

Curriculum Vita

Wu Hung

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Education:

Ph.D	Harvard University, Art History and Anthropology	1987
M.A.	Central Academy of Fine Arts (Beijing), Art History	1980
B.A.	Central Academy of Fine Arts (Beijing), Art History	1968

Current Positions:

2002- Director, Center for the Art of East Asia, University of Chicago
2002- Consulting Curator, Smart Museum of Art, University of Chicago
1994- Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History,
Department of Art History and Department of East Asian Languages and
Civilizations, University of Chicago

Previous Teaching Positions:

1990-94 John L. Loeb Associate Professor of the Humanities, Department of Fine Arts,
Harvard University
1987-90 Assistant Professor, Department of Fine Arts, Harvard University

Academic Services:

2012- Chair, Academic Committee, OCT Contemporary Art Center, China.
2012- Honorary Director, Research and Data Institute, OCT Contemporary Art Center,
China.
2012- Member, Advisory Committee, Institute of Fine Arts, New York University
2011- Member, Guggenheim Museum Asian Art Council
2011- Member, Board of Advisors of the China Art Foundation, London.
2010- Member, Advisory Committee, Institute for the Study of the Ancient World at

NYU

2008- Member, Board of Advisors, the Robert H. N. Ho Family Foundation, Hong Kong

2008-10 Visiting Professor, Institute of Visual Studies, Peking University

2007-10 Member, Advisory Committee, Institute for the Study of the Ancient World at NYU.

2007- Member, Advisory Board, Today Art Museum, Beijing

2006-8 Member, Search committee for the founding director of the Institute for the Study of the Ancient World at NYU.

2005-2012 Chair, Artistic Board, He Xiangniang Museum and OCT Contemporary Art Terminal, Shenzhen, China.

2003- Senior advisor, Institute of Northern and Southern Dynasties Culture, Shanxi Province. 2000-2012 Member, Editorial Board, Archives of Asian Art

2000-2003 Member, Fellowship Committee, Getty Foundation

2004-2006 Member, Museum Advisory Committee of the Asia Society, New York

2000 Adjunct Professor, School of Archaeology, Peking University

2000 Member, Visiting Committee, Graduate Institute of Fine Arts, National Taiwan University

1999-2002 External Examiner, Department of Fine Arts, Hong Kong University

1999- Adjunct Professor, Dunhuang Research Academy, China

1999- Member, editorial board, National Taiwan University Journal of Art History

1997 Member, National Gallery Fellowship Committee, Washington, D. C.

1996-2000 Member, Gallery Committee, China Institute in America, New York

1995- Member, Council of Dunhuang and Turfan Studies Association, China
Member, Council of Han Art Research Association, China.

1994- co-editor, "Envisioning Asia" series, Reaktion Books, London.

1994-98 Member, Advisory Board of The Art Bulletin

1994-97 Member, China and Central Asian Council, Association for Asian Studies (AAS)

1993-96 Member, Committee on Scholarly Communication with China (CSCC)

1991 Member, ACLS fellowship committee

1991 Panelist, NEH grant committee

1986- Art history editor, Chinese Cultural Quarterly

Honors, Awards, and Grants:

2012 Elected member, the American Philosophical Society

2012 ACLS/SSRC/NEH International & Area Studies Fellowship

2011 Art of the Yellow Springs won the National Cultural Heritage Award as one of the ten best books on art and archaeology.

2011 The Best Exhibition of the Year---the Fifth AAC Art Award (for the exhibition *A Second History* at Guangdong Art Museum in 2010)

2009 Excellence in Chinese Art History, awarded by American Friends of the Shanghai Museum

- 2008 Distinguished Teaching Award, College of Art Association (CAA)
- 2007 Elected member, American Academy of Art and Science
- 2007 Chinese Sculpture won 2007 Outstanding Book Award, Association of American University Presses (AAUP)
- 2007 Faculty Award for Excellence in Graduate Teaching, University of Chicago
- 2006 Liyi zhong de meishu (Art in Its Ritual Context) receives the Best Book Award from the Chinese Publication Group.
- 2004 The exhibition Between Past and Future: New Photography and Video from China wins the Second Place Award for Best Thematic Museum Show in New York City.
- 2004 The exhibition Phantasmagoria: Photographs by Miu Xiaochun is selected as one of the Five Top Gallery Shows in Chicago for 2004.
- 2004 The exhibition Between Past and Future: New Photography and Video from China is selected as one of the Five Top Museum shows in Chicago for 2004.
- 1999 Monumentality in Early Chinese Art and Architecture is nominated as one of “The Best Books of the 1990s” in Artforum.
- 1999 John Simon Guggenheim Memorial Fellowship
- 1998 Fellow, Wissenschaftskolleg zu Berlin (Institute for Advanced Study Berlin), (deferred)
- 1998 Three Thousand Years of Chinese Painting (co-author) receives the Haskin Award from the Association of American Publishers
- 1996 Monumentality in Early Chinese Art and Architecture is selected by Choices as Outstanding Academic Publication
- 1990 The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art wins the Joseph Levenson Prize for the best book in Chinese studies (traditional), Association for Asian Studies
- 1990-91 ACLS research fellowship
- 1984-85 Ford Foundation Fellow
- 1983-84 Merit Fellow, Graduate School of Arts and Sciences, Harvard University

Museum and Curatorial Experience:

- 2012 Co-curator, “The Three Gorges Dam and Contemporary Chinese Art,” ICAM, Seoul (forthcoming)
- 2012 Curator, “Mythistory: New 3D Art from the Budi Tek Collection,” Today Art Museum, Beijing (forthcoming)
- 2011 Curator, “Ye Yongqing: Broken Flow,” Yuz Contemporary Art Museum, Jakarta
- 2010 Curator, “Cascade” project by Bingyi, Smart Museum of Art, University of Chicago.
- 2010 Design and install two small art shows in the University of Chicago Beijing Center.
- 2010 Curator, Summer: New Oil Paintings by Zeng Hao, Beijing Center for the Arts.
- 2010 Curator, Zeng Fanzhi.2010, Rockbund Art Museum, Shanghai.

- 2010 Curator, Suyuan Stone Making Machine---One hour Equals 100 Millian Years, new work by Zhan Wang, Today Art Museum, Beijing.
Date: 3 Aug - 10 Aug 2010
- 2010 Curator, From Gaza to Beijing: Photographs by Gao Lei, Walsh Gallery, Chicago
- 2010 Curator, Re-imagining the Real: Photographs by Gao Lei, Shi Guorui, Yang Fudong, and Zhuang Hui, YDY Museum, Jakarta, Indonesia
- 2009 Curator, Motion/Tension: New Work by Sui Jianguo, Today Art Museum, Beijing
- 2009, Curator, A Conversation with Chicago: Sculptures from China, Chicago Millennium Park.
- 2009, Curator, Conversing with the Ancients: Photographs by Hong Lei, Lentz Center for Asian Culture, University of Nebraska.
- 2008 Curator, Displacement: The Three Gorges Dam and Contemporary Chinese Art, Smart Museum of Art, University of Chicago.
- 2008 Co-curator, with Feng Boyi, Microscopic Narrative: Zhang Xiaotao and Li Yifan, Yibiliya Art Center, Beijing.
- 2008 Curator, 2D/3D: Negotiating Visual Language, PKM Gallery, Beijing.
- 2008 Curator, Fire His Breath, Jade His Bones: New Work by Shi Jinsong, Platform China, Beijing.
- 2008 Curator, The Early Spring: New Work by Xia Xiaowan, Today Art Museum, Beijing.
- 2008 Co-curator, with Shaheen Merali, Re-imagining Asia, House of World Cultures, Berlin.
- 2007 Co-curator, with Zhang Li, New Photo: Ten Years, Three Shadow Center of Photography, Beijing.
- 2007 Curator, Net: Reimagining Time, Space and Culture, the inaugural exhibition of Chamber's Fine Arts Beijing.
- 2007 Curator, Shen Shaomin: Between Heaven and Earth, four parts of the exhibition are held in Today Art Museum, Tang Contemporary Center, CourtYard Gallery, and the Platform Contemporary Art Space in Beijing.
- 2007 Curator, My Neighborhood, by Mo Yi, Walsh Gallery, Chicago
- 2007 Curator, Streaming by Shu-min Lin, a special exhibition at Beijing International Art Fair.
- 2007 Curator, Seven Worthies: New Work by Hong Lei, Today Art Museum, Beijing
- 2006 Chief Curator, 6th Gwangju Biennale, Gwangju, Korea.
- 2006 Curator, Shu: Reinventing Books in Contemporary Chinese Art, China Institute Gallery, New York.
- 2006 Curator, Second History: A New Project by Zhang Dali, Walsh Gallery, Chicago.
- 2005 Curator, Sublimation – New Works by Zhang Dali, Beijing Commune Gallery, Beijing 798.
- 2005 Curator, Waste Not, Beijing-Tokyo Art Project, Beijing 798.
- 2005 Curator, About Beauty, Haus der Kulturen der Welt (House of World Cultures),

- Berlin.
- 2004 Curator, Phantasmagoria: Photographs by Miu Xiaochun, Walsh Gallery, Chicago, 2004.
- 2004 Curator, Xu Bing – Tobacco Project: Shanghai, Shanghai Gallery of Art.
- 2004 Co-curator, Visual Performance: Five New-media Artists from Asia, Walsh Gallery, Chicago.
- 2004 Co-curator, Between Past and Future: New Photography and Video from China, International Center of Photography (New York) and Smart Museum of Art (Chicago). The exhibition travels to the Seattle Art Museum, V&A in London, the House of World Cultures in Berlin, and the Santa Barbara Art Museum.
- 2004 Curator, Intersection: Contemporary Photography and Oil Painting from China, Chambers Fine Arts, New York.
- 2003 Curator, Tui-Transfiguration: The Image-World of Rong Rong and Inri, 798 Factory Space, Beijing.
- 2002 Chief curator, The First Guangzhou Triennial: Reinterpretation: A Decade of Experimental Chinese Art, 1990-2000, Guangdong Museum of Art.
- 2002 Curator, Variations of Ink: Abstract Paintings of Five Chinese Artists, Chamber Fine Arts, New York
- 2001 Co-curator, Art of Mu Xin: Landscape Paintings and Prison Notes, Yale University Art Museum and Smart Museum of Art, University of Chicago
- 2000 Curator, Cancelled: Exhibiting Experimental Art in China, Smart Museum of Art, University of Chicago.
- Curator, Transience: Experimental Chinese Art at the End of 20th Century, Smart Museum of Art, University of Chicago.
- Curator, Chinese Artists in America (featuring paintings by 12 Chinese artists including Li Quanwu, Han Xin, Jin Gao, Tang Xiaoming, Chen Danqing, Zhang Hongnian, and others), Adams House, Harvard University.
- Curator, Oil Paintings by Luo Zhongli. Adams House, Harvard University.
- 1985 Curator, Art of Zhang Jianjun: Landscape Impressions. Adams House, Harvard University
- Curator, Minority Images by Weng Rulan. Adams House, Harvard University.
- Curator, Paintings by Zhang Hongtu: Variations on Dunhuang Themes. Adams House, Harvard University
- 1984 Curator, Images of the Mind: Paintings by Mu Xin. Adams House, Harvard University
- 1984 Curator, Chen Danqing: Tibetan Paintings. Adams House, Harvard University
- 1979 Co-organizer, Art of the Ancient Zhongshan Kingdom, Palace Museum, Beijing
- 1975-77 Co-organizer, Bronze Art Gallery, Palace Museum, Beijing
- 1974-78 Research staff, Division of Bronze and Stone Carvings, Palace Museum, Beijing
- 1973-74 Research staff, Division of Painting and Calligraphy, Palace Museum, Beijing

Organizing symposiums and conferences:

- 2010 Chief organizer, Contemporary Ink Painting and Art Historical Perspectives: A International Conference, University of Chicago Beijing Center, September 2010.
- 2010 Chief organizer, 10th-Century China and Beyond: Art and Visual Culture in a Multi-centered Age (Part II), The University of Chicago, May 2010.
- 2009 Co-organizer, Sarcophagus East and West, Institute for the Studies of Ancient World, NYU, September 2009.
- 2009 Co-organizer, International Conference on Ancient Tomb Art, a conference co-organized by the Division of the Humanities, Central Academy of Fine Arts, Beijing, and the Center for the Art of East Asia, University of Chicago, September, 2009 (forthcoming).
- 2009 Chief organizer, Where Is the Frontier of Contemporary Chinese Art, a two-parts conference at Today Art Museum and the Center for the Visual Studies, Beijing University.
- 2009 Chief organizer, 10th-Century China and Beyond: Art and Visual Culture in a Multi-centered Age (Part I), The University of Chicago, May 2009.
- 2007 Organizer and moderator, Conference on the compilation of “A Sourcebook of Contemporary Chinese Art,” co-sponsored by MoMA, New York and He Xiangning Art Museum, Shenzhen, China.
- 2006 Chief organizer, Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture (Part Two). The University of Chicago, November 3-5.
- 2006 Chief organizer, Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture (Part One). The University of Chicago, May 13, 2006.
- 2005 Organizer, Translating Visuality, OCT Contemporary Art Terminal, Shenzhen, Nov. 19-21.
- 2005 Chief organizer, Art and Commerce: Circulating Cultures of East Asia. The University of Chicago, May 13-14.
- 2004- Chief investigator, Xiangtangshan Cave Project, Center for the Art of the East Asia, The University of Chicago.
- 2004 Chief organizer, Looking Modern: East Asian Visual Culture from the Treaty Ports to World War II. The University of Chicago, April 23-24, 2004.
- 2003 Chief organizer, From Prints to Photographs. The University of Chicago, May 16-17.
- 2002- Chief investigator, Scroll Painting Digitalization Project. Center for the Art of East Asia. The University of Chicago.
- 2002 Organizer, Place and Model: Rethinking and Reinventing Art Exhibitions, Guangdong Museum of Art.
- 2001 Chief organizer, Between Han and Tang: Art and Material Culture in a Transformative Period. The University of Chicago. October 19-21.

- 2000 Chief organizer, Between Han and Tang: Cultural and Artistic Interaction in a Transformative Period. Peking University. July 5-9.
- 1999 Chief organizer, Between Han and Tang: Religious Art and Archaeology of a Transformative Period. The University of Chicago. November 5-7.
- 1998-2001 Director, A three-year collaborative research project of American and Chinese scholars, "Between Han and Tang: Art and Archaeology in a Transformative Period"
- 1998 Chief organizer, Body and Face in Chinese Visual Culture. The University of Chicago, April 24-26.
- 1998 Chief organizer, Living Icons in Five Traditions: Theories and Practices. The University of Chicago, January 31.
- 1997 Chief organizer, Ruins in Chinese Visual Culture. The University of Chicago, May 17.

Publications:

Pre-Modern:

Books, edited volumes, and catalogues (*single authored books and collection of papers):

- *2012 author, A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture (London and Princeton: Reaktion Books and Princeton University Press, 2012)
- 2010 editor, Reinventing the Past: Archaism and Antiquarianism in Chinese Art and Visual Culture (Chicago: Art Media Resources, 2010).
- *2010 author, Art of the Yellow Spring: Rethinking Chinese Tombs (London and Honolulu: Reaktion Books and Hawaii University Press, 2010).
- *2009 author, Shikong zhong de meishu (Art in time and space)(Beijing: Sanlian, 2009)
- *2008 author, Meishushi shiyi (Ten discourses on art history), Beijing: Sanlian chubanshe (in Chinese).
- 2006 co-author, Chinese Sculpture. New Haven and Beijing: Yale University Press and China Foreign Languages Press.
- 2005 "Immortal Mountains in Chinese Art," in Wang Wusheng: Celestial Realm: The Yellow Mountains of China (New York: Abbeville Press, 2005), 17-39.
- 2005 co-editor, Body and Face in Chinese Visual Culture. Cambridge: Mass.: Harvard University East Asian Publication.
- *2005 author, Liyi zhongde meishu (Art in its ritual context), 2 vols., Beijing: Sanlian shudian.
- 2003 editor, Between Han and Tang: Visual and Material Culture in a Transformative Period. Beijing: Wenwu Publishing House. (Chinese and English).
- 2001 editor, Between Han and Tang: Artistic and Cultural Interactions in a Transformative Period. Beijing: Wenwu Publishing House. (Chinese and English).

- 2000 editor, Between Han and Tang: Religious Art and Archaeology in a Transformative Period, Beijing: Wenwu Publishing House. (Chinese and English)
- 1997 co-author, 3000 Years of Chinese Painting. New Haven and Beijing: Yale University Press and China Foreign Languages Press. A Chinese version of the book, published by the same publishers in 1997, is entitled Zhongguo huihua sanqiannian.
- *1996 author, The Double Screen: Medium and Representation in Chinese Painting. 2 versions are published by Reaktion Books in London and University of Chicago Press in the U.S.
- *1995 author, Monumentality in Early Chinese Art and Architecture. Stanford: Stanford University Press.
- 1990 co-author, Chinese Jades from the Mu-Fei Collection. London: Bluett & Sons.
- *1989 author, The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art. Stanford: Stanford University Press. Chinese translation: Wu Liang Ci: Zhongguo gudai huaxiang yishu de sixiangxing, trans. Liu Yang and Can He. Beijing: Sanlian shudian, 2006.
- 1987 co-author, Stories from China's Past: Han Art from Sichuan. San Francisco: Chinese Cultural Foundation.
- 1982 co-author, Zhongguo gudai duliangheng tulu (An illustrated catalogue of weights and measures from ancient China). Beijing: Wenwu chubanshe.

Articles:

- 2010 “Shitao (1642-1707) and the Traditional Chinese Conception of Ruins,” Proceedings of the British Academy, no. 167 (London: British Academy, 2010), pp. 263-294.
- 2010 “Ji: Traces in Chinese Landscape and Landscape Art,” Cahiers d’Extreme-Asie 17(2008): 167-192. (This issue is actually published in 2010.)
- 2009 “Enlivening the Soul in Chinese Tombs,” in Res 55/56 (Autumn 2009), special issue on “Absconding,” 21-41.
- 2009 “Rethinking East Asian Tombs: A Methodological Proposal,” ed. Elizabeth Cropper, Dialogues in Art History, from Mesopotamian to Modern (Washington, D. C., Center for Advance Study in the Visual Arts), pp. 139-166.
- 2007 “Picturing or Diagramming the Universe,” in Francesca Bray, Vera Dorofeeva-Lichtmann, and George Métaillé, eds., Graphics and Text in the Production of Technical Knowledge in China (Laden: Brill, 2007), pp.191-216.
- 2006 “Mingqi de lilun he shijian---Zhanguo shiqi liyi meishu zhong de guannianhua qingxiang (The Theory and Practice of “Spirit Vessels” --A Conceptual Tendency in Warring States Ritual Art), Wenwu 2006(6): 72-81.
- 2005 “On Tomb Figurines -- The Beginning of a Visual Tradition,” in Wu Hung and Katherine Mino, ed., Body and Face in Chinese Visual Culture.
- 2004 “Huihua de ‘lishiwuzhixing’”(“Historical materiality” of painting), Yishushi yanjiu (The Study of Art History), pp. 1-5.

- 2004 “Dunhuang 323 ku yu chu Tang fojiao” (Dunhuang Cave 323 and Early Tang Buddhism), in Sarah Fraser, ed., Tang Song de fojiao yu shehui: Siyuan caifu yu shisu gongyng (Merit, Opulence, and the Buddhist Network of Wealth).
- 2003 “The Admonitions Scroll Revisited: Iconology, Narratology, Style, Dating,” in Shane McCausland, ed., Gu Kaizhi and the Admonitions Scroll. Londong: British Museum Press, 2003, pp. 89-99.
- 2003 “Monumentality of Time: Giant Clocks, the Drum Tower, the Clock Tower,” in Robert S. Nelson and Margaret Olin, eds., Monuments and Memory: Made and Unmade, Chicago: University of Chicago Press, 2003, pp. 107-32.
- 2003 “On Rubbings – Their Materiality and Historicity,” in Judith Zeitlin and Lydia Liu, ed., Writing and Materiality in China. Cambridge, Mass.: Harvard University East Asian Publication, pp. 29-72.
- 2002 “What is Dunhuang Art?” in Annette L. Juliano and Judith A. Lerner, Nomads, Traders and Holy Men Along China’s Silk Road, Silk road Studies VII, BREPOLs, pp. 7-10.
- 2002 “Zhang Guangzhishi, Hafo, he wo – huainian Zhangguangzhi xiansheng” (My teacher K. C. Chang, Harvard, and I), in Sihai weijia – zhuinian kaoguxuejia Zhang Guangzhi (The world is home: In memory of archaeologist K. C. Zhang), Beijing: Sanlian shudian, pp. 227-36.
- 2002 “A Case of Cultural Interaction: House-shaped Sarcophagi of the Northern Dynasties,” Orientalism 34.5 (May 2002), pp. 34-41.
- 2002 “A Deity Without Form: The Earliest Representation of Laozi and the Concept of *Wei* in Chinese Ritual Art,” Orientalism 34.4 (April 2002), pp. 38-45.
- 2001 “Rethinking Warring States Cities: A Historical and Methodological Proposal,” Journal of East Asian Archaeology, vol. 3, no.1-2. Brill Academic Publishing. Leiden, the Netherland, pp. 237-58.
- “Mapping Early Daoist Art: The Visual Culture of Wudoumi Dao,” in S. Little, ed. Taoism and the Arts of China, Chicago: The Art Institute of Chicago. pp. 77-93.
- “Diyu kaogu yu dui Wudoumi Dao meishu chuantong di chonggou” (Religional archaeology and a reconstruction of the art tradition of Wudoumi Dao), in Wu Hung, ed. Between Han and Tang: Religious Art and Archaeology in a Transformative Period, Beijing: Wenwu Publishing House, pp. 431-55.
- 2000 “Han hua dufa” (Toward a methodology in reading Han pictorial art), in Peking University Research Center of Traditional Chinese Culture, Wenhua de kuizeng – Hanxue yanjiu guji huiyi lunwenji (Cultural gifts – Papers presented in an international conference on sinology). Beijing: Peking University Press), pp. 188-91.
- “The Art and Architecture of the Warring States Period,” in Michael Loewe and Edward Shaughnessy, ed., Cambridge History of Ancient China. Cambridge University Press. pp. 651-744.
- 1999 “Handai kaogu meishu zhong de daojiao yinsu” (Daoist elements in Han dynasty art and archaeology), in Minoru Senda, ed., Daoism in East Asian Culture (Kyoto: International Research Center for Japanese Studies, 1999), pp. 9-39.

- 1998-99 "A Response of Robert Bagley's Review of my book, Monumentality in Early Chinese Art and Architecture," Archive of Asian Art 51, pp. 92-102.
- 1998 (with Ning Qiang), "Paradise Images in Early Chinese Art," in J. Baker, ed. The Flowring of a Foreign Faith: New Studies in Chinese Buddhist Art. Mumbai: Marg Publications. 1998. pp. 54-67.
- 1998 "Where Are They Going? Where Did They Come From? -- Chariots in Ancient Chinese Tomb Art," Orientalia 29.6 (June), pp. 22-31.
- 1998 "Realities of Life After Death: Constructing a Posthumous World in Funerary Art," in Guggenheim Museum, China: 5000 Years. New York: Guggenheim Suem, 1998, pp. 103-113.
- 1997 "All About the Eyes: Two Groups of Sculptures from the Sanxingdui Culture," Orientalia vol 28, no.8 (September 1997), pp. 58-66.
- 1997 "The Prince of Jade Revisited: Material Symbolism of Jade as Observed in the Mencheng Tombs," in Chinese Jades, Colloquies on Art and Archaeology in Asia no. 18, ed. Rosemary E. Scott, London: Percival David Foundation of Chinese Art, pp. 147-70.
- 1997 "Beyond Stereotypes: The Twelve Beauties in Qing Court Art and The Dream of the Red Chamber." in E. Widmer and K. I. S. Chang, ed., Ming Qing Women and Literature. Stanford: Stanford University Press.
- 1997 "Meishushi yanjiu lueshuo" (Brief notes on art history), Dongnan wenhua, 1997, 1, pp. 103-106.
- 1996 "East Asian Art and Architecture from 700 BC to 700 AD," in J. Herrmann and E. Zürcher, History of Humanity: Scientific and Cultural Development, vol. 3 (UNESCO), pp. 101-4.
- 1996 "Rethinking Liu Sahe: The Creation of a Buddhist Saint and the Invention of a 'Miraculous Image'," Orientalia vol. 27, no. 10 (November 1996), pp. 32-43.
- 1996 "The Painted Screen," Critical Inquiry vol. 23, no. 1 (Autumn 1996), pp. 37-79.
- 1996 "Images and Concepts of Paradise in Han Art," Lishi wenwu (Bulletin of the National Museum of History, Taipei), vol. 6, no. 4 (August 1996), pp. 6-25. (in Chinese)
- 1996 "Screen Images: Three Modes of 'Painting-within-Painting' in Chinese art," In Arts of the Sung and Yüan. New York: Department of Asian Art, The Metropolitan Museum of Art, pp. 319-37.
- 1995 "Picturing Heaven in Second-Century China," The Smart Museum of Art Bulletin 1994-1995, University of Chicago, pp. 2-15.
- 1995 "Private Love and Public Duty: Children's Images in Early Chinese Art," in A. B. Kinney, ed., Chinese Views of Childhood. Honolulu: University of Hawaii Press, pp. 79-110.
- 1995 "Emperor's Masquerade: 'Costume Portraits' of Yongzheng and Qianlong," Orientalia 26.7 (July and August, 1995), pp. 25-41.
- 1994 "Beyond the Great Boundary: Funerary Narrative in Early Chinese Art," in J. Hay, ed., Boundaries in China. London: Reaktion Books, pp. 81-104.
- 1994 "The Transparent Stone: Inverted Vision and Binary Imagery in Medieval Chinese

- Art," Representations 46, pp. 58-86.
- 1994 "Three Famous Stone Monuments from Luoyang: 'Binary' Imagery in Early Sixth Century Chinese Pictorial Art," Orientalia 20.5, pp.51-60.
- 1994 "Western and Japanese Scholarship on Han Pictorial Art in the Past 100 Years," Zhongyuan wenwu (Relics from central Plain), no.1, pp. 45-50. (in Chinese).
- 1992 "Art in its Ritual Context: Rethinking Mawangdui," Early China 17, pp. 111-145.
- 1992 "What is Bianxiang? -- On the Relationship between Dunhuang Art and Dunhuang Literature," Harvard Journal of Asiatic Studies 52.1, pp. 111-92.
- 1992 "Reborn in Paradise: A Case Study of Dunhuang Sutra Painting and its Religious, Ritual, and Artistic Contexts," Orientalia 23.5, pp. 52-60.
- 1990 "The Art of Xuzhou: A Regional Approach," Orientalia 21.10, pp. 40-59.
- 1990 "The Great Beginning: Ancient Chinese Jades and the Origin of Ritual Art," in Chinese Jades from the Mu-Fei Collection.
- 1989 "The Ritual Reforms of Emperor Han Ming and Emperor Wei Wen and the Rise and Fall of Early Chinese Tomb Art," Chinese Culture Quarterly 3.2, pp. 31-45. (in Chinese)
- 1989 "The Shift of Religious Centers from Shang to Han and its Impact on the Development of Visual Art," in Yu Weichao, ed., An Anthology Celebrating Professor Su Bingqi's 55 Years of Archaeological Research. Beijing: Wenwu chubanshe, pp. 98-111. (in Chinese)
- 1988 "From Temple to Tomb: Ancient Chinese Art and Religion in Transition," Early China 13, pp. 78-115.
- 1987 "The Earliest Pictorial Representations of Ape Tales -- An Interdisciplinary Study of Early Chinese Narrative Art and Literature," T'oung Pao LXXIII 1-3, pp. 86-111.
- 1987 "Myth and Legend in Han Pictorial Art -- A Structural Analysis of Bas-reliefs from Sichuan," in Stories from China's Past, pp. 72-81.
- 1987 "Xiwang Mu, the Queen Mother of the West," Orientalia (April), pp. 24-33.
- 1987 "A Study of Ancient cultures of the Shandong Region, in Light of Geographical Distribution and Topographical Changes," in Su Bingqi, ed., An Anthology of Chinese Archaeological and Cultural Studies. Beijing: Wenwu chubanshe. (in Chinese).
- 1986 "Buddhist Elements in Early Chinese Art (2nd and 3rd century AD)," Artibus Asiae 47.3/4, pp. 263-347.
- 1986 "Tradition and Innovation -- Ancient Chinese Jades in the Gerald Godfrey Collection," Orientalia 17.11: 36-45.
- 1985 "Bird Motifs in Eastern Yi Art," Orientalia 19-10, pp. 30-41.
- 1984 "A Sanpan Shan Chariot Ornament and the Xiangrui Design in Western Han Art," Archives of Asian Art, XXXVLL, pp. 38-59.
- 1979 "On the Shape and Decoration of Bronzes from Mausoleums of the Zhongshan Kingdom," Wenwu 5, pp 46-50 (in Chinese). An English abstract of this article is in A. Dien, J. Riegel, and N. Price, Chinese Archaeological Abstracts vol.3. Los Angeles: The Institute of Archaeology, University of California, 1985, pp.

- 1083-87.
- 1979 "A Group of Stone and Jade Carvings," Meishu yanjiu no. 1. (in Chinese)
- 1979 "A Comprehensive Study of Weights of the Qin Dynasty," Palace Museum Journal 4, pp. 33-47. (in Chinese)
- 1978 "On Yachou Bronzes and Ancient Yachou Kingdom," Restricted Publication of the Palace Museum. (in Chinese)

Modern and contemporary:

Books, edited volumes, and exhibition catalogues (*single authored books and collections of papers):

- 2012 Editor, Knowledge Production in Contemporary Art: 2011 Bali Conversations (Guangzhou: Lingnan meishu chubanshe, 2012), in English and Chinese.
- 2011 author, Ye Yongqing: Broken Flow (Hong Kong: China Global Culture Publishing House, 2011)
- 2011 editor, Contemporary Art Is an Open House (Guangzhou: Lingnan Publisher, 2011), in English and Chinese.
- 2011 author and editor, Wu Jin Qi Yong: Laobaixing de dangdai yishu (Waste not: Ordinary people's contemporary art), (Shanghai: Shanhai renmin chubanshe, 2011)
- 2010 editor, Contemporary Chinese Art: Primary Texts (New York, MoMA publication, 2010).
- 2010 author and editor, Summer: New Paintings by Zeng Hao (Beijing: Beijing Art Center, 23010)
- *2009 author and editor, Waste Not: Zhao Xiangyuan and Song Dong (Tokyo: Tokyo Gallery). This book will accompany an exhibition at MoMA, New York in 2009.
- 2009 author and editor, Zhang Xiaotao: Weiguan xushi (Zhang Xiaotao: Microscopic Narrative), (Chengdu: Sichuan meishu chubanshe, 2009)
- 2009 author, Zhang Huan gongzuoshi: Yishu yu laodong (The Zhang Huan studio: Art and labor), (Guilin: Guangxi shifan daxue chubanshe, 2009).
- *2009 author, Wu Hung on Contemporary Chinese Artists (Hong Kong: Timezone8, 2009)
- 2008 With J. McGrath and S. Smith, Displacement: The Three Gorges Dam and Contemporary Chinese Art, Chicago: Smart Museum of Art, 2008.
- *2008 author, Zou ziji de lu: Wu Hong lun zhongguo dangdai yishujia (On their own paths: Wu Hung on contemporary Chinese artists), Guangzhou: Ling'nan meishu chubanshe.(in Chinese)
- *2008 author, Making History: Wu Hung on Contemporary Chinese Art and Art Exhibition (Hong Kong: Timezone8, 2008)
- 2008 author and editor, Yan: Shi Jinsong xinzuo zhan (Fire his breath, jade his bones: New work by Shi Jinsong), Platform China, Beijing.

- 2008 co-author and co-editor, with Feng Boyi, Microscopi Narration: Social Images by Zhang Xiaotao and Li Yifan (Beijing: Iberia Center for Contemporary Art)
- 2008 author, Portraying Food (and the Absence of It) (Chicago: Walsh Gallery, 2008)
- 2007 author, Xia Xiaowan (Beijing: Aye Gallery, 2007)
- 2007 editor and curator, Shen Shaomin: Between Heaven and Earth (Beijing: Tang Contemporary Art, 2007)
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