

繪畫沙·千年摺痕中的宋朝文藝

International Symposium on Song History and Art (ca. 1100-1279)



杭州師範大學人文學院
School of Humanities Hangzhou Normal University

Dates

2024.11.2 -11.3

Convenors

Dr. Huiping Pang and Dr. Hang Lin
Professors of Chinese History

Hosted by

Department of History, Hangzhou Normal University

Speakers

- Alfreda Murk** (Columbia University)
Amy McNair (University of Kansas)
Daisy Wang (Hong Kong Palace Museum)
Fan Lin (Leiden University)
Hilde De Weerd (KU Leuven)
Hang Lin (Hangzhou Normal University)
Hou-mei Sung (Cincinnati Art Museum)
Hui Yu (Beijing Palace Museum)
Hui-wen Lu (National Taiwan University)
Huiping Pang (Hangzhou Normal University)
Jeehee Hong (McGill University)
Jeffrey Moser (Brown University)
Jiuzhou Liu (Vice editor of *Songhua quanji*)
Kaijun Chen (Brown University)
Lei Xue (Oregon State University)
Lennert Gesterkamp (University of Erlangen-Nuremberg)
Lik Hang Tsui (City University of Hong Kong)
Lizhou Fan (Hangzhou Normal University)
Maromitsu Tsukamoto (University of Tokyo)
Patricia Ebrey (University of Washington)
Peter Brian Ditmanson (Yuelu Academy)
Richard Vinograd (Stanford University)
Ronald Egan (Stanford University)
Susan Huang (Rice University)
Wen-chien Cheng (Royal Ontario Museum)
Xiangqing Tong (Hangzhou City University)
Xiaofeng Huang (Central Academy of Fine Arts)
Xiaolin Duan (North Carolina State University)
Yongming Xu (Zhejiang University)
Zhongli He (Zhejiang University)
Zhongxu Wang (Beijing Palace Museum)



nov.2



nov.3

Location: 226 Jiefang Rd., Shangcheng District, Hangzhou Xinqiao Hotel
Auditors may attend in person or via Wechat codes

November 2nd (Saturday), Hangzhou time



Nov.2
WeChat code

Morning Program (Osmanthus Palace 桂宮)

8:30-9:00 am Welcoming remarks and group photograph

Huiping Pang (Hangzhou Normal University)
Richard Vinograd (Stanford University)

Panel One: Lamenting Su Shi (1037-1101) during Emperor Huizong's Reign (r. 1100-1126) (9:00-10:45 am)

Moderator: Patricia Ebrey (University of Washington)

9:00-9:25 **Ronald Egan** (Stanford University), "Su Shi's Practice of Copying Out Passages from Historical Texts During His Lingnan Exile Period."

9:25-9:50 **Alfreda Murck** (Columbia University), "Eulogizing Su Shi in Emperor Huizong's Era: *Illustration of the Second Prose-poem on the Red Cliff* by Qiao Zhongchang."

9:50-10:15 **Amy McNair** (University of Kansas), "Liang Shicheng (ca. 1063-1126) and *Xuanhe huapu*."

10:15-10:45 Q&A

Tea Break 10:45-10:55 am

Panel Two: Symbolic Language of Song Animal Paintings, 1100-1279 (10:55 am-12:40 pm)

Moderator: Richard Vinograd (Stanford University)

10:55-11:20 **Wen-chien Cheng** (Royal Ontario Museum), "Revisiting Li Di's (ca. 12th c.) *Herdsmen Returning Through the Snow*: Political Metaphor and Transitional Style in the Northern-Southern Song Dynasties."

11:20-11:45 **Hou-mei Sung** (Cincinnati Art Museum), "宋代画鱼与中国动物画典范的建立."

11:45-12:10 **Huiping Pang** (Hangzhou Normal University), "Reminiscences of the Southern Song: A Horse Painting Attributed to Han Gan (706-783)."

12:10-12:40 Q&A

Lunch: 12:40-1:40 pm

November 2nd (Saturday), Hangzhou time



Nov.2
WeChat code

Afternoon Program (Ling Pavilion 菱阁)

Panel Three: Huizong's Influence on East Asia (1:40-3:25 pm)

Moderator: Lei Xue (Oregon State University)

1:40-2:05 **Hui-wen Lu** (National Taiwan University), "Heritage and Renewal in the Old Capital: Xue Shaopeng (active ca. late 11th to early 12th c.) and His Family's Pursuit of Calligraphy in the Guanzhong Area during Huizong's Reign."

2:05-2:30 **Jeehee Hong** (McGill University), "Seeing Double: Staging the Self in Song Painting."

2:30-2:55 **Maromitsu Tsukamoto** (University of Tokyo), "宋徽宗的收藏概念与东亚宫廷收藏机关的成立—高丽、越南、日本."

2:55-3:25 Q&A

Tea Break 3:25-3:35 pm

Panel Four: Special Topics from Hangzhou Historians (3:35-5:20 pm)

Moderator: Zhongli He (Zhejiang University)

3:35-4:00 **Lizhou Fan** (Hangzhou Normal University), "赵鼎(1085-1147)的执政理念及其对南宋初政治危局的破解."

4:00-4:25 **Xiangqing Tong** (Hangzhou City University), "宋人(1100-1279)代撰碑誌文考论."

4:25-4:50 **Hang Lin** (Hangzhou Normal University), "*Wenji Returns to the Han*: Transformation of Ethnic Traditions and Jurchen Identity."

4:50-5:20 Q&A

Dinner: 6:00 pm

November 3rd (Sunday), Hangzhou time



Nov.3
WeChat code

Morning Program (Osmanthus Palace)

Panel Five: Material Culture in Motion (9:00-10:45 am)

Moderator: Kaijun Chen (Brown University)

9:00-9:25 Susan Huang (Rice University), "The Spread of Buddhist Print Culture in the Song."

9:25-9:50 Jeffrey Moser (Brown University), "Bronze Casting in Song China."

9:50-10:15 Xiaolin Duan (North Carolina State University), "Savoring Beiyuan Tea: Evolving Discussion about *Terroir* and Place in Song China."

10:15-10:45 Q&A

Tea Break 10:45-11:05 pm

Panel Six: Reconstructing Song Paintings from a Remote Past (11:05-12:15 pm)

Moderator: Peter Brian Ditmanson (Yuelu Academy)

11:05-11:30 Xiaofeng Huang (Central Academy of Fine Arts, Beijing), "再造唐画: 反思宋代(1100-1279)的唐风仕女图像."

11:30-11:55 Jiuzhou Liu (Vice editor of *Songhua quanji*), "宋画全集建设的数据库改变了什麼?"

11:55-12:15 Q&A

Lunch: 12:15-1:40 pm

November 3rd (Sunday), Hangzhou time



Nov.3
WeChat code

Afternoon Program (Osmanthus Palace)

Panel Seven: Connoisseurship of Song Paintings (1:40-3:25 pm)

Moderator: Fan Lin (Leiden University)

1:40-2:05 **Hui Yu** (Beijing Palace Museum), "清明上河图约绘于何年?"

2:05-2:30 **Lennert Gesterkamp** (University of Erlangen-Nuremberg), "How to Distinguish between Original and Copy of Ma Yuan's (ca. 1160-1225) *Banquet by Lantern Light*?"

2:30-2:55 **Zhongxu Wang** (Beijing Palace Museum), "传马麟(ca. 1180-1256)三官出巡图创作年代与宗教意涵."

2:55-3:25 Q&A

Tea Break 3:25-3:45 pm

Panel Eight: Song-Dynasty Studies in the Digital Era (3:45-5:30 pm)

Moderator: Hilde De Weerd (KU Leuven)

3:45-4:10 **Lik Hang Tsui** (City University of Hong Kong), "Exploring Correspondence and Connections in a Dataset of Epistolary Manuscripts from Song China."

4:10-4:35 **Yongming Xu** (Zhejiang University), "The Application of Large Language Models in the Research of Chinese Literature and History."

4:35-5:00 **Daisy Wang** (Hong Kong Palace Museum), "Charles Lang Freer and Collecting Song or Song-style Paintings in Early Twentieth-Century China."

5:00-5:30 Q&A

5:30-5:50 Closing remarks

Dinner: 6:10 pm

Speakers



Patricia Ebrey

Patricia Buckley Ebrey (Ph.D., Columbia University) is Professor Emerita at the University of Washington. Much of her scholarship has been on the Song social and cultural history, including three books that dealt in one way or another with Emperor Huizong, starting with a coedited conference volume, *Emperor Huizong and Late Northern Song China: The Politics of Culture and the Culture of Politics* (2006), then two monographs, *Accumulating Culture: The Collections of Emperor Huizong* (2008, awarded the Shimada Prize) and *Emperor Huizong* (2014), the last quite popular in its Chinese translation. Among her other books, probably the best know are *Inner Quarters: Marriage and the Lives of Chinese Women in the Sung Period* and *The Cambridge Illustrated History of China*, both also available in Chinese. She has also been active in translating Chinese texts, from her early *Chinese Civilization and Society: A Sourcebook* (1981) to two recent books prepared with Ping Yao and Cong Ellen Zhang, *Chinese Funerary Biographies: An Anthology of Remembered Lives* (2019) and *Chinese Autobiographical Writing: An Anthology of Personal Accounts* (2023). She is currently working on a history of China studies in the U.S. from 1920 to 2020.



Ronald Egan

Ronald Egan (Ph.D., Harvard University) is Stanford W. Ascherman, M.D. Professor of Sinology at Stanford University. He received his Ph.D. in Chinese literature from Harvard University. His research focuses on Chinese literature, aesthetics, and cultural history of the Tang-Song period. His publications include books on the literary works and lives of Ouyang Xiu and Su Shi, the latter entitled *Word, Image, and Deed in the Life of Su Shi*. He has also published a general study of innovations in Song dynasty aesthetic thought, entitled *The Problem of Beauty: Aesthetic Thought and Pursuits in Northern Song Dynasty China*, now available in a Chinese edition from Shanghai Ancient Books Publishing Company. He is also the translator of selected essays from Qian Zhongshu's *Guanzui bian*, which appeared as *Limited Views: Essays on Ideas and Letters by Qian Zhongshu*. A recent study concerns the works and reception history of the great woman poet of the twelfth century, Li Qingzhao, entitled *The Burden of Female Talent: The Poet Li Qingzhao and Her History in China*, also now available in a Chinese edition from Shanghai Ancient Books. He previously taught at Harvard University and the University of California at Santa Barbara.



Alfreda Murck

Alfreda Murck (Ph.D., Princeton University) is an independent scholar of Chinese visual culture, Freda lived in Taipei and Beijing from 1991 to 2013. She teaches part-time at Columbia University's Department of Art History and Archaeology. In spring of 2022 she held the Franklin Murphy Lectureship at the University of Kansas. Her publications include *Poetry and Painting in Song China: The Subtle Art of Dissent* (Harvard Asia Center 2000), "Golden Mangoes — The Life Cycle of a Cultural Revolution Symbol," *Archives of Asian Art* 57 (2007), and "Cui Bai's *Magpies and Hare* as a Commentary on Marriage, Eunuchs, and Self-awareness," *Journal of Song-Yuan Studies* 49 (2020). Before living in Asia, Freda was Associate Curator of Asian Art at The Metropolitan Museum.



Amy McNair

Amy McNair (Ph.D., University of Chicago) is a Professor of Chinese art at the University of Kansas, who specializes in teaching and research of Chinese calligraphy, gardens, painting and sculpture. Her most recent book, *The Painting Master's Shame: Liang Shicheng and the Xuanhe Catalogue of Paintings*, appeared with Harvard Asia Center Publications in 2023. She has served as Editor-in-chief of the Asian art history journal *Artibus Asiae* since 2007.



Richard Vinograd

Richard Vinograd (Ph.D., University of California, Berkeley) is the Christensen Fund Professor in Asian Art in the Department of Art & Art History at Stanford University, where he has taught since 1989. His research interests include Chinese portraiture, landscape painting and cultural geography, urban cultural spaces, painting aesthetics and theory, art historiography, and inter-media studies. He is the author of *Boundaries of the Self: Chinese Portraits, 1600-1900* (Cambridge: Cambridge University Press, 1992); co-editor of *New Understandings of Ming and Qing Painting* (Shanghai: Shanghai Calligraphy Painting Publishing House, 1994); and co-author of *Chinese Art & Culture* (New York: Prentice Hall and Harry N. Abrams, 2001) and *Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang* (Stanford University Press, 2018). His latest book is *Facing China: Truth and Memory in Portraiture* (Reaktion Books, London and University of Chicago Press, 2022). He has also written many journal articles, anthology chapters, conference papers, and catalogue essays on topics ranging from tenth-century landscape painting to contemporary transnational arts.



Wen-chien Cheng

Wen-chien Cheng (Ph.D., University of Michigan) is Louise Hawley Stone Chair of Chinese Art at Royal Ontario Museum (ROM), Toronto, and is cross-appointed in the East Asian Studies at the University of Toronto. She received her Ph.D. in the History of Art at the University of Michigan, Ann Arbor. At ROM she co-curated *Forbidden City: Inside the Court of China's Emperors* (2014) and *Gods in My Home: Chinese New Year with Ancestor Portraits and Deity Prints* (2019). She co-authors *Gods in My Home: Chinese Ancestor Portraits and Popular Prints* (2019) and is one of the main contributors to the catalogue accompanying the exhibit held at Berlin 2017-18, *Faces of China: Chinese Portrait Painting of the Ming and Qing Dynasties*. Her specialty is on pre-modern Chinese paintings, including the genre subject of Song dynasty painting, images of women, and ancestor portraits and prints in late imperial periods. Her recent research focuses on the sculptures of folk religions from the ROM's Mackay Collection, the George Crofts Collection (the formation of ROM's early Chinese collection), and the artistic hybridity in the female images of the Qing dynasty.



Hou-mei Sung

Hou-mei Sung (Ph.D., Case Western Reserve University) has served as the curator of East Asian Art at the Cincinnati Art Museum (CAM) since 2002. She earned an M.A. in Chinese History from the National Taiwan University and a Ph.D. in Museum Studies from Case Western Reserve University. Prior to coming to Cincinnati, Dr. Sung served a variety of research and teaching positions in museums and academic fields in Asia and throughout the United States, including the National Palace Museum in Taipei, Taiwan; Cleveland State University; and Case Western Reserve University. She has organized over ten special exhibitions and catalogues, including *From Shanghai to Ohio*, *Terracotta Army*, *Roaring Tiger Leaping Carp*, *Galloping through Dynasties* and *Japanese Masterpieces* at CAM.



Huiping Pang

Huiping Pang (Ph.D.s., Stanford University; Central Academy of Fine Arts in Beijing) is a Professor of Chinese History at Hangzhou Normal University. She has taught at Stanford University, Lingnan University in Hong Kong, and the University of Iowa, and was a Curator of Chinese Art at the Hong Kong Palace Museum. She has received the Smithsonian Institution Postdoctoral Fellowship, two Andrew W. Mellon Fellowships, and Zhejiang Provincial Overseas Scholars Award. Her publications include *Southern Song Painting Academy: Its Organization and Post-1279 Historiographical Reconstruction* (Beijing University Press, 2018) and two forthcoming monographs, with articles in AHCI and CSSCI-indexed journals (e.g. *Artibus Asiae*, *Journal of Song-Yuan Studies*, *Journal of the American Oriental Society*, *Cultural Relics* and *Palace Museum Journal*). Her research encompasses Chinese institutional history, imperial art collecting culture from the 9th to 17th centuries, Liao-Jin equine paintings, and technical and ecological art history.



Lei Xue

Lei Xie (Ph.D., Columbia University) is an Associate Professor of Art History at Oregon State University. His publications include *Eulogy for Burying a Crane and the Art of Chinese Calligraphy* (University of Washington Press, 2019) and articles on Chinese calligraphy and painting. His current book-length project investigates various social and cultural contexts of *fatie*, or calligraphy model books that have been circulated and displayed from the seventeenth century to modern times, both within China and beyond its borders.



Hui-wen Lu

Hui-Wen Lu (Ph.D., Princeton University), Chair of the Graduate Institute of Art History at National Taiwan University, specializes in the history of calligraphy and painting in pre-modern China. She publishes in both Chinese and English. Some of the topics she has worked on include the secularization of the wild-cursive script from Tang to Song, the relationship between ethnicity, class, and art in the Mongol-Yuan period, and antiquarianism and art in the late Qing period. Her current book project looks into the first publication frenzy of calligraphy model-books in China, from the eleventh to the thirteenth century, and its results in a reformed calligraphic canon. In recent years, she also directs her attention to contemporary calligraphy and calligraphers. She is currently leading a research project on *Writing and Women Calligraphers in East Asia*, which includes extensive interviews and an international exhibition.



Jeehee Hong

Jeehee Hong (Ph.D., University of Chicago), Greta Chambers Chair in East Asian Art History at McGill University, specializes in the art and visual culture of middle-period China (9th-14th centuries), with interests in epistemology of sense perceptions, connections between affect and materiality, and socio-ecological dimensions in the locality of visual cultures. She is the author of *Theater of the Dead: A Social Turn in Chinese Funerary Art, 1000–1400* (2016) and co-editor of *Affect and Materiality: Emotion in Chinese Art* (forthcoming). She is currently working on the ontological understanding of the face as a field of negotiations among social, religious, visual conventions in the arts of middle-period China.



Susan Huang

Susan Huang (Ph.D., Yale University) is an Associate Professor at Rice University's newly-founded Department of Transnational Asian Studies. Her first book, *Picturing the True Form: Daoist Visual Culture in Traditional China* (Harvard Asian Center, 2012; Chinese translation published by Zhejiang University Press, 2022), investigates the long-neglected visual culture of Daoism, China's primary indigenous religion. Huang's second monograph, *The Dynamic Spread of Buddhist Print Culture: Mapping Buddhist Book Roads in China and its Neighbors*, forthcoming in 2024 as part of the Brill series *Crossroads – History of Interaction across the Silk Routes*, examines a vast selection of Buddhist printed images and texts, not merely as static cultural relics, but holistically within multicultural contexts related to other cultural products, and as objects on the move, transmitted across a sprawling web of transnational networks, "Buddhist Book Roads".



Hang Lin

Hang Lin (Ph.D., University of Würzburg) is a Professor of Chinese History at Hangzhou Normal University. He held a postdoctoral position at University of Hamburg and taught at Würzburg and Göttingen. His research interest focuses on the ethnic history and material cultures along Chinese northern borders, in particular the Khitan and the Jurchen. He has co-edited *Tracing Manuscripts through Time and Space* (De Gruyter, 2016) and his recent publications appear in *Medieval History Journal*, *Journal of Asian History* and *Acta Orientalia*.



Xiaolin Duan

Xiaolin Duan (Ph.D., University of Washington) is a Professor of History at North Carolina State University. She specializes in the socio-cultural history of medieval and early modern China, focusing on environmental history, urban history and visual/material culture. Her book *The Rise of West Lake: A Cultural Landmark in the Song Dynasty* examines how Hangzhou's West Lake was conceptualized and contextualized as a cultural landmark from 800 to 1400. She also published research on the trade of Chinese silk to New Spain, titled *An Object of Seduction: Chinese Silk in the Early Modern Trans-Pacific Trade, 1500-1700*. Her current book project, *Terroir: Place Identity and Local Products in Middle Period China*, examines how place identification framed and generated sensory knowledge of food, tea and textiles. She is also co-editing a volume on West Lake's landscape culture and working on a project about the impact of early modern trans-Pacific trade on urban infrastructure.



Jeffrey Moser

Jeffrey Moser (Ph.D., Harvard University) is Associate Professor of the History of Art and Architecture at Brown University. His research attends, broadly, to the conceptual and material processes whereby past things are made present, with particular attention to the ways in which these processes intersect in the artistic practices and scholarly techne of medieval China. His recent book, *Nominal Things: Bronzes in the Making of Medieval China* (University of Chicago Press, 2023), examines the decipherment of ancient bronzes in eleventh-century China, and the role those bronzes played in reordering medieval Chinese understandings of the relationship between words, images and things. Other publications include studies of antiquarianism, ceramics and the geoaesthetics of rock-cut Buddhist sculpture. He is currently completing a book on the family cemetery of the Neo-Confucian antiquarian Lü Dalin (1040–1093), as well as several essays on print and its precursors in Tang and Song China.



Kaijun Chen

Kaijun Chen (Ph.D., Columbia University) specializes in the Chinese literature and material culture of the Ming and Qing dynasties (1368-1912), with a particular interest in the history of technology. He held a Postdoctoral position at the Max-Planck-Institute for the History of Science in Berlin before coming to Brown in 2016. His first monograph project investigates how the multiethnic Qing state trained experts to control the technology and aesthetics of the eighteenth-century porcelain industry, and how such technological control shaped expert officials' cultural production, including their literary writing. His other published studies examine the literary rhetoric in artisanal and merchants' manuals, which transferred technical knowledge and negotiated taste in decorative arts, in both domestic and global networks.



Peter Brian Ditmanson

Peter Brian Ditmanson (Ph.D., Harvard University) is a Professor of Chinese History at the Yuelu Academy of Hunan University in Changsha, China. His research is centered on Chinese intellectual, cultural and social history, with a particular focus on the expansion of print culture in the Ming dynasty (1368-1644), and its impact on the political order and on historiographical composition and readership.



Fan Lin

Fan Lin (Ph.D., McGill University) is University Lecturer in Chinese Art and Material Culture at Leiden University. Her research explores visual culture's intersection with space, focusing on mapmaking and urban culture of middle-period China. Her recent publications include *The Shadow of Prosperity: Fake Goods and Anxiety in Song Urban Space* (2019), *Knowledge, Power, and Technology: Diagrams of Troop Formation in Early Song Military History* (2021), and *Bifurcated Memory: A Cultural Biography of the Porcelain Pagoda of Nanjing* (2022). She is the co-editor (with Doreen Mueller) of *Picturing Animals and Plants in Early Modern China and Japan: Innovation, Experiments, and Anxieties* (Amsterdam university Press, 2025) and the co-author/translator of *The Great Commentary on the Documents Classic / Shangshu dazhuan* (University of Washington Press, 2025).



Lennert Gesterkamp

Lennert Gesterkamp (Ph.D., Leiden University) held positions as a Postdoctoral Fellow at Academia Sinica, Taipei, Zhejiang University, and Utrecht University. He is currently a Senior Research Fellow at the University of Erlangen, Germany. His main research interests include Song and Yuan painting, Daoist art, and cultural exchanges between China and the West. He published *The Heavenly Court: Daoist Temple Painting in China, 1200-1400* (Brill, 2011) and a few dozen articles in English and Chinese on mural painting, landscape painting and Daoist sacred geography, amongst others.



Hilde De Weerd

Hilde De Weerd (Ph.D., Harvard University) is Professor of Chinese and Early Modern Global History at KU Leuven and Senior Researcher at the International Institute of Social History, Amsterdam. She taught at the University of Tennessee at Knoxville, Oxford University, King's College London and Leiden University. Professor De Weerd is broadly interested in social, political and intellectual history, both within an East Asian context and within a comparative or global historical framework. She has published six books on Chinese political culture, focusing on the workings of late imperial Chinese bureaucratic infrastructures and political communication and has also shared her work via various media including BBC Radio 4, BBC TV, and NPO Radio. Professor De Weerd maintains an active interest in designing and developing digital research methods for East Asian and other languages. With Brent Ho she co-designed the text annotation and reading services MARKUS and CO-MARKUS, with Rainer Simon the image annotation service IMMARKUS, and with Mees Gelein two text comparison modules COMPARATIVUS and PARALLELS. She is currently working on a large project sponsored by the European Research Council and the Dutch Research Council on the longue-durée social and regional history of material infrastructures. She was associate editor for the *Journal of Asian Studies* and is currently the main editor of the *Journal of Chinese History* and serves on the boards of several book series, research institutes and professional organizations.



Lik Hang Tsui

Lik Hang Tsui (Ph.D., University of Oxford) is an Associate Professor in the Department of Chinese and History at the City University of Hong Kong. He earned his BA from Peking University and his doctorate from the University of Oxford. Before joining CityU, he served as a Postdoctoral Fellow at Harvard with the China Biographical Database (CBDB) project and a Departmental Lecturer at Oxford. He has published on middle period Chinese history, especially epistolary culture and urban history, as well as on digital humanities methods and pedagogy. He has held visiting appointments and fellowships at Academia Sinica, Peking University, Max Planck Institute for the History of Science and University of Western Australia. He is also the recipient of the University Grants Committee Teaching Award of Hong Kong and the CityU Teaching Excellence Award.



Daisy Wang

Daisy Yiyu Wang leads the Hong Kong Palace Museum's curation, research, exhibition planning and management, collection, conservation, publication, design, and learning programmes. Under the leadership of Dr. Louis Ng and Dr. Wang, the Museum team has collaborated with the Palace Museum to ensure the timely and successful delivery of nine high-quality opening exhibitions as well as the safety of over 1,000 priceless treasures from the Palace Museum, the Louvre Museum and Hong Kong collections. Dr. Wang has served as Chinese Art Specialist at the Smithsonian's National Museum of Asian Art and Curator of Chinese and East Asian Art at the Peabody Essex Museum. A specialist of the history of art collecting, Ming lacquer, and Qing imperial portraiture and textile, Dr. Wang has published internationally and received numerous awards, including a Getty Museum Leadership Fellowship, a National Endowment for the Humanities grant, and a Smithsonian Scholarly Studies Award. Wang co-curated the groundbreaking exhibition *Empresses of China's Forbidden City*, which was named the "Most Influential International Exhibition from Chinese Museums" in 2019 and the "Best Thematic/Historical Show" in 2018 by the *Boston Globe*. This exhibition's catalogue received the Smithsonian Secretary's Research Prize. A leader in international museum professional exchange, she has served as the founding Chair of the American Alliance of Museum's China Program.