

JASON C. KUO
CV
Updated May 2021

I: Personal Information and Professional Highlights

Contact Information:

Dept. of Art History & Archaeology
College of Arts & Humanities
UMD, College Park, MD 20742

Academic Rank at UMD:

Professor, Department of Art History and Archaeology,
University of Maryland, College Park

Professional Highlights:

2021

Co-organizer, international conference “Rethinking the Curation of Contemporary Chinese Art,” University of Maryland, University of New South Wales (Sydney), Asia Society

2020

Published the edited volume *Calligraphy and Painting Studies in Postwar America: New Perspectives* based on proceedings from the conference (May 2018) supported by a grant from the Henry Luce Foundation

2019

Advisor for the exhibition “Chinese Scholar’s Teahouse” at the Art Library, UMD

2018

Guest Curator, “The Poet’s Brush: Contemporary Chinese Ink Paintings by Lo Ch’ing,” Center for Art, Design, and Visual Culture, University of Maryland Baltimore County

2018

**Organizer,
Conference on Chinese Calligraphy and Painting Studies in Postwar America, University of Maryland, with the support of a grant from the Henry Luce Foundation**

2017

Invited to give Keynote Lecture at the International Conference “Seeing the Unseen: Transcultural Perspectives on Contemporary Art in/from Asia” (Chengdu, China), Contemporary Art in Taiwan (Brandeis University)

2000 to Present

Evaluator of promotion (to Associate Professor or Full Professor) and tenure cases for Columbia University, Cornell University, University of Tennessee, Arizona State University, State University of New York, University of California at San Diego, University of California at Santa Barbara, University of California at Davis, Colorado College, Reed College, Queens College of the City University of New York, Chinese University of Hong Kong (China, four times), Baptist University of Hong Kong (China), Macau University (China), Institute of Literature and Philosophy (Academia Sinica, Taipei), University of Nottingham (UK, twice), Brandeis University, Dartmouth College, Hamilton College, University of South Carolina

1991 to Present

Evaluator of grant or fellowship proposals for the Getty Center for Education in the Arts (US), Guggenheim Foundation (US), Council for Cultural Planning and Development (Taipei), Pacific Cultural Foundation (Taipei), National Science Council (Taipei), Leiden University (the Netherlands), Academia Sinica (Taipei), Research Grants Council (Hong Kong, eleven times), Marsden Fund/Te Putea Rangahau a Marsden (The Royal Society of New Zealand)

1991 to Present

Evaluator of article manuscripts for *Imago Musicae* (US),

Modern Chinese Literature and Culture (US), *Acta Universitatis Carolinae-Orientalia Pragensia* (Prague), *Far Eastern History* (Australia), *Art History* (Association of Art Historians, UK, twice), *Art Bulletin* (College Art Association, US, twice), *Journal of Royal Asiatic Society of Britain and Ireland* (UK), *Frontiers of History in China* (China), *Modern China: An International Journal of History and Social Science* (US), *Journal of Curatorial Studies* (UK), *Journal of Art Historiography* (UK), *National Palace Museum Bulletin* (Taiwan), *Art Journal* (College Art Association, US), *Ming Studies* (Society for Ming Studies), ***Ming Qing Yan jiu* (Italy)**

1990 to Present

Evaluator of book manuscripts for academic publishers
University of Washington Press (twice) , Duke University Press, Mayfield Publishing, Prentice-Hall, University of Michigan Center for Chinese Studies, University of California Press (twice), University of Hawaii Press, Stanford University Press, Cambria Press, Brill (twice), Leuven University Press (Belgium), Bloomsbury Academic (UK), International Institute for Asian Studies at Leiden University (the Netherlands), **Routledge (UK)**

2014 to Present

Editorial Board, Book Series on *Philosophy of Film*, Brill

2013

Guest Curator, “The Inner Landscape: The Paintings and

Films of Gao Xingjian,” The Art Gallery, University of Maryland

2012 to Present

Member of the International Advisory Board of the *Journal of Contemporary Chinese Art* (UK)

2012, 2005

Invited External Examiner of Doctoral Degrees at the Australian National University (2012) and the University of Sydney (2005)

2011

Invited to write an essay on the structure of art work for the volume *Blackwell Companion to Chinese Art* published by Blackwell (London and Boston) in 2016

2011

Invited to deliver a lecture “Beauty and Happiness: Chinese Perspective” in the Darwin College Lecture Series on “Beauty”, University of Cambridge, UK; an essay based on the lecture was published by the Cambridge University Press in 2013

2009

Invited to write “Art History and Historiography,” *Encyclopedia of Modern China* (Detroit: Charles Scribner’s

Sons, 2009)

2001-2005

Director, Summer Institute of Connoisseurship in Chinese Calligraphy and Painting (funded by a grant from the Henry Luce Foundation \$150,000)

2001-2002

Fulbright Scholar in Taiwan (under the auspices of the Fulbright Foreign Scholarship Board, Washington, D.C. and the Foundation for Scholarly Exchange, Taipei);

Visiting Professor of Art History, National Taiwan Normal University, Taipei (under the auspices of the National Science Council)

1999

Consultant for the exhibition “A Literati Life in the Twentieth Century: Wang Fangyu—Artist, Scholar, Connoisseur,” China Institute in America, New York

1992-99

Director, US-China Cooperative Research Project on “Art in Shanghai, 1850-1930” in cooperation with the Palace Museum (Beijing), the Shanghai Museum, University of California (Berkeley), Ohio State University, New York University (funded by two grants from the Henry Luce Foundation totaling \$120,000)

Spring 1995

Visiting Professor, Department of Art, National Changhua University of Education, Taiwan

1992-93

Director, NEH Summer Institute for College and University Faculty on “The Art of Imperial China” (funded by a grant from the NEH \$165,000)

1988-89

Andrew W. Mellon Fellow, Department of Asian Art, Metropolitan Museum of Art;

Spring 1989

Visiting Assistant Professor of Art History, Yale University

1986-91

Associate in Research, Fairbank Center for East Asian Research, Harvard University

1985-90

Assistant Professor of Art, Williams College, Williamstown, Massachusetts

August 1982-June 1984

Stoddard Fellow of Asian Art, Detroit Institute of Arts

1981-82

Associate Professor of Art History, National Taiwan

University, Taipei

1980-81

Lecturer of Art History, National Taiwan University, Taipei

Spring 1980

Research Associate, University of California Museum, Berkeley

1978-79

Charles Freer Fellow, Freer Gallery of Art, Washington, D.C.

Educational Background:

B.A. (Foreign Languages and Literatures), 1971, National Taiwan University;

M.A. (History and Chinese Art History), 1973, National Taiwan University;

Ph.D. (History of Art), 1980, University of Michigan, Ann Arbor

II. Research, Scholarly and Creative Activities

Single-author Books:

Wang Yuan-ch'i te shan-shui-hua i-shu [Wang Yuan-ch'i's Art of Landscape Painting], Taipei: National Palace Museum,

1981

Lung t'ien-ti yu hsing-nei: I-shu-shih yü i-shu p'i-p'ing,
[Trapping Heaven and Earth in the Cage of Form: Art History
and Art Criticism], Scholarship Series, vol. 45, Taipei: China
Times Publishing Company, 1986

I-shu-shih yü i-shu p'i-p'ing [Art History and Art Criticism],
Taipei: Bookman Publishing Co., 1990; 4th printing, 1998
(revision of *Lung t'ien-ti yu hsing-nei: I-shu-shih yü i-shu p'i-p'ing*)

The Austere Landscape: The Paintings of Hung-jen, Taipei and
New York: SMC Publishing in cooperation with University of
Washington Press, Seattle and London, 1990; second printing,
1991

Ts'o wan-wu yu pi-tuan: I-shu-shih yü i-shu p'i-p'ing wen-chi
[Embodying Myriad of Things at the Tip of Brush: Essays on
Art History and Art Criticism], Series on Art, vol. 2, Taipei:
Tung-ta Publishing Company, 1994

Chen Chi-kwan, Master of Chinese Painting Series, vol. 64,
Taipei: Chin-hsiu Publishing, 1995

*I-shu-shih yü i-shu p'i-p'ing te tan-suo = Rethinking Art
History and Art Criticism*, Artifacts and History Series, vol.
11, Taipei: National Museum of History, 1996

Art and Cultural Politics in Postwar Taiwan, Bethesda, MD: CDL Press; distributed by University of Washington Press, Seattle and London, 2000

I-shu-shih yü i-shu p'i-p'ing te shih-chien = Practicing Art History and Art Criticism, Artifacts and History Series, vol. 34, Taipei: National Museum of History, 2002

Transforming Traditions in Modern Chinese Painting: Huang Pin-hung's Late Work, Asian Thought and Culture, vol. 35, New York, Berlin, Brussels, Oxford, Vienna, and Bern: Peter Lang Publishing, 2004

Chinese Ink Painting Now, New York: Distributed Art Publishers; Beijing and Hong Kong: Timezone 8, 2010

The Inner Landscape: The Paintings of Gao Xingjian, Washington, DC: New Academia Publishing, 2013

Gao Xingjian: After the Flood. Taipei: Linking Publishing Company, 2015 [English and Chinese Bilingual edition]

The Painter's Brush: The Paintings of Lo Ch'ing, Washington, DC: New Academia Publishing, in association with the Centre for Art, Design and Visual Culture, University of Maryland Baltimore County, 2016

Huang Yao: Paintings of Poetic Ideas (Shiyitu). Singapore: Huang Yao Foundation, 2019

Books Edited:

Mei-kan yu tsao-hsing [Sense of Beauty and Creation of Form], vol. 11 of *Chung-kuo wen-hua hsin-lun* [New Perspectives in Chinese Culture], 13 vols., Taipei: Linking Publishing Company, 1982; 11th printing, 2000

Lo Ch'ing hua-chi [The Paintings of Lo Ch'ing], Taipei: Tung-ta Publishing Company, 1990

Taiwan tang-tai hui-hua wen-hsuan, 1945-1990 [Essays on Contemporary Painting in Taiwan, 1945-1990], Taipei: Hsiung-shih Publishing Company, 1991

Taiwan shih-chueh wen-hua, 1975-1995 [Visual Culture in Taiwan, 1975-1995], Taipei: I-shu-chia Publishing, 1995

Discovering Chinese Painting: Dialogues with American Art Historians, Dubuque, IA: Kendall/Hunt Publishing, 2000

Understanding Asian Art, Dubuque, IA: Kendall/Hunt Publishing, 2001

Discovering Chinese Painting: Dialogues with Art Historians, second edition, Dubuque, IA: Kendall/Hunt Publishing, 2006

Visual Culture in Shanghai, 1850s-1930s, Washington, DC: New Academia Publishing, 2007

Perspectives on Connoisseurship in Chinese Painting, Washington, DC: New Academia Publishing, 2008

Stones from Other Mountains: Chinese Painting Studies in Postwar America, Washington, DC: New Academia Publishing, 2009

Chung-kuo i-shu chih te-chih [The Characteristics of Chinese Art], He-fei: Huang-shan shu-she, 2012.

Contemporary Chinese Art and Film: Theory Applied and Resisted, Washington, DC: New Academia Publishing, 2013

***Chinese Calligraphy and Painting Studies in Postwar America: New Perspectives*, Washington, DC: New Academia Publishing, 2020**

Exhibition Catalogs:

Innovation within Tradition: The Painting of Huang Pin-hung, Williamstown, MA: Williams College Museum of Art, 1989 (exhibition catalog)

Word as Image: The Art of Chinese Seal Engraving, New York: China Institute in America; distributed by University of Washington Press, Seattle and London, 1992 (exhibition catalog)

Chuang Che, 1991-1992, Taipei: Lung Men Art Gallery, 1992 (exhibition catalog)

Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection, Studies in Chinese Art and Archaeology, vol. 1, College Park, MD: Department of Art History and Archaeology, University of Maryland, in association with Baltimore Museum of Art, Baltimore; distributed by University of Washington Press, Seattle and London, 1992 (exhibition catalog)

Heirs to a Great Tradition: Modern Chinese Paintings from the Tsien-hsiang-chai Collection, Studies in Chinese Art and Archaeology, vol. 2, College Park, MD: Department of Art History and Archaeology, University of Maryland; distributed by the University of Washington Press, Seattle and London, 1993 (exhibition catalog)

The Helen D. Ling Collection of Chinese Ceramics, Studies in

Chinese Art and Archaeology, vol. 3, College Park, MD: The Art Gallery, in association with Department of Art History and Archaeology, University of Maryland; distributed by University of Washington Press, 1995 (exhibition catalog)

Gao Xingjian: After the Flood, Singapore: iPreciation, 2013

Lo Ch'ing: In Conversation with the Masters, London: The Royal Hospital Chelsea, 2014

Lo Ch'ing: A Contemporary Chinese Poet-Painter, with an essay by Lo Ch'ing and a contribution by Connie Rosemont. Baltimore: Center for Art, Design and Visual Culture, University of Maryland, Baltimore County, 2018

Lo Ch'ing. London: Michael Goedhuis Publishing, 2019

Co-authored Exhibition Catalogs:

Chen Chi-kwan Retrospective, co-authored with Chu-tsing Li and Han Pao-teh, Taipei: Taipei Fine Arts Museum, 1991 (bilingual [Chinese-English] exhibition catalog)

Wan-Ch'ing Min-ch'u shui-mo-hua-chi = Later Chinese Painting, 1850-1950, co-authored with Shih Yun-wen and others, Taipei: National Museum of History, 1997 (publication accompanying an exhibition at the National Museum of

History)

Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection, co-edited with Peter Sturman, Hong Kong: The Art Museum, Chinese University of Hong Kong, 2003 (bilingual [English-Chinese] exhibition catalog; exhibition on view at the Art Museum of the Chinese University of Hong Kong, the Honolulu Academy of Arts, and the University Art Museum of the University of California, Santa Barbara)

Ink: The Art of China, exhibition catalog. London: Saatchi Gallery, 2012

Chapters in Books and Exhibition Catalogs::

“Tao-chi: Calligraphy, Hanging Scroll, *Emperor Wan-li’s Porcelain-handled Brush*,” in Hiram Woodward, Jr., ed., *Eighty Works in the Collection of the University of Michigan Museum of Art* (Ann Arbor: University of Michigan Museum of Art, 1979), no. 12 (no pagination).

“Chih-shang yun-yen; Ming-Ch’ing chih hui-hua [Cloud and Mist on Paper: Ming and Ch’ing Painting]” in Kuo Chi-sheng [Jason Kuo], ed., *Mei-kan yu tsao-hsing* (vol. 11 of *Chung-kuo wen-hua hsin-lun*, 13 vols.), (Taipei: Linking Publishing Company, first published in 1982; 11th printing, 2000), pp. 557-593.

“Re-reading of *Watching the Waterfall at Mt. Lu* by Shih-t’ao (1640/41-1707),” *Proceedings of the Seventh International Symposium on Asian Studies, 1985* (1985), pp. 113-119.

“Lin Feng-mien te i-shu chien-chieh yu che-chung chu-i [The Conceptions and Compromise of Lin Feng-mien],” in Taipei Fine Arts Museum, ed., *China-Paris: Early 20th-Century Chinese Painters in France* edited by Taipei Fine Arts Museum (Taipei: Taipei Fine Arts Museum, 1989), pp. 43-56.

“Hui-chou Merchants as Art Patrons in the Late Sixteenth and Early Seventeenth Centuries,” in Chu-tsing Li, Wai-kam Ho, and James Cahill, eds., *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting*, ([Lawrence, Kansas]: The Kress Foundation Department of Art History, University of Kansas and The Nelson-Atkins Museum of Art, Kansas City; distributed by University of Washington Press, Seattle and London, 1989), pp. 177-188.

“Transformation of Tradition: The Art of Chen Chikwan,” in Taipei Fine Arts Museum, ed., *China: Modernity and Art* (Taipei: Taipei Fine Arts Museum, 1991), pp. 61-89; abstract translated into Chinese by Wu Chia-pi, pp. 90-95; bilingual (Chinese and English) edition.

“Ts’ung hsien-tai chu-i tao hou-hsien-tai chu-i: Shih-lun ssu-

shih nien-lai hui-hua chih wen-hua mai-lo [From Modernism to Post-Modernism: The Cultural Contexts for Four Decades of Chinese Painting from Taiwan],” in Taipei Fine Arts Museum, ed., *Symposium on “The Artistic Trends in the R.O.C.”* (Taipei: Taipei Fine Arts Museum, 1992), pp. 51-69.

“Ch’eng Cheng-k’uei,” “Fan Ch’i,” “Hsiao Yun-ts’ung,” “Hung-jen,” “Kao Ts’en,” “Ku Cheng-i,” “K’un-ts’an,” “Shao Mi,” “Tung Ch’i-ch’ang,” “Wu Chen,” (a total of 13 catalogue entries on 17th-century Chinese painting), in Wai-kam Ho, ed., *The Century of Tung Ch’i-ch’ang* (Kansas City: The Nelson-Atkins Museum of Art in association with University of Washington Press, Seattle and London, 1992), Vol. 1, plates 30, 46, 77, 88, 96, 109, 110, 114, 117, 118, 119, 135, 136; Vol. 2, catalogue entries nos. 30, 46, 77, 88, 96, 109, 110, 114, 117, 118, 119, 135, 136.

“Wang Yuan-ch’i’s Theory of Landscape Painting.” In *Ch’ing-ch’u Ssu-Wang hua-p’ai yen-chiu lun-wen-chi* [Studies on the Paintings of the School of the Four Wangs (Wang Shih-min, Wang Chien, Wang Hui, and Wang Yuan-ch’i)] (Shanghai: Shanghai Calligraphy and Painting Publishing House, 1993), pp. 709-742.

“Ming-tai Wu-men hui-hua tui Hsin-an hua-p’ai te ying-hsiang [Influence of Ming-dynasty’s Wu School on the Hsin-an School of Painting],” in The Palace Museum, ed., *Wu-men hua-p’ai yen-chiu* [Studies in the Wu School of Painting]

(Peking: Tzu-chin-ch'eng Publishing House, 1993), pp. 360-363.

“After the Empire: Chinese Painters of the Post-War Generation in Taiwan,” in John Clark, ed., *Modernity in Asian Art*, The University of Sydney East Asian Series No. 7 (Sydney: Wild Peony Press; distributed by University of Hawaii Press, Honolulu, 1993), pp. 105-115.

“Ch'ang-yu-pien chih-chien: Hsien-tai Chung-kuo shui-mo-hua ch'u-t'an” [Between Continuities and Changes in 20th-century Chinese Ink Painting],” in *The Symposium on Modern Chinese Ink Painting Conference Treatise* (Taichung: Taiwan Museum of Art, 1994), pp. 201-229.

“Painters of the Postwar Generation in Taiwan,” in Stevan Harrell and Chun-chieh Huang, eds., *Cultural Changes in Postwar Taiwan* (Boulder: Westview Press, 1994), pp. 246-274.

“Chan-hou Taiwan te mei-shu yü she-hui [Art and Society in Postwar Taiwan],” in Huang Chun-chieh, ed., *Kaohsiung li-shih yü wen-hua lu-chi* [Essays on History and Culture in Kaohsiung] (Kaohsiung: Ch'en Chung-ho Foundation, 1995), vol. 2, pp. 231-260.

“Art and Cultural Politics: *Nihonga/Toyoga/Chiao-ts'ai-hua* in Taiwan, 1895-1983,” in *The Symposium on the Origin*,

Transmission, and Influence of Glue Painting Conference Treatise (Taichung: Taiwan Museum of Art, 1995), pp. 279-356; bilingual (Chinese and English) edition; Chinese abstract by Lung Yi

“Huang Binhong,” in *The Dictionary of Art* (London: Macmillan Publishers, 1996), vol. 23, pp. 820-821.

“Xiang Yuanbian,” in *The Dictionary of Art* (London: Macmillan Publishers, 1996), vol. 33, pp. 465-466.

“Art and Cultural Politics: *Nihonga/Toyoga/Chiao-ts'ai-hua* in Taiwan, 1895-1983,” in Chun-chieh Huang and Feng-fu Ts'ao, eds., *Postwar Taiwan in Historical Perspective*, Studies in Global Chinese Affairs, vol.1 (Bethesda, MD: University Press of Maryland, 1998), pp. 210-256.

“Chi-i, jen-t'ung, yü yü-wang: Taiwan chan-hou shih-tai te shui-mo-hua [Memory, Identity, and Desire: Ink Painting of the Postwar Generation in Taiwan],” in National Museum of History, ed., *New Directions, New Spirit: A Symposium on the Development of Taiwanese Ink Painting in the New Century* (Taipei: National Museum of History, 1999), pp. 105-120

“Visual Culture and Shanghai School Painting,” in Shanghai shu-hua ch'u-pan-she, ed., *Hai-p'ai hui-hua yen-chiu wen-chi= Studies on Shanghai School Painting* (Shanghai: Shanghai shu-hua ch'u-pan-she, 2001), pp. 1004-1024.

“Fu Baoshi,” in *Allegemeines Künstlerlexikon* (Leipzig: Saur, 2005), vol. 46, pp. 15-17.

“On George Kung-chao Yeh,” in Michael Knight, ed., *The Elegant Gathering* (San Francisco: Museum of Asian Art, 2006), pp. 35-42.

“Huang Binhong: *Clear Dawn on Lake and Mountains*,” in Vivian Patterson, ed., *Encounter: Williams College Museum of Art* (Williamstown: Williams College Museum of Art, 2006), pp. 130-131.

“Written Chinese Characters in the Art of Gu Wenda,” in *Festschrift for Professor Chao T'ien-yi* (Taichung: Providence University, 2007), pp. 233-239.

“Art History and Historiography,” *Encyclopedia of Modern China* (Detroit: Charles Scribner's Sons, 2009), pp. 85-89.

“Ink,” in *Ink: The Art of China* (London: Michael Goedhuis at the Saatchi Gallery, 2012), pp. 26-19.

“Chih-shang yun-yen; Ming-Ch'ing chih hui-hua [Cloud and Mist on Paper: Ming and Ch'ing Painting]. In Kuo Chi-sheng, ed., *Chung-kuo i-shu chih te-chih* [The Characteristics of Chinese Art] (He-fei: Huang-shan shu-she, 2012), pp. 426-455..

“Beauty and Happiness: Chinese Perspectives,” in Lauren Arrington and others, eds., *Beauty* (Cambridge: Cambridge University Press, 2013), pp. 119-142.

“Foreword,” *The Ancient’s Views: Clyde Heppner* (Liberty, Missouri: Perceptive Shutter, 2013), pp. vi-ix.

“Emptiness and Substance,” in *Blackwell Companion to Chinese Art*, Willey Blackwell Companion to Art History, vol. 8, edited by Martin Powers and Katherine Tsiang (London and Boston: Blackwell, 2015), pp. 325-348.

“Beyond the Seas: A Sojourn in Chinese Calligraphy and Painting,” in ***Chinese Calligraphy and Painting Studies in Postwar America: New Perspectives***, edited by Jason C. Kuo (Washington, DC: New Academia Publishing, 2020), pp. 209-234.

“Two Paths of Modern Chinese Painting,” in *Festschrift for Professor Michael Sullivan*, forthcoming

“Hongren,” in *Allegemeines Künstlerlexikon* (Leipzig: Saur, forthcoming)

“Huang Binhong,” in *Allegemeines Künstlerlexikon* (Leipzig: Saur, forthcoming)

Articles and Book Reviews in Refereed Journals:

“Wang Yuan-ch’i te shan-shui-hua i-shu [The Landscape Style of Wang Yuan-ch’i],” *The National Palace Museum Quarterly*, vol. 8, no. 4 (1974), pp. 17-52; English summary on pp. 7-12.

“A Chinese Blue-and-White Jar of the Transition Period,” *Asian Culture Quarterly*, vol. 9, no. 1 (Spring 1981), pp. 37-47.

“Towards Understanding a ‘Snowscape’ Attributed to Hsia Kuei,” *The National Palace Museum Bulletin*, vol. 16, no. 5 (November-December 1981), pp. 3-17.

“Space in Late Yuan and Early Ming Painting,” *The National Palace Museum Bulletin*, vol. 19, nos. 1 & 2 (March-April & May-June, 1984), pp. 1-11.

“The Problem of Wu Tao-tzu Revisited,” *Chinese Studies*, vol. 2, no. 2 (December 1984), pp. 173-184.

“Hung-jen and His Followers,” *Journal of Chinese Art History, Soochow University*, vol. 14 (1985), pp. 115-178.

“The Landscape Paintings of Ch’en Shun (1484-1544) in the National Palace Museum,” *The National Palace Museum*

Research Quarterly, vol. 5, no. 1 (Autumn 1987), pp. 1-20.

“The Stylistic Sources of Hung-jen,” *Chinese Studies*, vol. 4, no. 2 (December 1987), pp. 575-619.

“Hung-jen wan-ch’i hua-feng [Hung-jen: The Late Work],” *Chinese Culture Quarterly*, vol. 3, no. 1 (Fall 1988), pp. 575-614

Review of *Mind Landscape: The Paintings of C.C. Wang*, by Jerome Silbergeld, in *Chinese Culture Quarterly*, vol. 2, no. 4 (Summer 1988), pp. 93-94

Review of *Calligraphy and the East Asian Book* by Frederick W. Mote and Hung-lam Chu, with the collaboration of Ch’en Pao-chen, W. E. Anita Siu, and Richard Kent and edited by Howard L. Goodman, in *The Journal of Asian Studies*, vol. 49, no. 2 (May 1990), pp. 383-384.

“Recent Studies of Modern Chinese Painting: *The New Chinese Painting, 1949-1986* by Joan Lebold Cohen, *Zhongguo xiandai huihua shi* by Zhang Shaoxia and Li Xiaoshan, *Haiwai kan dalu yishu* by Chen Yingde, and *Taiwan meishu fengyun sishinian* by Lin Xingyue,” in *Ars Orientalis*, vol. 20 (1991), pp. 198-200 (Review Article).

Review of *Superfluous Things: Material Culture and Social Status in Early Modern China* by Craig Clunas, in *The China Quarterly*, no. 136 (December 1993), pp. 1019-1020.

“Word and Image in ‘Watching the Waterfall at Mt. Lu’ by Shih-t’ao,” *The National Palace Museum Bulletin*, vol. 28, no. 5 (November-December 1993), pp. 1-13.

Review of *The Abode of Illusion: The Life and Art of Chang Dai-chien (1899-1983)*, a video produced and directed by Richard Gordon and Carma Hinton, in *The Journal of Asian Studies*, vol. 53, no. 1 (February 1994), pp. 300-301.

Review of *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng* by Jerome Silbergeld with Gong Jisui, in *Journal of Asian and African Studies*, vol. 29, nos. 3-4 (1994), pp. 270-271.

“Huang Pin-hung’s Theory of Painting,” *Tsing Hua Journal of Chinese Studies*, N.s., vol. 24, no. 4 (December 1994), pp. 495-524.

“Chinese Painting: James Cahill, *The Painter’s Practice: How Artists Lived and Worked in Traditional China*; Julia K. Murray, *Ma Hezhi and the Illustration of the Book of Odes*; Kathryn Maureen Liscomb, *Learning from Mt. Hua: A Chinese Physician’s Illustrated Travel Record and Painting Theory*; Claudia Brown and Ju-hsi Chou, *Transcending Turmoil: Painting at the Close of China’s Empire, 1796-1991*,” *Art Journal*, vol. 54, no. 2 (Summer 1995), pp. 97-99 (Review Article).

“Painting, Decolonization, and Cultural Politics in Postwar Taiwan,” *Ars Orientalis*, vol. 25 (1995), pp. 73-84.

Review of *Modern Asian Art*, by John Clark, in *The Journal of Asian Studies*, vol. 59, no. 1 (February 2000), pp. 131-133.

Review of *Framing Famous Mountains: Grand Tour and Mingshan Paintings in Sixteenth-Century China* by Li-tsui Flora Fu, in *Ming Studies*, no. 63 (April 2011), pp. 73-74.

Invited Reviewing of Manuscripts of Scholarly Books and Articles

August 1990

Reviewed book manuscript for University of Washington Press

March 1991

Reviewed article manuscript for *Imago Musicae* published by Duke University Press and Internationalen Repertoriums der Musikikonographie

Fall 1992

Reviewed college textbook manuscript on Asian art for Mayfield Publishing Co.

Spring 1993

Reviewed proposal for a college textbook on Chinese art for Prentice-Hall

Summer 2000

Reviewed article manuscript for the journal *Modern Chinese Literature and Culture*

Spring 2001

Reviewed book manuscript for the Center for Chinese Studies Publications, University of Michigan

Fall 2002

Reviewed book manuscript for the University of California Press

Spring 2003

Reviewed book manuscript for the University of California Press

Spring 2004

Reviewed college textbook revision for Prentice-Hall and Laurence King Publishing, UK

Fall 2005

Reviewed book manuscript for the University of Hawaii Press

2007

Reviewed article manuscript for *Acta Universitatis Carolinae-*

Orientalia Pragensia (Prague)

2007

Reviewed article manuscript for *Far Eastern History* (Australia)

2007

Reviewed book manuscript for Stanford University Press

2008

Reviewed article manuscript for *Art History* (Association of Art Historians, UK)

2010

Reviewed article manuscript for *Art Bulletin* (College Art Association, USA)

2010

Reviewed manuscript for Cambria Press

2012

Reviewed manuscript for Brill

2012

Reviewed article manuscript for *Art History* (Association of Art Historians, UK)

TRANSLATIONS INTO CHINESE FROM ENGLISH:

“The *Hsi yu pu* as a Study of Dreams in Fiction,” by T.A. Hsia, in Chow Tse-tsung, ed., *Wen-lin: Studies in the Chinese Humanities* (Madison: University of Wisconsin Press, 1968), pp. 239-45; translation in *Yu-shih yueh-k'an*, vol. 40, no. 3 (September 1974), pp. 6-8.

“Kings of Hell,” by Lothar Ledderose, in *Proceedings of the International Conference on Sinology: Section of History of Arts* (Taipei: Academia Sinica, 1980), pp. 191-196; translation in the same volume, pp. 197-210.

Conference Papers and Lectures:

(1) Papers at International Conferences

“Tun-huang, Turfan, and the Problem of Wu Tao-tzu,” The Thirty-first International Congress of Human Sciences in Asia and North Africa, in Tokyo, September 1983

“Hung-jen (1610-1664) and His Followers,” Conference on the Mt. Huang School of Painting, in Hefei, Anhui Province, China, May 1984

“The Early Work of Huang Binhong,” Symposium on Huang Binhong, in Shexian, Anhui Province, China, May 1987

“Hung-jen (1610-1664): The Late Work,” International Conference on the Four Great Monk-Painters, Shanghai Museum, in Shanghai, October 1987

“After the Empire: Painters of the Post-War Generation in Taiwan,” International Conference on Cultural Change in Taiwan, University of Washington, Seattle, April 1990

“Transformation of Tradition: The Art of Chen Chikwan,” International Conference on Modern Chinese Art, Taipei Fine Arts Museum, August 1990

“Influence of the Wu School on the Anhui School of Painting,” International Conference on the Wu School of Painting of the Ming Dynasty, The Palace Museum, Beijing, October 1990

“Chinese Painting on Taiwan since 1949, “ International Conference on “Modernism and Post-Modernism in Asian Art,” Australian National University, Canberra, March 1991

“From Modernism to Post-Modernism: The Cultural Contexts for Four Decades of Modern Chinese Painting from Taiwan,” International Conference on Modern Chinese Art, Taipei Fine Arts Museum, Taipei, November 1991

“Wang Yuan-ch’i’s Theory and Practice of Landscape Painting,” International Symposium on the Four Wangs (Wang Shih-min, Wang Chien, Wang Hui, and Wang Yuan-ch’i), Shanghai, October 1992

“Hung-jen and Ni Tsan,” International Conference on Ni Tsan, Wu-hsi, October 1992

“Between Tradition and Innovation: Modern Chinese Ink Painting,” International Conference on 20th-Century Chinese Ink Painting, Taiwan Museum of Art, Taichung, Taiwan, March 25-28, 1994

“Between Word and Image: Visual and Verbal Representation in the Paintings of Shih-t’ao,” US-Chinese Symposium on Ming-Qing Painting, Beijing, December 1994

“Art and Cultural Politics: *Nihonga/Toyoga/Chiao-ts’ai-hua* in Taiwan, 1895-1983,” International Symposium on the Origin, Transmission, and Influence of Glue Painting, Taiwan Museum of Art, Taichung, November 1995

“Designing Modernity in Shanghai,” International Research Conference on “Art in Shanghai, 1850-1930”, Institute of Fine Arts, New York, February 1998

“Transformation of Tradition in Modern Chinese Calligraphy,”

International Conference on East Asian Calligraphy Education,
University of Maryland at College Park, March 1998

“Memory, Identity, and Desire: Ink Painting of the Postwar Generation in Taiwan,” International Conference on “New Direction, New Spirit: Symposium of the Development of Taiwanese Ink Painting in the New Century,” National Museum of History, Taipei, March 1999

“The Uses of Chinese Written Characters in Contemporary Experimental Art,” International Conference on “Art and Cultural Politics: China, Hong Kong, and Taiwan,” University of Maryland, College Park, December 1999

“Art and Cultural Nationalism in Early 20th-Century China: The Case of Huang Binhong,” International Conference on Modern Chinese Painting, Oxford University, October 2000

“The Authenticity Question: Local Colors in Taiwanese *Nihonga/Toyoga/Chiao-ts'ai-hua*,” International Conference on “Refracted Colonial Modernity in Art and Design of Taiwan,” National Museum of History, Taipei, August 2001

“Visual Culture and Shanghai School Painting,” International Conference on Shanghai School Painting, Shanghai, December 2001

“Tradition and Modernity: Reflections on Huang Pin-hung’s

Late Work,” International Conference on “Retrospect of Chinese Ink Painting and Its Development in the New Millennium,” New York, May 2002.

“A Comparison of Huang Pin-hung and Lin Feng-mien,” International Symposium in the Theories and Creations of Chinese Painting, Taipei, June 2002

“The Significance of Huang Pin-hung’s Late Work,” International Conference on Huang Pin-hung, Beijing, August 2004

(2) Papers at National Conferences

“Hui-chou Merchants as Art Patrons in the Late Sixteenth and Early Seventeenth Centuries,” Workshop on “Artists and Patrons: Some Social and Economic Aspects of Chinese Painting” sponsored by the American Council of Learned Societies, at the Nelson-Atkins Museum of Art, in Kansas City, November 1980

“Toward Understanding the Seventeenth-Century Period Style in Chinese Painting,” College Art Association of America Annual Meeting, in New York, February 1982

“Art Patronage in Yangchou in the Eighteenth Century,” Association for Asian Studies Annual Meeting, in Chicago,

April 1982

“Some Problems in the Inter-artistic Studies of Chinese Painting and Poetry,” Workshop on New Directions in Chinese Art History, College Art Association of America Annual Meeting, in Los Angeles, February 1985

“Gu Wenda and His Critics,” Panel on “Art and Politics in the People’s Republic of China,” College Art Association of America Annual Meeting, in San Francisco (available on cassette tape from Audio Archives International, Inc., La Crescenta, CA), February 1989

“Art and Money: Taste and Merchants in Late Ming and Early Ch’ing China,” Association for Asian Studies, Panel on “Money and Morality in Late Ming China,” Chicago, April 1990

“Fenollosa’s Appropriation of Chinese Written Characters: A Case of Orientalism,” The 19th Annual Meeting of the Mid-Atlantic Region of the Association for Asian Studies, Rutgers, The State University of New Jersey, New Brunswick, October 1990

“Word and Image in Shitao’s ‘Watching the Waterfall at Mt. Lu’,” College Art Association of American Annual Meeting, in New York City, February 1994

“The Rhetoric of *la mission civilisatrice*: Japanese Colonial Architecture in Taiwan, 1895-1945,” College Art Association of America Annual Meeting, Toronto, February 1998

“Art and Contested Identities in Postwar Taiwan,” Conference on Taiwan Studies, University of Texas, Austin, August 2001

“Tradition and Innovation in Modern Chinese Painting,” Symposium on Chinese Painting, University of Michigan, Ann Arbor, November 2002

“A Tale of Two Scholars: Cahill and Fong on Chinese Painting,” Panel on “The Middle Path? Style and Cultural History in Chinese Painting Scholarship,” 95th Annual Meeting of the College Art Association, New York City, February 2007

“James Cahill: The Making of a Postwar American Scholar of Chinese Painting,” Panel on “Exercises in Historiography: Approaches to the Study and Collecting of Chinese Art,” 59th Annual Meeting of the Association for Asian Studies, Boston, March 2007

“Art, Cultural Politics, and the Invention of Tradition: *The Mirror of Writing (Shujing)* by Kang Youwei,” Panel on “Crisis and Innovation in Modern Chinese Art,” 36th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, University of Maryland, College Park, October 2007

“How to Be a Creative Artist During Political and Cultural Crisis: The Case of Kang Youwei,” 21st Annual Conference on Liberal Arts and the Education of Artists, the School of Visual Arts, New York City, October 2007

“Style as Significance: Huang Binhong’s Use of Landscape Tradition from the Northern Song Dynasty,” Panel on “Uses of the Past in Modern and Contemporary Chinese Art and Visual Culture,” 37th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, Rutgers, The State University of New Jersey, New Brunswick, October 2008

“Approaches to Teaching ‘The Three Perfections’ in Chinese Visual Culture,” Panel on “Challenges and Resources for Teaching Chinese Calligraphy and the ‘Three Perfections’ in the Undergraduate Curriculum,” 38th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, Villanova University, October 2009

Discussant, Panel on “Art History is Not a Dinner Party: Aesthetics and Artistic Practice in Late Imperial and 20th-Century China: A Panel in Honor of Professor Emerita Ellen Johnston Laing,” Annual Meeting of the Association for Asian Studies, Philadelphia, March 2010

“Image-Word in in the Paintings and Films of Gao Xingjian, Nobel Laureate in Literature of 2000,” 26th Annual Conference on Liberal Arts and the Education of

Artists, The School of Visual Arts, New York City, October 2012

(3) Invited and Contributed Lectures

Discussant, Panel on “Ganesh: Myth, Cult, and Iconography in India, China, Japan, and South East Asia,” Association for Asian Studies Annual Meeting, in Washington, D.C., March 1984

“Poetry in Chinese Paintings,” Symposium on Chinese Art, Chinese American Cultural and Educational Center of Michigan, Southfield, Michigan, January 1986

Discussant, Workshop on “Chinese Figure Painting,” The Metropolitan Museum of Art, in New York, February 1986

“The Legacy of Huang Binhong,” Symposium on the State of the Arts in Contemporary China, Miami University, Oxford, Ohio, November 1986

Discussant, “Art and Architecture,” Southeast Asia Lecture Series, Marlboro Project in Global Area Studies, in Marlboro College, Marlboro, Vermont, October 1986

Discussant, Panel on “Art and Environment at the Court of Hui-tsung (1101-1125),” College Art Association of America Annual Meeting, in Boston, February 1987

Discussant, Conference Course on “Su Shih and His Circle,”
Harvard University, in Cambridge, February 1987

Influence of Japanese Prints on Western Art,” Workshop on
Prints, Clark Art Institute, in Williamstown, October 1987

“Some Methodological Considerations in the Study of Chinese
Painting,” National Palace Museum and Taipei Fine Arts
Museum, Taipei, December 1987

“Modern Chinese Painting,” *Taipei Review* Panel, Taipei,
December 1987

“Innovation within Tradition: The Paintings of Huang
Binhong,” New England East Asian Art History Forum, at
Harvard University, Cambridge, April 1988

“Space and Illusion in Chinese Literary Garden,” Scholars’
Bookstore, Chicago, July 1988

“The Ideology of Chinese Calligraphy,” NEH Seminar on
Verbal and Visual Representation, University of Chicago,
August 1988

Discussant, “Realism in Contemporary Chinese Painting,”
Seminar on Modern China, Columbia University, December
1988

“Mutilated Language: The Art of Gu Wenda,” The Metropolitan Museum of Art, New York, April 1989

“The Uses of the Past: Huang Pin-Hung,” Pre-modern China Seminar, Harvard University, May 1989

“The Way of the Brush: Chinese Calligraphy and Painting,” Yale University Art Gallery, New Haven, June 1989

“Taiwan’s New Painting,” Conference on Cultural Change in Contemporary Taiwan, University of Chicago, September 1989

“Tradition and Modernity: On Chen Chikwan’s Painting,” Fourth Annual Conference on Chinese Culture: Chinese Art & Chinese Culture, Harvard University, December 1989

“Art Criticism and Contemporary Chinese Art,” National Museum of History, Taipei, December 1989*

“On the Study of Modern Chinese Painting,” Taipei Fine Arts Museum, Taipei, January 1990

“The Legacy of Shitao and the Individualist Painters,” Yale University Art Gallery and Yale Center for British Art, New Haven, November 1990

“Chu Ta, Shih-t’ao, and Modern Chinese Painting,” Traditional

China Colloquium of Washington, November 1990

“Painting and Cultural Politics in Postwar Taiwan,” Workshop on “Creativity, War, and Reconstruction in East Asia, 1930-1960,” University of Maryland, College Park, May 1991

“From Realism to Idealism: Chinese Painting from the Sung to the Ming Dynasty, 960-1644,” The Walters Art Gallery, Baltimore, May 1991

“Tradition and Innovation in Contemporary Art and Architecture in the Republic of China,” Smithsonian Institution, Washington, DC, May 1991

“Huang Pin-hung and Contemporary Chinese Art,” Los Angeles County Museum of Art, September 1991

“The Development of Modern Chinese Painting in Taiwan,” Asian Arts Center, Towson State University, October 1991

“Introductory Remarks,” Symposium on “Romance of the Stone: Chinese Seal Engraving,” China Institute in America, New York, December 1992

“Art and Politics in the Paintings of Shih-t’ao,” National Central University, National Taiwan Normal University, National Cheng Kung University, Taiwan, March-June 1994

“Art and Society in Postwar Taiwan,” The Third Conference on the Cultural History of Kaohsiung, Kaohsiung, August 1994

“Chair’s Remarks,” Conference on the Interaction between Art and Society in Postwar Taiwan, Taipei, August 1994

Discussant, International Symposium on Multicultural and Cross-cultural Art Education, Taipei, May 1995

“Transforming Tradition in Modern Chinese Painting,” Lynchburg College, Lynchburg, VA, Sept. 2000

“Visual Culture in Shanghai, 1850s-1930s,” Sweet Briar College, Sweet Briar, VA, Sept. 2000

“Art and Identity in Postwar Taiwan,” Duke University, October 2000

“Art and Money,” National Science Council, Taipei, October 2001

“The State of Contemporary Art in Taiwan,” Association of Cultural Studies, Taipei, Fall 2001

“Art and Money,” National Taiwan University of Arts, January 2002

“Chair’s Remarks,” Panel on “Art in Taiwan in the 1980s,”

Wisteria Cultural Forum, Taipei, May 11, 2002

“Chair’s Remarks,” Panel on “Art in Taiwan in the 1990s,”
Wisteria Cultural Forum, Taipei, May 18, 2002

“Art and Identity in Contemporary Taiwan,” Columbia
University, October 2002

Discussant, International Conference on “Taiwanese Art in the
Era of Contention,” Cornell University, April 2004

“Reflections on Teaching Transnational Chinese Cinema,”
Inaugural Conference of the DC Cinema Seminar, April 2015

EXHIBITIONS CURATED:

1989

Curated the exhibition “Innovation within Tradition: The
Painting of Huang Pin-hung” at the Williams College Museum
of Art and the Taipei Fine Arts Museum; wrote the
accompanying exhibition catalog (with contributions by others)

1991

Curated the exhibition “Modern Ink Paintings by Yu Peng” at
the Asian Arts Center, Towson State University, Maryland

1992

Curated the exhibition “The Paintings of Chu Ko” at the Asian Arts Center, Towson State University, Maryland

Fall 1992

Co-curated the exhibition “Born of Fire and Earth: Chinese Ceramics from the Scheinman Collection” at the Baltimore Museum of Art; edited, with an introduction, the accompanying exhibition catalog

Fall 1992

Curated the exhibition “Word as Image: The Art of Chinese Seal Engraving” at the China House Gallery, China Institute of America, New York City; wrote the accompanying exhibition catalog; organized a symposium on Chinese seal engraving in conjunction with the exhibition

1993

Curated the exhibition “The Paintings of Lo Ch’ing” at the Asian Arts Center, Towson State University, Maryland

1993

Curated the exhibition “Heirs to a Great Tradition: Modern Chinese Painting from the Tsien-hsiang-chai Collection” for several small liberal arts college museums in the United States; edited, with a long essay, the accompanying (with contributions by others); exhibition canceled for lack of funding

1994-95

Curated the exhibition “The Helen D. Ling Collection of Chinese Ceramics” at The Art Gallery, University of Maryland at College Park; edited, with an introduction, the accompanying exhibition catalog

2013

Curated the exhibition “The Inner Landscape: The Paintings and Films of Gao Xingjian” at The Art Gallery, University of Maryland at College Park

2017

Curated the exhibition “Lo Ch’ing: Back to the Future,” 99 Degrees Art Center, Taipei

2016-18 (in progress)

Curating the exhibition “The Poet’s Brush: Contemporary Chinese Ink Paintings by Lo Ch’ing,” Center for Art, Design and Visual Culture, University of Maryland Baltimore County, to open February 2018

EXHIBITIONS CO-CURATED:

1998-2004

Co-curated the exhibition “Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection” on view at the Art Museum of the Chinese University of Hong Kong (February-May 2003), the Honolulu Academy of Art

(February-March 2004), the University Art Museum of the University of California, Santa Barbara (April-May 2004)); co-edited, with Peter Sturman, the bilingual (English-Chinese) exhibition catalog; wrote the introduction to the catalog; supervised graduate students who contributed entries to the catalog

2005-6

Co-curated the exhibition “The Art of Brush and Ink” (with the Sino-American Cultural Society) at the University of Maryland University College

SCHOLARLY CONFERENCES AND PANELS ORGANIZED:

December 1989

Co-organizer, The 4th Conference on Chinese Culture: Chinese Art and Chinese Culture, Harvard University

February 1991

Organizer and chair, panel on “Four Decades of Research on Chinese Painting in the West,” College Art Association Annual Meeting, Washington, D.C.

Fall 1992

Organizer and moderator, Symposium on “The Romance of the Stone: Chinese Seal Engraving,” China Institute in America,

New York

February 1998

Organizer, International Research Conference on “Art in Shanghai, 1850-1930,” Institute of Fine Arts, New York University

December 1999

Organizer, International Conference on “Art and Cultural Politics: China, Hong Kong, Taiwan,” University of Maryland at College Park

October 2000

Organizer, International Conference on “Culture and Contested Identities in East Asia,” University of Maryland at College Park

May 2002

Organizer, Panels on “Art in Taiwan in the 1980s” and on “Art in Taiwan in the 1990s,” Wisteria Cultural Association, Taipei

November 2005

Organizer, Conference on “Chinese Painting Studies in Postwar America,” University of Maryland at College Park

May 2006

Organizer, Conference on “Chinese Calligraphy Studies in Postwar America,” University of Maryland at College Park

Spring 2007

Chair, Panel on “Missionary Influence on Culture and Religion in China Today,” International Conference on “A Bridge between Cultures: Commemorating the 200th Anniversary of Robert Morrison’s Arrival in China,” Library of Congress and the University of Maryland

October 2007

Organizer and Chair, Panel on “Crisis and Innovation in Modern Chinese Art,” 36th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, University of Maryland, College Park

October 2008

Organizer and Chair, Panel on “Uses of the Past in Modern and Contemporary Chinese Art and Visual Culture,” 37th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, Rutgers, The State University of New Jersey, New Brunswick

February 2009

Organizer, “The Status of Theory in Contemporary Chinese Film and Visual Culture,” University of Maryland at College Park

October 2009

Organizer and Chair, Panel on “Challenges and Resources for Teaching Chinese Calligraphy and the ‘Three Perfections’ in

the Undergraduate Curriculum,” 38th Annual Conference of the Mid-Atlantic Region Association for Asian Studies, Villanova University

April 2014

Organizer, “The Filmmaker’s Voice: The Essay Film and the Circulation of Ideas”, University of Maryland, College Park

October 2014

Discussant, Panel on Modern Chinese Art, 56th Annual Conference, American Association for Chinese Studies, Washington, DC

Grants:

1992-93

Planning grant for the US-China Cooperative Research Project on “Art in Shanghai, 1850-1930,” from the Henry Luce Foundation (Principal Investigator/Director, \$20,000)

1992-93

Grant to direct the Summer Institute on the Art of Imperial China for College and University Faculty, at the University of Maryland at College Park, from the National Endowment for the Humanities (Principal Investigator/Director, \$165,000)

2018

Grant to organize the conference “Chinese Calligraphy and

Painting Studies in Postwar America,” at the University of Maryland, College Park, from the Henry Luce Foundation (Principal Investigator, \$22,000)

Fellowships:

1968-69

Ch'en Ch'a-mo Scholarship, National Taiwan University

1970-71; 1969-70

Lu Sun Jui-feng Memorial Scholarship in Foreign Languages and Literatures, National Taiwan University

1971-72

Vice President Ch'en Ch'eng Memorial Scholarship, National Taiwan University

1972-73; 1971-72 (twice)

The Asia Foundation Grant in Chinese Art

1972-73

Graduate Scholarship, Ministry of Education, Republic of China

Summers 1977 and 1976 (twice)

Research Assistantship, Department of Far Eastern Languages and Literatures, University of Michigan

1977-78; 1976-77; 1975-76 (three times)

Research Assistantship, Department of the History of Art, University of Michigan

1978-79

Charles L. Freer Fellowship, Freer Gallery of Art, Washington, D.C.

1978-79; 1979-80 (twice)

The J.D. Rockefeller III Fund Fellowship

1979-80

Rackham Pre-doctoral Fellowship and Dissertation Grant, University of Michigan

1979-80

Center for Chinese Studies Fellowship, University of Michigan

1982-83; 1983-84 (twice)

Stoddard Fellowship in Asian Art, Detroit Institute of Arts

1984

China Conference Travel Grant (to attend the Symposium on the Anhui School), American Council of Learned Societies

1987

Fellowship, National Program for Advanced Study and Research in China, Committee on Scholarly Communication with the People's Republic of China (sponsored by the National Academy of Sciences, the Social Science Research Council, and the American Council of Learned Societies), with funding from the National Endowment for the Humanities

1987

China Conference Travel Grant (to attend the Symposium on Huang Binhong), American Council of Learned Societies

1988

National Endowment for the Humanities, Award to participate in the Summer Seminars for College Teachers on "Verbal and Visual Representation," at the University of Chicago

1988-89

Andrew W. Mellon Foundation Fellowship at the Metropolitan Museum of Art

1990-91

Summer Research Award, General Research Board, University of Maryland at College Park

1990-91

National Endowment for the Humanities, Award to participate in the Summer Institute for College and University Faculty on

“Modern Chinese Art and Culture,” at the University of Kansas

1992

China Conference Travel Grant (to attend the International Symposium on the Orthodox School of Painting), Committee on Scholarly Communication with the People’s Republic of China)

1994-95

Semester Research Award, General Research Board, University of Maryland at College Park

1995-96

International Travel Grant, Office of International Affairs, University of Maryland at College Park

1998-99

International Travel Grant, Office of International Affairs, University of Maryland at College Park

2000-2001

Publication Subvention, Department of Art History and Archaeology, University of Maryland at College Park

2000-2001

Research Support Award, General Research Board, University of Maryland at College Park

2001-2002

Fulbright Scholar Award, The J. Williams Fulbright Foreign Scholarship Board and The Foundation for Scholarly Exchange

2004-2005

Semester Research Award, General Research Board, University of Maryland at College Park

2010-2011

RASA Research Award, Graduate School, University of Maryland at College Park

2014-2015

Research grant, Huang Yao Foundation

2016-17

RASA Research Award, Graduate School, University of Maryland at College Park

Other External Grants:

1991-92

Research grant for a project on painting in Taiwan since 1945, from the Dimension Endowment of Art, Taipei (Principal Investigator/Director, \$40,000)

Fall 1992

Grant to organize an exhibition on Chinese ceramics at the Baltimore Museum of Art (Principal Investigator/Director, \$45,000)

1992-93

Planning grant for the US-China Cooperative Research Project on “Art in Shanghai, 1850-1930,” from the Henry Luce Foundation (Principal Investigator/Director, \$20,000)

1992-93

Grant to direct the Summer Institute on the Art of Imperial China for College and University Faculty, at the University of Maryland at College Park, from the National Endowment for the Humanities (Principal Investigator/Director, \$165,000)

Fall 1993

Grant to study modern Chinese painting of the Tsien Hsiang Chai collection (Principal Investigator/Director, \$20,000)

1993-96 (extended to 1999)

Grant for organizing and directing the US-China Cooperative Research Project on “Art in Shanghai, 1850-1930,” from the Henry Luce Foundation (Principal Investigator/Director, \$100,000)

1994-95

Research grant for a project on art in Postwar Taiwan, from the

Division of Humanities and Social Sciences, National Science Council, Taipei (Principal Investigator/Director, \$24,000)

1999-2000

Grant to organize an international conference on “Culture and Contested Identities in East Asia,” held in Fall 2000, from the Office of International Affairs, University of Maryland (Organizer, \$8,000)

1999-2000

Grant for organizing the traveling exhibition on Chinese calligraphy couplets, held in 2003-2004 in Hong Kong and the United States (Principal Investigator/Director, \$10,000)

2001-2002

Grant from the National Science Council

2000-2003 (extended to 2005)

Grant to establish the Institute of Connoisseurship in Chinese Calligraphy and Painting,” held in 2001-2003, from the Henry Luce Foundation (Director, \$150,000)

III. Teaching, Extension, Mentoring, and Advising.

Grants for Teaching

1990-91

Lilly Teaching Fellowship, University of Maryland through the Lilly Endowment

1993-94

Curriculum Transformation Project Grant to develop a course on “Western Images of Asian Art”, University of Maryland at College Park

2016

Foxworth Creative Enterprise Initiative Grant

2016

UMD Graduate School grant for graduate writing workshop

Master Degrees:

MA degreed directed: Puwen Lee, Grayson Lai, Tang Li, Jen-yu Wang, Xingkui Wang, Madeline Gent

Doctoral Degrees:

PH.D. degreed directed: Grayson Lai, Seojeong Shin, Xiaoqing Zhu, Jingmin Zhang

PH.D. Dissertation Committees Served: Art History, Musicology, Comparative Literature (twice), History

Current PH.D. student: Madeline Gent (ABD)

New Undergraduate and Graduate Courses Developed (Selected):

Contemporary Chinese and Chinese American Cinema on Women

Transnational Cinema: Ang Lee

Contemporary Chinese Cinema

Transnational Chinese Cinema and Visual Culture: Borders Crossing

Trans-Chinese Sensibilities: Culture, Gender, and Race in the Films of Ang Lee

Modern Chinese Film and Visual Culture

Aging and Creativity (in conjunction with a students-curated exhibition “Boundless” at the Brentwood Arts Exchange” in Spring 2016)

Paintings and Films of Gao Xingjian (in conjunction with my curated exhibition “The Inner Landscape: The Paintings and Films of Gao Xingjian” at the UMD Art Gallery in December 2013)

Critical Curatorial Practice and Online Exhibition of the Poet-Painter Lo Ch’ing (in conjunction with a graduate students-curated online exhibition and an exhibition I guest-curated at the Center for Art, Design and visual Culture at the University of Maryland Baltimore County 2018)

Curating Art and Moving Image in the Digital Age (in conjunction with a students-curated exhibition at the Brentwood Arts Exchange in Spring 2018)

The Three Perfections: Visual and Verbal Representation in China (in conjunction with a forthcoming exhibition “Huang Yao: Paintings of Poetic Idea (*Shiyitu*)”)

IV. Service and Outreach

Editorships, Editorial Boards, and Reviewing Activities:

Editorships:

Special section on Chinese painting, *Chinese Culture Quarterly*, vol. 2, no. 2 (Winter 1987), pp. 113-148.

Special section on New Trends in Ming and Ch’ing Painting Research, *I-shu-chia* [Artist Magazine], no. 238 (March 1995), pp. 290-339.

Special Section on the Shanghai School of Painting, *I-shu-chia* [Artist Magazine], no. 243 (August 1995), pp. 200-221.

Editorial Boards:

1986-1996

Member of the Editorial Board, *Chinese Culture Quarterly*

2012 to Present

Member of the International Advisory Board of the *Journal of Contemporary Chinese Art* (UK)

2014 to Present

Editorial Board, Book Series on *Philosophy of Film*, Brill

Reviewing Activities for Universities, Agencies, and Foundations:

July 1989

Participated in a two-week “National Development Seminar” as an advisor to the government of the Republic of China on cultural and educational policies

April-May 1991

Coordinator of lecture series on “The Legacy of Imperial China: Art and Aesthetics,” Smithsonian Institution

Spring 1991-Fall 1993

Chair, Subcommittee on Culture, Maryland-Anhui Sister State Committee

September 1991

Reviewed grant proposal for the Getty Center for Education in the Arts, California

Fall 1994

Reviewed grant proposal for the Council for Cultural Planning and Development, Taiwan

Spring 1995

Reviewed grant proposal for the Chinese Development Fund, Taiwan

Spring 1995

Reviewed grant proposal for the Pacific Cultural Foundation, Taiwan

Spring 1995

Reviewed grant proposal for the National Science Council, Taiwan

July 1995

Participated in a two-week “National Development Seminar” as an advisor to the government of the Republic of China on cultural and educational policies

Spring 1997

Reviewed grant proposal for the National Science Council, Taiwan

Spring 2000

Reviewed promotion and tenure application for Columbia University

Spring 2001

Reviewed promotion and tenure application for the Institute of Literature and Philosophy, Academia Sinica, Taipei, Taiwan

Spring 2002

Reviewed grant application for the National Arts and Culture Foundation, Taipei;

Reviewed grant application for the National Cultural Foundation, Taipei

Fall 2003

Reviewed promotion and tenure application at Cornell University

Spring 2004

Reviewed proposal for junior research position at the Research school of Asian, African, and Amerindian Studies (CNWS) at Leiden University

Summer 2004

Reviewed promotion and tenure application at the University of Tennessee

Summer 2004

Reviewed proposal at the Academia Sinica

Fall 2005

Reviewed promotion and tenure application at the Arizona State University

Fall 2005

External examiner for Ph. D. dissertation, University of Sydney, Australia

2007

Reviewed promotion and tenure application at the University of California, San Diego

2007

Reviewed promotion and tenure application at Colorado College

2008

Reviewed promotion and tenure application at Reed College
Fall 2008

Reviewed General Education Course Proposal for the City University of Hong Kong

2009

Reviewed promotion and tenure application at Macau University

2009

Reviewed research grant proposal for the Research Grants Council of the government of Hong Kong

2010

Reviewed research grant proposal for the Research Grants Council of the government of Hong Kong

2012

Reviewed promotion application at the University of California, Davis

2013

Reviewed research grant proposal for the Research Grants Council of the government of Hong Kong

2014

Reviewed research grant proposal for the Research Grants Council of the government of Hong Kong

2014

Reviewed research grant proposal for the Royal Society of New Zealand

2014

Reviewed article manuscript for the National Palace Museum, Taipei

2014

Reviewed book manuscript for the Leuven University Press,

Belgium

2015

Reviewed promotion application at the University of Nottingham

2016

Reviewed book manuscripts for the University of Washington Press and book proposal for the University of California Press

2016

Reviewed promotion application for the Chinese University of Hong Kong

2018

Reviewed promotion application for the Chinese University of Hong Kong

2019

Reviewed book proposal “The Road of China’s Modern Art” for Routledge

Reviewed book proposal “The Brush of Swords: U.S. Cold War Cultural Diplomacy” for University of California Press

Reviewed promotion dossier for the University of South Carolina

Reviewed promotion dossier at Hamilton College

Reviewed promotion dossier for the Chinese University of Hong Kong

Other Professional Service Activities:

April 1991-2014

Member, The Museum Committee for Asian Art and Culture (a national committee for museum professionals and others who are interested in a forum for the presentation of ideas in visual format that will examine issues specific to the field of Asian art and culture)

May 1991

External Honors Examiner in Art History, Swarthmore College

Spring 1991

Secured the loan of Chinese ceramics from a private collector to the Baltimore Museum of Art

Spring 1997

External Examiner for MA Thesis in Art History, National Central University, Taiwan

2001-2004

Member, Committee on Cultural Diversity, College Art Association

Spring 2004

External Examiner in Museum Studies, George Washington University

Fall 2005

External Examiner for Ph.D. thesis at the University of Sydney, Australia

Fall 2012

External Examiner for Ph.D. thesis at the National Australian University, Australia

2016

Provided translation of Chinese inscription and critical interpretation for online exhibition at the Baltimore Museum of Art

Campus Service:

Departmental:

1992-1993, 1995-96, 1997-98, 1998-99, 1999-2000, 2000-2001
Undergraduate Advisor (Number of student advised: 35 on

average)

1990-93, 1995-96, Fall 2002-2004, 2005-2006
Graduate Committee

1995-96
Search Committee for Asian Art Faculty

1995-96
Departmental Internal Review Committee

1997-98
Examiner for Foreign Languages

2003-4
Chair of APT Sub-Committee

Spring 2004
Review Committee on Third-year Junior Faculty

2005-6
Chair of Faculty Search Committee for Japanese Art

Spring 2008-Spring 2009
Director of Undergraduate Studies

2009-10
Departmental External Review Committee

Fall 2011

ARTH APT Committee

2016

ARTH Search Committee

Spring-Fall 2018

ARTH APT Committee

Spring-Fall 2019

ARTH APT Committee

**Fall 2011-2016 (except Spring 2013), Fall 2017-Present
(except Fall 2019)**

Senate

College:

Fall 1992-Fall 1993, Fall 2000-Spring 2001, Fall 2009-Spring 2010

Member, Collegiate Council, College of Arts and Humanities,
University of Maryland

Fall 1998-Present

**Founding Director, Wang Fangyu Endowment for
Calligraphy Education, University of Maryland**

2016

Search Committee in Italian, SLLC

University:

**Fall 2011-2016 (except Spring 2013), Fall 2017-Present
(except Fall 2019)**

Senate

Fall 2011

China Task Force

Spring 2011

Curriculum Committee in Asian American Studies

2011-12

Dean's Representatives for Ph.D. Dissertation Exams in the
Departments of English (Comparative Literature program) and
History and the School of Music

Fall 1992-Fall 1993

Vice Chair, Committee on East Asian Studies, University of
Maryland

Spring 1992-Fall 1993

Member, Faculty Review Committee on Individual Studies
Program, University of Maryland

Summer 1992-Fall 1993, 1995-96

Member, Committee on International Affairs, University of Maryland

Fall 1995-Spring 1996

Chair, Committee on East Asian Studies, University of Maryland

Fall 1999-Spring 2001

Chair, China Committee, University of Maryland

Fall 2002-Spring 2003

Member, Curriculum Transformation Committee, Freeman Grant for East Asian Studies, University of Maryland

Fall 2003-Spring 2004

Member, CORE Humanities and the Arts Working Group, University of Maryland

2006-2007

Member, Search Committee for Chinese Librarian, University Libraries, University of Maryland

Fall 1990-Present

Member, Committee on East Asian Studies, University of Maryland

