
LIU Yang, Ph.D.

Head of the Department of Chinese and
South and Southeast Asian Art & Curator of Chinese Art
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EDUCATION

Ph.D. in Chinese Art History and Archaeology, School of Oriental and African
Studies, University of London, 1997

M.A. in Chinese Art History, Southwest University, China, 1988

PROFESSIONAL EXPERIENCE

2015 - Present, Head of the Department of Chinese and South and Southeast Asian Art &
Curator of Chinese Art, Minneapolis Institute of Art

2011 – 2015, Head of the Asian Art Department & Curator of Chinese Art, Minneapolis
Institute of Art

1997 – 2011, Senior Curator of Chinese Art, Art Gallery of New South Wales, Sydney,
Australia

2006 – Present, Specialist, Australian Centre for Asian Art and Archaeology, University
of Sydney, Australia

2006 – Present, Honorary Associate, Department of Art History and Film Studies,
University of Sydney, Australia

2010 – 2012, Adjunct Professor, Department of Art History and Film Studies, University
of Sydney, Australia

2010 – 2012, Conjoint Professor, Chinese Studies, Faculty of Arts and Social Science,
University of New South Wales, Australia

2007 – 2010, Honorary Associate, School of Letters, Arts and Media, University of Sydney,
Australia

2006 – 2009, Professorial Visiting Fellow, Department of Art History and Theory, College
of Fine Arts, University of New South Wales, Australia

2004 – 2010, Adjunct Senior Research Fellow, Department of Chinese and Indonesian Studies, Faculty of Arts and Social Sciences, University of New South Wales, Australia

1993 – 1997, Lector, External Services Division, School of Oriental and African Studies, University of London, University of London, UK

1988 – 1992, Senior Lecturer, Department of Chinese Studies, Beijing International Studies University, Beijing, China

OTHER PROFESSIONAL EXPERIENCE

2018 & 2019, Vetting Committee, Frieze Masters, London

2016, Member of the 2016 National Program Committee, AAM

2012 – Present, Member of the Advisory Committee, China Centre, University of Minnesota

MAJOR EXHIBITIONS CURATED

Power and Beauty in China's Last Dynasty: Concept and Design by Robert Wilson, Minneapolis Institute of Art, February 3 – June 10, 2018

Eternal Offerings: Chinese Ritual Bronzes from the Minneapolis Institute of Art, John and Mable Ringling Museum of Art, June 9, 2017 – September 10, 2017

Ink Unbound: Paintings by Liu Dan, Minneapolis Institute of Art, September 17, 2016 - January 29, 2017

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum, Sterling and Francine Clark Art Institute, July 4 – October 24, 2014

China's Terracotta Warriors: The First Emperor's Legacy, Minneapolis Institute of Art, October 28 – January 28, 2013; Asian Art Museum, San Francisco, February 22 – May 27, 2013

Homage to the Ancestors: Ritual Art from the Chu Kingdom, Art Gallery of New South Wales, February 4 – April 26, 2011

The First Emperor: China's Entombed Warriors, Art Gallery of New South Wales, December 4, 2010 – March 13, 2011

The Lost Buddhas: Chinese Buddhist Sculpture from Qingzhou, Art Gallery of New South Wales, August 29 – November 23, 2008; Asian Civilizations Museum, Singapore; January 7, 2009 – March 8, 2009

Mountains and Streams: Chinese Paintings from the National Gallery of Victoria Collection, Art Gallery of New South Wales, November 29, 2007 – February 10, 2008

Translucent World: Chinese Jade from the Forbidden City, Art Gallery of New South Wales, August 29 – November 11, 2007

Modern Chinese Prints: From WE to ME, Art Gallery of New South Wales, September 21 2006 – January 1, 2007

Early Chinese Bronzes from the Luoyang Museum, Art Gallery of New South Wales, August 8 2006 – July 8, 2007

The Poetic Mandarin: Chinese Calligraphy from the James Hayes Collection, Art Gallery of New South Wales, September 22 – November 7, 2005

Fantastic Mountains: Chinese Landscape Painting from the Shanghai Museum, Art Gallery of New South Wales, March 12 – May 9, 2004; Asian Civilizations Museum, Singapore, May 20 – July 18, 2004; Honolulu Academy of Arts, August 4 – October 3, 2004

Chinese Bronzes from the National Museum of History, Taipei, Art Gallery of New South Wales, October 24, 2003 – April 23, 2005

Masks of Mystery: Ancient Chinese Bronzes from Sanxingdui, Art Gallery of New South Wales, December 22, 2000 – March 18, 2001

Fragrant Space: Chinese Flower and Bird Painting of the Ming and Qing Dynasties from the Guangdong Provincial Museum, Art Gallery of New South Wales, May 5 – June 25, 2000

Please the Eye, Cultivate the Mind: Chinese Painting in Australia Private Collections, Art Gallery of New South Wales, January 27 – March 5, 2000

Magic Mushroom: Daoism and the Arts of China, Art Gallery of New South Wales, March 25 – June 20, 1999

Lion among Painters: Chinese Master Chang Dai-chien, Art Gallery of New South Wales, September 9 – November 1, 1998

GALLERY INSTALLATIONS

Worlds in a Miniature: Chinese Snuff Bottles of the Qing Dynasty from Mia Collection, Minneapolis Institute of Art, Sept. 15, 2019 – June 7, 2020

An Art as Lyrical as Poetry: Chinese Paintings from Mia's Recent Acquisitions, Minneapolis Institute of Art, June 15, 2019 – November 24, 2019

Romance and Heroism: Theatrical Robes from Late Imperial China, Minneapolis Institute of Art, May 11, 2019 – September 29, 2019

All Flowers in Bloom: Porcelains from China's Last Dynasty, November 24, 2018 - July 21, 2019, Minneapolis Institute of Art, November 24, 2018 – November 10, 2019

Beyond the Fragrance: Beauty & Symbolism in Chinese Flower & Bird Painting, Minneapolis Institute of Art, December 1, 2018 – June 2, 2019

Emblems of a Prosperous Life: Women's Robes of Late Imperial China (1700s – 1800s), Minneapolis Institute of Art, July 14, 2018 – June 30, 2019

Enchanted Mountains: Chinese Landscape Painting from Mia's Collection, Minneapolis Institute of Art, March 31, 2018 – November 18, 2018

A World of Radiant Awakening: Buddhism and the Painting of China, Minneapolis Institute of Art, March 10, 2017 – December 3, 2017

Blossoming on White Porcelain: Qing Imperial-ware Decorated with Enamel Colors, Minneapolis Institute of Art, January 7, 2017 – December 3, 2017

Embroidering an Ordered Cosmos: Chinese Daoist Priest Garments of the Qing Dynasty (1644 – 1911), Minneapolis Institute of Art, December 12, 2016 – September 3, 2017

Transcendent Mountains: Chinese Landscape Painting from Mia, Minneapolis Institute of Art, June 27, 2015 – May 1, 2016

Cultivated Senses: The Studio of Gratifying Discourse (co-curator), Minneapolis Institute of Art, June 2015 – October 2016

Living Rooms | Made in China: The MacFarlane Room Wallpaper (co-curator), Minneapolis Institute of Art, May 2015 – October 2016

The Nature of Nature: Mountains as Numinous Realm, Minneapolis Institute of Art, September 6, 2014 – May 24, 2015

Bamboo Brush Pot of the Ming and Qing Dynasties (1368-1911), Minneapolis Institute of Art, August 18, 2015 – August 2016

Imperial Silk: Chinese Court Robes of the Qing dynasty (1644-1911), Minneapolis Institute of Art, February 27, 2015 – November 1, 2015; Part II, December 1, 2015 – October 30, 2016

Indigo Flower: Chinese Blue and White Porcelain of Eighteen Century, Minneapolis Institute of Art, December 19, 2014 – October 18, 2015

The Coated Splendor: Art of Chinese Lacquer (12th-19th Centuries), Minneapolis Institute of Art, May 17, 2014 – April 19, 2015

The Infinite World: Chinese Figure Painting of the Ming and Qing Dynasties (14th-19th Centuries), Minneapolis Institute of Art, March 1, 2014 – February 22, 2015

Gown of Cloud and Rainbow: Miao Costumes and Jewelry from China, Minneapolis Institute of Art, Part I, June 1, 2013 – May 25, 2014; Part II, June 28, 2014 – March 22, 2015

Enchanted Mountains: Chinese Landscape Painting from Mia's Collection, Minneapolis Institute of Art, July 2012 – May 1, 2013

Celestial Fragrance: Chinese Flower and Bird Painting from Mia Collection, Minneapolis Institute of Art, September 22, 2011 – June 30, 2012

PUBLICATIONS

a. Books and Exhibition Catalogues in English

The Collection: Highlights from the Minneapolis Institute of Art (co-author), Minneapolis Institute of Art, 2017, 383 pp, responsible for writings of the Chapter of China, pp. 28-77

Ink Unbound: Paintings by Liu Dan, Minneapolis Institute of Art, 2016, 100pp

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum, Williamstown & New Haven: Sterling and Francine Clark Art Institute and Yale University Press, 2014, 144 pp

China's Terracotta Warriors: The First Emperor's Legacy, Minneapolis Institute of Art, 2012, 302 pp

Homage to the Ancestors: Ritual Art from the Chu Kingdom, Art Gallery of New South Wales, 2011, 160 pp

The First Emperor: China's Entombed Warriors, Art Gallery of New South Wales, 2010, 220 pp

The Lost Buddhas: Chinese Buddhist Sculpture from Qingzhou, Art Gallery of New South Wales, 2008, 144 pp

Translucent World: Chinese Jade from the Forbidden City, Art Gallery of New South Wales, 2007, 232 pp

The Poetic Mandarin: Chinese Calligraphy from the James Hayes Collection, Art Gallery of New South Wales, 2005, 144 pp

Fantastic Mountains: Chinese Landscape Painting from the Shanghai Museum, Art Gallery of New South Wales, 2004, 224 pp

The Asian Collections: Art Gallery of New South Wales (co-author), Art Gallery of New South Wales 2003, 352 pp; responsible for writings of the Chapter of China, pp. 69-182

Masks of Mystery: Ancient Chinese Bronzes from Sanxingdui, Art Gallery of New South Wales, 2001, 110 pp

Fragrant Space: Chinese Flower and Bird Painting of the Ming and Qing Dynasties from the Guangdong Provincial Museum, Art Gallery of New South Wales, 2000, 144 pp

Lion Among Painters: Chinese Master Chang Dai-chien, Art Gallery of New South Wales 1998, 95 pp

b. Book Chapters and Articles in English (selected)

“Flower and Bird Motifs in the Decoration of Changsha Bowls”, *Oriental Art*, July/August 2019, pp. 44-53

‘Where Dragons Dwell: Power and Beauty in China’s Last Dynasty’, *Oriental Art*, January/February 2018, pp. 1-12

‘Bronzes of the South: Recent Discoveries from Yejiashan in Suizhou’, *Oriental Art*, March/April 2017, pp. 2-9

‘Estranged Landscapes: Liu Dan's Reimagination of European Old Master Paintings’, *Arts of Asia*, January/February 2017, pp. 96-104

‘Cadence of a Timeless Poem: A 13th Century Silver Plate Decorated with Chased “Red Cliff” Scene’, *Oriental Art*, January/February, 2016, pp. 28-32

‘Innovative Design in Belitung Wreck Ceramics’, *Bulletin of the Oriental Ceramic Society of Hong Kong*, November 15, 2015, pp. 120-25

‘Emblems of Auspice: Chinese Lacquers of the 4th Century BCE from Jiuliandun’, *Oriental Art*, June 2015, pp. 2-10

‘Emulating all Living Beings: A vogue in 18th century Chinese jade’, *Arts of Asia*, May/June 2015, pp. 86-97

‘Qin Ritual Bronze: Impact from the Central Plains and the South’, in *Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Art*, ed. by Liu Yang, Minneapolis: Minneapolis Institute of Art, 2014, pp. 159-89.

‘Exquisite Vessels: Stylistic Changes in Chinese Ritual Bronze of the Zhou Dynasty (c. 1046-256 BC)’, *Arts of Asia*, July/August 2014, pp. 103-13

‘Nomadic Influences in Qin Gold’, *Oriental Art*, March 2013, pp. 119-125

‘Qin Bronze: From Symbolic Art to the Quest for Realism’, *Oriental Art*, September 2012, pp. 111-17

‘Tang Dynasty Changsha Ceramics’, in *Shipwrecked: Tang Treasures and Monsoon Winds*, eds. by Regina Krahl, et al., Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., et al., 2010, pp. 145-159

‘Homage to the Ancestors’, *Apollo* 3, 2011, pp. 122-27

‘Inheritance and Innovation: An Archaeological Perspective of Qin Art’, *Arts of Asia*, November/December 2010, pp. 1-14

'A Heaven from the Mundane World: Eremitism in Chinese Landscape Painting', in *The China Society, Singapore 60th Anniversary 1949-2009*, ed. by Aileen Lau, Singapore: The China Society, 2009, pp. 30-39

'Representing Nature in Chinese Jade', in *The China Society, Singapore 60th Anniversary 1949-2009*, ed. by Aileen Lau, Singapore: The China Society, 2009, pp. 64-71

'The Lost Buddhas: Stylistic and Iconographic Innovations in Sixth century Qingzhou Buddhist Sculpture', *Arts of Asia*, November/December 2008, pp. 69-78

'Predator and Prey in Translucent Stone', *Oriental Art*, January/February 2008, pp. 76-80

'Translucent World: Representations of Nature in Chinese Jade' *Arts of Asia*, vol. 37, no. 6, 2007, pp. 1-14

'Fantastic Mountains: Where Man Meets Nature in Chinese Landscape Painting', *Oriental Art*, vol. LV, no.3, 2005/06, pp. 2-21

'Three Eremitic Pictures and a Song of Despair', *Oriental Art*, 9, 2004, pp. 84-86

'Encountering Immortals in Great Mountains: The Sixth Century Baekje Bronze Censer Excavated in Buyeo, Korea', in *Baekje Incense Burner and Ancient East Asia*, Buyeo National Museum, Korea, 2003, pp. 102-141

'Sakyamuni and Laojun Seated Side by Side: Catching a Glimpse of the Northern Dynasties' Buddhist / Daoist Relationship from a Popular Iconography', in *Ancient Taoist Art from Shanxi Province*, University Museum and Art Gallery, The University of Hong Kong, 2003, pp. 30-45

'The False Face of an Ancient Society: Bronze Masks from Sanxingdui', *Oriental Art*, vol. 48, no.3, 2002, pp. 1-15

'Images for the Temple: Imperial Patronage in the Development of Tang Daoist Art', *Artibus Asiae*, vol. 61, no. 2, 2002, pp. 189-261

'Origins of Daoist Iconography', *Ars Orientalis*, vol. 31, 2001, pp. 31-63

'The Discovery of Mass: A Footnote to the Stylistic and Iconographic Innovation in Chinese Buddhist Sculpture', *Oriental Art*, vol. 31, 7, 2000, pp. 88-95

'The Symbolism of Flowers and Birds in Chinese Painting', *Oriental Art*, vol. XLVI, 5, 2000, pp. 53-63

'Cliff Sculpture: Iconographic Innovations of Tang Daoist Art in Sichuan Province', *Oriental Art*, 9, 1997, pp. 85-92

c. Articles in Chinese (selected)

“Shang dashan, jian shenren”: cong xihan chu dao donghan biandong de shanyue xingxiang ji renshou muti (‘Going up to the mountains, encountering immortals’: the shifting imagery of mountains, men, and animals from early Western Han to Eastern Han), *Zhejiang University Journal of Art and Archaeology*, vol. 4, 2019, forthcoming

‘Lun Shangdai de yuankou changxing fangfu you (On *you* bronze wine vessels with a circular mouth, long neck and squared body), with Su Rongyu, in *Proceedings on Chu Culture and the early exploits in the Middle Reaches of Yangzi River*, ed. By Xu Shaohua, Wuhan University, 2019, forthcoming

‘Lun jiaojie tiliangyou zhong de shu fenzhu qingtongqi (The cast-on technique and the making of hinges of *you* bronze wine vessels)’, With Su Rongyu and Yue Zhanwei, in *Bronze and Bronze Inscription*, vol. 2, ed. by the Peking University Research Institute of Excavated Documents, Shanghai: Shanghai guji Press, 2018, pp. 368-86

‘Yinshang zhongyuan qingtongqi xiangwen de nanfang yuantou (Southern Origin of the Elephant Imagery in Late Shang Bronzes from Central Plains)’, *Bulletin of Hunan Provincial Museum*, 2016, vol. 12, pp. 1-15

‘Qin yishu yizhe meijie jian de hudong, yinxiang yu jiaorong (The Circulation of Design in Qin Art)’, in *Ruiguo wenwu ji zhou dai fengguo kaoguxue yanjiu guoji xueshu yantaohui lunwenji* (Proceedings of the International Symposium on Cultural Relics from the Rui State), Shanghai: Shanghai Museum, 2014, pp. 503-23

‘Ruishi wuerze cang qinshi jinyinqi (Qin gold and silver ornaments in the Uldry Collection),’ in *Qin shiqi yejin kaogu guoji xueshu yantaohui lunwenji* (Qin metallurgy and its archaeological context), Beijing: Kexue Press, 2013, pp. 97-110

‘Qingdai shiren de yingchou yu shufa (Calligraphy and sociality of the Qing literati)’, in *Luoyang bowuguan jianguan wushi zhou nian lunwen ji* (A volume of essays celebrating the 50th anniversary of the Luoyang Museum), Zhengzhou: Daxiang Press, 2009, pp. 199-220

‘Wu Zhen yufu tu de ziwo xiezhaoh he shikong biao xian (Self-portrait and the representation of spatial time in Wu Zhen’s *Fishman* handscroll)’, in *Proceedings of the International Symposium on the Great Classics of Ancient Chinese Painting and Calligraphy*, ed. by Shanghai Museum, Shanghai: Shanghai guji Press, 2008, pp. 204-10

‘Yingchou – shehui shi shijiao xia de qingdai shiren shufa (Reciprocity: a social historical perspective of Qing mandarin’s calligraphy)’, in *Proceedings of the International Conference on Couplets of the Qing Dynasty*, eds. by Arnold Mok and Chen Yafei, Hong Kong: The Chinese University of Hong Kong, 2008, pp. 97-128

‘Qingdai shanshui hua zhong de dianfu xing jiegou (The subversive compositional schema in Qing landscape painting)’, in *Turmoil, Representation and Trends: Modern Chinese Painting, 1796-1949*, Taiwan: Chang Foundation & Kaohsiung Museum of Arts, 2008, pp. 491-514

‘Zhongguo yuqi zhong de ziran (Nature in Chinese Jade, Part II)’, *Diancang*, Taipei, no. 181, 10, 2007, pp. 76-81

‘Zhongguo yuqi zhong de ziran (Nature in Chinese Jade, Part I)’, *Diancang*, Taipei, no. 180, 9, 2007, pp. 75-80

'Huaxiang zhijing (Spectrum of Pictorial Carvings: The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art by Wu Hung), *Dushu* (Reading), Beijing, 8, 2006, pp. 65-71

'The Indefinite Flowers: A Comparative Study of Chinese and Western Symbolism', *Journal of the Beijing International Studies University*, 1, 1991, pp. 59-65

c. Conference Papers in English and Chinese (selected)

'X-Ray Radiography in Detecting Metal Spacers and Authenticating Chinese Archaic Bronzes', a paper presented at the *Digital Asian Art History Workshop*, organized by the Center for the Art of East Asia, Department of Art History, University of Chicago, October 26-27, 2018

"A Study of the Owl-shaped zun from the Late Shang Dynasty", a paper presented at the symposium celebrating the Fortieth Anniversary of the Excavation of the Bronze Bell Set from the Tomb of Marquise Yi of Zeng, organized by Hubei Provincial Museum & Hubei Provincial Institute of Archaeology, September 19-20, 2018, Wuhan, China

'Lun Shangdai de yuankou changxing fangfu you (On *you* bronze wine vessels with a circular mouth, long neck and squared body), with Su Rongyu, a paper presented at the international symposium, *Chu Culture and the Early Exploits in the Middle Reaches of Yangzi River*, co-organized by the College of History, Wuhan University, Research Institute of Asian Culture, Northeast University, Japan, and The Cotsen Institute of Archaeology, UCLA, September 15-16, 2018, Wuhan University, China

'Pillsbury's Owl: A New Study of the Shang Dynasty Owl-Shaped *zun* at Mia', a paper presented at *The way of the vessel: collecting, studying and copying ancient bronzes*, jointly organized by the Art Institute of Chicago and University of Chicago, May 3-5, 2018, Art Institute of Chicago

"Power and Beauty in China's Last Dynasty": A New Approach', a paper presented at the American Curators of Asian Art 2018 Forum, May 1, 2018, Minneapolis Institute of Art

'Homage to Heaven: Representation of the Supreme Deity during the Yin-Zhou Period', a paper presented at *Occult Arts, Art History, and Cultural Exchange in Early China: An International Conference in Honor of Professor Li Ling*, organized by the Zhejiang University, June 12-13, 2017, Hangzhou, China

'Decorative Motifs on Changsha Bowls from the Belitung Wreck', a paper presented at *Secrets of the Sea: a Tang Shipwreck and Early Trade in Asia*, jointly organized by the Tang Center at Columbia University and the Asian Society Museum, April 21-22, 2017, Asian Society Museum

'Lost Deities: Daoist Cliff Sculptures at Mianyang through the Lens of Victor Segalan', a paper presented at the *Symposium on the Land of Abundance and the Silk Road*, jointly organized by Sichuan Academy of Social Science and Chengdu Museum, April 7-8, 2017, Chengdu, China

‘Owl-shaped vessel *zun* of late Shang from the South’, a paper presented at *Sanxingdui Culture and World Ancient Civilizations*, an international symposium jointly organized by Sichuan Province Institute of Cultural Relics and Archeology, Sanxingdui Museum, Institute of Archeology of China Academy of Social Sciences (IA CASS), Center for the Study of Chinese Archeology of Peking University (CSCA), and China Society of Yin-Shang Civilization (CSYSC), July 18-19, 2016, Chengdu, China

‘Birds with eyespots on the plumage: A bronze vessel *gui* from Mia’, a paper presented at *Inscribed in bronze: new directions in the study of ancient Chinese bronze vessels and their inscriptions*, an international symposium organized by the Creel Center for Chinese Paleography, University of Chicago, and the Institute for the Study of Unearthed Documents, Peking University, May 13-14, 2016, Chicago

‘Spilt representation of animal: An important trait in Shang and Zhou bronze decoration’, a paper presented at *International Symposium on Chinese Bronze of the Shang and Zhou Dynasties*, organized by the Hunan Provincial Museum at Changsha in Hunan, China, August 28-29, 2015

‘A *he* vessel from Mia: Beginning of abstract design in Western Zhou bronze’, a paper presented at the Midwest Art History Society 42nd Annual Meeting, March 26-28, 2015, Minneapolis Institute of Art

‘Qin Gold in the Overseas Collections’, a paper presented at *Qin and Rong: Ten Years of Excavating the Qin & Western Rong Culture*, a symposium held in conjunction with an exhibition of the same title at the Beijing University’s Sackler Museum, November 30-December 1, 2014

‘A Western Zhou bronze vessel *gui* with phoenix motifs from Mia’s collection’, a paper presented at the Midwest Art History Society 41st Annual Meeting, April 3, 2014, Saint Louis Art Museum

‘The Three Clarities in the Ming Daoist Painting’, a paper presented at *Homage to Tradition: A Symposium on East Asian Art in Honor of Professor Roderick Whitfield*, Chinese University of Hong Kong, December 13-15, 2012, Hong Kong

‘Qin Bronze: Impact from the Central Plains and the South’, a paper presented at *Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Culture*, an international symposium organized by the Minneapolis Institute of Art, October 27-28, 2013, Minneapolis

‘Qin bronze architectural fixtures at the Art Institute of Chicago’s collection’, a paper presented at *Qin and the Northern Steppe*, an international symposium organized by the Qin Shihuang Terracotta Warriors and Horses Museum, August 8-10, 2012, Xi’an, China

‘Qin yishu yizhe meijie jian de hudong, yinxiang yu jiaorong (Iconographic interaction between different mediums in Qin art)’, a paper presented at *Ruiguo wenwu ji zhou dai fengguo kaoguxue yanjiu guoji xueshu yantaobui lunwenji (The Cultural Relics of the Rui State Unearthed at Hancheng in Shaanxi)*, an international symposium organized by the Shanghai Museum, August 14, 2012, Shanghai

‘Rise from Barbarian Lands: Recent Discoveries in the Archaeology of Qin in Gansu’, a paper presented at *Innovations and Creativities in Ancient Qin*, a symposium co-organized by

the Art Gallery of New South Wales and The University of Sydney, December 4-5, 2010, Sydney

‘Qin Style Gold and Silver Ornaments in the Pierre Uldry Collection’, a paper presented at *Qin Metallurgy and its Archaeological Context*, organized by UCL and the Qin Shihuang’s Terracotta Warriors and Horses Museum, April 20-21, 2011, Xi’an, China

‘Buddhist Beliefs and Iconography in Sixth Century Shandong’, a paper presented at *Chinese Buddhist Art: New Directions & Perspectives*, organized by the Art Gallery of New South Wales and The University of Sydney, August 29-30, 2008, Sydney

‘In Pursuit of the Picturesque Quality: Jade Carving in Qianlong’s Era’, a paper presented at *Nature through Jade*, an international symposium organized by the Art Gallery of New South Wales, September 1, 2007, Sydney

‘Webs of Obligation: The Social Dimension of Calligraphic Art in Late Imperial China’, a paper presented at *When Art Met History: A Symposium on the Richard Fabian Collection*, organized by the Honolulu Academy of Arts, September 14-16, 2007, Honolulu

‘Civil Service Examination and Reciprocation: Catching a Glimpse of the Social History of Calligraphy Art in Qing Dynasty’, a paper presented at *Double Beauty II: International Conference on Couplets of the Qing Dynasty*, organized by The Chinese University of Hong Kong, March 16-17, 2007, Hong Kong

‘Eremitism in Chinese Landscape Painting of the Ming and Qing Dynasties’, a paper presented at *Mountain and Stream*, an international symposium organized by the National Museum of Victoria, May 27, 2006, Melbourne

‘Gu Kaizhi’s Vimalakirti and Two Popular Buddhist and Daoist Iconographic Formulae of the Southern and Northern Dynasties’, a paper presented at *Ancient Chinese Figure Painting from the Liaoning Museum and the Shanghai Museum*, organized by the Shanghai Museum, March 12-14, 2008, Shanghai

‘Literary Metonymy and the Illusory Spatial Time: A Study of the Fisherman/Recluse Theme in the Yuan Dynasty Painting’, a paper presented at *Symposium on Great Classics of Ancient Chinese Painting and Calligraphy*, organized by Shanghai Museum & the Palace Museum, December 28-29, 2005, Shanghai

‘Patterns of Eremitic Imagery in Ming and Qing Landscape Painting’, a paper presented at *Sacred Mountains as Areas of Retreat and Reclusion*, organized by the Honolulu Academy of Arts, September 11, 2004, Honolulu

‘An Iconographic Study of the Vimalakirti Scene in Early Chinese Buddhist Art’, a paper presented at the *International Conference on Chinese Buddhist Grotto Sculpture*, organized by the Longmen Grotto Research Institute, August 8-10, 2004, Luoyang, China

‘The Grotto-heavens in Chinese Painting’, a paper presented at *Fantastic Mountains in Chinese Painting and Culture*, an international symposium organized by the Art Gallery of New South Wales, March 12–13, 2004, Sydney

‘Decorative Motifs on the Newly Excavated 9th Century Changsha Ceramics’, a paper

presented at the Eighth Biennial Conference of Chinese Studies Association of Australia, July 10-12, 2003, Sydney

‘Fantastic Mountains in Chinese Painting’, a paper presented at the Annual Conference of the Art Association of Australia & New Zealand, December 6, 2002, Sydney

‘Leaning Upon an Armrest: Gu Kaizhi’s Vimalakirti and a Popular Daoist Iconographic Formula’, a paper presented at *The Admonitions Scroll: Ideals of Etiquette, Art and Empire from Early China*, an international symposium organized by The Percival David Foundation of Chinese Art and The British Museum, June 18-20, 2001, London

‘The Intermingled Religious Devotion and Art Expression in Northern Dynasties’, a paper presented at *Taoism and the Arts of China*, an international symposium organized by the Art Institute of Chicago, December 2-3, 2000, Chicago

‘Textual and Archaeological Evidence of the Heavenly Deity during the late Shang to Eastern Zhou Period’, a paper presented at *Art and Religion in Pre-Modern China*, an international symposium organized by the Department of Art and Archaeology, SOAS, University of London, January 3-5, 1997, London

d. Book Edited

Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Culture, proceedings of the international symposium held in conjunction with the exhibition, *China’s Terracotta Warriors: The First Emperor’s Legacy*, October 27-28, 2012, Minneapolis: Minneapolis Institute of Art, 2014, 240 pp

e. Books Translated

Wuliang ci: Zhongguo gudai huaxiang yishu de sixiang xing (The Wu Liang Shine: The Ideology of Early Chinese Pictorial Art), a book by Wu Hung, trans. with Cen He, Beijing: Sanlian Press, 2006, 369 pp

Hua fei hua: Xiangzheng zhubi shixue (Insubstantial Flowers: The Poetics of Symbolism), Beijing: Education & Tourism Press, 1991, 194 pp

FILMS & VIDEOS

‘Liu Dan, Of Us and Art’, a video on Liu Dan’s ink painting, Mia, September 2016

‘Chinese Archaic Bronzes from Mia Collection’, Mia, 2017, uploaded in Tencent’s QQ.com, China, May 18, 2017

‘Making of Power and Beauty in China’s Last Dynasty’, Mia, 2018

INVITED LECTURES (selected)

‘The making of “Power and Beauty in China’s Last Dynasty”’, University of Wisconsin-Stout, April 1, 2019

‘The making of “Power and Beauty in China’s Last Dynasty”’, Chengdu Municipal Museum, September 21, 2018, Chengdu, China

‘The making of “Power and Beauty in China’s Last Dynasty”’, Hubei Provincial Museum, September 20, 2018, Wuhan, China

‘Jade as Painting: Mia’s Collection of Chinese Jades from Qing Dynasty’, Western Michigan University, Kalamazoo, September 9, 2018

‘Power and Beauty in China’s Last Dynasty: A New Approach’, Western Michigan University, Kalamazoo, September 10, 2018

‘The making of “Power and Beauty in China’s Last Dynasty”’, Hunan Provincial Museum, March 10, 2018; Capital Museum, Beijing, March 12, 2018; Tianjing Art Museum, March 14, 2018; College of Fine Arts, Tsinghua University May 21, 2018; Chengdu Museum, September 21, 2018

Six lectures on Chinese bronzes, Guardian Institute, Beijing, May 20-23, 2018

‘Collection of Chinese Bronzes at the Minneapolis Institute of Art’, Tianjing Art Museum, March 14, 2018

‘Collection of Chinese Bronzes at the Minneapolis Institute of Art’, Hunan Provincial Museum, March 11, 2018

‘Shang and Zhou Bronzes from the Minneapolis Institute of Art’, Chengdu Museum, Sichuan, China, April 9, 2017

‘Stylistic Changes in Chinese Ritual Bronze of Shang and Western Zhou Dynasties’, Capital Museum, Beijing, October 12, 2016

‘Carved for the Imperial House: Chinese Jades in the Collection of Minneapolis Institute of Art’, National Museum of China, Beijing, September 12, 2015

‘Alfred Pillsbury’s Collection of Ancient Chinese Bronzes’, Oriental Ceramic Society, London, June 16, 2015

‘Opportunities and Challenges of Traveling Exhibitions from China’, British Museum, December 6, 2014

‘Unmasked: Mysteries of Ancient Shu Kingdom and its Bronze Art’, Houston Museum of Natural Science, June 2, 2015

'Iconographic interaction between different mediums in Qin art', Research Center for Science Technology and Civilization, University of Science and Technology Beijing, November 28, 2014

'The most Updated Report on the Recent Finds in the First Emperor's Tomb Complex', The Children's Museum of Indianapolis, August 20, 2014

HONOURS

Fantastic Mountains: Chinese Landscape Painting from the Shanghai Museum, winner of the Melbourne University Prize of Art Association of Australia & New Zealand for Best Large Catalogue 2004

The Asian Collections: Art Gallery of New South Wales, winner of the Sydney University Power Institute Prize of Art Association of Australia & New Zealand for Best Book 2004

The Poetic Mandarin: Chinese Calligraphy from the James Hayes Collection, winner of the University of Western Australia Prize of Art Association of Australia & New Zealand for Best Small Catalogue 2006

GRANTS RECEIVED

NEA Planning Grant 2017-18 in support of the Exhibition Project: *Re-envisioning Buddhist Art* (Collaborator)

The Robert H. N. Ho Family Foundation Planning Grant 2017-18 for the exhibition project, *Re-envisioning Buddhist Art* (Collaborator)

The Bei Shan Tang Foundation Grant 2015-18 in support of the research, interpretation, publication, and exhibition of Mia's collection of archaic Chinese bronzes

The Henry Luce Foundation Grant 2014-18 for "Mapping Traditions through the Vehicles of Arts", a consortia project of the University of Minnesota, Carleton College, St. Olaf College, St. Thomas University, Macalester College, College of Saint Benedict / Saint John's University, and the Minneapolis Institute of Art (Collaborator)

NEH Planning Grant 2014-16 in support of the research, interpretation, publication, and exhibition of Mia's collection of archaic Chinese bronzes

The E. Rhodes and Leona B. Carpenter Foundation Grant 2014-16 for researching, interpreting, publishing and exhibiting Mia's collection of archaic Chinese bronzes

The Blakemore Foundation Grant 2013-15 for researching, interpreting, publishing and exhibiting Mia's collection of archaic Chinese bronzes

The Henry Luce Foundation Grant 2013-15 for researching, interpreting, publishing and exhibiting Mia's collection of archaic Chinese bronzes

Chiang Ching-Kuo Foundation Grant 2010 for *Innovations and Creativity in Ancient Qin*, an international symposium co-organized by the Art Gallery of New South Wales and the University of Sydney

Australia-China Council Grant 2010 for *Innovations and Creativity in Ancient Qin*, an international symposium organized by the Art Gallery of New South Wales

Chiang Ching-Kuo Foundation Grant 2007-2008 for *Chinese Buddhist Art: New Discoveries and Perspectives*, an international symposium co-organized by the Art Gallery of New South Wales and the University of Sydney

Australia-China Council Grant 2007 for *Nature through Jade*, an international symposium organized by the Art Gallery of New South Wales

Australia-China Council Grant 2006 for the scholarly exchange program between the Art Gallery of New South Wales and the Hong Kong Chinese University

Australia-China Council Grant 2005 for the publication of *Poetic Mandarin: Chinese Calligraphy from the James Hayes Collection*, Art Gallery of New South Wales