

**JEROME SILBERGELD**

P.Y. and Kinmay W. Tang Professor of Chinese Art History  
Director, P. Y. and Kinmay W. Tang Center for East Asian Art  
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Education

B.A., Stanford University, 1966 (History, with Departmental Honors)  
M.A., Stanford University, 1967 (History)  
Stanford University, 1967-68 (Ph.D. Program in History)  
Princeton University, 1968-69 (Ph.D. Program in Chinese Art and Archaeology)  
M.A., University of Oregon, 1972 (Art History, with University Honors)  
Ph.D., Stanford University, 1974 (Art History, with Departmental Distinction) Dissertation:  
"Political Symbolism in the Landscape Painting and Poetry of Kung Hsien (ca. 1620-1689)"

Faculty Appointments

University of Oregon, Department of Art History, Visiting Assistant Professor, 1974-75  
University of Washington, Art History Program, China Studies Affiliate (Jackson School of International Studies), Cinema Studies Faculty; Assistant Professor, 1975-81; Associate Professor, 1981-87; Professor, 1987-2001; Donald E. Petersen Professor of Arts, 2000-2001; Affiliate Professor of Art History, 2001-  
Harvard University, Department of Fine Arts, Visiting Professor, 1996  
Princeton University, P.Y. and Kinmay W. Tang Professor of Chinese Art History, Director Tang Center for Chinese and Japanese Art, Affiliate Professor of East Asian Studies Program

Administrative Appointments

## SILBERGELD.CV 2

Graduate Program Coordinator, Art History, University of Washington, 1982-88  
Chair, Art History, University of Washington, 1988-92  
(see Administrative Highlights on last page)  
Director, School of Art, University of Washington, 1992-96  
(see Administrative Highlights on last page)  
College Council, University of Washington (Dean's council on tenure, promotion, and departmental reviews), 2000-01  
Acting Chair, Department of Art and Archaeology, Princeton University, 2013-14

### Selected Professional Awards, Honors, and Grant Activity

Undergraduate Thesis Award, First Prize in History, Stanford University, 1966  
Departmental Honors at Graduation (B.A.), Stanford University, 1966  
University Honors at Graduation (M.A.), University of Oregon, 1972  
Departmental Distinction at Graduation (Ph.D.), Stanford University, 1974  
National Art History Study Delegation Member to the People's Republic of China, Ministry of Culture, Peking/ National Committee on United States-China Relations, New York, October-November 1980  
American Council of Learned Societies, research grant, 1980  
Achievement Award, Society for Technical Communication, awarded for instructional use of visual design by author in *Chinese Painting Style: Media, Methods, and Principles of Form*, 1983  
Runner-up, Joseph Levenson Prize for Best Book on 20th Century China, for *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*, 1993  
*New York Times Book Review*, "Notable Book of 1993," for *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*  
*Who's Who in America*, 1998-  
Undergraduate Teaching Award, by the Class of 2011, Princeton University

### Scholarly Publications

#### Books

*Chinese Painting Style: Media, Methods, and Principles of Form*. Seattle: University of Washington Press, 1982.  
*Mind Landscapes: The Paintings of C. C. Wang*. Seattle: The Henry Art Gallery and University of Washington Press, 1987.  
*Chinese Painting Colors: Studies on their Selection, Preparation, and Application in Traditional and Modern Times*, by Yu Feian, translated and annotated with Amy McNair. Hong Kong and Seattle: Hong Kong University Press and University of Washington Press, 1988 .  
*Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*. With Gong Jisui. Seattle and London: University of Washington Press, 1993.  
*China Into Film: Frames of Reference in Contemporary Chinese Cinema*. London:

Reaktion Books, 1999.

*Hitchcock With a Chinese Face: Cinematic Doubles, Oedipal Triangles, and China's Moral Voice.* Seattle and London: University of Washington Press, 2004.

*Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen.* Princeton: Tang Center for East Asian Art and Princeton University Press, 2008.

Exhibition Catalogues, Principal Author and Editor/Co-Editor

*Zhang Hongtu: An On-Going Painting Project.* New York: On-going Publications, 2000. (Principal essay: "Zhang Hongtu's Alternative History of Painting.")

*Zhang Hongtu: The Art of Straddling Boundaries.* Taipei and Beijing: Lin and Keng Gallery, 2007. (Principal essay, "Zhang Hongtu: The Art of Straddling Boundaries," vii-xxv.)

*Outside In: Chinese x American x Contemporary x Art,* with co-editors Dora Ching and Cary Liu. Princeton and New Haven: Princeton University Art Museum, Tang Center for East Asian Art, and Yale University Press, 2009. (Authored: "Preface," 107-110; principal essay, "Chinese Art, Made-in-America: An Encounter with Geography, Ethnicity, Modernity and Cultural Chineseness," 115-139; "The Great Tradition: Arnold Chang," 161-166; "The Art of Seclusion: Vanessa Tran," 183-188; "Giving Back to the Chinese Tradition: Michael Cherney," 201-206; "Beyond the Visible, Within the Frame: The Art of Michael Cherney" 207-216; "The Artist as Witness: Zhi Lin," 219-224; "What Realism, What Beauty?: Liu Dan," 239-248; "An Outsider's Outsider Comes In: Zhang Hongtu," 257-269.)

*Humanism in China: A Contemporary Record of Photography.* New York: China Institute in America, 2009. (Principal essay, "China Seen by the Chinese: Documentary Photography, 1951-2003," 1-17.)

*Inspired by Dunhuang: Re-Creation in Contemporary Chinese Art,* co-authored with Willow Weilan Hai. New York: China Institute in America, 2013, 118 pp.

*Zhang Hongtu: A Retrospective,* co-edited with Luchia Lee. New York: Queens Museum and Durham: Duke University Press, forthcoming 2015. (Principal essay: "The Displaced Artist Sees Things for Us: Zhang Hongtu and the Art of Convergence.")

*The Art of the Mountain: Through the Chinese Photographer's Lens,* co-edited with Willow Weilan Hai and Rong Jiang. New York: China Institute in America, forthcoming 2017. (Principal essay: "Stones Into Ink: China's Tradition of Silk and Paper Mountains.")

Books Edited/Co-Edited (Including Editor's Introduction)

*Persistence/Transformation: Text as Image in the Art of Xu Bing,* co-edited with Dora Ching. Princeton: Tang Center for East Asian Art and Princeton University Press, 2005, 131 pp. (Authored: "Introduction," 18-22.)

*ARTiculations: Undefined Chinese Contemporary Art,* co-edited with Dora Ching. Princeton: Tang Center for East Asian Art and Princeton University Press, 2010, 304 pp. (Authored: "Introduction," 8-23.)

*Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong,* 2

volumes, co-edited with Dora Ching, Judith Smith, and Alfreda Murck.  
Princeton: Tang Center for East Asian Art and Princeton University Press, 2011,  
965 pp. (Authored: "Introduction," Volume 1, 3-7.)

*The Family Model in Chinese Art and Culture*, co-edited with Dora Ching. Princeton:  
Tang Center for East Asian Art and Princeton University Press, 2013, 554 pp.  
(Co-authored with Dora Ching: "Foreword and Acknowledgments," xi-xiii;  
Co-authored with Michelle DeKlyen: "Introduction: The Chinese Family Model  
in the World of Art," 1-9.)

*The Zoomorphic Imagination in Chinese Art and Culture*, co-edited with Eugene Wang,  
Honolulu: University of Hawai'i Press, forthcoming 2016.

#### Articles and Book Chapters

- "The Political Landscapes of Kung Hsien, in Painting and Poetry." *Journal of the Institute of Chinese Studies* (Hong Kong), 8.2 (December 1976), 561-574. Also in *Proceedings of the Symposium on Painting and Calligraphy by Ming I-min*. Hong Kong: Chinese University of Hong Kong, 1976.
- "A New Look at Traditionalism in Yüan Dynasty Landscape Painting." *National Palace Museum Quarterly* (Taipei), 14.3 (Spring 1980), 1-29.
- "Kung Hsien's Self-Portrait in Willows, With Notes on the Willow in Chinese Painting and Literature." *Artibus Asiae*, 42.1 (1980), 5-38.
- "Kung Hsien: A Professional Chinese Artist and His Patronage." *Burlington Magazine*, 123.940 (July 1981), 400-410.
- "Xiyatu Meishuguan di Yazhou yishupin" ("Asian Art in the Seattle Art Museum"). *Meishu yanjiu (Fine Arts Research)* (Beijing: Central Institute of Fine Arts), February 1983, 83-85.
- "Mawangdui, Excavated Materials, and Transmitted Texts: A Cautionary Note." *Early China*, 8 (1982-1983), 79-92. Chinese version published in *Zhongguo Han hua yanjiu (Art of the Han Dynasty)*, 426-429. Beijing: Association for Research for Han Dynasty Art and Peking University Han Art Institute, 2006.
- "In Praise of Government: Chao Yung's Painting, *Noble Steeds*, and Late Yüan Politics." *Artibus Asiae*, 46.3 (1985), 159-202.
- "Chinese Concepts of Old Age and Their Role in Chinese Painting, Painting Theory and Criticism." *Art Journal*, 46.2 (Summer 1987), 103-114.
- "Chinese Painting Studies in the West: A State-of-the-Field Article." *Journal of Asian Studies*, 41.4 (November 1987), 849-897. Chinese-language translation in *Duoyun art history journal* (Beijing), 1990.3, 31-52. Also in *Haiwai Zhongguo hua yanjiu wenxuan* (海外中國畫研究文選 *Essays on the History of Chinese Painting by Overseas Scholars, 1950-1987*), edited by Hong Zaixin, 10-64, 380-409. Shanghai: Shanghai Fine Arts Publishing Company, 1992. Also in *Zhongwen huihua lunwen ji* (中文繪畫論文集 *Essays on Traditional Chinese Painting*), 708-766. Shanghai: Shanghai Calligraphy and Painting Publishing Company, 1992.
- "Back to the Red Cliff: Reflections on the Narrative Mode in Early Literati Landscape Painting." *Ars Orientalis*, 25 (1995), 19-38.

- "The Censorship of Art in Socialist China: A Do-It-Yourself System." In Elizabeth Childs, editor, *Suspended License: Studies in Art and Censorship from the Renaissance to the Present*, 310-345. Seattle and London: University of Washington Press, 1997.
- "The Referee Must Have a Rule Book: Modern Rules for an Ancient Art." In Judith Smith and Wen Fong, editors, *Issues of Authenticity in Chinese Painting*, 149-169. New York: Metropolitan Museum of Art, 1999.
- "Three Paradigms for the Consideration of Authenticity in Chinese Painting." *American Academy of Arts and Sciences Bulletin*, 55.1 (Fall 2001), 29-36.
- "Hitchcock With a Chinese Face: Lou Ye's *Suzhou River*." *Persimmon: Asian Literature, Arts, and Culture*, 3.2 (Summer 2002), 70-73.
- "Beyond Suzhou: Region and Memory in the Gardens of Sichuan." *Art Bulletin*, 86.2 (June 2004), 207-227.
- "The Evolution of a 'Revolution': Unsettled Reflections on the Chinese Art-Historical Mission." *Archives of Asian Art*, 55 (2004-5), 39-52.
- "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?" *Journal of the International Snuff Bottle Society*, 37.1 (Spring 2005), 4-20.
- "Changing Views of Change: The Song-Yuan Transition in Chinese Painting Histories." In Vishaka Desai, editor, *Asian Art History in the Twenty-First Century*, 40-63. Williamstown, MA and New Haven: Sterling and Francine Clark Art Institute and Yale University Press, 2007.
- "Landscape Theory from a Chinese Space-Time Continuum." In James Elkins and Rachael DeLue, editors, *The Art Symposium, 6: Landscape Theory*, 277-281. New York and London: Routledge, 2008.
- "Three Paradigms for the Consideration of Authenticity in Chinese Art." In Jason Kuo, editor, *Perspectives on Connoisseurship of Chinese Art*, 67-87. Washington, D.C.: New Academia Publishing, 2008.
- "Recent and Contemporary Painting, Introduction." In John Rosenfield, Shih Shou-chien, and Takeda Tsuneo, editors, *The History of Painting in East Asia: Essays on Scholarly Method*, 2008, 504-508. Taipei: Rock Publishing International, 2008.
- "Modernization, Periodization, Canonization in Twentieth-Century Chinese Painting." In Josh Yiu, editor, *Writing Modern Chinese Art: Historiographic Explorations*, 15-21. Seattle: Seattle Art Museum and University of Washington Press, 2009.
- "Facades: The New Beijing and the Unsettled Ecology of Jia Zhangke's *The World*." In Jiayan Mi and Sheldon Lu, editors, *Chinese Ecocinema in the Age of Environmental Challenge*, 113-127, 305-308. Hong Kong: Hong Kong University Press, 2009.
- "The Yuan 'Revolutionary' Picnic: Feasting on the Fruits of Song (An Historiographic Menu)." *Ars Orientalis*, 37 (2009), 9-31.
- "All Receding Together, One Hundred Slanting Lines: Replication, Variation, and Some Fundamental Problems in the Study of Chinese Paintings of Architecture," 一去百斜: 复制, 变化及中国界画研究中的若干基本问题. In Shanghai Museum, editor, *Qiannian danqing: Xidu Zhong Ri cang Zhongguo Tang, Song, Yuan*

- huihua zhenpin* 千年丹青:細讀中日藏中國唐宋元繪畫珍品 *Masterpieces of Ancient Chinese Paintings: Paintings from the Tang to Yuan Dynasty in Japanese and Chinese Collections*, Chinese language text 131-150 (illustrated), English language text (unillustrated), 15-29. Beijing: Peking University Press, 2010.
- "China Seen by the Chinese: Documentary Photography, 1951-2003." In Gao Chu 高初 and Du Lin 杜琳, editors, 史料, 史识: 摄影术传入至今的中国摄影书写, *Material & Idea: Chinese Photography History 1840s-2011*, 285-306. Huaian: Huaian guoji sheying guan, 2011.
- "The Space Between: Cross-Cultural Encounters in Contemporary Chinese Art." In Roger Ames and Hsingyuan Tsao, editors, *Meaning, Image, and Word: Resourcing "Word Play" in Chinese Cultural Discourse*, 177-198. Albany: State University of New York Press, 2011.
- "Photography Goes to the Movies: On the Boundaries of Cinematography, Photography, and Videography." In Jerome Silbergeld, Dora Ching, Judith Smith, and Alfreda Murck, editors, *Bridges to Heaven: Essays on East Asian Art History in Honor of Wen C. Fong*, Volume 2, 875-906. Princeton: Tang Center for East Asian Art and Princeton University Press, 2011.
- "Cinema and the Visual Arts of China." In Yingjin Zhang, editor, *Companion to Chinese Cinema*, 400-416. Malden MA, Oxford, and Chichester: Wiley-Blackwell, 2012.
- "From Mountain Songs to Silvery Moonlight: Some Notes on Music in Chinese Cinema." In Yingjin Zhang, editor, *Companion to Chinese Cinema*, 417-428. Malden MA, Oxford, and Chichester: Wiley-Blackwell, 2012.
- "一去百斜: 复制, 文化, 及中国界画研究的若干基本问题" ("All Receding Together, One Hundred Slanting Lines: Replication, Variation, and Some Fundamental Problems in the Study of Chinese Paintings of Architecture"). In The Palace Museum, editor, 清明上河图新论 (*New Perspectives on Qingming Shanghe Tu*), 103-115. Beijing: The Forbidden City Publishing House, 2012.
- "First Lines, Final Scenes in Text, Handscroll, and Chinese Cinema." In Katherine Tsiang and Martin Powers, editors, *Looking at Asian Art: Perspectives in Memory of Father Harrie Vanderstappen*, 114-133. Chicago: University of Chicago Art Media Resources, 2012.
- "Re-reading Zong Bing's Fifth-Century Essay on Landscape Painting: A Few Critical Notes." In Shelagh Vainker and Xin Chen, editors, *A Life in Chinese Art: Essays in Honour of Michael Sullivan*, 30-39. Oxford: Ashmolean Museum, 2012.
- "现身于宋代的'文人画' – 对我们所知与未知之思考" ("Discovering Song Dynasty 'Literati Painting': Reflections on What We Know and Do Not Know"). In Shanghai Museum, editor, 翰墨荟萃——细读美国藏中国五代宋元书画珍品 *Masterpieces of Early Chinese Painting and Calligraphy in American Collections*, 186-203. Beijing: Beijing University Press, 2012.
- "Ang Lee's America, in Living Color." *Journal of Chinese Cinemas* 6.3 (November 2012), 283-298.
- "The Chinese Family Model in the World of Art." Co-authored with Michelle DeKlyen, in Jerome Silbergeld and Dora Ching, editors, *The Family Model in Chinese Art and Culture*, 1-9. Princeton: Tang Center for East Asian Art and Princeton

University Press, 2013.

- "The Ghosts of Patriarchy Past: Family Dynamics and Psycho-Politics in Recent Chinese-Language Cinema." In Jerome Silbergeld and Dora Ching, editors, *The Family Model in Chinese Art and Culture*, 373-399. Princeton: Tang Center for East Asian Art and Princeton University Press, 2013.
- "서양 중국회 화 사연구 특론" ("A Study of Western Research on the History of Chinese Painting"). In Kim Hongdae, editor, *중국미술사연구 입문 (Introduction to Research on Chinese Art History)*, 270-370. Paju, Korea: Han'guk haksul chŏngbo, 2013.
- "Michael Sullivan and his Study of Modern and Contemporary Chinese Painting," *Journal of Art Historiography*, 10 (June 2014), 1-15. (Online site: <https://arthistoriography.files.wordpress.com/2014/06/silbergeld1.pdf>)
- "Calligraphy, Painting, and Sculpture Are One, But Sometimes Two or Three," in Wen C. Fong, *Art as History: Calligraphy and Painting as One*, 1-17. Princeton: Tang Center for East Asian Art and Princeton University Press, 2015.
- "Art and History: Zhang Daqian, In and Out of the Twentieth Century," co-authored with Wen Fong, in Wen C. Fong, *Art as History: Calligraphy and Painting as One*, 283-422. Princeton: Tang Center for East Asian Art and Princeton University Press, 2015.
- "On the Origins of Literati Painting in the Song Dynasty. In Martin Powers and Katherine Tsiang, editors, *Companion to Chinese Art*, 474-498. Malden, MA, Oxford, and Chichester: Wiley-Blackwell, forthcoming 2015.
- "Trading Places: Zoomorphism and Anthropomorphism in Chinese Art." In Jerome Silbergeld and Eugene Wang, editors, *The Zoomorphic Imagination in Chinese Art and Culture*, 1-20. Honolulu: University of Hawai'i Press, forthcoming 2016.
- "The Political Animal: Metaphoric Rebellion in Zhao Yong's Painting of Heavenly Horses." In Jerome Silbergeld and Eugene Wang, editors, *The Zoomorphic Imagination in Chinese Art and Culture*, 289-340. Honolulu: University of Hawai'i Press, forthcoming 2016.

Catalogue Essays (see also those listed in Exhibition Catalogues, above)

- "Modern Mandalas: The Paintings of Feng Bin." In *Eternal Present: Feng Bin, 1997-2000*. Chengdu: Chengdu Museum of Contemporary Art, 2001.
- "Art Without Age: Being Old and Young and C. C. Wang." In *The Lyrical Brush of C.C. Wang*. New York: Plum Blossoms Gallery, 2001.
- "Double-Vision: Art Out of Joint." In *Reason's Clue*. New York, Taipei and Beijing: Queens Museum of Art and Lin and Keng Art Gallery, 2008, xvii-xxxiii. Also in *Asian Art News*, 18.5 (September/October 2008).
- "Words, Words, Words: The Madness of Xu Bing." In Carolyn Guile, editor, *Reading Space: The Art of Xu Bing*, 45-53. Hamilton NY: Department of Art and Art History, Colgate University, 2009.
- "From Tragedy to Farce: Things Forgotten and Remembered in Contemporary Chinese Art." In Stephanie Donald and Harriet Evans, editors, *China and Revolution: History, Parody, and Memory in Contemporary Art*, 18-20. Sydney: University of

Sydney University Art Gallery, 2010.

"Four Paths from Dunhuang: A Memorial and Three Interviews," in Willow Weilan Hai and Jerome Silbergeld, *Inspired by Dunhuang: Re-Creation in Contemporary Chinese Art*, 11-30. New York: China Institute, 2013.

"Wang Mansheng: Artist and Art," in Shanxi Provincial Museum, 深山尋古木: *Deep in the Mountains, Searching for Ancient Trees, Works of Art by Wang Mansheng*, 1-12. Taiyuan: Shanxi People's Publishing House, 2014.

"The Displaced Artist Sees Things for Us: Zhang Hongtu and the Art of Convergence," in Jerome Silbergeld and Luchia Lee, editors, *Zhang Hongtu: A Retrospective*. New York: Queens Museum and Durham: Duke University Press, 2015.

"Stones Into Ink: China's Tradition of Silk and Paper Mountains," in Willow Weilan Hai, Jerome Silbergeld, and Rong Jiang, editors, *The Art of the Mountain: Through the Chinese Photographer's Lens*. New York: China Institute in America, forthcoming 2017.

#### Encyclopedia Entries

"The Arts of the Yüan Dynasty." *Encyclopaedia Britannica*. Chicago: 1987.

"Ju-ware Ceramics." *Encyclopaedia Britannica*. Chicago: 1995, 6:632.

"East Asian Arts: China," coauthored with Michael Sullivan. *Encyclopaedia Britannica* Chicago: 1995; revised 1999, 17:668-701.

Entries for *The Dictionary of Art*. London: Macmillan Publishers Limited, 1996:

"Chinese Painting: Historical Overview"

"East Asian Painting: Album"

"East Asian Painting: Line"

"Chinese Art: Symbolism"

"Chinese Art: Secular Iconography and Subject Matter"

"Gong Xian (c. 1618-1689)"

Entries for *Grove Dictionary of Art Online*, London: Macmillan Publishers Limited, 2001:

"Chinese Painting: Historical Overview"

"Chinese Art: Iconography and Subject Matter"

"East Asia: Album"

"East Asia: Brushline"

"Gong Xian (c. 1618-1689)"

Online Entries for *Encyclopaedia Britannica*, 2009:

"Chinese Art," with Michael Sullivan

"Chinese Painting," with Michael Sullivan and Liu Qiyi

"Chinese Architecture," with Michael Sullivan and Liu Qiyi

#### Book Reviews

Review of Earle J. Coleman, *Philosophy of Painting by Shih-t'ao:*

*A Translation and Exposition of his Hua-P'u*. *Journal of Asian Studies*, 19.1 (November 1979), 162-164.

Review of James Cahill, *The Distant Mountains: Chinese Painting of the Late Ming*



- Dynasty, 1570-1644. Art Bulletin*, 67 (March 1985), 168-172.
- Review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China. Harvard Journal of Asiatic Studies*, 62.1 (June 2002), 230-239.
- Review of Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema. Journal of Asian Studies*, 62.1 (February 2003), 264-266.

### Interviews

- Interviewed by Jason Kuo. In *Discovering Chinese Painting: Dialogues with American Art Historians*, edited by Jason Kuo, 103-142. Dubuque: Kendall/Hunt, 2000, 85-118; revised and expanded, 2006.
- Interview of Jason Kuo. In *Discovering Chinese Painting: Dialogues with American Art Historians*, edited by Jason Kuo, 167-188. Dubuque: Kendall/Hunt, 2000.
- Interview of Wen Fong. In *Reflections on Chinese Art History*, 9-42. Princeton: Tang Center for East Asian Art, 2006. Also published as "Wo de xueshu silu: Huida Xie Baike jiaoshou de jiuge wenti," *Gugong wenwu, National Palace Museum Monthly of Chinese Art* [Taipei], 277 (April 2006), 58-69, 280 (July 2006), 48-65, 281 (August 2006), 60-73. Also *Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong*, edited by Jerome Silbergeld, Dora Ching, Judith Smith, and Alfreda Murck, Volume 1, 17-51. Princeton: Tang Center for East Asian Art and Princeton University Press, 2011.
- "Conversation with Artist Liu Dan." In *ARTiculations: Undefined Chinese Contemporary Art*, co-edited by Jerome Silbergeld and Dora Ching, 94-111. Princeton: Tang Center for East Asian Art and Princeton University Press, 2010.

### Introductions, Prefaces and Forewords (Other than those listed in Books Edited/Co-Edited, above)

- "Preface." In Diana Yeongchau Chou, *A Study and Translation from the Chinese of Tang Hou's Huajian (Examination of Painting)*, iv-v. Lewiston NY: Edwin Mellen Press, 2005.
- "Introduction." In Cary Liu, editor, *Rethinking Recarving: Ideals, Practices, and Problems of the "Wu Family Shrines" and Han China*, 14-16. Princeton: Princeton University Press, 2008.
- "Foreword." Co-authored with Dora Ching, in Anne de Coursey Clapp, *Commemorative Landscape Painting in China*, 7-8. Princeton: Tang Center for East Asian Art and Princeton University Press, 2012.
- "Foreword." Co-authored with Dora Ching, in Gregory Levine, Andrew Watsky, and Gennifer Weisenfeld, editors, *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, 7-10. Princeton: Tang Center for East Asian Art and Princeton University Press, 2012.
- "Preface." In Bianca Bosker, *Original Copies: Architectural Mimicry in Contemporary China*, vii-ix. Honolulu: University of Hawai'i Press and Hong Kong: Hong Kong University Press, 2013.
- "Foreword to James Cahill, "Xieyi in the Zhe School? Some Thoughts on the Huai'an Tomb Paintings," *Archives of Asian Art* 62 (2012), 5.

Introduction to Sunglim Kim, "Multi-Dimensional Messages in Late Jeoson Korea,"  
*Archives of Asian Art* 64.1 (Spring 2014), forthcoming 2015.

Introduction to Susan Bush, "Mi Youren's and Sima Huai's *Joint Poetry Illustrations*,"  
*Archives of Asian Art* 64.2 (Fall 2014), forthcoming 2015.

Obituary

"Munakata Kiyohiko (1928-2002)," with Wen Fong and Yoshiaki Shimizu, *Archives of Asian Art* 54 (2004), 97.

"Michael Sullivan (1916-2013)," *Archives of Asian Art*, 63.2 (Fall 2013).

Book jacket endorsements

Julia Andrews. *Painters and Politics in the People's Republic of China*. Berkeley, Los Angeles, and London: University of California Press, 1994.

Michael Sullivan. *Art and Artists of Twentieth-Century China*. Berkeley, Los Angeles, and London: University of California Press, 1996.

Michael Sullivan. *The Arts of China*. Berkeley, Los Angeles, and London: University of California Press, 1999 (fourth edition) and 2008 (fifth edition).

Alfreda Murck. *Poetry and Painting in Song China: The Subtle Art of Dissent*. Cambridge and London: Harvard University Asia Center and Harvard University Press, 2000.

Eugene Y. Wang. *Shaping the Lotus Sutra*. Seattle and London: University of Washington Press, 2005.

Zhang Zhen, editor. *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*. Durham and London: Duke University Press, 2007.

Michael Sullivan. *The Night Entertainments of Han Xizai: a Scroll by Gu Hongzhong*. Berkeley, Los Angeles, and London: University of California Press, 2008.

Ouyang Zhongshi, Wen Fong et al. *Chinese Calligraphy*. New Haven, London, and Beijing: Yale University Press and Foreign Languages Press, 2008.

Wu Hung. *Contemporary Chinese Art: Primary Documents*. New York: Museum of Modern Art, 2010.

Gao Minglu. *Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art*. Cambridge: MIT Press, 2011.

Susan Bush. *The Chinese Literati on Painting: Su Shi (1037-1101) to Tung Ch'i-ch'ang (1555-1636)*. Hong Kong: Hong Kong University Press, 2012 (second edition).

Katharine T. Burnett. *Dimensions of Originality: Essays on Seventeenth-Century Chinese Art Theory and Criticism*. Hong Kong: Chinese University of Hong Kong Press, 2013.

Lara Netting. *A Perpetual Fire: John C. Ferguson and His Quest for Chinese Art and Culture*. Hong Kong: Hong Kong University Press, 2013.

Whitney Dilley. *The Cinema of Ang Lee: The Other Side of the Screen*, 2nd edition. New York: Columbia University Press, 2015.

Public Lectures, Conference and Symposia Participation

Lecture, "Politics Without People: The Function of Nature in the Landscape Arts of Kung Hsien," Association for Asian Studies, Regional Conference, Vancouver, June 1973

- Lecture, "Conquered Land: Political Symbolism in the Landscape Arts of Kung Hsien," Art Historians of the Pacific Northwest, Seattle, October 1974
- Lecture, "The Political Landscapes of Kung Hsien, in Painting and Poetry," International Symposium on Painting and Calligraphy by Ming *I-min*, Chinese University of Hong Kong, September 1975
- Lecture, "Chinese Painting After the Mongol Invasion: Traditions and Synthesis," American Oriental Society, West Coast Branch Annual Meeting, Portland, April 1976
- Lecture, "Chinese Ceremonial Bronzes in the Seattle Art Museum," Seattle Art Museum, October 1976
- Lecture, "Chinese Blue-and-Green Style Landscape Paintings in the Seattle Art Museum," Seattle Art Museum, October 1976
- Discussant, Asian Studies on the Pacific Coast, Association for Asian Studies Regional Conference, Eugene, June 1977
- Distinguished Lecturer in Art, Maude I. Kerns Fund, University of Oregon, February 6-7, 1978
- Lecture, "Han Art Reassessed: The Ma-wang-tui Paintings," Northwest Regional Seminar on China, Seattle, April 1979
- Lecture, "The Willow in Chinese Painting and Literature," Northwest Regional Seminar on China, Seattle, November 1979
- Lecture, "Funeral Banners and Painted Coffins: The Re-Discovery of Early Han Painting Style," Maude I. Kerns Asian Art Lecture Series, Inaugural Lecture, University of Oregon, January 1980
- Lecture, "Kung Hsien: The Professional Artist and His Patronage," Northwest Regional Seminar on China, Seattle, April 1980
- Lecture, "Chinese Painting Under the Manchus," Bellevue Art Museum, August 1980
- Discussant, American Council of Learned Societies Workshop on "Artists and Patrons: Some Economic and Social Aspects of Chinese Painting," Nelson Gallery of Art, Kansas City, November 1980
- Lecture, "Art in the People's Republic of China 1980," Northwest Regional Council on China, Seattle, January 1981
- Lecture, "The Great Bronze Age of China: Introduction to an Exhibition From the People's Republic of China," Seattle Art Museum, February 1981
- Panel coordinator and discussant, "Old Age, Death, and Immortality in East Asian Art," Northwest Regional Seminar on East Asia, Seattle, April, 1983
- Lecture, "Ageing and Art: Aspects of Chinese Painting, Painting Criticism and Theory," Northwest Regional Seminar on East Asia, Seattle, April 1983
- Lecture, "The Dunhuang Buddhist Caves: A Study in Breadth," Seattle Art Museum, October 1983
- Lecture, "Neo-Confucianism and the Art of Chinese Painting," Seattle Art Museum, November 1983
- Lecture, "Suchou's Garden of the Master of Nets," Sun Yat-sen Garden Society, Vancouver, B.C., January 1983
- Lecture, "In Praise of Government: Chao Yung's Painting, *Noble Steeds*, and Late Yüan Politics," Regional Seminar in Chinese Studies, University of California, Berkeley, April 1984
- Lecture, "Chinese Concepts of Old Age and their Role in Chinese Painting, Painting Theory and

- Criticism," College Art Association national conference, Los Angeles, February 1985
- Panel moderator, "Art and Politics in 20th-Century China," Northwest Regional Seminar on East Asia, Seattle, March 1985
- Panel chairman, "Chinese Landscape Painting: Style, Content, and Context," College Art Association national conference, New York, February 1986
- Lecture, "Chinese Concepts of Old Age and their Role in Chinese Painting, Painting Theory and Criticism," University of Michigan, March 1987
- Lecture, "Internal and External Sources of Value in Two Twelfth-Century Chinese Paintings," College Art Association national conference, Houston, February 1988
- Lecture, "Neo-Confucianism, Individualism, and Late Ming Painting Theory," Shanghai Museum "Scholar's Studio" exhibition lecture series, Seattle Art Museum, March 1988
- Lectures, "Ten-thousand Volumes, Ten-thousand Miles: The Artistic Odyssey of C. C. Wang," Chinese Culture Foundation of San Francisco, July 1988, and University of Kansas, November 1989
- Symposium chairman, "Inner Visions, Outer Storms: Chinese Painting in the Modern Era," China Institute in America, New York, April 1989
- Lecture, "Spirit-Journeys -- Traveling in Fashion: Excavated Art from the Han Dynasty Tombs at Mawangdui," Portland Art Museum, March 1990
- Lecture, "Conformity and Acceptability in the Art of Socialist China," University of Kansas, March 1990
- Lecture, "Strong and (Sometimes) Docile, The Horse as Public Servant: Interpretations of Artistic Intent in Traditional Chinese Painting," Metropolitan Museum of Art, June 1990
- Lectures, "Censorship and Individualism in the Art of Socialist China: The Painters Chen Zizhuang and Li Huasheng," and "Horses and Public Servants: Artistic Individualism in Traditional Chinese Painting," Lansdowne Distinguished Lectureship, University of Victoria, October 1990
- Lecture, "Art Censorship in Socialist China: A Do-It-Yourself System," College Art Association national conference, Washington, D.C., February 1991
- Discussant, International Symposium on Tung Ch'i-ch'ang, session on "Painting and Theory: What Relationship?", Nelson-Atkins Museum, Kansas City, March 1992
- Panel chair, "High Art, Low Art, Chinese Art: Changing Views," College Art Association national conference, Seattle, February 1993
- Panel chair and discussant, session on "The Chinese Avant-garde Abroad," international conference on "China's New Art: The Rise of a Cosmopolitan Avant-Garde," Vancouver, B.C., July 1993
- Television interview, Seattle PBS (Channel 9) program "Upon Reflection," 30-minute interview about the book *Contradictions*, April 1994
- Moderator, "A Scholar's Delight: International Symposium Celebrating the Newly Opened Seattle Asian Art Museum," November 1994
- Discussant, First Chinese-American Symposium on Fine Arts: "New Interpretations of Ming and Qing Painting," sponsored by The Palace Museum and the Central Academy of Fine Arts, Beijing, December 1994
- Lecture, "Cynical Idealism: Making the Chinese Artist Free," for University of Oregon Museum's Chinese Avant-Garde Exhibition, February 1996
- Lecture, "Victims and Rebels: Images of Women in Recent Chinese Cinema," Reed College,

February 1996

- Lecture, "Victims and Rebels: Images of Women in Recent Chinese Cinema," University of Oregon, February 1996
- Discussant, session on "Politics, Society, and Culture," International Symposium on the Arts of the Sung and Yüan, The Metropolitan Museum of Art, May 1996
- Panel co-chair and discussant, session on "Painting and Visual Culture," International Symposium on Chinese Art of the Ming and Ch'ing Dynasties, Chicago Art Institute and University of Chicago, July 1996
- Lecture, "Victims, Warriors, Crusaders, Collaborators: The Female Analogy in Recent Chinese Cinema," New England East Asian Art History Seminar, Harvard University, October 1996
- Lecture, "Political Melodrama and No-Drama in Recent Chinese Cinema," New England China Seminar, Harvard University, November 1996
- Lecture, "Victims, Warriors, Crusaders, Collaborators: The Female Analogy in Recent Chinese Cinema," Brown University, November 1996
- Lecture, "Is China a Culture in Ruins? A Cinematic View," symposium on "Ruins in Chinese Visual Culture," University of Chicago, May 1997
- Lecture, "Dragons and Terrorists: A Comparison of Hong Kong and Taiwan Cinema," Seattle Art Museum, September 1997
- Lecture, "Chinese Scholars' Rocks," Seattle Asian Art Museum, October 1997
- Robert Lehman Distinguished Lecturer, Bowdoin College, "Ruins Into Art: Cinematic Views of China's Cultural Decline," and "Gender and Allegory: Traditional Rhetoric and the Chinese Search for Cinematic Form," March 1998
- Lecture, co-authored with primary author Professor Hong Zaixin (Chinese National University, Hangzhou), "Pan Tianshou and the Jiangnan Art Tradition," at "Jiangnan: International Symposium on Modern and Contemporary Art from South of the Yangzi River," Vancouver, B.C., April 1998
- Lecture, "Gender, Allegory, Melodrama: Traditional Chinese Rhetoric and the Modern Pursuit of Cinematic Form," Art History Department/Center for International Studies, Stanford University, May 1998
- Lecture, "The Traditionalism of the Cinematic Avant-Garde: An Art Historical Perspective," Guggenheim Museum of Art, New York, May 1998
- Lecture, "Contemporary Chinese Cinema in Art Historical Perspective: Traditional Rhetoric and the Pursuit of Cinematic Form," Princeton University, October 1998
- Lecture, "*Yellow Earth* and the Traditionalism of Chinese 'Avant-Garde' Cinema," Seattle Asian Art Museum, January 1999
- Panel chair, College Art Association national conference, "Art History Open Session: Asian Art," Los Angeles, February 1999
- Lecture and panel moderator, "Who Is the Audience?" exhibition symposium for "Inside Out: New Chinese Art," San Francisco Museum of Modern Art, February 1999
- Lecture, "Fixation, Derivation, and Genre Formation: The Past as Present in 'Fifth Generation' Chinese Cinema," symposium on "Memory, Modernity, and the Millennium in Contemporary Chinese Culture," University of British Columbia, April 1999
- Lecture, "Not Just One 'Chinese' Style: Different Gardens North and South, East and West, Here and There, Then and Now," symposium on "The Cultural Dimensions of a Chinese

- Garden," Lewis and Clark College/University of Oregon, Portland, April 1999
- Lecture, "Beyond the Essential Chinese Garden: Sichuan Style, Memorial Gardens, and Regional Diversity in Chinese Architecture," Princeton University, September 1999
- Lecture, "Not Just One 'Chinese' Style: Different Gardens North and South, East and West, Here and There, Then and Now," University of Puget Sound, Tacoma, October 1999
- Lecture, "The Collector as Artist: Uses of the Past in the Paintings of C. C. Wang," Metropolitan Museum of Art, September 1999
- Lecture, "Art and the Deal: Corporate Culture and the Traditional Chinese Garden," Microsoft Campus, Redmond, October 1999; also given at King County (Washington) Corporate Council for the Arts, November 1999
- Panel discussant and moderator, "The Referee Must Have a Rule Book," symposium on "Issues of Authentication and Connoisseurship in Chinese Art," Metropolitan Museum of Art, December 1999
- Lecture, "What Is To Be Learned?" symposium on "Future Perfect, Present Tense: The Avant-Garde in China," Henry Art Gallery, Seattle, January 2000
- Lecture, "Suzhou Is Not Enough: 'Sichuan Style' Gardens and Chinese Regional Architecture," UCLA, February 2000
- Lecture, "Balancing the Equation: The Traditionalism of the Avant-Garde and the Radicalism of Traditional Chinese Painting," Henry Art Gallery, Seattle, February 2000
- Panel chair, "Huizong and the Culture of Northern Song China," Association for Asian Studies national conference, San Diego, March 2000
- Lecture, "The Metropolitan Museum 'Trial': A Judgment on Eleven Counts," Portland Art Museum, March 2000
- Lecture, "A Farewell to Arts: Memory, Struggle, and Cinematic Survival in the People's Republic of China," Seattle Art Museum, April 2000
- Lecture, "Waltzing with the Censor: Conventions of Protest in Contemporary Chinese Art," Seattle Art Museum, April 2000
- Lecture, "Su Dongpo's 'Red Cliff' Poems: A Classic Theme in Chinese Scholar Painting and the Museum of Fine Arts' 'Red Cliff' Handscroll," Boston Museum of Fine Arts, May 2000
- Lecture, "The 4th Art in China: Garden Building and the Unity of the Fine Arts," Summer Arts Festival, University of Washington, July 2000
- Lecture, "Reflections on the Technical Basis of Chinese Painting Style," Asian Art Museum of San Francisco, September 2000; on-line availability: <http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=416634357>
- Lecture, "Art Without History: On 'Style' in Chinese Painting," Asian Art Museum of San Francisco, September 2000
- Lecture, "A Faulknerian View of the Chinese Avant-Garde," Oxford University, Ashmolean Museum, October 2000
- Lecture, "Hitchcock With a Chinese Face: Lou Ye's *Suzhou River*," Asian Art Museum of San Francisco, November 2000
- Symposium co-organizer, lecture series co-organizer, advisory board member for "Inside Out: New Chinese Art" exhibition, UW Henry Art Gallery and Tacoma Art Museum, winter 2000
- Film series curator and lecturer, "Outside In: Contemporary Chinese Series," Seattle Art Museum, University of Washington Henry Art Gallery, Tacoma Art Museum, winter

2000

- Discussant, national symposium on "Huizong and the Culture of the Northern Song," panel on "Artistic Practice," University of Washington, February 2001
- Lecture, "'The Highest Good': Water as Culture in China," conference on "Asia H<sub>2</sub>O: Water Issues Across Asia," University of Washington, February 2001
- Gallery lecture, "Virtue Made Visible: Writing Style as Moral Display," Seattle Asian Art Museum, March 2001
- Lecture, "Three Paradigms for the Consideration of Authenticity in Chinese Art," American Academy of Arts and Sciences, San Francisco, March 2001
- Film series curator and lecturer, "In Cinema: China's Intellectuals and Their Modern Fate," Seattle Art Museum, April 2001
- Symposium co-chair, "Writing Culture: A Symposium on Chinese Calligraphy," Seattle Asian Art Museum, April 2001
- Lecture, "What is 'China'? : Race, Region, and Class in the Shaping of a Modern Chinese Image," Seattle Art Museum, May 2001
- Lecture, with Seattle Art Museum Curator of Chinese Art Jay Xu, "Treasures from a Lost Civilization: Ancient Chinese Art From Sichuan," sponsored by University Bookstore, Seattle May 2001
- Lecture, "Undefining China: Art and Borders in Chinese History," Seattle Art Museum, July 2001
- Lecture, "From the One, Many, and Back Again: Originality and Derivation in Chinese Art," University of Washington Summer Arts Festival, Seattle, July 2001
- Workshop lectures, "The Theme's the Message: Teaching Chinese Painting," East-West Center, University of Hawaii, August 2001
- Lectures, "Cinematic Doubles, Oedipal Triangles, and Lou Ye's *Suzhou River*," Oberlin College and Ohio State University, February 2002
- Lecture, "Two Parts Creativity, One Part Soy Sauce: Chinese Artists in New York City," China Institute in America, New York, February 2002
- Lecture, "Beyond Suzhou: Chinese Regional Architecture and the Gardens of Sichuan," Notre Dame University, March 2002
- Lecture, "Hitchcock With a Chinese Face: Globalization and Regionalization in Three Chinese Films," for the International Conference on Globalization and Media in Asia: Hollywood, Asian Media, and the Global Market, Notre Dame University, March 2002
- Lecture, " 'The Heart in Conflict With Itself': Taiwan, Chinese Identity, and Hou Hsiao-hsien's *Good Men, Good Women*," Harvard University, March 2002
- Lecture, "Beyond Suzhou: Design and Function in the Gardens of Sichuan," First International Symposium on Classical Chinese Gardens, Asia Society/New York Chinese Scholar's Garden, New York, April 2002
- Panel chair and commentator, " 'Recent,' 'Modern,' and Contemporary': Not the Same, Not What they Seem," panel on "Recent and Contemporary Painting," Conference on the History of Painting in East Asia, Taipei, October 2002
- Museum lecture, "Collecting Contemporary Chinese Art," Princeton University Art Museum Partners Program, November 2002
- Docent lecture, "Technique as the Basis of Style in Chinese Painting," Princeton University Art Museum, November 2002

- Faculty colloquium presentation, "Regionalism in Chinese Architecture: Design, Function, and Patronage in the Gardens of Sichuan," University of Pennsylvania, East Asian Studies Department, December 2002
- Lecture, "Regionalism, Archaism, and the Gardens of Sichuan," Institute for Advanced Study/American Institute of Archaeologists, Princeton, February 2003
- Symposium co-organizer (with Dora Ching), "Persistence/Transformation: Text as Image in the Art of Xu Bing," Princeton University, February 2003
- Lecture, "The Evolution of a 'Revolution': The Song-Yuan Transition in Chinese Art and the Re-Writing of Literati Painting History," Symposium on "Treasures of the Sons of Heaven: the Imperial Collections from the National Palace Museum, Taipei," Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 2003
- Panel discussant, "Remapping Post-Deng Visual Culture in China," Association for Asian Studies, San Diego, March 2004
- Lecture, "Homeward-Looking Angels: Garden Shrines for Sichuan's Cultural Heroes," Wesleyan University, April 2004
- Lecture, "Youth, Embodied and Disembodied, in Recent Chinese Cinema: Jiang Wen's *In the Heat of the Sun*," Symposium on "The Chinese Body Politic: Corporeality and Power in Modern China," Harvard University, April 2004
- Lecture, "Stage Magic: Youth, Embodied and Disembodied, in Jiang Wen's Film *In the Heat of the Sun*," San Francisco Asian Art Museum, May 2004; on-line availability: <http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=381387163>
- Lecture, "Photography Goes to the Movies: On the Boundaries Between Cinematography, Photography, and Videography," in "Intersections: A Symposium on Experimental Photography, Video, and Film in China," University of Chicago, October 2004
- Lecture, "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?" Philadelphia Museum of Art, October 2004
- Symposium co-organizer (with Dora Ching), "The Family Model in Chinese Art and Culture"; symposium lecture, "Family Dynamics and Psychodynamics in Recent Chinese Cinema," Princeton University, November 2004
- Dean's High Table presentation, Princeton Graduate School, "Embracing Interdisciplinary Study," February 2005
- Lecture, "The Space Between: Cross-Cultural Encounters in Contemporary Chinese Art," University of British Columbia, March 2005
- Lecture, "Illusion and Political Mystery in Chinese Film," Seattle Art Museum, March 2005
- Discussion/interview, "An Evening with Artist Zhang Hongtu," China Institute in America, New York, March 2005
- Lecture, "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?" Philadelphia Art Museum, June 2005,
- Lecture, "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?" Nantucket Atheneum, August 2005
- Symposium co-organizer, with Dora Ching and Alfreda Murck, "Bridges to Heaven: A Symposium on East Asian Art in Honor of Wen C. Fong," Princeton University, April 2006
- Lecture, "Changing Views of Change: The Song-Yuan Transition in Chinese Painting Histories," Conference on "Asian History in the Twenty-First Century," Asia Society/Clark Art



- Institute, New York/Williamstown MA, April 2006
- Lecture, "The Gardens of Sichuan," The Huntington Museum and Botanical Gardens, San Marino CA, May 2006
- Lecture, "History, Memory, Illusion in Two Films by Director Jiang Wen and Cinematographer Gu Changwei," Department of Art History, UCLA, May 2006
- Lecture, "The Photograph in the Movie: On the Boundaries of Cinematography, Photography, and Videography," Santa Barbara Museum of Art, May 2006
- Lecture, "History, Memory, Illusion in Two Films by Director Jiang Wen and Cinematographer Gu Changwei," Australia National University, Canberra, August 2006
- Lecture, "The Photograph in the Movie: On the Boundaries of Cinematography, Photography, and Videography," University of Technology Sydney, Sydney Australia, August 2006
- Lecture, "The Photograph in the Movie: On the Boundaries of Cinematography, Photography, and Videography," University of Michigan, October 2006
- Lecture, "Memories That Fade, Images That Lie, and Sorting It All Out in Director Jiang Wen's Film, "In the Heat of the Sun," Columbia University, October 2006
- Lecture, "'Contemporaneous,' You Say?, with Special Reference to Liu Dan," Symposium on "The New Chinese Landscape," Harvard University/Sackler Museum, October 2006
- Keynote address, "The Yuan 'Revolutionary' Picnic: Feasting on the Fruits of Song (An Historiographic Menu)," Symposium on "New Directions in Yuan Dynasty Painting," University of Pennsylvania, December 2006
- Lecture, "Memories That Fade, Images That Lie, and Sorting It All Out in Director Jiang Wen's Film, "In the Heat of the Sun," China Institute in America, New York, December 2006
- Panel discussant, session on "Transculturalism vs. Nationalism: Revitalizing Literati Painting in China and Japan, ca. 1890s-1930s," Association for Asian Studies annual conference, Boston, March 2007
- Lecture, "Visualizing the Body: Methodological Strategies," Institute for Advanced Studies, Princeton, April 2007
- Symposium coordinator (with Dora Ching), "Re-presenting Emptiness: Zen and Art in Medieval Japan," Princeton University, April 2007
- Lecture, "Modernization, Periodization, Canonization in Twentieth-Century Chinese Art," in "Issues of Periodization and Categorization in Modern Chinese Painting: A Symposium in Honor of Michael Sullivan," Seattle Asian Art Museum, June 2007
- Lecture, "When Chinese Art Goes American: An Art Historical View of the Curatorial View," Charles B. Ferguson Distinguished Lecture, New Britain Museum of American Art, September 2007
- Lectures (two), "Body Talk, in Two Chinese Films by Director Jiang Wen," Tang Center Annual Lecture Series, October 2007
- Lecture, "From Suzhou to Sichuan: Cultural Memory and Regional Pride in China's Western Gardens," Nelson I. Wu Annual Lecture on Asian Art and Culture, St. Louis Art Museum and Washington University, November 2007
- Lecture, "The Cultural Revolution in China: a Cinematic Fantasy," College of New Jersey, November 2007
- Broadcast interview, City University Television and City College of New York, 30-minute interview on the Chinese film, *The Day the Sun Turned Cold*, December 2007
- Lecture, "From Suzhou to Sichuan to Seattle: The Chinese Garden, Regional Variation, and

- International Transmission, Seattle Art Museum, January 2008
- Lecture, "Creating Tradition: Building the Seattle Chinese Garden," University of Washington, January 2008
- Symposium co-organizer, "ARTiculations," in conjunction with "Outside In: Chinese x American x Contemporary Art" exhibition, Princeton University, March 2008
- Lecture, "Chinese Art, Made-in-America: A Curatorial Encounter with Geography, Ethnicity, Modernity, and Cultural Chineseness," Florida Gulf Coast University, March 2008
- Lecture, "Chinese Gardens: From Classical Suzhou to the Frontiers of Sichuan," Atlanta Historical Society, April 2008
- Panel presentation, "Screening the Body: Pathos and Pathology," Association for Asian Studies annual conference, Atlanta, April 2008
- Lecture, "Chinese Art, Made-in-America: A Curatorial Encounter with Geography, Ethnicity, Modernity, and Cultural Chineseness," Florida Gulf Coast University, March 2008
- Panel chair, "Symposium in Memory of Professor Harrie Vanderstappen," University of Chicago, April 2008
- Lecture, "From Early to Late in Chinese Painting, and the History of History," Baltimore Museum/Walters Art Gallery Art Seminar, April 2008
- Lecture, "Chinese Art, Made-in-America: A Curatorial Encounter with Geography, Ethnicity, Modernity, and Cultural Chineseness," Smith College, April 2008
- Lecture, "Story Told by a Liar: Jiang Wen's New View of the Cultural Revolution," University of Nevada at Las Vegas, May 2008
- Lecture, "The Political Animal: Metaphoric Rebellion in Zhao Yong's Fourteenth-Century Painting of Heavenly Horses," Harvard University, May 2008
- Lecture, "Dealer's Choice, Curatorial Strategy, and the 'Making' of Contemporary Art," Phoenix Art Museum, September 2008
- Participant, China Art Conference 2008, China Art Foundation, Ditchley Park, Oxfordshire, England, October 2008
- Lecture, "The New Beijing, The Real Beijing, and the Ecology of Jia Zhangke's *World*," University of California, Berkeley, October 2008
- Discussant, Rockefeller Conference on "The Chinese Art of Enlivenment," Harvard University, October 2008
- Lecture, "Curatorial Strategy, Bull Marketry, and the Defining of Contemporary Chinese Art," Colgate University, November 2008
- Lecture, "The New Beijing, The Real Beijing, and the Ecology of Jia Zhangke's *World*," Colgate University, November 2008
- Symposium co-organizer and introductory address, "ARTiculations," accompanying "Outside In" exhibition, Princeton University Art Museum, March 2009
- Lecture, "The Sigg Collection and the Perils of Success: A Cautionary Note," and panel participation, "Mahjong: Contemporary Chinese Art from the Uli Sigg Collection" exhibition, Peabody-Essex Museum, Salem Mass, March 2009
- Panel organizer, "Beijing in the Shadow of Globalization: The Reshaping of Urban Space in Contemporary Chinese Art, Architecture, Film, and Literature," and paper presentation, "Borrowed Beijing: The City as Theme Park, and Its Workplace Ecology," Association for Asian Studies annual conference, Chicago, March 2009
- Lecture and gallery talks, "Humanism in China: China Seen by the Chinese," China Institute in

- America, New York, September 2009
- Symposium organizer, "China Seen by the Chinese: Documentary Photography 1953-2001," in conjunction with China Institute in America exhibition "Humanism in China Exhibition," Princeton University, October 2009
- Lecture, "China Seen by the Chinese: Documentary Photography 1953-2001," Princeton University, October 2009
- Lecture, "Chinese Photography: Art and Documentation," Ruth Morris Bakwin Class of 1919 Lecture, Wellesley College, April 2010
- Lecture, "What is the 'Chinese Motion' in Chinese Motion Pictures," University of British Columbia, Vancouver, April 2010; online availability, <http://www.youtube.com/watch?v=iv908N2ZdZg>
- Lecture: "China Seen by the Chinese: Documentary Photography as a Fine Art," John Ford Annual Lecture, Walters Art Museum, Baltimore, April 2010
- Lecture, scholar's day session, "Now and Then: A Point of View on the 'Contemporary' in 'Contemporary' Chinese Art," Museum of Modern Art, New York, October 2010
- Lecture, panel chair and discussant, "Manchu Gardens and the Chinese Cultural Response," Harvard University Fairbank Center-Peabody Essex Museum symposium on "Artful Retreats: Garden Culture of the Qing Dynasty," Salem MA, November 2010
- Panel discussant and lecture, "The Emergence of 'Literati' Painting Style in the Song and Yuan Dynasties: How to Think About What We Do and Do Not Know," session on "New These and Directions in Chinese Art History," Association for Asian Studies annual conference, Honolulu, April 2011
- Lecture, "What is the 'Chinese Motion' in Chinese Motion Pictures?" Rudelson Annual Lecture, Dartmouth College, April 2011
- Lecture, "How Chinese Art Came to America, Got Hip, and Became Famous: The Short History of an Art Movement, With Some Unanswered Questions," The College of New Jersey, October 2011
- Lecture, "C. C. Wang, The Teacher's Teacher," China Institute in America, October 2011
- Lecture, "What is the 'Chinese Motion' in Chinese Motion Pictures?" Cleveland Institute of Art, October 2011
- Lecture, "From Mountain Songs to Silvery Moonlight: Some Notes on Music in Chinese Cinema," Cleveland State University, October 2011
- Lecture, "From Mountain Songs to Silvery Moonlight: Some Notes on Music in Chinese Cinema," Brown University, October 2011; online availability, <http://www.youtube.com/watch?v=DyYzIbXVwqI>
- Lecture, "*In the Heat of the Sun*: Some Things You May Not Have Noticed About Jiang Wen's Film," Brown University, October 2011
- Paper presentation, "Early Literati Painting: The 'Chief Lesson' and 'The Historian's Chief Responsibility,'" conference on "Room for Another View: China's Art in Disciplinary Perspective," University of Michigan, February 2012
- Lecture, "Musical Text and Textual Music in Chinese Cinema," University of Kansas, March 2012
- Panel chair, session on "The Production of Femininity in Contemporary Chinese Visual Arts," Association for Asian Studies annual conference, Toronto, March 2012
- Lecture, "All Receding Together, One Hundred Slanting Lines: Replication, Variation, and

- Some Fundamental Problems in the Study of Chinese Paintings of Architecture," Chicago Art Institute, April 2012
- Lecture, "Is a White Horse a Horse, Is a Painted Pot a Pot or a Painting: The Long History of Mixed-Media, Mixed-Genre Arts in China," University of Chicago, April 2012
- Lecture, "China Seen by the Chinese: The Emergence of Documentary Photography as a Fine Art in China, 1951-2003," Chicago Art Institute, April 2012
- Lecture, "The Birth of Landscape Painting in the Song and Yuan Dynasties: How to Think About What We Do and Do Not Know," Burdick-Vary Lecture, University of Wisconsin, October 2012
- Keynote lecture, "Windows on Culture, Doorways to Understanding: Viewing China Through Architecture," National Endowment for the Arts "Bridging Cultures" Distinguished Lecture Series, Kansas City, December 2012
- Lecture, "Documentation and Art in the Chinese Photograph," conference on "Historical Photography in Modern China," University of Oxford, Wadham College, December 2012
- Lecture, "From Mountain Songs to Symphony: On the Role of Music in Chinese Cinema," Florida Gulf Coast University, January 2013
- Lecture, "How Do We Know What a Painting Is About?: 'The Artful Recluse' in Historical Perspective," Santa Barbara Museum, February 2013
- Panel chair, session on "Painted Words and Written Worlds: Visual and Written Representation in Premodern China," Association for Asian Studies annual conference, San Diego, March 2013
- Keynote lecture, "Mixing Media, Judging a Genre: Chinese Paintings of Architecture," and respondent to panel on Korea, conference on "Art About Art in East Asia," Triangle Conference on East Asia 2013, University of North Carolina-Chapel Hill, April 2013
- Lecture, "Chinese Photography: Documentation as Art," University of Colorado, April 2013
- Lecture and panel discussant, "Color and Theme in Ang Lee's 'American Trilogy,'" for "Symposium with Ang Lee," Harvard University, October 2013; online availability, <http://www.youtube.com/watch?v=UH9t5NQimcA>
- Lecture, "Eyes and Ears in the Chinese Garden: Visual Puns and Poetic Names," Huntington Library and Gardens, San Marino, October 2013
- Lecture, "Derivations: Influence and Inspiration in Contemporary Chinese Painting," China Institute in America, New York, December 2013
- Symposium co-organizer, "Inspired by Dunhuang," China Institute in America, New York, December 2013
- Organizer, "Parallels and Convergences: Workshop on Perspective," and lecture, "Parallels and Convergences: Chinese and European Points of View," for Freer Gallery and Sackler Museum of Art, Princeton University, June 2014
- Panel discussant, "Jiang Wen is Here," with Chinese film director Jiang Wen, University of Pennsylvania, September 2014
- Lecture, "Museums, Chinese and Western, and How They Came to be So Different," in "Look Back to Look Forward: Reflections on Chinese and Western Art of Recent Centuries" conference, Nanjing International Arts Festival, Nanjing, October 2014
- Lecture, "Chinese and Western Museums: How Did They Come to be So Different?" Washington University in St. Louis, November 2014; also, Florida Gulf Coast University, January 2015

## SILBERGELD.CV 21

- Lecture, "The Year of the 羊: A Sheep Is Not a Goat in Chinese Art," China Institute in America, New York, February 2015
- Lecture, "Museums, Chinese and Western, and How They Come to be So Different," Schnitzer Museum, University of Oregon, March 2015
- Chair, panel on "Perspectives on Medium and Message in Chinese Art," Association for Asian Studies annual meeting, Chicago, March 2015
- Lecture, "*Someone Has Said that Each Must Form His Own School But That Is Not Right. Who Can Abandon the Old Methods and Create New Ones Wholly Independently?*" A Nearly Wordless Presentation of the Overwhelming Visual Evidence for the Derivative Nature of Art in China from Earliest Times to the Present Moment," Symposium on "The Revival of Tradition," Columbia University, May 2015

### Selected Museum Activities

#### Exhibition Curatorships

- Curator, "Landscape Paintings by Li Huasheng." Henry Art Gallery/Reed Gallery, University of Washington, May-June 1987
- Curator, "Mind Landscapes: The Paintings of C. C. Wang, A Retrospective Exhibition." Henry Art Gallery, University of Washington, February-April 1988; Chinese Culture Center of San Francisco, July-September 1988; The Spencer Museum, University of Kansas, Lawrence, October-November 1988; China Institute in America, New York, March-May 1989
- Co-curator, "Xi Hua Yuan: A Chinese Garden for Seattle," SeaFirst Gallery, Seattle, May-June, 1995
- Symposium co-organizer and advisory board member for "The Embodied Image: Chinese Calligraphy From the John B. Elliott Collection," Seattle Art Museum, spring 2001
- Visiting curator, "Harmonizing With the Infinite: Seattle Collects Chinese Art," Seattle Asian Art Museum, July-October 2001
- Guest curator, "Outside In: Chinese x American x Contemporary Art," Princeton University Art Museum (March-June 2009)
- Curator, "Humanism in China, Documentary Photography from China," China Institute in America, New York (September-December 2009)
- Co-curator with Willow Weilan Hai, "Inspired by Dunhuang: Re-Creation in Contemporary Chinese Art," China Institute in America, New York (December 2013-March 2014)
- Co-curated with Willow Weilan Hai and Rong Jiang, "The Art of the Mountain: Through the Chinese Photographer's Lens," China Institute in America, New York (scheduled 2017)

#### Miscellaneous

- Art history advisor, "China: 7000 Years of Discovery." Pacific Science Center, Seattle, 1984
- Art history consultant, "The Scholar's Studio" Exhibition from the Shanghai Museum; Seattle Art Museum, February-April 1988
- Advisory Board member, Asian Art Department, Seattle Art Museum, 1987-96

## SILBERGELD.CV 22

Consultant, Asian installations in the new Seattle Art Museum, funded by National Endowment for the Humanities, 1988-92  
Search committee member for Chinese art curator, Seattle Art Museum, 1996  
Search committee member for Japanese art curator, Seattle Art Museum, 1999-2001  
Advisory board member, "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan," Seattle Art Museum, 2001  
China Institute in America, New York, Gallery Committee, 2003-  
Asia Society, New York  
Gallery Committee, 2003-2015 ; committee chair, 2007-2015  
Contemporary Art Collection Committee, committee chair, 2008-2015  
Collections Committee (combined traditional, contemporary), committee chair, 2015-

### Editorial Activity

University of Washington Press Faculty Committee, 1981-2001  
Editorial Board, *Archives of Asian Art* (published under supervision of The Asia Society, New York), 2000-  
Academic Publication Evaluations:  
*Art Bulletin*, *Archives of Asian Art*, Columbia University Press, Duke University Press, *East Asian History*, Harvard University Press, Hong Kong University Press, *Journal of Asian Studies*, *Journal of Chinese Cinemas*, *Journal of Historiography*, Metropolitan Museum of Art, Stanford University Press, Yale University Press, University of California Press, University of Washington Press

### External Review Services

#### Departmental Reviews:

Wellesley College, Department of Art and Art History, 1998  
Stanford University, Department of Art and Art History, 1999  
Harvard University, Department of the History of Art and Architecture, 2003  
University of Michigan, Department of History of Art, 2010  
Dartmouth College, Department of the History of Art, 2011  
Georgetown University, Department of Art and Art History, 2012

#### Faculty Tenure, Promotion, and Senior Hiring Evaluations (at Departmental request):

Boston University, Bowdoin College, Brandeis University, Brown University, Columbia University, Harvard University, Hong Kong University, Indiana University, Institute for Advanced Study/Princeton, New York University, Northeastern University, Oakland University (Michigan), Ohio State University, Ohio University, Reed College, State University of New York/Buffalo, University of California/Berkley, University of California/Los Angeles, University of California/Riverside, University of California/San Diego, University of California/Santa Barbara, University of Chicago, University of Maryland, University of Michigan, University of Oregon, University of Pennsylvania, University of Pittsburgh, University of Puget Sound, University of Texas/Asutin, University of Victoria, University of Virginia, University of Washington/Seattle,

University of Wisconsin, Yale University

Fellowship and Award Evaluations (at the request of):

American Council of Learned Societies, Australian Academy of the Humanities, The Getty Grant Program, The Guggenheim Foundation, The Henry Luce Foundation, The Institute for Advanced Study (Princeton), The MacArthur Fellowship Program, National Endowment for the Humanities, Social Sciences and Humanities Research Council of Canada, and others

Selected University Activities

University of Washington (see also Administrative Highlights, below)

Review Committee: Art Education Program, 1977  
Search Committee: Art History Head, 1978  
Review Committee: School of Art Director, 1981  
Search and Review Committee: Chairman, Department of Asian Languages and Literature, 1981  
Faculty Senate, 1981-83  
Art History Graduate Program Coordinator, 1982-1988  
Campus Art Collection Committee, 1986-90  
Art History Chair, 1988-1992  
School of Art Director, 1992-96  
University President's Task Force on University Reorganization, 1993-94  
Search Committee: University Provost, 1995-96  
Search Committee: Director, UW Center for the Humanities, 1999-2000  
Senior Faculty Marshall at Commencement Ceremonies, 1995-2001  
East Asia Advisory Council, Jackson School of International Studies, 1999-2001  
University of Washington Press Faculty Committee, 1981-2001  
College Council (Dean's Committee on Tenure and Promotions), College of Arts & Sciences, 2000-2001

Princeton University (excluding departmental committees)

Committee for Film Studies, Executive Committee, 2003-  
Interdepartmental Committee for the Program in Visual Arts, 2003-2006  
University Store Trustee, 2004-2005  
University Committee on Discipline, 2005-2007  
Old Dominion Fellow, Council on the Humanities, 2005-2007  
University Judicial Committee, 2008-2011  
Gilburne Seminar, Council on the Humanities, 2008-2009  
Acting Chair, Department of Art and Archaeology, 2013-2014

Selected Community Activities

Seattle Chinese Garden Society (chartered by Seattle City Council to fund and build 6.2-acre, \$16.3 million, classical Sichuan-style Chinese garden), Board of Directors (terms as Chairman and Co-Chairman of Design and Construction Committee, Chair of Building Names Committee, Chair of Donor Recognition Committee, Member of Education and Docent Training Committee, Chair of Nominations Committee), 1988-2001; Garden "Ambassador," 2001- ; Advisory Board member, 2010-  
Seattle-Chongqing Sister City Association, Advisory Board member, 1991-2001

### Administrative Highlights

#### University of Washington

Art History Graduate Program Coordinator (1982-1988):

Reestablishment of graduate student organization and graduate representation at faculty meetings; initiation of annual graduate student colloquium

Art History Chair (1988-1992):

Initiated Undergraduate Honors Program

Established faculty T.A. Coordinator with reduced teaching load

Initiated School of Art Media Center (student study center)

Initiated teaching reduction to 5 courses per year

Initiated various curricular revisions, including M.A. distribution requirement, Asian languages option

School of Art Director (1992-96):

Initiated administrative reorganization of School (realignment of 11 programs, c. 50 faculty FTE, into three divisions according to discipline (art studio, art history, design), introducing department-like authority for each division, decentralization of authority and responsibility within the School)

Negotiated hiring of 14 permanent faculty (30% of unit's total faculty), hired all 14 first-choice candidates, including 8 women and minority faculty

Initiated reform of studio/design Foundations curriculum, replacing basic drawing orientation with multi-disciplinary introduction to range of media covered by the School's programs; initiated reform of studio/design graduate board, teaching assistant program, and Interdisciplinary Visual Arts Program

Supervised \$2.5 million building remodel and building of new \$400,000 sculpture facility

Initiated dedication of School of Art gallery as the Jacob Lawrence Gallery

Initiated Rome Studies programs for studio art and art history

Supervised reintroduction of Industrial Design program, preservation of Fiber Arts program from scheduled elimination, initiated introduction of cross-disciplinary/multi-media position

Supervised reorganization of central office staff

Reestablished graduate student organization in studio area



Princeton University

Department of Art and Archaeology Acting Chair (2013-2014):

All major decisions made by consultation and consensus

Instituted mentoring system for untenured faculty

Negotiated hiring of three new faculty members, all first-choice, bringing department female ratio over 50% for first time

Arranged for reorganization of introductory Art History course

Established certificate in Archaeology, planned certificate in Museum Studies

Negotiated new positions in Egyptian and African-American Art History, emphasized long-term position planning

Established oversight of Index of Christian Art administration

Created staff position for obtaining publication images and rights

Arranged for faculty publications and departmental photo hallway display cases

Revised: December 2015