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EDUCATION

Ph.D., History of Art, Yale University, 2005

M.A., History of Art, Yale University, 2001

M.Phil., History of Art, Yale University, 2001

M.A., History of Art, National Taiwan University, 1996

B.S., Chemical Engineering, National Taiwan University, 1992

DISSERTATION

“Surreptitious Appropriation: Ren Bonian (1840-1895) and Japanese Culture in Shanghai, 1842-1895.” Richard M. Barnhart, advisor.

AREAS OF SPECIALIZATION

- Qing Court Material and Visual Culture
- Sino-Japanese Art and Printing Cultural Exchanges
- Global Circulation of Images, especially between Europe and China in the 18th century, and between Japan and China in the 19th century.
- Chinese Painting History

FELLOWSHIPS/ AWARDS/INVITED VISITING APPOINTMENTS:

- Burke Fellow in the Conservation of Cultural Heritage in Japan and Italy, Italian Academy for Advanced Studies Institute for Advanced Study, Columbia University, 2024/9/1-2024/12/31
- Career Development Award from Academia Sinica, 2019-2023

- Hulsewe-Wazniewski Visiting Professor, Leiden University, Netherlands, 2018/04 (for other important scholars who have received this honor, see: <https://www.hulsewe-wazniewski.nl/activities/>)
- Zurich Financial Services Endowed Member, School of Historical Studies, Institute for Advanced Study, Princeton, U.S.A., 2016-2017
- Harvard-Yenching Institute Visiting Scholar, 2016-2017 (declined, due to the time conflict with IAS fellowship)
- Junior Research Investigators Award from Ministry of Science and Technology, Taiwan, 2015-2018
- Heinz Goetze Visiting Professor for Chinese Art History, Institute of East Asian Art History, Center for East Asian Studies at Heidelberg University, Oct, 22, 2012-Nov. 22, 2012 (appointed as the second Heinz Goetze Visiting Professor; the first was Dame Jessica Rawson of Oxford University, recipient of the 5th Tang Prize in Sinology [2022], which is considered by some to be the "Nobel Prize of Sinology".)
- Grants for Research Projects from National Council of Science, Taiwan, 2006-2027 (except the year 2007)
- Foreign Researcher, Institute of Advanced Studies on Asia, The University of Tokyo, Feb 2011
- Non-residential Post-doctoral Fellowship, J. Paul Getty Center, Los Angeles, 2006-2007.
- Jane and Morgan Whitney Art History Fellowship, The Metropolitan Museum of Art, 2002-2003
- Chiang Ching-kuo Foundation Doctoral Dissertation Fellowship, 2000-2001.
- Henry Hart Rice Research Fellow at the Yale Center for International and Area Studies, 2000-2001.
- Yale University Fellowship, 1996-1999.

CAREER:

- Associate Researcher, Institute of Modern History, Academia Sinica, 2015/3-now
- Adjunct Associate Professor, Graduate Institute of Art History, National Taiwan University, 2019-now
- Adjunct Associate Professor, Graduate Institute of Art History, National Normal University, Taiwan, 2015-now

- Adjunct Associate Professor, Dept. of Fine Arts, Taipei National University of the Arts, 2015-2018
- Assistant Research Fellow, Institute of Modern History, Academia Sinica, 2010/7-2015/3
- Assistant Curator, Dept. of Painting and Calligraphy, National Palace Museum, 2003-2010
- Adjunct Assistant Professor, Dept. of Fine Arts, Taipei National University of the Arts, 2005-2015
- Teaching Assistant, Dept. of History of Art, Yale University, 1998-1999.

INVOLVEMENT WITH LEARNED SOCIETIES AND JOURNALS:

1. Convenor of “Western Learning and China” Research Group, Institute of Modern History, Academia Sinica, 2019-2022: <https://westernandchina.wixsite.com/researchgroup>
2. Reviewer for 2018 22nd Biennial Conference of the European Association for Chinese Studies
3. Reviewer for 2020 23rd Biennial Conference of the European Association for Chinese Studies
4. Member of the Project Review Board, Ministry of Science and Technology, Taiwan, 2018-2021
5. Member of the Editorial Board, *Journal of the Art Studies*, National Central University, Taiwan
6. Member of the Editorial Board, *Research on Women in Modern Chinese History*, Institute of Modern History, Academia Sinica, Taiwan
7. Acquisition Reviewer for the National Palace Museum, Taiwan

COURSES TAUGHT

“Chinese Modern Art Seminar,” “Qing Court Painting from a Global Perspective Seminar,” “Japan in China Seminar,” “Chinese Art and Global Trade Seminar,” “New Trends in the Study of Chinese Painting Seminar,” “Forgeries, Falsehood, Art-making and Knowledge Production: from Early Modern China to the Globalized Contemporary Seminar,” “Song Painting Seminar,” “Introduction to Traditional Documentary Sources in Chinese Art Seminar,” “Early Modern European Collections of Chinese Arts and Chinoiserie,” etc.

EXHIBITIONS CURATED

1. *Policy, Memory, and Material Experience: Labay Eyong and the Era of American Aid*, Nov. 23-Dec. 23, 2022, Archives, Institute of Modern History, Academia Sinica
2. *Fineries of Forgery: Suzhou Fakes and Their Influence in the 16TH to 18th Century*, co-curated with Li-chiang Lin and Shih-hua Chiu, National Palace Museum, Taipei, 2018.

3. *Late Qing Prints from the Kunstkamera Collection in St. Petersburg*, Humanity and Social Science Library, Academia Sinica, 2017
4. *Tracing the Che School in Chinese Painting*, co-curated with Chen Jie-jin, National Palace Museum, Taipei, 2008

INVITED TALKS (selected):

“Miniature on the Move: Yao Wenhan’s Qingming Shanghe Tu,” presented in conjunction with the exhibition *Une Passion Chinoise: La Collection de Monsieur Thiers* at the Musée du Louvre; talk delivered at the Musée national des Arts asiatiques – Guimet, May 19, 2025.

“The Visual Turn in 18th-Century China: From Memory Palace to the Power of Images,” by The Center for Chinese Studies and UC Berkeley’s Department of Art History, UC Berkeley, March 25, 2025 (<https://events.berkeley.edu/ccs/event/290652-the-visual-turn-in-18th-century-china-from-memory>)

“Making “Likeness” as a New Paradigm: A Representational Turn in Visual Culture at the Qianlong Court,” January 11th, 2024, Seoul National University

Keynote Speech “Making “Likeness” as a New Paradigm: A Representational Turn in Visual Culture at the Qianlong Court,” for the International Conference “Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture,” May 13-15, 2021 : <https://architexturez.net/pst/az-cf-218979-1616040541>

“Mediating Tradition: Japanese Copperplate Printing and Art Reproduction in 1880s Shanghai,” for 2020 Sydney Asian Art Series: Art and Technology, The Power Institute, University of Sydney, Nov. 10, 2020. <https://www.powerpublications.com.au/yu-chih-lai/>

“Seeing Gender: New Perspectives on Modern Chinese Art,” Murray Edwards College, University of Cambridge, June 24, 2019

“The Relationship between the Production of the Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Qing Dynasty in the Qing Court and the So-called Export Paintings,” Art Museum, The Chinese University of Hong Kong, April 26, 2019.

“Hokusai in Shanghai and Japanese Elements in Ren Bonian’s Art,” Art Museum, The Chinese University of Hong Kong, April 26, 2019.

“Visual Governance from a Global Perspective: A Case Study on the High Qing Court,” The 11th International Academic Lecture, Lee & Won Foundation, Sept 21, 2019, National Museum of Korea

Keynote Lecture, “Art, Knowledge, and Politics in the 18th-Century Qianlong Court,” for the Asian Art Society for its centenary celebration, Rijksmuseum, Amsterdam, April 21, 2018

“The Encountering between *Baimiao* and European Drawings,” China Workshop Project, New York University, New York, May 5, 2017

“Manchu Roots: Imperial Politics, Image Discourse, and European Botanical Studies at the Qianlong Court,” Visual and Material Perspectives on East Asia Talk Series, Chicago University, April 18, 2017

CONFERENCES/WORKSHOPS ORGANIZED (selected)

Explore Workshop on “Critical Terms for Critical Ideas in Manchu: Lexical Formation and Cultural Remaking in the Qing Empire,” March 25, 2022, Institute of Modern History, Academia Sinica.

Workshop on “Introduction to the Paintings of Chosŏn Korea in One Day,” Dec. 18, 2020, Institute of Modern History, Academia Sinica

Laboratory Workshop on “Material Culture and Community Formation: Experience of Objects through Sensory Perception,” June 22-June 27, 2020, co-sponsored by Institute of Modern History, Academia Sinica; Institute of History and Philology, Academia Sinica, National Dong Hwa University.

International Conference on “Reordering the Natural World: Animals, Plants, and the Natural Environment,” Nov. 28-30, 2019, co-organized with Leiden University, sponsored by NWO-MOST JOINT SEMINAR.

International Conference on “Illustrated Regulations for Ceremonial Paraphernalia of the Imperial Qing Dynasty,” Aug. 22-23, 2019, sponsored by Institute of Modern History, Academia Sinica; Institute of Art History, National Taiwan University; Art Museum, The Chinese University of Hong Kong

International Workshop on “The Japanese Kanō school of Painting and China,” Aug. 27, 2019, Institute of Modern History, Academia Sinica

International Conference on “Falsehood, Forgery, and Knowledge Production in Early Modern World: A Comparative Perspective from Studies on Ming-Qing China to Global History,” April 9-10, 2018, sponsored by Institute of Modern History, Academia Sinica; Institute of History and Philology, Academia Sinica; National Palace Museum; Institute of Art History, National Taiwan Normal University.

International Workshop on “Forgeries and Cultural Mediations: Suzhou Commercial Paintings,” Dec. 21, 2017, sponsored by The Committee for Promotion of Ming-Qing Studies, Academia Sinica; National Palace Museum

International Workshop on “Imperial Form: Style, Technology, and Materiality in the Qing Court Workshop,” July 25-26, 2016, sponsored by Institute of Modern History, Academia Sinica; The Committee for Promotion of Ming-Qing Studies, Academia Sinica

International Conference on “Seeing and Touching Gender from Late Imperial to Modern China,” Dec. 17-18, 2014, sponsored by Institute of Modern History, Ministry of Science and Technology, Taiwan

International Workshop on "Exotica and Emperorship at the Qing Court,” Sept. 23, 2011, sponsored by Institute of Modern History, Academia; The Committee for Promotion of Ming-Qing Studies, Academia Sinica

PUBLICATIONS (abridged list)

Books and Edited Special Issues:

A Boundary-Crossing History of Chinese Art (Kuajie de zhongguo meishu shi) (Hangzhou: Zhejiang University Press, 2022)

Seeing: 48 Object Readers and Their World (Wujian: Sishi ba wei wujian yue du zhe, yu tamen suojian de shijie) (Taipei: Panorama publishing, 2022) (edited)

Seeing and Touching Gender: New Perspectives in Modern Chinese Art (Kanjian yu chupeng xingbie: jinxian dai zhongguo yishu shi xin shi ye) (Taipei: Rock-Publishing, 2020), co-edited with Dorothy Ko (Professor of History, Columbia University) and Aida Yuen Wong (Nathan Cummings and Robert B. and Beatrice C. Mayer Professor of Fine Arts and East Asian Studies, Brandeis University).

Special Issues on “*Illustrated Regulations for Ceremonial Paraphernalia (Huangchao liqi tushi)*,” *The National Palace Museum Research Quarterly*, 37:2 (2020), 37:3(2020), 37:4(2020)

Fineries of Forgery: Suzhou Fakes and Their Influence in the 16TH to 18th Century (Taipei, National Palace Museum, 2018) (*Wei hao wu: 16-18 shiji “Suzhou pian” ji qi yingxiang*), co-authored with Li-chiang Lin and Shih-hua Chiu

Tracing the Che School in Chinese Painting (Zhuisuo zhe pai) (Taipei: National Palace Museum, 2008), co-authored with Chen Jie-jin.

Contributions to Edited Volumes (Selected):

Sur le Fleuve, le Jour de la Fête de Qingming,” *Une Passion Chinoise: La Collection de Monsieur Thiers* (Paris: Musée du Louvre, 2025), pp. 100-112.

“Mediating Tradition: Japanese Copperplate Printing and Art Reproduction in 1880s Shanghai,” in Melanie Trede, Christine Guth, and Mio Wakita eds., *Japanese Art – Transcultural Perspectives* (Brill, 2025), pp. 304-329.

“From Commercialism to Cultural Politics: Revitalizations of Xiqing Antiquities from the Late Qing to the Republican Era,” in Joan Judge and Joachim Kurtz eds., *The Sinosphere and Beyond: Essays in Honor of Joshua Fogel* (De Gruyter Brill, 2024), pp. 329-345.

“Duanfang: Manchu Statesman, Reformer and Art Connoisseur,” in Jessica Harrison-Hall and Julia Lovell eds., *Creators of Modern China: 100 Lives from Empire to Republic 1796-1912* (London: Thames&Hudson/ The British Museum, 2023), pp. 292-296.

“Traditional Leisure in a Globalized Age: Selling and Consuming Japanese Illustrated Books in 1880s Shanghai,” in Wagner, Rudolf G., Yeh, Catherine V., Menegon, Eugenio, Weller, Robert P. (eds.), *Testing the Margins of Leisure Case Studies on China, Japan, and Indonesia* (Heidelberg: Heidelberg University Publishing, 2019)

“Knowledge, Imagination and Cultural Exchanges: The Illustrations of Nature Creatures of in Verbiest’s World Map of 1674 (Zhishi, xiangxiang yu jiaoliu: Nan huai ren “Kunyu quantu” zhi shengwu chahui yanjiu),” in Dong Shaoxin ed., *Feeling the Same Way: Senses and Feelings in the Context of Chinese-Western Cultural Exchanges (Gan tong shen shou: Zhongxi wenhua jiaoliu Beijing xia de ganguan yu ganjue)* (Shanghai: Fudan University, 2018), 141-182.

“Suzhou Pian and the Formation of Qing Court Painting (*Suzhou pian yu Qinggong yuanti de chengli*),” *Fineries of Forgery: Suzhou Fakes and Their Influence in the 16th to 18th Century* (Taipei, National Palace Museum, 2018), pp. 387-409.

“Domesticating the Global and Materializing the Unknown: A Study on Album of Beasts at the Qianlong Court,” in Anna Grasskamp, Monica Juneja eds., *EurAsian Matters: China, Europe, and Transcultural Object, 1600-1800* (Transcultural Research - Heidelberg Studies on Asia and Europe in a Global Context Series, Switzerland: Springer, 2018), pp. 125-174.

“Costuming the Empire: A Study on the Production of Tributary Paintings at the Qianlong Court in 18th Century China,” in Lynda Klichand Tara Zanardi eds., *Visual Typologies from the Early Modern to the Contemporary: Local Contexts and Global Practices* (New York: Routledge, 2018), pp. 90-103.

“Hokusai à Shanghai: Ren Bonian et la Culture Populaire Japonaise,” *L’école de Shanghai : 1840-1920, Peintures et calligraphies du musée de Shanghai* (Paris: Paris Musées, 2013), pp. 26-37

“Historicity, Visuality and Patterns of Literati Transcendence: Picturing the Red Cliff,” in Shane McCausland and Hwang Yin eds., *On Telling Images of China: Essays in Narrative Painting and Visual Culture* (Hong Kong: Hong Kong University Press, 2013), pp. 177-212.

“Tea and the Art Market in Sino-Japanese Exchanges of the Late Nineteenth Century: The Case of Sencha and Seiwan Meien Zushi,” in Joshua A. Fogel, ed., *The Role of Japan in Modern Chinese Art* (Berkeley: University of California Press, 2012).

Journal Articles (peer reviewed) :

“The Practice of “Painting Academy” at the Kangxi Court and the Foundation of the Qing Court Style in the High Qing Period: A Case Study of Jiang Tingxi and his Team (*Kangxi chao gongting huayuan de yunzuo yu shengqing yuanti de dianli: yi Jiang Tingxi tuandui wei zhongxin*),” *Journal of Art Studies*, no. 31 (Dec. 2022), pp. 1-106.

“The Disappearing History of the Zhe School Painting and the Multiple “Antiquities” (*Xiaoshi de Zhepai yu wan Ming de duochong “gudai”*)” in the Late Ming Period,” *Art Panorama*, no. 8 (2021), pp. 16-27.

““Illustrations” and the Rites: The Formation of *Illustrated Regulations for Ceremonial Paraphernalia* of the Imperial Qing Dynasty and Its Influence (*Tu yu li: “Huangchao liqi tushi” de chengli ji qi yingxiang.*”),” *The National Museum Research Quarterly*, 37:2 (2020), pp. 1-56.

“Casting the Territory: A Study of Two Cabinets of Coins from the Qianlong Period in the State Hermitage Museum in St. Petersburg (*Zhuzao jiangyu: Sheng bide bao Donggong bowu guan cang Qing Qianlong shiqi erxia Huijiang qianbi yanjiu*),” *Bulletin of the Institute of Modern History, Academia Sinica*, no. 101 (2018), pp. 1-62.

"Image, Technology, and Gender in Sino-Japanese Exchanges during the late Qing: A Study of the *Jingying xiaosheng chuji* (*Wan Qing Zhongri jiaoliu xia de tuxiang, jishu yu xingbie: "Jing ying xiao sheng chuji" yanjiu*),” *Research on Women in Modern Chinese History*, no. 28 (Dec., 2016), pp. 125-214.

“The Rise of Lithography and the Circulation of Japanese Painting Manuals in Shanghai in the Late Qing Period: A Study Focusing on *Dianshizhai conghua* (*Qing mo shiyin de xingqi yu Shanghai Riben huapu lei shuji de liutong: yi "Dianshi zhai conghua" wei zhongxin*),” *Bulletin of the Institute of Modern History, Academia Sinica*, no. 85 (Sept 2014), pp. 57-127.

“Images, Knowledge and Empire: Depicting Cassowaries in the Qing Court,” *Transcultural Studies*, No. 1 (2013), pp. 7-100. (It is translated from my previously published Chinese article. *Transcultural Studies* is a peer-reviewed, open-access journal published by the Cluster of Excellence “Asia and Europe in a Global Context: Shifting Asymmetries and Cultural Flows” at the Ruprecht-Karls-Universität Heidelberg and hosted by the University Library of the same institution. Link: <http://archiv.ub.uni-heidelberg.de/ojs/index.php/transcultural/article/view/10769/4727>)

"Reproducing Renaissance Naturalist Images and Knowledge at the Qianlong Court: A Study of the “Album on Beasts” (*Qingong dui Ouzhou ziran shi tuxiang de zaizhi: yi Qianlong chao "Shou pu" weili*),” *Bulletin of the Institute of Modern History, Academia Sinica*, no. 80 (June 2013), pp. 1-75.

“Picturing Empire: Illustrations of “Official Tribute” at the Qianlong Court and the Making of the Imperial Capital (*Tu xiang diguo: Qianlong chao "Zhi gong tu" de zhizuo yu didu chengxian*),” *Bulletin of the Institute of Modern History Academia Sinica*, Vol. 75 (March 2012), pp. 1-76.

“Circles in the Early Meiji Period as Seen in Editions of Molin Jinhua (*Cong “MoLin jinhua” de bianji kan Mingzhi chunian Zhongri wenhua quan de wanglai*),” *Taida Journal of Art History*, No. 27 (Sept, 2009), pp. 197-230.

“Heritage Remaking: Emperor Qianlong’s Reorganization of the Imperial Portraits from the Previous Dynasties in 1748 (*Wenhua yi chan de zaizao: Qianlong huangdi duiyu Nanxun dian tuxiang de zhengli*),” *The National Palace Museum Research Quarterly*, 26:4 (2009), pp. 75-110.

“Remapping Borders: Ren Bonian’s Frontier Paintings and Urban Life in 1880s Shanghai,” *The Art Bulletin* LXXXVI (September 2004), pp. 550-572.

CONFERENCE PRESENTATIONS (selected):

“Encountering Ecology with Philology: The Production of the Album of Birds and Qianlong’s Language Reform,” Panel on “An Early Modern Epistemological Turn? Natural Knowledge Production in the East Asian Cultural Sphere,” AAS, March 24-27, 2022, Hawaii.

“Visual Brokerage and Blockage: Some Observations on the Encyclopedic Production of Albums Embarked in 1750 at the Qianlong Court,” “Towards a History of Knowledge: 8th Gewina Meeting of Historians of Science in the Low Countries,” Woudschoten Conference Center, Zeist, June 21-22, 2019

“Fabricated Images for the “True” Knowledge: European Illusionistic style and the New Discourse on “Image (Tu)” at the Qianlong Court,” paper presented in the International Conference on “Falsehood, Forgery, and Knowledge Production in Early Modern World: A Comparative Perspective from Studies on Ming-Qing China to Global History,” National Palace Museum, Academia Sinica, Taipei, April 9-10, 2018

“From Court Paintings to Export Paintings: Imperial Court Workshop Practice and the Proliferation of its Style,” paper presented in the panel “Canton, Beijing, and the Court: Chinese Export Painting Revisited,” organized by Yu-chih Lai, Academia Sinica, at Association for Asian Studies - 2018 Annual Conference, Washington, D. C., U. S. A., April 18-21, 2018

“Visual Governance: A Study on Illustrated Regulations for Ceremonial Paraphernalia of the Qing dynasty,” paper presented in the panel “Manchu Court and Material Culture in Qing China,” organized by Yulian Wu, University of South Carolina, at Association for Asian Studies - 2017 Annual Conference, Toronto, Ontario, Canada., March 16-19, 2017

“Coining Territory: The Qianlong Emperor’s Gift to Catherine the Great,” paper presented in the panel “Connected Art Histories: A Global Flow of Images,” College Art Association-2017 Annual Conference, New York, U.S.A., Feb. 15-18, 2017

“Visual Governance: Cataloguing People, Birds, and Animals at the Qianlong Court,” paper delivered at the International Conference “Material Cultures of Knowledge: Netze wissenschafts-politischer Beziehungen zwischen Taiwan und Deutschland in Früher Neuzeit und Moderne,” Technische Universität Braunschweig, Germany, Jan 26-27, 2016

“Mediating Tradition: Japanese Copperplate Printing and Art Reproduction in 1880s Shanghai,” paper presented in the International Conference “Histories of Japanese Art and Their Global Contexts — New Directions,” Heidelberg University, Oct. 22-24, 2015

“Reinventing Renaissance Tradition in China: Depicting Cassowaries at the Qing Qianlong Court,” paper delivered for the panel “Framing Foreign Nature: Representing Animals in Early Modern China and Europe,” organized by Marringje Rikken, Leiden University, at the RSA 60th Annual Meeting, New York, March 27-29, 2014

“Traditional Leisure in a Globalized Age: Selling and Consuming Japanese Illustrated Books in Shanghai, 1880-1911,” International Conference “Leisure and Social Change: The Dynamics of the Transcultural Flow of Concepts, Institutions and Practices of Leisure across Asia,” Cluster of Excellence: Asia and Europe in a Global Context, Heidelberg University, Germany, Jan 10-11, 2014

“Imitation, Innovation, and Cultural Exchanges: Ren Bonian (1840-1895) and Japanese Popular Culture in Shanghai,” International Symposium “Imitation and Creation,” Ewha Womans University Museum, Seoul, Oct. 18, 2013