

# SADAKO OHKI

## *Curriculum Vita*

Current Position: The Japan Foundation Associate Curator of Japanese Art  
Department of Asian Art  
Yale University Art Gallery (YUAG)

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### **EDUCATION**

1984     Ph.D.     The University of Michigan, History of Art  
Dissertation: “Ike Taiga’s *Karayo* Calligraphy”

1974     M.A.     The University of Michigan, History of Art  
Thesis: “Southern Sung Paintings Preserved in Japan”

1970     B.A.     Aoyama Gakuin University (Tokyo), English & American Literature

### **POSITIONS and TEACHING** (at Yale, the majority comprised of assisted course teaching)

2/16/2021             Zoom class with Curator Ruth Barnes on Comparative Women’s History by Rebecca Tannenbaum and Sydney Simon (HIST 040)

12/9/2020             Assisted Zoom Mindfulness Session by Anne Dutton and Liliana Milkova (on a Ukiyo-e triptych, “Fourth Month Fishmonger” by Utagawa Toyokuni I)

7/9/2020             Participated Zoom presentation on Drosten/Kenadjian collection of surimono sponsored by Joan Mirviss

6/19/2020             e-Gallery Talk on two Japanese surimono for YUAG

Fall 2019             Assisted “The Written Word in Japan, Prehistory to 1600” (HIST 307/EAST 404) by Paula R. Curtis

9, 2017-12, 2018     Supervised Adam Haliburton as a Graduate Research Assistant for the preparation of a catalogue *The Private World of Surimono: Japanese Prints from the Virginia Shawan Drosten and Patrick Kenadjian Collection* (2020)

Fall 2019, 2017, 2015 & 2010-2013     Assisted: “Spatial Concepts of Japan” (Arch 3240a for School of

Architecture students) by Yoko Kawai

Fall 2017, 2016, 2014 & 2013 Assisted: “Meiji Literature and Visual Culture” (EALL 357 & 657) by Seth Jacobowitz

5/2/2017 Assisted “The Tale of Genji” (EALL 203/503; LITR 197) by Edward Kamens

4/26/2017 Assisted “Gender and Sexualities in Japanese Literature and Culture, 1600-present” (EALL 231/631) by Angelica Koch-Low

2/14/2017 Lecture and Demonstration on *Calligraphy as the Basis of Painting* for “Practices of Japanese Painting and Printmaking” (HSAR 368B) by Mimi Yiengpruksawan

9/15/2016 Lecture on *Working Women in Ukiyo-e* for “Comparative Women’s History” (HIST 040) by Rebecca Tannenbaum

3/28//2016 Assisted: “Handwritings in Japanese” (JAPAN 708) by William Fleming

2/11/2016 Lecture on *Japanese Calligraphy*, for “Japanese Art and Architecture 1100-1800” (HSAR 357B) by Mimi Yiengpruksawan

Fall 2012 – 2014 Assisted: “The Kabuki Theater from Its Origins to Present” (JAPN 290/590, THIST 289) by William Fleming

2014 & 2012 Assisted: “Edo/Tokyo” (HIST 030) by Fabian Drixler

3/25/2014 Gallery talk on Asian art aesthetics and technique related to the Byōbu exhibition for a Yale’s Art Class by Monroe Galloway

12/5/2013 Talk on Jōmon pots for a Yale’s history course by Nathan Hopson.

2/5/2013 Talk and calligraphy demonstration for “Forms of Communication and Intimacy” (ENGL 013, freshman seminar) by Jill Campbell

Fall 2012 & 2013 Assisted: JAPN 169, 4<sup>th</sup> Year Japanese, by John Treat

Fall 2011 & 2013 Assisted: “Japan’s Classics in Text and Image” (JAPAN 200a/HUMS 431a/LTR 175a) 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- present The Japan Foundation Associate Curator of Japanese Art, YUAG

1999-2005 Assistant Curator of Asian Art, YUAG

Spring 2000 Lecturer, East Asian Languages and Literatures, Yale University: “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

***Selected EXHIBITIONS CURATED (accompanied by labels and other publications)***

- Spring/2021 Part II of the following exhibition in waiting due to the COVID epidemic
- 12/20/2019-3/14/2020 “The Private World of Surimono: Japanese Prints from the Virgini Shawn  
Drosten and Patrick Kenadjian Collection, Part I” at YUAG, Japan section for light  
sensitive arts in the newly expanded Asian Art section
- 12/2016-8/2017 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 including  
“Wonders of Calligraphy: Pictographic Design even on Kimono” (spring 2017) and “Zen  
and Swordsmanship” (fall 2016)
- 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 of Natural History (3/28/2015-1/4/2016), Japan section  
at YUAG displayed works on the theme “Pax Tokugawa”
- 2/7-7/6/2014 Three part special exhibition with a brochure 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 At the C.V. Starr East Asian Library, Columbia University. Co-curated with Maribeth Graybill. *Days of Discipline and Grace: Treasures from the Imperial Buddhist Convents of Kyoto 尼門跡寺院の秘室—修行と優しみの日々—* (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***

On-line information on Japanese art at YUAG collection can be found in the Asian Art Department in <http://artgallery.yale.edu>.

2021 “Collecting Japanese Art at Yale University Art Gallery” in *Economic Journal*, Institute for Economic

- Research at Aoyama Gakuin University. The article is in Japanese. 大木貞子「イェール大学美術館に於ける日本美術蒐集：2020 年末現在に至る軌跡」『経済研究第 13 号』（青山学院大学経済研究所出版 春季 2021 年）pp. 189–231
- 2020 “An Invitation to a banquet” *Yale Alumni Magazine*, September 2020, Arts and Culture section.
- 2020 Sadako Ohki with Adam Haliburton. *The Private World of Surimono 摺物の私的世界: Japanese Prints from the Virginia Shawan Drosten and Patrick Kenadjian Collection* (New Haven: Yale University Art Gallery distributed by Yale Press)
- 2019 “Calligraphy as Visual Poetry” followed by 15 entries in *Poetic Imagination in Japanese Art: Selections from the Collection of Mary and Cheney Cowles* (Portland: Portland Art Museum) 32–79
- 2018 “Japanese Calligraphy at Yale: From Sutra to the Avant-Garde,” *Arts of Asia* (March–April 2018), 88–96
- 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,” *Orientalisms*, September 2012, 118–122
- 2011 “Rebecca Salter and Japan: Moments Layered in Time, Space, Color, and Line,” 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,” 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,” 64–81, and “Embodying Power in Japanese Calligraphy,” 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, 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, 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, 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***

- October 30-31, 2019 Participated in TEFAF at Armory, New York City as a Vetting Committee member.
- June 8-9, 2017 Participated in Seminar on “Tekagamijō” album taught by (Profs.) Unno, Kuboki, and Funami from Japan organized by Edward Kamens.
- November 16, 2016 Examined calligraphy byōbu by Mitsui Shinna at Tokyo National Museum
- 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 TALKS***

*Unless otherwise noted, on YUAG Asian Collection*

- February 27, 2020 Gave a talk in Japanese on “The State of Japanese Cultural Studies at Yale University:



- Viewing through the Art Management” invited by Institute of Economic Research,  
Department of Economics, Aoyama Gakuin University, Tokyo
- 6/26/2019 Gallery talk: The Aura of “Whose Sleeves” at the Japan section, Asian Gallery
- 12/10/2018 Symposium talk with PowerPoint presentation, “Form and Line: The Art of Calligraphy”  
on Cowles Collection Exhibition at Portland Art Museum, Oregon
- 11/16/2017 Gallery talk: “What makes a line powerful?” at the reinstalled Asian Gallery
- 4/13/2017 Gallery talk at Mount Holyoke College Art Museum, “The Tale of Genji in Four Seasons:  
from Cherry Blossoms to Playing in the Snow”
- 7/27/2016 Gallery talk on YUAG’s Japanese ink paintings and Hiroshige prints for the participants  
of “Kangaku Workshop” (Japanese Studies written in Chinese), Yale’s summer course  
taught by Michio Satō, Keiō University
- 3/28/2016 Gallery talk in Japanese for undergraduate students from Japan KIP group (Knowledge  
Investment Program)
- 2012-2016 Annual training session of Gallery Talk on Japanese art for Graduate Students Gallery  
Teachers for the Education Department, YUAG
- 2012-2015 Annual Undergraduate Gallery Guides training at YUAG (with David Sensabaugh)
- 10/14/2015 Gallery talk: “Japanese Plebeian Art during the Tokugawa Period” in conjunction with the  
Peabody’s Samurai exhibition (ended January 3, 2016)
- 7/15/2015 Gallery talk: “Art of the Tokugawa, Rulers’ Art” in conjunction with the Peabody’s  
Samurai exhibition (ended January 3, 2016)
- Spring 2014 About fifteen public talks on Byōbu Exhibition 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.
- 4/11/2013 Lecture: “Displaced Courtier Konoe Nobutada’s Large Size Kana Calligraphy”, Noon  
Lecture Series at Center for Japanese Studies, University of Michigan, Ann Arbor
- 10/10/2012 Talk: “Shinoda Tōkō’s *Shizuka*” for Yale’s Alumni, the Class of 1981 at Yale Club, New  
York
- 10/1/2012 Lecture: “Konoe Nobutada’s *Waka Byōbu*: Large Kana Calligraphy, the Triumph of a  
Displaced Courtier” for Scholars’ 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”
- 3/27/2012 Lecture: “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 Lecture: "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 Gallery Talk: "Rebecca Salter and Japan: Layered Time and Space Examined" among several other 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 Lecture: "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 Gallery talk: "Twenty-first Century Japanese Ceramic Art: Between Conceptual and Functional, Geological and Vegetal"
- 1/28/2009 Gallery talk: "*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 Gallery talk: "Yale's Japanese Art Collection" for Fairfield County Japan Society
- 3/25/2008 Gallery talk in Japanese: "Introduction to Yale's Japanese Art" for the visitors related to the Todai-Yale Initiative members
- 1/24/2008 Gallery talk: "Japanese Women Ceramic Artists" for Yale College Night Talk
- 8/1/2007 Gallery talk: "Reading Inscriptions" for a *Kanbun* Summer Course taught by (Prof.) Umezawa supported by Council on East Asian Studies at Yale
- 4/29/2006 Lecture: "Bamboo in the Art of the Far East: Beauty and Symbolism," Art & Learning session
- 9/21/2005 Gallery talk: "Clay Art of Japan: Tactile to *Avant-garde*"
- 2/26/2005 Lecture: "Modern Art by Japanese Women Artists," Art & Learning
- 8/4/2004 Gallery talk: "The Lotus of Okuhara Seiko and Lois Conner,"
- 2/28/2004 Workshop: "The Connoisseurship of *Ukiyo-e* Prints: From First to Late Editions," Art & Learning
- 2/20/2003 Lecture: "Landscape: East, West, and in Between" co-lectured with David Sensabaugh, Art & Learning
- 2/21/2003 Lecture: "Having Fun: Women and Children in the Art of the Edo Period," Art & Learning
- 6/6/2002 Gallery talk: "Birds, Beasts, and Blossoms: Other Players in *Ukiyo-e* Prints"
- 2/23/2002 Lecture: "The Floating World and Mary Cassatt," Art & Learning
- 2/22/ 2002 Lecture: "New Acquisitions: Japanese-style Painting (*Nihonga*) from the Henry Pearson Collection," Art & Learning

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

- 4/14/2016 Gave two talks and calligraphy demonstrations for a course, “Zen Buddhism: Aesthetic Cultivation of Self” co-taught by Prof. Jane-Marie Law and Curator Ellen Avril at Cornell University
- 7/15/2015 Gave a talk on calligraphy and demonstration to the 30 adult participants to the Yale’s Peabody Museum summer teachers’ institute (in conjunction with the Samurai Show)
- 2004-2014 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 ORGNIZATIONS**

American Curators of Asian Art

Association for Asian Studies

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