

## SARAH ELIZABETH FRASER

Northwestern University  
Department of Art History  
1880 Campus Drive  
3-400 Kresge Centennial Hall  
Evanston, Illinois 60208

Office Phone: 847/467-3953  
Home Phone: 847/864-0106  
Fax: 847/467-7108  
e-mail: [s-fraser2@northwestern.edu](mailto:s-fraser2@northwestern.edu)

**Major Professional Interests:** Historical and theoretical investigations in the history of art with a concentration on Chinese painting (sixth through twentieth centuries), Tibetan painting, and pan-Asian Buddhist art.

## EDUCATION

**The University of California, Berkeley.** 1987-96.

History of Art Department. Ph.D. Advisor: James Cahill.

Doctoral Thesis: "The Artist's Practice in Tang Dynasty China, 8th-10th Centuries."

M.A. thesis (1989): "Journey Without a Destination: Shi Tao's 1696:

'Qingxiang Sketches of Calligraphy and Painting'."

**Peking University**, Beijing, China, Senior Fellow, Archaeology Department 1992-93.  
Doctoral Research, US National Academy of Sciences (CSCC).

**Kobe University**, Japan, matriculated doctoral student in Chinese Art History.  
1990-1991 (US Department of Education, FLAS Fellowship).

**The University of Michigan**, Ann Arbor, A.B., 1982. Magna Cum Laude.

Major: History of Art with Honors; Minor: Chinese literature and language.

Honors thesis: "Palatial Architecture and City Planning at Tang Chang'an."

Major courses in the arts of Japan, India and China; graduate coursework in Chinese literature (Sinological Research Tools seminar).

**Middlebury College**, Vermont, summer 1981; Intensive Classical Chinese.

**Tung-hai University**, Taichung, Taiwan. 1979-80.

Year-abroad program in Chinese literature. Mandarin Chinese used exclusively in all coursework and in on-campus residential environment.

**Taiwan Normal University** and *Mandarin Daily* Language Training Center  
intensive Chinese, summer 1979.

## RESEARCH AWARDS AND ACADEMIC HONORS

### 2007-2010:

- The Getty Research Institute, Getty Scholar, In-residence fellowship, Los Angeles, 2007-08
- Frederick Burkhardt Fellowship for Newly Tenured Scholars, ACLS, 2007-10  
Institute of Advanced Study, School of Historical Study, Princeton, 2007-08 (deferred)
- Fulbright-Hays Grant, 2007-08  
Tongji University, Shanghai- Institute for Architecture and Urbanism;  
Academica Sinica, Taipei, Center for Ethnographic Studies, Institute for History and Philology

### 2004-2006:

- Terra Foundation, Chicago Consortium for Art History, 2005-06
- Winner, 2004 Choice Outstanding Academic Title Award, *Performing the Visual* (Stanford, 2004);
- Finalist, Charles Rufus Morey Award, Distinguished book in Art History (*Performing the Visual*),  
College Art Association, 2005
- Nominated, Richard W. Lyman, National Humanities Center, for advanced humanistic scholarship and teaching through the innovative use of information technology, 2005
- Donald and Shelly Rubin Foundation, planning grant, Tibetan painting school, Sengeshong yaozang (Wutun village), Tongren, Qinghai Province, 2004
- CIRA (Center for the Interdisciplinary Research in the Arts), Northwestern University  
Research in Qinghai Province monasteries, 2004
- URGC (Northwestern University Research Grants Committee), research in Taiwan, 2004, 2006;  
Research in Tibetan cultural areas, Kham (Sichuan Province), 2006

### 1999-2004:

- NEH and ACLS, Research in China, Sichuan Academy of Social Sciences, 2003-04
- Fellow, Gender Studies Faculty Workshop, "Gender, Sexuality, and Politics in Postmodernity," Northwestern University, 2002-03
- The Mellon Foundation, *Mellon International Dunhuang Archive*  
Principal Investigator. Project for new 3D digital research environment for archaeology, art history, and religion. Direct large multi-disciplinary Northwestern team in experimental research with concrete teaching and research applications.  
  
Northwestern University Project Director, 1999-2004
  - Lead 3-5 humanistic and technical documentation trips to China annually
  - Supervise staff of 17 full and part-time personnel
  - Direct financial, personnel, and multi-media initiatives for project
  - Direct research, technical, and post-production of new, scholarly digital library
  - Manage annual budget of ca. \$1.2 million.

- Millard Meiss Publication Fund 2002, College Art Association Award  
Book Manuscript Subvention, publisher: Stanford University Press
- Lurie and Hambrecht Foundations, Research on Buddhist Art  
Northwestern University, 2001-2002
- Getty Center for the Arts and Humanities, Post-doctoral Fellow, 1999-2000
- Institute for Advanced Study, Historical Studies, Affiliated Member, fall 1999
- Northwestern University, *Office of Research and Sponsored Programs (ORSP)*  
*Grants for Research and Publications*, 1999-2002  
Fieldwork in Tibetan Art, 1/02; Beijing Conference & proceedings subvention, 6/01; 10/0

**1996-1998:**

- Henry Luce Foundation, “Merit, Opulence and the Buddhist  
Network of Wealth,” International Teams Assembled for  
Fieldwork and Conferences. Principal Investigator, 1998-2001.
- CIRA (Center for the Interdisciplinary Research in the Arts), Northwestern University, 1998-99
- Alice Berline Kaplan Center for the Humanities, Faculty Fellow  
1998-99 “Technologies and Cultures of Time” (*teaching release*)
- Northwestern University -Faculty Research and Travel Grants  
*University Research Grants Committee (URGC)*  
11/98 China Research  
10/97 Book Research  
*Art History, Media, and Technology Development*  
4/99 ORSP  
11/98 Arts and Sciences Dean  
*Conference: 8/97 Asian Studies, Budapest; Arts and Sciences Dean*
- Mellon Post-Doctoral Fellowship in East Asian Art and Religion  
Emory University, 1996-98 (declined)

**Pre-Doctoral (1992-1995):**

- Mellon Dissertation Writing Fellowship, University of California , 1994-95
- American Council of Learned Societies (ACLS) and Social Science Research  
Council (SSRC) Joint Fellowship for Sinological Research outside China (Europe), 1992-94
- Committee on Scholarly Communication with China (CSCC)  
National Academy of Sciences, (USIA), 1992-93
- American Oriental Society Fellowship, Chinese Painting Studies, 1992-93
- Chiang Ching-kuo Foundation, Doctoral Research in Taiwan, 1992  
Academica Sinica and National Library

**Pre-Doctoral, Additional (1987-1991):**

- Italian Government Center for Sinology (Italia Kaikan)  
Kyoto, Japan Fellow, 1990-1991

- University of California, Berkeley
  - Foreign Language and Area Studies (FLAS) & UC Regents' Fellowships for Japan, 1990-1
  - Maenchen Summer Research, Oriental and Classical Topics
    - Russia 1993 (Hermitage; Academy of Oriental Studies)
    - Europe 1988 (Musée Guimet, Bibliothèque nationale)
- Humanities Research Grant, Graduate Division, 1991, fieldwork in China
- Tuition Scholarship, 1987-88
- Asian Art Museum, San Francisco, Graduate study 1991-1992

## ACADEMIC POSITIONS AND EMPLOYMENT

**Northwestern University**, Evanston, Illinois, Department of Art History,  
Associate Professor. Tenured September 2002. (September 1, 1996-present)

- Chair, 2004-2007
- Lane Humanities Professor, Kaplan Center for the Humanities, fall 2005
- Established graduate and undergraduate curriculum in Asian Art History (*see pg. 13*)
- University Service (*see pg. 14*)

### **Ruprecht-Karls-Universität Heidelberg, Germany**

Institut für Kunstgeschichte Ostasiens, Zentrum für Ostasienwissenschaften

- Visiting Professor, Summer 2007, graduate seminars:  
Chinese Archaeology and National Identity; Visuality in Dunhuang Wall Paintings.

### **École Pratique des Hautes Études, Paris**

- Directrice d'Études, Sciences historiques et philologiques, May-August 2000.  
"L'artiste chinois aux IX<sup>e</sup>-XI<sup>e</sup> siècles: idéaux et pratiques de représentation."

### **Stanford University**

- Visiting Assistant Professor, spring quarter 2000.  
Economies of Buddhist Art in China, graduate seminar.
- Instructor, spring quarter 1996.  
East Asian Text and Image (undergraduate lecture); Dunhuang Studies (graduate seminar).

### **University of California**

- Berkeley** (Lecturer; Graduate Student Instructor)

East Asian Art and Architecture, Lecturer, spring 1995.  
Early Japanese Painting, fall 1994; Later Japanese Painting, spring 1995.  
Arts of Asia Survey: India, Southeast Asia, China and Japan,  
spring 1989; and spring 1992.  
Early Western Art Survey (ancient through medieval), fall 1988.

- Santa Cruz**, Visiting Lecturer  
Power and Presence in the Visual Cultures of Asia, fall 1994.

## PUBLICATIONS

### • Books

Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618-960

Stanford, CA: Stanford University Press; 2004.

A study of medieval Chinese wall painting, workshop production, and artistic performance in aesthetic theory.

Reviews of *Performing the Visual*: *History of Religions* 46:2 (Nov. 2006): 175-178; *The Art Bulletin*, v. 88 no. 2 (June 2006): 389-93; *Journal of Asian History* v. 40/1 (2006): 116-17; *Journal of the Royal Asiatic Society*, Nov. 2005, Vol. 15/ 3: 383-86; *Canadian Journal of History*, Apr. 2005, v. 40/ 1: 156-58; *Journal of Asian Studies*, Nov. 2004, v. 63/ 4: 1074-76; *CAA Reviews* May 2004: 1-4; *Choice Reviews* (Sept. 2004) (*Choice* Outstanding Academic Title Award). Finalist, Charles Rufus Morey Award, Distinguished Book in Art History, College Art Association, 2005.

Sarah E. Fraser, ed. 佛教物质文化：寺院财产与世俗供养. [Buddhist material culture: temple wealth and secular patronage]. Conference Proceedings *Merit, Opulence, and the Buddhist Network of Wealth*, Peking University June 27-30, 2001. Shanghai: Shanghai Fine Arts Publishers, 2003 (in Chinese).

Twenty-seven essays address the expansion of Buddhist arts in the Tang-Song dynasties (eighth-thirteenth centuries) and links to patronage practices for good karma and merit.

### •Electronic Edition

Chief Editor, Metadata, *Mellon International Dunhuang Archive* (MIDA), Wall Painting and Architecture. ARTstor. Comprehensive analysis and description, forty-two medieval Buddhist cave shrines, comprising ca. 4500 sq. meters of mural iconography and historical data, Dunhuang. Bilingual, Chinese and English; Sanskrit terminology. Directed acquisition of accompanying, interactive photographic documentation and laser measurement data, *MIDA Archive*—a new genre of research publication. <http://www.artstor.org/>

### •Commissioner/Co-Author

*Our Cultural Commonwealth*. The report of the American Council of Learned Societies Commission on Cyberinfrastructure for the Humanities and Social Sciences. New York: ACLS, 2006  
<http://www.acls.org/cyberinfrastructure/OurCulturalCommonwealth.pdf>

### • Editor

Editor, Fan Jinshi, Dunhuang: A Centennial Commemoration of the Discovery of the Cave Library. Beijing: Morning Glory Press, 2000.

### • Published Essays/Articles

“Antiquarianism or Primitivism?: The Edge of History in the Modern Chinese Imagination.” Conference Proceedings, “Reinventing the Past,” Chicago, Nov. 3-5, 2006. (London; Chicago: Serindia, 2007).

“Approaching the Boundaries of a National Landscape: Picturing the Frontier 1927-1948 (Photography as the new Landscape in 20<sup>th</sup> c. Chinese art).” In *Studies on 20<sup>th</sup> Century Shanshuihua*, 371-86. Ed. Lu Fusheng. Conference Proceedings, 20<sup>th</sup> c. Chinese Landscape Painting. June 9-11, 2006. Shanghai: Shanghai Fine Arts Publisher, 2006.

“An Introduction to the Material Culture of Dunhuang Buddhism: Putting the Object in Its Place.” Special Issue on Buddhist Material Culture, *Asia Major*, 2005: 1-14. Editor, four additional, developed

- from Conference Proceedings and Fieldwork, Luce Foundation-funded multi-disciplinary project with American and Chinese Sinologists (Beijing 2001, Sarah E. Fraser, organizer).
- “Shawo Tsering, Zhang Daqian and Sino-Tibetan Cultural Exchange, 1941-42.” In *PIATS 2003: Tibetan Studies: Proceedings of the Tenth Seminar of the International Association for Tibetan Studies, Oxford, 2003*, 1-25. Leiden; Boston: Brill, 2006, forthcoming.
- “Chinese Artist’s Materials in the British Museum and Library.” In *Aurel Stein and the Silk Road*. S. Whitfield, ed., 266. London: British Library Press, 2004.
- “Yishu zhizuo, siyuan chubei yu wuzhiliudong [Art Guilds and Temple Storehouses: Transformations of Materiality in the Buddhist Imagination].” *Fudan University Arts Journal* (fall 2002), Shanghai: 1-6.
- “Xin gaokeji kaogu jishu [Technology for Archaeology].” In *Tangsong siyuan caifu he gongyang*: 220-225. Sarah E. Fraser, ed. Shanghai: Shanghai Fine Arts Publishers, 2003.
- “Fojiao Yishu de jingji zhidu [Economies of Buddhist Art].” In *Tangsong siyuan caifu he gongyang*: 189-206. Sarah E. Fraser, ed. Shanghai: Shanghai Fine Arts Publishers, 2003.
- “Formulas of Creativity: Artist’s Sketches and Techniques of Copying at Dunhuang.” *Artibus Asiae* Vol. LIX, 3/4 (2000): 189-224.
- "A Reconsideration of Archaeological Finds from the Turfan Region," *Dunhuang Tulufan yanjiu*, Peking University, vol. 4 (1999): 375-418.
- “Manuals and Drawings of Artists, Calligraphers, and Other Specialists from Dunhuang.” Chap. in *Images de Dunhuang--Dessins et Peintures sur Papier des Fonds Pelliot et Stein*: 55-95. Ed. J.-P. Drège, President, École Française d’Extrême-Orient. Paris: École Française d’Extrême-Orient, 1999.
- “Turfan Artists, 5th-9th centuries.” In *The Third Silk Road Conference at Yale University*. Conference Proceedings, July 10-12, 1998: II: 77-143.
- "Dunhuang de fenben he bihua zhijian de guanxi [The Relationship between Draft Sketches and Wall Paintings at Dunhuang]." In *Tang yanjiu*, no. 3 (December 1997) [Beijing, China]: 437-443. [Written by the author in Chinese.]
- "Regimes of Production, the Use of Pounces in Grotto Construction," *Orientalism*, Special issue on Dunhuang Buddhist cave site, [Editor, Wu Hung, University of Chicago] (November 1996) vol. 27, no. 9: 60-69.
- "Su Dongpo and his Circle," In *Quwei yu jizhu, 'Mingqing huihua touxi guoji yantaohui' tulu* [Discernment and Construct: "New Interpretations of Ming and Qing Paintings," Catalogue], J. Cahill, R. Vinograd, and Xue Yongnian, eds., (Shanghai: Shanghai Fine Art Publishers, 1994), 111-112.

#### • Book Reviews

- Review of *Early Buddhist Art in China and Central Asia*, by Marilyn Rhie, In *Journal of Asian Studies*, v. 63, no 2 (May 2005): 458-60.

Review of *Dunhuang: Singing Sands*, by Roderick Whitfield. In *Orientalism* (April 1997) vol. 28, no. 4: 95.

Review of *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, by Marsha Weidner, editor. In *China Review International*, vol. 3, no. 1 (Spring 1996): 288-293.

## PROFESSIONAL TALKS

### •Conference Papers

“Chan (Zen) Painting and its Modern Incarnations.” Panel discussion, *Zen Art in Historical and Comparative Context* for art exhibition, *Awakenings: Zen Figure Painting in Medieval Japan*. Japan Society, New York, May 15, 2007.

“Zhang Daqian and the Edge of Republican Imagination, 1942-43.” *Returning to the Shore, Conference in Honor of James Cahill’s 80<sup>th</sup> Year*, University of California, Berkeley, April 27-28, 2007.

“Antiquarianism or Primitivism?: Frontiers of the Modern Chinese Imagination.” *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture*, University of Chicago, Nov. 3-5, 2006.

“Photography as the new Landscape in 20<sup>th</sup> c. Chinese art,” Conference on 20<sup>th</sup> c. Chinese Landscape Painting, Shanghai Fine Arts Publisher and *Duoyun* Journal, Shanghai, June 9-11, 2006 (*in Chinese*).

“Locating Chinese Archaeology in Post-colonial Asia.” Panel: “Regarding Post-Colonialism,” College Art Association, Boston, February 23, 2006.

“Dialogic Space and Tantric Practice in Cave 14,” Conference on Tantric Art at Dunhuang, University of California, Berkeley, March 17-18, 2006.

“Imagining the Frontier, Constructing the Chinese Nation,” Paper presented at the 80-year anniversary of the Palace Museum Founding, Shanghai Museum, December 28-30, 2005 (*in Chinese*).

“The Formation of the Dunhuang Academy and the Importance of Archaeological Copying,” Conference on *Chang Shuhong, First Director of Dunhuang*, Gansu Province, August 21-24, 2004 (*in Chinese*).

“Zhang Daqian (1899-1983) and Han/Tibetan Problems of Cultural Identity,” 10<sup>th</sup> International Conference on Tibetan Studies, Oxford University, September 6-12, 2003.

“Transformations of Materiality in the Buddhist Imagination,” and “Economies of Buddhist Art” opening address and panel paper (both in Chinese); and Conference Director, *Merit, Opulence and the Buddhist Network of Wealth*, June 28-29, 2001, Peking University, China.

“Religious Practice Drawings.” Panel: *The Cult of Vairocana, c. 750-1250*, chaired: M. Kapstein. International Association of Buddhist Studies, Lausanne, Switzerland, August 1999.

“The Journey Remembered, the Self Reconstructed.” Paper on panel entitled: *Memory and the Written Record*. Association of Asian Studies Conference, Boston, March 1999.

“Turfan Artists, 5th-9th century.” Project member: Turfan and the Silk Route, 3-year project organized by Yale University. Presented conference papers at: June 1997 & July 1998.

"Problems of Interpretation in Dunhuang Texts: Payments to Artists," International Congress of Asian and North African Studies, Dunhuang Symposium, org. British Library, Budapest, July 1997. Co-Organizer and Presenter, Panel: "Transformation of Binary Opposites in Ritual and Narrative Space." Paper title: *Narrative Strategies in Murals of the Magic Competition between Raudraksha and Sariputra*. Association of Asian Studies (AAS) Annual Conference, Chicago, March 1997.

"The Relationship between Draft Sketches and Wall Paintings," Dunhuang International, Conference Gansu Province, China, August 1994 (paper presented in Chinese).

"Peripheral' Visions: Temple Workshops in Medieval and Contemporary China" College Art Association Annual Conference, New York City, February 1994.

"The Problem of Wu Daozi in Tang Dynasty Painting Studies" Conference on East Asian Studies (Tôhō gakkai), Tokyo, Japan, May 1991.

#### • Selected Scholarly and Research Talks

"New Disciplines in Chinese Cultural Research," University of California, Santa Barbara, April 26, 2007.

"Antiquarianism and Primitivism in 20<sup>th</sup> c. Chinese Culture" and "Fieldwork in Tibetan Amdo and Kham, 1992- 2006," Ohio State University, April 12-13, 2007.

"What is Chinese About Chinese Art?," University of Wisconsin, Madison, March 12, 2007.

"Technological Approaches to Buddhist Archaeology, Video, VR, and Photo Assembly," Academia Sinica, Institute for History and Philology, Taipei, November 18, 2004.

"History Painting and the National Enterprise in Republican China, 1911-1949, National Palace Museum, Taipei, Taiwan, November 19, 2004.

"The Artist and National Chinese Political Agendas, 1928-1945," National Library of China, Beijing, September 25, 2004.

"The Artist's Enterprise," Asian Art Museum, San Francisco, September 26, 2003.

"Silk Road Art," Smithsonian Institution, Washington, D.C., July 9, 2002.

"Document Analysis in Chinese Painting, Studies" Fudan University, Shanghai, China, June 2002.

"Cognitive Practices in the Painting Academy," Ohio State University, May 2001.

"Archaeology and Documentation," University of Chicago, Department of Art History, May 2001.

École Pratique des Hautes Études, Paris, four symposia, May 11-June 8, 2000

- Two Ninth-Century Texts on Chinese Painting
- Draft Sketching Practices in Wall Painting
- Buddhist Banners and Sketches in Paris Collections
- Changing Concepts of Realism and Verisimilitude in Chinese Painting, 9th-12th c.

Discussant, "Hybridity and Artistic Identity in Qianlong's 18th c. Court," Response to paper by Prof. P. Berger, Workshop Series, "Nationalism and Buddhism," Princeton University, May 2000.

Chair, Silk Road Art and Archaeology, Panel II, International Association of Asian Studies,

Budapest, Hungary, July 1997.

“Questions of Performance in Tang Murals,” Center for Chinese Studies, University of California, Berkeley, February 2000.

“Comparing Sketch Categories in Italian and Chinese Painting Traditions,” Art History Seminar, Institute for Advanced Study, Princeton, December 1999.

“Alchemy and Daoist Themes in Painting Theory,” Seminar for History of Chinese Science, Institute for Advanced Study, Princeton, December 1999.

“Debates over Spontaneity and Copying, Originality and Mimesis in Early Chinese Painting,” Institute of Fine Arts, New York University, Silberberg Lecture Series, March 1999.

“Building a Dunhuang Archive,” Presentations on combining 3D photography of sites *in situ* with documentation of transitive archaeological materials located in museums.

- “Building ARTstor,” Symposium on the Art Historical Issues of the Image Database, Northwestern University, October 7, 2004

- “Teaching with Digital Materials,” Domain Dinner for the Sciences and Humanities, Northwestern University, June 9, 2004.

- “Transforming Art History Learning and Teaching,” presentation for new graduate students in the Humanities, Northwestern University, September 2003

- China Institute of America, New York City, November 2001

- The Andrew W. Mellon Foundation, New York City  
April 1999; August 1999; June 2000; March, April, and May 2001.

- National Science Foundation Forum, Princeton University, January 2000.

- The Chinese National Cultural Heritage Bureau, Beijing, China, October 1999

- Northwestern University: College of Arts and Sciences, Dean's Advisory Board,  
May 2000; Art History Department, November 2000.

- Dunhuang International Conference, China, July 2000, “Technology For Archaeology.”

“Tibetan Artists in Qinghai Province” and “Academy Practices in early Chinese Painting.” Lecture Series, Swarthmore College, March 1999.

“Early Chinese Painting,” and “Wu Daozi,” Lectures, University of Wisconsin, Madison, February 1999.

“The Deification of Space,” Alice Berline Kaplan Center for the Humanities, February 1999.

“New Technologies for the Silk Road,” Information Technology lecture series, Northwestern U., Nov. 1998.

“Researching Chinese Art: Some Reflections on New Methodologies,” Cultural Studies Program, Faculty and Student Seminars, Union College, Schenectady, New York, November 1998.

“The Raw and the Cooked: Feasting the Artist in 10<sup>th</sup> c. China,” University of Chicago, October 1998.

- "Toward a Theory of Cognition and Visuality in 9th Century China." Workshop on Depicting and Describing Traditional China, University of Chicago, April 1998.
- "Locating and Distinguishing the Artist's Identity in Dunhuang Texts," Collège de France, July 1997.
- "The Impact of Imperialism on Modern China," Kellogg School of Management,, June 1997.
- "Performing the Visual: The Artist's Role in Buddhist Storytelling," Northwestern University, March 1996.
- "Ateliers in Modern Qinghai and Medieval Gansu," Townsend Humanities Ctr., UC Berkeley, April 1995.
- "Tibetan Artists in China Today," Wellesley College, Department of Art History, April 1995.
- "Theories of Creativity in Chinese Art," University of Illinois, Urbana-Champaign, March 1995."
- "Archaeology of Tang Aesthetics in Theory & Practice," Duke University, March 1994.
- "Techniques of Wall Painting at the Dunhuang Caves, 9th-10th centuries,"  
Université de Paris IV, Sorbonne, Institut d'Art et Archéologie, Paris, November 1993.

## WORK IN PROGRESS

- What is Chinese About Chinese Art? Archaeology, Politics, and Identity in Republican China (1928-1947).*  
Book manuscript in process.
- "Antiquarianism or Primitivism?: The Edge of History in the Modern Chinese Imagination." In *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture*, University of Chicago, Nov. 3-5, 2006, Conference Proceedings. Ed. Wu Hung. London; Chicago: Serindia, 2007 (forthcoming).
- "Wang Ziyun, Guan Youhui and Archaeological Documentation from 1940-1955." In *Beijing National Library Journal*, 1-15, manuscript completed and submitted (in Chinese).
- Review of *Ordinary Images* by Stanley Abe (University of Chicago Press, 2002), *CAA Reviews*.
- Review of *Shaping the Lotus Sutra*, Eugene Wang (U Washington Press, 2005), *Journal of Asian Studies*.

## PEER-REVIEW, CONSULTANCIES, AND RELATED ACTIVITIES

- College Art Association-*Art Bulletin* Editorial Board, Member, 3 year term, 2005-2008.
- Vice Chair and Founding Member, Chicago Consortium for Art History, 2005-2006  
Convened meetings: Academic and Scholarly Communication; Members: Art Institute of Chicago, Newberry Library, University of Chicago, University of Illinois and Northwestern University.
- Member, Consortium of (CIC), Committee of Art History Department Chairs.
- ACLS, Cyberinfrastructure Commission, member of national committee assessing IT structure for the humanities in higher education nation-wide, 2004-06.  
<http://www.acls.org/cyberinfrastructure/cyber.htm>

- University of California Press, Manuscript Review, Chinese Painting, December 2005.
- MacArthur Foundation Nominee evaluation, June 2005.
- SSRC Dissertation fellows evaluation referee, December 2005-January 2007.
- University of Arizona tenure case, evaluate materials for specialist in Central Asian Islamic and Buddhist art, November 2005.
- Princeton University, Luce Foundation funded Tibet Program, consultant, 2005-2007.
- Austrian Science Fund, Evaluation of Proposal on Tibetan Art, fall 2005; fall 2006.
- The Getty, Research Institute, Review of Post-doctoral Grants, December 2004
- Journal of Sung-Yuan Studies, reader article on Chinese painting, 2003.
- The Getty, Research Institute, Review Press Publication Grants, December 2002; May 2006.
- Brill Press, Leiden, The Netherlands, 2002-04  
Reader, Manuscript on Uighur (Central Asian Turkic) Art 9<sup>th</sup>-10<sup>th</sup> centuries.
- Asian Art Museum, San Francisco, 2002, Consultant, New Chinese Buddhist Art Galleries.
- *Digital Imagery for Works of Art*, Harvard University Art Museums, National Science Foundation and Mellon Fdn., new directions for media in Art History, 2001.
- National Science Foundation, Peer review Evaluation Panel, assessed 3D Project and Digital Library proposals for \$500,000 - \$5 million, 2001
- Foreign Languages Press, Beijing. Editor, National History Museum Exhibition Catalogue, 2000.
- University of Michigan Press, Reader, Chinese painting manuscript, 1999.
- *RES* journal of anthropology and aesthetics, Reader, articles on Chinese Sculpture, 1998.

## PROFESSIONAL AFFILIATIONS AND SERVICE

- Scholarly conferences, faculty fieldwork expeditions, project conception and direction
  - Director, Northwestern and Peking Universities, International Conference on Buddhist Material Culture, June 2001 (proceedings in Chinese).
  - Expedition Leader- Faculty Archaeological Fieldwork, Sichuan Province, July 2001 (bilingual).
  - Co-organizer, "Locating Things African in Art History," Northwestern University, 1998.
  - Organizer, Annual Conference Panel, Association of Asian Studies, 1997.

## NORTHWESTERN UNIVERSITY

### TEACHING AND ADVISING

- **Courses taught:** Originated all courses and established curriculum in Asian Art History.

- 2006-07: Impact of Censorship on Contemporary Chinese Art (*grad seminar*)  
Tang-Song Painting (*upper div.*)
- 2005-06: Identity and Ethnicity: What is Chinese about Chinese Art? -  
HUM395 (*Kaplan Humanities Center*)  
Yuan-Ming Painting (*grad seminar*)
- 2004-05: Chinese Modernism, 1911-1949 (*grad seminar*)  
Text and Image, co-taught. Prof. Ziporyn, Religion (*jr. research seminar*)  
Space / Authenticity, Digitization / Mind, history of digital image (*intro.*)
- 2003-04: Arts of Asia (*survey*)  
Mimesis and verisimilitude in Song dynasty Painting (*grad seminar*)
- 2002-03: Chinese Buddhist Material Culture (*grad seminar*)  
Tang-Song Chinese Painting (*upper div.*)  
Representations of Gender: Shanghai and Edo, 18<sup>th</sup>-20<sup>th</sup> c. (*upper div.*)
- 2001-02: Transitional Moments in Modern Chinese Ptg. (*grad seminar*)  
Asian Art Survey (*intro.*)
- 2000-01: Problems of Abstraction, Representation, and Political Culture  
in 14th c. Chinese Painting (*grad seminar*)  
Chinese painting: Yuan-Ming Dynasties, 13th-17th c., (*upper div.*)
- 1998-99: Power and Presence in the Visual Cultures of Asia (*intro.*)  
The Study of Tibetan Art in the 20th c. (*grad seminar*)  
Expeditions to the East: the Making of a Buddhist Art History  
Kress summer graduate course abroad (London) (*grad seminar*)
- 1997-98: Chinese painting: Yuan-Ming Dynasties, (*upper div.*)  
Undergraduate Seminar: Japanese Prints, (*upper div.*)  
Narrative Strategies in Asian Art (*introductory course*)  
Anxiety and Passing of Dynastic Time (*grad seminar*)
- 1996-97: Chinese painting: Tang and Song Painting, (*upper div.*)  
Freshman Seminar: Gender and Sexuality in Japanese Prints (*intro.*)  
Power and Presence in the Visual Cultures of Asia, (*intro.*)  
Spontaneity and Sketching in Chinese Painting (*grad seminar*)

## DEPARTMENT, COLLEGE, AND UNIVERSITY SERVICE

- Vice Chair, Chicago Consortium for Art History, 2005-
- Weinberg College of Arts and Sciences, Committee on Tenure, 2004-2005; 2006-2007
- Chair, Department of Art History, 2004-2007
- Asian Studies Graduate Program, Chair, The Graduate School, 2006-2007
- Office of Research, Vice President's Advisory Panel, 2004-2007
- Ad Hoc Committee, fall-winter 2005-2006 (tenure review)
- The Graduate School, International Education Committee, 2006-
- The Graduate School, Humanities Planning Committees, 2005-2006
- Asian Studies Planning Initiatives, 2005-2007
- Provost Office, Search Committee for University Librarian, 2005- 2006
- Humanities Center, Center Council, 2004-2006
- Graduate School, Dissertation-Year Fellowship Committee, 2002-03
- Program Review Committee, Office of Administration and Planning, 2002-03
- Director of Graduate Studies, Art History Dept., 2000-01; 2001-02; 2002-03
- Faculty Search Committees
  - Chair, East Asian Art History Search, 2006-07
  - Member, Japanese History Search; South Asian History Search (History Dept.), 2006-07
  - Chair, Medieval Art History Search, 2005-06
  - Chair, Mary Jane Crowe Endowed Chair Search, 2004-2007
  - Chair, 20<sup>th</sup> century Art search; Chair, African Art Search, 2004-2005
  - Ancient Art and Medieval Art Searches, 2001-02
  - American Art Search, 2000-01
  - Early Modern Europe, N. & S. Renaissance Searches 1997-98
- Graduate Admissions Committee, 1996-97; 1997-98; co-chair 1998-99; 2001-02; chair 2002-03
- Undergraduate Honors Committee (Department), 1998-1999
- University Asian Studies Committee, 1998-99; 1997-98; 2000-01; 2001-02; 2002-03; 2006-07
- Member, The Graduate Faculty, appointed 1999-
- Humanities Computing Committee, 2003-04, 2004-05; 2005-06; 2006-07

• **Graduate Advising: Ph.D. candidates --Advisor, committee member, dissertation reader, etc.**

*Dissertations Directed and Filed:*

Ming Tiampo, Major Advisor and Chair, Dissertation Committee, "Gutai and Informel: Abstract Expressionist Painting in France and Japan, 1940-1950." Ph.D. October 2003; Monbusho Doctoral Fellowship; Asst.Professor, Carleton University, Ottawa; tenure awarded 2007.

Yang Wei, Major Advisor and Chair, Dissertation Committee, "Sexuality and Gender in Yuan Painting (Mongol period, 13<sup>th</sup> c.)." Ittelson CASVA award, 2003-2005. Ph.D. Dec. 2005.

Zhang Shaoqian, Major Advisor and Chair, Dissertation Committee, "Republican Period Propaganda Posters." ABD. University Research Fellowship.

*Primary Advisor:*

Geng Yan, 20<sup>th</sup> c. Chinese Painting, entered program 2005.

*Doctoral Committees:*

Ananda Chakrabarty, Dissertation Committee, Soulages: Abstraction in Modern French Painting, 20<sup>th</sup> c., Directed Doctoral Minor Field: Abstraction and Representation in Indian Buddhist Art. Ph.D. awarded June 2005. Asst. Professor, Toronto School of Art & Design.

Christine Giesler Andrews, Dissertation Committee, French Guilds, 13<sup>th</sup>-14<sup>th</sup> c., Ph.D. 2006.

*Doctoral Minor Fields Directed:*

Amber Travis, Doctoral Minor Advisor, Japanese Buddhist Sculpture, 6<sup>th</sup>-13<sup>th</sup> c., 2003-2004  
 Shalini Seshadri, Doctoral Minor Advisor, The Hindu Temple, 6<sup>th</sup>-13<sup>th</sup> c., 2003-2005  
 Min Lee, Doctoral Minor Advisor, Cultural Geography and Mapping China, 2004-2006  
 Jill Bujagski, Doctoral Minor Advisor, 20<sup>th</sup> c. Chinese Art, 2007-08

*M.A. Graduate Students Directed*

Zheng Bo, Contemporary/Chinese Art, 2006-07.

## **ADDITIONAL PROFESSIONAL EXPERIENCE**

**The Asia Society**, Houston, Texas. September 1982 - June 1987. Associate for Programs and Finance.

*Programming* : Devised, organized and implemented 40 annual lectures and conferences on Asian art, business and current affairs with director; developed 750 membership base.

*Finances*: With board and director managed \$100,000 budget and \$225,000 endowment; raised funds through foundations, individuals, and corporations; formulated financial strategies.

*Planning and Public Relations*: Coordinated membership, program, and personnel with New York headquarters; founded and wrote newsletter and annual report; maintained all records.

### **Study Tours to Central Asia**

Led educational tours to Pakistan and China along ancient routes of trade and Buddhist transmission

Trustees and President, Northwestern University, June 2001 (Dunhuang to Xian)

The British Museum, August 6-23, 1998 (Islamabad, Pakistan to Urumqi, China)

The Asia Society and China Educational Tours, May-June 1987 (Kashgar to Xian)

**The Metropolitan Museum of Art**, New York. Summer 1982. Selective Museum Internship.

Led weekly tours of the European and Chinese collections for audiences of 20-70; assessed museum operations in weekly visits to departments; translated Chinese colophons for curator.