

## KEXIN MA / 馬可昕

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Department of Art & Art History, William & Mary  
Andrews Hall 209, Williamsburg, VA 23185

### RESEARCH INTERESTS

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History of Asian arts and material culture (East Asia / early modern), history of collecting, transcultural exchanges, provenance and object itineraries, environmental history of art, history of museums and display

### EDUCATION AND TRAINING

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#### **Ph.D. History of Art and Archaeology, SOAS University of London, 2024**

- Dissertation: “Recreating the Past: *Guwan tu* Handscrolls and Practices of Illusionism under Emperor Yongzheng (r. 1723–35)”
  - Advisors:  
Stacey Pierson and Shane McCausland
  - Committee:  
Stephen Whiteman, The Courtauld Institute of Art  
Zhang Hongxing, Victoria and Albert Museum

#### **M.A. History of Art and Archaeology of East Asia, SOAS University of London, 2018**

- Thesis: “Rural Beauties on Porcelains: *Zhinü* Porcelains and Cross-Media Transfers of Designs in the Kangxi Era (1661–1722)”
  - Advisor: Stacey Pierson

#### **B.A. with Honors (Major: Art History; Minor: East Asian Studies), William & Mary, 2017**

- Thesis: “A Cup of Imperial Taste: The Formation of Ceramic Aesthetics under Emperor Huizong (r. 1100–1126)”
  - Advisor: Xin Conan-Wu

#### **Chinese Object Study Workshop II: Interrogating Chinese Ceramics, National Museum of Asian Art, 2023**

- Workshop Leaders:  
Stacey Pierson, SOAS University of London  
Sabrina Rastelli, Università Ca' Foscari Venezia  
Jan Stuart, National Museum of Asian Art

### PEDAGOGICAL TRAINING AND CERTIFICATIONS

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#### **Higher Education Academy (HEA) Fellowship**

*Certificate awarded in September 2024*

#### **“Preparing to Teach” Learning and Teaching Enhancement Course**

*Certificate of Completion awarded in February 2023*

## AWARDS AND GRANTS

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- **2022** Research grant for PhD thesis completion, awarded by Sir Percival David Foundation Academic and Research Fund
- **2021** AAH Annual Conference Bursary, assessed by Doctoral and Early Career Research Committee
- **2020** UCCL Grant for research visits in China, awarded by the Universities' China Committee in London
- **2017** Excellence in Art History, Department of Art and Art History, College of William and Mary, VA
- **2017** Japanese National Honors Society, Japanese Section in the Department of Modern Languages and Literatures, College of William and Mary, VA
- **Fall 2016** Nomination to Phi Beta Kappa Honor Society
- **Summer 2016** Summer Research Scholarship, The Roy R. Charles Center for Academic Excellence
- **2016** Category II Gold Award in J. LIVE (Japanese Learning Inspired Vision and Engagement) TALK (a college-level national Japanese language speech competition held by George Washington University)

## PUBLICATIONS

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### *Book Project*

[Tentative Title] *Savoring Antiquity: Emperor Yongzheng and Qing Court Art of Temporal Illusion*  
(in progress)

### *Digital Project*

*Embodying Yuanmingyuan: A Virtual Database of Guwan tu* (in progress)

This project aims to create an interactive visual-spatial database that presents the world of objects represented by the *Guwan tu* handscrolls.

### *Articles*

“From the Qing Court to the Museum Vitrine: On the Acquisition and Display of the *Guwan tu* Handscroll in the Victoria and Albert Museum.” *Asian Studies* XII (XXVIII) (forthcoming in January 2025).

“In Pursuit of Temporal Illusion: The Reproduction and Imitation of Antiquities under the Yongzheng Emperor (r. 1723–35).” *Ming Qing yanjiu* 28 (2024): 53–87. <https://doi.org/10.1163/24684791-12340078>.

“Blue Willow and Pastoral Idyll: Cross-translation and Redefinition of Porcelain Decorative Designs in Eighteenth-century China and Europe.” *Meishu daguan* (Art Panorama), no. 7 (2022): 113–18.

“Cabinet of Curiosities” across Time and Space: Victoria and Albert Museum in London and Its Innovative and Interactive Curatorial Approaches.” *National Museum of Art Journal*, no. 4 (2019): 109–17.

## CONFERENCE PAPERS

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**“Manufacturing Handscrolls: Artisan Mobilization and Syncretism in Painting at the Yongzheng Court**

**(1723–35)”** in the panel titled “Migration of Artisans: Geographical mobility, Innovation, and Circulation of Knowledge” (*panel co-organizer and presenter*)

*Upcoming 4th Conference of the European Association for Asian Art and Archaeology (EAAA) held at the School of Arts and Humanities, University of Lisbon (Lisbon, Portugal; September 8–13, 2025)*

**“A Doctor’s Collection: Physicians as Art Collectors in Early 20th Century China”** in the panel titled

“Revealing Regional Networks: The Lesser-Known Art Dealers and Collectors in Early 20th Century China”  
*Association for Asian Studies Annual Conference (Columbus, OH; March 15, 2025)*

**“Refashioning Antiquarian Orthodoxy: *Guwan tu* and the Practice of Archaism under Emperor**

**Yongzheng (r. 1723–35)”** in the panel titled “Beyond Religion – Aspects of Orthodoxy in Qing China”  
*The 25th Biennial Conference of the European Association for Chinese Studies (EACS) held at Tallinn University (Tallinn, Estonia; August 30, 2024)*

**“Illusionistic Portraits of Antiquities and the Study of Perspective under the Yongzheng Emperor (r. 1723–35)”** in the panel titled “Artistic Visions Across Boundaries”

*‘Material Culture in the History of Sciences and Arts: Mobility, Exchange, Innovation’ Workshop held by the Whipple Museum, Cambridge, China Academy of Art, and the Needham Research Institute at the University of Cambridge (Cambridge, UK; March 18, 2024)*

**“‘Gu’ wei heshi: mingdai gu qiwu tuxiang zhong de shijian cuowei” [The Ambiguous “Past”: Temporal Displacement in Ming Images of Antiquities]**

*Art and Time: 2nd Frontier Forum on Theories of Art jointly held by the School of Arts at the Southeast University, the Wenyi yanjiu (Literature and Art Studies) journal publisher, and the Centre of Art Historical and Philosophical Research at the Chinese National Academy of Arts (Virtual; September 2021)*

**“Embodying *Gu*: The Reproduction of Antiquities in High Qing China”** in the panel titled “Reanimating the Past: Embodied Knowledge as Art-historical Method”

*Association for Art History Annual Conference (Virtual; April 2021)*

**“From Jingdezhen Kilns to Japanese Tea Rooms: The Consumption and Collection of *Kosometsuke* Wares in Seventeenth-century Japan”** in the panel titled “Inventing Non-Canonical Collecting Tradition: the 17th–19th Century Europe and Asia”

*Christies Education Virtual Conference on the Chinese Art Market (Virtual; November 2020)*

**“A Pot of Refined Taste: Numbered Jun Wares in Ming Elite Gardens”**

*“Song Ceramics after the Song” Annual Student Research Seminar, British Museum (London, UK; May 2018)*

**“Yizhan huangjia yiqu: Song huizong shiqi taoci meixue de xingcheng” [A Cup of Imperial Taste: The Formation of Ceramic Aesthetics under Emperor Huizong (r. 1100–1126)]**

*2018 International Symposium of the Art of the Song Dynasty, College of Art at Henan University, (Kaifeng, China; October 2018)*

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**TEACHING EXPERIENCE**

***Visiting Assistant Teaching Professor of Art History***

William and Mary, August 10, 2024–Present

**Fall 2024 (Courses Taught)**

ARTH257 / COLL200 Asian Art

ARTH258 / COLL200 Chinese Art and Archaeology

ARTH330 / ENSP310 Environmental Histories of Ceramics: A Global Perspective

**Spring 2025 (Courses Currently Teaching)**

ARTH259 / COLL200 Japanese Art and Archaeology

ARTH330 Time and Temporality in Chinese Art

ARTH430 Digital Humanities in Art History (upper-division seminar; [course website](#))

***Instructor of Record–Lower Division Courses***

Arts of China course, SOAS-Alphawood Postgraduate Diploma in Asian Art program, January 2024–July 2024

Designing and teaching courses on Chinese painting and visual culture from the 10th to the 20th century; organizing object study sessions in collaboration with major institutions, dealers, and auction houses, including the British Museum, British Library, Victoria and Albert Museum, Eskenazi, Bonhams, etc.

***Doctoral Teaching Fellow–Upper Division Courses (Graduate level)***

School of Arts, SOAS University of London, September 2022–January 2024

Courses Taught:

- 15PARH097 Theory and Method in Art History
- 15PARH046 Ceramics in Chinese Culture: 10th–18th Centuries

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**ACADEMIC SERVICE AND ENGAGEMENT**

***Peer Reviewer***

- *Monumenta Serica: Journal of Oriental Studies*, Monumenta Serica Institute, Sankt Augustin, January 2025
- *Ming Qing yanjiu*, Università Degli Studi di Napoli "L'Orientale", Naples, October 2024
- *Asian Studies*, University of Ljubljana Press Journals, Ljubljana, June 2024

***Guest speaker for the UF Summer Program in London “Vampire and Empire London”***

University of Florida, Gainesville, FL, June 21, 2023

- Guiding undergraduate students through the Sir Joseph Hotung Gallery of China in the British Museum
- Delivering an introductory talk on the history of China from the Qin (221–206 BCE) to the Qing dynasty (1644–1911) through the lenses of the exhibited objects

***Conference co-organizer***

East Asia Research Seminar (EARS), School of Arts, SOAS (Virtual; May 2021)

- Initiating and designing the theme for the student-led conference “Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture” with fellow research students
- Chairing the panel “Text, Image, and Sound” and facilitating the Q&A discussion
- Leading the promotion of the conference through building an [official website](#) and an [Eventbrite page](#) for the event and managing social media campaigns

**EMPLOYMENT AND INTERNSHIP**

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***Part-time editorial assistant***

*Orientalism* Magazine Ltd., Hong Kong, April 2022–June 2024

- Liaising between authors, editors, and in-house colleagues to negotiate and monitor work schedules
- Writing synopsis, directories, news, and other supplementary contents for each issue
- supporting editors in all activities throughout the publishing process, including, but not limited to, responding to queries from editors and authors, collecting manuscripts and relevant materials, and proofreading

***Cross-department intern***

OCAI Institute, Beijing, August 2020–October 2020

- Translating and editing the OCAI Annual Lecture Series of W.J.T. Mitchell in Chinese for publication
- Participating in organizing the “2020 Research-based Curatorial Project: Shortlist Exhibition”, along with the corresponding workshop, held at the institute from September 12 to December 6, 2020
- Co-organizing the 2020 Virtual Annual Lecture Series delivered by Dario Gamboni entitled “Modernism, Aniconism, and Religion”

***Assistant Chinese editor in the Department of Communication***

UCCA Center for Contemporary Art, Beijing, October 2018–December 2018

- Writing, editing and translating (English – Chinese) press releases for exhibitions and public education programs, lecture transcripts, and various museum texts, including a timeline for modern and contemporary Chinese arts (1915–76), along with introductory descriptions of key historical events, significant art movements, and major artists

- Writing and editing textual materials for UCCA Gala 2018, including speech scripts for the auctioneer of the Gala's Benefit Auction and the representative of the UCCA Foundation Council

***Assistant of the Asian Art Collection Library and the Conservation Studio of Asian Paintings and Calligraphy***

National Gallery of Prague, Kinský Palace, Prague, July 2016–August 2016

- Cataloguing books in Chinese and Japanese
- Assisting the conservator of Japanese paper and paintings: preparing materials for conservation, experimenting different paper-making processes and methods of decorating *washi* with *mika*

## **MEMBERSHIPS**

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The Oriental Ceramic Society

The Society for the History of Collecting

Association for Asian Studies

Association for Chinese Art History

## **RESEARCH LANGUAGES**

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Mandarin Chinese: Native language

Classical Chinese: Proficient in reading and writing (research language)

English: Full professional proficiency

Japanese: Professional working proficiency in speaking, reading, and listening (JLPT-N1 level)

Manchu: Proficient in reading and writing (research language)