



巫鴻教授
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In Chinese, a well-known idiom, 書香門第 (shū xiāng mén dì)—meaning “a family of scholars”—describes families where academic pursuits are a generational legacy. For Professor Wu Hung, the distinguished historian of Chinese art, this description is particularly fitting. His father was an economist, his mother was a scholar of Shakespearean theater history, and his elder sister was a renowned chronicler of dance history.

Although Professor Wu is now widely recognized as one of the world’s foremost scholars of Chinese art history, his formative years were shaped by the upheavals of that era. Born in Leshan, Sichuan, in 1945 and raised in Beijing, Professor Wu entered the Central Academy of Fine Arts (CAFA) in 1963 to study art history. His studies, however, were soon disrupted by the Cultural Revolution, a period during which he spent seven years working at the Palace Museum in Beijing. He resumed his studies in 1978, returning to the CAFA to pursue a master’s degree in art history.

It was Professor Wu’s tenure at the museum that proved to be a life-changing experience and awakened his deep interest in art history. Surrounded by some of the most precious treasures of Chinese history, he had the unparalleled opportunity to immerse himself in the traditions of Chinese art and antiquities, including painting, calligraphy, bronze, and stone carving. This exposure to China’s artistic and historical heritage would become a driving passion for him and the focus of his subsequent career.

These early years at the Palace Museum also planted the seeds for his later scholarly pursuits. For instance, his pioneering studies of the Eastern Han dynasty Wu Liang Shrine can be directly traced back to his early engagement with the museum’s bronze and stone carvings. The inspiration for his influential book, *The Double Screen: Medium and Representation in Chinese Painting*, also stems from his study of China’s painting and calligraphy traditions.

Professor Wu enrolled at Harvard University in 1980, earning a PhD in Fine Arts and Anthropology in 1987. He rose to the rank of full professor after teaching for seven years at Harvard, but in 1994, he made the pivotal decision to move to the University of Chicago. As he would later explain in a 2015 interview with China Daily USA, he had reached a juncture in his career when personal achievements such as publications or status were shifting toward a larger issue: developing a program on Chinese art in America.

At the University of Chicago, Professor Wu was appointed the Harrie A. Vanderstappen Distinguished Service Professor of Art History. In this role, he transformed Chinese art history into a major field within the American humanities. He established the internationally respected Center for the Art of East Asia at the University of Chicago in 2003 and served as consulting curator at the University’s Smart Museum of Art, significantly contributing to its reputation as a prestigious platform for contemporary Chinese art.

巫鴻教授出身於書香門第，父親為著名經濟學家，母親為莎士比亞戲劇理論專家，姊姊是知名舞蹈史研究學者，自幼受家學薰陶，終成一代中國藝術史大家。

巫教授如今名滿天下，然其早歲成長於時代跌宕之年。1945年生於四川樂山市，在北京長大，1963年考入中央美術學院美術史系。未幾，學業因文化大革命而受阻，他在北京故宮博物院工作七年之後，於1978年重拾學業，返回中央美術學院攻讀美術史碩士。

正是這段歲月歷練，成為巫教授一生治學的轉捩點，也燃起了他對探索藝術史的熱忱。置身於故宮博物院的浩瀚典藏，他得以朝夕涵泳於中國歷代藝術瑰寶與歷史文物之間——舉凡名家畫作、書法珍本、青銅器物、金石碑刻皆成為他醉心研琢的對象。

這段故宮歲月，亦為他日後的學術研究埋下了伏筆。例如，他對東漢武梁祠的開創性研究，可追溯至他早年在故宮博物院對金石銘刻的細緻觀察；《重屏：中國繪畫的表現與媒材》一書的靈感，亦萌發於他對中國書畫傳統的深厚積澱。

1980年，巫教授負笈哈佛大學深造，1987年取得美術學及人類學博士學位，其後留校任教並在七年後晉升至正教授。然而，1994年他毅然辭別哈佛，轉赴芝加哥大學。他當時已處於學術生涯的重要階段，相比個人的著述成就和學術地位，他更渴望實現一個更宏大的抱負——在美國建立一套完整而具影響力的中國藝術史學體系。

巫教授獲芝加哥大學委任為斯德本 (Harrie A. Vanderstappen) 特殊貢獻藝術史教授，在其推動下，中國藝術史逐漸成為美國人文學界的重要研究領域。2003年，他創立了廣受國際推崇的芝加哥大學東亞藝術中心，並出任大學斯馬特美術館策展顧問，推動該館成為享譽全球的當代中國藝術平台，功不可沒。

Indeed, Professor Wu's contributions have fundamentally reshaped how the world perceives Chinese visual arts. Through this immense academic output, he has pioneered new modes of art-historical narratives, skillfully integrating his academic interests in both traditional and modern/contemporary Chinese art and experimenting with diverse ways to bridge these conventionally separate phases.

His groundbreaking approach to historical analysis is evident in over 20 books, including *Monumentality in Early Chinese Art and Architecture*; *A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture*; and *The Full Length Mirror: A Global Visual History*, as well as in the more than 70 exhibitions that he has curated.

Professor Wu's historical analysis has been especially illuminating in areas where visual culture intersected with modern technologies in the mid-nineteenth century on the Chinese Mainland. In particular, his multi-year study of portraits of anonymous Chinese subjects by the American photographer Milton Miller, who was based in Hong Kong and Guangzhou from 1860 to 1863, has been lauded for its insightful assessment of the early years of photography in China.

Among Professor Wu's many honors, he has received the College Art Association's Distinguished Lifetime Achievement Award for Writing on Art, an Honorary Degree in Arts from Harvard University, and has been elected to the American Academy of Arts and Sciences. He was invited to deliver the prestigious A.W. Mellon Lectures at the National Gallery of Art, one of the USA's highest distinctions in the humanities and art history.

While he appreciates this global recognition, Professor Wu maintains that teaching has been one of the most meaningful aspects of his career, framing the educator's role as fundamentally transformative. In an increasingly connected world, he believes that education should broaden the minds of the younger generation, fostering a deeper openness to cultural traditions and perspectives beyond their own. In 2023, Professor Wu delivered a lecture series titled "The Global Impact of Research in Chinese Art" at The Hong Kong University of Science and Technology (HKUST), inspiring hundreds of researchers and students to explore art discourse and practice through fresh, cross-cultural lenses.

In conferring an Honorary Fellowship on Professor Wu Hung, HKUST is acknowledging his status as a world-class scholar, curator, teacher, and cultural ambassador, whose work has profoundly elevated the study of Chinese art. From his explorations of ancient bronze and stone carvings to his engagement with contemporary digital art, Professor Wu contributes to a deeper understanding and more intimate appreciation of Chinese visual culture, enriching the academic community and inspiring future generations, and we hope to continue building an enduring relationship with him.

巫教授以其豐碩深邃的學術建樹，重塑了世界對中國視覺藝術的認知。他開創了藝術史敘事的新典範，巧妙融通傳統與現當代中國藝術，並以多元方法搭建兩者之間的對話橋樑。這種別開生面的史學分析，貫穿於其逾二十部著作之中，包括《中國古代藝術與建築中的「紀念碑性」》、《廢墟的故事：中國美術和視覺文化中的“在場”與“缺席”》、《物·畫·影：穿衣鏡全球小史》等，同時體現於其策劃的七十多場展覽中。

巫教授對十九世紀中葉內地視覺文化與新科技的碰撞，展現出敏銳而深刻的洞察。他對美國攝影師彌爾頓米勒（Milton Miller）於1860至1863年間以香港及廣州為據點拍攝的不具名華人肖像，進行了多年深入研究，其論述被認為是對中國早期攝影史最透徹的分析，廣獲學界推崇。

巫教授著作等身，譽滿全球。曾獲殊榮包括美國大學藝術協會頒發的藝術寫作傑出終身成就獎、哈佛大學榮譽藝術博士頭銜、當選美國藝術與科學院院士，並曾受邀在美國國家美術館主講A.W.梅隆藝術講座——此為美國人文與藝術史界的最高榮譽之一。

儘管載譽無數，巫教授始終不忘作育菁莪之初心，視教學為其職涯中最重要且最富意義的志業。他深信教育具有啟人心志的力量，在現今世界日益互聯互通之際，教育者應當開闊年輕人的視野，引導他們以開放包容的胸襟去體悟不同的文化傳統與思想世界。2023年，巫教授在香港科技大學（科大）舉辦題為《中國藝術研究的全球影響力》的系列講座，啟迪數百位研究員和學生，以跨文化的新視角探索藝術話語與實踐。

科大向巫鴻教授頒授榮譽大學院士銜，表彰他作為頂尖學者、策展人、教育家及文化大使的卓越貢獻。從古代青銅金石的悠遠遺韻，到當代數碼藝術的創新探索，巫教授畢生致力於拓展中國藝術研究的疆界，深化世人對中國視覺文化的理解與鑑賞，嘉惠學林，啟迪後人，科大謹此由衷表揚。