

PATRICIA J. YU
Art History, Gund Gallery 117
Kenyon College
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CURRENT POSITION

2021–present Assistant Professor of Art History, Kenyon College, Gambier, OH

EDUCATION

2021 Ph.D. History of Art, University of California, Berkeley
Faculty Advisor: Patricia Berger, Professor Emerita of Chinese Art
Doctoral Dissertation: “Monumental Fragment, Reconstituted:
Reproducing the Yuanming Yuan”

2009 B.A. magna cum laude, Pomona College, Claremont, CA
Department of History, Asian Studies minor

RECENT EXPERIENCE

2020–2021 Getty Research Institute Publications Graduate Internship, J. Paul Getty
Trust, Los Angeles, CA

2020 Spring Adjunct Professor of Asian Art, University of San Francisco, San
Francisco, CA

2018 Fall Mellon Graduate Curatorial Intern, Asian Export Art, Peabody Essex
Museum, Salem, MA

FELLOWSHIPS / GRANTS

Fall 2020 (declined) Post-doctoral Fellowship, The Italian Academy for Advanced
Studies in America, Columbia University, New York City, NY

2017–2018 Pre-doctoral Fellowship, Getty Research Institute, Los Angeles, CA,
Scholar Theme “Iconoclasm and Vandalism”

2017 Association of Asian Studies, China and Inner Asia Council Travel Grant

2017 Dumbarton Oaks Short-Term Pre-doctoral Residency, Washington D.C.

2016 Republic of China East Asian Fellowship, Center for Chinese Studies, UC
Berkeley

2016 Graduate Division Travel Grant, UC Berkeley

2014 Institute of East Asian Studies (IEAS) Travel Grant, UC Berkeley

- 2014 Graduate Assembly Travel Award, UC Berkeley
 2012–2015 Graduate Division Summer Grant, UC Berkeley
 2011–2015 Magistretti Fellowship

PUBLICATIONS

- 2018 “Chinese Gardens in the United States: Past, Present, and Future,” *Lotus Leaves* 21, no. 1 (Fall 2018): 3–16.
- 2017 “Still Burning: Sun Tao’s Painting of the Yuanming Yuan and the Construction of Chinese Cultural Heritage.” *A Collection of Research Papers of the Visiting Program for Young Sinologists 2016 (Beijing)* 青年汉学家研修计划论文集, edited by the Ministry of Culture 文化部对外文化联络局, 478-493. Beijing: Zhong guo she hui ke xue chu ban she, 2017.

Accepted

- 2018 “Making Lost Heads Speak: The Yuanming Yuan Zodiac Animals and their Analog Resurrection,” 第四届文化遗产保护与数字化国际论文·论文集[CHCD 2016 Symposium: Selected Proceedings of the 4th International Symposium on Cultural Heritage Conservation and Digitization]. Shanghai: Shanghai ke xue ji shu chu ban she, 2018. [Accepted for publication in conference volume; due to “printer’s error,” not published in final print edition. Plan to revise and submit to different journal.]

CONFERENCES / SYMPOSIA

- 2020 (cancelled) “Negotiating Architecture: Empress Dowager Cixi’s Reproduction of the Yuanming Yuan as a Space for Diplomacy,” C3 Art History Symposium: *Expanding Our Vision: New Approaches to Art History*, Davidson College, March 28, 2020
- 2019 “From Ruins to Theme Park: Reconstructing the Yuanming Yuan as Miniature and Monument,” Getty Graduate Symposium, Getty Research Institute, Jan 26
- 2018 “Traumatic Bodies: The Yuanming Yuan Zodiac Heads and Their Contemporary ‘Translations,’” Association of Asian Studies Annual Conference, Washington D.C., March 22–25
- 2017 “From Imperial Garden to National Body: The Yuanming Yuan and Memories of Historical Injustice as Visualized in Contemporary Chinese Art,” 7th Annual Conference of the Historical Dialogues, Justice, and Memory Network: “Present Past, Time, Memory, and the Negotiation of Historical Justice,” Columbia University, New York, December 7–9

- 2017 “From Ruins to Model: Reconstructing the Yuanming Yuan as Miniature and Monument,” Imagined Form: Modeling and Material Culture Symposium, University of Delaware, November 17–18
- 2016 “Through the Moon Gate: Beatrix Farrand’s Chinese Garden for Abby Aldrich Rockefeller,” for “Berkeley Collects!” symposium in conjunction with the exhibition, *The Papyrus in the Crocodile: 150 Years of Exploration, Excavation, Collection, and Stewardship at Berkeley*, May 4
- 2016 “The Yuanming Yuan as Palimpsest and the (Re)production of Chinese Cultural Heritage: The Case of the Zodiac Heads,” 2nd Annual Tufts University Graduate Art History Symposium: “Again Rubbed Smooth: Negotiating Erasure and Narrative in Palimpsest,” Boston, March 4

INVITED PRESENTATIONS

- 2018 “The Garden Landscape in Cross-Cultural Translation: China and the West,” Arts of Asia Lecture Series, Society of Asia, Asian Art Museum, San Francisco, March 15
- 2018 “Looted, Sold, and Reproduced: The Yuanming Yuan Zodiac Heads and the Negotiation of Cultural Heritage,” Getty Research Institute, February 5

PUBLICATIONS EXPERIENCE

- 2020–2021 Getty Research Institute Publications Graduate Internship, J. Paul Getty Trust, Los Angeles, CA
Copyedit scholarly manuscripts, create and manage art permissions logs, acquire image copyrights and reproductions, compile style sheets, proof galleys
- 2014–2017 Editorial Assistant, IEAS Publications, Institute of East Asian Studies, University of California, Berkeley
Sent manuscripts out for peer review; proofed galleys; assisted deployment of online vendor platform; wrote book summaries and author bios; prepared publications for digital distribution; created catalog flyers and postcards for marketing at academic conferences
- 2012–2013 Research Assistant, IEAS Publications, Institute of East Asian Studies
Wrote and edited supplemental lecture notes for Professor Emeritus James Cahill’s Chinese painting video lecture series, *A Pure and Remote View*

MUSEUM / CURATORIAL EXPERIENCE

- 2018 Fall Mellon Graduate Curatorial Intern, Peabody Essex Museum, Salem, MA
Researcher and contributor to labels and gallery text for reinstallation of Asian Export Art permanent gallery; updated collection and research files; answered scholar inquiries

2016	Co-curator, <i>The Papyrus in the Crocodile: 150 Years of Exploration, Excavation, Collection, and Stewardship at Berkeley</i> , The Bancroft Library Gallery, UC Berkeley, May 6–August 29
2009–2011	Collections Data Specialist, Ruth Chandler Williamson Gallery (RCWG), Scripps College Accessioned acquisitions, managed museum digital database and digital assets
2009 Summer	Conservation Intern, Ruth Chandler Williamson Gallery, Scripps College
2008 Summer	Getty Multicultural Undergraduate Intern, RCWG, Scripps College
2007–2008	Collections Intern, Chinese American Museum, Los Angeles
2007 Summer	Getty Multicultural Undergraduate Intern, Chinese American Museum

TEACHING

As Instructor of Record

2021–present	Assistant professor of Asian art, Kenyon College, Gambier, OH
2020 Spring	Asian Art, University of San Francisco, San Francisco, CA

As Graduate Student Instructor at UC Berkeley

2016–2020	Reading and Writing about Visual Experience—Cultural Heritage: Theory, Methods, Politics (My own syllabus and assignments)
2016 Spring	Reading and Writing about Visual Experience—The Body in Chinese Visual and Material Culture (My own syllabus and assignments)
2014 Fall	Classical Painting Tradition of China (Instructor: Ping Foong)
2013 Fall	Sacred Arts of China (Instructor: Patricia Berger)
2012 Fall	Art and Architecture of Japan (Instructor: Gregory Levine)

As guest lecturer

2021	“Constructing National Heritage in Theme Parks: Splendid China,” for “Fakes, Imitations, Copies, and Simulacra in the Arts,” ARTH4499, Louisiana State University, March 25 (Zoom lecture)
2020	“Yuanming Yuan (Garden of Perfect Brightness): From Qing Imperial Garden to National Ruins,” for “Arts of China” undergraduate lecture, Louisiana State University, November 11 (Zoom lecture) “Fantasy Architecture: Replicating the Yuanming Yuan as Theme Park,” for undergraduate seminar on Chinese art and architecture, UC Berkeley, April 20 (Zoom lecture)

- “Earth into Art: Ceramics, Environment, and the Alchemy of Fire,” for art history course “Art, Ecology, and Asia: Ecohumanities and the Climate Cataclysm,” UC Berkeley, February 18
- 2019 “Looted, Sold, and Reproduced: The Yuanming Yuan Zodiac Heads and the Negotiation of Cultural Heritage,” for the art history course “Art: Take, Break, and Fake It,” UC Berkeley, September 17
- 2015 “The Icon of Mao in the Visual and Material Culture of the Cultural Revolution,” for the history course, “Twentieth-Century China,” UC Berkeley, November 7
- “Gardens of Asia,” for the art history course, “Survey of Asian Art,” University of San Francisco, November 3
- “Reconstituting the Ruins of the Old Summer Palace,” for the anthropology course, “Who Owns the Past? Cultural Heritage in the Digital Age,” UC Berkeley, October 13
- 2014 “Qing Dynasty Court Painting,” for the art history course “Classical Painting Tradition of China” UC Berkeley, December 2
- “Yuanming Yuan: The Garden of Perfect Brightness,” for the art history course, “Cities and Spaces: Beijing,” UC Berkeley, July 28

WORKSHOPS

- 2017 Advanced Course of Conservation and Restoration Techniques of Traditional Architecture, World Heritage Institute of Training and Research for the Asia and the Pacific Region (WHITRAP), Suzhou, China, July 18–29
- 2017 Mellon Chinese Object Study Workshop, “Chinese Objects Outside of China,” Winterthur Museum, Garden, and Library, Delaware, June 5–9
- Final workshop submission: “Porcelain, Tobacco, and Pomegranates: Global Production, Circulation, and Consumption on a Winterthur Tureen Stand” (audio recording—link upon request)
- 2016 4th International Symposium on Cultural Heritage Conservation and Digitization (CHCD) and CIPA-ICOMOS-ISPRS Summer School, “Re-vive: Heritage Coming Back to Life,” Beijing, China, August 1–9
- 2016 Visiting Program for Young Sinologists, sponsored by the Ministry of Culture of the People’s Republic of China and the Chinese Academy of Social Sciences, Beijing, July 3–22
- 2015 Mellon Chinese Object Study Workshop, “On Chinese Porcelain,” Asian Art Museum, San Francisco, June 8–12. Research paper: “Tibetan-style Faux-bois Porcelain Bowl and Trompe L’oeil at the Qing Court”

- 2014 3rd International Symposium on Cultural Heritage Conservation and Digitization (CHCD) and CIPA-ICOMOS-ISPRS workshop, “Transl@ting Lost Heritage into Our Time,” Beijing, China, Sept. 1-5
- 2014 Academia Sinica Winter Institute, “Into the Core of Traditional Chinese Scholarship: Rare Books, Bibliography, and Other Written Sources,” Taipei, Taiwan, January 8–17
- 2013 Academia Sinica Winter Institute, “Taiwanese Han Religions and Society in Historical Perspective,” Taipei, Taiwan, January 3–12

ADDITIONAL EXPERIENCE

- 2009–2010 Research Assistant, Department of History, Pomona College

SERVICE / COLLABORATION

- 2018–2019 Search committee member and graduate student representative, Department of the History of Art, UC Berkeley
- 2018 Dissertation Writing Group, Department of the History of Art, UC Berkeley
- 2017 Symposium co-organizer, “Return of Ten Thousand Dharmas: A Celebration in Honor of Patricia Berger,” UC Berkeley, May 5–6
- 2016–2017 Hass Junior Scholars Working Group, Institute of East Asian Studies, UC Berkeley
- 2013–2016 Head coordinator, Asian Art and Visual Culture (AAVC) Townsend Center for the Humanities Working Group, UC Berkeley

PUBLIC OUTREACH / PUBLIC PEDAGOGY

- 2019–2021 “‘Made in China’: Object Stories of Global Transformations and the Early U.S.-China Trade,” ORIAS (Office of Resources for International and Area Studies) Speakers Bureau, UC Berkeley. Presentation directed towards middle school, high school, and community college students.
- A.P. Giannin Middle School, San Francisco, CA, March 16, 2021
 - California College of the Arts, Oakland, CA, Feb 23 / Mar 2, 2021
 - AP World History, Ruth Asawa SF School of the Arts, April 10, 2019

INTERVIEW/COMMENTARY

- 2021 Vivian Le, “12 Heads from the Garden of Perfect Brightness,” 16 February 2021, *99% Invisible* (podcast),

<https://99percentinvisible.org/episode/12-heads-from-the-garden-of-perfect-brightness/>

2019

John Hickey, “Just what will the rebuilt Notre Dame look like?” Berkeley News, 29 April 2019 <https://news.berkeley.edu/2019/04/29/just-what-will-the-rebuilt-notre-dame-look-like>

PROFESSIONAL AFFILIATIONS

College Art Association
Association for Asian Studies

FOREIGN LANGUAGES

Chinese, modern: fluent
Chinese, classical: proficient
French: intermediate
Japanese: intermediate
Manchu: beginner

OTHER DISTINGUISHMENTS

2020–2021 Invited to appear on Jeopardy (declined because of COVID-19 stay-at-home order)