

## Dorothy C. Wong

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### EDUCATION

Harvard University, Ph.D., art history, 1995  
The Chinese University of Hong Kong, M.Phil., Chinese art, 1985  
International Christian University, Tokyo, B.A., art history, literature, philosophy, 1981

### TEACHING AND WORK EXPERIENCE

Professor, University of Virginia, 2018–present  
Director, East Asia Center, University of Virginia, 2016–2018  
Associate Professor, University of Virginia, Art Department, 2004–present  
Assistant Professor, University of Virginia, Art Department, 1997–2004  
Adjunct Associate Professor, University of Virginia, Religious Studies Department, 2010–present  
Visiting Associate Professor, Centre of Buddhist Studies, University of Hong Kong, Dec 2008  
Visiting Scholar, Eötvös Loránd University, Budapest, Department of East Asian Studies, May 2007  
Visiting Associate Professor, The Chinese University of Hong Kong, Fine Arts Department, spring 2006  
Assistant Professor, Florida State University, Department of Art History, 1995–97  
Teaching Fellow, Harvard University, 1990  
Curatorial Assistant, Harvard University Art Museums, Asian Art Department, 1989, 1991  
Associate Editor, promoted to Managing Editor, *Orientalism* (an Asian art magazine, published in Hong Kong), 1984–88

### RESEARCH SPECIALTIES

Buddhist art of medieval China (4<sup>th</sup>–10<sup>th</sup> century), and Buddhist art in general; ancient Chinese art; early Japanese art (1<sup>st</sup>–8<sup>th</sup> century); Silk Road studies; miraculous images.

### PUBLICATIONS

#### Single-author books:

*Buddhist Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The International Buddhist Art Style in East Asia, ca. 645–770*. Singapore: National University of Singapore Press, 2018 (366 pages).  
Chinese edition under contract with Shanghai Classics Publishing House.  
Reviews (selected): Anne N Feng, [CAA Online Reviews](#) (10/25/2019); Aedeon Cremin, New Books Asia (Oct 2018); Akiko Walley, *Monumenta Nipponica* 74, no. 2 (2019): 249–253.

*Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form*. Honolulu: University of Hawai'i Press, 2004 (226 pages).

Chinese edition: *Zhongguo shibei: yizhong xiangzheng xingshi zai fojiao chuanru zhi qian yu zhi hou de yunyong* 中國石碑：一種象徵形式在佛教傳入之前與之後的運用. Trans. Mao Qiujin 毛秋瑾. Beijing: Shangwu Press, May 2011.

Reviews (selected): John Kieschnick, *Journal of Chinese Religions* 33 (2005): 223–224; Karil Kucera, *CAA Online Reviews* (6/19/2006); Jonathan Pettit, *China Review International* 12, no. 2 (2005): 570–574; Eric Reinders, *H-Buddhism Review* (May 2006).

### Edited volumes:

*Dynamics and Inter-regional Exchange in East Asian Buddhist Art, 5<sup>th</sup>–13<sup>th</sup> Century*. Editor and contributing author. Vernon Press Series on the History of Art. Wilmington, DE: Vernon Press, 2022 (340 pages). Author of “Introduction,” pp. xv–xix; and Chapter 4, “Divergence in Art Inspired by the *Golden Light Sūtra* in China and Japan in the Seventh and Eighth Centuries,” pp. 105–138.

*Miraculous Images in Asian Traditions*. Editor and contributing author. Vol. 50 of *Ars Orientalis*, 2020. Author of “[Introduction](#),” pp. 1–5; and “[The Light-Emitting Image of Maghada in Tang Buddhist Art](#),” pp. 33–54. Chinese translation of article: “Tangdai fojiao yishu zhong de ‘Mojiatuo fanguang ruixiang’ 唐代佛教藝術中的《摩伽陀放光瑞像》. Trans. Gan Yucheng 淦玉成. *Xinsi yu cankao* (Information and Reference, published by the Dunhuang Academy), no. 27 (2021): 132–148.

*China and Beyond in the Mediaeval Period: Cultural Crossings and Inter-regional Connections*. Co-editor, with Gustav Heldt, and contributing author. Nalanda-Sriwijaya Series, Institute of Southeast Asian Studies, Singapore. New Delhi: Manohar Publishers; Amherst, NY: Cambria Press, 2014 (444 pages; 21 chapters of interdisciplinary research). Co-author (with Gustav Heldt) of “Introduction,” pp. 15–24; and author of Chapter 3, “An Agent of Cultural Transmission: Jianzhen’s Travels to Japan, 743–63,” pp. 63–99.  
Reviews (selected): Nancy Shatzman Steinhardt, *Journal of Royal Asiatic Society*, Series 3 (2016): 1–4; Michael Hoeckelmann, *Journal of World History* 27, no. 1 (2016): 127–30; Madhavi Thampi, *The Book Review* 3 (2015): 11–12.

*Hōryūji Reconsidered*. Editor, with Eric M. Field (design), and contributing author. Newcastle, UK: Cambridge Scholars Publishing, 2008 (314 pages). Author of Chapter 5, “Reassessing the Mural Paintings of Hōryūji,” pp. 131–190.  
Reviews (selected): Samuel Morse, *Journal of Japanese Studies* 36, no. 2 (2010): 390–393; Alicia East, *The Eastern Buddhist* 40, no. 1/2 (2009): 228–230.

### Ongoing project:

“Miraculous Images in Global Perspectives.” Member of editorial committee (with Nicola Balzamo, Isabelle Charleux, Megan Holmes, Laurel Kendall, Amy Ogden, and Mimi Yiengpruksawan), to edit and publish volume(s) of about two dozen papers by international scholars on the topic, based on a series of workshops.

### Peer-reviewed journal articles and book chapters:

“Empress Wu’s Impact Beyond China: Kingship and Female Sovereigns.” in Jinhua Chen, ed., *Transmission of Buddhism in Asia and Beyond: Essays in Memory of Antonino Forte (1940–2006)*. Singapore: World Scholastic Publishers, 2022, pp. 199–236.

- “Qi zhi ba shiji Zhong Ri Jin 'guang ming jing xiangguan yishu de bijiao” 七至八世紀中、日《金光明經》相關藝術的比較 (Comparison of the Art of the *Golden Light Sutra* in China and Japan in the Seventh and Eighth Centuries). In Du Wenyu and He Zhilong, eds., *Chang'an in Dialogue with the World—International Conference Commemorating the 1400th year of the Founding of the Tang*, Beijing: Shehui kexue wenxian, 2020, pp. 3–17.
- “Colossal Buddha Statues along the Silk Road.” *Acta Via Serica* 4, no. 2 (2019): 1–27.
- “Buddhist Transformation of Chang'an's Architectural and Cultural Landscape, ca. 650–720.” In Shing Müller, Thomas O. Höllmann, and Sonja Filip, eds., *Early Medieval North China: Archaeological and Textual Evidence* Wiesbaden: Harrassowitz Verlag, 2019, pp. 235–260.
- “Zuwei shishen jizhe Wenshu pusa ji qi tuxiang kaoshi: Zhongguo yu Yindu de zaoqi pusa tuxiang” 作為使神跡者文殊菩薩及其圖像考釋：中國與印度的早期菩薩圖像 (Iconography of the Wonder-Working Mañjuśrī: Early Representations of the Bodhisattva in China and India).” In Miaojiang, Ed-in-chief, *Wutaishan xinyang duo wenhua, kua zongjiao di xingke yiji guoji xing yingxiang li: Di er cii wutaishan yantaohui lunwenji* 五臺山信仰多文化、跨宗教的性格以及國際性影響力：第二次五臺山研討會論文集 (Wutaishan cult, its multi-cultural, cross-Religious characteristics and international impact: proceedings of the second international conference). Taipei: Xinwenfeng chubanshe, 2018, pp. 530–550.
- “Chudiyin zhuangshifoxiang zai Zhongguo de xingcheng yu chuanbo” 觸地印裝飾佛像在中國的形與傳播 (The Formation and Spread of the Bejewelled Buddha in Earth-touching Gesture Images in China). Trans. Gan Yucheng 淦玉成 and Jinchao Zhao 趙晉超. *Foxue yanjiu* (Buddhist Studies), no. 1 (2018): 18–52.
- “Bukong juansuo Guanyin xintan” 不空罽索觀音新探 (New Research on Amoghapāṣa). Trans. Che-Hsuan Chen 陳哲萱. *Dunhuang Tulufan yanjiu* (Dunhuang and Turfan Studies) 14 (2014): 489–518.
- “Qi, ba shiji Guanyin zaoxiang de fanyan” 七、八世紀觀音造像的繁衍 (The Plethora of Guanyin Images in the Seventh and Eighth Centuries). Trans. Wang Zhongcheng 王鍾承. In Shi Shouqian and Yan Juanying, eds., *Transformation in Chinese Visual Culture—with a Focus on the Changes that Occurred during the Wei-Chin and Tang-Sung Periods*. Conference proceedings. Taipei: Rock Publishing International, 2014, pp. 203–232.
- “The Art of Avatamsaka Buddhism at the Courts of Empress Wu and Emperor Shōmu/Empress Kōmyō.” In Robert Gimello, Frédéric Girard, and Imre Hamar, eds., *Avatamsaka Buddhism in East Asia: Huayan, Keron, Flower Ornament Buddhism Origins and Adaptation of a Visual Culture*. Wiesbaden: Harrassowitz Verlag, 2012, pp. 223–260. Chinese translation: “Wuhou chao yu Shenwu tianhuang, Guangming huanghou chao de Huayan fojiao yishu” 武后朝与圣武天皇、光明皇后朝的华严佛教艺术. Trans. Gan Yucheng 淦玉成 et al. *Dunhuangxue jikan* (Journal of Dunhuang Studies), no. 1 (2022): 73–90.
- “Foming yu chanyi” 佛名與懺儀 (Buddha Names and Repentance Rituals). Trans. Zhang Shanqing 張善慶. *Dunhuang yanjiu* (Dunhuang Research), no. 2 (2010): 6–16. Selected to be reprinted in *Renda fuyin baokan zhiliao: Zongjiao*, no. 5 (2010): 43–53.
- “The Mapping of Sacred Space: Images of Buddhist Cosmographies in Medieval China.” In Philippe Forêt and Andreas Kaplony, eds., *The Journey of Maps and Images on the Silk Road*. Leiden: E. J. Brill, 2008, pp. 51–79.
- “What's in a Buddha's Name: Case Study of a Sixth-Century Chinese Buddhist Stele from the Shaolin Monastery.” In Leo Swergold, Eileen Hsu, et al., *Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University*. New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 2008, pp. 17–26, 111.
- “Early Transmission of Esoteric Images from China to Japan in the Seventh and Eighth Centuries.” *Huaxue* (Chinese Studies) 9 (2008): 1697–1719.
- “The Case of Amoghapāṣa.” *Journal of Inner Asian Art and Archaeology* 2 (2007): 151–158.

- “Die Seidenstraße—Kultureller Transfer auf den Handelsrouten in der Tang-Dynastie.” In *Unter der gelben Erde: Die deutsch-chinesische Zusammenarbeit im Kulturgüterschutz Kongressbeiträge*. Bonn: Kunst-und Ausstellungshalle der Bundesrepublik Deutschland GmbH, 2007, pp. 129–154.
- “Guanyin Images in Medieval China, Fifth to Eighth Centuries.” In William Magee, ed., *Bodhisattva Avalokiteśvara (Guanyin) and Modern Society*. Conference proceedings. English volume. Taipei: Chung-Hwa Institute of Buddhist Studies, 2007, pp. 254–302.
- “The Huayan/Kegon/Hwaōm Paintings in East Asia.” In Hamar Imre, ed., *Reflecting Mirrors: Perspectives on Huayan Buddhism*. Wiesbaden: Harrassowitz Verlag, 2007, pp. 337–384.
- “Ethnicity and Identity: Northern Nomads as Buddhist Art Patrons during the Period of Northern and Southern Dynasties.” In Don Wyatt and Nicola di Cosmo, eds., *Political Frontiers, Ethnic Boundaries, and Human Geographies in Chinese History*. London: RoutledgeCurzon Press, 2003, pp. 80–118. Chinese translation: “Zuxing yu rentong—Nanbeichao shiqi zuowei fojiao yishu gongyangren de beifan youmumin” 族性與認同—南北朝時期作為佛教藝術供養人的北方遊牧民. Trans. Zheng Jie 鄭傑. In Zhou Weizhou 周偉洲, ed. *Xibei minzu luncong*, no. 10 (2014): 365–400.
- “Buddhist Steles from the Gansu-Ningxia Region.” In Annette L. Juliano and Judith A. Lerner, eds., *Nomads, Traders and Holy Men along China’s Silk Road*. Silk Road Studies VII. Turnhout, Belgium: Brepolis: 2002, pp. 45–70.
- “The Making of a Saint: Images of Xuanzang in East Asia.” *Early Medieval China* 8 (2002): 43–98. Chinese translation: “You Dongya Xuanzang huaxiang shenshi shengseng shenhua lichen” 由東亞玄奘畫像審視聖僧神化歷程.” Trans. Zhang Shanqing 張善慶. *Dunhuang yanjiu* (Dunhuang Research), no. 2 (2016): 17–31.
- “Women as Buddhist Art Patrons during the Northern and Southern Dynasties (386–581).” In Wu Hung, ed., *Between Han and Tang: Religious Art and Archaeology of a Transformative Period*. Beijing: Wenwu Press, 2000, pp. 535–566.
- “Personal Devotional Objects of Buddhist Asia.” In Larry Perkins et al., *Intimate Rituals and Personal Devotions: Spiritual Art through the Ages*. Gainesville: Samuel P. Harn Museum of Art, University of Florida, 2000, pp. 23–35.
- “Tangdai Mogaoku bihua suojian yu huashi jizai siyuan de jingbian ticai bijiao” 唐代莫高窟壁畫所見與畫史記載寺院的經變題材比較 (A Comparison of Tang-Dynasty *Jingbian* Subjects Depicted in the Mural Paintings of the Mogao Caves and Those in Temples According to Art History Texts). In Jao Tsung-I, ed., *Dunhuang Wensu*. Taipei: Hsin Wen-feng Pub. Co., 1999, pp. 217–257.
- “Four Sichuan Buddhist Steles and the Beginnings of Pure Land Imagery in China.” *Archives of Asian Art* 51 (1998/99): 56–79.
- “A Reassessment of the Representation of Mt. Wutai from Dunhuang Cave 61.” *Archives of Asian Art* 46 (1993): 27–52. Chinese translation: “Dunhuang liushiyi ku ‘Wutaishan tu’ de zai tantao” 敦煌61窟《五台山圖》的再探討. Trans. Ji Peiran 冀培然. *Dongwu wenhua yichan* (The Dongwu Cultural Legacy) 5 (2015): 135–64.
- “Mile xinyang yu Mile bian de qi yuan” 彌勒信仰與敦煌彌勒變的起源 (Maitreya Faith and the Origin of Maitreya’s Paradise in Dunhuang’s Murals). *Proceedings of the 1987 International Conference on Dunhuang Grottoes, Archaeology* volume. Shenyang: Liaoning Art Press, 1990, pp. 290–313.

#### Book chapter under review:

- “Buddhist Kingship and Female Sovereigns in East Asia in the Seventh and Eighth Centuries,” mini-essay (5500 words) in “Buddhism in Afro EurAsia,” co-authored with Revathi Krishnaswamy and Ben Tran, forthcoming in Mwangi wa Githinji, Laura Doyle, and Simon Gikandi, co-eds., *Critical Global Studies Beyond Eurocentrism*. Under review by Duke University Press.

### Book reviews, encyclopedia entries, and other publications:

- Book review of Susan Naquin, *Gods of Mount Tai: Familiarity and the Material Culture of North China, 1000–2000*. In *Asian Studies Review*. Leiden: Brill, 2022. DOI: [10.1080/10357823.2022.2113603](https://doi.org/10.1080/10357823.2022.2113603)
- Book Review of Yuhang Li, *Becoming Guanyin: Artistic Devotion of Buddhist Women in Late Imperial China*, New York: Columbia University Press, 2020, in *Journal of Chinese Religions* 49, no. 1 (2021): 155–58.
- “Jianzhen/Ganjin” (3000-word essay). In Richard Bowring, Lucia Dolce and Michael Radich, eds., *Brill’s Encyclopedia of Buddhism*. Vol. II., *Lives*. Leiden & Boston: E. J. Brill, 2019, pp. 571–575.
- Book Review of *Fabricating the Tenjūkoku Shūchō Mandara and Prince Shōtoku’s Afterlives*. By Chari Pradel. Leiden and Boston: Brill, 2016. In *Journal of Japanese Studies* 45, no. 1 (2019): 209–12.
- Book review of *Authentic Replicas: Buddhist Art in Medieval China*. By Hsueh-Man Shen. Honolulu: University of Hawai’i Press, 2019. In *Journal of Chinese Studies*, no. 69 (2019): 228–33.
- “Two Works of Japanese Art at the University of Virginia Art Museum.” *Orientalism* 41, no. 1 (Dec 2009/Jan 2010): 61–64.
- Entry on “Eleven-Headed Guanyin.” In Annette Juliane, ed., *Chinese Sculpture from the Beilin Museum*. Exh. cat. New York: China Institute Gallery, 2007, pp. 111–112.
- Book review of *Ordinary Images*. By Stanley K. Abe. Chicago and London: University of Chicago Press, 2002. In *Journal of Asian Studies* 64, no. 1 (2005): 163–165.
- Entries on “Yungang Cave-Temples” and “Longmen Cave-Temples.” In Robert E. Buswell, Jr., editor-in-chief, *Encyclopedia of Buddhism*. New York: Macmillan, 2003, pp. 471, 921–922.
- “Maitreya Buddha Statues at the University of Pennsylvania Museum.” *Orientalism* 32, no. 2 (2001): 24–31.
- Entry on “Dunhuang.” In Jane Turner, ed., *The Macmillan Dictionary of Art*, vol. 9. New York: Grove, 1996, pp. 392–394.
- “Huang Miaozi and Yu Feng (two contemporary Chinese artists).” *Orientalism* 19, no. 8 (1988): 31–41.
- “The Paintings of Jao Tsung-I.” *Orientalism* 17, no. 1 (1986): 36–50.
- “Symposium on Twentieth-Century Chinese Painting.” *Orientalism* 15, no. 4 (1984): 33–41.

### Digital Project

“Power of Compassion: Paths of Transmission of Avalokiteśvara across Asia.” Project Director; Co-Project Directors: Daniel Pitti and Worthy Martin. Institute for Advanced Technology in the Humanities (IATH), University of Virginia; Principal Collaborators: Marcus Bingenheimer, Temple University, and Ariana Maki, Tiber Center, University of Virginia. 2008–2018.

The goal of the project is to develop a conceptual understanding of the spread of Avalokiteśvara, spatially and temporally, through the creation of a virtual collection of art objects and textual descriptions pertaining to this Buddhist deity, accompanied by detailed analysis of iconographic features and other kinds of information, such as dates, places, historical periods, materials, techniques, styles, and patronage. This digital model enables in-depth analysis and a richer understanding of this complex phenomenon as well as the patterns of transmission.

### CURATORIAL EXPERIENCE

- Co-curator (with Dan Ehnbohm), “Asian Art from the Permanent and Select Private Collections,” Fralin Museum, June–Nov 2019
- Curator, “Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University” (contributed an essay to the exhibition catalogue), University of Virginia Art Museum, Jan–March 2010
- Curator, “Expressions of the Buddhist Faith” (published a short essay on selected works; University of

- Virginia Art Museum, Jan–March 2010
- Guest Scholar, selected exhibits for the Asia section of the exhibition “Intimate Rituals and Personal Devotions: Spiritual Art through the Ages” (contributed an essay to the exhibition catalogue), Samuel P. Harn Museum, University of Florida, Gainesville 1998–2000
- Guest Scholar, curated the East Asian section for the re-installation of the Asian Art Gallery, University of Virginia Art Museum, 1998
- Guest Scholar, “The Art of Bronze in Early China,” Samuel P. Harn Museum, University of Florida (contributed a short essay to the exhibition brochure), 1995
- Curator, “Traditional Chinese and Japanese Painting and Prints” exhibition, Florida State University Museum, 1995
- Presented gallery talks on exhibitions held at the Sackler Museum, Harvard University: “Buddhist arts of the Later Tradition;” “Heritage of the Brush: The Roy and Mayilyn Papp Collection of Chinese Painting;” “Later Chinese, Korean, and Japanese Ceramics and Decorative Arts,” 1990

## LECTURES AND CONFERENCE PAPERS

### Invited lectures (since 2012):

- “Making Merit: East Asian Buddhist Material Culture in the Seventh and Eighth Centuries,” NEH-Global Book Histories Initiative Lecture at the University of Virginia Rare Book School, June 2022
- “First Images of the Buddha: the Case of Udayana Statues,” Bettman Lecture at the Department of Art History and Archaeology, Columbia University, March 2022
- “Chinese Buddhist Steles,” at the occasion of the Installation of Rockefeller Stele Reproduction and Blessing, Abby Aldrich Rockefeller Garden, Mount Desert, Maine, Aug 2021
- “Colossal Buddha Statues in China, Past and Present,” presented at the Visual and Material Perspectives on East Asia Workshop (online), University of Chicago, Nov 2020; Institut national des langues et civilisations orientales, Paris, June 2022
- “Colossal Buddha Statues along the Silk Road,” Shaanxi Normal University, China, Dec 2019
- “Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The International Buddhist Art Style in East Asia, ca. 645–770,” book talk at the Asian Art Museum of San Francisco, Sept 2017; NYU-Shanghai, Shanghai, Nov 2017; Freer/Sackler Gallery, June 2018; Fralin Museum of the University of Virginia, Sept 2018; Amherst College, March 2019; William and Mary College, Oct 2019; (in Chinese) at the Dunhuang Academy, China, Oct 2017; Lanzhou University, China, Oct 2017; East China Normal University, China, Nov 2017
- “Paradigm of an Ideal Monastery Advocated by Daoxuan: An Investigation into the Connection between Ximingsi in Chang’an and Daijiaji in Nara,” at the Departments of Archaeology and Philosophy, Peking University, China, Nov 2017; Shaanxi Normal University, China, Dec 2019
- “Sino-Japanese Exchanges in Buddhist Art, ca. 645–770,” talk (in Chinese) at the Shaanxi Normal University, China Oct 2017
- “Iconography of the Wonder-Working Mañjuśrī: Early Representations of the Bodhisattva in China and India,” lecture delivered at the Department of Fine Arts, Chinese University of Hong Kong, Dec 2017
- Two lectures delivered at Hong Kong Polytechnic University: “Xuanzang (ca. 600–644) and His Image-Making Activities: Mass Reproduction and Materiality in Buddhism,” and “Transmission of Buddhist Art: Jianzhen’s Travels to Japan, 743–53,” March 2014
- “Xuanzang (ca. 600–644) and His Image-Making Activities: Mass Reproduction and Materiality in Buddhism,” Robert L. Kellogg Lecture, Medieval Studies Program, University of Virginia, April 2013
- “Avalokiteśvara in Chinese Art,” lecture for docent training at the Freer and Sackler Galleries, Washington, D.C., June 2013
- “Transmission of Buddhist Art: Jianzhen’s Travels to Japan, 743–53,” Virginia Museum of Fine Arts,

Richmond, April 2012; East Asian Art and Archaeology Series, School of Oriental and African Studies, University of London, June 2012; Nalanda-Sriwijaya Centre, Institute of Southeast Asian Studies, Singapore, July 2012

**Conference/seminar papers (since 2012):**

- “First Images of the Buddha: the Case of Udayana Buddha Statues,” presented at the “Miraculous Images in Global Perspectives” International Workshop, co-sponsored by Groupe Sociétés, Religions, Laïcités (UMR 8582, EPHE/PSL-CNRS); University of Virginia; Yale McMillan Center, Council on East Asian Studies; held at Aussois, France, June 2022
- “The ‘Assessment of China’s Belt and Road Initiative (BRI)’ Project,” workshop at NYU-Shanghai (online) to form a consortium of institutions researching China’s BRI, Oct 2021
- “The Making of Colossal Buddha Statues in Contemporary China,” presented at the “Antecedents of BRI: Empires, Religions, Material Culture, and Economics of the Silk Road” Workshop, jointly organized by the University of Virginia and the University of Hong Kong, held online internationally, Dec 2020
- “Empress Wu’s Impact Beyond China: Kingship and Female Sovereigns,” paper presented at the “Transmission of Buddhism in Asia and Beyond” conference (online), organized by the University of British Columbia in collaboration with Princeton University, July 2020
- “Colossal Buddha Statues along the Silk Road,” paper read at the “Silk Road Arts and Humanities” conference at Keimyung University, S. Korea, Oct 2019
- “A Comparison of the Art of the *Golden Light Sutra* in China and Japan in the Eighth and Ninth Centuries,” at the “Commemoration of the 1400th Anniversary of the Founding of the Tang Capital Chang’an” conference, Xi’an, China, June 2018
- “The Light-Emitting Image of Maghada in Tang Buddhist Art,” at the “Miraculous Images: Buddhist, Muslim, Christian” workshop, UVA, March 2018; and at the Association for Asian Studies annual meeting, Washington, DC, March 2018
- “A Comparative Study of Pictorial Depictions of Sudhana’s Pilgrimage: the Great Bodhisattvas at Borobudur,” paper presented at the “III International Huayan/Kegon Conference,” Peking University, Nov 2017
- “Paradigm of an Ideal Monastery Advocated by Daoxuan: An Investigation into the Connection between Ximingsi in Chang’an and Daijiaji in Nara,” at the “Designing Space: The Exercise of the Spatial Imagination in Pre-Modern China” conference, University of Pittsburgh, May 2017
- “Buddhist Transformation of Chang’an Architecture and Cultural Landscape, ca. 650–720,” at the “Culture and Cultural Diversity in Early Medieval China: (4th–7th Century)” conference, Institut für Sinologie, Ludwig-Maximilians-Universität München, Jan 2017
- “Iconography of the Wonder-Working Mañjuśrī: Early Representations of the Bodhisattva in China and India,” at the “Mañjuśrī in Motion: Multi-cultural, Cross-Religious Characteristics and International Impact of the Wutai Cult,” Wutaishan, China, July 2016
- “The Origins and Propagation of Images of the Bejewelled Buddha in Earth-touching Gesture in China,” at the Association for Asian Studies in Asia Conference, Kyoto, June 2016
- “Modes of Iconographic Developments: Images of the Crowned Buddha in China,” paper presented at the “Stars and Icons in East Asian Buddhism and Buddhist Art” workshop (also served as co-organizer) at the East Asia Center, University of Virginia, April 2016
- “Hōryūji Temple Wall Paintings in the East Asian Art Context,” at the “Southern Japan Seminar,” Florida International University, Miami, Feb 2016
- “Great Buddhist Monasteries in China and Japan in the Seventh and Eighth Centuries,” at the Mellon-Sawyer Seminar, “Linked States of Knowledge: Libraries, Literacies, and Material Histories,” Univ. Mass. Amherst, October 2015
- “Xuanzang (ca. 600–644) and His Image Making Activities: Mass Reproduction and Materiality in Buddhism,” at the University of Virginia Art Department Faculty Research Forum, Nov 2013; at

- “The Material and the Social in the Encounters of Premodern Empires” Compact Seminar at the University of North Carolina, Chapel Hill, Nov 2013; at the “Buddhist Stone Sūtra” symposium, UC Berkeley, Oct 2015
- “Xuanzang and the Advent of Printing in the Tang Dynasty,” at the “Innovation in China: Past, Present and Future” conference, Bucknell University, April 2014
- “Dōji and His Role in the Transmission of Buddhist Art,” paper presented at the “East Asian Buddhism and Buddhist Art” workshop (also served as organizer), East Asia Center, University of Virginia, Feb 2014
- “Further Thoughts on Amoghapāśa,” at the “International Dunhuang and Turfan Conference,” Beijing Normal University, August 2013
- “Xuanzang as an Agent of Artistic Transmission,” at the “Xuanzang and the ‘Record of the Western Regions’—Constructed Myth and Historical Reality International Conference,” Cardiff University, Wales, June 2012
- “An Agent of Cultural Transmission: Jianzhen’s Travels to Japan, 743–63,” at the Intermezzo Seminar, Duke University Art History Department, Feb 2012; “Buddhist Studies Forum,” University of Virginia, Oct 2012

## HONORS AND AWARDS

- Short-term visiting scholar, Shaanxi normal University, Xi’an, China, Dec 2019
- Short-term visiting fellow, Radcliffe Institute for Advanced Study, Harvard University, June 2019
- Short-term visiting scholar, East China Normal University, Shanghai, Nov 2017
- Foreign Research Fellow, International Wutai Institute of Buddhism and East Asian Culture, China, 2016–19
- Fellow, Institute of the Humanities and Global Cultures, University of Virginia, 2012–14
- Henry Luce Fellow, National Humanities Center, 2011–12
- Sesquicentennial Associate, University of Virginia, 2017–18, 2011–12, 2005–6, 1998–99
- Fellow, Institute for Advanced Technology in the Humanities, University of Virginia, for the digital project “Power of Compassion: Paths of Transmission of Avalokiteśvara across Asia,” 2008–10; as Associate Fellow, 2007–8
- Honorary Research Fellow, Centre for Asian Studies, The University of Hong Kong, 2006–12
- Bunting Fellow, Radcliffe Institute for Advanced Study, Harvard University, 2002–3
- Whiting Fellow, 1994–95
- Ittleson Predoctoral Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 1992–94
- International Predoctoral Fellow, American Association of University Women, 1991–92
- Mellon Fellow, for summer research, 1991
- Richard and Susan Smith Foundation Fellow, for outstanding students in Fine Arts, Harvard University, 1989–90
- Harvard Scholarship, Harvard University, 1988–91
- United Board of Christian Higher Education in Asia Scholarship, International Christian University, Japan, 1977–81

## GRANTS

### Project grants:

- Project Grants for the “Miraculous Images in Global Perspectives” International Workshop, co-organized with Isabelle Charleux (CNRS, France), Mimi Yiengpruksawan (Yale University), 2020–22
- Art Department, UVA; East Asia Center, UVA; Groupe Sociétés, Religions, Laïcités (UMR 8582, EPHE/PSL-CNRS); Yale McMillan Center, Council on East Asian Studies

Project grants for “Assessment of China’s Belt and Road Initiative” project, Co-PI with Tayyab Safdar, 2019–23  
Center for Global Inquiry and Innovation, East Asia Center

Project grants for the “Complementing and Competing Visions of China’s Belt and Road Initiative” conference, March 2, 2019:  
Center for Global Inquiry and Innovation, East Asia Center

Project grants for “Miraculous Images: Buddhist, Muslim, Christian” workshop (as co-organizer):  
Page-Barbour Fund, East Asia Center, Medieval Studies Program, Art History, English, and French departments

Publication grant for *Dynamics and Inter-regional Exchange in East Asian Buddhist Art, 4<sup>th</sup>–13<sup>th</sup> Century*, East Asia Center, 2019–22

Publication grants for *Buddhist Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The International Buddhist Art Style in East Asia, ca. 645–770*:  
Art Department, 2017–18, 2015–16, Ellen Bayard Weedon Foundation, 2015–16

Dean of the College of Arts and Sciences and the Vice President for Research and Graduate Studies  
Research Grant, University of Virginia, 2016–17, 2011–12, 2015–16, 2005–06, 2003–04  
East Asia Center, 2017–18

Project grants for digital Avalokiteśvara project:  
East Asia Center, 2016–17, 2015–16, 2014–15, 2010–11  
Ellen Bayard Weedon Foundation, 2018–19, 2016–17, 2013–14, 2012–13, 2011–12, 2008–09

Publication grants for *China and Beyond in the Medieval Period: Cultural Crossing and Inter-regional Connections* (published in 2014):  
East Asia Center, 2012–13, 2011–12, Art Department, 2013–14, 2011–12

Project Grants for “Cultural Crossings: China and Beyond in the Medieval Period” international and interdisciplinary conference and Workshop on “Digital Projects in Asian Art and Humanities,” 2009–10:  
The Buckner W. Clay Endowment for the Humanities Grant; Chiang Ching-kuo Foundation for International Scholarly Exchange Grant, Taiwan; Dharma Drum Buddhist College, Taipei; East Asia Center, University of Virginia; Ellen Bayard Weedon Foundation Grant; Medieval Studies Program, University of Virginia; Page-Barbour Interdisciplinary Initiative Grant

### **Other grants:**

Sustainability Course Development Fellowship Award, to develop a new course entitled “East Asian Art, Landscape, and Ecology,” 2018

Learning Technology Incubator Grant, to develop new course called “The Silk Road, Old and New,” 2018

Nelson Family Travel Grant, to visit the Buddhist site Borobudur, Indonesia, 2016

Weedon Faculty Travel Grant, 2017, 2015, 2011, 2009, 2005, 2000

The Buckner W. Clay Endowment for the Humanities Teaching Initiative Grant, Institute of the Humanities and Global Cultures, University of Virginia, for implementation of the course “Art and Religion of the Silk Road,” 2013–14, 2012–13

University of Virginia Summer Research Grant, 2011, 2002, 2001, 1998

Faculty Travel Abroad in International Studies Grant, University of Virginia, 2011

Weedon Foundation Grant for research, 2007

Weedon Foundation Grant for library acquisitions, 2006, 2005, 2004, 2002, 2001

Metropolitan Center for Far Eastern Art Studies Grants (Tokyo), 2003, 1997

## **TEACHING**

### **Courses Taught recently:**

East Asian Art, Chinese Art, Mysteries of Ancient China, Art and Religion of the Silk Road, Art and the Silk Road, Buddhist Cults of Images and Relics

## **SUPERVISORY ACTIVITIES**

### **Graduate:**

Director of Doctoral Committee, Catherine Fan (Art History), 2022–present

Supervisor of MA student, Franklin Xue, East Asian Studies, 2019–21; thesis title: “Rising Clouds at Water’s Edge: Clouds and Mist in the Chinese Imagination”

Director of Doctoral Committee, Clara Ma (Art History), 2016–present

Director of Doctoral Committee, Jinchao Zhao (Art History), 2014–2021; dissertation title: “Reconsidering the Buddha’s Realm: Buddhist Stupa/pagoda Imagery of the Northern and Southern Dynasties (386-589 CE), China;” Zhao is currently postdoc at NYU-Shanghai/Fudan University

Member of Doctoral Committee, Khamokyit (Religious Studies), 2015–2020; dissertation title: “Narrative and Ethics in Tibet: The Ethical Cosmology of Female Revenants”

Member of Doctoral Committee, Linghui Zhang (Religious Studies), 2015–2017; dissertation title: “The Sūtric, the Tantric and Beyond: A Mahāmudrā paradigm—as well as its Indo-Tibetan sources of inspiration—in the Keypoints of Mahāmudrā as the Ultimate”

Member of Doctoral Committee, Murad Khan Mumtaz (Art History), 2014–15; dissertation title “Objects of Devotion: Representations of Muslim Saints in Early Modern South Asian Painting, 1500-1700”

Director of Master’s Committee, Che-Hsuan Chen; thesis title: “Tang-Dynasty *Yaoshi Jingbian* (Transformation Tableaux of *Bhaiṣajyaguru Sūtra*) from Dunhuang,” 2012–14

Member of Doctoral Committee, Jongbok Yi (Religious Studies); dissertation title: “Monastic Pedagogy on Emptiness in the Geluk Sect of Tibetan Buddhism: Intellectual History and Analysis of Topics Concerning Ignorance According to Svātantrika-Mādhyamika in Monastic Textbooks by Jamyang Shaypa,” 2012

Sponsor of visiting scholar, Zhang Shanqing (doctoral candidate at Lanzhou University, PRC), 2008–9; Zhang completed his Ph.D. in 2010 and is currently Professor at Lanzhou University

Director of Doctoral Committee, Elena Pakhoutova (Art History); dissertation title: “Reproducing the Sacred Places: The Eight Great Events of the Buddha’s Life and Their Commemorative Stūpas in the Medieval Art of Tibet (10<sup>th</sup>–13<sup>th</sup> Century),” 2003–9; Pakhoutova is currently Curator at the Rubin Museum of Art, New York

Member of Doctoral Committee, David Norton Need (Religious Studies); dissertation title: “Rendering the Body: Etherealization and Sense in Vedic and Early Buddhist Religiosity,” 2004

Director of Master’s Committee, Elena Pakhoutova; thesis title: “Eleven Heads, Unfailing Lasso and a Thousand Eyes of a Thousand Hands: Esoteric Avalokitesvara Images from Dunhuang,” 2002–3

Director of Master’s Committee, Martha Blackwelder (Florida State University); thesis title: “A Daimyo’s Perspective: An Analysis of Style, Symbol, Patron and Date in the Views of Matsushima Screens,” 1996–99

### **Undergraduate research:**

Supervisor of DMP student in art history, Ruth Alber; thesis title: “Acts of Worship: The Creation of Narrative Within the *Kumano Sanzan Miya Mandara*,” 2022

Reader of undergraduate thesis, Caitlin Cummings; thesis title: “Jade Industries and Ritual in Early Hierarchical Societies in Neolithic China and Classic Mesoamerica,” 2008

## NATIONAL/INTERNATIONAL PROFESSIONAL ACTIVITIES

### Membership on editorial/advisory boards/committees:

Editorial board, *Acta Via Serica*, published by Keimyung University, S. Korea, 2019–present  
 Academic Advisor, *Crossroads: An Interdisciplinary Journal of Asian Interactions*, published by Brill, 2019–present  
 Editorial Committee, *Wenxue yu tuxiang* (Literature and Image), a journal published by Peking University, 2018–present  
 Advisory Committee, “China Scholars’ Program,” National Humanities Center (Research Triangle, NC), 2016–present  
 Editorial Board, *Zhongguo fojiao yishu* (Buddhist Art of China), published by Nanjing University, China, 2007–present  
 Editorial Board, *Early Medieval China*, 2001–2014  
 Advisory Board for the publication of *An Anthology of Jao Tsung-I’s Paintings and Calligraphy*, 10 vols. (Hong Kong: Jao Tsung-I Petit École, 2006), 2005–6  
 Advisory Committee, Chinese Buddhism Conference at University of the West, Los Angeles, 2004–5  
 Advisory Committee for the proposed exhibition “Lord of Compassion: Embodying a Buddhist Ideal across Asia,” Philadelphia Museum of Art, 2003–7  
 Advisory Board for the publication of *Encyclopedia of Sculpture*, ed. Antonia Bostrom (London: Fitzroy Dearborn, 2001), 1999–2001

### Book Award Jury

Charles Rufus Morey Book Award Jury, 2019–2022; serving as chair, 2020–22

### Reader/reviewer of fellowship applications:

American Academy in Berlin, 2018; Radcliffe Institute for Advanced Studies, Harvard University, 2006–present; National Endowment for the Humanities, 2011

### External examiner of doctoral dissertation:

Ph.D. thesis, McMaster University, Canada, Stephanie Balkwill; thesis title: “Empresses, Bhikṣunīs, and Women of Pure Faith: Buddhism and the Politics of Patronage in the Northern Wei,” 2015  
 Ph.D. thesis, University of Hong Kong, Chung-hui Tsui; thesis title: “A Study of Buddhist Scriptural Calligraphy before the Northern Wei Period,” 2010

### Referee of book manuscripts, journal articles, and book chapters for publication:

Anthem Press, 2021; Routledge, 2016; E. J. Brill (multiple occasions); Yale University Press, 2010; University of Hawai‘i Press, 2007; *Cahiers d’Extrême-Asie*, 2022; *Monumenta Nipponica*, 2022; *Buddhist Road*, 2021; *Metropolitan Museum Journal*, 2021; *Taida [National Taiwan University] Journal of Art History*, 2021; *Buddhist Studies Review*, 2021; Book chapter, *Graduate Archaeology at Oxford* conference proceedings, 2021; *Early China*, 2020; Book chapter, festschrift for Gregory Schopen, 2020; *Nannu*, 2020; *Built Heritage*, 2019; *Modernism/Modernity*, 2019; *Studies in Chinese Religions* (multiple occasions); *Oxford Bibliographies* (multiple occasions); *Archive of Asian Art*, 2018; Book chapter for *Chinese Objects and their Lives*, 2018; *National Palace Museum Quarterly* (multiple occasions); *Sino-Platonic Papers* (multiple occasions); *Harvard Journal of Asiatic Studies* (multiple occasions); *Journal of Chinese Religions*, 2014; *New Literary History*, 2013; *Daoism: Religion, History and Society*, 2011; *The Art Bulletin*, 2010; *Chung-Hwa Buddhist Journal*, 2010; *Asia Major*, 2009; *Ars Orientalis* (multiple

occasions); *Journal of Oriental Studies*, 2001; *Early Medieval China*, 1997

**Academic Conferences and workshops organized (since 2012):**

Workshop organizer (co-organizers: Isabelle Charleux, Megan Holmes, Laurel Kendall, Amy Ogdon, Mimi Yiengpruksawan), “Miraculous Images in Global Perspectives,” online pre-workshop meeting, June 2021; in-person workshop at Aussois, France, June 2022

Workshop organizer (co-organizers: Krishan Kumar, Amanda Phillips, and David Palmer of the University of Hong Kong), “Antecedents of BRI: Empires, Religions, Material Culture, and Economics of the Silk Road” Workshop, held online, Dec 2020

Conference organizer (co-organizers: Krishan Kumar, Manuel Lerda, Joseph Miller, Brantly Womack) of the “Complementing and Competing Visions of China’s Belt and Road Initiative” conference, University of Virginia, March 2019

**Other professional activities (since 2012):**

Panel discussant, “Art and Literature” panel, “2020 International and Intensive Program on Buddhism with Princeton University,” held online, July 2020

Panel discussant, “Tradition, Transmission, and Transformation: East Asian Buddhist Perspectives” panel, Association for Asian Studies annual conference, Denver, Mar 2019

Panel co-organizer, chair and discussant for the “Reflections on Miraculous Images” panel, Association for Asian Studies annual meeting, Washington, DC, March 2018

Participant, “How Global were the Middle Ages” roundtable discussion, 52<sup>nd</sup> International Congress on Medieval Studies, University of Western Michigan, Kalamazoo, May 2017

Discussant, for the “Rule” panel, “Buddhist Statecraft in East Asia: A Conference of Storytellers” conference, University of Southern California, Feb 2017

Discussant, for the “Stratification and Accretion” panel, “China, Art, History: New Orientations” conference, University of Chicago, Nov 2016

Panel co-organizer, with Yagi Haruo, “Border-Crossing Bodhisattvas in East Asia” and “Reception of Indian Influences in Tang Buddhist Art,” Association for Asian Studies in Asia Conference, Kyoto, June 2016

Panel discussant, “Stories Told in Asia: Caves, Tombs and Tiles,” Association for Asian Studies annual meeting, Chicago, March 2015

Chair and discussant, “Images and Shapes that Transcend” panel, 54<sup>th</sup> Annual Meeting of the Southeast Conference of the Association for Asian Studies (SEC/AAS), University of Virginia, January 2015

Chair, “The Mountain of Five Plateaus: Studies of the Wutai Cult in Multidisciplinary and Transborder/Cultural Approaches” 17<sup>th</sup> International Association of Buddhist Studies Congress, University of Vienna, Aug 2014

Moderator, “Chinese Literature, Popular Culture and Globalization” panel, at the “China and the World: Diversity of Civilization and Cross-cultural Communication” Conference, National Humanities Center, Research Triangle Park, NC, Oct 2013

Discussant for the “Rethinking Space, Sacrality, and Identity” panel, “2012 North American Graduate Student Conference in Buddhist Studies” held at the University of Virginia, Sept 2012

Participant, “Shōsōin Workshop” (on the eighth-century Japanese imperial scriptorium), Princeton University, March 2012

Panel discussant, “Word and Image of Medieval China,” Association for Asian Studies annual meeting, Toronto, March 2012

**SERVICE AT THE UNIVERSITY OF VIRGINIA**

**Art History Department:**

Director of Diversity, Equity, and Inclusion, 2022–present  
 Peer Evaluation Committee, 2021–present  
 Chair, Promotion and Tenure Committee, 2019–20  
 Studio Art Chair Search Committee, 2020  
 Promotion and Tenure Committee, 2018–19  
 Chair, third-year review committee of an art history assistant professor, 2017–18  
 Search committee, 19<sup>th</sup>/20<sup>th</sup> century Modern art postdoc position, 2016–17  
 Director of Undergraduate Program, 2014–16  
 Promotion and Tenure Committee, 2014–15  
 Curriculum Committee, 2010–16, serving as chair in 2014–15  
 Curriculum Supervisor, 2013–14  
 Equal Opportunity Officer, 2012–14  
 First- and Second-Year Undergraduate Advisor, 2019–present, 2010–11, 2012–15, 1999–2005  
 Undergraduate Advisor for Art History Majors and Minors, 2018–19, 2000–10  
 Acting Director of Undergraduate Studies, 2009  
 Search Committee, Medieval Art position, 2007–8  
 Graduate Admissions, 1998–2000

#### **East Asia Center:**

Director, fall 2016–2022  
 Co-PI (with postdoc Tayyab Safdar) of the “Assessment of China's Belt and Road Initiative,”  
 2020—present  
 Speakers Committee, spring 2015  
 Interim Director, fall 2014  
 Grants Committee, 2004–5, 2012–14, serving as Chair in 2013–14  
 Speakers Committee, 1998–2000, serving as Chair in 1998–99

#### **Religious Studies Department:**

Adjunct appointment since 2010  
 Promotion and Tenure Committee, member, 2016–17  
 Search Committee, Chinese Religions position, 2015–16  
 Search Committee, two positions in Buddhism, 2014–15  
 Search Committee, Chinese Religions position, 2006–7

#### **Fralin Museum of Art, University of Virginia**

Co-curator (with Dan Ehnbohm), “Asian Art from the Permanent and Select Private Collections,” Fralin  
 Museum, June–Nov 2019; gave gallery talk and docent trainings in conjunction with the exhibition  
 Gave lecture on Buddhist art, for docent training program at the Fralin Museum of Art, Sept 2013  
 Curator of two exhibitions: “Treasures Rediscovered” and “Expressions of the Buddhist Faith,” 2010 (see  
 under Curatorial Experience)  
 Gave tours of the “Treasures Rediscovered” and “Expressions of the Buddhist Faith” exhibitions to the  
 public, University of Virginia Art Museum, Jan, Feb and March 2010  
 Guest Scholar, curated the East Asian section for the re-installation of the Asian Art Gallery, 1998 (see  
 under Curatorial Experience)

#### **College and University:**

Arts and Sciences Promotion and Tenure Committee, 2021–present  
College Budget and Development Committee (elected), 2016–19, 2020–present  
Guest lecture on research and library-related activities at the “Library Global Inquiry Lunch,” UVa, Jan 2017  
Interim Director, Asia Institute, fall 2014  
Search Committee, Mellon East Asian Humanities position, 2013–14  
Gave talk to UVa alumni club, Hong Kong, Sept 2011  
Gave talk to UVa alumni club, Beijing, Sept 2011  
Faculty scholar, Cavalier Travel’s “The Great Silk Road across China,” Sept–Oct 2011  
Mentor, Inter-Ethnic/Interdisciplinary Mentoring Institute for Graduate Education, 2010–11  
Presidential Inauguration Subcommittee, 2010  
Gave tour of Chinese art exhibition at the National Geographic Society to UVa alumni club, Washington, DC, March 2010  
Summer Research Grants Review Committee, 2007–10  
Director, UVa China Gateway summer program, Shanghai, 2007  
Page-Barbour and James W. Richard Lectures Committee, 2006–10  
Libraries Committee, 2004–10

### **SERVICE AT THE FLORIDA STATE UNIVERSITY**

Member, Faculty Senate, 1996–97  
Teaching Incentive Award Committee, Department of Art History, 1996–97  
MA/PhD Curriculum Committee, 1995–97

### **OTHER SERVICES**

Member, Abby Aldrich Rockefeller Garden Committee, Land and Garden Preserve, Mount Desert, Maine

### **PROFESSIONAL DEVELOPMENT ACTIVITIES**

Leadership and Academic Matters (a ten-week program), University of Virginia, spring 2009  
Course Design Institute (a week-long workshop), University of Virginia, June 2013

### **LANGUAGES**

English, Chinese, Japanese (reading and speaking), French (reading)

### **MEMBERSHIP IN NATIONAL/INTERNATIONAL PROFESSIONAL ORGANIZATIONS**

Association for Asian Studies  
College Art Association  
Early Medieval China Group  
American Association of University Women