

SHIH-SHAN SUSAN HUANG

Rice University
Department of Art History, MS-21
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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)

China Times Young Scholar Award, China Times, Taipei, 2000-2001

Chiang Ching-kuo Foundation Dissertation Fellowship, 1999-2000

Fellowship of Sino-American Asian Foundation-Asian Cultural Council (ACC), New York and Taipei, 1998

Governmental Fellowship for Overseas Studies of Art, Ministry of Education, Taiwan, 1995-1998

INTERNAL:

Rice University:

Humanities Research Center, Teaching release fellowship, 2014

ADVANCE departmental grant, Rice University, Spring 2011 (the grant is for a female senior scholar's visit to Rice to present a public lecture, attend a luncheon to meet with art history Ph.D. students and junior faculty to give career advices, and serve as my mentor)

Presidential Award, Rice University, 2006-2012

University of Washington, Seattle:

Royal Research Fund (RRF) & RRF Scholar Award, University of Washington, January 2006

Fritz Faculty Research Grant, the Henry M. Jackson School of International Studies, University of Washington, Summer 2004 & 2005

Cheney and Mary Cowles Professorship of Chinese Art, University of Washington, 2003-06

Yale University:

Blanshard Prize, Yale University, awarded for the outstanding dissertation submitted to the History of Art in the year of 2001-2002, May 2002

Prize Fellowship Award, nominated by the Council on East Asian Studies, Yale University, 1999- 2002

Crosby Fellowship, Department of the History of Art, Yale University, Summer 2001

John F. Enders Research Grant, Yale University, 2000

National Taiwan University:

Award of Graduate Studies, Graduate Institute of Art History, National Taiwan University, 1993-1994

PUBLICATIONS

BOOK

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

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): 319-326; 謝一峰, *Hanxue yanjiu* 漢學研究 33.2 (Taipei, 2015) [in Chinese]; Nancy Steinhardt, *Journal of the Royal Asiatic Society* (2016, forthcoming).

CO-EDITED BOOK

Visual Cultures of Middle Period China. Co-edited with Patricia Ebrey. Brill: submitted for outside review.

REFEREE ARTICLES

“Xixia fojing banhua zaitan” 西夏佛經版畫再探, trans. Yang Binghua 楊冰華. *Sichou zhi lu yanjiu jikan* 絲綢之路研究集刊 1 (2017): 279-309.

“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 (PEER REVIEWED)

“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 (The interaction of woodblock printing and painting: elements of Song-dynasty painting in Song-dynasty woodcuts). In Peter Sturman and Heping Liu eds., *Songdai huihua guoji huiyi lunwenji* 宋代繪畫國際會議論文集 (Conference proceedings of the Song-dynasty painting). Hangzhou: Zhejiang University Press, 2017.

“Cong Daozang de ‘tu’ tan Songdai daojiao 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*). Beijing: Zhonghua shuju, 2017.
- “Tang Song shiqi fojiao banhua zhong suo jian de meijie zhuanhua yu zimo sheji” 唐宋时期佛教版画中所见的媒介转化与子模设计 . In *Yishu shi zhong de Han Jin yu Tang Song zhi bian* [艺术史中的汉晋与唐宋之变](#), edited by 颜娟英 and 石守谦. Reprint of the 2014 edited volume. Beijing: Beijing University Press, 2016.
- “Daojiao wuzhi wenhua chutan: cong Daozang suozang tuxiang tan Songdai daojiao 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 daojiao* 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)* (Leiden: Brill, 2014), 929-1050.
- “Tang Song shiqi fojiao banhua zhong suojian 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 *Knowledge and Text Production in an Age of Print: China, 900-1400*, ed. Lucille Chia and Hilde de Weerdt (Leiden: Brill, 2011), 135-165.

OTHER ARTICLE

- “Songdai fojiao he daojiao huihua yishu” 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). *Meicheng zai jiu* 美成在久 4 (2015): 63-69.
- “Cong Daozang de ‘tu’ tan Songdai daojiao 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) (Guangzhou, 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

- Han Sen (Valerie Hansen). “Zhongguoren shi ruhe guiyi fojiao 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.
- 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 ed., *Selected Essays by Richard Barnhart*. Beijing: Sanlian shudian, scheduled to submit to the press in April 2016.

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 shitian: 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 shitian: 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)

- “Buddhist Frontispieces Printed During the Song, Xi Xia, and Yuan Periods,” paper presented at the International Conference on Buddhist Manuscript Cultures, Princeton University, January 21, 2017.
- “The Circulation 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.
- “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 Rissho 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 zhonggu 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)

- “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)

- “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

PANEL ORGANIZER/CHAIR

- Chair of “Artistic Multiplicity in China’s Middle Period,” Annual Meeting of the AAS-in-Asia, Kyoto, June 26, 2016
- Chair of “Cross-cuts: New Approaches to Religious Blockprints in China and Beyond, 11th-17th Centuries,” Annual Meeting of the Association for Asian Studies (AAS), Seattle, April 1, 2016
- Co-chair and Panel Co-organizer of “Global Art History in the Middle Ages: China and Cross-cultural Exchange, 500-1500,” Annual Meeting of the College Art Association (CAA), Chicago, February 2014
- Panel Organizer of “Hidden Presence: The Embodiment of Body in Chinese Religious Culture,” Annual Meeting of the Association for Asian Studies (AAS), San Diego, March 23, 2013
- Chair of “Medium and Materiality,” Symposium of Screens in East Asia and Beyond, University of Chicago, May 7, 2011
- Chair and Panel Organizer of “Daoist Art and Visual Culture,” The Fifth International Daoist Studies Conference: The Past, Present, and Future of Daoism, Wudangshan, Hubei, China, June 18-22, 2009
- Chair and Panel Organizer of “Arts and Transnationalism in China and its Neighbors, 900-1300,” Annual Meeting of the College Art Association (CAA), New York City, February 2007
- Chair of “Art as a Mirror of Society,” the 4th Biannual Meeting of the International Convention of Asian Scholars (ICAS4), Shanghai, August 21, 2005

Chair and panel organizer of “Printed Matter: Buddhist Printing by China, Xi Xia, and Korea, 11th-17th Centuries,” Annual Meeting of the Association for Asian Studies (AAS), Chicago, April 1, 2005

Chair of “Conquest Dynasties in China,” Western Conference of the Association for Asian Studies (Regional AAS), Seattle, October 1, 2004

Panel Organizer of “Taoist Deities and Immortals in Chinese Painting,” Annual Meeting of the Association for Asian Studies (AAS), San Diego, March 11, 2000

ACADEMIC POSITIONS AND EMPLOYMENT

RICE UNIVERSITY, 2006-present

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

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

YALE UNIVERSITY

Teaching Assistant, Yale University, Department of History, “Traditional China” (Valerie Hansen), Fall 1998

Teaching Assistant, Yale University, Department of the History of Art, “Great Masters of Chinese Painting” (Richard Barnhart), Spring 1998

Teaching Assistant, Yale University, Department of the History of Art, “Foundation of Chinese Art” (Richard Barnhart), Fall 1997