

Michael J. Hatch
Curriculum vitae

Associate Professor of Fine Arts
115 Hallden Hall
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
2011, MA, Department of Art & Archaeology, Princeton University
2003, BA, East Asian Studies, Middlebury College

TEACHING EXPERIENCE

Lead Professor

Introduction to Asian Art, AHIS 103
East Asian Art, Now to 1850, AHIS 205
History of Chinese Painting, AHIS 211
Art and Its Markets, AHIS 218
Global Landscape Art, AHIS 308
Art, Aesthetics, and the Museum, FYSM 132

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

[2026, forthcoming] *Antiquarians and the Craft of China's Past, 1700s–1900s*. Co-edited with
Michele Matteini and Weitian Yan. Leiden: Brill.

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

[2026, forthcoming] "Rubblings as Perception in Early Nineteenth-Century China and the Case

- of Liuzhou's Buddha,” In *Pratique de L'estampage en Chine: Matérialité, Transmission, Reception*, edited by Lia Wei and Michela. Paris: Presses de l'Inalco.
- [2026, forthcoming] “Liuzhou and Chen Geng, *Paying Homage to the Buddha*, 1836.” In *Antiquarians and the Craft of China's Past, 1700s–1900s*. Hatch, Matteini and Yan, eds. Leiden: Brill.
- [2026, forthcoming] “Wu Dacheng, Bronze Pillar Commemorative Inkstick, 1886.” In *Antiquarians and the Craft of China's Past, 1700s–1900s*. Hatch, Matteini and Yan, eds. Leiden: Brill.
- [2026, forthcoming] “1880-1940.” In *Antiquarians and the Craft of China's Past, 1700s–1900s*. Hatch, Matteini and Yan, eds. Leiden: Brill.
- 2024, “Tactful Relations: Networking through Touch in Early 19th-century Literati Art.” In *China's 1800s: Material and Visual Culture*, edited by Jessica Harrison-Hall, 21-27. London: British Museum.
- 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.

Book Reviews

- 2024, Review of *Artful Subversion: Empress Dowager Cixi's Image Making* by Ying-chen Peng. *Nineteenth-Century Art Worldwide* 23, no. 1 (Spring 2024).

Catalog Essays

- 2020, 与我们生活之物 (“The Things We Live With”). In 他山之石：封岩当代摄影展 (The Stones of Other Hills: Feng Yan Photography Works), 10-19. Suzhou Art Museum, 2020. Exhibition Catalog. [Trans. Joan Jen]
- 2018, 钱杜, 张崑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

- 2025, “The Idealism of Arnold Chang's Global Landscapes.” *Orientations Magazine* 56:2 (Mar./Apr., 2025): 55-64.

- 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’.” *Orientalism 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.

Newspapers

- 2025, “At the Peabody Essex Museum, Korean Diplomacy and Design.” *Wall Street Journal*, July 26, 2025.
- 2025, “‘Recasting the Past: The Art of Chinese Bronzes, 1100–1900’ Review: An Empire’s History in Metal at the Met.” *Wall Street Journal*, March 12, 2025.
- 2025, “‘Qi Baishi: Inspiration in Ink’ Review: Playful Chinese Modernism.” *Wall Street Journal*, Feb. 24, 2025.
- 2024, “‘Gold from Dragon City’ Review: The China Institute’s Show of Shimmering Cultures.” *Wall Street Journal*, Sept. 23, 2024.
- 2024, “‘Imagined Neighbors: Japanese Visions of China, 1680-1980’ Review: Inventing the Other.” *Wall Street Journal*, July 24, 2024.
- 2024, “‘Boston’s Museum of Fine Arts’ Trove of Japanese Treasures.” *Wall Street Journal*, June 10, 2024.

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

- 2025, “Painting, Pattern, and Touch in the Early Nineteenth-century Production of Chinese Marble Screens,” as part of the conference, *The Geological Imagination in the Long Nineteenth Century*, The Huntington, Pasadena, CA, Apr. 4-5.
- 2024, “Antiquarian Practices,” with Weitian Yan, as part of the international conference,

- Sinographic Forays into the Epiverse*, Institut National des Langues et Civilisations Orientales, Paris, France, Oct. 15-16.
- 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

- 2025, "Touching the Past," The Huntington, Pasadena, CA, Sept. 18.
- 2025, "Chen Hongshou (1768-1822), and the Dissolution of Antiquarian Materiality," Harvard-Yenching Institute Workshop, Harvard University, Cambridge, MA, Feb. 27.
- 2024, "How to Live with the Past: Rethinking Canons of Painting in 19th Century China," Norton Museum, West Palm Beach, FL, Mar. 9.
- 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," 12th 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," 12th 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

2024-2027, Jury Pool Committee

2024-present, Arts Initiative / Trin-Arts Collaborative member

2024, Curriculum Committee

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; intermediate 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