

**J. P. Park**

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University of Oxford  
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### **Research Interests**

- Early Modern Chinese Visual Culture
- Art of Chosŏn Korea (1392–1910)
- Print Culture in China
- Forgery and Counter-forgery in Chinese Art
- Artistic Exchange between China, Japan, and Korea
- Cartography in Asia
- Post-Globalization / Multi-culturalism in Contemporary East Asian Art

### **Education**

- University of Michigan, Ann Arbor 2002–2007  
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 2000–2002  
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 Dōkhŭng-ni Tomb (in North Korea).”
- Seoul National University, South Korea 1993–2000  
Bachelor of Arts, Department of Archaeology and Art History (Magna cum laude)  
국립서울대학교, 고고미술사학과

### **Academic Positions**

- *June and Simon Li Professor in the History of Art*, University of Oxford 2021–present
- *Associate Professor*, University of Oxford 2019–2021

- *Ailsa Mellon Bruce Senior Fellow*, Center for Advanced Study in the Visual Arts (CASVA)  
National Gallery of Art, Washington D.C. 2018–2019
- *Associate Professor*, University of California, Riverside 2016–2019
- *Visiting Professor*, University of Tsukuba, Japan Fall 2016
- *Assistant Professor*, University of California, Riverside 2013–2016
- *Visiting Fellow*, Dept. of Art and Archaeology, Princeton University Spring 2014
- *Assistant Professor*, University of Colorado at Boulder 2008–2013
- *Andrew Mellon Postdoctoral Fellow*, Columbia University 2007–2008
- *Visiting Assistant Professor*, University of Kentucky Spring 2007
- *Lecturer*, University of Michigan, Ann Arbor Summer 2004; Summer 2006

## **Publications**

### **[Books]**

- *Reinventing Art History: Forgery and Counterforgery in Early Modern Chinese Art*  
(under contract, University of Washington Press)
- *A Companion to Korean Art History*. Co-edited with Burglind Jungmann and Juhyung Rhi.  
Chichester, UK: Wiley & Sons, 2020. [Refereed]  
Subvention granted by: Korea Foundation Publication Grant  
Reviews: CAA Reviews
- *A New Middle Kingdom: Painting and Cultural Politics in Late Chosŏn Korea (1700–1850)*. Seattle: University of Washington Press, 2018. [Refereed]  
Award: Charles Rufus Morey Book Award (College Art Association, 2020)  
Subventions granted by: Hellman Foundation Fellowship  
William Sangki and Nanhee Min Hahn Fund for East Asian Art  
CHASS Book Subvention, UC Riverside  
Korea Foundation Publication Grant  
Metropolitan Center for Far Eastern Art Studies in Kyoto  
Millard Meiss Publication Grant (College Art Association)  
Reviews: *Choice: Current Reviews for Academic Libraries* vol. 56, no. 11 (2019)  
*Journal of Asian Studies* 78, no. 4 (2019)  
*Beaverton* no. 9 (2019)  
*Bulletin of the School of Oriental & African Studies* 83, no. 2 (2020)  
*Art Bulletin* 103, no. 1 (2021)
- *Art by the Book: Painting Manuals and the Leisure Life in Late Ming China (1550–1644)*.  
Seattle & London: University of Washington Press, 2012. [Refereed]

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)  
*Reference and Research Book News; Portland* vol. 27, Iss. 3, (Jun 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)

- *Keeping It Real!: Korean Artists in the Age of Multi-Media Representation*. Seoul: Workroom, 2012.

Subvention granted by: Arts Council Korea Publication Grant

#### [Academic Journal Articles]

- “Art Historical Fiction or Fictional Art History? Zhang Taijie, Dong Qichang, and the Literary Making of the Past in Early Modern Chinese Art,”  
*Archives of Asian Art* (forthcoming)
- “Reinventing Art History: Forgery and Counterforgery in Early Modern Chinese Art,”  
*Center 39, National Gallery of Art* (2019): 136–139.
- “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]

- “Real History? Rethinking True-view Landscape and Genre Paintings of Late Chosŏn Korea,”  
*Reconsidering Korean Art: Identity and Aesthetics* (Conference Proceedings, Keimyung University, 2018), 131–158.
- “Rescuing Art History from the Nation: Late Chosŏn between Europe and Edo Japan,”  
*Pathways to Korean Art History* (Conference Proceedings, UCLA, 2017), 38–52.
- “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)

### **Courses Offered**

#### **[Undergraduate Level]**

- “Introduction to Asian Art History”
- “China: Art, Literature, and Society”
- “How to Read Chinese Paintings”
- “History of Japanese Art”
- “The Art of Buddhism: Concepts, Rhetoric, and Representations”
- “Art and Humanities: Masterpieces of Western Art”
- “Special Subject: Painting and Culture in Ming China.”
- “Art and Politics: Class and Power in Chinese Art”

#### **[Graduate Level]**

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

## Grants, Honors, and Prizes

### [National/International]

- Leverhulme Trust Research Fellowship 2021–2022
- British Academy Mid-Career Fellowship (declined) 2021–2022
- Charles Rufus Morey Book Award, College Art Association 2020
- Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington D.C. 2018–2019
- Korea Foundation Publication Grant 2018
- Millard Meiss Publication Grant, College Art Association 2017
- Research/Publication Grant, Metropolitan Center for Far Eastern Art Studies 2017–2018
- 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]**

- John Fell Research Fund 2020
- CHASS Publication Subsidy 2018
- Academic Senate Ombuds Travel Grant 2017
- Hellman Foundation Fellowship 2014–2016
- 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)

- Research Colloquium CCCVI  
Center for Advanced Study in the Visual Arts, National Gallery of Art,  
Washington DC. Jan. 2019
- “Re-inventing History: Forgeries and Counter-Forgeries in Early Modern Chinese Art,”  
Art, History, and Sinology: An International Conference in honor of Martin J. Powers  
University of Michigan, Ann Arbor, Nov. 2018
- “The Dark Side of Genre Paintings in late Chosŏn Korea (1700–1850),”  
European Association for Asian Art and Archaeology, Zurich, Aug. 2017
- “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
- “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
- *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
- “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.”  
28<sup>th</sup> Cleveland Symposium, April 2002

### Conferences Organized

- “Art, History, and Sinology: An International Conference in honor of Martin J. Powers.”  
University of Michigan, Ann Arbor, Nov. 2018

- “Faces/Portraits/Selfies,” Third Annual Wong Forum,  
Artsblock, University of California, Riverside, Nov. 2017
- Special Symposium “Keeping It Real: Korean Artists in the Age of Multi-Media Representation,”  
University of Colorado Art Museum, Feb. 2012
- “Exploring Buddhist Cave Temples: International Conference in honor of Walter Spink.”  
Seoul National University, May 2008

### **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 Prizes, Grants, and Fellowship Evaluations**

- University of California President’s Postdoctoral Fellowship
- Levenson Prize Committee, Association for Asian Studies (AAS)
- American Council of Learned Societies (ACLS)
- Getty Foundation
- National Endowment for the Humanities (NEH)

### **Academic Publication Evaluations**

- University of Washington Press
- Routledge
- *Archives of Asian Art*
- *Art Bulletin*
- *Acta Koreana*
- *Burlington Magazine*

- *East Asian Publishing and Society*
- *Harvard Journal of Asiatic Studies*
- *Journal Eighteen*
- *Journal of Asian Studies*
- *Journal of Curatorial Studies*
- *Journal of Japanese Studies*
- *Korea Journal*
- *Korean Studies*

### **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 & Speaking)