Anne Burkus-Chasson

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**Education**

Oberlin College Oberlin, OH B.A., Art History/Studio Art 1970-1974

University of California Berkeley, CA M.A., Art History 1974-1977

University of California Berkeley, CA Ph.D., Art History 1977-1987

Inter-University Program for Chinese Language Studies

Taipei, Taiwan, R.O.C. 1976-77

Research Fellow, Kyoto University 1980-83

**Professional Experience**

Yale University Art Gallery 1984-85 Intern, Department of Oriental Art

Grinnell College 1985-88 Instructor, Department of Art

University of Chicago 1988-93 Assistant Professor,

Department of Art

Stanford University Winter 1994 Visiting Assistant Professor, Department of Art

University of Illinois

Urbana-Champaign 1995-present Associate Professor, Art History

**Honors**

Arthur Kingsley Porter Prize, College Art Association, January 1995, for “Elegant or Common? Chen Hongshou’s Birthday Presentation Pictures and His Professional Status,” *Art Bulletin* 76, 2 (June 1994): 227-300.

**Fellowships and Grants**

National Defense Foreign Language Fellowship 1976-77; renewed 1977-78

Louise W. Hackney Fellowship for the Study of

Chinese Painting (American Oriental Society) 1980-81; renewed 1981-82

Henry Haskell Graduate Fund (Oberlin College) 1980-81

Association of American University Women,

Dissertation Fellowship 1983-84

Mabelle McLeod Lewis Memorial Fund for

Grants in Aid of Scholarly Work (University

of California, Berkeley) (declined) 1985-86

J. Paul Getty Postdoctoral Fellow in the

History of Art and Humanities (declined) 1988-89

J. Paul Getty Postdoctoral Fellow in the

History of Art and Humanities 1992-93

University of Illinois at Urbana-Champaign

Campus Research Board Grant 1997

Humanities Released Time Award, University of

Illinois at Urbana-Champaign Campus Research

Board Grant Fall 1998

Fellow, Center for Advanced Study, University of

Illinois at Urbana-Champaign Spring 1999

Dean’s Special Grant, College of Fine and

Applied Arts, UIUC Fall 1999, Spring 2001

Associate, Center for Advanced Study, University of

Illinois at Urbana-Champaign Spring 2004

“Ecologies of Art in East Asia,” Sustainability Studies

Initiative in the Humanities Course Development

Fellowship, UIUC August 2011

“Sustainable Textiles: Rowland Ricketts and Indigo,”

Frances P. Rohlen Visiting Artists Fund,

College of Fine and Applied Arts, UIUC Spring 2012

Creative Research Award, College of Fine

and Applied Arts, UIUC Spring 2014

University of Illinois Urbana-Champaign,

Campus Research Board Spring 2017

Center for Advanced Study in the Visual Arts,

National Gallery of Art, Senior Fellow Fall 2017-Spring 2018

**Book**

*Through a Forest of Chancellors: Fugitive Histories in Liu Yuan’s* Lingyan ge*, an Illustrated Book from Seventeenth-Century Suzhou* (Cambridge: Harvard University Asia Center, 2010).

Reviews:

Tamara H. Bentley, “Tang Ministers through a Qing Mirror,” *China Review International* 17, 4 (2010): 396-99.

J. P. Park, *Chinese Literature: Essays, Articles, Reviews* 33 (December 2011): 195-98.

Lucille Chia, *Harvard Journal of Asiatic Studies* 71, 2 (December 2011): 390-397.

Anne Farrer, *East Asian Publishing and Society* 3, 2 (2013): 106-110.

Jennifer Purtle, “Ways of Perceiving Late Imperial Chinese Art,” *Art History* 36, 5 (October 2013): 1070-76.

**Journal Articles**

“An Introductory Study of Chen Hongshou,” annotated translation of Kohara Hironobu’s “Chin Kôju shiron, jo,” 2 pts., *Oriental Art* 32, 4 (Winter 1986-87): 398-410; 33, 1 (Spring 1987): 67-83.

“Elegant or Common? Chen Hongshou’s Birthday Presentation Pictures and His Professional Status,” *Art Bulletin* 76, 2 (June 1994): 227-300.

“Chen Hongshou,” biographical article in *The Dictionary of Art*, ed. Jane Turner (London: Macmillan Publishers Ltd.; Grove’s Dictionaries, Inc., 1996), vol. 6, pp. 541-44.

(Text thoroughly revised in Spring 2017. See below.)

“‘Clouds and Mists That Emanate and Sink Away’: Shitao’s *Waterfall on Mount Lu* and Practices of Observation in the Seventeenth Century,” *Art History* 19, 2 (June 1996): 168-90.

“‘Yun yan chu mo’: Shitao *Lushan guan bu tu* he shiqi shiji de guancha fangshi,” *Meishu yanjiu* (Art Research) (Central Art Academy, Beijing) 90, 2 (May 1998): 51-52, 61-64. Abridged translation into Chinese of “‘Clouds and Mists’*,” Art History* 19, 2 (June 1996): 168-90, by Hsü Hui-lan et al., with editorial supervision of the author.

“Between Representations: The Historical and the Visionary in Chen Hongshou’s *Yaji*,” *Art Bulletin* 4, 2 (June 2002): 315-33.

“Like Not Like: Writing Portraits in *The Peony Pavilion*,” *Journal of Chinese Literature and* *Culture* (Duke University Press), special issue ed. Shang Wei, 2, 1 (September 2015): 134-72.

“Chen Hongshou,” revised edition of biographical article in *Grove Encyclopedia of Asian Art and Architecture*, forthcoming.

**Chapters in Books**

“Visual Hermeneutics and the Act of Turning the Leaf: A Genealogy of Liu Yuan’s *Lingyan ge*,” in *Printing and Book Culture in Late Imperial China*, ed. Cynthia Brokaw and Kai-wing Chow, pp. 371-416. Berkeley: University of California Press, 2005.

“Ya huo su? Ch’en Hung-shou hsian-shou t’u chi ch’i chih-yeh hua-chia shen-fen” 雅或俗？陳洪綬獻壽圖及其職業畫家身分 in *Chin-dai hsiao-hsiang yi-yi de lun-bian* 近代肖像意義的論辯 (Contesting the Meaning of Modern Portraiture), ed. Liu Jui-ch’i. Taipei: Yuan-liu ch’u-pan-she, 2012. Translation of “Elegant or Common?,” *Art Bulletin* 76, 2 (June 1994): 227-300, by Chang Ssu-t’ing with editorial supervision of the author (Pu An 濮安) and Huang Mengchen.

“Visual Hermeneutics and the Act of Turning the Leaf: A Genealogy of Liu Yuan’s *Lingyan ge*,” reprinted in *The History of the Book in East Asia*, ed. Cynthia Brokaw and Peter Kornicki (Surry, UK: Ashgate Publishing Ltd, 2013).

“Coloring by the Book: Chen Hongshou’s *Yinju shiliu guan* and the Reproducibility of the Painted Image,” in *The Colour Print in China 1600-1800*, ed. Anne Farrer and Kevin McLoughlin. Leiden: Brill, forthcoming.

**Contributions to Exhibition Catalogues**

Biography of Chen Hongshou and information on works by the artist included in *Bones of Jade,* *Soul of Ice*, catalogue to an exhibition of Chinese plum painting by Maggie Bickford et al. (New Haven: Yale University Art Gallery, 1985), pp. 262-63.

Translations of poetic inscriptions on Chen Hongshou’s paintings included in *Deities, Emperors,* *Ladies and Literati*, catalogue to an exhibition of Ming and Qing figure painting by Alice R. M. Hyland (Birmingham, Alabama: Birmingham Museum of Art, 1987), p. 86.

*Bamboo and Rocks* by Lan Ying and Sun Di, catalogue entry in *Ritual and Reverence: Chinese Art at The* *University of Chicago* (Chicago: David and Alfred Smart Gallery, 1989), p. 119.

Entries for paintings of “Three Stars” (*San xing*), catalogue to accompany exhibition and symposium “New Understandings of Ming-Qing Painting,” *Yiqu yu jizhu: “Ming Qing huihua* *touxi guoji xueshu taolun hui” de zhan tu lu* (New Interpretations of Ming and Qing Paintings), ed. James Cahill et al. (Shanghai: Shanghai shuhua chubanshe, 1994), pp. 53-54, 63, 64-65, 82-83, 134-37.

**Translations**

“Narrative Illustration,” translated for its author Kohara Hironobu, in *Words and Images: Chinese* *Poetry, Calligraphy and Painting*, ed. Alfreda Murck and Wen C. Fong (New York: Metropolitan Museum of Art, 1991).

“Tung Ch’i-ch’ang’s Connoisseurship in T’ang and Sung Painting,” translated for its author Kohara Hironobu, in *The Century of Tung Ch’i-ch’ang 1555-1636*, ed. Wai-kam Ho (Kansas City: The Nelson-Atkins Museum of Art, 1992), 1:81-103.

**Book Reviews**

Review of Kathlyn Maurean Liscomb, *Learning from Mount Hua,* for *The Journal of Asian Studies* 54, 2 (May 1995): 541-43.

Review of Jonathan Hay*, Shitao: Painting and Modernity in Early Qing China*, for *China Review* *International* 8, 2 (Fall 2001): 392-95.

Review of Bai Qianshen, *Fu Shan’s World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, for *China Review International* 12, 2 (Fall 2005): 351-56.

Review of Craig Clunas, *Elegant Debts: The Social Art of Wen Zhengming*, for *Artibus Asiae*, 65, 2 (2005): 373-75.

Review of Craig Clunas, *Empire of Great Brightness: Visual and Material Cultures of Ming China, 1368-1644,* for *T’oung Pao* 95, 1-3 (2009): 230-34.

Review of Jonathan Hay, *Sensuous Surfaces: The Decorative Object in Early Modern China*, for *caa.reviews*, 30 August 2012.

Review of J. P. Park, *Art by the Book: Painting Manuals and the Leisure Life in Late Ming China*, *Harvard Journal of Asiatic Studies* 73, 1 (2013): 164-70.

Review of Katharine P. *Burnett, Dimensions of Originality: Essays on Seventeenth-Century Chinese Art Theory and Criticism*, for *Journal of Chinese Studies* (Institute of Chinese Studies, The Chinese University of Hong Kong) 58 (January 2014): 246-48.

**Conference Papers and Invited Lectures**

“The Influence of Printed Narrative Illustration on the Figural Art of Ch’en Hung-shou,” delivered at China Institute in America, New York, November 1984, as part of the symposium “Books and Printing in China.”

“A K’ang-hsi Period View of Ch’en Hung-shou,” delivered at The Metropolitan Museum of Art, New York, February 1986, as part of “A Workshop on Chinese Figure Painting,” organized by Alfreda Murck and Maxwell H. Hearn, Curators of Asian Art, Metropolitan Museum.

“Experiences of the Past in the Painting of Chen Hongshou,” delivered at the University of Chicago and Columbia University, Spring 1987.

“Invitations to Paint: Chen Hongshou’s Birthday Pictures and the Question of His Professional Status,” delivered at the Cleveland Museum of Art, May 1989, for an international symposium “Ming and Qing Painting,” organized by Stephen Little.

“On Self and Tradition: Chen Hongshou and Late Ming Poetics,” delivered at annual meeting of College Art Association, New York, February 1990, session organized by Julia K. Murray.

“Pictures of a Fugitive History: A Seventeenth-Century Reconstruction of the Lingyan Ge,” delivered at “Pre-Modern China Seminar,” Harvard University, September 1993, organized by Judith T. Zeitlin.

“Seeing, Not Seeing: Visuality in Shitao’s *Waterfall on Mt. Lu*,” delivered at annual meeting of College Art Association, New York, February 1994, session organized by Jonathan Hay.

“Liu Yuan’s *Lingyan ge* and Practices of Reading in Seventeenth-Century Suzhou,” delivered at Institute of Fine Arts, New York, October 1994, Daniel H. Silberberg Lecture Series 1994-95, organized by graduate students at Institute of Fine Arts.

“Historical Fictions in Chen Hongshou’s *Elegant Gathering*,” delivered at the Central Arts Academy, Beijing, for symposium “New Understandings of Ming-Qing Painting,” December 1994, organized by James Cahill, Richard Vinograd, and Hsingyuan Ts’ao.

“Liu Yuan’s *Lingyan ge* and Practices of Reading in Seventeenth-Century Suzhou,” delivered at the Art Institute, Chicago, July 1996, for an international symposium on Ming-Qing art, in conjunction with the exhibition “Splendors of Imperial China: Treasures from the National Palace Museum, Taipei,” organized by Stephen Little and Wu Hung.

“The Late Ming Portrait, Especially in View of Portrayals of Self in *The Peony Pavilion*,” delivered at the Chicago Seminar in Asian Art, May 1998, sponsored by the Art Department, University of Chicago.

“Visual Hermeneutics and the Act of Turning the Leaf: A Genealogy of Liu Yuan’s *Lingyan ge*,” delivered at international symposium “Printing and Book Culture in Late Imperial China,” funded by NEH, ACLS, and the CCK Foundation, held at the University of Oregon, June 1998, organized by Cynthia Brokaw and Kai-wing Chow.

“Overturning the Plot: Illustrated Folios in Printed Fiction from the Late Ming and Liu Yuan’s *Lingyan ge*,” delivered at the Mid-West China Seminar, November 1999, at the University of Illinois at Urbana-Champaign, organized by Kai-wing Chow.

“Tasks of Translation: Chen Hongshou and Late Ming Poetics,” delivered *in absentia* for panel “The Complete Picture: Poetry and Painting in Late Ming China,” sponsored by Society for Ming Studies, at annual meeting of Association for Asian Studies, New York, March 2003.

“An Imaginary Past: Ch’en Hung-shou and the Ching-ling Poets,” delivered *in absentia* at international symposium *Wan-ku, shang-hsin: Ming-Ch’ing ti shang-wan wen-hua yen-t’ao hui* (Antiquarianism and Novelty: Art Appreciation in Ming and Ch’ing China), National Palace Museum, Taipei, Taiwan, January 15-16, 2004.

“Practicing Cultural Criticism,” delivered at Center for Chinese Studies, Ohio State University, Columbus, Ohio, May 2004.

“Learning from Pictures, or Reclaiming both the Pleasures of the Image and Its Plurivalent Significance,” moderator’s summation delivered *in absentia* for panel at College Art Association annual meeting “Middle Paths: Between Style and Cultural History in Chinese Painting Scholarship,” February 2007.

“‘In Sweet Music is Such Art’: The Flute, the Woman, and the Drama of Sexual Difference in Zhang Yimou’s *Dahong denglong gaogao gua*,” prepared for conference in honor of Professor Cahill’s Eightieth, at University of California, Berkeley, April 27-28, 2007.

“Illustrated Books in China,” response requested by panel organizers, to be delivered for panel “Experiencing the Illustrated Book in East Asia,” at Association for Asian Studies annual meeting March 2010, Philadelphia, organized by Roberta Wue.

“Colouring by the Book: Chen Hongshou’s ‘Sixteen Views of a Hermit’s Life’ and Its Readers.” International conference entitled “The Colour Print in China 1600-1800,” 18-19 June 2010, organized by Sotheby’s Institute of Art, London, in association with the School of Oriental and African Studies, University of London. The conference accompanied an exhibition entitled “The Printed Image in China from the 8th to the 21st Centuries,” held at the British Museum, London.

“Chen Hongshou’s Brush Pot,” paper prepared for international symposium entitled “Image and the Imaginary in Seventeenth-Century Chinese Art,” to accompany exhibition entitled *Invitation to Reclusion: Seventeenth-Century Chinese Painting and Calligraphy*, University of California, Santa Barbara, 11-12 January 2013. Organized by Peter Sturman.

“Qi Biaojia’s Garden,” paper prepared for “Eco-Art History,” panel organized by Sonya Lee and Therese O’Malley, College Art Association, Chicago, February 2014.

“Contending Genres: Chen Hongshou, and Late Ming Discourses on Oddity,” invited lecture and discussion for exhibition entitled *The Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou*, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, January 2018.

**Exhibitions Curated**

“Fields of Indigo: Installation by Rowland Ricketts and Sound by Norbert Herber” (supported by the Frances P. Rohlen Visiting Artists Find/College of Fine and Applied Arts). Krannert Art Museum and Kinkead Pavilion, Champaign, IL, August-December 2012. Accompanied by panel discussion “From Seed to Dye,” 27 September 2012, with Anne Burkus-Chasson, curator; Rowland Ricketts, textile-artist and indigo dyer; Gillen Wood, Director, SSIH; Sarah Taylor Lovell, ACES; and Gregory Levine, Assoc. Prof. of Japanese Art, UC Berkeley.

“Fashioning Traditions of Japan” (with loans from Rowland and Chinami Ricketts, private collection; Douglas Dawson Gallery, Chicago; Spencer Museum, University of Kansas, Lawrence, KS). Krannert Art Museum and Kinkead Pavilion, Champaign, IL, August-2012- May 2013.

“With the Grain: Modern Japanese Prints from the Postwar Years” (with loans from Northern Illinois University Art Museum), Krannert Art Museum and Kinkead Pavilion, Champaign, IL, August 2014-May 2015.

**Teaching**

“Introduction to East Asian Art,” introduction to issues in Chinese and (to a lesser extent) Japanese art, which encompasses tomb art, painting, calligraphy, ceramics, sculpture, architecture, gardens.

“Word and Image in Chinese Art,” three-part discussion of interaction between words and images in Chinese art from 11th-17th centuries, including calligraphy, inscribed images, and words about images (Shitao’s *Hua yulu*).

“Ways of Seeing in Edo Japan,” four-part discussion of modes of vision in Edo Japan with emphasis on political spectacle, travel and famous places, peeping in classical tales, observation of others observing others, introduction of Western technologies of vision, and concluding with filmic vision of Edo in Shinoda’s *Double Suicide*.

“Art, Society, Ecology,” three-part discussion of the concept of sustainability; the sustainability of the various technologies used in East Asia to make things with the Five Elements (wood, fire, metal, earth, water); ecological concerns of land art, performance, and installations from the past 50 years in Euro-America and East Asia.

“Collecting East Asia,” including production of ethnographic videos about local collectors of East Asian art.

“Revolutionary Art in China,” 1980s films in context of modern art.

“China into Film,” cinematic representations of China in U.S., Mainland China, and Taiwan

Graduate seminars (1995-present) on various topics

**Manuscript Reader**

University of California Press, Brill, Columbia University Press, *Art Bulletin*, *Artibus Asiae*, *East Asian Publishing and Society*

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