

**YING-CHEN PENG**

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**EDUCATION**

**UCLA, Art History Department**  
Ph.D. in Art History, 2014

**National Taiwan University, Graduate Institute of Art History**  
M.A. in History of Art, 2005

**National Taiwan University, Department of Japanese Language and Literature**  
B.A. in Japanese Language and Literature, 2001

**GRANTS & AWARDS**

Chiang Ching-Kuo Foundation Publication Grant	2021
Milliard Meiss Publication Fund of College Art Association	2021
Mellon Faculty Development Competition, American University	2020-2021
Chiang Ching-Kuo Foundation Scholar Grant	2019
JS Lee Memorial Fellowship, JS Lee Foundation	2018-2019
Mellon Faculty Development Competition, American University	2016-2017
Mellon Faculty Development Competition, American University	2015-2016
International Travel Awards for Faculty, American University	2015-2016
Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art	2013-2014
Edward A. Dickson Fellowship, Department of Art History, UCLA	2012-2013
Dissertation Fellowship for R.O.C Students Abroad,	
Chiang Ching-Kuo Foundation for International Scholarly Exchange	2011-12
Honorary Award, Department of Art History, UCLA	2011
Sasakawa Fellowship, Center for Japanese Studies, UCLA	2008
President's Graduate Fellowship, UCLA	2007-11
Abroad Graduate Fellowship, Ministry of Education, Taiwan	2007-2008
Jian-hui Foundation Fellowship for Graduate Students of Art History, Taiwan	2003

**PUBLICATIONS (ENGLISH)**

“Empress Xiaoquancheng’s Portraits: The Beginning of the End of Qing Patriarchy and the Rise of Female Subjectivity.” In Jessica Harrison Hall ed., *China 1800s: Material and Visual Culture* (London: The British Museum). Forthcoming.

“Gendered Blue: Women’s Jeans in Post-War Taiwan.” In Melia Belli ed., *Gendered Thread of Globalization*. Manchester: University of Manchester Press, 2024, pp.68-86.

“Empress Dowager Cixi (1835-1908)—The Controversial Female Ruler.” In Jessica Harrison-Hall ed., *Creators of Modern China: 100 Lives - From Empire to Republic, 1796-1912*. New York and London: Thames and Hudson, 2023, pp. 32-35.

*Artful Subversion: Empress Dowager Cixi’s Image Making*. New Haven: Yale University Press, 2023.

Entry of Empress Dowager Cixi. In *Grove Art Online*. Oxford: Oxford University Press, July 11, 2022. <https://doi.org/10.1093/oao/9781884446054.013.90000138491>

BOOK REVIEW: “Zhongguo huihua Zhong de ‘nüxing kongjian’ (Feminine space in Chinese painting). In *Nan Nü* 22 (2020): 375-394.

“The Dayazhai Ware Porcelains in the Rijksmuseum Reconsidered,” *Aziatische Kunst* Vol.49, no. 3 (December 2019), pp.14-17.

“Shopping China in Europe: Samuel P. Avery (1822-1904) and the Collecting of East Asian Ceramics in the United States.” In Christine Howald ed., *Acquiring Cultures: Histories of World Art on Western Markets*. Berlin: De Gruyter, 2018, pp.47-68.

“In the Name of Filial Piety: Qing Empresses and Qing Court Politics.” In Jan Stuart and Daisy Yiyong Wu eds., *Empresses of China’s Forbidden City, 1644--1912*. New Haven: Yale University Press, 2018, pp. 129-141.

BOOK REVIEW: “Women, Gender and Art in Asia, c. 1500-1900” In *Early Modern Women Journal*, Vol.12, no.2 (Spring 2018), pp.236-239.

“Reconfiguring Patriarchal Space: Empress Dowager Cixi (1835-1908) and the Reconstruction of the Gardens of Nurtured Harmony.” In Lara C. W. Blanchard, Kristen Chiem eds, *Gender, Continuity, and the Shaping of Modernity in the Arts of East Asia, 16<sup>th</sup>–20<sup>th</sup> Centuries*. Leiden; Boston: Brill, 2017, pp.191-223.

BOOK REVIEW: “Chinese and Japanese Porcelain for the Dutch Golden Age.” In *Aziatische Kunst* 45:1 (2015): 49-53.

“Lingering between Tradition and Innovation: Photographic Portraits of Empress Dowager Cixi (1835-1908).” In *Ars Orientalis* 43 (2013): 157-75.

“A Palace of Her Own: Empress Dowager Cixi (1835-1908) and the Reconstruction of the Wanchun Yuan.” In *Nan Nü* 14:1 (2012): 47-74.

Entries on Li Yin, Li Rihua, Xue Wu, and Fang Yizhi (co-authored with Peter C. Sturman). In *The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*, edited by Peter C. Sturman and Susan Tai. Santa Barbara: Santa Barbara Museum of Art, 2012, pp. 134, 151, 159, 222.

### **PUBLICATIONS (CHINESE)**

“Juda de mingyan : Daya zhai ouhe di fencai huaniao wen da yugang (Grand and vivid: large fish tank of the Dayazhai ware).” In Yu-chih Lai et al., *Wujian: Sishiba wei wujian de yueduzhe yu tamen suojian de shijie* (Seeing: 48 object readers and their worlds) Taipei: Yuanzu wenhua, 2022, pp.216-218.

“Cong ‘nongwa’ dao ‘nongquan’: tantan Cixi taihou de dingzhi ciqu (From ‘knocking on the rooftiles’ to knocking down patriarchy’: on Empress Dowager Cixi’s special porcelain orders).” *Diancang gumeishu* 11(2020):82-89.

“Cixi taihou (1835-1908) zhi Dayazhai ciqu yanjiu (Study of Empress Dowager Cixi’s [1835-1908] Dayazhai Porcelain ware).” In Dorothy Ko, Yu-chih Lai, Aida Yuen Wong eds., *Kanjian xingbie: jinxiandai Zhongguo yishushi xinshiye* (Seeing Gender: New perspectives on Modern Chinese Art history). Taipei: Shitou chubanshe, 2020, pp.88-113. **Refereed**

Ching-fei Shih, Ying-chen Peng. “Cong wenhua mailuo tantao Qingdai youshangcai mingci -- falangcai, yangcai yu fencai (On the origin and development of three terms for Qing dynasty overglazed enamels: *falangcai*, *yangcai*, and *fencai*).” In *Gugong xueshu jikan* (The National Palace Museum Research Quarterly), 29:4 (2012): 1-45. **Refereed**

“Sanhai yishi: Cixi taihou de ‘Zhonghai ban Guanyi’ paizhao shimo (An anecdote of Zhonghai: introduction to the Empress Dowager Cixi’s boating photographs).” In *Zijin Cheng* (The Forbidden City), 209 (2012): 52-61. **Refereed**

“Guying zilian? Qiantan Cixi taihou de liangzhang zhaopian (Narcissistic gaze? A discussion of two photographs of the Empress Dowager Cixi).” In *Zijin Cheng* (The Forbidden City) 188 (2010): 70-75.

“Wanguo jinliang zhi ji’: Riben Chongsheng xian chutu Longquan qingci shixi ( ‘Bridge supports to thousands of countries,’ an introduction to the Longquan ware excavated in Okinawa, Japan).” In *Gugong wenwu yuekan* 311 (2009): 36-45. **Refereed**

“Taoci bian (Reference books and important bibliography of Chinese ceramic art).” In *Zhongguo meishu beiwang lu* (Memorandum of Chinese Art). Taipei: Shitou, 2007, pp. 374-393.

“Bainian xunqing: Ershi shiji Ruyao renshilun de bianqian (Exploring the Mysterious Bluish-Green Color: Development of Connoisseurship and Knowledge of Ju Ware in the West).” *Gugong wenwu yuekan* 286 (2007): 46-55. **Refereed**

Ching-fei Shih, Ssu-chin Wang, Ying-chen Peng. “Xiyoutao de gushi (The Story of Lead-Glazed Ware).” *Gugong wenwu yuekan* 284 (2006): 95-106. **Refereed**

Ching-fei Shih, Ssu-chin Wang, Ying-chen Peng. “Yisilan taoci de zhuliu fazhan yu yixie youguan jiaoliu de faxiang (Introduction to the Development of Islamic Ceramics and Their Interaction with Other Ceramics).” In *Gugong wenwu yuekan* 283 (2006): 78-88. **Refereed**

“Wuming hua zhong de youming wu: Luetan ‘Shenliu dushutang meiren tu’ (Famous Antiquities in a Nameless Painting: An Examination of the Antiquities Painted in *Shenliu dushutang meiren tu*).” *Gugong wenwu yuekan* 278 (2006): 80-95. **Refereed**

Kuang-tzu Chen, Ying-chen Peng. “Dongnanya diqu maoyi taoci yanjiu wenxian shumu (Bibliography of Tradewares Studied in Southeast Asia).” In *Tianye kaogu* (Field Archaeology) 9:1/2 (2005): 167-247. **Refereed**

### **TRANSLATIONS (JAPANESE TO CHINESE)**

Yamamoto Yōji and Miyamoto Izumi. *Huku wo Tsukuru – Mo-do wo Koete* (Making Clothes – Surpassing Mode). Taipei: Lianpu Publishing House, 2014.

Ohashi Hiroshi. *Seishun Kunkendō* (My Youth on the Islet of Warship). Taipei: Chengbang chubanshe, 2013.

Araki Nobuyoshi. *Shashin no hanashi* (Accounts on Photography). Taipei: Muma chubanshe, 2008.

Sato Yasuhiro. “Yasu jiaocuo de dushi xiang - Yuxie Wucun bi ‘Yese loutai tu’ (Classic and Colloquial Urban Views: Yosa Buson's *Houses on a Snowy Night*).” In *The History of Painting in East Asia*. Taipei: Shitou chubanshe, 2008, 105-124.

Katayama Mabi. “Cong Yazhou guandian kan Gaoli qingci – yi yanjiushi suojian de duiwai guanxi wei zhongxin (Exploring Goryeo Celadon from the Perspective of Asian Art).” In *Ruyao tezhan tulu* (Catalogue of the Ju Ware Exhibition). Taipei: National Palace Museum, 2007, 38-45.

Mori Tatsuya. “Yuandai Longquan yao de fenqi yanjiu (Chronicling Yuan Dynasty Longquan Ware).” In *Gugong xueshu jikan* (The National Palace Museum Research Quarterly) 20:1 (2002): 19-47.

Ebine Toshio. “Shuimo renwuhua zhi chengli, fazhan yu zhongjie (The Emergence, Development, and End of Ink Figure Painting).” In *Gugong xueshu jikan* 19:4 (2002): 41-58.

### **TRANSLATIONS (ENGLISH TO CHINESE)**

Wen Fong. “Deconstructing Paradigms in Sung and Yuan Painting: Life after the Death of Mastering Representation.” In *Founding Paradigms: The Art and Culture of the Northern Sung Dynasty*. Taipei: National Palace Museum, 2008, 9-16.

### **CONFERENCE PRESENTATION**

Panel Discussant of “Influence of American Cowboy Culture on Asia.” Association of Asian Studies annual conference, Seattle. March 1, 2024.

“Empress Dowager Cixi’s Flower and Bird Universe,” *Contemplating Nature: Flowers, Gardens and Self-Reflection in Chinese Painting*. Santa Barbara Museum of Art, Santa Barbara. January 6, 2024.

“Empress Xiaozhuangzhen’s Portraits: The Beginning of the End of Qing Patriarchy and the Rise of Female Subjectivity.” *China’s 1800s: Material and Visual Culture*, British Museum, London. June 8, 2023.

Panel Discussant of “Intersectionality and Plurality: Otherness in Chinese Visual and Material Culture.” Association of Asia Studies annual conference, Boston. March 17, 2023.

“Unveiling the Hidden: Exhibiting the Arts of Qing Imperial Women.” 7<sup>th</sup> Feminist Art History Conference. Washington D.C., September 24, 2021.

Panel Chair and Discussant of “Negotiating Gender and Identity in Chinese Visual Culture across Media – Painting, Print, Embroidery, and Photography.” College Art Association annual conference. February 10, 2021.

“Medal, Boxes of Food and Her Majesty’s Artworks: Imperial Gifts in Late Qing Diplomatic Encounters.” *The Art of Diplomacy: Material Culture and the Practice of Gift Exchange from the Late Joseon Dynasty*, Berlin, Freie Universität, June 27, 2019.

“Alternative Gaze: Fin-de-Siècle Western Women’s Visual Documentation of Their Chinese Counterparts.” Association for Asian Studies Annual Conference, Washington D.C., March 24, 2018.

“Tracing Identity: Empress Dowager Cixi’s Painting and Calligraphy.” Rethinking Women and Visual Culture in Late Imperial China, University of California, Los Angeles, February 16, 2018.

“Qing Empresses and the Court Politics.” The Last Empresses of China Workshop, Peabody Essex Museum, April 6-7, 2017.

“Innovation and International Circulation of Nineteenth-Century Chinese Ceramics: A Case Study of the Samuel P. Avery Collection of the Metropolitan Museum of Art.” An Approach for Chinese Ceramic Studies: Asian Perspectives, National Taiwan University, January 29-30, 2016.

“Fashioned Exposure: Empress Dowager Cixi’s (1835-1908) Photographic Portraits.” Department of East Asian Literatures and Languages, George Washington University, April 1, 2015.

“Firing Femininity: Empress Dowager Cixi and Her Porcelains for the Studio of Utmost Grace.” Seeing and Touching Gender from Late Imperial to Modern China, Academia Sinica, December 17-18, 2014

“Collecting China – Study of the Metropolitan Museum of Art’s First Asian Ceramics Acquisition in 1879.” Fellows Symposium, the Metropolitan Museum of Art, March 7, 2014.

“Gift to the Empress Dowager: Late-Qing Summer Palace Revisited.” Association for Asian Studies Annual Conference, San Diego, March 21, 2013.

“Reclaiming Past Glory: Antiquarian Trends in Late 19th-century Chinese Court Art.” College Art Association Annual Conference, New York City, February 16, 2013.

“Studies on the Institution of Late Qing Imperial Kiln and Late Qing Imperial Ceramics.” *New Waves of the Ming and Qing Art History Research*, Institute of Modern History, Academia Sinica, Taipei, Taiwan, November 26, 2012.

“Lingering between Tradition and Innovation: Photographic Portraits of Empress Dowager Cixi (1835-1908).” *Imperial Exposure: Early Photography and Royal Portraits across Asia* held by the Freer Gallery of Art, December 5, 2011.

“Studies on Porcelain Commissions of Empress Dowager Cixi (1835-1908).” Heidelberg Colloquies on East Asian Art History, July 15, 2011.

“En-gendering Space: Empress Dowager Cixi (1835-1908) and the Reconstruction of the Garden of Perfect Brightness.” Association for Asian Studies Annual Conference, Honolulu, April 1, 2011.

“Lighting up the Dark Period of Chinese Blue-and-White: Studies on Chinese Blue-and-White Porcelain Excavated in the Kyounouchi District of Shuri Castle, Okinawa.” Graduate Student Conference on Art History, Tainan University of Fine Arts, 2002.

### **GUEST LECTURE**

“From Binary to Intersectional: Gender Studies and Approaches to Chinese Art History.” New York University Shanghai. April 17, 2024.

“Images of Women in Nineteenth-Century Chinese Art & Visual Culture.” V&A Museum. February 5, 2024.

“Qing Imperial Gardens: Where Are They and What Were They For?” Center for Global Asia, NYU Shanghai. October 13, 2023.

“The Rise and Fall of Peach Blossom: Reception of China’s Copper Red Glazed Porcelain in the Gilded Age.” Center for Chinese Studies, UCLA. November 28, 2022.

“Battles on Canvas: Empress Dowager Cixi’s Oil Portraits.” Guest lecture for the Department of Art History, UCLA. February 2, 2022.

“Unveiling the Hidden: Exhibiting the Arts of Qing Imperial Women.” Special Lecture Series, Department of Fine Art, Chinese University of Hong Kong. December 9, 2021.

“From the Stage to the Everyday: Theatricality of Late Qing Court Fashion.” Brandeis University, December 4, 2018.

“Curating Controversy: A Case Study of *Empress Dowager Cixi: Selections from the Summer Palace*.” Rutgers University, Camden, April 19, 2018.

“Empress Dowager Cixi (1835-1908) and the Visual Modernization of Imperial Image.” American University Asian Studies Program Research Council, November 8, 2016.

“Buying for Selling: Samuel P. Avery (1822-1904) and His Dealership of Asian Ceramics.” Fifth Asian Studies Research Luncheon Talk, American University, March 31, 2016.

“An Overview of Women Artists in Modern China.” Guest Lecture, Department of Fine Arts and Art History, George Washington University, March 30, 2016.

“China During the Time of John Thomson’s (1837-1921) Tour (1868-72).” Textile Museum, Washington D.C., December 10, 2015.

**PUBLIC TALK**

“Goddess, Scarlet Woman and Master: Mirrors and Female Portraits.” West Bund Museum, Shanghai. October 21, 2023.

“Crafted Beyond Words: Late Qing Court Art and Empress Dowager Cixi’s Image Making.” Institute of Modern Chinese History, Academia Sinica, Taiwan. June 19, 2023.

“Portraits of Promised Lands: In Conversation with Ying-chen Peng and Philip Tinari.” Panelist. National Portrait Gallery. September 21, 2021.

“Life, Death and the Art of China’s Forbidden City.” Talk at Duolingo Employee Education Event. November 28, 2020.

“The Peacock Room: Making and Remaking.” Docent Training Lecture Series, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC., October 30, 2019.

“Chinese Blue-and-White Porcelains: Circulation and Reception.” Docent Training Lecture Series, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC., October 2, 2019.

“Four Great Moments: Chinese Ceramics, Its History and Technology.” Docent Training Lecture Series, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC., September 18, 2019.

“Gendered Paradigm: The *Dayazhai* Porcelains Bowls in the Rijksmuseum Collection,” Rijksmuseum, the Netherlands, May 21, 2019.

“China for the World: The Eighteenth-Century Room of the Rijksmuseum.” Leiden University and the Rijksmuseum, the Netherlands, April 11, 2019.

“Herstory: Rethinking Late Qing Court Women and Their Art.” Docent Training Lecture Series, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C., March 27, 2019.

“The Matriarch Is In: Empress Dowager Cixi and Her Art in the Summer Palace.” Opening Lecture of the exhibition *Empress Dowager Cixi: Selections from the Summer Palace*, Bowers Museum, Santa Ana, California, November 12, 2017.

“‘Last Aristocrat’: Pu Xinyu (1896-1963) and His Art.” The US-China Policy Foundation, May 10, 2017.

“Art in Context: Taiwan.” Panelist. Hillyer Art Space, Washington D.C., February 23, 2017.

“The Second Annual Panel of Feminist Art Movement.” Panelist. Hillyer Art Space, Washington D.C., April 16, 2016.



“The Feminist Art Movement.” Panelist. Hillyer Art Space, Washington D.C., April 11, 2015.

“On Novelty of Late Qing Imperial Porcelain.” National Palace Museum, Taipei, Taiwan, December 26, 2014.

### **MEDIA PRESENCE**

Interviewed by History Channel for “History This Week” Program. Podcast published on April 24, 2023.

<https://podcasts.apple.com/us/podcast/history-this-week/id1493453604>

Interviewed by New Books Network. Podcast published on December 15, 2022

<https://newbooksnetwork.com/artful-subversion>

Interviewed by CNN for “Debates over Beijing’s Derelict Old Summer Palace Art About More than History.” Online version published on February 13, 2021.

<https://www.cnn.com/style/article/china-old-summer-palace-intl-hnk-dst/index.html>

“Ai Weiwei Has Become a Symbol of Dissidence Worldwide. It Shows in His Art.” In *Vox*, June 27, 2017. Interviewed. (<https://www.vox.com/world/2017/6/27/15839188/ai-weiwei-art-dissident-hirshhorn-dc-installation-activist>)

Entry of “The Forbidden City” on the website of Khan Academy. July 23, 2015.

<https://www.khanacademy.org/humanities/art-asia/imperial-china/ming-dynasty/a/forbidden-city>

### **PROFESSIONAL AFFILIATION**

Center for Global Asia, NYU Shanghai (research fellow, 2023-2024)

Rijksmuseum, the Netherlands (research fellow, 2019-2020)

The Smithsonian (research fellow).

Southeastern College Art Conference (member).

Association of Asian Studies (member).

College Art Association (member).

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### **LANGUAGE SKILLS**

Chinese: Native

Japanese: Proficient

French: One Year