

JOAN KEE

Department of the History of Art, University of Michigan
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EDUCATION

2008 Institute of Fine Arts, New York University, Ph.D, September 2008
 Dissertation: Points, Lines, Encounters, Worlds: Tansaekhwa and
 the Formation of Contemporary Korean Art (Advisor: Jonathan Hay)

2000 Harvard Law School, J.D.

1997 Yale University, B.A., History of Art, Magna Cum Laude
 Phi Beta Kappa, Distinction in the Major

EMPLOYMENT

2014-present Associate Professor, History of Art, University of Michigan, Ann Arbor, MI

2008-2014 Assistant Professor, History of Art, University of Michigan, Ann Arbor, MI

2006 Visiting Lecturer, History of Art Department, Cornell University,
 Ithaca, NY

2001-2003 Associate Attorney, Simpson Thacher and Bartlett, New York and
 Hong Kong

2000-2001 Associate Attorney, Hughes Hubbard and Reed, New York

BOOKS

Under review *Models for Integrity: Art and Law in Post-Sixties America*

2015 *To Scale* (co-editor: Emanuele Lugli) (Malden: Wiley-Blackwell).
From All Sides: Tansaekhwa on Abstraction, (Los Angeles: Blum & Poe).

2013 *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*,
 (Minneapolis: University of Minnesota Press)

- Finalist, 2014 Charles Rufus Morey Book Award, College Art Association

EDITED VOLUMES

2015 "To Scale," *Art History* (co-editor: Emanuele Lugli) 38:2

2011 "Contemporaneity and Art in Southeast Asia," *Third Text* (co-editor: Patrick Flores) 25:4

2004 "Intersections: Issues in Contemporary Art," *Positions: East Asia Cultures Critique* 12:3

PEER-REVIEWED ARTICLES (SELECTED)

- 2018 “Free Art and a Planned *Giveaway* (1969),” *Archives of American Art*, forthcoming
 “Modern Art in Late Colonial Korea: A *Research* Experiment,” *Modernism/Modernity*, forthcoming
- 2016 “Towards Law as an Artistic Medium: William E. Jones’ *Tearoom*,” *Journal of Law, Culture and the Humanities* 12:3 (October 2016): 693-715.
 “Art Before the Law: The Case of Yoko Ono’s *Rape*,” *Law and Literature* 28:2 (2016): 187-208.
 “Orders of Law in the One Year Performances of Tehching Hsieh,” *American Art* 30:1 (March 2016): 72-91.
- 2015 “Why Performance in Authoritarian Korea,” *Tate Papers* 23 (May 2015)
<http://www.tate.org.uk/research/publications/tate-papers/whyperformance-authoritarian-korea>
 • Reprinted in *Cultures of Yushin*, ed. Youngju Ryu, (Ann Arbor: University of Michigan Press), forthcoming
 “The Measure of the World: Scenes From a Journey to Kaesŏng,” *Art History* 38:2 (April 2015): 364-385.
- 2014 “What Scale Affords Us: Sizing Up the World Through Scale,” *Art Margins* 3:2 (June 2014): 3-30.
- 2013 “Contemporary Art in Early Colonial Korea: The Self Portraits of Ko Hui-dong,” *Art History* 36:2 (April 2013), 392-417.
 “Use on Vacation: The Non-Sculptures of Lee Seung-taek,” *Archives of Asian Art* 63:1 (Spring 2013): 103-129.
- 2012 “Connoisseurship and Its Potential in Matters of Copyright,” *Journal of Law, Culture and the Humanities* 8:2 (June 2012): 364-380.
- 2011 “Contemporaneity as Calculus: The View from Postwar Korea,” *Third Text* 25:5 (October 2011): 563-576.
- 2010 “The Curious Case of Contemporary Ink Painting,” *Art Journal* 69:2 (Fall): 88-113.
- 2008 “Points, Lines, Encounters: The World According to Lee Ufan,” *Oxford Art Journal* 31:3 (October 2008): 403-424.
- 2004 “Trouble in ‘New Utopia,’” “Intersections: Issues in Contemporary Art,” *Positions: East Asia Cultures Critique* 12:3 (Winter 2004): 667-686.
- 2003 “A Singular Kind of Action: Early Gutai Painting 1954-1957,” *Oxford Art Journal* 26:2 (Fall 2003): 121-140.
 “Some Thoughts on the Practice of Oscillation: Works by Suh Do-Ho and Oh Inhwan,” *Third Text* 17:2 (June 2003): 141-150.
 • Reprinted in *Third Text Asia* 3 (Autumn 2009): 55-67.
- 2001 “Envisaging Hollowness in Contemporary Singapore,” *Art Journal* 60:3 (Fall): 66-75.
 • Reprinted in *Histories, Practices, Interventions: A Reader in Contemporary Singapore Art*, eds. Jeffrey Say and Seng Yu Jin,

- (Singapore: Institute of Contemporary Arts, 2016), 94-104.
- “Reclaiming Sites of Independence in Pak Ch’öl-su’s 301/302,” “Asia Pacific Cinemas: A Spectral Surface,” *Positions: East Asia Cultures Critique*, eds. Esther Yau and Kyung Hyun Kim, 9:2 (Fall 2001): 449-466.
- 1998 “(Re)sexualizing the Desexualized Asian Male in the Works of Ken Chu and Michael Joo,” *Jouvert: A Journal of Postcolonial Studies* 2:1 (1998) <http://english.chass.ncsu.edu/jouvert/v2i1/KEE.HTM>

BOOK CHAPTERS

- 2017 “Artists’ Rights, or a Remembrance of Claims Unchecked” *Artistic Authorship and Legacy*, ed. Daniel McClean, (London: Ridinghouse), forthcoming
- “The Long Breath: Postwar Korean Art, 1953-1979,” *A Companion to Korean Art*, eds. J.P. Park and Juhyung Rhi, (Malden, MA: Wiley Blackwell, 2017), forthcoming
- 2015 “The Scale Question in Contemporary Asian Art,” *The 1990s: The Making of Art with Contemporaries*, (Tokyo: Japan Foundation, 2015), forthcoming
- 2013 “The World in Plain View: Form in the Service of the Global,” *Contemporary Art: 1989 to the Present*, eds. Alexander Dumbadze and Suzanne Hudson, (Malden, MA: Wiley-Blackwell, 2013), 95-104.
- 2007 “Visual Reconnaissance,” *Alien Encounters: Asian American Popular Culture*, eds. Thuy Linh Tu Nguyen and Mimi Nguyen, (Durham: Duke University Press, 2007), 130-149.
- 2002 “Thinking About ‘Contemporary Asian Art’: Some Reflections on Space Traffic,” *Space Traffic*, (Melbourne and Hong Kong: West Space and Para/Site, 2002), 25-28.

CATALOGUE ESSAYS

- 2016 “The Commons of Contemporary Southeast Asian Art,” *Singapore Biennale 2016: An Atlas of Mirrors*, (Singapore: Singapore Art Museum), 22-29.
- 2015 “In Plain View,” *Ha Chonghyun*, (Los Angeles: Blum & Poe, 2015), 6-35.
- Reprinted in Korean in *Art and Culture* (September 2015): 76-92.
- “Tansaekhwa, Inside and Out,” *From All Sides: Tansaekhwa on Abstraction*, (Los Angeles: Blum & Poe, 2015), 6-42.
- Reprinted in Korean in *Resonance of Dansaekhwa* (Seoul: Korea Arts Management Service and the Ministry of Culture, Sports and Tourism, 2016): 34-57.
- 2014 “As the World Turns in Nineties America,” *Come as You Are: Art of the 1990s*, (Berkeley and Montclair: University of California Press and Montclair Art Museum, 2014), 55-64.
- 2013 “Kim Ku-lim: Touching Base,” *Kim Ku-lim: Like You Know It All*, (Seoul: Seoul

- City Museum of Art, 2013), 95-100.
- 2012 “Field and Stream: The Terrain of Contemporary Asian Art,” *The Asia-Pacific Triennial of Contemporary Art*, (Brisbane: Queensland Art Gallery, 2012), 66-71.
- “A Fine Occupation,” *Anish Kapoor/Objects*, (Seoul: Leeum Museum, 2012), 45-49.
- 2011 “True Believer,” *Park Seobo*, (Seoul: Kukje Gallery, 2011), 8-18.
- Reprinted in Korean in *Misul kwa pipy’öng 23* (Spring 2011): 28-35.
- 2009 “Tea and Sympathy,” *The Enlightenments*, (Edinburgh: Edinburgh Art Festival), 20-21.
- “Longevity Studies: The Contemporary Korean Art Exhibition at Fifty,” *Your Bright Future: 12 Korean Artists*, (Houston and Los Angeles: Museum of Fine Arts Houston and the Los Angeles County Museum of Art), 16-28.
- 2008 “Collection Agency,” *Sasa [44]: Exhibited Works in Chronological Order*, (Seoul: Kukje Gallery), 11-13.
- “Work and Play,” *Donghee Koo: Synthetic Experience*, (Seoul: Atelier Hermès) 70-74.
- 2007 “What is Feminist About Contemporary Asian Women’s Art?,” *Global Feminisms*, (Brooklyn and London: Brooklyn Museum and Merrell Press, 2007), 106-121.
- Excerpt reprinted in *The Feminism and Visual Culture Reader*, 2nd ed., ed. Amelia Jones, (London: Routledge, 2010), 373-377.
 - Revised version published in *Contemporary Art in Asia: A Critical Reader*, eds. Melissa Chiu and Benjamin Genocchio, (Cambridge and London: MIT Press, 2011), 347-369.
- 2003 “Housewarming: A Statement of Intent,” *Housewarming*, (Hong Kong: Para/Site), 4-11.
- “Evanescent Terrain: The Unknowable Home in the Works of Do-Ho Suh,” *Home and Away: The New Globalism*, (Vancouver: Vancouver Art Gallery), 13-19.
- “Neither Ours Nor Others,” *Landscape of Differences: The Korean Pavilion at the 50th Venice Biennale*, (Seoul: Korea Culture and Arts Foundation 2003), 122-135.
- Translated into Korean in the same volume as *Künyang chakp’umdül*, 116-121.
- “Who’s Afraid of Asian American Art?,” *Tradeshaw: New Currents in Recent Asian American Art*, (Shanghai: CR2 Gallery, 2003), 32-43.
- Reprinted in Chinese in revised form as “Leaving the Public Sector: Asian American Art and Its Interpretation,” *d’A* (Summer 2004).
- 2002 “Inclusion/Expulsion: The Non-Performances of Oh In-hwan,” *My Beautiful Laundromat*, (Seoul: Project Space Sarubia, 2002), n.p.

OTHER ESSAYS AND ARTICLES (SELECTED)

- 2017 “Felix Gonzalez-Torres on Contracts,” *Cornell Journal of Law and Public Policy*, forthcoming
- “How Art and Law Can Work Together Beyond the Marketplace,” (with Sonia Katyal), *Hyperallergic*, 12 January .
- 2016 “Dialogue: Why Asian Art Now? The Making of History,” conversation with Miwako Tezuka, *Bijutsu Techō* (March 2016): 84-91.
- “Art Encounters the Law,” guest critic and editor, *Brooklyn Rail*, February. (<http://www.brooklynrail.org/2016/3/criticspage>)
- Reprinted in *Destruction (Whitechapel Documents of Contemporary Art)*, ed. Sven Spieker, (London and Cambridge: Whitechapel Gallery and MIT Press, 2017), forthcoming
- 2015 “Scale to Size, An Introduction,” (with Emanuele Lugli), *Art History* 38:2 (April 2015): 250-266.
- “Skin and Surface,” roundtable on Dansaekhwa, *Frieze* 169 (March 2015): 142-143.
- “Uncommon Knowledge: The Art of On Kawara,” *Artforum* 53:5 (January 2015): 170-177.
- 2013 “Lily Cox-Richard: On the Powers of Taking a Stand,” (with Nicholas Hartigan), *Art Journal* 72:4 (Winter 2013): 78-83.
- “Han’guk misulesö ‘pangböb’ iran muössinga,” [The significance of method], *Art in Culture* (July 2013): 156-161.
- “Uri üi ‘hyöndae’ ran muössinga,” [The place of hyöndae in the contemporary], *Art in Culture* (February 2013): 126-131.
- 2012 “Fitting in Scale,” *Art Bulletin* 93:4 (December 2012): 499-501.
- “Why Chinese Paintings Are So Large,” *Third Text* 26:6 (November 2012): 649-663.
- “Moves in the Field,” “The And: An Expanded Questionnaire on the Contemporary,” *Field Notes* 1 (Summer 2012), www.aaa.org.hk
- “False Fronts: The Art of Ming Wong,” *Artforum* 50:9 (May 2012): 262-269.
- 2011 “Contemporary Southeast Asian Art: The Right Kind of Trouble,” *Third Text* 25:4 (August 2011): 371-381.
- Reprinted in Thai in *Documents on Contemporary Thai Art*, ed. Gridthiya Gaweewoong, (Bangkok: Office of Contemporary Art and Culture, 2015).
- “Close-up: Party Lines,” *Artforum* 49:5 (January 2011): 176-177, 242-243.
- 2008 “Irrelevance That Matters,” *Art Asia Pacific* 61 (November/ December 2008): 246-247.
- 2004 “Introduction: Twenty Questions,” “Intersections: Issues in Contemporary Art,” *Positions: East Asia Cultures Critique* 12:3 (Winter 2004): 599-610.
- “A Call for a Normalized ‘Contemporary’ Art History,” *DiAAAlogue: Newsletter of the Asia Art Archive*, www.aaa.org.hk, June 2004.

- 2003 “Art, Hong Kong, Hybridity: A Task of Reconsideration,” *Yishu: Journal of Contemporary Chinese Art* 2:2 (June 2003): 90-98.
 “Claim Check: Recent Korean Photography,” *Tema Celeste* 96 (March/April): 62-67.
- 2002 “Inertia Reels: Mobility in Hong Kong Video,” *Afterimage* 29:4 (2002): 8-10.
 “Resting with Mingwei: Subversive Cosmpolitanism in the Conceptual Projects of Lee Mingwei,” *Yishu: Journal of Contemporary Chinese Art* 1:1 (June 2002): 18-23.
 “Processes of Erasure: Paul Pfeiffer’s Narratives of the Global,” *Art Asia Pacific* 32 (2001): 64-69.
 “The Singular Pluralities of Suh Do-Ho,” *Art Asia Pacific* 34 (2002): 44-51.

REVIEWS, INTERVIEWS, AND ENTRIES (SELECTED)

- 2015 “Focus Review: Kazuo Shiraga,” *Artforum* 53:9 (Summer 2015): 347-348.
- 2013 “Artist’s Portfolio: Tsuruko Yamazaki,” *Artforum* 51:6 (February 2013): 182-183.
 “Focus Preview: Gutai: Splendid Playground,” *Artforum* 51:5 (January 2013): 77.
- 2012 “Requiem for the Sun at Blum and Poe,” *Artforum* 50:9 (May 2012): 316.
- 2011 “Focus Preview: Lee Ufan,” *Artforum* 49:9 (May 2011): 133.
- 2010 “Review: Yang Haegue,” *Artforum* 48:8 (April 2010): 191.
- 2006 “Calibrated Expectations: A Roundtable on the Inaugural Singapore Biennale 2006,” participant, *Broadsheet* 35:3 (2006): 141-142.
- 2005 Grove Dictionary of Art Online, *Contemporary Asian Art*, ed. Melissa Chiu, September 2005 (www.groveart.com) “Bahc Yiso,” “Theresa Hak Kyung Cha,” “Byron Kim,” “Kim Sooja” “Lee Bul,” “Lee Mingwei,” “Do-ho Suh,” “Videotage.”
- 2003 “Black Belt at the Studio Museum in Harlem,” *CAA Reviews*, December 2003
- 2002 David Clarke, “Hong Kong Art: Culture and Decolonization,” (Durham: Duke University Press, 2002), *CAA Reviews*, December 2002
 “An Interview With Yang Fudong,” *Tema Celeste* 92 (July/August 2002): 56-59.
- 1999 “Aperto Bangkok,” *Flash Art* (November/December 1999): 67-68.
- 1998 “An Interview with Wenda Gu,” *Inside/Out: New Chinese Art*, Asia Society, www.asiasociety.org/insideout, July 13, 1998.

CONFERENCE AND SYMPOSIA PAPERS

- 2017 “Abstraction as Platform,” PoNJA-Genkon/University of Chicago, April 23
 “Poetic Justice: On the Intersection of Art and Law in the Work of Felix Gonzalez-Torres,” Cornell Law School, Ithaca, NY, March 18
- 2016 “Studies in Material Action, or Experimental Art for a Para-Yushin Korea,”
 “Receptions, Transformations and Innovations: Transcultural Discourses in Korean Art,” Harvard University, December 9
 “Art History Without a Field,” “Making Southeast Asian Cultures: From Region

- to World,” University of California at Berkeley, April 22, 2016
- “*Research*, a Social Experiment by Yi Yu-t’ae,” “Modernities in Korean Art,” University of Michigan, February 19, 2016
- “The Value of Everything for the Price of Nothing: On *Giveaway*,” “Visible Hands: Markets and the Making of American Art,” Tate Modern, January 22, 2016
- 2015 “When Possession was Nine Tenths of the Art,” Clark Art Institute, September 19
- “Choice Sites: Visualizing Consent in Sally Mann’s ‘Family Pictures’,” “Art & Law, Art in Peril,” Cambridge University, June 23, 2015
- “The Nineties in Practice, Then and Now,” Japan Foundation Asia Center Tokyo, May 23, 2015
- 2014 “Symptoms,” “The Vernacular and the Viral: Rethinking the Terms of South and Southeast Asian Art,” Clark Art Institute and the Asian Civilisations Museum, Singapore, May 16, 2014
- ”Method’s Urgency,” “Rethinking Art History: Writing/Making Modern and Contemporary Asian Art and Architecture Histories,” Museum of Fine Arts Houston and Rice University, Houston, April 14, 2014
- “On Properties Land Art Claims,” “What Art Has to Say About the Law,” Association of Art Historians, London, April 12, 2014 (panel organizer)
- Invited response, “Identity Politics,” Society of Contemporary Art Historians, College Art Association Conference, Chicago, February 10, 2014
- 2013 “Tehching Hsieh, in Good Faith,” American Studies Association Annual Conference, Washington DC, November 22, 2013
- “The Promise of Landscapes,” Japan Foundation Curators’ Workshop Symposium, Tokyo, January 30, 2013
- 2012 “The Measure of the World: Kang Se-hwang’s *Journey to Songdo*,” Kunsthistorisches Institut, Florence, November 8, 2012
- “Asian Art Workshop,” Hong Kong University, October 18, 2013
- “The Value of No Use: On Lee Seung-taek’s Non-Sculptures,” “Korean Contemporary Art: Between Tradition, Modernity, and Globalisation,” Courtauld Institute of Art, London, June 29
- “Kwon Young-woo Stands His Ground: Abstract Ink Painting in Postwar Korea,” University of Chicago, April 28, 2012
- 2011 “Grounds for Photography in Authoritarian South Korea,” “New Perspectives on Asian Design and Its Histories,” Victoria and Albert Museum, London, July 22, 2011
- Invited response, “Feminism,” College Art Association Centennial Panel, New York, February 10
- 2009 “The Martial Imperative in Postwar South Korean Art,” “Gender and the Body in Contemporary Asian Art,” University of Heidelberg, December 16, 2009
- “Why Chinese Paintings Are So Large,” “Modernity’s Cultural Politics: China in Context,” Courtauld Institute of Art, London, October 24, 2009.
- “Painting Takes Exception: Park Seobo’s *Écriture* in Yushin Korea,” Shoptalk 154, Center for Advanced Study in the Visual Arts, National Gallery of Art,

- Washington D.C., April 9, 2009
- “Contemporaneity as Calculus: The View from Seventies Korea,”
Association of Art Historians Annual Conference, Manchester Metropolitan University, Manchester, UK, April 4, 2009
- 2008 “Closer: What Asian Women’s Art Has to Say About Contemporaneity,” “Places at the Table: Asian Women Artists and Gender Dynamics,” Institute of East Asian Studies, University of California at Berkeley, September 13
- 2006 “Painting and the City: A Functionalist View,” “Colonial Modernity in Urban Korea,” Centre for Korean Studies, University of British Columbia, Vancouver, February 19, 2006
- 2005 “The Ecology of Form: Portraiture in the Muhammad Shah Era,” “Theory and Practice of Islamic Portraiture,” Institute of Fine Arts, New York University, September 24, 2005
- “A Logical Reversion to Form,” “Claims to Authority: Workshop on Modern and Contemporary Art in East Asia,” Institute of Fine Arts, New York University, New York, May 21
- 2004 “A Proposal for Visual Accountability: Notes on a Methodological Predicament,” “Challenges in Asian American Art,” Rockefeller Foundation/New York University, New York, March 22, 2004
- “Asiamericasia: Towards a Globalized Asian American Art,” College Art Association Annual Conference, Seattle, WA, February 19, 2004
- 2002 “The Language of Oscillation: Reassessing Contemporary ‘Asian’ Art,” College Art Association Annual Conference, Philadelphia, PA, February 23, 2002
- 2001 “The Visual Fictions of the Global and the National in Contemporary Seoul,” International Center for Advanced Studies, New York University, March 23, 2001
- 1999 “Single Asian Female: Hysteria and Malaise in Korean Film,” “Asia/Pacific Cinemas Workshop,” University of California at Irvine, October 9, 1999
- “Generation v. Individual: The Case of Contemporary Korean American Visual Art,” Columbia University Teachers’ College, April 10, 1999
- “The Image Significant: Generation and Identity in Contemporary Korean Video Art,” Association for Asian Studies Annual Conference, Boston, MA, March 12
- 1998 “Confronting Multiple Colonization in Contemporary Korean Art,” College Art Association Annual Conference, Toronto, Canada, February 26, 1998

INVITED LECTURES AND RESPONSES (SELECTED)

- 2017 “Emoji Law,” Institute for the Humanities, Ohio State University, September 19
- “Land Lords: Art, Law and Property in Post-Nineties China,” University of Sydney, May 20
- “The Artist as Petit Criminal,” Cambridge University, March 4
- “The Korean Adventures of Abstract Ink Painting,” Johns Hopkins University,

- February 6
- 2016 “Thirteen Ways of Looking at Abstraction,” Asian Art Museum, San Francisco, September 21.
- Art Institute of Chicago, January 26, 2017
- “Timed Realisms: Art in Korea, 1953-1988,” Asia Art Archive, Hong Kong, June 2.
- Korean Cultural Service, New York, September 23
 - Singapore Tyler Print Institute, Singapore, June 3, 2017
- Participant, “Crossing Boundaries,” Institute of Fine Arts, New York University, April 18
- “The Felix Gonzalez-Torres Theory of Contract,” “Poetic Justice: On the Work of Felix Gonzalez-Torres,” Cornell Law School, Art & Law Program, De La Cruz Collection, Miami, February 11, 2016
- “A Plea for Social Justice: On Yoko Ono’s *Rape*,” University of Chicago, January 29
- 2015 Discussant, “Kazuo Shiraga and Sadamasa Motonaga,” Dallas Museum of Art, May 1
- 2014 “Felix Gonzalez-Torres on the Art of Due Process,” History of Art, University of York, York, England, November 10, 2014
- “Why Performance in Yushin Korea?,” Tate Museum and the School of Oriental and African Studies, London, December 5, 2014
- “Escaping Babel?,” “Transnational Collaborative Criticism,” Sterling and Francine Clark Art Institute, Williamstown, MA, March 21-22, 2014
- 2013 “In the Midst of it All: Korean Art, 1961-1988,” Society for Asian Art, Asian Art Museum, San Francisco, CA, November 1, 2013
- Korea Society, New York, March 12, 2015
- “Form Made Good: Tansaekhwa and Postwar Korean Art,” Asia Society, Hong Kong, October 17
- Detroit Institute of Art, Detroit, MI, January 16, 2014
- “Tansaekhwa and the Case for Abstraction in Postwar Korea,” Center for Korean Studies, University of California at Berkeley, September 6, 2013
- Tate Asia-Pacific Research Centre, London, September 27, 2013
 - Harvard University, Cambridge, MA, April 28, 2014
 - Freer/Sackler Museum, Washington D.C., September 20, 2014
- “Sizing Up Scale,” Department of Art, Cornell University, Ithaca, NY, April 1, 2013
- 2012 Discussant, “A Connective History of Qing Art: Visuality, Images and Imaginaries,” University of Hong Kong, June 8-10, 2012
- “Grounds for Photography in Authoritarian South Korea,” Department of Fine Arts, University of Hong Kong, May 22, 2012.
- Department of Art and Archaeology, Seoul National University, Seoul, March 8, 2013
- Discussant, “Voices of Mono-ha Artists, Contemporary Artists in Japan, Circa 1970,” University of Southern California, February 24, 2012
- “Ming Wong’s Cultural Studies,” Department of Art & Art History, University of

- Colorado at Boulder, February 14, 2012
- 2011 Panelist, “Trading Ideas: Emerging Discourses on Asian Contemporary Art,”
Yerba Buena Center for the Arts, San Francisco, November 9, 2011
- Conversation with Lee Ufan, “States of Emergency: Objects as Agency, ca. 1970,”
Solomon R. Guggenheim Museum, New York, September 16, 2011
- “Fair Game: Performance and the Look of Equality,” Art History, Theory and
Criticism, School of the Art Institute Chicago, April 8, 2011
- 2010 “The Unlikeliest Place: Korean Art’s 20th Century,” British Museum, London,
November 15, 2010
- “Painting Exception in Authoritarian Korea,” Center for Korean Studies,
University of California at Berkeley, October 15, 2010
- “The Frontality of Postwar Korean Photography,” Santa Barbara Museum of Art,
August 29
- 2009 “Public Works: Thinking Through Recent Art in Korea,” Museum of Fine Arts
Houston, November 20, 2009
- Art History & Visual Studies, Occidental College, Los Angeles, November
5, 2009
- “The Wages of Looking in Yushin Korea” Center for Korean Studies, University of
Toronto, September 25, 2009
- “The Curious Case of Contemporary Ink Painting,” Department of Fine Arts and
Art History, George Washington University, Washington D.C., March 11
- Roundtable participant, Art Journal roundtable on “Transnationalism,” College
Art Association, Los Angeles, CA, February 26, 2009
- “The Commitment to Ink,” “Suh Se-ok,” Museum of Fine Arts Houston, January
25
- 2007 “Context: A Normative Question for Contemporary Korean Art,” 76th Yonsei-
Korea Foundation Forum, Yonsei University, Seoul, November 20, 2007
- Korea National University of the Arts, Seoul, November 22, 2007.
- Respondent, “Contemporary Art and the Grand Narrative,” National Museum of
Singapore, July 22, 2007
- 2006 “In and Out of Context: Imagemaking in Hong Kong,” Nasher Museum of Art,
Duke University, November 30, 2006
- 2005 “Points, Lines, Encounters,” Korean Studies Program Colloquium Series,
University of Michigan, Ann Arbor, November 7, 2005
- 2004 “One Way or Many?,” “Same and Different: Art, Artists, and Cultural Space in
East Asia,” San Diego Museum of Art, November 6, 2004
- 2003 Discussant, “Comparative Contemporaries: Southeast Asian Art Criticism,” The
Substation, Singapore, October 18-20, 2003
- “Whither Asian Art Today? Trends in ‘Contemporary Asian Art,’” Asia Art Archive
and the Chinese University of Hong Kong, Hong Kong, February 24, 2003

CONFERENCES AND SYMPOSIA ORGANIZED

- 2016 “Modernities in Korean Art,” University of Michigan, February 18-19, 2016
- 2015 “Dislocations: Modern Asian Art,” (co-organized with Sook-Kyung Lee, Ming Tiampo, Zheng Bo, and Marko Daniel), Tate Modern, London, December 3-4, 2015
- “The Things You Own End Up Owning You: Art in the 1990s,” (co-organized with Matt Biro), University of Michigan, October 24, 2015
- “Visuality and the Law,” Sterling and Francine Clark Art Institute, Williamstown, MA, September 18-19, 2015
- 2013 “Sites of Construction: Exhibitions and the Making of Recent Art History in Asia,” (co-organized with Hammad Nasar, Iftikhar Dadi, and Patrick Flores), Asia Art Archive, Hong Kong, October 21-23, 2013
- 2012 “Size Matters: Questions of Scale,” (co-organized with Emanuele Lugli), Kunsthistorisches Institut, Florence, Italy, November 8-10, 2012
- “Impossible Purities: Modern East Asian Art and the Question of Medium,” (co-organized with Chelsea Foxwell), University of Chicago, Chicago, April 28, 2012
- 2010 “Saying Yes to Say No: Art and Culture in Sixties Japan,” (co-organized with Natsu Oyobe and Jacob Proctor), University of Michigan Museum of Art, April 2, 2010
- 2005 “Claims to Authority: Workshop on Modern and Contemporary Art in East Asia,” Institute of Fine Arts, New York University, New York, May 20-21, 2005

CURATORIAL EXPERIENCE

- 2014 Curator, “From All Sides: Tansaekhwa on Abstraction,” Blum & Poe, Los Angeles, September 13-November 8, 2014
- 2004 Helena Rubenstein Foundation Curatorial Intern, Department of Photography, Museum of Modern Art, New York, June-August
- 2003 Curator, “Tradeshaw: New Currents in Recent Asian American Art,” C2 at the Pottery Workshop Gallery, Shanghai
- Curator, “Housewarming,” Para/Site Art Space, Hong Kong, January 17-February 19

PROFESSIONAL ACTIVITIES AND AWARDS (SELECTED)

- 2016 Panelist, Creative Capital/Andy Warhol Foundation, Arts Writers Grant Program
Tate Advisory Committee, 2016-present
- 2015 Contributing Editor, *Artforum*, 2015-present
- 2014 Editorial Board, *Art Margins*, 2014-present
- Visiting Fellowship, Tate Research Centre, Asia-Pacific, London
- 2013 Juror, *Hermès Art Prize*, Hermès Foundation, Seoul

- 2011 Helmut F. Stern Professor, Institute for the Humanities, University of Michigan
Faculty Residential Research Award, Institute of East Asian Studies,
University of California at Berkeley
- 2012 History of Art Grant, Principal Investigator, Kress Foundation
- 2011 Advisory Board, Asia Art Archive, 2011-present
Short-Term Research Grant, Northeast Asia Council, Association for Asian
Studies
- 2007 Andrew W. Mellon Predoctoral Fellowship, Center for Advanced Study in the
Visual Arts, National Gallery of Art, Washington, D.C., 2007-2009
Korea Foundation Field Research Fellowship, Korea Foundation
- 2003 Erwin Panofsky Fellowship, Institute of Fine Arts, New York University, 2003-
2008
Andrew W. Mellon Fellowship in Humanistic Studies, Woodrow Wilson National
Fellowship Foundation
- 2002 Postdoctoral Fellowship, Asia Research Institute, National University of
Singapore, February-June 2002
- 2001 Short-Term Travel Grant, Northeast Asia Council, Association for Asian Studies
- 2000 Center Fellowship, Project on Cities and Urban Knowledges, International
Center for Advanced Studies, New York University, September 2000-
June 2001