

## Weitian Yan

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### EDUCATION

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Ph.D.	2022	University of Kansas, Art History, conferred with honors
M.A.	2015	University of Kansas, Art History
B.A.	2013	Hubei Institute of Fine Arts, Art History with minor at Wuhan University, French

### ACADEMIC APPOINTMENTS

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2023–Present	Assistant Professor, Department of Art History Indiana University, Bloomington
2022–2023	Postdoctoral Scholar, Department of Art and Music Histories Syracuse University
2020–21	Smithsonian Institution Predoctoral Fellow, Freer and Sackler Galleries of Art, the Smithsonian’s National Museum of Asian Art, Washington, D.C.

### PUBLICATIONS

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#### Works in Progress

Yan, Weitian. *Fragrance of Antiquity: Yi Bingshou and the Senses of the Past in Qing China*  
(book manuscript, in progress).

Yan, Weitian, Michael J. Hatch, and Michele Matteini, eds. *Carved, Cast, and Ground:  
Antiquarianism and Craft in East Asia, 1700s-1900s* (edited volume in Brill’s series  
*Nineteenth-century Art from a Global Perspective*).

#### Peer-reviewed Articles

Yan, Weitian. “Eternal stones: model-letters compendia and regional memories of Qing  
Guangzhou,” in *China’s 1800s: Material and Visual Culture*, edited by Jessica Harrison-  
Hall, pp. 54-63. British Museum Research Publication, no. 241. London: The British  
Museum, 2024.

Yan, Weitian. “A Freer Couplet by Gui Fu: Memory, Style, and Virtue in Qing Calligraphy.” *Ars  
Orientalis* 53 (2023): 129–55.

Yan, Weitian. "Collecting the *Pei Cen Stele* in Qing China." *Ming Qing yanjiu*, Special Issue "Collecting, Collections, and Collectors." Università degli Studi di Napoli "L'Orientale", Dept. of Asian, African and Mediterranean Studies. Published by Brill. 24.2 (2020): 245-278.

### **Invited Essays**

Yan, Weitian. "Yi Bingshou," in *Creators of Modern China: 100 Lives from Empire to Republic, 1796–1912*. Edited by Jessica Harrison-Hall and Julia Lovell. New York: Thames & Hudson, 2023.

### **Book Reviews**

Yan, Weitian. Review of *Networks of Touch: A Tactile History of Chinese Art, 1790–1840*, by Michael J. Hatch. *21: Inquiries into Art, History, and the Visual – Beiträge zur Kunstgeschichte und visuellen Kultur*, Issue #4 (2024): 1059–1064.

Yan, Weitian and Amy McNair. Review of *Eulogy for Burying a Crane and the Art of Chinese Calligraphy*, by Lei Xue. *China Review International: A Journal of Reviews of Scholarly Literature in Chinese Studies*, 25.3-4 (2018): 296-299.

### **Translations**

Yan, Weitian, trans. Chinese to English. "A Re-Investigation of the Sandalwood *Ruixiang* at Hongren Temple in Beijing," by Wang Mingqing. In Proceedings from the 2018 International Conference "Sovereignty and Religious Patronage in China (XIIIth-XXth Century)," Palace Museum, Beijing, edited by Marianne Bujard and Luca Gabbiani (forthcoming).

## **COURSES**

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### **Undergraduate**

ARTH-A160 Introduction to East Asian Art (Fall 2023, Fall 2024)

ARTH-A261 Art and Culture of China (Spring 2024)

ARTH-A362 Chinese Calligraphy (Fall 2024)

### **Graduate**

Spring 2024 ARTH-A664 Antiquarianism: Collectors, Objects, and Memories

Spring 2026 ARTH-A664 Feeling the Past: Affect, Emotion, and the Senses in Chinese Art

## **INVITED LECTURES**

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May 2025 "Feeling Calligraphy," Guest Lecture, Art and Art History Program, School of Visual, Performing and Design Arts, Oregon State University

October 2024 "Birth of Chinese Writing and Calligraphy," Guest Lecture, EALC-C-421/520 Introduction to Chinese Linguistics, Department of East Asian Languages and Cultures, Indiana University, Bloomington

November 2023 "Senses and Affects in Chinese Calligraphy," Guest Lecture, Art Department, Reed College

November 2022 “Remaking Su Shi,” Guest Lecture, Art Department, Colorado College

## CONFERENCES

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- June 2025 “Learning from Inscriptions: Epigraphic Study and Modes of Copying in Qing China,” delivered at the international workshop “Learning to Write,” Center for the Study of Manuscript Cultures, Universität Hamburg, Germany
- March 2025 Discussant for the panel “Transmedia, Transcultural, and Cross-Disciplinary Dimensions of Calligraphy in East Asian Regional Politics Destabilization, 1800-1950,” organized by Jing Wang, Association of Asian Studies 2025 Annual Conference, Columbus, OH
- February 2025 “Listening to Inscriptions: Sound and Epigraphy in Qing China (1644–1911),” delivered at the workshop “New Antiquarianism in Early Modern East Asian Art,” Harvard-Yenching Institute, Cambridge, MA
- October 2024 “Antiquarian Practice,” co-presented with Michael J. Hatch at the *Sinographic Forays into the Epiverse*, organized by Lia Wei and Manuel Sassmann, funded by the ANR (French Research Agency) project Altergraphy, Inalco (Institut National des Langues et Civilisations Orientales), Paris, France
- February 2024 “Su Shi’s Inkstone Inscriptions: Celestial Imagination and Object Design,” delivered at the panel “Art and Empirical Inquiry in Pre-Modern China,” chaired by Kathleen Ryor and Jennifer Purtle, College Art Association 112<sup>th</sup> Annual Conference, Chicago
- September 2023 “Engraved Texts in China: Medium, Context, and Effect,” panel organized and chaired at the international conference *Studying Written Artefacts: Challenges and Perspectives*, Center for the Study of Manuscript Cultures, Universität Hamburg, Germany
- June 2023 “Replicating Stone Inscriptions in Qing China: A Case of the *Pei Cen Stele*,” delivered at the 2023 International Conference of Epigraphic Culture in East Asia, co-organized by Academy of Korean Studies, Center for Cross-cultural Studies, and Korea University, Institute for Sinographic Literatures and Philology, Seoul, South Korea
- “Metadata, Memory, and Medium,” roundtable discussion at the panel “Documenting Inscriptions in China: Historical and Contemporary Perspectives,” 2023 AAS-in-Asia (Asia in Motion: Memory, Preservation and Documentation), Kyungpook National University, Daegu, South Korea

	“Merchant Families and Their Calligraphic Compendia in nineteenth-century Guangzhou,” delivered at the international conference <i>China’s 1800s: Material and Visual Culture</i> , British Museum, London, United Kingdom
September 2022	“Antiquarian East Asia, 1700s-1900s,” co-presented with Michael Hatch and Michele Matteini, China Project Workshop, Institute of Fine Arts, New York University
August 2022	“Inscriptions on Cizhou Wares,” delivered at the 2022 Mellon Chinese Object Study Workshop Convening, National Museum of Asian Art, Washington DC
March 2022	“Conceptions of Historicity in Qing Calligraphy,” delivered at the panel <i>Understanding Authenticity in China’s Cultural Heritage</i> , organized by Anke Hein and Chris Foster, Association of Asian Studies 2022 Annual Conference, Honolulu, Hawaii
September 2021	“Yi Bingshou and the Ye Family: A Case of Artistic Patronage in Qing Guangzhou,” China Project Workshop, Institute of Fine Arts, New York University
May 2021	“Qianlong Emperor and His ‘Su Shi’ Inkstones,” paper delivered at the International Conference <i>Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture</i> hosted by the East Asia Research Seminar at the School of Oriental and African Studies (SOAS), University of London
March 2021	“Collecting the <i>Pei Cen Stele</i> in Qing China,” paper delivered at the 48th Annual Conference of the Midwest Art History Society
December 2020	“A ‘Su Shi’ Scroll Reconsidered: Paintings and Calligraphies related to Su Shi at the Freer and Sackler Galleries of Art,” monthly research talk delivered at the Freer and Sackler Galleries of Art, the Smithsonian’s National Museum of Asian Art
June 2019	“Yi Bingshou and the <i>Zhang Qian Stele</i> ,” paper delivered at the International Workshop “Painting in China Around 1800,” the Metropolitan Museum of Art and the Institute of Fine Arts, New York University

## RESEARCH WORKSHOPS

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December 2022	Invited Discussant, Lo Chia-Lun Calligraphy Collection Workshop, University of Michigan Museum of Art (UMMA), Ann Arbor, Michigan
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June 2017	Invited Participant, Woodenfish Dunhuang Buddhist Studies Workshop, Dunhuang Academy, Dunhuang, Gansu Province, China
June 2015	Invited Participant, “Chinese Porcelain,” Mellon Chinese Object Study Workshop led by Li He, Patricia Berger and Ellen Huang, Asian Art Museum of San Francisco, San Francisco, CA
June 2014	Invited Participant, “Seeing Chinese Painting,” Mellon Chinese Object Study Workshop led by Jonathan Hay and Michele Matteini, Nelson-Atkins Museum of Art, Kansas City, MO

#### **RECENT FELLOWSHIPS AND AWARDS**

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2025	Trustees Teaching Award, College of Arts and Sciences, Indiana University, Bloomington
2024–25	Faculty Research Fellowship, College Arts and Humanities Institute, Indiana University, Bloomington

#### **PROFESSIONAL MEMBERSHIP**

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Association for Asian Studies  
 Association for Chinese Art History  
 College Art Association