

Cheng-hua Wang

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Department of Art and Archaeology
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EDUCATION

Yale University, Department of Art History, New Haven

PhD, 1998

Dissertation: “Material Culture and Emperors: The Shaping of Imperial Roles at the Court of Xuanzong (r. 1426-35)”

Advisor: Richard Barnhart

National Taiwan University, Graduate Institute of History, Division of Chinese Art History, Taipei

M.A., 1989

MA Thesis: “Art of Neo-Confucianism: Shen Zhou’s *Night Vigil*”

Advisor: Shih Shou-chien

National Taiwan University, Department of History, Taipei

B.A., 1985

EXPERIENCE

1. Fall term 2013, Heinz Götze Visiting Professor, Institute of East Asian Art History, Heidelberg University.
2. 2009-Present, Adjunct Associate Professor, Institute of Art History, National Taiwan Normal University.
3. Spring term 2008, Visiting Professor, Department of the History of Art and Architecture, Harvard University.
4. 2007-Present, Associate Research Fellow, Institute of Modern History, Academia Sinica.
5. 2005-2006, Harvard Yenching Visiting Scholar, Harvard University.
6. 2001-2007, Assistant Research Fellow, Institute of Modern History, Academia Sinica.

7. 1999-2001, Assistant Professor, Institute of Art, National Taiwan Normal University.

HONORS AND GRANTS

1. 2015-2016, Senior Fulbright Research Grants (declined).
2. 2010-2014, Head of the joint project *Artistic Interactions between East Asian And Europe, 1600-1800*, sponsored by Ministry of Science and Technology, Taiwan.
3. 2000-2014, research grants for specific projects, National Science Council and Ministry of Science and Technology, Taiwan.
4. Fall term 2013, Heinz Götze Visiting Professor, Institute of East Asian Art History, Heidelberg University.
5. 2007-2010, Promising Scholar Fellowship, National Science Council, Taiwan.
6. Spring term 2008, Visiting Professor, Department of the History of Art and Architecture, Harvard University.
7. 2005-2006, Harvard Yen-ching Fellowship, Harvard-Yenching Institute, Harvard University.
8. May 1999, Frances Blanshard Prize for outstanding dissertation, Department of the History of Art, Yale University.

IMPORTANT LECTURES

1. June 12, 2014, "A Global Perspective on Eighteenth Century Chinese Art and Visual Culture," a lecture delivered at the Department of Archaeology and Art History, Seoul National University.
2. November 14, 2013, "Prints in Sino-European Artistic Interactions of the Early Modern Period," a lecture delivered as the Heinz Götze Visiting Professor, Institute of East Asian Art History, Heidelberg University.
3. April 4, 2013, "The Role of Prints in Sino-European Artistic and Cultural Exchanges of the Early Modern Period," a keynote speech delivered at the international conference *Face to Face: The Transcendence of the Arts in China and Beyond*, University of Lisbon.
4. March 15, 2008, "The Modern Transformation of the Qing Imperial Collection, Circa 1905-25: National Humiliation, Heritage Preservation, and Exhibition Culture," *New England East Asian Art History Seminar*, Harvard University.
5. May 15, 2006, "Printing, Heritage Preservation, and Exhibition Culture: Collotype Reproduction of Antiquities in Early Twentieth-Century China," School of Art, Division of Art History, University of Washington.
6. May 12, 2006, "Printing, Heritage Preservation, and Exhibition Culture: Collotype Reproduction of Antiquities in Early Twentieth-Century China," Center for the

Art of East Asia, The University of Chicago.

7. March 2, 2006, “Printing, Heritage Preservation, and Exhibition Culture: Collotype Reproduction of Antiquities in Early Twentieth-Century China,” *East Asian Archaeological Seminar*, Harvard University.
8. October 20 and 22, 2003, “The Representation of Urban Life and the Cultural Consumption of Cityscapes in Late-Ming China” and “Representing China: The Participation of the Qing Government in the 1904 St. Louis World’s Fair,” two lectures delivered at the Institute of Sinology, Leiden University.
9. March 14, 2002, “Images of Cityscapes in Early Modern China: The Emergence and Transformation of a Symbol,” a lecture delivered at the Department of Art and Art History, Stanford University.

PUBLICATIONS

(A) Journal Articles

1. June 2016, “Qingdai chu zhong qi zuowei changye de Suzhou banhua yu qi shangye mianxiang” (Art as Commodity: The Commercial Aspects of Suzhou Single-Sheet Prints in the Early and Middle Qing Dynasty), *Zhongyang yanjiuyuan Jindaishi yanjiusuo jikan* 中央研究院近代史研究所集刊 (*Journal of the Institute of Modern History, Academia Sinica*), no. 92, pp. 1-54.
2. December 2014, “A Global Perspective on Eighteenth Century Chinese Art and Visual Culture,” *The Art Bulletin*, vol. 96, no. 4, pp. 379-94.
3. December 2012, “Going Public: Portraits of the Empress Dowager Cixi, Circa 1904,” in *Nan Nü: Men, Women, and Gender in Early and Imperial China*, vol. 14, no. 1, pp. 119-76.
4. March 2012, “Zouxian gongkaihua: Cixi xiaoxiang de xingshi fengge, zhengzhi yunzuo yu xingxiang suzao” 走向公開化：慈禧肖像的形式風格、政治運作與形象塑造 (Portraits of the Empress Dowager Cixi: Styles, Agency, and the Politics of Self-Fashioning), *Guoli Taiwan daxue meishushi yanjiu jikan* 國立台灣大學美術史研究集刊 (*Taida Journal of Art History*), no. 32, pp. 239-316.
5. December 2011, “Rediscovering Song Painting for the Nation: Artistic Discursive Practices in Early Twentieth Century China,” *Artibus Asiae*, vol. LXXI, no. 2, pp. 221-46.
6. September 2011, “Luo Zhenyu de shoucang yu chuban: Qiwu, Qiwuxue zai Minguo chunian de chengli” 羅振玉的收藏與出版：「器物」、「器物學」在民國初年的成立 (Luo Zhenyu’s Collection and Publications: The Formation of *Qiwu* and *Qiwuxue* in Early Republican China), *Guoli Taiwan daxue meishushi yanjiu jikan* 國立台灣大學美術史研究集刊 (*Taida Journal of Art History*),

- no. 31, pp. 277-312.
7. December 2005, “Qianlong chao Suzhou chengshi tuxiang: zhengzhi quanli, wenhua xiaofei yu dijing suzao” 乾隆朝蘇州城市圖像：政治權力、文化消費與地景塑造 (Reshaping Suzhou: Political Power, Cultural Consumption, and the Making of Landmarks in the Cityscapes of the Qianlong Period), *Zhongyang yanjiuyuan Jindaishi yanjiusuo jikan* 中央研究院近代史研究所集刊 (*Journal of the Institute of Modern History, Academia Sinica*), no. 50, pp. 1-70.
 8. September 2003, “Shenghuo, zhishi yu wenhua shangpin: Wan Ming Fujian ban riyong leishu yu qi shuhuamen” 生活、知識與文化商品：晚明福建版日用類書與其書畫門 (Daily Life, Commercialized Knowledge, and Cultural Consumption: Late-Ming Fujian Household Encyclopedias on Calligraphy and Painting), *Zhongyang yanjiuyuan Jindaishi yanjiusuo jikan* 中央研究院近代史研究所集刊 (*Journal of the Institute of Modern History, Academia Sinica*), no. 41, pp. 1-85.
 9. December 2002, “Nuren, wupin, yu ganguan yuwang: Chen Hongshou wanqi renwuhua zhong Jiangnan wenhua de chengxian 女人、物品與感官慾望：陳洪綏晚期人物畫中江南文化的呈現 (The Culture of Sensibility of Late Ming China: Women and Objects in Chen Hongshou’s Figure Painting, 1645-1652), *Jindai Zhongguo funushi yanjiu* 近代中國婦女史研究 (*Women and Gender in Early Modern and Modern China*), no. 10, pp. 1-57.
 10. March 1998, “Tingqintu de zhengzhi yihan: Huizong cao yuanhua fengge yu yiyi wanluo” 《聽琴圖》的政治意涵：徽宗朝畫院風格與意義網絡 (*Listening to Zither: Court Painting and Imperial Symbolism under the Reign of Huizong (r. 1101-1124)*), *Guoli Taiwan daxue meishushi yanjiu jikan* 國立台灣大學美術史研究集刊 (*Taida Journal of Art History*), no. 5, pp. 77-122.
 11. September 1997, “Chuantong Zhongguo huihua yu zhengzhi quanli: yige yanjiu jiaodu de sikao” 傳統中國繪畫與政治權力：一個研究角度的思考 (Carving out an Angle: Traditional Chinese Painting and Political Power), *Xinshixue* 新史學 (*New History*), vol. 8, no. 3, pp. 161-216.

(B) Review Articles

1. September 2007, “Trapped: A Northern Song Painting,” *The Art Bulletin*, vol. LXXXIX, no. 3, pp. 486-95.
2. October 2002, “The Qianlong Emperor and His Legacy: The National Palace Museum’s 2002 October Exhibition,” *Orientalism*, vol. 33, no. 8, pp. 60-68.

3. September 2001, “Yishushi yu wenhuashi de jiaojie: guanyu shijue wenhua yanjiu” 藝術史與文化史的交界：關於視覺文化研究 (Between Art History and Cultural History: On Visual Culture Studies), *Jindai Zhongguoshi yanjiu tongxun* 近代中國史研究通訊 (*Research Newsletter in the Studies of Early Modern and Modern China*), no. 32, pp. 76-89.

(C) Articles in Scholarly Volumes

1. 2014, “Prints in Sino-European Artistic Interactions of the Early Modern Period,” in Rui Oliveira Lopes, ed., *Face to Face: The Transcendence of the Arts in China and Beyond* (Lisbon: Artistic Studies Research Centre, Faculty of Fine Arts University of Lisbon, 2014), pp. 428-63.
2. 2013, “New Printing Technology and Heritage Preservation: Collotype Reproduction of Antiquities in Modern China, Circa 1908-1917,” in Joshua Fogel, ed., *The Role of Japan in Modern Chinese Art* (Berkeley: University of California Press, 2013), pp. 273-308 and 363-72.
3. 2013, “Luo Zhenyu and the Formation of *Qiwu* (Antiquities) and *Qiwuxue* (the Studies of Antiquities) in the First Decade of the Republican Era,” in Yang Chia-ling and Roderick Whitfield, eds., *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture* (London: EAP in conjunction with the Department of History of Art, University of Edinburgh, 2013), pp. 32-57.
4. 2012, “banmin shinminjōgazu kō: sono toshisei wo megutte” 晚明「清明上河図」考—その都市性をめぐって— (Picturing Urbanism: The *Qingming* Scrolls of the Late Ming Period), in Ihara Hiroshi 伊原弘, ed., *Shinminjōgazu to kisō no jidai – soshite kagayashi no zanshō* 「清明上河図」と徽宗の時代—そして輝きの残照 (*Qingming shanghe* and the Twilight of the Reign of Huizong) (Tokyo: Bensei shuppansha, 2012), pp. 259-92.
5. 2011, “In the Name of the Nation: Song Painting and Artistic Discourse in Early Twentieth Century China,” in Rebecca M. Brown and Deborah S. Hutton, eds., *A Companion to Asian Art and Architecture* (West Sussex: Blackwell Publishing Ltd., 2011), pp. 537-60.
6. 2010, “The Qing Imperial Collection, Circa 1905-25: National Humiliation, Heritage Preservation, and Exhibition Culture,” in Wu Hung, ed., *Reinventing the Past: Archaism and Antiquarianism in Chinese Art and Visual Culture* (Chicago: CAEA, University of Chicago Press, 2010), pp. 320-41.
7. 2005, “Guoyan fanhua: Wan Ming chengshitu, chengshiguan, yu wenhua xiaofei de yanjiu” 過眼繁華：晚明城市圖、城市觀與文化消費的研究 (The Representation of Cities and the Consumption of City Views in Late-Ming

- China), in Hsiao-t'i Li 李孝悌, ed., *Zhongguo de chengshi shenghuo* 中國的城市生活 (City Life in China) (Taipei: Lianjing chuban shiye gufeng youxian gongsi, 2005), pp. 1-58.
8. 2003, "Chengxian Zhongguo: Wan Qing canyu 1904 Meiguo St. Louis wanguo bolanhui zhi yanjiu" 呈現「中國」：晚清參與 1904 年美國聖路易萬國博覽會之研究 (Representing "China": The Qing Regime in the 1904 St. Louis World's Fair), *Huizhong you hua: Jindai Zhongguo de shijue biao shu yu wenhua goutu* 畫中有話：近代中國的視覺表述與文化構圖 (A Picture Is Worth a Thousand Words: Visual Representation and Cultural Mapping in Modern China) (Taipei: Zhongyang yanjiuyuan Jindaishi yanjiusuo, 2003), pp. 421-75.
 9. 2001, "Cong Chen Hongshou de 'Hualun' kan wan Ming Zhejiang huatang: jianlun Jiangnan huihua wangluo yu quyu jingzheng" 從陳洪綬的〈畫論〉看晚明浙江畫壇：兼論江南繪畫網絡與區域競爭 (Chen Hongshou's "On Painting": Stylistic Networking and Regional Competition in Late-Ming Jiangnan), in Hsieh Ming-liang 謝明良, ed., *Quyu yu wangluo: Jin qiannian lai Zhongguo meishushi yanjiu guoji xueshu yantaohui lunwenji* 區域與網絡：近千年來中國美術史研究國際學術研討會論文集 (The Issues of Regional Network in Chinese Art) (Taipei: Guoli Taiwan daxue yishushi yanjiusuo, 2001), pp. 329-79.

(D) Conference Papers

1. October 11, 2014, "Urban Landmarks, Local Pride, and Popular Consumption: Eighteenth Century Printed Cityscapes from Suzhou," a paper delivered at the international conference *Cityscapes in Europe and Asia (13th to 20th Centuries)*, University of Zurich, pp. 1-20.
2. February 14, 2014, "A Global Perspective on High Qing Visual Culture," a paper delivered at the panel *New Frontiers in Chinese Art*, CAA (College Art Association) Annual Meeting, Chicago, pp. 1-36.
3. December 5-6, 2013, "A New Paradigm of *Qingming shanghe*: Qianlong's Agenda for Court Collaborative Paintings," a paper delivered at the international conference *The Making of Chinese Painting: 700 to the Present*, Victoria and Albert Museum, pp. 1-32.
4. January 14-15, 2013, "The Rise of City Views in Late Ming China," a paper presented at the international conference *Images and the Imagery of Seventeenth Century China*, Department of Art History, University of California, Santa Barbara, pp. 1-38.
5. June 8-10, 2012, "Beijing as Imperial Theater: A Cross-Cultural Perspective on

- the Images of Qianlong's Eightieth Birthday Celebration,” a paper presented at the international conference *A Connective History of Qing Art: Visuality, Images and Imaginaries*, Department of Fine Arts, University of Hong Kong, pp. 1-27.
6. December 15-16, 2011, “Capital as Political Stage: The 1761 Syzygy in Image,” a paper presented at the international conference *Court and Local Societies: The Visual Culture under the Qianlong Reign*, Institute of Art History, National Taiwan University, pp. 1-30.
 7. December 22, 2010, “My Life, My Reign, and My Empire: Beijing and Images of Qianlong's Eightieth Birthday Celebration,” a paper delivered at the workshop *Court and Cities*, Institute of Modern History, Academia Sinica, pp. 1-38.
 8. June 18-19, 2010, “Some Observations on the Business Practices of Eighteenth Century Suzhou Prints,” a paper presented at the international conference *The Color Print in China 1600-1800*, SOAS, University of London and Sotheby's Institute of Art, pp. 1-20.
 9. October 24-25, 2008, “A New Vision of Urbanism: Western Elements in Chinese Cityscapes of the Qianlong Period (1736-95),” a paper presented at the international conference *The Chinese Art of Enlivenment: A Symposium*, Department of History of Art and Architecture, Harvard University, pp. 1-48.
 10. August 28-29, 2008, “Luo Zhenyu, His Collection, and the Categorical Formation of *Qiwu* in the 1910s,” a paper presented at the international workshop *Lost Generation: Luo Zhenyu, Qing Loyalists, and the Formation of Modern Chinese Culture*, SOAS, University of London, pp. 1-26.
 11. March 22-25, 2007, “Qing Loyalists and the Transformation of Traditional Cultural Practices in Early Republican China,” a paper presented at the Annual Meeting of AAS, Boston, pp. 1-16.
 12. October 29-30, 2006, “Art and Urban Culture in Early Modern China: Cityscapes and Related Issues,” a paper presented at the international symposium *History from Unwritten Materials*, Kanagawa University, pp. 1-25.
 13. May 13, 2006, “The Qing Imperial Collection, circa 1905-25: Emotions, Ideas, and Events,” a paper presented at the symposium *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture*, part I, Center for the Art of East Asia, Department of Art History, Chicago University, pp. 1-29.
 14. June 13-15, 2005, “Collotype Reproduction of Antiquities in Early Twentieth-Century China: Technological Competition, Exhibition Culture, and Heritage Preservation,” a paper presented at the international conference *The Art of the Book in China*, SOAS, University of London, pp. 1-15.
 15. April 3-4, 2004, “Song Painting in Modern China: Art and the Sense of Cultural Crisis,” a paper presented at the international conference *Song Painting and its*

- Legacy*, Council on East Asian Studies, Yale University, pp.1-15.
16. January 15-16, 2004, “Qingmuo Minchu ‘guwu’ de faxian: zhanzhi wenhua yu guozu yishi” 清末民初「古物」的發現、展示文化與國族意識 (Discovering Antiquities in Modern China: The Culture of Exhibition and the Sense of National Crisis), a paper delivered at the international conference *The Culture of Connoisseurship and Collecting in Ming-Qing China*, National Palace Museum, Taipei, pp. 1-30.
 17. October 30-November 2, 2003, “Imperial Treasures, Art Exhibitions, and National Legacy: The Institute for Exhibiting Antiquities in the 1910s,” a paper presented at the conference *Memory Links: To Self, Country, and Culture in Chinese History*, East Asian Studies Center, Indiana University, pp.1-34.
 18. October 25-27, 2002, “Art in Daily Life: Knowledge and Practice in Late-Ming *Riyong Leishu*,” a paper presented at the international conference *Discourses and Practices of Everyday Life in Imperial China*, the Department of East Asian Languages and Cultures, Columbia University, pp. 1-31.
 19. February 16-17, 2001, “Presenting the Empress Dowager to the World: Cixi’s Images and Self-fashioning in Late-Qing Politics,” a paper presented at the international conference *New Directions in Chinese Women’s History*, Chiang Ching-kuo Foundation Center for Chinese Cultural and Institutional History, Columbia University, New York, pp. 1-27.
 20. December 17-18, 1999, “Rethinking the *Shijing* Scrolls: Text, Images, and Ideology,” a paper presented at the international conference *Text and Image in Chinese Culture*, St. John’s College, Cambridge University, pp. 1-34.

(E) Book

1. 2011, *Yishu, quanli yu xiaofei: Zhongguo yishushi yanjiu de yige mianxiang* 藝術、權力與消費：中國藝術史研究的一個面向 (Art, Power, and Consumption: One Perspective on the History of Chinese Art) (Hangzhou: China Academy of Art, 2011).