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Area of research: Contemporary Asian American art, art history, and visual culture studies; Asian American & Pacific Islander artists in Hawai‘i; American Studies

Education:

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

## SELECTED PUBLICATIONS

### Books, Catalogues, and Edited Volumes

*Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary.* Durham & London: Duke University Press, 2009. (Recipient of the 2011 Cultural Studies Book Award, Association for Asian American Studies.)

*Icons of Presence: Asian American Activist Art.* San Francisco: Chinese Culture Center, 2008. (Guest curator and catalogue essayist.)

*Fresh Talk/Daring Gazes: Conversations on Asian American Art.* Co-edited with Elaine H. Kim and Sharon Mizota. Berkeley: University of California Press, 2003. (Recipient of the 2005 Cultural Studies Book Award, Association for Asian American Studies.)

*(dis)ORIENTED: Shifting Identities of Asian Women in America.* New York: Henry Street Settlement Abrons Arts Center and Steinbaum Krauss Gallery, 1995. (Guest curator and catalogue essayist.)

### Select Articles, Catalogue Essays, and Book Chapters

“XianRui: Asian America as a Transnational Nexus.” Catalogue essay. In *XianRui: Ten Years*. San Francisco: Chinese Culture Center of San Francisco, 2020.

“Affected by War: Contextualizing Munio Makuuchi.” Catalogue essay. In *Defiant Vision: Prints & Poetry by Munio Makuuchi*. Northampton, MA: Smith College Museum of Art, 2019.

“Views from Contemporary Hawai‘i: Globalized Localism & Island Imaginaries.” Online catalogue essay. In *Tropical Disturbance: a guide to place making + contemporary art in Hawai‘i*. San Francisco: The Luggage Store Gallery, 2018.

“Re-Structuring Place in Hawai‘i: Jaimey Hamilton Faris and Margo Machida in Conversation with Sean Connelly and Lynne Yamamoto.” Co-authored with Jaimey Hamilton Faris. *Art Journal Open*, College Art Association (August 3, 2017).

“The Honolulu Biennial: Pacific Convergences and Asian American Perspectives.” Catalogue essay. In Ngahiraka Mason, ed. *Honolulu Biennial Middle of Now | Here*. Honolulu: Honolulu Biennial Foundation, 2017, 60-63.

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“Trans-Pacific Visions in Asian American Art.” In *MAM Documents 002: Global Art and Diasporic Art in Japan and Asia*. Tokyo: Mori Art Museum, 2016, 76-89.

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

“Trans-Pacific Sitings: The Roving Imagery of Lynne Yamamoto.” *Third Text* 28, no. 1 (January 2014): 82-94. Special Issue: “The Transnational Turn: East Asian Mobility.”

Essay in Pamela M. Lee, “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*. Chicago: University of Chicago Press, 2013.

“Devouring Hawai‘i: Food, Consumption, and Contemporary Art.” In Robert Ji-Song Ku, Martin F. Manalansan IV, and Anita Mannur, Anita, eds. *Eating Asian America: A Food Studies Reader*. New York: New York University Press, 2013, 323-353.

“Remixing Metaphors: Negotiating Multiracial Positions in Contemporary Native Hawaiian Art.” In Laura Kina and Wei Ming Dariotis, eds. *War Baby/Love Child: Mixed Race Asian American Art*. Seattle: University of Washington Press, 2013, 116-123.

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

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

“Convergent Conversations: Contemporary Art in Asian America.” In Rebecca M. Brown and Deborah S. Hutton, eds. *A Companion to Asian Art and Architecture*. Wiley-Blackwell Companions to Art History, 3. Chichester, West Sussex, UK: Wiley-Blackwell, 2011, 264-289.

Tomie Arai, Ken Chu, Bing Lee, and Hanh Thi Pham. Entries on individual artists. In Joan Marter, ed. *Grove Encyclopedia of American Art*. Oxford: Oxford University Press, 2011.

“*Miné Okubo: Following Her Own Road*.” Book review. *Journal of American Ethnic History*, Winter 2011, 30:2: 74-76.

“Preface.” In Reiko Fujii, Lucien Kubo, Shizue Seigel and Judy Shintani. *Distillations: Meditations on the Japanese American Experience*. San Francisco: Asian American Women Artists Association, 2010.

“Art and Social Consciousness: Asian American and Pacific Islander Artists in San Francisco 1965-1980.” In Gordon H. Chang, Mark Dean Johnson, and Paul J. Karlstrom, eds. *Asian American Art: A History, 1850-1970*. Stanford: Stanford University Press, 2008, 257-279.

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

“Into the Jungle: The Art of Ming Fay.” Catalogue essay. *Jungle Tango*. Santa Fe, New Mexico: Eight Modern Gallery, 2008.

“Object Lessons: Materiality and Dialogism in the Art of Flo Oy Wong.” Catalogue essay. In *Seventy/Thirty—Seventy Years of Living, Thirty Years of Art*. San Francisco: Asian Pacific Islander Cultural Center, 2008.

“Reframing Asian America.” Catalogue essay. In Melissa Chiu, Karin Higa, and Susette S. Min, eds. *One Way or Another: Asian American Art Now*. New York: Asia Society in association with New Haven and London: Yale University Press, 2006, 15-20.

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

“The World as Home.” Catalogue essay. In *Zarina: Mapping a Life, 1991-2001*. Oakland: Mills College Art Museum, 2001, 19-27.

“Whose ‘Asia’? Whose ‘America’? Visual Art and the Imagining of Asian America.” Catalogue essay. In Hilary K. Snow, ed. *Shifting Perceptions: Contemporary L.A. Visions*. Pasadena: Pacific Asia Museum, 2000, 8-13.

“(re)Turning Japanese.” Catalogue essay. In Louise Stone, ed. *Inside/Out: Japanese and Japanese American Artist Prints*. Philadelphia: Brandywine Graphic Workshop, Inc., 1997, 6-10.

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

“Out of Asia: Negotiating Asian Identities in America.” Catalogue essay. In David Sternbach and Joseph N. Newland, eds. *ASIA/AMERICA: Identities in Contemporary Asian American Art*. New York: The Asia Society Galleries and The New Press, 1994, 65-111. (Curatorial essay)

“(re)ORIENTING.” In Joanna Frueh, Cassandra Langer and Arlene Raven, eds. *New Feminist Criticism: Art, Identity, Action*. New York: Harper Collins, 1994. Pp. 171-181. Reprinted from *Harbour* 1:3 (August-October 1991): 37-43.

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

*(en)Gendered Visions: Race, Gender and Sexuality in Asian American Art*. San Antonio, Texas: The Guadalupe Cultural Arts Center, 1992. (Guest curator and essayist.)

“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.

“SEEING ‘YELLOW’: Asians and the American Mirror.” Catalogue essay. In Louis Young, ed. *The Decade Show: Frameworks of Identity in the 1980s*. New York: The New Museum of Contemporary Art, Museum of Contemporary Hispanic Art and The Studio Museum in Harlem, 1990, 108-127.

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

“The Need for Scholarship in Documenting Asian American Contributions in Contemporary Art.” Catalogue essay. In *Completing the Circle: Six Artists*. Santa Clara and San Francisco: Triton Museum of Art, in association with Southern Exposure Gallery, 1990.

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

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

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

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

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