

# Michael J. Hatch

## Curriculum vitae

Associate Professor of Fine Arts  
Trinity College  
300 Summit St. Hartford, CT 06106

### FACULTY APPOINTMENTS

2024-present, Associate Professor of Fine Arts, Trinity College  
2023, Associate Professor, Department of Art, Miami University  
2015-2023, Assistant Professor, Department of Art, Miami University

### LEAVE-YEAR APPOINTMENTS

2017-2018, Andrew W. Mellon Postdoctoral Fellow, Department of Asian Art, Metropolitan  
Museum of Art, New York

### EDUCATION

2015, PhD, Department of Art & Archaeology, Princeton University  
*Dissertation:* “Qian Du (1763-1844) and the Senses in Early Nineteenth-Century Literati  
Painting” [advisor: Prof. Jerome Silbergeld]  
2011, MA, Department of Art & Archaeology, Princeton University  
2003, BA, East Asian Studies, Middlebury College  
*Thesis:* “Confronting and Transcending Modern China: The Contemporary Figural  
Paintings of Tian Liming and Liu Qinghe” [International Studies Thesis Award, 2003]  
Team Member, Middlebury Nordic Ski Team, 2000-2001 season

### TEACHING EXPERIENCE

#### Lead Professor (Miami U.)

*Writing and the Visual Arts, ART 285*  
*Arts of China, Korea, and Japan, ART 286*  
*Chinese Painting, ART 311*  
*Modern and Contemporary East Asian Art, ART 326*  
*Art and Its Markets, ART 420D*  
*Senior Seminar- Pleasure and Art, ART 480B*  
*Senior Seminar- East Asia in the Museum, ART 480F*  
*Capstone Project- Curating ‘Global East Asia in the Nineteenth Century,’ ART 489*  
*Capstone Project- Curating ‘Landscape as Resource,’ ART 489*  
*Senior Thesis, ART 477*

### PUBLICATIONS

#### Books, Sole Author

2024, *Networks of Touch: A Tactile History of Chinese Art, 1790-1840*. University Park, PA:  
Penn State University Press.

#### Books, Co-edited

[in progress] *Carved, Cast, and Ground: Antiquarianism and Craft in East Asia, 1700s-1900s*.  
Co-edited with Michele Matteini (Assoc. Prof., NYU) and Weitian Yan (Asst. Prof.,  
Indiana University)

### **Peer-Reviewed Journals**

- 2020, "Outline, Brushwork, and the Epigraphic Aesthetic in Huang Yi's *Engraved Texts of the Lesser Penglai Pavilion* (1800)." *Archives of Asian Art* 70.1: 23-49.
- 2019, "Epigraphic and Art Historical Responses to *Presenting the Tripod*, by Wang Xuehao (1803)." *Metropolitan Museum Journal* 54: 89-107.

### **Edited Volumes**

- 2023, "Qian Du" and "Yao Xie." In *Creators of Modern China: 100 Lives from Empire to Republic (1796-1912)*, edited by Jessica Harrison-Hall and Julia Lovell, 115-118 and 137-140. London: Thames & Hudson, British Museum.
- 2021, "What Can Ad Reinhardt Teach Us about Asian Art?" In *American Art from Asia: Artistic Praxis and Theoretical Divergence*, edited by Michelle Lim and Kyunghee Pyun, 36-50. New York: Routledge.
- 2021, "Lineages and the Posthumous Lives of Chinese Paintings." In *Posthumous Art, Law and the Art Market*, edited by Sharon Hecker and Peter J. Karol, 189-199. New York: Routledge.
- 2017, "Jin Nong," "Zheng Xie," and "Yangzhou School," *Grove Encyclopedia of Asian Art and Architecture*, (New York: Oxford University Press), online.

### **Catalog Essays**

- 2018, 钱杜, 张崧与十九世纪初期对吴派画家的兴趣 ("Qian Du, Zhang Yin, and the Early Nineteenth-Century Interest in Wu School Painters"). In 古典的复兴：溪客旧庐藏明清文人画研究 (Classical Revival: Research on Ming and Qing Literati Painting from the Xike Jiulu Collection), edited by 章晖 (Zhang Hui) and 范景中 (Fan Jingzhong), 22-26. Shanghai: Shanghai guji chubanshe, 2018. [Trans. Chiu Shih-hwa]
- 2016, "Xu Lei and Chinese Dreams." In *Xu Lei: New Works*, 23-29. New York: Marlborough Gallery.
- 2014, "Texture and the Chinese Landscape—Photograph-Paintings by Michael Cherney and Arnold Chang." In *From Two Arises Three: Creating a Third Space, Collaborative Works of Arnold Chang and Michael Cherney*, 14-23. New York: Early Spring Press.

### **Magazines**

- 2018, "展评: 郝量—肖像与奇迹" "Exhibition Reviews: Hao Liang- Portraits and Wonders (at Gagosian Gallery, NY)." *艺术世界 Art World* 331 (Jul., 2018): 104-105.
- 2014, "Learning about Asian Art from Ad Reinhardt." *The Brooklyn Rail, Ad Reinhardt Centennial, 1913–2013* (Jan. 16, 2014): 128.
- 2011, "Fresh Ink: Ten Takes on Chinese Tradition, Museum of Fine Arts, Boston." *LEAP: The Bilingual Art Magazine of Contemporary China* 7 (Jan., 2011): 176-179.
- 2011, "Responses to 'Fresh Ink: Ten Takes on Chinese Tradition'." *Orientations Magazine* 42:3 (Feb., 2011): 57-58.
- 2009, "The Third Mind: American Artists Contemplate Asia: 1860-1989, and Outside In: Chinese x American x Contemporary Art." *Yishu: Journal of Contemporary Chinese Art* 8.4 (Jul./Aug. 2009): 74-87.

- 2008, "Reboot—The Third Chengdu Biennale: A Review." *Yishu: Journal of Contemporary Chinese Art* 7.1 (Jan./Feb. 2008): 59-69.
- 2008, "Reviews, Beijing— Zhao Liang: Three Shadows Photography Art Center." *Artforum International* 47.1 (Sept. 2008): 482-483.

## CONFERENCES

### Organization

- 2019, "Painting in China Around 1800," Institute of Fine Arts, NYU, and the Metropolitan Museum of Art, co-organized with Prof. Michele Matteini, Asst. Prof. East Asian Art, NYU (Jun. 6-7)
- 2012, "Myths and Orthodoxies in East Asian Art and Art History," Princeton University, the semi-annual Tang Center Graduate Symposium in East Asian Art, co-organized with Mimi Chusid (Mar. 3)
- 2011, "Intermateriality: Porcelain and Painting," Princeton Institute of Inter-Regional Studies, Princeton University, graduate student workshop organizer for *Artifacts and Artisans in East Asia* workshop series; lead organizer, Prof. Susan Naquin (Dec. 10)

### Presentation and Participation

- 2023, "Tactful Relations: Networking through Touch in Early Nineteenth-Century Literati Art," as part of the international conference, *China's 1800s, Material and Visual Culture*, British Museum, London, June 8-9.
- 2023, Round-table panel discussion, "Documenting Inscriptions in China: Historical and Contemporary Perspectives," *Association of Asian Studies Annual Conference in Asia*, Kyungpook National University, Daegu, South Korea, June 24-27.
- 2023, "Huang Yi's Outline Copies and the Status of Brushwork in Early Nineteenth-Century Literati Arts," as part of the conference, "2023 International Conference of Epigraphic Culture in East Asia," Academy of Korean Studies and National Korea University, Seoul, S. Korea, June 28-29.
- 2023, "Fragrant Visions, Absent Bodies— Plum Blossom Painting in Early Nineteenth-Century China," presented on the panel, "Translating Smell: Writing, Painting, and Circulating Sensory Knowledge in Medieval to Early Modern China," *Association of Asian Studies Annual Conference*, online, Feb. 18.
- 2022, "Material Anxieties: Stone Books in Late Eighteenth-century China," as part of the panel, "Experiential Possibilities of the Material Book in Late Imperial China," *Association of Asian Studies Annual Conference*, Honolulu, HI, Mar. 26.
- 2019, Chair, "In Search of Artisans in China: Reading Words and Objects," *Association of Asian Studies Annual Conference*, Denver, CO, Mar. 21.
- 2019, "Text, Image, and Gendered Experience in Early Nineteenth-Century Figure Paintings by Gai Qi," "Understanding Media: New Perspectives on Ming-Qing Literature Conference," University of Michigan, Ann Arbor, MI, Apr. 13.
- 2018, "Belated Bodies- Nineteenth-Century Chinese Painting, Historical Memory and the Senses," *Fellows Colloquium*, Metropolitan Museum of Art, Apr. 5.
- 2016, "Linearity and Brushwork in Late Nineteenth and Early Twentieth-century Chinese Painting Theory," as part of the panel, "Delineations: Linearity and Its Alternatives in Chinese Painting, Sixteenth to Twentieth Century," *Association of Asian Studies Annual Conference*, Seattle, WA, Apr. 1.

- 2014, “An Imperially Produced Miniature Jade Book,” *Mellon Chinese Object Study Workshop*, Freer-Sackler Gallery, Washington, D.C., Nov. 22.
- 2014, “Delineating the Illegible in Huang Yi’s Epigraphic Study, ‘Epigraphic Inscriptions of the Lesser Penglai Pavilion’ (1800),” *UC Berkeley History of Art Graduate Symposium*, Apr. 11.
- 2013, “Clarity and Quietude- Literati Aesthetics between Tea and Painting in the Work of Qian Du (1764-1844),” *China Project Workshop*, Institute of Fine Arts, NYU, New York, Sept. 20.
- 2013, *Mellon Chinese Object Study Workshop- Calligraphy*, Metropolitan Museum, New York, Aug. 26-Aug. 30.
- 2012, “The Myth of the Orthodox and Individualist Schools in Qing Dynasty Landscape Painting,” *Myths and Orthodoxies in East Asian Art*, Princeton University, Mar. 3.
- 2011, “Intermateriality: Porcelain and Painting, a Yongzheng Era Example,” *Intermateriality: Porcelain and Painting*, Princeton University, Dec. 10.
- 2011, *National Institute for Advanced Humanistic Studies Summer Sessions*, Fudan University, Shanghai, China, Jun. 22-Jul. 2.

### INVITED TALKS

- 2023 “Rubblings as Sensory History,” as part of the workshop, *Pratique de L’estampage en Chine: Matérialité, Transmission, Reception*, online and in person at, Institut National des Langues et Civilisations Orientales, Paris, France, Mar.29.
- 2021, "Nineteenth-century Landscape Painting in China," Princeton University class lecture, Apr.5.
- 2021, “Objects that Changed the World: Porcelain,” Miami University Humanities Center Alumni Association Lectures, Apr.7.
- 2019, "Epigraphy, Ruan Yuan, and the Haptic Imagination in Early Nineteenth-Century Chinese Painting," Visual and Material Perspectives of East Asia Workshop, University of Chicago, Nov. 8.
- 2019, “Sensory Experience and Chinese Painting circa 1800,” Timothy Light Center for Chinese Studies, Western Michigan University, Apr. 19.
- 2018, “The Senses of Painting in China,” Group for the Intellectual Life of the History of Art Department (GILD), Ohio State University, Nov. 28.
- 2018, "Pride, Passion, and Patriotism: Exploring China's Hunger for Antiques," Panel Discussion with Cai Jinqing of Christie's Hong Kong, China Institute, New York, Mar. 20.
- 2018, “Awkward Brushes and Antique Stones: Epigraphic Style in the Arts of Early Nineteenth-Century China,” 12<sup>th</sup> Annual Papp Chinese Painting Seminar, Phoenix Art Museum, Arizona, Feb. 1.
- 2018, “The Struggle to Understand Early Nineteenth-century Painting in China, with Qian Du (1763-1844) as a Case Study,” 12<sup>th</sup> Annual Papp Chinese Painting Seminar, Phoenix Art Museum, Arizona, Jan. 31.

### CURATORIAL EXPERIENCE

- 2020, “Desire, Conflict & Exchange: the Art of 19th Century East Asia and the West,” Miami University Art Museum, on exhibit 28 January—31 May [co-curated with students].
- 2012, “Qian Du (1764-1844) and Style in Qing Dynasty Landscape Painting,” Princeton University Art Museum, on exhibit 21 January—22 April.

## **FELLOWSHIPS AND GRANTS**

2023-2024, Fellow, “Environmental Justice,” John W. Altman Program in the Humanities, Miami University  
2022-2023, Digital Humanities Research Fellowship, Humanities Center, Miami University  
2019-2022, Humanities Works 3.0 Grant, Humanities Center, Miami University  
2017-2018, Andrew W. Mellon Postdoctoral Fellowship, Metropolitan Museum of Art  
2013, Marilyn A. Papp Graduate Fellowship for Study in Chinese Art and Culture, used for summer research in Chinese, Taiwanese, and Hong Kong Museums  
2004-2005, Rotary Foundation Ambassadorial Scholar, used for one year of study at Högskolan I Gävle, Sweden

## **UNIVERSITY ADMINISTRATIVE AND COMMUNITY WORK**

2022-2023, College of Creative Arts Awards and Recognition Committee  
2022-2023, Miami University Art Museum Acquisitions Committee  
2022-2023, Ad Hoc Departmental Diversity Equity and Inclusion Committee  
2022-2023, Area Representative for Academic Assessment  
2021-2022, Academic Program Review Committee, Miami University  
2019-2022, Dean’s Advisory Committee, College of Creative Arts, Miami University  
2018-2021, University Senate Faculty Representative, Miami University  
2018-2023, Disciplinary Board Volunteer, Office of Community Standards, Miami University  
2016-2023, LGBT Faculty Mentor, Miami University  
2016-2023, Faculty Mental Health Ally, Miami University  
2015-2021, East Asian Studies Minor Committee Member Miami University  
2015-2017, Gallery Committee, Department of Art, Miami University  
2016-2017, Alumni Teaching Scholar, Center for Teaching Excellence, Miami University

## **PREVIOUS EMPLOYMENT**

2011-2012, McCrindle Intern, Asian Art, Princeton University Art Museum, Princeton, NJ  
2006-2008, International Relations Officer, China Guardian Auctions, Beijing, China  
2003-2004, Gallery Assistant, Kaikodo Gallery, New York, NY

## **LANGUAGES**

Mandarin Chinese: advanced reading, speaking, and writing  
Classical Chinese: advanced reading  
French, Japanese, Spanish, and Swedish: basic reading

## **TIME SPENT IN ASIA**

2018, May-June, research trip to 10 museums and private collections in China  
2015, January, interviewed contemporary artist Xu Lei, Beijing, China  
2013, Summer, dissertation research, China, Hong Kong, Taiwan  
2011, Participation in Fudan-Princeton Summer Institute, National Institute for Advanced Humanistic Studies, Fudan University, Shanghai, China  
2009, Summer, Japanese study, Yamasa Institute, Nagoya, Japan  
2006-2008, International Relations Officer, China Guardian Auctions, Beijing, China  
2001-2002 Undergraduate Study Abroad, Nanjing University of the Arts & CET Harbin, China