

Contesting Categories: East Asian Art at the Turn of the Twentieth Century

Speaker and Discussant Bios

Kit Brooks is curator of Asian art at the Princeton University Art Museum. Prior to joining Princeton in 2024, they were the Japan Foundation Assistant Curator of Japanese Art at the National Museum of Asian Art (Smithsonian Institution). Kit has curated numerous exhibitions including most recently *Cut+Paste: Experimental Japanese Prints and Photographs* (2025), *The Print Generation* (2024), *Staging the Supernatural: Ghosts and the Theater in Japanese Prints* (2024) and *Ay-Ō's Happy Rainbow Hell* (2023), the first exhibition dedicated to the psychedelic Japanese Fluxus artist Ay-Ō (born 1931) organized in the United States. Their current exhibition, *Takeda Hideo's Genpei: Defying Authority*, opens on August 30th. Kit holds a Ph.D. in History of Art and Architecture from Harvard University.

Shing-Kwan Chan is a Ph.D. candidate at Princeton University, specializing in Chinese art from the eighteenth to the twenty-first centuries. In his dissertation, Shing-Kwan reconsiders the bird-and-flower paintings of the Cantonese artist Ju Lian (1828–1904) as a form of empirical inquiry into the natural world. Shing-Kwan's broader research interests include digital humanities, museum studies, and issues related to gender and sexuality.

Yixu Eliza Chen is a Ph.D. candidate at Princeton University. Her research focuses on late imperial and modern Chinese art and visual culture, with particular attention to media technologies, knowledge formation, and transcultural exchange. Her dissertation traces the transformations of Chinese ink rubbing across the nineteenth and early twentieth centuries, examining how its intersections with photography, photomechanical printing, and graphic design made it a site of artistic and epistemic experimentation across media and cultures.

Lisa Claypool is professor of the History of Chinese Art, Design, and Visual Culture at the University of Alberta. Her research focuses on the relationship of perception and representation at the interstices of art, design, and the natural sciences in modern and contemporary China. In recent years she has written about invisible art, "Palestine time" in Liu Xiaodong's paintings, contemporary artworks by women working inside the "feminist gap," and oil paintings of city windows. She regularly co-curates with students; these projects, alongside her publications and arts writing, are a form of environmental and social activism. Her book *Design and Science in Modern China* (Routledge) came out in 2025.

Karen M. Fraser is professor of Art History & Museum Studies at the University of San Francisco and the Director of USF's Museum Studies MA program. Her research focuses primarily on Japanese photography from ca. 1860 through the 1930s; her publications include the monograph *Photography and Japan* as well as articles in various edited volumes and journals, including *History of Photography*, *Photography and Culture*, *Nineteenth-Century Art Worldwide*, and the *Review of Japanese Culture and Society*. She is currently working on a book on the photographer Ogawa Kazumasa.

Jeannie Kenmotsu is The Arlene and Harold Schnitzer Curator of Asian Art at the Portland Art Museum. A specialist in Japanese art of the Edo period (1615–1868), she has particular expertise in illustrated books. She has curated numerous exhibitions, among them the 2025 exhibition *The Art of Yoshida Chizuko* (née Inoue, 1924–2017), a groundbreaking painter and printmaker who, with a keen sense of color and pattern, developed her own style of modernism; and the 2020–21 exhibition *Joryū Hanga Kyōkai, 1956–1965*, which focused on the founding members of the Women's Print Association in postwar Japan. She received her Ph.D. from the History of Art department at the University of Pennsylvania (2016).

Mina Kim is an associate professor at the University of Alabama, specializing in contemporary Korean art, design, and popular culture; East Asian art; transnational and cross-cultural visual culture; and visual communication. She is the author of *Contemporary Korean Art: New Directions since the 1960s* and *Jung Yeondoo's Media Art*. She is currently working on two book projects. One is *Contemporary Korean Art Beyond Korea: Transnational Communication and Global Visual Culture*. Another is *Art for the Anthropocene: Ecological and Climate Communication in Korean Art*. She has published articles on East Asian visual and material culture, Buddhist art, and museum studies.

Mia Yinxing Liu is associate professor at Johns Hopkins University. A scholar of modern and contemporary Chinese art and media culture, she has been deeply interested in photography and cinema and its intersection with traditions in Chinese ink painting. In her book *Literati Lenses: Wenren Landscape in Chinese Cinema in the Mao Era* (2019), she analyses how filmmakers engaged with literati landscapes to express alternative visions at a time when the arts were highly politicized. Her current book manuscript, *Lang Jingshan and Zhang Daqian: Dialogues between Photography and Ink Painting in Modern Chinese Art*, focuses on the intermedial dialogues between photography and ink painting in Chinese art in the twentieth century as well as how their art has been studied, disseminated, and interpreted in the Chinese diaspora.

Ren Wei is an associate professor at Dickinson College. She specializes in modern East Asian art and has written on the intersections of painting, printmaking, literature, and design culture. She is currently finishing a book manuscript on Lu Xun and book cover art in Republican China.

Stephanie Su is associate professor of Asian Art at the University of Colorado, Boulder. Her research interests include the 20th century East Asian art, the Sino-Japanese relationship, global modernism, Japanese prints and papers. In Fall 2026, she is appointed as the Visiting Professor at the Heidelberg University. Her publication includes the monograph *History Painting Crossing Borders: A Transnational History of Modern Art in Early Twentieth Century China and Japan* (Brill, 2025), and journal articles in the *Art Bulletin*, *Japan Forum*, and *Review of Japanese Culture and Society*, among others.

Stephanie Hueon Tung is the Byrne Family Curator of Photography at the Peabody Essex Museum, where she leads the interpretation and presentation of the museum's growing photography collection spanning the 19th century through today. Her research focuses on the

global history of photography, transnational art exchanges, translation, and notions of artistic labor. Tung served as co-curator or assistant curator for *Jung Yeondoo: Building Dreams; As We Rise: Photography from the Black Atlantic*; the award-winning *Power and Perspective: Early Photography in China*; and *A Lasting Memento: John Thomson's Photographs Along the River Min*. Most recently, she served as guest-editor for *Aperture's* summer 2023 issue, *Being and Becoming: Asian in America*.

Chinghsin Wu is an associate professor at Rutgers University–Camden, specializing in Asian and modern art with a focus on transnational and cross-cultural perspectives. She is the author of *Parallel Modernism: Koga Harue and Avant-Garde Art in Modern Japan* (2019), which explores Japanese modernism in relation to Euro-American art movements. Her Chinese-language publication, *Truth through Immersion: A Biography of Painter Tsai Yun-yan* [Ronghui Zhizhen Tsai Yun-yan] (2018), examines the work of the 20th-century Han Taiwanese painter. Currently, she is working on a book project examining visual representations of Taiwan during the Japanese colonial period (1895–1945).

Roberta Wue is associate professor and chair of the department of Art History at the University of California, Irvine. She is the author of *Art Worlds: Artists, Images, and Audiences in Late Nineteenth-Century Shanghai* (Hong Kong University Press, 2014) and co-editor with Luke Gartlan of *Portraiture and Early Studio Photography in China and Japan* (Ashgate/Routledge, 2017). She continues to be interested in modern Chinese photography, prints, painting, and portraiture, with a particular interest in intermediality, audience, space, and seriality.

Tingting Xu is a historian of Chinese art with a focus on medium, format, and the related discourses. Her research interests include the history of Chinese photography, the philosophy of visual technology, the theory and historiography of Chinese painting, and the relations between image, ekphrasis, and imagination. She is currently preparing a book manuscript on the practices and ontologies of early Chinese photography undergirding the transitions which took place in late imperial and early Republican-era. Her second book project is about the accordion folds in Chinese art and beyond.