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## **Education**

Princeton University, Ph.D. in Chinese Art and Archaeology, 1989

Inter-University Program for Chinese Language Studies, Taipei, 1981-82

Columbia University, M.A. in East Asian Studies, 1980

Indiana University, M.A. in Art History, 1978; B. S. in Music and Art History, 1975

## **Teaching Experience**

Jane and Leopold Swergold Professor of Chinese Art, Department of Art History and Archaeology, Columbia University, 2001-; Associate Professor 1997-2001. Department chairman, 2007-2011

Visiting Professor, Lingnan Univeristy, Hong Kong, March 2012

Professeur invité, Université de Paris 1/Sorbonne, November 2011

Slade Professor of Fine Art, University of Cambridge, 2006-07

Visiting Associate Professor, Department of Art History and Archaeology, Princeton University, Spring 2001

Associate Professor of Art and East Asian Studies, Oberlin College, 1987-1997; Director of the Program in East Asian Studies, 1996-1997

Visiting Associate Professor of the History of Art, The University of Michigan, Winter Term, 1993

## **Publications**

Books and Exhibition Catalogues:

*The Landscape of Words: Stone Inscription in Early and Medieval China.* Seattle: University of Washington Press, 2008. (Winner of the Joseph Levenson Prize, Association of Asian Studies, 2010.)

With Wen C. Fong et al., *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection.* Princeton: The Art Museum, 1999. Japanese adaptation, *Umi o watatta Chūgoku no sho* (Chinese calligraphy overseas). Osaka: Osaka Municipal Museum, 2003.

*Painting and Private Life in Eleventh-Century China: Mountain Villa by Li Gonglin.* Princeton: Princeton University Press, 1998.

*Power and Virtue: The Horse in Chinese Art.* Exhibition Catalogue. New York: China Institute in America, 1997.

Articles, Essays, and Book Chapters:

"So Mysteriously Close: East Asian Art in the Early Writings of Bernard Berenson," forthcoming in a volume of essays from the Isabella Stewart Gardner Museum, Boston.

"Mountain as Material: Landscape Inscriptions in China," in *Cultural Histories of the Material World*, ed. Peter Miller, pp. 151-164, forthcoming, University of Michigan Press

"Reading Jessica Rawson." *Orientalis* (January 2013):12-14.

"The Tragic and the Transcendent in Landscape Painting by Zeng Fanzhi." Exhibition catalogue. Gagosian Gallery, New York, 2012

"Strange Pictures: "Strange Pictures: Images Made by Chance and Pictorial Representation in an Album by Xuezhuang." In *Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong*, ed. Jerome Silbergeld et al., pp. 569-578. Princeton: P.Y. and Kinway W. Tang Center for East Asian Art, 2011.

"Background Stories: Xu Bing's Art of Transformation." In Reiko Tomii et al., *Xu Bing*, pp. 33-43. London: Albion, 2011.

"The Stone Drums in Qianlong Empire of Replication." *Orientalis* (January/February 2011): 52-59.

"I Don't Believe in the Literati, but I miss them: Recent Studies in Yuan Dynasty Painting." *Ars Orientalis* 37 (2009): 213-217.

“Layman Pang and the Enigma of Li Gonglin.” In *The History of Painting in East Asia: Essays on Scholarly Method*, ed. John Rosenfield et al., 94-112. Taipei: Taiwan National University, 2008.

"Opposites Attract: Lu Shengzhong's *Round Heaven, Square Earth*." Exhibition catalogue, Chambers Fine Art, New York, 2007.

"*A Book from the Sky* at Princeton: Reflections on Scale, Sense, and Sounds in Chinese Writing." In *Persistence/Transformation: Text as Image in the Art of Xu Bing*, edited by Jerome Silbergeld, 25-45. Princeton: Tang Center for East Asian Art, in association with Princeton University Press, 2005.

"A Response to Professor Cahill's 'Some Thoughts on the History and Post-History of Chinese Painting'." *Archives of Asian Art* 55 (2005): 35-37.

“Clothes Make the Man: Dress, Modernity, and Masculinity in Early Modern China.” In *Body and Face in Chinese Culture*, edited by Wu Hong, 171-93. Cambridge, MA.: Harvard University Press, 2005.

"The Virtual Stele on Tieshan and the Monumental Sutras of Shandong Province." *Oriental Art* 49. no. 4 (2004): 2-13.

"Replication and Deception in Calligraphy of the Six Dynasties Period." In *Ordering the World: Word and Image in the Aesthetics of the Six Dynasties Period*, edited by Zong-qi Cai, 4-24. Honolulu: University of Hawaii Press, 2004.

"Reading Cloud Peak Mountain: Writing, Landscape, and Representation in Sixth-Century China." In *Between Han and Tang*, edited by Wu Hung and Katherine Tsiang, 535-568. Beijing: Wenwu Publishing Co., 2004.

“Mountains, Rocks, and Picture Stones: Forms of Visual Imagination in China.” *Oriental Art* (December 2003): 39-45.

“San Francisco, Paris, and New York: Works by Yun Gee from 1926-1933.” Exhibition catalogue, Chambers Fine Art, New York, March 2002.

"Copies, All the Way Down: Replication in Chinese Calligraphy." *East Asian Library Journal* 10, no. 1 (Spring 2002): 176-196.

“Reading Chinese Mountains.” *Oriental Art* (December 2000): 46-54.

“Inscriptions on Mt. Tai and Autographic Imperial Monuments of the Tang Dynasty.” *Oriental Art* XLVI, no. 2 (2000): 68-79.

“Guanyu ‘Lanting ji xu’ yu fuzhipin de wenti” (Concerning the ‘Orchid Pavilion Preface’ and the problem of copies), trans., Weizhi Lu. In *Wang Xizhi Lanting lunwen ji* (Collected essays on the *Orchid Pavilion Preface* by Wang Xizhi), edited by Bai Qianshen and Hua Rende, pp. 305-310. Suzhou: Suzhou University Press, 2000.

“Connoisseurship: Seeing and Believing.” In *Issues of Authenticity in Chinese Painting*, edited by Judith G. Smith and Wen C. Fong, pp. 293-309. New York: The Metropolitan Museum of Art, 1999.

“Zai xifang de shufa yanjiu” (Studies of Chinese Calligraphy in the West), trans., Zhang Yiguo and Weizhi Lu. *Shufa bao* (October 5, 1998), pp. 40-5, 40-8.

“The Eulogy on Burying a Crane: A Ruined Inscription and its Restoration.” *Oriental Art* (Autumn 1998): 2-10.

"The Legacy of Bole: Physiognomy and Horses in Chinese Painting." *Artibus Asiae* 57, nos. 1/2 (1997): 35-154.

"Art and Identity in the Northern Song Dynasty: Evidence from Gardens." In *Arts of the Song and Yuan*, edited by Judith G. Smith, pp. 147-164. New York: The Metropolitan Museum of Art, 1996.

Entries on Tang Taizong, Chinese Secular Figure Painting, and Historiography, *Dictionary of Art*. London: Macmillan Publishers, 1996.

"The Artist as Antiquarian: Li Gonglin and his Study of Early Chinese Art." *Artibus Asiae* 55, no. 3/4 (Fall 1995): 237-280.

"Site Names and their Meanings in the Garden of Solitary Enjoyment." *Journal of Garden Studies* 13, no. 4 (October-December 1993): 199-212.

"The Hermit of Lung-mien: The Life of Li Kung-lin." In Richard M. Barnhart, et al., *Li Kung-lin's Illustrations of the Classic of Filial Piety*, pp. 31-51. New York: The Metropolitan Museum of Art, 1993.

“Watching Clouds Rise: A Tang Dynasty Couplet and its Illustration in Song Painting.” *Cleveland Museum of Art Bulletin* 78, no. 7 (November 1991): 301-323.

Translation of an essay by Xu Bangda, "The Mao Shih Scrolls: Authenticity and Other Issues." In *Words and Images: Chinese Poetry, Calligraphy, and Painting*, edited by Alfreda Murck and Wen C. Fong, pp. 267-288. New York: The Metropolitan Museum of Art and Princeton University Press, 1991.

"Li Kung-lin: A Note on the Origins of his Family." *National Palace Museum Bulletin* 25, no. 4 (1990): 1-16.

"Ch'ien Hsuan's *Pear Blossoms* The Tradition of Flower Painting and Poetry from Sung to Yüan." *Metropolitan Museum of Art Journal* 22 (1987): 53-70.

Book Reviews:

*A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture.*  
*Journal of Chinese Studies* 56 (January 2013):315-322.

*Chinese Landscape Painting as Western Art History* by James Elkins and *The Great Images Has No Form, or On the Nonobject through Painting* by François Julien. *The Art Bulletin* 93, no. 2 (June 2011): 249-252.

*Changing Clothes in China: Fashion, History, and Nation*, by Antonia Finnane. *Apollo* (2008).

*Fu Shan's World*, by Qianshen Bai. *Harvard Journal of Asiatic Studies* 65, no. 1 (2005): 222-233.

*The Art of Calligraphy in Modern China*, by Gordon S. Barrass. *Journal of the American Oriental Society* (forthcoming).

*First Masterpiece of Chinese Painting: The Admonitions Scroll*, by Shane McCausland, and *Gu Kaizhi and the Admonitions Scroll*, edited by Shane McCausland. *Oriental Art* (October, 2004): 94-95.

*Exhibiting Experimental Art in China*, by Wu Hung. *Journal of the American Oriental Society* 123, no. 3 (2003): 624-626.

*A Bushel of Pearls: Painting for Sale in Eighteenth-Century Yangchow*, by Ginger Cheng-chi Hsü. *Journal of the American Oriental Society* 122, no. 4 (2002): 850-852.

*Art of the Natural World: Resonances of Wild Nature in Chinese Sculptural Art*  
By Richard Rosenblum. *Oriental Art* (December 2002): 58.

*The Upright Brush: Yan Zhenqing's Calligraphy and Song Literati Politics*, by Amy McNair. *Journal of the American Oriental Society*, 121, no. 3 (2001): 509-511.

*Ten Thousand Things: Module and Mass Production in Chinese Art*, by Lothar Ledderose. *Oriental Art* (Fall 2000): 112-113.

*Ink Plum: The Making of a Chinese Scholar-Painting Genre*, by Maggie Bickford. *Artibus Asiae* 60 (2000): 435-37.

*The Lyric Journey: Poetic Painting in China and Japan*, by James Cahill. *Journal of Asian Studies* (Fall, 1997): 1047-48.

*Ma Hezhi and the Illustration of the Book of Odes*, by Julia K. Murray. *Journal of Asian Studies* 53, no. 3 (August 1994): 923-925.

*Brushes with Power*, by Richard Curt Kraus. *Journal of Asian Studies* 51, no. 4 (November 1992): 896-898.

*Flowering in the Shadows: Women in the History of Chinese and Japanese Painting*, edited by Marsha Weidner. *Journal of Asian Studies* 51, no. 2 (May 1992): 396-397.

#### Non-academic Book Reviews:

*The Art of the Ballets Russes*, by Alexander Schouvaloff. *Ballet Review* (Fall 1998): 95-97.

*Balanchine: A Biography*, by Bernard Taper. *Ballet Review* (Summer 1997): 95-96.

*Dancers and Choreographers: A Selected Bibliography*, by Leslie Getz. *Ballet Review* (Winter 1996): 94.

*Transformations in Cleveland Art, 1798-1946: Community and Diversity in Early Modern America*, by William H. Robinson and David Steinberg. *Cleveland Plain Dealer*, August 11, 1996, p. 10-J.

*Fabergé in America*, by Geza von Habsburg. *Cleveland Plain Dealer*, May 21, 1996, p. 11-K.

*The Muses of Gwinn*, by Robin Karson. *Cleveland Plain Dealer*, April 7, 1996, p. 10-K.

*Following Balanchine*, by Robert Garis. *Ballet Review* (Fall 1995): 96-97.

#### **Fellowships, Grants and Awards**

Joseph Levenson Prize, Association of Asian Studies, 2010 for *The Landscape of Words: Stone Inscriptions in Early and Medieval China*.

Slade Professor of Fine Art, University of Cambridge, 2006-2007

Lenfest Distinguished Faculty Award, Columbia University, December 2006

Award for Distinguished Service to the Core Curriculum, Heyman Center for the Humanities, Columbia University, October 2004

Travel grant, The Metropolitan Center for Far Eastern Art Studies, 2003

National Endowment for the Humanities Summer Stipend, 1997

National Program for Research in China, administered by the American Council of Learned Societies, 1997 (declined)

Research Status, Oberlin College, 1997-1998 (declined)

Research and Development Grant, Oberlin College, April 1996

National Endowment for the Humanities Fellowship for College Teachers, 1994

H. H. Powers Travel Grant, Oberlin College, 1992

B. Wade and Jane B. White Fellowship in the Humanities, Oberlin College, 1989

H. H. Powers Travel Grant, Oberlin College, 1988

J. Clawson Mills Research Fellowship, Metropolitan Museum of Art, 1985-86

Graduate Fellowship, Princeton University, 1980-86

Josephine DeKarman Memorial Fellowship, Columbia University, 1979-80

Graduate Fellowship, Indiana University, 1977-78

### **Lectures, Conference Papers, and Gallery Talks**

"From Mountains to Picture Stones: Some Forms of Visual Imagination in China." Lingnan University, Hong Kong, March 12, 2012.

"Collecting Art in China," a series of four lectures, Université de Paris/Sorbonne, November 11, 2011.

"The Mountains Revisited: Writing and Landscape in China." University of Heidelberg, July 12, 2010.

"Recarving the Stone Drums in Qianlong's Empire of Replication." Association for Asian Studies Conference, Philadelphia, March 26, 2010.

"Things I wish I understood about *Early Spring*, or Guo Xi 101," for the conference "Guo Xi: Multiple Views," Harvard University, November 7, 2009.

"Reading Chinese Mountains," Humanities Center, New York University, March 6, 2009.

"Imperial Writing on Mt. Tai," Oriental Ceramic Society, Hong Kong, February 15, 2009.

"The New Stone Drums in Emperor Qianlong's Empire of Replication," University of Heidelberg, July 12, 2008.

"Text, Script, and Meaning in Chinese Calligraphy." The Humanities Center, Yale University, April 11, 2008.

"Imperial Writing and the Ascent of Mount Tai." The British Museum, October 18, 2007.

"Reading Chinese Mountains: Landscape and the Power of Writing." The Slade Lectures, University of Cambridge. Lent Term, 2007.

"The Landscape of Words." January 23, 2007.

"Public Writing and Words on Stone in Early China." January 30, 2007.

"A Mountain Tomb and Writing in Memory of a Crane." February 9, 2007.

"Writing and Representation on Cloud Peak Mountain." February 13, 2007.

"Monumental Sutras and the Creation of Sacred Space." February 20, 2007.

"Writing and Rulership on Mt. Tai." February 27, 2007.

"Elegant Graffiti." March 6, 2007.

"Vision, Imagination, and Names on Stone." March 13, 2007.

"Big Writing: Sacred Space and the Monumental Sutras of Shandong Province." School of Oriental and African Studies, London. February 2, 2007.

"Reading and Writing Chinese: Insights from the New Science of the Brain," for "The Chinese Book as Art: Ancient and Contemporary," China Institute in America, New York, December 16, 2006.

"Too Big to Handle: Monumental Inscriptions and Antiquarian Research." Bard College Graduate Center, New York, November 8, 2006.

"Zoomorphic Imagination and the Image Discovered in Nature," for "The Zoomorphic Imagination in Chinese Art," a symposium at the Isabella Stewart Gardner Museum, October 28, 2006.

"The Monumental Sutras of Shandong Province and the Merits of Scale." Yale University, October 23, 2006.



"Reading Chinese Calligraphy: Insights from the Science of the Brain."  
University of Hong Kong, August 14, 2006.

"Reading, Writing, and Motor Memory in Chinese Calligraphy." The Italian Academy in America, Columbia University, June 13, 2006.

"Monumental Inscriptions and Antiquarian Research," for "Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture," a symposium at the University of Chicago, May 9, 2006.

"Hand, Eye, and Brain: Some Questions about Chinese Calligraphy that Science Might Help to Answer," for "The Study of Chinese Calligraphy," a symposium at the University of Maryland, College Park, May 2, 2006.

"Strange Pictures: Pareidolia and Pictorial Representation in China," for *Bridges to Heaven*, a conference in honor of Wen C. Fong, Princeton University, April 1-2, 2006.

"Reading *A Book from the Sky*, Reflections on Scale, Sense, and Sound in the Art of Xu Bing." University of Wisconsin, Madison, October 14, 2004.

"Big Writing: The Monumental Sutras of Shandong Province and the Problem of Scale in the Visual Arts," for "Stone Inscriptions for Eternity in North-China," a symposium at the University of Heidelberg, July 12-14, 2004.

"How Parrot Rock Got its Name and Why We Should Care," for the New England Association of East Asian Art, Harvard University, April 10, 2004.

"Reading Cloud Peak Mountain," for the symposium "Fantastic Mountains," Art Gallery of New South Wales, Sydney, March 12-13, 2004.

"The Virtual Stele on Tieshan and the Monumental Sutras of Shandong Province," for "La question de l'art," a symposium at the Centre de Recherche sur l'Extreme Orient de Paris Sorbonne, February 19-20, 2004 (presented *in absentia*).

"The Orchid Pavilion as Event, Artifact, and Image." Columbia University, January 28, 2004.

"Reading Chinese Mountains." Del Mar College, Corpus Christi, Texas, October 26, 2003.

"Dragons Leaping at the Gate of Heaven: Meaning and Metaphor in Chinese Calligraphy." University of Santa Cruz, April 24, 2003.

"Big Writing: The Monumental Sutras of Shandong Province." Silberberg Lecture, Institute of Fine Arts, New York, March 14, 2003.

"*A Book from the Sky* at Princeton: Reflections on Scale, Sense, and Sounds in Chinese Writing," for "Persistence/Transformation: Text as Image in the Art of Xu Bing," a conference at Princeton University, February 15, 2003.

"The Orchid Pavilion as Event, Artifact, and Image." The Weedon Lecture in the Arts of Asia. University of Virginia Art Museum, November 7, 2002.

"Empress Wu as Patron, Collector, and Producer of Art." China Institute in America, New York, October 22, 2002.

"Layman Pang and the Enigma of Li Gonglin," for the International Symposium on East Asian Painting, Taipei, October 4-6, 2002.

"Battle Chargers, Nags, and Nomad Ponies: The Horse in Chinese Art." Freer/Sackler Gallery, Washington, D.C., May 23, 2002.

"Writing on Drum Mountain: Calligraphy and Landscape." College Art Association Annual Conference, February 23, 2002.

"Roaming with Immortals on Clouds Peak Mountain: Writing, Landscape, and Representation in Sixth-Century China," for "Between Han and Tang," a conference at The University of Chicago, October 20-22, 2001.

"Artists, Viewers, and Images Discovered in Nature." Inaugural Lecture, Jane and Leopold Swergold Professorship in Chinese Art. Columbia University, October 2, 2001.

"Imperial Brushes: Rulership and Calligraphy in China." The Metropolitan Museum of Art, December 16, 2000.

"Wang Xizhi and the Culture of Chinese Calligraphy." The Metropolitan Museum of Art, December 9, 2000.

"Reading in and on Landscapes in China," for "The Chinese Painter as Poet," a symposium at the China Institute in America, New York, November 10, 2000.

"The Aesthetics of Replication and Deception in Calligraphy of the Six Dynasties Period," for "The Ordering of Word, Image, and the World in the Six Dynasties," a conference at The University of Illinois at Urbana-Champaign, November 3-4, 2000.

"Nice writing, but what does it say? Reading Chinese Calligraphy." The Metropolitan Museum of Art, October 22, 2000.

"Reading (in) Space on Cloud Peak Mountain," Harvard University, May 5, 2000.

"Menswear and Modernity in Early Modern China," Association of Asian Studies Annual Conference, San Diego, March 11, 2000.

"Copies, All the Way Down" for "Visible Traces," a symposium Queens Borough Public Library, February 19, 2000.

"Inscriptions on Mt. Tai and Autographic Imperial Monuments of the Tang Dynasty." Harvard University, October 30, 1999.

"Reading Chinese Mountains: Landscape and Calligraphy." Sponsored by the Robert and Avis Burke Lectures in the History of Art, Indiana University, February 4, 1999; Cornell University, September 30, 1999; Metropolitan Museum of Art, June 20, 1999; Bryn Mawr College, April 13, 2000.

"Roaming with Immortals: Daoism, Calligraphy, and Mountains in Sixth Century China." China Institute in America, New York, January 26, 1998.

"Reading Chinese Mountains: Landscape and Calligraphy." The Wang Fang-yu Inaugural Memorial Lecture, University of Maryland, October 9, 1998.

"Clothes Make the Man: Dress, Modernity, and Masculinity in Early Modern China" for "Body and Face in Chinese Visual Culture," a conference at The University of Chicago, April 24-26, 1998.

"Power and Virtue: The Horse in Chinese Art." China Institute in America, New York, September 12, 1997.

"The Eulogy on Burying a Crane: A Ruined Inscription and its Restoration," for the conference "Ruins in Chinese Visual Culture," The University of Chicago, May 17, 1997.

"Looking at and Reading Chinese Calligraphy." Asian Art Museum, Seattle, January 11, 1997.

"The Calligrapher as Sage: Wang Xizhi and Chinese Culture." Institute for Asian Art, New York. November 4, 1996.

"Looking and Reading: Calligraphy as Text," for the ACLS workshop "Art and Culture of Chinese Calligraphy," Princeton University, November 2, 1996.

"Art and Identity in Northern Sung China: Evidence from Gardens," for the International Symposium on Arts of the Sung and Yuan. The Metropolitan Museum of Art, May 11-13, 1996.

"The Splendors of Imperial China: Overview of the Exhibition." The Metropolitan Museum of Art, March 30, 1996.

"Beyond Abstraction: Ways of Looking at Chinese Calligraphy." China Institute in America, New York, December 5, 1995.

"Reading the Chinese Garden: Problems of Design and Meaning." Vassar College, November 21, 1995.

"Art and Warfare at the Manchu Court of China." The Metropolitan Museum of Art." October 1, 1995.

"Qianlong Triumphant: Art and Warfare at the Manchu Court of China," Institute Seminar on Force in History, Institute for Advanced Study, Princeton, New Jersey, June 9, 1994; The University of Kansas, November 3, 1994.

"The Elegy on Burying a Crane and Chinese Writing on Rocks." Princeton University, November 10, 1993; Connecticut College, November 18, 1993.

"The Domesticated Mountain: Li Gonglin and Life at Longmian," "Mountains and the Cultures of Landscape in China," a conference at the University of California, Santa Barbara, January 14-16, 1993; Center for Chinese Studies, The University of Michigan, Ann Arbor, April 4, 1993.

"The Eulogy on Burying a Crane and Words on Rocks in Early Chinese Calligraphy," panel on Chinese Calligraphy, Association of Asian Studies Annual Conference, Washington, D. C., April 4, 1992.

"Suzhou and the Art of the Chinese Garden." Tufts University, March 9, 1992.

"*The Tale of Genji* and the Art of Japanese Narrative Scrolls." Carleton College, January 12, 1990.

"Art and Politics in Modern China." Tallcott, The Residential Commons, Oberlin College, November 21, 1990.

"Woodblock Illustration in Imperial China." Allen Memorial Art Museum, Oberlin College, March 23, 1989.

"Li Kung-lin's *Shan-chuang t'u*: A Scholar's Landscape." The University of Chicago, February 26, 1987.

"Topography, Poetry, and the Past in Li Kung-lin's *Mountain Villa*," for the panel on Chinese landscape painting, College Art Association Conference, New York, February 1986.

"The Yangzhou Connection." Gallery talk, The Metropolitan Museum of Art, June, 1985.

"Remembering Ni Tsan." Gallery talk, The Art Museum, Princeton University, April 1984.

## Curatorial Experience

“The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection,” The Art Museum, Princeton University, March-June 1999, other venues included the Asian Art Museum, Seattle, The Metropolitan Museum of Art, Osaka Municipal Museum.

“Power and Virtue: The Horse in Chinese Art.” The China Institute in America, New York. September-December, 1997.

"Woodblock Illustration in Imperial China," Allen Memorial Art Museum, Oberlin College, March-May 1989.

## Other Professional Experience

External Examiner, Department of Fine Arts, Hong Kong University, 2007-

Manuscript Reviewer:

*Artibus Asiae*

*Art Bulletin*

*Ars Orientalis*

*Journal of Sung and Yuan Studies*

*Journal of the American Oriental Society*

E. J. Brill

Stanford University Press

State University of New York Press

University of California Press

University of Hawaii Press

University of Washington Press

Yale University Press

Arthur M. Sackler Gallery/Smithsonian Institution

## Editorial and Advisory Boards

Art Advisory Committee, Metropolitan Center for Far Eastern Art, 2004; Chair, 2005-

Shimada Prize Committee, 2004-

*Oriental Art*, 1999-

Louise Hackney Fellowship Committee, 2008-

Museum Committee, Asia Society, 2002-

Gallery Committee, China Institute in America, 2002-

The New York Scholars' Garden, 1999-2002

Chairman, Great Scholar Panel in Honor of Wen C. Fong, College Art Association annual conference, February 14, 2013.

Discussant, Symposium on Chinese Gardens, Harvard University, November 2010.

Discussant, presentation by Xu Bing on his recent work, The Weatherhead Institute, Columbia University, April 2009.

Discussant, "The Chinese Art of Enlivenment," a conference presented by Department of History of Art and Architecture, Harvard-Yenching Institute, and the Fairbank Center for Chinese Studies, Harvard University, October 24, 2008.

Discussant, "Symposium on Painting of the Yuan Dynasty," University of Pennsylvania, December 3, 2006.

Co-organizer and chair, "The Persistence of Traditions," Columbia University, April 2-3, 2004.

Workshop on Song and Yuan painting for museum docents, Freer-Sackler Gallery, April 2, 2003.

Discussant, workshop on Chinese Gardens, Harvard University, January 24-25, 2003.

"Painting of the Song and Yuan Dynasties," Freer Gallery of Art, April 2, 2003.

"Teaching Chinese Calligraphy." Docents training workshop, The Newark Museum, November 4, 2002.

Symposium Chair and principal organizer, First International Symposium on Chinese Gardens, sponsored jointly by the Staten Island Botanical Garden, Asia Society, and Columbia University. April 27-28, 2002.

Discussant, "Art and Culture under Emperor Huizong." Brown University, November 30, 2001.

Discussant, "Exquisite Visions: Painting of the Southern Song." China Institute in America, November 13, 2001.

Discussant, "Between Han and Tang." University of Chicago, October 20-22, 2001.

Discussant, "New Research on Five Dynasties and Northern Song Painting," Association of Asian Studies Annual Conference, Chicago, March 23, 2001.

Discussant, "Art and Cultural Politics in China, Hong Kong, and Taiwan," an international symposium at the University of Maryland, December 18, 1999.

Discussant, "Issues of Authenticity in Chinese Art," an international symposium at the Metropolitan Museum of Art, December 11, 1999.

Chair, "Character and Context," an international symposium on Chinese calligraphy, Princeton University, March 26, 1999.

Discussant, "Conflict and Consensus in Twentieth-Century Chinese Art," a symposium at the Solomon R. Guggenheim Museum, May 23, 1998.

Principal organizer and chair, "The Fluid Frontier: Horses and Cultural Identity in China." China Institute in America, New York, December 6, 1997.

"Comparing the Arts of China and Japan." A workshop for teachers presented at the Asian Art Museum, Seattle, January 10, 1997; Metropolitan Museum of Art, April 28, 1996.

Panelist, National Endowment for the Humanities, Projects in Media, April 26, 1996.

Participant, "The Institute Seminar on Force in History: Art, War, and Cultural History," Institute for Advanced Study, Princeton, New Jersey, December 1-2, 1994.

"Chinese Brushwork in Painting and Calligraphy," Workshop presentation for Teacher's Institute, "Looking at Drawings," The Metropolitan Museum of Art, July 27, 1993.

Organizer and panel chairman, "Content, Function, and Style in Early Chinese Calligraphy," Association of Asian Studies Annual Conference, April 4, 1992.

Study Leader, Smithsonian Associates Tour of China, September 1986.

### **Languages**

Chinese (reading, speaking, writing)

Japanese (reading, some speaking)

French (reading, some speaking)