

## List of Contributors (Schedule)

	Contributors
	<b>Plenary Session</b>
3/14	Plenary Speaker
	Youngna Kim, Professor Emerita of Art History, Seoul National University
	<p>Kim Youngna is currently Professor Emerita at Seoul National University. She was Director-General of the National Museum of Korea, Seoul, South Korea and Chair of the ASEMUS Executive Committee. She received a B.A. in Art History from Muhlenberg College in Pennsylvania and her M.A. and Ph.D. in Art History from Ohio State University. She started her career at Duksung Women's University in Seoul as a professor of Art History in 1980 and was later appointed the director of the university museum. In 1995, she became professor of Archaeology and Art History at Seoul National University and continued teaching until she was appointed as the Director-General of the NMK in February 2011. She has written extensively on Korean modern and contemporary art. Her publications comprise several books and many articles which include: <i>The Art of the Twentieth Century Korea</i> (Seoul: Yekyong, 1998), <i>Modern and Contemporary Art in Korea</i> (Hollym, 2005), <i>20th Century Korean Art</i> (London: Lawrence King, 2005).</p>
3/14	Commentator on Plenary Speaker
	Youngmin Kwon, Visiting Professor, University of California, Berkeley
	<p>Youngmin Kwon is currently Adjunct Professor at University of California, Berkeley. Youngmin Kwon is a renowned professor of Korean literature at Seoul National University and served as former dean of the College of Humanities there. He has written and edited numerous volumes of literary history, literary criticism and reference works on modern Korean literature, as well as the CD-ROM <i>100 Years of Modern Korean Literature</i>. He is a former editor of the journal <i>Munhak sasang</i> ("Literature and Thought") and current president of the International Association of Comparative Korean Studies. <i>Modern Korean Fiction</i> which Professor Kwon co-edited with Bruce Fulton for Columbia University Press in 2005 is a most popular collection on Korean literature across different continents. The volume introduced not only familiar writers of Korean literature but also included forgotten women writers and <i>wolbuk</i> writers (those who migrated to the North after 1945 and whose works were widely banned in South Korea). Professor Kwon's collection address "the dramatic transformations and events in twentieth-century Korean history, including Japanese colonial rule, civil war, and economic modernization in the South."</p>
3/14	Conference Organizer; Proceedings Editor
	Kyunghee Pyun, Assistant Professor of History of Art, Fashion Institute of Technology, State University of New York in New York City

	<p>Kyunghee Pyun is an Assistant Professor in the History of Art Department at the Fashion Institute of Technology, State University of New York. Her scholarship focuses on history of collecting, reception of Asian art, diaspora of Asian artists, and Asian American visual culture. Her recent book, <i>Fashion, Identity, Power in Modern Asia</i> focused on modernized dress in the early 20th-century Asia and was published by the Palgrave Macmillan in 2018. She co-organized an international conference entitled <i>Documenting Korean Costume: Primary Sources and New Interpretations</i> at the Charles B. Wang Center, Stony Brook University in 2017. This is developed into a book project and being reviewed by several publishers. Pyun was a Leon Levy fellow in the Center for the History of Collecting at the Frick Collection and works on a book project entitled <i>Discerning Languages for the Exotic: Collecting Asian Art</i>. Currently she is a PI of “Teaching Business and Labor History to Art and Design Students” funded by the National Endowment for the Humanities (\$100,000). This faculty seminar started in 2018 and will be concluded in 2021.</p>
<b>3/15</b>	<b>Session 1</b>
D	Mia Yinxing Liu, Assistant Professor, Visual Studies, California College of the Arts
	<p>Mia Yinxing Liu is Assistant Professor in the Visual Studies department at California College of the Arts, in San Francisco, CA. She received her Ph. D. in Art History from the University of Chicago in 2013, and previously was Assistant Professor in Asian Studies at Bates College. Her first book, <i>The Literati Lens: Wenren Landscape in Chinese Cinema (1950-1979)</i> is forthcoming in July 2019 at the University of Hawai'i Press. She also published on Chinese photography, for example, “The Allegorical Landscape: Lang Jingshan's Photography in Context” (<i>Archives of Asian Arts</i>, 2015). Her research interests focus on cinema, photography, optical devices, the history of visual apparatuses and other issues of media in the history of Chinese art and visual culture.</p>
1-1	Jenny Jungsil Lee, Adjunct Professor, California State University Fullerton
	<p>Jungsil Jenny Lee currently teaches at California State University Fullerton. She specializes in Korean modern art during the Japanese colonial period. Her interests include the (dis)continuity between tradition and modernism in Korean art during the first half of the twentieth century, and the particularity and interdependency of Korean modern/contemporary art within East Asian and global contexts. She is currently working on her book, <i>Korean Modern Art: Avant-garde Embodiment of Ku Ponung (1906-1953)</i>. She presents a modern artist, Ku Ponung, as a case study of Korean modern art, whose lifetime spanned the political, social and cultural upheavals of the Japanese colonial period (1910-1945) and the Korean War (1950-1953).</p>
1-2	Olivier Krischer, Deputy Director, China Studies Centre, The University of Sydney

	<p>Olivier Krischer is currently Deputy Director at the China Studies Centre, The University of Sydney. He was a post-doctoral fellow at the Australian Centre on China in the World, Australian National University. His research concerns the role of art in modern and contemporary China-Japan relations, as well as recent networks of artistic activism across East Asia. He is co-editor of <i>Asia through Art and Anthropology</i> (Bloomsbury, 2013) and the special issue of <i>Australia &amp; New Zealand Journal of Art</i>, “Asian Art Research in Australia and New Zealand” (Taylor &amp; Francis, 2016). In addition to his research, Olivier curated the CIW Gallery and the Centre’s ‘Asia &amp; Pacific Screens’ film programme.</p>
1-3	<p>Yeon Shim Chung, Professor, Hongik University; Visiting Scholar, Institute of Fine Arts, New York University</p>
	<p>Yeon Shim Chung is an associate professor of Art Theory and Criticism at Hongik University in Seoul, South Korea. From 2018-2019, she is a Fulbright fellow and visiting research professor at the Institute of Fine Arts, New York University. She published numerous articles, critical essays, and four books, <i>Installation Art in Contemporary Space</i> (2014); <i>Korean Art Criticism Now</i> (2015); <i>Korean Installation Art</i> (2018); and <i>Arts that Changed the World</i> (2016). She worked as a curator for the 2018 Gwangju Biennale Edition, entitled, "Imagined Borders."</p>
<b>3/15</b>	<b>Session 2</b>
D	<p>Julia F. Andrews, Distinguished University Professor, History of Art, The Ohio State University</p>
	<p>Julia F. Andrews is Distinguished University Professor in the Department of History of Art, The Ohio State University. As a specialist in Chinese art, she was the first American art historian to conduct dissertation research in China after formal establishment of US–China relations in 1979. Her first book, <i>Painters and Politics in the People’s Republic of China, 1949–1979</i> (University of California Press, 1994), which she wrote during her early years at Ohio State, won the Joseph Levenson Prize of the Association for Asian Studies (AAS) for the best book of the year on modern China. Her more recent book, <i>Art of Modern China</i> (co-authored with Kuiyi Shen), published by the University of California Press, 2012, received the biennial Humanities Book Prize of the International Convention of Asia Scholars (ICAS) in 2013.</p> <p>In addition to teaching and writing, from time to time she curates an exhibition, and frequently contributes to exhibition catalogues. Most recently she co-curated <i>Light Before Dawn: Unofficial Chinese Art, 1974–1985</i>, at the Asia Society, Hong Kong Center (May 15–Sept. 1, 2013). She conceived one of the first American exhibitions of contemporary Chinese art, <i>Fragmented Memory: The Chinese Avant-Garde in Exile</i>, at OSU’s Wexner Center for the Arts in 1993, and the Guggenheim Museum’s groundbreaking 1998 exhibition, <i>A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China</i>, shown in New York and Bilbao.</p>
2-1	<p>Soohyun Mok, Visiting Professor, Institute for Japanese Studies, Seoul National University</p>

	<p>Mok is visiting professor at the Institute for Japanese Studies, Seoul National University. She was the chair of the Association of Korean Modern and Contemporary Art History. Having earned a B.A. and M.A. in Aesthetics, M.A. and Ph.D. in Art History from Seoul National University, Mok’s research interest is in the discursive construction of the nation state in Korean history. She received the Gim Bokjin Art Award in 2014 for her study of “The Transformation of National Symbols during the Japanese Colonialism: From the Icon of Patriotism to that of Commercial Emblems.”</p>
2-2	<p>Minjee Kim, Adjunct Professor, Fashion Design, The Academy of Art University</p>
	<p>Minjee Kim is an adjunct professor teaching Twentieth Century Fashion History at the Academy of Art University in San Francisco. Born and raised in Korea, she received her PhD from Seoul National University specializing in Korean dress history, and previously worked as a faculty member at Jeonju Kijeon College and a lecturer at Seoul National University. She has also performed several projects on the period costume reproduction of the Goguryeo and Balhae dynasty. After moving to the United States in 2000, she has extensively lectured for a global audience both in academia and for the general public on issues of fashion and identity, cultural appropriation, and cross-fertilization between western and non-western dress in Korean context.</p>
2-3	<p>Younjung Oh, Assistant Professor, Japanese Cultures, Keimyong University</p>
	<p>Younjung Oh is Assistant Professor of Japanese Cultures at Keimyong University. Oh received her Ph.D. in Art History from the University of Southern California with the study of relationship between the Japanese department stores and the avant-garde art movement in the 1920s. She was the Robert and Lisa Sainsbury Fellow (2012–13) at the Sainsbury Institute for the Study of Japanese Arts and Cultures. Oh’s publications include “Made in Korea, Made for Japan: Korean Product Showroom of Mitsukoshi Department Store in Colonial Seoul,” “Marketing Korea in Colonial Seoul,” and “Shopping for Art: The New Middle Class’ Art Consumption in Modern Japanese Department Stores,” among others.</p>
<b>3/15</b>	<b>Session 3</b>
D	<p>Jung-Ah Woo, Associate Professor, Humanities, POSTECH (Pohang University of Science and Technology); Fellow, Getty Research Center 2018–2019</p>
	<p>Jung-Ah Woo is Associate Professor at the Division of Humanities and Social Sciences in Postech (Pohang University of Science and Technology), South Korea. Her research area is the postwar art of East Asia and the United States with particular interests in collective memory, historical trauma, and identity politics. She has published her studies in numerous academic journals including Art Journal and Oxford Art Journal, and regularly contributes to the exhibition reviews of Artforum International and <a href="http://www.artforum.com">www.artforum.com</a>. Woo earned her Ph.D. in art history from University of California at Los Angeles (2006), and M.A. (1999) and B.A. (1996) from Seoul National University.</p>

3-1	Heangga Kwon, Visiting Professor, Sungkyunkwan University
	Heangga Kwon is Visiting Professor at Sungkyunkwan University. She could not come due to a research project held in Jeju Island. Kwon received her Ph.D. in Art History from Hongik University with the dissertation “A Study on the Portraits of Emperor Gojong.” As a specialist in the Korean and Japanese early modern art history and history of photography, she was awarded the Jeong Hyeonwoong Memorial Research Grant in 2011. Her publications include “The Constitution of Modern Visuality in Korea: Focused on Works of Japanese photographers around the Sino–Japanese War” and “The History of Studies on the Oil Painting and Visual Culture of Modern Korea.”
3-2	Kyunghee Pyun, Assistant Professor of History of Art, Fashion Institute of Technology, State University of New York in New York City
	Kyunghee Pyun is an Assistant Professor at the Fashion Institute of Technology, State University of New York. Her scholarship focuses on history of collecting, reception of Asian art, diaspora of Asian artists, and Asian American visual culture. She was a Leon Levy fellow in the Center for the History of Collecting at the Frick Collection and works on a book project entitled <i>Discerning Languages for Exotic: Collecting Asian Art</i> . Her new book, <i>Fashion, Identity, Power in Modern Asia</i> focuses on modernized dress in the early 20th-century Asia and was just published by the Palgrave Macmillan in 2018. She has received the National Endowment for the Humanities for "Teaching Business and Labor History to Art and Design Students" in 2018-2021. As an independent curator, she has collaborated with Asian American artists in New York since 2013. Her recent projects include the <i>Violated Bodies: New Languages for Justice and Humanity</i> held at The Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice and the <i>Postmodernism and Aesthetics: Collide or Steer</i> currently at the Korean Cultural Center, New York, both held in 2018. Professor Pyun holds her B.A. in archaeology and art history from Seoul National University and M.A. & Ph.D. in history of art from New York University.
3-3	Leon E. Wiebers, Associate Professor, Costume Design, Marymount Loyola University
	Leon Wiebers is an award-winning costume designer with productions in the United States, Off-Broadway, and internationally. He was awarded a prestigious Fulbright Research Award to South Korea examining traditional dress and performance. Recent credits: <i>Oslo</i> for Pioneer Theatre, <i>The Curious Incident of the Dog in the Nighttime</i> at St. Louis Rep and Cincinnati Playhouse; <i>The Music Man</i> at Glimmerglass Festival, Royal Opera in Oman; <i>Gypsy</i> and <i>The King and I</i> at the Maltz Jupiter Theatre; <i>Empire, Man Of La Mancha</i> at La Mirada Performing Arts; other companies include: the Hollywood Bowl; California Music Circus for over ten years and twenty productions, San Francisco Opera Center, English National Opera, Theatre du Chatelet in Paris, the National Theatre of Korea. He is a member of United Scenic Artists, 829, a national board member of the Costume Society of America, and an associate professor at Loyola Marymount University.

3/15	<b>Session 4</b>
D	Atreyee Gupta, Assistant Professor, History of Art, University of California, Berkeley
	<p>Atreyee Gupta's area of specialization is global modernisms and contemporary art, with a special emphasis on South and Southeast Asia and its diasporas. Her research and teaching interests cluster around visual and intellectual histories of twentieth-century art; the intersections among the Cold War, the Non-Aligned Movement, and art after 1945; new media and experimental cinema; and the question of the global more broadly.</p> <p>Gupta is presently completing <i>Non-Aligned: Decolonization, Modernism, and the Third World Project, India ca. 1930–1960</i>, a book on the artistic and intellectual resonances of the Non-Aligned Movement during the Cold War era and the interwar anti-colonial Afro-Asian networks that preceded it. Her coedited books include <i>Postwar – A Global Art History, 1945–1965</i> (with Okwui Enwezor) and <i>Global Modernism/s: Infrastructures of Contiguities, ca. 1905–1965</i> (with Hannah Baader and Patrick Flores). The former emerges from the international conference, Postwar - Art between the Pacific and the Atlantic, 1945–1965, co-convened at Haus der Kunst, Munich with Enwezor and Ulrich Wilmes. The latter emerges from the international conference Global Modernisms: Contiguities, Infrastructures, and Aesthetic Practices, which she co-convened at Haus der Kulturen der Welt (House of World Culture) in Berlin with Baader and Flores. Gupta's essays have appeared in edited volumes, exhibition catalogs, and journals such as <i>Yishu</i>, <i>Art Journal</i>, and <i>Third Text</i>.</p>
4-1	Sunglim Kim, Associate Professor, Art History, Dartmouth College
	<p>Sunglim Kim is Associate Professor of Korean art history at Dartmouth College. Her research interests include material and consumer culture of the Joseon dynasty, emergence of the jungin class and its contribution to art, and women and gender issues in Korean art. She is the author of numerous articles and exhibition catalogues. Her book, <i>Flowering Plums and Curio Cabinets: The Culture of Objects in Late Chosŏn Korean Art</i>, was published by the University of Washington Press (2018). She is currently working on a second book, on the subject of Korean women artists. She has curated several Korean art exhibitions including the most recent traveling exhibition, <i>The Power and Pleasure of Possessions in Korean Painted Screens</i>. Her next traveling exhibition is on the contemporary Korean monochrome ink painter, Park Dae-sung.</p>
4-2	Kyeongmi Joo, Chungnam National University
	<p>Kyeongmi Joo is Adjunct Lecturer in the Department of Archaeology at Chungnam National University, Daejeon, South Korea. She completed her ph. D. in Art History at Seoul National University in 2002. She specialized in the history of arts and crafts of East Asia and is currently serving as an associate member of the Committee of Cultural Heritage at the Cultural Heritage Administration of Korea. She has conducted research</p>

	<p>on various topics related to Buddhist arts, cultural transmissions and variations in East Asia. Among her numerous publications on Korean metalwork and decorative arts, the following books include her works: Kyunghye Pyun &amp; Aida Yuen Wong (eds.), <i>Fashion, Identity, and Power in Modern Asia</i>, New York: Palgrave Macmillan, 2018; Youn-Mi Kim (ed.), <i>New Perspectives on Early Korean Art: From Silla to Koryo</i>, Cambridge: Early Korea Project, Korea Institute, Harvard University, 2013 (in English); and Kyeongmi Joo, <i>Junguk godae bulsari jangeom yeongu 中國古代佛舍利莊嚴研究 (A study of ancient Chinese Buddhist reliquaries)</i>, Seoul: Iljisa 一志社, 2003 (in Korean).</p>
4-3	<p>Hye-ri Oh, Assistant Professor, Art Department, Indiana University of Pennsylvania</p>
	<p>Hye-ri Oh is Assistant Professor in the Art Department, College of Fine Arts at Indiana University of Pennsylvania. Her research area is the introduction of photography in Modern Asia. She was a Kenneth P. Dietrich School of Arts and Sciences Postdoctoral Fellow, Henry Clay Frick Department of History of Art and Architecture at University of Pittsburgh in 2014–2016. She also taught at DePauw University in Greencastle, Indiana. Oh received her Ph.D. in art history from State University of New York at Binghamton (2014) with a dissertation entitled “The Concept of Photography in Korea: The Genealogy of the Korean Conception of Sajin from the late Chosŏn Dynastic Period through Japanese Colonialism.” She earned her M.A. in Modern Art and Theory at University of Essex, England and M.F.A. in photography at Ewha Womans University in South Korea.</p>
<b>3/15</b>	<b>Conclusion</b>
	<p>Timothy Tangherlini, Professor, Scandinavian Studies, UCLA</p>
	<p>Timothy R. Tangherlini teaches folklore, literature and cultural studies at the University of California, where he is a professor in Scandinavian Section, and the Department of Asian Languages and Cultures. He is also an affiliate of the Center for Medieval and Renaissance Studies, the Religious Studies Program, and a faculty member in the Center for Korean Studies and the Center for European and Eurasian Studies.</p> <p>He has published widely on folklore, literature, film and critical geography. His main theoretical areas of interest are folk narrative, legend, popular culture, and critical geography. His main geographic areas of interest are the Nordic region (particularly Denmark and Iceland), the United States, and Korea.</p> <p>He is the author of <i>Interpreting Legend: Danish Storytellers and their Repertoires</i> (1994), <i>Talking Trauma. Paramedics and Their Stories</i> (1998), and the co-editor of <i>Nationalism and the Construction of Korean Identity</i> (1999), and <i>Sitings: Critical Approaches to Korean Geography</i> (2008). He has also produced or co-produced two documentary films, <i>Talking Trauma: Storytelling Among Paramedics</i> (1994) and <i>Our Nation: A Korean Punk Rock Community</i> (2002).</p>