

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 AND WORKING EXPERIENCES

- 2019- Director of Zhejiang University Museum of Art and Archaeology
- 2019- Dean of School of Art and Archaeology, Zhejiang University
- 2019- Professor of art history at School of Art and Archaeology, Zhejiang University
- 2015- Professor of art history at The Art and Archaeology Research Center, Research Institute of Cultural Heritage, Zhejiang University
- 2004-15 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)
- 1997-04 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

- 2011-12 Fellowship offered by the National Endowment for the Humanities.
- 2011 Jeffery Henderson Senior Research Fellowship, offered by Boston University Humanities Foundation, declined in favor of the NEH Fellowship.
- 2008 Citation from the Senate of the Commonwealth of Massachusetts in recognition of my "accomplishments and contributions to the sharing of Chinese calligraphy in the United States."

- 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*), co-editor. Awarded Lanting Prize for Excellence in Editing Scholarly Volumes, Chinese Calligraphers’ Association, Beijing.
- 2002 Research grant from the Metropolitan Center for Far Eastern Art Studies, Kyoto, Japan
- 2001 Short-Term Visiting Research Fellow, Smithsonian Institutions, Washington D.C., for the preparation of an exhibition of Bada Shanren’s art held at the Freer Gallery of Art in
- 2003
- 2001 Junior Fellowship awarded by the Humanities Foundation, Boston University
- 2000 Summer research grant, 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 the 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, Council of East Asian Studies, Yale University
- 1993 Cheng-Lee Pre-dissertation Fellowship, summer field trip to Hong Kong, Taiwan, and Japan
- 1992 Pre-dissertation research grant, Mellon Fund, summer field trip to China, summer 1992
- 1990-94 Yale Fellowship, Graduate School, Yale University
- 1986-90 Walter Russell Fellowship awarded 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.

Catalogues

Flowing Movement: The Material Imagination of Ian Boyden, editor of the Chinese text for this bilingual exhibition catalogue of American artist Ian Boyden. Shanghai: Shanghai wenhua chubanshe, 2012.

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

“Research Notes on the Use of Artist’s Seals in the Song-Yuan Period.” *Artibus Asiae* (Forthcoming).

"Research Notes on Seals in Late Qing Artistic and Intellectual Life," 221-238. in *The Poet as Scholar: Essays and Translations in Honor of Jonathan Chaves*, edited by David K. Schneider. *Sino-Platonic Papers*, Issue 272, 2017.

“Animals in Chinese Rebus Paintings,” 215-252. In *Chinese Zoomorphic Imagination in Chinese Art and Culture*, eds., by Jerome Silbergeld and Eugene Y. Wang. Honolulu: University of Hawai'i Press, 2016.

“Antiquarianism in a Time of Crisis: On the Collecting Practices of Late Qing Government Officials, 1861-1911,” 386-403. In *Traces, Collections, and Ruins: Towards a Comparative History of Antiquarianism: Comparative Perspective*, ed. by Alain Schnapp with Lothar von Falkenhausen, Peter N. Miller, and Tim Murray. Los Angeles: The Getty Research Institute, Los Angeles, 2013.

“Illness, Disability, and Deformity in Seventeenth-Century Chinese Art.” In Wu Hung and Katherine R. Tsiang 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 Zuozhuan* 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

"Rubbing Workers in Late-Qing Intellectual Life," 81-104. In *Chinese Studies in the Global Age: New Topics, New Methods, and New Perspectives*, eds. by Xin Ning, Dietrich Tschanz, and Ching-I Tu. New Jersey: Confucius Institute of Rutgers University, 2016.

"Calligraphy," 312-328. In *A Companion to Chinese Art*, ed. Martin J. Powers and Katherine R. Tsiang. Part of the *Wiley Blackwell Companion to Art History*. John Wiley & Sons, Inc. 2016.

“A Peaceful Calligraphy in Wartime: Chang Ch’ung-ho’s Small Standard Script Calligraphy of Qin Guan’s Poems in *Ci* Form,” published in the online catalogue of the Seattle Art Museum, 2013. <http://chinesepainting.seattleartmuseum.org/OSCI/start?t:state:flow=c49b50f6-de27-4026-aafe-0d8269a8b618>

“Composite Rubbings in Nineteenth-Century China: The Case of Wu Dacheng (1835-1902) and His Friends,” 291-319. In *Reinventing the Past: Archaism and Antiquarianism in Chinese Art and Visual Culture*, ed. WU Hung. Chicago: Paragon Books, 2010.

“The Intellectual Legacy of Huang Yi and His Friends: Reflections on Some Issues Raised by *Recarving China’s Past*,” in Cary Y. Liu et al., *Rethinking Recarving: Ideals, Practices, and Problems of the “Wu Family Shrines” and Han China*, 286-337. Princeton: Princeton University Art Museum, 2008.

“Chinese Calligraphy Meets the West,” co-authored with Craig Shaw and Uta Lauer, in Zhongshi and Wen C. Fong, et al., *Chinese Ouyang Calligraphy*, 438-461, 474-476. New Haven: Yale University Press, 2008.

“Chinese Calligraphy in the Mid to Late Qing and Republic Period (1850-1950),” in Stephen Little et al., *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, 66-79. Honolulu: Honolulu Academy of Arts, 2007.

“From Composite Rubbing to Picture of Antiques and Flowers (*Bogu huahui*): The Case of Wu Yun,” *Oriental Art* vol. 38, no. 3 (April 2007): 52-60.

“Butterfly, Dream, and Transformation,” primary essay in the exhibition catalogue *Currents 3: Lihua Lei* (Waterville, Maine: Colby College Museum of Art, 2007), pp. 11-17. A short version of this essay is included in *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art*, 360-361. Waterville, Maine: Colby College Museum of Art, 2009.

“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 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.” *Orientalism* 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

Pastimes: From Art and Antiquarianism to Modern Chinese Historiography, Shana J. Brown. Honolulu: University of Hawai'i Press, 2011. *Harvard Journal of Asiatic Studies* 73.1 (2013): 147-156.

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

Wanqing guanyuan shoucang huodong yanjiu (Studies of the collecting practice of government officials in the late Qing period). Guilin: Guangxi shifan daxue chubanshe (Lixiangguo), 2019.

Yunlu ganjiuji (Short essays about my teachers and friends). Guangzhou: Guangdong renmin chubanshe, 2018.

Zhang Chonghe shiwenji (Collection of Zhang Chonghe's poems and essays). Editor. Beijing: Sanlian shudian, 2016.

Yugu weitu yu Juanjuan fawu: Guanyu Zhongguo shufazhong jingdianxing wenti de sikao (Reflections on the issue of canonicity in Chinese calligraphy). Expanded hardcover edition. Guilin: Guangxi shifandaxue chubanshe, 2016.

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). Expanded hardcover edition. Guilin: Guangxi shifandaxue chubanshe, 2016.

Fu Shan de shijie: Shiqi shiji Zhongguo shufa de shanbian. Hardcover edition. Beijing: Sanlian shudian, 2015.

Wu Dacheng he tade tagong (Wu Dacheng and his rubbing workers. Beijing: Haitun shuguan, 2013).

This an enlarged and revised version of a long article I published with the same title. The book is small in size with only 102 pages.

Bai Qianshen shufa lunwenxuan (Selected essays by Qianshen Bai on Chinese calligraphy). Beijing: Rongbaozhai chubanshe, 2010.

Yugu weitu yu Juanjuan fawu: Guanyu Zhongguo shufazhong jingdianxing wenti de sikao (Reflections on the issue of canonicity in Chinese calligraphy), expanded edition. Beijing: Rongbaozhai chubanshe, 2009.

Fu Shan de shijie: Shiqi shiji Zhongguo shufa de shanbian (a revised and expanded 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 expanded 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, 2000.

Catalogues

Zhang Chonghe shishuhua xuan (Selected works of Chang Ch'ung-ho's poetry, calligraphy, and painting), editor. Prefaced by Professor Yu Ying-shih of Princeton University. Hardcover edition. Beijing: Sanlian shudian, 2014.

Zhang Chonghe shishuhua xuan (Selected works of Chang Ch'ung-ho's poetry, calligraphy, and painting), editor. Prefaced by Professor Yu Ying-shih of Princeton University. Beijing: Sanlian shudian, 2010.

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

“Wu Dacheng de shouzhi yu shoucang” (Incomes and expenses of Wu Dacheng and his collecting practice), *Zhejiang University Journal of Art and Archaeology*, No. 4 (2019).

“Yi yishen ying tianxia zhiqiu: Kangxi liu-qi nianjian de Wang Hui he tade zhugumen” (Wang Hui and his patrons in 1667-1668), *Palace Museum Journal*, No. 5, 2019, pp. 18-28.

"Taben de liutong yu Wan-Qing de yishu he xueshu" (Circulation of rubbings and the late-Qing Art and Scholarship), *Guoli Taiwan daxue meishushi yanjiu jikan* (National Taiwan University journal of art history) 42 (2017): 157-202.

“Wan-Qing wenwu shichang ji guanyuan shoucang huodong guankui: Yi Wu Dacheng jiqi youren wei zhongxin” (Late Qing art market and the collecting practices of government officials), *Palace Museum Research Quarterly*, vol. 33, no. 1 (Sept. 2015): 399-442.

“Wan-Qing guanyuan richang shenghuo zhong de shufa” (Calligraphy and everyday life among late Qing officials). *Zhejiang Daxue yishu yu kaogu yanjiu* (Zhejiang University Journal of Art and Archaeology), vol. 1, (2014): 219-251.

“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 ge'an 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 expanded 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 the late calligraphy of Bada Shanren (1626-1705).” *Gugong xueshu jikan* 12, no. 3 (Spring 1995): 89-124.

Articles in Journals, Books and Catalogues

"Xinzha yu yishushi yanjiu" (Letters and art history research), in Shanghai Museum ed., *Yi wo shuang liyu: Xinzha li de Wumen* (Wu School in letters). 4-17. Beijing: Peking University Press, 2017.

"Wang Shimin yu Wang Hui xinzha qitong kaoshi: Jianlun gaoben xinzha zai yishushi yanjiu zhong de wenxian yiyi" (A textual study of Wang Shimin’s seven letters to Wang Hui; and a note on the significance of letters in art history research), *Guoji Hanxue yanjiu tongxun* (Newsletter for International China Studies), No. 12 (June. 2016): 155-196.

"E shidai gaoben wenxian zhengli de biyaoxing" (The importance of studying documents in manuscript form in the E era), *Dushu*, 2016:1, 71-73.

"Jiawu zhanzheng hou de Wu Dacheng: Jianlun Wushi jiacang de tichuan wenti" (Wu Dacheng after the Sino-Japanese War: also with discussions of the related issues of the passage of the Wu family collection), in Shanghai Museum ed., *Wu Hufan de shou he yan* (The Hands and Eyes of Wu Hufan). 6-35. Beijing: Peking University Press, 2015.

“Shunzhi nianjian Jingdezhen ciqi shang de tiba, shufa, yu yinzhang” (Inscriptions, calligraphy, and seals on Jingdezhen porcelains in the Shunzhi reign), this is a Chinese translation of my English article published in 2002. *Meiyuan* (Journal of the Lu Xun Academy of Fine Arts), No. 5, 2014: 54-59.

Co-authored with Zhang Hui, “Qingchu fuzi shoucangjia Zhang Ruoqi he Zhang Yingjia” (Early Qing father-son collectors Zhang Ruoqi and Zhang Yingjia), *Xin meishu* (Journal of the National Academy of Art), vol. 35, no. 8 (2014): 37-48.

“The Social Functions and Art of Ancient Chinese Letters,” *Lishi wenxian*, No. 18 (2014): 498-

534.

“Wu Dacheng he tade tagong” (Wu Dacheng and his rubbing workers), in Qin Ming ed., *Huang Yi he Qingdai de jinshixue guoji yantaohui lunwenji* (Proceedings of the International Symposium on Huang Yi and *Jinshixu* in the Qing dynasty). 197-227. Beijing: The Palace Museum Press, 2012.

“Zhongguo shufa zai Meiguo” (Chinese Calligraphy in America), *Zhongguo shufa* (Chinese calligraphy), 2012 No. 4: 50-67.

“Ming-Qing yishushi he wenshi yanjiu congtao” (How Art History can Benefit the Study of History and Literature), *Guoji Hanxue yanjiu tongxun* (Newsletter for International China Studies), No. 4 (Dec. 2011): 134-152.

“Richang shenghuo zhong de shufa: Yi Fu Shan weili” (Calligraphy for Negotiating Everyday Life: The Case of Fu Shan [1607-1684]), in Hu Xiaozhen and Wang Hongtai eds., *Richang shenghuo de lunshu yu shijian* (The Discourse and Practice of Everyday Life), 519-585. Taipei: Yunchen wenhua shiye gufen youxian gongsi, 2011.

“Juanjuan fawu de zaoji: Dui Wo Xinghua xiansheng deng piping de huiying” (Responses to the criticism by Mr. Wo Xinghua on *Juanjuan fawu*), *Shufa*, 2011, No. 3: 45-52.

“Issues in the Debate Over the Wu Family Shrine,” in Fan Jingzhong et al., eds., *Kaogu yu yishushi de jiaohui: Zhongguo meishu xueyuan guoji xueshu yantaohui lunwenji* (Proceedings of the International Forum on Archaeology and Art History, China Academy of Art, Hangzhou, 2008), 38-43. Hangzhou: Zhongguo meishu xueyuan chubanshe, 2009.

“Wu Dacheng he Suzhou yanjiu *Shuowen jiezi* de chuantong” (Wu Dacheng and the Tradition of *Shuowen jiezi* research in Suzhou), in Liu Heng et al. eds., *Rusong sisheng: Shoujie Luo Zhenyu shuxue shufa guoji xueshu yantaohui lunwenji* (Proceedings of the International Symposium on Luo Zhenyu’s calligraphy and calligraphy study), 235-244. Shenyang: Wanjuan chuban gongsi, 2009.

“Xianqiao er wanxiu: Outi kaishu yu Jiang Zhaoshen shufa canzhaoxi de guanxi chuyi” (The impact of Ouyang Xun’s regular-script calligraphy on Jiang Zhaoshen’s aesthetic framework of calligraphy,” in *Meishushi yu guannianshi* (History of Art and History of Ideas), No. 7 (2009): 179-195.

“Wu Dacheng he zhuanke” (Wu Dacheng and seal carving), in Shanghai shufajia xiehui, ed., *Haipai shufa guoji yantaohui lunwenji* (Proceedings of the International Conference on the Shanghai School of Calligraphy), 356-369. Shanghai: Shanghai shuhua chubanshe, 2008.

“1886 Nian Wu Dacheng zai Jilin de wenhua huodong” (The cultural activities of Wu Dacheng [1835-1902] in Jilin, 1886) in Hua Rende, Ge Hongzhen, and Wang Weilin eds., *Ming-Qing shufashi guoji xueshu yantaohui lunwenji* (Proceedings of the International Symposium on Ming-Qing Calligraphy), 415-428. Shanghai: Shanghai guji chubanshe, 2008.

“Shehui jingying jigou de bianhua dui 20 shiji Zhongguo shufa de yingxiang” (The impact of the transformation of the social elite on twentieth-century Chinese calligraphy,” in Huang Dun, ed., *Yishuxue yanjiu* (Study of art), Second volume, 182-208. Nanjing: Nanjing daxue chubanshe, 2008.

“Koueki to sono yuujintachi no nokoshita chiteki-isan *Recarving China's Past* no teikisita syomondai eno hanron.” Japanese translation of my English article, “The Intellectual Legacy of Huang Yi and His Friends: Reflections on Some Issues Raised by *Recarving China's Past*,” translated by Kuroda Akiko, Tsuboi Naoko, and Nakamura Naomi, published in Kuroda Akira, ed., *Kaigai no Yougaku Kenkyu 1* (Overseas Studies of the Ancient Education of Children, No. 1). Nara: Yougaku no Kai, 2008.

“Zhongguo shufa zai xifang” (Chinese Calligraphy Meets the West), co-authored with Craig Shaw and Uta Lauer. *Zhongguo shufa yishu* (Chinese Calligraphy), 473-498, 514-519. Beijing: Waiwen chubanshe, 2007.

“Guanyu Fu Shan yanjiu de yixie wenti” (On some issues in the study of Fu Shan), *Wenwu shijie* (The World of Cultural Relics) 2007, No. 6: 39-43.

“Duilian zayi” (Discussions on Couplets), in Harold Mok, ed., *Hebi lianzhu 2: Lechangzai Xuan cang Qingdai yinglian* (Double Beauty II: Qing Dynasty Couplets from the Lechangzai Xuan Collection), 26-30. Hong Kong: Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007.

“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 scripts), included in the symposium proceedings *Ershi shiji shanshuihua yanjiu wenji* (Studies of twentieth-century Shanshuihua), 247-256. Shanghai: Shanghai shuhua chubanshe, 2006.

“Guanyu dangdai shufashi xiezuozhe 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 presented at the “National Art Museum of China Symposium on Calligraphy Theory”), 148-157. Shijiazhuang: Hebei jiaoyu chubanshe, 2005.

“Zai xiandai shufa de dadao xia” (In 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* (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 studies 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 expanded version of this article also appears as the preface to *Shen Yinmo Shuzhong moji: Zhang Chonghe cang* (Shen Yinmo’s calligraphy written 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” (Revisiting mainland China studies of Chinese calligraphy 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” (The 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 of Scholars from Mainland China, Taiwan, and Hong Kong, 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 (October 2002): 73-91, published by Center for Art Studies, Seoul, Korea.

“Lanting huiyi yu xueshu guifan” (“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. A revised version of this essay was 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 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 in Chinese calligraphy of 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 research methodology in 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 ‘Shiyue 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 zhuanke zai xifang” (Chinese seals in the West). *Zhongguo shufa* (Chinese Calligraphy) 1993, no. 2.

“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 a 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* (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

Yayi shanse: Wang Chong de rensheng yu shufa (Wang Chong's life and Calligraphy). Shanghai: Shanghai shuhua chubanshe, 2013. Zhongguo shufa (Chinese Calligraphy) 2013. 8.

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

"Dong Qichang de 'Dong Qichang', 'Qichang' shukuan yanbian yanjiu jiqi1dui Dong Qichang mouxie zuopin xinian ji jianding de yiyi," Chinese translation of Celia Carrington Riely's article "The Evolution of Dong Qichang's 'Qichang' Signature, with Implications for the Dating and Authentication of Some of His Works," In Hua Rende et al. eds., *Ming-Qing shufashi guoji xueshu yantaohui lunwenji* (Proceedings of the International Symposium on Ming-Qing Calligraphy), 115-154. Shanghai: Shanghai guji chubanshe, 2008. A short version of this article was published in *Shufa* (*Calligraphy Journal*), 2007, No. 10, pp. 23-35.

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. *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

11月30日，复旦大学文史研究院演讲“晚清官员收藏活动研究”

11月5日，在香港浸会大学演讲“中国视觉文化中的语言文字游戏”。

10月19日，“陶瓷与书写”，台北中华文物学会四十周年纪念演讲

10月17日晚上演讲“晚清官员日常生活中的书法活动”，黄一农颁发了“厚德荣誉讲座”纪念品。台湾清华大学

10月15日，在清华大学的“知味经典”工作坊上发表演讲和讨论。

10月12日，演讲“晚清官员收藏活动研究”，台湾大学

2018年9月26日，上午在四王和清初画家讨论会上作评议，下午发表“以一身应天下求”，和章晖合写的文章，我宣读。

4月22日，三联书店“新知大会”演讲“收藏史——中国艺术史研究的新挑战”。

2018年3月22日，苏州博物馆讲《晚清收藏活动的社会网络——以吴大澂及其友人为例》。

"The Culture of Chinese Letters," Shanghai Museum, Sept. 17, 2017.

"Collecting Practice of Late Qing Officials: Wu Dacheng and His Friends," lectured at the "Workshop on the Collecting and Connoisseurship in Chinese Art History," Zhejiang University, Sept. 9, 2017.

"Calligraphy and Everyday Life among Late Qing Officials," Fangsuo Bookstore, Chengdu, June 10, 2017.

"Antiquities Market and Collecting Activities of Officials in the Late Qing Dynasty," lectured at the Tianyige Museum, Ningbo, June 3, 2017.

"The Debate over the Wu Family Shrine," Keynote speech at the "International Symposium on the Study of Huang Yi's Correspondences with His Friends," March 29, 2017.

"The Play of Strange Characters in Late Ming-Early Qing Calligraphy," lectured at Brown University, Feb. 23, 2017.

"Late Qing Officials and Calligraphy," Peking University, Dec. 8, 2016.

"Antiquities Market and Collecting Activities of Officials in the Late Qing Dynasty," lectured at the Ullens Center for Contemporary Art, Beijing, Dec. 3, 2016.

"Wu Dacheng and the Modern Fate of Chinese Literati Culture," Lectured at Peking University, Dec. 2, 2017.

"Calligraphy and Everyday Life among Late Qing Officials," Fangsuo Bookstore, Guangzhou, Nov. 26, 2017.

"Antiquities Market and Collecting Activities of Officials in the Late Qing Dynasty," lectured at Peiking University, Nov. 24, 2016.

"Information, Exchange Shops (Piaohao), and Transportation— The Networks of Late-Qing Collecting Practice," Presented at the "International Symposium on the Collecting and Connoisseurship in Chinese Art History," Zhejiang University, Nov. 12, 2016.

"A Riddle-like Cipher by Bada Shanren and the Intellectual Context of the Early Qing," presented at the international symposium in conjunction with the exhibition "Alternative Dreams: 17th-Century Chinese Paintings from the Tsao Family Collection," the Los Angeles County Museum of Art, Oct. 16, 2016.

"Late Qing Antique Market and the Collecting Practices of Government Officials," Hong Kong Chinese University, Oct. 11, 2016.

"Late Qing Antique Market and the Collecting Practices of Government Officials," lectured at the Chongzheng Lecture Series, Guangzhou, June 11, 2016.

"The Art of the Chinese Song Dynasty," lectured for the students of Yenching Academy, in Hangzhou, May 23, 2016.

"A Dialog with Fu Shan," presented at the Central University of Finance and Economics, Beijing, April 1, 2016.

"The Visual Expressions of Chinese Word Play," Shanghai Minsheng Modern Art Museum, Feb. 28, 2016.

"Calligraphy and Everyday Life among Late Qing Officials," 28th Sammy Yukuan Lee Lecture on Chinese Archaeology and Art, Fowler Museum, UCLA, Nov. 7, 2015.

"Wu Dacheng and the Modern Fate of Chinese Literati Culture," presented at the Sammy Yukuan Lee Seminar at the Center for Chinese Studies, UCLA, Nov. 6, 2015.

"Wu Dacheng and the Modern Fate of Chinese Literati Culture," lectured at the Shanghai Museum, Oct. 18, 2015.

"Calligraphy in the Cultural Life of Late Qing Government Official," lectured at the Shanghai Chinese Culture Palace, Oct. 17, 2015.

"From Wu Dacheng to Mao Zedong: The Transformation of Chinese Calligraphy in the 20th century, lectured at Sanlian shudian Press, Beijing, Sept. 20, 2015.

"Calligraphy and Late Qing Government Official," lectured at Sanlian shudian Press, Beijing, Sept. 19, 2015.

"Yingchou, Rhetoric, and Cultural Capital: Some Issues in Fu Shan Study," lectured at Sanlian shudian Press, Beijing, Sept. 18, 2015.

Chair and discussant of the panel on calligraphy and model-book and rubbing, the "International Conference on *Shiqu baoji*" organized by the Palace Museum, Beijing, Sept. 18, 2015.

One of the six leaders of the object study workshop organized by The Institute of Art History, Taiwan University, Aug. 24-29, 2015.

"The Interaction between the Court and Literati in the Qing dynasty", presented at the international symposium on "High Qing Court Art" held at the Dragon Museum, Aug. 19, 2015.

"Wu Dacheng and the Grand Seal Script Calligraphy in the Late Qing," National Museum of China, Aug. 12, 2015.

Lecture on and demonstration of calligraphy in conjunction with the exhibition "Embodying Compassion in Buddhist Art: Image, Pilgrimage, Practice." Vassar College, June 12, 2015.

Panel discussant at the international symposium "The History and Current State of Chinese Writing," Yangzhou, China, Dec. 28, 2014.

Co-leader of the "Chinese Calligraphy Workshop" (2 days) sponsored by the Mellon Foundation, held at the Freer and Sackler Galleries of Art, Washington D. C., Nov. 21-22, 2014.

"Calligraphy in the Everyday Life of Late Qing Government Official," delivered as part of the "Series Lectures by Famous Overseas Scholars," Zhejiang University, Oct. 31, 2014.

"Why Late Government Official Made So Many Calligraphy?" Shanghai Ancient Books Bookstore, Aug. 10, 2014.

Three presentations on my study of Wu Dacheng at the art history workshop organized by the He Xiangning Art Museum, Shenzhen, China, Aug. 2-4, 2014.

“Calligraphy in the Everyday Life of Late Qing Government Official,” The Commercial Press, Hong Kong, July 30, 2014.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” Suzhou Forum of Calligraphy History, Suzhou, China, July 8, 2014.

Discussant of Hui-wen Lu’s presentation “Reproducing and Remaking the Paradigm: Wang Xizhi’s (303-361) Calligraphic Masterpiece *Essay on Yue Yi* (Yue Yi lun) in the Age of Printing,” art history workshop organized by the Fairbank Center for Chinese Studies, Harvard University, March 14, 2014.

“Chinese Painting and Calligraphy: An Introduction,” lecture, demonstration, and workshop at the MFA, Boston, Feb. 25, 2014.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” workshop presentation at the Institute of Fine Art, New York University, Feb. 21, 2014.

Co-leader of the workshop “Research Training in Chinese Paleography” (7 days) organized by the Australian National University, Canberra, Dec. 16-22, 2013.

“Chinese Calligraphy in the West,” lectured at Shanghai College of Drama (invited by Shanghai Association of Calligraphers), Dec. 8, 2013.

“The Social Functions and Art of Ancient Chinese Letters,” lectured at the Shanghai Library, Dec. 7, 2013.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” Kunshan Academy of Calligraphy and Painting, Kunshan, China, Nov. 22, 2013.

“Art History and the Studies of History and Literary History,” City University of Hong Kong, Nov. 11, 2013.

“Late Qing Art Market and the Collecting Practice of Government Officials,” City University of Hong Kong, Nov. 8, 2013.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” City University of Hong Kong, Nov. 7, 2013.

Co-leader of the “Chinese Calligraphy Workshop” (5 days) sponsored by the Mellon Foundation, held at the Metropolitan Museum of Art, New York, Aug. 26-30, 2013.

“Late Qing Government Officials Calligraphy for Various Social Occasions,” Keynote speech

delivered at the “Second Conference of the Modern Chinese Culture Research Society,” Otsuma Women’s University, Tokyo, Aug. 17, 2013.

“Rubbing Workers in Late Qing Intellectual and Artistic Life,” presented at the International Conference on Various Aspects of Chinese Studies in the Global Age, Rutgers University (New Brunswick), June 21, 2013.

“Calligraphy in the Everyday Life of Late Qing Government Official,” lectured at the International Academy for Chinese Studies, Peking University, June 6, 2013.

“Why Did Late Qing Government Officials Write So Many Calligraphy?” invited public lecture at the Council Auction House, Beijing, June 2, 2013.

“Exploring Issues in the Traditional Media and Modernity through the Calligraphy of Government Officials from the Late Qing Period,” presented at the international symposium “Another Modernity or Contemporaneity?: Traditional Chinese Media in the Context of Contemporary Art” in conjunction with the exhibition “The Origin of Dao: New Dimensions in Chinese Contemporary Art” organized by the Hong Kong Museum of Art, May 17, 2013.

“The Social and Art History of *Summer Mist along the Lake Shore* in the Early Qing,” presented at the international symposium “Image and the Imaginary in 17th-Century China” in conjunction with the exhibition “The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China” Santa Bar Art Museum of Art, Jan. 12, 2013.

“Seals in the Artistic and Intellectual Life of the Late Qing Period,” presented at “Chinese Seals: Tradition and Innovation,” an international conference in conjunction with the exhibition with Contemporary Chinese Seals by Li Lanqing organized by the British Museum, National Art Museum of China, and Higher Education Press, London, Nov. 3, 2012.

“Wu Dacheng’s Calligraphy and Late Qing Intellectual Life,” present at the symposium “Decoding Chinese Calligraphy,” San Francisco Asian Art Museum, Oct. 13, 2012.

Panelist of two roundtable discussions at the “Read New Horizon” events in celebration of the Ten-Year Anniversary of Shiji Wenjing Publishing House, Shanghai, Aug. 18-19, 2012.

“Chinese Calligraphy in the United States of America,” lectured at the Confucius Institute Headquarters, Beijing, July 18, 2012.

“The Significance of Ian Boyden,” presented at the conference “The Spirit of Ink” in conjunction with the exhibition “Flowing Movement: The Material Imagination of Ian Boyden,” Suzhou Museum, Suzhou, China, July 6, 2012.

“Art Market and Collecting Practice in the Second Half of the 19th Century: The Case of Wu Dacheng and His Friends,” lectured at the International Academy for Chinese Studies, Peking University, June 28, 2012.

“Word Play in Chinese Visual Culture,” lectured at the International Academy for Chinese Studies, Peking University, June 26, 2012.

“Art Market and Collecting Practice in the Second Half of the 19th Century: The Case of Wu Dacheng and His Friends,” presented at the workshop “Leisure and Money,” Boston University, June 15, 2012.

“Word Play in Chinese Visual Culture,” lectured at Guangzhou Academy of Fine Arts, China, Dec. 11, 2011.

Special lecture for the Dr. Sun Yat Sen Forum “From Wu Dacheng to Mao Zedong: The Impact of the Transformation of the Elite Structure on Contemporary Chinese Calligraphy,” Zhongshan City, Guangdong province, China, Dec. 10, 2011.

Panel discussant at the “International Symposium on the Preface to the Orchid Pavilion Gathering” organized by the Palace Museum, Beijing, Oct. 30, 2011.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” lectured at the International Academy for Chinese Studies, Peking University, Oct. 27, 2011.

“How Could Literary and History Study Benefit the Study of Art History,” lectured at the International Academy for Chinese Studies, Peking University, Oct. 20, 2011.

“Changes in Calligraphy Study since the Late Qing Period,” presented at the international symposium in conjunction with the exhibition “Clean Rivers and Distant Mountains: Chengdu Biannual,” Chengdu, China, Oct. 1, 2011.

Panel discussant at the international symposium in conjunction with the exhibition “Clean Rivers and Distant Mountains: Chengdu Biannual,” Chengdu, China, Sept. 30, 2011.

“Fu Shan (1607-1685) and the Fashion of Writing Unusual Characters in Late Ming and Early Qing Calligraphy,” lectured at the Qiangaoyuan Gallery, Chengdu, China, evening of Sept. 28, 2011.

Roundtable discussion on calligraphy study with faculty and graduate students at the Institute of Calligraphy Study at Sichuan University, Chengdu, China, morning of Sept. 28, 2011.

Commentator of the lectures on contemporary Chinese art by Professor Pi Daojian and Professor Qiu Zhijie, Southwestern Jiaotong University, Chengdu, China, Sept. 27, 2011.

“Wu Dacheng and the Modern Fate of Chinese Literati Culture,” lectured at Sichuan University, Chengdu, China, Sept. 26, 2011.

Panelist of roundtable discussion at the symposium “Universal Language: Xu Bing and the Vocabulary of Tobacco,” Virginia Museum of Fine Arts, Sept. 10, 2011.

“Calligraphy Performance in the Era of Mass Media,” lectured at the Taiyuan Institute of Classics and History, Taiyuan China, June 16, 2011.

Lecture on and workshop of Chinese calligraphy, Wellesley College, Nov. 11, 2010.

“The Artistic and Cultural Activities of Wu Dacheng in Jilin in 1886,” presented at the “Leisure and the State in Eurasia” Workshop, Boston University, Nov. 6, 2010.

“The Art of Calligraphy in Chinese Society,” part of the lecture course “China: From Ancient to Pop Culture,” organized by the MFA, Boston, Oct. 20, 2010.

Lecture on Chinese calligraphy at the workshop of Chinese poetry and calligraphy in conjunction with the special exhibition, *The Emperor's Private Paradise: Treasures from the Forbidden City*, the Peabody Essex Museum, Sept. 19, 2010.

“Word Play in Chinese Visual Culture,” presented at the “International Academic Conference on Chinese Language and Culture” organized by the Center for the Study of Chinese Characters in Korea, Kyungsoong University, Pushan, South Korea, Aug. 18, 2010.

“What is a Calligraphy Canon?” Lectured at the Xinjiang Calligraphy Association, Wulumuqi, Xinjiang, China, Aug. 4, 2010.

“Word Play in Chinese Calligraphy,” lectured at Shihezi University, Shihezi, Xinjiang, China, July 28, 2010.

Participant in the round table discussion at the Suzhou (Canglang) Calligraphy Forum, Suzhou, China, July 20, 2010.

“The Modern Fate of Chinese Literati Art,” lectured at the National Library of China, Beijing, July 13, 2010.

“Antiquarianism in a Time of Crisis: On the Collecting Practices of Late Qing Government Officials (1861-1911),” presented at the international symposium “Traces, Collections, Ruins: Towards a Comparative History of Antiquarianism,” organized by the Fondation maison des sciences de l’homme and the Getty Research Institute, Los Angeles, June 3, 2010.

“Hiring Artists as Secretaries in the Late Qing Period: The Case of Wu Dacheng (1835-1902),” presented at the international symposium “Performing the Modern: The Politics of Culture and the Arts in Early 20th-Century China,” Stanford University, February 20, 2010.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at the Center for the Study and Application of Chinese Characters, East China Normal University, January 6, 2010.

Discussant on two panels at the International Symposium on the Creation of Calligraphy in Ancient China, Nanjing, China, December 29, 30, 2009.

“Wu Dacheng he Suzhou yanjiu *Shuowenjiezi* de chuantong” (Wu Dacheng and the Tradition of *Shuowen jiezi* research in Suzhou), presented at the International Symposium on Luo Zhenyu’s calligraphy and calligraphy study), the Municipal Library of Dalian, China, December 25, 2009.

“The Impact of the Transformation of Social Elite on 20th Century Chinese Calligraphy,” lecture at the Taiyuan Institute of Classics and History, Taiyuan, China, August 11, 2009.

“How to Choose a Thesis Topic and Write It,” lecture at the Suzhou (Wujiang) Calligraphy Forum, Suzhou, China, July 19, 2009.

“The Artistic Production of Chinese Rubbings,” delivered as part of the Blackmore Lecture series at the Seattle Art Museum, May 14, 2009.

“Problems of Texts in the Disputes over the Wu Family Shrines,” lecture at University of Washington, May 13, 2009.

“Chinese Calligraphy in the Late Ming period (1573-1644),” lecture at the Department of Art, Brandeis University at the invitation of Professor Aida Wong, April 21, 2009.

“Calligraphy in Chinese Society,” in a lecture series organized by the “Program in Scriptures and the Arts” and the Department of Art History at Boston University, February 11, 2009.

“Wu Dacheng and Seal Carving,” presented at the “International Conference on the Shanghai School of Calligraphy,” Shanghai, December 29, 2008.

“A Study of Bada Shanren’s Calligraphy Album in the Collection of Weng Tonghe,” delivered by Tang Yinfang at the symposium in conjunction with the exhibition “Selected Paintings and Calligraphy from the Weng Tonghe Collection,” Beijing World Art Museum, December 11, 2008.

Lecture on and demonstration of Chinese calligraphy as part of seminar “Chinese Art: Beyond the Four Treasures,” organized by Primary Source at the Peabody Essex Museum in Salem, MA, November 13, 2008.

“Performing Calligraphy in the Era of Mass Media,” presented at “Rethinking the Written Word: An International Symposium on Chinese Calligraphy,” Taiwan Normal University, Taipei, November 2, 2008.

Chair and discussant on the panel “Contemporary Chinese Calligraphy in the Global Context” at “Rethinking the Written Word: An International Symposium on Chinese Calligraphy,” Taiwan Normal University, Taipei, November 2, 2008.

Lecture on and demonstration of Chinese calligraphy, Wellesley College, October 16, 2008.

“Issues in the Debate Over the Wu Family Shrine,” presented at “Archaeology and Art History: An International Forum,” organized by the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China, September 26, 2008

“Word Play in Chinese Calligraphy,” invited lecture at the He Xiangning Art Museum, Shenzhen, China, August 2, 2008.

“Research Methods and Sources of Ming-Qing Calligraphy Study in the Era of Internet,” lecture at the Suzhou (Xiangcheng) Calligraphy Forum, Suzhou, China, July 19, 2008.

“Confucianism, Taoism, Buddhism and the Arts of China,” lecture to school teachers at the Boston Children’s Museum, July 1, 2008.

“Animal in Chinese Rebus Paintings,” presented at the “Chinese Zoomorphic Imagination Workshop” organized by the Department of History of Art and Architecture, Harvard University, May 24, 2008

Harn Eminent Scholar Lecture: “The Change of Elite Structure and Its Impact on Contemporary Chinese Calligraphy,” delivered at the Samuel P. Harn Museum of Art, University of Florida, April 3, 2008

“Study of the Practice of Inscribing Portraits in the Early Qing Period,” presented at the International Symposium on Ancient Chinese Figure Paintings from Liaoning Provincial Museum and Shanghai Museum, organized by the Shanghai Museum, March 14, 2008.

Lecture, demonstration, and workshop on Chinese calligraphy, The Hotchkiss School, CT, January 11, 12, 2008.

“The Impact of the Transformation of Political Elite on Contemporary Chinese Calligraphy,” lecture at Nanjing University, China, December 23, 2007.

Lecture and demonstration on Chinese calligraphy, Bryant University, November 29, 2007.

“The Art of Chinese Seal Carving,” lecture and demonstration at the Metropolitan Museum of Art, New York, November 28, 2007.

Discussant on the panel “Calligraphers” at “When Art Met History: A Symposium of the Richard Fabian Collection,” Honolulu Academy of Arts, September 14, 2007.

“Reflections on Late-Ming and Early Qing Calligraphy,” lecture at the Suzhou Museum, China, August 21, 2007.

“The Cultural Activities of Wu Dacheng (1835-1902) in Jilin, 1886,” Presented at the International Symposium on Ming-Qing Calligraphy, Zhangjiagang, China, August 18, 2007.

“Some Issues in Studies of Fu Shan (1607-1684/85),” presented at the International Symposium in Commemoration of the 400th Anniversary of Fu Shan’s Birthday, Taiyuan, China, July 30, 2007.

Discussant on the panel “Old Leftover: Qing Yilao and Traditional Culture in Chinese Modern

Times,” AAS Annual Meeting, March 25, 2007.

“The Materiality of Rubbings,” presented at the Society for Ming Studies, AAS Annual Conference, Boston, March 23, 2007.

“The Play of Strange Characters in Seventeen Century Calligraphy,” lecture at Cornell University, March 13, 2007.

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 the University of Pennsylvania Art Museum, December 2, 2006.

“Wan-go Weng’s Studies of Chinese Art”, presented at a conference in celebration of Mr. Wan-go Weng’s achievements, organized by China Institute in America, New York, November 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 *Recarving China’s Past*,” a workshop organized by the graduate students of the Department of the History of Art and Architecture, November 2, 2006.

Calligraphy workshop at Argonne National Laboratory, Argonne Illinois, November 2, 2006

“Chinese Calligraphy and Its Cultural Context,” lecture at Argonne National Laboratory, Argonne Illinois, November 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 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 the 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 at the Lanting Forum at the Institute of Chinese Calligraphy Culture, Capital Normal University, May 24, 25, 26, 29, 31, June 2, 2006. Presented a lecture series on studies in 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 the San Francisco Asian Art Museum and Institute of East Asian Studies, University of California, Berkley, 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,” lecture at Assumption College, Massachusetts, February 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, January 21, 2006.

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

“Calligraphy in the late Ming Dynasty,” lecture at the Department of Art, Brandeis University, at the invitation of Professor Aida Wong, December 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, November 28, 2005. Paper presented by Professor Liu Zhaohui, Fudan University.

Calligraphy demonstration at Wellesley College, November 3, 2005.

“The Play of Strange Characters in the Late Ming-Early Qing Period,” lecture 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 Rock Publishing, Inc., from May 6 to May 17, 2005, including such institutions as 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, Zhonghua, 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,” lecture at the University of Pennsylvania at the invitation of Penn Center for East Asian Studies, April 14, 2005.

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

“Chinese Calligraphy and Its Cultural Context,” lecture at the School of Art, University of Washington, January 24, 2005.

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

“The Art of Chinese Calligraphy,” lecture at Selby Library at the invitation of the Museum of Asian Art, Sarasota, November 4, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at Shanghai Museum at the invitation of the Calligraphy and Painting Section, Shanghai Museum, Suzhou, October 13, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at the Suzhou Municipal Library at the invitation of the Calligraphy Association of Suzhou, Suzhou, October 3, 2004.

“The Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at Nanjing Arts Institute, Nanjing, September 28, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at Nanjing Normal University, Nanjing, September 26, 2004.

“The Transformation of Chinese Calligraphy in the Seventeenth Century — The Case of Fu Shan,” lecture at the College of Humanities, Central Academy of Fine Art, September 23, 2004.

“Collections and Studies of Chinese Calligraphy in the West,” lecture at the Central Academy of Fine Art at the invitation of Dr. Alfreda Murck, Beijing, September 17, 2004.

“Study of the Fashion of Writing Strange Characters in Late Ming and Early Qing Calligraphy,” lecture at Peking University, September 15, 2004.

“Methodological Issues in Studying Chinese Calligraphy,” lecture at the Institute of Chinese Calligraphy Culture, Capital Normal University, Beijing, September 13, 2004.

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

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

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

“Collections and Studies of Chinese Calligraphy in the West,” invitational 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, April 30, 2004.

“The Formation of the Stele School and Its Impact on Qing Dynasty Calligraphy,” lecture 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,” lecture at the Museum of Fine Arts, Boston, March 10, 2004.

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

“The Formation of the Stele School of Calligraphy in the Qing Dynasty,” lecture at the Department of Art, Brandeis University, at the invitation of 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, November 18, 2003.

Lecture on and demonstration of Chinese calligraphy, Philips Academy, Andover, October 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 17th-Century China,” presented at the symposium “Treasures from an Unknown Reign: Shunzhi Porcelain,” University of Virginia Art Museum, Charlottesville, March 22, 2003.

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

Calligraphy workshop, Chinese Department, Wellesley College, October 8, 15, 29, November 5, 12, 19, 2002.

“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, October 26, 2002.

“Issues in Chinese Calligraphy Studies in the United States of America,” lecture 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 at the invitation of the Center East Asian Studies, Colby College, April 11, 2002.

“Calligraphy and Pictorial Space in the Chinese Garden,” presented at the Asia GSD Landscape

Seminar, Harvard Graduate School of Design, Cambridge, November 13, 2001.

Guest lecture on Chinese calligraphy, Department of Art, Wellesley College, 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, October 21, 2001.

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

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

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

“Chinese Calligraphy in the West,” lecture 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,” Metropolitan Museum of Art, New York, May 19, 2001.

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

“The Calligraphy Handscroll/Album in Assorted Scripts in Late Ming Cultural Life,” lecture 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, 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,” lecture at Central University, Zhongli, Taiwan, October 30, 2000.

“Revisiting 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 at 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,” lecture 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, 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,” lecture to the members of the [Japanese] Association of Calligraphic Studies, Kyoto Education University, May 28, 2000.

“The 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,” lecture 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,” lecture at the Department of Chinese Language, Taipei Municipal Normal College, May 12, 2000.

Participant in the Chinese Language and Cultural Perspectives Program, The Joseph H. Lauder Institute of Management & International Studies, 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,” lecture at the Globe Immersion Program, Wharton School, University of Pennsylvania, March 23.

“20th-Century Chinese Arts: From Rich Heritage to Avant-garde,” lecture 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,” lecture 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 to 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,” lecture 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 (at the invitation of 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),” lecture 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,” lecture at the Ho Ch’uang-shih Calligraphy Foundation, Taipei, July 5, 1998.

“The Art of Late Ming and Early Qing Calligraphy,” lecture 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,” lecture 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,” 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, February 25, 1998.

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

“Indiscriminate Duplication of Calligraphy, Pictures and Texts in Late Ming and Early Qing,” presented to 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 to “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,” Art Institute of Chicago, July 28, 1996.

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

“Approaches to 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,” lecture 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,” lecture 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, at the invitation of 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

Curator of the exhibition “Flowing Movement: The Material Imagination of Ian Boyden,” Suzhou Museum, Suzhou, China, July 1-31, 2012.

Chief curator of the exhibition “Painting and Calligraphy of Ch’ung-ho Chang Frankel,” Museum of Chinese Modern Literature, Beijing, September 12-15; Chinese Opera Museum, Suzhou, October 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), Gallery of the Mason Gross School of Art, Rutgers University, January 1990.

“Members Show of the Canglang Calligraphy Association” (co-organizer), Guoyi Art Center, Taipei November 1989.

CONFERENCES AND WORKSHOPS ORGANIZED

Organizer of the "Workshop on the Materiality and the Historical Study of Calligraphy," Peking University, May 21-24; Jingxian, Anhui Province, May 25-28, 2017.

Co-organizer of the "International Symposium on Collecting and Connoisseurship in Chinese Art History," Zhejiang University, Hangzhou, Nov. 11-12, 2016.

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

"Dragon Strokes: Calligraphy by Scholars 2012," group show with other 7 scholars. Macao Museum of Art, Sep. 5-Nov. 18, 2012.

"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," 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 at the International Academy for China Studies, Peking University, June 22-July 22, 2012.

Visiting scholar at the International Academy for China Studies, Peking University, Oct. 3 to Nov. 3, 2011.

Serving as a member of the editorial board of the academic journal *Newsletter for International China Studies* since 2011.

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

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, Art Institute of Chicago, April 23-30, 1996.

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

Member of the editorial board of the multi-volume *The History of Chinese Calligraphy*, 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 (1987, Suzhou, China. Membership: 44), 1987-.

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