

Anne Burkus-Chasson

Curriculum Vitae

**Education**

Oberlin College	Oberlin, OH	B.A., Art History/Studio Art	1974
University of California	Berkeley, CA	M.A., Art History	1977
University of California	Berkeley, CA	Ph.D., Art History	1987
M.A. Thesis:	The Idea of Archaistic Landscape during Sung Times: A Discussion of the Picture <u>Autumn Colors of Rivers and Mountains</u> Attributed to Chao Po-chü		
Ph.D. Dissertation:	The Artefacts of Biography in Ch'en Hung-shou's <u>Pao-lun-t'ang chi</u>		

**Study Abroad**

Inter-University Program for Chinese Language Studies Taipei, Taiwan, R.O.C.			1976-77
Research Fellow at Kyoto University			1980-83

**Positions**

University of Illinois at Urbana-Champaign	1995-	Assistant Professor School of Art and Design Art History Program	
Stanford University	Winter 1994	Visiting Assistant Professor Department of Art	
University of Chicago	1988-93	Assistant Professor, Fellow Department of Art	
Grinnell College	1985-88	Instructor, Assistant Professor Department of Art	
Yale University Art Gallery	1984-85	Intern Department of Oriental Art	

**Fellowships**

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
The University of Michigan, Center for Chinese Studies, Postdoctoral Research Fellowship (designated alternate)	1988
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

**Awards**

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.

**Papers**

"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 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 Hsing-yuan 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

### **Books**

"Pictures of a Fugitive History: Liu Yuan's Lingyan ge and the Politics of Reconciliation in Seventeenth-Century China," forthcoming, Harvard University Press

"Chen Hongshou," manuscript in preparation.

### **Journal Articles**

"An Introductory Study of Chen Hongshou," annotated translation of Kohara Hironobu's "Chin Koju 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," The 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. To be reissued in Encyclopedia of Chinese Art, published by Macmillan Publishers Ltd.; Grove's Dictionaries, Inc.

"'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 quan 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 Elegant Gathering," forthcoming The Art Bulletin, June 2002.

"Disquieting Doubles: The Body in the Portrait and the Illusory Shape of the Self in The Peony Pavilion," in preparation.

### **Chapter in Book**

"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, University of California Press, forthcoming, fall 2002.

### **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), 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), 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), 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 quoji xueshu taolun hui" de zhan tu lu (New Interpretations of Ming and Qing Paintings), ed. James Cahill et al. (Shanghai: Shanghai shuhua chubanshe, 1994), 53-54, 63, 64-65, 82-83, 134-37.

#### **Published Translations**

"Narrative Illustration," translated for its author Kohara Hironobu, talk originally delivered at the Metropolitan Museum of Art, New York, May 1985, for the symposium "Words and Images: Chinese Poetry, Calligraphy, and Painting," 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, with the assistance of Ikumi Kaminishi, 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 Maureen Liscomb, Learning from Mount Hua, 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, Spring 2002.