

## MARGO LANI MACHIDA

Professor  
Department of Art & Art History  
University of Connecticut  
830 Bolton Road, U1099  
Storrs, CT 06269-1099  
(860) 486-2678 (office)  
[margo.machida@uconn.edu](mailto:margo.machida@uconn.edu)

**Area of specialization:** Contemporary Asian American art, art history, and visual culture studies; American art

### **Education**

Ph.D., American Studies, State University of New York at Buffalo, 2002  
M.A., Fine Arts, Hunter College, City University of New York, 1978  
B.A., English and Psychology, New York University, 1976

### **Academic Employment**

Acting Director, Asian and Asian American Studies Institute, University of Connecticut (Fall 2014)

Professor, Art History and Asian American Studies, University of Connecticut (Full time, August 2013 to present)

Associate Professor, Art History and Asian American Studies, University of Connecticut (Full time, August 2006 to July 2013)

Assistant Professor, Art History and Asian American Studies, University of Connecticut (Full time, August 2002 to July 2006)

Instructor/Faculty Fellow, Asian/ Pacific/American Studies Program & Institute, New York University (2000-2002); Adjunct Professor (1997-2000)

Madeleine Haas Russell Visiting Professor in Comparative and Non-Western Studies, Art History Department, Brandeis University, Waltham, MA (1996)

Instructor, Art History Department, State University of New York at Buffalo (1995-96)

Regent's Lecturer, Department of Art, University of California at Irvine (1993)

Instructor, Liberal Studies, Parsons School of Design, New York (1989-91)

Adjunct Assistant Professor of Art History, The Cooper Union, Faculty of Humanities and Social Sciences, New York (1990)

**Academic Grants, Fellowships, Awards, Appointments (Selected)**

Scholarship Facilitation Fund (2014-15), UConn Office of the Vice President for Research for “Contemporary Asian American Art, Global Exchanges, and Trans-Pacific Flows” (\$2,000)

School of Fine Arts, Summer Special Payroll Stipend (2014-15) for “Contemporary Asian American Art, Global Exchanges, and Trans-Pacific Flows: *Japan*” (\$3,000)

School of Fine Arts Dean’s Grant, “Contemporary Asian American Art, Global Exchanges, and Trans-Pacific Flows” (\$3,000)

Asian and Asian American Studies Institute, University of Connecticut, Research Support 2014-15 (\$1,500)

National Endowment for the Humanities, Summer Institute for University Professors, Co-Director of “Re-envisioning American Art History: Asian American Art, Research, and Teaching,” New York University, July 9 – 28, 2012

Visiting Scholar, New York University, Asian/Pacific/American Studies Institute, 2012-15

Cultural Studies Book Award, Association for Asian American Studies, for *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary* (Duke University Press), 2011

Felberbaum Family Faculty Award, Humanities Institute/CLAS, University of Connecticut, summer travel award, 2011

ArtTable, 30<sup>th</sup> Honors award for leadership in the visual arts, 30<sup>th</sup> Anniversary Gala Celebration, Museum of Modern Art, New York, 2011.

Inductee, The Honor Society of Phi Kappa Phi, University of Connecticut Chapter, 2011

Appointment, Visiting Scholar, New York University, Asian/Pacific/American Institute (November 1, 2010 to August 31, 2011)

University of Connecticut Humanities Institute Residential Fellowship, August 2010-May 2011

School of Fine Arts Dean’s Research Grant 2010, archival research for East Coast Asian American Art Project

Smithsonian Institution Short Term Visitor Award, Office of Fellowships, Smithsonian Institution, Washington, DC, sponsored by Smithsonian Asian Pacific American Program, July 2010

Lifetime Achievement Award, Women's Caucus for Art; presented at College Art Association Annual Meeting, Los Angeles (February 2009)

School of Fine Arts Dean's Grant 2008-09, "Views from the Continent: Art and the Hawai'i Diaspora in San Francisco and Los Angeles" (research travel funding)

University of Connecticut, Office of Research and Graduate Education, Fall 2006 Large Grant for Faculty Research, "Contemporary Asian American and Pacific Islander Artists of Hawaii," (research travel funding)

School of Fine Arts Dean's Grant 2006-07, "Contemporary Asian American and Pacific Islander Artists of Hawaii," (research travel funding)

Visiting Scholar, New York University, Asian/Pacific/American Studies Program & Institute, New York University, 2006-07, 2005-06

School of Fine Arts Dean's Grant 2004-05, "Contemporary Asian American and Pacific Islander Artists of Hawaii," (extension through August 2006)

Cultural Studies Book Award, Association for Asian American Studies for *Fresh Talk/Daring Gazes: Conversations on Asian American Art*, (University of California Press), 2005

Rockefeller Foundation grant, Co-Director of 2004 Symposium on Contemporary Asian American Art, funded by Creativity and Culture Division (2003-2005)

Visiting Scholar/ Research Scholar, Asian/Pacific/American Studies, New York University (2002 to 2006)

Presidential Fellow, State University of New York, Buffalo, American Studies (1995-96)

Rockefeller Humanities Fellowship, Queens College, City University of New York, Asian/American Center (1989-90)

**Publications: Books/ Book Chapters/ Extended Catalogue Essays**

Under Review:

"Islands of Meaning: Interview with Lynne Yamamoto" for *SPAM MAPS: Questions about Contemporary Asian Pacific Art* (University of Hawai'i Press)

*In Progress: Resighting Hawai'i: Global Flows and Island Imaginaries in Asian American and Native Hawaiian Art*, University of Hawai'i Press

**Forthcoming:**

“Re-Imagining Islands: Asia, America, and the Pacific” in *Sugar/Islands: Finding Okinawa in Hawai'i — The Art of Laura Kina and Emily Hanako Momohara*, exh. cat., Bear River Press, June 2015. *This catalog accompanies the exhibition at Japanese American National Museum, Los Angeles, July 12 – September 6, 2015.*

**Publications (selected)**

“Art,” entry in *Keywords in Asian American Studies*, eds. Cathy Schlund-Vials, Linda Trinh Vo, K. Scott Wong, New York University Press, 2015, 9-13

“Trans-Pacific Sitings: The Roving Imagery of Lynne Yamamoto,” in *Third Text*, special issue, “The Transnational Turn: East Asian Mobility” (2014)  
Peer-reviewed journal

Essay in Pamela M. Lee, ed., “What We Were Reading: The Creation of a Counter-public Sphere,” in Geoff Kaplan, ed., *Power to the People: The Graphic Design of the Radical Press and the Rise of the Counter-Culture, 1964-1974* (University of Chicago Press, Fall 2013)

Book chapter, “Devouring Hawai'i: Food, Consumption, and Contemporary Art” for *Eating Asian America: A Food Studies Reader* (New York University Press, 2013)

“Remixing Metaphors: Negotiating Multiracial Positions in Contemporary Native Hawaiian Art” for *War Baby/Love Child: Mixed Race Asian American Art* (University of Washington Press, 2013), 116-123.

“New Critical Directions: Transnationalism and Diaspora in Asian American Art,” in *Source: Notes in the History of Art*, 31:3, Spring 2012, 23-28.

“Diaspora, Memory, and the Culturalist Imagination,” in *Carlos Villa and the Integrity of Spaces*, Theodore S. Gonzalves, ed. (San Francisco & St. Helena: Meritage Press, 2012), 13-22.

Book chapter: “Convergent Conversations – The Nexus of Asian American Art” in the *Companion to Asian Art and Architecture*, Rebecca Brown and Deborah Hutton, eds. (Wiley-Blackwell, 2011)

Extended entries on artists Tomie Arai, Ken Chu, Bing Lee, and Hanh Thi Pham for *Grove Encyclopedia of American Art*, editor Joan Marter (Oxford University Press, 2011)

Book review: *Miné Okubo: Following Her Own Road*. Ed. Greg Robinson & Elena Tajima Creef. Seattle: University of Washington Press, 2008. *Journal of American Ethnic History*, Winter 2011, 30:2: 74-76.

Foreword for *Distillations: Meditations on the Japanese American Experience*, exhibition catalog (San Francisco: Asian American Women Artists Association, 2010)

“Oral History Interview with Margo Machida,” *Godzilla: Asian American Art Network*. A publication of *Art Spaces Art Archives Project*, Center for Curatorial Studies and Art in Contemporary Culture, Bard College, Annandale-on-Hudson, New York (online April 2010) <as-ap.org>

*Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*, Duke University Press (2009)

“Icons of Presence: Three Chinese American Artists,” curatorial essay for *Icons of Presence: Asian American Activist Art* (San Francisco: Chinese Culture Center, 2008)

“Art and Social Consciousness: Asian American and Pacific Islander Artists in San Francisco 1965-1980” for *Asian American Art: A History, 1850-1970*, eds. Gordon Chang, Mark Johnson, & Paul Karlstrom (Stanford University Press, 2008)

“Diasporas in Motion: The Visual Arts and Communities of Affinity,” in Alexandra Chang, *Envisioning Diaspora: Asian American Artist Collectives Godzilla, Godzookie, and the Barnstormers* (Timezone 8 Art Books, Beijing, China, 2008)

Exhibition statement for catalog accompanying *1968 Then & Now*, Tisch School of the Arts, Gulf + Western Gallery, New York University, and Nathan Cummings Foundation Gallery, New York, 2008.

“Into the Jungle: The Art of Ming Fay” in the exhibition catalogue *Jungle Tango* (Santa Fe, New Mexico: Eight Modern Gallery, August 2008)

“Object Lessons: Materiality and Dialogism in the Art of Flo Oy Wong,” in the exhibition catalogue *Seventy/Thirty—Seventy Years of Living, Thirty Years of Art* (Asian Pacific Islander Cultural Center, San Francisco, May 2008)

“Reframing Asian America” for *One Way or Another: Asian American Art Now*, exhibition catalogue, The Asia Society, New York (2006)

“Culturalist Conceptualism and the Art of Ming Fay,” for *Transcultural New Jersey: Diverse Artists Shaping Culture and Communities*, Rutgers Office for Intercultural Initiatives and Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey (2005).

Book: *Fresh Talk/Daring Gazes: Conversations on Asian American Art*, eds. Elaine

Kim, Margo Machida, Sharon Mizota (Berkeley: University of California Press, 2003)

“The World as Home” in *Zarina: Mapping a Life, 1991-2001* (Oakland: Mills College Art Museum, 2001)

“Whose “Asia?” Whose “America?”: Visual Art and the Imagining of Asian America,” catalogue essay for *Shifting Perceptions: Contemporary L.A. Visions*, Pacific Asia Museum, 2000.

“An Expatriate’s Consciousness: The Photography of Hanh Thi Pham,” catalogue essay, “*Asian Artist Today-- Fukuoka Annual X*,” Asian Art Gallery, Fukuoka Art Museum, Japan, 1997.

*(dis)ORIENTED: Shifting Identities of Asian Women in America*, catalogue essay, Henry Street Settlement and Steinbaum Krauss Gallery, New York, June 1995.

“Out of Asia: Negotiating Contemporary Asian identities in America,” catalogue essay, *ASIA/AMERICA: Identities in Contemporary Asian American Art*, co-published by The Asia Society Galleries and The New Press, New York, 1994.

“(re)ORIENTING,” in *New Feminist Criticism: Art, Identity, Action*, Harper Collins, New York, eds. Joanna Frueh, Cassandra Langer and Arlene Raven, 1993.

“Cultural Diversity: An Asian American Perspective,” in *Voices From the Battlefield: Achieving Cultural Equity*, eds. Marta Vega and Cheryl Greene, Caribbean Cultural Center, African World Press, Trenton, New Jersey, 1993.

*(en)Gendered Visions: Race, Gender and Sexuality in Asian American Art*, catalogue essay, Guadalupe Cultural Arts Center, 1992.

“A Clash of Symbols: Meanwhile, Somewhere in Asian America, Artist Ken Chu Fights to Present Positive Images of Asian Male Identity,” *A. Magazine*, Spring 1991.

“On Target: Tom Nakashima at Bernice Steinbaum Gallery,” *The New York Nichibei*, March 7, 1991.

*Angulas: Street of Gold*, catalogue essay, Jamaica Art Center, New York, 1990.

“The Need for Scholarship in Documenting Asian American Contributions in Contemporary Art,” catalogue essay for *Completing the Circle: Six Artists*, The Asian Heritage Council, Mountain View, California, in conjunction with the Triton Museum of Art and Southern Exposure Gallery, San Francisco.

“Seeing Yellow:” Asians and the American Mirror, catalogue essay for *The Decade Show*, co-published by The New Museum of Contemporary Art, Museum of Contemporary Hispanic Art and The Studio Museum in Harlem, New York, 1990.

*Crossed Cultures: Keiichiro Momose, Toshio Sasaki and Sho Shimotsugu*, catalogue essay for Rotunda Gallery, Brooklyn, New York, 1989.

*Invented Selves: Images of Asian-American Identity*, catalogue essay, Asian American Arts Center, New York, 1988.

“Seoul on Soul: Asians Take on America,” catalogue essay for *Cut/Across*, Washington Project for the Arts, Washington, DC, 1988.

“Asian Americans: Defining a Place in Art/History,” catalogue essay, Henry Street Settlement, New York, 1988.

Introductory essay, *Roots to Reality II, Alternative Visions*, Alliance for Asian American Arts & Culture and Henry Street Settlement, NY, 1986.

“Myths: Epoxy Art Group,” catalogue essay, The Catherine Gallery, New York, 1985.

#### On-Line Forum

Special Issue on Feminist Activist Art, *The National Association of Women's Studies Journal*. Participants include: Gayatri Spivak, Marsha Meskimmon, Amelia G. Jones, Mary Jo Agerstoun, and others, 2006.

#### **Reviews, Articles, and Citations of Work (selected)**

Sen, Arjit, review for *Unsettled Visions*, in *Journal of American Ethnic History*, 31:3, Spring 2012, 129-131.

Song, Min Hyoung, AAAS Book Awards, selection committee review for *Unsettled Visions*, in *Journal of Asian American Studies*, October 2011, 435-436.

Chang, Alexandra, review for *Unsettled Visions* in *Woman's Art Journal*, Spring/Summer 2011, 52-53.

Takezawa, Yasuko, “New Arts, New Resistance: Asian American Artists in the ‘Post-race’ Era,” in *Racial Representations in Asia*, ed. Yasuko Takezawa (Kyoto: Kyoto University Press with Trans Pacific Press, Melbourne, Australia, 2011), 93-123.

Kim, Rose M., review for *Unsettled Visions*, in *Visual Studies*, 2010, 25:2, 194-195.

Kline, Heather, review of *Unsettled Visions* for ARLIS: Art Libraries Society of North America, August/September 2009.

Dohanian, D.K., review of *Unsettled Visions* in September 2009 issue of *CHOICE*, a publication of the Association of College and Research Libraries, American Library Association.

- Fisher, Sherry, "Art historian explores social dimensions of Asian American art," in the University of Connecticut *Advance*, April 20, 2009, 5.
- Elkjer, April, "Iconography of Asian American Activism" (exhibition review of *Icons of Presence*) in *Nichi Bei Times Online*, November 2008
- Citation of *Icons of Presence* exhibition in "Asian American Activist Art," *AsianWeek*, October 22, 2008.
- Chang, Alexandra, *ENVISIONING DIASPORA, Asian American Visual Arts Collectives: From Godzilla, Godzookie, to the Barnstormers* (Beijing and Shanghai: Timezone 8 Editions, 2008), xi, 6, 8, 10, 22, 34-6, 46, 57, 91, 94.
- Roth, Moira, "Die Erweiterung der Spirale: Nachsinnen und Lesen in einem Café in Berkeley," in Gisela Weimann, ed., *Geteilte Zeit: Fragen und Antworten*, Weimar, Germany: Edition Eselsweg, 2008, pp. 226-236 [English translation: "Widening the Spiral: Musings and Readings in a Berkeley Café, California, March-April 2007]
- Hallmark, Kara Kelley, *Encyclopedia of Asian American Artists: Artists of the American Mosaic* (Westport, CT: Greenwood Press, 2007), xv, 42, 55.
- Meyer, Laura, "Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain," in Amelia Jones, ed., *A Companion to Contemporary Art Since 1945* (Boston: Blackwell Publishers, 2006): 336.
- Min, Suzette S., "The Last Asian American Exhibition in the Whole Entire World," in *One Way or Another: Asian American Art Now* (Asia Society And Yale University Press, 2006), 39.
- Higa, Karin, "Origin Myths: A Short and Incomplete History of Godzilla," in *One Way or Another*, 21-25.
- Robertson, Jean and Craig McDaniel, *Themes of Contemporary Art: Visual Art After 1980* (Oxford and New York: Oxford University Press, 2005), 214.
- Um, Nancy, "Commentaries and Demarcations: Asian American Art," review of *Fresh Talk/Daring Gazes*, *Art Journal*, College Art Association, 64(2), Summer 2005: 101-2.
- Chang, Alexandra, "Locating Asian American Art: Redefinitions," *Art AsiaPacific*, Summer 2004, No. 41, 40-41. (Published October 2004)
- Prashad, Vijay. "AAAS Book Awards, Cultural Studies." *Journal of Asian American Studies*, June 2005, 221-222.



- Sirmans, Franklin, review of *Fresh Talk/Daring Gazes* in “The End of Rhetorical Identity?”, *ArtAsiaPacific*, Summer 2004, No. 41, 90.
- Kim, Hyeonjoo, review of *Fresh Talk/Daring Gazes* in *Asian Journal of Women’s Studies*, 10:2 (2004). (Published by Asian Center for Women’s Studies/Ewha Womans University Press, Korea)
- Poshyananda, Apinan, “Desperately Diasporic” in *Over Here: International Perspectives on Art and Culture*, eds. Gerardo Mosquera and Jean Fisher (New York and Cambridge: New Museum of Contemporary Art and The MIT Press, 2004), 188-189.
- Feng, Peter X., “The Camera as Microscope: Cinema and Ethnographic Discourse” in *Identities in Motion: Asian American Film and Video* (Durham and London: Duke University Press, 2002).
- Bacalzo, Dan, “Portraits of Self and Other: SlutForArt and the Photographs of Tseng Kwong Chi,” *Theatre Journal*, 53:1 (2001), 73-94.
- Hills, Patricia, *Modern Art in the USA: Issues and Controversies of the 20<sup>th</sup> Century* (New Jersey: Prentice Hall, Inc., 2001), 392-394.
- Alexander, Meena, *The Shock of Arrival: Reflections on Postcolonial Experience* (Boston: South End Press, 1996)
- Alexander, Meena, “The Shock of Arrival: Body, Memory, Desire in Asian-American Art” in *Women & Performance: A Journal of Feminist Theory, Women & Performance*, New York University, Tisch School of the Arts, 7:2-8:1 (1995): 313.
- Tam, Augie, “Is There An Asian American Aesthetics?” (synopsis of 1991 conference paper) in *Contemporary Asian America: A Multidisciplinary Reader*, eds. Min Zhou and James V. Gatewood (New York: New York University Press, 2000), 627-635.
- Yang, Alice, “Disoriented Territories,” in *Why Asia? Contemporary Asian and Asian American Art*, eds. Jonathan Hay and Mimi Young (New York: New York University Press, 1998), 73-78.
- , “Godzilla: The Anarchistic Lizard,” 89-93.
- Chadwick, Whitney, “New Directions: A Partial Overview” in *Women, Art, and Society*, (London: Thames and Hudson, 1996), 417.
- Poshyananda, Apinan, “Yellow face, white gaze,” *Art and AsiaPacific* quarterly journal,

2:1, 1995, 30-31.

Lippard, Lucy, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), 45-48, 102, 185.

### **Associate Editorships and Organizer of Major Conferences**

Guest co-editor and contributor, Special Issue on Islands and Diasporas, *Asian Diasporic Visual Cultures and the Americas Journal* (Brill) , Spring 2017 (2015 - )

Co-organizer of national forum, 2004 *Symposium on Contemporary Asian American Art*, New York University, Asian/ Pacific/ American Studies Program & Institute. Supported by The Rockefeller Foundation, Creativity & Culture Division.

### **Selected Curatorial Projects (national/international)**

- 2008 Curator and essayist, *Icons of Presence: Asian American Activist Art*, Chinese Culture Center, San Francisco, October 2008 – January 2009.
- Organized in conjunction with the major art historical survey exhibition, “Asian/American/Modern” at the de Young Museum, San Francisco.
- 2003 Curator, *Fresh Talk Revisited: New York Artists from FRESH TALK/ DARING GAZES: Conversations on Asian American Art*, New York University, Asian/Pacific/American Studies Gallery, 9/03-12/03
- 1997 Co-curator and essayist, *UNCOMMON TRAITS: RE/LOCATING ASIA*, CEPA Gallery, Buffalo, New York
- 1997 Curatorial advisor and essayist, *Japanese and Japanese American Contemporary Printmaking*, Brandywine Workshop, Philadelphia, PA
- 1995 - 1996 Guest curator and essayist, *SIGNS AND PORTENTS: Shifting Identities in Asian American Art*, organized for United States Information Agency, Arts America Program, Washington, DC  
*Note: This international exhibition, scheduled to tour Asia beginning in 1998, was cancelled in August 1996 due to the federal government’s termination of the Arts America Program.*
- 1995 Guest curator and essayist, *(dis)ORIENTED: Shifting Identities of Asian Women in America*, Henry Street Settlement and Steinbaum Krauss Gallery, New York City
- 1994 - 1996 Guest curator and essayist, *ASIA/AMERICA: Identities in Contemporary Asian American Art*, The Asia Society Galleries, New York City,

Traveling exhibition

*(Sites: Tacoma Art Museum, Washington; Walker Art Center, Minneapolis; Honolulu Academy of Fine Arts; Center for the Arts at Yerba Buena Gardens, San Francisco; MIT List Visual Arts Center, Cambridge; and Blaffer Gallery, University of Houston.)*

- 1992 Guest curator and essayist, *(en)Gendered Visions: Race, Gender and Sexuality in Asian American Art*, Guadalupe Cultural Arts Center, San Antonio, Texas
- 1990 Guest curator and essayist, *Street of Gold* installation by Y. David Chung and Claudio Vazquez, Jamaica Arts Center, New York
- 1989 Guest curator and essayist, *CROSSED CULTURES: Three Japanese Sculptors*, Rotunda Gallery, Brooklyn, New York
- 1988 Guest curator and essayist, *Invented Selves: Images of Asian American Identity*, Asian American Arts Centre, New York City
- 1981 Co-curator, *The Working Process*, City Gallery, New York City Department of Cultural Affairs, New York

**PRESENTATIONS & SESSION CHAIR/CO-CHAIR AT INTERNATIONAL, NATIONAL, & REGIONAL CONFERENCES & ACADEMIC VENUES**

2015

Co-regional organizer and colloquium speaker, New York University Global Asia/Pacific Art Exchange, conference co-sponsored with University of Hawai'i at Manoa, Honolulu, Hawai'i, July 2-8, 2015

Keynote speaker, "Asian American Art and Trans-Pacific Circulation," Mori Art Museum, Tokyo, Japan, June 26, 2015. Opening panel for two-day international symposium, "Global Art and Diaspora Art in Japan and Asia," held at the Mori Art Museum and University of Tokyo.

Invited speaker, Seminar on Asian American Art, Kyoto University Institute for Research in Humanities, Kyoto, Japan, June 23, 2015

Discussant and presenter, "Trans-Pacific Hemispheric Connections: Art of Asians in the Americas," for panel session, "Hemispheric Expressive Capital: Contemporary Cultural Production from Greater Asian America," Association for Asian American Studies Annual Conference, Evanston, IL, April 24, 2015

Invited speaker, “Asian American Art: Oceanic Diasporas, Island Imaginaries, and Trans-Pacific Flows,” Yale University, New Haven, CT, Asian American Studies Conference, February 27, 2015

Co-chair and speaker, “Unbounded Island Imaginaries: Oceanic Diasporas, Global Flows, and Conceptions of Place.” Diasporic Asian Art Network sponsored session, “Geography of the Imagination: The Island,” College Art Association Annual Conference, New York City, February 13, 2015

2014:

Speaker, “Asian Diasporic Art and Trans-Pacific Flows,” Association for Asian Studies New England Conference, University of Connecticut, October 4, 2014

Speaker and co-organizer, Smithsonian Institution Symposium “Asian American Art: Transnational Circulations & Diasporic Framings,” Washington, DC, May 30-31, 2014. This event is part of a week-long *Global Asia/Pacific Art Exchange Symposium*, held at sites in Washington, DC and New York City, May 30 – June 4, 2014.

Co-chair and respondent, “Miscegenating Racial Representations: Critical Mixed Race Strategies and the Visual Arts,” College Art Association, Chicago, February 15, 2014

2013:

Co-organizer and Presenter, “Collections in Context: Asian American Art, Archives, and Artifacts,” New York University, Asian/Pacific/American Institute, New York City, May 17, 2013

“Orality, Art Histories, & Interpretation in Asian American Art,” William Benton Museum of Art, University of Connecticut (April 11, 2013)

Co-organizer and Presenter, “Collections in Context: Asian American Art, Archives, and Artifacts,” Smithsonian Institution, Archives of American Art, Washington, DC, March 21-22, 2013

2012:

NEH Summer Institute Co-Director and Faculty, “Re-envisioning Asian American Art History,” New York University, July 9-27, 2012, funded by National Endowment for the Arts

“Asia/America: Identities in Contemporary Asian American Art,” The Asia Society Museum, New York, gallery talk for NEH Summer Institute, New York (July 2012)

“Orality, Art Histories, & Interpretation in Asian American Art,” 2012 National

Endowment for the Humanities Summer Institute, “Re-envisioning American Art History: Asian American Art, Research, and Teaching,” New York University. (July 19, 2012)

Plenary speaker, “*Asian American Empire?*” *Revisiting Pacific Island Studies and Pacific Islanders in Asian America/n Studies*,” Association for Asian American Studies Annual Conference, Washington, DC (April 13, 2012)

“What Is At Stake? Women Artists, Activism, and Communities-in-Formation,” College Art Association, Asian American Women Artists Association panel, “*Challenging Societal Assumptions & Creating Community: Asian American Women Artists*,” Los Angeles, CA (February 25, 2012)

**2011:**

“Resighting Hawai’i: Global Flows and Island Imaginaries in Asian American and Native Hawaiian Art,” for *Diasporic Trajectories & Sited Encounters: A Panel Exploring Diaspora Through Culture*, Johns Hopkins University, Baltimore, MD (October 21, 2011)

“Diasporic Re-Turnings,” American Studies Association, *Views from the Diaspora: Visual Culture and Troubled Returns*, Baltimore, MD (October 20, 2011)

Chair, “*Making Transnational Connections: Australia, Canada, and the United States*,” Association for Asian American Studies, New Orleans, May 19, 2011.

“Consuming Food/Consuming Bodies: Signs of Trans-Pacific Circulation and Contact in Contemporary Art,” for the panel “*Between the Domestic and the Trans-Pacific: Trans/national Perspectives on the Production and Consumption of Asian American Visual Culture*,” Association for Asian American Studies, New Orleans, May 19, 2011. Chair: Dean Chan, Edith Cowan University, Perth, Australia.

Discussant, “*The Future of Asian Art*” Symposium, New York University, East Asian Studies Department and the Asian/Pacific/American Institute, New York, May 13, 2011.

“Resighting Hawai’i: Global Flows and Island Imaginaries in Asian American and Native Hawaiian Art,” University of Connecticut Humanities Institute, Final Fellows Presentation, April 21, 2011.

“New Critical Directions: Transnationalism and Diaspora in Asian American Art,” for the Asian American Women Artists Association (AAWAA) session, “*Under Construction: Building a New Context for Asian American Art*,” College Art Association, February 12, 2011. Chair: Inson Choy.

“An Oral Hermeneutics: Orality and Interpretation in Contemporary American Art,” for

the Association of Historians of American Art (AHAA) Professional Session, “(Re)Collecting Memory: Oral History as Testimony of Lived Experience,” College Art Association, February 10, 2011. Melanie Herzog and Frances Pohl, co-chairs.

**2010:**

“The East Coast Asian American Art Project,” Smithsonian Institution, lecture series co-sponsored by the Archives of American Art, American Art Museum, and National Portrait Gallery, Washington, D.C., July 21, 2010. Brandon Fortune, Curator, National Portrait Gallery, organizer.

Lecture, “Unsettled Visions: Contemporary Asian American Artists & the Social Imaginary” for University of Pennsylvania, Philadelphia, “Searching Looks: Asian American Visual Cultures” symposium, February 25-26, 2010 (rescheduled April 14, 2010)

Lecture, “Miscegenated Histories & Transnational Cartographies in Asian American Art,” Association for Asian American Studies 2010 Conference, Austin, Texas, April 9, 2010 (speaker and session chair, *Transnationalism and Diaspora in Asian American Art*)

Lecture, “Art and Pacific Intersections,” for New York University, “Remappings: Asias/Pacifics/Americas,” national conference, March 5, 2010

Conference session co-chair, “*Views from the Continent: Art and the U.S. Pacific Diaspora*,” session sponsored by Pacific Arts Association, at College Art Association 2010 Conference, Chicago, IL, February 12, 2010

**2009:**

Lecture, “Unsettled Visions,” New York University, Asian/Pacific/American Studies Program, *Asian American Visual Cultures Seminar Series*, New York, November 5, 2009

Book Talk, “Unsettled Visions,” University of Connecticut, Humanities Institute, September 29, 2009

Lecture, “Unsettled Visions,” for *Unearthing the Contemporary: Writings about Asian American Art*, DePaul Art Museum, DePaul University, Chicago, Illinois, May 21, 2009

Book Talk: “*Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary*,” UConn Co-op, University of Connecticut, March 19, 2009

“Dialogism and Scholarship in Asian American Art,” for New York University Asian American Art Symposium 2009, *A Century of Asian American Art: Archives, Scholarship, and Curation*, NYU Casa Italiana, March 6, 2009

**2008:**

Chair, “Transnationalism & Asian/Asian American Studies,” panel for Asian American Studies East of California Conference, “*A Movement to Look Back To*,” University of Connecticut, October 31-November 1, 2008

“Turning the Corner: Asian American Art and the Rise of Cultural Activism,” for Artist and Scholar Panel, de Young Museum, San Francisco, October 25, 2008 (presented in conjunction with the opening of “Asian/American/Modern”)

“Engaged Acts: Asian American and Pacific Islander Women Artists,” for “Places at the Table” symposium, University of California, Berkeley, September 13, 2008

“Encounters, Conversations, and Relationships to Place: Contemporary Asian American and Hawaiian Artists,” for the Pacific Islands Research Cluster colloquium, *Writing/Imaging Postmodern Oceania*, University of California, Santa Cruz, May 24, 2008

“Placing Cultures: Contemporary Asian American and Hawaiian Artists of Hawai’i,” for “*Art Criticism Now*,” Association for Asian American Studies, Chicago, April 16-20, 2008

“Positioning Cultures: Contemporary Asian American, Hawaiian, and Pacific Islander Artists of Hawai’i,” for Pacific Arts Association session, College Art Association, Dallas, February 20-23, 2008

**2007:**

“Indigenous Subjectivities: Art, Self-Determination, and Native Hawaiian Cultural Production” for panel session, “*Empire, Occupation, and Visual Culture*,” American Studies Association, Philadelphia, October 1-14, 2007

“Curating Identities: Asian American Art and Curatorial Practices,” for panel session, *Curating Art & Identity in New York City*,” Association for Asian American Studies, April 7, 2007

**2006:**

“The Global Within: Dialogism and Asian American Art,” for *American Art in a Global Context*, international symposium, Smithsonian American Art Museum, Washington, D.C. September 28-30, 2006

“Godzilla: Asian American Art Network: A Retrospective View,” in *Activist Arts Organizations of the 1970s and 1980s: Research Opportunities for Scholars*, College Art Association Annual Conference, Boston, February 23, 2006.

“New Critical Frameworks in Asian American Art,” in *Multiculturalism and the Asian American Artist*, Association for Asian American Studies Annual Conference, Atlanta, Georgia, March 25, 2006

**Selected lectures through 2005:**

“Asian American and Pacific Islander Women Artists: Articulations of Presence,” Southern Connecticut State University, The Fifteenth Annual Women’s Studies Conference, *Asian & Pacific Women: Indigenous and Diasporic*, October 29, 2005.

“A Vernacular Aesthetics: Asian American Community Murals in San Francisco, 1968-1980,” in the panel “*The Writing on the Walls: Criticism and Community Murals*,” College Art Association, 93<sup>rd</sup> Annual Conference, Atlanta, Georgia, February 18, 2005

Speaker, “Cultures & Communities: Towards an Asian American Movement?” in the national symposium, “*Asian American Renaissance: Movements? Moments? Messages?*” organized by Asian/Pacific/American Studies Program & Institute, New York University, April 1-2, 2005

Speaker/Discussant, Performance by Napua Davoy, Pacifika New York Hawaiian Film Festival, Hawaii Cultural Foundation, at Tisch School of the Arts, New York University, May 22, 2005

Moderator and speaker, Artists Talk, "Fresh Talk Revisited: New York Artists from FRESH TALK/DARING GAZES," Asian/Pacific/American Studies Program & Institute, New York University, October 2, 2003

*Social Memory, Violence, and Trauma in Asian American Art*, American Studies Association Annual Meeting, Hartford, CT, October 16-19, 2003

“Art of the South Asian Diaspora,” Introductory Paper for panel discussion, March 1, 2004, held in conjunction with *Masala: Diversity and Democracy in South Asian Art*, The William Benton Museum of Art, Storrs, CT

Introductory Remarks: *Issues in Asian American Art*, Symposium on Contemporary Asian American Art, New York University, Asian/Pacific/American Studies Program & Institute, March 19-21, 2004 (co-sponsored by the Department of Art and Art History and the Asian American Studies Institute, University of Connecticut and the Art Department, University of California at Irvine)

“Art and Asian American Activism in San Francisco 1969-1980”, Stanford University Humanities Center conference, sponsored by the Center for Comparative Studies in Race and Ethnicity (CCSRE) and Research Institute of the Center for Studies in Race and Ethnicity (RICSRE), June 6-7, 2003



“Art and Visual Culture in Teaching Asian American Studies,” for the session *Asian Americans and Cultural Production*, APAHE (Asian and Pacific Americans in Higher Education), Columbia University, November 2, 2002 (national)

“Issues in Contemporary Asian American Art,” New York University conference, *The Players: Asian American Art*, Summer 2002. Co-sponsored by Asian American Art Institute and the Asian/Pacific/American Studies Program & Institute, New York University.

Speaker, “Tradition and Change in South Asian American Contemporary Art,” co-organized by the Hirshhorn Museum and The Smithsonian Program for Asian Pacific American Studies, Smithsonian Institution, Washington, DC, 2000

Featured speaker, Society for Photographic Education, 35th National Conference, Philadelphia, PA, 1998

Speaker and moderator of artist panel, “*Site of Asia/Site of Body*,” Taipei Gallery, Chinese Information and Culture Center, New York, 1998

Speaker, “Envisioning Asian American Identities: Aesthetics, Politics and Culture” symposium, held in conjunction with the exhibition “*Asian Traditions/ Modern Expressions: Asian American Artists and Abstraction, 1945-1970*,” University of Southern California, Fisher Gallery, Los Angeles, 1998

Moderator/speaker, Asian/Asian American Artists Forum, Contemporary Art in Asia: Traditions/Tensions exhibition, The Queens Museum of Art, New York, 1996

Guest speaker, “Issues in Contemporary Asian American Art,” Ontario College of Art, Toronto 1996

Speaker, ASIA/AMERICA regional forum, Blaffer Gallery, University of Houston, TX, 1996

Speaker, ASIA/AMERICA regional forum, MIT List Visual Arts Center, Cambridge, MA, 1996

Guest Lecturer, “Asian American Art,” Brandeis University, Waltham, MA, 1996

Guest speaker, CEPA Gallery, Buffalo, NY, 1995

Speaker, ASIA/AMERICA regional forum, Honolulu Academy of Fine Arts, Honolulu, HI, 1995

Speaker, *PUBLIC ART/PUBLIC SPACE: Transnationalism and New Community Discourses*, New York University, 1995

Speaker, *SIGNS AND PORTENTS: New Paradigms for Transcultural Literacy and Social Policy in 21st Century America*, organized for Asian/American Center, Queens College, CUNY, New York, 1995

Speaker, ASIA/AMERICA regional forum, Walker Art Center, MN, 1995

Speaker, "Cultural Identities in the Making of Art: Asian Pacific American Perspectives," The Smithsonian Institution, Washington, DC, 1995

Lecturer, "Issues in Contemporary Asian American Art," Haverford College, Haverford, PA, 1995

Guest lecturer, Bard College, Center for Curatorial Studies, Annandale-on-Hudson, New York, 1994

Guest lecturer, Emory University, Atlanta, Georgia, 1994

Guest lecturer, The University of Georgia, Franklin College of Arts and Science, Athens, GA, 1994

Guest lecturer, "Perspective on Being an Asian American Woman Artist," Spelman College, Department of Art, Atlanta, GA, 1994

Speaker, "Identity in Contemporary Asian American Art," Society for Photographic Education Regional Conference, Houston, Texas, 1994

Moderator/speaker, *ReViewing Paradise: The Ethnic Response in Contemporary Photography from Hawai'i*, Art in General, New York, 1994

Speaker, ASIA/AMERICA Regional Forum, Seattle Art Museum, WA, 1994

Speaker, ASIA/AMERICA, Tacoma Art Museum, WA, 1994

Speaker, ASIA/AMERICA: Identities in Contemporary Asian American Art, Japanese American National Museum, Los Angeles, CA, 1994

Speaker, National Graduate Seminar, American Photography Institute, New York University, Tisch School of the Arts, 1994

Speaker, "Strategizing Cultures: An Asian American Dialogue on the Humanities and Arts," UCLA, Los Angeles, CA, 1994

Speaker, "The Contemporary Visual Arts/Critical and Historical Interpretations," Bard College, Center for Curatorial Studies, NY, 1994

Visiting artist lecture, School of Art and Design, Southern Illinois University at

- Carbondale, 1994
- Co-moderator, "Meet the Artists: ASIA/AMERICA," The Asia Society Galleries, NY, 1994
- Lecturer, ASIA/AMERICA members forum for The Asia Society Galleries, New York, 1994
- Speaker, "Identities in the Contemporary Asian American Visual Arts," conference at The Studio Museum in Harlem, "Contemporary Issues in the Visual Arts: Part Two, NY, 1993
- Speaker, "Identities in Contemporary Asian American Art," Wadsworth Atheneum, Hartford, CT, 1993
- Speaker, "Expanding American Art History Toward a Culturally Inclusive Perspective," symposium at San Francisco Art Institute, CA, 1992
- Speaker, Gender, Ethnicity and Art, symposium at Cincinnati Art Museum, Cincinnati, Ohio, 1992
- Organizer and speaker, Asian American Identities in Art panel, College Art Association, Chicago conference, 1992
- Panelist, Race, Ethnicity and Culture in the Visual Arts, The Whitney Museum of American Art, New York, 1992
- Co-organizer and speaker, Asian Women and Sexuality: The Politics of Power and Desire, Feminist Art and Art History Conference, Barnard College, New York, 1991
- Panelist, Are Western European Culturally-specific Institutions Obsolete?, Cultural Grounding II Conference, Caribbean Cultural Center, New York, 1991
- Speaker, Artist Lecture Series, The Whitney Museum of American Art, New York, 1991
- Speaker, Asian American Contemporary Art Scene in New York, Museum of Modern Art Education Department, New York, 1991
- Speaker, Japanese Abroad Film Series, lecture on films about the Japanese American internment, Japan Society, New York, 1991
- Panelist, Is There an Asian American Aesthetic?, "Defining Our Culture(s), Our Selves," conference organized by Asian American Arts Alliance, Hunter College, CUNY, 1991

Featured Speaker, Artist and Influence 1991 Series, Hatch-Billops Collection, NY

Organizer and speaker, (re)ORIENTING: Self Representations of Asian American Women Through the Visual Arts, Henry Street Settlement, New York City, 1991

Panelist, 1990 Barnard College Feminist Art History Conference, New York

Co-organizer/moderator, “Wifredo Lam: Afro-Chinese Cuban Artist,” “*Shaping Identities: Representations and Self-Representations*” symposia series, Asian/American Center, Queens College, New York, 1990

Panelist, “Contemporary Artists and Traditional Aesthetics: Can Institutions Find an Accommodation?”, Museum Workshop program, The Metropolitan Museum of Art, NY, 1990

Guest lecturer, Lehigh University, Pennsylvania, 1990

“Directions for Scholarship in Contemporary Asian American Art,” Association for Asian American Studies Conference, Hunter College, New York City, 1989

Panelist, Museum News Symposium on Cultural Diversity, Anacostia Museum, Washington, DC (transcript published in March 1989 issue of Museum News)

Speaker, Sources for a Distinct Majority, symposium at San Francisco Arts Institute, San Francisco, California, 1989

Guest lecturer, School of Visual Arts, New York City, 1989

Prior to 1989                      Guest lecturer, Fordham University at Lincoln Center  
    Guest lecturer, Paterson College, Wayne, New Jersey  
    Guest lecturer, The New School for Social Research

**PROFESSIONAL CONSULTING, COMMITTEES, REVIEWS, ADVISORY ACTIVITIES (Selected)**

Associate Editor, *Asian Diasporic Visual Cultures and the Americas*, peer-reviewed journal, Brill in association with the Asian/Pacific/American Institute, New York University, and The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University (November 2013 – present). First issue forthcoming in March 2015.

Juror, *Eating Cultures* exhibition, co-sponsored by Asian American Women Artists Association (AAWAA) and the Asian Pacific Islander Cultural Center (APICC), San Francisco, California (March 15, 2014). Exhibition dates: May 1 – 30, 2014.

Co-lead Curator, Virtual Asian American Art Museum Project (VAAAMP), New York post-war module, sponsored by NYU Asian/Pacific/American Institute, 2013 – present

Core Exchange Scholar and Co-regional Organizer for the Global Asia/Pacific Art Exchange (U.S./Pacific), sponsored by NYU Asian/Pacific/American Institute, 2013 – present

Scholarly Advisor/Humanities Council, *The Worlds of Bernice Bing*, documentary film directed by Madeline Lim featuring this prominent California artist and activist. Sponsored by Asian American Women Artists Association and Queer Women of Color Media Arts Project, 2011 - ).

Advisory Council, **Art in the Twenty-First Century**, Public Television series on contemporary American art, WNET (1998-2012)

Co-Director and Faculty, 2012 National Endowment for the Humanities Summer Institute for College and University Teachers: “Re-envisioning American Art History: Asian American Art, Research, and Teaching,” Sponsored by New York University Asian/Pacific/American Institute; July 9 – 28, 2012.

Presenter and co-organizer, “East Coast Asian American Art Project,” Smithsonian Institution, Washington, D.C. Participated in inter-institutional meetings to discuss future research and programming collaborations on Asian and Asian American art and art history. (May 2012).

Senior Scholarly Advisor and co-organizer, **East Coast Asian American Art Project**, sponsored by New York University Asian/Pacific/American Institute. Multi-institutional and interdisciplinary initiative to develop art historical archives and other scholarly resources on Asian American artists and arts groups. (April 2009 – present)

Member, Founding Executive, **International Network for Diasporic Asian Art Research** (INDAAR). Founded in 2009, INDAAR is a network for researchers interested in comparative and transnational studies of diasporic Asian art, linking scholars in Australia, Britain, Canada, and the United States.

Co-founder, **Diasporic Asian Art Network** (DAAN), February 2009 – present. DAAN is a U.S.-based network of researchers, curators, artists, and educators involved in Asian American art and visual culture studies.

Honorary Committee, The Feminist Art Project. National initiative to celebrate women artists’ aesthetic and intellectual impact on contemporary art and visual culture (2006 to present)

Advisor, exhibition and book project *War Baby / Love Child: Mixed Race Asian American Art*, curators Wei Ming Dariotis and Laura Kina, March 2009-2012.

Member, “Mission and Vision Committee” for the Asian Pacific American Program, Smithsonian Institution, Washington, DC, 2010

External PTR review for faculty tenure, School of Social Sciences, Humanities, and Arts, University of California, Merced (October 2010)

External PTR review for faculty tenure case, San Francisco Art Institute, San Francisco, California, May 2010

Appointment, College Art Association Professional Development Fellowships in Art History Jury (September 2008 to present)

Appointment, College Art Association Artist Award for a Distinguished Body of Work Jury (April 2005 to February 2008)

Advisory Board, California Asian American Artists Bibliographical Directory Project, San Francisco State University (1996 to 2008)

Advisory Board, Asian American Studies Institute, University of Connecticut (2002 to present)

National Scholarly Advisory Council, Japanese American National Museum, Los Angeles, CA (1991 – present)

Manuscript review, *AAPI Nexus* Journal, Asian Americans & Pacific Islanders Policy, Practice & Community, UCLA Asian American Studies Center (October 2006)

Book Manuscript review, University of Washington Press, Seattle, WA (November 2005)

External reviewer, promotion and tenure, Department of Art & Art History, University of Colorado, Boulder (October 2005)

Master’s Thesis Advisor, The John W. Draper Interdisciplinary Master’s Program in Humanities and Social Thought, New York University (2005-2006)

Advisor, Asian Arts Initiative, Philadelphia, PA (“Chinatown In/Flux” Public Art Project), 2005

Smithsonian Institution, Washington, DC: Asian Pacific American Program Public Television series (advisory role on arts and culture), 2005

Consultant, developmental research for the “Quest for Beauty,” television

documentary on cross-cultural conceptions of beauty, Mandalay Entertainment, Los Angeles, California, February 2005

Consultant to Guest Editor Kara Kelley Hallmark, Greenwood Press, *Encyclopedia of Asian American Artists*, August 2004

External reviewer, promotion and tenure review, Ethnic Studies Department, University of California at Berkeley, October 2003.

External reviewer, promotion and tenure review, Department of Art and Art History, Providence College, October 2003.

Scholarly resource for national/international foundation: Advisor/interviewee on minority arts and contemporary developments in the field of Asian American art to Vanessa Whang, Consultant with The Ford Foundation, March 2004

Scholarly resource for researchers in the field of contemporary Asian American art: Isako Kumagai, Curator, Museum of Contemporary Art, Tokyo (October 2003)

Guest Curator, *Fresh Talk Revisited: New York Artists from FRESH TALK/DARING GAZES*,” Gallery at Asian/Pacific/American Studies Program & Institute, New York University, September 2003 – January 2004

Advisor and contributing essayist, Asian Arts Initiative, Philadelphia for “Chinatown In/Flux” Public Art Project, recipient of 2004 Philadelphia Exhibition Initiative (PEI) Grant

Co-founder of Asian Contemporary Art Consortium, New York City (2002)

Co-organizer of the Symposium “Looking Ahead: Dialogues in Asian Contemporary Art” at the Asia Society, NYC as part of the first Asian Contemporary Art Week (November 5-10, 2002). Organizer and moderator of the panel “Linkages Between Diaspora and Homeland” at the Asia Society.

Juror, exhibition based on new submissions to national Asian American Slide Archive, Asian American Art Institute, New York City (2002)

External Reader, Dawn Lee, M.A. Thesis, American Studies Program, New York University (2002). Thesis topic: “Asian American Hip Hop Cultural Production: Hybrid Subversions of the Model Minority Myth.”

Other Consulting/Advisory Service (1995 and prior)

1989-1995     Advisory Board, Asian American Arts Alliance, New York

- 1990 - 1992 Artists Advisory Board, Snug Harbor Cultural Center, Staten Island, NY
- 1987 - 1989 Artists Certification Committee, New York City Department of Cultural Affairs
- 1989 - 1991 Artists Advisory Committee, The Drawing Center, New York
- 1989 Advisory Council, The Studio Museum in Harlem, planning forum for series of multicultural books on contemporary art, New York
- 1985 - 1991 Artist Advisory Board, The New Museum of Contemporary Art, NY
- 1987 - 1988 Advisor, National Opinion Analysis Committee (on minority arts in the United States), The Association of American Cultures, Washington, DC
- 1987 Advisory Committee, New York State Council on the Arts, "ARTISTS OF DIVERSE CULTURES: Toward an Inclusive Art History" symposium
- 1985 Panelist and advisor, Community Arts Development Program, Percent for Art, New York City Department of Cultural Affairs

**MEMBERSHIP:**

College Art Association  
 Association for Asian American Studies  
 Association for Asian Studies  
 Pacific Art Association  
 Association of Historians of American Art  
 American Studies Association

Diasporic Asian Art Network (DAAN)  
 International Network for Diasporic Asian Art Research (INDAAR)