**WINSTON C. KYAN**

375 S 1530 E RM 161 Salt Lake City, UT 84112-0380

Office: 801-585-0323 Fax: 801-585-6171 Email: winston.kyan@utah.edu

**APPOINTMENTS**

Associate Professor, University of Utah, 2018-present

Assistant Professor, University of Utah, 2010-18

Assistant Professor, Macalester College, 2005-2010

Visiting Scholar, East Asian Languages and Civilizations Department, University of

Pennsylvania. Appointment from August 2019 to August 2020

Visiting Scholar, Art History Department, University of Chicago

Appointment form February 2015 to August 2015

**EDUCATION**

Ph.D. in Art History, University of Chicago, 2006

M.A. in Art History, University of Chicago, 1996

B.A. in Comparative Literature*,* Brown University, 1989

**SCHOLARLY PUBLICATIONS**

**Book Manuscripts**

*Debts of the Body: Filial Figuration and Chinese Buddhist Art, Late 5th to Early 13th Centuries.* **In preparation for review.**

*Transpacific Visuality: Asian American Buddhism and Visual Culture*. In preparation for review. **In preparation for review.**

**Peer Reviewed Publications**

**Journal Articles**

1. “The Queer Art of Yan Xing: Towards a Global Visual Language of Sex, Desire, and Diaspora.” *Journal of Contemporary Chinese Art* 9:1 and 2 (August 2022): 157-75. **Published.**
2. “The Buddhist Resistance of Zhang Huan’s Pagoda.” *Art Journal Open*, published by the College Art Association (October 15, 2018), <https://artjournal.collegeart.org/?p=10012>. **Published**
3. “Electric Pagodas and Hyphenate Gates: Folklore, Folklife, and the Architecture of Chinatown.” *Amerasia Journal* 39: 2 (July 2013): 25-47. **Published**
4. “Family Space: Buddhist Materiality and Ancestral Fashioning in Mogao Cave 231.” *The Art Bulletin* 92: 1-2 (March/June 2010): 61-82. **Published**

**Book Chapters**

1. “American Buddhism and Visual Culture.” In *The Oxford Handbook of American Buddhism*, edited by Ann Gleig and Scott A. Mitchell, New York: Oxford University Press. **Forthcoming Autumn 2023.**
2. “Humanistic Buddhism and Contemporary Chinese Art.” In *2019 7th Symposium on Humanistic Buddhism: Humanistic Buddhism and the Future*, edited by Miao Fan, et al., 298-311, Fo Guang Shan, Institute of Humanistic Buddhism, Kaohsiung, Taiwan, 2020. **Published**
3. “Female Bodily Sacrifice and the Absence of Men: Representing Filial Offspring in Song, Jin, and Liao Tombs,” in *Refiguring East Asian Religious Art: Buddhist Devotion and Ancestor Veneration*, edited by Wu Hung and Paul Copp, 212-237.

Chicago: Center for the Art of East Asia, University of Chicago; and Art Media Resources, 2019. **Published**

1. “Representing Childhood in Chinese Buddhism: The *Sujati* *Jataka* in Text and Image.” In *Little Buddhas*, edited by Vanessa Sasson, 157-182. New York: Oxford University Press, 2013. **Published**
2. “Folklore and the Visual Culture of Burmese America: Domestic Buddhist Practices and the Dhammananda Monastery,” in *Asian American Identities and Practices: Folkloric Expressions in Everyday Life*, edited by Jonathan H.X. Lee and Kathleen Nadeau, 15-25. Lanham, MD: Lexington Books/Rowman and Littlefield, 2014. **Published**

**Short Essays, Conference Proceedings, Catalogs, and Interviews**

1. “Why Buddhist Art Makes Me Angry” (first in a series of essays on Asian American Buddhism). *Lion’s Roar* (bi-monthly magazine with largest circulation in the English language). **Forthcoming Summer 2023.**
2. “Historiography of Chinese Art.” In Grove Art Encyclopedia, Oxford Art Online. New York: Oxford University Press, 2021. 1000-word update of existing entry. **Published**
3. “Ancestor Portraits in Mogao Cave 231, Dunhuang, Gansu Province, People’s Republic of China.” Object Narrative, *Initiative for the Study of Material and Visual Cultures of Religion, Yale University*. Sally Promey, director. Peer reviewed website (posted December, 2013, <http://mavcor.yale.edu/conversations/object-narratives/ancestor-portraits-mogao-cave-231>). 1,147 words. **Published**
4. *Zhang Huan: 49 Days.* Text by Winston Kyan, 5-8. Los Angeles: Blum and Poe, 2011. **Published**
5. “Folklore and Asian American Visual Culture.” In *Encyclopedia of Asian American Folklore and Folklife* (3 vols.), edited by Jonathan H.X. Lee and Kathleen Nadeau, (vol. 1) 54-58. Santa Barbara, CA: ABC-CLIO, 2011. **Published**
6. “Artist, System, Culture – On the Anthropology of Contemporary Chinese Art: An Interview with Wu Hung,” *Yishu: A Journal of Contemporary Chinese Art* 9, no. 2 (March/April 2010): 65-73. **Published**

**Book and Exhibition Reviews**

1. Review of *East of the Pacific: Making Histories of Asian American Art*, curated by Aleesa Pitchamarn Alexander, September 28, 2022 to February 12, 2023, in caa.reviews. **Forthcoming Spring 2023.**
2. Review of *After Hope*, an exhibition of contemporary Asian and Asian American Video Art at the Asian Art Museum, San Francisco, curated by Abby Chen, Viv Liu, and Padma Maitland, February 1, 2021 to March 31, 2021, in caa.reviews (posted August 18, 2021). <http://www.caareviews.org/reviews/3880#.Ymi_2i1h3-Y>. **Published**
3. Review of *Authentic Replicas: Buddhist Art in Medieval China*, by Hseuh-man Shen. Honolulu: University of Hawaii Press, 2018. In *Hualin International Journal of Buddhist Studies*, 4, no. 2 (2021). <https://glorisunglobalnetwork.org/hualin-international-journal-of-buddhist-studies/e-journal/4-2>. **Published**
4. Review of *Pattern and Person: Ornament, Society, and Self in Classical China*, by Martin J. Powers. Cambridge, Mass: Harvard University Asia Center, 2006. In *Journal of Asian Studies* 68, no. 1, (February 2009): 277-278. **Published**
5. Review of *Reinventing the Wheel: Paintings of Rebirth in Medieval Buddhist Temples*, by Stephen F. Teiser. Seattle: University of Washington Press, 2007. In *caa.reviews* (posted January 31, 2008: <http://www.caareviews.org/reviews/1079>). **Published**
6. Review of *Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology*, by Julia K. Murray. Honolulu: University of Hawai’i Press, 2007. In *Journal of Chinese Religions*, no. 35 (2007): 178-180. **Published**

**Reprinted and Translated Publications**

1. “Arts and Crafts in Burmese America.” In the *Encyclopedia of Asian American Folklore and Folklife* (3 vols.), edited by Jonathan H.X. Lee and Kathleen Nadeau, (vol. 1) 134-35. Santa Barbara, CA: ABC-CLIO, 2011. (Reprinted from “Folklore and Asian American Visual Culture” with permission of the editors and publisher)
2. “Domestic Religious Practices in Burmese America.” In the *Encyclopedia of Asian American Folklore and Folklife* (3 vols.), edited by Jonathan H.X. Lee and Kathleen Nadeau, (vol. 1) 135-36. Santa Barbara, CA: ABC-CLIO, 2011 (Reprinted from “Folklore and Asian American Visual Culture” with publisher’s permission)

**SELECTED GRANTS, AWARDS, AND FELLOWSHIPS**

URC Faculty Fellow, awarded Spring 2015

$7,500 for a research leave from teaching in Fall 2015

URC Faculty Research and Creative Grant, awarded Fall 2014

$6000 to help defray costs for a temporary relocation to the University of Chicago and fund research travel to China

College of Fine Arts Creative and Scholarly Research Award, awarded Spring 2014

$7,357 for a research leave from teaching in Spring 2015

College of Fine Arts, Dean’s Fund for Excellence, awarded Fall 2013 for Spring 2014 Lectures

$1,500 to bring Professor Roderick Whitfield and Professor Youngsook Park, both from SOAS, University of London, to University of Utah to lecture on “There and Back: Buddhist Art at Dunhuang” (Whitfield, April 2, 2014) and “Eccentricity and Restraint: Religious and Aesthetic Sensibilities in Korean Ceramics” (Pak, April 1, 2014).

Japan Foundation Grant (University of Utah), awarded Fall 2013

Traveled to Japan over Fall Break with two graduate students to conduct independent research projects on the theme of Health and Japanese Art and Visual Culture, completed October 12 – October 20, 2013 (Fall Break, 2013)

Project MUSE Microgrant (University of Utah), awarded Fall 2012

To provide perspectives onto Chinese ideas of creativity and to develop faculty/student interaction around the theme of “Art, Originality, and Creativity in China,” completed April 17 – April 19, 2013

University Teaching Grant (University of Utah), awarded Spring 2012

To develop a course on “Arts of the Transpacific: Asian American Art and Visual Culture,” offered as ARTH 3070 SP13

Dee Grant (University of Utah), awarded Spring 2011

To develop an interdisciplinary course on “Chinese Landscapes as Image, Text, and Environmental History,” offered as ARTH 4020 SP12

**Non-Competitive**

College of Fine Arts Dean’s Domestic Travel Fund Award (University of Utah)

Awarded 2022: To present a paper at the annual meeting of the Association for Asian Studies, Honolulu, presented March 2022

Awarded 2018: To lecture at the Elling Eide Center for Chinese Literature and Art

Awarded 2013: To present paper at the annual meeting of the Association for Asian Studies, Philadelphia, presented March 2014

Awarded 2011: To present paper at the annual meeting of the American Comparative Literature Association, Brown University, presented April 2012

Awarded 2010: To present paper at the annual meeting of the Association for Asian Studies, Honolulu, presented April 2011

College of Fine Arts Dean’s International Travel Fund Award (University of Utah)

Awarded 2013: To present paper at the University of Vienna, 17th Congress of the International Association of Buddhist Studies, August 2014

Awarded 2011: To present paper at the Faculty of Arts, Chulalongkorn University, Bangkok, Thailand, presented July 2012

Awarded 2010: To present paper at the International Association of Buddhist Studies, Jinshan, Taiwan, presented June 2011

**SCHOLARLY PRESENTATIONS**

**Panel Participation and Invited Presentations**

FGS Talk

“Filial Piety as an Emotion in Medieval Chinese Jataka Tales,” Association for Asian Studies, Honolulu, March 27, 2022 for the panel *Buddhist Affect: Feelings and Emotions in Buddhist Art Across Asia*. Paper presenter and panel co-organizer.

“Filial Crossings: The Shanzi Jataka at Dunhuang from the N. Zhou,” Fourth Conference of the Early Medieval China Group, UC Boulder (virtual format), March 27, 2021.

“Female Bodily Sacrifice in Song, Jin, and Liao Tombs,” invited presentation for the EALC Faculty Colloquium, University of Pennsylvania, (virtual format) February 3, 2021.

“New Approaches to the Buddhist Art Survey,” invited presentation for *New Paths to Teaching Buddhist Studies*, University of Toronto, Feb. 23, 2020

“Humanistic Buddhism and Contemporary Chinese Art,” invited presentation for *The 7th Symposium on Humanistic Buddhism*, Fo Guang Shan Monastery, Kaohsiung, Taiwan, November 1-3, 2019.

“On the Relevance of Buddhism-Inspired Contemporary Art,” invited presentation for the Plenary Panel of *Expressions of the Dharma: Buddhist Art and Culture in Everday Life*, Fo Guang Shan His Lai Temple / University of the West, Los Angeles, CA, April 4-6, 2019.

“Dunhuang and the Silk Road,” invited lecture organized by the Elling Eide Center for Chinese Literature and Art, Sarasota, FL, December 19, 2018.

“Female Bodily Sacrifice and the Absence of Men: Filial Figuration in Song, Jin, and Liao Tombs,” invited lecture cosponsored by the Department of the History of Art, Institute of East Asian Studies, Center for Chinese Studies, University of California, Berkeley, March 23, 2017.

“Rethinking Art History Through the Frames of Science, Medicine, and Ecology,” Co-organizer of the program and roundtable participant for the conference *China, Art, History: New Orientations, A Conference in Honor of Professor Wu Hung*, November 3-5, 2016.

*Cave Temples of Dunhuang: History, Art, and Materiaity. Symposium in honor of the life and work of Fan Jinshi at the Mogao Grottoes*, organized by the Getty Conservation Institute, the Getty Research Institute, and the University of California, Los Angeles and taking place at the Getty Center and the University of California, Los Angeles on May 20-21, 2016. (invited to present, unable to attend).

“Rethinking Representations of Filial Piety: Narrative Space and Bodily Substitution in Tang China,” Annual Meeting of the Association for Asian Studies, Chicago, March 2015.

“Picturing the Buddhist Filial Son in Medieval China,” 17th Congress of the International Association of Buddhist Studies, University of Vienna, August 2014.

“Between Caves and Tombs: Rethinking Representations of Buddhist Filial Sons,” Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice. Conference hosted by the Center for the Art of East Asia, The University of Chicago, May 2014.

“Between Jatakas and Filial Piety Sutras: Rethinking Representations of Shanzi as a Buddhist Filial Son,” Annual Meeting of the Association for Asian Studies, Co-organizer and paper presenter for the panel, “All in the Family: Kinship and the Visual Culture of Medieval East Asian Buddhism,” Philadelphia, April 2014.

“Transpacific Exclusions and Imaginations: Cultural Crossings Between Asian and American Empires,” Panel Session Chair, Annual Meeting of the American Studies Association, San Juan, Puerto Rico, November 2012 (session accepted, unable to attend).

“Pictorial Jatakas in the Dunhuang Caves, 5th to 10th Centuries,” Faculty of Arts, Chulalongkorn University, Bangkok, Thailand, July 2012.

“Catastrophe, Fortune, and the Aesthetics of Diaspora: Folklore and the Visual Culture of Chinatown,” Annual Meeting of the American Comparative Literature Association, Brown University, April 2012.

“Materiality and Immateriality in 9th Century Dunhuang Caves,” Academia Sinica, Taiwan, July 2011.

“Contested Bodies: Jataka Narratives, Apocryphal Sutras, and Filial Cannibalism in Medieval Chinese Buddhist Art,” International Association of Buddhist Studies, Jinshan, Taiwan, June 2011.

“Strange Visions: Translating Alexander Soper as a Source of Medieval Chinese Visuality,” Annual Meeting of the Association for Asian Studies, Honolulu, April 2011.

“Sons, Mothers, and Accidental Cannibals: On the Intersections of Image, Text, and Bodily Practices in Medieval China,” sponsored by the Confucius Institute, University of Utah, November 2010.

“Mountains and Meanings in Chinese Landscape Painting,” in conjunction with the exhibition *Ideal Landscapes*, Utah Museum of Fine Arts, October 2010.

**(Prior to appointment at the University of Utah)**

“Folklore and the Visual Culture of Chinatown: Documenting and Contesting the Urban Ethnic Enclave,” Annual Meeting of the Association for Asian American Studies, Austin TX, April 2010.

“The Body That Binds: Mothers and Filial Flesh Offerings during the Tang/Song Transition,” Annual Meeting of the American Academy of Religion, Montreal, November 2009.

“From the Silk Road to Chinatown: Medieval and Modern Contestations of Chinese Identity,” Macalester Humanities Faculty Colloquium, October 2009.

“Representing Chinatown: Visual Interventions and the Urban Ethnic Enclave,” Macalester College, Urban Faculty Colloquium, August 2009.

“Unearthing the Emperor: Person, Personality and the Terracotta Army of China’s First Sovereign Ruler,” Archeological Institute of America, St. Paul MN, November 2008.

“Filial Piety and Accidental Cannibals in Medieval China,” Midwest Conference on Asian Affairs, St. Olaf College, Northfield MN, October 2008.

“Indian Bones, Chinese Flesh: Buddhist Visual Narratives and Contested Bodily Practices in Medieval China,” India in China/China in India Symposium, University of Minnesota, Twin Cities, September 2008.

“Between Portraits and Icons: Negotiating Commemoration and Devotion in Dunhuang Family Caves,” Annual Meeting of the Association for Asian Studies, Atlanta, April 2008.

“Murals without Manuscripts: Style, Substance and Cultural Constructs in Dunhuang Art,” Annual Meeting of the College Art Association, New York, February 2007.

“Visuality and Commemoration in the Cave Temples of Dunhuang,” Annual Associated Colleges of the Twin Cities Art History Symposium, Augsburg College, Minneapolis, February 2006.

“The Body and the Family: Filial Piety and Buddhist Art in the Dunhuang Caves,” Center for Chinese Studies and the Center for Buddhist Studies, University of California, Los Angeles, January 2006.

“Sutra Painting, Interior Decoration and Family Fashioning in Dunhuang Art,” Annual Meeting of the Association for Asian Studies, Chicago, April 2005.

“Representing Bodily Mutilation/Reviewing Chinese Buddhist Art,” Annual Meeting of the College Art Association, Atlanta, February 2005.

“The Art of Chinese Ancestor Worship,” University of the Arts, Philadelphia, October 2002.

“Filial Piety and the Art of Han Dynasty China,” Temple University in Japan, Tokyo, July 2002.

“*Dunhuang yishu yu xifang meishu shi* (Dunhuang Art and Western Art History),” Institute of Dunhuang Studies, Lanzhou University, China, March 2002.

“The Doors of Dahuting: Architecture and the Soul in Two Eastern Han Tombs,” the Annual Graduate Students Symposium, Art Institute of Chicago, April 2001.

“The Pilu Temple and Religious Syncretism in the Late Ming,” Annual Meeting of the Midwest Association for Asian Studies, Champain-Urbana, IL, September 1996.

**Funded International Research**

Asia Center Travel Grant, University of Utah, $2750 to travel to Vietnam to develop research and curriculum on Vietnamese traditional and modern art, March 2018

Luce Foundation Grant (Administered by the Asia Center, University of Utah), $2500 to travel to Myanmar to develop research and curriculum on Burmese traditional and modern art, March 2017

Dunhuang Art and Society On-Site Seminar, Mogao Caves, China, supported by the Silk Road Foundation, Summer 2008.

Research on Buddhist art and archeological sites in India, funded by Wallace Research Grant (Macalester College), January 2008.

Research on Buddhist art and archeological sites in Tibet and Nepal, funded by Freeman Foundation Grant (Macalester College), Summer 2007.

Research on Buddhist art at the Musée Guimet in Paris, Faculty Travel and Research Fund (Macalester College), Summer 2006.

Participant in the Dunhuang Art and Society On-Site Seminar, Mogao Caves, China, funded by Silk Road Foundation, Summer 2001.

Research on Silk Road materials at the British Museum and British Library, University of Chicago Travel Grant, Summer 1999.

Participant in the Dunhuang Art and Society On-Site Seminar, Mogao Caves, China, funded by Silk Road Foundation, Summer 1998.

Ming Dynasty Buddhist Painting On-Site Seminar in Shanxi Province, China, funded by the Asian Cultural Council of the Luce Foundation, Summer 1996.

**OVERSEAS AND SUMMER INTENSIVE LANGUAGE EDUCATION**

Inter-University Center for Japanese Language (Stanford Center), Yokohama, Japan, 1997-98, funded by Japan Foundation Grant.

Middlebury College Intensive Summer Program in Japanese, Summer, 1997.

Inter-University Program for Chinese Language (Stanford Center), Taipei, Taiwan, Summer, 1995, funded by FLAS Title VI Grant.

Mandarin Training Center, National Taiwan Normal University, Taipei, Taiwan, 1990-91 (full time), 1991-94 (part time)

**TEACHING**

**MA Thesis Committee Chair**

Nathalie Bond, Asian Studies, 2021-2023

Jacob Jensen, Art History, 2021-2023

Mariko Azuma, *Authenticity, Preservation, and the Transnational Identity of Space: Comparing Yin Yu Tang and the Linden Centre*, 2016-18

Seth Baldridge, *Gold Powder and Gun Powder: The Appropriation of Western Firearms into Japan Through High Culture*, Seth Baldridge, 2013-15

Patricia Guiley, *Grafitti, Art, and Identity: Exploring Gajin Fujita’s Hood Rats*, 2013-15

Abigail Martin, *Bodily Transfer and Sacrificial Gestures: Rethinking the Mahasattva Jataka in Mogao Cave 254*, 2012-14

**MA Thesis Committee Member**

Beatrice Upenieks, Asian Studies, 2019-

Samantha Moser, Asian Studies, 2018-2020

Alessandro Easthope, Asian Studies, 2017-19

Liz Shattler, Art History, 2017-19

Alexander Stanfield, Art History, 2015-18

Stephanie Hohlios, Asian Studies, 2013-15

Ismail Kugu, Art History, 2012-14

Yuan Yi, History, 2010-12

Rebecca Maksym, Art History, 2010-2012

**Undergraduate Honors Mentor**

UROP. Faculty mentor for Honors Thesis: *Yin Yu Tang and the Effects of Re-Contextualization on Vernacular Architecture*, Mariko Azuma, Art and Art History, 2015-2016

**Revamped Asian Art Curriculum (approved and effective 2015)**

ARTH 2500: Introduction to the History of Art and Visual Culture: Asian Art

ARTH 3020: Arts of China

ARTH 3030: Arts of Japan

ARTH 3060: Arts of Buddhism

ARTH 4070: Asian American Visual Culture (Diversity DV designation 2015)

ARTH 4095 / 6830: Seminar in Chinese Art (Dunhuang Caves; The Body in Chinese Visual Culture)

ARTH 6810: Visual Intersections (The Body; Transpacific Visuality)

**Educational Materials**

Online ARTH 4070. Asian American Visual Culture (developed entire course)

Online ARTH 2500. Introduction to the History of Art and Visual Culture (developed 2 modules, “The Silk Roads” and “Art in The People’s Republic of China” and co-developed 1 module, “Representing the Past, Shaping the Present.”

Online ARTH 1010. Masterpieces of World Art (developed lectures on Terra Cotta Army of the First Emperor; the Borobudur Temple; the Taj Mahal (1632-1653); and Mariko Mori, *Pure Land*).

**Guest lectures for University of Utah Community**

“Luohan Sculptures and Buddhist Art in Mao’s China,” for Asia Center, April 5, 2023

“Researching and Writing Buddhist Art, Past and Present,” for ASTP 6800, March 17, 2022

“The Material and Visual Cultures of Religion: Medieval Chinese Buddhism,” for Asian Studies 5001, Prof. Kim Korinek, University of Utah, October 3, 2017

“The Material and Visual Cultures of Religion: Medieval Chinese Buddhism,” for Religious Studies 4001, Prof. Maeera Schreiber, University of Utah, October 27, 2017

“The Dunhuang Caves During the Tang Dynasty,” for “History, Asian Civilization: Traditions, Prof. Wesley Sasaki-Uemura, University of Utah, October 5, 2016.

“The Material and Visual Cultures of Religion: Medieval Chinese Buddhism,” for Asian Studies 5001, Prof. Janet Theiss, University of Utah, September 27, 2016

“The Material and Visual Cultures of Religion: Medieval Chinese Buddhism,” for Religious Studies 4001, Prof. Maeera Schreiber, University of Utah, September 22, 2016

“Caves, Tombs, and Representations of Buddhist Filial Children,” for Asian Studies 5001, Prof. Janet Theiss, University of Utah, December 2, 2014

“The Silk Road,” for Asian Civilization: Traditions, History 1210, Prof. Janet Theiss, University of Utah, February 10, 2014

“Historical and Contemporary Perspectives on Chinese Buddhist Art,” for Asian Studies 5001, Prof. Janet Theiss, University of Utah, January 15, 2014

“Historical and Contemporary Perspectives on Chinese Buddhist Art,” for Asian Studies 5001, Prof. Janet Theiss, University of Utah, March 6, 2013

“Historical and Contemporary Perspectives on Chinese Buddhist Art,” for Asian Studies 5001, Prof. Janet Theiss, University of Utah, March 7, 2012

“Chinese Visual Culture at the Frontiers: The Silk Road and Dunhuang,” for Asian Civilization: Traditions, History 1210, Prof. Janet Theiss, University of Utah, September 23, 2011

“Accidental Cannibals: Filial Piety and Buddhism in Medieval China,” for Graduate Seminar: Cannibalism, Comparative Literature and Cultural Studies 6900, Prof. Alessandra Santos, University of Utah, September 22, 2011

“Unearthing the Emperor: Person, Personality and the Terracotta Army of China’s First Sovereign Ruler,” for Asian Studies 4990, University of Utah, March 9, 2011

“Buson’s Haiku Painting (*haiga*)” for Haiku Masters II (Buson and Issa), Japanese 6900, Prof. Yukio Kachi, University of Utah, March 2, 2011

**Lectures by visiting art historians and artists organized and co-organized at Utah**

Kris Imants Ercums, Spencer Museum of Art, University of Kansas, “What’s Buddhist Art Doing in Kansas?: Cultures of Collecting 1920-present,” Art 158, March 29, 2023 (Asia Center, University of Utah)

Zhi Lin, University of Washington, “Chinaman’s Chance: Golden Spike Celebration on

Promontory Summit,” Art 158, April 4, 2019 (Asia Center and the Confucius Institute, University of Utah)

Lothar von Falkenhausen, UCLA, “The First Emperor’s Terracotta Army,” CTIHB 351, September 15, 2017 (Asia Center and the Confucius Institute, University of Utah)

Yan Xing, “Artist Talk,” ART 158, September 13, 2017 (Christensen Visiting Artist)

Roderick Whitfield, SOAS, University of London, “There and Back: Buddhist Art at Dunhuang” ART 158, April 2, 2014 (Dean’s Fund for Excellence)

Youngsook Pak, SOAS, University of London, “Eccentricity and Restraint: Religious and Aesthetic Sensibilities in Korean Ceramics,” ART 158, April 1, 2014 (Dean’s Fund For Excellence)

Nancy Berliner, Museum of Fine Arts, Boston, “The Lives and Voices of a Two-Hundred Year Old Chinese House,” ART 158, November 12, 2013 (Christensen Visiting Artist Fund, co-organized with the Confucius Institute, University of Utah)

J.P. Park, University of Colorado, Boulder, “The Art of Being Artistic: Painting Manuals and Artistic Originality in Late Ming China,” ART 158, March 17, 2013 (MUSE Project)

Ronald Egan, University of California, Santa Barbara, “The Lyrical Impulse in Chinese

Landscape Painting,” ART 158, April 12, 2012 (Dee Grant, co-organizers Fusheng Wu and Janet Theiss)

Martin Powers, University of Michigan, “Visualizing the State in Early Modern China

and England,” Dumke Auditorium UMFA, March 28, 2012 (Dee Grant, co-organizers Fusheng Wu and Janet Theiss)

Gajin Fujita, “Artist Talk,” ART 158, March 28, 2012 (Christensen Visiting Artist)

Sonya S. Lee, University of Southern California, “Cave Temples of Sichuan in Eco Art

History,” Dumke Auditorium UMFA, March 21, 2012 (Dee Grant, co-organizers Fusheng Wu and Janet Theiss)

**Recent Curatorial Experience**

Institute for Global Citizenship, Macalester College, October 2009

Researched labels and didactics for the permanent display of Japanese ceramics donated by Walter F. Mondale and Joan Adams Mondale

Macalester College Art Gallery, March 2008

Co-curator, “Looking for Asian America: An Ethnocentric Tour by Wing Young Huie”

Macalester College Art Gallery, October 2006

Co-curator “Zhang Dali: Image and Revision in New Chinese Photography”

**SERVICE**

**Department**

Warnock Committee, 2021-23

Interim Art History Program Director, 2018-19

Art History Undergraduate Scholarship Coordinator, 2017-19

Warnock Committee, 2012-14

Carmen Morton Christensen Visiting Artist/Art Historian Committee, 2011-14

Art History General Education Coordinator, 2011-14

Art and Art History Department Curriculum Committee, 2011-12

Art History Student Association, Faculty Advisor, 2010-11

Search Committee Member for Early Modern Art History Position, 2010-11

**College**

CFA RPT College Advisory Committee, 2021-23

CFA Faculty Excellence Awards in Research Committee, 2014

College of Fine Arts Strategic Plan Committee for Plan Four, 2012-present

Marian Stiebel Siciliano Utah Fine Arts Institute Scholarship Committee, 2011-2014

**University**

Internal Reviewer for Communications Department, 2022

Graduate Council, 2021-24

Asian Studies Advisory Board, 2017-19, 2020-

Faculty Senate, 2017-19

Chair, Asia Center Foreign Language and Area Studies (FLAS) Committee 2017-19, 2020-21

Director of Graduate Studies, Asian Studies, 2017-19

Asian Studies Advisory Committee, 2018-21

Member, Foreign Language and Area Studies (FLAS) and Asian Studies MA Graduate Committee, 2010-12, 2013-14, 2016-17

Graduate Council, Fall 2012-Fall 2014

UMFA Campus Advisory Committee, 2012-14

Religious Studies, Steering Committee, 2011-14

Religious Studies, Curriculum Committee, 2012-14

Art and Architecture Librarian Search Committee, Spring 2012

**Profession**

Peer Reviewer for *The Oxford Encyclopedia of Buddhism*, October 2022

Peer Reviewer for *Journal of Global Buddhism*, August 2021

External Reviewer for Promotion to Associate Professor with Tenure File, 2020

Peer Reviewer for Public Humanities Projects Planning and Implementation Grant Panel, National Endowment for the Humanities, 2019

Peer Reviewer for *Oxford Research Encyclopedia of Religion*, “Dunhuang Art,” 2018

Peer Reviewer for *Journal of Asian Humanities at Kyushu University*, 2017

Peer Reviewer for *The Art Bulletin*, 2010

Faculty Consultant, Advanced Placement Art History Faculty Colloquium, April 2009

Faculty Advisor, Associated Colleges of the Midwest, 2007-2010

Brown Alumni Interviewer, 2006-2010

Member, College Art Association, 2001-2021

Member, Association for Asian Studies, 2001-2021

**Community**

Brown University, Asian/Asian American Alumni Alliance, A4 Board Representative-at-Large, 2022-24

Daria Book Club, Presenter for *Art, Buddhism and the Silk Road*, Fall/Winter 2022-23

“China in Utah: Modern and Contemporary Art from the People’s Republic of China at the UMFA and the UCCC,” Review published with *15 Bytes*, an online journal on the Utah cultural scene, Fall 2018.

“Traditional Chinese Art,” Workshop for Gateway to Learning: Tanner Humanities Center, July 31-August 3, 2018

“AP Art History Workshop: Introduction to Buddhist Art,” University of Utah, January 6, 2018

“AP Art History Workshop: Longmen Caves, China,” University of Utah, November 4, 2018

“Contemporary Chinese Art,” Workshop for Gateway to Learning: Tanner Humanities Center, June 28, 2017

Faculty manuscript reviewer for National Council on Undergraduate Research (NCUR) Proceedings: “The Social Hell of William Blake: The Impact of the Industrial Revolution on Blake’s Illustrations of Dante’s Inferno” (paper #1) and “The Idea of Merlin: Artistic Depictions of Merlin and Their Interpretations” (paper #2). Submitted July 20, 2016.

“AP Art History Workshops: Incorporating Asian Art Images in to the New Image Sets”

University of Utah, January 17, 2015 and January 21, 2015

“Traditional Chinese Art: The First Emperor,” Workshop for Gateway to Learning: Tanner Humanities Center, August 1, 2014

“Beijing-SLC Connect: Imaging the Effects of Air Pollution,” Moderator for Roundtable Discussion on “Bridging the Gap Between Art and Life,” with artists Li Gang (Beijing), Huang Xu (Beijing), Dai Dandan (Beijing), Mei Mei Chang (Taiwan/Washington D.C.), Matthew Niederhauser (Beijing), February 10, 2014

“Contemporary Chinese Art,” Workshop for Gateway to Learning: Tanner Humanities Center, August 1, 2013

“Buddhist Art in India,” Workshop for Gateway to Learning: Tanner Humanities Center, June 15, 2012