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EDUCATION

Harvard University, - **Ph.D.** in Art History, 1997, **A.M.** in Art History, 1991

Fudan University, Shanghai - **M.A.** in Comparative Literature, 1986, **B.A.** in English, 1983

FELLOWSHIPS AND AWARDS

Academic Achievement Award, Japan, 2006; Guggenheim, 2005; Charles A. Ryskamp Research Fellowship, ACLS, 2005; Getty Collaborative Grant, 2005; J. Paul Getty Postdoctoral Fellowship, 1998-99.

TEACHING EXPERIENCE

Harvard University, Abby Aldrich Rockefeller Professor of Asian Art, 2005-; Gardner Cowles Associate Professor, 2002-2005; Assistant Professor, 1997-2002

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

MEMBERSHIPS – Boston Saturday Club; Cambridge Scientific Club.

PUBLICATIONS IN ENGLISH

BOOKS

Sterling Ruby VIVIDS. New York: Rizzoli International Publications, 2015.

Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China. Seattle: University of Washington Press, 2005.

Co-author, *Secrets of the Fallen Pagoda: The Famen Temple and Tang Court Culture*. Singapore: Asian Civilizations Museum, 2014.

Co-editor. *The Zoomorphic Imagination in Chinese Art and Culture*. Honolulu: University of Hawaii Press, 2016.

Associate editor. *Encyclopedia of Buddhism*. Ed. Robert E. Buswell, Jr. et al. 2 vols. New York: Macmillan Reference USA/Thomson/Gale, 2004.

ARTICLES

“Time in Early Chinese Art.” In *The Wiley-Blackwell Companion to Chinese Art*, ed. Martin Powers and Katherine Tsiang. Chichester, West Sussex; Malden, MA: Wiley-Blackwell, 2015. In print.

“All in the Name of Tradition: Ink Medium in Contemporary Chinese Art.” In *Ink Remix: Contemporary art from mainland China, Taiwan and Hong Kong*, ed. Sophie McIntyre, pp. 14-19. Canberra: The Canberra Museum and Gallery, 2015.

“Why Was There No Chinese Painting of Marco Polo? The Vexed Art of Itinerancy.” In *The Itineraries of Art: Topographies of Artistic Mobility in Europe and Asia*, ed. Karin Gludovatz, Juliane Noth and Joachim Rees, pp. 85-105. Paderborn: Wilhelm Fink Verlag, 2015.

“The Emperor’s New Body.” In *Secrets of the Fallen Pagoda: The Famen Temple and Tang Court Culture*, pp. 51-71. Singapore: Asian Civilizations Museum, 2014.

“Afterlife Entertainment? The Cauldron and the Bare-Torso Figures at the First Emperor’s Tomb.” In *Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Art*, ed. Liu Yang, pp. 59-96. Minneapolis: The Minneapolis Institute of Arts, 2014.

“Film and Contemporary Chinese Art: Mediums and Remediation.” In *The Oxford Handbook of Chinese Cinemas*, ed. Carlos Rojas. New York: Oxford University Press, 2013.

“The Shadow Image in the Cave: Discourse on Icons.” In *Early Medieval China Sourcebook*. Ed. Wendy Swartz et al., pp. 405-428. New York: Columbia University Press, 2013.

- “Three Decades/Themes.” In *Go Figure! Contemporary Chinese Portraiture*, ed Claire Roberts, pp. 38-56. Canberra: National Portrait Gallery, 2012.
- “What Happened to the First Emperor’s Afterlife Spirit?” in *China’s Terracotta Warriors: The First Emperor’s Legacy*, ed. Liu Yang, pp. 211-227. Minneapolis Institute of Arts, 2012.
- “Jouissance of Death? Han Sarcophagi from Sichuan and the Art of Physiological Alchemy,” *RES: Anthropology and Aesthetics* 61/62 (Spring/Autumn 2012): 152-166.
- “Aftershock: Eugene Wang on the Recent Work of Liu Xiaodong.” *Artforum International* (February, 2012): 204-211.
- “Where Did the Picture of the Auspicious Omen from Shanzhou Come From? Manufacture of Sites and Sights in Seventh-Century China.” In *Images, Relics and Legends: The Formation and Transformation of Buddhist Sacred Sites*. Edited by James A. Benn et al. pp. 213-230. Oakville, Ont.: Mosaic Press, 2012.
- “Ink Painting and Its Modern Discontent.” In *Ink: The Art of China*, ed. Michael Goedhuis. London: Saatchi Gallery, 2012.
- “Ritual Practice without Its Practitioner? Early Eleventh Century Dhāraṇī Prints in the Ruiguangsi Pagoda.” *Cahiers d’Extrême-Asie* (CEA), 20 (2011): 127-60.
- “Ascend to Heaven or Stay in the Tomb? Paintings in the Mawangdui Tomb 1 and the Virtual Ritual of Revival in Second-Century B.C.E. China.” In *Mortality in Traditional Chinese Thought*, ed. Amy Olberding and Philip J. Ivanhoe (Albany, NY: State University of New York Press, 2011): 37-84.
- “Painted Sculpture in an Optical Theater: A Fifth-Century Chinese Buddhist Cave.” *Source: Notes in the History of Art* 30, no. 3 (Spring 2011): 25-32.
- “Pictorial Program in the Making of Monastic Space.” In *Buddhist Monasticism in East Asia: Places of Practice*. Edited by James A. Benn et al. London; New York: Routledge, 2010.
- “Why Pictures in Tombs? Mawangdui Once More.” *Orientations*, no. 3 (March 2009): 27-34.
- “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 (2009): 176-94.
- “‘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: The Inherence of the Prototype within the Image and Other Objects*, edited by Rupert Shepherd, 259-78. Aldershot: Ashgate, 2006.

- “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, pp. 79-118. 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.” *Orientations* 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, pp. 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.” *Oriental Art* (June, 1999): 56-64.
- “Transformation in Heterotopia: The Longhuta and Its Relief-Sculptures.” *Oriental Art* (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.” *Oriental Art* (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, pp. 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 IN CHINESE

- 郑岩、汪悦进：《庵上坊：口述、文字和图像》北京：生活·读书·新知三联书店，2008。
- 汪耀进编著：《意象批评》成都：四川文艺出版社，1989。
- 汪耀进、武佩荣译：罗兰巴特(Roland Barthes)《恋人絮语：一个解构主义的文本》(*Fragments d'un discours amoureux*) 上海：上海人民出版社，1988；台北：桂冠出版社，1991；台北：商周出版社，2010。

NAMED LECTURES

- Heller Lecture, Vancouver Art Gallery, 2015
- The Edwin L. Weisl, Jr. Lecture, Carleton College, 2010
- Smart Family Lecture, University of Chicago, 2009
- Dr. S.T. Lee Annual Lecture, University of Sydney, 2008
- Sammy Yukuan Lee Lecture, 1999.