



Smithsonian American Art Museum

Speakers' bios for "A Long and Tumultuous Relationship" *East-West Intersections in American Art*

Virginia Anderson is the Diane and Michael Maher Assistant Curator of American Art at the Harvard Art Museum. She was the co-editor, with Theodore E. Stebbins Jr. and Kimberly Orcutt, of *American Paintings at Harvard: Paintings, Watercolors, Pastels, and Stained Glass by Artists Born 1826–1856* (Yale University Press, 2008). Other recent department projects have included the exhibition and accompanying catalogue *The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore, and Their Circle* and the exhibition *American Watercolors and Pastels, 1875–1950*.

Jacquelynn Baas is director emeritus of the University of California Berkeley Art Museum and Pacific Film Archive and an independent scholar. Her most recent book-length publications are *Buddha Mind in Contemporary Art*, co-edited with Mary Jane Jacob (University of California Press, 2004), *Smile of the Buddha: Eastern Philosophy and Western Art from Monet to Today* (UC Press, 2005), and a new book co-edited with Jacob, *Learning Mind: Experience into Art* (UC Press, Fall 2009).

John P. Bowles is assistant professor of African-American Art at the University of North Carolina at Chapel Hill. He is the author of *Adrian Piper: Race, Gender and Embodiment* (forthcoming from Duke University Press), and his articles have appeared in *American Art*, *Signs*, *The Art Journal*, and elsewhere.

David Cateforis teaches the history of American, modern, and contemporary art at the University of Kansas. His writings on Wenda Gu have appeared in several scholarly journals and in the books *Wenda Gu: Art From Middle Kingdom to Biological Millennium*, *Translating Visuality—Wenda Gu: Forest of Stone Steles*, *Retranslation and Rewriting of Tang Poetry*, and *Wenda Gu at Dartmouth: The Art of Installation*.

Gordon H. Chang is professor of history at Stanford University. He is a graduate of Princeton and Stanford and specializes in the history of American foreign relations and in American ethnic history. He has received fellowships from the Guggenheim Foundation and the American Council of Learned Societies. He was the senior editor for the recently published volume *Asian American Art: A History, 1850–1970* (Stanford University Press, 2008).

Eunyoung Cho is associate professor of art history at Wonkwang University in South Korea. She was honorary visiting professor at Yunnan University in China (2006–7) and taught American art history as a visiting professor in the Graduate School of American Studies at Doshisha University in Japan (2008–9). She received her Ph.D. from the University of Delaware, writing a dissertation entitled "The Selling of Japan: Race, Gender, and Cultural Politics in the American Art World, 1876–1915." Her research was supported with Luce, Smithsonian, American Association for University Women, and National Endowment for the Humanities fellowships.

Nicole Fabricand-Person is Japanese Art Specialist at the Marquand Library of Art and Archaeology at Princeton University. She received her Ph.D. in Japanese art and archaeology from Princeton in 2001. A specialist in early medieval Buddhist art and Meiji period woodblock prints, her publications include: "Demonic Female Guardians of the Faith: The *Fugen Jūrasetsunyo* Iconography in Japanese Buddhist Art" in *Engendering Faith: Women and Buddhism in Premodern Japan* (University of Michigan Press, 2002), and a forthcoming article in the 2009 issue of *The Record* (Princeton University Art Museum) entitled: "From the Wild West to the Far East: The Imagining of America in a Nineteenth Century Japanese Woodblock Print."

Hiroko Ikegami is an art historian who specializes in post-1945 American art and its global impact. She received her Ph.D. from Yale University in 2007. Her book entitled *The Great Migrator: Robert Rauschenberg and the Global Rise of American Art* is scheduled to come out from The MIT Press in 2010. She is currently working on post-WWII cultural exchange between the United States and Japan, and its relationship to cultural diplomacy during the Cold War period.

Patricia Johnston is professor of art history at Salem State College, author of the award-winning book *Real Fantasies: Edward Steichen's Advertising Photography*, and editor of *Seeing High and Low: Representing Social Conflict in American Visual Culture*. She holds a Ph.D. from Boston University, and has had fellowships from the National Endowment for the Humanities and the Charles Warren Center at Harvard University. She has directed four NEH institutes on visual culture in the colonial period and Early Republic. Her current research examines the influence of global trade on visual arts during the Early Republic.

J. M. Mancini teaches American and world history at the National University of Ireland Maynooth. She is the author of *Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show* (Princeton University Press, 2005), winner of the 2008 Charles C. Eldredge Prize. Her most recent essay, "Siege mentalities: objects in motion, British imperial expansion, and the Pacific turn," will appear in *Winterthur Portfolio* in 2010. Her current research includes a book to be entitled "Asian Objects: Visual Culture, Imperial Relations, and the Pacific World," and a collection, edited with Terence Dooley, on "The politics of architectural destruction."

Partha Mitter, Hon.D.Lit. (London) is emeritus professor, University of Sussex. His work has focused on East-West mutual representations and global modernism. He has held fellowships at Clare Hall, Cambridge, the Institute for Advanced Study, Princeton, and at CASVA, National Gallery of Art, Washington D.C. His publications include *Much Maligned Monsters: History of European Reactions to Indian Art* (Clarendon Press, Oxford, 1977; University of Chicago Press paperback, 1992) and, more recently, *The Triumph of Modernism: India's Artists and the Avant-Garde—1922–1947* (Reaktion Books and the University of Chicago Press, 2007) and "Interventions: Decentering Modernism: Art History and Avant-Garde Art from the Periphery" in *Art Bulletin* (December 2008).

Alexandra Munroe is senior curator of Asian art at the Solomon R. Guggenheim Museum, New York, where she has recently organized *The Third Mind: American Artists Contemplate Asia, 1860–1989* (2009) and co-organized *Cai Guo-Qiang; I Want to Believe* (2008). Earlier exhibitions and publications included *Yayoi Kusama: A Retrospective* (1989); *Japanese Art After 1945: Scream Against the Sky* (1994); *The Art of Mu Xin* (2002); and *YES YOKO ONO* (2000). She served as vice president of arts & culture at the Japan Society, New York, and director of the Japan Society Gallery from 1998–2005. She holds a Ph.D. in history from the Institute of Fine Arts, New York University, where her research centered on modern East Asian intellectual history.

Ding Ning is professor of art history and theory at Peking University and author of the award-winning books *Dimension of Reception, Psychology of Fine Arts, Dimension of Duration: Toward a Philosophy of Art History, Fifteen Lectures on Western Art History*, and *Spectrum of Images: Toward a Cultural Dimension of Visual Art*. His major translations include *Tradition and Desire: From David to Delacroix, Depths of Glory: a Biographical Novel of Camille Pissaro, Looking at the Overlooked: Four Essays on Still Life Painting, Media Culture: Cultural Studies, Identity and Politics between the Modern and the Postmodern*, and *Museum Skepticism: A History of the Display of Art in Public Galleries*. He has held fellowships from the British Council, China State Commission of Education, and the Onassis Foundation. His current research examines Greek art as cultural property.

Jenni Sorkin is a Leylan Fellow and Ph.D. candidate in the History of Art Department at Yale University. Her writing has appeared in *Art Journal*, *Art Monthly*, *Frieze*, *NU: The Nordic Art Review*, *Modern Painters*, and *Third Text*. In 2004 she was the recipient of the *Art Journal* Award. She has worked as an independent curator and in the curatorial departments at The Museum of Contemporary Art, Los Angeles, and The Museum of Contemporary Art, Chicago. She has also been a visiting critic at Cal Arts, Ohio University, SVA, Yale School of Art, and the Museum of Contemporary Art, Miami.

Jennifer Way is associate professor of art history in the College of Visual Arts and Design, University of North Texas, where she teaches courses in the history, methodology, and theory of art since 1900. Her research has been published in *Collections: A Journal for Museum and Archives Professionals*, *Sage Encyclopedia of Identity*, *FATE in Review*, *InterCulture*, *Third Text*, *Review of Radical Economics*, and *Journal of Material Culture*.

Bert Winther-Tamaki is associate professor of art history at the University of California, Irvine. He is author of *Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years* (2000), co-author of *Isamu Noguchi: A Close Embrace of the Earth* (2003), and contributor to *The Third Mind: American Artists Contemplate Asia* (2009). Winther-Tamaki's current book project, titled *Maximum Embodiment*, is a study of images of bodies in the *yōga* movement of modern Japanese painting.