

JEROME SILBERGELD

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

Education

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

Faculty Appointments

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

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Administrative Appointments

Graduate Program Coordinator, Art History, University of Washington, 1982-88
Chair, Art History, University of Washington, 1988-92
(see administrative highlights on last page)
Director, School of Art, University of Washington, 1992-96
(see administrative highlights on last page)
College Council, University of Washington (Dean's council on tenure, promotion, and departmental reviews), 2000-01

Professional Awards, Honors, and Grant Activity

(excluding university-based travel and publication support grants.)

Undergraduate Scholarship, Stanford University, 1962-66
Undergraduate Thesis Award, First Prize in History, Stanford University, 1966
Departmental Honors at Graduation (B.A.), Stanford University, 1966
Graduate Fellowship, Stanford University, 1966-67
Graduate Fellowship, Princeton University, 1968-69
Samuel H. Kress Graduate Fellowship, University of Oregon, 1971
Maude I. Kerns Graduate Fellowship, University of Oregon, 1971-72
University Honors at Graduation (M.A.), University of Oregon, 1972
Graduate Fellowship, Stanford University, 1972-74
Departmental Distinction at Graduation (Ph.D.), Stanford University, 1974
Travel Grant, United States-China Friendship Association, July 1975
Summer Research Grant, University of Washington Graduate School Research Fund, 1978
Summer Research Grant, University of Washington Graduate School Research Fund, 1979
National Art History Study Delegation Member, People's Republic of China, hosted by the Ministry of Culture, Peking, sponsored by the National Committee on United States-China Relations, New York, October-November 1980
Study Grant, American Council of Learned Societies, 1980
Publication Grant, National Endowment for the Humanities, awarded for University of Washington Press publication of *Chinese Painting Style: Media, Methods, and Principles of Form*, 1981
Achievement Award, Society for Technical Communication, awarded for instructional use of visual design by author in *Chinese Painting Style: Media, Methods, and Principles of Form*, 1983
Summer Research Grant, University of Washington Graduate School Research Fund, 1983
Summer Research Grant, University of Washington Graduate School Research Fund, 1985

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Publication Grants, J. Paul Getty Trust and PONCHO, awarded for University of Washington Press publication of *Mind Landscapes: The Paintings of C. C. Wang*, 1987

Exhibition Grant, Kreielsheimer Foundation, awarded for Henry Art Gallery exhibition "Mind Landscapes: The Paintings of C. C. Wang, A Retrospective Exhibition," 1987

Summer Research Grant, University of Washington Graduate School Research Fund, 1988

Publication Grants, from the National Endowment for the Humanities and Henry M. Jackson Foundation, University of Washington Jackson School of International Studies, awarded for University of Washington Press publication of *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*, 1992

New York Times Book Review citation, "Notable Book of 1993," for *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*

Who's Who in America, 1998-

Board of Advisors, National Endowment for the Arts Grant, for CD- ROM-based visual sourcebook on Chinese history (Principal Investigator, Patricia Ebrey), 1999-

Teaching Fellowship, University of Washington Center for the Humanities, "Outside In: The Newest Chinese Art," winter 2000

Teaching Fellowship, University of Washington Center for the Humanities, "The Written Word in Chinese Culture," winter 2001

Scholarly Publications

Books

Chinese Painting Style: Media, Methods, and Principles of Form. Seattle: University of Washington Press, 1982

Mind Landscapes: The Paintings of C. C. Wang. Seattle: The Henry Art Gallery and University of Washington Press, 1987

Chinese Painting Colors: Studies on their Selection, Preparation, and Application in Traditional and Modern Times, by Yu Feian, translated and annotated with Amy McNair. Hong Kong and Seattle: Hong Kong University Press and University of Washington Press, 1989

Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng. With Gong Jisui. Seattle and London: University of Washington Press, 1993

China Into Film: Frames of Reference in Contemporary Chinese Cinema. London: Reaktion Books, 1999

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

Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen (Princeton: Princeton University Press, 2008)

Books Edited (Including Editor's Introduction)

Persistence/Transformation: Text as Image in the Art of Xu Bing, co-edited with Dora Ching (Princeton: Princeton University Press, 2005).

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

edited with Dora Ching, Alfreda Murck, and Judith Smith (Princeton: Princeton University Press, forthcoming 2009)

The Family Model in Chinese Art and Culture, co-edited with Dora Ching, "Introduction" co-authored with Michelle DeKlyen, (Princeton: Princeton University Press, forthcoming 2009)

Catalogues, Principal Author and Editor/Co-Editor

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

Zhang Hongtu: The Art of Straddling Boundaries (Taipei and Beijing: Lin and Keng Gallery, 2007) (principal essay: "Zhang Hongtu: The Art of Straddling Boundaries")

Outside In: Chinese x American x Contemporary x Art (Princeton and New Haven: Princeton University Art Museum, Tang Center for East Asian Art, and Yale University Press, 2009) (principal essay: "Chinese Art, Made-in-America: An Encounter with Geography, Ethnicity, Contemporaneity, and Cultural Chineseness"; seven additional essays)

Articles and Book Chapters

"The Political Landscapes of Kung Hsien, in Painting and Poetry." *Journal of the Institute of Chinese Studies* (Hong Kong), 8.2 (December 1976), 561-574. Also in *Proceedings of the Symposium on Painting and Calligraphy by Ming I-min* (Hong Kong: Chinese University of Hong Kong, 1976)

"A New Look at Traditionalism in Yüan Dynasty Landscape Painting." *National Palace Museum Quarterly* (Taipei), 14.3 (Spring 1980), 1-29

"Kung Hsien's Self-Portrait in Willows, With Notes on the Willow in Chinese Painting and Literature." *Artibus Asiae*, 42.1 (1980), 5-38

"Kung Hsien: A Professional Chinese Artist and His Patronage." *Burlington Magazine*, 123.940 (July 1981), 400-410

"Xiyatu Meishuguan di Yazhou yishupin" ("Asian Art in the Seattle Art Museum"). *Meishu yanjiu (Fine Arts Research)* (Beijing: Central Institute of Fine Arts), February 1983, 83-85

"Mawangdui, Excavated Materials, and Transmitted Texts: A Cautionary Note." *Early China*, 8 (1982-1983), 79-92; Chinese version published in *Zhongguo Han hua yanjiu (Art of the Han Dynasty)* (Beijing: Association for Research for Han Dynasty Art and Peking University Han Art Institute, 2006), 426-429

"In Praise of Government: Chao Yung's Painting, *Noble Steeds*, and Late Yüan Politics." *Artibus Asiae*, 46.3 (1985), 159-202

"Chinese Concepts of Old Age and Their Role in Chinese Painting, Painting Theory and Criticism." *Art Journal*, 46.2 (Summer 1987), 103-114

"Chinese Painting Studies in the West: A State-of-the-Field Article." *Journal of Asian Studies*, 41.4 (November 1987), 849-897. Chinese-language translation in *Duoyun* art history journal (Beijing), 1990.3, 31-52; also in *Haiwai Zhongguo hua yanjiu wenxuan (Essays on the History of Chinese Painting by Overseas*

- Scholars, 1950-1987*), edited by Hong Zaixin (Shanghai: Shanghai Fine Arts Publishing Company, 1992), 10-64, 380-409; and in *Zhongwen huihua lunwen ji (Essays on Traditional Chinese Painting)*, (Shanghai: Shanghai Calligraphy and Painting Publishing Company, 1992), 708-766
- "Back to the Red Cliff: Reflections on the Narrative Mode in Early Literati Landscape Painting." *Ars Orientalis*, 25 (1995), 19-38
- "The Censorship of Art in Socialist China: A Do-It-Yourself System." In Elizabeth Childs, editor, *Suspended License: Studies in Art and Censorship from the Renaissance to the Present*, (University of Washington Press, 1997), 310-345
- "The Referee Must Have a Rule Book: Modern Rules for an Ancient Art," in Judith Smith and Wen Fong, editors, *Issues of Authenticity in Chinese Painting* (New York: Metropolitan Museum of Art, 1999), 149-169
- "Three Paradigms for the Consideration of Authenticity in Chinese Painting," *American Academy of Arts and Sciences Bulletin*, 55.1 (Fall 2001), 29-36.
- "Hitchcock With a Chinese Face: Lou Ye's *Suzhou River*," *Persimmon: Asian Literature, Arts, and Culture*, III.2 (Summer 2002), 70-73
- "Beyond Suzhou: Region and Memory in the Gardens of Sichuan," *Art Bulletin* (June 2004), 207-227
- "The Evolution of a 'Revolution': Unsettled Reflections on the Chinese Art-Historical Mission," *Archives of Asian Art*, 55 (2004-5), 39-52
- "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?" *Journal of the International Snuff Bottle Society*, 37.1 (Spring 2005), 4-20
- "Changing Views of Change: The Song-Yuan Transition in Chinese Painting Histories," in *Asian History in the Twenty-First Century*, edited by Vishaka Desai (Williamstown, MA and New Haven: Sterling and Francine Clark Art Institute and Yale University Press, 2007), 40-63
- "Landscape Theory from a Chinese Space-Time Continuum," in James Elkins and Rachael DeLue, editors, *The Art Symposium, 6: Landscape Theory* (New York and London: Routledge, 2008), 277-281
- "Three Paradigms for the Consideration of Authenticity in Chinese Art," in Jason Kuo, editor, *Perspectives on Connoisseurship of Chinese Art* (Washington, D.C.: New Academia Publishing, 2008), 67-87
- "Recent and Contemporary Painting, Introduction," in John Rosenfield, Shih Shou-chien, and Takeda Tsuneo, editors, *The History of Painting in East Asia: Essays on Scholarly Method* (Taipei: Rock Publishing International, 2008), 504-508.
- "A Faulknerian View of the Chinese Avant-Garde" (forthcoming, *Eastern Art Report*, 2009)
- "The Yuan 'Revolutionary' Picnic: Feasting on the Fruits of Song (An Historiographic Menu)" (forthcoming, *Ars Orientalis*, 37 [2007 issue; 2009 publication date])
- "The Ghosts of Patriarchy Past: Family Dynamics and Psycho-Politics in Recent Chinese-Language Cinema," in *The Family Model in Chinese Art and Culture*, edited by Jerome Silbergeld and Dora Ching (Princeton: Princeton University Press, forthcoming 2009)

- "Facades: The New Beijing and the Celluloid Ecology of Jia Zhangke's *World*," in Jiayan Mi and Sheldon Lu, editors, *Chinese Ecocinema: Nature, Humanity, Modernity* (Hong Kong: Hong Kong University Press, forthcoming 2009)
- "The Photograph in the Movie: On the Boundaries of Cinematography, Photography, and Videography," in *Bridges to Heaven: Essay on East Asian Art History in Honor of Wen C. Fong*, co-edited by Jerome Silbergeld, Dora Ching, Alfreda Murck, and Judith Smith (Princeton: Princeton University Press, forthcoming 2009)
- "Modernization, Periodization, Canonization in Twentieth-Century Chinese Painting," introductory essay in Josh Yiu, editor, *Writing Modern Chinese Art* (Seattle: Seattle Art Museum and University of Washington Press, forthcoming 2009), 13-19
- "The Space Between: Cross-Cultural Encounters in Contemporary Chinese Art," in Roger Ames and Hsingyuan Tsao, editors, *Meaning, Image, and Word: Resourcing "Word Play" in Chinese Cultural Discourse* (Albany: State University of New York Press, forthcoming 2009)
- "Re-reading Zong Bing's Fifth-Century Essay on Landscape Painting: A Few Critical Notes", in Michael Sullivan *festschrift* volume, edited by Li Gongming (Shanghai: Shanghai shudian and Guangzhou Academy of Fine Art, forthcoming)
- "The Political Animal: Metaphoric Rebellion in Zhao Yong's Fourteenth-Century Painting of Heavenly Horses," in Eugene Wang, editor, *The Zoomorphic Imagination in Chinese Culture* (Boston: Isabella Stewart Gardner Museum, forthcoming)
- "First Lines, Final Scenes in Chinese Cinema," in Martin Powers and Katherine Mino, editors, *Looking at Asian Art: Perspectives in Memory of Father Harrie Vanderstappen* (Chicago: University of Chicago Press, forthcoming)

Catalogue Essays

- "Modern Mandalas: The Paintings of Feng Bin," in *Eternal Present: Feng Bin, 1997-2000* (Chengdu: Chengdu Museum of Contemporary Art, 2001)
- "Art Without Age: Being Old and Young and C. C. Wang," in *The Lyrical Brush of C.C. Wang* (New York: Plum Blossoms Gallery, 2001)
- "Double-Vision: Art Out of Joint," in *Reason's Clue* (New York, Taipei and Beijing: Queens Museum of Art and Lin and Keng Art Gallery, 2008), xvii-xxxiii; also in *Asian Art News*, 18.5 (September/October 2008)
- "Words, Words, Words: The Madness of Xu Bing," in Carolyn Guile, editor, *Reading Space: The Art of Xu Bing* (Hamilton NY: The Art Department, Colgate University, 2009)

Encyclopedia Entries

- "The Arts of the Yüan Dynasty." *Encyclopaedia Britannica* (Chicago: 1987) "Ju-ware Ceramics." *Encyclopaedia Britannica*, 6:632. (Chicago: 1995)
- "East Asian Arts: China," coauthored with Michael Sullivan. *Encyclopaedia Britannica*

(Chicago: 1995; revised 1999), 17:668-701

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

"Chinese Painting: Historical Overview"

"East Asian Painting: Album"

"East Asian Painting: Line"

"Chinese Art: Symbolism"

"Chinese Art: Secular Iconography and Subject Matter"

"Gong Xian (c. 1618-1689)"

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

"Chinese Painting: Historical Overview"

"Chinese Art: Iconography and Subject Matter"

"East Asia: Album"

"East Asia: Brushline"

"Gong Xian (c. 1618-1689)"

Book Reviews

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

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

Review of James Cahill, *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644.* *Art Bulletin*, 67 (March 1985), 168-172

Review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China.* *Harvard Journal of Asiatic Studies*, 62.1 (June 2002), 230-239

Review of Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema.* *Journal of Asian Studies*, 62.1 (February 2003), 264-266

Interviews

Interviewed by Jason Kuo, in *Discovering Chinese Painting: Dialogues with American Art Historians*, edited by Jason Kuo, (Dubuque: Kendall/Hunt, 2000), 85-118; revised and expanded, 2006, 103-142

Interview of Jason Kuo, in *Discovering Chinese Painting: Dialogues with American Art Historians*, edited by Jason Kuo, (Dubuque: Kendall/Hunt, 2000), 167-188

Interview of Wen Fong, in *Reflections on Chinese Art History* (Princeton: Tang Center for East Asian Art, 2006), 9-42; also published as "Wo de xueshu silu: Huida Xie Baike jiaoshou de jiuge wenti," *Gugong wenwu / National Palace Museum Monthly of Chinese Art [Taipei]*, 277 (April 2006), 58-69, 280 (July 2006), 48-65, 281 (August 2006), 60-73

Introductions, Prefaces and Forewords

Preface to Diana Yeongchau Chou, *A Study and Translation from the Chinese of Tang Hou's Huajian (Examination of Painting)* (Lewiston NY: Edwin Mellen Press, 2005), iv-v

Introduction to Cary Liu, editor, *Rethinking Recarving: Ideals, Practices, and Problems of the "Wu Family Shrines" and Han China* (Princeton: Princeton University Press, 2008), 14-16

Obituary

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

Book jacket endorsements

Julia Andrews, *Painters and Politics in the People's Republic of China* (Berkeley, Los Angeles, and London: University of California Press, 1994); Michael Sullivan, *Art and Artists of Twentieth-Century China* (Berkeley, Los Angeles, and London: University of California Press, 1996); Michael Sullivan, *The Arts of China* (Berkeley, Los Angeles, and London: University of California Press, 1999 fourth edition and 2008 fifth edition); Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent* (Cambridge and London: Harvard University Asia Center and Harvard University Press, 2000); Eugene Y. Wang, *Shaping the Lotus Sutra* (Seattle and London: University of Washington Press, 2005); Zhang Zhen, editor, *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century* (Durham and London: Duke University Press, 2007); Michael Sullivan, *The Night Entertainments of Han Xizai: a Scroll by Gu Hongzhong* (Berkeley, Los Angeles, and London: University of California Press, 2008); Ouyang Zhongshi, Wen Fong et al., *Chinese Calligraphy* (New Haven, London, and Beijing: Yale University Press and Foreign Languages Press, 2008)

Public Lectures, Conference and Symposia Participation

- Lecture, "Politics Without People: The Function of Nature in the Landscape Arts of Kung Hsien," Association for Asian Studies, Regional Conference, Vancouver, June 1973
- Lecture, "Conquered Land: Political Symbolism in the Landscape Arts of Kung Hsien," Art Historians of the Pacific Northwest, Seattle, October 1974
- Lecture, "The Political Landscapes of Kung Hsien, in Painting and Poetry," International Symposium on Painting and Calligraphy by Ming *I-min*, Chinese University of Hong Kong, September 1975
- Lecture, "Chinese Painting After the Mongol Invasion: Traditions and Synthesis," American Oriental Society, West Coast Branch Annual Meeting, Portland, April 1976
- Lecture, "Chinese Ceremonial Bronzes in the Seattle Art Museum," Seattle Art Museum, October 1976
- Lecture, "Chinese Blue-and-Green Style Landscape Paintings in the Seattle Art Museum," Seattle Art Museum, October 1976
- Discussant, Asian Studies on the Pacific Coast, Association for Asian Studies Regional Conference, Eugene, June 1977
- Distinguished Lecturer in Art, Maude I. Kerns Fund, University of Oregon, February 6-7, 1978

- Lecture, "Han Art Reassessed: The Ma-wang-tui Paintings," Northwest Regional Seminar on China, Seattle, April 1979
- Lecture, "The Willow in Chinese Painting and Literature," Northwest Regional Seminar on China, Seattle, November 1979
- Lecture, "Funeral Banners and Painted Coffins: The Re-Discovery of Early Han Painting Style," Maude I. Kerns Asian Art Lecture Series, Inaugural Lecture, University of Oregon, January 1980
- Lecture, "Kung Hsien: The Professional Artist and His Patronage," Northwest Regional Seminar on China, Seattle, April 1980
- Lecture, "Chinese Painting Under the Manchus," Bellevue Art Museum, August 1980
- Discussant, American Council of Learned Societies Workshop on "Artists and Patrons: Some Economic and Social Aspects of Chinese Painting," Nelson Gallery of Art, Kansas City, November 1980
- Lecture, "Art in the People's Republic of China 1980," Northwest Regional Council on China, Seattle, January 1981
- Lecture, "The Great Bronze Age of China: Introduction to an Exhibition From the People's Republic of China," Seattle Art Museum, February 1981
- Panel coordinator and discussant, "Old Age, Death, and Immortality in East Asian Art," Northwest Regional Seminar on East Asia, Seattle, April, 1983
- Lecture, "Ageing and Art: Aspects of Chinese Painting, Painting Criticism and Theory," Northwest Regional Seminar on East Asia, Seattle, April 1983
- Lecture, "The Dunhuang Buddhist Caves: A Study in Breadth," Seattle Art Museum, October 1983
- Lecture, "Neo-Confucianism and the Art of Chinese Painting," Seattle Art Museum, November 1983
- Lecture, "Suchou's Garden of the Master of Nets," Sun Yat-sen Garden Society, Vancouver, B.C., January 1983
- Lecture, "In Praise of Government: Chao Yung's Painting, *Noble Steeds*, and Late Yüan Politics," Regional Seminar in Chinese Studies, University of California, Berkeley, April 1984
- Lecture, "Chinese Concepts of Old Age and their Role in Chinese Painting, Painting Theory and Criticism," College Art Association national conference, Los Angeles, February 1985; also presented at University of Michigan, March 1987
- Panel moderator, "Art and Politics in 20th-Century China," Northwest Regional Seminar on East Asia, Seattle, March 1985
- Panel chairman, "Chinese Landscape Painting: Style, Content, and Context," College Art Association national conference, New York, February 1986
- Lecture, "Internal and External Sources of Value in Two Twelfth-Century Chinese Paintings," College Art Association national conference, Houston, February 1988
- Lecture, "Neo-Confucianism, Individualism, and Late Ming Painting Theory," Shanghai Museum "Scholar's Studio" exhibition lecture series, Seattle Art Museum, March 1988
- Lectures, "Ten-thousand Volumes, Ten-thousand Miles: The Artistic Odyssey of C. C. Wang," Chinese Culture Foundation of San Francisco, July 1988, and University of Kansas, November 1989

- Symposium chairman, "Inner Visions, Outer Storms: Chinese Painting in the Modern Era," China Institute in America, New York, April 1989
- Lecture, "Spirit-Journeys -- Traveling in Fashion: Excavated Art from the Han Dynasty Tombs at Mawangdui," Portland Art Museum, March 1990
- Lecture, "Conformity and Acceptability in the Art of Socialist China," University of Kansas, March 1990
- Lecture, "Strong and (Sometimes) Docile, The Horse as Public Servant: Interpretations of Artistic Intent in Traditional Chinese Painting," Metropolitan Museum of Art, June 1990
- Lectures, "Censorship and Individualism in the Art of Socialist China: The Painters Chen Zizhuang and Li Huasheng," and "Horses and Public Servants: Artistic Individualism in Traditional Chinese Painting," Lansdowne Distinguished Lectureship, University of Victoria, October 1990
- Lecture, "Art Censorship in Socialist China: A Do-It-Yourself System," College Art Association national conference, Washington, D.C., February 1991
- Discussant, International Symposium on Tung Ch'i-ch'ang, session on "Painting and Theory: What Relationship?", Nelson-Atkins Museum, Kansas City, March 1992
- Panel chair, "High Art, Low Art, Chinese Art: Changing Views," College Art Association national conference, Seattle, February 1993
- Panel chair and discussant, session on "The Chinese Avant-garde Abroad," international conference on "China's New Art: The Rise of a Cosmopolitan Avant-Garde," Vancouver, B.C., July 1993
- Television interview, Seattle PBS (Channel 9) program "Upon Reflection," 30-minute interview about the book *Contradictions*, April 1994
- Moderator, "A Scholar's Delight: International Symposium Celebrating the Newly Opened Seattle Asian Art Museum," November 1994
- Discussant, First Chinese-American Symposium on Fine Arts: "New Interpretations of Ming and Qing Painting," sponsored by The Palace Museum and the Central Academy of Fine Arts, Beijing, December 1994
- Lecture, "Cynical Idealism: Making the Chinese Artist Free," for University of Oregon Museum's Chinese Avant-Garde Exhibition, February 1996
- Lecture, "Victims and Rebels: Images of Women in Recent Chinese Cinema," Reed College, February 1996; also delivered at University of Oregon, February 1996
- Discussant, session on "Politics, Society, and Culture," International Symposium on the Arts of the Sung and Yüan, The Metropolitan Museum of Art, May 1996
- Panel co-chair and discussant, session on "Painting and Visual Culture," International Symposium on Chinese Art of the Ming and Ch'ing Dynasties, Chicago Art Institute and University of Chicago, July 1996
- Lecture, "Victims, Warriors, Crusaders, Collaborators: The Female Analogy in Recent Chinese Cinema," New England East Asian Art History Seminar, Harvard University, October 1996; also given at Brown University, November 1996
- Lecture, "Political Melodrama and No-Drama in Recent Chinese Cinema," New England China Seminar, Harvard University, November 1996
- Lecture, "Is China a Culture in Ruins? A Cinematic View," symposium on "Ruins in Chinese

- Visual Culture," University of Chicago, May 1997
- Lecture, "Dragons and Terrorists: A Comparison of Hong Kong and Taiwan Cinema," Seattle Art Museum, September 1997
- Lecture, "Chinese Scholars' Rocks," Seattle Asian Art Museum, October 1997
- Robert Lehman Distinguished Lecturer, Bowdoin College, "Ruins Into Art: Cinematic Views of China's Cultural Decline," and "Gender and Allegory: Traditional Rhetoric and the Chinese Search for Cinematic Form," March 1998
- Lecture, co-authored with primary author Professor Hong Zaixin (Chinese National University, Hangzhou), "Pan Tianshou and the Jiangnan Art Tradition," at "Jiangnan: International Symposium on Modern and Contemporary Art from South of the Yangzi River," Vancouver, B.C., April 1998
- Lecture, "Gender, Allegory, Melodrama: Traditional Chinese Rhetoric and the Modern Pursuit of Cinematic Form," Art History Department/Center for International Studies, Stanford University, May 1998
- Lecture, "The Traditionalism of the Cinematic Avant-Garde: An Art Historical Perspective," Guggenheim Museum of Art, New York, May 1998
- Lecture, "Contemporary Chinese Cinema in Art Historical Perspective: Traditional Rhetoric and the Pursuit of Cinematic Form," Princeton University, October 1998
- Lecture, "*Yellow Earth* and the Traditionalism of Chinese 'Avant-Garde' Cinema," Seattle Asian Art Museum, January 1999
- Panel chair, College Art Association national conference, "Art History Open Session: Asian Art," Los Angeles, February 1999
- Lecture and panel moderator, "Who Is the Audience?" exhibition symposium for "Inside Out: New Chinese Art," San Francisco Museum of Modern Art, February 1999
- Lecture, "Fixation, Derivation, and Genre Formation: The Past as Present in 'Fifth Generation' Chinese Cinema," symposium on "Memory, Modernity, and the Millennium in Contemporary Chinese Culture," University of British Columbia, April 1999
- Lecture, "Not Just One 'Chinese' Style: Different Gardens North and South, East and West, Here and There, Then and Now," symposium on "The Cultural Dimensions of a Chinese Garden," Lewis and Clark College/University of Oregon, Portland, April 1999; also given at University of Puget Sound, Tacoma, October 1999
- Lecture, "Beyond the Essential Chinese Garden: Sichuan Style, Memorial Gardens, and Regional Diversity in Chinese Architecture," Princeton University, September 1999
- Lecture, "The Collector as Artist: Uses of the Past in the Paintings of C. C. Wang," Metropolitan Museum of Art, September 1999
- Lecture, "Art and the Deal: Corporate Culture and the Traditional Chinese Garden," Microsoft Campus, Redmond, October 1999; also given at King County (Washington) Corporate Council for the Arts, November 1999
- Panel discussant and moderator, "The Referee Must Have a Rule Book," symposium on "Issues of Authentication and Connoisseurship in Chinese Art," Metropolitan Museum of Art, December 1999
- Lecture, "What Is To Be Learned?" symposium on "Future Perfect, Present Tense: The Avant-Garde in China," Henry Art Gallery, Seattle, January 2000
- Lecture, "Suzhou Is Not Enough: 'Sichuan Style' Gardens and Chinese Regional Architecture,"

UCLA, February 2000

- Lecture, "Balancing the Equation: The Traditionalism of the Avant-Garde and the Radicalism of Traditional Chinese Painting," Henry Art Gallery, Seattle, February 2000
- Panel chair, "Huizong and the Culture of Northern Song China," Association for Asian Studies national conference, San Diego, March 2000
- Lecture, "The Metropolitan Museum 'Trial': A Judgment on Eleven Counts," Portland Art Museum, March 2000
- Lecture, "A Farewell to Arts: Memory, Struggle, and Cinematic Survival in the People's Republic of China," Seattle Art Museum, April 2000
- Lecture, "Waltzing with the Censor: Conventions of Protest in Contemporary Chinese Art," Seattle Art Museum, April 2000
- Lecture, "Su Dongpo's 'Red Cliff' Poems: A Classic Theme in Chinese Scholar Painting and the Museum of Fine Arts' 'Red Cliff' Handscroll," Boston Museum of Fine Arts, May 2000
- Lecture, "The 4th Art in China: Garden Building and the Unity of the Fine Arts," Summer Arts Festival, University of Washington, July 2000
- Lecture, "Reflections on the Technical Basis of Chinese Painting Style," Asian Art Museum of San Francisco, September 2000
- Lecture, "Art Without History: On 'Style' in Chinese Painting," Asian Art Museum of San Francisco, September 2000
- Lecture, "A Faulknerian View of the Chinese Avant-Garde," Oxford University, Ashmolean Museum, October 2000
- Lecture, "Hitchcock With a Chinese Face: Lou Ye's *Suzhou River*," Asian Art Museum of San Francisco, November 2000
- Discussant, national symposium on "Huizong and the Culture of the Northern Song," panel on "Artistic Practice," University of Washington, February 2001
- Lecture, "'The Highest Good': Water as Culture in China," conference on "Asia₂O: Water Issues Across Asia," University of Washington, February 2001
- Gallery lecture, "Virtue Made Visible: Writing Style as Moral Display," Seattle Asian Art Museum, March 2001
- Lecture, "Three Paradigms for the Consideration of Authenticity in Chinese Art," American Academy of Arts and Sciences, San Francisco, March 2001
- Symposium co-chair, "Writing Culture: A Symposium on Chinese Calligraphy," Seattle Asian Art Museum, April 2001
- Lecture, "What is 'China'? : Race, Region, and Class in the Shaping of a Modern Chinese Image," Seattle Art Museum, May 2001
- Lecture, with Seattle Art Museum Curator of Chinese Art Jay Xu, "Treasures from a Lost Civilization: Ancient Chinese Art From Sichuan," sponsored by University Bookstore, Seattle May 2001
- Lecture, "Undefining China: Art and Borders in Chinese History," Seattle Art Museum, July 2001
- Lecture, "From the One, Many, and Back Again: Originality and Derivation in Chinese Art," University of Washington Summer Arts Festival, Seattle, July 2001
- Workshop lectures, "The Theme's the Message: Teaching Chinese Painting," East-West Center, University of Hawaii, August 2001

- Lectures, "Cinematic Doubles, Oedipal Triangles, and Lou Ye's *Suzhou River*," Oberlin College and Ohio State University, February 2002
- Lecture, "Two Parts Creativity, One Part Soy Sauce: Chinese Artists in New York City," China Institute, New York, February 2002
- Lecture, "Beyond Suzhou: Chinese Regional Architecture and the Gardens of Sichuan," Notre Dame University, March 2002
- Lecture, "Hitchcock With a Chinese Face: Globalization and Regionalization in Three Chinese Films," for the International Conference on Globalization and Media in Asia: Hollywood, Asian Media, and the Global Market, Notre Dame University, March 2002
- Lecture, "The Heart in Conflict With Itself: Taiwan, Chinese Identity, and Hou Hsiao-hsien's *Good Men, Good Women*," Harvard University, March 2002
- Lecture, "Beyond Suzhou: Design and Function in the Gardens of Sichuan," First International Symposium on Classical Chinese Gardens, Asia Society/New York Chinese Scholar's Garden, New York, April 2002
- Panel chair and commentator, "Recent, 'Modern,' and Contemporary': Not the Same, Not What they Seem," panel on "Recent and Contemporary Painting," Conference on the History of Painting in East Asia, Taipei, October 2002
- Museum lecture, "Collecting Contemporary Chinese Art," Princeton University Art Museum Partners Program, November 2002
- Docent lecture, "Technique as the Basis of Style in Chinese Painting," Princeton University Art Museum, November 2002
- Faculty colloquium presentation, "Regionalism in Chinese Architecture: Design, Function, and Patronage in the Gardens of Sichuan," University of Pennsylvania, East Asian Studies Department, December 2002
- Lecture, "Regionalism, Archaism, and the Gardens of Sichuan," Institute for Advanced Study/American Institute of Archaeologists, Princeton, February 2003
- Symposium co-organizer (with Dora Ching), "Persistence/Transformation: Text as Image in the Art of Xu Bing," Princeton University, February 2003
- Lecture, "The Evolution of a 'Revolution': The Song-Yuan Transition in Chinese Art and the Re-Writing of Literati Painting History," Symposium on "Treasures of the Sons of Heaven: the Imperial Collections from the National Palace Museum, Taipei," Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, November 2003
- Panel discussant, "Remapping Post-Deng Visual Culture in China," Association for Asian Studies, San Diego, March 2004
- Lecture, "Homeward-Looking Angels: Garden Shrines for Sichuan's Cultural Heroes," Wesleyan University, April 2004
- Lecture, "Youth, Embodied and Disembodied, in Recent Chinese Cinema: Jiang Wen's *In the Heat of the Sun*," Symposium on "The Chinese Body Politic: Corporeality and Power in Modern China," Harvard University, April 2004
- Lecture, "Stage Magic: Youth, Embodied and Disembodied, in Jiang Wen's Film *In the Heat of the Sun*," San Francisco Asian Art Museum, May 2004
- Lecture, "Photography Goes to the Movies: On the Boundaries Between Cinematography, Photography, and Videography," in "Intersections: A Symposium on Experimental Photography, Video, and Film in China," University of Chicago, October 2004

- Lecture, "Mountains and Water, *Shan Shui*: What Do We Mean by 'Landscape' in Chinese Landscape Painting?," Philadelphia Museum of Art, October 2004; also delivered at Philadelphia Art Museum, June 2005, Nantucket Atheneum, August 2005
- Symposium co-organizer (with Dora Ching), "The Family Model in Chinese Art and Culture"; symposium lecture, "Family Dynamics and Psychodynamics in Recent Chinese Cinema," Princeton University, November 2004
- Dean's High Table presentation, Princeton Graduate School, "Embracing Interdisciplinary Study," February 2005
- Lecture, "The Space Between: Cross-Cultural Encounters in Contemporary Chinese Art," University of British Columbia, March 2005
- Lecture, "Illusion and Political Mystery in Chinese Film," Seattle Art Museum, March 2005
- Discussion/interview, "An Evening with Artist Zhang Hongtu," China Institute, March 2005
- Symposium co-organizer (with Dora Ching and Alfreda Murck), "Bridges to Heaven: A Symposium on East Asian Art in Honor of Wen C. Fong," Princeton University, April 2006
- Lecture, "Changing Views of Change: The Song-Yuan Transition in Chinese Painting Histories," Conference on "Asian History in the Twenty-First Century," Asia Society/Clark Art Institute, New York/Williamstown MA, April 2006
- Lecture, "The Gardens of Sichuan," The Huntington Museum and Botanical Gardens, San Marino CA, May 2006
- Lecture, "History, Memory, Illusion in Two Films by Director Jiang Wen and Cinematographer Gu Changwei," Department of Art History, UCLA, May 2006, and Australia National University, Canberra, August 2006
- Lecture, "The Photograph in the Movie: On the Boundaries of Cinematography, Photography, and Videography," Santa Barbara Museum of Art, May 2006; also presented at University of Technology Sydney, Sydney Australia, August 2006, and University of Michigan, October 2006
- Lecture, "Memories That Fade, Images That Lie, and Sorting It All Out in Director Jiang Wen's Film, "In the Heat of the Sun," Columbia University, October 2006; also presented at China Institute in America, December 2006
- Lecture, "'Contemporaneous,' You Say?, with Special Reference to Liu Dan," Symposium on "The New Chinese Landscape," Harvard University/Sackler Museum, October 2006
- Keynote address, "The Yuan 'Revolutionary' Picnic: Feasting on the Fruits of Song (An Historiographic Menu)," Symposium on "New Directions in Yuan Dynasty Painting," University of Pennsylvania, December 2006
- Panel discussant, session on "Transculturalism vs. Nationalism: Revitalizing Literati Painting in China and Japan, ca. 1890s-1930s," Association for Asian Studies annual conference, Boston, March 2007
- Lecture, "Visualizing the Body: Methodological Strategies," Institute for Advanced Studies, Princeton, April 2007
- Symposium coordinator (with Dora Ching), "Re-presenting Emptiness: Zen and Art in Medieval Japan," Princeton University, April 2007
- Lecture, "Modernization, Periodization, Canonization in Twentieth-Century Chinese Art," in "Issues of Periodization and Categorization in Modern Chinese Painting: A Symposium

- in Honor of Michael Sullivan," Seattle Asian Art Museum, June 2007
- Lecture, "When Chinese Art Goes American: An Art Historical View of the Curatorial View," Charles B. Ferguson Distinguished Lecture, New Britain Museum of American Art, September 2007
- Lectures (two), "Body Talk, in Two Chinese Films by Director Jiang Wen," Tang Center Annual Lecture Series, October 2007
- Lecture, "From Suzhou to Sichuan: Cultural Memory and Regional Pride in China's Western Gardens," Nelson Wu Memorial Lecture, St. Louis Art Museum and Washington University, November 2007
- Lecture, "The Cultural Revolution in China: a Cinematic Fantasy," College of New Jersey, November 2007
- Broadcast interview, City University Television and City College of New York, 30-minute interview on the Chinese film, *The Day the Sun Turned Cold*, December 2007
- Lecture, "From Suzhou to Sichuan to Seattle: The Chinese Garden, Regional Variation, and International Transmission, Seattle Art Museum, January 2008
- Lecture, "Creating Tradition: Building the Seattle Chinese Garden," University of Washington, January 2008
- Lecture, "Chinese Art, Made-in-America: A Curatorial Encounter with Geography, Ethnicity, Modernity, and Cultural Chineseness," Florida Gulf Coast University, March 2008; also given at Smith College, April 2008
- Lecture, "Chinese Gardens: From Classical Suzhou to the Frontiers of Sichuan," Atlanta Historical Society, April 2008
- Panel presentation, "Screening the Body, Pathos and Pathology," Association for Asian Studies annual conference, Atlanta, April 2008
- Panel chair, Symposium in Memory of Professor Harrie Vanderstappen, University of Chicago, April 2008
- Lecture, "From Early to Late in Chinese Painting, and the History of History," Smith College, April 2008; also given at Baltimore Museum/Walters Art Gallery Art Seminar, April 2008
- Lecture, "Story Told by a Liar: Jiang Wen's New View of the Cultural Revolution," University of Nevada at Las Vegas, May 2008
- Lecture, "The Political Animal: Metaphoric Rebellion in Zhao Yong's Fourteenth-Century Painting of Heavenly Horses," Harvard University, May 2008
- Lecture, "Dealer's Choice, Curatorial Strategy, and the 'Making' of Contemporary Art," Phoenix Art Museum, September 2008
- Participant, China Art Conference 2008, China Art Foundation, Ditchley Park, Oxfordshire, England, October 2008
- Lecture, "The New Beijing, The Real Beijing, and the Ecology of Jia Zhangke's *World*," University of California, Berkeley, October 2008; also given at Colgate University, November 2008
- Discussant, Rockefeller Conference on "The Chinese Art of Enlivenment," Harvard University, October 2008
- Lecture, "Curatorial Strategy, Bull Marketry, and the Defining of Contemporary Chinese Art," Colgate University, November 2008

- Symposium co-organizer and introductory address, "ARTiculations," accompanying "Outside In" exhibition, Princeton University Art Museum, March 2009
- Panelist, "Personal Expression through Art in China," accompanying "Mahjong: Contemporary Chinese Art from the Uli Sigg Collection" exhibition, Peabody Essex Museum, March 2009
- Panel organizer, "Beijing in the Shadow of Globalization: The Reshaping of Urban Space in Contemporary Chinese Art, Architecture, Film, and Literature," and paper presentation, "Borrowed Beijing: The City as Theme Park, and Its Workplace Ecology," Association for Asian Studies annual conference, Chicago, March 2009

Selected Museum Activities

Exhibition Curatorships

- Curator, "Landscape Paintings by Li Huasheng." Henry Art Gallery/Reed Gallery, University of Washington, May-June 1987
- Curator, "Mind Landscapes: The Paintings of C. C. Wang, A Retrospective Exhibition." Henry Art Gallery, University of Washington, February-April 1988; Chinese Culture Center of San Francisco, July-September 1988; The Spencer Museum, University of Kansas, Lawrence, October-November 1988; The China Institute, New York, March-May 1989
- Co-curator, "Xi Hua Yuan: A Chinese Garden for Seattle," SeaFirst Gallery, Seattle, May-June, 1995
- Visiting curator, "Harmonizing With the Infinite: Seattle Collects Chinese Art," Seattle Asian Art Museum, July-October 2001
- Guest curator, "Outside In: Chinese x American x Contemporary Art," Princeton University Art Museum (March-June 2009)
- Exhibition organizer, "Humanism in China," Chinese photojournalism exhibition, China Institute, New York (scheduled, autumn 2009)

Miscellaneous

- Art history advisor, "China: 7000 Years of Discovery." Pacific Science Center, Seattle, 1984
- Art history consultant, "The Scholar's Studio" Exhibition from the Shanghai Museum; Seattle Art Museum, February-April 1988
- Advisory Board member, Asian Art Department, Seattle Art Museum, 1987-96
- Consultant, Asian installations in the new Seattle Art Museum, funded by National Endowment for the Humanities, 1988-92
- Search committee member for Chinese art curator, Seattle Art Museum, 1996
- Symposium co-organizer, lecture series co-organizer, advisory board member for "Inside Out: New Chinese Art" exhibition, UW Henry Art Gallery and Tacoma Art Museum, winter 2000
- Film series curator and lecturer, "Outside In: Contemporary Chinese Series," Seattle Art Museum, University of Washington Henry Art Gallery, Tacoma Art Museum, winter 2000
- Search committee member for Japanese art curator, Seattle Art Museum, 1999-2001

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Film series curator and lecturer, "In Cinema: China's Intellectuals and Their Modern Fate," three films presented and introduced, Seattle Art Museum, April 2001
Symposium co-organizer, advisory board member for "The Embodied Image: Chinese Calligraphy From the John B. Elliott Collection," Seattle Art Museum, spring 2001
Advisory board member, "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan," Seattle Art Museum, 2001
Symposium co-organizer, "ARTiculations," accompanying "Outside In: Chinese x American x Contemporary Art" exhibition, Princeton University, March 2008
Gallery/Exhibitions Committee, China Institute, New York, 2003-
Gallery Committee, Asia Society, New York, 2003- ; committee chair, 2007-
Contemporary Art Collection Committee, Asia Society, New York, committee chair, 2008-

Editorial Activity

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

External Review Services

Departmental Reviews:

Wellesley College, Department of Art and Art History, 1998
Stanford University, Department of Art and Art History, 1999
Harvard University, Department of the History of Art and Architecture, 2003

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

Boston University, Brandeis University, Brown University, Columbia University, Harvard University, Hong Kong University, Indiana University, New York University, Ohio State University, Ohio University, Reed College, State University of New York/Buffalo, University of California/Berkley, University of California/Los Angeles, University of California/Riverside, University of California/San Diego, University of California/Santa Barbara, University of Chicago, University of Maryland, University of Michigan, University of Oregon, University of Pennsylvania, University of Pittsburgh, University of Puget Sound, University of Victoria, University of Virginia, University of Washington/Seattle, University of Wisconsin, Yale University

Fellowship and Award Evaluations (at the request of):

American Council of Learned Societies, Australian Academy of the Humanities, The Getty Grant Program, The Guggenheim Foundation, The Henry Luce Foundation, The

MacArthur Fellowship Program, National Endowment for the Humanities, Social Sciences and Humanities Research Council of Canada, and others

Selected University Activities

University of Washington (see also Administrative Highlights, below)

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

Princeton University (excluding departmental committees)

Program in East Asian Studies, Executive Committee, 2002-
Faculty Committee for Film Studies, 2003-
Interdepartmental Committee for the Program in Visual Arts, 2003-2006
University Store Trustee, 2004-2005
University Committee on Discipline, 2005-2007
University Judicial Committee, 2008-
Old Dominion Fellow, Council on the Humanities, 2005-2007
Gilburne Seminar, Council on the Humanities, 2008-

Selected Community Activities

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

"Ambassador," 2001-
Seattle-Chongqing Sister City Association, Advisory Board member, 1991-2001

Administrative Highlights, University of Washington

Art History Graduate Program Coordinator (1982-1988):

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

Art History Chair (1988-1992):

Initiated Undergraduate Honors Program

Established faculty T.A. Coordinator with reduced teaching load

Initiated School of Art Media Center (student study center)

Initiated teaching reduction to 5 courses per year

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

School of Art Director (1992-96):

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

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

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

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

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

Initiated Rome Studies programs for studio art and art history

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

Supervised reorganization of central office staff

Reestablished graduate student organization in studio area