

Feng Schöneweiß, PhD

Postdoctoral Scholar

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- 03.2027–02.2029 **University of Warwick**, Coventry, UK
Marie Skłodowska-Curie European Postdoctoral Fellow, History Department
- 03.2026–02.2027 **Max Planck Institute for the History of Science**, Berlin
Postdoctoral Scholar, Department “Artifacts, Action, Knowledge”
- 09.2023–02.2026 **Kunsthistorisches Institut in Florenz – Max-Planck-Institut**, Berlin / Florence
Postdoctoral Fellow, *4A_Lab: Art Histories, Archaeologies, Anthropologies, Aesthetics*, Max Planck Society and Prussian Cultural Heritage Foundation
- 01.–03.2025 **Zentralinstitut für Kunstgeschichte**, Munich
Inaugural Albert-Ottenbacher-Fellow for Provenance Research
- 10.2023–03.2024 **Universität der Künste Berlin**, Berlin
Lecturer in ecocritical art history, Institute for Art Theory and Aesthetics
- 10.2023–03.2024 **Museum Angewandte Kunst**, Frankfurt am Main
Research Associate, Asia Department
Heidelberg University (Ruprecht-Karls-Universität Heidelberg)
Research Associate, Heidelberg Centre for Transcultural Studies
- 10.2018–09.2020 Research Assistant, Institute of East Asian Art History
- 10.2015–09.2018 Doctoral Fellow, Cluster of Excellence “Asia and Europe in a Global Context”
- 05.2013–04.2015 **Shanghai University Museum**, Shanghai
Assistant Curator, Department of Research and Exhibition

EDUCATION

- 10.2018–07.2023 PhD (*magna cum laude*), East Asian Art History, **Heidelberg University**
Supervisors: Prof. Dr. Sarah E. Fraser, Prof. Dr. Monica Juneja
- 10.2015–09.2018 Graduate Certificate in Transcultural Studies, **Heidelberg University**
- 09.–11.2019 **National Diet Library**, Tokyo, **The Museum of Oriental Ceramics**, Osaka
Visiting Graduate Student
- 08.–09.2018 **The University of Chicago**, Chicago
Getty Visiting Doctoral Fellow, Department of Art History
- 01.2017 **Academia Sinica**, Taipei
Visiting Graduate Student, Institute of History and Philology
- 09.2010–07.2013 **Shanghai University**, Shanghai
MA, Department of Art History, thesis with municipal distinction
- 09.2006–06.2010 **Southeast University**, Nanjing
BA, Department of Art Studies, thesis with university distinction

PUBLICATIONS (selected)**Monograph**

The Provenance of Monumental Vases: Chinese Porcelain, German Curators, and Global Art History in Dresden since 1700. Berlin and Boston: De Gruyter, forthcoming. ISBN 9783689242831.

Peer-reviewed journal articles

“Precarity, Resilience, and Chen Wanli’s Museum Career in Twentieth-Century China,” *Museum Worlds: Advances in Research* 13 (2025): 69–80.

“Text, Materialität und Monumentalität. Der Brief François-Xavier Dentrecolles’ aus dem Jahr 1722 und die chinesischen Monumentalvasen in den Staatlichen Kunstsammlungen Dresden”, *Keramos* 249/250 (2020): 3–22.

“Is Art History of China Useless in a Pandemic?” *British Journal of Chinese Studies* 10 (2020).

“The Global Lives of a Female Dancer: Transcultural Identities of a Chinese Painting Motif.” *Aziatische Kunst* 47.2 (2017): 5–12.

“德語國家藝術史研究動態 (2010–2015) [Dynamics of art-historical research in German-speaking countries].” *藝術學界 [Arts Study]* 16.2 (2016): 166–192. Co-author Shixin Liang.

“文交所如何走出困境：藝術品金融化新解和藝術市場三級體系 [Cultural property exchange in a triple system of the art market].” *藝術市場 [Art Market]* 8 (2012): 38–41.

Book chapters

“Theatricality and Trans-Media Motif of Early Qing Narrative Porcelain.” In *Women Cross Media: East Asian Photography, Prints and Porcelain from the Staatliche Kunstsammlungen Dresden*, edited by Sarah E. Fraser, Mio Wakita, and Lianming Wang, 132–144. Heidelberg: Arthistoricum, 2022.

“Embodied Beauty: Feminising Chinese Ceramics in Eighteenth-Century China and Europe.” In *Exchanging Gazes: Between China and Europe 1669–1907*, edited by Matthias Weiß, Eva-Maria Troelenberg, and Joachim Brand, 98–114. Petersberg: Imhof, 2017.

Editing and co-authorship of museum catalogues

Schulenburg, Stephan Graf von der, Gerald Holzwarth, and Feng Schöneweiß. *Im Garten der Zufriedenheit. Die Sammlung Chinesische Malerei im Museum Angewandte Kunst* [In the Garden of Satisfaction: The Chinese Painting Collection at Museum Angewandte Kunst]. Edited by Stephan Graf von der Schulenburg. Frankfurt am Main: Museum Angewandte Kunst, 2024.

Hüsgen, Jan, and Romy Kraut, eds. *Dresden · Europa · Welt*. Dresden: Staatliche Kunstsammlungen Dresden, 2017. Sections on Chinese porcelain. Co-author Sarah E. Fraser.

Co-editor, 上海大學博物館藝術邀請展作品集 [Collection catalog of Shanghai University Museum]. Shanghai: Shanghai University Press, 2014. Co-edited with Feiya Tao, Ji Guo, Xinzhi Li.

GRANTS (selected)

European Postdoctoral Fellowship, Marie Skłodowska-Curie Actions, Horizon Europe (#101205797)

Visiting Researcher, Académie de France à Rome - Villa Médicis, 2025

Albert-Ottenbacher-Fellowship for Provenance Research, Zentralinstitut für Kunstgeschichte, 2025

British Academy, UK-Germany Knowledge Frontiers Seed Funding, Co-PI of SHAPE project “Art and Conflict in Times of Climate Change,” 2024–2026

Postdoctoral Fellowship, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, 2023–2026

Bei Shan Tang Foundation Doctoral Thesis Grant, 2022–2023

American Ceramic Circle annual research grant, 2021

Doctoral Fellowship, Cluster of Excellence “Asia and Europe in a Global Context,” 2015–2018

18 travel grants from institutions including Columbia University, DAAD, Heidelberg University, etc.

RESEARCH COLLABORATION (selected)

Federal Ministry for Economy and Energy, Berlin. Forschungsnetzwerke Energie, since 10.2025.

Max Planck Institute for the History of Science, Berlin. Project UTMOST (Uncovering Traces of Ming Occupations with Sociological Theory), since 09.2025.

Heidelberg University, network “Denk(t)räume – (Re-)Thinking and Doing Futures”, since 07.2025.

CURATORIAL COLLABORATION (selected)

Stiftung Preussischer Kulturbesitz, Staatliche Museen zu Berlin, Kunstbibliothek, exhibition

“Exchanging Gazes: Between China and Europe 1669–1907.” 29/09/2017–07/01/2018.

Staatsbibliothek zu Berlin, Asia Department, Postdoctoral Fellow. 09/2023–05/2026.

Museum Angewandte Kunst, Frankfurt am Main, “In the Garden of Satisfaction: The Chinese Painting Collection at Museum Angewandte Kunst.” 23/03–14/07/2024.

“Antique? Renaissance in East Asian Art.” 29/11/2023–24/11/2024.

Museum am Rothenbaum Kulturen und Künste der Welt (MARKK), Hamburg, “Approaching Monumentality in Transcultural Contexts: Past and Present of Chinese Collections,” 28/03/2019
Staatliche Kunstsammlungen Dresden
 Grünes Gewölbe, exhibition “Dresden · Europa · Welt.” 03/03–05/06/2017.

PRESENTATIONS (selected)

Invited talks

British Academy interdisciplinary workshop “Art and Conflict in Time of Climate Change,” Berlin, 17–18/07/2025. “Celadon Aesthetics, Gunpowder, and Energy Transition in Song-dynasty China”
 TU Berlin, Department Modern Art History, 11/02/2025. “Transculturality of Provenance Research”
 4A_Lab Academy, Berlin, 04–08/11/2024. “The Depth of Surface: Ecologies of Lacquer from Late Imperial China to Contemporary Berlin”
 British Academy and Humboldt Foundation, UK-Germany Frontiers of Humanities Symposium
 “Natures, Cultures and Communities,” German Council on Foreign Relations (DGAP),
 06/06/2024. “Energy, Climate, and Technical Affordance in Early Modern China”
 University of Chicago, Lecture Series “Visual and Material Perspectives on East Asia”, 06/05/2024.
 “Provenance, Memory, and Transcultural Monumentality: Chinese Monumental Vase as
 ‘national wertvolles Kulturgut’ in German Cultural History, 1717–2019”
 The Society for the History of Collecting, French Chapter, Paris, 12/04/2022. “The Archaeology of
 Provenance in Eighteenth-Century Jingdezhen, Beijing, Paris, and Dresden: A French Jesuit in
 China and His Large ‘Urns”

Conference presentations with peer-review process

European Association for Asian Art and Archaeology 4th biennial conference, University of Lisbon,
 09/2025. “Moon Rocks in China: Energy, Provenance, and Planetary Heritage”
 World Congress of Environmental History, University of Oulu, Finland, 23/08/2024. “Energy
 Consumption, Ecological Art History, and Environmental Humanities: From Methodological
 Reflections to Curatorial Intervention”
 CIHA 36th World Congress, Comité International d'Histoire de l'Art, Lyon, France, 24/06/2024.
 “Affordances, Energy Consumption, and Ecological Art Histories of Porcelain in the Making”
 Association for Art History 50th Conference, University of Bristol, 03/04/2024. “The Impossible
 Dragon Bowls: Energy, Climate, and Technical Affordance in Early Modern Jingdezhen”
 University of Oxford, History and Practice of Archaeology in China, 22/08/2022. “Historiography and
 Its Social Conditions: Chen Wanli and Ceramic Archaeology in Twentieth-Century China”

Organization of international conferences and panels

Co-organizer of panel “Asian Art in Planetary Perspective,” European Association for Asian Art and
 Archaeology 4th biennial conference, co-organized and co-chaired with Prof. Dr. De-nin Lee
 (Emerson College), University of Lisbon, 10/09/2025
 Co-organizer of workshop “Art and Conflict in Times of Climate Change” funded by the British
 Academy, with Emily McGiffin (Warwick), T. Pritchard (Edinburgh), Antonio Montañes Jimenez
 (Oxford), and 4A_Lab. Forum Transregionale Studien, Berlin, 17–18/07/2025
 Convener and chair of panel “Energy Consumption in Art History: State of the Interdisciplinary Field,”
 Association for Art History 50th annual conference, University of Bristol, 03/04/2023

ACADEMIC MEMBERSHIP (selected)

Arbeitskreis Provenienzforschung e.V. *Association for Provenance Research*
 Asian Association for Environmental History (Japan)
 Association for Art History (UK)
 Association for Asian Studies (USA)
 Deutscher Museumsbund e.V. *German Museum Association*
 Deutscher Verband für Kunstgeschichte e.V. *German Association for Art History*
 European Society for the History of Science