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Education

Ph.D. University of California, Berkeley, History of Art, 1979.
Dissertation: Wang Meng's "Pien Mountains": The Landscape of Eremitism in
Later Fourteenth Century Chinese Painting.
Advisor: James Cahill.

Inter-University Program for Chinese Language Studies in Taipei, Taiwan, 1972-74.

M.A. University of California, Berkeley, History of Art, 1972.

B.A., University of California, Los Angeles, Art History, 1970.

Academic Positions

Chair, Department of Art & Art History, Stanford University, 2009-2010.

Christensen Fund Professor in Asian Art, Stanford University, 2003 – present.

Professor, Department of Art & Art History, Stanford University, 2002.

Chair, Department of Art & Art History, Stanford University, 1995 – 2002.

Associate Professor, Stanford University, Department of Art, 1989 - 2002.

Chair, Department of Art History, School of Fine Arts, University of Southern California,
1985-86, 1987-88.

Associate Professor, School of Fine Arts, University of Southern California, 1984-89.

Assistant Professor, School of Fine Arts, University of Southern California, 1983-84.

Assistant Professor, Department of Art History and Archaeology, Columbia University
in the City of New York, 1979-83.

Academic Honors and Awards

Stanford Humanities Center Fellow, 2012-13, 1993-94.

Shimada Prize Lecturer in Asian Art, Nelson-Atkins Museum, Kansas City, 1994.

National Academy of Sciences, Committee on Scholarly Communication with the People's Republic of China Grant, 1992-93.

Chiang Ching-kuo Foundation Summer Program for Scholars at the Inter-University Program for Chinese Language Studies, Taipei, Taiwan, Summer, 1992.

College Art Association of America, Millard Meiss Publication Fund Subsidy (for *Boundaries of the Self: Chinese Portraits, A.D. 1600-1900*), 1990-91.

American Council of Learned Societies, Mellon Fellowship for Chinese Studies, 1986-87.

University of Southern California Fund for Innovative Teaching course development grant, Summer 1987.

University of Southern California Faculty Research and Innovation Fund Research Grant, 1985-86.

National Academy of Sciences Committee on Scholarly Communication with the People's Republic of China Exchange Program, Fall 1982.

National Endowment for the Humanities, Fellowship for Independent Study and Research, 1982-83.

Columbia University Council for Research in the Humanities Research Grants: Summer 1981; Summer 1980..

Publications

Books:

(Co-author, with Robert L. Thorp) *Chinese Art and Culture* (New York: Abrams/Prentice-Hall, 2001).

Chinese edition: *Zhongguo yishu yu wenhua* 中國藝術與文化(Beijing: Shijie tushu chuban gongsi Beijing gongsi, 2010).

Boundaries of the Self: Chinese Portraits, 1600-1900 (New York: Cambridge University Press, 1992).

Co- General Editor, with James Cahill and Xue Yongnian: *New Interpretations of Ming and Qing Painting: the Collections of the Central Academy of Fine Arts and Central Academy Affiliated Middle School, Beijing* (Shanghai: People's

Fine Arts Press, 1994): "Introduction," pp. 6-7, and four catalogue entries, Cat. nos. 25, pp. 41-43; no. 71, p. 98 ; no. 92, pp. 122-23; no., 100, pp. 132-4.

Exhibition Catalogue Essays and Entries:

"Modern Passages: Chinese Ink Painting in an Era of Transformation" essay for the *Tracing the Past, Initiating the Future* exhibition catalogue (Stanford: Cantor Center for Visual Arts, 2010), pp. 39-51.

"Facing the Modern: Wu Changshuo and the Spaces of Portraiture," essay for the *Tracing the Past, Initiating the Future* exhibition catalogue (Stanford University: Cantor Center for Visual Arts, Stanford University, 2010) pp. 55-58.

"Afterlives: Image and Identity between Jin Nong and Luo Ping," essay for Kim Karlsson, Alfreda Murck, and Michele Matteini, ed., *Eccentric Visions: The Worlds of Luo Ping* (Zurich: Museum Rietberg, 2009), pp. 30-37.

"Brightness and Shadows: The Politics of Painting at the Ming Court," essay in He Li and Michael Knight, ed, *Power and Glory: Court Arts of China's Ming Dynasty* (San Francisco: Asian Art Museum of San Francisco, 2008), pp. 183-201.

"Temporalities in Early Twentieth Century Chinese Painting," in *Chinese Painting on the Eve of the Communist Revolution: Chang Shu-chi and his Collection* (Stanford, CA: Iris and B. Gerald Cantor Center for Visual Arts, 2006), pp. 1-2.

The Southern Metropolis: Pictorial Art in 17th Century Nanjing,
Editor and exhibition curator (Cantor Center for Visual Art,
Stanford University, 2002).

"Preface," (co-author, with James Cahill), *Gugong bowuyuancang Ming Qing huihua* ("Ming and Qing Paintings in the Collection of the Palace Museum Beijing"), (Beijing, Forbidden City Press, 1994), p. 9.

Academic Painting of the Ch'ing Period, Catalogue of an exhibition at the
University Art Museum, Berkeley, January-March 1975 (typescript).

Journal Articles and Book Chapters:

"Apparatus and Economies in Cultural Exchange with Yuan-Ming China," in Ulrich Pfisterer and Matteo Burioni ed., *Kunstgeschichte der Vier Erdteile / Art History of the Four Continents: The Dynamics of Cultural Exchange: 1300-1650*, (Darmstadt: Wissenschaftliche Buchgesellschaft) forthcoming.

"Hybrid Spaces of Encounter in the Qing Era," in Petra Chu and Ding Ning, ed., *Qing Encounters* (Los Angeles: Getty Research Institute) in press.

- “Multi-medium, Site, and Dream-World: Shanghai Pictorials of the 1920s and 1930s,” *Journal of Art Studies* 藝術學研究, Vol. 12 (September 2013): 171-214.
- “Patrimonies in Press: Art Publishing, Cultural Politics, and Canon Construction in the Career of Di Baoxian (1873-1941)” in Joshua A. Fogel, ed., *The Role of Japan in Modern Chinese Art (New Perspectives on Chinese Culture and Society)* (Berkeley: University of California Press, 2012), pp. 244-272.
- "Canon, Classification, and Genre Theory in Chinese Art, " in Martin Powers and Katherine Tsiang, ed., *Blackwells Companion to Chinese Art*, (London, Macmillan, in preparation) Tsiang, ed., *Blackwells Companion to Chinese Art*, (London, Macmillan, in preparation)
- "Hiding in Plane Sight: Accommodating Incompatibilities in Early Modern Pictures,” in David Porter, ed., *Comparative Early Modernities* (London: Palgrave MacMillan, 2012), pp. 125-164.
- “Making Natural Languages in Contemporary Chinese Art,” in Roger Ames and Hsingyuan Tsao ed., *Xu Bing and Contemporary Chinese Art: Cultural and Philosophical Reflections* (Albany: SUNY Press, 2011), pp. 95-115.
- “Narrative and Metanarrative in Chinese Painting Studies,” in Jason C. Kuo, ed., *Stones from Other Mountains: Chinese Painting Studies in Postwar America* (Washington, D.C.: New Academia Publishing, 2009): pp. 167-198.
- “Decentering Yuan Painting” *Ars Orientalis*, Vol. 37 (2009) Special issue on *Current Directions in Yuan Painting Conference Papers*, pp. 195-212.
- “The Ends of Chinese Painting,” in Naomi Noble Richard and Donald E. Brix, ed., *The History of Painting in East Asia: Essays on Scholarly Method. Papers Presented for an International Conference, National Taiwan University* (October 4-7, 2002) (Taipei: Rock Publishing International, 2008), pp. 509-526.
- “Copies, Methods, Histories: A Discussion of East Asian Art with Richard Vinograd,” in *In Relation: Chicago Art Journal* (2008): 100-114.
- “Strategic Landscapes.” *Studies on 20th Century Shanshuihua* (Shanghai: Shanghai shuhua chubanshe, 2006), pp. 292-302.
- “Collecting in Public: Di Pingzi (1872-1941) and the Mediation of Painting in Early Twentieth-Century China,” paper presented at the *Conference on Elegant Gathering: Art, Politics and Collecting in China*, UC Berkeley, May 12 and 13, 2006 (published on conference website)
- “Afterword: Re-Placing Chinese Painting, “ in Jason C. Kuo, ed., *Discovering Chinese Painting: Dialogues with Art Historians* (2nd ed., Dubuque, Iowa: Kendall-Hunt Publishing, 2006), pp. 173-182.

- “Opening Remarks: Re-Placing Contemporary Chinese Art,” in *Yishu: Journal of Contemporary Chinese Art* (June 2005) pp. 6-9.
- “Preface,” in Wan Qingli, *Bing fei shuai luo de bai nian : shi jiu shi ji Zhongguo hui hua shi* [*The century was not declining in art : a history of nineteenth-century Chinese painting*] (Taipei: Xiong shi tu shu gu fen you xian gong si, 2005).
- “Fan Ch’i (1616-after 1694): Place-Making and the Semiotics of Sight in Seventeenth-Century Nanching,” in *Mei-shu-shih yen-chiu chi-k’an (Journal of Research in Art History/T’ai-ta* (Taiwan University) *Journal of Art History*, vol. 14 (2003): 129-157.
- “Cultural Spaces and the Problem of a Visual Modernity in the Cities of Late Ming Chiang-nan,” in *Papers from the Third International Conference on Sinology, History Section* (Taipei,: Institute of History and Philology, Academia Sinica, 2002) pp. 327-60.
- “Visibility and Visuality: Painted Women in Late Nineteenth-Century Shanghai,” in Lu Fusheng, ed., *Studies on Shanghai School Painting* (Shanghai: Shanghai Calligraphy and Painting Press, 2001), pp. 1073-1101.
- “Relocations: Spaces of Chinese Visual Modernity,” in Maxwell K. Hearn and Judith G. Smith, ed., *Chinese Art: Modern Expressions* (New York: The Metropolitan Museum of Art, 2001), pp. 162-181.
- “Richard Vinograd,” in Jason C. Kuo, ed., *Discovering Chinese Painting: Dialogues with American Art Historians* (Dubuque, Iowa: Kendall/Hunt, 2000), pp. 131-139.
- “Satire and Situation: Images of the Artist in Late Nineteenth-Century China,” in Ju-hsi Chou, ed., *Art at the Close of China's Empire*. Phoebus , vol. 8 (1998), pp. 110-133.
- "Origins and Presences: Notes on the Psychology and Sociality of Shih-t'ao's Dreams," *Ars Orientalis* XXV (1995), 61-72.
- "Toward New Views of Ming and Qing Painting," *China Exchange News*, Vol. 23, No. 3 (Fall 1995), pp. 10-13.
- “Art Historical Topologies,” *Art Bulletin* LXXVI/4 (Winter, 1994), pp. 593-95.
- “Is There a Mind in the Text?” in “Bridging the Gap”: Where Cognitive Science Meets Literary Criticism,” *Stanford Humanities Review, Supplement*, Vol. 4, No. 1 (Spring 1994):118-120.
- "Structures of Significance in Chinese Landscape Painting and Theory: Five Dynasties through Northern Sung," *Papers of the Interdisciplinary Conference on Mountains and the Cultures of Landscape in China*, University of California, Santa Barbara and the Santa Barbara Museum of Art

(January 1993).

"China: Portrait Painting," *The Dictionary of Art* (Macmillan Publishers Limited, London and New York, 1996), vol. 6, pp. 811-814,.

"Luo Ping," *The Dictionary of Art* (Macmillan Publishers Limited, London and New York, 1996) vol. 19, pp. 802-803.

"Wang Meng," *The Dictionary of Art*, (Macmillan Publishers Limited, London and New York), vol. 32, pp. 845-847.

"Vision and Revision in Seventeenth-Century Painting," in Wai-ching Ho, ed., *Proceedings of the Tung Ch'i-ch'ang International Symposium* (Kansas City: The Nelson-Atkins Museum of Art, 1991), ch. 18, pp. 1-28.

"Private Art and Public Knowledge in Later Chinese Painting," in Susanne Kuchler and Walter Melion, eds., *Images of Memory: On Remembering and Representation* (Washington and London: Smithsonian Institution Press, 1991), pp. 176-202, 242-246.

"Figure, Fiction and Figment in Eighteenth-century Chinese Painting," *Chinese Painting Under the Qianlong Emperor: The Symposium Papers in Two Volumes*, *Phoebus*, vol. 6, no. 2 (1991), pp. 209-227.

"Situation and Response in Traditional Chinese Scholar Painting," *The Journal of Aesthetics and Art Criticism*, XLVI/3 (Spring 1988), 365-374.

"Historical Study of Traditional Painting," *China Exchange News*, Vol. 11, No. 4 (December 1983), 5-7.

"Family Properties: Personal Context and Cultural Pattern in Wang Meng's Pien Mountains of A.D. 1366," *Ars Orientalis* XIII (1982), 1-29.
[Chinese translation in *New Art: Journal of the Zhejiang Academy of Fine Arts*, 1990, no. 4.]

"New Light on Tenth-Century Sources for Landscape Painting Styles of the Late Yüan Period," *Suzuki Kei Sensei Kanreki-kinenkai: Chugoku Kaigashi ronshu* [Collected Essays on the History of Chinese Painting in Honor of Professor Suzuki Kei] Institute of Oriental Culture, Tokyo University, 1981, pp. 1-30.

"Some Landscapes Related to the Blue-and-Green Manner from the Early Yüan Period," *Artibus Asiae*, XLI, 2/3 (1979), 101-31.

"River Village -- the Pleasures of Fishing and Chao Meng-fu's Li-Kuo Style Landscapes," *Artibus Asiae*, XL, 2/3 (1978), 124-34.

"Reminiscences of Ch'in-huai: Tao-chi and the Nanking School," *Archives of Asian Art* XXXI (1977-78), 6-13.

Conferences Organized:

“Performing the Modern: The Politics of Culture and the Arts in Early Twentieth-Century China,” international symposium, Stanford University, February 19-21, 2010.

“Displacements: Transcultural Encounters in Contemporary Chinese Art” , international symposium, Clark Center, Stanford University, January 28, 2005.

Organizer, graduate student workshop on contemporary Chinese art, January 29, 2005, Stanford University Dept. of Art & Art History.

Organizer, “Visualizing the Chinese City,” Center for East Asian Studies Colloquium Series, Winter, 2002.

Co-organizer, international symposium on New Understandings of Ming and Qing Painting, Central Academy of Fine Arts, Beijing, 1994

Exhibitions Curated:

Chinese Painting on the Eve of the Communist Revolution , executive curator, Cantor Arts Center, 2004-2006 (exhibition summer 2006)

The Southern Metropolis: Pictorial Art in 17th Century Nanjing, co-curator, 2002.

New Understandings of Ming and Qing Painting, Museum of the Central Academy of Fine Arts, Beijing, co-curator, 1994.

Invited Papers for Conferences, Symposia, and Lecture Series:

“Imperial Enactments: Scenes and Screens,” invited paper for the Bernhard Karlgren Workshop on *The Arts of Imperial Portraiture and the Cultural Construal of the Self*, Swedish Collegium for Advanced Study, Uppsala University, May 15 2014.

Panel Chair and Discussant, “Giuseppe Castiglione and Qing Visual Narrative Revisited, 1730-1700,” Association for Asian Studies Annual Conference, Philadelphia, PA, March 30, 2014.

“Early Modern Enterprises of Interaction: Motives, Mechanisms, and Mediations,” Keynote paper at the “Interactions in Art: East Asia and Europe, 1600-1800,” workshop, Institute of Modern History, Academia Sinica, Taipei, Dec. 16-17, 2013.

“Art Historical Painting Narratives in the Museum,” paper presented at the Reorganizing Chinese Painting History International Conference, National Art Museum of China, Beijing, July 8-10, 2013.

“Accommodating Incompatibilities in Early Modern Pictures,” lecture at the Art History Research Institute, Palace Museum Beijing, June 20, 2013,

“Hybridity as History in the Qing Era.” Keynote address, *International Conference on Qing Encounters*, co-sponsored by the Getty Research Institute and Beijing University, Beijing University, October 10-13, 2012.

“Making Places: Site-Specific Themes in Chinese Landscape Painting,” and “Canonicity and Heterodoxy in Chinese Figure Painting,” lectures presented at The Institute for Humanities Research at Arizona State University/ The Roy and Marilyn Papp-ASU-Phoenix Art Museum-Asian Arts Council *Unrolling the Scrolls* Program, March 28-29, 2012.

“Classification, Genre Theory, and Canonicity in Chinese Art,” paper presented at the *Room for Another View* International Symposium, University of Michigan, February 10-11, 2012.

“Landscape as Monument,” paper presented at the *Landscape Reborn* international symposium, School of Oriental and African Studies, University of London, November 4-5, 2011.

Keynote Address, *International Symposium on the Art of Qi Baishi*, Beijing Academy of Painting, Beijing, October 14-17, 2010.

"The Productivity of the Traditional in Modern Chinese Art," paper presented at the *International Symposium on Art Theory*, Central Academy of Fine Arts, Beijing, May 13-16, 2010.

“The Role of Archaeology in Chinese Painting Studies,” paper presented at the *First Joint Conference of the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, and Stanford University Archaeology Program*, Beijing, China, May 25-26 2009.

“Set Pieces: The Semiotics and Erotics of Things in Illustrations of Jin Ping Mei,” paper presented at the *Representing Things* international symposium, Department of Art History, Yale University, April 23-25, 2009.

“Hiding in Plane Sight: Accommodating Incompatibilities in Early Modern Pictures,” paper presented at the *Comparative Early Modernities, 1100-1800 international* symposium, Department of Comparative Literature, University of Michigan, Ann Arbor, April 17-18, 2009.

Visiting Professorship, University of Colorado, Department of Art and Art History, April 13-15, 2009.