

FRANCESCA DAL LAGO

21 Rue Manin,
75019 Paris

Mobile: 06-85368953

EDUCATION

- Institute of Fine Arts, New York University.** **1993-2005**
Master and Ph.D. Art History Program. Ph.D. Advisor: professor Jonathan Hay
Focus: Chinese Modern and Contemporary Art and Visual Culture.
Doctoral Thesis (2005): "Between High and Low: Modernism, Continuity, and Moral Mission in Chinese Printmaking Practices, 1930-1945."
Master Thesis (1995): "Modern women, Poor women: Gender Representation in the Poster Calendars of 1930's Shanghai."
- Chinese Art Research Institute, Beijing, China.** **1997-1999**
Department of Visual Art Research (Zhongguo Yishu Yanjiuyuan Meishu Yanjiusuo).
Doctoral research (Istitute of Fine Arts Fellowship).
- Università "Ca' Foscari", Venice, Italy.** **1981-1988**
Faculty of Languages, Department of Far Eastern Studies.
Major: in Chinese language and culture. Honor Thesis: "The problem of modernization of Chinese painting in the artistic debate of 20th century China" (cum Laude).
- Central Academy of Fine Arts, Beijing, China.** **1985-1987**
(Zhongyang Meishu Xueyuan) Art History Department.
BA thesis Research, Italian Ministry of Foreign Affairs Fellowship.
- Shandong University (Shandong Daxue), Jinan, China** **1984-1985**
Courses in Chinese Language and Literature, Italian Ministry of Foreign Affairs Fellowship.

RESEARCH AWARDS

- Sterling and Francine Clark Institute, Research and Academic Program **Fall 2013**
Bourse pour Chercheurs Etrangers, Maire de Paris **2011-2012**
Fellowship with stipend: International Institute of Asian Studies, Leiden, The Netherlands **Fall 2010**
Hulsewe-Waznieski Foundation Post-Doctoral Fellowship. **2006-2010**
McGill Arts Undergraduate Society (AUS) Grant. **2001**
McGill Internal Social Sciences and Humanities Research Grant. **2000**
McGill Research Development Grant. **2000**
Institute of fine Arts, New York University, Doctoral Thesis Research Grant. **1997-1999**
Tuition and Stipend Scholarship, Institute of Fine Arts, NYU. **1994-1997**
Italian Ministry of Foreign Affairs Fellowship Exchange Program with Chinese Ministry of Education **1984-1987**

ACADEMIC POSITIONS AND EMPLOYEMENT

Hong Kong

PARIS?

- Leiden University, The Netherlands.** **Fall 2010**
Leiden Institute for Asian Studies, Department of Chinese, Japanese and Korean Studies.
 - Lecturer. Visual Arts in the People's Republic of China 1949-2000: Sources and Documents.
- Heidelberg University, Department of Asian Art History.** **Spring 2010**
 - Visiting Professor. Teaching one lecture course and one Seminar
- Leiden University, The Netherlands.** **Fall 2009**
Department of Chinese, Japanese and Korean Studies.
 - Lecturer. Art and Visuality in Contemporary China: 1949-2000.
- Leiden University, The Netherlands** Leiden Institute of Area Studies. **2006 -2010**
 - Post -Doctoral Research Fellow.

Project “Social History of Visual Image in Late Imperial and Modern China” funded by the Hulsewé-Wazniewski Foundation for the Advancement of Teaching and Research in the Archaeology, Art and Material Culture of China.

Project Director: Dr. Oliver Moore. Research topic “Drawing Modernity: Western Artistic Education and Chinese Pictorial Practices, 1919-1937.”

Venice University, Italy. Department of Far Eastern Languages and Cultures.
2005

Spring

- Lecturer. “Curatorial and Museum Practices in Asian Art” (EEC Social Fund)

McGill University, Montreal, Canada.

2001-2004

- Department of Art History and Communication Studies & Department of East Asian Studies. Assistant Professor of Modern Chinese Art History.

Lecture courses:

- Body and Figure in Chinese Art from the Han Dynasty to the Present.
- Late Chinese Painting: Ming to Late Qing.
- Modernity and Visual Culture in 20th Century China.
- Modernism, Realism and Romanticism in 20th Century Chinese Art.
- From Mao to Hu? Visual Arts in China: 1940s – 2000

Seminars:

- Chinese Contemporary Visual Culture: Methods of approach.
- The Total Art of the Cultural Revolution.
- Prints and Power: Tradition and Revolution in China’s 20th century *nianhua*, woodblocks and posters.

“Legacy Project” .Rockefeller Foundation, Arts and Humanities Division. Spring 1999

- Research Consultant and curator for Chinese section of Visual Arts Library, *The Legacy Project*..
<http://www.legacy-project.org/index.php?page=home>

BA Graduate Paper Supervision (3 Years System) Department of Chinese Studies, Leiden University

2010 Mathilda Banfield: “The Use of Drawing in Modern Chinese Painting: Figure Painting by Jiang Zhaohe and Shi Lu.”

Eveline Klei: “Critical Porcelain: blue and white, globalization and the work of Ni Haifeng.”

Laura Jongen: “After the Cultural Revolution: a Comparison between Scar Art and Scar Literature.”

Thalita Jacobs: “The Body as an Expression of Control in the contemporary Art of China.”

Anouk Rees: “Chinese Social Spaces and Their Backgrounds: standing in front of Tian’Anmen in Contemporary Chinese Art.”

BA (Laurea) Thesis Supervised, University of Venice, Department of East Asian Languages (in Italian):

2003 Beatrice Leanza: “Political Pop” in Contemporary Chinese Art.”

2001 Simona di Pasquale: “The Photographic Nude in 1930s China and the work of Lang Jingshan.”

2001 Maria Clara Parente: “The Modernized Tradition: female representation in Chinese Popular Visual culture, from calendar poster to New Year Pictures.”

2000 Marta Ippolito: “The Alley Culture: *sibeyuan* and *hutong* in old Beijing.”

Master Thesis Supervised

2008 Anna Grasskamp: “Woodcut Cultures. The Politics of Expression in Early Japanese and Chinese Modern Print.” Master of Philosophy, Department of History of Art, Leiden University.

2004 Anik Fournier: “Building nation and self through the other; two exhibitions of Chinese Painting in Paris, 1933/1977” (awarded Dean’s Honor), McGill University, Montreal.

ADDITIONAL PROFESSIONAL EXPERIENCE

EUTELSAT (Vicenza/Paris) – Zhejiang Television (Hangzhou, PRC) Oct.1999 – Jan. 2001

Production of TV live satellite program between China and Italy and related documentary for Italian TV (RAI 3) travel series. Liase, select television partner in China (Zhejiang TV), conducts negotiations, translations, support for Italian anchors, production of two programs. (live satellite program and travel documentary).

The Solomon R. Guggenheim Museum, New York. Fall 1995

Directors’ Office Internship. Assist in the preliminary organization of the contemporary part of the show *China 5000 years*.

New Museum of Contemporary Art, New York. June - September 1995

Curatorial Internship. Assist in the organization of the show *Temporarily Possessed*.

Italian Embassy, Cultural Section, Beijing, People's Republic of China 1989-1993

Assistant Administrator for Cultural Activities. Organize and implement Italian cultural events to create public awareness of Italian art, language, literature, music and society. Liaison with Chinese cultural institutions, such as Ministry of Culture, Cultural Relics Bureau, major museums, art academies, music conservatories and major universities at national level.

Free-lance Interpreter and Consultant. 1985-1988

Accompany official trade delegations, assist at international industrial exhibitions, facilitate commercial negotiations between Italian and Chinese parties in China and in Italy

PUBLICATIONS

(for full texts of most relevant articles please visit <https://independent.academia.edu/FrancescaDalLago>)

1. Articles in Referee Journals

- “The ‘Global’ Contemporary Art Canon and the Case of China,” *Art Margins*, 3:3 (November 2014): 77-97.
- “Les racines populaires de l’art de la propagande communiste en Chine: des gravures sur bois du Mouvement pour la nouvelle xylographie aux nouvelles estampes du Nouvel An,” *Art Asiatiques*, Tome 66, 2011, 27-40.
- “Activating Images: The Ideological Use of Meta-pictures and Visualized Meta-texts in the Iconography of the Cultural Revolution.” *Modern Chinese Literature and Culture* 21, 2 (Fall 2009): 167-197.
- “How ‘Modern’ the Modern Woman? Crossed Legs and Modernity in 1930s Shanghai Calendar Posters, Pictorial Magazines and Cartoons.” *East Asian History* 19 (June 2000): 103-144.
- “Le Stampe del Nuovo Anno e i manifesti cinesi del Novecento.” (Twentieth-Century Chinese Posters and New Year Prints). *Decart* 5 (Spring 2006): 65-90.
- “Personal Mao: Reshaping an Icon in Contemporary Chinese Art.” *The Art Journal* 58, 2 (Summer 1999): 46-59.
- “Space and Public: Site Specificity in Beijing.” *The Art Journal* 59, 1 (Spring 2000): 75-87.

2. Articles in Edited Books and Conferences Proceedings

- “L’arte cinese dalle guerre dell’Oppio all’inizio del XXI secolo.” (Chinese art from the Opium Wars to the beginning of the 21st century). In *La Cina, Verso la modernità*, 3. Eds. Maurizio Scarpari, Guido Samarani. Torino: Einaudi, 2009. 763-776.
- “Realism as a Tool of National Modernization in the Reformist Discourse of late-19th and Early 20th China.” In *Crossing Cultures: Conflict, Migration & Convergence. Proceedings of the 32nd International Committee of the History of Art (CIHA) Conference, Melbourne, 13-18 January 2008*. Ed. Jaynie Anderson. Melbourne, 2009. 852-856.
- “Chang Yu” (1: 195). “Pan Yuliang” (3:72). “Political Pop” (3:153-155). “1985 New Wave Movement” (3:33-36) *Encyclopedia of Contemporary China*. Ed. David Pong. Detroit: Charles Scribner’s, 2009.
- “Forward to the Past: How traditional Aesthetics is Infiltrating Contemporary Art.” In *Reboot: Proceedings of the International Symposium of the 3rd Chengdu Biennale*. Eds. Kuyi Shen and Feng Bin. Chengdu: Contemporary Art Museum, 2007. 33-37.
- “Alta o Bassa? Due tavole rotonde sul problema della popolarizzazione di arte e cultura, Shanghai, Marzo 1930.” (High or Low? Two Roundtables on the problem of the popularization of art and culture). In *Caro Maestro...Scritti in onore di Lionello Lanciotti per l’ottantesimo compleanno*. Eds. Maurizio Scarpari, Tiziana Lippiello. Venezia: Ca’ Foscara, 2005. 423-436.
- Editor of the “Visual Art Section” for the *Routledge Encyclopedia of Contemporary Chinese Culture*. London: Routledge, 2004. (Comprising 128 entries on contemporary Chinese art, compiled by a team of thirteen scholars.)
- “Cai Jin”, “Chen Ping”, “Feng Jiali”, “Gao Minglu”, “Geng Jianyi”, “Li Shan”, “Li Xianting”, “Liu Wei”, “Mao Lizi”, “Pan Ying”, “Shi Hui”, “Wang Xingwei”, “Yu Youhan”, “Zhang Wang.” In *Routledge Encyclopedia of Contemporary Chinese Culture*. Ed. Edward L. Davis, London: Routledge, 2004.
- “Images, Words and Violence: Cultural Revolutionary Influences on Chinese Avant-Garde Art.” In *Chinese Art at the Crossroads: Between Past and Future* Ed. Wu Hong. Hong Kong: New Art Media, 2001. 30-39.
- “Chinese Art at the Venice Biennale: the Virtual Reality of Chinese Contemporary Art.”

In *Chinese Art at the End of the Millennium*, 158-166. Ed. John Clark. Hong Kong: New Art Media, 2000. (previously published in electronic format in Chinese-art.com. vol.2. 4. Special on the 48th Venice Biennale).

<http://www.chinese-art.com/Contemporary/volume2issue4/Special/special.htm>

“Zhang Peili: Neither Panda Bears nor Student’s Homework. An Interview with Zhang Peili.” In *Chinese Art at the End of the Millennium*. Ed. John Clark. Hong Kong: New Art Media, 2000. 241-244.

3. Books manuscripts in progress:

China on Display: Past and Present Practices of Selecting, Displaying and Viewing Chinese Visual and Material Culture.” An edited volume of selected essays from the conference held in Leiden in 2007. (Brill: Leiden). The book puts together a series of essays on exhibition practices of Chinese art and material culture analyzed as a case studies of intercultural exchange.

Drawing the Real: French Academic Education and Chinese Artistic Modernity. Research conducted over six years in archives across China, France and the United States for the compilation of a manuscript on the transfer of artistic education between China and Europe in the first part of the 20th century.

4. Catalogue Essays

“The Other is not where it is”: Unclassifiable Walasse Ting” in Eric Lefebvre ed., *Walasse Ting The Flower Thief*, Paris: Paris Musées Musée Cernuschi, 2016. (Catalogue Version in English and French).

“1¢ Life”, in Eric Lefebvre ed., *Walasse Ting The Flower Thief*, Paris: Paris Musées Musée Cernuschi, 2016.

“La modernité en surface: les couvertures de revues de cinéma dans la collection Fonoroff”, in *Ecrans de papier: le cinéma chinois et ses magazines (1921-1951)*, [Paris]: Expressions2, 2011, 28-35.

“Portées disparues. Comment écrire l’histoire des artistes chinoises en France au féminin?” in Eric Lefebvre ed., *Artistes chinois à Paris : exposition*, Paris, Musée Cernuschi, 9 septembre-31 décembre 2011, Paris: Paris-Musées, Musée Cernuschi, 2011, p. 36-44.

“The Art of Not Looking Different:” *Zhang Peili: Certain Pleasures*, Catalogue of the Exhibition, Shanghai, July 2011, Minsheng Art Museum, Hong Kong, 2011, 8-13.

“Who Needs Healing? Sun Ping’s “Chinese Acupuncture Series”. In *Chinese Acupuncture 1991-1996*. Sun Ping. Exhibition Catalogue, C-Space, Beijing, 2011. 7-11.

“Looking for Form, The Sculpture of Sui Jian Guo” (Op zoek naar vorm. De beeldhouwkunst van Sui Jianguo). *The Hague Under Heaven, Contemporary Sculpture from China (Den Haag onder de Hemel)*, eds. Nellele van Zeeland, Dick van Broekhuizen, Anoinette Moorman. Den Haag Sculptur Instituut, 2011, 83-97.

“The voice of the ‘superfluous people’.” In *Writing on the Wall: Chinese Realism and Avant-Garde in the 1980s and 1990s*. Groninger Museum. Rotterdam: Nai Publishers, 2008. 20-32.

“Una Cina lontana. Considerazioni sul tema di un dialogo difficile. (China is So Far Away).” *Cina, Cina, Cina! Arte Contemporanea Cinese oltre il mercato globale (China, China, China: China Contemporary Art Beyond the Global Market)*. Silvana Editoriale: Milano, 2007. 34-41.

“Iconic Power: An Examination of the Tradition behind Mao’s Image.” In *Andy Warhol’s Mao*, Auction Sale Catalogue, Christie’s, New York (November 15th, 2006).

“From Landscape to Figure: Notes on the Modern History of Chinese Painting.” In *Focus op China : Tolerance and Identity*. Ed. Riele, Noud te, Den Hague: Vrije Academie, 2006. 26-37.

“Unfolding the Real: Two Recent Video Works by Zhang Peili.” Institute of Modern Art: Brisbane, 2005.

“Nove’s *Rent Collection Courtyard*: the New Life of Eleven Terracotta Statues who were once Chinese.” In *Terracotte Cinesi dalla 48ma Biennale di Venezia*. Grafiche Antiga : Nove, 2003. 28-35.

“Excavating the ‘Self’: The fictional ‘Archeology’ of Maria Tupay Duque.” *Maria Tupay Duque: Ucqbar Excavation Project*. Hipp Halle, Gmunden (Austria), June 1998.

“Cai Jin: Embroidering with Paint”. *Off the Canvas*. The Courtyard Gallery: Beijing, October 1999. (Reprinted in *Chinese Art at the Crossroads: Between Past and Future*, Hong Kong: New Art Media, 2001. 301-304.)

“Ma Kelu: tradition, abstraction and loneliness.” *Makelu : My Bada's Series*. Gallery 456: New York, 1995. n.p.

“Forme di disagio” (The shape of Uneasiness). *Artedomani - Punti di Vista*. Spoleto, Galleria d’Arte Moderna July 1993. 15-20.

“Il realismo critico della giovane arte cinese” (New Chinese Art’s Critical Realism). *Catalogo della XLV Esposizione Internazionale d’Arte, La Biennale di Venezia, Punti Cardinali dell’arte*. Venezia: Marsilio editori, 1993. 538.

- "Locating creative space". In *China's New Art post-89*. Ed. Valerie Doran. Hong Kong: Hanart Gallery, 1993. LXII-LXIII.
- "Zhang Peili". Maison des Cultures du Monde, Galerie du Roind Point : Paris, January 1993.

5. Art Criticism, Exhibition Reviews

- "Remarks: Whose Stage is it, Anyway?" Reflections on the Correlation of "Beauty" and International Exhibition Practices of Chinese Contemporary Art." *Yishu Journal of Contemporary Chinese Art*, 4, 2 (Summer/June 2005), 60-61.
- "The fiction of Everyday Life: Video Art in the People's Republic of China." *Art Asia Pacific*, 27 (2000). 52-57.
- "Open and Everywhere: Chinese Artists and the Venice Biennale." *Art Asia Pacific*, 25 (2000). 24-26.
- "Turandot: *Chinoiserie* made in China." *Art Asia Pacific*, 23 (1999). 28-29.
- "The Avant-Garde Has Its Moment of Glory." *Time Magazine* (Asia Edition) *Commemorative issue for the 50th Anniversary of the PRC*, October 1999.
- "A Silent Revolution? *Century – Woman* at the China Art Gallery, Beijing." *Art and Asia Pacific*, 21 (1999). 22-24.
- "*Cities on the Move*: Asian, European and American Artists in Vienna." *Art and Asia Pacific*, 20 (1998). 36-38.
- "*Inside/Out: New Chinese Art*. A Conversation with Gao Minglu." *Art and Asia Pacific*, 20, (1998). 42-49.
- "New Literati Painting. A Modern Tradition in Beijing". *Art and Asia Pacific*, 19 (1998). 32-33.
- "Mai dire Mao: venderne l'icona e' illegale." *Il Giornale dell'Arte*, (April 1998). 1,4.
- "*Tracing Taiwan*." The Drawing Center, New York. *Art and Asia Pacific* 18,(1998).
- "*Against the Tide*, Bronx Museum of the Arts, New York. *Art and Asia Pacific*, 17 (1998).
- "America Proibita per ventitre cinesi a furor di popolo" (review of the show "Splendors of Imperial China" Metropolitan Museum, New York). *Il Giornale dell'Arte*. (April 1996). 20.
- "Il volto nuovo di una pittura antica." (The new face of an ancient painting tradition - on the New Literati Painting). *ARTE* 224 (December 1991). 84-93.
- "La Metafisica di Mao." (Mao's Metaphysics, on artist Mao Lizi). *ARTE* 221 (September 1991).64-76.
- "Xu Bing: Ideogrammi come arte astratta." (Xu Bing: Ideograms as abstract art). *ARTE* 218 (May 1991). 72-75.
- "C'è una pop art cinese?" (Is there a Chinese pop art?). *ARTE* 211 (October 1990). 80-87.

6. Electronic Journals – Contributions to Websites

- "China' on Display, Conference Report." *China Heritage Quarterly*, 13 (March 2008) (online). (http://www.chinaheritagequarterly.org/scholarship.php?searchterm=013_chinaOnDisplay.inc&issue=013)
- "L'Arte Cinese Contemporanea." (Contemporary Chinese Art). Speciale Dossier Cina. Treccani Scuola, 2006 <http://62.77.55.137/site/Scuola/Zoom/cina/dallago.htm>
- "Chinese Art at the Venice Biennale: the Virtual Reality of Chinese Contemporary Art." Chinese-art.com. vol.2. 4. Special on the 48th Venice Biennale). Articles and Editor of the issue. <http://www.chinese-art.com/Contemporary/indexv2i4.htm>

7. Book Reviews. Referee for Journals and Presses

- Journals East Asian History, Modern Chinese Literature and Culture, Nan Nü.
Presses Brill Publishers, Leiden
- "*Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai* by Ellen Johnston Laing." *The Journal of Asian Studies*, 65:2 (2006): 406-408.
- "*Art and Artists of 20th Century China* by Michael Sullivan." *Art and Asia Pacific* 15 (1997).

PROFESSIONAL TALKS

1. Invited Scholarly talks and presentations

- "Blockbusters, Biennales and Market Economy: the Global Spin of Contemporary Chinese Art." *Oxford Seminar on Modern and Contemporary Visual Culture*, University of Oxford, November 2017.
- "La modernité mise à nu: le nu et la nudité dans la production visuelle de la période Républicaine (1911 -1937)." Université de Lyon 3, March 2017.
- "One Cent Life et les dialogues artistiques entre New York et Paris au début des années 1960s." Musée Cernuschi, Novembre 24, 2016.
- "International Abstractions, Intersecting Languages." *Asian Abstractions/Global Contexts*, Asia Society, November 2016. <https://www.youtube.com/watch?v=QUgcXauSpTI>

- "Amoy/Xiamen" de Huang Yongping (Lyon, 2013): le regard d'un artiste contemporain sur une collection ethnographique du Musée des Confluences." *Orient Extrême: collectionneurs et collections d'aujourd'hui* Musée des Confluences, Ecole Nationale Supérieure, Lyon, March 2016.
- "First, second and third generation of Chinese Artists in Paris, 1912-201." Series of three lectures, Christie's Education, Hong Kong, November 2014.
- "Thinking about Exhibitions of modern and contemporary Chinese art in the current global turn." Barcelona, Centre d'Estudis I Recerca Asia Oriental (CERAO), Universitat Autònoma de Barcelona, March 2014.
- "Women, Art and Modernity in Republican China." Sterling and Francine Clark Institute, November 2013.
- "Academic Painting and National Modernity in the Early Work of Fan Tchun-pi." Dartmouth College, Hood Museum of Art, October 2013.
- "Why realism at the end of the Qing? Socio-political reforms, visual choices and new ways of seeing." *A Connective History of Qing Art: Visuality, Images and Imaginaries*, University of Hong Kong, June 2012.
- "Why did realism matter to China? Social and artistic shifts in early 20th century visual practices", 2011 International conference on visual culture, Taipei, National Yang Ming University, December 2011.
- "L'importance de l'éducation artistique française dans le développement de l'art Chinois moderne." Société des Amis du Musée Cernuschi, September 2011.
- "La Tradition au service de la propagande: images populaires pendant la guerre sino-japonaise (1937-1945)", *Imagerie Populaire en Asie Orientale*, EFEO, Paris, November 2010.
- "When Avant-Garde becomes Kitsch: the Case of Chinese Revolutionary Woodcut". Visiting lecture in the seminar *Modern and Contemporary in China*, professor John Rajchman, Department of Art History, Columbia University, New York, March 11, 2009.
- Workshop *From Modernism to Socialist Realism*. "Political appropriations of Woodblock Prints during the 'Wars' Period" (Lecture); "The Print Medium at the Origin of China's New Art" (seminar). Institut für Kunstgeschichte Ostasiens, Heidelberg University, December 3-4, 2009.
- : "Curating Chinese Contemporary Art"; "Market and Meaning." *Negotiating Difference: Contemporary Chinese Art in the Global Context*. Panels discussion. Haus der Kulturen der Welt, Berlin, October 22-24, 2009.
- "What to do when there are no Images: China's lost Modernism," *Defining the Visual*, workshop, Leiden University, December 15, 2008.
- Introduction to the Exhibition *Pagine Cinesi in Clima Olimpico Ravita' e curiosita' nelle raccolte della Biblioteca Bertoliana*, Vicenza, Italy, August, 2008.
- "Plein-air, xiesheng shangshui: Modernizing Nature in late 19th century France and early 20th century China," *Aesthetics and Theories in Chinese Ink Painting*, Asia Society, New York, May 2008.
- "Contemporary Chinese Art." Christie's Education Program, Modern Art Survey Lectures, New York, May 2008.
- "An Introduction to Contemporary Chinese Art." Association of Art History Students, Department of Art History, Leiden University, February 2008.
- "Icons' of China: Nationalism and Nouvelle Chinoiserie in Contemporary Chinese Art and Visual Culture/" *Haunted by Chineseness. A Seminar on Transnational Chinese Art and Dance*, International Institute of Asian Studies, Amsterdam, November 9, 2007.
- "Forward to the Past: How traditional Aesthetics is Infiltrating Contemporary Art." *Symposium for the Inauguration of the 3rd Chengdu Biennale*. Chengdu, September 2007.
- The Return of the Shreds: A Round Table Conversation*, Co-OPs, Lakenhal in Scheltema voor actuele kunst, Leiden, May 2007.
- "A Naked Modernity: Nudes and Nakedness in the Visuality of the Republican Period." *Scenes and Visions: Approaches to Chinese 20th Century Visual Culture*, University of Southern California, Los Angeles, April 6th, 2007.
- "The Nude in Chinese Art and Visual Culture during the Republican Period," *China Series*, Department of Chinese Studies, Leiden University, April 2007.
- "Chineseness in Contemporary Chinese Art and Visual Culture," Guest Lecturer Master Class in World Art, Department of Art History, Leiden University, April 2007.
- "Icons of China: Re-appropriating Tradition in Contemporary Chinese Visual Culture," Duke University, Nasher Museum & Department of Art History, February 2007.
- "Picturing the 'Masses': The Debate on Popularization and the Representation of the Proletarian Body in 1930s Chinese Woodblock Prints." *Proletarian Culture and Resistance in Pre-war East Asia*, Leiden University, November 3rd, 2006.
- "An Introduction to Modern and Contemporary Chinese Art," Guest lecturer in Professor Willem Van Gulik's course on the History of Asian Art, Department of Art History, Leiden University, November 2006.
- "Mujeres de papel: publicidad y propaganda política en China (1920-1970)," Departamento de Historia y Teoría de Arte, Universidad Autónoma de Madrid, Spain, 14 November, 2005.

- “La Producción Visual de La Revolución Cultural: Imágenes como Textos,” Seminario de estudios Asiaticos, Universidad de Granada, Spain, November 9, 2005.
- Displacements: Transcultural Encounters in Contemporary Chinese Art*. Panel “Exhibiting Chinese Art” Discussant. Cantor Arts Center, Stanford University. January 28th, 2005.
- China Quarterly Workshop on Art and Culture in Contemporary China*. Panel Discussion. Fairbanks Center for East Asian Research, Harvard University, October 15-16, 2004.
- “Physical Workers, Imaginary Peasants: Representing Urban and Rural Bodies in 1930s Woodblock Prints.” *The Chinese Body Politic: Corporeality and Power in Modern China*, Harvard University, Fairbanks Centre for East Asian Research, April 2004.
- “Trademarks of China: Nationalism, Self-Exoticism and Nouvelle *Chinoiserie* in Contemporary Chinese Art,” Sayde Bronfman Center for the Arts, Montreal, October 2003 and University of Waterloo, Waterloo, Ontario and Cambridge Galleries, Cambridge, January 2004.
- “From Crafts to Art: Chinese Artists at the Venice Biennale, 1980—2001.” *Chinese Contemporary Arts in the International Arena*, The British Museum, April 2002.
- “Circular Messages, Ideological Loops: Meta-Referential Images and Texts in the Posters of the Cultural Revolution.” *Cultural Production and the Cultural Revolution*, Emily Carr Institute of Art and Design, Vancouver, March 2002.
- “Mao Revisited: The Cultural Revolution as a Source of Inspiration in Contemporary Chinese Art,” The National Gallery of Canada, Ottawa, February 2002.
- “The Future of Chinese Arts.” Panel Discussion. *Pushing Boundaries: New Directions in Chinese Arts*, Asia Society, New York, September 19, 1998.
- “Images, Words and Violence: the Influence of the Cultural Revolution on Chinese Contemporary Avant-Garde Art.” *Art, Culture and Memory: the Cultural Revolution and China Today*, China Institute in America, New York, October 1996.

2. Conference Papers

- “Appropriation et repositionnement du réalisme académique dans les aquarelles de Fan Tchunpi (1898-1986).” *(Re)appropriation des savoirs, acteurs, territoires, processus, enjeux*. Université Paris-Diderot, Mai 2016.
- “Exhibitions as sites: China 1993 case study.” *Sites of Construction: Exhibitions and the making of recent history in Asia*. Art Asia Archives, Hong Kong, October 2013.
- “Modernizing the Landscape Genre in 20th Century China”, *Encounters: Art and Artists of 20th century China*, a conference organized in the occasion of the exhibition *Encounters: 20th century art from the Khoan and Michael Sullivan Collection*, University of Hong Kong, February 2013
- “New forms for new contents: Book Covers of the Republican Period” paper given and organization of panel. “In between borders: Visual Culture in Transition in early 20th century China”, European Association of Chinese Studies XIX Conference, Paris, September 2012.
- “The Role of Realism in the Reformist Thought of Late 19th Century China,” *Crossing Cultures, 32nd Congress of the International Committee of the History of Art (CIHA)*, University of Melbourne, January 2008.
- “Papercuts, Colorful Pictures and Mountains of Shit: ‘China’ at the Venice Biennale, 1980. 2007.” *International Conference “China” on Display*, Leiden University, December 2007.
- “An ‘Alternative’ Artistic Modernity: Realism as Avant-Garde in late 19th century and early 20th century Chinese Art.” Panel “Reframing Modernism”. *College of Art Association Annual Conference*, New York, February 2007.
- “Circular Messages/Mirror Images: An Analysis of Visual Propaganda Strategies in Cultural Revolution Posters.” *XV Biennial Conference of the European Association of Chinese Studies*, Heidelberg, August 2004.
- “Resenting ‘Dissent’: Zhang Peili’s Video Art or how Not to be a ‘Dissident’.” Panel “Performing Dissent in Contemporary China: Images and Sounds of Resistance.” *55th Annual Meeting of the Association for Asian Studies*, New York, March 2003.
- “Red, Dissident and Fantastic: The Creation of a Chinese Cultural Identity in International Curatorial Practices.” *UAAC Annual Conference*, Université du Québec à Montreal, October 2001.
- “New Literati Painting: National renaissance or Nostalgic Revival?.” Symposium *The Contemporary Chinese Ink Painting: Tradition and Experiment*. National Gallery in Prague, June 15, 2001.
- “High and Low: Popular Culture, Visual Culture and ‘High Art’ in Mainland China at the Turn of the Century.” *Postgraduate Workshop on Fieldwork research methods in contemporary Chinese society*, Oxford, September 2000.
- “Women, Legs and Modernity in 1930s Shanghai Commercial Advertising, Pictorial Magazines and Cartoons.” *XII European Association of Chinese Studies Conference*, Turin, Italy, August-September 2000.
- “Tailored Exoticism or the Search for Identity Gone Wrong. A Trend in the Chinese Art of the 1990s.” *International Convention of Asia Scholars*, Noordwijkerhout, The Netherlands, June 1998.

- "Recycling Mao: The Reemergence of Mao's Icon in Chinese 'Avant Garde' Art and Popular Culture." *College Art Association 85th Annual Conference, New York*, February 1997.
- "Methodological Problems in the Study of Chinese Contemporary Art." *Symposium on Contemporary Chinese Art*, University of Venice, Department of Far Eastern Studies, June 1995.
- "Ideological Effects on Cultural Property: the Destructive Reconstruction of Beijing." *4th Graduate Student Conference on East Asia*, Columbia University, New York, February 1995.
- "Critical Commitment and Cynical Indifference: Two Generations of Chinese Contemporary Artists." *New England East Asian Art History Graduate Student Symposium*, New York University, Institute of Fine Arts, November 1993.

3. Lectures, Panels and Conferences Organization

- Panel: "Cultures for Display: Practices of Exhibiting Non-Western and Latin American Contemporary Art in Euro-American Institutional Networks," co-organized with Miriam Basilio, Museum Studies Program, New York University. *College of Arts Association Annual Conference*, Los Angeles, February 28th, 2009.
- International Symposium '*China*' on Display: Past and Present Practices of Selecting, Displaying and Viewing Chinese Visual and Material Culture: Principal Organizer. Leiden, Dec. 6-8, 2007.
- Lecture and Visit by artist Xu Bing: *Words at Play, Language at a Loss*, Leiden University, May 9th, 2007.
- Panel "Taking on the Exotic: Chinese Visual Arts of the 1980s and 1990s", *International Convention of Asia Scholars*, Noordwijkerhout, The Netherlands, June 1998.
- Workshop "Visual Cultures and Modernities in China and Japan," New York University, Institute of Fine Arts, October 1996.

CURATORIAL EXPERIENCE

- XLV Esposizione Internazionale d'Arte, La Biennale di Venezia*. June - October 1993
Venice, Italy, section "Passaggio a Oriente." Co-curate first Chinese contemporary art participation (12 artists) with Achille Bonito Oliva and Li Xianting.
- Incontri Internazionali d'Arte: Artedomani, punti di vista*. July-August 1993
Spoleto, Italy. Curate the participation of artists: Zhang Peili, Geng Jianyi and Gu Dexin.
- Ceramic, the feeling of time: ceramic sculptures by Pompeo Pianezzola*. September 1992
Beijing, Holiday Inn Crown Plaza Art Gallery (catalogue essay).
- Paintings and Installations by Zhang Peili and Geng Jianyi*. May 1992
Beijing, Qijiayuan Diplomatic Compound (editing of brochure, essay).
- Oil Paintings by Liu Wei and Fang Lijun*. April 1992
Beijing, Capital Museum (editing of brochure, essay).
- Traditional Chinese Painting and Collages by Maria Tupay Duque*. December 1991
Beijing, Holiday Inn Crown Plaza Art Gallery.
- Traditional gouaches by Tang Guo*. October 1991
Beijing, Holiday Inn Crown Plaza Art Gallery. (editing of brochure, essay).
- Liu Ming: Collages and works on paper* Beijing, Qi Jiayuan Diplomatic Compound. June 1991
- The landscapes of Lu Yushun*. May 1991
Beijing, Qi Jiayuan Diplomatic Compound. (editing of brochure, essay).
- Xu Lei: Traditional gongbi Painting*. February 1991
Beijing, Qi Jiayuan Diplomatic Compound. (editing of brochure, essay).
- Liu Wei: Works on Paper* Beijing, Sanlitun Diplomatic Compound. May 1990

LANGUAGES

Italian native speaker.

- **English:** fluent speaking, reading and writing. Cambridge Proficiency, GRE, Toefl. Graduate education and teaching experience in English.
- **Chinese:** fluent reading, speaking and writing of modern Chinese. Four years at university level, nine years of studying and working in the People's Republic of China.
- **French** : fluent speaking and reading, non-academic writing. 5 years as foreign language in public school, three summer courses in Dijon, Tours and Quimper, three years residence in Montreal, Canada.

- **Spanish:** fluent speaking and reading. (advanced language course).
- **Portuguese:** reading and listening comprehension.
- **Dutch:** basic conversational skills (2 elementary courses).