**Eugene Y. Wang**

*Abby Aldrich Rockefeller Professor of Asian Art*

Department of History of Art and Architecture

Harvard CAMLab

The Committee on Inner Asian and Altaic Studies

Standing Committee on Theater, Dance, Media

Harvard University

Cambridge, MA 02138, Office: (617) 495-0845, eywang@fas.harvard.edu

**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**

Radcliff Fellowship, 2016-2017. **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**.**

**Administrative Positions**

**Founder and Director,** Harvard [CAM Lab](https://camlab.fas.harvard.edu/)

**Chair** of the Board of Trustees, Harvard Visual China.

**Advisory Boards Served (Selected)**

Center for Advanced Studies in Visual Arts, National Gallery of Art (**CASVA**), Washington, DC; **Getty** Center; Guggenheim; ACLS; the ***Art Bulletin***.

**Memberships (Selected)**

**Saturday Club**, Boston, founded in 1855; **Cambridge Scientific Club**, founded in 1842.

**Producer and Director**

*To the Moon* (in production), a feature-length art docudrama.

**Recent Awards**

Harvard FAS Dean's Competitive Fund for Promising Scholarship: 2021-2022 - for [Digital Gandhara](https://digitalgandhara.com/).

Harvard Fairbank Center for Chinese Studies: 2021-2022 - for [China Westward](https://fairbank.fas.harvard.edu/announcing-our-2022-2023-an-wang-postdoctoral-fellowship/).

**Publications in English**

**Books**

*Fire Dream: Zhao Meng and Ceramic Sculpture in the Digital Age*. Cambridge, Mass.: CAMLab Publications, 2020.

*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.

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

**Articles**

“Art and Vision: Varieties of World Making.” In *What China and India Once Were*, ed. Sheldon Pollock and Benjamin Ellman. Columbia University Press, 2018.

“The *hu* vessel: Encapsulating Life and the Cosmos.” *In Dialogue with the Ancients: 100 bronzes of the Shang, Zhou, and Han Dynasties: the Shen Zhai Collection*. Singapore: Select Books, 2018.

“Chinese Art: The Story of Haze (1). *Orientations*, June (2018)

“Chinese Art: The Story Haze (2). *Orientations*, July (2018).

“‘The Disarrayed Hills Conceal an Old Monastery’: Poetry/Painting Dynamics in Northern Song.” In *The Rhetoric of Hiddenness in Traditional Chinese Culture.* Ed. Paula M Varsano, pp. 279-302. Albany: State University of New York Press, 2016.

“Time in Early Chinese Art.” In *The Wiley-Blackwell Companion to Chinese Art*, ed. Martin Powers and Katherine Tsiang, pp. 212-231. Chichester, West Sussex; Malden, MA: Wiley-Blackwell, 2016.

“How Was a Gesamtkunstwerk or ‘Total Artwork’ Mapped Out in Shanghai in 2012? Qiu Zhijie’s *Reactivation* and Beyond.” In *Qiu Zhijie: Unicorns in a Blueprint*, ed., Defne Ayas, pp. 14-51. Rotterdam, the Netherlands: Witte de With Center for Contemporary Art, 2016.

“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.

“Three Worlds: What Trajectories Do They Project?” In *3 Parallel Artworlds: 100 Art Things from Chinese Modern History*, ed. Chang Tsong-Zung and Gao Shiming, pp. 52-65. Hong Kong: Asia One Books; Hanart Projects, 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*. 89, 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.” *Orientations* 30, no. 6 (June, 1999): 56-64.

“Transformation in Heterotopia: The Longhuta and Its Relief-Sculptures.” *Orientations* (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.” *Orientations* (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**

“How was art electrified? The formation of the global brain in China.” WM AAH Distinguished lecture, College of William and Mary, 2022.

“"Buddhist Art for the 21st Century: What Might It Look Like?" Cambridge University. Inaugural lecture of the Yin-Cheng Distinguished Lecture Series.

“"Was the Terracotta Army There to Guard the First Emperor's Tomb?." The 15th Enzheng Tong Memorial Lecture. Wesleyan University. April 26, 2018.

“How to Experience Buddhist Caves as Virtual Reality.” Inaugural lecture of The Robert H. N. Ho Family Foundation Lecture Series in Chinese Buddhism. University of London, 2017.

“What Was the Terracotta Army For?” The Jane L. and Robert H. Weiner Lecture in the Arts. Dickinson College, 2017.

“A Drop in the Ocean: How Did a Seascape Make Waves in China and Beyond?” Power Lecture, University of Sydney, 2016

Schuyle Cammann Memorial Lecture, University of Pennsylvania, 2015

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 Sidney, 2008

Sammy Yukuan Lee Lecture, Los Angeles, 1999.