties,” an international Symposium held in conjunction with the exhibition “Splendors of Imperial China: Treasures from the National Palace Museum, Taipei,” The Art Institute of Chicago, July 28, 1996.

“Fu Shan’s Position in the History of Chinese Calligraphy,” lectured at the Normal College of Shanxi University, Taiyuan, China, June 26, 1996.

“Approaches to the Studies of Ming-Qing Calligraphy,” China Academy of Fine Arts, Hangzhou, China, June 12, 1996.

“The Interaction Between the High and the Low in Seventeenth-Century Calligraphy: A Case Study

of Jingdezhen Porcelain Decoration,” presented at the symposium “Chinese Porcelains of the Seventeenth Century,” The Taft Museum, Cincinnati, February 2-3, 1996.

“The Irony of Copying the Elite: A Study of Seventeenth Century Jingdezhen Porcelains,” lectured at China Institute in America, New York City, May 9, 1995.

“The Shanxi Intellectual Community in the 1660-70s and Fu Shan’s Late Calligraphy,” presented at the “International Conference on the History of Chinese Calligraphy,” Changshu, China, September 17, 1994.

“The Obsession with Strange Character Forms in Late Ming and Early Qing Calligraphy,” presented at the symposium “Issues in Ming-Qing Painting,” Yale University Art Gallery, April 24, 1994.

“Brush Sings and Ink Dances: Performance and Rhetoric in Chinese Calligraphy,” presented at the annual conference of Association of Asian Studies, Boston, March 25, 1994.

“The Impact of Modernization on Contemporary Chinese Calligraphy,” lectured at National Normal University, Taipei, June 7, 1994.

“Stories of Pictorial Seals from Contemporary China,” presented at the symposium “The Romance of Stone: The Art of Seal Engraving,” China Institute in America, New York City, December 5, 1992.

“Chinese Seal Carving and Its Modern Fate,” presented at the Yale University Art Gallery, New Haven, April 12, 1992.

Talks, demonstrations, and slide lecture on Chinese and Japanese calligraphy at Bryn Mawr College and Haverford College, invited by the joint program of East Asian Studies, Bryn Mawr College and Haverford College, September 24, 1991.

“Studies of Inscribed Metal and Stone Objects and Bada Shanren’s Late Calligraphy,” presented at the symposium “The Life and Art of Bada Shanren,” Yale University Art Gallery, March 23, 1991.

## **EXHIBITIONS ORGANIZED**

Chief curator of the exhibition “Painting and Calligraphy of Ch’ung-ho Chang Frankel”, The Museum of Chinese Modern Literature, Beijing, Sep. 12-15; The Chinese Opera Museum, Suzhou, Oct. 2-5, 2004.

“Writings, Carvings and Rubbings in Chinese Art,” Western Michigan University Gallery II, January 4-24, 1996.

“The World within a Square Inch: The Art of Chinese Seal Carving,” Yale University Art Gallery, March to July 1992; San Francisco Chinese Art Center, May 1993.

“Contemporary Chinese Calligraphy and Seal Art Exhibition” (co-organizer), The Gallery of the Mason Gross School of Art, Rutgers University, January 1990.

“Members Show of the Canglang Calligraphy Association” (co-organizer), the Guoyi Art Center,

Taipei Nov. 1989.

### **CONFERENCES ORGANIZED**

Organizer of the symposium “Names and Naming in Chinese Art,” The Sackler Museum, Harvard University, April 10, 2004.

Organizer of “Identity and Authenticity: A Symposium on Chinese Seals,” The Sackler Museum, Harvard University, April 13, 2002.

Co-organizer of the “International Symposium on the Lanting xu,” Suzhou, China, June 16-19, 1999.

Co-organizer of the “International Symposium on the History of Chinese Calligraphy,” Changshu, China, September 15-18, 1994.

### **PARTICIPANT IN EXHIBITIONS**

“The Painting and Calligraphy of Qianshen Bai and Qingxiong Ma,” Malden Public Library, organized by the Chinese Culture Connection (CCC), Massachusetts, May 3-31, 2003.

“Members’ Exhibit of the Canglang Calligraphy Society,” Ho Ch’uang-shih Calligraphy Museum, Taipei, Taiwan, November 2001.

“The Calligraphy Exhibition for Celebrating the Fiftieth Anniversary of the People’s Republic of China,” the Minzu Cultural Hall, Beijing, September 1999.

“The Calligraphy and Painting Exhibition for Celebrating the One Hundredth Anniversary of Peking University,” The National Gallery of China, Beijing, May 1998.

“The Peripatetic Brush: Four Contemporary Chinese Calligraphers and Their Use of the Past,” Wesleyan University, Middletown, Connecticut. March 28 to May 28, 1995.

“The Third National Young Calligraphers’ Exhibition,” Hefei, China, 1990.

“Contemporary Chinese Calligraphy and Seal Art Exhibit,” the Gallery of the Mason Gross School of Art, Rutgers University, New Brunswick, New Jersey, January 1990.

“The International Exhibition for Young Calligraphers,” Beijing, May 1989.

“Members’ Exhibit of the Canglang Calligraphy Society,” Taipei, Taiwan, November 1988.

“The Third National Calligraphy Exhibit,” Zhengzhou, China, September 1987.

“China/Japan Young Calligraphers’ Exhibition,” Prefectural Museum of Art, Shizuoka, Japan, November 1986.

“The Second National Young Calligraphers’ Exhibition,” Beijing, July 1986.

“The First National Young Calligraphers’ Exhibition,” Beijing, May 1984.

“The First National University Students’ Calligraphy Exhibition,” Beijing, March 1982.

### **OTHER PROFESSIONAL ACTIVITIES**

Visiting scholar of the Honolulu Academy of Arts, August 25-31, 2003. Invited by the Honolulu Academy of Arts to assist the preparation of a catalogue of Song-Yuan-Ming dynasty Chinese paintings in the collection of the Academy.

Section editor of the Companion on Chinese Art which is part of The Culture and Civilization of China project, a joint publishing effort between Yale University Press and the China International Publishing Group in Beijing.

Confidential reader for Harvard University Asia Center Publication Office, 2001.

Consultant to the exhibition “A Literati Life in the Twentieth Century: Wang Fangyu—Artist, Scholar, Connoisseur,” curated by H. Christopher Luce at China Institute Gallery, New York, February to June 1999.

Asashi Shimbun Visiting Scholar of the Department of Asian Art at the Art Institute of Chicago, April 23-30, 1996.

Consultant of the exhibition “Calligraphy as Living Art,” held at China Institute in America, New York City, January, 1996.

Member of the editorial board of the multi-volume The History of Chinese Calligraphy published by Jiangsu Education Press, 1995-2002.

Summer internship at the Yale University Art Gallery, assisted in preparations for the exhibition “The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p’ing Collection,” 1991.

Member of the Advisory Board of Calligraphy Overview, a calligraphy yearbook published in Zhengzhou, China, 1988-92.

Founding Member of the Canglang Calligraphy Society (founded in 1987, Suzhou, China. Membership: 40), 1987-date.

Juror of “The Second National Young Calligraphers’ Exhibition,” Beijing, July 1986.