

## PROF. DR. SARAH ELIZABETH FRASER

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### Curriculum Vitae (Short Form)

#### Research Interests

Historical and theoretical investigations in the History of Asian Art with a concentration on Chinese, Japanese, and Sino-Tibetan painting (sixth through twenty-first centuries), pan-Asian Buddhist wall painting; cognition and the artist's practice; transnational primitive cosmopolitanism(s) developed through archaeological and ethnographic projects in European contexts; pan-Asian colonial subject formation in linguistic and photographic iterations; neo-colonial Chinese photography.

#### Academic Positions

Since 2012 Full Professor, Chinese Art History, Heidelberg University, Institute of East Asian Art History (2013-16 and 2019-present, Director of Institute; 2016-18, Vice Director)  
2002-2012 Associate Professor with tenure (2002-2012), Northwestern University, Department of Art History (Department Chair, 2003; 2004-07)  
1996-2012 Assistant Professor (1996-2002), Northwestern University, Department of Art  
Spring 2010 Directrice d'Études, Sciences historiques et philologiques, École Pratique des Hautes Études, Paris  
1996; 2000 Instructor; Visiting Assistant Professor, Stanford Univ., Art and Art History Department  
1988-1995 Lecturer and Instructor, University of California, Berkeley, History of Art Dept.  
1994 Visiting Lecturer, University of California, Santa Cruz, Department of Visual Studies

#### Education

1987-1996 Ph.D. (1996) and M.A. (1989), University of California, Berkeley, History of Art Dept.  
1992-1993 Senior Graduate Fellow, Peking University, Beijing, Archaeology Department  
1990-1991 Doctoral Fellow, Kobe University, Japan  
1982 University of Michigan, B.A., History of Art, Honors (*magna cum laude*)  
Summer 1981 Intensive Program, Classical Chinese, Middlebury College, Vermont  
1979-1980 Chinese Language and Literature Exchange Program, Tung-hai University, Taiwan

#### Fellowships and Awards (Select)

- Palace Museum, Beijing, Research Institute, Advisory Board Member (2015-2024)
- Changjiang Distinguished (Honorary) Professor, Sichuan University (2020-2023)
- East Asian Art History Global Dissertation Workshops. Project Conception and Direction, Connecting Art Histories, The Getty Foundation, Los Angeles (2018-2021)
- "Entangled Modernisms, Chinese Artists Trained in Paris." Project Conception and Direction, Connecting Art Histories, The Getty Foundation (2016-2018)

- “Objects of Wonder: Chinese Objects Reframed in the Middle East and Europe,” Excellence Initiative II Grants, Heidelberg University, Project P.I. (2017-2018)
- Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, D.C. (2016-2017)
- “Collaboration with PRC China’s Institutions of Excellence,” Heidelberg University (2016-2017)
- “Formative Decades: 17<sup>th</sup> and 18<sup>th</sup> c. Chinese Narrative Porcelains Collected by August the Strong, Dresden-Meissen.” Transcultural Studies, “Field of Focus3” Grants. Heidelberg University (2015-2016)
- “Ethnographic Eye,” International Art History Program concentrating on Republican Chinese art; co-organizers, Heidelberg University, Central Academy of Arts, and Sichuan University. Managing Director. Funded: Connecting Art Histories program, The Getty Foundation (2013-2015)
- International Research Project, organized by Ecole française d’Extrême-Orient, Paris, Dr. Fabienne Jagou, Tibetan Buddhism in Taiwan. Funded: Chiang Ching-kuo Foundation (2011-2014)
- Academia Sinica, Institute of History and Philology, Team project, Anthropology of Kham Territory, Sichuan Province. Chiang Ching-kuo Foundation (2008-2011)
- Institute for Advanced Study, Princeton, School of Historical Studies, Member (2009-2010)
- Frederick Burkhardt Fellow, American Council of Learned Societies (2007-2010)
- Getty Research Institute, Los Angeles, Getty Scholar (2007-2008)
- Fulbright Commission, Fulbright-Hays Faculty Research Grant Academia Sinica, Institute for History and Philology, Taipei; Tongji University, Shanghai, Institute for Architecture and Urbanism (2007-2008)
- Terra Foundation, Chicago Consortium for Art History (2007-2008)
- Terra Fdn., Chicago Consortium for Art History, Institutional Planning (2005-2006)
- Kaplan Humanities Center, Northwestern, Jane Gimbel Lane Professor of the Humanities, (2005)
- College Art Association, Finalist, Charles Rufus Morey Award, Distinguished book in Art History (*Performing the Visual*) (2005)
- National Humanities Center, Nominated, Richard W. Lyman award, advanced humanistic scholarship and teaching through the innovative use of information technology (2005)
- Choice Outstanding Academic Book 2004, American Library Association, for *Performing the Visual* (2004)
- Andrew W. Mellon Foundation, “Mellon International Dunhuang Project,” Principal Investigator, devised new technologies and web-based tools for photographing, displaying, and studying Asian art divided between libraries, museums and *in situ* objects remaining at archaeological sites (1999-2004)
- Rubin Foundation, Tibetan art research Tongren, Qinghai Province (2004)
- National Endowment for the Humanities (NEH) and ACLS, Research in China Chinese Academy of Social Sciences, Sichuan (2003-2004)
- College Art Association, Millard Meiss Publication Fund (2002)
- Lurie Foundation and Hambrecht Foundations, Research on Buddhist Art (2001-2002)
- Henry Luce Foundation, “Merit, Opulence and the Buddhist Network of Wealth,” Principal Investigator, International Teams Assembled for Technical and Scholarly Collaboration; Fieldwork in Gansu and Sichuan; Conference in Beijing (1998-2001)
- Getty Center for the Arts and Humanities, Post-doctoral Fellow (1999-2000)
- Institute for Advanced Study, School of Historical Studies, Affiliated Member (1999)
- University of California, Berkeley, Mellon Dissertation Writing Fellowship (1994-1995)
- American Council of Learned Societies (ACLS) and Social Science Research Council (SSRC) Joint Fellowship for Sinological Research outside China (1992-1994)
- Committee on Scholarly Communication with China (CSCC), National Academy of Sciences; Peking University, Department of Archaeology (1992-1993)
- American Oriental Society Fellowship, Chinese Painting Studies (1992-1993)

- Asian Art Museum, San Francisco, Graduate Fellowship (1991-1992)
- Chiang Ching-kuo Foundation, Doctoral Research, Academia Sinica & National Library, Taipei (1992)
- Univ. of California, Berkeley, Graduate Division, Humanities Research Grant fieldwork in China (1991)
- University of California Regent's Fellowship and FLAS Fellowship [Kobe University, Doctoral Program in Chinese and Japanese Buddhist Art] (1990-1991)
- University of California, Berkeley, [1993-St. Petersburg-Hermitage; Academy of Oriental Studies], [1988-French and British Collections of Dunhuang Materials]

## **Publications**

### **Book**

- *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618-960*. Stanford, CA: Stanford University Press, 2004. **Awards:** Choice Outstanding Academic Book Award 2004, American Library Association (ALA). Finalist, Charles Rufus Morey Award, Distinguished Book in Art History, College Art Association, 2005. **Reviews of *Performing the Visual*:** An Yi 安毅, 敦煌學輯刊 [Journal of Dunhuang Studies, Lanzhou], (2007, no. 3): 179-184; *Religious Studies Review* 33:1 (January 2007): 9–16. *History of Religions* 46:2 (Nov. 2006): 175-178; *The Art Bulletin*, v. 88 no. 2 (June 2006): 389-93; *Journal of Asian History* v. 40/1 (2006): 116-17; *Journal of the Royal Asiatic Society*, Nov. 2005, Vol. 15/ 3: 383-86; *Canadian Journal of History*, Apr. 2005, v. 40/ 1: 156-58; *Journal of Asian Studies*, Nov. 2004, v. 63/ 4: 1074-76; *CAA Reviews* May 2004: 1-4; *Choice Reviews* (Sept. 2004).

### **Edited Volumes, Catalogues, and Online Digital Research Tools**

- Fraser and L. Y. Chieh, eds. *Xu Bing: After the Book from the Sky*. Singapore: Springer Publications, 2020.
- *Women Cross Media: East Asian Photography, Prints, and Porcelain from the Dresden State Art Collections*. Heidelberg: Arhistoricum.net, Heidelberg University Library, 2021(in press).
- *Merit, Opulence, and the Buddhist Network of Wealth*. Peking University, June 27-30, 2001. Shanghai: Shanghai Fine Arts Publishers, 2003 (in Chinese).
- Editor in Chief, Wall Painting and Architecture, *Mellon International Dunhuang Archive* (MIDA). Archaeological assessment and laser data acquisition of 42 medieval Buddhist cave shrines: mural iconography & historical data, interactive photographic documentation in 3-D virtual format (1999-2004) <http://www.artstor.org/>
- Tainan National University of the Arts, ed. 荒漠傳奇璀璨再見敦煌藝術大展 [From the Forgotten Deserts: Great Exhibition of Dunhuang Art]. Tainan: Tainan National Univ., 2005.
- Fan Jinshi ed. *Dunhuang: A Centennial Commemoration of the Discovery of the Cave Library*. Chicago; Beijing: Art Media Resources; Morning Glory Press, 2000.

### **Journal Articles and Chapters in Books (Refereed)**

- Beyond Ink: Contemporary Experimental Ink Art. Chap. in *Xu Bing: Beyond the Book from the Sky*, 59-71. Eds. Sarah E. Fraser and Yu-Chieh Li. Singapore: Springer, 2020.
- Remaking Taiwan's Sacred Geography: An Exploration of Transnational Religious Architecture. Chap. in *The Hybridity of Buddhism: Encounters between Tibetan and Chinese Traditions in Taiwan and the Mainland*. Fabienne Jagou, ed., 41-66. Paris: Ecole française d'extrême-orient, 2018.

- Fraser, et al. Women Cross Media. Fotografie, Porzellan und Druckgrafik aus Japan und China, 72-102. Chap. in *Dresden • Europa • Welt*. Jan Hüsgen and Romy Kraut, eds. Dresden: Staatliche Kunstsammlungen Dresden, 2017. [English and German editions].
- “Before the Fall of Chinoiserie.” *Center 37* National Gallery of Art, CASVA (2017): 80-83.
- “鏡中窺己”: 乾隆時期視覺文化之折射 [Glancing in the Mirror: Refraction and European Modes of Seeing in Qianlong Visual Culture].” Chap. in *Precious Collection from the Stone Moat*. Ed. Palace Museum. Beijing: Forbidden City Publishing House, 2016.
- The Importance of Home: Shanghai and Darmstadt in the Photography of Jin Shisheng. Chap. in 金石聲與中國現代攝影 [Relics, Jin Shisheng and Modern Chinese Photography], 475-490. Jin Hua, ed. Shanghai: Tongji University Press: 2015.
- “Mimesis.” “Notes from the Field.” *Art Bulletin* (June 2013) Volume XCV, No. 2: 200-01. Republished in: “Ethnographic Mimesis: A Collaboration between Zhang Daqian and Tibetan Painters, 1941-43.” In *Field notes on the Visual Arts: Seventy-Five Short Essays*, 213-217. Karen Lang, ed. Bristol; Chicago: Intellect, 2019.
- Hu Suxin (=Sarah E. Fraser). “一次朝圣之旅——广义图像语境下的《清明上河图》 [A Pilgrimage: Life along the Bian River during the Pure Brightness Festival in Visual Context].” 紫禁城 [Forbidden City Journal], v. 219 (2013): 64-81.
- Hu Suxin (=Sarah E. Fraser). “从历史语言研究所藏向達手稿論其對敦煌學的影響 [Xiang Da’s Impact on Buddhist and Silk Road Studies: Overview of Manuscripts in the Taipei Academia Sinica Library].” 敦煌文獻, 考古, 艺术综合研究 [Comprehensive Research on Dunhuang Manuscripts, Archaeology, and Art, International Conference Commemorating Xiang Da], 43-59. Ed. Peking University, Institute of Early Chinese History. Beijing: National Library of China, 2011 (*in Chinese*).
- Chinese as Subject: Photographic Genres in the Nineteenth Century. Chap. in *Brush and Shutter, Late Qing Dynasty Photography*. 91-109. Eds. Frances Terpak and Jeff Cody. Los Angeles: Getty Publications 2011; Hong Kong: Chinese University of Hong Kong Press, 2012. *Chinese Edition*: 以華人為題材 :十九世紀攝影體裁 [Chinese as Subject: Photographic Genres in the Nineteenth Century]. Chap. in Chinese version of *Brush and Shutter, Late Qing Dynasty Photography*. 91-109. Eds. Frances Terpak and Jeff Cody. Hong Kong: Hong Kong University Press, 2012.
- “Shabo Tshe ring, Zhang Daqian and Sino-Tibetan Cultural Exchange, 1941-43: Defining Research Methods for Amdo Regional Painting Workshops in the Medieval and Modern Periods.” In *PIATS 2003: Tibetan Studies: Proceedings of the Tenth Seminar of the International Association for Tibetan Studies, Oxford, 2003*, 115-136; plates 67-80. Leiden; Boston: Brill, 2011.
- “Buddhist Archaeology in Republican China: A New Relationship to the Past.” In *Proceedings of the British Academy*, no. 167 (fall 2011): 155-198.
- Hu Suxin (=Sarah E. Fraser). “禪會與南宋的視像：梁楷的《八高僧圖》 [The Chan Encounter and Song Dynasty Optics: Liang Kai’s *Eight Eminent Monks*].” In 千年丹青細讀中日藏唐宋元繪畫珍品 [Masterpieces of Ancient Chinese Paintings from the Tang-Yuan Dynasties in Japanese and Chinese Collections], 209-218.” Shanghai Museum, ed. Beijing: Peking University Press, 2010. *Republished in expanded version*: In 千年丹青細讀中日藏唐宋元繪畫珍品 [Masterpieces of Ancient Chinese Paintings from the TangYuan Dynasties in Japanese and Chinese Collections], 211-220.” Shanghai Museum, ed. Beijing: Peking University Press, 2020.
- “尋找敦煌藝術的中古源泉：從張大千與熱貢藝術家的合作來審視藝術的傳承 [Searching for the Artistic Roots of Medieval Dunhuang: A Perspective on the Collaboration of Zhang Daqian and the Rebgong Painters as an Example of Cultural Transmission].” 《史物論壇》 [Forum on Historical Objects], Taiwan National History Museum Journal, no. 10 (June 2010): 37-54.
- “Photography’s Role in Shaping China’s Image, 1860-1920. *Getty Research Journal*, no. 2 (2010): 39-52.

- “Antiquarianism or Primitivism? The Edge of History in the Modern Chinese Imagination.” In *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture*, 342-367. Ed. Wu Hung. London; Chicago: Art Media Resource, 2010.
- 種攝影：十九世紀殖民地影像再生對二十世紀中國民族誌「自我」的遺贈 [Ethnographic Photography: The Afterlife of Nineteenth Century Colonial Photography in 20th Century Chinese Modern Identity]. 《上海·攝影·城市》 [Shanghai, Photography, The City]. 《眼光—攝影文化論叢》 [Bright Vision: Collected Essays on Photographic Culture], n. 2, ed. Li Lu, Winter 2010: 88-102. (in Chinese).
- “Li Chen: Contemporary Taiwan Buddhist Sculpture.” Catalogue, NY: Motif Art Consulting, 2010, 1-20.
- “夏吾才让、张大千和汉藏文化交流，1941—1943：界定中古和现代安多地区画坊生产的研究方法 [Shaowo Tsering, Zhang Daqian and Sino-Tibetan Cultural Exchange, 1940-1943: Researching the Boundaries of Ancient China and the Artistic Production of Amdo].” 汉藏佛教美术研究 [Studies on Sino-Tibetan Buddhist Art], 485-498. Eds. Xie Jisheng, et al. Shanghai: Guji Publishers, 2009.
- “The Politics of Archaeology” and “Western Archaeological Explorers in China.” In *Encyclopedia of Modern China*, v. 1: 40-41; 54-57, Editor-in-Chief, David Pong. Detroit; New York: Charles Scribner’s Sons, Gale, 2009.
- “Approaching the Boundaries of a National Landscape: Picturing the Frontier 1927-1948 (Photography as the new Landscape in 20th c. Chinese art).” In *Studies on 20th Century Shanshuihua*, 371-86. Ed. Lu Fusheng. Conference Proceedings of “20th c. Chinese Landscape Painting,” June 9-11, 2006. Shanghai: Shanghai Fine Arts Publisher, 2006.
- “新高科技技術 [Technology for Archaeology].” In *Tangsong siyuan caifu he gongyang*: 220-225. Sarah E. Fraser, ed. Shanghai: Shanghai Fine Arts Publishers, 2003.
- “佛教藝術的經濟制度 [Economies of Buddhist Art].” In *Tangsong siyuan caifu he gongyang*: 189-206. Sarah E. Fraser, ed. Shanghai: Shanghai Fine Arts Publishers, 2003.
- “Formulas of Creativity: Artist’s Sketches and Techniques of Copying at Dunhuang.” *Artibus Asiae* Vol. LIX, 3/4 (2000): 189-224.
- “A Reconsideration of Archaeological Finds from the Turfan Region,” *Dunhuang Tulufan yanjiu*, Peking University, vol. 4 (1999): 375-418.”
- “Manuals and Drawings of Artists, Calligraphers, and Other Specialists from Dunhuang.” Chap. in *Images de Dunhuang--Dessins et Peintures sur Papier des Fonds Pelliot et Stein*: 55-95. Ed. J.-P. Drège, President, École Française d’Extrême-Orient. Paris: École Française d’Extrême-Orient, 1999.
- “Turfan Artists, 5th-9th centuries.” In *The Third Silk Road Conference at Yale University*. Conference Proceedings, July 10-12, 1998: II: 77-143.
- Hu Suxin (=Sarah E. Fraser). "Dunhuang de fenben he bihua zhijian de guanxi [The Relationship between Draft Sketches and Wall Paintings at Dunhuang].” In *Tang yanjiu*, n. 3 (December 1997) [Beijing, China]: 437-443. (in Chinese)
- “Regimes of Production, the Use of Pounces in Grotto Construction,” *Orientalism*, Special issue on Dunhuang Buddhist cave site, [Editor, Wu Hung, University of Chicago] (Nov 1996) v. 27, n. 9: 60-69.
- “Su Dongpo and his Circle,” In Quwei yu jizhu, ‘Mingqing huihua touxi guoji yantaohui’ tulu [Discernment and Construct: “New Interpretations of Ming and Qing Paintings,” Catalogue], J. Cahill, R. Vinograd, and Xue Yongnian, eds., (Shanghai: Shanghai Fine Art Publishers, 1994), 111-112.
- “An Introduction to the Material Culture of Dunhuang Buddhism: Putting the Object in Its Place.” Special Issue on Buddhist Material Culture, *Asia Major*, 2005: 1-14. Collected articles developed from 2001 Conference Proceedings; Conference Organizer and Fieldwork Director, Luce Foundation Grant for multi-disciplinary institutional projects. Northwestern University, Dunhuang Research Academy, and Peking University.

- “Chinese Artist’s Materials in the British Museum and Library.” In Aurel Stein and the Silk Road. S. Whitfield, ed., 266. London: British Library Press, 2004.

### Book Reviews; Conference Overview

- Review of *Donors of Longmen*, Amy McNair, (University of Hawaii Press, 2007). *Art Bulletin* v. 93, no. 2 (June 2011): 247-50.
- Conference Proceedings “Photography in 19th-20th century China,” Northwestern University, April 24-26, 2009. *Trans-Asia Photography Review*, inaugural issue (fall 2010). <http://asianphotos.hampshire.edu/>
- Review of *Shaping the Lotus Sutra*, Eugene Wang (Univ. Washington Press, 2005). *Journal of Asian Studies*. 67, no. 4 (Nov. 2008): 1447-8.
- Review of *Early Buddhist Art in China and Central Asia*, by Marilyn Rhie, In *Journal of Asian Studies*, v. 63, no. 2 (May 2005): 458-60.
- Review of *Dunhuang: Singing Sands*, by R. Whitfield. *Orientalism* (April 1997) v. 28, n. 4: 95.
- Review of *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, by Marsha Weidner, editor. In *China Review International*, vol. 3, no. 1 (Spring 1996): 288-293.

### Books in Progress

- *How Chinese Art Became Chinese: Archaeology, War, and the Refashioning of Sino-Modernity (1928-1945)*.
- *Decolonizing Chinese Treaty Port Photography, 1794-1901*.  
Exploration of how Chinoiserie models developed in 17<sup>th</sup>-18<sup>th</sup> c. printed manuscripts inform genres of early professional photography and later develop into racial stereotypes at the turn of the 20<sup>th</sup> century.
- Fraser, Wakita, and Wang, eds. *Women Cross Media: East Asian Photography, Prints, and Porcelain from the Staatliche Kunstsammlungen Dresden*. Arthistoricum.net, 2021 (forthcoming)
- Fraser and Shen, Kuiyi, eds. *Ink Meets Oil: Chinese Artists Trained in Europe (1920-1945)*. Brill, 2022.

### Invited Talks and Conference Presentations

- Keynote: Lingnan University, “Collecting Asia,” May 21-22, 2021, Hong Kong.
- “Walk the Battlefield: Research Methods,” Getty Dissertation Workshop, Heidelberg Univ. August 3, 2019.
- “Academic Forum of the Third Ancient Civilization Forum Ministerial Meeting.” International Conference, Palace Museum, Beijing. October 10, 2019.
- “Landscape Painting and Living Architecture.” Qi Baishi’s Landscape Painting Conference. Beijing Painting Academy, September 22-23, 2018 (in Chinese).
- Keynote: “The Legacy of the 1980s in the Chinese Art Market Today.” The Far East: collectors and collections today. 24-26 March, 2016. Lyon, France.
- “An Early History of the Dunhuang Research Academy,” The J. Paul Getty Museum, May 19-21, 2016.
- “Sha Fei: A New Type of War Correspondent,” Workshop on Sha Fei Photography, Harvard University, April 22-23, 2016.
- “The Emergence of Narrative and Female Figure in 17th c. Chinese Porcelain, Questions and Problems,” A Dresden-Heidelberg Collaborative Project Symposium, March 31-April 1, 2016.
- “Self-Reflexivity in 18th c. Manchu Qing and Sachsen Court Painting, 50th Anniversary, Founding of the Institute of East Asian Art History, Heidelberg University, December 12, 2015.
- “The Development of Chinese *Trompe l’Oeil* in the 18th c.” *Shiqu baoji* conference, Palace Museum, Beijing, September 16-19, 2015. (in Chinese)
- “Methods: Artistic Archaeology and Ethnoarchaeology,” Getty sponsored, Connecting Art Histories project, Ethnographic Eye, co-director, Sichuan, December 20, 2014.

- “Unintended Consequences: Late Qing and early Republican Photography,” Asia and Europe in Translation conference. University of Zurich, November 6-8, 2014.
- “The Chinese Artist and the Transcultural Moment during the Sino-Japanese War,” Mediating Art in Times of Crises panel, Cultural Mediation: Creativity, Performance, Display,” Heidelberg University, October, 8-10, 2014.
- “Forgeries, Fakes, Copies and Stylistic Imitations: Creating Discursive Space for Subtleties and Nuances in East Asian Ink Painting Traditions,” Workshop: (Art-) Forgery— Cultural, Social, Economic and Legal Aspects in a Transcultural Perspective, Heidelberg Univ., Institute for European Art History, Sept. 15, 2014.
- “Technologies for Archaeological Research,” Distinguished Alumni of Overseas Students, Peking University, September 2-4, 2014.
- “What is the Ethnographic Eye.” Central Academy of Fine Arts, Beijing. Connecting Art Histories Workshop. Co-organized Heidelberg University, Central Academy, and Sichuan University, Aug. 10, 2014.
- “New Frontiers in Chinese Art.” Organizer and Co-Chair. State of the Field Panel, Sponsored by National Committee for the History of Art (NCHA). CAA, Chicago, February 12-15, 2014.
- “What is the Ethnographic Eye.” Central Academy of Fine Arts, Beijing. Connecting Art Histories Workshop. Co-organized Heidelberg University, Central Academy, and Sichuan Univ., August 10, 2014.
- “New Frontiers in Chinese Art.” Organizer and Co-Chair. State of the Field Panel, Sponsored by National Committee for the History of Art (NCHA). CAA, Chicago, February 12-15, 2014.
- “Out of the Cave: War, Archaeology, and Sino-Modernity,” and co-organizer Frontiers of East Asian Art: Chinese, Japanese and European Encounters, 18th-20th Century with Wang Cheng-hua and Tamaki Maeda, November 18, 2013. IKO, Heidelberg University.
- “Image, Artifact and Visual Object: New Perspectives on Jesuit Artistic Legacy in China, 1600-1800,” Panel Discussant,” 32. Deutscher Orientalistentag [32nd German Oriental Studies Conference]. Westfälische Wilhelms-Universität Münster, September 23-27, 2013.

#### **Advisory/Editorial Functions (Selection)**

- Expert Reviewer, ACLS/The Getty Foundation, (2018-2020)
- Expert Reviewer, DFG, Applications, (2016-2018)
- Tenure Review, Georgetown University (2016-2017)
- Expert Reviewer, Wien Universität, Faculty of Historical and Cultural Studies, Assessment of Candidates, Faculty Search Full Professor (W3), Asian Art Historian (2015)
- Expert Reviewer, The Getty Foundation, review of China Programs and institution-wide China program policies (April-September 2015)
- Evaluation of Proposals on Tibetan Art, Austrian Science Fund (2013; 2010; 2006; fall 2005)
- Expert Reviewer, *T'oung Pao* Journal, Article Peer Review (fall-winter 2012-13)
- Editorial Member, *Art in Translation*, Editorial Board, Member (2012-)
- Faculty Adviser, SSRC, Dissertation Fellows Workshop, Savannah, GA (March 8-14, 2012)
- Fulbright Commission, Eval. of Nat'l Competition, Fellowship Applications (December 2012; 2011; 2010)
- Tenure reviewer, University of Delaware (Summer 2011)
- Expert Reviewer, Chinese Art Manuscript Review, Stanford University Press (2007)
- Commission Member, American Council of Learned Societies, Council on Cyberinfrastructure for the Humanities and Social Sciences (2004-2006)
- Expert Reviewer, Journal of Sung-Yuan Studies, article on Chinese painting (2003)
- Member of Peer review Evaluation Panel, National Science Foundation, assessed 3D Project and Digital Library proposals for \$500,000 - \$5 million (2001)
- Expert Reviewer, articles on Chinese Sculpture, *RES* journal of anthropology and aesthetics (1998)

**Teaching****Courses Taught at Heidelberg**

- *Art & Knowledge in Republican Period: New Disciplines of Thought (1915-45)*, Winter 2020
- *Dunhuang: The Stein Collection in the British Museum* (co-teach), Winter 2020
- *Court Women and Gender in the Arts of Imperial China* (co-teach), Winter 2020
- *Graduate Colloquium: East Asian Art*, Winter 2020, Summer 2020, Winter 2019, Summer 2018, Summer 2017, Summer 2016, Winter 2014, Summer 2014
- *Tools and Methods: Chinese Art Research*, Summer 2020
- *20<sup>th</sup> century Chinese painting, 1850-1976*, Summer 2020
- *Contemporary Ink Art*, Winter 2019
- *Cultural Basics, East Asia* (survey: co-teach), Winter 2019, Summer 2018, Winter 2017, Summer 2016, Winter 2014, Winter 2012
- *Tools & Methods: Republican Period*, Winter 2019
- *20th Century Modern Chinese Painting*, Winter 2019
- *Mimesis and Appropriation*, Summer 2018
- *Photography I & II: Art During War*, Summer 2018, Winter 2017
- *Tang-Song Painting* (lecture), Summer 2018, Summer 2015
- *Incarnations of Zhang Daqian*, Winter 2015
- *History of Modern Chinese Ink Painting/Expression* (co-teach), Winter 2015
- *Buddhism and Transcultural Exchange in the Arts, 5th-13th c.*, Summer 2015
- *Arts in the Global Ming: Reassessment of the Field, 15th-17th c.*, Summer 2015
- *Asian Imaginaries & Visual Cultural in German Courts, 18th c.*, Winter 2014
- *Academic Excursions: London; Dresden*, Winter 2014
- *Yuan-Ming Painting*, Summer 2019, Winter 2017, Summer 2015, Summer 2014
- *Ethnographic Eye*, Summer 2014
- *Academic Excursions: Köln; Dresden*, Winter 2013
- *Critical Museum Studies*, Winter 2013
- *Methods Tang-Song Ptg. Texts (research tools)*, Winter 2013
- *Academic Excursions: Köln; Berlin*, Summer 2013

**Courses Developed and Taught at Northwestern University**

- *Ethnographic Impulse: Art during Sino-Japanese War*, Summer 2012
- *Photography of China*, Summer 2012
- *Writing Seminar: Qualifying Paper*, Winter 2011
- *Freshman Seminar*, Winter 2011
- *Theories of Change, 20th c. Chinese Art*, Winter 2011
- *Asian Art Survey*, Summer 2011
- *Tang-Song Chinese Painting*, Summer 2011, Winter 2006, Winter 2003, Winter 1997
- *Yuan-Ming Chinese painting*, Winter 2010, Summer 2009, Winter 2006, Winter 2001, Summer 1998
- *Critical Museum Studies: Impact of Archaeological Looting*, Winter 2010
- *Junior Research Seminar on Dunhuang*, Summer 2009
- *Photography and the Construction of China*, Winter 2008
- *Impact of Censorship on Contemporary Chinese Art*, Summer 2007
- *Identity and Ethnicity: What is Chinese about Chinese Art?-HUM395 (Kaplan Hum. Ctr)*, Winter 2006



- Chinese Modernism, 1911-1949, Winter 2005
- Text and Image in the Lotus Sutra, co-taught. Prof. Ziporyn, Religion, Summer 2005
- History of the Digital Image, Winter 2004
- Arts of Asia (survey), Summer 2004
- Mimesis and Verisimilitude in Song dynasty Painting, Summer 2004
- Chinese Buddhist Material Culture, Winter 2003
- Representations of Gender: Shanghai and Edo, 18th-20th c., Summer 2003
- Transitional Moments in Modern Chinese Ptg., Winter 2002
- Asian Art Survey (intro.), Summer 2002
- Problems of Abstraction, Representation, and Political Culture in 14th c. Chinese Painting, Winter 2001
- Power and Presence in the Visual Cultures of Asia, Fall 1999, Winter 1997
- The Study of Tibetan Art in the 20th c., Summer 1999
- Expeditions to the East: the Making of a Buddhist Art History Kress summer graduate course abroad (London), Winter 1998
- Undergraduate Seminar: Japanese Prints, Summer 1998
- Narrative Strategies in Asian Art (introductory course), Summer 1998
- Anxiety and Passing of Dynastic Time, Winter 1997
- Freshman Seminar: Gender and Sexuality in Japanese Prints, Summer 1997
- Spontaneity and Sketching in Chinese Painting, Winter 1996

#### **Dissertations Directed (*submitted*) (2012-)**

- Li Xutang, "Modern Consciousness in Cao Hanmei's The Golden Lotus." Ph.D., 2016-2020.
- Li Yu-Chieh, "Democratic Art in Post-Socialist China: Appropriation, Dehumanization, and Audience Participation, 1985-95" (Prof. Fraser, 2018).
- Yu Yusen, "The Mode of *Khitā'i* 'China' in Post-Mongol Persianate Painting: Late 14th- to Early 16th-Century," Cluster for Excellence, Program in Transglobal Studies, Doctoral Fellow, 2014-19.
- Guo Qiuzi, "When Kodak Came to China: photography, amateurs, and visual modernity, 1990-1937." 2019.
- Mariachiara Gasparini, "Silk Road Textiles in a Global Context, Central Asia to Italy, 7th-13th c." Program in Transglobal Studies, (*co-director*). 2015.
- Li Hequn, "Buddhist State Monasteries in Medieval China and their Impact on East Asia." 2014. (*2<sup>nd</sup> reader*)

#### **Dissertations Primary Adviser (*in progress*)**

- Wang Yizhou, "Cross-media Erotic Imagery in Painting and Porcelain, 17th-18th c.," 2015-
- Lokman Wang, "Funerary Figures in Northwest Tombs," 2015-
- He Feng, "Monumental Porcelain in Jingdezhen and Dresden in the 17th-18th c." 2015-
- Gan Xuefei, "Visualizations of Sudhana's Pilgrimage in Medieval China," 2016-
- Yang Xiao, Buddhist Cave-shrines in Sichuan," 2015-
- Zhou Muyu, "Export Porcelain in 18-20th Centuries: Guangcai Porcelain." 2015-
- Yin Dingwei, "Eurasian Transcultural Design." 2016-.
- Wang Hua, "Chinese Artists Trained in Europe, 1920-1940." 2016-
- Giulia Pra Florini, "Revolutionary Photography, 1905-1915." 2019-
- Qiu Wenzhuo, "Flaneur in Chinese Visual Culture, 1930-1940." 2019-
- Sun Yue, "Chinese Qing Porcelains and its Interaction with Europe." 2016-
- Wu Tao, "Lingzhao Xuan as Crystal Palace": An Architectural Complex at the Qing Court." Ph.D., 2018-
- Zhong Hanyang, "Zhang Daqian's Later Splash Ink Paintings," 2018-

- Huang Bihe, “From City to Countryside: Contemporary Chinese Artists, 1980s-2000s.” 2016-
- Duan, Yuanyuan, “Visual Space-Conveying Ideas in Dunhuang Mogao Caves (386-581).” Ph.D., 2017-
- Bai Bing, “Yuan Dynasty Paintings with the Focus on Ni Zan.” Ph.D., 2018-
- Li Chenqi, “Mural Paintings of Han Dynasty Tomb.” Ph.D., 2019-
- Mei Lin, “Tombs of Tang Dynasty.” Ph.D., 2019-
- Zhao Yawei, “Transformation of Chinese Painting Schools.” Ph.D., 2020-
- Zhang Lili, “Hierarchy of Qing Dynasty Artefacts.” Ph.D., 2020-
- Chen Tianyi, “Buddhist Architectural Spaces in Bhutan.” Ph.D., 2020-
- Wang Yuechen, “Contemporary Tibetan Painting.” Ph.D., 2020-

### Dissertations, External Reader

- Monica Klasing Chen, “Memorable Arts: The Mnemonics of Painting and Calligraphy.” Leiden Univ. 2020.
- Malcolm McNeill, “Narrative Agency in Thirteenth-Fourteenth Century Chan Figure Painting: Study of Hagiography-Iconography,,” SOAS, London, 2015-16

### MA, Directed Heidelberg (*select*)

- Ye Li, “The invention of Historical Architecture: Liang Sicheng’s and Wang Ziyun’s Study of Buddhist Sites in Republican China (1932-1946).” M.A., 2018.
- Wang Yung Hing, “A Study of Xiao Yuncong's Lisao Illustrations (1645).” M.A., 2018
- He Renyue, “Wu Changshi and the ‘Photographic’ Buddhist Portrait in the Republican Period.” 2015-16.
- Fleur Ridinger, “Lin Gui and the 19th century Career Diary Genre.” M.A., 2015.
- Li Haibin, “The Lotus Sutra in Print.” M.A., 2015.
- Pan Nanting, “The Absurd in Contemporary Chinese Ink Art.” M.A., 2016.
- Daniel Kiowski, “A Museum a Day, New Private Museums in PRC China.” M.A., 2016.
- Ji Yang, “Representations of Death in Contemporary Chinese Art.” M.A., 2014.
- Silvia Faulstich, “Dunhuang and the Search for a Modern Identity.” M.A., 2014.

### Dissertations, Supervised, Northwestern University (2005-2015) (*select*)

- Guo Xinran, “Afterimages of Socialism: Contemporary Chinese Art 2000-10.” Ph.D., 2015.
- Kevin Lam, “Refiguring China: Figure Painting and Art in Republican China (1911-1949).” Ph.D., 2016.
- Yang Xiao, “Female Figure Painting as National Imagery: Chinese Modernity Recast.” Ph.D., 2015.
- Shuman Chen, Dissertation Committee, Chan (Zen) Philosophy- Religion Department, Northwestern University. Ph.D., May 2014 (*second reader*)
- Zhang Shaoqian, “Republican Period Propaganda Posters.” Ph.D. June 2011.
- Ming Tiampo, “Gutai and Informel: Abstract Expressionist Painting in France and Japan.” Ph.D. 2007.
- Yang Wei, “Sexuality and Gender in Yuan Painting (13th c.).” Ph.D. Dec. 2005.
- Ananda Chakrabarty, Soulages: Abstraction in Modern French Ptg, Ph.D. June 2005 (*second reader*)
- Geng Yan, 20th c. Chinese Painting Historiography, M.A., 2005-07.
- Zheng Bo, Contemporary/Chinese Art, M.A., 2006-07.

### Languages

- *Reading, Writing, Speaking:* Chinese, Japanese, German, English, French; • *Reading:* Tibetan , Classical Chinese