

# EUGENE YUEJIN WANG

Abby Aldrich Rockefeller Professor of Asian Art

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## EDUCATION

- Ph.D. Art History, Harvard University, 1997.
- A.M. East Asian Languages and Civilizations, Harvard University, 1990.
- M.A. Comparative Literature, Fudan University, Shanghai, 1986.
- B.A. English, Fudan University, Shanghai, 1983.

## MAJOR GRANTS AND FELLOWSHIPS

*Guggenheim Fellowship*, John Simon Guggenheim Memorial Foundation, 2005.  
*Charles A. Ryskamp Research Fellowship*, American Council of Learned Societies, 2005.  
*Getty Collaborative Grant*, J. Paul Getty Center, Los Angeles, 2005.  
*Millard Meiss Publication Award* (for *Shaping the Lotus Sutra*), 2004.  
*Metropolitan Center for Far Eastern Art Grant* (for *Shaping the Lotus Sutra*), 2003.  
*J. Paul Getty Postdoctoral Fellowship* in the History of Art and Humanities, Getty Center, Los Angeles, 1998-99.  
*American Council of Learned Societies*, Research Grant, 1998.  
*Ittleson Fellowship*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C., 1994-95.  
*Mellon Fellowship; Agnes Mongan Fellowship in Art History*, 1993-94.  
*Richard and Susan Smith Foundation Fellowship*, 1991-2.  
*Harvard-Yenching Fellowship*, 1988-91.

## OTHER ACADEMIC HONORS

The Academic Achievement Award in memory of the late Prof. Nichijin Sakamoto, Rissho University, Japan, in recognition of the *Shaping the Lotus Sutra*.

S.T. Lee Lecture in Asian Art and Archeology. University of Sidney, 2008.

Sammy Yukuan Lee Lecture on Chinese Archaeology and Art at Lenart Auditorium, Fowler Museum of Cultural History, UCLA. Title, "Snake, Stupa, and Sunset: The Making of a Chinese Landscape View Over a Millennium," sponsored by the Sammy Lee Foundation and Center for Pacific Rim Studies, UCLA, 1999.

The Murphy Lecture at the University of Kansas. Title, "How to Do Things with Xu Bing?" 2000.

## TEACHING AWARDS AND DISTINCTIONS

*Harvard University Certificate of Distinction in Teaching*, Derek Bok Center for Teaching and Learning, Harvard University, 1993.

*Hoopes Prize* for supervising Rita Hao's Senior Thesis, "Misorientations: The '85 New-Wave' and the 1989 China/Avant-Garde Exhibition," Harvard University, 1994.

Supervised Motoko Shimizu's ALM thesis, "A Japanese in Paris 1913-1929: Léonard Tsuguharu Foujita and the Problem of Cultural Identity," recipient of the *Annamae and Allan R. Crite Prize* from the Harvard Extension School and the Harvard Extension Alumni, 2000.

Supervised Joycelyn Chua's senior honors thesis, "The Screening Box: Nam-June Park: Ethnographer /Native Informant Oscillation," awarded *summa cum laude* and the Matthew Abramson Prize for Best Senior Thesis, Harvard University, 2000.

## EMPLOYMENT

Abby Aldrich Rockefeller Professor of Asian Art, 2005-

Gardner Cowles Associate Professor of History of Art and Architecture, Harvard University, 2002-2005.

Assistant Professor of History of Art and Architecture, Harvard University, 1997-02.

Assistant Professor of Art History, The University of Chicago, 1997.

Instructor of Art History, The University of Chicago, 1995-6.

## PUBLICATIONS (ENGLISH)

### BOOKS

- *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China*. Seattle: University of Washington Press, 2005. Received Academic Achievement Award from Japan.
- Associate Editor. *Encyclopedia of Buddhism*. Ed. Robert E. Buswell, Jr. et al. 2 vols. New York: Macmillan Reference USA/Thomson/Gale, 2004.

### ARTICLES

- "Why Pictures in Tombs? Mawangdui Once More." *Orientalism*, no. 3 (March 2009).
- "Whereto Heaven? New Perspective on Mawangdui Paintings," in *Noble Tombs at Mawangdui: Art and Life of the Changsha Kingdom, Third Century BCE-First Century CE*. New York, 2009, pp. 41-52.
- "The Elegiac Cicada: Problems of Historical Interpretation of Yuan Painting." *Ars Orientalis* 37 (2007).
- "'Picture Idea' and Its Cultural Dynamics in Northern Song China." *The Art Bulletin*. LXXXIX, no. 3 (2007): 463-81.

- “Patterns Above and Within: The *Picture of the Turning Sphere* and Medieval Chinese Astral Imagination.” In *Book by Numbers*, edited by Wilt Idema, 49-89. Hong Kong: Hong Kong University Press, 2007.
- “Buddha Seal” and “Relic Casket.” In *Buddhist Sculpture from China: Selections from the Xi’an Beilin Museum Fifth Through Ninth Centuries*, edited by Annette L. Juliano, 118-26. New York: China Institute Gallery, 2007.
- “Crystallizing the ‘Bleary Blur’: Bronze Mat Weights and the Emergence of New Plastic Thinking in Western Han Dynasty.” In *A Bronze Menagerie: Mat Weights of Early China*, 64-74. Isabella Stewart Gardner Museum, 2006.
- “Sound-Observer and Ways of Representing Presences.” In *Presence and Images: Essays on the ‘Presence’ of the Prototype within the Image*, edited by Rupert Shepherd, 259-78. Aldershot: Ashgate, 2005.
- “Mirror, Moon, and Memory in Eighth Century China: From Coiling Dragon to Lunar Landscape.” In *Clarity and Luster: New Light on Bronze Mirrors in Tang and Post-Tang Dynasty China, 600-1300*, edited by Claudia Brown and Ju-hsi Chou, 42-67. Cleveland: The Cleveland Museum of Art in Association with Brepols Publishers, 2005. Special issue of *Cleveland Studies in the History of Art*. Vol. 9, 2005.
- “Of the True Body: The Buddha’s Relics and Corporeal Transformation in Tang Imperial Culture.” In *Body and Face in Chinese Visual Culture*, edited by Wu Hung and Katherine T. Mino. Cambridge, Mass.: Harvard University Press, 2004.
- “Oneiric Horizons and Dissolving Bodies: Buddhist Cave Shrine as Mirror Hall.” In *Art History* 27, no. 4 (2004): 494-521. Special issue on *Visual Culture*.
- “Romancing the Stone: An Archway in Shandong.” *Orientalism* 35, no. 2 (March 2004): 90-97.
- “Sanyu ou un surréaliste chinois à Paris: Sanyu: A Chinese Surrealist in Paris.” *Sanyu: l’écriture du corps: Language of the Body*, 53-65. Paris: ARAA; Skira, 2004.
- “The Rhetoric of Book Illustration.” In *Treasures of the Yenching: The Seventy-Fifth Anniversary Exhibit Catalogue of the Harvard-Yenching Library*, edited by Patrick Hanan, 181-217. Cambridge, Mass.: Harvard-Yenching Library; Hong Kong: The Chinese University Press, 2003.
- “Re-Figuring: Visual Rhetoric of Filial Piety in Sixth Century Northern Wei China.” In *Gu Kaizhi and the Admonitions Scroll*, edited by Shane McCausland, 88-101. London: British Museum, 2003.
- “Tope and Topos: the Leifeng Pagoda and the Discourse of the Demonic.” In *Writing and Materiality in China*, edited by Judith Zeitlin and Lydia Liu, 488-552. Cambridge, Mass.: Harvard University Press, 2003.
- “Pure Land Art.” In *Encyclopedia of Buddhism*, edited by Robert Buswell et al. New York: Macmillan, 2003.
- “Preface.” In *Always Bright*, vol. II, edited by Eugene Y. Wang et al. Dumont, NJ: Homa & Sekey Books, 2001.

- “Sketch Conceptualism as Modernist Contingency.” In *Chinese Art: Modern Expressions*, edited by Maxwell Hearn and Judith Smith: 102-61. New York: The Metropolitan Museum of Art, 2001.
- “Perceptions of Change, Changes of Perception—West Lake as Contested Site/Sight in the Wake of 1911 Revolution.” *Modern Chinese Literature and Culture* 12, no. 2 (Fall 2000): 73-122, special issue, “Visual Culture and Memory.”
- “The Winking Owl: An Art Historical Thick Description.” *Critical Inquiry* 26 (Spring 2000): 435-73.
- “Watching the Steps: Peripatetic Vision in Medieval China.” In *Visuality Before and Beyond the Renaissance: Seeing as the Others See*, edited by Robert Nelson: 116-42. New York: Cambridge University Press, 2000.
- “Grotto-Shrine as Chronotope and the Workings of Analogous Iconography: The Sixth-century Sculptural Program in Cave 38 at Yungang in Perspective.” In *Between Han and Tang: Religious Art in the Age of Transformation*, edited by Wu Hung et al.: 70-91. Beijing: Wenwu Press, 2000.
- “What Do Trigrams Have to Do with Buddhas? The Northern Liang (397-439) Stupas as a Hybrid Spatial Model.” *RES: Anthropology and Aesthetics*. 35 (Spring 1999): 71-91.
- “The Taming of the Shrew: Wang Hsi-Chih (303-361) and Calligraphic Gentrification in Seventh-century China” in *Character and Context*, edited by Cary Liu et al., 132-73. Princeton Art Museum, 1999.
- “Coffins and Confucianism—The Northern Wei (386-534) Sarcophagus at the Minneapolis Institute of Arts.” *Orientalisms* (June, 1999): 56-64.
- “Transformation in Heterotopia: The Longhuta and Its Relief-Sculptures.” *Orientalisms* (June 1998): 32-40.
- “Samsara and the Crisis of Visual Narrative.” In *Narratives of Agency* edited by W. Dissanayake, 35-55. University of Minnesota Press, 1996.
- “Whose Paradise Is It Anyway?--The Lotus Sutra Tableau in Cave 217 at Dunhuang.” *Orientalisms* (November, 1996): 44-49.
- “Lu Xun” in *Dictionary of Art*, vol. 18.
- “Of Text and Texture: The Cultural Relevance of Xu Bing’s Art,” in *Xu Bing: Language Lost*, Exhibition catalogue, Mass. College of Art, Sept. 1995: 7-15.
- “Mirror, Death, and Rhetoric—Reading Later Han Chinese Bronze Artifacts.” *The Art Bulletin*. VLXXVI, no. 3 (1994): 511-34.
- “Anxiety of Portraiture: Ancestral Image-making in Post-Mao China,” in *Politics, Ideology, and the Literary Discourse in Modern China*, edited by K. Liu & X. Tang with Forward by F. Jameson, 243-72. Durham: Duke University Press, 1993.
- “Melodrama as Historical Understanding: The Making and the Unmaking of Communist History.” In *Melodrama and Asian Cinema*, edited by W. Dissanayake, 73-100. Cambridge University Press.

- “The Rhetoric of Mirror, Shadow, and Moon: *Samsara* and the Problem of Self-Representation in China.” *East-West Film Journal* 5, no. 2 (1991): 69-92.
- “Red Sorghum: Mixing Memory and Desire.” *Public Culture* (Fall, 1989): 31-53. Reprinted in *Perspective on Chinese Cinema*, edited by C. Berry, 80-113. London: British Film Institute, 1991.
- “Cinematic Other and the Cultural Self?” *Wide Angle*. XI. 2 (1989): 32-39.
- “Old Well: a Womb or a Tomb?” *Framework* 35 (1988): 73-82.

#### BOOKS REVIEWS

- Review of Jerome Silbergeld, *China Into Film: Frames of Reference in Contemporary Chinese Cinema* (London: Reaktion Books, 1999). *China Review International*. 8, no. 2 (Fall 2001).
- Review of Rita Wong, *Sanyu Catalogue Raisonné: Oil Paintings* (Seattle and London: University of Washington Press, 2001), *Orientalism* 33, no. 2 (Feb. 2002): 58-59.
- Review of Robert Campany, *Strange Writing: Anomaly Accounts in Early Medieval China* (Albany: State University of New York Press, 1996). *Early Medieval China* 4 (1998): 159-66.
- Review of Marsha Weidner, *The Latter Days of the Law: Images of Chinese Buddhism 850-1850*. *The Art Bulletin*, LXXVIII, No. 3, Sept. 1996.
- Review of *Between Silences* by Ha Jin (University of Chicago Press, 1990). *Chinese Literature: Essays, Articles, Reviews* 13 (1991): 180-82.

#### SCREENPLAY

- *The Stony Touch* (US., dir. Lora Chen), 3/4-inch video, 35 min. Officially selected for screening at the 9<sup>th</sup> Hawai'i International Film Festival.

#### PUBLICATIONS IN CHINESE

##### BOOKS

- *Anshang fang* (Archway at Anshang). Co-author with Zheng Yan. Beijing: Sanlian chubanshe, 2008.
- Trans. Roland Barthes. *Fragments d'un discours amoureux*. Shanghai: Remin Press, 1988; Taipei: Donghai Press, 1989.
- Ed. *Imagery and Criticism* (Yixiang piping). Chengdu: Sichuan wenyi chubanshe, 1988.

##### ARTICLES (Selections)

- “Art History: Some Fundamental Issues and Methodological Directions,” *Zhongguo wenhua* (Chinese Culture), 8 (Spring 1993).
- “As the Sun Rises in the East, It Rains in the West---The Double Stance in Hong Seng’s *Palace of Immortality* and Shakespeare’s *Antony and Cleopatra*” in *Contemporary Consciousness and Traditional Culture* ed. X. Lin. Fudan University Press, 1987.
- “Blindness and Tragedy,” *Wenyi yanjiu* (Studies in Arts), 3 (1986).
- “The Fragmented Tower: Roland Barthes and his *Fragments d'un discours amoureux*” *Shulin* (Forest of Books), 8 (1986).

- “The Unloosened Spirit in James Joyce’s *Portrait of an Artist as a Young Man*,” Shulin (Forest of Books), 7 (1985).
- “Polyphony and Shakespeare,” *Waiguo wenxue yanjiu* (Studies in Foreign Literature), 3 (1985).