

Ming Tiampo

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May 12, 2022

Education

- PhD **Northwestern University, Chicago**
Art History, 2003
Gutai and Informel: Postwar Art in Japan and France
- Kobe University, Kobe**
Doctoral Researcher, 2000-2002
- MA **Northwestern University, Chicago**
Art History, 1997
- BA **Princeton University, Princeton**
Art History, *magna cum laude*, 1995

Employment

Carleton University, Ottawa, Canada

- 2016-present Professor, Art History/ Institute for Comparative Studies in Literature, Art and Culture
2009-2016 Associate Professor, Art History
2004-7 Assistant Professor, Art History
2003-4 Lecturer

Solomon R. Guggenheim Museum, New York, USA

- 2010-2013 Gutai Exhibition Co-Curator

Ashiya City Museum of Art and History, Ashiya, Japan

- 2000-2002 Research and Curatorial Fellow

Current Research Interests

Methodologies of Global Art History; Global Urban Art History; Transnational Cities (Paris, London, Rome); Vanguardism; Postwar Japan.

Publications

Books

1. *Jin-me Yoon* (Toronto: Art Canada Institute), Forthcoming 2022
2. *Gutai: Shūen kara no chōsen* [Gutai: Challenge from the Margins] Translated by Yuko Fujii. Tokyo: Sangensha, 2016.
3. *Gutai: Decentering Modernism*. Chicago: University of Chicago Press, 2011.

Books Edited

1. Co-edited with Birgit Hopfener. *Worlding the Global: The Arts in the Age of Decolonization*. Berlin: ici Berlin Press, Forthcoming 2022
2. Co-edited with Asato Ikeda, Aya Louisa McDonald, *Art and War in Japan and its Empire: 1931-1960*. Leiden: Brill Academic Publishers, 2013.

Book Series Edited

1. *Worlding Public Cultures*. Berlin: ici Berlin Press, Ongoing.

Exhibition Catalogues Edited

1. Co-edited with Alexandra Munroe, *Gutai: Splendid Playground*. New York: The Solomon R. Guggenheim Museum, 2013.
2. “*Under Each Other’s Spell: Gutai and New York*.” Easthampton: Pollock-Krasner House and Study Center, 2009.
3. *Electrifying Art: Atsuko Tanaka 1954-1968*. Vancouver: The Morris and Helen Belkin Art Gallery, 2004.

Chapters in Edited Books

1. “Multidirectional Avant-Gardes: A Conversation with Vivan Sundaram.” In Brinda Bose ed., *The Indian Avant-Garde* New York and Delhi: Routledge, Forthcoming.
2. “Who am I here? Diasporic Reflections on Settler Colonialism, Nation and Planet.” In Zoe Chan and Diana Freundl eds. *Jin-me Yoon: About Time*. Chicago: University of Chicago Press, Forthcoming 2022. (In English and Korean)
3. “Transversal Articulations: Decolonial Modernism and the Slade School of Fine Art.” In Okwui Enwezor and Atreyee Gupta eds. *Postwar – A Global Art History, ca. 1945-1965*. Durham: Duke University Press, Forthcoming 2022.
4. “Decolonizing Paris: Conjunctural Solidarities in Figuration Narrative.” In Natalie Adamson and Richard Taws eds., *Companion to French Art*, Wiley Blackwell, Forthcoming 2022.
5. Co-authored with Izumi Nakajima, “From Post-Bandung to Post-Fukushima: Building ‘Human-Scale’ Worlds through Solidarity Movements in Japan.” In Salah Hassan ed., *Axis of Solidarity: Landmarks, Platforms, Futures*. New York/Sharjah: Skira/The Africa Institute, Forthcoming 2022.
6. “Exile, “The Awakening of Race Consciousness,” and Anti-Colonial Worldmaking.” In Stephanie d’Alessandro and Matthew Gale eds. *Surrealism Beyond Borders*. New York: The Metropolitan Museum of Art, 2021.
7. “Activating Global Asias.” In Annie Jael Kwan & Joanna Wolfarth (eds) *Asia, Art, Activism*. London: AAA Press, 2021.
8. Co-authored with Birgit Hopfener, Heather Igloliorte, Ruth Phillips, and Carmen Robertson, “World-Making: Indigenous Art and Worlding the Global.” In Greg Hill et. al. ed., *Abadakone/ Continuous Fire/Feu Continuel*. Ottawa: National Gallery of Canada, 2020.
9. “Masanobu Masatoshi: ‘Painting with the Ferocity of Living, Moving Paint.’” *Masanobu Masatoshi*. Antwerp: Axel and May Vervoordt Foundation and Osaka: Art Court Gallery, 2017 (English and Japanese)
10. “Motonaga Sadamasa.” *Motonaga Sadamasa*. New York: Fergus McCaffrey Fine Art, 2015.
11. “Suiju” and “‘Not Just Beauty, but Something Horrible’ Kazuo Shiraga and Matsuri Festivals.” In *Kazuo Shiraga*, exh. cat., 14-28 and 155. New York: Dominique Lévy, 2015
12. “Shiraga’s International Art of a New Era.” In *Kazuo Shiraga*, exh. cat., 10-20. New York: Mnuchin Gallery, 2015.
13. “The Medium is the Message: Imai Norio.” In *The Medium is the Message: Imai Norio*, exh. cat., 3-11/ 18-29. Tokyo: Yumiko Chiba Associates, 2014. (English and Japanese)
14. “Water Margin and the Ethics of Individualism.” In *Contemporary Asian Art*, 244-251/ 252-255. Hong Kong: Sotheby’s, 2014. (English and Chinese)
15. “Recréer la lumière d’une étoile. Exposer Gutai au Solomon R. Guggenheim Museum.” In *Documenter/Recréer*, edited by Anne Bénichou, 203-213. Dijon: Presses du réel, 2014.
16. “Please draw freely.” In *Gutai: Splendid Playground*, edited by Ming Tiampo and Alexandra Munroe, 45-79. New York: The Solomon R. Guggenheim Museum, 2013.
17. “Lived Time: Takesada Matsutani.” In *Takesada Matsutani: A Matrix*, exh. cat., 8-15. London: Hauser and Wirth, 2013.
18. “Video Killed the Radio Star: Norio Imai and the Moving Image.” In *Norio Imai*, exh. cat., 54. Antwerp: Axel and May Vervoordt Foundation, 2013.
19. “Gutai since 1954.” In *Explosion: Painting as Action*, exh. cat. 183-205/ 205-213. Stockholm: Moderna Museet, 2012. (Swedish and English)
20. Co-authored with Asato Ikeda. “The Transnational History of Japanese Woodblock Prints.” In *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic*, edited by Norman Vorano, 13-21. Ottawa: Canadian Museum of Civilization, 2011.
21. “Cultural Mercantilism: Modernism’s Means of Production.” In *Globalization and Contemporary Art*, edited by Jonathan Harris, 212-224. Oxford: Blackwell Publishing, 2011.
22. “Gutai Experiments on the World Stage,” “Biographies,” “Bibliography” and “Guide to Primary Resources,” In *Gutai*, exh. cat., 24-37, 255-261. Lugano: Museum of Modern Art, 2010. (English and Italian)

23. "The Contents of 'Emptiness': Yamazaki Tsuruko's Gutai Years. In *Yamazaki Tsuruko*, exh. cat., 21-29/ 30-34. Paris: Galerie Almine Rech, 2010. (English and French)
24. "The Work of Art in the Age of Transnational Dissemination." In *Ouvrir le Document: Usages et statuts de la documentation dans les arts visuels contemporains*, edited by Anne Bénichou. Dijon: Presses du réel, 2010.
25. "Originality, Universality, and other Modernist Myths: A Response to the 2007 Stone Summer Theory Institute Seminars." In *Globalization and Art*, edited by James Elkins, 166-170. Alice S. Kim and Zhivka Valiavicharska. Philadelphia: University of Pennsylvania Press, 2010.
26. "Distance and Mobility: Towards a New Understanding of Modernism." In *Distance and Proximity: Can There be Life without the Other?*, 115-126. Lisbon: Gulbenkian Foundation, 2009.
27. "Remplir le vide : l'avant-garde japonaise après Hiroshima." In *Vides: Une Rétrospective*, exh. cat., 423-426. Paris: Éditions du Centre Pompidou, 2009.
28. "The Aesthetics of Pluralism: Ken Lum and Paul Wong." In *Beyond Autoethnography: Writing Race and Ethnicity in Canada*, edited by Eleanor Ty and Christl Verduyn, 179-200. Waterloo: Wilfrid Laurier University Press, 2008.
29. "Cultural Translation as Interpoetic Relation." In *Reimagining Asia: A Thousand Years of Separation*, edited by Shaheen Merali. London: Saqi Books, 2008.
30. Roundtable: "Art Moderne, Art Traditionnel, Art Contemporain?" In *Le Dialogue des cultures: Actes des rencontres inaugurales du Musée du Quai Branly*, edited by Bruno Latour, 69-95. Paris: Musée du Quai Branly, 2007.
31. "Abdrücke des Immateriellen: Yves Klein in Japan." In *Yves Klein*, exh. cat, 169-179. Vienna: Springer, 2007 (German translation of "Empreintes de l'immatériel: Yves Klein au Japon").
32. "Empreintes de l'immatériel: Yves Klein au Japon." In *Yves Klein: Corps, couleur, immaterial*, exh. cat, 196-201. Paris: Éditions du Centre Pompidou, 2006.
33. "Electrifying Painting." In *Electrifying Art: Atsuko Tanaka 1954-1968*, edited by Ming Tiampo, 63-78. Vancouver: The Morris and Helen Belkin Art Gallery, 2004.
34. "Breaking Open the Object: Gutai 1954-1972." In *Resounding Spirit: Japanese Contemporary Art of the 1960s*, edited by Maggie Price, 31-46. Potsdam: The Roland Gibson Gallery, 2004.
35. "Moments of Destruction, Moments of Beauty: Gutai and Japanese *Matsuri* Festivals." In *Gutai*, edited by Florence de Mèredieu, 37-64. Paris: Editions Blusson, 2002. (English and French)

Articles in Refereed Journals

1. "Worlding Modern Art and its Pedagogies," *ArtMargins* 11.2 (Forthcoming).
2. "What is radical?" *ArtMargins* 10.3 (October 2021): 90-94.
3. Co-authored with Liz Bruchet, "Slade, London, Asia: Contrapuntal Histories between Imperialism and Decolonization 1945-1989 (Part 1)," *British Art Studies* 20 (July 2021). <https://doi.org/10.17658/issn.2058-5462/issue-20/tiampobruchet/000>.
4. Co-authored with Liz Bruchet, "Slade, London, Asia: Animating the Archive (Part 1)," *British Art Studies* (July 2021). <https://doi.org/10.17658/issn.2058-5462/issue-20/animatingsladearchive/pl>
5. "Jinny Yu: Don't They Ever Stop Migrating?" *Asian Diasporic Visual Cultures of the Americas*, Vol 4, no. 1-2 (2017): 217-219.
6. "Gutai Chain: The Collective Spirit of Individualism." *Positions: East Asia Cultures Critique* 2013. vol 21, no. 2: 383-415.
7. "'Create what has never been done before!' Historicising Gutai Discourses of Originality." *Third Text* 21, no. 6 (November 2007): 689-706.
8. "Hyphen-Nation: Building Multicultural Narratives in the Classroom. Or, activist teaching in the academy." *Yishu-Journal of Contemporary Chinese Art* 3, No. 3 (Fall/September 2004): 57-62.

Major Encyclopedia or Dictionary Articles

1. "Jiro Yoshihara" and "Antoni Tàpies." In *New Makers of Modern Culture*, edited by Justin Wintle. London: Routledge, 2006.
2. "Hachiya Kazuhiko." In *Contemporary Artists*, 5th edition, edited by Sara and Tom Pendergast, vol. 1, 857-858. Washington: St. James Press, 2001.

Book Reviews in Scholarly Journals

1. "Doryun Chong et al. eds. *From Postwar to Postmodern, Art in Japan 1945-1989*." *Monumenta Nipponica*, vol. 68, no. 2 (2013): 327-331.

2. "Thomas Havens. *Radicals and Realists in the Japanese Nonverbal Arts: The Avant-Garde Rejection of Modernism.*" *CAA Reviews*, 2007 (online).

Journalistic Writing

1. "Reframed Narratives of Postwar Art," *Bijutsu Techo* (Spring 2016): 78-80.

Papers Presented

Keynote lectures

1. "Contrapuntal modernisms between Imperialism and Decolonization: Critical Unlearning and the Slade School of Fine Art" Norma U. Lifton Annual Lecture in Art History, School of the Art Institute of Chicago (online), 15 October, 2021.
2. "'Who am I here?': Diasporic Reflections on Settler-colonialism, Nation and Planet," Margaret Plant Annual Lecture in Art History, Monash University, Melbourne (online), 7 September, 2021.
3. "Slade, London, Asia: Intersections of Decolonial Modernism," Paul Mellon Centre for British Art, London (online), 10 November 2020.
4. "Topologies of Global Art History," Keynote Lecture, *Graduate Symposium*, The Warehouse, Dallas, November 9, 2018.
5. "Paris from the Outside In: Representation Under Siege," ici Berlin, December 9, 2015.

At Learned Societies or before other Academic Bodies Outside of Carleton

1. "Transnational Histories," Stonybrook University, 8 November, 2021.
2. "Curating Global Art History: A Critique of Universalism" Zentrum für kunst und medien karsruhe/ Taipei Biennale (Online), 26 November, 2020.
3. "Please Draw Freely: Gutai Individualism in the Shadow of Totalitarianism" Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich University (Online), October 15, 2020.
4. "Complementary Studies and Decolonial un-learning at the Slade School of Fine Art" Dhaka Art Summit, Dhaka, February 10, 2020.
5. "The Undercommons of Art History: The Slade School of Fine Art and Decolonial Modernism," *Floating Constellations: Border-Crossing Exchanges Within and Beyond Asia*, 8th Para-curatorial Symposium, Times Art Center Berlin, 28-29 September, 2019.
6. "Museum Displays: Who is Comparing, What and Why?" *Modern Japan in the Comparative Imagination*, Durham University, May 9-10, 2019.
7. "Diasporic Subjects, Transnational Cities," *Crossing French Metropolises*, Deutsches Forum für Kunstgeschichte, Paris, July 3-4, 2019.
8. "Modernism/(de)colonialism and the articulation of decolonial aestheSis in Postwar Paris," *Global Urban History Project*, University of Leicester, July 11-12, 2019.
9. "From Post-Bandung to Post-Fukushima: Building 'human-scale' worlds through solidarity movements in Japan," *Axis of Solidarity: Landmarks, Platforms, Futures*, Tate Modern, London, England, February 23-25, 2019.
10. "Paris from the Outside In: Anti-colonial Worldmaking" *Transnational and Transcultural Studies Symposium*, Carleton University, April 6, 2018.
11. "Diasporic Cosmopolitanism, Making Worlds, Imagining Solidarity," *Displays of Internationalism*, Dhaka Art Summit, Dhaka, Bangladesh, February 8, 2018.
12. "Transnational Paris," *India- France: Artistic Exchanges*, MARG, Bombay, India, February 6, 2018.
13. "Worlding the Global: Transnational London," *Transnational Cities*, Tate Modern, London, England, September 30, 2017.
14. "Errant Encounters: Decolonizing the European Archive," *Reconfiguring Cultural Inquiry: 10th Anniversary Conference*, ici Berlin, June 29- July 1, 2017.
15. "Towards a New Ecology," College Arts Association, New York, February 11-14, 2015.
16. "Postwar Japanese Art," *Lecture Series in Modern Art*, University of North Texas, Denton, 2016.
17. "Decentering Global Modernisms: Critical World Art History between Museum and Academy." RBC Lecture series, The Faculty of Liberal Arts and Sciences School for Interdisciplinary Studies, OCAD University, Toronto, Ontario, April 7, 2016.
18. "Towards a New Human Geography," PoNJA (Postwar Japanese Art Association) Conference, Japan Society, New York, September 12-13, 2015
19. "Decentering Paris." *Art Between the Pacific and Atlantic*, Haus der Kunst, Munich, May 21-24, 2014.

20. "Beyond Decentering" *Rethinking Art History: Writing/Making Modern and Contemporary Asian Art and Architectural Histories* Houston Museum of Fine Arts/Rice University, April 13-14, 2014
21. "Metabolist Architecture and the Fascist Imaginary." *Northwestern University*, 2014.
22. "To Re-Capture the Light of a Star: Performance art, Reconstructions and Documentation." *Documenter, recréer... mémoires et transmissions des oeuvres performatives et choréographiques contemporaines*, UQUAM, May 2-4, 2013.
23. "The Archive as Embassy," *Keio Art Center*, Keio University, Tokyo, 2012.
24. "Body, War, and the Discourses of History: Rethinking Postwar Japanese Art," Association of Asian Studies, Honolulu, March 31-April 3, 2011.
25. "Gutai: Splendid Playground," *Harvard University*, Cambridge, November 4, 2011.
26. "The Work of Art in the age of Reconstruction," Sophia University, Tokyo, 2011.
27. "Art, Education, Archive," *Keio Art Center*, Keio University, Tokyo, 2010.
28. "Art and Culture in Postwar US-Japan Relations," Asian Studies Conference Japan, Waseda University, Tokyo, June 19-20, 2010.
29. "Gutai: Decentering Modernism." College Arts Association, Los Angeles, 2009.
30. "The Power of Originality: Towards a New Narrative of Modernism, or what we can learn from the Gutai group." *Global Center of Excellence*, Osaka University, 2009.
31. "Distance and Mobility: Towards a New Understanding of Modernism." *Distance and Proximity Conference*, Gulbenkian Foundation, Lisbon, Portugal, October 27-28, 2008.
32. "Cultural Mercantilism: The Gutai Group in New York." *Reimagining Asia*, Chelsea College of Art and Design, London, 2008.
33. "Cartographies of Gutai." Post Nineteen Forty-Five Japanese Art Discussion Group (PoNJA-Genkon), Getty Research Centre, April 27-28. 2007.
34. "Japan's Transnational Modernism." *Modernism and its Discontents*, Columbia University, 2007.
35. "Body, War, and the Discourses of History: Rethinking Postwar Japanese Art." *Ohio State University New Ph.D Lecture Series*, 2006.
36. "Gutai Chain: The Collective Spirit of Individualism," College Arts Association, Boston, 2006.
37. "Dispensing with Art: *Nengajō* and Gutai Art Practice." *Japanese Art Since 1945*, Council on East Asian Studies, Yale University, 2005.
38. "The Aesthetics of Multiculturalism: Ken Lum and Paul Wong." *Beyond Autoethnography: Writing Race and Ethnicity in Canada*, Wilfrid Laurier University, 2005.
39. "Performing Otherness: Hata Tōru as 'diasporic intellectual' in Post-War Paris." *Imagining Diasporas: Space, Identity and Social Change*, University of Windsor, 2004.
40. "Yoshihara Jirō and Jackson Pollock." Department of Art History, University of Toronto, 2004.
41. "Lost in Translation." Department of Art History, University of San Diego, 2004.
42. "Gutai Performance." Department of Art History, University of Ottawa, 2004.
43. "Dislocation and the Translation of Cultural Identity." *Twelfth Annual Graduate Student Conference on East Asia*, Columbia University, 2003.
44. "Gutai and Informel." *Unstable Strategies IV: Writing the History of Art Now*, Getty Research Institute, 2003.
45. "Exotopic Encounters: Yoshihara Jirō, Jackson Pollock, and the Birth of Gutai Performance." *Diaspora and Memory*, University of Amsterdam, Amsterdam School for Cultural Analysis, 2003.
46. "Cultural Translation and the Emergence of Gutai Art on Stage." *Intercultural Conditioning and the Production of Art*, Universities Art Association of Canada Conference, 2002.
47. "Peripheral Vision: New York and Paris as seen from Post-War Japan." *Centre and Periphery*. Universities Art Association of Canada Conference, 2001.
48. "Imprinting the Immaterial: Performance and the Object in Yves Klein's 'Le Vide.'" *Action Matters: The Object of Performance Art*, Universities Art Association of Canada Conference, 2000.
49. "Gutai after Michel Tapié." *Art and Globalization: Issues, Trends, and Strategies*, Universities Art Association of Canada Conference, 1999.

Non-Academic Talks

1. "Deconstructing the Legacies of Regional Colonial Histories," Asia Museums Summit (online), 18 November, 2021.
2. Isamu Noguchi Podcast, Barbican Museum, 2021
3. "Mycorrhizial Thoughts on Art and the Civic Imagination," *March Meeting*, Sharjah Art Foundation, Sharjah (online), 14 March, 2021.
4. "Una storia radicata di connettività globali," *EDI Global Forum for Education and Integration*, Fondazione Morra Greco, Naples (online), 13 July, 2021.

5. "Here Elsewhere Other Hauntings- Jin-me Yoon," Carleton University Art Gallery (online) 15 July, 2021.
6. "Decolonizing the Global," Solomon R. Guggenheim Museum, New York (online), 25 March, 2021.
7. "Hussein Shariffè at the Slade," *Hussein Shariffè: Exile and Homecoming*, London (online), 18 December, 2020
8. "Positioning Gutai in Global Art History," Giacometti Foundation, Paris (online), 15 December, 2020.
9. "Transversal Modernism," Hyundai Tate Research Centre: Transnational (online), 26 November, 2020.
10. "Let's Make Mischief! Gutai and the Art of Independent Thinking... in the park, in the sky, on the stage." Moderated by Geeta Kapur, Kirin Nadar Museum of Art, Delhi, February 4, 2020.
11. Panelist, "Curating Community: Museums, Constitutionalism, and the Taming of the Political", *FPA Author Meets Readers Series*, February 15, 2018.
12. "The International Art of a New Era: Postwar Japanese Arts Challenge from the Margins." *From Monet to Ai Weiwei: Arts of Asia Lecture Series*, San Francisco Museum of Asian Art, San Francisco, 2016.
13. "A Conversation on Art and the Ethical Imperative: Ming Tiampo, Paul McCarthy, and Axel Vervoordt," Dallas Museum of Art, Dallas, 2015.
14. "A Roundtable with Alexandra Munroe, Ming Tiampo and Reiko Tomii," Dominique Lévy Gallery, New York, 2015.
15. "Avant-Garde Leadership in Post-Totalitarian Japan," Carleton Leader, 2014.
16. "Breaking Boundaries: Creating Communities of Innovation," Com Edison, 2014.
17. "Situating Japanese Art Globally," Mori Art Museum, Tokyo, 2014.
18. "Conversation with Koki Tanaka: Negotiating Histories," Tate Modern, London, 2013.
19. "World Relevance: Why Japanese Postwar Art Matters," Japan Foundation, London, 2013.
20. "Transnational Modernism: Towards a Paradigm Shift," The Warehouse, Dallas, 2013.
21. "Presenting Japanese Art at the Guggenheim," Embassy of Japan, Ottawa, 2013.
22. "A New Global Japan: Japan at the Venice Biennale" Japan Foundation, Toronto, 2013.
23. "Grass Mud Horse Style: Ai Weiwei and the history of dissident art in China." China-Canada Friendship Society, Ottawa, 2013.
24. "Gutai's Future," Ashiya City Museum of Art & History, 2013 (in Japanese).
25. "Gutai," *Double Major*, Carleton University Art Gallery, 2013.
26. "Under Each Other's Spell: Gutai and America," National Art Center Tokyo, 2012 (in Japanese).
27. "Gutai Art for the Space Age," *Solomon R. Guggenheim Museum*, 2013.
28. Over 25 presentations for *Gutai: Splendid Playground*, Solomon R. Guggenheim Museum, 2013.
29. "Gutai Global," The Solomon R. Guggenheim Museum, New York, 2009.
30. "Gutai and New York" New Jersey City University Art Gallery, Jersey City, 2009.
31. "Cultural Mercantilism: The Gutai Group in New York." *Reimagining Asia*, House of World Cultures, Berlin, 2008.
32. "Cultural Translation and Interpoetic Relations." *Rethinking Asia Working Group*, House of World Cultures Berlin, in New York, 2007.
33. "Gutai and the Document." Carleton University Art Gallery, 2007.
34. "Asian Modernisms." Musée du Quai Branly, Paris, 2006 (in French).
35. "Gutai Performance: Lights, Camera, Action!" Samek Art Gallery, Bucknell University, 2005.
36. "Conversation with Atsuko Tanaka." Belkin Art Gallery, University of British Columbia, 2005.
37. "Atsuko Tanaka." Belkin Art Gallery and the Program in Critical Curatorial Studies, University of British Columbia, 2005.
38. "Gutai." Department of Art History, University of British Columbia, 2005.
39. "Hyphen-Nation: Building Multicultural Narratives in the Classroom. Or, activist teaching in the academy." *Mutations<->Connections: Cultural (Ex)Changes in Asian Diasporas*, Centre A and Emily Carr College of Art and Design, 2004.
40. "Around the World in 80 Exhibitions." Maison Française, New York University, 2004.
41. "Atsuko Tanaka and the Gutai Group." The Grey Art Gallery, New York University, 2004.
42. "Staging Gutai Art." The Roland Gibson Gallery, SUNY Potsdam, 2004.
43. "Moments de destruction, moments de beauté : Gutai et les fêtes matsuri au Japon." *Gutai*, Bibliothèque Nationale de France / Galerie Nationale du Jeu de Paume, 1999 (in French).

Sessions Chaired, Papers Commented on, Round-Table Presentations at Professional Conferences

- 1) Chair, "Philistinism, Iconoclasm, and Skepticism of Art in Anthropology," *The Trouble with Art*, Humboldt University, Berlin, 21-22 September, 2019.
- 2) Chair, *Global Urban Art History? Decolonizing Paris, Capital of the Arts*, Global Urban History conference, University of Leicester, July 11-12, 2019.

- 3) Convenor, *Slade, London, Asia* workshop, Paul Mellon Centre for British Art, London, June 5, 2019.
- 4) Roundtable presenter, *London, Asia, Exhibitions, Histories*, Paul Mellon Centre for British Art, London, June 5, 2019.
- 5) Roundtable “Transnational Methods and Meanings,” *Joan Mitchell in Paris*, Terra Foundation, Paris, February 27, 2019.
- 6) Chair, “New Methodologies: Performance, Painting and Craft,” *Asia as Method*, Tate Modern, London, England, December 6-7, 2018.
- 7) Respondent for “Writing and Picturing in Post-1945 Asian Art,” PoNJA-GenKon (Postwar Japanese Art Studies Association), University of Chicago, April 21, 2017.
- 8) Co-Chair, “Rethinking Canada 150: Networks and Nodes in Asian Canadian Visual Culture,” Carleton University, April 12-13, 2017
- 9) Moderator for “Asian Canadian Visual Cultures,” March 2-4, 2017, Concordia University, Montreal.
- 10) Respondent for “Postwar Calligraphic Modernisms: Lines of Connection,” College Arts Association, February 15-18, 2017.
- 11) Co-Chair, “Contemporary Art at the Intersections of Diaspora and World Studies,” Universities Arts Association of Canada, UQUAM, Montreal, October 27-30, 2016.
- 12) Roundtable with Pepe Karmel, Lynn Gumpert, and Jessica Morgan. “Curating the Global.” *Crossing Boundaries: Making World Art History*, Institute of Fine Arts, NYU, New York, 2016.
- 13) Roundtable with Rafal Niemojewski and Ksenia Nouril. “In Transit: Distribution and Circulation.” *Crossing Boundaries: Making World Art History 2*, Institute of Fine Arts, NYU, New York, 2016.

Other Important Forms of Scholarly Productivity

Curated Exhibitions

1. Mukai Shūji installation at *Proportio*, Palazzo Fortuny, a collateral exhibition at the Venice Biennale, 2015.
2. *Gutai: Splendid Playground*. Solomon R. Guggenheim Museum (February-May 2013), co-curator.
3. *Inuit Prints: Japanese Inspiration: Early Printmaking in the Canadian Arctic*. Canadian Museum of Civilization touring exhibition (February 2011-December 2014), co-curator.
4. “*Under Each Other’s Spell: Gutai and New York*.” Easthampton: Pollock-Krasner House and Study Center, 2009, New Jersey City University Art Gallery, and David Anderson Gallery, SUNY Buffalo (August-October 2009), curator.
5. *ImagiNation: New Cultural Topographies*, Carleton University Art Gallery, Ottawa, Canada (8 September-2 November 2008), and University of Toronto, Scarborough campus, co-curator.
6. *Electrifying Art: Atsuko Tanaka 1945-1968* Grey Art Gallery, New York University, NYC, USA (September 14-December 11, 2004) and The Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Canada (January 21-March 20, 2005), co-curator.
7. *Resounding Spirit: Japanese Contemporary Art of the 1960s*, The Roland Gibson Art Gallery, State University of New York, Potsdam, NY (February-April 2004), and Carleton University Art Gallery (February-April 2007), curatorial consultant and leader of curatorial seminar.

Curated Discursive Events

Worlding Public Cultures

- Co-Convenor, *Consent Not to be a Single Being: Worlding Through the Caribbean*, December 1-3, 2021 (Online), Co-Convenor.
- Co-Organizer, *Worlding the Global: The Arts in the Age of Decolonization*, Carleton University/ Korean Cultural Centre/ National Art Gallery of Canada/ SAW Gallery/ UQO, November 8-10, 2019.

Asia Forum

- Council Member and co-convenor, Fondazione Querini Stampalia, Venice Biennale, 23 April 2022
- Council Member and co-convenor, featuring Patrick Flores, Shilpa Gupta, Ho Tzu Nyen, Anna Lowenhaupt Tsing, and Lantian Xie, Spring Digital Gathering, 2021, 14 May 2021 (online)
- Council Member and co-convenor, featuring Ho Rui An, Lawrence Lek, Tita Salinas and Irwan Ahmett, Fall Digital Gathering, 2021, 3 November, 2021 (online)

Paul Mellon Centre for British Art

- Co-convenor, *London, Asia, Art, Worlds*, 27 May-25 June, 2021 (online)

- Co-Convenor, *Printmaking at the Slade and National College of Arts, Lahore*, Paul Mellon Centre for British Art, London/ National College of Arts, Lahore (online), December 10 2020 and February 4, 2021.
- Co-Convenor, *Slade, London Asia* workshop, Paul Mellon Centre for British Art, London, November 14, 2019.

Dhaka Art Summit, Dhaka, Bangladesh

- Faculty member, *Modern Art Histories In and Across Africa, South, and Southeast Asia*, Getty Research Centre/ Asia Art Archive/ Cornell Institute for Comparative Modernities/ Dhaka Art Summit. Hong Kong, 12-21 August 2019; Dhaka, 6-15 February, 2020.
- *Displays of Internationalism*, Co-Convenor, February 8, 2018.

Tate Modern

- *Consent Not to be a Single Being: Worlding Through the Caribbean*, December 1-3, 2021 (Online), Co-Convenor.
- *From Alexandria to Tokyo: Art, Colonialism and Entangled Histories*, December 3-4, 2020 (Online) Panel Convenor
- *Transnational Cities: Tokyo and London*, September 29-30, 2017, Co-Convenor.
- *Where Asias Meet: Decolonizing Centres*, December 3-4, 2015, Panel Convenor.

Guggenheim Museum

- *Continuous Horizons: Contemporary Art for Asia*, Guggenheim/Asia Society Hong Kong, January 2014.
- *Gutai Art for the Space Age*, 2013.
- *Gutai: Scholar's Day*, 2013.

Carleton University

- Co-Organizer, *Worlding the Global: The Arts in the Age of Decolonization*, Carleton University/ Korean Cultural Centre/ National Art Gallery of Canada/ SAW Gallery/ UQO, November 8-10, 2019.
- Organizer of CultureHub
 - Included lectures, workshops and performances by Terry Smith, Shu-mei Shih, Françoise Lionnet, Jeff Packman, Jesse Stewart, and John Osborne
 - Included workshops
 - Cinematic Paratexts
 - Indigenizing the Museum
 - Was Art Deco Global?
 - Queering the Transnational
 - Included reading groups and working groups
 - Decolonial Reading Group
 - World Studies Reading Group
 - Faculty Writing Group
 - Doctoral Student Dissertation Writing Group
- Co-Organizer, *Transnational and Transcultural Studies Symposium*, Carleton University, April 6-7, 2018
- Co-Chair, *Rethinking Canada 150: Networks and Nodes in Asian Canadian Visual Culture*, Carleton University, April 12-13, 2017
- *Complicated Entanglements: Rethinking Pluralism in the 21st Century*, Centre for Transnational Cultural Analysis International Symposium, 2008, co-organizer.
- *Resounding Spirit Live Art Festival*, 2007, CUAG, co-organizer.
- *Rethinking Spaces: Transnational Representations*, Centre for Transnational Cultural Analysis Annual Colloquium, 2006, co-organizer.
- *Thinking Beyond the Nation*, Centre for Transnational Cultural Analysis Annual Colloquium, 2005, co-organizer.

Universities Art Association of Canada (UAAC)

- Panel Organizer and Chair, *Crossroads: Art History in Canada*. Universities Art Association of Canada Conference (UAAC), 2003.
- Panel Organizer and Chair, *Action Matters: The Object of Performance Art*. Universities Art Association of Canada Conference (UAAC), 2000.

Professional Honours

- 2015 **Building Connections Award, Carleton University**
For work building the Migration and Diaspora Studies network
- 2014 **Association Internationale des Critiques d'Art**
Best Thematic Museum Exhibition, New York
- 2013 **Rob Pruitt Award**
Best Group Show of the Year (museum)
Museum Oskars
Best Special Museum Exhibition
TimeOut New York
Best of 2013
Hyperallergic
Best NYC Art Show in 2013
Blouin ARTINFO
Best Books of 2013 Nominee
- 2012 **Robert Motherwell Book Award**
Honourable Mention
- 2006 **Carty Research Award, Carleton University**
One of six awards given to junior faculty members
Faculty of Arts and Social Sciences Research Award, Carleton University
One of three awards given across the faculty
- 2005 **Association Internationale des Critiques d'Art**
Best Thematic Museum Exhibition, New York (2nd Place)