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A Window to the Nation A Welcome to the World

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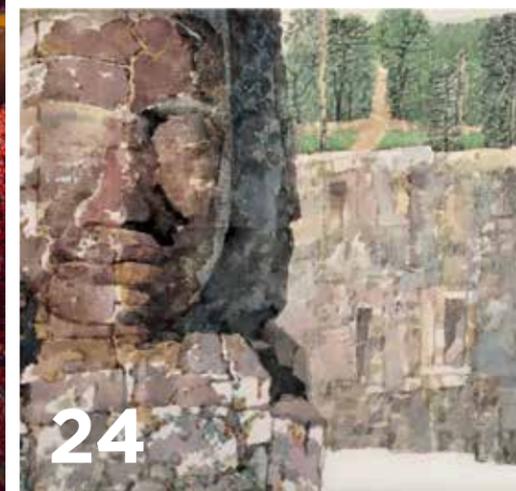
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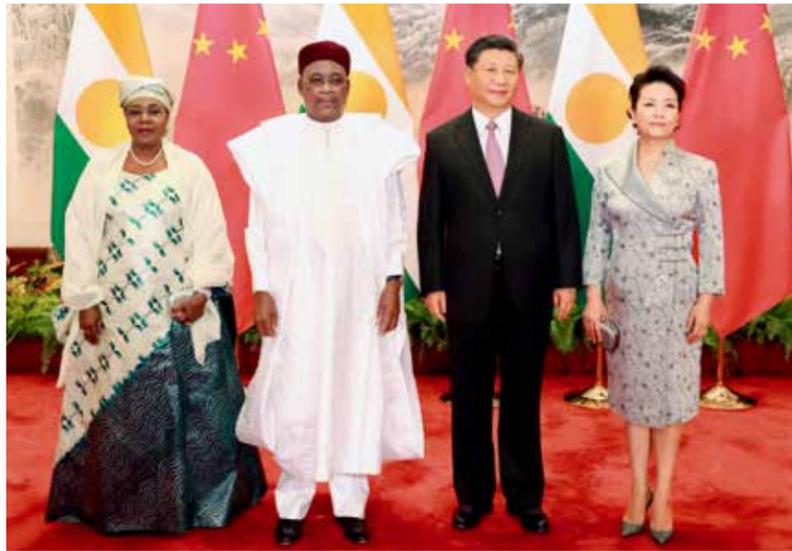
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by Pang Xinglei/Xinhua

Milestone Agreements on Civil Aviation

May 20, Brussels, Belgium: Representatives from China and the European Union (EU) shake hands after signing two milestone agreements on civil aviation cooperation.

Hailing the two aviation agreements as “a first big step,” European Commission President Jean-Claude Juncker said: “In an increasingly unsettled world, Europe’s partnership with China is more important than ever before.” Under the agreement on certain aspects of air services, all EU airlines can fly to China from any EU member state with a bilateral air services agreement with China.



Xinhua/European Union

Xi Meets with Nigerien President

May 28, Beijing: Chinese President Xi Jinping and his wife Peng Liyuan pose for photos with Nigerien President Mahamadou Issoufou and his wife.

During talks with the Nigerien president, Xi said China and Niger should enhance Belt and Road cooperation and implement major projects in areas such as infrastructure, energy and agriculture. “As long as all countries follow a development path suited to their own national conditions, cooperate in jointly building the Belt and Road, and move toward the goal of building a community with a shared future for humanity, we will surely achieve success,” Xi said.

The Nigerien president stated that Niger supports the goal of building a community with a shared future for humanity, adding that Niger would like to proactively participate in the joint construction of the Belt and Road.

First Passenger Plane Test Flight

May 13, Beijing: A passenger plane operated by China Southern Airlines berths at Beijing Daxing International Airport.

Beijing Daxing International Airport completed its first test flight of passenger planes as four aircraft landed safely on its runway. China Southern Airlines, China Eastern Airlines, Air China and Xiamen Airlines sent their flagship models A380, A350-900, B747-8 and B787-9, respectively, for the test.

“The test shows that the new airport has now changed its focus from infrastructure construction to preparations for operation,” remarked Wan Xiangdong, chief pilot of the Civil Aviation Administration of China.



by Wan Quan

1,000-day Countdown

May 10, Beijing: Honorable guests light up a board for the 1,000-day countdown to the Beijing 2022 Olympic Winter Games in Beijing Olympic Park.

In addition to the installation of the official 1,000-day countdown timer, the Beijing Organizing Committee for the 2022 Olympic and Paralympic Winter Games also announced several important updates including the launch of a new nationwide Winter Olympics documentary channel developed in partnership with Beijing TV as well as the highly-anticipated Olympic Volunteer Program.



VCG

Museum Night in Suzhou

May 18, Suzhou, Jiangsu Province: People participate in a night event at Suzhou Museum on the International Museum Day. To mark the day, many museums across China launched special activities around the theme “Museums as Cultural Hubs: The Future of Tradition.”

The new Suzhou Museum is a masterpiece designed by world-renowned architect Ieoh Ming Pei for his hometown, paying homage to the essence of Suzhou culture and the traditional Chinese garden while innovating upon them in the 21st century.



VCG

Asian Values for the World

May 15, Beijing: Indian film actor and director Aamir Khan attends the Forum on Global Influence of Asian Civilizations.

Under the theme “Asian Values for the World,” the forum invited government officials, scholars, experts, media professionals and artists from Asia, Europe and the Americas to speak on the growing influence of the Asian continent. They explored the rich connotation and contemporary values of Asian civilizations and discussed new missions of Asian civilizations in the era of globalization.

At the forum, Aamir Khan noted that Asian movies bring global audiences closer to Asian cultures and that they should focus more on which story should be shared with the world. He also expressed hope that Asian values would exert a positive influence on the world.



by Guo Shasha

Protectionism Leads Nowhere

Text by Huo Jianguo

The U.S. government's decision to impose additional tariffs on Chinese goods will definitely put itself in a mass of contradictions.

The U.S. government hiked tariffs on US\$200 billion worth of Chinese goods exported to the U.S. from 10 to 25 percent on May 10, 2019. Starting in March 2018, the China-U.S. trade friction has lasted for more than a year.

A series of trade wars launched by the U.S. worldwide has not only negatively impacted and sabotaged global economic recovery, but also challenged and threatened the existing rule-based multilateral trade system. The U.S.' overbearing behaviors have raised opposition and criticism from major countries around the world.

How the U.S. protectionist policy will develop has drawn global attention. First, its policy goes against the tide of history. Global market openness and trade liberalization are the general trends of the world, as well as the goals that multilateral organizations have long advocated and strived to achieve. The principle of fair competition is an idea widely accepted and pursued by various countries. From the perspective of the history of international trade after World War II, the U.S. government's current practice is obviously against the basic principles of free trade, indicating President Donald Trump's personal style and his administration's adventurist actions that go against the general trends, which

will definitely incur denunciation and opposition from major trading nations in the world. Given that the protectionist policy of the U.S. is against the trends of the times, it will definitely not succeed. By doing so, the U.S. cannot gain any economic benefits, and will furthermore fall into a passive, isolated position in the international community.

Second, the U.S.' protectionist policy will only harm others without getting anything good for itself. Let alone the disastrous aftermath of its protectionist policy adopted in 1930, the U.S.' move to impose additional tariffs on steel and aluminum imports last year directly resulted in a sharp hike in steel prices in the country, which undoubtedly raised its domestic production costs and consumer goods prices. In addition, as involved countries take countermeasures, the U.S. exports will face a more difficult situation.

Finally, with the implementation of China's countermeasures against agricultural products from the U.S., states most dependent on agriculture will face difficulties. As the trade wars started by the U.S. impeded goods of other countries from flowing into the U.S., its exports will also be influenced. Moreover, the burden of higher tariffs will fall on buyers of imported products and, ultimately, American consumers. With the



May 7, 2019: Chinese-made jackets are displayed for sale at a Manhattan department store. VCG

rise in consumer goods prices in the U.S., the Federal Reserve will be forced to raise interest rates, causing further appreciation of the U.S. dollar. As a result, the U.S. will see a sharp increase in current-account deficits, thus severely slowing its economic recovery.

Therefore, the U.S. government's decision to impose additional tariffs on Chinese goods will definitely put itself in a mass of contradictions. If the Trump administration still sticks to the conventional idea of using tariff hikes as bargaining chips in negotiations, the problem facing the U.S. will not be how to raise the stakes, but how to end up in this mess. 

The author is vice chairman of the China Society for World Trade Organization Studies.

海洋命运共同体

Maritime Community with a Shared Future

Edited by Li Zhuoxi

Chinese President Xi Jinping, also chairman of China's Central Military Commission, proposed building a maritime community with a shared future in a meeting with heads of foreign delegations participating in the multinational naval events to mark the 70th anniversary of the founding of the Chinese People's Liberation Army Navy.

He noted that the oceans are of great significance for the survival and advancement of societies because they sustain life, connect the world and facilitate development. The blue planet that humans inhabit is not divided into islands by the oceans but connected by the seas as a community with a shared future. Peace and tranquility on the high seas are crucial for the security and interests of countries around the world and require joint efforts to maintain, he added.



A giant whale shark below a yacht. Oceans are significant for the survival and development of mankind. As an important part of global governance, marine governance has become a major issue facing the international community. VCG

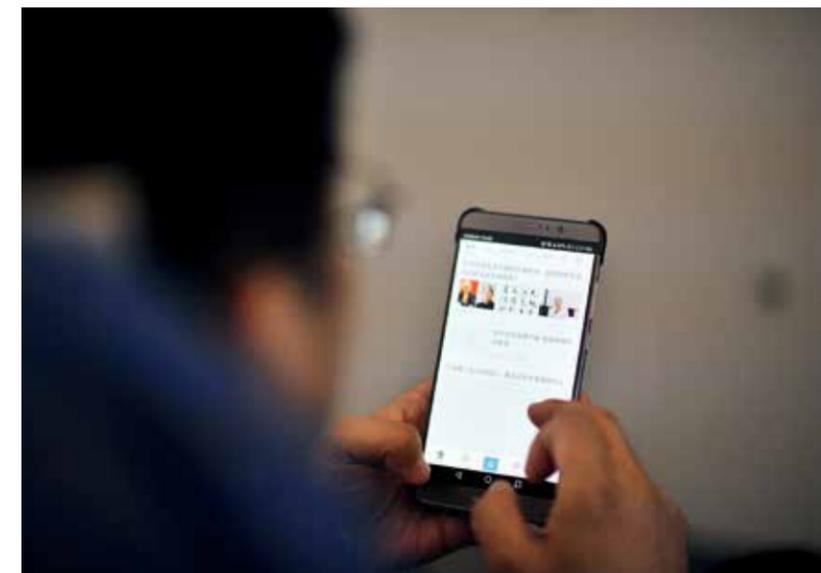
互联网信息战略保存项目

Internet Information Storage Base

Edited by Li Zhuoxi

Recently, over 210 million pieces of news published by the Chinese news website Sina.com.cn and 200 billion public posts from Weibo were set to be included by the National Library of China into its internet information storage base, a non-profit project to store data from the internet.

In fact, documenting information from the internet has become an increasingly common practice for the modern digital world to record culture and knowledge. This project plans to build a Chinese internet information collecting and storage system, which eyes information security and social information sharing for the long term as well as storing the country's memories in the age of the internet as digital heritage. 



Information on the internet has become a new carrier of human civilization and the memories of human society. It reflects changes in politics, economics, culture and society over a certain period. Because it is so easily destroyed and impossible to restore, collecting and storing information from the internet has become imperative. VCG



October 6, 2018: In Guifeng Village of Youxi County, China's Fujian Province, each household has various harvests such as maize and chillies drying in the autumn sun. Xinhua

March 23, 2019: Women dry chillies in Bogura, Bangladesh. Xinhua



Stirring the Melting Pot

Text by Mithila Phadke

The Conference on Dialogue of Asian Civilizations not only celebrated the cultural diversity of Asian countries but also brought together the common threads between them.



May 16, 2019: As part of the Conference on Dialogue of Asian Civilizations, artists from Kazakhstan perform during a parade. Xinhua

An Indian chef deftly kneaded a giant bowl of dough in front of a crowd of curious onlookers. Occasionally he dabbed oil onto the palm of his hand, smacking at the dough to whip it into a perfectly smooth ball and then rolling it out again into a circle at least a foot and a half across. Then came the piece de resistance—deftly, he tossed the entire *roti* into the air, letting it bounce and twirl mid-flight, on the tips of his fingers. Around him, at least a dozen Chinese people watched avidly, capturing the performance on their phone cameras. The chef was making something they knew as *yindu feibing* (Indian flying pancake). Stuffed with fillings ranging from egg to pineapple and banana, this dish was a glorious hybrid from at least three countries—India, Singapore, and Malaysia. The *roti* or *naan* came from India, while the concept belonged to the other two—nowhere in India would you be able to find the “Indian” flying pancake. But this India-influenced flatbread dish was popular in several countries across Southeast Asia. And it was being rustled up by an Indian chef, for a group of Chinese customers.

A few yards away from *yindu feibing*, fiery

Korean tteokbokki and barbecue sizzled at another stall. People dug into gimbap with gusto—bite-sized pieces of fish and rice wrapped in dried sheets of nori seaweed—that had much in common with sushi at the Japanese stall. There was an array of Malaysian food, an assortment of Thai delicacies, and rows of Chinese stalls selling everything from dumplings to *luzhu huoshao*, a rich simmering stew of pork liver, pork lung, and tofu—one of old Beijing’s most well-known traditional street snacks.

This gathering of Asia’s best and tastiest culinary offerings was courtesy of the Asia Cuisine Festival, organized as part of the Conference on Dialogue of Asian Civilizations (CDAC), which Beijing hosted in May. And more so than any panel discussion or speech could have perhaps, it was this sight, highlighting the many common links and overlaps between the countries’ food that perfectly captured the spirit of the event—celebrating the melting pot of Asia’s rich cultures and communities.

“Every civilization is the crystallization of beauty and every civilization is the beauty of creation,” said Chinese President

Xi Jinping in his keynote speech during the opening ceremony of CDAC. “We should not only make our own civilization full of vigor and vitality but also create conditions for the development of other civilizations so that all the world’s civilizations will flourish.”

Attended by representatives of 47 countries, CDAC brought together foreign leaders and experts in fields ranging from international affairs to visual arts. Delegates from the field of entertainment from countries like Cambodia and India visited, including the Bollywood star Aamir Khan, called “Mishu,” or “Uncle Aamir,” by his Chinese fans. It was a first-of-its-kind platform that prioritized Asian issues and areas of interest, not only through panel discussions on cultural preservation, governance, tourism, and society but also through a cultural carnival that featured performances by visiting groups of artistes, the culinary festival, and an exhibition featuring over 400 cultural relics that opened at the National Museum of China, ahead of CDAC. It aimed at fostering exchange among local communities, especially the youth, and building a network of cooperation among think tanks, cultural outfits, and organizations working for regional development.

“I feel that an event like this is a kind of answer to what is going on in the world right now,” said Poonam Surie, an Indian author and expert on China studies. “Europe is going through a kind of flux, and the United States is going through its own troubles. Asia, on the other hand, is emerging as the future. The power has shifted from the West to the East.”

But for the “Asian Century” (as analysts have dubbed it) to unfold, Asian countries would need to prioritize strengthening their bonds through cultural exchange, giving it the importance accorded to political and economic relationships, noted Surie, whose book *China: A Search for its Soul* focused on the ancient links between China and India, and the evolution of Chinese society over the years. “A cultural connection is what helps people from different countries understand each other better and to a deeper degree. It brings them closer.”

The overarching theme of CDAC was that of celebrating diversity across Asian countries, as well as common ties that linked them.



February 19, 2019: People practice yoga on the observation deck of the Metropolitan Building in Bangkok, Thailand. Xinhua



January 14, 2019: Women dressed in kimonos go to take part in a coming-of-age ceremony. Xinhua

“Asian civilizations have shown that they belong to the most enduring, stable and resilient civilizations. They host the oldest, most continuous, culturally refined languages with the largest groups of native speakers,” said David Bartosch, a professor at Beijing Foreign Studies University, in a column for a news outlet ahead of the event. “As Asian communities devote a great deal of attention to the basic human existence, like family and the cultivation of interpersonal relationships, they are best equipped with global equilibrium.”

This view was echoed by Srikanth Kondapalli, chairman of the Centre for East Asian Studies in Jawaharlal Nehru University in New Delhi. Kondapalli, who gave a speech on Asian governance at a panel discussion



October 31, 2014: Girls prior to their performance at Pushkar Camel Festival in India. Xinhua



January 9, 2019: A fisherman and his "moon boat," a typical fishing boat in Cox Bazar, Bangladesh. Xinhua

during the conference, emphasized the role of China and India—among the world's oldest and richest civilizations—in building a strong relationship. "No culture should feel superior, as we are all in the globalization process. There's the scope of learning from each other," said Kondapalli, adding that the relationship between India and China set an example of how different civilizations should coexist and communicate in friendship and peace.

Nakajima Atsushi, chairman of Japan's Research Institute of Economy, Trade and Industry, believed that the solutions to benefit the people were rooted in Asian people's values and they need to incorporate the efforts from family, company and government as well.

"East Asian society highly values family as a fundamental social unit. Furthermore, research shows the positive effects of social relationships of family on economic development. This Asian social attitude of coexistence and cooperation between families and the government can facilitate the economy to grow and society to become sustainable and



April 25, 2017: A craftswoman makes decorative porcelain in Kutahya, Turkey. Xinhua



February 5, 2019: Visitors in traditional Korean costumes walk around a Korean folk village in Yongin, South Korea. Xinhua

wealthy," said Atsushi.

Lye Liang Fook, a senior fellow with Singapore's Institute of Southeast Asian Studies, was part of a session with the theme of "Asian Solutions to Benefit the People." Fook emphasized an open and inclusive approach, with the solutions to challenges and issues also potentially originating from countries outside of Asia. "If we are focused on the outcomes, i.e. how we can best address the needs of our respective populations, which are becoming increasingly more difficult in the age of rapid technological advances and rising anti-globalization sentiments, we can be open to solutions or ways wherever they may come from," said Fook.

"How can we organize our commonality to optimize the value created by diversity? First, we must respect each other, and then we can get to know each other," said Ole Döring, a professor of Sinology at Freie Universität Berlin. "If we get to know each other, we will start to understand what everyone needs and how we can collaborate. And then everything else will fall into place. CDAC has provided a chance to start with the basics: conversation. We should embrace this spirit and work with China and other civilizations as well as countries and cultures across Eurasia. This is precisely what we need."

Also on the CDAC agenda was the role

of tourism, cinema, and cultural exchange programs for students in building lasting bonds between countries. "Cultural exchange doesn't mean that once a year you organize some festivals in the other country, and leave it at that," said Sreemati Chakrabarti, vice chairperson of the Institute of Chinese Studies in New Delhi. "The process of forging strong cultural bonds goes further and deeper than that." She emphasized on the need to ensure there were active and continuous efforts for cultural and civilizational exchange, through exchange programs, book translations, research visits, and events that celebrated the countries' artistic heritage.

A photo exhibition organized on the sidelines of CDAC highlighted the diversity of Asian civilizations through the eyes of youths. Through snapshots of their countries, participants like Kazakh student Sabur Sanzhar and Bhutanese student Sangay Tenzin also communicated stories of their homes.

There is a lot that we still have to discover and learn about the richness and depth of Asian civilizations around us, said Surie, adding that no matter whether it was big or small, every nation in Asia had something it could teach the others. "We have similar concerns, issues that we want to work on, but we are also alike in our strengths. And now the time has come for the rest of the world to see it." 

2019.5.10 - 5.26

大道融通

亚洲艺术作品展

SHARED Asian Art Exhibition

INSPIRATION

Shared Inspiration

Text by Yi Mei Photographs courtesy of National Art Museum of China unless otherwise credited

“Today, Asian artists no longer doubt our common cultural identity as we stand together against common social problems. Only by maintaining diversity throughout the process of integration and innovation will we find the best solutions.”

The vast land of Asia is home to 4.5 billion people descended from ancient civilizations which nurtured diverse cultures and colorful arts. On May 10, 2019, “Shared Inspiration—Asian Art Exhibition” opened at the National Art Museum of China (NAMOC) as part of the Conference on Dialogue of Asian Civilizations, displaying 130

pieces by 120 artists from 41 Asian countries (Russia included).

The exhibition is divided into three parts: “Expression of the East” showcases the poetic beauty of Asian arts, “Beauty of China” exhibits works depicting China’s cultural and natural landscapes by artists from other Asian nations, and “Charm of Asia” displays creations by Chinese artists portraying other Asian countries.

May 10, 2019: As a part of the Conference on Dialogue of Asian Civilizations, “Shared Inspiration—Asian Art Exhibition” opens at the National Art Museum of China. Art works from different Asian countries display the mutual learning and blending of various cultures on the continent. Xinhua

Expression of the East

Contrasting with European civilizations influenced largely by ancient Greece and Rome, Asian civilizations, involving diverse religions and races, can hardly be represented in a unified tone. So, some exhibitions related to Asia can hardly escape curating models from a Western perspective which tend to use installations, performance arts and videos to highlight race, identity and gender issues. But despite the philosophical differences of many great thinkers hailing from Asia such as Shakyamuni, Lao Tzu and Confucius, they all promoted the same thing: feeling and caring for the world with heart. Their instincts to seek truth and wisdom from life nurtured the free spirit of Asian culture.

The section “Expression of the East” looks to capture the poetic beauty of Asian art. Works by Chinese artists in this section focus on the “lotus,” which sounds similar to “peace” in Chinese and thus the flower gains connotations of peace and harmony. These works convey the peace-loving spirit and inclusiveness of Chinese culture through images of the flower’s elegant posture and pure colors.

In addition to works from eight Chinese artists, this section includes 67 paintings and sculptures by artists from 39 countries. Those creations all display the beauty of Eastern expression in terms of both method and concept.

“This exhibition clearly presents a different curating method,” remarks Niu Kecheng, director of the Institute of Fine Arts under the Chinese National Academy of Arts. “The highlight of the exhibition is its firm grasp of the most essential and leading cultural ethos of Asia. This is why it is so valuable.”



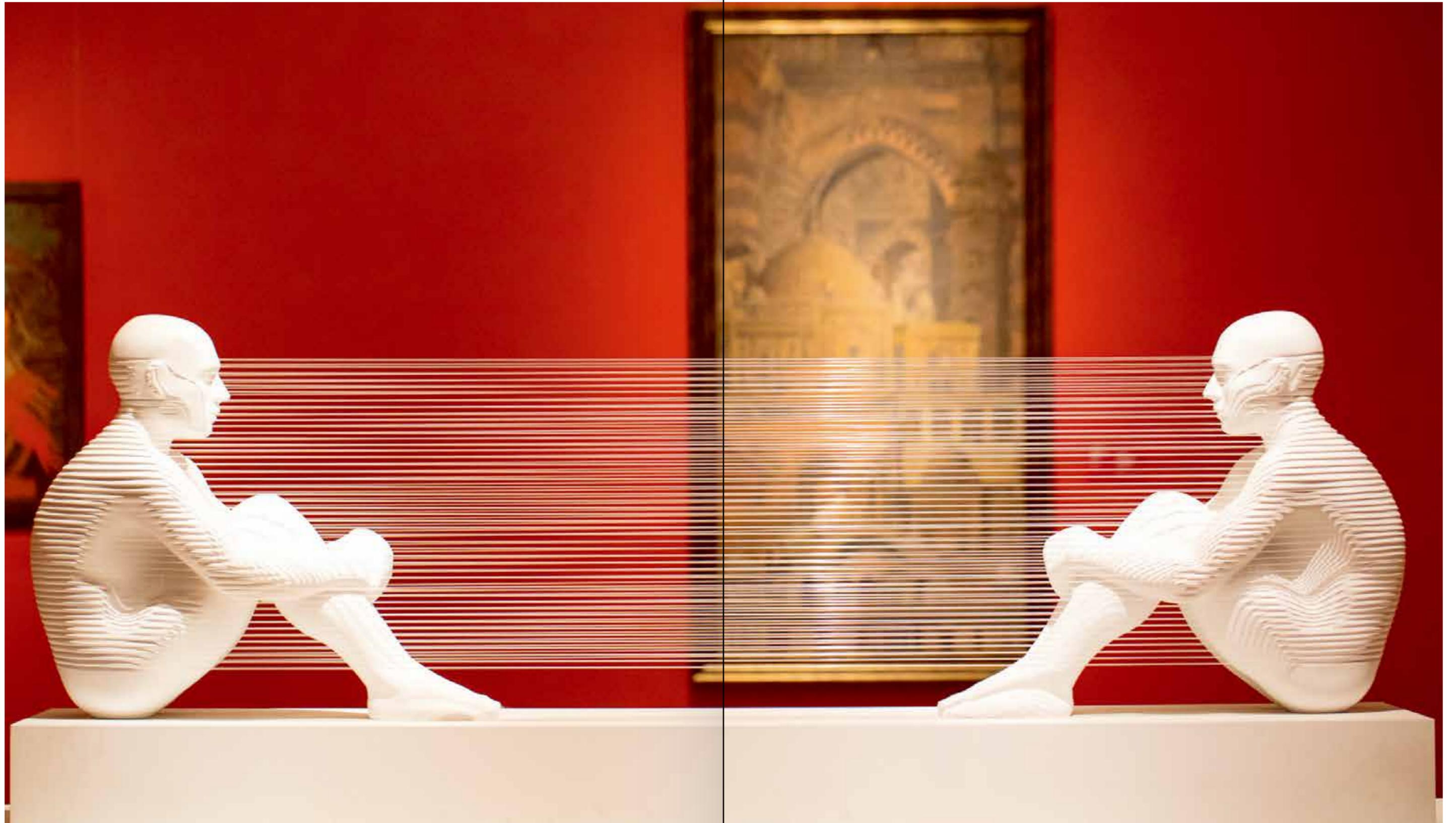
Peace for Ten Thousand Years by Qi Baishi (China), ink and color on paper, 69×33.5cm, 1952.



Red Lotus by Wu Guanzhong (China), oil on canvas, 66×91cm, 1997.



Deer by Bayart-Od Byambarinchin (Mongolia), oil on canvas, 120×120cm, 2018.



East-West by Tikhonova Marina and Tikhonova Nikolay (Israel), fiber reinforced plastics, 80×210×44cm, 2012. by Wang Yuncong



Impressions of Shanxi by Zargar Zahoor (India), acrylic on canvas, 80×100cm, 2014.

Chinese Beauty

Walking through the exhibition hall, visitors will find that except for China's ink-and-wash paintings and Vietnam's lacquer paintings, every piece is an oil painting, watercolor, sculpture or print. Although European plastic arts have greatly influenced Asian artists, works featuring European realistic style and reproducing shape are hardly found at this exhibition.

"Despite the fact that some

Asian artists employ Western artistic languages such as oil painting, watercolor and print, their works still are imprinted with Asian characteristics rooted in China's human-nature integration philosophy proposed by Lao Tzu and Confucius, India's Buddhism and mysticism and Islamic civilization," explains Shang Hui, chief editor of *Art* magazine. He believes the Asian visual system developed by Asian civilizations is a kind of

conceptual system starkly different from European art which focuses on reproduction—putting the subjective and the objective on opposite sides. "Just because of this difference, we find that when Asian artists process images, they are all conscious of lines and inspiration of strokes," Shang adds. "So lines and strokes are common focuses for Asian artists."

A survey of works by Asian artists reveals a change in creation,



The Great Wall by Masood A. Khan (Pakistan), water color on paper, 75×110cm, 2013.

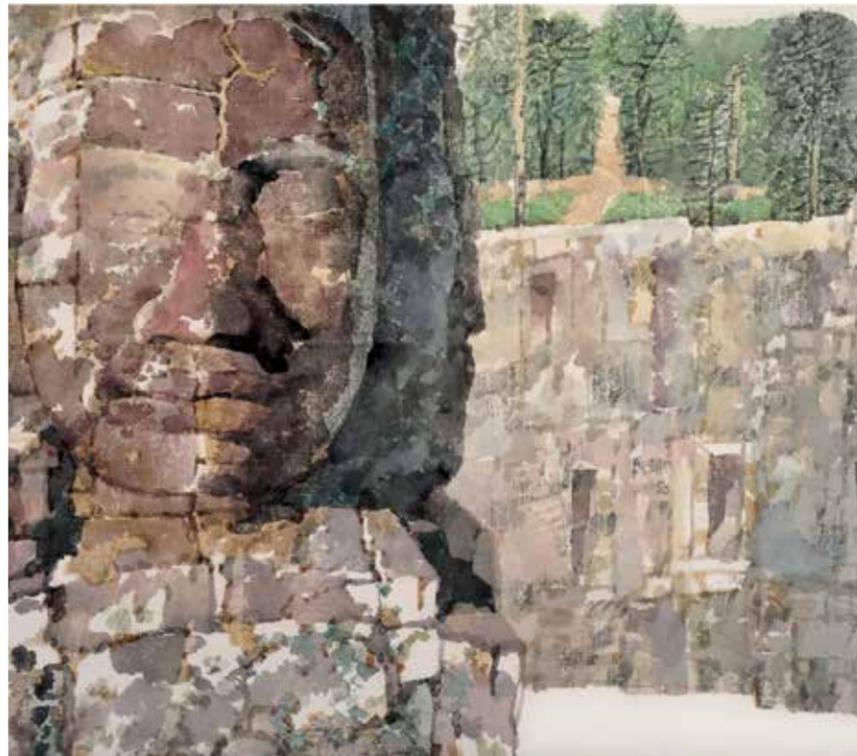
which is fully illuminated by the exhibition's second and third parts. For example, the section "Beauty of China" includes 24 works by 20 artists from 13 countries including Bahrain, Bangladesh, India, Jordan, Kuwait, Lebanon, the Maldives, Oman, Pakistan, Palestine, Sri Lanka, the United Arab Emirates and Yemen. When these artists make expressions about China, they still embrace the artistic traits of their respective

countries. This implies that, regardless of the target of expression, the core culture of the artist remains effective.

The Great Wall by Pakistani artist Masood A. Khan created a version of the Great Wall in an abstract and layered space, making it familiar but also strange for the Chinese audience, while Palestinian artist Majed Shala employed bold and bright colors to paint the famous Dunhuang Grottoes, a

cultural wonder in a desert which is often depicted with more modest colors by Chinese painters.

"Chinese spectators have seldom had the chance to see works like these," remarks Wu Weishan, director of NAMOC. "For example, Khan painted the Great Wall from a very different aesthetic perspective from ours. This is the aim of this exhibition: to display the creative beauty of different civilizations."



Trace of Time: Angkor Wat by Lu Yushun (China), ink and color on paper, 30.5×45cm, 2004.



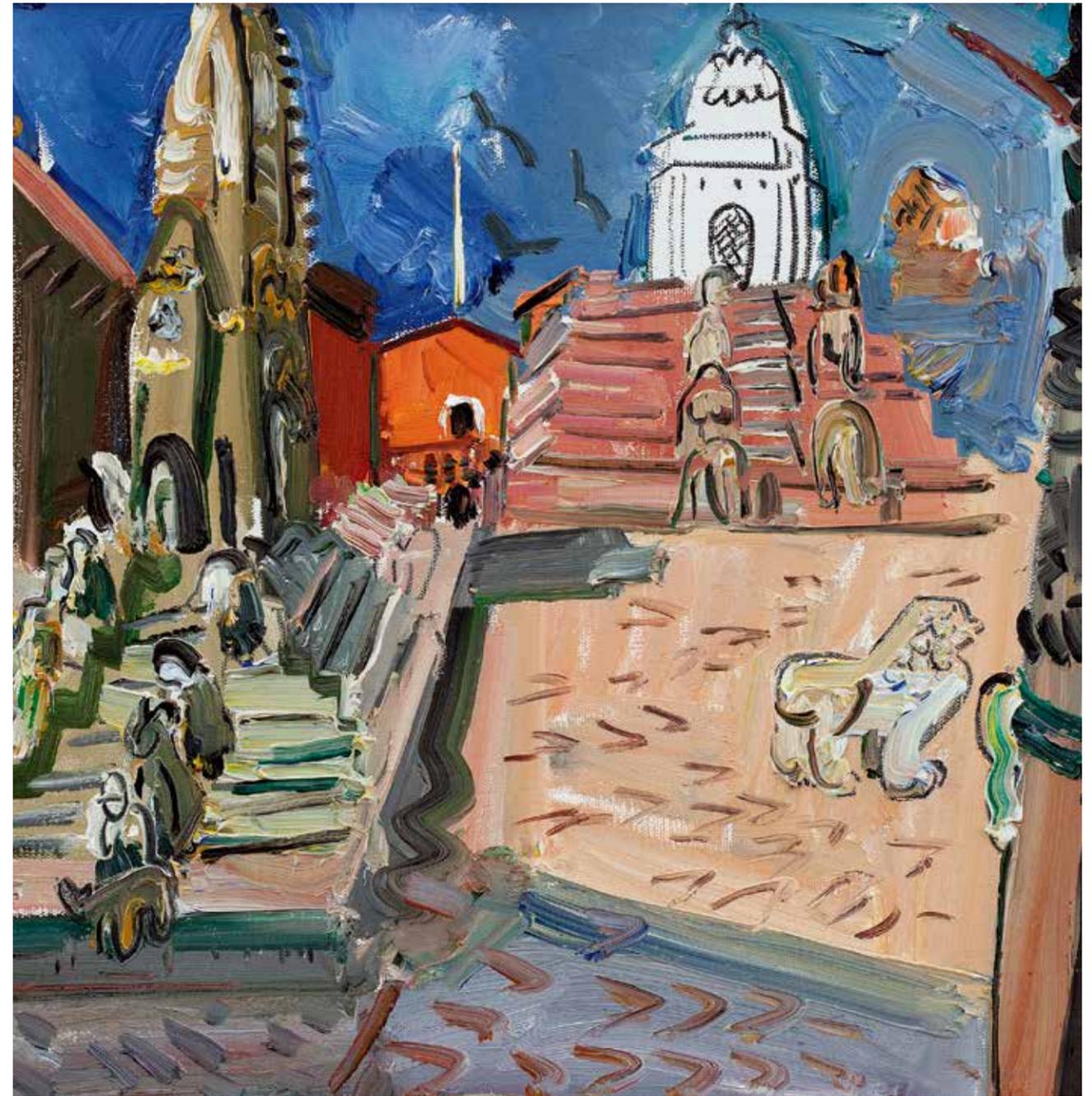
View of Vietnam by Niu Wen (China), printmaking, 19.8×27.5cm, 1958.

Asian Charm

Renowned Chinese sociologist Fei Xiaotong proposed a 16-Chinese-character proverb to describe the relations between different civilizations, which is literally translated to mean that people should appreciate the beauty of the culture they created while inclusively admiring the beauty of cultures created by others, and this will contribute to the flourishing of all cultures and an ideal world of great harmony. This exhibition intends to encapsulate the proverb.

Prior to the 19th century, few Chinese artists ventured overseas, leading to few works depicting foreign cultural or natural landscapes. Between the late 19th century and the early 20th century, many Chinese artists traveled to North America, Japan and Europe to study art, resulting in many works featuring landscapes of Japan, Europe and North America. In the 1930s and 1940s, especially during the Chinese People's War of Resistance against Japanese Aggression, many Chinese artists escaped to Southeast Asian countries and completed works while taking refuge in the region. Since 1949, when the People's Republic of China was founded, especially after the beginning of China's reform and opening up in the late 1970s, Chinese artists have found more and more chances to go abroad to conduct cultural exchange and studies, creating many masterpieces depicting exotic lands along the way.

The "Charm of Asia" section features 31 works by 31 Chinese artists depicting local customs and natural beauty of countries such as Cambodia, the Democratic People's Republic of Korea, the Maldives, Pakistan and South Korea. The dates of these works span about a century, and some are embedded



Durbar Square in the Afternoon: A Lonely Lion by Yan Ping (China), oil on canvas, 50×60cm, 2011.

with strong characteristics of the times. But they share the same appreciative and non-discriminatory perspectives with respect and admiration for various cultures, languages and philosophies.

"Today, Asian artists no longer

doubt our common cultural identity as we stand together against common social problems," states Niu. "Only by maintaining diversity throughout the process of integration and innovation will we find the best solutions. And the first step is

seeking out dialogue. Asian artists have often looked to New York and London, but actually we should pay more attention to our neighbors when seeking exchange and mutual learning, because we are all part of the same Asia." 

Sharing Asia

Text by Yu Longyu

We need to maintain a good tradition of cultural exchange and create a new platform for civilizations in Asia and beyond to engage in dialogue and exchange on an equal footing to facilitate mutual learning.

Asia is an important cradle of world civilization. Chinese civilization, Indian civilization, Babylonian civilization and many other ancient civilizations all originated and bloomed on the continent. Prior to modern times, Eastern civilization was the mainstream of the world. With the invasion of Western colonists, most parts of Asia became colonies or semi-colonies, and Eastern civilization became dependent on Western civilization.

The modernization of Asian civilizations started with the

struggle against imperialism and colonialism. The Bandung Conference in 1955 was an important milestone. It witnessed the introduction of the Five Principles of Peaceful Coexistence, which are still vibrant today.

In 2015 as Asia was enjoying a rapid economic development, the annual conference of the Boao Forum for Asia was held under the theme of “Asia’s New Future: Towards a Community of Common Destiny.” In his speech at the conference, Chinese President Xi Jinping said: “This

year marks the 70th anniversary of the end of the World Anti-Fascist War, the victory of the Chinese People’s War of Resistance against Japanese Aggression and the founding of the United Nations. This year is also the 60th anniversary of the Bandung Conference and will witness the completion of the ASEAN Community. As such, it is an important year to be commemorated as well as a historic juncture to reflect on the past and look to the future.”

In mid-May 2019, the Conference on Dialogue of Asian Civilizations (CDAC) was held in Beijing and watched by the world. At its opening ceremony, President Xi presented a four-point proposal to build an open and better-connected Asia featuring peace, stability and common prosperity: First, we need to respect each other and treat each other as equals; Second, we need to uphold the beauty of each civilization and the diversity of civilizations in the world; Third, we need to stay open and inclusive and draw on each other’s strengths; Fourth, we need to advance with the times and explore new ground in development.

President Xi’s speech at the opening ceremony of CDAC drew a blueprint for building an Asian community with a shared future. Just as he said, CDAC created a new platform for civilizations in Asia and beyond to engage in dialogue and exchange on an equal footing to facilitate mutual learning. The new CDAC platform will surely promote construction of an Asian community with a shared future as well as a community with a shared future for humanity in a big way.

Construction of a community with a shared future for humanity is a gradual process and building an Asian community with a shared future is a significant step in the process. Furthermore, building

a community of shared future between China and India is an integral part of the Asian community with a shared future. The similar hardships the two countries endured historically have linked them together into a community sharing misfortune and bliss. This reflects an inevitable progressive trend in human history. Building a China-India community with a shared future will not only benefit their combined population of 2.7 billion but also serve as a role model for the construction of an Asian community with a shared future and a community with a shared future for humanity.

In May 1955 after returning to China from the Bandung Conference, Chinese Premier Zhou Enlai met visiting renowned Indian writer and scholar Professor Raghu Vira, whom Premier Zhou called the “Xuanzang of India.” Professor Vira presented two works of Chinese painter and cartoonist Feng Zikai that he translated as gifts to Premier Zhou and recited the poems about peace that he composed. Premier Zhou expressed hope that China and India would frequently carry out art and literary exchange.

An old Chinese proverb goes, “learn the new while reviewing the old.” By analyzing the keynote speech made by President Xi at the CDAC opening ceremony and reviewing the friendship between Premier Zhou and Professor Vira, we can draw inspiration and enlightenment for construction of a China-India community with a shared future, an Asian community with a shared future, and a community with a shared future for all of humanity. 

The author is director of the Center for Indian Studies of Shenzhen University.

More Than Words

—Language Exchange as the Foundation for Dialogue among Civilizations

Text by Li Lu

Language exchange and heart-to-heart communication consolidate the cultural foundation to drive in-depth dialogue, interaction and mutual learning among various global civilizations.

On May 15, 2019, the Conference on Dialogue of Asian Civilizations opened in Beijing. Chinese President Xi Jinping delivered a keynote speech at its opening ceremony in which he illustrated China’s resolute stance on promoting equal dialogue, communication, mutual learning and mutual enlightenment among various civilizations in Asia and the world. Xi stressed that civilizations only vary from each other, just as human beings are different only in terms of skin color and the language used—which is to say that no civilization is superior to another. Only deep understanding of the differences between one’s own civilization and others will fuel interaction, dialogue and harmony among civilizations.

More than 200 countries with over 2,500 ethnic groups speaking some 7,000 languages can be found throughout the world. German philosopher Martin Heidegger once said, “Language is the house of being.” Humankind uses language to pass down experience, tradition and knowledge. The cultural gene of each nation

is imbedded in its language. More than just a tool for communication, language conveys the values, beliefs and identities of various civilizations. Considering the fundamental role of language in human interaction, language exchange and heart-to-heart communication are crucial tools to deepen interaction and mutual learning among various civilizations.

Simply as a tool for communication, language is the foundation for dialogue between various civilizations and exchange between different cultures. Chinese is one of the oldest languages in the world, and it continues to be used by the largest population today. International dissemination of Chinese language and culture can be traced back 2,500 years when it had already spread globally through constant state-to-state communication. Thousands of languages converged in the process of lasting, intensive civilizational interaction, testifying to the history of exchange and communication among our human ancestors.

Nowadays, linguistic and cultural institutions such as Confucius Institute, British Council,



A still from the dance *Good Fortune* performed at the Asian Culture Carnival. An important event on the sidelines of the Conference on Dialogue of Asian Civilizations, the carnival was held at the National Stadium, or the Bird’s Nest, in Beijing on the evening of May 15, 2019, involving more than 8,000 performers and crew members from nearly 50 countries and regions. by Xu Xun



April 24, 2019: Chinese teacher Shi Yifan, who teaches Chinese language at a school in Jakarta, Indonesia, looks for reference books at the school's library. by Du Yu/Xinhua

the Confucius Institute program had offered them a chance to get to know China and gain a deeper understanding of the vastness of the world and the value of cultural diversity. In his reply letter, Xi encouraged them to “become modern-day Marco Polos,” which seemed to resonate with every Chinese language learner in Italy.

Over the past 15 years, starting with Asia, Confucius Institutes have been established in more than 140 countries. Along with teaching the Chinese language, Confucius Institutes also collaborate with foreign institutions to conduct language education exchange programs to promote Chinese language and culture around the world and spread Chinese ideas of “emphasizing peace and harmony,” “seeking harmony while celebrating differences” and “valuing outside cultures and driving common prosperity of all cultures.”

Language study and exchange play extensive, lasting roles in promoting closer people-to-people bonds. The Chinese language bears the unique cultural gene of Chinese civilization, as do other languages in the world. Driven by improved institutionalization of a mechanism to facilitate dialogue among Asian civilizations, more Sino-foreign linguistic and cultural exchange and cooperation via multiple channels and at various levels will emerge to consolidate the cultural foundation for mutual understanding and enable China and other countries to move forward together through exchange and mutual learning among various civilizations.

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Goethe-Institut and Alliance Française are dedicated to promoting linguistic and cultural exchange and personnel exchange between different countries. Primary statistics show that more than 60 countries have included Chinese language into their national educational systems, reflecting a wave of learning Chinese across the world. At the same time, Chinese schools at various levels, ranging from primary schools to universities, have provided courses in nearly 100 foreign languages. China's Ministry of Education announced in 2018 that the country incorporated French, German and Spanish into the curriculum of high schools for the first time, on the basis of existing English, Japanese and Russian courses. The reason behind this addition is the need for international

exchange, with an aim to urge young people to strengthen their understanding of the importance of cultural diversity through language learning.

Language is an important carrier of culture and the best key to understanding different civilizations. In April 2019, a group of students from Niles North High School in the United States wrote a letter to President Xi Jinping. In the letter, the students expressed love for the Chinese language and gratitude for their Chinese teacher. They asserted that through studying the Chinese language, they had fallen in love with Chinese characters and food. Earlier in March, administrators and eight students from Rome Convitto Nazionale Vittorio Emanuele II, an Italian boarding school, wrote a letter to President Xi to say that

Developing a Common Consciousness

Text by Niranjan Sahoo

The melting pot of CDAC can act as a catalyst to improve relations among nations in Asia, through fostering exchange of ideas and avenues for people-to-people interaction.

I have been to Beijing more than half a dozen times. Each time I visit, I see a different Beijing. Between a decade ago and now, the city has turned into a powerhouse. It organizes more global events than any other national capital. In the span of a month, it has held the Belt and Road Forum for International Cooperation, the International Horticultural Exhibition, and now, the Conference on Dialogue of Asian Civilizations (CDAC)—a mega cultural carnival.

In terms of scale and content, CDAC is probably the only event of its kind that brings several common issues of Asia to a single platform, covering topics like culture, religion, a common Asian heritage, governance and societal practices. It is inclusive, with the participating countries being from all parts of Asia. It's like a big melting pot.

I'm keen to listen to the diversity of opinions on a range of issues: global governance, political systems, climate change, free trade in Asia and people-to-people exchanges, including those related to culture and tourism. I'm also keen to learn how different countries in Asia perceive or react to such a mega initiative proposed by China.

Today, connectivity on both infrastructural and human levels



February 7, 2015: A man practices yoga at the Group of Monuments at Hampi in Karnataka, India. by Zheng Huansong/Xinhua

is vital. While CDAC is cultural and related to “soft” infrastructure, such an initiative is essential for building trust among Asian nations and developing a common consciousness about Asian values and joint civilizational heritage. Such exchange of ideas and people-to-people interaction can act as a catalyst to improve relations among nations in Asia.

The major challenges in Asia today are related to geopolitics and the role of external powers working against Asian unity. In addition, less mobility and lack of connectivity among many countries of the region act as barriers to developing a common vision for Asia.

In the “Asian Century” vision,

India and China—which together are home to over one-third of the world population and two of the fastest-growing economies globally—play a vital role. Both countries are seen as role models for many backward and developing economies. Therefore, unless both regional powers cooperate and support collective and common endeavors, including rebalancing global governance and creating new synergies on common issues such as climate change, globalization and terrorism, the Asian Century will remain a mere dream.

■ The author is a senior fellow at Observer Research Foundation's Governance and Politics Initiative.

Asia's Cup of Tea

Edited by Gong Haiying

Over thousands of years, tiny tea leaves have kindled profound tea cultures now widely embraced by Asia and the world.

Along with the time-honored history of tea consumption, Asian countries have established distinctive tea cultures. Asian people strengthen friendships and conduct cultural exchange while drinking and serving tea.

China is the birthplace of tea as well as the cradle of tea culture, which was later spread to other Asian countries and even the world. Dating



March 20, 2019: A waiter performs a tea-making ceremony at a traditional teahouse in Pengzhen Town of Chengdu City, China's Sichuan Province. Xinhua



January 25, 2019: A vendor sells tea at Clifton Beach of Karachi, Pakistan. Xinhua

back to 4,700 years ago, tea first appeared in Chinese plant atlases as herb or vegetable. During the Tang Dynasty (618-907), tea gradually developed into a daily beverage for the Chinese people. A Chinese proverb says that “firewood, rice, oil, salt, sauce, vinegar and tea are the most common things in life,” which suggests that drinking tea was already a daily routine in China centuries ago.

Over centuries, the Chinese people have fostered a profound and enduring tea culture, with tea providing both thirst relief and improved health. Chinese tea and tea culture have exerted significant

influence on Japan, where the tea ceremony remains a popular cultural ritual. During the Tang Dynasty, many Japanese envoys ventured to China’s Buddhist destinations to study. When they returned to Japan, they brought back tea seeds, tea-planting knowledge and tea-boiling techniques which sprouted into the country’s tea culture that would prosper and evolve into a key spiritual and national characteristic of Japan.

Now a powerhouse of tea production, consumption and exportation, India started to introduce tea seeds from China in the late 18th century. By the mid-19th century, India’s Assam stood out as an important

- 01 April 24, 2019: A tea stall vendor pours milk tea into a cup in New Delhi, India. Xinhua
- 02 January 21, 2018: People sip tea at a teahouse in Peshawar, Pakistan. Xinhua
- 03 May 4, 2019: A Korean waitress serves mulberry leaf tea in Buan County of Jeollabuk-do, South Korea. Xinhua
- 04 November 25, 2018: A tea ceremony performance at a teahouse in an ancient district of Hanoi, Vietnam. Xinhua



01



02



03



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tea-producing region driving the nation’s tea industry.

Through channels like the Maritime Silk Road and the Ancient Tea-horse Road, tea was spread to other countries in Asia and the world including Nepal and Vietnam. Thanks to constant communication and exchange, tiny tea leaves have kindled profound tea cultures which have prospered based on local cultures and exerted widespread influence in Asia and the world.

Beijing Expo 2019 *Sharing* Nature's Bounty

Text by Ru Yuan

Harmonious coexistence between man and nature is the material basis for a beautiful home.

Themed "Live Green, Live Better," the Beijing Expo is one of the major international events hosted by China in 2019 which will exhibit the world's latest achievements in horticulture. by Fang Shuo

Winter jasmine, magnolia and rosebud cherry compose the prelude to Beijing's spring. This year's "spring" will be exceptionally long. From late April to early October, the International Horticultural Exhibition 2019 Beijing (hereinafter "2019 Beijing Expo") will keep spring colors in the city for nearly six months.

With the theme "Live Green, Live Better," the 2019 Beijing Expo is the highest-level and largest international fair organized in China after the World Horticultural Exposition held in China's southwestern city of Kunming in 1999, the 2010 Shanghai World Expo and the first China International Import Expo in 2018. A total of 110 international exhibitors and about 120 non-official exhibitors attend the 162-day event centered on visual displays of plants.

Technological Beauty

Occupying an area of 503 hectares, the 2019 Beijing Expo is only 10 kilometers from the Badaling section of the world-renowned Great Wall. Embraced by mountains and waters, the expo site is blanketed in green and integrated with the surrounding environment. "Green" and "high-tech" are highlights of this expo, and these two distinctive features are embodied in the design and operation of many key pavilions and core scenic spots, reflecting designers and builders' consciousness about the relationship between human civilization and the ecological environment.

A landmark structure of the expo, the China Pavilion is a curved exhibition hall in the shape of a "ruyi," a traditional Chinese ornament symbolizing good fortune. Following ancient Chinese wisdom, the impressive green



Viewing the China Pavilion from a distance. Covering an exhibition area of 15,000 square meters, the pavilion is a major landmark at the expo, which combines static display with dynamic interpretation. by Wan Quan

and high-tech China Pavilion is "alive" and "breathes." The top of the building is roofed with photovoltaic panels, which enable the entire structure to serve as a solar power station. By installing rainwater collection devices on the roof to fill tanks beneath, a mini ecological circulation system was created to realize effective utilization of water resources. On the ground floor, "passive house" technology was adopted to leverage ventilation of underground air which reduces the overall energy consumption of the building. The design not only satisfies the functional requirements of

the expo, but also ensures sustainable use of the China Pavilion long after the expo ends.

If the China Pavilion employs traditional Chinese elements to embrace green concepts and technology, the International Pavilion integrates green concepts and technology into modern and fashionable designs.

The International Pavilion boasts a public space with 94 huge steel "umbrellas" which look like blooming flowers from the distance. The expo will run through the hottest days of Beijing summer, and the overhead structures will

help reduce muggy conditions for visitors waiting in line for entry. The "umbrella" columns can collect rainwater from the pavilion roof to be saved in a reservoir, used for landscaping and irrigation as well as road cleaning. When it rains too much, the water is directed into a drainage ditch. The pavilion uses glass for its external walls and skylights on the top to ensure natural lighting and minimizes need for electric lighting.

Green concepts and high-tech methods are intricately fused at the expo. Abundant new technologies including virtual reality, 5G, smart



Visitors at the China Pavilion. The pavilion is attracting large numbers of visitors thanks to its unique designs and functions. VCG

devices and mobile apps are maximizing the power of green concepts.

Ecology First

In addition to the green designs seen everywhere in the key pavilions and core landscape areas, the "ecological priority" concept was a constant theme throughout the entire process of planning and construction of the expo.

Guirui Lake, located at the core scenic area of the expo, was once a dilapidated fishpond. After pumping and dredging, the pond was excavated and expanded before transforming into a pristinely landscaped lake. Designers aimed to reconstruct Guirui Lake according to the landform and optimally merge artificial structures with the natural landscape. So rather than throwing away the mud excavated from the pond, it was transported

around 100 meters west and became a small hill named Tiantian. At a height of 25 meters, the hill is now topped by the Pavilion of Eternal Tranquility which overlooks the expo site and serves as a landmark structure. To the east side of the hill are scenic terraced fields.

Contrasted with traditional artificial lakes, Guirui Lake uses recycled water from a Beijing-based water recycling plant. Before being stored in the lake, reclaimed water first enters a small wetland lake for purification next to the natural ecological display zone in the northern part of the expo site. It is then directed into the lake through underground pipelines. The lake is stocked with aquatic bottom dwellers such as freshwater mussels, spiral shells and *Corbicula fluminea* to clear the water and attract more fish.

Cases like Guirui Lake which



The International Pavilion boasts a public space with 94 huge steel “umbrellas” which look like blooming flowers from the distance. It displays various horticultural cultures including mobile gardens, floral competitions and exhibitions from countries around the world. by Fang Shuo

put ecology first are abundant at the Beijing Expo. In the summer of 2017, the expo’s planning and design team surveyed species around the expo site. They determined that at least 46 species of plants, 44 species of birds, 14 species of butterflies and 17 species of odonatas inhabited the area. The team set the goal to ensure that the “indigenous residents” continue thrive and endeavored to leave the ecological chain more prosperous by improving the expo site’s natural environment.

To achieve this goal, the Beijing Expo created several “forest windows” in the poplar forest in the natural ecological display zone by chopping down sick and poorly growing trees, planting other trees and placing rocks and artificial nests

to attract birds. Moreover, different hygrophytes were planted in the wetland next to the natural ecological display zone to provide shelters for aquatic birds and a habitat with abundant food for insects and benthos.

Such vivid interpretations and representations of the concept of “putting ecology first” inspire visitors to seek out harmonious coexistence between man and nature for the material basis of a beautiful home. They push the public to change lifestyles and more actively adopt green living.

Cultural and Horticultural Diversity Alike

An A1 category world horticultural exhibition—a large-scale international exhibition of

a long duration from three to six months—each International Horticultural Exhibition is sanctioned by the International Association of Horticultural Producers (AIPH). With a long history, the expo had been held around 30 times by the end of 2018. China has a close relationship with the expo and AIPH. Before the 2019 Beijing Expo, China hosted the 1999 Kunming World Horticultural Exposition (A1 category) as well as several horticultural exhibitions in A2/B1 categories in cities including Shenyang, Xi’an, Qingdao and Tangshan. By hosting the 2019 Beijing Expo, China hopes to show the world its efforts and progress in ecological conservation as well as its development of

ecological concepts. China intends to use the expo as a window for exchange and cooperation with other countries.

Six international horticultural experts from Japan, Denmark, the United States, the United Kingdom, and the Netherlands



Now, people have realized that mankind and nature must live together in a community with a shared future. Harmonious coexistence and sustainable development are of paramount importance. ”

created individual gardens for the Beijing Expo, which serve as vivid demonstrations of exchange and cooperation between China and other countries. American landscape architect George Hargreaves and his team designed a garden to analyze the global environment between China and the United States, searching for similarities and differences between the East and the West. Drawing inspiration from the ancient Silk Road, British landscape designers Tom Stuart-Smith and James Hitchmough paved a garden road “from Beijing to the West” with European plants



Taking a photo of a “bee” made of flowers. Amazing flowers and plants from all over the world are displayed in various forms during the 2019 Beijing Expo. by Wan Quan



Crowd of visitors at the 2019 Beijing Expo. It is expected that the expo will receive a total of 16 million tourists. The expo will be a key platform for China to demonstrate its achievements in ecological progress and step up global exchanges and cooperation in green development. by Fang Shuo

and tree species at the entrance and Beijing’s native plants at the core area of the garden. During the 162-day Beijing Expo, many international competitions involving flowers such as the peony, Chinese rose and orchid as well as for other outdoor plants will be held. AIPH President Bernard Oosterom believes that the 2019 Beijing Expo will gather the world’s top gardening experts, popularize green knowledge and best practices, promote professional horticultural production and international cooperation, and demonstrate cultural and horticultural diversity.

Humankind once regarded itself

the master of nature. This arrogance reached a climax after the rise of the First Industrial Revolution starting around the 1760s. This situation later changed with exponential human development. Now, people have realized that mankind and nature must live together in a community with a shared future. Harmonious coexistence and sustainable development are of paramount importance. The 2019 Beijing Expo embodies this concept to the greatest extent, casts a far-reaching influence on the environment, economy and public health, and aims to build greener, healthier and happier residential communities. ”



The Pavilion of Eternal Tranquility, which serves as a landmark structure of the 2019 Beijing Expo. It includes architectural elements of the Liao (916-1125) and Jin (1115-1234) dynasties, regimes both founded by ethnic minorities of China, and exhibits distinctive features. courtesy of Beijing Institute of Landscape and Traditional Architectural Design and Research Co., Ltd.

Blossoming Communication

—Exclusive Interview with Yan Wei, Chief Landscape Architect of the International Horticultural Exhibition 2019 Beijing

Text by Zhao Yue

“I hope that through this expo, more people will visit Yanqing District to see the green hills and smell the sweet flowers. They will leave with love for gardening, love for the city where they live, love for nature and love for life.”

At 9:30 p.m. on April 28, Yan Wei, chief landscape architect of the International Horticultural Exhibition 2019 Beijing (hereinafter the “Beijing Expo”) and head of the expert studio of the Beijing Institute of Landscape and Traditional Architectural Design and Research Co., Ltd., who is generally inactive on social media, surprisingly posted a message on his WeChat Moments. It read that “At this moment, all kinds of feelings are welled up in my heart.” That day marked the opening of the 2019 Beijing Expo, which welcomed visitors from all over the world.

Yan has been engaged in landscape architecture for nearly 30 years. He has served as the head landscape architect for a number



Yan Wei, chief landscape architect of the 2019 Beijing Expo. Yan witnessed every exciting moment of designing the landscape architecture for the expo and is well aware of the hard work behind the amazing garden. by Chen Jian

of major events including the first and second Belt and Road Forum for International Cooperation in 2017 and 2019 respectively, the 2014 Beijing APEC Summit, and the military parade commemorating the 70th anniversary of the victory in the Chinese People’s War of Resistance against Japanese Aggression. The 2019 Beijing Expo is the latest project to which he has devoted tremendous efforts. From the groundbreaking ceremony of the expo site in September 2016 to the opening in April 2019, Yan and his colleagues spent two and a half years transforming the landscape of the 503-hectare expo site from blueprint into reality.

Recently, *China Pictorial* (CP) sat down with Yan Wei. Yan believes that as an international platform and

horticultural festival, facilitating communication is the most important purpose of the 2019 Beijing Expo. Through extensive communication, horticultural technologies, horticultural cultures and green development concepts will be better promoted, which is of great significance for landscape and garden designers and architects around the world.

CP: How did general landscape planning for the Beijing Expo take shape? Where did you find inspiration?

Yan Wei: Landscape gardens, which emphasize the unity and integration of nature and man, stand out among traditional Chinese gardens. That concept was the central premise when we first started

landscape planning for the Beijing Expo. We looked for inspiration and design elements from nature. In the early days of our project, I often toured the expo site on a bicycle, in hopes to find more inspiration from the site.

With mountains to the north, the Guihe River transects the expo site. We found in *Biographic Sketches of Five Emperors* collected in *Records of the Grand Historian* (which recounts China’s history for around 3,000 years from the legendary Yellow Emperor to the reign of Emperor Wu [156-87B.C.] of the Western Han Dynasty [202B.C.-8 A.D.], penned by Sima Qian, a renowned historian in the Western Han Dynasty) that legendary Chinese monarch Shun once lived in Guirui. Guirui was the place where the Guihe River took a sharp

turn. Although we cannot be sure whether the Guihe River in historical records is the current Guihe River at the expo site, the scene described in the historical records moved us greatly: “Workers bend to perform different jobs. Various crops ripen. Friendly locals lead an affluent life, and the phoenix flies over as an auspicious sign.” The overall landscape design of the Beijing Expo aims to create an atmosphere of harmonious existence among mountains, rivers, forests, fields, and lakes, bringing the scenes described in the ancient text back to life.

CP: The expo’s landscape design has already been seen by many visitors. Did the final product meet all your expectations?

Yan: It has indeed met my expectations. And I believe that landscape and garden presentations will only become better and better as time goes by. Because all plants in nature are alive and constantly growing. With the help of maintenance management, I believe this landscaping will improve and become more integrated with nature.

The Beijing Expo will last for 162 days, and the landscape will change naturally during that time. Visitors will have different experiences with the change of seasons. Taking this into consideration, we carefully selected the plant species. For example, visitors can see plants such as the Chinese flowering crabapple and the lilac in spring, abundant aquatic plants in summer and various colored-leaf trees in autumn.

CP: What new technologies were adopted for the landscape design of the Beijing Expo?

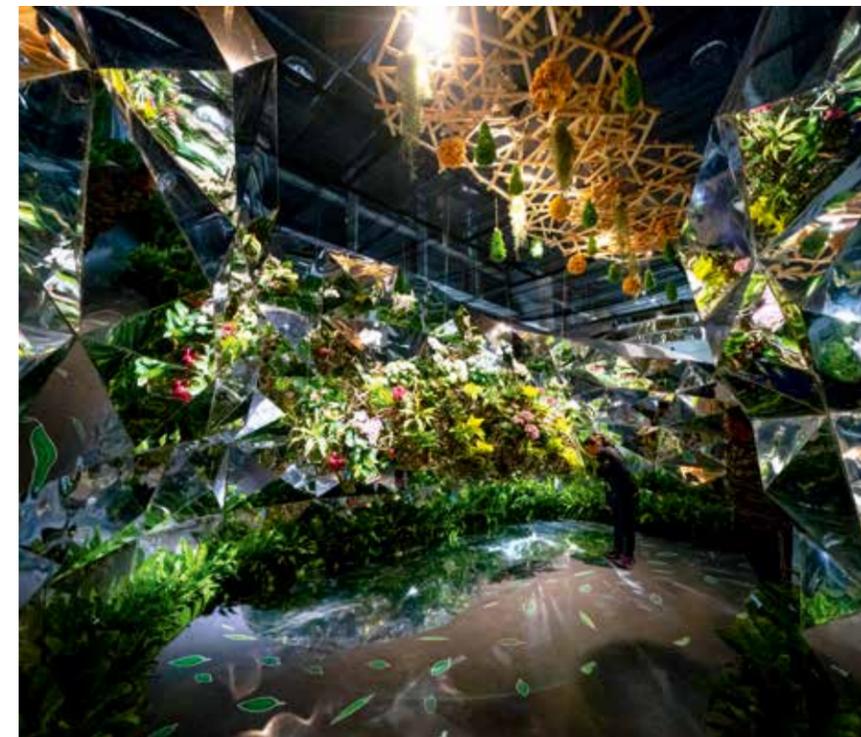
Yan: High-tech has been incorporated into the exhibition and display of the Beijing Expo’s landscape and gardens. On the one hand, new technologies were employed as exhibition methods. For example, the “fantastic light and shadow forest” show located in the natural ecological display zone, based on the ancient Chinese mythology *The Classic of Mountains and Seas*, uses cutting-edge technologies such as virtual reality (VR), augmented reality (AR), human-computer interaction and mobile streaming media. In the exhibition hall on the first floor of the Botany Pavilion, a

virtual mangrove forest was created with high-tech digital imaging equipment. The digital technology illuminates how the growth mechanism of mangroves evolved to adapt to the tides.

On the other hand, horticultural technology has been used extensively throughout the Beijing Expo. The weather in Yanqing District is cooler than downtown Beijing. So we employed plentiful scientific and technological means to ensure certain flowers had bloomed during the May Day holiday when the expo just opened. To achieve better landscape effects, other technologies were employed to prolong some plants’ flowering periods and even change the colors of petals.

CP: Compared to the 1999 Kunming World Horticultural Exposition, another A1 category international horticultural expo, and the other A2/B1 category horticultural exhibitions held in China, what unique highlights of landscape design will make people remember the Beijing Expo? What are the significant improvements over previous shows?

Yan: The Beijing Expo is large and rich in content. Tourists will be exhausted if they try to experience everything in one day. Before we produced the landscape planning for the Beijing Expo, we consulted professionals involved in the Kunming, Xi’an and Shenyang expositions and learned from their valuable experience. First, we did a lot of work to enhance visitor comfort. Ample facilities for rest and services were installed in every key scenic area, and trees were planted to provide shade along routes to ensure visitors have a comfortable tour and enable them to better control the pace of the tours. Designs and planning like this are extremely important for a huge



In a world of flowers. Through the Beijing Expo, the latest horticultural technologies, horticultural cultures and green development concepts become better publicized. by Wan Quan

scenic spot with heavy tourist flow such as the expo site.

The second highlight of the Beijing Expo is the functional divisions of the expo site which guarantee substantial touring routes with much to see. For instance, this expo set up a core scenic area around the China Pavilion, the International Pavilion, the Performing Arts Center by Guirui Lake, and the Chinese horticultural exhibition zone. This core scenic area has already attracted heavy flows of tourists.

Third, we consciously designed several “landmarks” for tourists. For example, the landmark for visitors entering the expo site from Gate One is the China Pavilion, the landmark for Gate Two is the International Pavilion, and the landmark for Gate Four is the Living Experience Pavilion. Our intention was to give visitors physical references during the tour, so that they can have a clear sense of directions within the expo site.

CP: Compared to A1 international horticultural expositions in other countries, how does the Beijing Expo exhibit Chinese elements while staying international?

Yan: From the planning level, one goal of the Beijing Expo was to build a platform for countries and international organizations from all over the world to showcase their horticultures and technologies. As a world-class exhibition, the Beijing Expo has provided a platform for international exhibitors to optimize their horticultural professionalism and fully express their respective cultures. In terms of implementation, the Beijing Expo invited many international organizations to share their understandings of horticulture from the perspective of different industries. The expo also invited six international horticultural masters. Through the gardens they created for the expo, the latest ideas on planting and landscaping have been

delivered to the public. Moreover, a number of activities and national pavilion days have facilitated further international cultural exchange.

CP: In terms of the integrated development of the city and landscape architecture, what changes and impact do you expect the expo to leave on Beijing?

Yan: The most direct impact of the expo on Beijing is, of course, the huge garden it will leave to the city, which will inspire Beijing citizens to better embrace and enjoy nature. In addition, through the continuous communication and visits during the 162-day exhibition period, the expo will leave a deep impression on Beijing’s future horticultural development and even cultural development. The green development concept will surely permeate every aspect of social life.

CP: What kind of new relationship do you expect to form between landscapes, people and the city?

Yan: “We must maintain the overall balance of the Earth’s ecosystem, so that our children and children’s children will not only have material wealth but also enjoy starry skies, green mountains and sweet flowers,” remarked Chinese President Xi Jinping at the opening ceremony of the Beijing Expo, which reflects China’s desire for a harmonious relationship between landscapes, people and cities.

The vivid statements made by President Xi shined light on the dream and determination of China’s green development. I hope that through this expo, more people will visit Yanqing District to see the green hills and smell the sweet flowers. They will leave with love for gardening, love for the city where they live, love for nature and love for life. 



Landscape design of the Beijing Expo aims to follow the terrain and optimally merge artificial structures with the natural landscape. by Fang Shuo

Continuous Life in a Beautiful World

Text by Nathan Bennett
 Photographs courtesy of teamLab, *Continuous Life in a Beautiful World*, 2019, Interactive Digital installation, Endless, Sound: Hideaki Takahashi © teamLab

An exhibition at the Beijing International Horticultural Expo by art collective teamLab shows in digital art expression what it takes to “Live Green, Live Better” in the modern high-tech world.

The 2019 Beijing International Horticultural Expo, with the theme “Live Green, Live Better,” poses a challenge: the world has gone high-tech, so how can we meaningfully “live green”? The art installation *Continuous Life in a Beautiful World* by teamLab gives a possible answer. *China Pictorial* talked to teamLab to find out more.

An interdisciplinary art collective, teamLab aims to unite art, science, technology, design, and the natural world and navigate the intermediate space between them all. The art collective includes artists, programmers, engineers, CG animators, mathematicians, and architects. One thing that teamLab repeatedly stressed was their desire to explore the relationship between humans and nature, and their use of the digital medium allows them to

transcend the use of physical materials and use space in new ways.

Members of teamLab are “ultra-technologists”: they are not distinctly technicians or artists; they combine their various disciplines in a collaborative effort. They begin with a general vision and together they discover the details of the final vision of each artwork they design. Various art and technology professionals work together to overcome the constraints of what is possible. In a running theme of breaking down boundaries, the artists and the technologists drop the walls between their respective disciplines and explore what they can depict in a digital medium freed from the physical limitations of traditional art.

In June 2018, teamLab opened their first permanent exhibition, “MORI Building DIGITAL ART MUSEUM: teamLab Borderless,”

in Tokyo. Different pieces featured in this exhibition dynamically bleed over into one another and interact. The exhibition covers 10,000 square meters and visitors, constituent displays, and the space all interact to form what visitors experience as they go through it. Works of teamLab have also been exhibited in Europe, North America, Australia, Asia, and the Middle East.

Continuous Life in a Beautiful World, their work on display at the 2019 Beijing Expo, brings to life the rich ecosystem of mangrove forests, encompassing everything from mangrove trees down to the microorganisms in the underwater portions of mangrove ecosystems.



Continuous Life in a Beautiful World by teamLab is a CG artistic rendering of the rich ecosystem of a mangrove forest.

Toshiyuki Inoko, founder of teamLab, was inspired by a visit to mangrove forests in Mexico and was overwhelmed by the diversity and vibrance of animal life in the mangrove ecosystems. The top-to-bottom interconnectivity of mangrove forests proved to be a compelling subject for teamLab.

Technological interconnectivity, according to teamLab, merely extends the self: Facebook, Twitter, and other social media merely express the individual's mind, but teamLab wants to use technology to enhance the relationships between people and space itself, rather than focusing on the individual. Their installations integrate computer graphics, sensors, and projection technology. What one visitor experiences will be influenced by a visitor who came before. Visiting one of their digital installations is not just looking at art in a picture frame; they transform the space itself in which their art is displayed into an immersive creative environment.

Because humans are an integrated part of nature, the teamLab work transforms as visitors interact with it. In *Continuous Life in a Beautiful World*, the colors of creatures in the mangrove forest that visitors see change as they pass by visitors, and one thing teamLab did for the first time with this exhibit was to start visitors in the life-size world of mangrove trees and then gradually enlarge the scale of the perceptible environment to immerse visitors in the aquatic environment and then the microscopic dimensions of mangrove forests.

Mangrove forests are a unique ecological environment where freshwater and seawater meet, and mangrove trees actually filter saltwater for their own use. As mangroves distribute their seedlings and the forest expands, it provides a welcoming environment for animal



The interactive display zooms in from showing trees to showing microscopic life in mangrove forest environments.

life and diverse microorganisms, and teamLab's depiction of different scales of life in a mangrove forest offers visitors the chance to see the typically invisible aspects of the environment. In line with their ongoing mission to redefine the relationship between humans and the surrounding world, the mangrove forest provided a new context to show the interconnectivity of the natural world and the

arbitrariness of borders between human life and the natural world.

For the Beijing Expo, the idea of living "green" in a high-tech world seems to be something of a paradox, but teamLab's use of the digital medium helps them communicate the mindset they see as being helpful for living in harmony with nature. For teamLab, technology is their primary tool, but they use it for its potential to communicate the dense

relationships in the natural world and the presence of humanity within it. Digital media allows art to break out of the literal frame of a rectangular painting and include visitors themselves.

The art external to visitors to *Continuous Life in a Beautiful World* is beautiful, and the beauty of the natural world includes the presence of humanity within it. There is no necessary conflict

between nature and humanity, but humans and nature share in a larger "fragile yet miraculous borderless continuity of life." Before humans can "live green" and "live better," we have to understand the dense and complicated relationships between ourselves and nature. *Continuous Life in a Beautiful World* just demonstrates that point, with top-to-bottom comprehensiveness. New to this installation is teamLab's



Aquatic life in a mangrove forest.



Animated creatures in the installation change color as they pass by visitors.

depiction of different scales of life, from normal human perspective to microscopic, but the theme of the unity of all life and the relationships between all constituent members is the same in all their works.

Currently, teamLab is showing art installations, *Universe of Water Particles in the Tank*, until August 24 at TANK Shanghai, as well as *Forest of Life & Future Park* at the Party Pier Culture and Art Zone in Guangzhou, until October 7. They are looking forward to showing *A Forest Where Gods Live* in Mifuneyama Rakuen, Takeo Hot Springs, Kyushu, Japan from July 12 to November 4, 2019, as well as *Impermanent Flowers Floating in a Continuous Sea* at the 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan, from August 9 to September 1, 2019. 

Unseen Shades of Green

—Incredible Rare Chinese Plants

Text by A Meng and Tian Dong

A diverse and complex natural environment has made China home to 10 percent of the world's species of vegetation and the only home to many rare and endangered plants.

On April 28, 2019, with the theme “Live Green, Live Better,” the International Horticultural Exhibition 2019 Beijing opened. During the expo, nearly 2,000 plants from all over the planet are on display, including 300 species of rare plants unique to China.

Plants create a welcoming home for mankind. In his book *The Roots of Plant Intelligence*, Italian botanist Stefano Mancuso asserted that of every 100 living things on the planet, 99.5 to 99.9 are plants, and that animals including humans account for only a tiny fraction of living organisms.

China has been the habitat for abundant plants since ancient times. It has continuous and complete tropical, subtropical, temperate and frigid vegetation, possessing all of the world's major vegetation types except arctic tundra. A diverse and complex natural environment has made China home to 10 percent of the world's total vegetation species, and the only home to many rare and endangered plants. A group of Chinese writers promoting science popularization have long been teaming up with nature photographers to spread concern for protection of China's rare and endangered plants. Over the past few years, they have researched, investigated and recorded a variety of plants in the wild including the critically endangered *Paeonia ludlowii*, *Meconopsis* adored by Western landscape architects, *Urophysa rockii* Ulbr which once was thought extinct, and endangered dove trees. They hope their efforts will raise awareness for protection of rare plants in China.

Lilium dauricum Ker Gawl, an Asian species of plants belonging to the family Liliaceae, in Changbai Mountain, Jilin Province. by Cheng Bin



Meconopsis racemose in Deqin County, Yunnan Province. Without research and assessment, rare species like *Meconopsis* may never be enjoyed by people. by Cheng Bin

Surveys of *Paeonia Ludlowii*

Paeonia ludlowii, a species of peonies, is only found in Nyingchi Prefecture in southwestern China's Tibet Autonomous Region and abounds mostly in the prefecture's Mainling County. Sometimes called the Tibetan tree peony, the plant is even more precious than the giant panda. The International Union for Conservation of Nature (IUCN) established a Red List of Threatened Species through which the extinction risk of thousands of species and subspecies were evaluated by a set of criteria. Species are classified by the IUCN Red List into nine groups with "extinct" and "extinct in the wild" at the top, followed by "critically endangered," "endangered," "vulnerable," and "near threatened" in that order. In 2016, the giant panda was downgraded from "endangered" to "vulnerable" on the list while *Paeonia ludlowii* was classified as "critically endangered."

However, this critically endangered species is still not on the official list of protected plants in China. Previously, the plant was believed to be the Delavay's tree peony, a species widely found throughout provinces and autonomous regions such as Yunnan, Sichuan and Tibet. The differences in flower color and outline were considered normal variations. Although *Paeonia ludlowii* was eventually classified as an independent species by taxonomists, its name still hasn't reached China's official list of protected plants because the list hasn't upgraded for quite a while. During the years when the species wasn't properly protected, it was once exposed to risk of extinction. Local governments finally formulated protective measures such as fencing off key areas for the species to save it



JUN · 2019



01 *Urophysa Rockii* Ulbr, a Chinese endemic plant species, in Jiangyou, Sichuan Province. by A Meng
02 *Saxifraga laciniata* Nakai et Takeda in Changbai Mountain, Jilin Province. by Cheng Bin
03 *Cassiope pectinata* Stapf in Baima Snow Mountain, Yunnan Province. *Cassiope* is a genus of 9 to 12 small shrubby species in the family Ericaceae. by Cheng Bin
04 *Coelogyne fimbriata* Lindl in Nankun Mountain, Guangdong Province. by Cheng Bin



from trampling and consumption by livestock. The species gradually recovered.

In recent years, scientists have carried out wide-ranging ecological research on the species and its living environment, associated plants and differences from the Delavay's tree peony in hopes of providing better protection. They eventually determined that the native species of China could be artificially cultivated into more ornamental varieties. Scientists will continue to carry out in-depth studies on its growth, reproduction, seed germination and seedling growth.

Searching for *Meconopsis*

Among Chinese plants, *Meconopsis*, a genus of flowering plants in the family Papaveraceae, is adored by many Western botanists. Several dozen species of the genus exist in the world among which most are found in the Himalayas.

Most *Meconopsis* species have blue flowers, but not all of them. The genus also includes some "mysterious" species. For example, *Meconopsis pinnatifolia* can only be found in Tibet's Gyirong and Nyalam. Its flowers are purplish brown, and the plant is

Anemone rupicola in Baima Snow Mountain, Yunnan Province. by Cheng Bin



Meconopsis punicea, a Chinese endemic plant species, in Jigzhi County, Qinghai Province. by Dong Lei



Rhynchostylis retusa, also called foxtail orchid, is an exotic blooming orchid. Pictured is the plant in Yingjiang, Yunnan Province. by Cheng Bin



Saussurea medusa Maxim in Baima Snow Mountain, Yunnan Province. by Cheng Bin

distributed only in a few areas that humans seldom visit. *Meconopsis torquata* is even rarer. The type specimen of this species was originally collected from hills in the suburbs of Lhasa. However, many experts at home and abroad have never seen the plant in the wild. According to locals, this plant was common in the past. However, those growing lower in the hills were long ago wiped out by medicinal herb pickers. All that is left today is only a small amount surviving in areas that are very difficult for humans to reach.

Without research and assessment, species like *Meconopsis* may never be enjoyed by people. The species that remain most unknown to the public are truly the most rare and endangered. They need more attention.

Rediscovery of *Urophysa Rockii* Ulbr

Although rare, it is exciting when a plant once considered extinct enjoys a renaissance.

In 1925, Austrian-American explorer and botanist Joseph F. Rock (1884-1962) took a plain plant specimen from Jiangyou City, Sichuan Province. After Rock returned to the United States, he confirmed that the plant was an unknown new species of Ranunculaceae and published an article on his findings.

Learning of the news, Chinese botanists also ventured to Jiangyou for samples, but found nothing. The newly discovered species had disappeared quietly. The only information it left for humans was in two herbariums housed in the United States. Based on the two specimens, scientists determined it to be a unique Chinese genus “*Urophysa*,” a new species of Ranunculaceae. And this disappearing plant got an official name: *Urophysa rockii* Ulbr.

The beautiful plant is of high scientific value. When people looked deep into the development system of Ranunculaceae, they found the species to be an important key to the evolution of its genus. However, with only two specimens on hand, some evolutionary puzzles remained impossible to solve.

In 2005, after an absence of nearly 80 years, the plant was rediscovered in the newly built Wudu Reservoir in Jiangyou. The beautiful blue flowers enraptured people the moment they set eyes on them. After growing out of the stone walls of the reservoir foundation, the plant could have soon disappeared



Meconopsis pseudointegrifolia in Balang Mountain, Sichuan Province. by Cheng Bin



Cypripedium plectrochilum in Shangri-La, Yunnan Province. The plant is widely found in China. by Niu Yang

again without protection. So, the Wudu Reservoir postponed water storage. The local government and scientists spared no efforts to relocate the plants to be protected with hopes that the amazing species would once again thrive.

The Dove Tree Comes Home

Every year in April and May, the secluded Xiling Snow Mountain near Chengdu, Sichuan Province, becomes blanketed in spring green. It is the time when the flowers of dove trees bloom all over the mountain.

An endemic endangered species in China, dove trees are primarily distributed in alpine valleys around the Sichuan Basin. The climate in their habitat is warm and humid, with abundant rainfall. While rain benefits all plants, it also inconveniences the pollination process. Dove trees are free of this worry. They are tall and straight with flowers gathered on the top of the crown. Their white bracts resemble umbrellas, shielding the flower core from rain and preventing pollen released by staminate flowers to be soaked by water. When flowers are successfully pollinated, the bracts remain to protect the young fruits.

In April 1954 during the Geneva Conference in Switzerland, Chinese Premier Zhou Enlai witnessed the flowers of the dove



The dove tree, a Chinese endemic plant species, in Beijing. by Tian Dong

tree in the courtyard. After learning that the tree was an endangered species native to China, he called for the reintroduction and protection of the species. The dove tree was officially included in the list of the first group of key wild plants under special state protection in China.

The dove tree was the cover image for the textbook *Botany* used by Chinese middle school students that was first published in 1982. Later, it appeared on the postage stamps issued by China Post. After 50 years of research and protection publicity, it has become a household plant in China.

Although the dove tree is a dominant species in its native land, it is still under first-class state protection today due to its poor fertility. The dove tree has benefited other species living within its habitat as an umbrella species. 

The authors are renowned Chinese writers focused on science popularization.

Enabled Information Into the Light

Text by Ru Yuan

“The development of digital technology has enabled people with visual impairments to enjoy unimpeded access to information and seize greater equality in life and work.”

Every time he talks about Duguang OCR (Optical Character Recognition), a technology he developed to help people with visual impairments “read,” 31-year-old Cai Yongbin wears his pride on his sleeve.

Visually impaired himself, Cai is an engineer committed to providing unimpeded access to information. He and his team developed an OCR-based technology and joined hands with Alibaba, China’s largest e-commerce giant, to incorporate the technology into Alibaba’s online shopping app Taobao.

By identifying pictures and translating them into voice, Duguang OCR can help buyers with visual impairments place orders, greatly improving their online shopping experience.

Each day, about 300,000 customers with varying levels of blindness place orders on online shopping platforms such as Taobao and Tmall. The new technology enables them

to shop without help from others, which has made it very popular. During the 2018 “Double Twelves” shopping festival, Duguang OCR delivered services nearly 100 million times in a single day.

Eyes for the Blind

Duguang OCR is just one of several projects occupying Cai’s research team. Formerly a member of the Shenzhen Accessibility Research Association, Cai launched his own business in June 2018 to focus on researching accessibility technologies. Eventually, he and his colleagues were providing accessibility testing services for renowned internet companies such as Tencent, Baidu, Alibaba and Microsoft (China). Currently, he focuses on testing and optimizing accessibility software developed by Tencent and Alibaba, especially radio and musical apps popular among users with visual impairments.

China has more than 17 million

Cai Yongbin listens to the voice of a smartphone screen reader. Unlike most software engineers, Cai suffers from a visual impairment, which gives him a deeper understanding of the needs of people with vision disorders. by Lin Hongxian

people with visual impairments, a number equal to the entire population of the Netherlands. As an accessibility engineer, Cai focuses on conducting information accessibility testing and optimization and providing relevant solutions for product development teams. Sometimes he does his own programming to develop relevant software.

Unlike most software engineers,

Cai suffers a visual impairment, which gives him a deeper understanding of the needs and habits of people with vision disorders. He wasn’t born blind. An accident at the age of six left him in a world of darkness. At 13, he was enrolled in a special education school in Shenzhen, where he quickly mastered computer skills and began to study programming. Eventually, he ventured into accessibility

engineering.

“When I started to study programming, I got closer contact with digital accessibility products,” Cai recalls. The first was screen reading software. With its help, Cai could write code on a keyboard with listening aids without the need to switch on a computer.

From that point on, his interest gradually shifted to the internet and relevant products.



Cai Yongbin works with a colleague in Dongguan City, Guangdong Province. In 2018, Cai launched a tech firm specializing in accessibility services. His team consists of eight members, six of whom are engineers with visual impairments. by Lin Hongxian

The inconveniences people with visual impairments face in daily life, especially in using the internet, inspired Cai to realize the importance of unimpeded access to information.

“Compared to fully abled people, disabled persons including those with visual impairments use the internet more for things such as online

cab-hailing and mobile shopping apps,” Cai notes. “Imagine if internet-based accessibility products provide even more alternative solutions for the disabled. The development of digital technology has enabled people with visual impairments to enjoy unimpeded access to information and experience greater equality in life and work.”

Equal Access to Information

Although China’s accessibility sector started late, it is developing fast. In 2013, several leading Chinese internet companies including Alibaba, Baidu and Tencent joined hands with the Shenzhen Accessibility Research Association to establish the China Accessibility Product Alliance.

In July 2018, the Internet Society of China held a meeting in Beijing to kick off the formulation of the *Web Accessibility Universal Design Standards*, the first of its kind in the world.



Compared to fully abled people, disabled persons including those with visual impairments use the internet more for things such as online cab-hailing and mobile shopping apps. ”

The rapid development of accessibility services in China can be attributed to the advancement of information and communication technology and the mobile internet, the popularity of smart mobile terminals and mobile apps, and the wide utilization of big data, cloud computing and artificial intelligence. Technological development has created opportunities for China to build an internet featuring unimpeded access to information.

Cai and many other accessibility engineers are drivers as well as beneficiaries of the technological revolution. According to the *General Report on China’s Internet Users with Visual Impairments* released by the China Accessibility Product Alliance, in the mobile internet era, internet demand from people with visual impairments has become increasingly diversified, and their smartphones are filled with far more than just social networking and shopping apps. A survey showed that 33 percent of people with vision disorders in China had installed 11 to 20 apps in their smartphones, 29 percent had 21 to 30 apps, and 24 percent had more than 30 apps. In the near future, people with visual impairments will spend more time on their cell phones than their computers. In this context, accessibility research is becoming more and more important.

“Without proper accessibility services, the disabled are blocked from a lot of information, which leaves them marginalized,” stresses Cai. He is firmly committed to continuing his work in accessibility engineering. “I hope one day all products can be used equally by all.”



July 7, 2016: A user with visual disorder shares his experience of using a smartphone in daily life at an event on the living conditions of people with visual impairments in the mobile internet era in Beijing co-organized by the China Accessibility Product Alliance and Alipay, a subsidiary of Chinese e-commerce giant Alibaba. In recent years, China’s accessibility sector has seen rapid development. by Ma Ping/Xinhua

In recent years, accessibility research has benefited from strong policy support from the government of China and achieved major breakthroughs. In 2016, the China Disabled Persons’ Federation and the Office of the Central Cyberspace Affairs Commission jointly issued a document on strengthening website-related accessibility services.

1980 ▶▶ 1989

Fast Changes

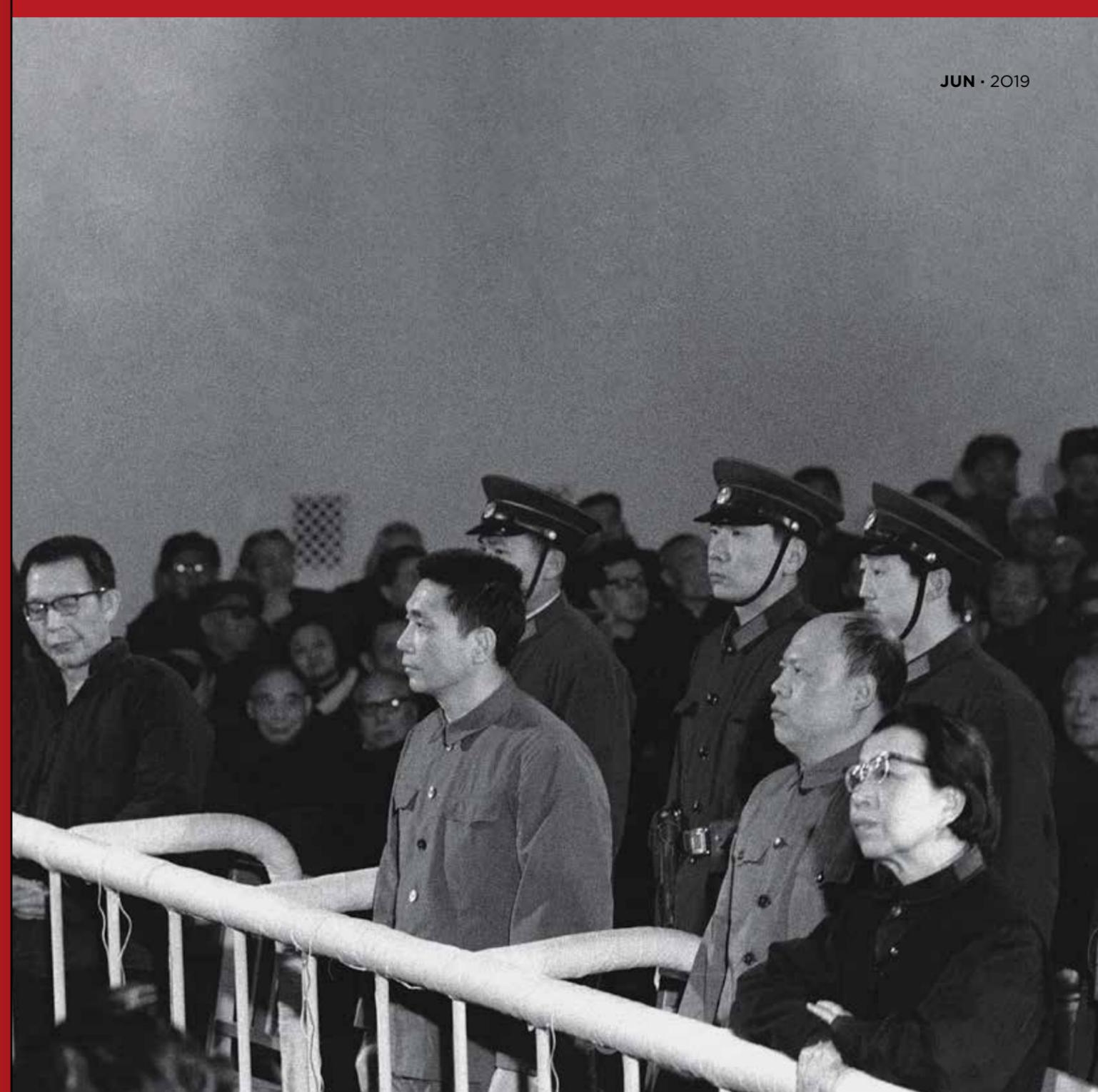
Concept by *China Pictorial*

Edited by Li Zhuoxi Photographs courtesy of CFB unless otherwise credited

Information sourced from *History of the Communist Party of China*

The decade spanning from 1980 to 1989 was a critical period for the development of China's reform. After solving various historical problems, China's reforms in various sectors proceeded comprehensively. Its opening up to the outside world progressed constantly. Its construction of democracy, legal institutions and socialist culture and ethics strengthened considerably, and an independent foreign policy of peace officially took shape. The People's Liberation Army reformed in the direction of fewer but better prepared and equipped troops with Chinese characteristics.

With the introduction of a three-step strategic plan for China's modernization, the country embraced an era of various drastic changes brought by its reform and opening up.



1980: Trial of Lin Biao and Jiang Qing Counter-Revolutionary Cliques

On November 12, 1980, 10 defendants from the Lin Biao and Jiang Qing counter-revolutionary cliques went on trial in a special court of China's Supreme People's Court. It was the largest trial since the founding of the People's Republic of China in 1949, heralding the beginning of a new era for China's socialist democracy and legal institutions.

1981: Issuance of Government Bonds

To make up for a fiscal imbalance in the national treasury, in 1981 China officially began to issue its first government bonds. By doing so, China pooled financial resources to adjust and stabilize its national economy and advance socialist modernization. The 1981 government bonds were issued through administrative apportionment for state-owned enterprises, public institutions and individuals. The annual interest rate for individual buyers was four percentage points higher than organizational buyers.



Xinhua



1982: One-Child Policy

Since the founding of the People's Republic of China, the country's population started growing at high speed. Beginning from the 1960s, contradictions between population and economics, society, resources and the environment gradually became exacerbated. Thus, China decided to implement the family planning policy across the country. In 1982, family planning was made a basic national policy of China, and a nationwide one-child policy was implemented.



Xinhua

1983: Development of YH-1 Supercomputer

On December 22, 1983, the YH-1, China's first supercomputer capable of performing 100 million calculations a second, was successfully developed. With the fastest computing speed, the largest storage capacity and the strongest functionality in China at the time, the supercomputer served as an important tool for petroleum and geological exploration, medium- and long-term numerical forecasting, satellite image processing, calculation of large scientific research projects as well as national defense construction. The supercomputer played a key role in accelerating China's modernization.

1984: Resident ID Card

From the founding of the People's Republic of China in 1949 until April 6, 1984, Chinese citizens used household registration records and letters of certification as proof of identification rather than formal ID cards. In 1984, China began to issue its first-generation resident ID cards. Pictured is Betty Chandler (center), an American who gained Chinese citizenship and an expert working with Beijing-based Foreign Languages Press, giving a media interview after getting an ID card.



Xinhua

1985: Military Contraction

In the 1980s, Deng Xiaoping, then chairman of China's Central Military Commission, declared that peace and development were the two major themes of the world. In May 1985, the Central Military Commission held an expanded meeting in Beijing at which it passed the decision to shift the guiding principle of China's army in the new era from the war preparation and readiness to construction in peacetime. Deng announced at the meeting that a million people in the People's Liberation Army would be discharged.



Xinhua



1986: First Bankrupted State-owned Enterprise

Through coordinated reforms on pricing, economic planning, and commerce, China's market system began to take shape. The central government gradually delegated power of economic control and management to local governments. On August 3, 1986, Shenyang Explosion-Proof Equipment Factory in Liaoning Province declared bankruptcy. It was the first state-owned enterprise to declare bankruptcy since the founding of the People's Republic of China in 1949. At the end of that year, the *Enterprise Bankruptcy Law of the People's Republic of China* went into effect for trial implementation. Pictured is "Bitterness after the Bankruptcy," one of the most renowned news photos of that time.



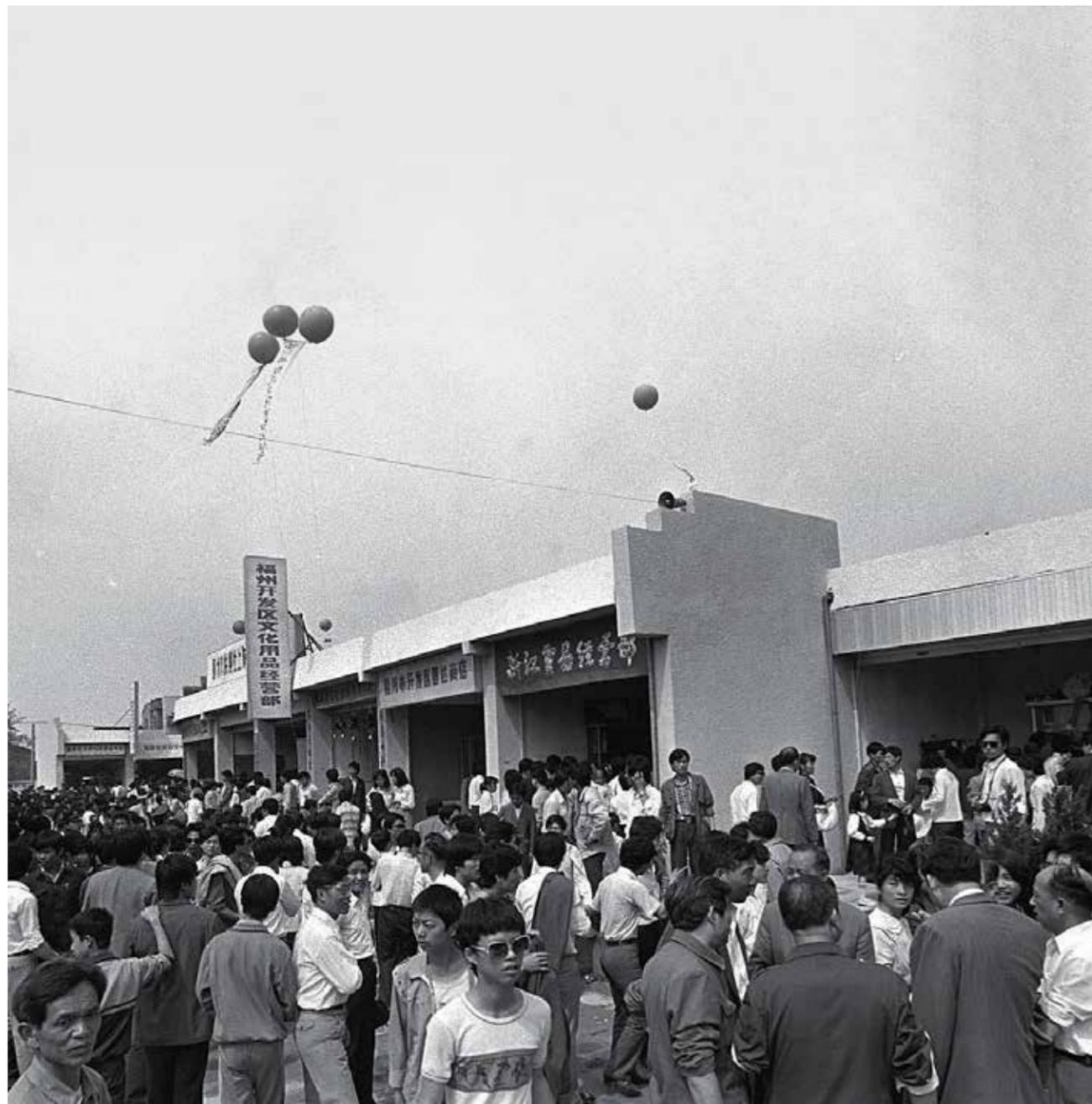
Xinhua

1987: China-Portugal Joint Statement on Macao

On April 13, 1987, China and Portugal signed a joint statement on the question of Macao. According to the statement, Macao, which had been separated from the motherland for more than 400 years, would return to China on December 20, 1999. Previously, the *Joint Declaration of the Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the People's Republic of China on the Question of Hong Kong* was signed on December 19, 1984, which determined the date for Hong Kong's return to China.

1988: Market Pricing for Commodities

Comprehensive reform provided a powerful impetus for China's economic and social development. Beginning in 1988, formerly rationed commodities began being sold without limitations, and home appliances such as televisions could soon be found in ordinary homes. Pictured is the duty-free open market of Fuzhou Development Zone, which was opened in 1988. At this market, all commodities were priced according to the market, and customers could purchase imported goods.



Xinhua



1989: Project Hope

To help dropouts in poverty-stricken areas return to schools and improve the schooling conditions in China's rural areas, the Central Committee of the China's Communist Youth League and the China Youth Development Foundation launched Project Hope, a public service program, in 1989.

Pictured is Su Mingjuan, a student of Sanhe Central Primary School in Taoling Township, Jinzhai County, Anhui Province, in class in April 1991. The image of this big-eyed girl thirsty for knowledge moved millions of people. Su became the face of Project Hope. 



Nature and Wildlife Photography in China, a book compiled by the Imaging Biodiversity Expedition and published by Beijing Publishing House in April 2019.

Documenting China's Wildlife

This book has compiled much of what we will lose if we fail to protect nature.

China stretches from extreme cold to relentless heat with arid deserts and wet forests that are home to untold numbers of species. In its vast land are 15 percent of the world's terrestrial vertebrate species and 12 percent of the world's plants. In the preface for the book *Nature and Wildlife Photography in China*, Professor Doris Duke from the Nicholas School of the Environment and Earth Sciences at Duke University called China's wildlife beautiful, fascinating and scientifically interesting.

In 2009, a group of professional Chinese nature and wildlife photographers formed the Imaging Biodiversity Expedition (IBE), an organization dedicated to "documenting biodiversity inventories in different areas throughout China" through photography. During every field survey, the professional nature photographers collaborated with each other to collect scientific data for research. The book

Nature and Wildlife Photography in China summarizes their efforts over the past 10 years as they covered more than 300,000 kilometers and recorded 8,000 species living in more than 60 Chinese nature reserves.

This book is a thrilling collection of images of rare mammals, birds, plants and insects including many species unique to China such as the giant panda, the Yangtze River dolphin and the Chinese alligator. All images shine with wildlife photographers' professional skill and passion for environmental conservation. In an afterword he wrote for the book, Guo Hong'an, an honorary member of the Chinese Academy of Social Sciences, said: "A naturalist photographer should be the patron saint of wildlife. He should be able to communicate with his models through gestures, eye contact and facial expressions. Each of his pictures should be the embodiment of his affection, enthusiasm, joy, and even pride."



A pair of *Chilades pandava* are mating on a vine. To keep predators at bay, the butterfly has a false head consisting of hind wing tail and protective eyespots. by Yang Minghui



A Tibetan sand fox. On a grassland in Qinghai Province, the photographer finally approached within 10 meters of the Tibetan sand fox, after more than two hours of constant tries. by Guo Liang

Rhinopithecus roxellana derives its Chinese name (literally, "Sichuan golden hair monkey") from its golden hair and Sichuan where it was first discovered. Those monkeys live in groups amidst dense forests and high peaks and feed on plants. by Cheng Bin



Two young male sika deer butt heads with their horns on the grassland in Taiwan, China, and the clashing sound reverberates in the surrounding area. by Huang Yifeng



A couple of Himalayan marmots play intimately while learning the life skills through games: pushing, wrestling and kissing. A large species of rodent, the Himalayan marmot is widely distributed over the Qinghai-Tibet Plateau in southwestern China. by Guo Liang

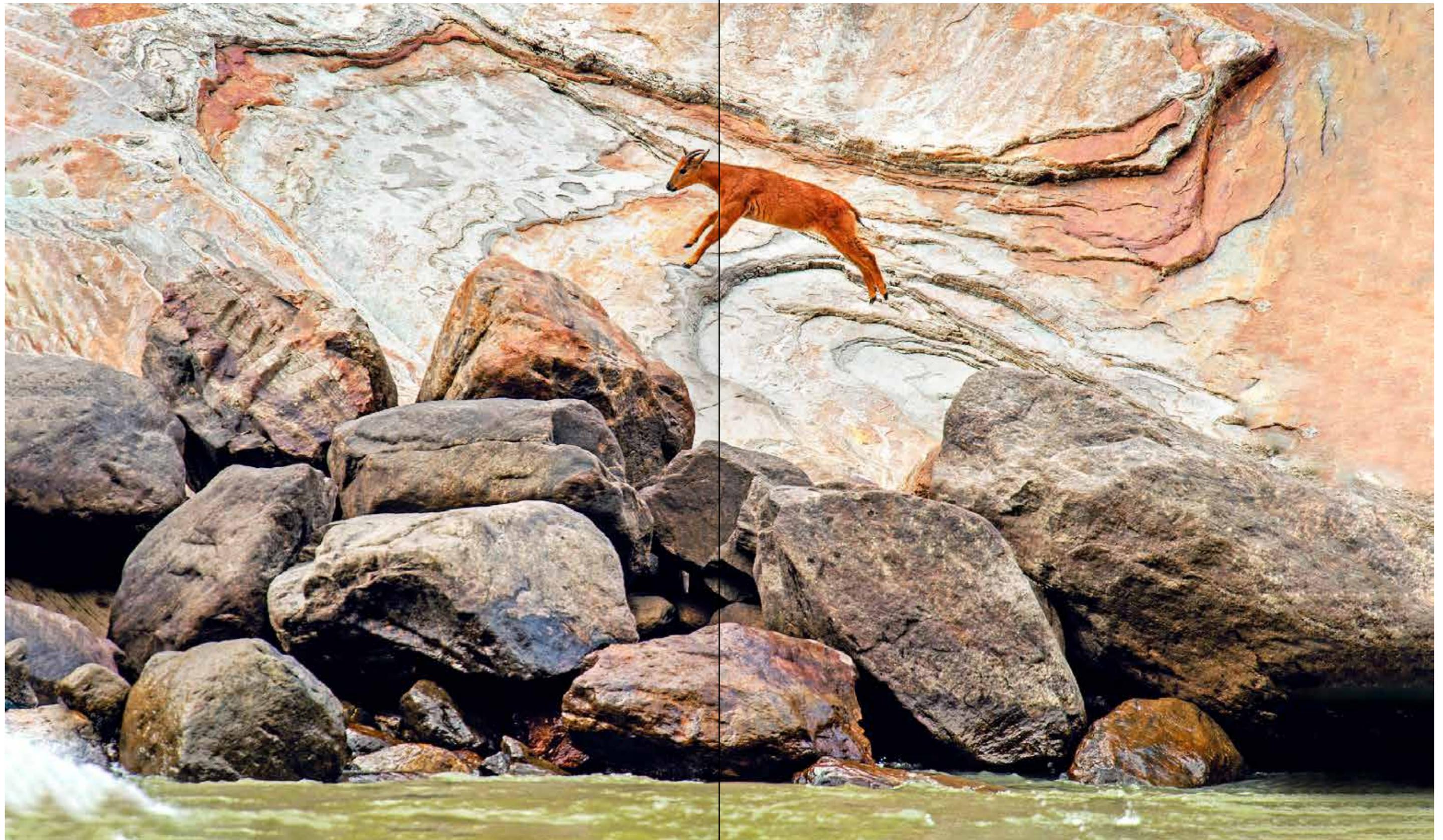
A little mountain weasel stands up through a pile of stones by the Tuotuo River in Qinghai Province, peering curiously into the camera. The mountain weasel is small but fast and preys on animals smaller than itself. by Peng Jiansheng



A lesser panda stands on a tree in the Wolong National Nature Reserve in Sichuan Province. The fruits of *Sorbus pohuashanensis* growing in the nature reserve are a favorite food of lesser pandas. by Xu Tingcheng



The Himalayan monal, a rare species of large bird endemic to the Himalayas, is the national bird of Nepal and is nicknamed "the bird of nine colors." by Guo Liang



The red goral is an endangered species under the first-class state protection in China. The turbulent river crashes its way through the Yarlung Zangbo Grand Canyon, forming a safe place for red gorals to live. by Guo Liang



Parashorea cathayensis is a symbol of the tropical rainforests in Xishuangbanna, Yunnan Province. With a height of 70 to 80 meters or more, the tree is hailed as "the giant in the rainforests" by locals. by Xu Jian



In the Lancang River Valley in northwestern Yunnan Province, moist mountain breezes accelerate the blooming of various plants. Towering above them is the widespread *Rhododendron yunnanense* offering up its bright blossoms to the sacred Kawa Garbo Peak. by Peng Jiansheng



A *Meconopsis punicea* blossoms in a valley in Shiqu County, Sichuan Province. The beautiful species endemic to China usually grows on alpine meadows. by Xu Jian



A noble rhubarb at the scree on a mountain slope, 4,500 meters above sea level, in northwestern Yunnan Province. The noble rhubarb can reach up to two meters in height, and only has one chance to bloom and bear fruit throughout its lifetime. by Niu Yang

Professor Stuart Pimm, a world-renowned biologist, asserted that the book constantly surprised him. For instance, close-up photos of insects opened a window into a world of creatures beyond the imagination of science fiction writers. Images of wild animals taken with camera traps enable views previously impossible to capture. They may not have high artistic value as traditional photos, but they are of high scientific significance. Professor Pimm pointed out that behind each beautiful photo is great worry about whether the future generations can admire and capture the beauty of

nature as we do today. This book compiles the things we will lose if we fail to protect nature.

In a review of the book, famous Chinese popular science writer Chen Min pointed out that images can inspire affection for wildlife and desire to protect them. He noted that this book not only documents the living conditions of those species with scientific, professional photography, but also includes accurate, detailed textual information on their classifications and ecological situations, conveying the beauty of China's wildlife and arousing public awareness for wildlife protection and

environmental conservation.

It is noteworthy that the book is the first Chinese-English illustrated record of Chinese animals and plants.

A Chinese nature photography organization founded by professional photographers, IBE had carried out 94 photography expeditions by the end of 2018, during which more than 400 participants snapped more than 300,000 photos and produced a dozen documentary films and 3,000 hours of video documenting some 8,000 species. IBE's fruitful efforts have been covered by more than 100 media outlets in China and beyond. 

China: Offering Something for Everyone

Text by Zhou Xin

Students from the Emerging Markets Institute of Beijing Normal University find value in China's experience to take back home.

“Jiaxing is a good place for us to see what China is doing and how far China has gone,” declared Samuel Korsah, a student from Ghana enrolled at the Emerging Markets Institute (EMI) of Beijing Normal University.

Situated in China's prosperous Yangtze River Delta, the city of Jiaxing in Zhejiang Province is among the most developed areas in China. It recently welcomed 53 students from 31 developing countries to witness some of the drivers behind China's development as part of a field study of an international MBA program of the EMI.

It has been five years since the EMI began enrolling international MBA students from developing countries. With renowned politicians and economists from around the world delivering in-depth lectures on subjects such as governance, economics and management as well as field trips and strict schedules, the international MBA program has produced hundreds of excellent graduates. “The program is designed to cultivate students who can play a lead role upon returning to their home countries,” said Hu Biliang, dean of the EMI.

Experience Possibilities

The trip to Jiaxing was only a snapshot of the things EMI students have learned and seen in China. After spending 10 months in China, they have all developed unique opinions about China and how the country's experience might provide clues for the development of their own countries.

China's efforts in forestry and horticulture won praise from those students. “It surprised me to discover that this area (Jiaxing) is more beautiful than Beijing,” revealed Samuel Korsah, who supports planting more

trees to prevent the environment from further degrading. Citing the ongoing International Horticultural Exhibition in Beijing, he noted that China has attached great importance to planting trees to improve the environment. As climate change has become a major challenge of our times, “China is looking for ways and means to control it.”

“China's cashless payments are already beyond my imagination,” exclaimed Bagus Abimanyu from Indonesia. He also paid special attention to China's infrastructure. “I haven't been to western and rural areas of China, but in the eastern and coastal places I have visited, all the infrastructure has been well-developed, not only bridges and roads, but also schools and universities.”

Instead of going back home after graduation, Abimanyu wants to stay in China to work for a few years. “China has a giant economy and most of the world's leading companies have branches in China,” he explained. “I want to get experience and knowledge that I cannot get in my country.”

“The Chinese are really hard-working people,” opined Abimanyu. Many EMI students were impressed by the diligence of Chinese people.

Deng Mareng Akuei Ajou from South Sudan found admiration for Chinese culture. “Chinese people are respectful,” he stated. “And once you respect each other you can do many things together. I will take back the modesty of the Chinese people to my country.” He also praised the patience of Chinese people, saying that they seldom rush to do things. “When I went to a bank in China, I was amazed that so many people were waiting in line without making noise.”

“China now feels like my second home,” he beamed.



May 8, 2019: Students from the Emerging Markets Institute (EMI) of Beijing Normal University visit a garment factory in Jiaxing, Zhejiang Province. by Li Pengpeng

“Even after I return to my home country upon graduation, I'll return to China often. I also welcome more Chinese people to visit my country.”

Belt and Road Opportunities

The Belt and Road Initiative proposed by China in 2013 has attracted participation from many countries and international organizations. Hu saw a close relationship between the initiative and the economic growth of emerging markets. Thanks to his relentless effort, the Belt and Road School of Beijing Normal University was established in 2018, with Hu as the executive dean. Hu revealed that new curriculum on the Belt and Road Initiative will be introduced next semester.

Students from the EMI are also finding the Belt and Road Initiative creating opportunities in their home countries.

Shonelle Nadia Clement worked for the Ministry of Education of Grenada before coming to China. She thinks her country should learn from China in secondary school education. She is especially concerned about the agriculture of her country, which contributes a major share of the world's nutmeg production. But the industry is vulnerable to constant natural disasters such as cyclones due to the country's geographical location. She hopes the Belt and Road Initiative will help her country introduce cutting-edge technologies to make its agricultural industry more resistant to natural disasters.

Abdelmoneim Ahmed Abdelwhab Mohammed used

to work for the Central Bank of Sudan. He welcomes Chinese enterprises to invest and set up factories in his country as the Belt and Road Initiative is implemented. “We have natural resources and China has capital,” he declared.

He said that the affordable labor and abundant raw materials make Sudan an ideal place for Chinese companies as they face rising domestic costs and tariffs on exports. “Sudan borders several African countries. We have free trade agreements with our neighbors. When Chinese companies produce something in Sudan, the products will have a big market.”

Bounnam Chittanavong hopes that the Belt and Road Initiative would help transform his country, Laos, “from a landlocked country to a land-linked country.” In this regard, the most important project between China and Laos under the Belt and Road Initiative is a high-speed railway that will stretch from the border of China and Laos to the Laotian capital.

“The project will create considerable benefits for both countries,” he predicted. “Infrastructure on Laos' side is very poor and because of our many mountains, it is very difficult to travel even from my hometown in the north to the capital city. When the railway is finished, Chinese products can more easily be transported to Laos. The project is also important for Laos to further open up to China and other bordering countries. And the improved infrastructure will attract more investment and tourists to Laos.”

Land of the Lustrous

April 23 - September 8, 2019
UCCA Dune, Beidaihe

This exhibition, framed around Chinese mythology and legends about divine stones, features works by 10 artists from China and beyond. Each piece relates—materially or formally—to the figure of the stone, approaching the age-old object from novel perspectives.

The venue of the exhibition, UCCA Dune, is a unique gallery buried under the sand of the Bohai seacoast. The exhibition area is connected by a series of caves and cell-like halls; the only sources of light for the exhibition halls are skylights and the reflective surface of the white walls. The exhibition was specifically designed to work in this spatial structure.



Green Screen by Wang Xiaoku, oil on canvas, 60x80cm, 2018.



Piedras Blancas by Miguel Angel Rios, video, 4'53", 2014.

Exhibition of Cultural Relics Related to Emperor Yongzheng

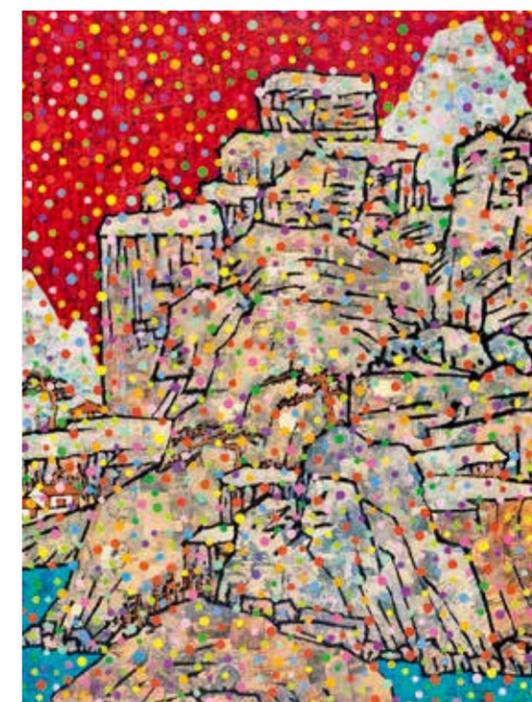
May 16 - August 16, 2019
Fengxian Museum, Shanghai



A poster for the exhibition of cultural relics related to Emperor Yongzheng.

This exhibition involves more than 120 cultural relics held by the Palace Museum in Beijing related to Emperor Yongzheng of the Qing Dynasty (1644-1911). The exhibits testify to the personal life and political achievements of the emperor and include seals, clothes, weapons and glasses as well as porcelain, enamel, jade, ink stones, incense burners and other daily utensils.

The exhibition also shines light on the Grand Council, an important policy-making body of the Qing Dynasty established by Emperor Yongzheng in 1729. The establishment of the Grand Council pushed monarchical power to unprecedented heights. Also on display are bed tables, candle stands and other objects used by Emperor Yongzheng and his chancellors.



Spectral Landscape by Xue Song, acrylic on canvas, collage, mixed media, 120x100cm, 2018.

Xue Song: Phoenix Art from the Ashes

May 18 - July 14, 2019
Long Museum West Bund, Shanghai

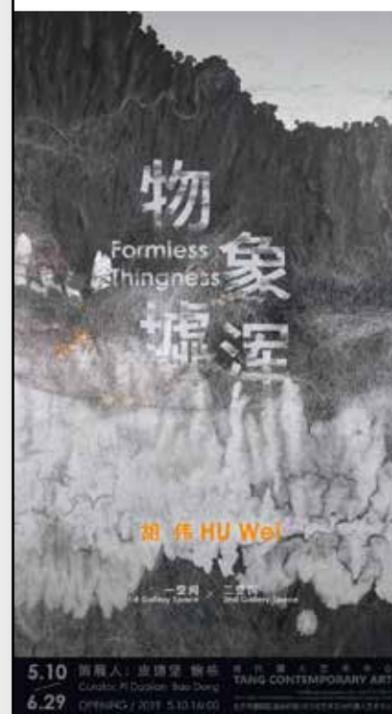
This exhibition traces Xue Song's artistic creation spanning more than 30 years through the artist's early collaged inscriptions as well as serial works including *Dialogue with Masters*, *History and Reality*, *City and Youth*, *Traditional Landscape* and *Foam*.

Born in Anhui Province in 1965, Xue graduated from Shanghai Academy of Drama and now lives in Shanghai. His works connect the East and the West, history and reality, tradition and modernity, forming a unique artistic style. Many of his creations are held by the Museum of Fine Arts in Boston, University of Southern California Asia Pacific Museum, Bonn Museum of Modern Art, National Art Museum of China and other institutions.



Four Seasons—Spring, Summer, Autumn, Winter by Xue Song, acrylic on canvas, collage, mixed media, 2018.

Calligraphy Imagery by Xue Song, acrylic on canvas, collage, mixed media, 2019.



A poster for the exhibition "Hu Wei: Formless Thingness."

Hu Wei: Formless Thingness

May 10 - June 29, 2019
Tang Contemporary Art, Beijing

This exhibition showcases more than 40 mixed-media works and installations by Chinese artist Hu Wei over the past decade. With ink-and-wash, shell, silk, cotton, linen and other materials, the artist presents a contemporary Eastern interpretation of "vigor," a concept from Chinese classical aesthetics.

Born in Shandong Province in 1957, Hu graduated from the Central Academy of Fine Arts in 1982. He is now a professor at the academy and a doctoral tutor at the School of Arts, Renmin University of China. His works have been exhibited and collected in many countries and regions. He oversaw the artistic concept design for the opening ceremony of Beijing Olympics and the exhibition "Olympic Fine Arts 2012" in London.

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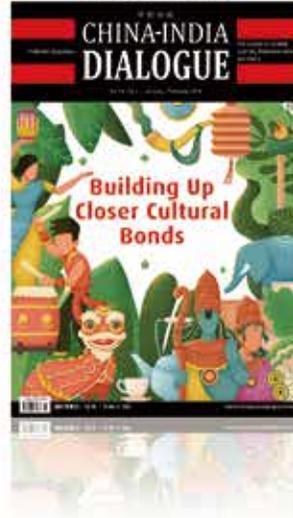
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