

# Julie Bellemare

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## EDUCATION

- 2015-20 **Ph.D. Decorative Arts, Design History, Material Culture, Bard Graduate Center, New York City** Dissertation defense: October 2020; Degree conferral: May 2021  
Dissertation: *"A New Creation of this Dynasty": Enamels, Glass, and the Deployment of Color in Qing China, 1700–1735.*
- 2012 **M.St. History of Art and Visual Culture, University of Oxford, United Kingdom**  
Thesis: *Design Books in the Chinese Taste: Marketing the Orient in England and France, 1680–1750.*  
Distinction
- 2011 **Postgraduate Diploma in Asian Art, School of Oriental and African Studies, London, United Kingdom**  
Distinction
- 2009 **B.A. Art History and East Asian Studies, McGill University, Montreal, Canada**  
Dean's Honour List

## COPYEDITING AND PROOFREADING EXPERIENCE

- 2014-21 **Academic copyeditor, Freelance**
- Extensively edited several drafts of a doctoral dissertation for a PhD candidate in media studies at the State University of New York
  - Copyedited articles for peer-review publication in conservation and earth sciences by a Taiwanese scholar, correcting language usage and syntactical mistakes
  - Copyedited dozens of research proposals, statements of purpose, cover letters, and resumes for four graduate students applying for PhD programs and fellowships, all of which were successful in securing admission to their first choice
  - Performed developmental edits on college application materials for Mentors for International Young Scholars
- 2020 **Project proofreader, Ittai Weinryb/Cambridge University Press**
- Contracted by the author to proofread the paperback version of Ittai Weinryb, *The Bronze Object in the Middle Ages* (Cambridge: Cambridge University Press, 2016)
  - Corrected nearly 200 spelling errors, formatting issues, and inconsistencies that were present in the original hardcover publication
- 2013-19 **Contractual auction catalog copyeditor, Bonhams & Butterfields, New York**
- Copyedited and proofread over 500 essays and entries under tight deadlines for multiple auction catalogues of the Himalayan, Indian and Southeast Asian department

## RELEVANT WORK EXPERIENCE

- 2017-19 **Special Projects Assistant, National Museum of Asian Art, Smithsonian Institution, Washington DC**
- Wrote three feature essays and ten object entries for a digital exhibition on the Sogdians and their material connections across the Eurasian continent ([sogdians.si.edu](http://sogdians.si.edu))
  - Coordinated the commissioning and reception of content from contributing authors
  - Edited content for clarity and consistency with house style, and made back-end modifications to the WordPress site using XML and HTML
  - Managed image copyrights with institutions and providers
- 2015-17 **Curatorial and Research Assistant, Asian Art department, Brooklyn Museum, NY**
- Assisted the curator of Chinese art in researching key objects that will be exhibited as part of the new permanent Asian art galleries

## PUBLICATIONS

- 2019 Historical Trade Routes of the Sogdians; The Nine Sogdian Sumames; Cup with Goats; An Qie's Funerary Bed; Shi Jun's Sarcophagus; Camel with Musicians. *The Sogdians: Influencers on the Silk Roads*, National Museum of Asian Art, Smithsonian Institution. [sogdians.si.edu](http://sogdians.si.edu)
- 2019 Co-author, The Sogdians Abroad: Life and Death in China; The Sogdians at Home: Art and Material Culture; Afrasiab Mural Paintings; The Rustam Cycle; The Wall Paintings in the Palace at Varakhsha; Charred Wood Caryatid; Durman Tepe Ossuary; Mourning Scene. *The Sogdians: Influencers on the Silk Roads*, National Museum of Asian Art, Smithsonian Institution. [sogdians.si.edu](http://sogdians.si.edu)
- 2017 A Bourdieusian Take on the Imperial Patronage of Cloisonné in Qing China, *Material Religions* (June 2017)
- 2014 Design Books in the Chinese Taste: Marketing the Orient in England and France, 1688-1735, *Journal of Design History* (2014) 27 (1): 1-16
- 2014 Hariti Domesticated: Re-evaluating structures of patronage in Gandharan Art, *Oriental Art* (October 2014) 45 (7): 82-9

## CONFERENCE PAPERS AND GUEST LECTURES

- Forthcoming "Opening the Black Box: A Case Study of Qing Enamels Referencing Japanese Lacquer," *Imitation or Appropriation? Intermediality in Qing Imperial Art and Culture*, SOAS (University of London), May 14-15, 2021
- Forthcoming "Signs as Designs: The Yongzheng Emperor and the Multicolored World of China's Southwestern Frontier," *IFA-Frick Symposium on the History of Art*, April 2021
- Forthcoming "Prisms, Spectra, and Afterimages: Color and Optical Knowledge in Qing China," *Colors and Cultures*, Université de Haute-Alsace, Mulhouse (France) and Basel (Switzerland), postponed to April 2021
- Forthcoming Panel chair, *Beyond the Painted Surface: Trompe l'oeil and Material Illusions in Art and Material Culture* College Art Association (CAA), New York City/Remote, Feb. 10-13, 2021
- 2020 Panel chair, *From the Ground Up: Geology, Mineralogy, and Materiality in Art and Design*, College Art Association (CAA), Chicago, Feb. 12-15, 2020
- 2019 "Technologies of Color in Glazes, Enamels, and Glass in Eighteenth-Century China," guest lecture for *Color in Chinese Art*, graduate seminar by Professor Hsueh-man Shen, Institute of Fine Arts, New York University, Sep. 11, 2019
- 2019 "Dynastic Distinction: Tracing the Geographies of Enameling Pigments and Materials in Qing China, 1700-1735," International Convention of Asia Scholars (ICAS 11), Leiden, Netherlands, Jul. 16-19, 2019
- Panel co-convenor and discussant, *Global Localities of Chinese Ceramics*, ICAS 11, 2019
- 2019 "Making *The Sogdians*: Process, Product, and the Exploration of Cultural Heritage through the Digital Medium," Bard Graduate Center, New York, May 8, 2019
- 2019 "Ortai and the Multicolored World of China's Southwestern Frontier," Doctoral Forum, Bard Graduate Center, New York, Mar. 7, 2019
- 2018-19 "Early Chinese Books and Printing Technologies," guest lecture for *History of Graphic Design*, undergraduate course by Ellen Lupton and Brockett Home, Maryland Institute College of Art, Baltimore, Jan. 2018 and 2019
- 2018 "A New Creation of this Dynasty: Color Technologies and Imperial Taste in Qing China, 1700-35," Getty Dissertation Workshop in Chinese Art History, University of Chicago, Aug. 30, 2018
- 2017 "The Manchu Difference: Developing a New Palette in the Kangxi and Yongzheng Periods (1662-1735)," New England Association for Asian Studies Conference, Boston, Jan. 28-29, 2017
- 2016 "A Woman with a Child About Her Neck: Ivories in China and the Philippines, 1580-1640," Columbia University Graduate Conference on East Asia, New York, Feb. 26-27, 2016

## **FELLOWSHIPS AND AWARDS**

2020-21	Cain Dissertation Fellowship, Beckman Center for Historical Research, Science History Institute, Philadelphia *shortened due to the Covid-19 pandemic
2020-21	Dissertation Writing Award, Bard Graduate Center, New York City
2018-19	Research Grant, Association for Asian Studies, China and Inner Asia Research Council
2018-19	Annual Research Award, Bard Graduate Center, New York City
2015-19	Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada
2015-19	The Bernard and Irene Schwartz Foundation Fellowship, Bard Graduate Center
2013-14	Graduate Scholarship, Taipei Economic and Cultural Office, Ottawa
2012-13	Huayu Enrichment Scholarship, Taipei Economic and Cultural Office, Ottawa
2010-11	Merit-based Scholarship, School of Oriental and African Studies, London, UK
2009	Max Stern Internship in Art History Award, McGill University, Canada

## **LANGUAGE SKILLS**

Native fluency in French and English

Full academic proficiency in Mandarin Chinese

## **TECHNICAL SKILLS**

High proficiency in Microsoft Office, Adobe Design Suite (Photoshop, InDesign), Acrobat Reader, FileMaker Pro, WordPress, HTML.

High level of comfort with the Chicago Style Guide.

## **PROFESSIONAL AFFILIATIONS**

Editorial Freelancers Association, member

University of Oxford Alumni Association, member

College Art Association (CAA), member

Association for Asian Studies (AAS), member

## **REFERENCES** *(upon request)*