

The Second U.S.-China Cultural Forum

A Binational Conversation on Bridging Cultures

The National Endowment for the Humanities in cooperation with the Chinese Ministry of Culture is hosting a day-and-a-half program on the role of art and culture in Sino-American relations. A series of roundtable conversations will take place among prominent scholars, artists, writers, and other representatives from the two nations.



Friday, October 15, 9 a.m. - 5 p.m.
Saturday, October 16, 9 a.m. - 12:30 p.m.
Faculty Club Heyns Room, UC Berkeley



Ministry of Culture
People's Republic of China



NATIONAL ENDOWMENT FOR THE
Humanities

National Endowment for the Humanities
gratefully acknowledges the support of the

*Center for Chinese Studies at the
University of California, Berkeley*

and

President's Committee on the Arts and Humanities

The Second U.S-China Cultural Forum

A Binational Conference on
Bridging Cultures

October 15-16, 2010

University of California, Berkeley

National Endowment for the Humanities
Ministry of Culture, People's Republic of China

Friday, October 15

9:00 a.m. - Welcome and Official Greetings

Andrew JONES, Professor of East Asian Languages and Cultures, University of California, Berkeley

James A. LEACH, Chairman, National Endowment for the Humanities

WANG Wenzhang, Vice Minister, Ministry of Culture of China

9:20 a.m. - Roundtable I: Historical Perspectives on U.S.-China Cultural Relations

Moderator: Pauline YU, President, American Council of Learned Societies

YU Dan, Deputy Director, Art and Communication School, Beijing Normal University

Annping CHIN, Senior Lecturer, Department of History, Yale University

WU Weishan, President of China Sculpture School of the Chinese National Academy of Arts

Jonathan SPENCE, Sterling Professor of History Emeritus, Yale University

10:45 a.m. - Refreshment Break

11:10 a.m. - Roundtable II: Literary Heritage and Creativity

Moderator: Donald MCQUADE, Professor of English, University of California, Berkeley

LIU Mengxi, Director of the Institute of Chinese Culture of Chinese National Academy of Arts and Tutor of Literature and Art Science and Art Theory

Andrew DELBANCO, Scholar of American Literature, Director of American Studies, Columbia University

MO Yan, Author and Research Fellow of the Arts Creation Center of the Chinese National Academy of Arts

Christopher MERRILL, Director of the International Writing Program at the University of Iowa

12:30 p.m. - Lunch Break

Roundtable III: Tradition and Innovation in the Visual Arts

Moderator: Henry ADAMS, Professor of American Art, Case Western Reserve University

1:40 p.m. - Part One

LI Shenghong, Executive Vice President of China Calligraphy School of Chinese National Academy of Arts

Dawn Ho DELBANCO, Professor of East Asian Art, Columbia University

TIAN Liming, Distinguished Research Fellow of the China Art Institute of the Chinese National Academy of Arts

Lawrence RINDER, Director of the Berkeley Art Museum and Pacific Film Archive

3:15 p.m. - Refreshment Break

3:40 p.m. - Part Two

XU Lei, Artist, Cultural Research Institute of Chinese National Academy of Arts

Sara SCHNECKLOTH, Professor of Drawing, University of South Carolina, Columbia

Billie TSIEN, Tod Williams Billie Tsien Architects

Saturday, October 16

9:00 a.m. - Roundtable IV: The Performing Arts: Comparative Perspectives

Moderator: Rachel GOSLINS, Executive Director of the President's Committee on the Arts and Humanities

LIU Zhen, Director of the Chinese Opera Institute of the Chinese National Academy of Arts

JIA Leilei, President Assistant of the Chinese National Academy of Arts, Director of Cultural Development Strategy Center

Claire CONCEISON, Professor of Theater Studies, Duke University

OU Jianping, Deputy Director and research fellow of the Dance Institute of the Chinese National Academy of Arts

Damian WOETZEL, founding Director of the Jerome Robbins New Essential Works Program, Director of the Vail International Dance Festival, and Cultural Programming Producer for the World Science Festival

10: 20 a.m. - Refreshment Break

10:45 a.m. - Roundtable V: The Future of U.S.-China Cultural Relations

Moderator: James A. LEACH, Chairman, National Endowment for the Humanities

JIN Canrong, Vice Dean of the School of International Relations, Renmin University of China

Allison BLAKELY, Professor of European and Comparative History, Boston University

YAN Xuetong, Director of the Institute of International Studies, Tsinghua University

Josiah OBER, Professor of Classics and Professor of Political Science, Stanford University

Biographies

James A. LEACH is the ninth Chairman of the National Endowment for the Humanities. Nominated by President Barack Obama on July 9, 2009, and confirmed by the Senate in early August, Leach began his four-year term as NEH Chairman on August 12, 2009. Leach previously served thirty years representing southeastern Iowa in the U.S. House of Representatives, where he chaired the Banking and Financial Services Committee, the Subcommittee on Asian and Pacific Affairs, the Congressional-Executive Commission on China, and founded and co-chaired the Congressional Humanities Caucus. After leaving Congress in 2007, Leach joined the faculty at Princeton University's Woodrow Wilson School, where he was the John L. Weinberg Visiting Professor of Public and International Affairs until his confirmation as NEH chairman. In September 2007, Leach took a year's leave of absence from Princeton to serve as interim director of the Institute of Politics and lecturer at the John F. Kennedy School of Government at Harvard University. Leach graduated from Princeton University, received a Master of Arts degree in Soviet politics from the School of Advanced International Studies at The Johns Hopkins University, and did additional graduate studies at the London School of Economics. Leach holds eight honorary degrees and has received numerous awards, including the Sidney R. Yates Award for Distinguished Public Service to the Humanities from the National Humanities Alliance; the Woodrow Wilson Award from The Johns Hopkins University; the Adlai Stevenson Award from the United Nations Association; the Edgar Wayburn Award from the Sierra Club; the Wayne Morse Integrity in Politics Award; the Norman Borlaug Award for Public Service; and the Wesley Award for Service to Humanity.

WANG Wenzhang is Deputy Minister of Ministry of Culture for the People's Republic of China. He is Delegate of the 17th National Congress of the Communist Party of China (CPC); Member of the 11th National Committee of the Chinese People's Political Consultative Conference. He successively held the posts of Deputy Chief of Research Section at Arts Department of Ministry of Culture, Chief of Drama Section, Chief of Arts Management Section, Deputy Director and Vice Editor in Chief of *China Culture Daily*, Director and Editor in Chief of *China Culture Daily*, Director of Arts Department of Ministry of Culture,

Executive Vice President of China Art Academy and CPC Vice Secretary, President of China Art Academy and CPC Secretary, and Director of China Intangible Cultural Heritage Protection Center. Social responsibilities include Director of Masterpiece Assessment Committee of China's Declaration on Intangible Cultural Heritage, part-time Professor at Peking University and Arts Institute of China University of Political Science and Law, Ph.D. supervisor at Shandong University and Graduate School of China Art Academy, Honorary Ph.D. and Guest Professor of Bulacan State University in Philippines, Deputy Director of Chinese Opera Association, Deputy Director of Kunqu Opera Reviving Committee at Ministry of Culture, Honorary Director of China Art Anthropology Association, and Executive Deputy Director of Fan Zhongyan Research Committee. A published art theorist and critic, he has also edited major publications, including: *An Exploration of Art System Reform and Management; Tradition and Beyond—A Dialogue between Science and Traditional Chinese Culture; Science and Humanity Redefined from a Chinese Scholarly Perspective; Macao Art series; Human Oral and Intangible Cultural Heritage series, Beijing Opera Facial Make-Up Collected During Mei Lanfang's Visit to the US; Cheng Yanqiu-A Master of Beijing Opera; Advanced Culture of China; and An Overview of Intangible Cultural Heritage.*

Panel Members

Henry ADAMS is Professor of Art History at Case Western Reserve University in Cleveland. He has been singled out by *Artnews* as one of the foremost experts in the American field. A graduate of Harvard University, he received his M.A. and Ph.D. from Yale, where he received the Frances Blanshard Prize for the best doctoral dissertation in art history. He is the author of more than two hundred scholarly articles, ranging over the American field from the seventeenth century to the present. He has also written numerous books, among them *Eakins Revealed*, which the painter Andrew Wyeth described as "the most extraordinary biography I have ever read on an artist." His most recent publication is *Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock*.

Allison BLAKELY is Professor of European and Comparative History at Boston University, and previously taught at Howard University for thirty years. He is the author of *Blacks in the*

Dutch World: the Evolution of Racial Imagery in a Modern Society; Russia and the Negro: Blacks in Russian History and Thought (winner of an American Book Award in 1988); several articles on Russian populism; and others on various European aspects of the Black Diaspora. His current main project is an overview of the history of Blacks in modern Europe. Among the awards Professor Blakely has received are Woodrow Wilson, Mellon, Fulbright-Hays, and Ford Foundation Fellowships. He is the immediate past President of the Phi Beta Kappa Society (2006-2009) and serves on its governing Senate and the Editorial Board of its journal, *The American Scholar*. Blakely received his Ph.D. and M.A. from the University of California, Berkeley and his B.A. from the University of Oregon.

Annping CHIN was born in Taiwan in 1950, to a mainland Chinese family that had moved there in 1948. She came with her family to Richmond, Virginia in 1962. She studied mathematics at Michigan State University and received her Ph.D. in Chinese Thought from Columbia University. She has written four books: *Children of China: Voices from Recent Years*, based on interviews with Chinese children living in the People's Republic of China; *Tai Chen on Mencius*, a study of eighteenth century Chinese intellectual history; *Four Sisters of Hofei*, a history of China's last century through the lives of four highly educated and accomplished women; and *The Authentic Confucius: A Life of Thought and Politics*. She has also co-authored, with Jonathan Spence, *Chinese Century: A Photographic History of the Last Hundred Years*. She is currently working on a new translation of Confucius' *Analects* for Penguin Classics and a book, *The Life of the Analects*, with Princeton University Press. Most recently, she has been studying the excavated texts from the Warring States period (481-221 B.C.); she has published several essays on that subject. Her fields of research include Confucianism, Taoism, and the Chinese intellectual tradition. She was on the faculty at Wesleyan University and is currently teaching in the History Department at Yale University.

Claire CONCEISON is Professor of Theater Studies at Duke University. Her research focuses on contemporary theatre in China and she has spent one to two months each year in the theatre communities of Beijing and Shanghai since 1990. She is author of the books *Significant Other: Staging the American in China* and *Voices Carry: Behind Bars and Backstage during China's Revolution and Reform*, the collaborative autobiography

of Chinese actor, translator, and politician Ying Ruocheng (Chinese version 水流云在：英若诚自传). Her current project is a study of the French-language plays of Gao Xingjian. Her translation of *Ballade Nocturne* is the first translation of one of Gao's plays from French into English.

Andrew DELBANCO is winner of the 2006 Great Teacher Award from the Society of Columbia Graduates, the author of *Melville: His World and Work*, which won the Lionel Trilling Award and was a finalist for the *Los Angeles Times* Book Award in biography. *The Death of Satan, Required Reading: Why Our American Classics Matter Now*, and *The Real American Dream* were named notable books by the editors of *The New York Times Book Review*. *The Puritan Ordeal* won the Lionel Trilling Award. Among his edited books are *Writing New England*, *The Portable Abraham Lincoln*, volume two of *The Sermons of Ralph Waldo Emerson* (with Teresa Toulouse), and, with Alan Heimert, *The Puritans in America*. His essays appear regularly in *The New York Review of Books*, *The New Republic*, and *Raritan*. In 2001, he was elected a Fellow of the American Academy of Arts and Sciences and named by *Time* Magazine as "America's Best Social Critic." In 2003, he was named New York State Scholar of the Year by the New York Council for the Humanities.

Dawn Ho DELBANCO is Adjunct Professor of Art History at Columbia University and, since 1991, has taught Western and East Asian art in the Columbia University Core Curriculum. She is the author of *Art from Ritual: Ancient Chinese Bronze Vessels from the Arthur M. Sackler Collection* and has published on various aspects of Chinese art, including painting, woodblock prints, ceramics, and ritual bronzes. She has lectured at various institutions, including the Metropolitan Museum of Art, the Nelson-Atkins Museum of Art, the Asia Society, and the Yale Art Gallery. She was a consultant on Chinese art for *The Dictionary of Art* and curated an exhibition at the Fogg Art Museum. Delbanco received an A.B. and Ph.D. in Chinese art history from Harvard University. She is a member of the National Council on the Humanities.

Rachel GOSLINS is Executive Director of the President's Committee on the Arts and Humanities, as well as a documentary director and producer. Her short film, *Onderduiken*, which tells the story of her family's life in hiding in Holland during the Holocaust, is used in civil rights curricula for Northern California

high schools. Her feature films include *Bama Girl*, an award-winning documentary following a black woman running for homecoming queen at the University of Alabama, and *God's House*, a film about Albanian Muslims who saved Jews during World War II (currently in post-production). As an art administrator, she served as the programming director for the Impact Film Festival and as the Director of the Independent Digital Distribution Lab, a joint PBS/ITVS project focused on distributing independent films online. She has also worked on productions for National Geographic, Discovery, PBS, A&E and the History Channel. Prior to her film career, Goslins served as an international copyright attorney for the firm of Gibson Dunn & Crutcher, and Attorney-Advisor in the office of Policy and International Affairs in the U.S. Copyright Office.

JIA Leilei is President Assistant of Chinese National Academy of Arts, Director of Cultural Development Strategy Research Center, Research Fellow and Ph.D. Tutor; Distinguished Professor of Nanjing University, Nanjing Arts Institute, and Ph.D. in Theatre, Film, and Television Literature. He is also a member of the Film Censorship Committee of State Administration of Radio, Film, and Television, and a member of the Evaluation Committee of Senior Professional titles in the Major of Art Research of the Ministry of Culture. His books include *An Introduction to Film Linguistics*, *Dance of Martial Arts: The Form and Spirit of Chinese Martial Arts Film*, *The Meaning Showed in the Screen: Appreciation and Interpretation of Film*, and *What is a Good Movie?: A Diversified Interpretation from Language Norms to Cultural Values*.

JIN Canrong is Vice Dean of the School of International Relations of Renmin University of China, Professor, and Ph.D. Tutor in Diplomacy. His works include *Multilateralism and Cooperation in East Asia* and *The Great Power Strategies in a Chinese Scholar's Eyes*.

Andrew JONES is Professor of East Asian Languages and Cultures and the Director of the Center for Chinese Studies at the University of California, Berkeley. Jones teaches modern and vernacular Chinese literature and popular culture. His research interests include music, cinema, and media technology, modern and contemporary fiction, children's literature, and the cultural history of the global 1960s. He is the author of *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music* and

Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age, co-editor of a special issue of *positions: east asia cultures critique* entitled *The Afro-Asian Century*, and translator of literary fiction by [Yu Hua](#), as well as Eileen Chang's *Written on Water*. His latest book is *Developmental Fairytales: Evolutionary Thinking and Modern Chinese Culture*. He received his Ph.D. from the University of California, Berkeley, in 1997.

LI Shengdong is Executive Vice President of China Calligraphy School of Chinese National Academy of Arts, a member of the Chinese Calligraphers Association, and a Class-A Artist of China (the highest level in this area in China). He is the author of *Creations and Appreciation of Modern Character-Engraving Art*, as well as personal copybooks for calligraphy, including *Copybook of Quick Method to Pen Calligraphy*, *Running Hand Copybook of Famous Prose*, and *A Copybook with Different National Anthem Lyrics and Selected Works of Li Shengdong's Calligraphy*.

LIU Mengxi is Director and Research Fellow of the Institute of Chinese Culture of Chinese National Academy of Arts, Ph.D. Tutor of Literature and Art Science and Art Theory, as well as Founder and Chief Editor of the magazine *Chinese Culture*. His books include *On the Academic Innovation and Research Methods of Chen Yinke*, *The Chinese Version of Buddhist Classics and the Development of Chinese Literary Style*, and *Wang Guowei and the Foundation of China's Modern Learning*. He also compiled *Classics of China's Modern Learning* (35 vols.), *Annals of the Chinese Culture*, and *The Volume of Art Theory* (10 vols.).

LIU Zhen is the Director of the Chinese Opera Institute of Chinese National Academy of Arts, Academic Degree Committee of Chinese National Academy of Arts, Ph.D. Tutor, and Chief Editor *Drama Study*. He is also Vice President of the Chinese National Opera Association, Vice President of China Art Anthropology Association, and Executive Vice President of China Nuo Opera Research Association. His works include *China's Folk Mulian Opera Culture*, *Life of China's Opera Actors*, *On the History of China's Folk Opera and China's Opera*, *China's Kun Opera and Literati Culture* (co-author), and *General History of Beijing's Operas*.

Donald MCQUADE is Professor of English at University of California, Berkeley. He recently returned to full-time teaching, research, and writing following nearly eight years as Vice

Chancellor for University Relations. A member of UC-Berkeley's English faculty since 1986, McQuade teaches courses in writing, American literature, and American Studies. He has written, edited, and co-edited numerous books on writing, on American literature, as well as on American culture, and especially on advertising. He has served as the guest curator of the "Advertising America" exhibition at the Smithsonian Institution's Cooper-Hewitt Museum and has written the chapter on advertising in *The Handbook of American Popular Culture*. He also served as the general editor of the revival of the Modern Library series, for which he prepared an edition of the works of Ralph Waldo Emerson. He served on the Advisory Board of the William James Project, and he wrote the Introduction to volume 9 of *The Correspondence of William James*.

Christopher MERRILL has published four collections of poetry, including *Brilliant Water* and *Watch Fire*, for which he received the Peter I. B. Lavan Younger Poets Award from the Academy of American Poets; translations of Aleš Debeljak's *Anxious Moments* and *The City and the Child*; several edited volumes, among them, *The Forgotten Language: Contemporary Poets and Nature* and *From the Faraway Nearby: Georgia O'Keeffe as Icon*; and four books of nonfiction, *The Grass of Another Country: A Journey Through the World of Soccer*, *The Old Bridge: The Third Balkan War and the Age of the Refugee*, *Only the Nails Remain: Scenes from the Balkan Wars*, and *Things of the Hidden God: Journey to the Holy Mountain*. His work has been translated into twenty-five languages, his journalism appears in many publications, and he is the book critic for the daily radio news program, *The World*. He has held the William H. Jenks Chair in Contemporary Letters at the College of the Holy Cross, and now directs the International Writing Program at The University of Iowa.

MO Yan is a Research Fellow of the Arts Creation Research Centre of Chinese National Academy of Arts and a noted Chinese novelist. He has written ten novels, which include *The Red Sorghum Family*, *Song of Paradise Garlic*, *13 Steps*, *Spirits Country*, and *Big Breasts and Wide Hips*. Among his two dozen novellas are *Transparent Red Carrot*, *Joy*, and *A Woman with Flowers in Her Arms*. He has also written more than eighty short stories. His screenplays include *Red Sorghum*, *Our Jing Ke*, and *Farewell, My Concubine*.

Josiah OBER holds the Constantine Mitsotakis Chair in the School of Humanities and Sciences at Stanford University. He divides his time and academic appointment between the Departments of Classics and Political Science, and has a courtesy appointment in Philosophy. He writes and teaches courses on various topics conjoining Greek history, classical philosophy, and political theory and practice. His most recent books are *Democratic Knowledge: Innovation and Learning in Classical Athens* and *Athenian Legacies: Essays on the Politics of Going On Together*.

OU Jianping is Deputy Director and Research Fellow of the Dance Institute of Chinese National Academy of Arts, and Director of Foreign Dance Research Office, as well as Ph.D. Tutor. His monographs and translations include *Oriental Aesthetics*, *Indian Aesthetic Theory*, *Dance Aesthetics*, *Appreciation of Dance Aesthetics*, *Contemporary Western Dance Aesthetics*, *Appreciating Modern Dance*, *Theory and Practice of Modern Dance*, *The Culture History of Western Dance*, and *The World Art History: The Volume of Dance*.

Lawrence RINDER is Director of the University of California Berkeley Art Museum and Pacific Film Archive. He has held positions at the Museum of Modern Art, Walker Art Center, and the Whitney Museum of American Art, where he was Chief Curator of the 2002 Biennial. Among the other exhibitions he has organized are "In a Different Light" (curated with Nayland Blake), "BitStreams," "The American Effect," and "Tim Hawkinson." He was the founding director of the Wattis Institute for Contemporary Arts at CCA, San Francisco, where he also served as Dean of the College. His writing on art has appeared in *nest*, *Artforum*, *The Village Voice*, *Fillip*, *Atlantica*, and *Flash Art*. *Art Life*, a collection of his essays, was published in 2005. He has also published poetry, fiction, and a play, co-authored with Kevin Killian.

Sara SCHNECKLOTH works in a variety of media as a way to explore the potential of contemporary drawing practice. Currently residing in South Carolina, Schneckloth holds an M.A. and M.F.A. from the University of Wisconsin at Madison, and has lived and worked in Iowa, Chicago, Seattle, San Francisco, and Cape Town, South Africa. Her drawings have been exhibited throughout the United States and South Africa, and her essays on mark-making theory and practice have appeared in the *Journal*

of Visual Culture, *International Drawing Annual*, and *Visual Communication Quarterly*. Drawing on the visual culture of science, Schneckloth creates images that speak to the physical and emotional processes of remembering. The notion of the gesture factors strongly into her work, figuring as both the mark on the page and as an invitation for viewers to interact with surfaces, materials, and imagery. Schneckloth is an Assistant Professor at the University of South Carolina in Columbia.

Jonathan SPENCE is the Sterling Professor of History Emeritus at Yale University. For more than four decades, Spence has captivated the public and scholars alike with his elegant writing style and knack for storytelling. A leading expert on the history and culture of China, Spence has authored twelve books. The Modern Library named *The Gate of Heavenly Peace, the Chinese and Their Revolution, 1895-1980* one of the best non-fiction books of the twentieth century. The *Washington Post Book World* called *The Search for Modern China*: "History at its best . . . all in the vivid, accessible style for which the author is well known." Spence was born in Surrey, England, in 1936. (He became an American citizen in 2000.) He studied at Winchester College and spent two years in the army for his national service, before attending Clare College, Cambridge, receiving a B.A. in history in 1959. A Clare-Mellon fellowship brought him to Yale University in New Haven, Connecticut, to study for an M.A. in history that same year. At Yale he devoted himself to the study of the history and culture of China, going on to earn a Ph.D. in 1965. Spence joined the faculty at Yale as an assistant professor in 1966 and retired from full time teaching in 2008. He is the recipient of numerous awards and honors, including the 2010 Jefferson Lecturer in the Humanities, and Guggenheim and MacArthur fellowships, as well as ten honorary degrees. In 2004, he served as the president of the American Historical Association.

TIAN Liming is Distinguished Research Fellow of China Art Research Institute of Chinese National Academy of Arts, and Dean and Professor of Chinese Painting Department of the Central Academy of Fine Arts. He is also a member of the Academic Committee of the Central Academy of Fine Arts, member of the Chinese Artists Association, and member of Chinese Painting Committee, and Director of Beijing Art Association. Among his works are nine painting albums, including *Tian Liming's Painting Album*, *Artistic Exploration of Tian*

Liming, Walk into the Sunlight: Tian Liming Collection, and Urban Holiday.

Billie TSIEN was born in Ithaca, New York. She received her undergraduate degree in Fine Arts from Yale University and her Masters in Architecture from UCLA. She has worked with Tod Williams since 1977 and in 1986 they formed the partnership of Tod Williams Billie Tsien Architects. Tsien has taught extensively in architectural programs throughout the United States including the Parsons School of Design, Harvard University, University of Texas at Austin, University of Pennsylvania, and Yale University. Her current work with Tod Williams includes a new museum for the Barnes Foundation in Philadelphia, a performing and visual arts center at the University of Chicago, the Asia Society headquarters in Hong Kong, and an information technology campus in Mumbai, India. Work in New York includes the David Rubenstein Atrium, a new ticketing venue and public space for Lincoln Center, and two new skating rinks in Brooklyn's Prospect Park. She and Tod Williams have received the Brunner Award from the American Academy of Arts and Letters, the Medal of Honor from the New York City AIA, and the Chrysler Award for Design Innovation. The partners have also been honored with The Cooper Hewitt's National Design Award in Architecture and the President's Medal from the Architectural League of New York.

Damian WOETZEL, former Principal Dancer with New York City Ballet, is the artistic director of the Vail International Dance Festival; founding Director of the Jerome Robbins Foundation's New Essential Works (NEW) Program, and cultural producer for the World Science Festival. Woetzel also works with Yo-Yo Ma and his Silk Road Connect Program in the New York City Public Schools. He is active as a director and producer of dance and music performances, and recently directed a performance at the White House celebrating dance in America. Woetzel holds a Master in Public Administration Degree from Harvard's Kennedy School of Government. In November of 2009, President Obama appointed Woetzel to the President's Committee on the Arts and Humanities.

WU Weishan is President of the China Sculpture School of Chinese National Academy of Arts, Professor, a member of the Eleventh Session of the CPPCC, and Ph.D. Tutor of Research of Fine Arts and Design Arts Theory. He is the author of fifteen

monographs, including *The Voice of a Sculptor* and *The Poetic Nature of Sculpture*. He has won the Royal Pangolin Prize of Britain, as well as many of China's state-level awards, such as the first prize of the Sculpture Construction in China's Cities. Since 1998, his sculpture and paintings have been exhibited in Britain, the United States, Canada, Holland, South Korea, Tokyo, Hong Kong, Macao, and Taiwan.

XU Lei is currently a professional artist at the China National Academy of Arts. He graduated from the Chinese painting department of Nanjing Art Institute. Xu focuses on exploring the contemporary transformation of Chinese painting and his works have been represented in major museums and private collections in China, including "China/Avant-Garde" exhibition at the China Art Museum in 1989, "5000 Years of Chinese Art and Civilization" at the Guggenheim Museum in New York and Bilbao, and the Twelfth International Architecture Exhibition of Biennale in Venice. In 2008, Xu Lei had a solo exhibition sponsored by the Asian Division at the Library of Congress in Washington, D.C. His publications include *Best Works of Noted Chinese Painters—Xu Lei, Xu Lei—Secrets of Illusion, Gate to the Extra-Mundane, and The Other Shore of Fantasy*.

YAN Xuetong is Director of Institute of International Studies of Tsinghua University, Chief Editor of *International Political Science*, and Chief Editor of *Chinese Journal of International Politics*. His books include *Analysis of China's National Interests, U.S. Hegemony and China's Security, International Politics and China, and Practical Methods of International Relations Study*.

YU Dan is Associate Professor at China's Beijing Normal University. She is also Assistant to the Dean, Faculty of Arts & Media, as well as Head of the Department of Film & Television Media. She has a master's degree in ancient Chinese literature and a doctoral degree in Film and Televisions Studies. She holds Strategist/Researcher positions in a roster of mass media groups, such as China Television Artists Association, China Visual Association's Tertiary Arts committee, China Visual Association's Research Group, CCTV's Research Office, China News Research Group, China-Guangdong Research Institute, China-Guangdong Institute Legal Programs Committee, and News Corp (Australia), etc. Yu became a household name in China by making the ancient texts of Confucius (551-479 B.C.) and Zhuangzi (369-286 B.C.)

understandable and relevant to laymen. In late 2006, a series of her lectures, entitled *Yu Dan's Insights into the Analects*, was broadcast for seven days on CCTV as part of the Lecture Room program. The transcript, edited into a book *Yu Dan's Notes on the Analects*, sold 10,000 copies within the first day of release. Within forty days, sales exceeded 1.5 million. By September 2007, the book had sold 4.2 million legal copies and an estimated 6 million pirated ones. In the Spring Festival period of 2007, another series of her lectures, *Yu Dan's Insights into Zhuangzi*, was also broadcast to much acclaim.

Pauline YU has been President of the American Council of Learned Societies, which supports research in the humanities and social sciences through programs of individual fellowships, conference grants, and international scholarly exchange, since 2003. From 1994-2003 she served as Dean of Humanities in the College of Letters and Science at the University of California, Los Angeles, and Professor of East Asian Languages and Cultures. Prior to that appointment, she was Founding Chair of the Department of East Asian Languages and Literature at the University of California, Irvine (1989-1994) and on the faculty of Columbia University (1985-89) and the University of Minnesota (1976-85). She received her B.A. in History and Literature from Harvard University and her M.A. and Ph.D. in Comparative Literature from Stanford University. She has written numerous books and articles on classical Chinese poetry, comparative literature, and issues in the humanities, has received fellowships from the Guggenheim Foundation, ACLS, and the National Endowment for the Humanities, and was awarded the William Riley Parker prize for best PMLA article of 2007.



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