

SHIH-SHAN SUSAN HUANG

Rice University
Department of Transnational Asian Studies
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EDUCATION

2002 Ph.D.	Yale University	History of Art
1995 M.A.	National Taiwan University	Graduate Institute of Art History
1991 B.A.	National Taiwan University	Foreign Languages and Literature

Ph.D. Dissertation: “The Triptych of *Taoist Deities of Heaven, Earth, and Water* and the Making of Visual Culture in the Southern Song China (1127-1279)” (Blanshard Prize)

Master Thesis: “The Murals of the Daoist Temple Yonglegong and the Workshop Practice in Southern Shanxi in the Yuan Dynasty (1279-1368)” (in Chinese)

AWARDS AND FELLOWSHIPS

EXTERNAL:

American Council of Learned Societies (ACLS) Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars, 2016 (2017-18 residential fellow at the Huntington Library)
Chiang Ching-kuo Foundation for International Scholarly Exchange (CCK), Scholar Grant, 2014-15
Asian Cultural Council (ACC), travel fellowship, 2014
James P. Geiss Foundation (JPGF), Geiss Subvention Awards, December 2011
College Art Association (CAA), the Millard Meiss Publication Fund, Spring 2011
Chiang Ching-kuo Foundation for International Scholarly Exchange (CCK), Publication Subsidies, 2011
Chiang Ching-kuo Foundation for International Scholarly Exchange (CCK), Junior Scholar Award, 2008-09
Blakemore Faculty-Students Travel Grant, Blakemore Foundation, June 2004
Mellon Post-doctoral Fellowship, Department of Art History and Archaeology, Columbia University, 2002-2004 (declined, 2003-04)

INTERNAL:

Rice University:

Humanities Research Center, Spatial Humanities fellowship, 2018-2019
Humanities Research Center, Teaching release fellowship, 2014

PUBLICATIONS

BOOKS

Tuxie zhenxing 图写真形, translated by Zhu Yiwen. Hangzhou: Zhejiang University Press (forthcoming).

Picturing the True Form: Daoist Visual Culture in Traditional China (Harvard University Asia Center Publication, May 2012; reprint of paperback edition, February 2015).

Reviews by Julia Murray, *Journal of Asian Studies* 72.3 (2013): 691-693; Stephen Little, *Harvard Journal of Asiatic Studies* 73.2 (2013): 392-395; Maggie Wan, *Daoism: Religion, History and Society* 5 (Hong Kong, 2013): 191-96; Patricia Karetzky, *Frontiers of History in China* 9.1 (2014): 147-164; Kate A. Lingley, *Religious Studies Review* 40.2 (2014): 120; 謝世維, *Zhejiang University Journal of Art and Archaeology* 浙江大學藝術與考古研究 1 (Hangzhou, 2014) [in Chinese]: 319-326; 謝一峰, *Hanxue yanjiu* 漢學研究 33.2 (Taipei, 2015) [in Chinese]; Vincent Goossaert, *Journal of Song-Yuan Studies* 44 (2014); Nancy Steinhardt, *Journal of the Royal Asiatic Society* (2016).

CO-EDITED BOOK

Visual Cultures of Middle Period China. Co-edited with Patricia Ebrey. Brill: 2017.

REFEREE ARTICLES

- “Illustrating the Efficacy of the Diamond Sutra in Vernacular Buddhism.” *National Palace Museum Research Quarterly* 35.4 (2018): 35-120.
- “Daoist Seals, Part 2: Classifying Different Types.” *Journal of Daoist Studies* 11 (2018): 46-81.
- “Banhua yu huihua de hudong—cong Song Yuan fojiao banhua suojian zhi Song hua yuansu tanqi” 版畫與繪畫的互動——從宋元佛教版畫所見之宋畫元素談起 (Painting and Printing Connections: Elements of Song Painting in Song-Yuan Buddhist Woodcuts). In The Center for the Study of Art and Archaeology, Zhejiang University ed., *Zhejiang daxue yishu yu kaogu yanjiu (teji 1): Songhua guoji xueshu huiyi lunwenji* 《浙江大學藝術與考古研究 (特輯一): 宋畫國際學術會議論文集》 (Hangzhou: Zhejiang University Press, 2017): 1-75.
- “Xixia fojing banhua zaitan” 西夏佛經版畫再探. Translated by Yang Binghua 楊冰華. *Sichou zhi lu yanjiu jikan* 絲綢之路研究集刊 1 (2017): 279-309. Chinese translation of “Reassessing Printed Buddhist Frontispieces from Xi Xia.”
- “Daoist Seals, Part 1: Activation and Fashioning.” *Journal of Daoist Studies* 10 (2017): 70-103.
- “Reassessing Printed Buddhist Frontispieces from Xi Xia.” *Zhejiang University Journal of Art and Archaeology* 1 (2014): 129-82.
- “Xie zhenshan zhi xing: cong ‘Shanshui tu’, ‘Shanshui hua’ tan daojiao shanshuiguan zhi shijue xingsu” 寫真山之形: 從「山水圖」、「山水畫」談道教山水觀之視覺型塑 (Shaping the True Mountains: “Shanshui tu”, “Shanshui hua”, and Visuality in Daoist Landscape). *The National Museum Research Quarterly* 故宮學術季刊 31.4 (2014): 121-204.
- “Media Transfer and Modular Construction: the Printing of Lotus Sutra Frontispieces in Song China.” *Ars Orientalis* 41 (2011): 135-63.
- “Daoist Imagery of Body and Cosmos, Part II: Body Worms and Inner Alchemy.” *Journal of Daoist Studies* 4 (2011): 33-64.
- “Daoist Imagery of Body and Cosmos, Part I: Body Gods and Starry Travel.” *Journal of Daoist Studies* 3 (2010): 57-90.
- “Tianzhu lingqian: Divination Prints from a Buddhist Temple in Song Hangzhou.” *Artibus Asiae* vol. 67, no. 2 (2007): 243-96.
- “Summoning the Gods: Paintings of *Three Officials of Heaven, Earth and Water* and Their Association with Daoist Ritual Performance in the Southern Song Period (1127-1279).” *Artibus Asiae* vol. 61, no. 1 (2001): 5-52.

CHAPTERS FROM EDITED VOLUMES

- “Xi Xia fojing banhua zaitan” 西夏佛經版畫再探, translated by Yang Binghua, Shan Dan, Xiong Zhaorui. In Li Xingming 李星明 ed., “Yishu kaogu yu lishi: ZHongguo gudai tuxiang wenhua yanjiu de xinqixiang1” guoji xueshu1 yantaohui lunwenji “艺术、考古与历史: 中国古代图像文化研究的新取向”国际学术研讨会论文集. Beijing: Zhonghua shuju, forthcoming.
- “The Circulation of Hangzhou Buddhist Frontispieces in the Sinosphere and Beyond.” In Nanxiu Qian, Richard Smith, and Bowei Zhang eds., *Reexamining the Sinosphere: Cultural Transmission and Transformations in East Asia*, 43-81. Amherst: Cambria Press, 2020.
- “Meijie zhuanhuan yu mojian gouzao: Songdai Zhongguo Fahuajing diaoban feihua” 媒介轉換與模件構造——宋代中國《法華經》雕版扉畫. In Niu Kecheng 牛克誠 et al. eds., *Haiwai Zhongguo yishushi yanjiu* 海外中國藝術史研究 (Overseas Research of Chinese Art History), vol. 1, 3-34. Changsha: Hunan meishu chubanshe, 2018.
- “Introduction.” Co-authored with Patricia Ebrey. In Patricia Ebrey and Shih-shan Susan Huang eds., *Visual and Material Cultures in Middle Period China*, 1-40. Leiden: Brill, 2017.
- “Banhua yu huihua de hudong: cong Song dai fojiao banhua suojian zhi Songhua yuansu tanqi” 版畫與繪畫的互動: 從宋代佛教版畫所見之宋畫元素談起 (Painting and Printing Connections: Elements of Song Painting in Song-Yuan Buddhist Woodcuts). In The Center for the Study of Art and Archaeology, Zhejiang University ed., *Songdai huihua guoji huiyi lunwenji* 宋代繪畫國際會議論文集

- 集 (Proceedings of the International Conference on Song Painting), 1-75. Hangzhou: Zhejiang University Press, 2017.
- “Cong Daozang de 'tu' tan Songdai daojiang yishi de kongjianxing yu wuzhixing” 從《道藏》的「圖」談宋代道教儀式的空間性與物質性 (Spatiality and Materiality in Song Daoist Ritual: Visual Evidence in the Ming *Daoist Canon*). In Fudan daxue wenshi yanjiu yuan ed., *Tuxiang yu yishi: Zhongguo gudai zongjiao yu yishu de ronghe* 圖像與儀式：中國古代宗教與藝術的融合 (*Imagery and Ritual: the Convergence of Art and Religion in Traditional China*), 231-58. Beijing: Zhonghua shuju, 2017.
- “Tang Song shiqi fojiang banhua zhong suo jian de meijie zhuanhua yu zimo sheji” 唐宋時期佛教版畫中所見的媒介轉化與子模設計 (Media transfer and modular design in Tang-Song Buddhist illustrated prints). In 顏娟英 and 石守謙 eds., *Yishu shi zhong de Han Jin yu Tang Song zhi bian* 藝術史中的漢晉與唐宋之變 (The Han-Jin and Tang-Song transitions in Chinese Art History), 367-416. Reprint of the 2014 edited volume. Beijing: Beijing University Press, 2016.
- “Daojiang wuzhi wenhua chutan: cong Daozang suozang tuxiang tan Songdai daojiang yishi yongpin” 道教物質文化初探：從《道藏》所藏圖像談宋代道教儀式用品 (Daoist material culture: a study of ritual objects in Song Daoism based on the visual evidence in Daoist Canon). In Li Zhitian 黎志添 ed., *Songdai daojiang* 宋代道教 (*Song Daoism*), 1-56. Hong Kong: Chinese University of Hong Kong, 2016.
- “Daoist Uses of Color in Visualization and Ritual Practices.” In Mary Dusenbury ed., *Color in Ancient and Medieval East Asia*, 222-33. New Haven: Yale University Press, 2015.
- “Daoist Visual Culture.” In John Lagerwey and Pierre Marsone eds., *Modern Chinese Religion, Part One: Song-Liao-Jin-Yuan (960-1368)*, 929-1050. Leiden: Brill, 2014.
- “Tang Song shiqi fojiang banhua zhong suo jian de meijie zhuanhua yu zimo sheji” 唐宋時期佛教版畫中所見的媒介轉化與子模設計 (Media transfer and modular design in Tang-Song Buddhist illustrated prints), in Shih Shou-chien 石守謙、Yan Chuan-ying 顏娟英 eds., *Yishu shi zhong de Han Jin yu Tang Song zhi bian* 藝術史中的漢晉與唐宋之變 (The Han-Jin and Tang-Song transitions in Chinese Art History), 385-434. Taipei: Rock Publishing, 2014.
- “Early Buddhist Illustrated Prints in Hangzhou.” In Lucille Chia and Hilde de Weerdts eds., *Knowledge and Text Production in an Age of Print: China, 900-1400*, 135-165. Leiden: Brill, 2011.

OTHER ARTICLE

- “Tuxiang yu lingying: Songdai fojiang he daojiang huihua yishu” 圖像與靈應：宋代佛教和道教繪畫藝術 (a Chinese translation of “Imagining Efficacy: The Common Ground between Buddhist and Daoist Pictorial Art in Song China” published in *Orientalism* 2005). Translated by Yang Xinyue 楊新越. *Meicheng zai jiu* 美成在久 2 (2015 April): 63-69.
- “Cong Daozang de 'tu' tan Songdai daojiang yishi de kongjianxing yu wuzhixing” 從《道藏》的「圖」談宋代道教儀式的空間性與物質性 (Spatiality and Materiality in Song Daoist Ritual: Visual Evidence in the Ming *Daoist Canon*). *Yishushi yanjiu* (Studies of Art History) (Guanzhou, 2011, forthcoming). [Article in Chinese, with an abstract in English]
- “Imagining Efficacy: The Common Ground between Buddhist and Daoist Pictorial Art in Song China.” *Orientalism*, vol. 36, no. 3 (April 2005):63-69.

TRANSLATION IN CHINESE

- Ban Zonghua (Richard Barnhart). “Shanyao zhihe: Songhua zhong de Xiao Xiang ba jing” 閃耀之河：宋畫中的瀟湘八景 (Shining river: the eight views of the Xiao and Xiang Rivers in Song paintings). In Bai Qianshen 白謙慎 ed., *Xingdao shuiqiongchu: Ban Zonghua huashi lunji* 行到水窮處：班宗華畫史論集 (Selected Essays by Richard Barnhart), 103-45. Beijing: Sanlian shudian, 2017.
- Han Sen (Valerie Hansen). “Zhongguoren shi ruhe guiyi fojiang de: Tulufan muzang jieshi de xinyang gaibian” 中國人是如何皈依佛教的：吐魯番墓葬揭示的信仰改變 (How the Chinese Converted to Buddhism: What the Turfan Graves Reveal about Religious Change). *Dunhuang tulufan yanjiu* 4 (China, 1999): 17-37.

PROFESSIONAL PRESENTATIONS

INVITED TALKS

International

- “Buddhist Woodcuts and the Cultural Transformation in the Song, Xi Xia, and Yuan Periods,” invited talk at the Institute for Advanced Studies on Asia, the University of Tokyo 東京大學東洋文化研究所, June 19, 2016.
- “Interaction of Woodcuts and Painting: Elements of Song Paintings in Song Buddhist Woodcuts,” invited talk at the National Taiwan University 國立臺灣大學藝術史研究所, December 8, 2015
- “Zhonggu fojiao muke yu wenhua liubian” 中古佛教木刻與文化流變 (Chinese Religious Woodcuts and Cultural Transformation), invited talk at the Academia Sinica 中央研究院歷史語言研究所, Taipei, December 7, 2015
- “Tuxiang yu yishi: cong *Daozang* de tu tan songdai daojiao yishi de kongjian xing yu wuzhi xing” 圖像與儀式：從《道藏》的圖談宋代道教儀式的空間性與物質性 (Image and Ritual: Spatiality and Materiality in Song Daoist Ritual), invited talk at the Academia Sinica 中央研究院歷史語言研究所, Taipei, December 8, 2011
- “Daojiao shijue wenhua shitan: yi ‘Renniao shan zhenxing tu’ ji ‘Wuyue zhenxing tu’ weili” (Preliminary investigation of Daoist visuality: Case studies of the True Form Charts of the Man-Bird Mountain and the Five Sacred Peaks), invited talk at the Chinese University of Hong Kong (CUHK) 中文大學, the Department of Art, September 21, 2011
- “Daojiao shijue wenhua shitan: yi ‘Renniao shan zhenxingtu’ ji ‘Wuyue zhenxing tu’ weili” (A preliminary study of Daoist visual culture: the case studies of the True Form Charts of the Man-bird Mountain and the Five Sacred Peaks), invited talk at the Academia Sinica 中央研究院歷史語言研究所, Taipei, Taiwan, November 26, 2010
- “Cong daojiao shijue cailiao tan meishushi yanjiu de xintujing” (New Directions of Art History Studies: On New Daoist Visual Materials), invited talk at the Capital Normal University 首都師範大學, Beijing, China, June 26, 2009

National

- “Daoist Uses of Images in Private and Public Contexts,” keynote speech delivered at the Religious Studies Graduate Students Colloquium of “Materializing Sanctity, Enacting Authority: Text, Image, and Performance in China & India,” Brown University, Rhode Island, March 16, 2016
- “Daoist ‘Imagetext’,” Yale University, New Haven, November 7, 2013
- “Daoist ‘Imagetext’ in Context,” Bard Graduate Center, NYC, November 1, 2013
- “The Inner and Outer Aspects of Daoist Visual Culture,” East Asian Studies Program, UCLA, LA, October 17, 2013
- “True Form Charts and the Daoist Visuality,” invited talk at the Visual and Material Perspectives on East Asia (VMPEA) workshop, Department of Art History, University of Chicago, May 5, 2011
- “Rethinking Daoist Visual Culture,” invited talk at the University of Washington, China Studies Program, Seattle, February 19, 2010
- “Art History in a Global Age,” invited talk at the History of Art Alumni Conference, “Art’s Histories at Yale,” Yale University, April 5, 2009
- “Divination Prints in Chinese Temples: Praying for Success in the Year of 1200,” invited talk at the University of Chicago, March 13, 2006; Rice University, March 20, 2006; University of Illinois at Chicago, March 27, 2006
- “Style and Context of the Daoist Triptych of *the Three Officials of Heaven, Earth, and Water*,” invited talk at the New England East Asian Art History Seminar, Sackler Museum, Harvard University, November 23, 2002

CONFERENCES

International (Invited)

- “Elite Uighurs as Cultural Middlemen in Buddhist Printing in the Mongol Empire,” paper presented at the Inaugural Rice University / Humboldt University of Berlin Faculty Colloquium, “Politics, Media, Medium,” Rice University, December 1, 2018.
- “The Circulations of Hangzhou Buddhist Frontispieces in the Sinosphere and Beyond,” paper presented at the international conference “Reconsidering the Sinosphere: A Conference to Critically Analyze the Literary Sinitic in East Asian Cultures” organized by Nanxiu Qian and Richard Smith, Rice University. March 30, 2017.

- “Buddhist Frontispieces Printed in 10th-14th Century Hangzhou,” paper presented at the International Conference on Buddhist Manuscript Cultures, Princeton University, January 21, 2017.
- “The Printing of the Lotus Sutra Illustrations in the Middle Period China and Beyond,” paper presented at the International Lotus Sutra Seminar of “Bodhisattvas in Action: Living the Lotus Sutra in Text, Image and History” organized by the Rishso Kosai-kai international, Saitama Prefecture, Japan, June 27-July 1, 2016
- “Buddhist Woodcuts under the Tangut and Mongol Rules,” paper presented at the AAS-in-ASIA, Doshisha University, June 26, 2016
- “Reassessing Printed Buddhist Frontispieces from Xi Xia,” paper presented at the international conference “Art, Archaeology and History: New Horizons in Researching and Rethinking Images,” co-organized by National Institute for Advanced Humanistic Studies at Fudan University, Shaanxi Historical Museum, Shaanxi Provincial Institute of Archaeology, Xi’an Beilin Museum, Famen Temple Museum; held at the Shaanxi Historical Museum, Xi’an, November 6, 2014
- “Cong zhongguo fojiao banhua suo jian zhi Song hua yuansu tan banhua yu huihua de hudong” (On the interaction of woodcuts and paintings based on the pictorial elements evident in Song-dynasty woodcuts inspired by Song-dynasty paintings), paper presented at the International Conference on Song Dynasty Painting, Zhejiang University, Hangzhou, October 30, 2014
- “Color in Daoist Visual Culture,” paper presented at the international symposium of “Color in Ancient and Medieval East Asia,” The Spencer Museum of Art, University of Kansas, March 8-9, 2013
- “Tang Song zhiji fojiao banhua zhibian: cong huihuaxing tuxiang de meiti zhuanhua yu zimo sheji tanqi” (Transformation of Buddhist woodblock print in the Tang and Song transition: concerning the media transfer and modular construction of pictorial images), paper presented at the international conference of “Transformation of the Cultural History of Chinese images: the Wei-Jin and Tang-Song Transitions,” Academia Sinica, the Institute of History and Philology, Taipei, Taiwan, June 25-26, 2012
- “The Visual Culture of Temple Divinations in Song China,” paper presented at the international conference of “Divinatory Traditions in East Asia: Historical, Comparative and Transnational Perspective,” Rice University, February 17, 2012
- “Cong *Daozang* de tu tan songdai daojiao yishi de kongjian xing yu wuzhi xing” (Spatiality and Materiality in Song Daoist Ritual), invited talk at the international conference of “Tuxiang yu yishi: zhongguo gudai zongjiao shi yu yishushi de ronghe” (Imagery and Ritual: Synthesis of the History of Religions and Art History in Traditional China), Fudan University, National Institute for Advanced Humanistic Studies, Shanghai, China, December 3-5, 2011
- “Materializing Daoist Sacred Space,” invited talk at the international conference of “Song Daoism,” the Chinese University of Hong Kong (CUHK), Center for the Studies of Daoist Culture, Department of Cultural and Religious Studies, Hong Kong, September 22-23, 2011
- “Cong shi zhi shisan shiji fojiao banhua tan Tang Song zhiji huihuaxing tuxiang de meiti zhuanhua yu zimo sheji” (Media transfer and modular construction of pictorial images in Buddhist illustrated prints, 10th-13th centuries), invited talk at the International conference of “Transformation of the Cultural History of Chinese images: the Wei-Jin and Tang-Song Transitions,” Academia Sinica, the Institute of History and Philology, Taipei, Taiwan, June 26, 2011
- “Summoning the Gods: Paintings of the ‘Three Officials of Heaven, Earth, and Water’ in the Boston Museum of Fine Arts and Their Association with Taoist Ritual Performance in the 12th Century,” paper presented in the international conference “Religion and Chinese Society: The Transformation of a Field and its Implications for the Study of Chinese Culture,” Chinese University of Hong Kong, Hong Kong, May 31, 2000
- International (Juried)**
- “Elite Uighurs and the Network of Buddhist Printed Books in the Mongol Empire,” paper presented at the International Conference “From the Silk to the Book Road(s): Networks of Commerce, Artifacts, and Books Between Central and East Asia.” Graduate Berkeley Hotel, Berkeley, September 22, 2018.
- “Reconsidering Xi Xia and Yuan Connections: Buddhist Printing Perspectives,” paper presented at the annual meeting of the AAS-in-ASIA, Korea University, Seoul, June 26, 2017.
- “Buddhist Woodcuts under the Tangut and Mongol Rules,” paper presented at the annual meeting of the AAS-in-ASIA, Doshisha University 同志社女子大學, Kyoto, June 26, 2016
- “Xi Xia Buddhist Printed Illustrations,” presented at the Middle Period China conference, Harvard University, June 7, 2014

- “Buddhist Divination Print from Hangzhou, China,” presented at the 61st Congress of the International Association of Buddhist Studies (IABS), Dharma Drum Buddhist College, Jinshan, Taiwan, June 22, 2011
- “Daoist Mental Imagery of Body and Cosmos: Notes on the Visual Evidence from *Daozang*,” paper presented in the fifth International Conference of Daoism, Wudangshang, Hubei, China, June 20, 2009
- “The Temple Divinations *Tianzhu lingqian*: Subject Matter, Pictorial Narratives, and Cultural Meaning of the Southern Song Popular Print,” paper presented at the 4th Biannual Meeting of the International Convention for Asian Scholars (ICAS4), Shanghai, China, August 21, 2005
- “Imagining Efficacy: The Common Ground between Buddhist and Daoist Pictorial Art in Song China,” paper presented at Daoism and the Contemporary World: An International Conference of Daoist Studies, Boston University, June 7, 2003
- National (Invited)**
- “The Diamond Sutra: Hybridity and Syncretism of its Images and Texts,” presented at the “Questions of Syncretism and Hybridity in Chinese Religious History” Workshop, University of Chicago, April 28, 2017.
- “Visual Evidence of Popular Culture in Multicultural China, 10th-14th Centuries,” presented at the Asian Studies Southern Consortium, Rice University, January 22, 2011
- “Making Religious Art in the Southern Song: Local Practices of Buddhist Illustrative Prints and Paintings in Hangzhou and Ningbo,” paper presented at the Song Painting and its Legacy: A Conference at Yale University in Honor of Professor Richard M. Barnhart, April 3, 2004
- National (Juried)**
- “Elite Uighurs as Cultural Middlemen of Buddhist Books and Woodcuts in the Mongol Empire,” paper presented at a panel sponsored by the Society of Song, Yuan, and Conquest Dynasty Studies, the Annual Meeting of the Association for Asian Studies (AAS), Denver, March 22, 2019
- “Religious Woodcuts and Cultural Transformation: Buddhist Woodcuts by the Tanguts, the Mongols, and the Uighurs in the Middle Period,” paper presented at the Annual Meeting of the Association for Asian Studies (AAS), Seattle, April 1, 2016
- “Literacy and Writing in Daoism,” participant for the roundtable “Literacy and Writing in Premodern China” at the Annual Meeting of the Association for Asian Studies (AAS), Philadelphia, March 28, 2014
- “Visualizing the Inner Realm: Daoist Body Charts in Song-Yuan Neidan,” paper presented at the Annual Meeting of the Association for Asian Studies (AAS), San Diego, March 17, 2013
- “True Form Charts and the Daoist Visuality,” paper presented at the Annual Meeting of the Association for Asian Studies (AAS), Toronto, March 17, 2012
- “Materiality and Performance of Daoist Salvation Ritual in Song China,” paper presented at the Annual Meeting of the Association for Asian Studies (AAS), Honolulu, April 3, 2011
- “The Visual Culture of Temple Oracles in Medieval China,” paper presented at the annual meeting of the Society for the History of Authorship, Reading & Publishing (SHARP), Oxford Brooke University, Oxford, England, June 26, 2008
- “Praying for Officialdom: The Printed Divinations Efficacious Sticks from Tianzhu,” paper presented at the 57th Annual Meeting of the Association for Asian Studies (AAS), Chicago, April 1, 2005
- “The Relocation of the Printed Scroll *Wenshu’s Guidance* from Hangzhou to Kozan-ji, Kyoto,” paper presented at the Annual Meeting of the Associations for Asian Studies (AAS), San Diego, March 5, 2004
- “Images of Efficacy and Their Roles in Buddhist and Daoist Liturgies in Song China,” paper presented at the Annual Conference of College Art Association (CAA), New York, February 20, 2003
- “How the Gods were Made: *Three Officials of Heaven, Earth, and Water* as A Case Study of the Religious Painting Practice in the Southern Song Period (1127-1279),” paper presented at the Annual Meeting of the Association for Asian Studies (AAS), San Diego, March 11, 2000; and at the New England Conference of the Association for Asian Studies, Yale University, October 9, 1999
- “Crossing Boundaries: Sesshu’s Great Synthesis,” paper selected by the Department of the History of Art, Yale University to be delivered in the Frick Symposium on the History of Art sponsored by the Frick Collection and the Institute of Fine Arts of New York University, New York, April 3, 1998

ACADEMIC POSITIONS AND EMPLOYMENT

RICE UNIVERSITY, 2006-present

Associate Professor, Rice University, Department of Transnational Asian Studies, 2020-

Associate Professor, Rice University, Department of Art History, 2013-2020

Assistant Professor of Asian Art, Rice University, Department of Art History, 2006-2013

Affiliated faculty of Asian Studies Program, Rice University, 2006-present

Affiliated faculty of Medieval Studies Program, Rice University, 2007-present

UNIVERSITY OF WASHINGTON, SEATTLE, 2003-06

Assistant Professor of Chinese Art, University of Washington, School of Art, Division of Art History,
2003-2006

Affiliated faculty of China Program, University of Washington, 2003-2006

Affiliated faculty of the Comparative Religions Program, University of Washington, 2003-2006

COLUMBIA UNIVERSITY, 2002-03

Lecturer and Mellon Post-doc Fellow, Columbia University, Department of Art History and Archaeology,
“Art in China, Japan, and Korea,” 2002-2003