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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.
- 9/87-6/97 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.
- 7/12-pres Professor, Department of the History of Art and Architecture, University of California, Santa Barbara

## **PROFESSIONAL ACTIVITIES (since 2003)**

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 35<sup>th</sup> 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 10<sup>th</sup>-11<sup>th</sup> 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 20<sup>th</sup> 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.
- 9/07 Panelist: “Primordality and Other Essentialisms: Modernists and their Media in the Chinese Diaspora.” *Reboot: The Third Chengdu Biennale*, Chengdu.
- 5/08 Panelist: “Primordality and Cultural Essence: Modernists and Their Media in the Chinese Diaspora.” *Aesthetic and Theories on Chinese Ink Painting*, Asia Society, New York.
- 10/08 Discussant: “Painting as Medium of Enlivenment.” *The Chinese Art of Enlivenment*, Harvard University.
- 11/08 Panelist: “Spreading ‘Falling Blossoms’: Style and Replication in Shen Zhou’s Late Calligraphy.” *Rethinking the Written Word: An Interdisciplinary Symposium on Chinese Calligraphy*, Taiwan Normal University, Taipei.
- 11/09 Panelist: “The Rhetoric of Realism.” *Guo Xi’s ‘Early Spring’ (1072)*, Harvard University.
- 11/10 Panelist: “Lingering Winds: Calligraphy after Su Shi and his Circle.” *International Conference on Tang and Song Calligraphy*, Mingdao University, Taiwan.
- 11/10 Discussant (multiple papers): *Dynastic Renaissance: Art and Culture of the Southern Song*, The National Palace Museum, Taipei.

3/11 Lecturer: “Falling Blossoms: Shen Zhou and the Problem of Growing Old.”  
Visiting Scholar in the Harn Eminent Scholar Chair in Art History Lecture Series,  
University of Florida.

3/11 Panel Organizer and Chair: *The Methods of Calligraphy*, Association for Asian  
Studies / International Convention of Asia Scholars Joint Conference, Honolulu.

10/11 Discussant: “Art History Research in Taiwan,” *Symposium on the New Era of  
Chinese Studies in Taiwan*, Center for Chinese Studies, Taipei.

10/11 Reviewer: Department of Chinese, Translation & Linguistics, City University,  
Hong Kong.

2/12 Panelist: “Landscape,” *Room for another View: Chinese Art in Disciplinary  
Perspective*, The University of Michigan.

10/12 Co-Curator: *The Artful Recluse: Painting, Poetry, and Politics in 17th-Century  
China*, The Santa Barbara Museum of Art.

10/12 Lecturer: “Painting Hills and Hermits: The Art of Reclusion in 17th-Century  
China,” The Santa Barbara Museum of Art.

10/12 Panelist: “Imaging Texts: the Intersection of Image, Text, and Context in  
Chinese Calligraphy,” *Out of Character: Chinese Calligraphy from the Guan Yuan Shan  
Zhuang*, Asian Art Museum, San Francisco.

1/13 Conference Organizer and Discussant: *Image and the Imaginary in 17th-Century  
China*, The Santa Barbara Museum of Art and the University of California, Santa  
Barbara.

1/13 Lecturer: "Landscape, Word, and Self-Image in Song-Dynasty Literati Painting," Asian Art Museum, San Francisco.

2/13 Lecturer: "Family Matters: The Strange Case of the 'Poetic Ideas' Scroll Attributed to Mi Youren and Sima Huai," Princeton University.

2/13 Lecturer: "*Non-Portraits in the Late Northern Song*," Confucius Institute, The University of Michigan.

3/13 Lecturer: "Painting Hills and Hermits: The Art of Reclusion in 17th-Century China," The Asia Society, New York.

3/13 Discussant: "*Appropriation*" as Catalyst: Cross-Border Perspectives on East Asian Calligraphy, Association of Asian Studies Annual Conference, San Diego.

6/13 Workshop Participant: "Xu Wei's Calligraphy," *Late Imperial Personhood: Posthumanist Perspectives on Xu Wei (1521–1590)*, Yale University.

9/13 Lecturer: "Family Matters and the Limitations of Style: The Strange Case of the 'Poetic Ideas' Scroll Attributed to Mi Youren and Sima Huai," Chinese University, Hong Kong.

11/13 Lecturer: "*Non-Portraits in the Late Northern Song*," Chinese University, Hong Kong.

2/14 Discussant (multiple papers): *New Frontiers in Chinese Art*, College Art Association annual conference, Chicago.

5/14 Panelist: "Projecting Mortality: Views from Shen Zhou's Orchard," for the conference *Chinese Landscapes: Explorations in Literature, Poetry, Film, and the Visual Arts*, Stanford University.

8/14 Workshop Participant: “Xu Wei’s Calligraphy,” *Late Imperial Personhood: Posthumanist Perspectives on Xu Wei (1521–1590)*, Yale University. (Second workshop meeting).

9/14 Lecturer: “The Subject in Wen Tong’s Ink Bamboo,” National Seoul University, Korea.

10/14 *Modernism in China and America*, seminar organized at the China Academy of Art, Hangzhou. Lectures presented: “Modernism and the Chinese Diaspora” and “New Frontiers in Chinese Art History: Reflections on Three Recent Presentations at the 2014 College Art Association Annual Meeting.”

11/14 Conference Co-Organizer and Discussant: *International Conference on Song Dynasty Painting*, Zhejiang University, Hangzhou.

11/14 Presenter: “The Question of Subject in Wen Tong’s *Ink Bamboo*,” *International Conference on Song Dynasty Painting*, Zhejiang University, Hangzhou.

11/14 Workshop Participant: *Mellon Chinese Object Workshop*, “Writing and Chinese Art,” the Freer Gallery, Smithsonian Institute.

1/15 Discussant: *Ideas of Asia in the Museum An International Symposium*, University of Southern California and Los Angeles County Museum of Art.

3/15 Lecturer: “Wen Tong, Su Shi, and the Formation of a Literati Aesthetic for Painting,” Reed College, Portland.

## 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.
- 6/09-9/09 The Center for Chinese Studies Research Grant: "Painters and Historians in Song Dynasty China."



1/13 The Chiang Ching-Kuo Foundation for Scholarly Exchange, Interdisciplinary Humanities Center, UCSB, and the College of Letters and Sciences: “Image and the Imaginary in 17th Century China,” an Interdisciplinary Conference.

2/14 Winner of the 2014 Alfred H. Barr Jr. Award (College Art Association) for *The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*.

## PUBLICATIONS

### Books and Catalogues

*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).

*The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*. The Santa Barbara Museum of Art (2012). Exhibition catalogue. Editor, with article: “The Art of Reclusion.”

*Painters 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.” *Orientalism*, vol. 19/5 (May, 1988), 54-67.

“Wu Guanzhong and the Task of Painting a New China.” *Orientalism*, 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.” *Orientalism*, vol. 23/7 (July, 1992), 44-52.

“The ‘Thousand Character Essay’ Attributed to Huaisu and the Tradition of *Kuangcao* Calligraphy.” *Orientalism*, 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 Sung Literati.” *Arts of the Sung and Yuan*, 165-88. New York: The Metropolitan Museum of Art, 1996.

“Calligraphy.” *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.” *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.” *Ersbi 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.

“Primordially and Other Essentialisms: Modernists and the Media in the China Diaspora.” *The Third Chengdu Biennale, International Symposium* (Chengdu: Chengdu Contemporary Art Museum, 2007), 58-65.

“Tongxun xing huihua—jiedu Su Shi, Wang Gong yu Wang Shen” (Painting as Correspondence: Deciphering Su Shi, Wang Gong and Wang Shen). *Kaichuang dianfan: Bei Song de yishu yu wenhua yantaohui lunwen ji* (*Conference on Founding Paradigms: Papers on the Art and Culture of the Northern Sung Dynasty*), 583-601 (in Chinese). The National Palace Museum, Taipei, 2008.

“Calligraphy.” *Encyclopedia of Modern China* (Charles Scribners and Sons, 2009), Vol.1, 164-166.

“Spreading Falling Blossoms: Style and Replication in Shen Zhou’s Late Calligraphy.” *Tsing Hua Xuebao* (*Tsing Hua Journal of Chinese Studies*) New Series XL/3 (September, 2010), 365-410.

“*Distant Peaks, Clearing Clouds* by Mi Youren.” *Qiannian dangqing* (Masterpieces of Ancient Chinese Paintings) (Beijing: Beijing University, 2010), 159-166 (Chinese), 037-042 (English).

“Lingering Winds: Calligraphy after Su Shi and his Circle.” *Proceedings of the International Conference on Tang and Song Calligraphy* (Zhanghua: Mingdao University, 2010).

“Summoning the Recluse’—the Relevance of an Ancient Theme in 17th-Century China,” *Orientalism* 44/2 (March, 2013), 104-112.

“Sculptor as Creator: Li Chen and his Soul Guardians” (in French and English). *La Légèreté Monumentale de Li Chen* (Asia Art Center Company, Ltd., 2014), 126-143.

“The *Poetic Ideas* Scroll Attributed to Mi Youren and Sima Huai.” *Zhejiang University Journal of Art and Archaeology* 1 (2014), 84-128.

“Presenting Mortality: Shen Zhou’s ‘Falling Blossoms’ Project.” *Journal of Chinese Literature and Culture* 2:1 (2015).

“Landscape.” *Blackwell Companion to Chinese Art* (forthcoming, 2015).

### 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*. *Orientalism*, 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.

Julia Murray, *Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology*, *Journal of Asian Studies*, vol. 67:3 (2008), 1070-72.

*Chinese Paintings from Japanese Collections*, Los Angeles County Museum of Art. *CAA Online Reviews* (2015).