

## Melissa McCormick

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### EDUCATION

Princeton University, Japanese Art and Archaeology, Ph.D., 2000  
Gakushūin University, Graduate Student Fellow, Japanese Art History, 1995-97  
Inter-University Center for Japanese Language Studies, Yokohama, Japan, 1990-91  
University of Michigan, Art History and Japanese, dual B.A. with High Distinction, 1990

### ACADEMIC APPOINTMENTS

Professor of Japanese Art and Culture, Harvard University, 2009 – present  
John L. Loeb Associate of Professor of the Humanities, Harvard University, 2006–2009  
Associate Professor of Japanese Art and Culture, Harvard University, 2005–2006  
Itsuko and Takeo Atsumi Assistant Professor of Japanese Art, Columbia University, 2000–05  
  
Visiting Professor, University of Zurich, Department of Art History, October 2019  
Visiting Professor, Universidade Estadual de Campinas (Unicamp), Brazil, Getty Foundation  
“Connecting Art Histories” Program, May – June 2015

### MUSEUM WORK

Guest Curator, *Mystic Peak: The Bernstein Collection of Japanese Art*, Hood Museum of Art, Dartmouth College. September 2021- February 2022.

Featuring Japanese works of art from the twelfth through the seventeenth centuries from one of the most distinguished private collections in North America.

Guest Curator, co-curator *The Tale of Genji: A Japanese Classic Illuminated*. Metropolitan Museum of Art. March 5 – June 16, 2019.

First major international loan exhibition on *The Tale of Genji* and its millennium long reception history. Featured original research on female authorship, reception by women readers and artists, and Buddhist interpretations. Partnered with thirty lending institutions to display over 120 objects, including Japanese National Treasures and Important Cultural Properties. Named among the top five art exhibitions of 2019 by The Washington Post.

Curatorial Assistant, East Asian Art, University of Michigan Museum of Art, 1987-1990  
Assisted Dr. Marshall Wu, Senior Curator of Asian Art.

## AWARDS/FELLOWSHIPS/GRANTS

*Walter Channing Cabot Fellow*, Harvard University Faculty of Arts and Sciences, for distinguished publications, 2019-20  
*Harvard College Professor*, Faculty of Arts and Sciences, highest teaching award, 2014-2019  
*Japan Foundation Research Fellowship*, 2013-14  
*John L. Loeb Associate Professorship of the Humanities*, Harvard University 2006-09  
*American Council of Learned Societies*, 2005-06  
*Radcliffe Institute for Advanced Study, Harvard University*, 2005-06 (declined)  
*Japan Foundation Professional Conference Grant*, 2004-05  
*Toshiba International Foundation Fellowship*, 2004-05  
*J. Paul Getty Postdoctoral Fellowship in the History of Art and Humanities*, 2001-02.  
*Doctoral Dissertation Awarded Distinction*, Princeton University, 2000.  
*Ittleson Predoctoral Fellowship*, Center for Advanced Study in the Visual Arts, The National Gallery of Art, Washington, D.C., 1998-2000.  
*Doctoral Dissertation Research Grant*, Metropolitan Center for Far Eastern Art Studies, 1997.  
*Fulbright-Hays Doctoral Dissertation Fellowship*, 1995-96.  
*Japan Foundation Doctoral Fellowship*, 1995-96.  
*Princeton University Fellowship*, 1993-95, 1997-98.  
*Council on Regional Studies Language Fellowship*, for Chinese language study, Beijing, 1993.  
*Mellon Fellowship in the Humanities*, 1991-93. 1990 Cohort.  
*The University of Michigan Center for Japanese Studies Endowment Award*, 1990.  
*James B. Angell Scholar*, University of Michigan, 1990.  
*Class Honors*, University of Michigan, 1990.

## PUBLICATIONS

### BOOKS

2018. *The Tale of Genji: A Visual Companion*. Princeton: Princeton University Press.

2009. *Tosa Mitsunobu and the Small Scroll in Medieval Japan*. Seattle: University of Washington Press.

### EXHIBITION CATALOGUES

2019. *The Tale of Genji: A Japanese Classic Illuminated*. Metropolitan Museum of Art and Yale University Press, 2019. Author and Co-Editor with John T. Carpenter.

2019. *Genji: A Picture Album*. Metropolitan Museum of Art, 2019. Author, with John T. Carpenter.

2012. *Elegant Perfection Masterpieces of Courtly and Religious Art from the Tokyo National Museum*. Exh. Cat. Museum of Fine Arts, Houston, 2012. Contributing Author.

### EDITED VOLUMES

*Japanese Art: The Scholarship and Legacy of Chino Kaori*, special issue of *Review of Japanese Culture and Society*, vol. XV (December 2003). Guest Editor.

#### ARTICLES and BOOK CHAPTERS

“Ōtagaki Rengetsu’s Waka Poetics: Sentiment, Selfhood and the Saigyō Persona,” chapter four in *Japan in the Age of Modernization: The Art of Tomioka Tessai and Ōtagaki Rengetsu*, National Museum of Asian Art (forthcoming).

“Furēmu to paratekusuto: ‘Genji keizu’ to jimyaku no monogatari” [Frame Stories and Paratexts: *Genji* Genealogies and Lineal Narratives]. In Sano Midori Sensei Koki Kinen Ronshū Kankōkai ed., *Zōkei no poetika: Nihon bijutsushi o meguru atarana chihei* [*The Poetics of Form: New Horizons in Japanese Art History*], 345-370. Tokyo: Seikansha, 2021. In Japanese, trans. Sano Midori. [メリッサ・マコーミック (佐野みどり訳) 「フレームとパラテキスト: 『源氏系図』と血脈の物語」佐野みどり先生古稀記念論集刊行会編『造形のポエティカー日本美術史を巡る新たな地平』]

“Poetic Visions: The Literary Imagination in Japanese Painting.” In *A Legacy for Learning: The Jane and Raphael Bernstein Collection*, 60-81. Hood Museum of Art, Dartmouth College, 2021.

“Murasaki’s Mind Ground: A Buddhist Theory of the Novel.” In James McMullen, ed., *Murasaki Shikibu’s The Tale of Genji: Philosophical Perspectives*, 257-289. Oxford Studies in Philosophy and Literature. Oxford University Press, 2019.

“Beyond Narrative Illustration: What *Genji* Paintings Do.” In Carpenter and McCormick eds., *The Tale of Genji: A Japanese Classic Illuminated*, 43-55, notes 345-46. Metropolitan Museum of Art and Yale University Press, 2019.

“The Chrysanthemum Spirit,” translation and introduction. In Keller Kimbrough and Haruo Shirane eds., *Monsters, Animals, and Other Worlds*, 294-305. New York: Columbia University Press, 2018.

“Purple Displaces Crimson: The *Wakan* Dialectic as Polemic.” In Dora Ching, Louise Cort, and Andrew Watsky eds. *Around Chigusa: Tea and the Arts of Sixteenth-Century Japan*, 181-208. Princeton: Princeton University Press, 2017.

“‘Murasaki Shikibu Ishiyamamōde zufuku’ ni okeru sho mondai—wa to kan no sakai ni aru Murasaki Shikibu zō” [*Murasaki Shikibu at Ishiyamadera: An Image between Wa and Kan*], trans. Ido Misato. *Kokka* 1434 (2015): 5-21. [メリッサ・マコーミック (井戸美里訳)]

「紫式部石山詣図幅における諸問題—和と漢の境にある紫式部像」『國華』第1434号、2015年4.20, 5-21]

“Bijutsu-shi kara mita *Shinkurōdo*—Merissa Makōmikki shi intabyū” [*The New Chamberlain from an Art Historical Perspective: Interview with Melissa McCormick*]. In Abe Yasurō, et al eds., *Muromachi jidai no shōjo kakumei, ‘Shinkurōdo’ emaki no sekai* [*Revolutionary Girl of the Muromachi Period: The World of the Illustrated Tale ‘The New Chamberlain’*], 166-178. Tokyo: Kasama Shoin, 2014. [「美術史からみた『新蔵人』絵巻—メリッサ・マコーミック氏インタビュー」阿部泰郎監修；江口啓子, 鹿谷祐子, 玉田沙織編『室町時代の少女革命『新蔵人（しんくろうど）』絵巻の世界』]

“What Manuscripts Teach” [Koshahon ga tsutaeru koto]. In Itō Tetsuya, ed., *Hābādo Daigaku Bijutsukanzō Genji monogatari, Kagerō* [*The Genji Manuscript in the Harvard Art Museums, The Kagerō Chapter*]. Tokyo: Shintensha, 2014. In Japanese. 古写本が伝えること」『ハーバード大学美術館蔵『源氏物語』「蜻蛉」』]

“The Appeal of ‘Tokugawa Illuminated Manuscripts’: Tosa Mitsusada’s *Scenes of Suma* and the Hofer Collection of Early Modern Scrolls in the Harvard Art Museums” [‘Tokugawa-ki sōshoku shahon’ no miryoku: Tosa Mitsusada hitsu ‘Genji Suma-zu emaki’ to Hābādo Bijutsukan Hōfā Korekushon no kinei emaki], trans. Ido Misato, 51-67. In Shimohara Miho, ed., *Kinsei Yamato-e saikō (Early Modern Yamato-e Reconsidered)*. Tokyo: Brücke, 2013. [メリッサ・マコーミック (井戸美里訳) 「「徳川期装飾写本」の魅力—土佐光貞筆「源氏須磨図絵巻」とハーバード美術館ホーファー・コレクションの近世絵巻」下原美保編『近世やまと絵再考』]

“Flower Personification and Imperial Regeneration in *The Chrysanthemum Spirit*” [‘Kiku no sei monogatari’ ni okeru hana no gijinka to kōtō no saisei, 148-161. In Kokubungaku Kenkyū Shiryōkan ed. *Amerika ni watatta monogatari: emaki, byōbu, ehon*. [*Japanese Narrative Painting in American Collections*]. Tokyo: Perikansha, 2013. In Japanese. [メリッサ・マコーミック 「『菊の精物語』における花の擬人化と皇統の再生」国文学研究資料館編『アメリカに渡った物語絵：絵巻 屏風 絵本』]

“Mountains, Magic, and Mothers: Envisioning the Female Ascetic in a Medieval Chigo Tale.” In Gregory P.A. Levine, Andrew M. Watsky, and Gennifer Weisenfeld, eds. *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, 107-133. Princeton: Tang Center for East Asian Art, in association with Princeton University Press, 2012. [Essay introducing this article to Japanese readers by Hattori Yuka, “Sekai ni habataku ‘Chigo Ima’—Merissa Makōmikki shi no ronbun no shokai,” 254-256, in Abe Yasurō and Keiko Eguchi eds., *Muromachi jidai no bōi mitsu gāru*. Tokyo: Kasama Shoin, 2019.]

- “In Situ: Buddhist Art and Ritual at the Imperial Court.” In *Elegant Perfection Masterpieces of Courtly and Religious Art from the Tokyo National Museum*, 115-122. Exhibition Catalogue. Museum of Fine Arts, Houston, 2012.
- “*The Genji Poetry Match*, Manuscript Culture, and the Art of Transcription” [‘Shahon bunka’ to sōzōteki na tensha—hakubyō ‘Genji monogatari utaawase emaki’ o megutte’]. In Sano Midori ed., *Genjie shūsei*. Tokyo: Geika Shoin, 2011. In Japanese and English.
- “*Ko-e* Reconsidered: Small Scrolls and Pictorial Intimacy” [Ko-e saikō: kogata emaki to kojinteki na kaiga kūkan]. In Tokuda Kazuo ed., *Otogi zōshi hyakka ryōran* [*Sumptuous Flowering of Medieval Short Stories*], 468-98. Tokyo: Kasama Shoin, 2008. In Japanese.
- “Monochromatic *Genji*: The *Hakubyō* Tradition and Female Commentarial Culture.” In Haruo Shirane ed. *Envisioning The Tale of Genji: Media, Gender, and Cultural Production*, 101-28. New York: Columbia University Press, 2008.
- “Peeking Into the ‘Genji Room’: Ink-line *Genji* Scrolls and the Nyōbō Perspective” [“Genji no ma o nozoku: hakubyō Genji monogatari emaki to nyōbō no shiza”]. In Kawazoe Fusae and Mitamura Masako eds., *Genji monogatari wo yomitoku 1: Egakareta Genji monogatari* [New Interpretations of *The Tale of Genji* 1: *The Tale of Genji* Visualized], 101-29. Tokyo: Kanrin Shobō, 2006. In Japanese, trans. Maki Kaneko.
- “On the Scholarship of Chino Kaori,” in *Japanese Art: The Scholarship and Legacy of Chino Kaori*, special issue of *Review of Japanese Culture and Society*, vol. XV (Dec 2003): 1-24.
- “*Genji* Goes West: The 1510 *Genji Album* and the Visualization of Court and Capital,” *The Art Bulletin* 85:1 (March 2003): 54-85.
- “Tale of The Wisteria Robe,” in *Journey Through Asia: Masterpieces in the Brooklyn Museum of Art*, 96-97. Brooklyn: Brooklyn Museum of Art, 2003.
- “Tosa Mitsunobu’s *Ko-e*: Forms and Functions of Small-Format Handscrolls in the Muromachi Period (1333-1573).” Ph.D. dissertation, Princeton University, 2000.
- “Documentation Concerning the Production of the *Tale of Genji Album* (Harvard University Art Museums) Recorded in the Diary of Sanjōnishi Sanetaka.” *Kokka* 1241 (1999): 27-28. In Japanese.
- “The *Utatane Sōshi Emaki* and Representations of Female Subjectivity in the Muromachi Period.” *Transactions of the International Conference of Eastern Studies*, No. XLII (1997): 45-70.

“The *Tale of Genji Album* in the Collection of the Harvard University Art Museums,” *Kokka*, Special Issue 1222 (1997): 39-51. Contributing author. In Japanese.

“Forms and Functions of Small-Format Picture Scrolls in the Muromachi Period: Tosa Mitsunobu’s *Suzuriwari Sōshi*.” *Proceedings of the Fifth International JAWS Conference* (1996). In Japanese.

#### EXHIBITION CATALOGUE ENTRIES:

*Catalogue of the Feinberg Collection of Japanese Art*, edited by Rachel Saunders. Cambridge, Mass.: Harvard Art Museums, 2021.

- 1) Goshun (Matsumura Gekkei, 1752-1811), *Tea Whisk Vendor*, pp. 58-59.
- 2) Goshun, *Portrait of Yosa Buson*, pp. 59-60.
- 3) Tokuyama Gyokuran (1728-1784), *Landscape*, pp. 64-65.
- 4) Tokuyama Gyokuran, *Bamboo in Wind*, pp. 65-66.
- 5) Fukuda Kodōjin (1865-1944), *Peach Blossom Valley*, 136-137.
- 6) Fukuda Kodōjin, *Crows in Autumn Trees*, 136-137.
- 7) Kano Sansetsu (1590-1651), *A Visit to Li Ning’s Secluded Dwelling and Wang Ziyou Visiting Dai Andao*, pp. 179-180.
- 8) Ikeno Taiga (1723-1776), *Bamboo on a Stormy Day*, pp. 221.
- 9) Ikeno Taiga, *Bamboo*, p. 221-222.

*The Tale of Genji: A Japanese Classic Illuminated*. Metropolitan Museum of Art and Yale University Press, 2019. Chapter sections One-Five; 49 catalogue entries with footnotes; authored Appendix Two; co-edited all other texts in 368-page catalogue.

*Splendid Impressions: Japanese Secular Painting 1400-1900 in the Museum of East Asian Art*, Cologne. Leiden: Hotei, 2011.

“The *Genji* Screen and the Bridal Trousseau.” *Beyond Golden Clouds: Japanese Screens from the Art Institute of Chicago and the Saint Louis Art Museum*, edited by Janice Katz. Chicago: Art Institute of Chicago, 2009.

“Competition between Poets of Different Eras” and “The *Genji* Poetry Match,” 89-103. *Arts of Japan: The John C. Weber Collection*, edited by Melanie Trede with Julia Meech. Berlin: Museum für Ostasiatische Kunst, Staatliche Museen zu Berlin, 2006.

#### BOOK REVIEWS:

*Explaining Pictures: Buddhist Propaganda and Etoji Storytelling in Japan*, by Ikumi Kaminishi. In *The Journal of Japanese Studies*, vol. 33, no. 2 (Summer 2007): 512-16.

*Dismissed as Elegant Fossils: Konoe Nobutada and the Role of Aristocrats in Early Modern Japan*, by Lee Bruschke-Johnson (Leiden: Hotei, 2004). In *Early Modern Japan: An Interdisciplinary Journal* vol. 13 (2005): 28-32.

*The Practices of Painting in Japan, 1475-1500*, by Quitman E. Phillips (Stanford University Press, 2000). In *Artibus Asiae* vol. LXII, No. 1 (2002): 179-182.

## SELECTED TRANSLATIONS:

“*Shinden* Architecture and *The Tale of Genji*.” By Akazawa Mari. In Carpenter and McCormick, *The Tale of Genji: A Japanese Classic Illuminated*, 326-331. Metropolitan Museum of Art and Yale University Press, 2019.

“*Genji* Pictures: The State of the Field.” By Midori Sano. In Sano Midori ed., *Genjie shūsei*. Tokyo: Geika Shoin, 2010.

“The Stereotype of Traditional Culture.” Public lecture delivered by Chino Kaori, professor, Gakushūin University, Osaka, Japan, October 1997.

“The Reception of *Shunga* in Contemporary Japan.” Public lecture delivered by Professor Chino Kaori. Association for Asian Studies Annual Meeting, Hawaii, April 1996.

“Gender, Trans-Cultural Self-Definition and the Political Rhetoric in 1601: Palace Paintings for the Emperor’s Mother.” Public lecture delivered by Professor Chino Kaori. International Conference *Images of Women in Japanese Culture*, De Paul University, September 1995.

## INVITED LECTURES AND SCHOLARLY PAPERS

“Bloodlines: Fictive Histories, *Genji* Genealogies, and Medieval Matrilines,” Mahindra Humanities Center, Harvard University, *Diagrams Across Disciplines: History, Theory, Practice*. November 17, 2021.

“Mystic Peak: Japanese Art from the Bernstein Collection,” keynote lecture for opening of *A Legacy for Learning*, a multi-faceted series of exhibitions of the Jane and Raphael Bernstein collection at the Hood Museum, Dartmouth College. October 22, 2021.

“Ōtagaki Rengetsu’s Haptic Poetics,” University of Chicago, Department of Art History, Visual and Material Perspectives on East Asia (VMPEA). March 12, 2021.

“Tattered Fans and Talismans: The Symbolism of Battle Fans and the Ethos of Impermanence.” The Asia Society, New York. In conjunction *The Art of Impermanence: Japanese Works from the John C. Weber Collection and Mr. and Mrs. John D. Rockefeller 3rd Collection*. May 28, 2020.

“Illuminating *Genji*: Reading the World’s First Novel in Text and Image.” University of Zurich, October 2019.

“Illuminating *Genji*: A Lecture on *The Tale of Genji* Exhibition at the Metropolitan Museum of Art.” Universidad de los Andes, Bogotá, Colombia. June 27, 2019.

- “Artists on Artworks—Yamato Waki.” Introductory lecture and interview of manga artist Yamato Waki. Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art. June 8, 2019.
- “Illuminating Genji: *The Tale of Genji* Exhibition at the Metropolitan Museum of Art.” Princeton University, Tang Center Lecture Series. April 16, 2019.
- “*The Tale of Genji: A Visual Companion*.” Book talk at Princeton University Press. April 16, 2019.
- “*Sunday at the Met*: Public Lecture on the Exhibition *The Tale of Genji: A Japanese Classic Illuminated*.” Grace Rainey Rogers Auditorium, Metropolitan Museum of Art. April 13, 2019.
- “*The Tale of Genji* in Word and Image,” Tufts University. February 20, 2019.
- “*The Tale of Genji* in Word and Image,” Smith College, Northampton, February 18, 2019.
- “*The Tale of Genji* in Word and Image.” Book talk and signing. Japan Society, New York City, November 2018.
- “Taming the Tomboy: Gender Conformity and Defiance in a Medieval Japanese Picture Scroll, Keynote Address for Conference on Word and Image, Dartmouth College, April 2017
- “The Spectral as Possibility: Painting *Genji* Ghosts,” *Worlds of Tale of Genji*, Symposium, Boston University. November 2016.
- “Murasaki and Metaphysics: The Female Author as Buddhist Icon,” Department of Art History, Brown University. Nov 3, 2016
- “Genji’s Buddhist Radiance: Rethinking the Secular Framework of Narrative Painting,” Gakushuin University, Tokyo. July 29, 2016.
- “Murasaki and Metaphysics: The Thinking Female Author as Buddhist Icon,” Modern Languages and Comparative Literature Department, Yale University, May 2016.
- “Seeing Voices: Pictured Dialogue and Metanarrative in Japanese *Emaki*,” *Textures of Sound* symposium, Josai University. January 2016.
- “Medieval Girl Culture: Transgressive Tales and Narrative Scrolls for Female Readers,” Nagoya University. Jan. 25, 2016
- “Murasaki and Metaphysics: The Thinking Female Author as Buddhist Icon,” Modern Languages and Comparative Literature Department, Boston University, November 2015.
- “Inside Out:” Panoramic *Genji*,” Metropolitan Museum of Art, Art of Japan Scholar’s Day, November 2015.



- “Storyworlds: Architecture and Embodied Cognition in Japanese Scrolls,” Seattle Asian Art Museum, October 2015.
- “Murasaki and Metaphysics: The Thinking Female Author as Buddhist Icon,” University of Michigan, History of Art Department, September 2015.
- “Rethinking Patronage Paradigms,” Art History Department, Universidade Estadual de Campinas (Unicamp), Brazil. May 2015.
- “Moonlit Murasaki: Author as Icon ca. 1560,” Harvard University History of Art and Architecture Department faculty research series, March 2015.
- “Workshop on Pre-Modern and Early Modern Japan,” Yale University, March 2015. Panelist.
- “The Wa-Kan Dialectic ca 1560: Painting, Poetry, and Tea,” *Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan*, symposium Princeton University, Nov 2014.
- “*Phantom Genji*,” Symposium for the 40<sup>th</sup> Anniversary of the Japanese Art Society, Japan Society, New York City, May 2014.
- “Moonlit Murasaki: Authorial Inspiration and the Inspired Literary Icon,” Symposium in Honor of Professor Miyeko Murase, Columbia University, March 2014.
- “*The Tale of Genji* in Japanese Painting,” *Arts of Asia Lecture Series*. San Francisco Asian Art Museum, January 2014.
- “Chigo Tales for Female Readers: *The New Lady Lady in Waiting is a Chigo*,” 女性のための稚児物語—『稚児今』物語絵巻の考察, *Monsters and the Fantastic in Medieval and Early Modern Japanese Illustrated Narratives*, Columbia University, November 2013. In Japanese.
- “The Intertextuality of Muromachi Picture Scrolls.” Tokyo University, June 2013. In Japanese.
- “Mountains, Magic, and Mothers: Envisioning the Female Ascetic in a Medieval Chigo Tale” 女性のための稚児物語—『稚児今』物語絵巻の考察, workshop discussing my article, Nagoya University, March 2013. In Japanese.
- “The Built Environment of the Japanese Miniature,” international conference, *Size Matters: Issues of Scale in Art History*. Florence, Kunsthistorisches Institut, November 2012.
- “Tenure and Women at Harvard, 2012,” international conference on Women in Academia, Seoul National University, June 2012.

- “Pictorial Knowledge and the Court Artist in Edo,” for *The Artist in Edo*, international symposium co-sponsored by the Freer Gallery of Art and the Arthur M. Sackler Gallery of Art, Smithsonian Institution, and the National Gallery of Art Center for Advanced Study in the Visual Arts, National Gallery of Art, April 2012.
- “A National Treasure: Japan’s Twelfth-century *Genji Scrolls*,” Seattle Art Museum, Oct 2011.
- “Mountains, Magic, and Mothers: Envisioning the Female Ascetic in Medieval Japan,” University of Washington, October 2011.
- “The Spirit of the Chrysanthemum” (*Kiku no sei monogatari*) and Flower Personification in Medieval Japanese Art.” Columbia University, September 2011.
- “*The Tale of Genji* in Word and Image,” University of Virginia, September 2011.
- “Acolyte Tales and Pictorial Citation in Narrative Handscrolls,” (*Chigo monogatari ni okeru intatekusuto-sei wo megutte*), Metropolitan Museum of Art, March 2011. In Japanese.
- “The Partitions of Parturition: White Screens and Disbodied Birth,” University of Chicago, May 2011.
- “Perspectives on Japanese Art in American Collections: A Study of the Hofer Collection at the Harvard Art Museum,” for the Symposium *Reconsidering Early Modern Japanese Painting*, International House, Tokyo, Japan, 28 December 2010. In Japanese.
- “Turning the Page on *Genji* and the *Stone*: The Text-Image Dynamic in 17<sup>th</sup> c. Illustrated Fiction,” *The Story of the Stone* and *The Tale of Genji* in East Asia: Media, Gender, and Cultural Identity, Symposium at Columbia University, 19-20 November 2010.
- “The Spirit of the Chrysanthemum” (*Kiku no sei monogatari*) and Flower Personification in Medieval Japanese Art.” Asian Art Society of New England, Wellesley, April 11, 2010.
- “*Genji-e* in the Age of Illustrated Fiction,” Association for Asian Studies Annual Meeting, Philadelphia, March 2010.
- “Mountains, Magic, and Mothers: Envisioning the Female Ascetic in Medieval Japan,” Japan Forum, Reischauer Institute of Japanese Studies, Harvard University September 2009.
- “Gifts of Wishful Thinking: The *Genji* Screen and the Bridal Trousseau” Art Institute of Chicago, August 2009.
- “Breaking the Fourth Wall: Metanarrative in Medieval Emaki,” Institute of East Asian Art History, University of Heidelberg, June 2009.

- “The Spirit of the Chrysanthemum” (*Kiku no sei monogatari*) and Flower Personification in Medieval Japanese Art.” Fachbereich Geschichts- und Kulturwissenschaften, Kunsthistorisches Institut, Ostasiatische Kunstgeschichte, Freie Universität Berlin, June 2009.
- “‘Becoming a Woman’ in Sixteenth-century Japan: Overcoming the Buddhist Paradigm of Male Transformation (*henjō nanshi* 変成男子) through Text and Image,” Institute of East Asian Art History, University of Heidelberg, June 2009.
- “Aesthetics and Ascetics: Shugendō and Artistic Production in Muromachi Japan,” Princeton University, April 2009.
- “Becoming a Woman” in Sixteenth-century Japan: Overcoming the Buddhist Paradigm of Male Transformation through Text and Image” University of Massachusetts, Amherst, April 2009.
- “‘Becoming a Woman’ in Sixteenth-century Japan: Overcoming the Buddhist Paradigm of Male Transformation (*henjō nanshi* 変成男子) through Text and Image,” The Kress Foundation Department of Art History, University of Kansas, April 2008.
- “A Thousand Years of *Genji*,” international festival “JAPAN! culture + hyperculture,” Kennedy Center, Washington D.C., February 2008.
- “Research on Illustrated Manuscripts” New Faculty Lunch, Humanities Center, Harvard University, November 2007.
- “Women’s Pictures in Late Medieval Japan,” Department of East Asian Studies, Princeton University, January 2007.
- “Pictorial Commentary and the Medieval Reception of *The Tale of Genji*,” Center for Japanese Studies, University of California, Los Angeles, May 2006.
- “Salvation’s Shadow: The Jizō Hall,” Department of Art History, University of Washington, Seattle, May 2006.
- “Women’s Pictures in Late Medieval Japan,” Department of Art History, University of Chicago, March 2006.
- “Monochromatic *Genji*: The *Hakubyō* Tradition and Female Commentarial Culture,” presented at *The Tale of Genji in Japan and the World: Cultural Authority, Gender, Media, and Popular Culture*, International symposium, Columbia University, March 2005.
- “The Rhetoric of Female Authorship in Medieval *Hakubyō* Handscrolls,” Harvard University, February 2005.

- “The Female Monochrome Imaginary in Medieval Japan,” University of Pennsylvania Art History Colloquium, December 2004.
- “Literary Genre and the Combinatory Logic of Small Picture Scrolls,” Harvard University, New England East Asian Art History Seminar, April 2003.
- “A Room of Their Own: *Nyōbō* and Cultural Production in Late Medieval Japan,” Yale University, Council on East Asian Studies Lecture Series, April 2003.
- “Female Authorship and the Dialogic Imagination in *A Tale of Brief Slumbers*,” paper delivered at the symposium *Critical Horizons: A Symposium on Japanese Art in Memory of Chino Kaori*, Institute of Fine Arts, New York University, March 2003.
- “Buddhist Literature and the Combinatory Logic of Small Picture Scrolls,” paper delivered at the workshop *Buddhist Literature and Emaki*, Columbia University, December 2002.
- “An *Engi-e* of One’s Own: Yoshiharu’s ‘Miniature’ Version of the *Hasedera Engi*,” paper delivered at the Annual Conference of the Association of Asian Studies, Washington, D.C., April 2002.
- “Manufacturing Aura: The Fate of the Painted *Engi* in Muromachi Japan,” University of London, School of Oriental and African Studies, March 2002.
- “Digesting *Genji*: The Pictorialization of *The Tale of Genji* in Sixteenth-century Japan,” Wesleyan University, February 2001.
- “Crying Over Spilled Ink: Lessons from a Narrative Handscroll for a Fifteenth-century Shogun,” paper delivered at the Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C., January 2000.
- “The ‘Lotus Suture’: Overcoming the Polluted Female Body in Japanese Narrative Painting,” Institute of Fine Arts, New York University, May 1999.
- “Enter the Dragon Palace: Representations of the *Ryūgū* in Medieval Japanese Narrative Painting,” paper delivered at the Association for Asian Studies Annual Meeting, Boston, March 1999.
- “Calligraphy of the Sung and Yüan Dynasties,” docent training for the exhibition *The Embodied Image: Chinese Calligraphy from the John B. Elliot Collection*, The Art Museum, Princeton University, March 1999.
- “The *Utatane Sōshi* by Tosa Mitsunobu and the Conditioning of ‘Feminine’ Behavior,” Forty-second Annual International Conference of Eastern Studies, Tokyo, June 1997.

“Contemporary Japanese Art: The Art of Lee U Fan and Endo Toshikatsu,” public lecture delivered in Japanese, The Inter-University Center, Yokohama, Japan, June 1991.

## CONFERENCES AND WORKSHOPS

Conference in Honor of Professor Eugene Quitman Phillips, Joan B. Mirviss Chair in Japanese Art, University of Wisconsin Madison, on his retirement, April 16, 2021. Co-organizer.

*Illuminating The Tale of Genji: New Art Historical Perspectives*. International Symposium. Burke Center, Columbia University, and The Metropolitan Museum of Art. April 12-14, 2019. Co-organizer.

*Medieval Japanese Buddhist Practices and Their Visual Art Expressions*. International Symposium. Harvard University. January 18-19, 2019. Discussant.

*Myth and Ritual in Ancient Japan*. International Symposium. Harvard University, September 2018. Discussant.

*Textures of Sound: Orality, Performance, and the Visual Arts in Premodern Japan*. Josai University 50<sup>th</sup> Anniversary International Symposium. January 2016. Organizer, presenter.

*Transgressive Tales in Premodern Japan: Gender, Sexuality, and Women's History through The New Chamberlain*, panel, Association for Asian Studies Annual Meeting, March 2015. Organizer, discussant.

*Japanese Buddhist Art Workshop: Paintings and Manuscripts in the Harvard Art Museums* [南無仏太子像の胎内品を中心に], March 20-23, 2015. Organizer.

*Letters in the Lotus: Rethinking Text and Image in Japanese Buddhist Art*, panel, Association for Asian Studies Annual Meeting, March 2014. Discussant.

*Infinite Interfusion: Buddhist Art in Korea (Harvard Korean Art Workshop 2013)*, Harvard University, December 2013. Co-organizer, Panel Chair, Discussant.

*New Directions: Harvard Korean Art Workshop 2012*, Harvard University, February 2012. Co-organizer, Panel Chair, Discussant.

*Beliefs, Rituals, Stories and Art in Medieval Japan*, International Symposium, Harvard University. March 2011. Organizer.

*Harvard EMAKI Workshop I*, International Symposium on Narrative Scrolls, Harvard University, February 2011. Organizer.

*Fresh Ink: Ten Takes on Chinese Tradition*, international symposium, Harvard University, 4 December 2010. Panel Chair.

“New Directions in the Study of Pre-Modern Japan,” *Modern Japan Workshop*, Harvard University, 23 October 2010. Discussant.

*The Artifact of Literature: Japanese Books and Scrolls (1200-2000)*, international symposium, Harvard University, 21-22 November 2008. Organizer.

*The Chinese Art of Enlivenment: A Symposium*, Harvard University, 24-25 October 2008. Panel chair.

*Patterns of Inattention: Taxonomic and Lexical Forces in Japanese Art History*, panel, Association for Asian Studies Annual Meeting, March 2007. Respondent.

*Art and Literature in Japan*, Roundtable, Brown University, January 2006. Panelist.

*The Tale of Genji in Japan and the World: Cultural Authority, Gender, Media, and Popular Culture*. International symposium, Columbia University, 24-26 March 2005, co-organizer with Haruo Shirane, Department of East Asian Languages and Cultures, Columbia University.

*Critical Horizons: A Symposium on Japanese Art in Memory of Chino Kaori*, international symposium, Columbia University and the Institute of Fine Arts, New York University. March 22-23, 2003. Organizer, panelist, and discussant.

*Buddhist Literature and Emaki*, symposium, Columbia University, December 2002. Moderator and co-host with Professor Ryūichi Abe, Department of Religion, Columbia University.

“Shinto Art as an Academic Field,” panel at the one-day symposium *New Perspectives in the Study of Shinto*, Columbia University, October 2002. Respondent.

“Miraculous Tales of the Ashikaga: Shogunal Patronage of Painted *Engi* in Medieval Japan,” *Annual Conference of the Association of Asian Studies*, Washington, D.C., April 2002. Presenter, Panel Chair and Organizer.

“Hiraizumi: Buddhist Art and Regional Politics in Twelfth-century Japan,” by Professor Mimi Yiengpruksawan, Book Talk sponsored by the Donald Keene Center for Japanese Culture, Columbia University, March 2001. Discussant.

“Illuminating the Illuminator,” paper delivered by Professor Mimi Yiengpruksawan at the *Princeton Buddhist Studies Workshop*, January 2001. Respondent.

“History and Art: Dealing with Textual and Non-textual Sources,” at the symposium, *New Perspectives on Studying Medieval Japan*, Columbia University, November 2000. Panelist.

“The Dragon Palace: Exoticism, Sexuality, and Power in Premodern Japan,” *Association for Asian Studies Annual Meeting*, Boston, March 1999. Presenter and panel co-organizer.

## SELECT MEDIA COVERAGE

### TELEVISION/VIDEO

BBC (British Broadcasting Company) [BBC.COM, Culture](#): “The Tale of Genji: The world’s first novel?” Video interview and feature on the exhibition. August 2019.

NHK (Japan Broadcasting Corporation), [NHK World Interview](#), “The Tale of Genji Exhibition in the U.S.: Melissa McCormick.” May 2019.

CUNY TV, *Ancient Art Links, The Tale of Genji*, [Part One](#) and [Part Two](#). On camera tour of *The Tale Genji* Exhibition at the Metropolitan Museum of Art. Aired beginning April 4 2019.

NHK (Japan Broadcasting Corporation), NHK World, “Genji monogatari—sennen no tabi” (*The Tale of Genji*—a thousand-year journey), on camera interview featuring *Genji* research on the *Harvard Genji Album* of 1510. Aired November 5, 2008.

PBS, THIRTEEN, *Art Through Time: A Global View*, “[Dreams and Visions](#),” on camera interview concerning the representation of dreams in Japanese art. Aired October 2010.

NHK (Japan Broadcasting Corporation) High-Definition Two-hour Television Special, “Genji monogatari—sennen no tabi” (*The Tale of Genji*—a thousand-year journey), on camera interview featuring *Genji* McCormick’s research on the *Harvard Genji Album* of 1510. Aired November 5, 2008.

NHK (Japan Broadcasting Corporation) One-hour Television Special, “Genji monogatari—Ōgon emaki no nazo” (*The Tale of Genji*—the mystery of the golden scroll), on camera interview concerning *Genji* research. Aired November 3, 2008.

### PODCASTS/RADIO

*Design Freaks Podcast*. Interview on “Yokoo Tadanori's 1960s Album and Poster Design,” July 2021.

*Constant Wonder*, BYU Radio Program, Interview on *The Tale of Genji*. January 2020.

*New Books Network*. [Interview](#) on “Melissa McCormick, *The Tale of Genji*: A Visual Companion, Princeton University Press, 2018. July 2019.

### PERFORMING ARTS ADVISING

*You Took a Part of Me*, choreography by Karole Armitage, performed by her company *Armitage Gone! Dance*, lead role performed by Armitage's longtime collaborator,

Megumi Eda, with live music, composed by Reiko Yamada and performed by Yuki Isami. Premiered Japan Society, New York City, April 12, 2019

*Murasaki's Moon*, opera on the life and work of Murasaki Shikibu, performed by On-Site Opera in the Astor Court of the Metropolitan Museum of Art, in conjunction with the exhibition *The Tale of Genji: A Japanese Classic Illuminated*. Premiered, May 17, 2019. Advised librettist, Deborah Brevoort, on literary and historical background, and performance history of *The Tale of Genji*.

## TEACHING

### PUBLIC

EDX                      Japanese Books: From Manuscript to Print

Free, self-paced, online course offered through EdX/HarvardX drawing on the rich collections of Harvard's libraries and museums. Expands the definition of the book to include scrolls and albums, focusing on the reading experience of a variety of formats used in Japan. In the first unit, examine rare and beautifully preserved manuscripts in the Harvard Art Museums and study the material properties of Japanese books and scrolls, binding techniques, and important terminology. An examination of the illustrated scroll comes next, through a unit on the short story and visual storytelling in premodern Japan. The course concludes with *The Tale of Genji*, an overview of how this celebrated epic from the eleventh century was read and illustrated in every format, from scroll, to album, to printed book, into the modern era. Over 23,000 enrolled.

### COURSES TAUGHT AT HARVARD UNIVERSITY

HUM 10a                *Humanities Colloquia: From Homer to García Márquez*

HUM 10b                *Humanities Colloquia: From Joyce to Homer*

FRSMR33w            *Moving Pictures: Pictorial Narrative in Japan*

GENED AI44           *Arts of Asia*

EASTD97ab           *Introduction to the Study of East Asia: Issues and Methods*

EAS 99A                *Senior Thesis Seminar*

EASTD 152            *Tea in Japan / America*

EASTD 240            *Arts of Asia* (Graduate Seminar in General Education)

EASTD 220r           *Medieval Japanese Picture Scrolls*

EASTD 221            *The Lotus Sutra*

EAS 261                *Advanced Readings in East Asian Art*

EAS 91r                *Directed Readings: Art of the Cultural Revolution*

HAA/EASXX           [new: Threads: Histories and Theories of Clothing and Fashion, Japan and Beyond]

HAA18K                *Introduction to Japanese Art*, lecture

HAA100r               *Sophomore Excursion: Architecture in India*

HAA 286x              *Modern Japanese Art*, seminar

HAA                    Methods, guest lectures



JAPNLIT 133	<i>Gender and Japanese Art</i> , grad /undergrad seminar
JAPNLIT 124	<i>The Tale of Genji in Word and Image</i> , seminar
JPNHST 240	<i>Museum Research in Japanese Art</i> , seminar
JPNHST 213	<i>Sesshū</i> , graduate seminar
JPNHST 255	<i>Topics in the Study of Shinto</i>

#### COURSES TAUGHT AT COLUMBIA UNIVERSITY 2000-2005

HUM W1121	<i>Masterpieces of Western Art</i> , Art Humanities
AHIS V3203	<i>Arts of Japan</i> , undergraduate lecture
AHIS W3994	<i>Japanese Narrative Handscrolls</i> , undergraduate seminar
AHIS W3981	<i>The Visual Culture of The Tale of Genji</i> , undergraduate seminar
AHIS G4123	<i>Japanese Screen Painting</i> , undergraduate, graduate seminar
AHIS G8323	<i>Ink Paintings of Medieval Japan</i> , graduate seminar
AHIS G8322	<i>Japanese Narrative Painting of the Medieval Period</i> , grad seminar
AHIS G8010	<i>The Unkoku School and Japanese Ink Painting</i>
AHIS G8010	<i>Yamato-e: Classical Japanese Painting and Early Texts</i>
JPNS G8030y	<i>Encoding Seasonality in Japanese Literature and Painting</i> , graduate seminar (co-taught with Professor Haruo Shirane)
AHIS BC1001	<i>Introduction to Art History</i> , undergraduate lecture, Barnard College

#### COURSES TAUGHT AS VISITING PROFESSOR

*Gender and Japanese Art*, graduate /undergraduate seminar

University of Zurich, Department of Art History, October 2019

*Gender and Japanese Art*, graduate seminar

Universidade Estadual de Campinas (Unicamp), Brazil, May-June 2015

#### PEDAGOGICAL ADVISING

*Japanese Art Encounters – Migrations Across Time and Space*

Graduate course taught by Dr. Juliana Maués on Japanese art and art of the Japanese diaspora in Brazil. 2021-2022

“Teaching non-European Art at Brazilian Universities,” facilitated through Tufts University and the Getty Foundation to expand the developing non-European Art History field in Brazil, emphasizing institutions outside the traditional academic axis in Southeastern Brazil including: 1) Federal University of Pará, 2) Federal University of the Recôncavo, and 3) Federal University for Latin American Integration. Production of educational materials for the public, teachers, students, and cultural sector workers, and digital tools for studies in the field, providing bibliography, study material suggestions and new content.

GRADUATE ADVISING  
COMPLETED PH.D. DISSERTATIONS

JAPANESE / EAST ASIAN ART

2021. Braxton, Mycah. "Investigating Reality: The Japanese Avant-Garde's Search for Realism, 1929-1941." Harvard University. (Primary Advisor)
2020. Bennett, Steffani Michelle. "The Other Shore: Sesshū Tōyō (1420 - ca. 1506) and the Sino-Japanese Cultural Sphere in the Fifteenth Century." Harvard University. (Co-Advisor)
2017. Brooks, Kit. "Something Rubbed: Medium, History, and Texture in Japanese *Surimono*." Harvard University. (Co-Advisor)
2016. Wakamatsu, Yurika. "Painting in Between: Okuhara Seiko (1837-1913) and the Gendering of Japanese Literati Art." Harvard University. (Primary Advisor)
2015. Saunders, Rachel. "Xuanzang's Journey to the East: Picto-textual Efficacy in the Genjō Sanzō emaki." Harvard University. (Primary Advisor)
2015. Erdmann, Mark. "Azuchi Castle: Architectural Innovation and Political Legitimacy in Sixteenth-Century Japan." Ph.D., Department of History of Art and Architecture, Harvard University. (Co-Advisor)
2014. Naoi, Nozomi. "Takehisa Yumeiji: Beyond the Modern Beauty." Harvard University. (Co-Advisor)
2009. Tsuchikane, Yasuko. "Dōmoto Inshō (1891-1975) and Buddhist Monastery Paintings in Modern Japan." Ph.D., Department of Art History and Archaeology, Columbia University. (Primary Advisor)
2008. Foxwell, Chelsea H. "Kano Hōgai (1828-88) and the Making of Modern Japanese Painting." Ph.D., Department of Art History and Archaeology, Columbia University. (Primary Advisor)
2006. Sakomura, Tomoko. "Pictured Words and Codified Seasons: Transmission and Transformation of the Courtly Aesthetic in 16-17<sup>th</sup> Century Japan." Ph.D., Department of Art History and Archaeology, Columbia University. (Primary Advisor)
2005. Tezuka, Miwako. "Jikken Kōbō (Experimental Workshop): Avant-Garde Experiments in Japanese Art of the 1950s." Ph.D., Department of Art History and Archaeology, Columbia University. (Committee Member)

2005. Williams, Gratia. "Takuma Eiga: A Revisionist Analysis of a Fourteenth-Century Buddhist Painter." Ph.D., Department of Art History and Archaeology, Columbia University. (Committee Member)

2001. Bambling, Michelle. "The Kongōji Sun-Moon Landscape Screens: Illuminating Japan's Sacred Geography." Ph.D., Department of Art History and Archaeology, Columbia University. (Committee Member)

#### JAPANESE / EAST ASIAN STUDIES

2018. Hamm, Matthew. "Ways of Being: Philosophical Theory and Practice in Early China." Harvard University. (Committee Member)

2015. Bushelle, Ethan. "The Joy of the Dharma: Esoteric Buddhism and the Early Medieval Transformation of Japanese Literature." Harvard University. (Committee Member)

2012. Williams, Kristin. "Visualizing the Child: Japanese Children's Literature in the Age of Woodblock Print, 1678-1888." Harvard University. (Committee Member)

2008. Blair, Heather. "Peak of Gold: Trace, Place, and Religion in Heian Japan." Harvard University. (Committee Member)

2005. Stoneman, Jack. "Constructing Saigyō: Poetry, Biography, and Medieval Reception." Ph.D., Dept of East Asian Languages & Cultures, Columbia University. (Committee Member)

2003. Commons, Anne. "The Canonization of Hitomaro: Paradigm of the Poet as God." Ph.D., Department of East Asian Languages and Cultures, Columbia University. (Committee Member)

#### COMPLETED M.A. THESES HARVARD UNIVERSITY

2020. Peng, Xiaoyi. "Japan's Participation in the 1876 Philadelphia Centennial Exposition and the Emergence of Design." (Primary Advisor)

2019. Kashnig, Georgia. "The Mirror of a Hungry Ghost: A Textual Analysis of the Banquet and Childbirth Scenes in the Tokyo *Gaki-zōshi*." (Committee Member)

2014. Zinner, Valerie. "Female Attachment as Virtue in the Harvard Museum *Koyasu Monogatari* Scrolls." (Primary Advisor)

2010. Yamagata, Akiko. "An Orphan's Fortune and a Milk Sister's Loyalty: An Introduction and Translation of *Shigure monogatari*." (Primary Advisor)

#### SELECT SERVICE, HARVARD UNIVERSITY, PAST AND ONGOING UNIVERSITY/FAS

Committee on Appointments and Promotion  
Dean's Competitive Fund for Promising Scholarship Award Committee, Committee Member  
and Chair  
Faculty of Arts and Sciences Tenure Track Review Committee  
Tenure Track Review Committee, Associate Review Subcommittee  
Faculty of Arts and Sciences Standing Committee on Women, Committee Member, Interim  
Chair  
Faculty of Arts and Sciences Standing Committee on Freshman Seminars  
Freshman Advisor, Harvard College  
Graduate School of Arts and Sciences, Dean Search Committee  
Graduate School of Arts and Sciences Fellowship Committees  
Harvard College Educational Planning Committee  
Educational Planning Subcommittee on Academic Standing  
Harvard College Writing Program, Senior Preceptor Promotion Committee  
Harvard Museums of Science and Culture, Faculty Committee Member  
Harvard Museums of Science and Culture, Search Committee for Executive Director of the  
Museums  
Charles Eliot Norton Professor of Poetry Nominating Committee  
Provostial Funds Committee, Chair  
Regional Studies East Asia Program Committee  
Regional Studies East Asia Program Admissions Committee  
Women, Gender, and Sexuality Standing Committee

#### DEPARTMENTAL, EAST ASIAN LANGUAGES & CIVILIZATIONS

Director of Graduate Studies  
Director of Undergraduate Studies  
Undergraduate Curricular Review Committee, Chair  
Academic Planning Committee  
Graduate Admissions Committee  
Faculty Search Committees  
Departmental Administrator Search Committees  
Japanese Language Senior Preceptor Reviews, Committee Member and Chair

#### ASIA INSTITUTES

Harvard University Asia Center Publications, Editorial Board  
Harvard Journal of Asiatic Studies, Editorial Board  
Council on Asian Studies  
Harvard-Yenching Institute Faculty Advisory Committee  
Regional Studies East Asia, Advisor, MA Thesis Reader  
Reischauer Institute for Japanese Studies,  
Executive Committee, Grants and Fellowships Committees

#### SELECT SERVICE, COLUMBIA UNIVERSITY 2000-2005

Art History and Archaeology Director of Undergraduate Studies

Art History and Archaeology Faculty Liaison, Frick Symposium on the History of Art  
Art History and Archaeology Visual Resource Committee  
CASVA Committee, Art History and Archaeology Department  
Donald Keene Center for Japanese Culture, Faculty and Program Committees  
Graduate School of Arts and Sciences, Reid Hall Fellowship  
Graduate School of Arts and Sciences, Whiting Fellowship  
Graduate Student Dissertation Colloquium Director  
Mellon Postdoctoral Fellowship Committee, Chair  
Senior Thesis Colloquium Director, Art History and Archaeology Department  
Starr East Asian Library Committee  
Shinchō Dissertation Fellowship Committee  
University Fulbright Campus Committee