

JULIA F. ANDREWS

Distinguished University Professor, Department of the History of Art, Ohio State University

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EDUCATION:

Post-Doctoral Fellowship University of Michigan, 1989-1990, advisor, Michel Oksenberg
Ph.D. University of California, Berkeley, History of Art, 1984, advisor, James Cahill
“The Significance of Style and Subject Matter in the Painting of Cui Zizhong (d.1644)”
Senior Advanced Student Central Academy of Fine Arts, Beijing, China, Art History, 1980-
1981, advisor, Zhang Anzhi
M.A. Harvard University, Fine Arts, 1976, advisor, John Rosenfield
Inter-University Program for Chinese Language Study in Taipei, 1974-1975
Intensive first-year Chinese and third-year Japanese, Middlebury College, 1972 and 1978
A.B. Brown University, Asian History, 1973

HONORS AND AWARDS:

Guggenheim Fellow, “China Roar: Painting Societies and the Creation of Modern Chinese Art, 1919-1949,” 2016-2017.
Fulbright Cross-Straits Senior Research Fellowship (Nov. 1-Mar. 31, Taiwan, PRC, Hong Kong), 2016-2017.
Distinguished University Professor, Ohio State University, 2015-present.
ICAS (International Convention of Asia Scholars), **Humanities Book Prize** (biennial)—*Art of Modern China*, 2013.
Distinguished Scholar Award, Ohio State University, 2013.
Choice’s Outstanding Academic Titles: Top 25 Books—*Art of Modern China*, 2013.
Honorable Mention, Dartmouth Medal in reference publishing for *Encyclopedia of Modern China*, 2010.
Robert Sterling Clark Visiting Professor, Williams College (MA), spring semester, 2006.
Bliss M. and Mildred A. Wiant Designated Professorship in Chinese Literature and Culture, Ohio State University, 2001-2005.
Fulbright Senior Research Fellowship in Tokyo, Japan, for “Cross-Cultural Modernities in Japanese and Chinese Art,” 2003-2004.
Phi Beta Delta International Honor Society, Ohio State University, May 20, 2002.
Association of Asian Studies **Joseph Levenson Prize** for Twentieth Century China, 1996. Best book of the year in modern Chinese studies.

Chiang Ching-kuo Foundation/A.C.L.S. Post-doctoral Fellowship in Chinese Studies, 1995-1996.

National Honor Society of Phi Kappa Phi, Ohio State University Chapter, May 16, 1995.

Committee on Scholarly Communication with the People's Republic of China, Research Fellowship, 1990.

American Council of Learned Societies Fellowship in Chinese Studies, 1989-1990.

University of Michigan Center for Chinese Studies Post-Doctoral Fellowship, 1989-1990.

PROFESSIONAL POSITIONS:

- Distinguished University Professor, Department of History of Art, The Ohio State University, 2015-present; Professor, October, 1999--2015; Associate Professor, October, 1993-September, 1999; Assistant Professor, January 1987-September 1993.
- Visiting Scholar, Academia Sinica, Taiwan, Institute of History and Philology, November 2016-February 2017.
- Adjunct Professor, Sichuan Academy of Fine Arts, Chongqing, China, 2004-present.
- Visiting Professor, Modern Chinese art, Department of Art and Art History, Stanford University (graduate seminar), winter quarter, 2002. Curatorial workshops, 2005 and 2006.
- Director, East Asian Studies Center, Ohio State University, October 1, 2002-Sept. 30, 2005.
- Founding Director, Institute for Chinese Studies; The Ohio State University, October 1, 1999-Sept. 30, 2005.
- Visiting Research Professor, Faculty of Comparative Culture, Sophia University, Tokyo, Japan, Aug. 2003-Aug. 2004.
- Associate Director, East Asian Studies Center, The Ohio State University, October, 1999-September 30, 2002.
- Consulting Curator, Asian Art Museum of San Francisco, 1997-2000.
- Guest Curator, Guggenheim Museum, New York 1995-1998.
- Visiting Professor in Art History, Harvard University, 1997 (declined)
- Assistant Curator of Far Eastern Art, Los Angeles County Museum of Art, October 1, 1984-December 31, 1986.
- Visiting Assistant Professor, University of California at Los Angeles, fall quarter, 1984.
- Visiting Lecturer, Colorado College, Block 2, October, 1983.
- Visiting Instructor, University of Southern California, School of Fine Arts, spring semester, 1983.
- Asian Art Museum of San Francisco, Education Department, January-June 1979.
- Research Assistant, Center for East Asian Studies, University of California, Berkeley, 1979, 1982-1983.
- Reader, History of Art, University of California, Berkeley, 1979, 1982.
- Teaching Assistant, History of Art, University of California, 1978.
- Editor, *National Palace Museum Bulletin*, and translator, Painting and Calligraphy Department, National Palace Museum, Taipei, Taiwan, 1973-1974.

PUBLICATIONS:

BOOKS and EXHIBITION CATALOGUES

- *Painting Her Way, The Ink Art of Fang Zhaoling (1914-2006)*, with Kuiyi Shen, exhibition catalogue. Hong Kong: Asia Society, Hong Kong Center, 2017.
- *Boundaries of the Spirit 心境* (Three Women Ink Painters: Lin Yan, Zhang Yanzi, Zhou He), exhibition catalogue. Millbrae, CA: Nanhai Art, 2016.
- *Beyond the Image of Shanghai: Recent Works of Lu Chuntao*, with Kuiyi Shen et al, exhibition catalogue. New York and Washington: Asian Cultural Center, 2016.
- *Light Before Dawn: Unofficial Chinese Art, 1974-1985*, with Kuiyi Shen, exhibition catalogue. Hong Kong: Asia Society, Hong Kong Center, 2013.
- *Art of Modern China*, with Kuiyi Shen. Berkeley: University of California Press, 2012 (winner of 2013 biennial ICAS Book Prize, Humanities).
- *Blooming in the Shadows: Unofficial Chinese Art, 1974-1985*, with Kuiyi Shen, exhibition catalogue. New York: China Institute in America, 2011.
- *Encyclopedia of Modern China* (associate editor; David Pong, general editor), 4 vols. Detroit, New York, San Francisco, etc.: Charles Scribner's Sons/Gale, Cengage Learning, 2009.
- "Artists of China's Reform Era," main essay in *Post-Mao Dreaming: Contemporary Chinese Art*, exhibition catalogue. Northampton, MA: Smith College Museum of Art, 2009.
- *Chinese Painting on the Eve of the Communist Revolution: Chang Shu-chi and His Collection*, with Richard Vinograd and Kuiyi Shen, exhibition catalogue. Stanford: Cantor Arts Center, 2006.
- *Between the Thunder and the Rain: Chinese Paintings from the Opium War to the Cultural Revolution, 1840-1979*, with Claudia Brown, David E. Fraser, and Kuiyi Shen, exhibition catalogue. San Francisco: Asian Art Museum of San Francisco, 2000.
- *Visual Culture and Memory in Modern China*, co-edited special issue, with Xiaomei Chen, of the journal *Modern Chinese Literature and Culture*, vol.12, no. 2 (fall, 2000).
- *A Century in Crisis: Tradition and Modernity in the Art of Twentieth Century China*, with Kuiyi Shen, exhibition catalogue. New York: Solomon R. Guggenheim Museum, 1998. (hardback and paperback, hardback reprinted 2003). Also published in Spanish translation as *Un siglo en crisis: Modernidad y tradición en el arte de la China del siglo XX*, Bilbao, Spain: Guggenheim Bilbao, 1998.
- *Painters and Politics in the People's Republic of China, 1949-1979*. Berkeley: University of California Press in Association with the Center for Chinese Studies, University of Michigan, 1994 (Winner of the 1996 Joseph Levenson Prize for Twentieth Century China).
- *Fragmented Memory: The Chinese Avant-Garde in Exile*, with Gao Minglu, exhibition catalogue. Columbus, OH: Wexner Center for the Arts, 1993.

ARTICLES and CHAPTERS in BOOKS

- “Women Artists in Twentieth Century China: A Prehistory of the Contemporary,” in *positions: asia critique*, special issue “(en)gendering: chinese women’s art in the making,” vol.28, no. 1, Feb. 2020: 19-64.
- “What Would Have Happened if I Hadn’t Studied Chinese? An Art Historian’s Encounters,” in *Wittgenstein, a One-Way Ticket And Other Unforeseen Benefits Of Studying Chinese*, edited by Perry Link, The Chinese University of Hong Kong, 2019: 91-112.
- “Persuading with Pictures: Cover Art and *The Ladies Journal* (1915-1931), in Michel Hockx, Joan Judge, Barbara Mittler, ed. *Women and the Periodical Press in China’s Long Twentieth Century: A Space of Their Own?* Cambridge: Cambridge University Press, 2018: 21-56.
- “A Literati Dialogue: The Collaborative Art of Arnold Chang and Michael Cherney,” *Orientations*, 49, no.2 (March/April, 2018): 118-125.
- “Yesterday, Today, and Tomorrow—The New Chinese Renaissance after the Cultural Revolution and the Prelude to the Modern Art Movement,” *Archival Turn: East Asian Contemporary Art and Taiwan (1960-1989)*, Taipei: Taipei Fine Arts Museum & Spring Foundation, 2018:157-179.
- “Zuotian, Jintian, Mingtian—wenge hou de xinxin qimeng he xiandai yishu yudong de qianzou 昨天，今天，明天——文革後的新新啟蒙和現代藝術運動的前奏,” *Dang’an juanxian: Dongya dangdai yishu yu Taiwan, 1960-1989*, as above: 133-153 (translation of above).
- “Alisan in the Third Space,” in *Alisan Fine Arts: Thirty-five Years*. Hong Kong: Alisan Fine Arts, 2016.
- “Restoring the Aura,” with Kuiyi Shen, in *Zhang Hongtu: Expanding Visions of a Shrinking World*, exhibition catalogue ed. Luchia Meihua Lee and Jerome Silbergeld (New York: Duke University Press and Queens Museum, 2015): 101-113.
- “Language + Color,” in *Huang Rui: Language Color* (Paris and New York: Zürcher Gallery, 2015), exhibition catalogue, n.p.
- “Viewer as Performer: A Cognitive Journey from Xu Bing’s *Tianshu* to *Dishu*,” co-authored with Kuiyi Shen, in *It Begins with Metamorphosis: Xu Bing*, ed. Yeewan Koon, exhib. cat. (Hong Kong: Asia Society Hong Kong Center, 2014): 59-71.
- “Xu Beihong yu Taige’er (Xu Beihong and Tagore),” in Xu Beihong 2013 symposium volume, *Globalization and Localization: Xu Beihong and Modern and Contemporary Chinese Art* (Beijing: Renmin daxue chubanshe, 2014).
- “*Pictorial Shanghai* (Shanghai huabao, 1925-1933) and Creation of Shanghai’s Modern Visual Culture,” *Yishuxue yanjiu* (Journal of Art Studies), no. 12 (Sept. 2013): 43-128.
- “Japanese Oil Paintings in the First Chinese National Fine Arts Exhibition of 1929 and the Development of Asian Modernism,” in Joshua Fogel, ed. *Role of Japan in Modern Chinese Art*, Berkeley: University of California Press, 2012: 181-211.
- “*Guohua* Revivals in an Internationalizing Cultural World,” *2012 International Ink Painting Exhibition and Symposium*, Taipei: National Taiwan Normal University: 249-268.
- “The Guangzhou—Shanghai—Tokyo Print Circuit of the 1930s: Li Hua, Lu Xun, and Ryoji

- Chomei,” in *Lingnan School of Painting in Shanghai*, Guangzhou: The Memorial Hall of Lingnan School of Painting, 2012: 21-40.
- “The Art of Revolutionary Romanticism, 1949-1965,” in Anita Chung, ed. *Chinese Art in an Age of Revolution: Fu Baoshi (1904-1965)*, Cleveland Museum of Art, 2011: 43-56.
 - “The Art of the Cultural Revolution,” in Richard King, ed. *Art in Turmoil: The Chinese Cultural Revolution, 1966-1976*, Vancouver: Univ. of British Columbia Press, 2010: 27-57.
 - “In Search of Modernity: Aspects of Chinese and Japanese Artistic Exchange in the Republican Era,” in The Proceedings of the 2009 International Conference for Chinese Modern Paintings Researches, The Kyoto National Museum Project, 2010: 3–26.
 - “Exhibition as Art History,” proceedings of the international Art and Curators Forum, National Taiwan Museum of Modern Art, Tai-chung, February 6, 2010.
 - “Post-Mao, Post-Modern,” in *Mahjong: Art, Film, and Change in China*, exhibition catalog with an introduction by Julia M. White and essays by Julia F. Andrews, Kuiyi Shen, and James Quandt. Berkeley, Calif.: Berkeley Art Museum/Pacific Film Archive, 2008.
 - “Art Under Mao, ‘Cai Guoqiang’s Maksimov Collection’ and China’s Twentieth Century,” in Josh Yiu, ed. *Writing Modern Chinese Art*. Seattle: Seattle Art Museum and Marquand Books, distributed by University of Washington Press, 2009: 53-69.
 - “Exhibition to Exhibition: Painting Practice in the Early Twentieth Century as a Modern Response to ‘Tradition’,” in *Turmoil, Representation, and Trends: Modern Chinese Painting, 1796-1949, International Conference*. Taipei: Chang Foundation, in collaboration with the Kaohsiung Museum of Fine Arts, 2008: 23-58. Revised volume.
 - “Chonggou shanshui—Li Huayi, Zhang Hong, yu ershi shiji zhongguo huihua (Reordering the Landscape—Li Huayi, Zhang Hong, and Twentieth Century Chinese Painting,” trans. Zhu Yanfei, in *Chongxin qidong: Disanjie Chengdu shuangnianzhan guoji xueshu yantaohui lunwenji (The International Symposium in conjunction with Reboot: The Third Chengdu Biennial)*, ed. Kuiyi Shen and Feng Bin. Chengdu: Chengdu Contemporary Art Museum, 2007: 66-73.
 - “Exhibition to Exhibition: Painting Practice in the Early Twentieth Century as a Modern Response to ‘Tradition’,” in *Turmoil, Representation, and Trends, Modern Chinese Painting, 1796-1949*, symposium volume. Kaohsiung: Kaohsiung Museum of Fine Arts and Taipei: Chang Foundation, 2007: 21-37.
 - “The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai,” Julia F. Andrews and Kuiyi Shen,” in *Visual Culture in Shanghai, 1850s-1930s*, ed. Jason C. Kuo. Washington, D.C.: New Academia Publishing, 2007: 79-93.
 - “Chen Wen Hsi and Art Education in 1920s Shanghai,” in exhibition catalogue, *Convergences: Chen Wen Hsi Centennial Exhibition*. Singapore: Singapore Art Museum, 2006, vol. 1: 84-96.
 - “The Japanese Impact on the Republican Art World: The Construction of Chinese Art History as a Modern Field.” *Twentieth Century China*, vol. 32, no. 1 (November, 2006): 4-35.
 - “Schudy, the Storm Society, and China’s Early Modernist Movement,” in *Schudy (Qiudi)*. Nanjing, Jiangsu Education Publishing House, 2006: 62-75.
 - “The Heavenly Horse Society (Tianmahui) and Chinese Landscape Painting,” in Lu Fusheng and Tang Zheming, ed. *Ershi shiji shanshui hua yanjiu wenji (Studies in 20th Century Shanshuihua)*. Shanghai Calligraphy and Painting Publishing House, 2006: 556-591.

- “Art and the Cosmopolitan Culture of 1920s Shanghai: Liu Haisu and the Nude Model Controversy.” *Chungguksa Yongu-- Journal of Chinese Historical Researches (The Korean Society for Chinese History)*, no. 35 (April, 2005), special issue, Chinese History through Art: 323-372.
- “Sanyu and the Shanghai Modernists,” essay for the exhibition catalogue, *Sanyu, l'écriture du corps*, Musée Guimet, 2004: 67-83.
- “Zhao Chunxiang yu Niuyue,” in *Depei yuzhou: Zhao Chunxiang de huihua* (Love of the Cosmos). Hong Kong: Alisan Fine Arts, 2004: 16-19.
- “The Art of the Revolution: 1931-1949,” in *The Art of Contemporary Chinese Woodcuts*. London: Muban Foundation, 2003, paperback edition, 2005: 32-47.
- “The Ideology of Consumption: Chinese Lifestyle Magazines in the 1990s,” with Kuiyi Shen, in *Popular China*, eds. Perry Link, Paul Pickowitz, and Richard Madsen. Lanham, Boulder, New York, Oxford: Rowman & Littlefield Publishers, Inc. 2002: 137-162.
- “Recluse of the Concrete Jungle,” with Kuiyi Shen, in *The Writings of My Mind: Painting and Calligraphy by Wan Qingli*. New York: E & J Frankel, 2002: 8-10.
- “Echoes of His Laugh: The Art of Liu Kuo-sung,” co-authored with Kuiyi Shen, in *The Universe in the Mind: A Retrospective of Liu Kuo-sung*. Taipei: China Culture Foundation, 2002: 18-19, 42-43. Reprint, *Renmin ribao (People's Daily)* overseas edition, Sept. 6, 2002, p. 5.
- “Luotihua lunzheng he xiandai zhongguo meishushi de jiangou,” in *Studies on Shanghai School Painting*, Shanghai: Duoyunxuan and Shanghai Calligraphy and Painting Publishing House, 2001 (symposium volume for the International Symposium on Shanghai School Painting): 117-150. Reprinted in Zhao Li and Yu Ding, ed. *Zhongguo youhua wenxian, 1542-2000* (Documents about Chinese Oil Painting), Changsha: Hunan meishu chubanshe, 2002: 501-511.
- “Mapping Chinese Modernity,” in symposium volume, *Chinese Art/Modern Expressions*, Metropolitan Museum of Art, New York, 2001.
- “Reflections on the Study of Chinese Painting,” in *Discovering Chinese Painting: Dialogues with American Art Historians*, by Jason C. Kuo, in conversation with Julia Andrews, James Cahill, Richard Edwards, Julia Murray, Martin Powers, Jerome Silbergeld, and Richard Vinograd. Dubuque, Iowa: Kendall/Hunt Publishing, 2000: 183-204; 2nd, revised edition, 2005: 141-157.
- “White Cat, Black Cat: Chinese Art and the Politics of Deng Xiaoping,” in *Word and Meaning: Six Contemporary Chinese Artists*, Kuiyi Shen, et al. Buffalo: State University of New York at Buffalo, Research Center in Art + Culture, 2000): 19-29.
- “The Shock of the New: Li Huayi, Zhang Hong, and the Reordered Landscape,” with Kuiyi Shen. *Kaikodo Journal*, November, 1999: 11-25.
- “Chao Chun-hsiang and New York,” in *Chao Chung-hsiang* (Zhao Chunxiang), exhibition curated by Alice King. Hangzhou, Zhejiang West Lake Museum; Hong Kong Arts Centre, 1999: 35-38.
- “Traditionalism as a Modern Stance: The Chinese Women’s Calligraphy and Painting Society of 1930s Shanghai,” with Kuiyi Shen. *Modern Chinese Literature and Culture*, vol. 11, no. 1 (spring, 1999): 1-29.
- “Transformation of Tradition: Chinese Art from 1980 to the Present,” by Shen Kuiyi and Julia Andrews (in Chinese), in *Proceedings of the International Symposium in Conjunction*

- with the Second Shanghai Biennial*. Shanghai: Shanghai Art Museum: 58-61, in Chinese.
- "Let the Past Serve the Present: Modern Chinese Art and Its Histories." *Orientalisms*, Feb. 1998: 62-70.
 - "Zhongguo nüzi shuhua hui (Revised Chinese version of 'The Chinese Women's Calligraphy and Painting Society')," with Kuiyi Shen. *Duoyun* (Shanghai), vol. 47 (Dec. 1997).
 - "Literature in Line: Picture Stories in the People's Republic of China." *Inks: Cartoon and Comic Art Studies*, vol. 4, no. 3 (Nov. 1997): 17-32.
 - "Traditional Chinese Painting in an Age of Revolution, 1911-1937: The Chinese Painting Society of Shanghai," in conference volume, *Chinese Painting and the Twentieth Century: Creativity in the Aftermath of Tradition*. Hangzhou: Zhejiang People's Fine Arts Press, 1997, pp. 578-595.
 - translation of Cai Yuanpei (1917), "On Replacing Religion with Aesthetic Education," in Kirk A. Denton, ed., *Modern Chinese Literary Thought, Writings on Literature, 1893-1945*. Stanford University Press, 1996.
 - "Contemporary Chinese Art and the World Outside," *China Exchange News: A Review of Education, Science, and Academic Relations with the PRC*, vol. 23, no. 3 (fall, 1995): 20-24.
 - "The Chinese Avant-garde's Challenge to Official Art," co-authored with Gao Minglu, in *Urban Space and City Living in China*, ed. Deborah Davis, Elizabeth Perry, Barry Naughton, and Richard Kraus. Washington: Woodrow Wilson Center Press and Cambridge University Press, 1995, pp. 221-278.
 - "Traditional Painting in New China: *Guohua* and the Anti-Rightist Campaign." *Journal of Asian Studies*, vol. 49, no. 3 (Aug. 1990): 555-585.
 - "Wang Yani and Contemporary Chinese Painting," in Waiching Ho, ed. *Yani: The Brush of Innocence*. New York: Hudson Hills Press and Nelson-Atkins Museum of Art, 1989: 39-50.
 - "Zhongguo yishu zai meiguo de jingyu [The Situation of Chinese Art in America]," *Meishu [Art]*, 1989, no. 1: 61-63.
 - "Zhongguo meishu yu meiguo shichang [Chinese Art and the American Art Market], Part I," *Zhongguo meishu bao [Fine arts in China]*, 1988, no. 49, p. 2.
 - "The Peasant's Pen: Some Thoughts on Realism in Modern Chinese Art." *Search, Research, and Discovery in the Arts*, The Ohio State University College of the Arts, Autumn, 1987: 6-9.
 - Coauthor and translator, "Catalogue of the Exhibition," pp. 95-154 and translator for Wang Renbo, "General Comments on Chinese Funerary Sculpture," pp. 39-61, in *Quest for Eternity: Chinese Ceramic Sculptures from the People's Republic of China*. Los Angeles and San Francisco: Los Angeles County Museum of Art and Chronicle Books, 1987.
 - "Zha Shibiao" and, with H. Yoshida, "Theoretical Foundations of the Anhui School", in James Cahill, ed. *The Shadows of Mount Huang: Painting and Printing of the Anhui School*. Berkeley: University Art Museum, 1981.

BOOK and EXHIBITION REVIEWS

- “Landscape Beauty Through Lens and Brush,” Julia F. Andrews and Kuiyi Shen, brochure text for exhibition *A Literati Dialogue Through Lens and Brush* by Arnold Chang and Michael Cherney at Nanhai Art, Millbrae, CA, Sept. 29-Nov. 3, 2017.
- Julia F. Andrews and Kuiyi Shen, “Fresh Ideas, Fresh Ink,” *Yishu—Journal of Contemporary Chinese Art*, Vol.10, No.4 (July/August 2011): 75-92.
- Julia F. Andrews and Kuiyi Shen, review of *Transience: Chinese Experimental Art at the End of the Twentieth Century*, by Wu Hung, College Art Association Reviews (online journal, posted January, 2001).
- Julia F. Andrews, review of *Modernity in Asian Art*, by John Clark, in *Journal of Asian Studies*, Vol. 55, no. 1 (Feb. 1996): 127-128.
- Julia F. Andrews, review of *The Winking Owl: Art in the People's Republic of China*, by Ellen Laing, in *Art in America*, July, 1989: 39 and 41.
- Julia F. Andrews, review of *The Winking Owl: Art in the People's Republic of China*, by Ellen Johnston Laing, in *Journal of Asian Studies*, Vol. 49, no. 1 (February, 1990): 123-124.

▪SELECTED SCHOLARLY PRESENTATIONS

- “Yiyuan Painting Academy and the Construction of China’s Modern Art World 藝苑繪畫研究所和中國現代畫壇的建構,” for conference “Glorious Europe—International Workshop for Research on Historical Documents about Chinese Art Students Study Abroad in the Modern Period 欧罗巴之光——中国近现代美术留学史料研究国际交流工作坊, Chinese National Academy of Arts 中国艺术研究院, Beijing, May 25-6, 2019.
- “A Work by Gu Yuan from the Era of the War with Japan” for Conference “Art and Revolution—Commemorating Gu Yuan’s Centenary” 《古元的一张抗战时期的作品》 “革命与艺术——纪念古元诞辰百年学术研讨会,” Central Academy of Fine Arts, Beijing, May 9, 2019.
- “The Fifth Moon and Ton Fon Groups in the late 1950s and 1960s: Abstraction as an International Language” in “Traces of the Cold War: Forming Postwar Art Histories in East Asia,” Association of Asian Studies Annual Meeting, Denver, March 24, 2019.
- “From the Dark to the Light: Iconographic Changes in Cultural Revolution Images,” at “History, Images, and Politics in the PRC: An International Workshop,” East Asia Library, Stanford University, Thursday, January 24, 2019.
- “*Shanghai Huabao (1925-1933) and Creation of Shanghai’s Republican Era Visual Culture 《上海画报》（1925-1933）与民国时期上海视觉文化的建构*,” Fudan University School of Journalism 复旦大学新闻学院 December 20, 2018.
- “Tianmahui and the Construction of China’s Modern Art World,” Nelson Wu Memorial Lecture, St. Louis Art Museum, November 16, 2018.
- “The Colors of China: Japanese Artists in China Before 1945,” for international conference “Modern Japanese Art and China,” sponsored by Ishibashi Foundation, UCSD, La Jolla, November 5, 2018.

- “Andre Claudot and Modern Art in China 克罗多和中国现代艺,” Second International Conference of the History of Chinese Modern Art, Shanghai University, October 21, 2018, 上海大学美术学院 第二届中国近现代美术史大会 (“现代主义艺术在中国”专题).
- Landscape and Artistic Revolution, Claudot, Lin Fengmian, Li Keran 艺术革命与山水：克罗多，林风眠，李可染, at “Shanshui” Conference, annual conference of the Beijing Fine Arts Academy, September 23, 2018.
- “*Pictures for Use and Pleasure: Vernacular Painting in High Qing China* and the Research of James Cahill,” conference on Wu School painting organized by Chen Ruilin, Suzhou, Nov. 5, 2017.
 - “Landscape Through Lens and Brush: On the Collaborative Work of Arnold Chang and Michael Cherney,” Nanhai Arts, Milbrae CA, Sept. 29, 2017.
 - “Painting Her Way: The Ink Art of Fang Zhaoling,” Asia Society Hong Kong Center, Sept. 27, 2017.
- “Pan Tianshou and Shanghai Painting Societies of the Republican Period (in Chinese), Pan Tianshou he minguo shiqi Shanghai de meishu shetuan 潘天壽和民國時期上海的美術社團,” for Conference Commemorating the 120th Year Since Birth of Pan Tianshou, in conjunction with monographic exhibition at the National Museum of Art, Beijing, organized by China Academy of Arts, May 2-3, 2017.
- “Yesterday, Today, and Tomorrow – the New Chinese Renaissance after the Cultural Revolution and the Prelude to the Modern Art Movement,” for Archival Turn: East Asian Contemporary Art and Taiwan (1960-1989), Organized by Taipei Fine Arts Museum, and Spring Foundation, Taipei Fine Arts Museum, April 9, 2017.
- “Tianmahui and the Construction of China’s Modern Art World,” Faculty of Social Sciences and Humanities, Department of History, University of Macau, March 28, 2017
- “Tianmahui and the Construction of China’s Modern Art World,” Research Institute of Humanities, Chinese University of Hong Kong, March 13, 2017
- “Tianmahui and the Construction of China’s Modern Art World, Academia Sinica, Institute of History and Philology, Image and Social History Lecture Series, Taipei, January 18, 2017.
- “Zeitgeist: Sharing Insights with Fong Chung-Ray,” in conjunction with “The Eternal Abstract: Fong Chung-Ray Solo Exhibition,” Asia Art Center, Taipei, Jan. 14, 2017.
 - “What Would Have Happened if I Hadn’t Studied Chinese,” for “How and Why Language Learning is Useful in China Careers: A Conference Sponsored by Princeton in Beijing, Princeton University, Oct. 21-23, 2016.
 - “Liu Kuo-sung’s Cosmic Landscape and Song Painting,” conference in conjunction with “Echo of the Universe—Ink Art of Liu Kuo-sung,” China Art Museum, Shanghai,” April 24, 2016.
 - “Women Artists in Twentieth Century China: A Prehistory of the Contemporary,” University of Wisconsin, Madison, April 10, 2016.
 - “A Matter of Ink: A Conversation with Zheng Chongbin,” Luther College, Decora, IA, April 8, 2016.
- “The Cultural Revolution Poster as Woodcut,” Macalester College, St. Paul, Minnesota, March 3, 2016, in conjunction with *A Sea of Change: Chinese Modern Ephemera from the Collection of Richard Bodman and Hongyuan Lang*.
- “Looking West,” 19th Annual Mays Symposium, San Antonio Museum of Art, Feb. 6, 2016.

- In conversation with Zhang Hongtu, Jerome Silbergeld, Kuiyi Shen, Queens Museum, Jan. 31, 2016.
- “Graphic Design in Republican Shanghai,” Lu Xun Museum, Shanghai, August 3, 2015.
- “Women Artists in Twentieth Century China: A Prehistory of the Contemporary,” The University of Hong Kong, March 18, 2015, and University of Wisconsin, Madison, April 10, 2015.
- “Recent Developments in Modern East Asian Art History in the United States,” keynote speech, “International Conference on Chen Cheng-po and Modern East Asian Art History” National Palace Museum, Taipei, Taiwan, January 16, 2015.
- “Women Artists in Twentieth Century China: A Prehistory of the Contemporary,” for conference, “Seeing and Touching Gender from Late Imperial to Modern China,” Academia Sinica, Taipei, December 17-18, 2014.
- “The Epigraphic Instinct and the Ink Painting of Pan Gongkai,” for symposium, *Pan Gongkai: Withered Lotus Cast in Iron*, Frye Art Museum, Seattle, October, 5, 2014.
- “Periodization in Art of the Republican Period,” for conference, “The Epigraphic Eye,” Central Academy of Fine Arts, co-sponsored by Heidelberg University, Germany, August 7, 2014.
- “Reconstructing Lu Xun: The Cultural Revolution Poster as Woodcut,” for conference, *Poster Art of Modern China, 1913-1997*, University of Edinburgh, Scotland, June 28, 2014.
- “Persuading with Pictures: Cover Art and the Ladies Journal (1915-1931),” for session *A Medium on the Edge: The Chinese Women’s Periodical Press in China’s Long 20th Century* at Berkshire Conference of Women Historians, University of Toronto, May 25, 2014.
- “Pictorial Shanghai (*Shanghai huabao*, 1925-1933) and Creation of Shanghai’s Modern Visual Culture,” Stanford University, Center for East Asian Studies, May 6, 2014.
- Book Discussion: *Art of Modern China*, East Asian Studies Workshop, Stanford University, Department of East Asian Languages and Cultures, May 4, 2014.
- “Pictorial Shanghai (Shanghai huabao, 1925-1933) and Creation of Shanghai’s Modern Visual Culture,” Yale University, Center for East Asian Studies, April 9, 2014.
- “A Prehistory of the Contemporary,” for symposium, *Ink Art: Past as Present in Contemporary China*, Metropolitan Museum of Art, February 21, 2014.
- “Pictorial Shanghai (*Shanghai huabao*, 1925-1933) and Creation of Shanghai’s Modern Visual Culture,” University of Stockholm, January 27, 2014.
- “Women Artists in 20th Century China: A Prehistory of the Contemporary,” Keynote for *Breakthrough: Work by Contemporary Chinese Women Artists*, Bowdoin College Museum of Art, September 27, 2013.
- “Pictorial Shanghai (*Shanghai huabao*, 1925-1933) and Creation of Shanghai’s Modern Visual Culture,” for OSU Institute for Chinese Studies Lecture Series, “Understanding China—Its Roots and New Frontiers,” September 20, 2013.
- “The Reappearance of Antique Paintings and the Modern Renewal of Landscape Art,” in Chinese),” The China National Institute of Painting (Zhongguo Guojia huayuan), Beijing, July 25, 2013.
- “Reconstructing the Landscape in Modern Chinese Art,” for the symposium in conjunction with the Sixth Chengdu Biennale, Chengdu, Sichuan, July 22, 2013.
- Roundtable on the future of the museum and its exhibitions, National Museum of China and the Central Academy of Fine Arts, Beijing, July 8-10, 2013.

- “Shanghai huabao (1925-1933) and Creation of Shanghai’s Republican Era Visual Culture,” for the conference, *Through the Kaleidoscope: Modernity, Visual Culture and Twentieth-Century China*” Fo Guang University, Yilan, Taiwan, May 29, 2013.
- “Light Before Dawn: Curatorial Introduction & A Conversation with Artist Huang Rui,” May 21, 2013.
- “An Evening with the Minds Behind Light Before Dawn,” Asia Society, Hong Kong, May 16, 2013.
- “Liu Kuo-sung and New Ink Painting,” Shandong Museum, Jinan Shandong, April 27, 2013.
- Pan Gongkai: Dispersion and Generation, roundtable on Cross-disciplinary Art and Space, Central Academy of Fine Arts Museum, March 17, 2013.
- “Shanghai Art Academy and Construction of Modern Visual Culture in 1920s China,” for symposium, *Encounters: Art and Artists of 20th Century China*, University Museum and Art Gallery, Hong Kong University, February 23, 2013.
- “The Guangzhou-Tokyo Print Exchanges of 1935 and 1936,” for the Japan Art History Forum session, *The Role of Japan in Modern Chinese Art*, College Art Association Annual Meeting, New York, February 16, 2013.
- “Tianmahui and Chinese Landscape Painting,” for conference *Landscapes—Reinterpretation and Reconstruction in Contemporary Chinese Art*, Feb. 13, 2013, University of California, San Diego.
- “Transformations of Tradition: Chinese Art and Modernity,” Renaissance Academy, Florida Gulf Coast University, Naples, FL, January 15, 2013.
 - “Confucian Transcendence in the Art of Cui Zizhong,” at the symposium “Art and the Imaginary in 17th-Century China,” Santa Barbara Museum of Art and UCSB, January 11, 2013
 - Roundtable participant, “Tracing the Origins,” Dantang Today Art Museum, Chengdu, December 21, 2012, in conjunction with an exhibition of the same title.
 - “Women as Painters and Painted: Between City and Country, Past and Present,” University of Washington, *New Geographies of Feminist Art, China, Asia, and the World*, Nov. 15-17, 2012.
 - “Shanghai Art Academy and the Construction of Modern Visual Culture in 1920s China,” October 22, 2012, Tsinghua University College of Arts, Beijing.
- Three Gorges Museum and Southwest University, Chongqing, April 29, 2012, “Wartime Art of Zhang Shuqi.”
- *Guohua* Revivals in an Internationalizing Cultural World, National Taiwan Normal University, Taipei, April 2, 2012
- “Liu Kuo-sung and New Ink Painting, “ for Retrospective Liu Kuo-sung, National Taichung Museum of Art, March 31, 2012
- “The Lure of the West: Chinese Artists in Europe, 1900-1950,” at the symposium Galloping toward the Future: The Art and Times of Xu Beihong, Denver Museum of Art, Jan. 28, 2012.
- “The Guangzhou-Shanghai-Tokyo Print Circuit of the 1930s: Li Hua, Lu Xun, and Ryoji Chomei,” with Julia Andrews, for the international conference, *Lingnan School of Painting in Shanghai*, Guangzhou Academy of Fine Arts, and Museum of Lingnan School of Painting, Guangzhou, China, Dec. 10, 2011
- “Tradition and Modernity in Chinese Painting of the Twentieth Century,” for the symposium, “Modern China: A Multi-disciplinary Exploration,” Cleveland Museum of Art, October 29, 2011.
- “Art in Wartime,” for the workshop, “Arts of the Frontier during the Sino-Japanese War—

Workshop , Northwestern University, October 15, 2011

- “Blooming in the Shadows, Crashing the Gates, and Tearing Up Tradition: Three Approaches to Transforming Art,” *Blooming in the Shadows: Art and Culture at the Dawn of the Post-Mao Era*, China Institute, New York, September 17, 2011
- “Multiplicity of Xu Bing’s Recent Works,” *Universal Language: Xu Bing and the Vocabulary of Tobacco*, Virginia Museum of Fine Arts, Richmond, September 10, 2011
- “Beyond Representation—Li Huayi’s Landscape and Chinese New Ink Art,” with Kuiyi Shen, for the international symposium in conjunction with the exhibition *Beyond Representation—Li Huayi’s New Work*, National Art Museum of China, Beijing, April 23, 2011
- “Liu Kuo-sung and New Ink Painting,” (presented in Chinese as “Liu Gusong he xin shuimohua 刘国松和新水墨画),” National Art Museum of China, March 22, 2011.
- “On a Culture Revolution: Contemporary Chinese Paintings from the Allen Art Museum,” Akron Art Institute, January 27, 2011.
- “*Who Was Qi Baishi?*” at the *International Forum on Qi Baishi’s Art*, organized by the Beijing Fine Art Academy, Oct. 16, 2010.
- “*Guohua Revivals in an Internationalizing Cultural World*,” at the *Contemporary Ink Painting and Art Historical Perspectives* conference, organized by University of Chicago, Peking University, and OCT Contemporary Art Terminal of He Xiangning Art Museum (Guangzhou), Beijing September 21-22, 2010.
- “*Fragmentary Reflections of a Changing Republican Culture: A Visual Reading of Funü zazhi (1915-1931)*,” for the workshop, *Shifting Language Registers in Late Qing/Republican China*, August 17-19, 2010, McGill University.
- “Picturing Utopia: Art for an Age of Mechanical Reproduction (with apologies to Walter Benjamin),” at the international symposium “Interpreting ‘Modern China’: The Perspective of Art History” organized by Central Academy of Fine Arts and Tsinghua University, May 15, 2010.
- “Picturing Utopia: Art for an Age of Mechanical Reproduction (with apologies to Walter Benjamin and Ellen Johnston Laing),” A paper for “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*), AAS Annual Meeting, Philadelphia, Friday, March 26, 2010.
- “Exhibition as Art History,” for the international Art and Curators Forum, National Taiwan Museum of Modern Art, Tai-chung, February 6, 2010.
- “In Search of Modernity: Aspects of Chinese and Japanese Artistic Exchange in the Republican Era,” keynote speech for the International Conference on Chinese Modern Painting Research, Kyoto National Museum Project 2009, supported by Agency for Cultural Affairs, Japan, Kyoto International Convention Center, December 16, 2009.
- *Funü zazhi* as Visual Object and Constructions of the Image of the New Woman in Republican China, International Conference on Gender Studies, Fudan University, Shanghai, June 26-29, 2009.
- Publishing and the Birth of China's Modern Art World: *Shanghai huabao* (Pictorial Shanghai) in the 1920s, York University, Toronto, May 15, 2009.
- “Art to Represent the Nation: China’s First National Exhibition of 1929,” Association of Asian Studies Annual Meeting, for panel “Inter-Asian Convergences: Cultural Nationalism and the Art of Twentieth-Century India, China, and Japan,” Chicago, March 28, 2009.
- University of Heidelberg, Germany, “*Shanghai huabao (1925-1933) and Creation of Shanghai’s*

Culture Between the Wars,” Dec. 12, 2008, as part of Workshop: Common People and the Artist, December 10-13, 2008.

- Leiden University, Institute of Sinology, “Art and the Nation: The First National Art Exhibition of 1929,” Nov. 12, 2008.

- Illegibility as a Political Act in 1980s China, for “Rethinking the Written Word: An Interdisciplinary Symposium on Chinese Calligraphy,” National Taiwan Normal University, Nov. 2, 2008.

- “*Funü zazhi* as Visual Object and Construction of the New Woman in Republican China (Some Very Preliminary Thoughts),” Presentation for the Workshop “Gender and Cultural Production: A New Approach to Chinese Women’s Journals in the Early Twentieth Century” York University, Toronto, Oct. 26-27, 2008

- “Post-Mao, Post-Modern,” at the symposium *China Transformed: Artscape/Cityscape*, October 18, 2008, Berkeley Art Museum/Pacific Film Archive.

- The Woodcut, the Avant-Garde, and China’s Twentieth Century Revolutions, The Art Institute of Chicago, in conjunction with the exhibition *Cutting Edges: Contemporary Chinese Woodblock Prints*, June 19, 2008.

- “Reconstructing Lu Xun: the Cultural Revolution Woodcut,” for international symposium, “Visualizing Revolution: Propaganda Posters from the People’s Republic of China, 1949-1989,” Symposium UC Davis, April 12, 2008.

- Japanese Oil Paintings in the First Chinese National Art Exhibition of 1929 and the Development of Asian Modernism, for “Modern Chinese Art History: Present and Future,” Academia Sinica, Taipei, October 21, 2007.

- “Exhibition to Exhibition: Painting Practice in the Early 20th Century as a Modern Response to ‘Tradition’” at the conference *Turmoil, Representation and Trends: Modern Chinese Painting, 1796-1949*, Kaohsiung Museum of Fine Arts, May 25 to 27, 2007.

- “The Female Nude and Liu Haisu’s Battle for Artistic Modernity,” at “Returning to the Shore: A Scholarly Symposium in Honor of James Cahill’s 81st Year,” April 28, 2007, University of California, Berkeley.

- “Art to Modernize China: The Maoist Naturalization of Western Painting,” at the conference *Paradigms In Flux: New Perspectives on Shifting Grounds in Contemporary China and Chinese Studies*, organized by Yingjin Zhang, University of California at San Diego, April 20-21, 2007.

- “Shanghai Art Academy and the Construction of Modern Visual Culture in 1920s China,” at the conference *Scenes and Visions: Approaches to 20th-Century Chinese Visual Culture*, organized by Xiaobing Tang, University of Southern California, April 6-7, 2007.

- “Shanghai huabao (1925-1932) and Creation of Shanghai’s Culture Between the Wars,” at Association of Asian Studies Annual Meeting, Boston, for “A New Way to Imagine the Order of the World: Chinese Pictorials of the 1920s and 30s (panel organized by Catherine V. Yeh, Boston University),” March 24, 2007.

- “China’s Seventeenth-Century Eccentrics and Their Modern Artistic Legacy,” University of Cincinnati, February 6, 2007, and Stanford University Museum, October 31, 2006.

- “Shiqi shiji gexing huajia he tamen de xiandai chuancheng (delivered in Chinese; the revival of the early Qing individualists’ styles in Republican period painting),” Shanghai Art Museum, December 15, 2006, organized in collaboration with the Central Academy of Fine Arts, Beijing.

- “China’s Seventeenth-Century Eccentrics and Their Modern Artistic Legacy,” University of Cincinnati, February 6, 2007.

- "Ink Painting in the Art World of Contemporary China," Indiana University Art Museum, September 29, 2006.
- "Public Collections, Exhibitions, and The Development of Twentieth Century Chinese Painting" (delivered in Chinese), at the conference on 20th Century Shanshuihua, Shanghai, June 11, 2006.
- "Art and the Nation: the 1929 National Art Exhibition," University of California, Berkeley, symposium in conjunction with "The Elegant Gathering: the Yeh Family Collection" at the Asian Art Museum of San Francisco, May 14, 2006.
- "Black and White: The Modern Chinese Print Between the Wars," Clark Institute, Williamstown, MA, February 7, 2006.
- "Contemporary Art and Social Change in China and Russia," Asia Center, Harvard University, November 17, 2005.
- "Black and White, In and Out," at the multidisciplinary conference "The Roles and Representations of Walls in the Reshaping of Chinese Modernity," University at Buffalo and Albright-Knox Art Galleries, October 20-23, 2005.
- "War in Black and White: Chinese Prints During the War of Resistance to Japan," at the Electronic Cultural Atlas Initiative Shanghai Conference, Fudan University, Shanghai, China, Special History and Visual Documents Session, Panel 4, May 11, 2005.
Abstract: <http://www.ecai.org/activities/Shanghai2005/panel4.html>•andrews
- "The Guangzhou-Tokyo Print Exchanges of 1935 and 1936," at the conference, Cross-Cultural Artistic Exchange in Later Chinese and Japanese History, April 30, 2005
- "The Modern Print Society and Institutionalization of the Woodblock Print in 1930s China," at the Association of Asian Studies Annual Meeting, Chicago, Session 77: Modern Institutions of Art in Republican China, April 1, 2005.
- "Art and the Cosmopolitan Culture of 1920s Shanghai: Liu Haisu and the Nude Model Controversy," "Chinese History through Art," annual conference of the Korean Society for Chinese Studies, Yeungnam University, Daegu, South Korea, October 9, 2004.
- "Constructing Art History in Republican China," Institute of Comparative Culture, Sophia University, July 16, 2004, with Kuiyi Shen (Ohio University/University of California San Diego)
- "Art History in Republican China," prepared for Distinguished Scholar's Session in Honor of James Cahill, "Decentered, Polycentric, and Counter-Canons in Chinese Painting," chaired by Richard Vinograd. College Art Association Annual Meeting, Seattle, February 19, 2004.
- "Chinese Art at the Guggenheim," for the *Shenzhen Forum on Chinese Ink Painting in Global Context*, Dec. 11, 2003, Shenzhen, China.
- "The Heavenly Horse Society and Artistic Networks in 1920s Shanghai," for the workshop *Social Networks in Republican Shanghai*. Center for East Asian Studies, Stanford University, Nov. 8, 2003.
- "The Construction and Reconstruction of New China in Art," Asian Art Museum of San Francisco, Nov. 7, 2003.
- "The Institutionalization of the Post-Mao Chinese Avant-Garde." March 4, 2003. University of Washington. "Constructing and Reconstructing New China's Image," Asian Art Museum of San Francisco, November 7, 2003.
- "The State of the Field in Modern Chinese Art History." University of London, February 26, 2003.
- "The Modern Art Revolution in Republican China: Hu Yichuan and His Circles," Muskingum

College (Ohio), October 17, 2002.

- “Nationalism and Painting Societies of the 1930s,” for “Conference on Chinese Ink Painting,” Taiwan Normal University, May 30-31, 2002.
- “Painting Societies of Republican China,” for conference on Chinese Ink Painting, Flushing, N.Y., May 11, 2002.
- “Confucian Self-Cultivation Through Studying Chinese,” for Midwest Conference on Asian History and Culture (graduate student conference), Ohio State University, May 3, 2002.
- “Nationalism and Painting Societies of the 1930s,” for “Urban Cultural Institutions in Early 20th Century China,” April 13, 2002, Ohio State University.
- “Rusticated Urban Youth and the Art of the Cultural Revolution,” for symposium, “Cultural Productions and the Cultural Revolution,” University of British Columbia, Vancouver, March 23, 2002. Revised as “The Art of the Cultural Revolution Decade” for Richard King, ed. *Cultural Production and the Cultural Revolution*.
- “Black Cat, White Cat: Chinese Art and the Politics of Deng Xiaoping,” Stanford University Center for East Asian Studies, March, 2002.
- “The Nude Model Controversy and Constructions of Shanghai’s Modern Art World,” for Visualizing the Chinese City, Stanford University, January 23, 2002.
- “Luotihua lunzheng he xiandai zhongguo meishushi de jiangou,” for the International Symposium on Shanghai School Painting, Dec.17-19, 2001.
- “The Nude Painting Controversy and the Construction of Modern Chinese Art,” and “China Roars, The Modern Print Movement,” Southern Methodist University, Nov. 14-15, 2001.
- “Urban Cultural Institutions in Republican China,” OSU Institute for Collaborative Research in the Public Humanities, October 2, 2001.
- “Mapping Chinese Modernity,” for symposium, *Chinese Art/Modern Expressions*, Metropolitan Museum of Art, New York, May 19, 2001.
- “The Nude Painting Controversy and the Construction of Modern Chinese Art History,” Annual Meeting of the American Historical Association (joint session with the World History Association), Boston, Jan. 7, 2001.
- “Constructing Artistic Identities: Liu Haisu and the Nude Model Controversy,” at *Culture and Contested Identities in East Asia: An International Research Conference*, University of Maryland at College Park, September 23-24, 2000.
- “Black Cat/White Cat: Chinese Art in the Era of Deng Xiaoping,” at *Word vs. Meaning, Art and Culture in 20th Century China*, SUNY University at Buffalo, March 31, 2000.
- “The Woodcut as Political Art in Twentieth Century China,” Spencer Museum of Art, University of Kansas, April 9, 2000.
- “Chinese Art and the Politics of Deng Xiaoping,” Herron School of Art, Indiana University, Indianapolis, April 13, 2000.
- Keynote speaker, “Painting and Cultural Politics in the Post-Mao Era,” at *Art and Cultural Politics: China, Hong Kong, Taiwan*, University of Maryland, College Park (organized by Jason Kuo and William Tai), December 18, 1999.
- “White Cat, Black Cat: Cultural Politics in the Era of Deng Xiaoping,” opening lecture for the exhibition “Inside Out,” Henry Art Gallery, University of Washington, Seattle, December 2, 1999.

- “The Woodcut as Political Art in Twentieth Century China,” for *Visual Art as Cultural Memory in Modern China*, Interdisciplinary Symposia at The Ohio State University, October 16, 1999.
- “Prints as Art, Prints as Propaganda: The Woodcut and Modern Chinese Art,” University Art Gallery, University of Pittsburg, for the conference *Picturing Politics: A Symposium on the Chinese Creative Woodblock Movement*,” October 15, 1999.
- “The Ideology of Consumption: Chinese Lifestyle Magazines in the 1990s,” Kuiyi Shen and Julia F. Andrews, for conference “Popular Thought in Post-Socialist China,” Princeton University, October 7-10, 1999.
- Workshop in conjunction with “Picturing Power: Posters from China’s Cultural Revolution,” Indiana University, September 10-11, 1999.
- Opening Lecture, “Half a Century of Chinese Woodblock Prints,” Haggerty Museum of Art, Marquette University, Milwaukee, June 4, 1999.
- Speaker on roundtable chaired by Andrew Solomon, University of Chicago, in conjunction with exhibition *Transience*, curated by Wu Hung, Smart Museum of Art, April 17, 1999.
- “Transformation of Tradition: Chinese Art from 1980 to the Present,” co-authored by Shen Kuiyi (in Chinese), in *Proceedings of the International Symposium in Conjunction with the Second Shanghai Biennial*, Shanghai: Shanghai Art Museum, October 19-22, 1998.
- “China Roars: The Rise and Fall of the Avant-Garde Woodcut Movement,” with Kuiyi Shen, at “Conflict and Consensus in Twentieth Century Chinese Art” conference, Guggenheim Museum, New York, May 23, 1998.
- “Modern Chinese Art and the Challenge of the West,” Museum of Fine Arts, Boston, March 11, 1998.
- “Chen Hengke: Bridge to Beijing,” February 14, 1998, Center for Chinese Studies, University of California, Berkeley, a workshop on “Cultural Politics and Urban Society: Beijing in the 1920s,” February 13-14, 1998; at University of Southern California, March 2, 1998; and, in revised form, at the Jiangnan Conference, Vancouver, April 24, 1998.
- New research on Chen Hengke, Qi Baishi, Wu Changshi, and Wang Zhen, at Luce Foundation sponsored, University of Maryland and the Institute of Fine Arts organized, workshop on “Painting in Shanghai, 1840-1930,” Feb. 7, 1998.
- “Tradition and Modernity in Twentieth Century Chinese Art,” University of California at Riverside, May, 1997.
- “Literature in Line: The Picture Storybook in Modern China,” Cartoon Research Library, Wexner Center for the Arts Complex, May 15, 1997.
- “Traditional Chinese Painting in an Age of Revolution, 1911-1937: The Chinese Painting Society of Shanghai,” prepared for the international conference, *Chinese Painting and the Twentieth Century: Creativity in the Aftermath of Tradition*, Beijing, March 28-29, 1997.
- “Judging a Book by Its Cover: Book Cover Design in Shanghai,” for *Commercial Art and the Publishing Industry in Old Shanghai*, Chicago, Annual Meeting of the Association for Asian Studies, March 14, 1997.
- “The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai,” co-authored with Kuiyi Shen, in *Art and Modernism in China, 1900-1997*, College Art Association Annual Meeting, New York, February 15, 1997.
- “Posters of the Cultural Revolution: Their Role in Twentieth Century Chinese Art,” University of Wisconsin, Elvehjem Museum of Art, Sept. 26, 1996.

- "The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai (in Chinese)," co-authored with Kuiyi Shen, presented at the Shanghai Museum as part of the Luce Foundation collaborative research project "Painting in Shanghai, 1840-1930," August, 1996.
- "Painting and Politics in the People's Republic of China, 1949-1979," Franklin D. Murphy lecture at The University of Kansas, Lawrence, March 14, 1996.
- "Painters and Politics in Contemporary China," Harvard University, New England China Seminar, Feb. 21, 1996.
- "Zhongguo nüzi shuhua hui (Revised Chinese version of 'The Chinese Women's Calligraphy and Painting Society')," co-authored with Kuiyi Shen, presented in Beijing and Shanghai as part of the Luce Foundation collaborative research project "Painting in Shanghai, 1840-1930," August, 1995.
- "Xu Beihong and the Tagore Family," prepared for the Conference Commemorating the Centennial of Xu Beihong's Birth, Central Academy of Fine Arts and Xu Beihong Memorial Museum, Beijing, June, 1995.
- "The Chinese Women's Calligraphy and Painting Society," co-authored with Kuiyi Shen, presented for the panel "Institutions and the Currency of Art," organized by Amy McNair, College Art Association Annual meeting, January 26, 1995.
- "Drawing from Life and the Development of Pan Tianshou's Mature Work," conference organized and conference volume to be edited by the Pan Tianshou Foundation, Hangzhou, China, December 15, 1994.
- "Traditionalism in a Cosmopolitan City: Shanghai in the 1930s," presented at *The Nature of Chinese Painting*, organized and conference volume edited by John Onians, University of East Anglia, Norwich, September 13, 1994.
- "Political Background to the Chinese Avant-garde," at conference "Modernism and Modernization in Contemporary Chinese Art and Culture," Wexner Center for the Arts, Columbus, October 8 & 9, 1993.
- "Social and Political Factors Behind the New Art," conference paper for "*China's New Art: The Rise of a Cosmopolitan Avant-Garde*," at Simon Fraser University, Vancouver, July 16-17, 1993, organized by Ralph Croizier.
- "Comparative Views of Quality in Contemporary Art: China and the United States," Asia Society, New York, conference on contemporary arts in Asia, Nov. 6-7, 1992.
- "Chang Dai-chien and his Contemporaries: Traditional Chinese Painting in Exile and at Home," (Presented at the Asia Society, June 11, 1992, on the occasion of the Chang Dai-chien Exhibition)
- "The Chinese Avant-garde and its Challenge to the Establishment," with Gao Minglu, Woodrow Wilson Center Conference on Urban China, Washington, May 2, 1992.
- "Popular Imagery in the Art of the Elite: The Case of Cui Zizhong," College Art Association Annual Meeting, Chicago, February 15, 1992.
- "The Road to Tiananmen and Beyond," presented at the Elvehjem Museum, University of Wisconsin at Madison, December 8, 1991.
- "Nationalism in Chinese Painting," presented at the symposium "Art and Society in Contemporary China," Hamilton College, Clinton, New York, December 5, 1991.
- "Modernism and Nationalism in Chinese Painting," Ohio East Asian Seminar, Columbus, May, 1991.

- "Modernism and Nationalism in Chinese Painting, 1949-1959," for conference at Australian National University, *Modernism and Post-Modernism in Asian Art*, March 20-22, 1991
- "East Meets West: Modernism and Traditionalism in 20th Century Chinese Art", delivered at the High Museum of Art, Atlanta, March 19, 1989, in conjunction with the exhibition *Masterworks of Ming and Qing Painting From the Forbidden City*.
- "Painting at the Kangxi Court," at *Art and the Emperor: An Interdisciplinary Symposium on the Arts of China*, Columbus Museum of Art, April 15, 1990.
- "Modernism and Traditionalism in Twentieth Century Chinese Art," Cleveland Museum of Art, in conjunction with *Masterworks of Ming and Qing Painting From the Forbidden City*, April 26, 1989.
- "Traditionalism and Modernism in Painting of the P.R.C.," Center for Chinese Studies, University of Michigan, Brown Bag Talk, February 20, 1990.
- "Traditional Painting in New China: Guohua and the Anti-Rightist Campaign," Center for Chinese Studies Humanities Faculty Seminar, University of Michigan, January 30, 1990 (revised version published in *JAS*, Aug. 1990).
- "The Politics of Art in the People's Republic of China," University of Washington Center for Chinese Studies and Jackson School for International Affairs, Seattle, November 16, 1989 (summary of preliminary chapters of book manuscript, *Painters and Politics in the PRC*).
- "Modernism and Traditionalism in Twentieth Century Chinese Art," presented at a symposium on twentieth century Chinese art chaired by Jerome Silbergeld and held in honor of C.C. Wang, China Institute of America, New York, April 28, 1989.
- "Chinese Art and the American Art Market," for the conference *Trends in Contemporary Chinese Painting*, Nanjing, China, October 15, 1988 (in Chinese, excerpts subsequently published in Chinese in *Meishu* and *Zhongguo meishu bao*).
- "Painting at the Kangxi Court," for symposium *Art Under the Kangxi Emperor*, Taft Museum of Art, Cincinnati, Sept. 8, 1988.
- "Chinese Painting from a Renaissance Perspective," for *Renaissance Perspective: Italy, the Islamic World, and China in the Age of the Italian Renaissance*, Ohio State University College of the Humanities, Eighth Annual Symposium on the Humanities, April 29, 1988.
- "Old Painting in New China: *Guohua* in the People's Republic of China," Annual Meeting of the College Art Association of America, Houston, February, 1988.
- "Patronage and Painting in Seventeenth Century Yangzhou," Annual Meeting of the College Art Association of America, New York, February 15, 1986.
- "American Approaches to the Art of Anhui (in Chinese)," Huang Shan Painting Research Association, Shexian, Anhui, China, October 24, 1985.
- "Dogs and Chickens in the Clouds: The Revival of Religious Subject Matter in Seventeenth Century Chinese Figure Painting," May 25, 1984, Oberlin College, Oberlin, Ohio.

EXHIBITIONS CURATED

- *Painting Her Way, The Ink Art of Fang Zhaoling* (1914-2006), with Kuiyi Shen, Hong Kong: Asia Society, Hong Kong Center, Sept. 24-Dec. 31, 2017.
- *Boundaries of the Spirit* (Three Women Ink Painters: Lin Yan, Zhang Yanzi, Zhou He), Nanhai Art, Millbrae, California, June 18-July 23, 2016.

- *Beyond the Image of Shanghai: Recent Works of Lu Chuntao*, with Kuiyi Shen. New York and Washington: Asian Cultural Center, Dec. 9-15 and Dec. 16-25, 2016.
- *Light Before Dawn: Unofficial Chinese Art, 1974-1985*, with Kuiyi Shen, Asia Society, Hong Kong Center, May 15-Sept. 1, 2013. (For 5 min. video interview, <http://asiasociety.org/hong-kong/video-interviews-co-curators-light-dawn-exhibition>)
- *Blooming in the Shadows: Unofficial Chinese Art, 1974-1985*, co-curated with Kuiyi Shen, New York: China Institute in America, Sept. 15-Dec. 11, 2011.
- *Chinese Painting on the Eve of the Communist Revolution: The Art and Collection of Chang Shu-ch'i*, Iris and B. Gerald Cantor Center for Visual Arts at Stanford University, co-curated with Kuiyi Shen and Richard Vinograd, July 19-November 5, 2006.
- Consulting curator for *Between the Thunder and the Rain: Chinese Paintings from the Opium War to the Cultural Revolution, 1840-1979*, Asian Art Museum of San Francisco, 2000.
- Co-organizer, with Prudence Gill and Xiaomei Chen, of an exhibition initiated by Jeffrey Wasserstram and Harriet Evans, *Picturing Power, Posters of the Cultural Revolution*, Hopkins Hall Gallery and Corridor, Oct. 7-22, 1999.
- *A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China* (the modern half of *China: 5000 Years*), with Kuiyi Shen, Guggenheim Museum Soho, New York, February 6-May 24, 1998; Guggenheim Bilbao, July 18-October 22, 1998.
- *Literature in Line: Lianhuanhua from China*, with Kuiyi Shen, for the Ohio State University Cartoon, Graphic, and Photographic Arts Library, April 25- June 13, 1997.
- *Fragmented Memory: The Chinese Avant-Garde in Exile*, with Gao Minglu, The Wexner Center for the Arts, The Ohio State University, Columbus, July 31-October 10, 1993.
- *The Bliss Wiant Collection of Chinese Art*, with John C. Huntington and Bradley Tindall, The Ohio State University Libraries, Columbus, 1989.
- *Quest for Eternity: Ceramic Sculptures from the People's Republic of China*, with George Kuwayama, Los Angeles County Museum of Art, 1987.

Exhibitions Online (see <https://huntingtonarchive.org/Exhibitions/index.php>)

- *Picturing Power, Posters of the Cultural Revolution*, with Prudence Gill and Xiaomei Chen, of an exhibition initiated by Jeffrey Wasserstram and Harriet Evans, OSU, 1999.
- *A Century in Crisis, Modernity and Tradition in the Art of Twentieth Century China*, with Kuiyi Shen. A pioneering project, extended labels were written by Andrews and Shen and posting of the exhibited work in March, 1998, designed by Jan Glowski. Received notice from Net Scout Services, a project of the InterNIC, based at the University of Wisconsin - Madison that the site was chosen for the Scout Report (1998), criteria for which included depth of content, author, information maintenance, and presentation
 - *Literature in Line: Lianhuanhua Picture Stories from China*, with Kuiyi Shen, with extended labels written by Andrews and Shen, and images of the exhibited work, ongoing from April 25, 1997 at departmental web-site, designed and maintained by Jan Glowski. Received notice from Net Scout Services, a project of the InterNIC, based at the University of Wisconsin - Madison that the site was chosen for the Scout Report (May 9, 1997), criteria for which include depth of content, author, information maintenance, and presentation.

FELLOWSHIPS AND GRANTS

- Guggenheim Fellowship, 2016-2017 (teaching release).
 - Fulbright Cross-Straits Fellowship, Nov. 1, 2016-March 31, 2017.
 - OSU College of Arts and Sciences External Fellowship Subsidy, 2016-2017.
 - Distinguished Scholar Award, 2013, and Distinguished University Professor Award, 2015.
 - OSU Grant for Research and Creative Activity in the Arts and Humanities for *Picturing Utopia: Visual Iconography of Chinese Socialist Realism* (collaboration with Christopher Reed), 2008-2010.
 - College of the Arts International Travel Grant to speak in Leiden, fall, 2008.
 - Freeman Foundation Undergraduate Asian Studies Funding Initiative (institutional development), awarded to select American universities with the goal of increasing undergraduate course offerings and enrollments in targeted areas of East Asian studies. The first award, received by OSU in December, 2001, was for the calendar year 2002. Renewal through June 30, 2008.
 - OSU College of the Arts Grant for Student Group Travel for graduate student scholarships for Art and Culture in China, summer, 2005.
 - OSU College of the Arts International Matching Travel Grant, spring, 2005, for May 11 ECAI Shanghai paper presentation.
 - Fulbright Senior Research Fellowship in Japan, Sophia University, Tokyo, 2003-2004.
 - OSU Interdisciplinary Center for Research in the Public Humanities grant, co-written with Kirk Denton, for “Urban Institutions of Culture in Republican China,” for 2001-2002.
 - OSU Interdisciplinary Seminar Grant, OSU Graduate School and Office of Research, ”co-written with Xiaomei Chen, Department of East Asian Languages and Literatures, with match from Mershon Center and smaller grants from other units, for 1999-2000 academic year.
 - Publication Subvention from Arts Action Fund, College of the Arts, for *Visual Art as Cultural Memory in Modern China*, co-edited with Xiaomei Chen.
 - Grants for “Visual Art as Cultural Memory in Modern Chinese Art, Interdisciplinary Symposia at The Ohio State University,” co-organized with Xiaomei Chen, Department of East Asian Languages and Literatures as follows: Interdisciplinary Seminar Grant Competition of the Graduate School and Office of Research grant from the Mershon Center, additional support from Institute for Collaborative Research and Public Humanities, East Asian Studies Center, College of Humanities, College of the Arts, Hopkins Hall Gallery and Corridor, Department of East Asian Languages and Literatures, Department of History of Art, Department of Art , Division of Comparative Studies, Department of History, Asian-American Student Services, Huntington Archive.
 - Grants to Guggenheim Museum wholly or in part for *A Century in Crisis* exhibition, catalogue publication, and educational activities.
- “Conflict and Consensus” Conference, May 23, 1998, (funds solicited by Jane Debevoise, symposium proposal by Julia Andrews).
- Institutional grant, submitted by Guggenheim Museum, National Endowment for the Humanities, for *China: 5000 Years* (Curatorial narrative prepared by Julia Andrews, based on her plan for modern exhibition and notes from Sherman Lee about pre-modern section)
- Funding from private foundations and donors specifically for the modern part of the exhibition, including private funding for the Shanghai School and the Lingnan School, and funding from the Li-Ching Foundation (Taipei) to support publication of both volumes of the catalogue.

- Institutional Grant to OSU, as principal investigator:
Guggenheim Foundation (Sept. 1995-June, 1997)
 Staff (GTA) and material expenses to organize exhibition at Guggenheim Museum. ▪ Three-year Institutional Grant (1996-1998), primary investigator (OSU):
Asian Cultural Council, China On-site Seminar Program, Shanghai and Hangzhou
 For collaborative graduate seminar in China, July, 1997.
- Institutional Grant, primary investigator (OSU):
Ohio Humanities Council mini-grant, to fund lecture and publicity activities in conjunction with exhibition, *Literature in Line, Lianhuanhua of China*, scheduled for winter, but held in spring, 1997.
- Chiang Ching-kuo Foundation/A.C.L.S. Post-doctoral Fellowship in Chinese Studies, 1995-1996, for *Traditional Chinese Painting in an Age of Revolution, 1911-1937*. Salary replacement.
- National Endowment for the Humanities Summer Stipend, 1995, "Traditional Painting in an Age of Revolution." ▪ OSU Graduate School, International Travel Grant, June, 1995, to attend Xu Beihong conference, Beijing.
- University Seed Grant, O.S.U., for a study of early twentieth century Chinese painting, tentatively entitled, "Traditional Painting in an Age of Revolution," 1992-1993. ▪ University Small Grant, O.S.U., 1991-1992, to prepare photographs necessary for publication of my book. \$1,000.
- American sponsor for the Beijing critic Gao Minglu, Fellowship for Scholarly Development, C.S.C.P.R.C., 1991-1992, for a collaborative study of Chinese Art in the 1980s.
- N.E.H. Summer Institute, Modern Chinese Art and Culture, University of Kansas, June-July, 1991.
- A.C.L.S. Fellowship in Chinese Studies, 1989-1990.
- University of Michigan Center for Chinese Studies Post-Doctoral Fellowship, 1989-1990.
- National Endowment for the Humanities, Summer Stipend, 1989.
- National Endowment for the Humanities, Travel to Collections, 1989 (Painting in the People's Republic of China).
- Ohio Arts Council, 1989 (to support April 14-15 *Art and the Emperor: Imperial Patronage of the Arts of China*).
- Ohio Humanities Council, 1989 (to support *Art and the Emperor*). \$2,000.
- University Small Grant, Ohio State University, 1987 (Painting in the People's Republic of China), College of the Arts Direct Research Grant, Ohio State University, 1987 (Painting in the People's Republic of China).
- Los Angeles County Museum of Art: Durfee Foundation American/Chinese Adventure Capital Program Fellowship, fall, 1986 (Project: Painting in the People's Republic of China).

PROFESSIONAL SERVICE TO THE FIELD

Editorial Board

- Editorial board, *Modern Chinese Literature and Culture*, 1998-present.
- Editorial board, *Yishu, A Magazine of Contemporary Chinese Art*, 2001-present.
- Editorial board, *Journal of Korean Modern and Contemporary Art History*, editorial panel (March 31, 2018-February 28, 2020)

Advisory

- National Committee for the History of Art, 2019-2022.
- Participant in inaugural CIPSH (International Council for Philosophy and Human Sciences) program at Xiamen University (co-organized by CUHK), 2018.
- Team member, with Tamaki Maeda and Josh Fogel, organizers of Ishibashi Foundation funded China-Japan art history conference/anthology project at UCSD, 2016-2019
- Team member, Getty Research Grant “Entangled Modernities: Chinese Art in Europe” administered by Sarah Fraser, Heidelberg University (Germany) and Cao Qinghui, Central Academy of Fine Arts (Beijing), 2016-2018.
- Team member, Getty Grant “Ethnographic Eye,” administered by Sarah Fraser, Heidelberg University (Germany) and Cao Qinghui, Central Academy of Fine Arts (Beijing), 2015.
- National Museum of China, “Historiography of Chinese Painting/ Museum Collection and Display” Research Project, 2013-2016.
- Team member NEH/DFG Digital Humanities Program application, “Building Early Chinese Periodicals Online (ECPO): Expanding and Refining a Database Prototype for Historical Media Studies,” with Barbara Mittler, Christopher Hamm, et al. 2014.
- Team member, A NEW APPROACH TO THE POPULAR PRESS IN CHINA, Gender and Cultural Production, 1904-1937, Heidelberg University (Germany) and York University (Canada).
- Member of research and consulting team for reapplication to the Luce Foundation: three-year project on art in Shanghai, 1840-1930, based at the University of Maryland, College Park, and administered by Jason Chi-sheng Kuo, 1995-1998.
- Pro bono consultant to Jay Levenson, program director of the Guggenheim Museum, about a proposed major exhibition of Chinese painting from the PRC, 1995

Panel Organizer, Chair, or Discussant

- Discussant, “Picturing Identities and Ideologies in Modern Korea: Transnational Perspectives for Visual Culture,” Center for Korean Studies, University of California, Berkeley, March 15, 2019. For panel, “Constructing Ethnonational Identity”
- Host for interview, “A Conversation with Zhang Hongtu,” Wexner Center for the Arts, Nov. 5, 2015.
- Discussant, “Asian Art in the Contemporary World,” for AsiaWeek, Bay Area, at Nanhai Art Center, Milbrae CA, October 2, 2015.
- Discussant, “Periphery as Center: Art and Identity of Taiwan Under Japan,” AAS in Asia Annual Meeting, Academia Sinica, Taipei, June 24, 2015.
- Discussant for panel, “Traveling Image/Text: Photographical Culture in Modern China,” Association of Asian Studies Annual Meeting, Chicago, March 27, 2015.
- Session Chair and Discussant, ICS Graduate Student Conference, OSU, March 10, 2015.
- Discussant for panel, “Money Matters: The Art Market in Late Imperial and Modern China,” College Art Association Annual Meeting, New York, Feb. 11, 2015.

- Commentary, for session, “Let Hundred Flowers Bloom: Contemporary Ink in the Twenty-first Century,” in conjunction with exhibition: *Oil and Water: Reinterpreting Ink*, Museum of Chinese in America (MOCA), April 27, 2014.
- Session Chair: ICS Graduate Forum: Understanding China—Its Roots and New Frontiers, March 18, 2014, OSU.
- Discussant for panel, “Conceptual and Practical Innovations in Chinese Art of the Republican Period,” Annual Conference of the Association for Asian Studies, Philadelphia, March 28, 2014.
- Discussant, for panel “Revolution in China's Printed Image: Print in Modern China,” College Art Association Annual Meeting, New York, February, 2013.
- Session Chair, “Problems in the Modern Redefinition of Literati Painting,” Annual Meeting of the Midwest Conference on Asian Affairs, Kalamazoo, MI, September 22, 2012 (the regional meeting of the Association of Asian Studies).
- Discussant, for Panel 175, “Comparative Histories of Feminist Art in India and China,” organized by Sasha Welland and Sonya Khullar, Association of Asian Studies Annual Meeting, Toronto, March 17, 2012
- Organizer and Moderator, *Blooming in the Shadows: Art and Culture at the Dawn of the Post-Mao Era*, China Institute, New York, September 17, 2011
- Discussant, “Cultural Revolution and Its Legacy” and “Art in China’s Contemporary Environment,” the annual conference of Asian Studies on the Pacific Coast (ASPAC) and Western Conference of the Association of Asian Studies, June 17-19, 2011, Pomona, CA
- Organizer and Moderator, a Lecture and Film Screening by Jane DeBevoise, *From Jean-Paul Sartre to Teresa Teng---Contemporary Cantonese Art in the 1980s*, Institute for Chinese Studies and History of Art Department, OSU, May 6, 2011, Columbus
- Organizer and Moderator, a Lecture and Painting Demonstration by Pan Gongkai, *The Boundaries of Art*, Institute for Chinese Studies and History of Art Department, OSU, March 10, 2011, Columbus
- Discussant for Panel 501, “Reconsidering Originality: New Approaches in East Asian Art,” AAS-ICAS Joint Conference, Honolulu, April 2, 2011.
- Discussant for *Modernity: Transnational or National? Contested Change in Twentieth Century Chinese Art*, a panel at the 44th Annual Conference of Asian Studies on the Pacific Coast, June 18-20, 2010, Portland, OR
- Moderator, for the panel, “Painting and Calligraphy”, at the International Symposium *Performing the Modern: The Politics of Culture and the Arts in Early 20th-Century China*, Cantor Center for the Arts, Stanford University, Feb. 20, 2010
- Program Chair, Art History Open Session: *Art in Contemporary China*, College Art Association Annual Meeting, Los Angeles, Feb. 27, 2009.
- Program organizer, “Returning to the Shore: A Scholarly Symposium in Celebration of James Cahill’s 81st Year,” University of California, Berkeley, April 27-28, 2007.
- Moderator, Two-day conference on curating modern Asian art, “Making A Scene,” University of Illinois at Urbana-Champaign, Center for East Asian and Pacific Studies, February 17-18, 2006.
- Moderator, “Asian Art History in the Twenty-First Century,” Sterling and Francine Clark Art Institute, Williamstown MA, April 27, 2006-April 29, 2006
- Organized the International Symposium: Cross-Cultural Artistic Exchange in Later Chinese and Japanese History, held Saturday, April 30, 2005, at the Ohio State University, with speakers

from Europe, Japan, and the U.S.

- Panel organizer, Association of Asian Studies Annual Meeting, Chicago, Session 77: Modern Institutions of Art in Republican China, Friday April 1, 2005.
- Discussant: "From Woodblocks to the Internet: Chinese Publishing and Print Culture in Transition," international symposium, November 3-7, 2004, OSU
 - Pre-departure Orientation for Graduate - Humanities & Social Sciences Students, Tokyo, Japan-U.S. Educational Commission (JUSEC), May 14, 2004.
 - Session Chair and Panel Organizer, Annual Meeting of the Midwest Conference on Asian Affairs, Springfield, OH, September, 2002 (the regional meeting of the Association of Asian Studies)
 - Organizer, with Kirk Denton, "Urban Cultural Institutions in Republican China," international symposium on May 12-13, 2002, at OSU.
 - Discussant, Midwest Conference on Asian History and Culture (national graduate symposium organized by OSU graduate students), May 3, 2002, OSU.
 - Organizer, "China and the U.S. in the 21st Century: Politics, Economics, and International Relations," Sept. 28-29 and Nov. 2-3, 2001, international forum at the Mershon Center, OSU.
 - Session Chair, "Chinese Avant-Garde Art in the Age of Globalization, 52nd Annual Meeting of the Association for Asian Studies, San Diego, March 12, 2000.
 - Co-organizer, "Visual Art as Cultural Memory in Modern Chinese Art, Interdisciplinary Symposia at The Ohio State University," Oct. 15-16 & 22-23, 1999.
 - Session Chair, 51st Annual Meeting of the Association for Asian Studies, Boston, March 10-14, 1999.
 - Program Committee (20th century China chair, two-year term), 50th Annual Meeting of the Association for Asian Studies, Washington, D.C. 1998, and 51st Annual Meeting, Boston, 1999.
 - Session Chair, Annual Meeting of the Midwest Conference on Asian Affairs, Milwaukee, September 26, 1998 (the regional meeting of the Association of Asian Studies)
 - Session chair for Asian Cultural Council/Guggenheim Museum symposium, *The Challenge of Modernity: Chinese Painting in the Late Nineteenth and Early Twentieth Centuries*, May 22, 1998, New York
 - Session chair and co-organizer for Guggenheim Museum's symposium, *Conflict and Consensus in Twentieth Century Chinese Art*, New York, May 23, 1998.
 - Session Chair, 50th Annual Meeting of the Association for Asian Studies, Washington, D.C. March 26-29, 1998.
 - Session chair and discussant for Midwest Conference on Asian History and Culture, "Art, Architecture, and Urban Space: Representations of Authority," May 16, 1998.
 - Panel organizer, "Commercial Art and the Publishing Industry in Old Shanghai," March 14, 1997, Annual Meeting of the Association for Asian Studies, Chicago.
 - Organized lecture series in Chinese literature and art history in conjunction with the exhibition *Literature in Line: Lianhuanhua Picture-Stories from Modern China*, OSU, spring, 1997.
 - Discussant, for the session, "Social and Economic Aspects of Ming and Qing Painting," for the conference, "New Directions in the Study of Ming-Qing Painting," co-organized by the Central Academy of Fine Arts, University of California, Berkeley, and Stanford University, December 20, 1994.
 - Organized two-day conference *Art and the Emperor*, April 14-15, 1989, The Ohio State University and the Columbus Art Museum, in conjunction with "Son of Heaven" exhibition.