

Julie Nelson Davis

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EDUCATION

- 1997 PH.D., Art History, University of Washington. Dissertation: “*Drawing his Own Ravishing Features*”: *Kitagawa Utamaro and the Construction of a Public Identity in Ukiyo-e Prints* (awarded departmental distinction)
- 1994 M.A., Art History, University of Washington. Thesis: *Glimpses Through a Narrow Passage: Torii Kiyonaga and the Hashira-e*
- 1992-94 Gakushūin University (Peers’ School), Tokyo, Japan. M.A. candidate, Art and Aesthetics, Department of Philosophy, 1993-94; Research Student, 1992-93
- 1992 Certificate, Modern Japanese, Osaka University of Foreign Studies, Minō, Japan
- 1987-88 M.A. student, History of Art, and Museum Practice Program, University of Michigan
- 1985 B.A., Art, with a concentration in Art History, Reed College, Portland, Oregon

ACADEMIC POSITIONS

- 2016- Professor of the History of Art (Modern East Asian), University of Pennsylvania. Member of the Graduate Groups in the History of Art and East Asian Languages and Civilizations; Affiliated Faculty in Cinema Studies and Gender, Sexuality, and Women’s Studies
- 2019 Ishibashi Visiting Professor, Heidelberg University; second semester appointment
- 2008-16 Associate Professor of the History of Art (Modern East Asian), University of Pennsylvania. Member of the Graduate Groups in the History of Art and East Asian Languages and Civilizations; Affiliated Faculty in Cinema Studies and Gender, Sexuality, and Women’s Studies
- 2014 Visiting Professor, Kyoto Consortium for Japanese Studies, Kyoto, Japan; autumn semester appointment
- 2002-08 Assistant Professor of the History of Art (Modern East Asian), University of Pennsylvania; Member of the Graduate Groups in the History of Art, Cinema Studies, and East Asian Languages and Civilizations
- 1999-02 Assistant Professor of Art and East Asian Studies, Oberlin College
- 1997-99 Lecturer in Japanese Art History, Division of Art History, School of Art, University of Washington

ACADEMIC AND MUSEUM AFFILIATIONS

- 2019- Professor, Rare Book School, University of Virginia; summer session
- 2018-19 Topic Director, Forum on Stuff, Wolf Humanities Center, University of Pennsylvania
- 2017-18 Faculty Fellow, Price Lab for Digital Humanities, University of Pennsylvania
- 2016-17 Guest curator, “Inventing Utamaro: A Japanese Masterpiece Rediscovered,” Freer|Sackler Gallery, Smithsonian Institution, Washington, D.C.
- 2015-20 Director, Penn Forum on Japan, University of Pennsylvania
- 2014-17 Consulting Senior Scholar, Online Scholarly Cataloging Initiative, Pulverer Collection of Japanese Illustrated Books, Freer|Sackler Galleries, the National Museum for Asian Art, Smithsonian, Washington, D.C.

- 2014 Research Associate, Kyoto University, Kyoto, Japan (autumn appointment)
- 2010-12 Research Associate, Digital Humanities Center for Japanese Arts and Cultures, Ritsumeikan University, Kyoto, Japan
- 2010-11 Faculty Fellow, Penn Humanities Forum
- 2008- Consulting Scholar, Asia Section, University of Pennsylvania Museum of Archaeology and Anthropology
- 2000- Visiting Research Scholar in Residence, Gakushūin University (Peers' School), Tokyo, Japan. In residence affiliations: Summer, 2000; June, 2004; June-July, 2005; November, 2005; June-July, 2007; November, 2007; June 2010

PUBLICATIONS

*indicates peer reviewed publications

Books

- In progress **The Ghost in the Brush: Imitation, Homage, and Forgery in Floating Painting* (under advance contract with the University of Hawai'i Press)
- In progress * *Reading with Hokusai: The Illustrated Book in Japan from Edo to Anime* (under advance contract with Reaktion Books)
- 2021 **Picturing the Floating World: Ukiyo-e in Context* (University of Hawai'i Press)
- 2021 **Utamaro and the Spectacle of Beauty* (London: Reaktion Books). Second revised edition.
- 2014 **Partners in Print: Artistic Collaboration and the Ukiyo-e Market* (Honolulu: University of Hawai'i Press); hardcover and e-book. Reviewed in: *Choice, East Asian Publishing and Society, The Japan Times, New Zealand Journal of Asian Studies, Pacific Affairs, Print Quarterly*
- 2007 **Utamaro and the Spectacle of Beauty* (London: Reaktion Books; Honolulu: University of Hawai'i Press). Reviewed in: *The Art Bulletin, Arts of Asia, Book News, Inc., The Burlington Magazine, caa.reviews, The Japan Times, Japanese Studies, Journal of Japanese Studies, Monumenta Nipponica, New Zealand Journal of Asian Studies, Print Quarterly*

Exhibition Catalogues

- 2022 "The Artist and the Japanese Illustrated Book: Selections from the Arthur Tress Collection" (working title), Kislak Center, Van Pelt Library, University of Pennsylvania
- 2017 *Inventing Utamaro: A Japanese Masterpiece Rediscovered*, primary author (unattributed) (Washington: Freer and Sackler Galleries)
- 2015 *A Sense of Place: Modern Japanese Prints*, editor (Philadelphia: Department of the History of Art and the Arthur Ross Gallery, University of Pennsylvania)
- 2007 *Dramatic Impressions: Japanese Theatre Prints from the Gilbert Luber Collection*, edited by Dilys Winegrad, co-authored with Frank L. Chance (Philadelphia: Arthur Ross Gallery, University of Pennsylvania)

Online Scholarly Catalogue

- 2014-17 *The World of the Japanese Illustrated Book: The Gerhard Pulverer Collection* (Washington, D.C.: Freer/Sackler Galleries, Smithsonian), supervising editor and contributor. Sponsored by the Getty Foundation Online Scholarly Catalogue Initiative; see: www.pulverer.si.edu

Articles and Essays

- In press "Katsushika Ōi and Hokusai: Two Hands, One Brush" for the Late Hokusai anthology, edited by Timothy Clark (British Museum)

- 2018 “Making Painting into Print: Reflections on a Surimono to Honor Sekien,” for *The Artist in Edo*, edited by Yukio Lippit (Washington: National Gallery of Art), 149-170.
- 2017 “Hokusai and Ōi: Art runs in the Family,” The British Museum Blog, posted June 18, 2017; invited submission. <http://blog.britishmuseum.org/hokusai-and-oi-keeping-it-in-the-family/>
*“A Letter from Munakata,” *Impressions: The Journal of the Japanese Art Society of America*, issue 38 (March, 2017), 128-147.
- 2016 *“The Handwritten and the Printed: Issues of Format and Medium in Japanese Premodern Books,” *Journal for Manuscripts Studies*, 1:1 (2016), 90-115. Co-authored with Linda H. Chance.
- 2015 “Tracing Collaboration in the Floating World: An Introduction to Selected Ukiyo-e from the Philadelphia Museum of Art” (Osaka: Abeno Harukas Museum); translated into Japanese as 「浮世における共同制作の奇跡—フィラデルフィア美術館所蔵浮世絵作品選の紹介をかねて—」 in 『錦絵誕生250年 春信一番！ 写楽二番！フィラデルフィア美術館浮世絵名品展』 (*Exhibition on the 250th anniversary of the birth of nishiki-e : ukiyo-e masterpieces from the Philadelphia Museum of Art, featuring Harunobu, Sharaku, and more!*) Edited by Asano Shūgō.
- 2014 * 「浮世絵の共同作業と師弟—鳥山石燕と喜多川歌麿」 (“The Master-Student Relationship and Collaborative Process in Ukiyo-e: Toriyama Sekien and Kitagawa Utamaro”), translated by Oikawa Shigeru, *Ukiyo-e Geijutsu* (浮世絵芸術 *Ukiyo-e Arts*, published by the International Ukiyo-e Society), no. 168, 44-52.
- 2012 “Connoisseurship and Yoshiwara Illusions: Reconsidering *the Mirror of the Beauties of the Azure Towers*,’ *Compared*” for Kobayashi Tadashi festschrift (Tokyo: Yagi Shoten), 20-26.
- 2010 “Lovers’ from Erotic Book: *The Poem of the Pillow* (Ehon *Utamakura*), Utamaro,” in *What Makes a Masterpiece? Encounters with Great Works of Art*, edited by Christopher Dell (London: Thames & Hudson), 242-246.
- 2010 “Pictures of Remarkable Beauty: Utamaro Prints and the Connoisseurial Gaze,” in Jonathan Watkins, ed., *Kitagawa Utamaro* (Birmingham: Ikon Gallery; London: British Museum), 9-23.
- 2010 * 「『青楼美人合姿鏡』における浮世絵の出版及び吉原のネットワーク」 (“Ukiyo-e Publishing and Yoshiwara Networks in the *Seiro bijin awase sugata kagami?*”), translated by Suzuki Jun, in Suzuki Jun and Asano Shūgō, eds. 江戸の絵本—画像とテキストの綾なせる世界 (*Edo Illustrated books: A World Enriched through Text and Image*) (Tokyo: Yagi shoten), 199-210; for the National Institute of Japanese Literature.
- 2009 “‘Doing everything for effect’: Performing beauty in late eighteenth- and early nineteenth-century Ukiyo-e,” in Amy Reigle Newland, ed., *The Golden Journey: Japanese Art from Australian Collections*, Art Gallery of South Australia, 152-166.
- 2008 “Peindre les couleurs du Monde flottant: Réflexions sur le peintre de l’*ukiyo-e* et son art” (“Painting the colors of the Floating World: Reflections on the Ukiyo-e painter and his art”), translated by Elisabeth Luc, in Michel Maucuer, ed., *Splendeurs des courtisanes – Japon, peintures Ukiyo-e du musée Idemitsu* (Paris: Cernuschi Museum), 40-48.
- 2008 “Tsutaya Jūzaburō, Master Publisher,” in Julia Meech and Jane Oliver, eds., *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680 – 1860* (New York: Asia

- Society and Japanese Art Society of America; Seattle: University of Washington Press), 115-141. Reviewed in: *caa.reviews, Journal of Japanese Studies*
- 2007 *"The Trouble with Hideyoshi: Censoring Ukiyo-e and the *Ehon Taikōki* Incident of 1804," *Japan Forum*, 19 (3) 2007, 281-315; special issue edited by Rachael Hutchinson on censorship in literature and the visual arts.
- 2007 *"Teisai Hokuba hitsu 'Mitate komatsu-hikizu,'" (蹄齋北馬筆「見立小松引図」 "Teisai Hokuba's 'Parody of the New Year's Pine Tree Festival'"), translated by Yamamoto Yukari, *Kōkka* (國華), no. 1340 (2007), 30-35.
- 2006 *"Utamaro to 'Ehon Taikōki'" (歌麿と「絵本太閤記」) ("Utamaro and the *Ehon Taikōki*"), *Ukiyo-e Geijutsu* (浮世絵芸術 *Ukiyo-e Arts*, written in Japanese, published by the International Ukiyo-e Society), no. 152, 88-93.
- 2006 "A Second Glance," *Art Quarterly*, the journal of the UK Art Fund, Autumn, 36-39; commissioned article.
- 2005 *"Kitagawa Utamaro and his Contemporaries, 1780-1804" in Newland, Amy, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei Publishing), 135-166. Reviewed in: *Asian Review of Books, caa.reviews*
- 2004 *"Artistic Identity and Ukiyo-e Prints: The Representation of Kitagawa Utamaro to the Edo Public" in Takeuchi, Melinda, ed., *The Artist as Professional in Japan* (Stanford: Stanford University Press), 113-151. Reviewed in: *caa.reviews, Journal of Aesthetic Education, Journal of Japanese Studies, Monumenta Nipponica*
- 2004 "Divisions in the Floating World: Selected Ukiyo-e Prints from the Bergen Museum of Art" in *Ukiyo-e: Bilder fra den Flytende Verden (Pictures from the Floating World)*, edited by Knut Ormhaug and Frode Sandvik, Bergen Kunstmuseum, 129-144. Also translated into Norwegian, 9-25; invited submission.
- 2003 "A Gift of Distinction: *New Year's Pine Tree Festival* by Teisai Hokuba," *The Bulletin of the Allen Memorial Art Museum* (Oberlin College, March), 53-59.

Catalogue and Encyclopedia Entries

- 2016-17 Thirteen entries on selected titles for the online catalogue, *The World of the Japanese Illustrated Book*, Freer and Sackler Galleries, The National Museum for Asian Art, approx. 700-800 each; www.pulverer.si.edu
- 2013 Two entries: Timothy Clark, C. Andrew Gerstle, Akiko Ishigami, and Akiko Yano, eds., *Shunga: Sex and Pleasure in Japanese Art* (London: British Museum).
- 2005 Twenty encyclopedia entries: Selected ukiyo-e schools, styles, period customs and terminology, in Newland, Amy, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei Publishing).
- 2002 Fifteen catalogue entries: *Masterful Illusions: Japanese Prints from the Anne van Biema Collection*, edited by Ann Yonemura (Washington, D.C.: Freer/Sackler Galleries; Seattle: University of Washington Press), 96-121, 280-283.

Translations

- In press Translation from Japanese with introduction of: *Bakemono Taiheiki* (化物太平記), by Jippensha Ikku for anthology on the comic book in Japan, expected 2023
- 2005 Translation from Japanese and adaptation of: "The Kanbun Bijin: Setting the Stage for Ukiyo-e Bijinga" by Kobayashi Tadashi in Newland, Amy, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei Publishing), 83-87.

- 2005 Translation from Japanese and adaptation of: “The Floating World in Light and Shadow — Ukiyo-e Paintings by Hokusai’s Daughter Ōi” by Kobayashi Tadashi, in *Hokusai and his Age: Ukiyo-e Painting, Printmaking and Book Illustration in Late Edo Japan* edited by John T. Carpenter (Leiden: Hotei Publishing), 92-103. Reviewed in: *caa.reviews*
- 2000 Translation from Japanese: “The Coquetry of the Kanbun Beauty,” by Tadashi Kobayashi, in Miyeko Murase and Judith G. Smith, eds., *The Arts of Japan: An International Symposium* (New York: The Metropolitan Museum of Art), 211-220.

Book Reviews

- 2015 Review of Suzuki Jun and Ellis Tinios, *Understanding Japanese Woodblock-Printed Illustrated Books: A Short Introduction to their History, Bibliography and Format*, for *East Asian Publishing and Society*.
- 2010 Review of Anne Nishimura Morse, ed., *Drama and Desire: Japanese Paintings from the Floating World, 1690-1850*, for *Andon*, 57-63.
- 2010 Review of Timothy Clark, *Kuniyoshi, from the Arthur R. Miller Collection*, for *Print Quarterly* XVIII: 2, 203-207.
- 2009 Review of Melanie Trede and Lorenz Bichler, *Hiroshige: One Hundred Famous Views of Edo*, for *caa.reviews*, posted December 9
- 2008 Review of Laura Mueller, ed., *Competition and Collaboration: Japanese Prints of the Utagawa School*, for *Print Quarterly* vol. XXV (2008)
- 2007 Review of Roger S. Keyes, *Ehon: The Book in Japan*, for *Print Quarterly* vol. XXIV,
- 2004 Review of Amy R. Newland, ed., *The Commercial and Cultural Climate of Japanese Printmaking*, for *Print Quarterly* XXI, 475-76.
- 2002 Review of Julia Meech, *Frank Lloyd Wright and the Art of Japan*, for the *Journal of Asian Studies*, 61:1 (Feb.), 257-258.
- 2001 Review of *The Ear Meets the Eye* for *Print Quarterly* (Dec.), 18:4, 456-457.
- 1997 “Reviews: The Women of the Pleasure Quarter and A Hidden Treasure: Japanese Prints from the Carnegie Museum of Art,” *Impressions: The Journal of the Ukiyo-e Society of America* 19, 72-75.

Editorial Activities

- 2020- Editor-in-chief, [caa.reviews](http://www.caa.reviews)
- 2015-17 Content editor for online catalogue of the [Pulverer](http://www.pulverer.si.edu) Collection of Japanese Illustrated Books, Freer | Sackler Gallery, Smithsonian Institution, Washington, D.C. See: www.pulverer.si.edu
- 2008- Editorial Board, Japanese Visual Culture series, Brill Publishing
- 2007-11 Editorial Board, *caa.reviews*, the online journal for the College Art Association
- 2003-5 Academic Advisor for Newland, Amy, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei Publishing, 2005).
- 2001-10 Field Editor for Japanese Art History, *caa.reviews*, published by the College Art Association (<http://www.caareviews.org>)

AWARDS AND FELLOWSHIPS

- 2021 Guggenheim Fellowship, Fine Arts Research (AY 2021)
- 2021 Clark Fellowship, Clark Art Institute, Williamstown (summer)
- 2018-19 Wolf Humanities Center Fellowship, academic year (\$5,000 + two-course release)
- 2016-17 Smithsonian, Freer Gallery of Art Senior Fellowship, academic year (\$53,000)

- 2013 Weiler Family Dean's Fellowship, University of Pennsylvania, autumn semester (\$5,000+ two-course release)
- 2012 Trustees' Council of Penn Women's 25th Anniversary Award for Excellence in Advising (\$2,500)
- 2010-11 Penn Humanities Forum Mellon Faculty Fellowship, academic year (\$10,000)
- 2003 Robert and Lisa Sainsbury Fellowship, the Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich, and the School of Oriental and African Studies, University of London, England, calendar year (£23,000)
- 2000 Abe Yoshishige Research Fellowship, Gakushūin University, Tokyo, June-August (\$9,000)
- 1999 Walter Chapin Simpson Humanities Fellowship, University of Washington, spring quarter (\$10,000)
- 1996 School of Art Scholarship, University of Washington
- 1996 Parnassus Scholarship and Nordstrom Scholarship, University of Washington
- 1995 Nordstrom Scholarship, School of Art, University of Washington
- 1991-94 Monbusho Scholarship (Japanese Ministry of Education)
- 1990 School of Art Scholarship, University of Washington
- 1988-89 Recruitment Fellowship, Division of Art History, School of Art, University of Washington, academic year

GRANTS

- 2021 Northeast Asia Council Short-Term Research Grant, Association for Asian Studies (\$5,000)
- 2020 Metropolitan Center for East Asian Art, subvention support for *Picturing the Floating World: Ukiyo-e in Context* \$6,500
Center for East Asian Studies, University of Pennsylvania, teaching support \$1500
- 2019 University Research Fund, subvention support for second edition of *Utamaro and the Spectacle of Beauty* and for *Ukiyo-e in Context* (\$8,000); Department of the History of Art Lenkin Fund for subvention support for *Ukiyo-e in Context* (\$8,500)
- 2018-19 Faculty Working Group, "Reading the Material Text in Japan," University of Pennsylvania (\$5,000), renewal
- 2017-18 Faculty Working Group, "Reading the Material Text in Japan," University of Pennsylvania (\$5,000)
- 2015-16 Global Engagement Fund for lecture series on Tokugawa Japan, University of Pennsylvania (\$6,000)
- 2014-15 Kaye Fund, for exhibition "A Sense of Place: Modern Japanese Prints" (\$40,000)
- 2014 Sachs Program in Contemporary Art for symposium, "A Sense of Place: Modern Japanese Prints in Context," Department of the History of Art, University of Pennsylvania; programming support (\$5,000; returned)
- 2013 University Research Foundation, Provost's Office, and School of Arts and Sciences Dean's Office, University of Pennsylvania; publication subvention for *Partners in Print* (total: \$16,000)
- 2013 Conference grant, Center for East Asian Studies, University of Pennsylvania, for "Reconsidering Asian Material Texts" (\$3,500)
- 2010 U.S. National Resource Center Course Development Grant, Center for East Asian Studies, University of Pennsylvania (\$5,000)
- 2007 U.S. National Resource Center Faculty Research Grant, Center for East Asian Studies, University of Pennsylvania (\$6,000)

- 2007 Conference grant, Center for East Asian Studies, University of Pennsylvania for “Acting Modern: A Symposium for the Exhibition *Dramatic Impressions*” (\$6,000)
- 2006 University Research Foundation Grant from the University of Pennsylvania; publication subvention for *Utamaro and the Spectacle of Beauty* by Reaktion Books (London) and the University of Hawai‘i Press (Honolulu) (\$23,000)
- 2005 Northeast Asia Council Short-Term Research Grant, Association for Asian Studies, summer; academic affiliation: Gakushūin University (\$2,000)
- 2004 U.S. National Resource Center Faculty Research Grant, Center for East Asian Studies, University of Pennsylvania (\$6,000)
- 1999 David C. Fowler Travel Fellowship, The Graduate School; School of Art Special Projects Committee; Division of Art History, University of Washington (\$1500)
- 1997 Blakemore Foundation, “The Nature of the Masterpiece in Japan and Europe,” University of East Anglia, Norwich, England (\$10,000)
- 1996 Kajima Foundation, Japan-America Workshop on Japanese Art History (JAWS)
- 1995 UCLA Center for Japanese Studies
- 1994 Donald Keene Center for Japanese Culture, Columbia University; to attend the Second Venice Conference on Japanese Art, “Hokusai and his Age,” May 1994
- Multiple: Center for East Asian Studies Conference Travel Grants: 2017, 2015, 2012, 2011, 2009, 2008, 2006, 2005

LECTURES AND PRESENTATIONS

Invited Lectures, Presentations, and Workshops

- 2021 “Utamaro Paintings; Utamaro and his publisher,” Columbia University, March 13 and 20. Online.
- 2021 “Introducing the Arthur Tress Collection of Japanese Illustrated Books,” with Arthur Tress, Third Thursday Series, Sainsbury Institute for the Study of Japanese Arts and Cultures, March 19. Online
- 2021 “Introducing the Arthur Tress Collection of Japanese Illustrated Books,” with Arthur Tress, Philobiblon, February 9. Online
- 2021 “Ukiyo-e in Context,” Duke University, January 27. Online
- 2020 “Introducing the Arthur Tress Collection of Japanese Illustrated Books,” with Arthur Tress, Rare Book School, July 22 <https://www.youtube.com/watch?v=D38clY88tLE>
- 2020 “Picturing the Floating World: Ukiyo-e in Context,” Rare Book School, July 8 <https://www.youtube.com/watch?v=UQXfb6JOby0&t=1s>
- 2020 “Ukiyo-e in Context,” Freer and Sackler Galleries, National Museum of Asian Art, May 13, 2020
- 2020 “Reconsidering ‘Images of Beauties’ in the Era of #metoo: An Utamaro Case Study,” Philadelphia Community College, April 2 (canceled due to Covid-19)
- 2019 “Reconsidering ‘Images of Beauties’ in the Era of #metoo: An Utamaro Case Study,” Haverford College, November 5
- 2019 “Reconsidering ‘Images of Beauties’ in the Era of #metoo: An Utamaro Case Study,” University of Wisconsin-Madison, October 30
- 2019 “Picturing the Floating World: Ukiyo-e in Context,” El Colegio de México, October 17
- 2019 “Reconsidering Japanese Prints in the Era of #metoo: A Case Study of Utamaro’s Images of the Pleasure Quarters,” Center for Asian and Transcultural Studies, University of Heidelberg, Keynote Lecture for workshop, June 27

- 2019 “Reconsidering Japanese Prints in the Era of #metoo: A Case Study of Utamaro’s Images of the Pleasure Quarters,” Murphy Distinguished Lecture, University of Kansas, April 18
- 2019 “Ukiyo-e and the Urban Experience,” National Consortium for Teaching about Asia, March 16
- 2018 “Reconsidering Authorship in the *Annual Events of the ‘Azure Towers,’ Illustrated (Seirō ehon nenjū gyōji)*,” Rare Book School, University of Virginia, July 25
- 2018 “Ukiyo-e in Context,” University of Delaware, April 12
- 2018 “Ukiyo-e and the Urban Experience,” National Consortium for Teaching about Asia, March 17
- 2018 “Ukiyo-e in Context,” Oberlin College, February 8
- 2017 “Interpreting Woodcut Print: A Global View,” workshop for the Bibliography among the Disciplines Conference, Rare Book School, October 8
- 2017 “Utamaro and the *Annual Events of the ‘Azure Towers,’ Illustrated (Seirō ehon nenjū gyōji)*,” Portland Art Museum, September 29
- 2017 “Late Hokusai: Thought, Technique, Society,” panel presentation, May 27
- 2017 “On Abuna-e and Erotica,” Workshop panel, Japan Society of New York, April 22
- 2017 “Inventing Utamaro,” Haverford College, April 11
- 2017 Curator’s Conversation, for “Inventing Utamaro: A Japanese Masterpiece Rediscovered,” Freer and Sackler Galleries, Smithsonian, April 8
- 2017 “Printing the Pleasure Quarter, in Full-color and Monochrome: Utamaro’s *Annual Events of the ‘Azure Towers,’ Illustrated (Seirō ehon nenjū gyōji)*,” for the symposium “Objects of Study: Paper, Ink and the Material Turn,” March 31
- 2017 “Ukiyo-e in Context,” Sterling and Francine Clark Art Institute, March 26
- 2017 “Marketing Pleasure for Profit: *The Mirror of Yoshiwara Beauties, Compared*,” March 9, Power Institute, University of Sydney
- 2017 “Utamaro’s *Snow, Moon, and Flowers* in Context, Wadsworth Atheneum Museum of Art, January 18
- 2016 “Turning Dogma into Comedy: Kyōden and Masayoshi’s *Shingaku Hayasomegusa* in Context,” Kokusai Ukiyo-e Gakkai, November 27, Tokyo
- 2016 “The Imagery of the Floating World in Context: Politics and Consumption,” for the symposium, “Regime and the Scene: Or, What Difference did the Tokugawa Shogunate Make to the Visual World of Early Modern Japan,” University of California, Berkeley, October 28
- 2016 “Reflections in a Yoshiwara Mirror: Representing the ‘Beauties of the Azure Towers’ in Print,” University of Maryland, Baltimore County, October 25
- 2016 “Partners in Production: Reading Pictures of Beauties,” for the Worldbridge lecture series, Scripps College, March 11
- 2016 Keynote: “Reading *Bijinga*: Pictures of Beauties in Context,” for the symposium “Images and Codes: The Problem of Reading Art,” Graduate Student Symposium in East Asian Art, Tang Center, Princeton University, February 27
- 2015 “Traces of Collaboration: Reading *The Mirror of Yoshiwara Beauties, Compared (Seirō bijin awase sugata kagami)* in Context,” Emory University, November 18
- 2015 “Turning Dogma into Comedy: The Cult of Shingaku (‘Mind Study’) and the Popular Illustrated Book in Late Eighteenth-century Japan,” Philobiblon Club, Philadelphia, February 10
- 2014 “Yoshiwara Collaboration and the Illustrated Book, *Seirō bijin awase sugata kagami*,” Kyoto Asian Studies Group, Kyoto, Japan, November 19

- 2014 “Reconsidering Pictures of Yoshiwara Beauties,” Sophia University, Tokyo, Japan, October 17
- 2014 “Reading *The Mirror of Yoshiwara Beauties, Compared* in Context,” Society for Asian Art, Asian Art Museum of San Francisco, April 11 (available on iTunesU)
- 2014 “Reading *The Mirror of Yoshiwara Beauties, Compared* in Context,” Temple University, Philadelphia, April 2
- 2014 “Reading *The Mirror of Yoshiwara Beauties, Compared* in Context,” Donald Keene Center, Columbia University, New York, March 6
- 2014 “Ukiyo-e Collaboration and the Master Teacher: Toriyama Sekien and Kitagawa Utamaro,” International Ukiyo-e Society 25th Anniversary Conference, Edo-Tokyo Museum, Tokyo, January 26
- 2013 “Reading ‘Pictures of Beauties,’” Bryn Mawr College, September 25
- 2013 “Reading *The Mirror of Yoshiwara Beauties, Compared*,” Museum of Fine Arts, Boston, April 25
- 2013 “Ukiyo-e Pictures and the World of the Pleasure Quarters,” Freer|Sackler Art Gallery, Smithsonian Institution, for National Cherry Blossom Festival Anime Marathon: Samurai Champloo, April 14
- 2013 “Ukiyo-e Images and their World,” Phila-Nipponica Society, Philadelphia, March 16
- 2013 “Ukiyo-e in Context” and “Ukiyo-e in Transition,” Barnes Foundation, Philadelphia, March 5 and March 12
- 2013 “Magnificent Impressions: Japanese Prints from the George B. Powell Collection,” Norfolk Academy, Norfolk, VA, January 30
- 2012 “Marketing Beauty: Reading Pictures of the Yoshiwara Courtesans in Context,” for the exhibition, “Awash in Color: French and Japanese Prints,” Smart Museum of Art, University of Chicago, November 30
- 2012 “Ukiyo-e: the Images of the Floating World,” Phila-Nipponica Society, March 3
- 2012 “Reading *The Mirror of Yoshiwara Beauties, Compared*,” Franklin D. Murphy Distinguished Lecturer, Department of the History of Art, University of Kansas, February 6
- 2011 “Reading *The Mirror of Yoshiwara Beauties, Compared*,” Yoshiwara conference, Japan Ukiyo-e Museum, Matsumoto, Japan, December 3
- 2011 “Taking a Quick Dip in Mind Study: Kyōden, Masayoshi, and the Comic Illustrated Book,” Asian Arts Council, Portland Art Museum, Portland, OR, November 7
- 2011 “Marketing the Yoshiwara,” Portland Art Museum, Portland, OR, November 6
- 2011 “Reading *The Mirror of the Beauties of the Azure Towers, Compared*,” Japan Research Centre, School of Oriental and African Studies, University of London, October 12
- 2011 “Reading *The Mirror of Yoshiwara Beauties, Compared*,” Lee Frank Honorary Lecture, Swarthmore College, February 16
- 2011 “Designing Pictures for the Virtual and Floating World: An Illustrated Book, Its Artists, Their Publisher, and his Patrons,” San Diego Museum of Art, January 27
- 2010 “Ukiyo-e Artists, Publishers, and their Audience,” Conservation Center for Art and Historic Artifacts, Athenaeum, Philadelphia, November 4
- 2010 “Utamaro in the Floating World,” Seattle Asian Art Museum, April 24
- 2010 “What Art Historians Need,” for the North American Coordinating Council Third Decade Conference, University of Pennsylvania, March 22
- 2010 “Contemporary Japanese Art,” World Affairs Council, Philadelphia, March 20
- 2010 “Utamaro’s ‘Pictures of Beauties’ and other Social Physiognomies,” Art Gallery of New South Wales, Sydney, Australia, February 13

- 2009 “Making Pictures for the Floating World: Ukiyo-e Artists and Publishers,” Lebanon Valley College, Annville, PA, November 18
- 2009 “Appraising Desire in Ukiyo-e: Representations of Courtesans in Late 18th-century Japan,” University of Wisconsin, Stevens Point, November 11
- 2009 “‘Like the Brocade of a Fluttering Sleeve’: Taking Another Look at Kiyonaga’s Erotic Masterpiece, *The Scroll in the Sleeve*,” Walters Art Gallery, Baltimore, May 17
- 2009 “Making Pictures for the Floating World: Ukiyo-e Artists and Publishers,” Friends of the Princeton University Library, May 3
- 2009 “Contemporary Japanese Art,” World Affairs Council, Philadelphia, May 2
- 2009 “*Fusuma-e* and the Kano School: Late 16th-Early 17th century Japanese Painting,” Shōfūsō, the Japanese House and Garden, Philadelphia, March 21
- 2008 “The Ukiyo-e Painter and his Practice: Making Paintings for the Floating World,” Los Angeles County Museum of Art, May 15
- 2008 “Contemporary Japanese Art,” World Affairs Council, Philadelphia, April 12
- 2008 “Making an Impression: Japanese Woodblock Prints,” with Shirley Luber, for the Japan-America Society of Greater Philadelphia, April 10
- 2008 “Enterprising Designs for Pleasure: Master Publisher Tsutaya Jūzaburō and his Circle in Edo Japan,” Asia Society, New York, February 26
- 2008 “Utamaro and the Spectacle of Beauty,” Book launch, Anglo-Daiwa House, London, February 7
- 2008 “Utamaro’s Spectacle of Beauty,” Colorado College, January 24
- 2007 “Tsutaya Jūzaburō, Master Publisher,” Northeast East Asian Art History Symposium, Harvard University, December 15
- 2007 “Taking Another Look at Utamaro’s ‘Pictures of Beauty,’” Cosmopolitan Club, Philadelphia, November 27
- 2007 “Reconsidering Utamaro’s ‘Physiognomy’ Prints,” International Ukiyo-e Society Annual Conference, Tokyo, November 17
- 2007 “Osaka Prints from the Gilbert Luber Collection,” Cosmopolitan Club, Philadelphia, May 1
- 2007 “Osaka Prints from the Gilbert Luber Collection,” Japan-America Society of Greater Philadelphia, April 9
- 2007 “Ike Taiga and Tokuyama Gyokuran,” Philadelphia Museum of Art, March 12
- 2007 “Themes in Ukiyo-e,” Michener Museum, Doylestown, March 4
- 2006 “The Trouble with Hideyoshi: Censoring Ukiyo-e in 1804,” Japanese Art Society of America at the Japan Society, New York, December 19
- 2006 “Taking another Look at Utamaro’s ‘Physiognomy’ Prints,” Drexel University, June 6
- 2006 “Ukiyo-e Techniques and Themes,” Washington College, Chestertown, MD, March 20
- 2005 “Utamaro to ‘Ehon Taikōki’ jiken” (Utamaro and the *Ehon Taikōki* incident), Kokusai Ukiyo-e Gakkai (International Ukiyo-e Conference), Tokyo, October 30. Presented in Japanese
- “2005 Utamaro saikō” (Rethinking Utamaro),” Philosophy Department, Gakushūin University, Tokyo, July 1. Presented in Japanese
- 2005 “Utamaro’s ‘Physiognomic Studies,’” Oriental Club, Philadelphia, February 18
- 2004 “Reconsidering Utamaro’s ‘Physiognomic Studies’ of the 1790s,” for the Graduate Students in the History of Art and Architecture Lecture series, Department of the History of Art and Architecture, Harvard University, December 6
- 2004 “‘Things You Can Tell Just by Looking at Her’: Reinterpreting Utamaro’s ‘Physiognomy’ Prints,” Florida State University, April 9

- 2003 “Utamaro and the *Ebon Taikōki* Event of 1804,” Japan Research Colloquium, School of Oriental and African Studies, University of London, December 10
- 2003 “Looking at Utamaro’s ‘Physiognomic’ Studies of Women,” Ukiyo-e Society of America, New York, April 10
- 2003 “Utamaro and the City of Prints,” Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich, England, March 20
- 2003 “Looking at Utamaro’s ‘Physiognomic’ Studies of Women,” University of East Anglia, January 29
- 2001 “The Artist Known as Utamaro: The Construction of a Public Identity in Ukiyo-e,” Murphy Lecture, University of Kansas, Kress Department of Art History, April 26
- 1998 “The Place of Landscape in the City of Prints,” Asian Art Museum, San Francisco, November 13
- 1996 “Ukiyo-e Designers and the Hashira-e Format: Pillar Prints by Harunobu, Koryūsai, Kiyonaga and Utamaro,” Ukiyo-e Society of America, New York, February 25

Campus Talks

- 2020 “Rare Books in the Hands of Penn Students: How a Met-worthy Collection of Japanese Illustrated Books Came to Penn,” with Arthur Tress, November 12
- 2019 “Reconsidering ‘Pictures of Beauties’ in the Era of #metoo: An Utamaro Case Study,” Department of the History of Art, University of Pennsylvania, October 4
- 2019 “Japanese Art History: Tokyo and Kyoto,” TokyoStudio Abroad for PennDesign, February 7
- 2018 “Ukiyo-e in Context,” Wolf Humanities Forum, September 11
- 2017 “Utamaro and the Case of the Moon, Snow, and Flowers Triptych,” History of Art Department Colloquium, December 1
- 2016 “Presenting the Japanese Illustrated Book in the Digital Era,” with Alessandro Bianchi, History of Material Texts, December 5
- 2015 “The Format and Medium of Japanese Premodern Books,” with Linda H. Chance, Lightbulb Café, WXPN, June 16
- 2015 “12@12,” for the exhibition, “A Sense of Place: Modern Japanese Prints,” Arthur Ross Gallery, May 6
- 2015 “The Handwritten and the Printed: Issues of Format and Medium in Japanese Premodern Books,” with Linda H. Chance, History of Art Department Colloquium, April 17
- 2015 “The Handwritten and the Printed: Issues of Format and Medium in Japanese Premodern Books Revisited,” with Linda H. Chance, History of Material Texts Workshop, February 9
- 2014 “Making Dogma into Comedy: A Case Study of Kyōden and Masayoshi’s *Quick Dye Mind Study — Greatest Sales Guaranteed*,” Global Nineteenth-century Workshop, April 22
- 2013 “Printing the Pleasure District in Full Color: Collaboration and Context in *The Mirror of Yoshiwara Beauties, Compared*,” Workshop in the History of Material Texts, November 4
- 2013 “Replicating the Art of Painting in Print: A Reconsideration of Toriyama Sekien, his Students and their Aesthetic Public,” History of Art Department Colloquium, January 25
- 2011 “Reading *The Mirror of Yoshiwara Beauties, Compared*,” History of Art Colloquium, March 25
- 2010 “Virtuality and the Floating World: Selected Case Studies,” Penn Humanities Forum, September 28

- 2009 “Taking a Quick Dip in ‘Mind Study’: Kyōden, Masayoshi and the Comic Illustrated Novel in Edo Japan,” Department of the History of Art Colloquium, February 6
- 2007 “Adrift in the Floating World: Ukiyo-e Prints,” Japan Day, University of Pennsylvania Museum of Archaeology and Anthropology, September 29
- 2007 “Rivals and Partners: Competition and Collaboration in Ukiyo-e,” Department of the History of Art Colloquium, January 26
- 2005 “On Kenji Mizoguchi’s *Utamaro*,” Cinema Studies Colloquium, March 16
- 2004 “The Trouble with Hideyoshi: Ukiyo-e and the *Ehon Taikōki* Incident of 1804,” Department of the History of Art Colloquium Series, September 17
- 2002 “Reinterpreting Utamaro’s ‘Physiognomic’ Studies of Women,” Department of the History of Art Colloquium Series, December 8

CONFERENCES

Organizer of Conferences and Workshops

- 2020 Workshop, “Kuzushiji and Hentaigana,” July 27-29. Co-organizer with Linda H. Chance; held online. Supported by Faculty Working Group for Japanese material texts
- 2020 Conference committee, Society for Textual Scholarship, March 19-22 (canceled due to Covid-19)
- 2018 Workshop, “Kuzushiji and Hentaigana,” June 28-20; taught by Dr. Laura Moretti, University of Cambridge. Co-organizer with Linda H. Chance. Supported by the Faculty Working Group and the Department of the History of Art, University of Pennsylvania
- 2018 Workshop, “Paper: Beyond a Supporting Role,” March 2. Co-organizers Shelley Langdale and Nancy Ash, Philadelphia Museum of Art. Supported by the Penn-PMA Mellon grant for object-based learning
- 2016 Workshop, “Penn Kuzushiji and Hentaigana Workshop,” August 17-19; taught by Dr. Laura Moretti, University of Cambridge. Co-organizer with Linda H. Chance. Supported by the Reading Asian Manuscripts Faculty Working Group and the Department of the History of Art, University of Pennsylvania
- 2016 Symposium, “Early Modern Print Culture through a Japanese Prism: A Celebration,” March 19; sponsored by the Penn Global Engagement Fund, PhilaNipponica, the US-Japan Foundation, the Saunders Fund, the Center for the Integrated Study of Japan, the Center for East Asian Studies, and the Department of the History of Art
- 2015 Symposium, “A Sense of Place: Modern Japanese Prints,” April 18, University of Pennsylvania. Supported by curatorial seminar grant, Department of the History of Art
- 2014 Workshop, “Reading Japanese manuscript texts,” July 22-25; taught by Dr. Laura Moretti, University of Cambridge. Co-organizer with Linda H. Chance. Supported by the Reading Asian Manuscripts Faculty Working Group and the Department of the History of Art, University of Pennsylvania
- 2013 Workshop, “Penn Kuzushiji Workshop,” August 19-22; taught by Dr. Laura Moretti and Alessandro Bianchi, University of Cambridge. Co-organizer with Linda H. Chance. Supported by the Reading Asian Manuscripts Faculty Working Group and the Department of the History of Art, University of Pennsylvania. See, *PennNews Today*: <http://tinyurl.com/p9ttljk>
- 2013 Symposium, “Reconsidering Asian Material Texts,” April 19-20. Supported by a grant from the Center for East Asian Studies, the Reading Asian Manuscripts Faculty Working Group and the History of Art Lenkin Fund, University of Pennsylvania

- 2012 “Reading Japanese manuscript texts,” August 20-22. Taught by: Laura Moretti, University of Cambridge. Co-organizer with Linda H. Chance. Supported by the Reading Asian Manuscripts Faculty Working Group
- 2007 Symposium, “Acting Modern: A Symposium for the Exhibition, *Dramatic Impressions*,” March 31. Supported by the Center for East Asian Studies and the Department of the History of Art, University of Pennsylvania

Panels Organized

- 2014 Chair, “Popular Piety and Printing in Early Modern Japan,” Society for the History of Authorship, Reading, and Publishing (SHARP) Conference, September 19.
- 2013 Chair, “Copyright and Its Discontents: An International Perspective,” Society for the History of Authorship, Reading, and Publishing (SHARP) Conference, July 19
- 2011 Chair, “Reimagining the Past in the Present: Issues of Refashioning, Iconicity and Visuality in Early Modern Japan,” Association for Asian Studies, April 3
- 2011 Chair, Panel III (Japanese trends) for Foreign Trends on American Soil Symposium, March 18; hosted by the Department of Landscape Architecture, University of Pennsylvania
- 2010 Chair, “Reimagining the Past for the Present: Issues of Reworking, Iconicity, and Visuality in Early Modern Japan,” Mid-Atlantic Region Association for Asian Studies Conference, October 23
- 2009 Chair, “Networks and Partnerships: Case Studies of Collaboration in East Asian Art,” Mid-Atlantic Region Association for Asian Studies Conference, October 31
- 2009 Chair, “The State-of-the-Field Essay,” Publications session, College Art Association, Los Angeles, Feb. 26. Co-chair with Jesús Escobar, Northwestern University
- 2008 Chair, “Reading Images: The Play of Word and Illusion in Edo Pictures,” Association for Asian Studies annual conference, Atlanta, April 5
- 2007 Organizer, “Great Collaborations: Image, Text, Producer, and Consumer in Edo Publishing” for the Asian Studies Conference Japan, June 23-24
- 2006 Chair, “East Asian Artistic Practice and the Modern Encounter in Architecture, Mass Media, and Painting,” Mid-Atlantic Region Association for Asian Studies, October 28
- 2005 Chair, “The Fixed and the Floating World: Reinterpreting the Fiction of Images in Early Modern and Meiji Japan,” Asian Studies Conference Japan, June 18
- 2002 Chair, “Establishing the Representation of Women,” at the International Symposium, “Early Ukiyo-e: New Perspectives,” February 2; Royal Academy of Arts, London, and the Sainsbury Institute for the Study of Japanese Arts and Cultures for the exhibition *The Dawn of the Floating World* (Royal Academy of Arts)
- 2000 Chair, “Currents in the Floating World: Reconsidering the Formation of Ukiyo-e,” College Art Association, February 24. Co-chair and organizer with Juliann Wolfgram

Papers Presented

- 2019 “Reconsidering ‘Images of Beauties’ in the Era of #metoo,” panel on museum exhibitions, Western Conference of the Association for Asian Studies, El Colegio de México, October 19
- 2018 “Presenting the Yoshiwara in Monochrome and Full Color: The *Annual Events of the Azure Towers*, *Illustrated (Seirō ebon nenjū gyōji)*,” Art Institute of Chicago, Nov. 15
 “Writing and Picturing the Yoshiwara,” for the conference *Performing Gender and Place in Early and Modern Japan*, University of Leiden, September 8

- “The Yoshiwara in Monochrome and Full Color: The *Annual Events of the ‘Azure Towers,’ Illustrated (Seirō ebon nenjū gyōji)*,” for the conference Fashioning Colors: New Perspectives on Japanese Prints, Sainsbury Institute for the Study of Japanese Arts and Cultures, July 12-13
- 2017 “Reconsidering Utamaro: The *Annual Events of the ‘Azure Towers,’ Illustrated (Seirō ebon nenjū gyōji)*,” for the panel, *Print Matters: Visuality, Materiality, and the Afterlife of the Image in Japanese Art*, European Association of Japanese Studies, August 31
- 2016 “Presenting the Japanese Illustrated Book online: The Pulverer Collection at the Freer/Sackler Museums,” for the symposium “Between Manuscript and Print: New Research on Japanese Book History,” Princeton University, March 4-5
- 2015 “Materiality and Reading: the Penn Project,” with Linda H. Chance, for a workshop on the history of the book in East Asia, University of Pennsylvania, sponsored by the ACLS. December 4-5
- 2015 “The *Seirō bijin awase sugata kagami* Revisited: A Consideration of Materiality and Context,” for the roundtable, “Book Studies: Materiality and Method in Asian Studies,” Association for Asian Studies, Chicago, March 27
- 2014 “Issues of Materiality and Format in the Japanese Book,” closing plenary session, Society of Authorship, Reading, and Publishing (SHARP) Conference, Antwerp, September 21
- 2014 “Making Dogma into Comedy: The Case of *Shingaku hayasomegusa (Quick-dye Mind Study)*,” for the panel, “Popular Piety and Printing in Early Modern Japan,” Society for the History of Authorship, Reading, and Publishing (SHARP) Conference, Antwerp, September 19
- 2013 “The Handwritten and the Printed: The Limits of Format and Medium in Japanese Premodern Books” at the 6th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age, University of Pennsylvania, November 21-23. With Linda H. Chance
- 2011 “‘Like the Brocade of a Fluttering Sleeve’: Kiyonaga and the *Sode no Maki*,” on the panel, “Reimagining the Past in the Present: Issues of Refashioning, Iconicity and Visuality in Early Modern Japan,” Association for Asian Studies, Honolulu, April 3
- 2009 “Toriyama Sekien and his Students,” on the panel “Networks and Partnerships: Case Studies of Collaboration in East Asian Art,” Mid-Atlantic Region Association for Asian Studies Conference, October 31
- 2009 “Displaying Desire in Tokugawa Japan: *The Mirror of Yoshiwara Beauties, Compared*,” at “Representing Things: Visuality and Materiality in East Asia,” Yale University, April 24
- 2009 “Picturing Courtesans: *The Mirror of Yoshiwara Beauties, Compared*,” at “Wives, Concubines, Courtesans, Nuns: Early Modern Japanese Women,” University of Pennsylvania, April 4
- 2008 “Reflecting the Beauty of the ‘Blue Towers’: Publishing and Yoshiwara Networks in the *Seirō bijin awase sugata kagami*,” at the Association for Asian Studies annual conference, Atlanta, April 5
- 2007 “Reflecting the Beauty of the ‘Blue Towers’: Ukiyo-e Publishing and Yoshiwara Networks in the *Seirō bijin awase sugata kagami*,” at the Asian Studies Conference Japan, held at Meiji Gakuin, Tokyo, June 23
- 2006 “Censoring the Floating World: Ukiyo-e and the *Ebon Taikōki* Incident of 1804,” for the panel “Art and Politics in the Edo Period,” Early Modern Japan conference at the Association for Asian Studies, San Francisco, April 6

- 2005 “Issues in Teaching Sōsaku Hanga,” for the panel “Sōsaku Hanga: Exhibition and Study of Postwar Japanese Creative Prints,” at the New York Conference on Asian Studies, October 1
- 2005 “The Trouble with Hideyoshi: Ukiyo-e and the Ehon Taikōki Incident of 1804,” at the Asian Studies Conference Japan, Sophia University, Tokyo, Japan, June 18
- 2005 “Ever Modern: From Ukiyo-e to Sōsaku Hanga,” Conference for "Modern Impressions" exhibition, Ursinus College, Collegeville, PA, March 19
- 2004 “The Trouble with Hideyoshi: Censorship, Politics, Ukiyo-e and the *Ehon Taikōki* Incident of 1804,” for the panel “Issues of Censorship and Art in Early Modern To Modern Japan,” Mid-Atlantic Region Association for Asian Studies meeting, Philadelphia, October 23
- 2004 “Between Printed Books and Single-Sheet Prints: Collaboration in Ukiyo-e Printing of the 1790s,” for the panel “Materiality of the Japanese Book,” Association of Teachers of Japanese, San Diego, March 4
- 2004 “Censorship and Politics in Ukiyo-e: The *Ehon Taikōki* Incident of 1804,” for the panel “The Printed Image in East Asia,” College Art Association, Seattle, February 21
- 2000 “What Japanese Art Historians Need,” for North American Coordinating Council on Japanese Libraries, San Diego, March 6
- 1997 “Drawing such Charming Features: Utamaro and *Bijinga*,” Tōhō Gakkai (International Conference of Eastern Studies), Tokyo, Japan, May 30. Presented in Japanese
- 1997 “Drawing his own Ravishing Features’: Kitagawa Utamaro and the Construction of Gendered Identities” for the panel, “Miss-Representations in Japanese Art,” Lewis and Clark College, Portland, Oregon, March 5
- 1996 “By request Utamaro draws his own ravishing features’: Kitagawa Utamaro and the Notion of the ‘Artist’ in Ukiyo-e,” Japan-America Workshop on Japanese Art History (JAWS), Kajima Foundation, Japan, March 21-24. Presented in Japanese
- 1995 “Gazing through Narrow Passages: Kiyonaga and the Hashira-e,” UCLA Center for Japanese Studies symposium, “Breaking Boundaries,” Los Angeles, April 22
- 1995 “The Look Unreturned: Kiyonaga and the Hashira-e,” University of Washington Graduate Students in Art History Colloquium, “Xenophilia: The Love of the Other,” April 15

Panelist

- 2021 “Tekagami as/and Fragments,” Scholars Program, Getty Research Institute, March 29, with Carolyn Laferriere, David Brafman, Xue Lie, Halle O'Neal, and Linda H. Chance. Zoom webinar.
- 2020 “Records of Deception: Forgeries and the Integrity of the Historical Record,” Rare Book School, June 30 with Brian Cassidy, Nick Wilding, and Kevin Young. Zoom webinar. <https://www.youtube.com/watch?v=ePyy9URCGwQ>

Panel Respondent

- 2020 Panel on Japanese art, Sponsored by the Japanese Art History Forum, College Art Association, February
- 2018 “Meiji Japan at the Philadelphia Museum of Art,” September 21
- 2012 “Readers and Visuality: Literary and Artistic Modes in 19th and 20th-century Japan,” chaired by Ann Sherif, Oberlin College; Association for Asian Studies, Toronto, March 18

- 2011 “Japan on Display: Redefining Cultural Practices from the Pre-Modern Era to the Present,” chaired by Erin Kelley; Mid-Atlantic Association for Asian Studies, Princeton, October 22
- 2011 Response to Homa King, “The Dream of the Virtual: Digital Frontiers and the Flight from Earth,” Penn Humanities Forum, February 8
- 2009 “Art as Marketing” roundtable, chaired by Hilary K. Snow, Japan Art History Forum sponsored panel, College Art Association Annual Conference, Los Angeles, February 25
- 2008 “Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680 – 1860,” Asia Society, New York, March 1
- 1999 “The *Chushingura* (*Treasury of the Loyal Retainers*),” Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich, August 2-5

MEDIA COVERAGE

- 2021 News: “Art history Professor Julie Nelson Davis awarded 2021 Guggenheim Fellowship,” *Daily Pennsylvanian*, April 18
- 2021 News: “Guggenheim Fellow,” *Penn News Today*, April 12
- 2019 News: “Arthur Tress Collection Gift of Japanese Illustrated Books to Penn Libraries,” *University of Pennsylvania Almanac*, May 7, 2019
<https://almanac.upenn.edu/articles/arthur-tress-collection-gift-of-japanese-illustrated-books-to-penn-libraries>
- 2017 Participant in NHK program on rakugo performer Katsura Sunshine, June 10; also broadcast on Freer | Sackler youtube channel
- 2017 Freer | Sackler youtube channel: three videos, June-July
- 2017 Interviewed for television: “Opening up the World of Ukiyo-e: Julie Nelson Davis,” NHK World: Direct Talk, July 2017
- 2016 News: “Julie Nelson Davis of Penn Collaborates with Smithsonian,” *Penn News* August 1, 2016 <https://news.upenn.edu/news/julie-nelson-davis-penn-collaborates-smithsonian>
- 2013: News: “Penn Libraries receive a collection of books on Japanese art and culture,” *Daily Pennsylvanian* (December 9, 2013) <http://www.thedp.com/article/2013/12/japanese-art-culture-books-donation-gilbert-luber-penn-libraries>
- 2013 News: “Japan-RAMS Scholars at Penn ‘Cracking Code’ of Early Modern Japanese Manuscripts” *Penn News* September 25, 2013 <https://news.upenn.edu/news/japan-rams-scholars-penn-cracking-code-early-modern-japanese-manuscripts>
- 2010-11 Interviewed for television: Two Channel 13 WNET/PBS programs in the series “Art Through Time: A Global View.” Episode 1: “Converging Cultures” and Episode 11: “The Urban Experience.” Broadcast on PBS stations in 2010-2011;
<http://learner.org/courses/globalart/>

EXHIBITIONS CURATED

- 2022 “The Artist and the Japanese Illustrated Book: Selections from the Arthur Tress Collection” (working title), Kislak Center, University of Pennsylvania Libraries, February-May (postponed due to Covid-19)

- 2017 Guest Curator, *Inventing Utamaro: A Japanese Masterpiece*, Arthur M. Sackler and Freer Gallery of Art, Smithsonian Institution, April 8-July 9
Reviewed in *Art and Antiques Magazine*, *Japan Today*, *The New York Review of Books*, *Smithsonian*, *Smithsonian Insider*, *Washington Life Magazine*, *Washington Post*, *Wall Street Journal*
- 2015 Lead curator, *A Sense of Place: Modern Japanese Prints*, Arthur Ross Gallery, University of Pennsylvania, April 9-June 21. Co-curators, Quintana Heathman and Jeannie Kenmotsu, with twenty graduate and undergraduate students in two curatorial seminars. See: <http://oursenseofplace.squarespace.com/>
- 2007 Co-curator, *Dramatic Impressions: Japanese Theatre Prints from the Gilbert Lubber Collection*, Arthur Ross Gallery, University of Pennsylvania, March 17-May 6
- 1996 Curator, Japanese prints section for "Tacoma Art Museum Collects: 25 Years at 12th and Pacific," Tacoma Art Museum, Tacoma, Washington; exhibit on view January-February
- 1991 Curator, "Scenes from the Floating World: Ukiyo-e Prints" in conjunction with "Waves and Plagues: The Art of Masami Teraoka," Henry Art Gallery, University of Washington. December 12 - February 17, 1991
- 1990 Curator, "The Popular Eye: The Development of the Ukiyo-e Vision," Henry Art Gallery, University of Washington. January 2 - March 16, 1990
- 1988 Curatorial team, "Rites of Spring: Passing Moments, Eternal Cycles," The University of Michigan Museum of Art, April 8-May 30, 1988. Coordinated by Mary Kujawski

COLLECTION DEVELOPMENT

Kislak Center for Special Collections, Rare Books and Manuscripts

- 2020-21 Faculty liaison: Arthur Tress Photographs, gift of 2500 photographs, contributed by donors; appraised value expected in seven figures.
- 2017- Faculty liaison: Tress Collection of Japanese Illustrated Books. Developed relationship and guided collector to donate over 1400 Japanese illustrated books dating from 1620 to 1935, representing all genres, artists, and forms. Appraised value in seven figures. Collection makes Penn significant (possibly largest) holder for U.S. university library: <https://tinyurl.com/y4ogq85u>
- 2016- Faculty liaison: McPhail Collection; low five figures
- 2015 Faculty liaison: Seigle/Tannenbaum Collection of Japanese Prints: Worked with colleague to secure gift of 40 Japanese prints; estimated value mid-six figures.
- 2014- Faculty liaison: Musco Collection of Japanese Prints: estimated value low six figures.

TEACHING AND ADVISING

The University of Pennsylvania, 2002-present

Semester system: 2 courses/semester

Introductory Lecture Courses:

Arts and Civilizations in East Asia: Spring 2015; Autumn 2011; Spring 2008

World Art, 1400-present, co-taught with André Dombrowski in Spring 2020 and Spring 2019; with David Kim, Spring 2021

Intermediate Lecture Courses (with Graduate sections):

Arts of Japan: Autumn 2015; Summer 2014; Summer 2013; Spring 2013; Spring 2010; Spring 2009; Spring 2005

Early Modern Japanese Art and the City of Edo: Autumn 2017; Spring 2013; Autumn 2010; Autumn 2007; Autumn 2004; Autumn 2002

Japanese Painting: Autumn 2005

Post-war Japanese Cinema and Visual Culture: Spring 2014; Autumn 2009; Spring 2007; Spring 2006; Spring 2004

Undergraduate Seminars:

The Artist in Japan: Spring 2005

Contemporary Art in East Asia and the World (Venice Biennale): Autumn 2019; Autumn 2015; Autumn 2007

Global Art, 1500-1700: Court Cultures; co-taught with Larry Silver: Spring 2011

Japanese Prints: Spring 2007

Modern Japanese Art, 1868-1955: Spring 2010

Undergraduate/Graduate Seminars:

The Book in East Asia, co-taught with Linda Chance: Spring 2018 (student website: <https://web.sas.upenn.edu/eastasianbooks/>)

Early Modern Landscape, co-taught with Larry Silver: Spring 2013

Gender Issues in Japanese Art: Spring 2010; Autumn 2004

Global Art, 1500-1700, co-taught with Larry Silver: Spring 2008

Modern Japanese Prints: Spring 2014

Modernity and Confrontation: 20th-Century East Asian Art: Autumn 2012; Autumn 2011

Prints in a Global Context, co-taught with Larry Silver: Autumn 2017

Ukiyo-e: Pictures of the Floating World: Fall 2020; Spring 2012; Autumn 2009; Autumn 2005; Autumn 2002

Graduate Seminars:

Artist in 20th-century China and Japan: Spring 2004

Curatorial Seminar: Tress Collection: Autumn 2019, Spring 2020

Gender Issues in Japanese Art: Autumn 2012; Spring 2009

Japan-Paris/Paris-Japan, Mellon Foundation Seminar: Autumn 2018 (student website: <http://web.sas.upenn.edu/japan-paris/>)

Modern Japanese Arts, 1868-1955: Spring 2006

Penn-PMA Mellon Curatorial Seminar: Representing Place in Prints (co-taught with Shelley Langdale, Philadelphia Museum of Art): Spring 2015 (student website: <http://oursenseofplace.squarespace.com/>)

Third-year Graduate Student Seminar: Autumn 2011; Autumn 2010; Autumn 2009; Autumn 2008

Topics in Japanese Art: Utamaro and his Contemporaries: Spring 2016 (student website: <http://web.sas.upenn.edu/japaneseprints/>)

Sabbaticals and Leaves: Academic year, 2021-22; Academic year 2016-17; Autumn 2013 (two-course reduction); Autumn 2008; Autumn 2007 (two-course reduction); Calendar year 2003

Kyoto Consortium for Japanese Studies (Penn affiliation) (2 courses/semester): Autumn 2014
Arts of Japan; Postwar Japanese Cinema and Visual Culture

B.A. Thesis Advisor

- 2021 Eda Ozuner, History of Art
 2020 Co-advisor: Derek Rodenbeck, Visual Studies
 2013 Co-advisor: Ray Bailey and Jacqueline Wee, Visual Studies
 2012 Co-advisor: Molly Kaplan, Visual Studies
 2011 Advisor: Sol Jung, on Mingei aesthetics, History of Art; co-winner Robb Prize (now Ph.D. student, Princeton University)
 2009 Advisor: Kenneth Yeh, on Utagawa Hiroshige, East Asian Languages and Civilizations
 2008 Advisor: Andrew Mangano, on *Seven Samurai*, Cinema Studies
 2006 Co-advisor: Ben Kaplan, Lisa Bubbers, Dan Agee, Maggie Chang, Jennifer Gothelf, Visual Studies

M.A. Papers/Thesis Advisor

- 2020 Tianning (Tim) Zhang, "Ike Taiga and Paintings of the West Lake"
 2017 Naoko Adachi, "Yokohama photographs"
 2014 Ina Choi, "Deconstructing the Discourse on Contemporary Chinese Art," Spring; now in the East Asian Languages and Civilizations Ph.D. program at Penn
 2011 Jeannie Kenmotsu, "Sites and Sights of Pleasure in the Eastern Capital: Poetry, Place, and Patronage in Suzuki Harunobu's *Zashiki bakekei* and *Furyū zashiki bakekei*," Spring. Winner of the Chino Kaori Prize in Japanese Art History, awarded by the Japan Art History Forum
 2011 Audrey Chen, "Uemura Shōen: Enacting State, Beauty and Modernity," LPS program, Spring semester; second reader: Ayako Kano, EALC
 2009 William Hurwitz, "Woodblock Prints, Business, and the Role of *Hikijuda* in Edo-period Marketing," Wharton Lauder Program, Spring. Now employed at Microsoft, Division of Business Development and Strategy, Xbox
 2009 Co-Advisor: Maria Marangos, "Heian Shrine: A Monument for Modern Kyoto," East Asian Languages and Civilizations, completed Spring semester; advisor, Nancy Steinhardt, EALC
 2007 Erin Kelley, "Hiratsuka Raichō: New Woman or Modern Girl? Contending Images of Identity During Interwar Japan," History of Art, Autumn
 2006 Anny Su, "The Rise of Modernism and the Recognition of 'History' and 'Tradition' in Japanese Architecture: The Search for National Identity after the Meiji Restoration," History of Art, Spring
 2006 Co-Advisor: Alix Davis, "Problematic Propaganda: The Ambiguous Imagery of Yasuo Kuniyoshi's *Torture*," History of Art, co-advised with Michael Leja; Autumn
 2006 Co-Advisor: Jenny Suen, "Hero" and Chinese cinema, East Asian Languages and Civilizations; co-advised with Tina Lu; completed Spring semester
 2003 Grace Sheen, "Packaging in Japan," Wharton Lauder Program, Spring

Ph.D.. Dissertation Advisor

- 2018- Chair: Naoko Adachi, History of Art: Ph.D.. exams May 2018
 2013-18 Chair: Quintana Heathman, History of Art; Ph.D. exams December 2013; Dissertation: "Beyond Landscape: Imagining Place in Later Edo Print Culture," 2018; now Associate Professor, Kanagawa University, Japan
 2011-16 Chair: Jeannie Kenmotsu, History of Art; Ph.D. exams, May 2011; Dissertation: "The Color Revolution," 2016; now Curator of Japanese Art, Portland Art Museum

- 2008-12 Chair: Erin Kelley Schoneveld, History of Art; Ph.D. exams completed 2008; Dissertation: "Confronting Modernity: Shirakaba and the Japanese Avant-Garde," 2012; now Associate Professor, Visual Studies, Haverford College
- 2006-11 Chair: Jeehyun Lee, History of Art; Ph.D. exams, 2006; Dissertation: "Resisting Boundaries: Japonisme and Western-Style Art in Early Meiji Japan," 2011; now Associate Director, OCI Museum of Contemporary Art, Seoul, South Korea

Ph.D. Examination and Dissertation Committees

- 2021-22 Dissertation examiner: Stephanie Santschi, University of Zurich
- 2018-21 Dissertation examiner: Sawako Takemura Chang, University of Leiden
- 2014-18 Dissertation examiner (2018) and Ph.D. examiner (2014): Brooks Rich, History of Art; now Associate Curator of Prints and Drawings, National Gallery of Art
- 2017 Dissertation examiner: Waiyee Chiong, History of Art and Archaeology, Princeton University; now Assistant Curator, Rhode Island School of Design
- 2016-2019 Ph.D. exams and dissertation committee: Daria Melnikova, East Asian Languages and Civilizations; now postdoctoral fellow, Sainsbury Institute for the Study of Japanese Arts and Cultures
- 2016-2020 Ph.D. exams and dissertation committee: Harrison Schley, East Asian Languages and Civilizations. Now postdoctoral fellow at the Freer and Sackler Galleries (2020-2021). Ph.D. exams: Anna Moblard-Meyer, History of Art, Bryn Mawr College
- 2015 Ph.D. exams: Yimeng Feng, East Asian Languages and Civilizations, Autumn
- 2013- Ph.D. exams: Wendy Fuglestad, East Asian Languages and Civilizations; Ph.D. exams, Summer 2013
- 2010-14 Dissertation committee and Ph.D. exams: Laura Nuffer, East Asian Languages and Civilizations; now Assistant Professor of East Asian Studies, Colby College
- 2011 Dissertation examiner: Midori Yamamura, on Kusama Yayoi, CUNY; defended December 21; now Associate Professor, Asian American Studies, Hunter College
- 2010 Dissertation Committee: Selena Shen Wang, East Asian Languages and Civilizations, "Wang Yuanqi and the Orthodoxy: Self-Reflection and Landscape Painting in Early Qing China," East Asian Languages and Civilizations; now Assistant Professor at Zhejiang University
- 2010 Dissertation Committee: Yen-wen Cheng, "Tradition and Transformation: Cataloguing Chinese Art in the Middle and Late Imperial Eras," East Asian Languages and Civilizations
- 2006-09 Dissertation Committee and Ph.D. exams: Nona Carter, "Tales for Tarō: a Study of Japanese Children's Magazines," East Asian Languages and Civilizations; now Lecturer, University of Buffalo
- 2004-7 Dissertation Committee and Ph.D. exams: Sayumi Takahashi Harb, "Discipline and Publish: Intermedia Poetics of Resistance in the Art-texts of Ōtagaki Rengetsu, Yoko Ono and Theresa Hak Kyung Cha," Department of Comparative Literature; formerly Assistant Professor, Connecticut College, now independent scholar
- 2008 Ph.D. exams: Sarah Laursen, East Asian Languages and Civilizations, Spring; now Associate Curator of Chinese Art, Harvard University Art Museums
- 2008 Ph.D. exams: Aurelia Campbell, East Asian Languages and Civilizations, Spring; now Associate Professor, Boston College
- 2007 Ph.D. exams: Lala Zuo, East Asian Languages and Civilizations, Summer; now Associate Professor of Art History, NYU Shanghai

- 2007 Ph.D. exams: Alexandra Harrer, East Asian Languages and Civilizations, Spring; now
Tsinghua Heritage Institute for Digitization
- 2005 Ph.D. Exams: Heather Sutherland, East Asian Languages and Civilizations, Spring

Oberlin College, 1999-2002

Semester system; 5 courses/year + Winter term

Introductory Lecture Courses

Approaches to East Asian Art History: Autumn 2000
Approaches to Japanese Art: Spring 2002; Spring 2000
Approaches to Chinese Art: Autumn 2001; Autumn 1999

Intermediate Lecture Courses

Colloquium in Japanese Art History: Japanese Prints: Autumn 2001
Topics in Chinese Art History: Chinese Painting: Spring 2002; Spring 2000
Topics in Japanese Art History: Japanese Cinema: Spring 2001
Art 217: Topics in Japanese Art: Arts of Edo: Autumn 1999

Undergraduate Seminars

The Artist in 20th-Century China and Japan: Autumn 2001
Song Dynasty Painting: Autumn 2000
Japanese Prints: Spring 2000

Winter term

Individual projects 2002, 2001, 2000
Group Project on Japanese Archaeology, with Simon Kaner and Susan Kane: 2001

The University of Washington: Lecturer, 1997-1999; Ph.D. candidate, 1995-1997

Quarter system; 5 courses/year

Introductory Lecture Course

Themes in the Arts of Asia: Winter 1999, Winter 1998, Winter 1997; Spring 1996; Winter 1996;
Autumn 1996; Autumn 1995

Intermediate Lecture Courses

Artist in the City: Autumn 1997
Arts of Japan: Spring 1998
Japanese Prints (Ukiyo-e): Spring 1999, Autumn 1998; Summer
Japanese Cinema: Autumn 1998
Japanese Painting: Autumn 1998

Graduate Seminars

Mingei (20th-century Arts and Crafts Movement); co-taught with Fritz Levy, History Department:
Spring 1999
Newer Approaches to Older Problems in Japanese Art History: Spring 1998

Master's Advising

1999 Amy Titterington, "The Mingeikan" practicum project

- 1998-99 Danielle Talerico, “Hokusai’s erotica”
 1997-98 Whitney Watanabe, “The Four Sleepers”

Ph.D. Examination Committees

- 1999 Julia Sapin; now Professor, Department of Art, Western Washington University
 1999 Tamaki Maeda; now independent scholar
 1998 Robert Mintz; now Assistant Director, San Francisco Asian Art Museum

Western Washington University, Adjunct Lecturer, Spring 1995

Survey of the Arts of Asia; Lecture course on Song-Dynasty Painting; Seminar on Ukiyo-e

SERVICE TO THE PROFESSION

Boards and Committees

Ongoing

- 2018- American Advisory Committee (AAC) for Japanese Studies, Japan Foundation
 2014- Director (理事) of the International Board, International Ukiyo-e Society (Kokusai Ukiyo-e Gakkai) (nominated position)
 2008- Editorial Board, Japanese Visual Culture series, Brill Publishing

Completed

- 2015-2018 Board Member, Kyoto Consortium for Japanese Studies
 2014-2020 President, Japan Art History Forum
 2007-11 Editorial Board, *caa.reviews*, the online journal for the College Art Association
 2000 Committee member, Japan Art Catalogue Project, North American Coordinating Council on Japanese Library Resources
 1996-99 Steering Committee member, Japan Art History Forum; graduate student representative
 1990-91 President, Graduate Students of Art History, University of Washington
 1989-90 Vice-President, Graduate Students of Art History, University of Washington

Reviewer for Fellowships, Honors, Tenure and Promotion

- 2019 External Evaluator, Promotion to Full Professor, Boston University
 External Evaluator, University of Massachusetts, Boston
 External Evaluator, Swarthmore College
 2018 External Evaluator, Third-year review, Haverford College
 2012-13 External Evaluator, Tenure review, University of Kentucky
 2011-12 External Evaluator, Tenure review, Swarthmore College
 2010 External Evaluator, Tenure review, Northern Illinois University
 2010 External Evaluator, Tenure review, University of California, Santa Barbara
 2010 External Evaluator, Tenure review, University of Maryland
 2009-10 External Fellowship reviewer, Freer | Sackler Gallery
 2010 External Evaluator, Tenure review, Boston University
 2010 Honors Examiner, Swarthmore College, May
 2009 Honors Examiner, Swarthmore College, May
 2008 Honors Examiner, Swarthmore College, May
 2007 Honors Examiner, Swarthmore College, May
 2007 External Evaluator, Third-year review, Swarthmore College

2007 Outside grant reviewer, Social Sciences and Humanities Research Council of Canada

Publication Reviewer

2013-14 Scholarly essays for website, Freer | Sackler Gallery, Smithsonian
 2014 Book manuscript, Brill Publishing
 2013 Book manuscript, University of Hawai'i Press
 2011 Book manuscript, University of Hawai'i Press
 2011 Article manuscript, *Colonial Academic Alliance Undergraduate Research Journal*
 2010 Book manuscript, Hotei Publishing (a division of Brill)
 2009 Article manuscript, Princeton Library journal
 2008 Book prospectus, Ashgate Press
 2007 Article, *Early Modern Japan*
 2006 Article manuscript, *Early Modern Japan*
 2004-5 Outside reviewer for several projects, Hotei Publishing
 2004 Article manuscript, *Art Bulletin*, College Art Association
 2004 Article manuscript, *Education about Asia*, Association for Asian Studies

UNIVERSITY AND DEPARTMENT SERVICE

The University of Pennsylvania

Department of the History of Art

2019-2021 Chair, Graduate Group in the History of Art (Director of Graduate Studies)
 2019-2020 Search Committee Chair, South Asian Art
 2017-18 Search Committee Chair, Early Modern Art
 2017-19 Penn-PMA Mellon Grant Coordinator (managing six-figure grant activities)
 2015-16 Search Committee Chair, Western Medieval Art
 2015-16 Interim Undergraduate Chair, History of Art
 2009-12 Undergraduate Chair, History of Art
 2007-09 Associate Undergraduate Chair, History of Art
 2006-07 Chair, Undergraduate Curriculum Working Group, History of Art
 2005-06 Graduate program working group, History of Art
 Website coordinator, History of Art
 2005 Acting Undergraduate Chair, History of Art, January-March
 2004 Search Committee for Jaffe Chair, History of Art

Graduate Group in East Asian Languages and Civilizations

2010-11 Search Committee member, Early Modern Japanese History, East Asian Languages and Civilizations

Center for East Asian Studies

2016-18 Center for East Asian Studies Executive Committee
 2012-14 Center for East Asian Studies Executive Committee
 2004-6 Center for East Asian Studies Humanities Colloquium Coordinator
 2004-6 Center for East Asian Studies Executive Committee

Kislak Center for Special Collections, Rare Books, and Manuscripts

2020 Search committee, Kislak Center Director

2014- Collection Development: principal contact for donors of Japanese prints (Luber Collection; McPhail Collection, Musco Collection; Seigle Collection) and illustrated books (Tress Collection)

Penn Forum on Japan

2015-20 Director

School of Arts and Sciences

2020-21 Personnel Committee
 2019-20 Study Abroad Committee
 2019-21 SAS Continuing Education Committee
 2012-14 Curriculum Committee member; Chair, 2013-2014
 2011-12 Penn Museum Advisory Committee
 2010-11 Penn Humanities Forum Mellon Faculty and Post-doctoral Teaching Fellows in the Humanities and Social Sciences Selection committee member
 2009 Penn Reading Project
 2007-9 Communication Within the Curriculum (CWIC) Advisory Board
 2007-08 Speaker for Welcome to Penn session, New Student Orientation
 Penn Reading Project
 2004-5 Selection committee for the School of Arts and Sciences' Mellon Post-doctoral Teaching Fellows program in the Humanities and Social Sciences
 2004-14 Freshman and Sophomore Advisor
 2002-3 Writing Across the University Committee

Lauder Institute

2019-20 Faculty director, Lauder Intercultural Venture Program, "Tahiti and its Arts, from Traditional to Contemporary," course on campus with site seminar, March 6-15, 2020; site seminar canceled due to Covid-19

University

2019- Council Member, Penn Forum for Women Faculty
 2015-16 Penn Fulbright Committee
 2009-10 Provost's Committee: Arts and the City Year
 2009-13 Penn Fulbright Committee

Penn Alumni Travel

2021 Faculty Host, Greece
 2020 Faculty Host, Inland Sea of Japan, May 19-30; lectures on Japanese prints and architecture: canceled due to Covid-19
 2019 Faculty Host, Treasures of Thailand, Feb. 13-March 1; lectures on Buddhist art, heritage and preservation
 2018 Faculty Host, The Great Journey Through Europe, June 12-22; lectures on Landscapes, Collecting
 2017 Faculty Host, Exploring Australia and New Zealand, February 15-March 7; lectures on Aboriginal art, European Discovery, and Utamaro exhibition; discussion of *Whale Rider*
 2016 Faculty Host, Japan tour, March 30-April 11; lectures on Japanese prints, painting, temples, and castles
 2016 Faculty Host, China tour, October 18-26; lectures on Shang bronzes, Chinese painting

Oberlin College**Department/Program Committees**

- 2000-1 Search committee, Cinema Studies: European Cinema
 2001 Search committees, East Asian Studies: Japanese language instructor and East Asian Studies/Religion (leave replacement)
 2001 Search committees, Art History: Medieval Art (leave replacement) and East Asian Art History (leave replacement)
 2000 Search committee, Art History: Architectural Historian
 2000 Search committees, East Asian Studies: Luce Junior Professor of Korean Studies and Chinese language instructor
 2000-2 Academic Advisor, Freshmen and Art History and East Asian Studies majors

College Committees

- 2000-1 Honors at Graduation
 2000-2 Interdisciplinary Committee for Cinema Studies
 2000-2 Fellowships and Grants: Luce Scholars Program campus liaison
 2001 Fellowships and Grants: Watson Fellowship

Service to the Community

- 2006-2012 Member, Garden Court Community Association
 2006- Member, University City Historical Association
 2004-5 Board Member, University City Arts League, Philadelphia
 2000-2 Coach's Assistant, Oberlin Soccer League

Professional Associations

- Association for Asian Studies
 College Art Association
 European Association for Japanese Studies
 Japan Art History Forum
 Japanese Art Society of America (formerly the Ukiyo-e Society of America)
 Kokusai Ukiyo-e Gakkai 国際浮世絵学会 (International Ukiyo-e Society)
 Mid-Atlantic Regional Association for Asian Studies
 Society for the History of Authorship, Readers, and Publishers