

## LISA CLAYPOOL

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### Research Interests

◆ modern and contemporary Chinese art ◆ science and art ◆ craft, design, and embodied knowledge ◆ urban history and culture ◆ inter-Asian and transcontinental artistic exchange ◆ social and ecological justice

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### Current Academic Appointment

2010– Associate Professor of the History of Art, Design, and Visual Culture, University of Alberta

### Previous Appointments

2010–2012 Mactaggart Art Collection Curator, University of Alberta Museums  
2006–2010 Associate Professor of Art History and Humanities, Reed College  
2001–2006 Assistant Professor of the History of East Asian Art, Lewis & Clark College

### Visiting Appointments

Winter 2024 Visiting Professor, History of Art, and Center for Chinese Studies Affiliated Scholar, University of Michigan  
November 2012 Hulsewé-Wazniewski Foundation Honorary Visiting Professor (Hulsewé-Wazniewski Stichting, HWS), Leiden University

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### Administrative Positions

2024– Director, Curatorial Design Research Lab, University of Alberta  
2020–2023 Coordinator, History of Art, Design, and Visual Culture Division, University of Alberta  
2017–2020 Associate Chair of Graduate Studies and Research, Art & Design Department, University of Alberta  
2008–2009 Chair, Art History, Reed College  
2006–2009 Administration Committee, Reed College

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### Education

**Doctor of Philosophy (2001)** History of Art, Stanford University  
Inter-University Center for Japanese Language Studies, Yokohama, 1997–1999  
Dissertation: *Figuring the Body: Painting Manuals in Late Imperial China*  
Supervisors: Richard Vinograd, Harold Kahn

<b>Master of Arts (1994)</b>	History of Art, The University of Oregon Thesis: <i>The Social Body: "Beautiful women" Imagery in Late Imperial China</i> Supervisor: Charles Lachman
<b>Master of Arts (1990)</b>	History, The University of Chicago Hopkins-Nanjing Center for Chinese and American Studies, 1989–1994
<b>Bachelor of Arts (1986)</b>	History (Highest Honors), Kalamazoo College The Chinese University of Hong Kong, 1984–1985

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### Awards, Distinctions, Research Fellowships

2021	University of Alberta Remote Teaching Award
2020	University of Sydney Asian Art Scholar
2016–2017	Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery, Washington, DC
2016–2017	Senior Fellow, Dumbarton Oaks (Harvard University Research Institute), Washington, DC (declined)
2011	<i>China Jinling Exhibition</i> Foreign Scholar, Nanjing University
2010	Smithsonian Institution Senior Fellow, Freer Gallery of Art and Arthur M. Sackler Gallery
2000–2001	Stanford Humanities Center Geballe Fellow

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### Publications and Research Creation

#### books

*Design and Science in Modern China* (London: Routledge, 2024). ISBN HB 9781032713373; EB 9781032716626

What is design in modern China? And what are the ecological stakes in understanding how modern Chinese design encourages us to see—for all of us—now? This book takes up these questions through exploration into the work of three famous designers who were actively engaged with the natural sciences in early twentieth-century Shanghai, Canton, and Beijing. Routledge is the premier publisher of design histories, and this book is part of its new Research in Design History series <https://www.routledge.com/Routledge-Research-in-Design-History/book-series/RRDH>

*Decolonizing Time: Painting in Modern China* (manuscript in progress)

Time did not exist as such in China until the mid-nineteenth century. The colonial enterprises of the West in China, built through the technology of war, shaped public opinion about the value of adopting Western measurement and theorization of time as progressing linearly and mechanically into a victorious and bright future (denoted by the neologism *shijian* in Chinese). It was scientific. It seemed modern.

But this adoption was neither straightforward nor simple. It put visual artists into a quandary. For paintings had long been a modality to experience time—a way for time to become embodied, made tangible on silk and paper between the rollers of a scroll, and reflected in perceptions and philosophical rhetoric about the endlessness of ink-washed rivers and

mineral green mountains. Painters active in the early to mid-twentieth century instead found themselves negotiating that cultural *feeling* for the flow of time—an experience of time in China closer analogically to a burbling stream of water—against the Western regulation of time as if measured steps on “the path towards China’s modernization,” as related in a recent popular textbook on modern Chinese art. *Decolonizing Time*, hence, poses three questions: 1) Can paintings command a time of viewing? 2) How do encounters with paintings reveal cultural and scientific rhythms and tempos of time? 3) Do the ways we write about twentieth-century Chinese artworks and curate them embody the very structures of time that the artists were disturbing? The book features scholarship-in-writing case studies of geological time (Fu Baoshi), ethnographic time (Chen Shizeng), Chinese historical theorization of space-time mapped against Einstein’s (Lin Fengmian), and astronomical time (Tao Lengyue).

### major exhibition catalogues

*ecoArt China / 境善境美*. Edmonton: University of Alberta Department of Art & Design, 2021. 160 pp. ISBN 9781551954561

Exhibition catalogue published on the occasion of the online ecoArt China exhibition co-curated with seminar students. Essays by Lisa Claypool, Amanda Boetzkes with Isabel Brandt, Daniel Fried, and Joshua Goldstein, as well as catalogue entries by eleven University of Alberta students.

*China’s Imperial Modern: The Painter’s Craft* 《中國畫家的技藝：帝國時代的現代性》. Edmonton: University of Alberta Museums, 2012. 156 pp. ISBN 9781551952918

Exhibition catalogue published on the occasion of the 2012 Mactaggart Art Collection exhibition co-curated with seminar students. Essays by Lisa Claypool, De-nin Lee, and Nixi Cura, as well as catalogue entries by twelve University of Alberta students.

*China Urban: Exploring the Historical and Contemporary City*. Co-editor with Stephanie Snyder. Portland, OR: Reed College Douglas F. Cooley Memorial Art Gallery, 2009. 96 pp. ISBN 10: 0982424051 / ISBN 13: 9780982424056.

Exhibition catalogue published on the occasion of the 2009 Cooley Gallery exhibition. Essays by Lisa Claypool, Stephanie Snyder, and twenty-one Reed College students. Edited volume and contributed essay, “Cityphilia” (18-27).

### articles, refereed

“About Time: The Cold Moon and an Ink Painter in Twentieth Century China.” *Archives of Asian Art* 75, no. 1 (April 2025), forthcoming.

“China’s Feminist Gap: Edges, Nearness, and Distance in Women’s Arts.” *positions: asia cultures critique* 33, no. 2 (2025), forthcoming.

“Hauntings: An Ink Painter and a Coal Mine in 1960s China.” *Oxford Art Journal* 45, no. 1 (July 2022): 45–61.

"A Glance at Nanjing." *Perspectives in the Arts and Humanities Asia*. Special Issue about Nanjing, ed. Joshua Stenberg. 11, no. 1 (Winter 2021): 75–88 essay.

"Beggars, Black Bears, and Butterflies: The Scientific Gaze and Ink Painting in Modern China." *Cross-Currents: East Asian History and Culture Review* no. 15 (March 2015): open-access e-journal; (May 2015): 189–237.

"Habitat Dioramas: The Animal Paintings of Liu Kuiling in Republican-era Tianjin." *Archives of Asian Art* 64, no. 2 (November 2014): 163–188.

"Feminine Orientalism or Modern Enchantment? Peiping and the Graphic Artists Bertha Lum and Elizabeth Keith, 1920s–1930s." *Nan Nü: Men, Women and Gender in China* 16, no. 1 (2014): 91–127.

"Boundary Forms: Calligraphy and the City at the 2010 Shanghai World Expo." *International Journal of Politics, Culture and Society* 27, no. 3 (September 2014): 273–289.

"Ways of Seeing the Nation: Chinese Painting in the National Essence Journal (1905–1911) and Exhibition Culture." *positions: asia cultures critique* 19, no. 1 (Spring 2011): 52–85.

"Zhang Jian and China's First Museum." *The Journal of Asian Studies* 64, no. 3 (August 2005): 567–604.

#### **book chapters, refereed and invited**

"High Prices for Recycling": Thinking about Art History with Photographer Yao Lu." *(Re)Made in China: Material Dis:connections, Art and Creative Reuse*. Edited by Anna Grasskamp. Berlin: de Gruyter, 2025.

"Touring Spaceship Earth." In *Understanding Site in Design Pedagogy*, eds. Sean Burns and Matthew Wilson, 102–108. New York: Routledge, 2022.

"Nanjing yipie" 南京一瞥 [A glance at Nanjing]. In *Wangshi ruzuo: Fu Baoshi xiansheng guju shiliaozhan qingnian xuezhe luntan, lunwen ji* 往事如昨：傅抱石先生故居史料展青年学者论坛·论文集, edited by Huang Ge 黄戈, 75–90, translated by Li Han 李菡. Nanjing: Fu Baoshi Jinianguan, 2021.

"Liquid Space." In *Liquid Space: Zheng Chongbin Light Space Installation*, 86–90. Kyoto: Shibunkaku, 2020.

"Sites of Visual Modernity: Perceptions of Japanese Exhibitions in Late Qing China." In *The Role of Japan in Modern Chinese Art*, ed. Joshua Fogel, 154–80. Berkeley and Los Angeles: University of California Press, 2013.

- reviewed by Don J. Cohn in *ArtAsiaPacific* no. 87 (2014): 126–127.

"Painting Manuals and Gendered Modernity in Republican-era Shanghai." In *Visualizing Beauty: Gender and Ideology in Modern East Asia*, ed. Aida Yuen Wong, 23–44. Hong Kong: Hong Kong University Press, 2012.

- reviewed by Erin Schoneveld for the College Art Association, *caa.reviews* (February 27, 2014)
- reviewed by Sarah Frederick in the *Woman's Art Journal* 34, no. 2 (Fall/Winter 2013): 66–67.

Drawing a line between modernity and tradition? *Haipai* paintings in the 1897 *Jieziyuan huazhuan siji*." International Symposium on Nineteenth-century Chinese Visual Culture, Shanghai. December 2001. Published in *Haipai huihua yanjiu wenji* 海派绘画研究文集 [Studies on Shanghai School Painting], 1051–72. Shanghai: Shanghai shuhua chubanshe, 2001.

### exhibitions curated

2014–2024 The Long March 长征项目 @ the UA. Principal curator with students in HADVC 215 CHINA ART NOW, 100 undergraduate students. Pop-up exhibitions across the University of Alberta campus. December 2024, April 2023, April 2019, April 2016, December 2014.

HADVC 215 CHINA ART NOW undergraduate students design curatorial projects as a form of activist research-creation to teach the university community about Chinese culture through 12-15 pop-ups across campus. For the April 2023 edition, we also collaborated to create a course video, available on the Department's Youtube channel. See student review on Curious Arts Blog, [www.curiousarts.ca/the-long-march-u-of-a-curious-arts/](http://www.curiousarts.ca/the-long-march-u-of-a-curious-arts/)

2021 *ecoArt China*. Principal curator with students in HADVC 411.511 *ecoArt China* seminar. Open access online exhibition, [ecoartchina.ca](http://ecoartchina.ca). Launched September 2021. How does art make the world when the world is in crisis? SSHRC supported. See also exhibition catalogue.

2021 *A Glance at Nanjing*. Principal Curator. In *Perspectives in the Arts and Humanities Asia*, Special Issue about Nanjing, ed. Joshua Stenberg, 11, no. 1 (Spring 2021): 89-96.

Curatorial project on the artwork of Fu Baoshi 傅抱石 commissioned by journal editors to complement invited essay; both peer-reviewed before publication.

2018 *Making the World: Science and Painting in Modern China*. Principal Curator with students in HADVC 411.511 Picturing Science in Modern China seminar. *Spectrum* (October 2018): peer-reviewed open access online exhibition. [spectrum.artsm.ualberta.ca](http://spectrum.artsm.ualberta.ca)

In 1907 the Chinese fiction writer and social critic Lu Xun observed that making the world depends on attunement towards beauty's emotional vibrancy and on an imaginative frequency to scientific thought, both. Our curatorial project asks after pictures capturing this dynamic, made mostly during Lu Xun's lifetime,

mostly by brush-and-ink painters, but also by embroiderers, photographers, cartoonists, taxidermists, mapmakers, and others who worked self-consciously within the arts and sciences, popular or academic. Their pictures carry within them their own struggles with the rationalities of science, as well as emotions and imagination, to make the world. Still, as the student co-curators of each of the six thematic sections of the exhibition observe, the pictures also escape the hands of their makers; they are thrown back into the flow of time through the questions they pose of us now, questions that we hope will prompt us to see and sense nature and each other differently, and in doing so, to make our own world from a newly aware and nuanced perspective. SSHRC supported.

- 2015 *Picturing Science in Modern China*. Principal Curator. *Cross-Currents: East Asian History and Culture Review* (March 2015): curatorial project commissioned by Dr. Yeh Wen-hsin, peer-reviewed online exhibition with individual image entries to complement 50-page article. SSHRC supported.
- 2015 *Art & Design 3.0*. Co-curated with Natalie Loveless. University of Alberta Art & Design's 50<sup>th</sup> Anniversary exhibition, HADVC installation. FAB Gallery, University of Alberta.
- 2012 *China's Imperial Modern: The Painter's Craft*. Principal Curator with students in HADVC 411.511 China's Culture of the Copy seminar. University of Alberta Museums. April 5–July 14.  
How does the culture of the copy shape visions of modernity in China? See also exhibition catalogue.
- 2012 *Quotationalism*. Co-curated with Maria Whiteman. FAB Gallery, University of Alberta. June 19–July 14.  
Juried exhibition of work by BFA students in response to the concurrent *China's Imperial Modern: The Painter's Craft*.
- 2009–2010 *China Design Now*. Curated by the V&A Museum, London. Local collaborator when exhibition traveled to the Portland Art Museum, Oregon. September 2009–January 2010.  
Roles: Guest Editor, China Design Now blog; Trained docents at the Portland Art Museum; Designed "China Design Now @ Reed" events, including seminars and public lectures by Xu Bing (then Vice Chancellor, Central Academy of Fine Arts, Beijing, and MacArthur Fellow), Dr. Mark Swislocki (Brown University), and Ma Qingyun (Dean, USC School of Architecture).
- 2009 *China Violent*. Co-curated with Stephanie Snyder and students. Cleaners Gallery, The Ace Hotel, Portland, Oregon. November.  
Pop-up exhibition of curated designer toys, performances, and videos in a response to the darker aspects of the designs curated in the concurrent *China*

*Design Now* exhibition at the Portland Art Museum. Matthew Stadler printed catalogue brochures on site that I co-wrote with my students.

- 2009 *China Urban: Exploring the Historical and Contemporary City*. Co-curated with Stephanie Snyder and students. Reed College Douglas F. Cooley Memorial Gallery. April 7–June 7.  
Explores the historical and contemporary Chinese city—as representation, model, catalyst, and socio-political construct. Featured works of art by Cao Fei, Song Dong, Yin Xiuzhen, Xie Xiaoze, Chen Qiulin, Chen Shaoxiong, Tsang Tsou Choi, Li Yan, Chen Zhong, Yang Fudong, and Yun-Fei Ji. Students worked with on installation, lighting, and labels with me and Snyder. See also exhibition catalogue.

#### invited interviews

“*Liquid Space: A Conversation with Zheng Chongbin.*” *Yishu: The Journal of Contemporary Chinese Art* 18, no. 3 (September/October 2019): 100–107.

“*Revisiting the Technological Society: A Conversation with Feng Mengbo*” 《重访技术社会：与冯梦波交谈》 *Yishu: The Journal of Contemporary Chinese Art* [Chinese language edition 中文版, 《典藏: 國際版文選》] 12, no. 4 (December 2013): 80–87; [English language edition] 12, no. 4 (July/August 2013): 69–76.

“*Architectonic Ink: Zheng Chongbin in Conversation with Lisa Claypool*” 《营造水墨: 郑重宾与祁珊立的对话》 *Yishu: The Journal of Contemporary Chinese Art* [Chinese language edition 中文版, 《典藏: 國際版文選》] 1, no. 2 (April 2012): 15–24; [English language edition] 10, no. 4 (July 2011): 41–53.

“*The China Syndrome: Lisa Claypool in Conversation with Peter Kreider and Zhou Yi*” 《中國綜合症: 周翊和 Peter Kreider 與祁珊立對話》 *Modern China Studies* 18, no. 2 (2011): 215–33.

“*China Urban: An Interview with Xie Xiaoze.*” *Yishu: The Journal of Contemporary Chinese Art* 8, no. 4 (July/August 2009): 41–50.

#### invited feature articles

Wenyu He and Lisa Claypool. “*Macabre Beauty: Lam Qua’s Medical Portraits.*” *Orientations* (forthcoming).

“*An Ink Painter’s Eyes Wide Shut.*” Proceedings of Conference in Honor of Fu Baoshi’s 120<sup>th</sup> Birthday. Organized by the Nanjing Museum 南京博物院 and the Jiangsu Academy of Chinese Painting 江蘇省國畫院. Nanjing, PRC. (Chinese translation; forthcoming).

“*An Ink Painter’s Eyes Wide Shut.*” *Orientations* 55, no. 5 (September/October 2024): 2–7.

“Tao Lengyue yu lishide shijian” 陶冷月与阴历的时间 [Tao Lengyue and the Time of History]. 全球化语境中的中国近现代艺术 *Modern Chinese Art in the Context of Globalization Conference Proceedings*. Central Academy of Fine Arts, 2023. [Chinese].

“Fu Baoshi’s Sympathetic Ink.” *Orientalisms* 51, no. 5 (Sept/Oct 2020): 30–35.

“Hearing Colour: Yu Fei’an’s Pigeon Paintings in Modern Beijing.” *Center 37*. Eds. Peter Lockhart, Therese O’Malley, 73-75. Washington, D.C.: The National Gallery of Art and CASVA, 2017.

“Postmodern Ink” 《后现代水墨》. In *China Jinling Exhibition Chinese and Foreign Scholars BBS Peak* 《2011. 中国百家金陵画展, 中外学者高峰论坛论文汇编》, 17–23. Nanjing: Nanjing University, 2011.

“Where is Shanghai?” *Orientalisms* 41, no 1 (January/February 2010): 50–54. Commissioned by the San Francisco Asian Art Museum.

#### **invited catalogue essay**

“City Windows” 城市之窗. Catalogue essay for the exhibition *Across Time and Space: Revisiting Twentieth-Century Chinese Oil Paintings*. Hong Kong: Hong Kong University Museum and Art Gallery, 2025. [English and Chinese]

#### **encyclopedia entries**

Encyclopedia entries on “Ren Xiong,” “Art Museums.” In *Encyclopedia of Modern China*, 4 vols. Edited by David Pong. Detroit: Charles Scribner’s Sons, 2009.

#### **book reviews**

*Shadow Modernism: Photography, Writing, and Space in Shanghai, 1925–1937* by William Schaefer (Durham: Duke University Press, 2017). *caa.reviews*. May 2019.  
<http://caareviews.org/reviews/3527>

*The Other Kang Youwei: Calligrapher, Art Activist, and Aesthetic Reformer in Modern China* by Aida Yuen Wong (Brill, 2015). *China Review International: A Journal of Reviews of Scholarly Literature in Chinese Studies* 21, no. 2 (May 2016): 192–195.

*Republican Lens: Gender, Visuality, and Experience in the Early Chinese Periodical Press* by Joan Judge (University of California Press, 2015). *Twentieth-Century China* 41, no. 2 (March 2016): 203–05.

*Art by the Book: Painting Manuals and the Leisure Life in Late Ming China* by J.P. Park (University of Washington Press, 2012). *The Journal of Asian Studies* 72, no. 1 (March 2013): 191–93.

*Zhao Mengfu: Calligraphy and Painting for Khubilai’s China* by Shane McCausland (Hong Kong University Press, 2011). *Journal of Historical Biography* 11 (Spring 2012): 138–44.



*Friendship in Art: Fou Lei and Huang Binhong* by Claire Roberts (University of Hong Kong Press, 2010). *The Journal of Asian Studies* 71, no. 1 (Winter 2012): 233–34.

*The Distorting Mirror: Visual Modernity in China* by Laikwan Pang (University of Hawaii Press, 2007). *China Review International: A Journal of Reviews of Scholarly Literature in Chinese Studies* 16, no. 3 (November 2010): 369–71.

*The Odyssey of China's Imperial Art Treasures* by Jeanette Shambaugh Elliott with David Shambaugh (University of Washington Press, 2005). *caa.reviews*. September 2006. <http://caareviews.org/reviews/887>

### **work in progress**

"Palestine Time: Liu Xiaodong's *In Between Palestine and Israel* (2013)"

"Trash Picking with the Photographer Yao Lu."

"An Artist's Glance Towards Nanjing: Melancholy in the Visual Practices of Fu Baoshi."

"Lin Fengmian's Lost Paintings, Crisis, and Restoration."

### **public-facing writing**

"Staring at the Ceiling" blog. Edmonton exhibition reviews and arts writing, June 2021–present. <https://staring-at-the-ceiling.com> (readers in 65 countries)

"All Under Heaven: Walter Davis in conversation with Lisa Claypool." August 20, 2013. [www.ualberta.ca/art-design/about-art-and-design/news/2013/august/allunderheavenwalterdavisinconversationwithlisaclaypool.html](http://www.ualberta.ca/art-design/about-art-and-design/news/2013/august/allunderheavenwalterdavisinconversationwithlisaclaypool.html)

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### **International Conferences (refereed)**

"City Windows." UAAC/AAUC Panel "Current Research in Chinese Art in Canada." Organizer: Julia Orell. Universities Art Association of Canada/L'Association d'Art des Universités du Canada. October 19–21 octobre 2023.

Organizer, Chair, and participant, AAS panel "About Time." Richard Vinograd, discussant. Participants: Oliver J. Moore, Roberta Wue. Association for Asian Studies Conference, Boston. March 15–19, 2023.

"Touring Spaceship Earth." ArchitectureMPS. Online Education: Teaching in a Time of Change. April 21–23, 2021.

Roundtable participant, AAS Panel "Teaching the East Asian Body: Integrating Studies of Medicine and Society into Global Humanities Courses." Organizer: Wayne Soon. 2020 Association for Asian Studies Conference, Boston. March 2020. (conference cancelled)

Discussant and Chair, AAS Panel "Rethinking the Spectacles of Modernity: Gender, Sexuality, and Public Culture in China, 1890s–1930s." Rosanna Cheung, organizer. 2017 Association for Asian Studies Conference, Toronto. March 2017.

"The Rims on a Dish: Gao Jianfu's Revolutionary Design in Late Qing China." AAS Panel "When Edges Matter: Knowledge and Visuality at the Sidelines of Art." Yeewan Koon, organizer. Alexander Des Forges, discussant. 2016 Association for Asian Studies Conference, Seattle. March 2016.

"Habitat Dioramas: The Animal Paintings of Liu Kuiling in Republican-era Tianjin." AAS Panel "Forging a New Political Culture: Spaces of Intellectual Production in Republican China." Peter Zarrow and Timothy Weston, organizers. Yeh Wen-hsin, discussant. 2014 Association for Asian Studies Conference, Philadelphia. March 2014.

"Metadomesticity: The Visual Work of Yin Xiuzhen." Female Embodiment of the Visual World: Women's Art in Contemporary China, Hong Kong, and Taiwan. Shu-chin Tsui, organizer. Belinda Kong, discussant. Bowdoin College. September 2013.

"Boundary Forms: The Art of Calligraphy at the 2010 Shanghai Expo." Hulsewé-Wazniewski Foundation Honorary Visiting Professorship (Hulsewé-Wazniewski Stichting, HWS), Leiden University. November 2012.

"Postmodern Ink." China Jinling Exhibition, China and Foreign Scholars BBS Peak, 2011. Nanjing University. October 2011.

"Paint it Black: The City and Calligraphy at the 2010 Shanghai Expo." AAS Panel "China on Display." Jennifer Hubbert, organizer. 2011 Association for Asian Studies Conference, Honolulu. March 2011.

"China on Display: From 19<sup>th</sup>-century Museums to 21<sup>st</sup> -century Expos." ACLS/Chiang Ching-kuo workshop. (\$15,000 grant to fund workshop). Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C. June 2010.

"Painting Manuals and Gendered Modernity in 1920s Shanghai." AAS Panel "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)." Panel Participants: Julia Andrews, Ralph Croizier, Tang Xiaobing, Katharine Burnett (Chair.) Jason Kuo, Discussant. 2010 Association for Asian Studies Conference, Philadelphia. March 2010.

"Picturing Gender in 1920s Shanghai." *Moderne and Modernity: Visual Narratives of Interwar Shanghai*. University of California, Berkeley. March 2010.

"Painting Manuals and Gendered Modernity in Republican-era Shanghai." International Conference on Gender Studies. Panel participants: Jiang Jin (North Shanghai Normal University),

Ye Hanming (Chinese University of Hong Kong) and Wang Zheng (University of Michigan, conference organizer). Fudan University, Shanghai. June 2009.

Discussant for papers by William Schaefer, Hou Hanru, Pauline Yao. *China Transformed: Artscape/Cityscape*. University of California, Berkeley. October 2008.

"Sites of Visual Modernity: Perceptions of Japanese Exhibitions in Late Qing China." Conference on the Role of Japan in the Institutional Development of Modern Chinese Art. Wang Cheng-hua and Joshua Fogel, organizers. Academia Sinica, Taipei, Taiwan. October 2007.

"Displaying the Nation: Exhibition Culture and the Emergence of Guohua 'National Painting' in Late Imperial China." *Perspectives on Chinese Art: New Approaches and Reflections on Forty Years of Scholarship, A Conference in Honor of Dr. Chu-ting Li, Professor Emeritus, University of Kansas*. Arizona State University. Claudia Brown, Chair. November 2005.

"Seeing is Believing." Conference on Knowledge and Belief. Stanford Humanities Center. October 2005.

Panel discussant, "Japanese Literature: History and Present." 2005 Western Conference of the Association for Asian Studies. University of Denver. October 2005.

"Some Notes on the Nantong Museum Hall for the Studious and Adventuring Eye." *Inhabiting Visual Modernity in East Asia, 1895–1945*. Center for East Asian Art in the Art History Department, University of Chicago. Jennifer Purtle, Wu Hung, Chair. April 2004.

"Believing is Seeing: Representations of Museums in Late Imperial China." 2004 Association for Asian Studies Conference, San Diego. Panel: "The Nature of Culture: Collecting and Conceptualizing 'Chinese' Natural History." Jennifer Purtle, Chair. March 2004.

"Artifactual Art: Fiction Illustration in Late Nineteenth-Century Shanghai." 2004 College Art Association annual meeting, Seattle. Panel: "The Printed Image in East Asia." Suzanne Wright, Chair. February 2004.

"Publishing Family Secrets: The Yangzhou Portrait Painter Ding Yicheng and the 1818 *Jieziyuan huazhuan siji*." 2003 Western Conference of the Association for Asian Studies, University of Arizona. Co-organizer and participant in panel "Urban Visual Culture in Nineteenth- and Early Twentieth-Century China." October 2003.

"About Face: Physiognomic Diagrams, Painting Manuals, and Portraiture in Nineteenth-Century China." 7<sup>th</sup> Annual Association for Asian Studies Conference, Tokyo, Japan. Organizer, chair and paper presenter in panel "Making Impressions: the Social Use of Chinese Prints in Ming-Qing China and Edo Japan." June 2003.

Session Chair "From Socialist to Postsocialist Mass Culture." *Entertainment China: Ideology, Industry, Aesthetics*. University of Oregon. April 2003.

"Touring, Migrating, and Fleeing: Movements of People and Objects in Qing and Republican China" workshop at the Fairbank Center, Harvard University. Organized by Dr. Liping Wang, University of Minnesota. May 2002.

"Zhang Jian and China's First Museum." Organizer and paper presenter in AAS panel "National Ornaments: East Asia and Exhibitionism at the Turn of the Twentieth Century." 2002 Association for Asian Studies Conference, Washington, D.C. April 2002.

"Painting Manual as Museum Space: The 1897 *Jieziyuan huazhuan*." 2001 Association for Asian Studies Conference, Chicago. Organizer and paper presenter in panel "Popular Media, Popular Bodies." April 2001.

"Imaging the Body Politic: *Meiren hua* ('Beautiful Women' painting genre) in Late Qing Illustrated Newspapers." 43rd International Conference of Eastern Studies, Tokyo. April 1998.

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### Keynotes, Colloquia, Symposia

"An Artist's Eyes Wide Shut." Conference in Honor of Fu Baoshi's 120<sup>th</sup> Birthday. Organized by the Nanjing Museum 南京博物院 and the Jiangsu Academy of Chinese Painting 江苏省国画院. Nanjing, PRC. September 2024.

"City Windows." For the exhibition *Inside Out: Re-encounter Visual Contemporaneity in 20th-21st Chinese Oil Paintings*. Hong Kong University Museum and Art Gallery. July 21, 2023.

"Touring Spaceship Earth." Co-presented with Lianne McTavish. Prairie Art Network: Art Under the Big Skies. June 15–18 2023.

"The Trash Heap of History: Garbage and Design in China." Keynote, (Re)Made in China: Material Dis:connections, Art and Creative Reuse. Käthe Hamburger Research Centre global dis:connect, Ludwig Maximilian University of Munich, May 4–5 2023.

"An Artist's Glance: Melancholy in the Visual Practices of Fu Baoshi." *Site-Image-Object: Rethinking Place in Chinese Visual Culture* conference organized by Julia Orell, University of British Columbia. December 7–9, 2022.

"Tao Lengyue yu lishide shijian" 陶冷月与阴历的时间 [Tai Lengyue and Historical Time]. 全球化语境中的中国近现代艺术(Modern Chinese Art in the Context of Globalization conference. Central Academy of Fine Arts), Beijing, November 5–6, 2022. [Chinese].

Discussant and Chair. "The Double Life of Objects." Visual Art and Design Forum, University of Alberta. March 10, 2022.

"Curating ecoArt China." Emerson College. February 12, 2022. Georgetown University. September 13, 2021.

ecoArt China Speaker Series. Convened six conversations with exhibiting artists during the Fall 2021 term. Hosted by the University of Alberta China Institute, the Kule Institute, the University of Alberta Sustainability Council, and the University of Alberta Department of Art & Design. September–December 2021.

"The Technological Sublime: An Ink Painter and a Coal Mine in 1960s China." 2020 Sydney Asian Art Series. The University of Sydney. September 2020.

Don Cohn Ephemera Workshop. Columbia University. December 7–9, 2019.

"Curating Climate Change: ecoART CHINA." Hopkins-Nanjing Centre, Nanjing. November 2019.

"Embodied boundaries: Chen Zhifo's design and botany in 1920s Shanghai." Max Planck Institute for the History of Science, Berlin. May 14, 2018.

"Seeing as Touch: Gao Jianfu's Revolutionary Design in Modern Canton." David Chu Lecture in Asia Pacific Studies. University of Toronto. April 12, 2017.

"Senses, Science, and Society in Modern China" Workshop. Chen-Pang Yeang, Fa-ti Fan, organizers. University of Toronto. March 2017.

Global Art History Workshop. George Washington University. Bibiana Obler, Lori Cole, organizers. February 2, 2017.

"Seeing as Touch: Gao Jianfu's Revolutionary Design in Modern Canton." Center for Advanced Study in the Visual Arts, National Gallery of Art. Colloquium CCLXXXVII. November 17, 2016.

Dressing Global Bodies International Conference. University of Alberta. Co-organizer, discussant and chair of two panels. July 7–9, 2016.

"Insect Orientalism." Ferialia, Alberta Lepidopterist Association. February 2015.

"Elegance in Relief: Bronzes, Jades and Porcelains from China's Ancient Past." "The Curator Presents" lecture series. Invited lecture in conjunction with opening of traveling exhibition from the R.O.M., "China's Ancient Past." Galt Museum, Lethbridge. February 2014.

"The Emperor's New Clothes: Court Fashions in Imperial-era China." UA Object Lessons Material Cultures Institute symposium. Beverly Lemire, organizer. May 2013.

"Revolutionary Ink: Six Decades of Brush-and-Ink Painting and Social Transformation in China, 1949–2013." San Francisco Asian Art Museum series of master classes entitled "The Culture and Arts of China from Song Dynasty to Contemporary." April 23, 2013.

A Connective History of Qing Art: Visuality, Images and Imaginaries. Yeewan Koon, organizer. University of Hong Kong. June 2012.

"Feminine Orientalism or Modern Enchantment? Peiping and the Graphic Artists Bertha Lum and Elizabeth Keith, 1920s–1930s." Invited lecture in conjunction with the "Visions of the Orient: Western Women Artists in Asia 1900–1940" exhibition at the University of Oregon Jordan Schnitzer Art Museum. May 2012.

Workshop, Qing Images and Imaginaries. Institute of Fine Arts, NYU. Yeewan Koon, organizer. June 2011.

"Where is Shanghai? Visual Art and the City." San Francisco Asian Art Museum. Invited lecture in conjunction with "Shanghai" exhibition at the San Francisco Asian Art Museum. April 2010.

"Figuring the Social Body: Painting Manuals in Late Imperial China." Roundtable workshop. Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC. April 2010.

"Where is Shanghai? Visual Art and the City." Invited lecture presented at the University of California, Davis, and the University of Oregon. April 2010.

"Zhang Jian and China's First Museum." Invited lecture at Northwest China Council, Portland, Oregon. May 2006.

Invited participant in workshop on critical theory in Chinese studies, Columbia University, organized by Dr. Eugenia Lean. November 2003.

Presented a preliminary version of dissertation chapter from "Figuring the Body: Painting Manuals in Late Imperial China" at the Stanford Humanities Center. Fall 2000.

Presented a preliminary version of dissertation chapter from "Figuring the Body: Painting Manuals in Late Imperial China" at the Inter-University Center for Japanese Language Studies. Spring 1999 [in Japanese]

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### Speaker Series and Conferences, Organized

- |           |   |
|-----------|---|
| 2020      | <p><i>ecoArt China</i></p> <p>Convened series and conducted online public interviews in English and Chinese with researchers and participating artists in the <i>ecoArt China</i> exhibition: Joshua Goldstein, Michael Cherney, Zheng Chongbin, Yao Lu, Wen Fang, Bovey Lee. Funded by the China Institute and the Kule Institute and co-sponsored by the Department of Art &amp; Design and the University of Alberta Sustainability Council.</p> |
| 2017–2020 | <p><i>ARTiculations</i></p> <p>Department of Art &amp; Design graduate student forum and speaker series to present doctoral, MFA, MDes, and MA thesis research to the university community. Media design funded by SSHRC.</p>   |
| 2011–2016 | <p>Chair, Visual Arts &amp; Design Forum (VADF)</p> <p>Reimagined and redesigned the Department of Art &amp; Design's speaker series.</p>   |

- 2015 *Dressing Global Bodies: Clothing cultures, politics and economies in globalizing eras, ca. 1600s-1900s*  
International conference. Collaborator with SSHRC Co-applicants Beverly Lemire and George Riello. SSHRC funding supplemented with a grant from the China Institute. [www.dressinglobalbodies.com](http://www.dressinglobalbodies.com)
- 2007 Organized and facilitated week-long campus visit of Stephen Ostrow Distinguished Visitor in the Arts Barbara Maria Stafford, William B. Ogden Distinguished Service Professor of Art History, University of Chicago
- 2006–2009 Invited and facilitated 13 Reed College campus visits of scholars and visual artists to present lectures on their most recent research and work: Ma Qingyun, Dean, USC School of Architecture (2009); Xu Bing, MacArthur Fellow (2009); Mark Swislocki, Assistant Professor of Chinese History, Brown University (2009); Yingjin Zhang, Professor of Chinese and Comparative Literature, University of California, San Diego (2008); Yomi Braester, Associate Professor of Comparative Literature, University of Washington (2 visits, 2006, 2008); Martin Powers, Sally Michelson Professor of Chinese Arts and Visual Cultures, University of Michigan (2008); Jessica Jackson Hutchins, American artist (2 visits, 2007, 2008); Peter Kreider, American artist (2 visits, 2007, 2008); Hui-shu Lee, Associate Professor of Chinese Art History, UCLA (2007); Jennifer Hubbert, Assistant Professor of Anthropology, Lewis & Clark College (2006).

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### Student Journals, Newly Established and Advised

- 2015–2023 *Spectrum* Interdisciplinary Undergraduate Journal, University of Alberta  
[spectrumjournal.ca/index.php/spectrum/about](http://spectrumjournal.ca/index.php/spectrum/about)
- 2019–2020 *Intonations* Fine Arts Graduate Student Journal, University of Alberta  
[intonationsjournal.ca/index.php/intonations](http://intonationsjournal.ca/index.php/intonations)

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### Research Grants | Total as PI \$377,733 2010–present | Total as Collaborator \$27,000 2010–present

- 2024 China Institute *Design and Science in Modern China* Book Subvention | \$980
- 2017–2023 Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant | Principal Investigator | *Picturing Science in Modern China* | \$134,109 | Outcomes: *Design and Science in Modern China* single author book; *Picturing Science in Modern China* seminar and online refereed exhibition (design and content); *ecoArt China* seminar and online exhibition and catalogue (design and content); *ecoArt China* Speaker Series; Keynote for (Re)Made in China: Material Dis:connections, Art and Creative Reuse; conference presentations on Fu Baoshi (UBC) and Tao Lengyue (AAS, CAFA); ARTiculations graduate student forum design; invited talks at the University of Toronto, Emerson College, Nanjing University, Georgetown University, the University of Sydney | Funding support for eight graduate students
- 2021 Kule Climate Resilience Grant | \$8000 | Honoraria for invited speakers in the *ecoArt China* Speaker Series and web support
- 2019 China Institute | *ecoArt China* subvention grant | \$4475
- 2016–2017 Center for Advanced Study in the Visual Arts | Ailsa Mellon Bruce Senior Fellowship | *Hearing Colour: Yu Fei'an's Ink Paintings* | Principal Investigator | \$55,000 USD / \$74,237 CAD

- 2015–2024 University of Alberta President’s Grants for the Creative and Performing Arts from the Killam Research Fund, May 2015 (\$4852 research travel to Princeton, NYC, Washington, DC) | November 2016 (\$4225 research travel to Beijing, Shenyang, Datong) | June 2018 (\$900 GRA) | January 2019 (\$3106 research travel to Kyoto) | February 2022 (\$5000 GRA) | November 2022 (\$2300 GRA) | February 2023 (\$2300 GRA) | November 2023 (\$6542 *Design and Science in China* book subvention) | January 2024 (\$2300 GRA)
- 2015–2016 Social Sciences and Humanities Research Council of Canada (SSHRC) Connection Grant | Collaborator with Beverly Lemire, George Riello, Anne Bissonnette, Lianne McTavish | Dressing Global Bodies: Clothing cultures, politics and economies in globalizing eras, ca. 1600s-1900s international conference | \$25,000
- 2016 China Institute | Dressing Global Bodies: Clothing cultures, politics and economies in globalizing eras, ca. 1600s-1900s international conference | Submitted grant in support of collaboratively organized conference | \$2000
- 2014–2022 Support for the Advancement of Scholarship Conference Travel Grant | December 2014 | November 2019 | April 2020 | November 2022 | \$9000
- 2014–2016 Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Development Grant | Principal Investigator | Gao Jianfu’s Revolutionary Porcelains: Non-standard Design in China | \$32,000 | proposal ranked #6 | Outcomes: China’s Design Revolution seminar designed and filmed teaching videos for large lecture course on same subject; “Beggars, Black Bears, and Butterflies” article in tier-one journal *Cross-Currents*; AAS conference presentation; University of Alberta Ferialia presentation; preliminary research for Insight Grant on science and art in China
- 2014 Support for the Advancement of Scholarship Research Grant | Principal Investigator | The Social Factory | \$3030
- 2014 University of Alberta Killam Conference Grant | \$3030
- 2012–2013 University of Alberta Museums and Collections | \$15,000
- 2010–2012 China Institute | Principal Investigator | China research | \$10,000
- 2010 The Freer Gallery of Art and Arthur M. Sackler Gallery | Principal Investigator | Figuring the Body | \$25,000 USD/\$33,668 CAD
- 2010 American Council of Learned Societies and the Chiang Ching-kuo Foundation for International Scholarly Exchange | “China on Display: From 19<sup>th</sup>-century Museums to 21<sup>st</sup>-century Expos” workshop | \$15,000 USD/\$20,309 CAD
- 2006–2010 Reed College Research Grants
- Reed College Stillman Drake Research Development Grant, Fall 2008, Fall 2009.
  - Reed College Freeman Foundation grant for faculty development, 2006–2008.
- 2001–2006 Lewis & Clark College Research Grants
- Luce Foundation research grants, Lewis & Clark College, 2001, 2003, 2004, 2005.
  - University of Washington Jackson School East Asian Studies research grant, 2003.
  - Lewis & Clark College Humanities Division research grants (5), 2001–2005.
  - Wessinger Grant, Lewis & Clark College Watzek Library, 2002.



- Oregon Consortium of Asian Studies grants (2), 2001–2002.
  - Stanford University Center for East Asian Studies research grants, 2002, 2004.
- 1995–2001 Stanford University
- Stanford University Geballe Fellowship, 2000–2001.
  - Stanford University Fellowship, 1999–2000.
  - Stanford Art and Art History Department Fellowship, 1995–1997; 1998–1999.
  - Japan Foundation Fellowship, Inter-University Center for Japanese Studies, Yokohama, 1997–98.
  - U.S. Department of Education research grant, 1997–1998.
  - Blakemore Foundation travel grant, 1997.
  - Mellon Foundation grants for dissertation research in Asia, Summer 1997; Summer 1998.
  - Stanford Art and Art History Department travel grants to participate in Henry Luce Seminar in Shanghai (Summer 1997) and to conduct dissertation research in Tokyo (Summer 1990).
  - Foreign Languages and Area Studies (FLAS), Title VI, Summer Fellowship, 1996.

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### Professional Service

#### University of Alberta, 2010–present

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|-----------|--|
| 2023      | Dean's Advisory Selection Committee for History Department targeted hire of Dr. Aya Fujiwara |
| 2015–2020 | Arts Faculty Council   |
| 2015–2017 | Provost's Academic Advisory Committee for Sustainability                                     |
| 2014–2016 | Undergraduate Research Initiative (URI) Committee  |
| 2015–2017 | Faculty of Arts Research Committee   |
| 2015      | Department of Art & Design Chair Review Committee, HADVC representative                      |
| 2014–2016 | HADVC Undergraduate Honors Program Coordinator   |
| 2012      | Contemporary Art & Theory position preliminary search committee, Department of Art & Design  |
| 2010–2012 | Museums and Collections Services (MACS) Exhibition Committee                                 |
| 2010–2012 | MACS Art Management Committee  |

#### Reed College, 2006–2010

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|-----------|--|
| 2006–2009 | Arts Management Committee, Reed College  |
| 2006–2009 | Participant in 12 full search committees: sabbatical replacement for myself (J. Hutchins, 2008–2009); Ancient/Antique art history sabbatical replacement (C. Lacey, 2008–2009); Vice President and Dean of Student Services (2008); Art Department sabbatical replacements (2007–2008): Antique/Ancient art history (K. Schenk), Early Modern European art history (C. Normore), Sculpture (P. Kreider), and Photography/Digital Media (N. Russell); Chinese Language and Literature tenure-line position (A. Ditter, 2007–2008); Art Department tenure-line positions: Early Modern (D. Katz, 2006–2007) and Modern European/American (R. Slifkin, 2006–2007); Painting sabbatical replacement (P. Miner, 2006–2007); Chinese Language and Literature tenure-line position (J. Jiang, 2006–2007). |

- 2006–2007 Design of *Art in China*, *The Winking Owl*, and Qin Mausoleum digital image databases and websites
- 2006 Organized and led Reed College Art 426 and Art 395 trip to Shanghai (October 15–22)

### **Lewis & Clark College, 2001–2006**

- 2005 Lewis & Clark College search committee member, Historian of Renaissance Art (B. David)
- 2003 22<sup>nd</sup> Lewis & Clark College Annual Gender Studies Symposium. Session Chair: “Art Across Cultures” panel
- 2002 21<sup>st</sup> Lewis & Clark College Annual Gender Studies Symposium. Session Chair: “Gender and the Arts” panel

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### **Service to the Field**

#### **Manuscripts Reviewed and Refereed**

- 2024 *China Information*
- 2024, 2019 *Memory Studies*
- 2023 de Gruyter book manuscript
- 2022 *East Asian Publishing and Society*
- 2022, 2017 *Art History*
- 2021, 2019, 2015 *The Art Journal*
- 2021, 2013, 2009 *Modern Chinese Language and Culture*
- 2018 *Trans Asia Photography Review*
- 2016, 2015 *The Journal of Architectural Historians*
- 2016 (2), 2014, 2013, 2012 (3) *Archives of Asian Art*
- 2015 *International Journal of Politics, Culture and Society*
- 2014 *New Global Studies*
- 2014 *Late Imperial China*
- 2013 Yale University Press book proposal reviews (2 proposals)
- 2013 *Twentieth-century China*
- 2012 Harvard University Press book manuscript review
- 2011 Oxford University Press book proposal review
- 2011 *Nan Nu: Men, Women and Gender in China*
- 2005, 2003, 2001 *The Journal of Asian Studies*
- 2004 Chinese Art and Culture textbook review for Prentice Hall

#### **Academic Promotion Cases Reviewed and Evaluated**

- 2024 External evaluator, Tenure without Promotion (August)
- 2024 External evaluator, Promotion to Associate/Tenure (June)
- 2016 External evaluator, Promotion to Associate/Tenure (Sept.)
- 2015 External Evaluator, Promotion to Full Professor (May)
- 2013 External evaluator, Promotion to Associate/Tenure (August)
- 2013 External evaluator, Promotion to Associate/Tenure (February)

### Grant Proposals Reviewed and Refereed

2024	Hong Kong Research Council (13 proposals)
2023	Hong Kong Research Council (4 proposals)
2022	Association for Asian Studies Publication Support Grants
2022	Hong Kong Research Council (9 proposals)
2021	Hong Kong Research Council (4 proposals)
2020	Hong Kong Research Council (7 proposals)
2019	Hong Kong Research Council (4 proposals)
2016	Hong Kong Education University Research and Development Office (4 proposals)
2016	Hong Kong Research Council (1 proposal)
2015	Hong Kong Research Council (2 proposals)
2015	Japan-Canada Academic Consortium JACAC Student Forum
2014, 2012, 2008–2010	U.S. Social Science Research Council (SSRC) International Dissertation Research Fellowship (IDRF)
2014	Hong Kong Research Council (3 proposals)
2009	Hong Kong Research Council (2 proposals)

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### Public Service

2014–2016	Department of Art & Design Liaison with Edmonton Arts Project
2008–2009	Portland Classical Chinese Garden Committee
2007–2008	Consultant to <i>National Geographic</i> for special issue on the Forbidden City
2001–2002	Portland Chinese Garden Symposium Committee

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### Teaching Experience

#### Student Mentorship

2015–2017	Undergraduate Research Initiative (URI) Advisor, URI Faculty Ambassador, University of Alberta
2017–2020	<i>ARTiculations</i> graduate student speaker series faculty advisor, University of Alberta
2010	Workshop on dissertating with International Dissertation Research Fellowship recipients, hosted by the Social Science Research Council, Philadelphia, June 3–8
2009	Co-founder of the China Urban Collective with Stephanie Snyder, Director Douglas F. Cooley Memorial Art Gallery

#### Supervision of Graduate Students

Xun Lucia Wang, PhD 2024–present.  
 Amy Weber, MA 2024–present.  
 Qi Zhang, PhD 2023–present.  
 Mingxin Ruan, MA 2023–present.  
 Wei Lu, “Ecofeminist Art in China.” PhD 2022–present. (Awarded SSHRC 2023)  
 Liping Li, “Windows and Mirrors from a Female Perspective: Symbolic Meaning and Cultural Interpretation in the Works of Pan Yuliang and Qiu Di.” Course-based MA Fall 2023.  
 Yong Fei Guan, “The Goji Berry Teahouse.” MFA September 6, 2023.  
 Han Li, PhD 2018–2023 (withdrawn)  
 Misa Nikolic, “Eduard Fuchs and the Dialectical Image of Caricature: Marxist Cultural Theory in an

- Age of Fake News." PhD Supervisor 2018–2021. Examination August 26, 2021.
- Anran Tu, "Pictures for Action: Painting and Collecting Nature in Modern China, from Zhao Zhiqian (1829–1884) to Jin Cheng (1878–1926)." MA 2018.
- Jiaying You, "Creative factors and ethnic-folk dance: a case study of the peacock dance in China (1949–2013)," Modern Languages and Cultural Studies doctoral thesis committee 2012–16. Examination April 6, 2016.
- Ann Salmonson, "Embroidering Family History: Ren Benrong's Embroidery Studio in Wuhan," Interdisciplinary MA, Co-Advisor with Beverley Lemire (withdrawn)

### Graduate Examination Committees

- Ludmilla Lima de Morales, MFA September 2024.
- Emily Legleitner, *want and fear*, MFA October 6, 2023.
- Mariana Soares Espindola, "Heavy, Holy, Homey: The Role of Religious Imagery in Heavy Metal Album Covers." MA HADVC. December 12, 2022.
- Yilu Xing, *eat the open* 吃得开 MFA. November 21, 2022.
- Eszter Rosta, *fifty-nine events*. MFA Intermedia. March 2, 2022.
- Yuzhi Zhou, "The Daitokuji Five Hundred Arhats Paintings and Their Beholders." MA East Asian Studies. July 4, 2021.
- Xi Jin, *Breakdown, Mistake, Discontinuity [a reset of how language represents]*. MFA. June 2, 2021.
- Lin Li, "Traditionalism, Transnationalism, and Modernism in Fu Baoshi's 1943 Paintings of the Red Cliff." MA East Asian Studies. April 30, 2019.
- Han Li, "The North has Pengchengzhen." MA Anthropology. April 27, 2017.
- Yuxian Song, "The Power of the Phoenix Crown: Imperial Women and Material Culture in Late Ming China." MA History, September 9, 2015.
- Yiwei Cheng, "An Analysis of the Early Diplomatic Policies of Soviet Russia and China on the Chinese Eastern Railway, 1917-1925." MA History, January 19, 2015.
- Helen Kwan Yee Cheung, "The Social Functions of Cantonese Opera in the Edmonton Chinese Community 1890-2009: From Sojourners to Settlers." MA East Asian Studies, June 12, 2013.
- Bingqing Wei, "Strange and Illusory: The Aesthetics of Distortion in Scenery of Shanbei by Shi Lu," MA HADVC, March 9, 2012.
- John Barwick, "The Protestant Quest for Modernity in Republican China." PhD History, August 9, 2011.

### Graduate Research Assistant Supervision

- Wei Lu, 2022 summer and fall (SSHRC IG supported), 2023 winter, fall, 2024 winter (President's Grant supported) *Design and Science in Modern China, Decolonizing Time*
- Mariana Soares Espindola 2021 (SSHRC IG supported) *ecoArt China* Speaker Series
- Han Li, PhD HADVC 2018–2021 (SSHRC IG supported) *Design and Science in Modern China*
- Yiwen Zhou, M. Design 2019–2021 (SSHRC IG supported) *ecoArt China* catalogue design
- Daniel Walker, MA HADVC 2017–2018 (SSHRC IG supported) *Picturing Science in Modern China* exhibition
- Anran Tu, MA HADVC 2017–2018 (SSHRC IG supported) *Design and Science in Modern China, Picturing Science in Modern China* exhibition
- Anna Chakravorty, M. Design 2017–2018 (SSHRC IG supported) *Picturing Science in Modern China* exhibition design

Ann Salmonson, Interdisciplinary MA 2015–2016 (SSHRC IG supported) University of Alberta  
 Museums research  
 Yifan Li, MA HADVC 2014–2015 University of Alberta Museums research  
 Julie-Ann Mercer, BA HADVC Summer 2012 University of Alberta Museums research  
 Bingqing Wei, MA HADVC 2011–2012 *China's Imperial Modern* exhibition research  
 Lulu Yu, BA East Asian Studies 2012 *China's Imperial Modern* exhibition research  
 Ann Salmonson, BA HECOL Summer 2011, 2012 *China's Imperial Modern* exhibition research

### Supervision of Undergraduate Student Theses

Amy Weber, University of Alberta Honors HADVC thesis, "Pan Yuliang, Paris, and Artistic Exchange," 2023.  
 Ziwei Huang, University of Alberta Honors HADVC thesis, "Recasting Beijing in Death and Destruction: The Aesthetic of the Grotesque, Carnavalesque, and Fragmentation in Zhang Jianhua's *Ruin*," 2020.  
 Daniel Walker, University of Alberta Honors HADVC thesis, "Design's Mirror: Heterotopias, Community Design, and the People's Architecture Office's Plugin Project," 2017; Roger Smith Research Project, 2016 (\$15,000 award).  
 Tori McNish, University of Alberta Honors HADVC thesis, "Art Museum/Factory: The Social and Environmental Effects of an Adaptive Reuse Building at Today Art Museum, Beijing," 2011.  
 Zoe Roller, "The Perils of Fantasy in Visionary Art and the Modern Metropolis," Reed College 2009.  
 Leah Peterson, "Fantasy and Control: Trompe l'oeil Mural Paintings in the Theatre of the Lodge of Retiring from Hard Work," Reed College 2009.  
 Caitlin Kirkpatrick, "Rescuing the Image from History: The Art of Witnessing the 1989 Demonstrations in Beijing," Reed College 2008.  
 Lucy Kang, "Magic at Black Rock Desert: Space and Time at the Burning Man Festival," Reed 2008.  
 Ryan Holm, "On the Margins of their World: Lloyd Reynolds and the Transformation of Classroom Content into Cultural Capital," Reed College 2008.  
 Jesse Boardman Kauppila, "Robert Davidson and Wole Soyinka: Aboriginal Experience in 'Third Spaces,'" Reed College 2007.  
 Maya Bartel, "The 1960s American Body through Sculptural Movement and Static Dance: The Work of George Segal, Allan Kaprow, and Yvonne Rainer," Reed College 2007.  
 Lauren Callaway, "A New Modern Picture for Traditional Eyes: The Recycling of Images in the Creation of Modern Education in China," Lewis & Clark College 2006.  
 Emily Krafft, "Spaces of Dislocation, Escape, and Memory: The Lotus Paintings of Yang Yan-ping," Lewis & Clark College 2004.

### Courses, The University of Alberta

HADVC 411/511	Decolonizing Time
HADVC 412/512	feeling seeing
HADVC 412/512	ecoART CHINA
HADVC 412/512	Touching Objects
HADVC 412/512	China's Design Revolution
HADVC 412/512	Picturing Science in Modern China
HADVC 412/512	Shanghai Modern: Studies in Vision and Visuality
HADVC 411/511	Imperial China's Culture of the Copy

HADVC 411/511	Figuration: A Visual History of the Body in 20 <sup>th</sup> - & 21 <sup>st</sup> -Century China
HADVC 311/411/511	China in Europe: Europe in China
HADVC 356/315	China Urban: Art & Design Now
HADVC 311	The Forbidden City
HADVC 214	Perspectives on the Arts in China
HADVC 215	China Art Now
HADVC 216	China's Design Revolution
HADVC 209	History of Modern Design
HADVC 2xx	Introduction to Critical Curation (in development)
HADVC 100	Introduction to the History of Art, Design, and Visual Culture

**Courses, The University of Michigan, Visiting Professor Winter 2024**

HISTART 687.004      Shanghai Modern

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**Foreign Languages**

Mandarin: Studied since 1984, lived in China 4 years, graduate of Hopkins-Nanjing program. Read and speak with ease.

Japanese: Studied 5 years, lived in Japan 2 years, graduate of IUC. Read and speak with ease in my field.

Esperanto: Reading knowledge with aid of dictionary.