

March, 2020

Martin Joseph Powers

Professor Emeritus, University of Michigan

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Education:

Ph.D. 1978 University of Chicago, Department of Art History
M.A. 1974 University of Chicago, Department of Art History
B.A. 1972 Shimer College, Illinois

Professional Employment:

University of Michigan, Ann Arbor

1999-2018 Sally Michelson Davidson Professor of Chinese Arts and Cultures,
1988 – 1999 Associate Professor, Department of the History of Art

University of California, Los Angeles

1985-1988 Associate Professor, Department of Art History
1978-1985 Assistant Professor, Department of Art History
1977-1978 Visiting Professor, Department of Art History

Awards; Appointments:

2020, Jan.—Dec. Honorary Professor, Guangzhou Academy of Fine Arts
10/1/19—6/15/2020 Visiting Professor, University of Chicago
1/1/19-6/15/19 Visiting Professor, University of Chicago
10/1/17-05/16/18 Visiting Professor, University of Chicago
2013 (Spring) The China Academy of Art, the Pan Tianshou Memorial Lectures (4)
2012 (Spring) Tsinghua University, the Wang Guowei Memorial Lectures (8)
2011 Center for Advanced Study in the Visual Arts Mellon Fellow, declined.
2008-2009 Fellow, School of Historical Studies, Princeton Institute for Advanced
Study
2008 *Joseph Levenson Prize* for the best book on pre-1900 China
2006 - 2009 Member, CASVA Board of Advisors
2007 Innaurugal lecture, Shih Hsio-yen Endowed Lecture Series, Hong Kong
University
2006 – 2008 (Summer) Visiting Professor, History Department, Tsinghua University
2005 (Summer) Weilun Visiting Professor, History, Tsinghua University
2000 (Summer) Resident Faculty, Summer Institute for World Art Studies, University of
East Anglia
1999-2018 Sally Michelson Davidson Professor of Chinese Arts and Cultures
1997 The Sammy Lee Endowed Lecture, U.C.L.A.
1997 Inaugural Visiting Professor, Center for Chinese Studies, U.C.L.A.
1997 University of Michigan Humanities Award

Martin J. Powers

1996	The Baldwin Lecture, Oberlin
1993	Joseph Levenson Prize for the best book on pre-twentieth century China, 1991
1992-1994	National Science Council Visiting Associate Professor, Institute of History and Philology, Academia Sinica
1991-1992; 1994-1997	Senior Fellow, Michigan Society of Fellows
1991 (Summer)	Visiting Scholar, Getty Center for the History of Art and the Humanities
1989	American Council of Learned Societies Award
1989-1990	University of Michigan Faculty Recognition Award
1984-1985	Senior Mellon Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art
1982 (Summer)	Visiting Fellow, Chinese University of Hong Kong
1980-1981	Fulbright-Hays Scholar (PRC)
1976-1977	Hackney Fellow (American Oriental Society)
1975-1976	William Rainey Harper Fellow, University of Chicago

Publications:

Books:

Qinghua Institute for Chinese Studies Lecture Series no. 4, 2012: 《西中有东：前工业时代中英政治与视觉》(the East within the West: politics and vision in preindustrial China and England, Chinese translation), with a Critical Appraisal by Liu Dong and a Reminiscence by Lu Wenchao (Shanghai: Renmin Press, 2020), 414 pp.¹

China and England: the Preindustrial Struggle for Justice in Word and Image (London: Routledge, 2019). 248 pp.

Pattern and Person: Ornament, Society, and Self in Classical China (Cambridge: Harvard University Press East Asian Series, 2006). 424 pp.

Art and Political Expression in Early China. (New Haven: Yale University Press, 1991). 450 pages

Edited Books:

Lam, Joseph, Shuen-fu Lin, Christian de Pee and Martin Powers, eds., *The Senses of the City: Perceptions of Hangzhou and Southern Song China, 1127-1279* (Hong Kong: Hong Kong University Press, 2016). 328 pp.

Powers, M.J., and Katherine R. Tsiang, eds., *A Companion to Chinese Art*. Oxford: Wiley-Blackwell Publishers, 2015). 584 pp.

¹ The lectures series was delivered in Mandarin, but an English text was submitted for translation purposes. The content of the lecture series overlaps with *China and England*, Routledge, but is not identical. Most chapters are longer and it contains two additional chapters on “Nature” in China and England.

Powers, M.J., and Katherine R. Tsiang, eds., *Looking at Asian Art* (Chicago: The Center for the Art of East Asia, University of Chicago, 2012). 208 pp.

Journal Articles:

- “Short Introduction to China and England: The Preindustrial Struggle for Justice in Word and Image: Its Aims, Content, and Context,” in “Authors Meets Readers: Martin Powers in Conversation with Sandra Field, Jeffrey Flynn, Stephen Macedo, and Longxi Zhang,” *Journal of World Philosophies* Vol 5, no. 1, 2020, 217-239.
- “The Art Historical Art of Song China: Citation and Historicism in *Tao Yuanming Returning to Seclusion*,” *Ars Orientalis* 49 (2019): 22– 41.
- “Universes Taking Shape: Tai Xiangzhou in conversation with Martin Powers,” *Ars Orientalis* 49 (2019), <https://quod.lib.umich.edu/a/ars/13441566.0049.009?view=text;rgn=main>
- “In Between East and West: Zhang Hongtu in Conversation with Martin Powers,” *Ars Orientalis* 49, <https://quod.lib.umich.edu/a/ars/13441566.0049.011?view=text;rgn=main>
- “The Temporal Logic of Citation in Chinese Art,” *Art History*, vol. 37, no. 4 (September, 2014), 745-763.
- “The Interdependency of “Naturalness/*ziran*” and “Freedom/*ziyou*” in China’s Philosophy and Art” (in Chinese translation), *Nanjing University Journal of Philosophy, Humanities, and Social Sciences*, no. 2 (2014), 1-10.
- Reading Against the Grain: VI, “法权与特权” (Law versus privilege, in Chinese) *Du Shu* (October, 2009), 61-64.
- Reading Against the Grain: V, “中国举贤任能与西方选举制度” (Chinese meritocracy and Western elections, in Chinese), *Du Shu* (February, 2009), .
- Reading Against the Grain: IV, “让我们设想” (Let’s do a thought experiment, in Chinese) *Du Shu* (October, 2008), 124-128.
- “Reading Against the Grain: III, “井底之蛙的谬误” (The parochial fallacy, in Chinese) *Du Shu* (February, 2008), 161-168.
- “Reading Against the Grain: II, “逆读西方辩术” (Western sophistry: reading against the grain, in Chinese) *Du Shu* (October, 2007), 143-148.
- “Reading Against the Grain: I, “现代主义与文化政治” (Modernism and cultural politics, in Chinese) *Du Shu* (March, 2007), 9-17.
- “Canonical Style/*fa*” in Chinese Art Criticism and European “Classicism”: a comparative study,” (in Chinese translation), *The National Palace Museum Monthly of Chinese Art*, no. 266 (May, 2005), 46 – 57.
- “Representing the People,” (in Chinese translation) *Horizons* 8 (2002).
- “Love and Marriage in Song China: Tao Yuanming Comes Home,” *Ars Orientalis* XXVIII (1998), 51 - 62.
- “Art and Individual,” *Du Shu* (April) 1998 (in Chinese).
- “Garden Rocks, Fractals and Freedom: Tao Yuanming Comes Home,” *Oriental Art*, v. XLIV (Winter, 1998), 28-38.

Martin J. Powers

- "Art and History: Exploring the Counterchange Condition," *Art Bulletin*, v. LXXVII (9), (1995), 382-87.
- "The Dialectic of Classicism in Early Imperial China," *Art Journal*, v. 47 (3), (1988), 20-25.
- "Artistic Taste, the Economy and the Social Order in Former Han China," *Art History*, v. 9 (3), (1986), 285-305.
- "Pictorial Art and its Public in Early Imperial China," *Art History*, v. 7 (2), (1984), 135-163.
- "Hybrid Prodigies and Public Issues in Early Imperial China," *Bulletin of the Museum of Far Eastern Antiquities* v. 55 (1983), 1-50.
- "A Late Western Han Tomb near Yangzhou and Related Problems," *Oriental Art* v. XXIX (3), (1983), 275-290.
- "An Archaic Bas-relief and the Chinese Moral Cosmos of the First Century AD," *Ars Orientalis*, v. XII, (1981), 25-40.
- "A Dated Handscroll by the 15th c. Literati Painter Yao Shou," *Bulletin of the Art Institute of Chicago*, v. 70 (2), (1976), 14-19.

Book Chapters:

- "Theories of Dissent and their Institutional Correlates in China," in Karina Kellermann/Alheydis Plassman/Christian Schwermann (eds.), *Criticizing the Ruler in Pre-Modern Societies—Possibilities, Chances, and Methods* (Bonn: Bonn University Press, 2019), 299-307.
- "Recurrent dialogues in the history of Chinese and English garden design," in Malcolm Baker and Andrew Hemingway, eds., *Art as Worldmaking: Critical Essays on Realism and Naturalism* (Manchester: Manchester University Press, 2019), 115-127.
- "Picturing Time in Song Painting and Poetry" in Joseph Lam et. al., eds., *The Senses of the City: Perceptions of Hangzhou and Southern Song China, 1127-1279* (Hong Kong: Hong Kong University Press, 2016), 55-72.
- "The Temporal Logic of Citation in Chinese Painting", in Paul Duro, ed., *Theorizing Imitation in the Visual Arts* (Oxford: John Wiley & Sons Ltd., 2015), Chapter 8, 147-165.
- "Artistic Naturalism and Bureaucratic Theory," in Yang Liu, *Beyond the First Emperor's Mausoleum: New Perspectives on Qin Culture* (Minneapolis: Minneapolis Institute of Art, 2014), 23-32.
- "Looking at Ornament: the Red Lacquered Coffin from Mawangdui," in Martin Powers and Katherine Tsiang, eds., *Looking at Asian Art* (Chicago: The Center for the Art of East Asia, University of Chicago, 2012), 35 - 52.
- "Visualizing the State in Early Modern England and China," in David Porter, *Comparative Early Modernities* (New York: Palgrave, 2012), 217 - 244.
- "The Jiangshan Genre of Landscape: the Shanghai Museum's 'Mountains and Rivers Handscroll,'" in *Masterpieces of Ancient Chinese Painting*, ed., Chen Xiejun (Beijing: Peking University Press, 2010), 43 - 52.
- "Imitation and Reference in China's Pictorial Tradition," in Wu Hung, ed., *Reinventing the Past, Archaism and Antiquarianism in Chinese Art and Visual Culture* (Chicago: Art Media Resources, 2010), 103-126.
- "Landscape Assessment," in Rachael Z. DeLue and James Elkins, *Landscape Theory* (London: Routledge, 2007), 259 - 277.

- "Modernism and Cultural Politics: Chinese form and Western function," in Song Xiaoxia, ed., *Reflections: Chinese Modernities as Self-conscious Cultural Ventures* (Oxford: Oxford University Press, 2006), 94 – 115.
- "Martin Powers," in Jason Kuo, ed., *Discovering Chinese Painting: Dialogues with American Art Historians* (Dubuque: Kendall/Hunt, 2006), 143 – 155 (revised with new material).
- "Spirits and identity in early Chinese art," (in Chinese) in Poo Mu-chou, ed., *Ghosts, goblins and demons: a sideglance at Chinese vernacular culture* (Taipei: Chengbang Press, 2005), 83 - 108.
- "Classical Chinese Ornament and the Origins of 'Taste' in China," in Xiaoneng Yang, ed., *New Perspectives on China's Past: Chinese Archaeology in the Twentieth Century* (New Haven: Yale University Press, 2004), 1:287-295.
- "Privacy and Artistic Autonomy in Early Modern China," in Fan Jingzhong and Cao Yiqiang, eds., *History of Art and History of Ideas* (Nanjing: Nanjing Normal University Press, 2003), 225-253.
- "The landscape of sentiment in Song dynasty China," in *Concealing to Reveal- An International Scholarly Conference on "the Private" and "Sentiment" in Chinese History and Culture* (Taipei: Center for Chinese Studies, 2003), 51-70.
- "Artifacts and Freedom," in Lauren Golden, ed., *Raising the Eyebrow: John Onians and World Art Studies* (Oxford: Archaeopress, 2001), 265-278.
- "Martin Powers," in *Discovering Chinese Painting: Dialogues with American Art Historians*, ed., Jason Kuo (Dubuque: Kendall/Hunt Publishing, 2000), 119-130.
- "Jing Hao: Notes on Painting Method," *Ways with Words: Writing about Reading Texts in Chinese from the Past*, eds, Pauline Yü, Peter Bol, Stephen Owen, and Willard Peterson (Berkeley: University of California Press, 2000), 219-236.
- "Vision and Identity in Qi wu lun," *Ways with Words: Writing about Reading Texts in Chinese from the Past*, eds, Pauline Yü, Peter Bol, Stephen Owen, and Willard Peterson (Berkeley: University of California Press, 2000), 78-93.
- "When is a Landscape like a Body?" *Landscape, Culture, and Power*, ed., Yeh Wen-hsin (Berkeley: Center for Chinese Studies, 1998), 1-21.
- "Unit Style and System Style: a Preliminary Exploration," *The Integration of Chinese Archaeology and History: an International Symposium*, C. H. Tsang, ed. 2 vols. (Taipei: Academia Sinica, 1997), 1:743-791.
- "Reexamining the 'West': Shifting Perspectives in the Narrative of Modern Art," (in Chinese), *Chinese Painting in the Twentieth Century: creativity in the aftermath of tradition*, eds., Y. Q. Cao and J. Z. Fan, (Hangzhou: Chinese Academy of Arts, 1997), 465-496.
- "Humanity and 'Universals' in Sung Dynasty Painting," *Arts of the Sung and Yuan*, eds. M. K. Hearn and J. G. Smith, (New York: Metropolitan Museum of Art, 1996), 135-46.
- "Discourses of Representation in Tenth- and Eleventh-Century China," in *The Art of Interpreting: Papers in Art History from Pennsylvania State University IX*, ed., S. C. Scott, (University Park: Pennsylvania State University, 1995), 89 - 125.
- "Gesture and Character in Early Chinese Art and Criticism," *Proceedings of the International Symposium on Chinese Painting*, 4 vols., (Taipei: National Palace Museum, 1992), 909-931.

Martin J. Powers

"The Many Meanderings of the Meander in Early China," *World Art: Themes of Unity in Diversity, Acts of the XXVI International Congress for the History of Art*, ed., I. Lavin, (Washington D.C.: National Gallery of Art, 1990), 171-180.

Rival Politics and Rival Tastes in Late Han China," *Cultural Differentiation and Cultural Identity in the Visual Arts*, eds., S. Barnes and W. S. Melion (Washington D.C.: National Gallery of Art, 1990), 63-79.

"Social Values and Aesthetic Choices in Han Dynasty Sichuan: Issues of Patronage," *Stories from China's Past*, ed., Lucy Lim (San Francisco: Chinese Culture Foundation, 1987), 54-63.

Reviews and short pieces:

"China, 600-1300," in John Onians, ed., *Atlas of World Art*, (London: Laurence King Publishing, 2004), 136-137.

"Mi Xian" and "Yinan," two entries in *The Dictionary of Art*, ed. Jane Turner (New York: Macmillan Publishers, Inc., 1996), 21.736; 33.532-33.

"Questioning Orthodoxy," *Orientations* 28, no. 10 (November, 1997), 73 – 74.

Reply to M. Nylan, *Archives of Asian Art*, v. XLVIII (1995), 93-96.

Reply to J. James, *China Review International*, v. 2 (2) (1995), 367-382.

Review of C. Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, *American Historical Review*, v. 98 (1993), 216-216.

Opinion Editorials:

A regular contributor in *The South China Morning Post* and *Informed Comment*, Occasionally contribute to Medium.

Scholarly Presentations:

January, 2020 American Philosophical Association Committee Session: Author Meets Critics: Martin Powers, *China and England: The Preindustrial Struggle for Justice in Word and Image*. At the American Philosophical Association Eastern Division 116th Annual Meeting.

Jan. 5, 2020 “市景画作为国体的表现” (Cityscapes as Representations of the Polity, in Chinese), Guangzhou Academy of Fine Arts.

Nov. 6-7, 2019 “从图画中看出国体的结构” (Reading the structure of the polity from pictures, in Chinese), Parts 1 and 2. Fudan University International Center for Studies of Chinese Civilization.

November 2019 “How Early Modern China Helped 18th-century England to Envision ‘The People,’” (in Chinese) for *Chinese Art in Global Context from the Fifteenth to the Eighteenth Century*, at the Central Academy of Fine Arts, Beijing.

May, 2019 “Should and Can Art Be Categorized Into East and West?” (in Chinese) for *Asian Art in the Context of Global Contemporary Art*, the Zhi Art Museum, Chengdu.

- April 2018 "Theories of Dissent and their Institutional Correlates in China," for "Criticizing the Ruler: Possibilities, Chances, and Methods of Political Censure in Pre-Modern Monarchical Societies." Bonn University, Bonn, Germany.
- March, 2018 "Visualizing the People in Early Modern China and England," University of Texas, Dallas.
- November, 2017 "The Deeper Meaning of Art Historical Art in Song China," (in Chinese), for the Exhibition and International Conference "A Thousand Miles of Mountains and Streams." the Palace Museum, Beijing.
- October, 2017 "The Relationship Between Content and Social Structure in Song Painting," (in Chinese). Peking University.
- October, 2017 "A Short History of the Study of Chinese Art History in the West," (in Chinese). Peking University.
- September, 2017 "Citation in Song dynasty Painting," for the conference "Life and Art in Song China," (in Chinese). Delivered at the China Academy of Art.
- June, 2017 "Visual Ambiguity and Pan Tianshou's Modernism," (in Chinese) for a workshop on Pan Tianshou. Delivered at the China Academy of Art.
- April, 2016 "Picturing Political Abstractions in Han China", Barnard College, New York.
- February, 2016, "Picturing Social Justice in Early Modern China and England", University of Alberta, Canada.
- November, 2015 "Picturing Political Abstractions," The Smart Lecture. University of Chicago.
- November, 2015 "Globalization and the Transnational Roots of Modernist Vision", The Beijing Forum, Peking University, Beijing.
- April, 2015 "Picturing Political Abstractions in Song/Jin Painting." Delivered at the Center for Chinese Studies, UCLA.
- October, 2014 "The Transnational Roots of Modernist Vision", for the symposium and exhibition "Pan gongkai: Withered Lotus Cast in Iron", Frye Art Museum, Seattle.
- September, 2014 "Thomas Jefferson and Meritocracy," for the International Forum on Chinese Studies. Hong Kong Baptist University.
- June, 2013 The Pan Tianshou Lecture Series (in Chinese), 4 lectures. Chinese Academy of Arts.
- May-June, 2012 "A New Approach to the Clash of Cultures," the Wang Guowei Lecture Series (in Chinese), Institute for Chinese Studies, Tsinghua University.
- July, 2012 "China and the English Enlightenment," (in Chinese), two lectures. Delivered at the Institute for Advanced Study in the Humanities, Peking University.
- March, 2012 "Visualizing the State in Early Modern England and China." University of Utah.
- February, 2012 "Solving the East/West Conundrum in Modern Chinese Art." (in Chinese and English). The National Gallery of Art, Washington, D.C..
- June, 2011 "China in the Cultural Politics of the English Enlightenment." The Institute for Advanced Study in the Humanities, Peking University.

Martin J. Powers

- April, 2011 Presentation on the Blackwell Companion Project at the Roundtable, New Themes and Directions in Chinese Art History. Delivered at the Association for Asian Studies Annual Conference, Honolulu.
- April, 2011 Discussant, Picturing Labor and Technology in East Asian Art. Association for Asian Studies Annual Conference, Honolulu.
- November, 2011 "Transcending Cultural Politics: Wu Guanzhong in International Perspective," (in Chinese), for the International Symposium on the Life and Work of Wu Guanzhong. The China Academy of Arts, Hangzhou.
- March, 2011 "Why is an Ornament Not a Picture?" The 5th Annual Christy Lecture. University of Colorado, Boulder.
- January, 2011 "The Temporal Logic of Citation in Chinese Painting", for the Workshop on Repetition in the Arts. University of California, Riverside. October, 2010
- October, 2010 "Cultural Cross-dressing: a Brief History of the Expressive Brushstroke, East and West." The 2010 Fred M. Braun Memorial Lecture. Oakland University.
- April, 2010 "The Dialectic between "Tradition" and Internationalism in Modern Art." International Conference on Modernism. Central Academy of Fine Arts, Beijing.
- April, 2009 Panel chair and discussant, "Representing Things: Visuality and Materiality in East Asia." Yale University.
- April, 2009 Panel chair and discussant, "Comparative Early Modernities: 1100 – 1800," University of Michigan.
- April, 2009 "How the Clothing Made the Man in Classical China." The Art Institute of Chicago.
- February, 2009 "The Chinese Philosopher in 18th century England." The Institute for Advanced Study, School of Historical Studies, Princeton.
- February, 2009 "The Cultural Politics of the Brushstroke." The Center for Chinese Studies, Berkeley.
- January, 2009 "The Cultural Politics of the Brushstroke." The Center for East Asian Studies, University of Pennsylvania.
- October, 2009 Panel chair and discussant, "The Chinese Art of Enlivenment." Harvard University.
- April, 2008 "Clash of Visualities: Early Modern European Responses to Art in China," for the panel Re-Orienting Early Modernity: China and Europe 1600-1800. The American Comparative Literature Association annual meeting, Long Beach.
- March, 2008 "China, Roger Fry, and the Cultural Politics of Modernism." Reed College.
- March, 2008 "China, Roger Fry, and the Cultural Politics of Modernism." The University of Chicago East Asian Center.
- December, 2007 "China, Roger Fry, and the Cultural Politics of Modernism," (in Chinese). National Taiwan Central University.
- October, 2007 "Some Basic Questions regarding Qin Administrative Theory" (in Chinese), for the Conference on the Qin Administrative Documents excavated at Liye.

- Liye, Hunan for the Chinese Academy of Social Sciences Institute of Archaeology.
- July, 2007 "Artifacts in the Huainanzi and Theories of *Dao* in Former Han China" (in Chinese). The Chinese Academy of Social Sciences, Institute of Archaeology, Beijing.
- May, 2007 "Imitation and Reference in China's Pictorial Tradition." Hong Kong University.
- July, 2007 "Ornament and Control in Warring States China" (in Chinese). The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing
- May, 2007 "Citation and Reference in Chinese Painting," Shih Hsio-yen Endowed Lecture Series. Hong Kong University.
- November, 2006 "Imitation and Reference in China's Pictorial Tradition," for the conference *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture—Part 2*. The Center for the Art of East Asia, University of Chicago.
- November, 2005 "Art Collecting, Historical Consciousness, and Style in Early Modern China." Yale University.
- March, 2004 "Rethinking the 19th Century," position paper for a planning meeting for "Constructing "China" in Euroamerican Discourses, c. 1860-1930. Rethinking Modern Chinese History," International Conference, Institute of Modern History, Taipei, Taiwan, June, 2005.
- January, 2004 Classicism and Art Collecting in China: a comparative perspective, for the exhibition and conference "Antiquarianism and Novelty: Art Appreciation in Ming and Ch'ing China." The National Palace Museum, Taipei.
- October, 2003 "Art, Rule of Law and Bureaucratic Institutions. Department of History, Tsinghua University, Beijing.
- June, 2003 "Spirit and Agency in Early Chinese Art," for the workshop "Ghosts and Spirits in Classical China." The Institute for History, Academia Sinica, Taipei.
- March, 2003 "Patronage and Image-making in Chinese Buddhist Art." The Association for Asian Studies Conference, New York.
- January, 2003 "Gardens in Word and Image," for Readings on Chinese Gardens, an Anthology: 4th meeting. Harvard University.
- June, 2002 "(Sentiment and Scene: hidden emotions in Song dynasty landscape (in Chinese). The Central Academy of Fine Arts, Beijing and Nankai University, Tianjin.
- April, 2002 Discussant for Photography's Places in Modern Chinese Culture. The Association for Asian Studies Conference, Washington, D.C.
- October, 2001 Position Paper, for *How Does the 21st Century Speak to Its Own Past?--A Workshop on the Study of China Now and for the Future*. New York University.
- August, 2001 Sentiment and Scene: hidden emotions in Song dynasty landscape), for *Concealing to Reveal—An International Conference on "the Private" and "Sentiment" in Chinese History and Culture*. The Institute for Modern History, Academia Sinica, Taiwan.

Martin J. Powers

- June, 2001 "Liberty's Many Faces," for Value Systems in the Visual Arts of India and China: New Approaches to Textual Sources. The University of Sussex.
- January, 2001 "Art Historical Citation in Early Modern China," Lansdowne Lectures. The University of Victoria.
- January, 2001 "Protest and 'The People' in Early Modern China," Lansdowne Lectures. The University of Victoria.
- December, 2000 "Picture Power: The Han Dynasty Revolution in Public Relations Art," for the Asia in the Year One exhibition and program. The Metropolitan Museum of Art.
- November, 2000 "The Poetics and the Politics of Gesture in Chinese Gardens." Dumbarton Oaks.
- September, 2000 "Artistic Citation and Historical Time in Early Modern China." The International Congress for the History of Art (CIHA), London.
- August, 2000 "Some Problems in the Study of World Art." The Summer Institute in World Art History, Sainsbury Center, University of East Anglia.
- June, 2000 "The Concept of 'Privacy' in Ancient and Early Modern China" (in Chinese). The Institute of Modern History, Academia Sinica, Taipei.
- June, 2000 "Reconsidering Traditional Narratives of Modernization" (in Chinese). Peking University.
- March, 2000 "Personal Agency and Artistic Genre in Song China." The Association for Asian Studies Annual Conference, San Diego.
- October, 1999 "Representing the People," Sally Michelson Davidson Inaugural Lecture. Rackham Auditorium, University of Michigan.
- December, 1998 "Period Terms Relating to Personal Autonomy in Classical and Early Modern China." Crossing Borders Ford Seminar on Privacies, University of Michigan.
- November, 1998 "The Sociology of Ornament in Classical China." The Symposium in Honor of Choyun Hsu, University of Pittsburgh.
- October, 1998 "Some Thoughts on the Use of Art for Social History." The Institute for Advanced Study, Princeton.
- March, 1998 "Competition in the Cultural Arena: the Case for Song China." The Association for Asian Studies Annual Conference, Washington, D. C.
- October, 1997 "Refashioning Marriage in Song China," the Sammy Yu-kuan Lee Lecture. UCLA.
- May, 1997 "Fractal Structure and the Rhetoric of Rocks in China." Symposium and Exhibition, "Worlds within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks." Harvard University.
- April, 1997 "Picturing Family and Childhood in Song Dynasty Painting." The Nelson-Atkins Museum, Kansas City.
- April, 1997, "Reexamining the 'West'" (in Chinese). The National Palace Museum, Taipei.
- March, 1997 "Reexamining the 'West'" (in Chinese), for the conference "Chinese Painting and the Twentieth Century." The Central Academy of Art and the Pan Tianshou Foundation, Beijing.
- May, 1996 "Humanity and 'Universals' in Song Dynasty Painting," for Arts of the Sung and Yuan. The Metropolitan Museum of Art.

- April, 1996 "Constructions of Childhood and Humanity in Song Painting." The 1996 Baldwin Lecture, Oberlin College.
- March, 1996 "Expressive Features of Form in Chinese Theories of Landscape: 10th - 12th centuries." The Pre-Modern China Seminar, John King Fairbank Center for East Asian Research, Harvard University.
- March, 1996 "Critical Terminology and Authority in Early Theories of Landscape Painting," for Landscape, Culture and Power in Chinese Society. The Center for Chinese Studies, Berkeley.
- February, 1996 "The Role of China in Cultural Theory." Delivered at Northwestern University.
- February, 1996 "Constructions of Childhood and Humanity in Song Painting," University of Colorado.
- December, 1995 "Unit Style and System Style," for "Footsteps: The Scholarly Legacy of Harrie A. Vanderstappen." The University of Chicago.
- March, 1995 "Identity and Authority: the Dragon, Qi and Pre-Imperial Discourses of Power," for "Culture, State and Person in the Making of Emperorship." The Association of Asian Studies Annual Conference.
- March, 1995 "The Maverick Topos," for "Defining Chinese History: New Archaeological Discoveries in Early China." The Asia Society, New York.
- December, 1994 "On Problems of Force in the Art of the Han Dynasty," for the "Seminar on Force in History: High Art and War: East and West." The Institute for Advanced Study, Princeton.
- September, 1994 "The Problem of Artistic Autonomy: toward a Global Approach," for "The Nature of Chinese Painting: an International Conference on the Place of Chinese Painting in the History of World Art." The University of East Anglia.
- June, 1994 Four papers and four discussions, for "Twelve Readers Reading: American Council of Learned Societies Workshop." Delivered at the Taos, New Mexico.
- January, 1994 "Unit Style and System Style," for the "International Conference on Chinese History and Archaeology." Academia Sinica, Taipei.
- February, 1991 "Ornament and Representation in Early China," for "Genesis and Transmission of Design in East Asia." The College Art Association Annual Meeting.
- March, 1991 "Rhetorical Dimensions of Pictures in Early China," for "The Art of Interpreting," The Institute for the Arts and Humanistic Studies, Pennsylvania State University.
- December, 1990 "From Pattern to Picture: Origins of the Cloud and Dragon Scroll in China." The Sackler Gallery of Art, Smithsonian Institution.
- April, 1990 "A New Perspective on Human Rights in Early China," for "Democracy in China, Eastern Europe and the Soviet Union." Rackham School of Graduate Studies, University of Michigan.
- January, 1990 "Imagery of Paradise at Mawangdui," for "Summoning the Soul." The Birmingham Museum of Art.
- April, 1989 "Challengers and Champions of Courtly Taste in Later Han China." The "Son of Heaven" conference, Columbus, Ohio.

Martin J. Powers

- March, 1989 "Evidence for Human Rights Issues in Early Chinese Engravings." Mellon Lectures in Art History and Theory Series. Occidental College.
- April, 1988 "Rival Politics and Rival Tastes in Late Han China," for "Cultural Differentiation and Cultural Identity in the Visual Arts." The National Gallery of Art, Washington, D.C..
- May, 1988 "Autobiographical Elements in Chinese Painting," for "The Chinese Scholar's Studio." The University of Kansas.
- December, 1987 "Varieties of Artistic Taste in Han China," for "Death and Life in Early China. The University of Michigan.
- October, 1986 "The Many Meanderings of the Meander in Early China." The XXVIth International Congress for the History of Art (CIHA), Washington, D.C.
- February, 1986 "The Dialectic of Classicism in Early Imperial China," for "The Problem of Classicism" Symposium. The College Art Association Annual Meeting.
- December, 1985 "Glimpses into the Lives of the Rich and Royal: the Vaulted Tombs of Late Han China." The Freer Gallery of Art.
- April, 1985 "The Art of Success in mid-Han China." Harvard University.
- 1985 March, "Paradoxes about Paradise in Chinese Mural Engravings of the Mid-Second Century AD." The Center for Advanced Study in the Visual Arts, National Gallery of Art.
- April, 1984 "The Recluse Theme and Partisan Politics in Late Han Pictorial Art," for "Political Meanings and Functions in Chinese Painting,." The Center for Chinese Studies Regional Seminar, Berkeley.
- April, 1984 "Buddha Sakyamuni in Chinese Cave Temples," for "The Light of Asia" Symposium. The Los Angeles County Museum of Art.
- June, 1983 "Buddhist Bronzes and the Art of the Six Dynasties," for "Treasures from the Shanghai Museum." The Asian Art Museum, San Francisco.
- October, 1982 "Ritual and Style in Late Warring States Bronzes," for "Spirit and Ritual, the Morse collection of Ancient Chinese Art." The Eiteljop Museum, University of Wisconsin, Madison.
- March, 1980 "Biform Images in Eastern Han Bas-reliefs." "China's Past Unearthed: Archaeological Discoveries and the History of the Early Imperial Period," San Francisco.
- June, 1979 "Translation and Discussion of Selected Passages from Mawangdui Scroll #IX." The Mawangdui Workshop, Center for Chinese Studies, Berkeley.
- March, 1979 "Cosmos and Ideology at Mawangdui: Text and Image." The Association of Asian Studies Annual Meeting.

Symposia Organized:

- April 6-8, 2017, "The Art Historical Art of Song China." University of Michigan.
- February 10 - 11, 2012 "Room for Another View: China's Art in Disciplinary Perspective." University of Michigan.

May, 1996 "No Ideas but in Things," the Midwest Early China Seminar. Center for Chinese Studies, University of Michigan.
February, 1988 "Art and Authority: Stylistic and Iconographic Sources of Persuasive Power in Art." College Art Association Annual Meeting.

Editorial Services:

Editorial Board, *Ars Orientalis*
Editorial Board, *Central University Humanities Journal*, Taiwan

Reviewer for:

Art Bulletin
Art History
Comparative Studies in Society and History
Department of Education, Michigan
Early China
Gardner's Art History
Harvard Journal of Asiatic Studies
Harvard University Press
Institute for Advanced Studies, Princeton
Center for Advanced Study in the Visual Arts
Late Imperial China
Penn State Press
Stanford University Press
University of California Press
University of Washington Press
Word and Image
Yale University Press

Media:

Member, *South China Morning Post* Expert Network.
Contributor, *South China Morning Post* Opinion Editorials
Contributor, *Informed Comment* Opinion Editorials
Together with Peng Feng of Peking University, special guest on CGTN, "Culture Express," 5/27/19
Special guest on CCTV's "Travels in Civilization" series, May 28th, 2013.

Directed Projects:

The China Mirror Project for developing and publishing primary-source based, modular resources for teaching China at the undergraduate and high school levels: chinamirror.net
This project has been supported with grants from the Freeman Foundation, NEH, and the Lieberthal-Rogel Center for Chinese Studies.

Martin J. Powers

Consultant for:

American Council of Learned Societies
Asia Society
Getty Grant Program
Guggenheim Memorial Foundation
Metropolitan Museum of Art and J. Paul Getty Program for Art
National Academy of Sciences, CSCPRC
National Endowment for the Humanities
National Geographic
State Department
Time Warner, Inc.

External Service:

2018 External Reviewer, Institute for the Study of Ancient Civilizations, NYU
2016 Applicant Reviewer, Center for Advanced Study in the Visual Arts
2010 - 2014 Applicant Reviewer, Institute for Advanced Study, Princeton
2009 Hong Kong, RGC Reviewer for Chinese University
2006 - 2009 Board of Advisors, Center for Advanced Study in the Visual Arts (CASVA)
2006 Deputy Convener, University Grants Committee, Hong Kong SAR
2003-2006 Council Member, China and Inner Asia Council, Association for Asian Studies
1989-2002 Smithsonian Institution, Freer Gallery Visiting Committee.
1991-92 Millard Meiss Publication Fund Committee, College Art Association.
1989-90 American Council of Learned Societies, China Grants Selection Committee.
1989-1990 NEH Museum Grants Selection Committee,
1988-90 National Academy of Sciences Committee on Scholarly communication with the People's Republic of China.

University Service:

University of Michigan (1988-2018)

2008 - 2018 Confucius Institute Advisory Board
2017, Winter Lieberthal-Rogel Center for Chinese Studies Executive Committee
2008 – 2009 Center for Chinese Studies China Year co-chair
2004 - 2008 Faculty Liaison for Outreach, Center for Chinese Studies
2000 - 2003 Director, Center for Chinese Studies
1998 – 1999, Associate Director, Center for Chinese Studies
1998 – 1999, Member, Graduate Board, International Institute
1991 - 1992; 1994 - 1997 Senior Fellow, University of Michigan Society of Fellows
1995 - 1996 Institute for the Humanities Grants Selection Committee
1987 - 2018 Faculty Associate, Center for Chinese Studies

1997 - 1999	Center for Chinese Studies Executive Committee
1988 - 89	Associate Director, Center for Chinese Studies
1988 - 89	Divisional Board Grant Committee
1988	University of Michigan Film Program Review Committee

Departmental Service:

2018, Fall	Chair, Diversity Committee
2014 – 2018	Departmental Diversity Advocate
2016, Winter	Chair, Undergraduate Committee
2010 – 2017	Undergraduate Committee
2010 – 2011	Kevin Carr Tenure Committee
2009 – 2010	Departmental Self-Study Committee
2007 - 2008	Department Executive Committee
2006 – 2008	Director, Undergraduate Studies
2007	Kevin Carr Book Workshop
2006	South Asia Search Committee
2006-2008	Freer Liason
1996 - 1998	Departmental Executive Committee
2001	External Chair Search Committee
2001	South Asia Search Committee
1998 – 1999	Chair, China Search Committee
1998 – 1999	Chair, Japan Search Committee
1997 – 1998,	Undergraduate Committee
1995-1997	Director of Graduate Studies
1994-1996	Departmental Executive Committee
1995-96	Chair, 19th-century Search Committee
1989-1991	Chair, Japan Search Committee
1988-1992	Asian Graduate Advisor

Teaching:

Courses taught:

University of Michigan (1988 – 2018):

Lecture courses:

Asia survey

Introduction to art

Artists and Patrons

Norm and Storm

Interpretations of Landscape

"Clashes" and Cultures": Interconnected Visual Worlds of Eurasia (co-taught with Sussan Babaie)

Humanistic Studies of Historical and Contemporary China (CCS 502)

Language and Art, East and West (co-taught with Duanmu San)

Painting and Poetry
Human Rights in China to 1800

Seminars:

First Year Graduate Seminar
Modernist Readings of Asian Art
Art and Language
The Social Protocols of Artistic Presentation
Theories of Art in China
China and the Natural Garden: Intercultural exchange at the Dawn of the
Modern Age
Text and Image
Style in Song Dynasty Painting
Research Methods for Chinese Art
The Uses of Tradition
Imitation, Reference, and Citation in Chinese Painting
Imagining Private Life: Love, Marriage, and Family in Early Modern China
Art and Moral Autonomy in Song China

Chinese University, Hong Kong (Winter, 2005)

Gardens, Landscape, and “The Natural”

**Zhejiang University, Hangzhou (Spring, 2010; 2011; 2013; 2014;
2016)**

Lecture courses: Art as Social History (in English and Chinese)

Seminars:

Chinese Culture and the Political Thought of the Enlightenment
(in Chinese)
Art and History (in Chinese)
Art and Social History (in Chinese)

Doctoral Dissertations advised [completed and in progress]:

Chair, Gerui Wang (History of Art) [expected fall, 2020]
Member, Vivian Li (History of Art) [Fall, 2015]
Cognate, Nan Zhang Da (Comparative Literature) [Summer, 2014]
Co-chair, Rebecca Marie Bieberly (History of Art) [Fall, 2013]
Chair, Elissa Helena Park (History of Art) [Summer, 2013]
Chair, Bo Liu (History of Art) [Summer, 2009]
Cognate, David Tien (Asian Languages and Cultures) [Winter, 2009]
Co-chair, Min Yong Cho (History of Art) [Fall, 2008]
Cognate, Min Li (Anthropology) [Summer, 2008]
Chair, Jong Phil Park (History of Art) [Summer, 2007]
Cognate, David Elstein (Asian Languages and Cultures) [Summer, 2006]

Member, Natsu Oyobe (History of Art) [Fall, 2005]
Member, Benjamin Barclay Ridgway (Asian Languages and Cultures) [Fall, 2005]
Cognate, Shinming Shyu (Architecture) [Fall, 2005]
Co-chair, Leela Aditi Wood (History of Art) [Fall, 2005]
Member, Yao-fen You (History of Art) [Summer, 2005]
Member, Lisa Kaye Langlois (History of Art) [Winter, 2004]
Member, Laura Michelle Bassett (History of Art) [Fall, 2003]
Chair, Wen-chien Cheng (History of Art) [Fall, 2003]
Co-chair, Susan Jung Lee (History of Art) [Winter, 2003]
Chair, Roslyn L. Hammers (History of Art) [Summer, 2002]
Chair, George Kuwayama (History of Art) [Winter, 2002]
Member, Mary-Louise Totton (History of Art) [Summer, 2002]
Chair, Lara Caroline Willis Blanchard (History of Art) [Fall, 2001]
Chair, Irene Siu Wai Leung (History of Art) [Winter, 2001]
Chair, Tamara Heimarck Bentley (History of Art) [Winter, 2000]
Member, Christina M. Frieder Waugh (History of Art) [Fall, 2000]
Co-chair, Katharine Persi Burnett (History of Art) [Fall, 1995]
Member, Scott Bradley Cook (Asian Languages and Cultures) [Fall, 1995]
Member, David Joseph O'Brien (History of Art) [Winter, 1995]
Member, Carol Lynne Waara (History of Art) [Summer, 1994]
Member, Jin Feng (Architecture) [Fall, 1993]
Chair, Judy Lai (History of Art) [1991]