

MAGGIE BICKFORD

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EDUCATION

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| 1987 | Ph.D., Princeton University, Chinese art and archaeology
Dissertation Topic: “ <i>Momei</i> (Ink Plum): the Emergence, Formation,
and Development of a Chinese Scholar-Painting Genre” |
| 1978 | M.A., Princeton University, Chinese art and archaeology |
| 1975 | M.A., Yale University, East Asian Studies |
| 1972-73 | Connecticut College, Chinese language |
| 1968/69 | University of London, Goldsmiths College, School of Art,
Post graduate ceramics |
| 1965 | B.A., Bennington College, language and literature |

PROFESSIONAL APPOINTMENTS

Academic:

- Brown University, Professor of History of Art & Architecture, 2002 – (Chair, 2002 – 05)
- Brown University, Associate Professor of History of Art & Architecture, 1995-2001
- Brown University, Robert Gale Noyes Assistant Professor of the Humanities, 1994-95
(Inaugural Appointment)
- Brown University, Assistant Professor of History of Art & Architecture, 1987-94
(1987-89, split appointment with Rhode Island School of Design;
July 1990, full-time Brown)
- Wesleyan University, Visiting Lecturer in Liberal Studies, fall, 1986
- Wesleyan University, Visiting Instructor in Art, spring, 1985
- Institute for Asian Studies, New York City, fall, 1982 (seminar)
- Princeton University, Preceptor, East Asian Studies, spring, 1979
- Norwich (CT) Free Academy, Chinese Language instructor, fall, 1973

Research:

- Clark Art Institute Fellow, Spring 2006
- John Simon Guggenheim Fellow, 2001
- Keio University, Visiting Professor in the Faculty of Letters, May 1999
- School of Historical Studies, Institute for Advanced Study, Member 1998-99
- Harvard University, Associate in Research, Fairbank Center for East Asian
Research, 1989-
- Wesleyan University, Visiting Scholar in Art, spring 1987

Museum/Gallery:

- Museum of Art, Rhode Island School of Design, Curator of Asian and Ethnographic Art, 1987-1989 (split appointment with Brown)
- The Asia Society Galleries, New York City, 1986-1987
 Project Coordinator for the exhibition and catalogue *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, a cooperative project with the Shanghai Museum. On-site research and recording of exhibition materials and liaison with Shanghai Museum curators and administrators. Translation of Chinese scholarly essays; participation in grant-writing, exhibition and catalogue planning and preparation; docent workshop; public lecture and panel
- Yale University Art Gallery, 1983-1985
 Guest Curator for the exhibition *Bones of Jade, Soul of Ice, The Flowering Plum in Chinese Art*
- The Metropolitan Museum of Art, Asian Department, 1980-1982
 Guest Lecturer: MMA in China, April/May, 1982
 Docent training: preparation for opening of Asian galleries, Spring, 1981
 Liaison: Responsible (including interpreting, arrangements, and escort) for relations with Chinese curators, Cultural Relics Bureau officials, and scholarly delegations to *The Great Bronze Age of China* exhibition and symposium, February - August, 1980, and to the Dillon Galleries and Astor Garden Court, June, 1981

Other:

- R. H. Ellsworth, New York City, 1975-1980
 Research Assistant: assignments included preliminary cataloguing of the R. H. Ellsworth painting collection; consultation on painting and calligraphy research library; museum appraisal research, and assistance in the appraisal of Mr. and Mrs. John D. Rockefeller, 3rd Collection
- Free-lance writer:* American painting, architecture, decorative arts, 1972-75
 University of Connecticut (Storrs), Fine Arts Editor: 1970-1973
 Press releases, feature stories, and liaison for the School of Fine Arts, the William Benton Museum of Art and U of C concert series and cultural events

ACADEMIC HONORS, RESEARCH FELLOWSHIPS, GRANTS

Book Prizes

- Joseph Levenson Book Prize for Pre-Modern China, Association for Asian Studies For *Ink Plum: The Making of a Chinese Scholar-Painting Genre*. 1998
 American Association of Museums Award of Distinction (Catalogs and Books), to Yale University Art Gallery for *Bones of Jade, Soul of Ice*, 1985

National and International Fellowships

- Clark Art Institute Fellowship, spring 2006
 John Simon Guggenheim Fellowship, 2001
 School of Historical Studies, Institute for Advanced Study, Member, 1998-99
 (Membership accepted; full stipend declined)
 National Endowment for the Humanities Fellowship for University Teachers, 1998-99
 National Endowment for the Humanities Fellowship for University Teachers, 1990-91
 Chester Dale Fellow, The Metropolitan Museum of Art, 1980-1981

Brown University Awards and Grants

- Year of China Grant, for undergraduate-curated Chinese New Years exhibition, List Art Center 2011 -2012
- (on behalf of the Department) Lectureship Grant for “Innovation/Adaptation: 5,000 Years of Making Art in China” 2011- 2012
- Undergraduate Teaching and Research Assistantships (UTRA) “The Shape of Good Fortune” To support collaborative student research and exhibition planning, Semester 1, 2011
- Undergraduate Teaching and Research Assistantships (UTRA) “Facture East & West” To support collaborative student research, summer 2011
- Humanities Research Fund, Chinese translation review assistance 10/11
- Humanities Research Fund, “Managing the Cultural Heritage,” 09/10
- Humanities Research Fund, Direct inspection of Song-Dynasty-attributed paintings 08/09
- Undergraduate Teaching and Research Assistantships (UTRA) “The Garden in China and Japan” To support collaborative student research, summer 2008
- Humanities Research Fund, “Learning from Emperor Huizong: A 12th-century Agenda and the Story of Chinese Art” 2007-08
- Humanities Research Fund, image acquisition and permissions to publish 2006-07
- Wendy J. Strothman Faculty Research Award, “Making the Chinese Cultural Heritage at the Courts of the Northern Song” (Travel), 2005
- President’s Venture Fund, “Computer-Assisted Visual Inspection” (Equipment) 2005 -
- STG Faculty Research Grant, “Computer-Assisted Visual Inspection” (Technical) 05-06
- Humanities Research Fund, “Making the Chinese Cultural Heritage at the Courts of the Northern Song” (Image acquisition and permissions), 2005-06
- Departmental Research Funds for the Arts, Humanities, and Social Sciences, “Investigation of Replicative Means of Production of Court Paintings during the Song Dynasty” and “In Defense of Images: Zheng Qiao’s (1104-1162) *Tupu lüe* (*Treatise on Illustrated Manuscripts*) in Song-Dynasty Book Culture” 2004-2005
- Departmental Research Funds for the Arts, Humanities, and Social Sciences, “Auspicious Visuality in China” and “Investigation of Replicative Means of Production of Court Paintings during the Song Dynasty” 2003-2004
- Departmental Research Funds for the Arts, Humanities, and Social Sciences, “Auspicious Visuality in China” 2003
- Curricular Development Grant for “Song Painting” 2003-04
- Wayland Collegium Endeavor Fellow grant for “Song Painting” and “Song Politics and Painting.” 2003-2004
- Odyssey Program “Arts of Imperial Song” and “Song Painting” to support collaborative student research, summer 2003.
- Provost’s Contingency Fund, for “Huizong and Northern Song Culture”, conference and workshop, 2001
- Thomas J. Watson Jr. Institute for International Studies Faculty Funding Initiative Grant, for “Huizong and Northern Song Culture,” conference and workshop, 2001
- Wayland Collegium Curriculum Development Grant, for “The Shape of Good Fortune,” 2000-2001
- Odyssey Program “Auspicious Visuality in China” To support collaborative student Research, Summer 2000
- Richard B. Salomon Faculty Research Award, 1997-1999

Odyssey Program “Imaging Women in Edo Japan, Woodblock Prints at the RISD Museum of Art.” To support collaborative student research, Summer, 1998
 Curriculum Development Grant, for Introduction to Chinese Art, 1996-97
 Robert Gale Noyes Assistant Professor of the Humanities, 1994-95
 Henry Merritt Wriston Fellowship, 1992-1993

Other

Subvention for the publication of *Ink Plum* (see Books) from the Publication Funds of the Department of Art and Archaeology, Princeton University, 1995
 Rhode Island Committee for the Humanities Public Project Grant, for the exhibition and catalogue, *The Crawford Bequest: Chinese Art at the Museum of Art, Rhode Island School of Design*. David Winton Bell Gallery, Brown University, 1992-93
 Metropolitan Center for the Study of Far Eastern Art, travel grant, 1980
 Princeton University Fellowships, 1975-1980
 Yale University Fellowships, 1973-1975

COMPLETED RESEARCH AND SCHOLARSHIP

Books:

Wenren momei 文人墨梅 (Literati Ink Plum) by Bi Jiazhen 毕嘉珍 (Maggie Bickford), translated by Sun Hong 孙红 (Hangzhou: Zhongguo Meishu yuan Chubanshe 中国美术学院出版社 [China Academy of Art Publishing Company], May 2010). **This is an UNAUTHORIZED publication of an UNAUTHORIZED translation of my book *Ink Plum* (Cambridge UP, 1996). I own the rights to this book and I expressly denied them to the translator prior to this publication.**

Co-editor with Patricia Ebrey *Emperor Huizong and Northern Song Culture: The Politics of Culture and the Culture of Politics*. Harvard East Asian Monograph series, Harvard U.P., 2006

Ink Plum: The Making of a Chinese Scholar-Painting Genre. Cambridge University Press, 1996

The Crawford Bequest: Chinese Art at the Museum of Art, Rhode Island School of Design. Providence: Brown University, 1993. (Graduate exhibition catalogue; supervisor and editor)

Bones of Jade, Soul of Ice, the Flowering Plum in Chinese Art New Haven: Yale University Art Gallery, 1985. (Scholarly exhibition catalogue)

Chinese Paintings: 16th - 20th Century, London: Barlings, 1978 (Exhibition catalogue)

Chapters in Books

“Visual Evidence is Evidence: Rehabilitating the Object” in *Bridges to Heaven, Essays on East Asian Art in Honor of Professor Wen C. Fong*, P. Y. and Kinmay W. Tang Center for East Asian Art, Princeton U, 2011, vol. 1, pp. 67 - 92

(as 畢嘉珍) “Fang zhong di siji luanhui: Zhongguo chuantong di ‘shujiu’ xi su” “房中的四季輪回: 中國傳統的‘數九’習俗” (The four-seasons round in the home: the traditional Chinese custom of “Counting the Nines”) 2 卷, “家局與家庭” (vol. 2 “Home and family”), 15 章 (Chapter 15) of 那 & 羅啓妍 (Ronald Knapp & Kai-Yin Lo), eds., *Jia: Zhongguoren dijujia wenhua* 家: 中國人的家文

化 (*House, Home, Family*), Beijing, 新星出版社 (New Star Press), 2011.

[Chinese edition of *House, Home, and Family* . . . ; see below]

(as マギー。ビックフォード) *Geijutsu to seiji: Kiso no kaiga* “芸術と政治--徽宗の絵画” (Art & politics: Huizong’s painting) in Ihara Hiroshi 伊原 弘 ed., *Seimei Jyokazu to Kiso no jidai- soshite kagayaki no zansho* “清明上河図”と徽宗の時代—そして輝きの残照 (“Qingming shanghe tu” and the age of Huizong: the afterglow of brilliance), Tokyo: Bensei Shuppan 勉誠出版, 2011, pp. 82 – 118.

“Huizong’s Paintings: Art and the Art of Emperorship,” Chapter 11 of Ebrey and Bickford eds. *Emperor Huizong and Northern Song Culture: The Politics of Culture and the Culture of Politics*, Harvard East Asian Monograph series, Harvard U.P., 2006.

“The Seasonal Round in House and Palace: Counting the Nines in Traditional China,” Chapter 15 of Ronald Knapp, ed., *House Home Family: Living and Being Chinese*. University of Hawaii Press, 2005, pp. 349-71.

Refereed Journal Articles:

“Emperor Huizong and the Aesthetic of Agency.” *Archives of Asian Art*, Vol. 53 (2002-2003):71-104.

“Three Rams and Three Friends: the Working Life of Chinese Auspicious Motifs.” *Asia Major*, Volume XII, Part I (1999 [issued 2000]):127-158

“Stirring the Pot of State: the Southern Song Picture Book *Mei-hua hsi-shen p’u* and Its Implications for Yuan Scholar-Painting” *Asia Major*, 3rd Series, Vol. 6, Pt. 2 (1993, [issued 1995]): 169-236.

With Charles Hartman. “The Purloined Plum and the Heart of Iron: a Contribution to The History of Flowering Plum Imagery in the Sung and Yüan Dynasties,” *Journal Of Sung-Yuan Studies* Vol. 26 (1996): 1-54

Non-Refereed Articles (and other Publications):

“Making the Chinese Cultural Heritage at the Courts of the Northern Sung” in *Conference on Founding Paradigms, Papers of the Art and Culture of the Northern Sung Dynasty* National Palace Museum, 2008, 499 – 535

“*Tu* and *Shu*, Illustrated Manuscripts in the Great Age of Song Printing” In Percival David Foundation Colloquies on Art & Archaeology in Asia No. 23 *the Art of the Book in China*, London, 2006.

“The Painting of Flowers and Birds in Sung-Yüan China” In *Arts of the Sung and Yüan: Papers prepared for an international symposium organized by The Metropolitan Museum of Art in conjunction with the exhibition Splendors of Imperial China: Treasures from the National Palace Museum, Taipei*. New York: MMA, 1996, pp. 293-315.

“Tan hua mei” (On painting plum blossoms). In *Duzhe wenzhe (Reader's Digest*, Chinese edn.), 44.5 (1987): 70-75.

“Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art.” *Orientalism*, 16.7 (July, 1985): 10-28.

“Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art.” *The Society for Asian Art Newsletter*. (Winter 1985), rpt. in *Lotus Leaves: A Selection of Essays from Past Issues of the Society for Asian Art Newsletter*. San Francisco: 1988, pp. 31-33.

Reviews

Fascination of Nature by Roderick Whitfield. *Artibus Asiae* vol. 58.3/4 (1998):343-52

Reference Articles:

“Chinese Art.” In *New Book of Knowledge Encyclopedia*, 3:274-77. Danbury: Grolier, 1988.

“Ink-bamboo, Ink-plum, Ink-flowers.” In *The Dictionary of Art*, 6:802-807. London: Macmillan, 1996.

“Wang Mian,” In *The Dictionary of Art*, 32:847. London: Macmillan, 1996.

Catalogue Entries:

“Kesa.” In *A World of Costume and Textiles: a Handbook of the Collection*, ed. S. A. Hay, Providence: Rhode Island School of Design, 1988, no. 44.

“Lady among Bamboo and Plum,” “Ink Plum,” and (with J. Spence) “Plum Blossoms and Calligraphy.” In *The Communion of Scholars: Chinese Art at Yale*, M. G. Neill, ed., New York: China Institute, 1982, nos. 46, 48, 56.

Translations of Scholarly Articles:

“The Arts of Ming Woodblock-Printed Images and Decorated-Paper Albums,” by Wang Qingzheng. In *The Chinese Scholar's Studio*. C. T. Li, ed., New York: The Asia Society, 1987, pp. 56-60.

“The Songjiang School of Painting and the Period Style of Late Ming Painters,” by Zhu Xuchu. In *The Chinese Scholar's Studio*. C. T. Li, ed., New York: The Asia Society, 1987, pp. 52-55.

Abstracts:

“Emperor Huizong and the Aesthetics of Agency.” In *Abstracts of the 2000 Annual Meeting*. Ann Arbor: Association for Asian Studies, 2000.

“The 'Three Friends' in Song Material Culture, Literature and Literati Painting.” In *Abstracts of the 1994 Annual Meeting*, p. 43. Ann Arbor: Association for Asian Studies, 1994

“On Reading Song Boren's *Meihua xishen pu*.” In *Abstracts of the 1992 Annual Meeting*, pp. 1-2. Ann Arbor: Association for Asian Studies, 1992

Other:

“Hiroshige's Fifty-Three Stages of the Tokaidô: A Journey through Japanese Woodblock Prints.” *Exhibition Notes* Number 1 (Spring 1997). Providence: Museum of Art, Rhode Island School of Design. (Brown undergraduate exhibition notes supervisor and editor)

“Through the Eyes of Charles Chu.” (Exhibition notes) New London: Lyman Allyn Museum (April, 1990).

“Department of Asian and Ethnographic Art.” In [Rhode Island School of Design] *Museum Notes* (October, 1989): 12-14.

“Forward.” In C. T. Bogel, intro. *Hiroshige Birds and Flowers*, p. 6. New York: Braziller, 1988.

“Department of Asian and Ethnographic Art.” In (Rhode Island School of Design) *Museum Notes*, 75:2 (October, 1988): 10-13.

Invited Lectures:

“Flowers and Birds in Chinese Art,” Asian Art Society of New England, Wellesley, MA, 1 May 2010

“Chinese Bird-and-Flower Painting and the Aesthetic of Information,” Annual General Meeting, Oriental Ceramic Society, London, 15 June 2010

- “Repossessing the Past: Retrospective Painting at the Courts of Song Dynasty China,”
41st William Cohn Memorial Lecture, Ashmolean Museum, University of Oxford,
11 November 2009
- “Potting for Eternity: The Terra Cotta Army of the First Emperor of China,” Pottery and
Porcelain Club/RISD Museum, 11 February 2009
- “Emperor Huizong (r. 1100 – 1125) and the Story of Chinese Art,” Columbia
University, Pre-Modern China Lecture Series, 2 October 2008
- “Works before Words: Putting Paintings First in Writing the History of Chinese Art,”
Wesleyan University, in honor of Charles Chu, 10 April 2008
- “Early Books in China,” Bartlett Society, Brown, John Hay Library, 28 November 2007
- “Why Visual Evidence is Evidence: Connoisseurship and the Story of Chinese Art in
the Early 21st Century,” Union College, 17 May 2006
- “Learning from Emperor Huizong: a 12th Century Agenda and the Story of Chinese
Painting,” Clark Art Institute, 7 March 2006
- “Shaping Good Fortune,” Reeves Center, Washington and Lee University, 26 September
2005
- “Emperor Huizong’s Paintings: Works of Art as Works of State,” P.Y. and Kinmay W.
Tang Center for Chinese and Japanese art and Department of Art and
Archaeology, Princeton University, 23 October 2002.
- “The Art of Emperor Huizong” and “The Three Excellences: Poetry, Calligraphy, and
Painting,” Christie’s Education. New York, 12 October 2000
- “Song Painting,” Christie’s Education,” Museum of Fine Arts, Boston, 5 October 2000
- “If Wishes were Pictures: Art and Good Fortune in China.” Brown Humanities Institute,
16 May 2000
- “Emperor Huizong and the Aesthetics of Agency.” Princeton University, 22 February
2000
- “The Shape of Good Fortune: Auspicious Images in Chinese Painting and the
Decorative Arts” Museum of Fine Arts, Boston, 8 December 1999
- “What is Scholar Painting in the Late Song and Early Yuan?” Keio University,
17 May 1999
- “The Three Rams and the Three Friends: Auspicious Visuality in China.”
University of Southern California, 31 March 1999
- “The Three Rams and the Three Friends: The Working Lives of Motifs from the Han
Through the Qing Dynasty.” Christie’s Education (Sources of Decoration in
Chinese Art) New York, 20 March 1999
- “How to Look at Chinese Paintings.” Christie’s Education, New York, 3 December
1998
- “Textiles as Texts: The Finds from Miss Huang Sheng's Southern Song Tomb.”
Christie’s Education. (Social Fabric The Art of Chinese and Japanese Textiles;
Symposium) New York, 12 March 1998
- “Painting.” Christie’s Education. (Chinese Works of Art: The Basics; Symposium) New
York, 28 February 1997.
- “The Chinese Archaeological Revolution: Rethinking Early China.” Brown
University, 12 November 1996. Sponsored by Chinese Students Association
and Chinese Culture and Language Corner (Asian-American History Month).

- “A Nation's Fragrance: Qian Xuan's *Pear Blossoms*.” University of Wisconsin, Madison, 2 April 1996.
- “Ancient China: Art and Archaeology.” Parents' Weekend, Brown University, 28 October 1995.
- “Word and Image in Chinese Art.” Connecticut College (The 1992-93 Coudret Lecture), 12 November 1992.
- “Chinese Calligraphy.” Columbiad. Meriden, CT, 14 April 1992.
- “A Nation's Fragrance: Resistance and Renewal in Chinese Flower Painting.” The Metropolitan Museum of Art New York, 3 June 1990.
- “Recent Archaeological Discoveries in China” American Institute of Archaeology, Narragansett Society, Providence, 2 May 1990.
- “Bird and Flower Painting in Traditional China.” Lyman Allyn Museum. New London, 22 April 1990.
- “Archaeology and Politics in The People's Republic of China.” Brown Humanities Institute. Providence, 17 April 1990.
- “Chinese Art Treasures at the RISD Museum.” Pembroke Club, Museum of Art, Rhode Island School of Design, April, 1989.
- “Chinese Ceramics at the RISD Museum.” Pottery and Porcelain Club, Museum of Art, Rhode Island School of Design, March, 1989.
- “The Art of the Chinese Neolithic Potter.” Pottery and Porcelain Club, Museum of Art, Rhode Island School of Design, 27 January 1988.
- “The Elegant Object: The Four Treasures of the Scholar's Studio.” The Asia Society, New York City, November, 1987.
- “Bones of Jade, Soul of Ice, the Flowering Plum in Chinese Art.” Mount Holyoke College (Amy M. Sacker Memorial Lecture), 29 April 1986; Connecticut College, 28 May 1986; Michigan Oriental Art Society, 22 February 1987.
- “The Flowering Plum in Chinese Painting.” The Society for Asian Art and the University Art Museum, Berkeley, 24 January 1985; Yale University Art Gallery, 17 April and 3 May 1985; The Saint Louis Art Museum, 14 July 1985.
- “Arts of China: New Archaeological Discoveries.” Archaeological Institute of America, Hartford Society, Trinity College, 3 October 1983.
- “The Chinese Garden.” Connecticut Historical Society, 12 January 1982.
- “The Flowering Plum in Chinese Painting.” China Institute, New York, November, 1979.

Conference Papers:

- “Agency under The Skin: Song Bird and Flower Painting Revisited,” at for “Reading between the Fine Lines: Non-Visual Meaning in Song and Ming Paintings: A Panel in Honor of Professor Emerita Ellen Johnston Laing,” panel 227, Annual Meeting, Association for Asian Studies, Philadelphia PA, 27 March 2010
- “Bronzes and the History of Chinese Art,” symposium on *Art and Archaeology of the Erligang Civilization*, P.Y. and Kinmay W. Tang Center for East Asian Art, Princeton University, 27 April 2008.
- “Learning from Emperor Huizong,” New England East Asian Art History Seminar, Harvard University, 8 December 2007

- “Displaying Visual Knowledge during the Song Period: The Aesthetics of Particularity” “First Impressions: the Cultural History of Print in China (8th – 14th Centuries),” Fairbank Center for East Asian Research, Harvard University, 26 June 2007.
- “Making the Chinese Cultural Heritage at the Courts of the Northern Song,” “Conference on Founding Paradigms, the Art and Culture of the Northern Song Dynasty,” National Palace Museum, Taipei, 6 Feb 2007
- “Why Visual Evidence is Evidence: Rehabilitating Connoisseurship at the Start of a New Century,” “Bridges to Heaven, A Symposium on East Asian Art in Honor of Professor Wen C. Fong,” P.Y. and Kinmay W. Tang Center for East Asian Art, Princeton University, 1 April 2006
- “Traversing Media and Remodeling Motifs in East Asian Art” (Keynote speech), The P.Y. and Kinmay W. Tang Center for East Asian Art at Princeton University 2006 Graduate Student Symposium, Princeton, 18 Feb 2006
- “*Tu* and *Shu*, Illustrated Manuscripts in the Great Age of Song Printing.” Percival David Foundation of Chinese Art, Colloquy on Art & Archaeology No. 23, the Art of the Book in China .13 June 2005
- “Relic, Replica, and Romance: Possessing the Past at the Courts of Song China.” Song Painting and its Legacy, Yale University, 3 April 2004.
- “Emperor Huizong’s Paintings: Art and Imperial Agency.” China Colloquium, University of Washington, 12 December 2002.
- “Emperors Making Good Fortune: Auspicious Images at the Courts of Northern Song China.” East Asian Studies Humanities Colloquium,” University of Pennsylvania, 24 October 2002.
- “The Omen Made by Man: The Art and Craft of Auspicious Image Making at the Courts of the Northern Song.” Decorative Arts of China and the Making of Icons Symposium, Bard Graduate Center, 26 April 2002.
- “Huizong’s Painting: Art and the Art of Emperorship.” Huizong and the Culture of Northern Song China Conference, Brown University, 1 December 2001.
- “The Seasonal Round in House and Palace: Counting the Nines in Traditional China.” “House, Home and Family: Living and Being Chinese, a symposium in conjunction with the exhibition *Living Heritage: Vernacular Environment in China*,” China Institute in America/Asia Society, 28 April 2001.
- “The Problem(s) of Huizong.” Huizong and Northern Song Culture Workshops, University of Washington, 3 February 2001.
- “Once Again on ‘The Problem of Huizong.’” New England East Asian Art History Seminar and Fairbank Center, Harvard University, 18 October 2000
- “Emperor Huizong and the Aesthetics of Agency.” Annual Meeting, Association for Asian Studies, San Diego, 10 March 2000
- “Auspicious Visuality in China.” Harvard University, China Humanities Seminar. 27 September 1999
- “The Three Rams and The Three Friends: On the Working Lives of Auspicious Motifs in Chinese Visual Culture.” “Visual Dimensions of Chinese Culture Symposium,” Institute for Advanced Study, Princeton, March 26, 1999
- “Textiles as Texts: Rewriting Song Cultural History with the Material Evidence of Huang Sheng’s Tomb.” AEDTA Roundtable, Association pour l’Étude et la Documentation des Textiles d’Asie, Paris, 8 July 1998

- School of Historical Studies Colloquium, Institute for Advanced Study, Princeton,
9 November 1998
- Seminar on Visual Dimensions of Chinese Culture, School of Historical Studies,
Institute for Advanced Study, Princeton, 20 November 1998
- “Textual Evidence and Textile Evidence: Confronting the Song Literati Record With the
Material Evidence of Song Tombs,” New England East Asian Art History
Seminar, Harvard University, 15 November 1997.
- “Textiles as Texts: emending the Song Literary Record with the Material Evidence of
Huang Sheng's Tomb.” Percival David Foundation Colloquies on Art &
Archaeology No. 19 *Chinese Textiles*, London, 16 June 1997.
- “Yuan *Yimin* Culture: Expanding the Visual Evidence; Fine-tuning
Interpretation” (summary) Middle Period China Workshop, Harvard University, 5
April 1997
- “Zhao Mengjian and Qian Xuan: Late Song Fine-Style Flower Painting, *Yongwu* Poetry,
and the *Yimin* Culture of Early Yuan,” New England East Asian Art History
Seminar, Harvard University, 16 November 1996.
- “The Painting of Flowers and Birds in Sung-Yüan China.” *Arts of the Sung and Yüan*:
an international symposium organized by The Metropolitan Museum of Art in
conjunction with the exhibition *Splendors of Imperial China*, The Metropolitan
Museum of Art, 12 May 1996.
- “Luck and Virtue: ‘The Three Friends of the Cold Season’ in Song Material Culture,
Literature and Literati Painting,” Faculty Colloquium, Brown University, 16
November 1994.
- “Luck and Virtue: ‘The Three Friends’ in Song Material Culture, Literature and Literati
Painting,” Annual Meeting, Association for Asian Studies, Boston,
25 March 1994.
- “On (Finally) Reading Song Boren's *Meihua xishen pu*,” New England East Asian Art
History Seminar, Harvard University, 16 May 1992.
- “*Meihua xishen pu*: aesthetic pleasure or activist politics?” East Coast Chinese Poetry
Group, Harvard University, 9 May 1992.
- “On Reading Song Boren's *Meihua xishen pu*,” Annual Meeting, Association for Asian
Studies, Washington, DC, 2 April 1992.
- “The Archaeological Excavations of the Han Tombs at Mawangdui.” Third Annual
New England Symposium on Chinese Thought. Wethersfield, Vermont, 19 May
1990.
- “Peonies and Plum Blossoms: Aesthetics of Feminine Beauty in Traditional China.”
Daughters of Accomplishment: Chinese Women Artists Past & Present, a
symposium in conjunction with the exhibition, *Views from Jade Terrace*:
Chinese Women Artists, 1300-1912, China Institute in America, New York,
21 October 1989.
- “Fragrant Shadows: Chinese Ink-flower Painting.” Women in Traditional China, a
symposium in conjunction with the exhibition *Views from Jade Terrace*:
Chinese Women Artists, 1300-1912, Indianapolis Museum of Art, 15 October
1988.
- “Ink-Plum: a Case-study in the Formation of a Chinese Scholar-Painting Genre.”
College Art Association Annual Meeting, Houston, 12 February 1988.
- “Double Vision: Song Pictures, Yuan Texts.” Harvard University, Pre-Modern China
Seminar, 19 October 1987.

- “*Yequ/yaqu*: The Rustic and Elegant Modes of Flowering-Plum Appreciation in Southern Song Painting.” New England Conference of the Association for Asian Studies, 1986 Annual Meeting, Yale University, 15 November 1986.
- “Ni Zan and Wang Fu: A Stylistic Analysis.” Symposium on the History of Art, presented by The Frick Collection and the Institute of Fine Arts of New York University, 3 April 1981.

Panels & Presentations:

- “Eloquent Objects: Using Archaeologically Excavated Materials to teach about Ancient and Early China,” National Consortium for Teaching about Asia (NCTA) K-12 teachers workshop, 25 October 2008, Brown
- “Brave New World or Same-Old with Geekery?” Session 2 of “The Work of Art History in the Digital Age,” Clark [Art Institute]/CLIR [Council on Library and Information Resources] colloquium, Williamstown, MA, 27 June 2008, presenter and discussion leader
- “A *Kachōga* Dialogue” RISD Museum, Providence. 16 March 2007. Respondent.
- “Emperor Huizong,” “Conference on Founding Paradigms, the Art and Culture of the Northern Song Dynasty,” Session 3. National Palace Museum, Taipei, 6 Feb 2007. Chair
- “Forming the Canons.” “Asian Art History in the Twenty-first Century.” Clark Art Institute and Asia Society, Williamstown, 28 April 2006. Moderator.
- “The Kawai Japan Arts and Culture Roundtable,” Co-organizer with James McClain; co-moderator, “The Arts and Literature” Panel. Brown University, 28 January 2006
- The “Traversing Media and Remodeling Motifs in East Asian Art” (Convener, Keynote speech, and Discussant), The P. Y. and Kinmay W. Tang Center for East Asian Art at Princeton University 2006 Graduate Student Symposium, Princeton, 18 Feb 2006
- “Emperor Huizong’s Paintings,” Graduate Seminar, Department of Art and Archaeology, Princeton University, 22 October 2002.
- “Making Art: The material and Textual Production of Images and Objects in Tang to Yuan China.” Annual Meeting, Association for Asian Studies, Washington, D.C. 5 April 2002, discussant.
- “Huizong and the Culture of Northern Song China.” Workshops and Conference. Brown University 30 November - 2 December 2001, organizer, presenter
- “Huizong and Northern Song Culture.” Workshops. University of Washington 1-3 February 2001, co-organizer, presenter, discussant
- “Reading, Image and Art.” Annual Meeting, New England Conference of the Association for Asian Studies, Providence, 1 Oct 2000. Chair
- “Emperor Huizong and Northern Song Culture.” Annual Meeting, Association for Asian Studies, San Diego, 10 March 2000. Organizer and presenter.
- “Song Literati Strategies of Distinction in Prose and Painting.” Annual Meeting, Association for Asian Studies, Washington, D.C. 28 March 1998, discussant.

“Yuan Yimin Culture: Extending the Visual Evidence; Fine-tuning Interpretation.”

Middle Period China Workshop. Harvard University, 5 April 1997

“Image and Text and Text and Image: the Intersection of Chinese Literary and Visual Arts.” Annual Meeting, Association for Asian Studies, Los Angeles, 26 April 1993, discussant.

“The Scholar-artist in China Today,” Asia Society, New York, 7 November 1988.

“Report from Shanxi and Gansu,” The New England East Asian Art History Forum, Fairbank Center for East Asian Research, Harvard University, September, 1988.

RESEARCH IN PROGRESS

Computing

“Computer-Assisted Visual Inspection (of Chinese Paintings)”. In conjunction with Brown Scholarly Technology Group, development of procedures and standards for visual analysis of pre-modern Chinese paintings. Three goals: advanced scholarly research tools, pedagogical applications (graduate and undergraduate), documentation and publication. The scholarly demonstration project is: “Making the Chinese Cultural Heritage at the Courts of the Northern Song,” in which works attributed to periods ranging from the 5th to the 10th centuries are subjected to manipulations of scale and orientation, and isolation of form-types, stroke types and self-documentation, through uniform actions that are controlled carefully to maximize visual truthfulness, and are shown to be contemporary products, probably made during the 12th century.

Documentation in progress. Fieldwork: Beijing 2005. This project was the focus of my 2005-06 Leave and continues as my primary research mode during my 2009-2010 leave. Supported by Clark Art Institute Fellowship and Brown President’s Venture Fund, Wendy J. Strothman Faculty Research Award, STG Faculty Research Grant, Humanities Research Fund.

Books

“MAKING THE CHINESE CULTURAL HERITAGE AT THE COURTS OF THE SONG DYNASTY (960-1279)” This project began as the scholarly component of my “Computer-Assisted Visual Inspection (of Chinese Painting)” project (see immediately above, where work to date and funding sources are cited). I have developed it through read conference papers and articles in progress, and now am preparing to further develop my research into a book. In my work to date I have used visual argumentation and textual evidence to demonstrate my proposition that the paintings that populate the traditional and modern history of the early great painters of China actually are 12th-century creations that were commissioned by the Song Dynasty emperors in order to create an continuous material history of the Chinese cultural heritage. Through Sinological research I have proposed means of transmission and production of such images at the Song court. Currently I am preparing articles for specialist and general scholarly publications (see below). In the next –book – phase of my project, I focus on these anonymous 12th-century place-holders for lost early paintings – repositioning them in their original context as Song-Dynasty engagements with China’s visual past, tracing their subsequent transmission and influence in later Imperial China, and the consequences for the history of Chinese painting as it is understood today. Findings presented at Clark Institute Lecture and Seminar 2006, National Palace Museum Symposium and New England East Asian Art History Seminar 2007, Columbia

University 2008, Ashmolean Museum, University of Oxford 2009. (see “Invited Lectures” and “Conferences above). Research British Museum, November 2009, funded by the Humanities research Fund

“The Shape of Good Fortune: Auspicious Visuality in China.” Begun as a paper read, 1994 Annual Meeting, Association for Asian Studies; research, writing, and presentations, School of Historical Studies, Institute for Advanced Study, 1998-99; major research project during Sabbatical Leave AY 2001-02. Aspects of and material from chapters 4, 5, and 9 – “Huizong the Lucky Emperor,” “Three Friends of the Cold Season, Luck and Virtue Conjoined in Poetry, Scholar Painting, and the Decorative Arts,” and “Counting the Nines in Traditional China” – presented and developed in published and forthcoming articles and book chapters, and in papers and lectures at conferences, museums, and universities (see “Completed Research”) and in ongoing projects (see “Research in Progress”). Fieldwork: England, Scotland, France, Turkey, summer 1998; U.S., China, and Japan, spring 1999; Beijing and Shanghai, fall 1999. Brown undergraduate seminar: HA104, Section 1, “The Shape of Good Fortune,” 2000-2001, Semester 1. I offered this course, with computer-assisted refinements, as a Freshman Seminar in 2006-2007. The Auspicious Visuality project has been supported by Brown Humanities Research Funds 2003 and 2004; Guggenheim Fellowship, 2001; National Endowment for the Humanities Fellowship for University Teachers, 1998-99; Institute for Advanced Study Membership, 1998-99; Richard C. Salomon Faculty Research Award, 1997-2000; Wayland Collegium Curriculum Development Grant, for HA104, Section 1, “The Shape of Good Fortune,” 2000-2001; Odyssey Grant for collaborative student research, summer 2000.

“Zhao Mengjian, Qian Xuan, and the Late Song Literati Avant-Garde” Begun in 1996; presented and developed in published article and in papers and lectures at conferences, museums, and universities (see “Completed Research”). Fieldwork: China and Japan, May 1999; China, October 1999. Research and discussion continue; further development in conjunction with seminars (see Teaching pages).

Conference Papers

Book Chapters

“Bronzes and the History of Chinese Art,” in “Erligang Civilization” conference volume

Articles

“Chinese Bird-and-Flower Painting and the Aesthetic of Information” (for *Transactions of the Oriental Ceramic Society*)

“Learning from Emperor Huizong: Song Imperial Production of the Material Past and its Consequences for the History of Pre-Song Painting”

“Textiles as Texts: Emending the Song Literary Record with the Material Evidence of Huang Sheng's Tomb.” Updating for submission by invitation to a scholarly journal; originally written for *Percival David Foundation Colloquies on Art & Archaeology* No. 19 *Chinese Textiles*; (ms. accepted 1997; PDF production delays; requested return of ms. for submission elsewhere).

“The Omen Made by Man: Auspicious Visuality and the Heavenly Texts Affair”

With Tiffany Beres. "Masterworks in Multiples: An Investigation of Replicative Means of Production of Court Paintings during the Song Dynasty" Supported by Humanities Research Fund.

Exhibitions

Supervisor, undergraduate-curated Chinese New Years Exhibition ("The Shape of Good Fortune: Welcoming the year of the Dragon"), List Lobby, 2011-2012

MUSEUM/GALLERY

Exhibitions:

1. Museum of Art, Rhode Island School of Design:
Hiroshige's Fifty-Three Stages of the Tokaidô: A Journey through Japanese Woodblock Prints. In-house exhibition,
Part I: May 23 to August 24, 1997;
Part II: August 29 to December 7, 1997; Brown University undergraduate seminar, Supervisor.
2. Museum of Art, Rhode Island School of Design:
Chinese Ceramics: Selections from the Collection. In-house exhibition,
Spring, 1996. Brown University Graduate Student Practicum, Supervisor.
3. David Winton Bell Gallery, Brown University:
The Crawford Bequest: Chinese Art at the Museum of Art, Rhode Island School of Design. February 6-March 14, 1993, Supervisor.
4. Yale University Art Gallery:
Bones of Jade, Soul of Ice, The Flowering Plum in Chinese Art, 1985.
Project Originator; Exhibition co-organizer (with M. G. Neill, Curator of Oriental Art, Yale University Art Gallery; now, Director, Seattle Art Museum); Guest Curator and Catalogue Author (with contributions by H. H. Frankel, M. G. Neill, C. H. Chang, and H. L. Li)
Exhibited: University Art Museum, Berkeley, 23 January - 24 March 1985;
Yale University Art Gallery, New Haven, 18 April - 16 June 1985; The Saint Louis Art Museum, 12 July - 8 September 1985

Museum of Art, Rhode Island School of Design,

In-House Exhibitions Completed:

Treasures from the Permanent Collection of Chinese Art (Main Gallery),
3 March - 23 April 1989.

Kachoga: Bird and Flower Prints of Hiroshige, Part II, January, 1989.

Art for Your Collection (Asian and Ethnographic objects), December, 1988.

Kachoga: Bird and Flower Prints of Hiroshige, Part I, September, 1988.

Arts of Ancient China, September, 1988.

The Art of the East Asian Potter: China, Korea, and Japan, May, 1988
(as Brown independent study project).

Japanese Theatrical Prints, May, 1988 (as Brown independent study project).

The Indian Sari (with Museum of Art's Costumes and Textiles Department), Spring, 1988.

Prehistoric Stone Art of Costa Rica, 5 February 1988 - 15 May 1988.

Meishoe: Famous Places in Japanese Prints by Hiroshige, Part II: Tokaido,
29 January 1988 - 8 May 1988.

Art for Your Collection (Asian and Ethnographic objects),
2 December 1987 - 13 December 1988.

Kesa: Japanese Buddhist Vestments from the Lucy T. Aldrich Collection (with
Costumes and Textiles), 20 November 1987 - 28 February 1988.

Meishoe: Famous Places in Japanese Prints by Hiroshige, Part I,
2 October 1987 - 24 January 1988.

Art of the Ottoman Empire, 25 September 87 - 24 January 1988.

Loan Exhibitions:

Images of the Mind (selection, negotiation, and installation of objects from a larger loan
show organized by the Art Museum, Princeton University), 3 March-
23 April 1989.

Japanese Crafts New England, October, 1988.

Reinstallations:

Chinese Sculpture Gallery, May/June, 1989

Ancient China Gallery, May/June, 1989

Indian/Islamic Gallery, May/June, 1989

East Asian Gallery, May/June, 1989

Chinese Ceramics Gallery, April, 1988

Curatorial Activities: Department of Asian and Ethnographic Art, Museum of Art,
Rhode Island School of Design

Negotiated Project Completed:

S. Hay, ed. *Patterns and Poetry: No robes from the Lucy Truman Aldrich
Collection at the Museum of Art, Rhode Island School of Design.* Providence:
1992.

Conducted negotiations in Providence and Tokyo with Bun You Associates and with
authors for this scholarly catalogue in which the Museum's No robes are illustrated
fully in color and are discussed by Japanese and American specialists. The expenses
of research, photography, and production were underwritten fully by
Bun You in return for the exhibition and publication in Japan of the Museum's
collection of Hiroshige bird-and-flower woodblock prints.

Symposium:

Indonesian Textiles, 19-20 September 1987 (with Costumes and Textiles)

Docent Training:

Chinese Art Treasures, Images of the Mind, Spring, 1989

Bird & Flower Prints, Fall, 1988

Kesa, *Meishoe* Part II, 2 February 1988

Chinese Influence on 18th Century Decorative Arts, 14 January 1988

Ottoman, *Meishoe*, 10 November 1987

Other:

Collection maintenance, research, and evaluation;

Collection development: donor and dealer relations;

Arrangement of viewings and other services for scholars and teachers;

Preparation of copy for labels, hand-outs, calendar, and other printed matter;

Cooperation with Education Department and Public Relations;

Participation in grant application process;
 Supervision: Brown Proctor; student intern; work/study student;
 Connoisseurship of objects (Museum service to public);
 Contributions to Museum publications;
 Gallery tours for special guests/groups;
 Project planning, negotiations, and expediting

SERVICE

University:

Year of China Planning and programming 2001 – 2012
 Tenure, Promotion and Appointments Committee (TPAC) 2007 – 09; 2010 - 11
 LMS Assessment Full Project Team, 2011
 Cultural Program Planning for Year of China with Chung-I Tan 2010 – 2012
 UTRA Selection Committee 2009
 Library Advisory Board, 2003 – 2007 (Vice-Chair, 2003)
 Faculty Library Committee, 2002 - 2003; 1995-1998 (Chair, 1996-97)
 Steering Committee, Ancient Studies, 2004 –
 Search Committee, University Librarian 2004 – 05
 Budget Reform Committee 2004 –
 Search Committee, Andrea Rosenthal Chair in History of Art and Architecture 2004- 05
 Committee on Institutional Collaboration, 2003 –
 Brown/RISD Collaboration Committee, 2002 – 2003
 Search Committee, Chair, Joukowsky Post-doctoral Fellowship in Chinese Studies,
 (HAA, EAS, Ancient Studies), 2003-2004
 Search Committee, Chinese Language and Literature (EAS), 2003 – 2004
 Search Committee, Japanese Buddhism (EAS-RS), 2003 – 2004
 Academic Code Committee, 2003-
 Bell Gallery Committee, 2002-
 University Disciplinary Council, 2002 - 2004; Fall 1999-2001 (Chair 02/03 Semester 2)
 RUE Committee, 2002 –
 Odyssey Program. “Arts of Imperial Song” and “Chinese Painting during the Song
 Dynasty.” With Alessia Cook '04. Summer 2003
 Odyssey Program. “Auspicious Visuality in China.” With Miriam Silverman '20.
 Summer 2000
 Odyssey Program. “Imaging Women in Edo Japan, Woodblock Prints at the RISD
 Museum of Art.” With Xochitl Gonzales '99. Summer, 1998
 New England Association of Schools and Colleges Steering Committee 1997-98
 Faculty Teaching Liaison (History of Art) Sheriden Center for Teaching and Learning,
 1997-98
 Wriston Grant Selection Committee, 1997
 Strategic Planning Task Force on Information Resources and Support, 1996-97
 Wriston Fellowship Selection Committee, 1996
 Committee on the Status of Women, 1994-97 (Secretary, 1995-97)
 Member, Search Committee, Bell Gallery, 1995
 Lecturer, Parents' Weekend 1995, 28 October 1995
 Participant, joint meeting of the Corporation Committees on Research and Graduate
 Education and the University Library, 25 May 1995

University Fellowships Selection Committee, 1995
 Participant, "Under the Elms," History of Art, 1993
 Member, Doctoral Committee, Department of History, 1992-2000
 Member, Doctoral Committee, Department of Comparative Literature, 1992
 Sophomore Advising 1990-91; 1994-
 CAP advising, 1989-90; 1994-
 Freshmen Advising, 1988
 Assist with donor development in Japan and Taiwan, 1987-
 Assist with donor development, United States, 1987 -
 Department of East Asian Studies, faculty member, 1987 -
 Department Library Representative, East Asian Studies, 1990-1998 (Member, East Asian
 Studies Library Committee, 1987-)
 Liaison with the Rockefeller Library and RISD Library in collection development
 for Asian Art, 1987-89
 RISD Museum gallery lectures for Brown East Asian Studies courses, 1987-89
 RISD Museum liaison with Brown South Asian group, 1987-89

Department:

Lectureship Grant Application 2010
 Undergraduate Prize Committee 2011
 Graduate Admissions Committee 2010
 Tenure Committee, Hervé Vanel 2010 -
 Graduate Admissions Committee 2008
 Undergraduate Prize Committee, 2007
 Chair, Department of Art and Architecture, 2002 - 2005
 Search Committee, Andrea Rosenthal Chair in History of Art and Architecture, 2004-05
 Search Committee, Joukowsky Post-Doctoral Fellow (Chair) 2003- 2004
 Graduate Admissions Committee, 2000/2001
 Research Roundtable Seminar Participant, 2004, 2001, 1994, 1992
 Computer Committee of One, 1990-95; 1999-
 Search Committee, Joukowsky Post-Doctoral Fellow (Chair), 1998
 Graduate Supervisor, 1995-1998
 Search Committee, Departmental Administrative Assistant, 1996
 Search Committee, Renaissance 1993-94
 Supervisor, exhibition, *The Crawford Bequest: Chinese Art at the Museum of Art, Rhode Island School of Design*, Bell Gallery, Brown University,
 February 6 - March 14, 1993
 Search Committee (18th/19th Century) European Painting, 1989-90
 Graduate Supervisor, Semester II, 1989-90
 Acting Director, Program in History of Art & Architecture, July-August, 1989
 Concentration Advising, 1988-90
 Art History Committee, 1987-

Professional Memberships and Service:

Evaluator, Promotion to Associate Professor with Tenure, University of Toronto,
 Department of Art 2011
 Evaluator, Promotion to Associate Professor with Tenure, University of Michigan (Ann
 Arbor), History Department 2010
 Evaluator, Promotion to Professor with tenure, Harvard University 2009
 Evaluator, Promotion to Associate Professor with tenure, McMaster University 2009

Evaluator, Promotion to Associate Professor with tenure, Vanderbilt University 2007
 Consultant, Cornell University Press, 2007
 Evaluator, appointment with tenure, Princeton 2007
 Panelist, NEH Fellowships, July 2006
 “Traversing Media and Remodeling Motifs in East Asian Art” (Convener, Keynote speech, and Discussant), The P.Y. and Kinmay W. Tang Center for East Asian Art at Princeton University 2006 Graduate Student Symposium, Princeton, 18 Feb 2006
 “The Kawai Japan Arts and Culture Roundtable,” Co-organizer with James McClain; co-moderator, “The Arts and Literature” Panel; 16 State-of-the-field presentations and discussions by academics and museum curators. Brown University, 28 January 2006
 Evaluator, Tenure and Promotion, 2005
 Evaluator, Renewal, Promotion and Tenure, 2004
 Examiner/Interviewer, China Prize Fellowship, Yale University, May 13 May 2002
 Wayland Collegium, 1999-
 Association for Asian Studies
 College Art Association
 Consultant, *Modern Chinese Literature and Culture*, 2001
 Consultant, *Art Bulletin*, 2000-
 Consultant, *Journal of Sung Yuan Studies*, 2000
 Member, Visual Dimensions of China Seminar, Institute for Advanced Study 1998-99
 Inaugural China initiative seminar at IAS
 Member, Gallery Committee, China Institute in America, 1996-2004
 Consultant, University of Washington Press, 1998 -
 Consultant, Council on East Asian Studies Publications, Harvard University, 1995-
 Consultant, *CLEAR, Chinese Literature: Essays, Articles, Reviews*, 1995-
 Consultant, *Ars Orientalis*, 1994-
 Evaluator, National Endowment for the Humanities, 1993-
 Organizer and host (in cooperation with Museum of Art, Rhode Island School of Design Costume and Textile Department), meeting of New England East Asian Art History Seminar, Providence, February, 1993, in conjunction with the Crawford Exhibition
 Consultant on appointment with tenure, promotion and renewal, 1988-90
 Consultant, Cambridge University Press, New York, 1988-
 Consultant on East Asian art manuscripts and project development to George Braziller, George Braziller, Inc., New York, 1987 -
 Organizer and leader, art study group of scholars in the field of the history of Chinese art: 1988 (June/July) People's Republic of China
Shanxi, Shaanxi and Gansu Provinces - examination of wall paintings, sculpture, architecture; visits to provincial and site museums, group discussions with Director and staff of Dunhuang Research Institute.
Beijing - special viewings of materials related to individual research of members, discussions with Palace Museum Deputy Director and staff.
Beijing and Shanxi - private meetings with Cultural Relics Bureau officials regarding proposed China/United States publications and exhibitions.

1985 (October) Taiwan and People's Republic of China. National Palace Museum, Taipei; Palace Museum, Beijing; exhibitions, private viewings of materials relevant to individual research at each museum.

1984 (October) People's Republic of China Five museums holding China's largest painting collections: Shanghai, Nanjing, Liaoning, Tianjin, Palace Museum, exhibitions, private viewings at each institution.

Community:

Exhibition: Supervisor, undergraduate-curated Chinese New Years Exhibition (“The Shape of Good Fortune: Welcoming the year of the Dragon”), List Lobby, 2011-2012

Lecture Series: “Innovation/Adaptation 5000 Years of Making Art in China” (Robert Bagley, Princeton; Jenny So, CUHK; François Louis, Bard; Jan Stuart, British Museum; Craig Clunas, Oxford; Hao Sheng, Museum of fine Arts Boston) 2011 - 2012

“Potting for Eternity: The Terra Cotta Army of the First Emperor of China,” Pottery and Porcelain Club/RISD Museum, 11 February 2009

“Eloquent Objects: Using Archaeologically Excavated Materials to teach about Ancient and Early China,” National Consortium for Teaching about Asia (NCTA) K-12 teachers workshop, 25 October 2008, Brown

“Early Books in China,” Bartlett Society, Brown, John Hay Library, 28 November 2007
Public Program. “Huizong and the Culture of Northern Song China” Brown University, List Art Center, 1 December 2001:

MORNING SESSION, Richard Davis, Brown University, Chair; Patricia Ebrey, University of Washington, “Huizong’s Stone Inscriptions”; Maggie Bickford, Brown University, “Huizong’s Paintings: Art and the Art of Emperorship”
Discussants: Marilyn Wong Gleysteen, Independent Scholar; Robert E. Harrist, Jr., Columbia University; Julia K. Murray, University of Wisconsin

AFTERNOON SESSION, Dore J. Levy, Brown University, Chair; Joseph Lam, University of Michigan, “Huizong’s Musical Performance of Emperorship”; Asaf Goldschmidt, Tel Aviv University, “Emperor Huizong’s Impact on Public Health and Elite Medicine”; Discussants: John Chaffee, SUNY Binghamton; Charles Hartman, SUNY Albany; Paul Smith, Haverford College

“If Wishes were Pictures: Art and Good Fortune in China.” Brown Humanities Institute, 16 May 2000

Margaret B. Stillwell Book Collecting Competition (John Russell Bartlett Society, Student book collection prize). Judge 1998.

Asian-American History Month, 1996

“The Chinese Archaeological Revolution: Rethinking Early China.” Brown University, 12 November 1996. Sponsored by Chinese Students Association and Chinese Culture and Language Corner.

Other public programs during Asian-American History Month, 1996:

Lecture: Jerome Silbergeld, University of Washington and Harvard

University: “Victims, Warriors, Crusaders, Collaborators: The Female Analogy in Recent Chinese Cinema” (22 November 1996)

Video Viewings: *The Story of Qiu Ju* (13 November); *Farewell My Concubine* (18 November); *Women from the Lake of Scented Souls* (20 November)

“Early Chinese Art,” Burrillville High School, Harrisville, RI, (Freshman Humanities Program, funded by Rhode Island Committee on the Humanities) 1 Dec. 1994.

Public programs in conjunction with the Crawford exhibition, in cooperation with the Bell Gallery and the Departments of History and East Asian Studies:

Lectures: Warren Cohen, Michigan State University and University of Maryland, Baltimore: "The Collecting of Chinese Art and American Foreign Relations" (Feb. 12, 1993); Jonathan Spence, Yale University "Bertolucci's *The Last Emperor*" (Feb. 18, 1993)

Film: *The Last Emperor*, directed by Bernardo Bertolucci (Feb 16, 1993)

Symposium: The Art and Architecture of Imperial China (Feb. 27, 1993)

Terese Tse Bartholomew, Asian Art Museum of San Francisco, "Deciphering Bats: Auspicious Meanings in Chinese Art;" Wu Tung, Museum of Fine Arts, Boston, "Travels of the Imagination: Objects of the Scholar's Studio;" Robert H. Ellsworth, New York City, "Baolunge: a Sixteenth-Century Family Temple and Treasure;" Robert Mowry, Harvard University Art Museums and Department of Fine Arts, Harvard University, "Tradition and Innovation in Later Chinese Jade."

Also See Above: Public Lectures, Exhibitions, and Curatorial Activities

LANGUAGES

Modern Chinese: proficient reading, speaking

Classical Chinese: proficient reading

Japanese: proficient reading, adequate speaking

French, Italian, German: reading

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