

Julieta K. Chun

EDUCATION:

San Jose State University – San Jose, California USA (May 2011)

MA, Art History and Visual Culture

Graduated with highest honors.

Phi Kappa Phi Honor Society, inducted spring 2008.

University of California at Los Angeles – Los Angeles, California USA (Summer Research, 2007)

Yonsei University Graduate School of International Studies – Seoul, South Korea (January 1997-
June 1998)

Coursework in M.A. studies – Asian Modern History.

University of California at Irvine – Irvine, California USA

B.A. in Economics

LECTURE and PROFESSIONAL EXPERIENCES:

The Alliance for Global Education, a division of the Institute for Study Abroad, Butler University, USA – February 2017

Title: Adjunct Professor of Art History

Yishu Journal of Contemporary Chinese Art, Vancouver, Canada – September 2014 to present

Title: Contributing writer

See below for a list of published articles.

Randian – online magazine focusing on contemporary arts of China – November 2013 to present

Title: Contributing writer

See below for a list of published articles.

The Royal Asiatic Society China in Shanghai

Title: Co-Vice President (November 2016 to present)

Title: Art Program Director (September 2013 to present)

Shanghai American Center, A cultural division of the United States Consulate General Office –
December 2015 to December 2016

Title: Art series lecturer

Shanghai, China – August 2011 to present

Title: Independent lecturer

Xuhui District Culture Development Bureau, City of Future: Art and City Upgrade Forum –
November 26, 2016

Title: Keynote speaker, “How Art Influences Urban Development in the World – Case Study of Los Angeles”

<http://auction.artron.net/20161130/n888546.html?from=singlemessage&isappinstalled=0>

United World College in Changshu – October 23, 2015

Title: Guest lecturer, “When Science Merges with Art”

Shanghai University for Science and Technology – November 16, 2013

Title: Guest lecturer, “When Science Merges with Art”

Shanghai Community International School – November 27, 2013

Title: Guest lecturer for International Baccalaureate senior students, “When Science Merges with Art”

Yew Chung International School – October 30, 2013

Title: Guest lecturer for International Baccalaureate graduating art students, “A Survey of Chinese Contemporary Art”

Jiao Tong University Continuing Education, Shanghai, China – Spring 2012

Developed the course survey “Art in China: Neolithic Period to Contemporary Times”

<http://www.educationshanghai.com/adult-education-courses/Art%20in%20China.html>

San Jose State University, San Jose, California USA – January 2007 to June 2011

Title: Adjunct lecturer

Lectured in surveys of Western History: Paleolithic to Gothic and Renaissance to Contemporary.

Lectured in survey of Korean art.

University of California at Berkeley, Institute of East Asian Studies – June-September 2008

Served as an organizing committee member for the symposium “Places at the Table: Asian Women Artists and Gender Dynamics” which took place on Sept. 13, 2008 at Berkeley Art Museum.

Mills College Museum, Oakland, California – May-September 2008

Served as the Assistant Curator under Linda Choy for the exhibition “The Offering Table: Women Activist Artists from Korea” which lasted from Sept. 6 to Dec. 7, 2008.

University of California at Santa Cruz, Intervention Art Conference – January-May 2008

Co-curator with the Bay Area artist Beverly Rayner, the installation “Archival Lounge,” a performance based installation at UC Santa Cruz that examined the relationship of institutional and non-institutional archives and its relationship to history, art and the public.

PUBLICATIONS:

Yishu Journal of Contemporary Chinese Art

“The Certainty of Futurism’s Uncertainty: The 11th Shanghai Biennale: Why Not Ask Again? Arguments, Counter-arguments, and Stories,” Volume 16, Number 2, March/April 2017.

<http://yishu-online.com/browse-articles/?882>

“Alternative to Museums: Public and Independent Art Spaces in Shanghai,” Volume 15, Number 6, November/December 2016.

<http://yishu-online.com/browse-articles/?869>

“David Chau: In Defiance of Conventions,” Volume 15, Number 6, November/December 2016.

<http://yishu-online.com/browse-articles/?867>

“Temporal Configurations: Qu Fengguo,” Volume 15, Number 5, September/October 2016.
<http://yishu-online.com/browse-articles/?855>

“Epiphany of Objects: Maleonn’s *Papa’s Time Machine*,” Volume 15, Number 2, March/April 2016.
<http://yishu-online.com/browse-articles/?828>

“Episteme of Multiple Histories: Maryn Varbanov and Jin Shan,” Volume 15, Number 2, March/April 2016.
<http://yishu-online.com/browse-articles/?834>

“Mise-en-Scène: *Cinematheque*, Chen Wei and Cheng Ran,” Vol. 14, No. 5, Sept/Oct.
<http://yishu-online.com/browse-articles/?804>

“Social Factory: A Review of the 10th Shanghai Biennale,” Vol. 14, No. 2, Jan/Feb 2015, 51-65.
<http://yishu-online.com/browse-articles/?784>

“Being Out There: The Challenges and Possibilities of Public Art in Shanghai,” Vol. 13, No. 6, Nov/Dec 2014, 6-27.
<http://yishu-online.com/browse-articles/?765>

“The Inner Trappings of a Dragon: Long Museum, Shanghai,” Vol. 13, No. 5, Sept/Oct. 2014, 20-28.
<http://yishu-online.com/browse-articles/?757>

Journal of the Royal Asiatic Society China

“Attempting to Find Closure: Datong Dazhang,” Vol. 76, No. 1, August 2016 (Hong Kong: Earnshaw Books, Ltd.), 75-91.

LEAP

“The Sculpture: Osang Gwon solo exhibition,” January 12, 2017.
http://mp.weixin.qq.com/s?__biz=MjM5NTk5MTIwMw==&mid=2650330571&idx=2&sn=36d06974bd4b4221e1f2169ae11d2a0e&chksm=befc6e07898be7118bdf7714fa89d22ce194b4316d4a6d94c6aa9378c177530e6d2f5dd470e5&mpshare=1&scene=5&srcid=0112eq6v06innGoIO13ZbOxG#rd

“Propinquity: Chi Peng: I am a little nervous towards a world that is hidden,” November 4, 2015.
<http://leapleapleap.com/2015/11/propinquity-on-chi-peng-i-am-a-little-nervous-towards-a-world-that-is-hidden/>

ArtReview Asia

Review: Capsule Shanghai’s inaugural exhibition “When We Become Us,” Spring 2017.
https://artreview.com/news/ara_spring_17_short_contents/

ArtForum China

“A Phenomenological Re/turn: Exhibition review of Re/Sentiment at Art + Contemporary,” February 10, 2017.

http://mp.weixin.qq.com/s?__biz=MzA3NjUyNzAxNg==&mid=2649753943&idx=1&sn=a0091e7f357bdb1b8e3a3442f3d4e6ed&chksm=875b4d90b02cc486f2a9c0dd4a02f9eb7b2252d5d24b45f1194c98ea4f5422c86196b0520225&mpshare=1&scene=5&srcid=0210q6Hy3m9pblA14bJovK2l#rd

The British Council

“End of Summer, Art in London,” UK NOW, British Council, Shanghai, Aug. 24, 2015.

<http://uknow.org.cn/end-of-summer-art-in-london/>

“Barbara Hepworth: In Search of a Modern Form,” UK NOW, British Council, Shanghai, Sept. 7, 2015.

<http://uknow.org.cn/barbara-hepworth-in-search-of-a-modern-form/>

Randian

“Twisted, Knitted, Knotted, Stretched... The Second Hangzhou Triennial of Fiber Art,” October 20, 2016.

http://www.randian-online.com/np_review/twisted-knitted-knotted-stretchedthe-second-hangzhou-triennial-of-fiber-art/

“The Return of the Noble Savage,” review of Chen Tianzhuo solo exhibition *Chen Tianzhuo Solo Exhibition* at the Tokyo de Palais, Paris, Sept. 11, 2015.

http://www.randian-online.com/np_review/the-return-of-the-noble-savage/

“Of Signs and Symbols,” review of Michael Craig Martin solo exhibition *Now: Michael Craig Martin, 2015 China Tour Exhibition* at the Shanghai Himalayas Museum, April 26, 2015.

http://www.randian-online.com/np_review/of-signs-and-symbols/

“Making Visible what is Unseen,” review of the group exhibition *Unseen Existence: Dialogue with the Environment in Contemporary Art* at the Hong Kong Arts Centre, Dec. 29, 2014.

http://www.randian-online.com/np_review/making-visible-what-is-unseen/

“Tradition and Discontents,” review of the group show *Unscrolled: Reframing Tradition in Chinese Contemporary Art* at the Vancouver Art Gallery, Dec. 22, 2014.

http://www.randian-online.com/np_review/tradition-and-its-discontents/

“Reconsidering Objecthood,” review of Mehmet Ali Uysal solo exhibition *The Past* at Pearl Lam Galleries, Shanghai and Zhang Ruyi solo exhibition *CUT / OFF* at Don Gallery, Shanghai, Sept. 30, 2014.

http://www.randian-online.com/np_review/reconsidering-objecthood/

“Contradictions and Convergence Counterbalanced,” review of Tamen exhibition *Outside Within* at Art + Shanghai Gallery, May 30, 2014.

http://www.randian-online.com/np_vernissage/contradictions-and-convergence-counterbalanced/

“Partial Reverie, review of Yayoi Kusama solo exhibition *Kusama: A Dream I Dreamed* at MoCA Shanghai,” Feb. 27, 2014.

http://www.randian-online.com/np_review/partial-reverie-yayoi-kusama-moca-shanghai/

“Centering the Periphery,” review of Yangjiang Group exhibition *Yangjiang Group: Fuck Off the Rules* at Minsheng Art Museum, Jan. 24, 2014.

http://www.randian-online.com/np_review/centering-the-periphery/

“Interstice: Between the water and the sky at Zhujiajiao,” review of Zhujiajiao Contemporary Public Art Exhibition *Overlapping Reflection* at Zhujiajiao, Nov. 20, 2013.

http://www.randian-online.com/np_blog/interstice-between-the-water-and-the-sky-at-zhujiajiao/

Shanghai Daily

“In restored train, artist shows new hand of God,” Shanghai Daily Sunday Edition, November 27, 2016.

Qiu Anxiong’s “City of Amnesia” public art project. <http://www.shanghaidaily.com/sunday/art/In-restored-train-artist-shows-new-hand-of-God/shdaily.shtml>

Exhibition Catalogue Essays

“The Distance Between Spaces,” Zhang Ruyi Solo Exhibition *Building Opposite Building* (Shanghai: Don Gallery, November 2016).

“I will be your eyes,” September Group Exhibition (Shanghai, Art+ Shanghai, August 18, 2016),

http://mp.weixin.qq.com/s?__biz=MjM5ODE5ODE4Mg==&mid=2649518410&idx=1&sn=485d70f6ba11ab5e78efbd9691839c62&mpshare=1&scene=5&srcid=0818jyksHrMH1zvn8iYwY6pt#rd

“Sculpted Neighborhoods of Ai Sugiura,” (Shanghai, July Project Space, July 10, 2016),

http://mp.weixin.qq.com/s?__biz=MzI0NjE3MDQwMA==&mid=2651096761&idx=1&sn=828d0e2f7d8dd74deed73dd0709e977f&mpshare=1&scene=5&srcid=0711aI7KbOHax1inDUquuo7R#rd

“Vistas of the Sublime: Exploring the Unusual Terrains of Tamen’s Landscape,” *Outside Within: New Works by Tamen* (Shanghai: Art+ Shanghai, 2014), 22-29.

Miscellaneous

“Formation of Korean Artistic Identity during the Early Years of Japanese Colonialism,” *Artefact, Published proceedings from the 8th International Graduate Conference of the History Department*, Feb. 2008, pp. 145-160.

Co-translator with Linda Choy, “Modern and Contemporary Women’s Art in Korea,” by Kim Hong Hee in *The Offering Table: Women Activist Artists from Korea*, Exhibition catalogue, Mills College Art Museum, 2008, pp. 17-30.