

J. P. Park

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University of California, Riverside
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Research Interests

- Early Modern Chinese Art
- Print Culture in China
- Art of Late Chosŏn Korea (1650–1850)
- Artistic Exchange between China, Japan, and Korea
- Post-Globalization /Multi-culturalism in Contemporary East Asian Art

Education

- University of Michigan, Ann Arbor 2007
Ph.D., Department of the History of Art
Dissertation Title: “Ensnaring the Public Eye: Painting Manuals of Late Ming China (1550–1644) and the Negotiation of Taste.”
- Peking University, China 2004–2005
Graduate Research Student, Chinese Rare Book Studies
高级研究生, 北京大学中国古文献研究中心
- University of Michigan, Ann Arbor 2002
Master of Art, Department of the History of Art
Master’s Thesis: “Nostalgia for Homeland and Lamentation over Lost Power: The Oxherd and the Weaver in Dōkhūng-ni Tomb (in North Korea).”
- Seoul National University, South Korea 2000
Bachelor of Arts, Department of Archaeology and Art History (*Magna cum laude*)
극립서울대학교, 고고미술사학과

Academic Positions

- *Associate Professor*, University of California, Riverside 2017–present
- *Assistant Professor*, University of California, Riverside 2013–2017
- *Visiting Research Fellow*, Art & Design, University of Tsukuba, Japan Fall 2016
- *Visiting Fellow*, Dept. of Art and Archaeology, Princeton University Spring 2014

- *Assistant Professor*, University of Colorado at Boulder 2008–2013
- *Andrew Mellon Postdoctoral Fellow / Lecturer*, Columbia University 2007–2008
- *Visiting Assistant Professor*, University of Kentucky Spring 2007
- *Lecturer*, University of Michigan, Ann Arbor Summer 2004; Summer 2006
- *Graduate Student Instructor*, University of Michigan, Ann Arbor 2001–2002

Courses Offered

[Undergraduate Level]

- “Introduction to Asian Art History”
- “China: Art, Literature, and Society”
- “History of Korean Art”
- “The Art of Buddhism: Concepts, Rhetoric, and Representations”
- “Art and Politics: Class and Power in Chinese Art”
- “Art and Humanities: Masterpieces of Western Art”

[Graduate Level]

- “Between the Past and the Present: Visual Culture in Contemporary East Asia”
- “Mapping East & West: Art, Nation, and Cultural Identity”
- “Learning to Draw: Printing and Painting in Early Modern China”

Publications

[Books]

- *Presence in Absence: Documents, Forgeries, and Myth-making in Chinese Art*
(In progress)
 - *Conflicted Realities: Painting and Cultural Politics in Late Chosŏn Korea (1700–1850)*.
Seattle & London: University of Washington Press.
(in press, spring 2018)
- Subventions granted by: Hellman Foundation Fellowship
CHASS Book Subvention, UC Riverside
Metropolitan Center for Far Eastern Art Studies in Kyoto
Millard Meiss Publication Grant (College Art Association)
- Co-Editor (with Ju-Hyung Rhi), *A Companion to Korean Art History*. Malden, MA: Wiley-Blackwell.
(under contract, forthcoming)
 - *Keeping It Real!: Korean Artists in the Age of Multi-Media Representation*. Seoul:

Workroom, 2012.

Subvention granted by: Arts Council Korea Publication Grant

- *Art by the Book: Painting Manuals and the Leisure Life in Late Ming China*. Seattle & London: University of Washington Press, 2012.

Awards: Finalist, Charles Rufus Morey Book Award (College Art Association, 2013)
Nominee, Gustave O. Arlt Award in the Humanities (CGS, 2013)

Subventions granted by: Millard Meiss Publication Grant (College Art Association)
James P. Geiss Foundation Publication Award
Eugene M. Kayden Endowment
MLI Mellon Foundation Publication Subsidy

Reviews: *Orientalism* 43, no. 8 (Nov/Dec 2012)
Choice: Current Reviews for Academic Libraries (Oct. 2012)
Harvard Journal of Asiatic Studies 73, no.1 (June 2013)
Ming Studies 67 (May 2013)
Frontiers of History in China 8, no. 3 (2013)
Journal of Asian Studies 72, no.1 (Spring 2013)
East Asian Publishing and Society 4, no. 2 (2014)
Asiatische Studien/Études Asiatiques 69, no. 3 (2015)
Monumenta Serica 64, no. 2 (2016)

[Academic Journal Articles]

- “The Artist was Present: Documentation, Reconstruction, and Interpretation in Chinese Performance Art,”
Third Text 30, 1-2 (2016): 100–116 [Refereed]
- “The Anxiety of Influence: (Mis)reading Chinese Art in Late Chosŏn Korea (1650–1800),”
Art Bulletin 97, no. 3 (September 2015): 301–322. [Refereed]
- “Merging to Emerge: Elite Insecurity, Collective Supports, and Paratextual Anthologies in Early Modern China,”
East Asian Publishing and Society 5, no. 1 (2015): 1–31 [Refereed]
- “Classic or Cliché? The *Mustard Seed Garden Manual of Painting* in Modern Context,”
Orientalism 46, no. 5 (2014): 96–102.
- “Koreans are White? Art, Nation, and Post-Globalization,”
Third Text 27, no. 4 (2013): 510–524. [Refereed]
- “似曾相识燕归来—20 世纪 80 年代与 21 世纪头 10 年中国艺术 Déjà vu all over again? Parallels Between Chinese Art of the 1980s and 2010s,”
美术月刊 (June 2013): 62–65.
- “The Art of Being Artistic: Painting Manuals of Late Ming China (1550–1644) and the Negotiation of Taste.”
Artibus Asiae 71, no.3 (2011): 5–54. [Refereed]

- “Max Loehr, James Cahill, and the Flying Dragon: A Moment in Chinese Art History,”
(co-authored with James Cahill)
Oriental Art (September 2011): 99–104.
- “The Cult of Origin: Identity Politics and Cultural Capital in Contemporary Chinese Art,”
Yishu: Journal of Contemporary Chinese Art 9, no. 4 (2010): 63–72.
- “Instrument as Device: Representation of the *Qin* Zither in Late Ming Visual Culture.”
Music in Art: International Journal of Music Iconography 33, no.1/2 (2008): 136–148.
[Refereed]
- “The Publisher’s Dilemma: The Cultural Discourse of Book Illustration in Late Ming
China.”
Chinese Historical Review 26, no.1 (Spring, 2008): 25–49. [Refereed]
- “Nostalgia for Homeland and Lamentation over Lost Power: Oxherd and Weaver in
Dokhung-ni.”
Oriental Art 35, no.5 (July 2004): 32–38.

[Book Chapters]

- “Print as Nexus: Art, Print, and Cultural Discourse in Early Modern China,”
in *A Companion to Chinese Art*. eds. Martin Powers and Katherine Tsiang (Malden, MA:
Wiley-Blackwell Press, 2016), 73–90.
- “What is “Korean” about Contemporary Korean Art? Cultural Differentiation and the
Rhetoric of Identity.”
KSAA Biennial Conference Proceedings, November 2011
- “Hong-seon Jang,” Catalogue Essay. David Smith Gallery. 2012.
- “De-influencing Late Chosŏn (1700–1850): Open and Closed Discourses on Early Modern
Korean Art.”
Global Korea: Old and New (Proceedings of the Sixth Biennial Conference of
KSAA, July, 2009): 27–38. [Refereed]
- “Photography in Korea,” in *Encyclopedia of Twentieth-century Photography*. New York:
Routledge, 2005.

[Reviews]

- Review Article of Kirk A. Denton, *Exhibiting the Past: Historical Memory and the Politics
of Museums in Postsocialist China* (Honolulu: University of Hawaii Press 2013), Noriko
Aso, *Public Properties: Museums in Imperial Japan* (Durham: Duke University Press,
2013), and Clare E. Harris, *The Museum on the Roof of the World: Art, Politics, and the
Representation of Tibet* (Chicago: University of Chicago Press, 2012) *Art Bulletin* 97.no. 4
(2016): 454–457.

- Review of Jonathan Hay, *Sensuous Surfaces: The Decorative Object in Early Modern China* (Honolulu: University of Hawaii Press, 2010) *Journal of Asian Studies* 72, no. 3 (2013):689–690.
- Review of Shalmit Bejarano, “Picturing Rice Agriculture and Silk Production: Appropriation and Ideology in Early Modern Japanese Painting,” (PhD Dissertation, University of Pittsburg, 2010) Dissertation Review, 2012.
- Review of Anne Burkus-Chasson, *Through a Forest of Chancellors: Fugitive Histories in Liu Yuan’s Lingyan ge, an Illustrated Book from Seventeenth-Century Suzhou* (Cambridge: Mass. and London, Harvard University Asia Center, 2010). CLEAR (2011)

Grants, Honors, and Prizes

[National/International]

- Millard Meiss Publication Grant, College Art Association 2017
- Research/Publication Grant, Metropolitan Center for Far Eastern Art Studies 2017
- Franklin Research Grant, American Philosophical Society 2015
- Korea Foundation Field Research Fellowship 2014
- Finalist, Charles Rufus Morey Book Award, College Art Association 2013
- Nominee, Gustave O. Arlt Award in the Humanities (CGS) 2013
- Freer/Sackler Gallery Library Research Grant, Smithsonian Institute 2012
- Japan Foundation NEAC Research Grant, Association for Asian Studies 2012
- Finalist/Alternate, Mellon Fellowship, Institute for Advanced Study 2012
- Korea Foundation NEAC Research Grant, Association for Asian Studies 2011
- Arts Council Korea Publication Grant 2011
- Millard Meiss Publication Grant, College Art Association 2010
- James P. Geiss Foundation Publication Award 2010
- Mellon Foundation Publication Subsidy, Modern Language Initiatives 2010
- University of Washington China Program Book Subvention 2010
- Metropolitan Center for Far Eastern Art Studies Research Grant 2009–2010

- Andrew Mellon Postdoctoral Fellowship, Columbia University 2007–2009
(second year declined)
 - Finalist/Alternate, 2006–2008 CASVA (Ittleson) Fellowship 2006
 - Freer Gallery of Art Dissertation Fellowship 2005–2006
 - Princeton University Library Research Grant 2004
- [University]
- Hellman Foundation Fellowship 2015–2016
 - Dean’s Fund for Excellence; GCAH Research Grant 2012–2013
 - Dean’s Fund for Excellence 2011–2012
 - Fellow, Center for Humanities and the Arts 2010–2011
 - IMPART Grant; Roser Mini Grant; Eugene Kayden Research Grant; Dean’s Fund for Excellence; GCAH Research Grant; Center for Asian Studies Event Funding 2010–2011
 - Dean’s Fund for Excellence; Center for Asian Studies Travel Grant 2009–2010
 - Dean’s Fund for Excellence; Center for Asian Studies Travel Grant; Graduate Committee on the Arts and Humanities Research Grant 2008–2009
 - University of Michigan Dissertation Writing-Up Grant Winter 2007
 - Henry P. Tappan Award for Outstanding Achievement in Teaching 2004
 - Peking-American School Dissertation Fellowship 2004–2005
 - Center for Chinese Studies Endowment Grant 2003–2004
 - Departmental Research Fellowship Winter 2003
 - Freer Summer Research Fellowship Summer 2002
 - Rackham Discretionary Fund Summer 2001
 - Horace-Rackham Block Grant 2000–2001
 - Merit Based Tuition Scholarship from Seoul National University 1998–2000
 - *Magna Cum Laude* from Seoul National University February 2000

Conferences, Presentations, and Lectures (Selected)

- “The Dark Side of Genre Paintings in late Chosŏn Korea (1700–1850),”
European Association for Asian Art and Archaeology, Zurich, Aug. 2017 (scheduled)
- “Art History and the Nation: Early Modern Korea between Europe and Edo Japan,”
Conference, Pathways to Korean Art History, UCLA, June 2017
- “Rescuing Art History from the Nation: Late Chosŏn Korea between Europe and
Edo Japan,”
College Art Association Annual Meeting, New York, Feb. 2017
- “The Art by the Book: Painting Manuals and the Leisure Life in Early Modern China.”
International Conference “Drawing Education Worldwide,”
Zentralinstitut für Kunstgeschichte, Munich, Germany, Oct, 2016.
- “The Anxiety of Influence: Chinese Art and Cultural Politics in Late Chosŏn Korea,”
LRCCS Brown Bag Lecture, University of Michigan, Ann Arbor, Feb. 2015
- “The Anxiety of Influence: (Mis)reading Chinese Art in Late Chosŏn Korea,”
International Symposium: “Picturing Commerce: Visual Forms in Motion in and
from the Asian Maritime Circuits, 1550–1800,” Colorado College, July 2014
- “Painting Manuals and Albums in East Asian Context,”
Seoul National University, June 2014
- “Art by the Book: Painting Manuals and the Leisure Life in Late Ming China.”
Tang Center for East Asian Art, Princeton University, Feb. 2014
- “The Artist was Present: Documentation, Reconstruction, and Interpretation in Chinese
Performance Art,”
College Art Association Annual Conference, Feb. 2014
- “Déjà vu all over again? Parallels Between Chinese Art of the 1980s and 2010s,”
Conference, “Theories on Chinese Contemporary Art of the 1980s,” Shanghai, May 2013
- “The Art of Being Artistic: Painting Manuals and Artistic Originality in Early Modern
China,”
University of Utah, April 2013
- “Beyond the *Mustard Seed Garden*: Re-searching Multiplicity in Early Modern Chinese
Painting Manuals,”
College Art Association Annual Conference, Feb. 2013
- “Merging to Emerge: Zhou Lüjing, Liu Shiru, and Paratextual Anthologies in Late Ming
China,”
Symposium, “Invitation to Reclusion: Seventeenth-century Chinese Painting and
Calligraphy,” University of California, Santa Barbara, Jan. 2013

- “Art by the Book: Painting Manuals and the Leisure Life in Late Ming China.”
Georgetown University, Oct. 2012
- “Artistic Originality in Contemporary Asian Art,”
Hongik University, Seoul, Korea June, 2012
- “Negotiating Taste: Painting Manuals and Artistic Originality in Late Ming China (1550–1644),”
Yale University, Feb. 2012
- “Print as Nexus: Art, Print, and Cultural Discourse in Early Modern China,”
Conference, *Room for Another View: China’s Art in Disciplinary Perspective*, University of Michigan, Ann Arbor, February, 2012
- *Organizer*, Symposium “Keeping It Real: Korean Artists in the Age of Multi-Media Representation,”
University of Colorado Art Museum, Feb. 2012
- *Discussant/Moderator*, Symposium “Gallop toward the Future: The Art and Times of Xu Beihong,”
Denver Art Museum, Jan. 2012
- “Behind, Beneath, and Beyond Landscape: Films by Daniel Boord, Luis Valdovino, and James Benning,”
Symposium: *Social Landscape*, Artsonje Center, Seoul, November 2011
- *Discussant/Moderator*, Symposium “Image Clash: Contemporary Korean Video Art,”
University of Colorado, October, 2011
- “What is “Korean” about Contemporary Korean Art? Cultural Differentiation and the Rhetoric of Identity.”
KSAA Biennial Conference, University of New South Wales, November 2011
- “A New Way of Doing Business: Diversity, Identity, and Originality in Contemporary Korean Art.”
Association for Asian Studies Annual Conference, Honolulu, March 2011
- “The Cult of Origin: Ethnicity, Diaspora, and Cultural Capital in Contemporary Chinese Art.”
College Art Association Annual Conference, Chicago, February 2010
- “The Broken Link: Chinese Painting Albums and Manuals in Late Chosŏn Korea (1700–1850),”
Association for Asian Studies Annual Conference, Philadelphia, March 2010
- “The Many Faces of Zen.”
Denver Art Museum Public Lecture Series, October 2009
- “De-Influencing Late Chosun (1700–1850): Open and Closed Discourses of Early Modern

Korean Art.”

KSAA Biennial Conference, University of Sydney, July 2009

- *Organizer*, “Exploring Buddhist Cave Temples: International Conference in honor of Walter Spink.”
Seoul National University, May 2008
- “Printing and Public in Late Ming China.”
Columbia University Traditional China Seminar, March 2008
- “The Art of Being Artistic: Artistic Originality in the Age of Mechanical Reproduction.”
Association for Asian Studies Annual Conference, Boston, March 2007
- “Negotiating Taste: Popular Culture, Originality, and Late Ming Painting Manuals (1550–1644).”
Heidelberg East Asian Art Colloquies, September 2006
- “Instrument as Device: Representation of the *Qin* Zither in Late Ming Visual Culture.”
Musiking Late Ming China, International Conference, May 2006
- “Standardization and Spontaneity in the Late Ming Art World.”
Freer/Sackler Gallery Research Colloquium, March 2006
- “Ensnaring the Public Eye: The Practice and Knowledge of Art in Late Ming Painting Manuals (1550–1644).”
Department of the History of Art Graduate Student Colloquium, March 2004
- “The Publisher’s Excuse: *Fanli* (statement of editorial principles) on Book Illustration in the Late Ming Period.”
West Conference of Association of Asian Studies, October 2003
- “Representing the Chinese Diaspora: Tomb Paintings of the Koguryo Dynasty.”
Tappan Association Colloquium, March 2003
- “Nostalgia for Homeland and Lamentation over Lost Power: Oxherd and Weaver in Dokhung-ni.”
28th Cleveland Symposium, April 2002

Curatorial/Creative Activities

- Art Project, *Standing There* (in progress)
- Curator, *Keeping It Real!: Korean Artists in the Age of Multi-Media Representation*
University of Colorado Art Museum: February–May 2012

Work Experience

- US Navy/Marine Corps Program Directorate in Joint United Military Affairs Group

Sept. 1995–Nov. 1997

- *Curatorial Assistant*, Seoul National University Museum September 1993–August 1995
September 1998–August 1999

Academic Publication Evaluations

- University of Washington Press
- *Art Bulletin*
- Routledge
- *Journal of Curatorial Studies*
- *East Asian Publishing and Society*

Language Skills

- Mandarin [Modern Chinese] (Advanced Level of Reading & Speaking)
- Classical Chinese (Advanced Level of Reading)
- Korean (Advanced Level of Reading & Speaking)
- Japanese (Advanced Level of Reading)

References

- **Martin J. Powers**
Sally Michelson Davidson Professor of Chinese Art and Cultures
Department of the History of Art
855 S. University Ave., University of Michigan, Ann Arbor, MI 48109
734-764-5540 (mpow@umich.edu)
- **Celeste A. Brusati**
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Department of the History of Art
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- **David L. Rolston**
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Department of the Asian Languages and Cultures
202 S. Thayer, Suite 6111, University of Michigan, Ann Arbor, MI 48104
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- **Kirk T. Ambrose**
Professor, Chair
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University of Colorado
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