

Claudia Brown
Submitted July 29, 2005
Statement on Research and Teaching

Currently I serve as Director of the Center for Asian Studies (appointed summer 2002), College of Liberal Arts and Sciences, Arizona State University, and also as Associate Professor, Art History, School of Art, Herberger College of Fine Arts. Before joining the ASU faculty in 1998, I was Curator of Asian Art at the Phoenix Art Museum since 1979. While finishing my doctoral work in the history of Chinese art at the University of Kansas, I worked at the National Palace Museum, Taiwan, and taught at California State University Long Beach. My art historical exhibitions, organized for the Phoenix Art Museum and other institutions, have been shown widely, including international venues at the Museum für Ostasiatische Kunst, Berlin (1995), Musée Cernuschi, Paris (1999), Hong Kong Museum of Art (1993), Suntory Museum of Art, Tokyo (1988), as well as the Metropolitan Museum of Art, New York (1985), the China Institute in America, New York (1990 and 2003), Denver Art Museum (1992), Honolulu Academy of Arts (1993) and the Arthur M. Sackler Museum at Harvard University (1991).

My current research remains primarily in Chinese painting of the Qing dynasty (1644-1911), and stems from two international exhibitions I co-organized before coming to ASU: "*The Elegant Brush: Chinese Painting under the Qianlong Emperor, 1735-1795*," shown at the Phoenix Art Museum, the Metropolitan Museum in New York and the Hong Kong Museum of Art, and "*Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911*," shown in Denver, Honolulu and Hong Kong as well as Phoenix. These led to two more recent research projects, "*Women among the Artists of China, 1780-1850*," funded by a grant from the Council for Research and Creative Activities (Faculty Grant-in-Aid), and "*Painting at the Chinese Court, 1780-1850*," funded by a College of Fine Arts Research Grant. These studies resulted in two invited publications, one an essay for the Asian Art Museum of San Francisco (*Between the Thunder and the Rain*, 2000), and the other, a paper presented at the International Symposium on Shanghai School Painting held in Shanghai in December 2001 (the papers also were published in Shanghai, 2001). The next phase of my Qing painting project is to complete the manuscript for a book on Late Qing dynasty painting. With the working title "Chinese Painters in a Changing World, 1750-1860," the book builds upon my prior research on works from this period which were included in the above-mentioned exhibitions.

Another research interest I have pursued relates to the interaction of painting and the decorative arts in Ming and Qing dynasty China, and extends more broadly to museums and collecting. For example, recently I lectured in Korea on "Bringing the Far East to America: Architect Frank Lloyd Wright and Collecting East Asian Art," in a series entitled *Alternative Histories of the Modern Movement in Architecture II*, and held at the School of Architecture, Seoul National University of Technology, October 2004. Years earlier, in Calcutta, I presented, "Shared Treasures: A Century of Collecting and Exhibiting Asian Art in the United States," at The Asiatic Society, Calcutta, November 1996.

I remain closely involved in the research and planning of exhibitions. For example, a major project for me in the year 2000 was the study and exhibition of Chinese textiles from the 11th through the 19th century. This stemmed from my

continuing research in traditional Chinese decorative arts (glass, metalwork and ceramics). I was the organizing curator of the exhibition, *Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles*, 2000), which was later shown at the China Institute in New York (2003). I was the primary author and editor of the exhibition's catalog, published by the Phoenix Art Museum in 2000, and distributed by the University of Washington Press. I organized a scholarly symposium to further explore the issues raised by these works of art. Jointly sponsored by ASU (College of Fine Arts, School of Art, and Center for Asian Studies) and the Phoenix Art Museum and funded in part by the Arizona Humanities Council, this interdisciplinary symposium explored the relationships between Chinese textiles and such diverse issues as court patronage, world trade, Buddhist ritual and the rise of modern fashion. The journal *Oriental Art* published edited versions of the papers in 2001. I served as coordinating editor for the volume and contributed an additional article on textiles, prints, and paintings in the 17th century.

Another aspect of my recent research concerns the work of contemporary artists in Asia. This interest culminated in two projects completed in 1998: an international exhibition and catalog of the work of Minol Araki (Phoenix Art Museum, 1999), a Japanese industrial designer born in China and recently working in Taiwan and the United States, and an exhibition and book on the ceramic art of Taiwan artist Ah Leon (*Beyond Yixing: The Ceramic Art of Ah Leon*, Taipei, 1998).

In teaching, I have focused on advanced courses in Chinese painting, tying seminar topics in with current exhibitions. For example, when the Phoenix Art Museum hosted *Forbidden City: Splendors from the Imperial Palace, Beijing*, I offered a seminar on the related topic of "Chinese Court Patrons," giving the students a chance to explore the long tradition of Imperial patronage of art in China. I also prepared a companion exhibition drawn from the collection of Phoenix residents Roy and Marilyn Papp, whose holdings constitute one of the best private collections of Ming and Qing painting in North America.

More recently I have begun to use the creation of exhibitions as adjunct to teaching. I served as faculty advisor to advanced graduate students who organized exhibitions on the ASU campus. This past year I advised and/or supervised advanced graduate students who organized exhibitions at ASU, including *Shuimo: Liu Guosong and his Students*, March 2005, and *Animate Objects: Selections from the Alice and Marc Davis Papua-New Guinea Collection*, October 2004.

My national service also relates to my research. I serve on the Gallery Advisory Committee of The China Institute in America, New York. I have recently been asked to serve as editor and contributor for the newly revised chapters on Asian Art in Prentice Hall's major textbook *Art History*. Aside from my consulting work as Research Curator of Asian Art at the Phoenix Art, I also served recently as discussant at a symposium on Chinese bronze mirrors held at the Cleveland Museum of Art, which holds one of the country's foremost collections of Asian art. I agreed to edit a volume of these papers for *Cleveland Studies in Art History* (forthcoming 2005). Presently, I am co-curating an exhibition with Robert Mowry, Alan J. Dworsky Curator of Asian Art, Harvard University Art Museums. The exhibition is expected to open at Harvard in 2007.