



by Edward Kamens

10/23/2012 Assisted: JAPN 780, graduate seminar on Kabuki by William Fleming

Spring 2008 Guest lecturer, History of Art, “Buddhist Iconography” (HSAR 485) and “Picturing the Death of Buddha” (HSAR 805) by Mimi Yiengpruksawan

Spring 2006 Guest lecturer, History of Art, “Art and Aesthetics of the Tea Ceremony” by Mimi Yiengpruksawan

2005-2006 The Japan Foundation Assistant Curator of Japanese Art, YUAG

1999-2005 Assistant Curator of Asian Art, YUAG

Spring 2000 Lecturer, East Asian Languages and Literatures: “Reading Classical Japanese Calligraphy: *Hentaigana* and Other Scripts”

1996-98 Associate Director, Institute for Medieval Japanese Studies, Columbia University

1997 Lecturer, Department of East Asian Languages and Cultures, Columbia University: “Reading Classical Japanese Calligraphy”

1994-96 Teaching Associate, Japanese Language, Department of Modern Languages, Cornell University

1992-94 Lecturer, Department of English, Dokkyō University, near Tokyo: courses of reading in English including comparative cultural studies between the United States and Japan

Summer 1992 Lecturer, Department of Art History, Cornell University: “Japanese Art: Prehistoric to Present”

Spring 1992 Lecturer, Department of Art, Skidmore College, Saratoga Springs, New York: survey courses on Asian Art and Japanese Culture

Fall 1991 Visiting Assistant Professor of Art and Art History, Colgate University: courses on comparative studies between Chinese and Japanese Paintings, and Japanese Culture

1990 Lecturer, Contemporary Japanese Culture, Tompkins Cortland Community College, Dryden, New York

1987-89 Lecturer, Oriental Art History, Art Department, Hope College, Holland, Michigan: survey courses on Asian Art and Japanese Art

1984-85 Lecturer, Japanese Culture, Japanese Studies Department, National University of Singapore

1981-82 & 84-85 Lecturer, Japanese language, Japanese Studies Department, National University of Singapore

***EXHIBITIONS CURATED***

12/2006-present Exhibitions of YUAG permanent collection of Japanese art at Ruth and Bruce Dayton Gallery of Asian Art (including paper work rotation about three times a year)

- 12/22/2014 -1/4/2016 To support a special exhibition “Samurai and the Culture of Japan’s Great Peace” at Yale’s Peabody Museum (3/28/2015-1/4/2016), Japan section at YUAG displays works in the theme “Pax Tokugawa”
- 2/7-7/6/2014 Three part special exhibition entitled *Byōbu: The Grandeur of Japanese Screens 屏風の煌めき*. Part I: *Tales and Poems in Byōbu 詩と物語*; Part II: *Brush and Ink in Byōbu 筆と墨*; Part III: *Nature and Celebration in Byōbu 自然と祭礼*
- 2/3-5/1/2011 *Rebecca Salter and Japan*, a special mini-exhibition mainly drawn from the YUAG collection of Asian Department and of Prints, Drawings, and Photographs Department to accompany the main exhibition on a living British abstract artist entitled “*into the light of things*”: *Rebecca Salter, works 1981-2010* curated by Gillian Forrester held at the Yale Center for British Art
- 1/20-4/26/2009 *Tea Culture of Japan: Chanoyu Past and Present 茶の旅路*, a special exhibition mainly drawn from the collection of Peggy and Richard M. Danziger supplemented by a few other American collections and YUAG collection
- 9/2007-12/2007 *Art for Yale: Collecting for a New Century*, a special exhibition of recent acquisitions of Japanese art as a part of Gallery-wide celebration of the renovation completion of the Louis Kahn building, YUAG
- 2003-2006 Exhibitions of permanent Asian art collection during the renovation of the Kahn building held at Yale’s Old Art Gallery
- 1999-2002 Thematic exhibitions from permanent collection of Asian Art, co-curated with David Sensabaugh; I was in charge of Japan section. The exhibitions included: *Art for All Seasons: Asian Art at Yale* (2002); *Ancients and Moderns: Tradition and Transformation in the Arts of Asia I & II* (2001); *The Miniature in the Arts of Asia* (2000); *Dance of the Dragon: Fabulous Beasts in Asian Art* (2000); *Female Images, Female Lives in Asian Art* (2000); *Figures and Landscapes in Asian Art* and *Flora and Fauna in Asian Art* (1999)
- 2001 Fall *The Art of Mu Xin: Landscape Paintings and Prison Notes* organized by Alexandra Munroe and Wu Hung (a special exhibition originated at YUAG, traveled to David and Alfred Smart Museum of Art, University of Chicago, and to Asia Society, New York City; collaborated with David Sensabaugh for the installation at Yale)
- 1998 Co-curated with Maribeth Graybill. *Days of Discipline and Grace: Treasures from the Imperial Buddhist Convents of Kyoto 尼門跡寺院の秘宝—修行と優しみの日々—*, held at the C.V. Starr East Asian Library, Columbia University (an international loan exhibition, drawing mainly on the collections of seven Buddhist convents in Kyoto supplemented by other loans from Tokyo, Yokohama, and New York City in conjunction with the 700<sup>th</sup> anniversary memorial service for the Zen Abbess Mugai Nyodai, and the international symposium on “The Culture of Convents in Japanese

History” organized by Institute for Medieval Japanese Studies under the leadership of Director Barbara Ruch)

**Selected PUBLICATIONS**

- 2014 *Byōbu: The Grandeur of Japanese Screens*, brochure for the exhibition; for on-line publication, go to <http://artgallery.yale.edu/exhibitions/exhibition/byobu-grandeur-japanese-screens> and follow “read more” and “Download Exhibition Brochure”
- 2012 “Konoe Nobutada’s *Waka Byobu*: Kana Calligraphy and the Triumph of a Displaced Courtier,” *Orientalis*, September 2012, pp. 118-122
- 2011 “Rebecca Salter and Japan: Moments Layered in Time, Space, Color, and Line,” pp. 51-69 in *Rebecca Salter: into the light of things* edited by Gillian Forrester. New Haven and London: Yale Center for British Art in association with Yale University Press
- 2009 *Tea Culture of Japan*. New Haven: YUAG distributed by Yale University Press including my essay “A Journey through *Chanoyu* Past and Present,” pp. 13-45
- 2008 Guest editor, *Yale University Art Gallery Bulletin 2007: Special Issue on Japanese Art at Yale*, New Haven: YUAG; and author, “What Makes Japanese Painting Japanese,” pp. 64-81, and “Embodying Power in Japanese Calligraphy,” pp. 122-127
- 2007 *Art for Yale: Collecting for a New Century*. New Haven: YUAG. Entries on Japanese art section: pls. 130, 132-135, 136 (co-authored with Takeshi Watanabe), 137-141, and 143-148, pp. 375-381
- 2007 “Collage of Painting, Calligraphy, and Poetry: A Study of Taiga’s Ink Bamboo with *Kanshi* Verse,” and eight entries on Taiga’s bamboo paintings for the exhibition catalogue entitled, *Masters of the Brush: Ike Taiga and Tokuyama Gyokuran* by Felice Fischer, Philadelphia Museum of Art, April 2007, pp. 74-93 and 396-402
- 2001 *Twentieth-Century Japanese Ceramics at the Yale University Art Gallery: The Collections of Molly and Walter Bareiss*. New Haven: YUAG (in conjunction with the exhibition *Ancients and Moderns: Tradition and Transformation in the Arts of Asia I & II*)
- 1998 *Programs Commemorating the 30<sup>th</sup> Anniversary of The Institute for Medieval Japanese Studies* 中世日本研究所 三十周年記念 (bilingual program)
- 1998 Co-authored with Xiao-jie Yang and Sonja Arntzen, *kanaCLASSIC: An Electronic Guide to Learning Classical Japanese kana Writing*, CD-ROM. New York: Columbia University Press
- 1998 “Flower Court Poetry Cards from Daishōji Convent,” and translation of *waka* poems in *Seasons of Sacred Celebration: Flowers and Poetry from an Imperial Convent* 神まつる季節：尼門跡よりの花と和歌 (bilingual book). New York: Institute for Medieval Japanese Studies with originally Weatherhill Inc. now reprint by Floating World Editions

- 1998 Co-authored with Maribeth Graybill, *Days of Discipline and Grace: Treasures from the Imperial Buddhist Convents of Kyoto* 尼門跡寺院の秘宝—修行と優しみの日々— (bilingual exhibition catalogue). New York: Institute for Medieval Japanese Studies
- 1997 “Report on the August 28-30, 1997 Dodogoshi Survey,” *IMJS (Institute for Medieval Japanese Studies) Reports*, vol. 8, no. 1: 8-10
- 1996 “Report on the August 28-31, 1996, Dodogoshi Survey,” *IMJS Reports*, vol. 7, no. 2: 2-3
- 1996 *The Dictionary of Art* (London: Macmillan) ed. by Jane Turner:  
 Entries on Fujiwara no Kōzei, Fujiwara no Sari, Fujiwara no Shunzei, Fujiwara no Teika, Ike Taiga, Zenga, Japan: Brush, and Japan: Inkstone & Inkstick. Articles on: Japan: Calligraphy: (ii)Materials, techniques and design:(a) Introduction, (b)Ink, (c)Brushes, (d)Paper; (iii)Historical overview:(a)Before AD 794, (b)Heian period, (c)Kamakura, Muromachi and Momoyama periods, (d)Edo period, (e)Modern (after 1868)
- 1984 *Ike Taiga's Karayo Calligraphy*, 2 vol. dissertation, Ann Arbor: University Microfilms

***Selected Publication of Deciphering/Interpreting art works:***

- 2014 *Waka Poetry: Calligraphy and Translations* 和歌六十首 その書と英訳 (only available for study purposes at Department of Asian Art at YUAG via request; a booklet accompanied the Byōbu exhibition on the sixty *waka* appeared on the three byōbu). Translations by John T. Carpenter; Riley Soles; and Edward Kamens
- 2003 *The Bold Brush*, an exhibition catalogue for Milne Henderson Fine Art, London. Poems and letters of authentication deciphered and interpreted, and signatures and seals identified
- 2002 *Power and Spirit: the gift of the purple robe*, an exhibition catalogue for Milne Henderson Fine Art, London. Poems deciphered and interpreted, and signatures and seals identified
- 1990 Consultant to Patricia J. Graham, “Lifestyles of Scholar-Painters in Edo Japan,” *The Bulletin of the Cleveland Museum of Art*, vol. 77, no. 7 (September, 1990)
- 1974 Contributor to *The Poet-Painters: Buson and His Followers*, exhibition catalogue edited by Calvin French. Ann Arbor: University of Michigan Museum of Art. Responsible for many of the identifications of poets, transliterations of poems and other data verification; see, for example, pp. 66-70, 100-105, 110-117, & 140-143

***Scholarly Translation:***

*Translated from English to Japanese:*

- 2001 Elizabeth Lillehoj, “Tōfukumon’ in Masako and Art” in *Bijutsu Forum* 5, Tokyo: Daigo Shobō: 40-45
- 1979 Grace Vlam, “On a pair of Byōbu Paintings, ‘The Battle of Lepanto’ and ‘World Map’” in

*Fūzokuga: Nanban Byōbu, Nihon Byōbue Shūsei* 15 , Tokyo: Kōdansha: 134-41

*Translated from Japanese to English:*

1985 Nihon Hōsō Kyōkai (NHK), *Silk Road Photo Collection*, 3 vols. Tokyo: Japan Broadcast Publishing Co., Ltd.

***Translation Consulting:***

*From Japanese to English:*

- 1992 Takashi Shiraishi and Moto'o Furuta, eds., *Indochina in the 1940's and 1950's*, Translation Series: Translation of Contemporary Japanese Scholarship on Southeast Asia, vol. 2, translation by EDS, Tokyo (Ithaca: Cornell Southeast Asia Program)
- 1990 Cornell Southeast Asia Program supported by the Toyota Foundation, *Reading Southeast Asia*, Translation Series: Translation of Contemporary Japanese Scholarship on Southeast Asia, vol. 1, translation by EDS, Tokyo (Ithaca: Cornell Southeast Asia Program)
- 1984 National Federation of Kenpeitai Veterans Associations, *The Kenpeitai in Java and Sumatra*, translated by Barbara G. Shimer & Guy Hobbs (Ithaca: Cornell Southeast Asia Program)

***CONFERENCE PAPERS***

- 1999 "Layered Meanings: Rai San'yō's Poem about Gion Nankai's 'Ink Bamboo on Robe'," New England Art History Seminar, Yale University, April 10
- 1998 "Tradition and Transformation: A Case Study of the *waka* on *shikishi* and *tanzaku* Preserved at Daishōji Imperial Convent," International Symposium, The Culture of Convents in Japanese History, Institute for Medieval Japanese Studies, Columbia University, November 23
- 1998 "Challenging the Established Canon of Characters, Character Compounds, and Calligraphy," International Conference on East Asian Calligraphy Education, University of Maryland, April 11
- 1998 "Ema Saikō's Sweeping Away Gender Categories," Association for Asian Studies, Washington D.C., March 28
- 1990 "Roles, Status, and Styles of Japanese Calligraphers of the Eighteenth Century," New York Regional Conference for Association for Asian Studies, Cornell University, November 24

***OTHER PROFESSIONAL EXPERIENCE***

- August 4-16, 2014 Selected and participated in "Edo-period written Japanese: an intensive course 江戸時代の書き言葉 集中セミナー" held at Cambridge, England
- April 11, 2014 Organizer of the artist talk, demonstration, and calligraphy workshop by Kohei Okamoto for the *Byōbu* exhibition program, YUAG

- April 17, 2009 Organizer of the symposium, *The Journey of Chanoyu: An International Symposium on the Tea Culture of Japan, Past and Present*. New Haven: Yale University Art Gallery
- April 18, 2009 Organizer of the tea events including *Koicha* (thick tea) Tea Demonstration and *Matcha* (thin tea) services in *Ryūreishiki* (modern style), YUAG
- March 2006~2008 Participated annually in The International Asian Art Fair, New York as a Vetting Committee member
- Summer 2006 Participated (with grant from Council on East Asian Studies, Yale University) in Yale Silk Road Seminar 2006, Segment Two; traveling mainly Xinjiang region to visit museums and ancient sites
- Summer 2004 Participated (with grant from Council on East Asian Studies, Yale University) in “Dunhuang Art and Society: The 3<sup>rd</sup> International Seminar,” sponsored by The Silk Road Foundation, Center for Chinese Studies at the University of Michigan and Dunhuang Research Academy
- 2001 Managing co-editor with David Sensabaugh, *The Art of Mu Xin: Landscape Paintings and Prison Notes*. New Haven: Yale University Art Gallery
- January 2000 Participated (with grant) in the workshop of illustrated books organized by Freer Gallery of Art Library, Smithsonian Institution, Washington D.C.
- August 1996, 1997 Sent by the Institute for Medieval Japanese Studies to participate in “Imperial Convent Survey” of unpublished documents at Hōkyōji, Kyoto
- Spring 1987 Research Associate, Los Angeles County Museum of Art
- 1976-79 Conducted dissertation research at museums and private collections throughout Japan and also at National Palace Museum, Taipei, Taiwan

### ***Selected PUBLIC LECTURES***

*Unless otherwise noted, lectures on YUAG Asian Collection*

- Spring 2014 Starting with a talk for the YUAG Members on Byōbu Exhibition, on 2/6, about fifteen other public talks on related subjects during the Exhibition between 2/7 – 7/6/2014
- 4/10/2014 “All about Byōbu: The Art of the Japanese Screen” talk with Mimi Yiengpruksawan.
- 2012-2014 Annual Undergraduate Gallery Guides training at YUAG (with David Sensabaugh)
- 2012-2014 Annual training session of Gallery Talk on Japanese art for Graduate Students Gallery Teachers for the Education Department, YUAG
- 4/11/2013 “Displaced Courtier Kono Nobutada’s Large Size Kana Calligraphy”, Noon Lecture Series at Center for Japanese Studies, University of Michigan, Ann Arbor
- 10/10/2012 “Shinoda Tōkō’s *Shizuka*”, for Yale’s Alumni, the Class of 1981 at Yale Club, New York

- 10/1/2012 “Konoe Nobutada’s *Waka Byōbu*: Large Kana Calligraphy, the Triumph of a Displaced Courtier”, Schoalrs’ Day at The New York Metropolitan Museum of Art in conjunction with the exhibition, *Designing Nature: The Rinpa Aesthetic in Japanese Art*
- 9/8/2012 Gallery talk on Japanese art and on Ukiyo-e prints for Asian Art Society of New England
- 6/7/2012 Co-taught with John Stuart Gordon, American Decorative Arts at YUAG on “The Japanese Influence on Nineteenth Century American Design”
- 5/30/2012 “Where Dragons Roam: The Redesigned Japanese Gallery”
- 3/27/2012 “On Special Exhibition, *Pursuing Beauty: The Art of Edo Japan*” curated by Fan Zhang at Smith College Museum of Art as a part of the YUAG Collection-Sharing Initiative for Prof. Tom Rohlich’s seminar “Literature, Art, and Culture in Edo Japan”
- 4/22/2011 “Spring Tea: Toward Renewal of Life” for a Tōhoku Disaster relief as a part of Yale Japan Relief Efforts held at Henry R. Luce Hall Auditorium, New Haven
- 3/23/2011 “Rebecca Salter and Japan: Layered Time and Space Examined” among several other gallery talks on the exhibition at YUAG
- 2/4/2011 Opening Lecture, “into the light of things”: Rebecca Salter, works 1981-2010. A conversation between Rebecca Salter, the artist and the subject of the exhibition; Gillian Forrester, curator of the main exhibition; and Ohki held at the Yale Center for British Art
- 4/18/2010 “Layered Meanings: Rai San’yō’s Poem about Gion Nankai’s ‘Ink Bamboo on Robe’,” presented as a part of Sunday at the Met program celebrating “5,000 Years of Japanese Art: Treasures from the Packard Collection” at the Metropolitan Museum of Art, New York
- 3/24/2010 “Twenty-first Century Japanese Ceramic Art: Between Conceptual and Functional, Geological and Vegetal”
- 1/28/2009 “*Wabi*: Savoring the Past and Reinventing the Future” among about thirty other exhibition-related talks during the Tea Culture exhibition 1/20-4/26/09
- 6/7/2008 “Yale’s Japanese Art Collection” for Fairfield County Japan Society
- 3/25/2008 “Introduction to Yale’s Japanese Art” presented in Japanese to the visitors related to the Todai-Yale Initiative members
- 1/24/2008 “Japanese Women Ceramic Artists” for Yale College Night Talk
- 11/5/2007 On Japanese Collection for YUAG Gallery Guides (annual training session)
- 8/1/2007 “Reading Inscriptions” for a *Kanbun* Summer Course taught by Professor Umezawa supported by Council on East Asian Studies at Yale
- 4/29/2006 “Bamboo in the Art of the Far East: Beauty and Symbolism,” Art & Learning session
- 9/21/2005 “Clay Art of Japan: Tactile to *Avant-garde*,” Focus On Talk
- 2/26/2005 “Modern Art by Japanese Women Artists,” Art & Learning



- 8/4/2004 "The Lotus of Okuhara Seiko and Lois Conner," Asian Gallery Talk
- 2/28/2004 "The Connoisseurship of *Ukiyo-e* Prints: From First to Late Editions," Art & Learning
- 2/20/2003 "Landscape: East, West, and in Between" co-lectured with David Sensabaugh, Art & Learning
- 2/21/2003 "Having Fun: Women and Children in the Art of the Edo Period," Art & Learning
- 6/6/2002 "Birds, Beasts, and Blossoms: Other Players in Ukiyo-e Prints," Asian Gallery Talk
- 2/23/2002 "The Floating World and Mary Cassatt," Art & Learning
- 2/22/ 2002 "New Acquisitions: Japanese-style Painting (*Nihonga*) from the Henry Pearson Collection," Art & Learning

***DEMONSTRATION and TEACHING: Asian Calligraphy and Ink Painting***

- 9/2004-present Private course teaching calligraphy to Yale students and community two terms a year
- 10/4/2013 Calligraphy teaching for a Connecticut College Class (Japanese 350) taught by Sayumi Harb
- 11/2/2010 Calligraphy teaching for a Connecticut College Class (Japanese 350; and for Yale's architecture students), co-taught by Takeshi Watanabe and Sayumi Harb
- 2/27/2007 Calligraphy demonstration/studio workshop for Anna Hammond's (past YUAG deputy director for education) Art Class at Yale
- 1/27 - 29, 2005 Calligraphy demonstrations/studio workshops & a gallery talk, Fogg Art Museum, Harvard University in conjunction with the *Marks of Enlightenment* calligraphy exhibition at Arthur M. Sackler Museum curated by Anne Rose Kitagawa
- 5/3/2001 Calligraphy demonstration at Education Room, Yale University Art Gallery
- 2/24/1998 "Bone, Muscle, Flesh: The Living Art of Japanese Calligraphy," Institute for Medieval Japanese Studies, Columbia university
- 11/6/1997 *Kana* calligraphy demonstration for PBS TV Program, *Millenium Minutes*, on *The Tale of Genji*, at C.V. Starr East Asian Library, Columbia University
- 1990-1995 Cornell University, April, October and November 1990, April 1992, October and November 1995
- 1987 Hope College, Holland, Michigan
- Spring, 1972 - 74 University of Michigan, Ann Arbor

***PROFESSIONAL TRAINING IN CALLIGRAPHY, INK PAINTING, & SCROLL MOUNTING***

- 1992-94 Advanced Private Lessons in Calligraphy, Tokyo
- 1986-87 National University of Singapore: took courses on ink landscape painting (offered in

- Chinese); Chinese finger painting and scroll mounting techniques (offered in English).  
 1976-79 Advanced Private Lessons in Calligraphy, Tokyo  
 1970 Obtained Calligraphy Teaching Certificate from Onchikai Calligraphers' Association,  
 Tokyo

**FELLOWSHIPS AND GRANTS**

- 2012 E. Rhodes and Leona B. Carpenter Foundation for the support of an up-coming special exhibition on Japanese *byōbu* scheduled February to April 2014  
 2009 E. Rhodes and Leona B. Carpenter Foundation; the Japan Foundation Endowment of the Council on East Asian Studies; an endowment created with a challenge grant from the National Endowment for the Arts; Mary Livingston Griggs and Mary Griggs Burke Foundation; The Japan Foundation New York Small Grant for Japanese Studies; all for the support of the exhibition *Tea Culture of Japan: Chanoyu Past and Present* accompanied by the publication, and tea symposium and events  
 2007-08 NEA Grant for conserving eight Japanese paintings in YUAG Asian Collection  
 2004 E. Rhodes and Leona B. Carpenter Foundation for digitalization and documentation of another 600 Asian art objects at Department of Asian Art, Yale University Art Gallery  
 2002 E. Rhodes and Leona B. Carpenter Foundation for digitalization of 600 Asian art objects at Department of Asian Art, Yale University Art Gallery  
 1998 Japan Foundation Grant for International Symposium, "The Culture of Convents in Japanese History," Institute for Medieval Japanese Studies, Columbia University  
 1976-77 Freer Fellowship and J. D. Rockefeller 3<sup>rd</sup> Fund for dissertation research  
 1974-76 Scholarship: Barbour Scholarship for Oriental Women, The University of Michigan

**MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS**

- American Curators of Asian Art  
 Association for Asian Studies  
 College Art Association  
 New England Art History Seminar  
 Japanese Art History Forum (JAHF)  
 Japanese Art Society of America (JASA, renamed The Ukiyo-e Society of America)  
 Japanese Art Dealers' Association (JADA)

***LANGUAGES***

Japanese: Native fluency in all aspects plus skilled in deciphering calligraphic writing in Chinese characters and in classical Japanese *kana* writing system

English: Near native fluency in all aspects

Chinese: Good in reading with dictionary