

PETER CHARLES STURMAN

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EDUCATION

- 9/73-8/75 University of Chicago.
- 9/76-6/78 Stanford University. B.A., East Asian Studies.
- 6/79-7/80 Mandarin Training Center, Taiwan Normal University, Taipei, Taiwan.
- 9/82-6/83 Inter-University Center for Japanese Language Studies, Tokyo, Japan.
- 9/80-8/88 Yale University. Doctorate program in Chinese art history. M.A., History of Art, received 12/81. Ph.D., History of Art, received 5/89. Dissertation title: "Mi Youren and the Inherited Literati Tradition: Dimensions of Ink-Play."

EMPLOYMENT

- 9/84-2/86 Translator, Department of Painting and Calligraphy, National Palace Museum, Taipei, Taiwan.
- 7/87-2/88 Researcher, Asian Art Department, The Metropolitan Museum of Art, New York.
- 1/88-5/88 Part-time Acting Instructor, History of Art Department, Yale University.
- 9/87-pres Translator, Nigensha Publishing Co., Tokyo. Translations of texts for facsimile reproductions of classical Chinese paintings and calligraphy.
- 7/88-6/94 Assistant Professor, Department of the History of Art and

Architecture, University of California, Santa Barbara.

9/95-12/95 Visiting Lecture, Chinese University, Hong Kong

9/97-12/97 Visiting Associate Professor, Institute of Fine Arts, New York.

7/94-pres Associate Professor, Department of the History of Art and Architecture, University of California, Santa Barbara.

PROFESSIONAL ACTIVITIES (selective, since 1996)

5/96 Panelist: "In the Realm of Naturalness: Problems of Self-Imaging by the Northern Sung Literati," Arts of the Sung and Yuan, The Metropolitan Museum of Art, New York.

2/97 Organizer and Panelist: "Art and Modernism in China, 1900-97," College Art Association, New York.

4/97 Panelist: "Critiquing Cai Xiang," International Conference on Chinese Calligraphy, The Chinese University of Hong Kong.

11/97 Consultant: "Masters of Space," a film series on Chinese paintings of the 9th-14th centuries.

12/97 Discussant: "The Fluid Frontier: Horses and Cultural Diversity," a symposium in conjunction with the exhibition *Power and Virtue: The Horse in Chinese Art*, China Institute, New York.

3/99 Panelist: "Wine and Cursive: The Limits of Individualism in Northern Song Calligraphy," Princeton University.

3/00 Discussant: "Martial Art: Strategic Deployment of *Wen* and *Wu* in Chinese Painting Practice," Association of Asian Studies, San Diego.

5/00 Panelist: "The Meng Jiao Voice in the Exile Calligraphy of Su Shi and Huang Tingjian." *Symposium on Writing and Visuality in Traditional China*, UCLA.

6/01 Panelist: "Li Shixing and the Promotion of the Literati Ideal." Invited lecture coinciding with the exhibition of the paintings and calligraphy of the Chen Chi-te collection, Taipei, Taiwan.

- 11/01 Panelist: "Song Loyalist Calligraphy in the Early Years of the Yuan Dynasty." *Symposium on the Culture and Art of the Yuan Dynasty under Mongol Rule*, National Palace Museum, Taipei, Taiwan.
- 5/02 Discussant: "The Missionaries and the Yuanmingyuan," *Art Brokering for China: The Missionary Connection*, UCLA Center for Chinese Studies.
- 11/02 Lecturer: "Beyond the Court." Invited lecture for UCLA Extension, "Symbols of Power in China."
- 4/03 Lecturer: "Voices of Loyalism: The Calligraphic Response to the Mongol Conquest in Early Yuan China." The Wang Fangyu Lecture in Chinese Calligraphy Education, University of Maryland.
- 10/03 Lecturer: "The Scholar's Image." The International Chinese Snuff Bottle Society 35th Annual Convention, Los Angeles.
- 11/03 Lecturer: "Mi Youren and the Auspicious Image at the Southern Song Court." Society for Asian Art annual lecture series "Art as Propaganda: the Manipulation of Art by Asian Rulers."
- 5/03 Panelist: "Mi Fu and the *Hua shi*." Getty Workshop on Translation
- 4/04 Lecturer: *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection*, University Art Museum, UCSB.
- 4/04 Panelist and Conference Co-organizer: "Guanwu: Vision, Perception, and the Picturing of Nature in 10th-11th Century China." *Song Painting and its Legacy*, Yale University.
- 3-5/04 Curator: *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection*, University Art Museum, UCSB.
- 5/06 Panelist: "Spreading Falling Flowers: Shen Zhou and the Dissemination of Image." *The Elegant Gathering: Art, Politics and Collecting in China*, Berkeley Art Museum, UCB.
- 4/06 Panelist: "Grids, Ground Planes, Fractures and Fragments: Modernism and the Chinese Landscape." *Landscape in 20th Century China*, Shanghai.
- 11/06 Panelist: "Material History: Valuing Painting in the Northern Song." *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture*, University of Chicago.

2/07 Panelist: "Painting as Correspondence: Deciphering Su Shi, Wang Shen, and Wang Gong." *Founding Paradigms – The Art and Culture of the Northern Sung Dynasty*, The National Palace Museum, Taipei.

AWARDS

6/74, 6/75 University Scholar, University of Chicago.

6/78 Phi Beta Kappa, Stanford University.

9/80-6/84 NDFL Title VI Fellowships, Yale University.

7/84-6/85 Fulbright-Hays Fellowship; Louise Wallace Hackney Fellowship for the Study of Chinese Painting, American Oriental Society; Packard Fellowship, Metropolitan Center for Studies in Far Eastern Art.

9/86-8/87 Andrew Mellon Fellow, The Metropolitan Museum of Art, New York.

7/90-9/90 NEH Summer Stipend, "Mi Fu's *Hua shi*."

9/90-3/91 Asian Cultural Council Fellowship, "Mi Fu's *Hua shi*: Reconstituting the Scholar's Approach to Painting in Eleventh Century Painting."

9/92-3/93 Conference grants from the Chiang Ching-kuo Foundation for International Scholarly Exchange, The Metropolitan Center for Far Eastern Art Studies, and the Interdisciplinary Humanities Center, UCSB, for "Mountains and the Cultures of Landscape in China."

7/94-6/95 Getty Post-doctoral Fellowship and Chiang Ching-kuo Foundation for International Scholarly Exchange Research Grant: Mi Fu's *Hua shi*, A History of Painting.

PUBLICATIONS

Books

Chu Ko, The Soldier From Chu. Taipei: Tsai Shih, 1991. Exhibition catalogue. Co-editor, with article: "Towards Modern Chinese Painting: Chu Ko as Critic and Artist," 30-47 (in Chinese and English).

Mi Fu: Style and the Art of Calligraphy in Northern Song China. Yale University Press (1997).

Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection. The Chinese University Art Museum, Hong Kong (2003). Exhibition catalogue. Co-editor, with article: "Aesthetic Dimensions of the Clerical Script," 31-37 (in Chinese and English).

Paintings and Historians in Song Dynasty China. In progress.

Articles

"Wild Beasts and Winged Immortals: Early Representations of Landscape in China." *The National Palace Museum Bulletin*, vol. XX/2-4 (May-October, 1985, in three parts).

"A Reevaluation of Chiang Shen and Early Twelfth Century Landscape Painting." *The National Palace Museum Scholarly Quarterly (Gugong xueshu jikan)*, in English and Chinese), Autumn, 1985, 1-35.

"Celestial Journeys: Meditations on (and in) Han Painted Pots at the Metropolitan Museum of Art." *Orientalis*, vol. 19/5 (May, 1988), 54-67.

"Wu Guanzhong and the Task of Painting a New China." *Orientalis*, vol. 21/3 (March, 1990), 36-45.

"Cranes Above Kaifeng: The Auspicious Image at the Court of Huizong." *Ars Orientalis*, vol. XX (1990), 33-68.

"Mi Youren as Filial Son--Notes on the Collecting of Mi Fu's Calligraphy and its Influence at the Court of Gaozong." *The National Palace Museum Scholarly Quarterly (Gugong xueshu jikan)*, in Chinese with English summary), vol. IX/4 (Summer, 1992), 89-126.

"Measuring the Weight of the Written Word: Reflections on the Character-Paintings of Chu Ko and the Role of Writing in Contemporary Chinese Art." *Orientalis*, vol. 23/7 (July, 1992), 44-52.

"The 'Thousand Character Essay' Attributed to Huaisu and the Tradition of Kuangcao Calligraphy." *Oriental Art*, vol. 25/4 (April, 1994), 38-46.

"The Donkey Rider as Icon: Li Cheng and Early Chinese Landscape Painting." *Artibus Asiae*, vol. LV, 1/2 (1995), 43-97.

"In the Realm of Naturalness: Problems of Self-Imaging by the Northern Song Literati." *Arts of the Sung and Yuan*, 165-88. New York: The Metropolitan Museum of Art, 1996.

"Calligraphy," in *China 5000 Years: Innovation and Transformation in the Arts*, 159-70. New York: The Guggenheim Museum, 1998.

"Critiquing Cai Xiang and the Transformation of Northern Song Calligraphy," in Mo Jialiang, ed., *Shuhai guanlan* (Proceedings of the International Conference on Chinese Calligraphy, Hong Kong: Chinese University, 1999), 101-20 (in Chinese).

"Wine and Cursive: The Limits of Individualism in Northern Song Calligraphy," in *Character and Context in Chinese Calligraphy* (Princeton: The Princeton Art Museum, 1999), 200-231.

"Confronting Dynastic Change: Painting After the Mongol Reunification of North and South China," *RES* 35 (1999), 143-169.

"Silencing the Cry of Cold Insects: Meaning and Design in the Exile Calligraphy of Huang Tingjian and Su Shi," *Oriental Art* XLVI/no. 5 (2000), 10-18.

"Sung Loyalist Calligraphy in the Early Years of the Yuan Dynasty," *The National Palace Museum Research Quarterly*, vol. 19, no. 4 (Summer, 2002), 59-102.

"Celebrating Richard Barnhart," *Oriental Art* 35/6 (September, 2004), 88-89.

"Grids, Ground Planes, Fragments and Fractures: Modernism and the Chinese Landscape," *Ershi shiji shanshuihua yanjiu wenji* (Shanghai: Shanghai shuhua chubanshe, 2006), 335-355. Reprinted in *At the East-West Crossroads – The Art of Wucius Wong* (Hong Kong: Hong Kong Museum of Art, 2006), 15-25.

Reviews

Suzuki Kei, *Chūgoku Kaigashi* (A History of Chinese Painting, IIB, Yuan Dynasty, in Japanese). *Ars Orientalis*, vol. IX (1989), 120-125.

Marsha Weidner, ed., *Flowering in the Shadows: Women in the Histories of Chinese and Japanese Painting*. *Sino-Japanese Studies*, vol. 4/1 (1991), 64-70.

Wen Fong and Alfreda Murck, ed., *Words and Images: Chinese Poetry, Calligraphy and Painting*. *The Journal of Asian Studies*, vol. 52/2 (May, 1993), 442-444.

Jerome Silbergeld with Gong Jisui, *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng*. *ARTnews*, vol 93, no. 1 (January, 1994), 108.

Tseng Yuho, *A History of Chinese Calligraphy*. *Orientations*, vol. 26/4 (April, 1995).

Zhu Qizhan exhibition at the Art Gallery, Hong Kong University of Science and Technology. *ARTnews*, vol. 94, no. 1 (January, 1995), 178.

Chang Ch'ung-ho and Hans Frankel, *Two Chinese Treatises on Calligraphy*. *Ars Orientalis*, vol. XXVI (1996), 110-11.

Maggie Bickford, *Ink-Plum: The Making of a Chinese Scholar-Painting Genre*, *The Harvard Journal of Asiatic Studies* (December, 1999).

Wu Hung, *The Double Screen: Medium and Representation in Chinese Painting*, *The Journal of Asian Studies* (1999).

James Cahill, *The Lyric Journey*, *Ars Orientalis* (1999).

Maxwell K. Hearn and Wen C. Fong, *Along the Riverbank: Chinese Paintings from the C. C. Wang Family Collection*, *Artibus Asiae* vol. LX, no. 1 (2000), 189-91.

Amy McNair, *The Upright Brush: Yan Zhenqing's Calligraphy and Song Literati Politics*, *Journal of Sung-Yuan Studies* 32 (2002), 147-155.

Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent*, *China Review International* vol. 9, no. 2 (2002), 502-506.

Shane McCausland, editor and author, *Gu Kaizhi and the Admonitions Scroll and First Masterpiece of Chinese Painting: The Admonitions Scroll*, *Artibus Asiae* LXV, No. 2 (2005), 368-372.