**CHARLES H. LACHMAN**

* e-mail: clachman@uoregon.edu •

# EDUCATION

UNIVERSITY OF TORONTO PH.D. East Asian Studies (November 1985)

Toronto, Ontario MAJOR: History of Chinese Art MINOR: History of Japanese Art

TAIPEI LANGUAGE INST. August 1980- February 1980;

October 1982 – June 1983;

Taipei, Taiwan Readings in Chinese

MIDDLEBURY COLLEGE Summer, 1981

Middlebury, VT Intensive Japanese

CORNELL UNIVERSITY September 1974 – May 1975

Ithaca, NY Intensive Chinese (FALCON)

McMASTER UNIVERSITY M.A. History of Religions (August 1974)

Hamilton, Ontario MAJOR: Chinese Buddhism MINOR: Indian Buddhism

TEMPLE UNIVERSITY A.B. (May 1971)

Philadelphia, PA MAJOR: Comparative Religion MINOR: Art History

# PROFESSIONAL EXPERIENCE

UNIVERSITY OF OREGON July 1992 – December 2021 (retired))

History of Art & Architecture Associate Professor of Asian Art

Dept. Chair, 2008 – 2009; 2012 – 2016

Jordan Schnitzer Museum of Art September 1995 – July 2000; June 2003 – June 2009 Curator of Asian Art

Center for Asian & Pacific Studies August 2001 – July 2003 Director

DARTMOUTH COLLEGE July 1986 – June 1992

Dept. of Art History Assistant Professor of Asian Art

YORK UNIVERSITY Sept 1985 - May 1986

Dept. of Art History Instructor

# SELECT PUBLICATIONS

## Monographs

*A Way With Words: The Calligraphic Art of Jung Do-jun* (JSMA/University of Washington Press, 2006). {exhibition catalogue}

*The Ten Symbols of Longevity: An Important Korean Screen in the Collection of the Jordan Schnitzer Museum of Art*, The Collection in Context series (JSMA/University of Washington Press, 2006).

*Evaluations of Sung Dynasty Painters of Renown: Liu Tao-ch'un's Sung-ch'ao ming-hua p'ing.* T'oung Pao monographie XVI (Leiden: E.J.Brill, 1990).

*Ming-ch'i Figures from the Collection of William F. Little* (Hanover: Hood Museum, 1989; exh. brochure).

## Articles and Chapters

“Images” In *Oxford Bibliographies in Buddhism*. Ed. Richard Payne. New York: Oxford University Press, 2016.

“Buddhism: Image As Icon, Image as Art,” Chapter 27 in the *Oxford Handbook of Religion and the Arts*, ed. Frank Burch Brown (Oxford University Press, 2014), 367-378. (Revised edition In Press 2018)

“A Way With Words: Exploring Asian Art Through Calligraphy,” (principal author), Chapter 16 in *Teaching Asian Art: Content, Context, and Pedagogy*, ed. Shen Kuang Chung (National Art Education Association, 2012).

“The Calligraphic Art of Jung Do-jun,” [English and Korean] in *Jung Do-jun: Collected Works* (Hangilart Publishing, 2011), 250-253.

“*Guohua* (National-style Painting),” in *The Berkshire Encyclopedia of China,* 2009.

"Art," in *Critical Terms for the Study of Buddhism*, ed. Donald Lopez (Chicago: University of Chicago Press, 2005), 37-55.

“Chan Art” and “Bodhisattva Imagery,” in *The Encyclopedia of Buddhism*, ed. Robert Buswell (New York: Macmillan, 2003).

“Chinese Landscape Art,” in *The Encyclopedia of World Environmental History*, eds. Shepard Krech III *et al*

(New York: Routledge, 2003)

"The Presence of the Past in Contemporary *Guohua*," in *Mo Yun Shi/ Ink, Rhythm, Poetry* (Seattle: Bank of America Gallery, 2001). {exhibition brochure}

"Chinese Calligraphy," in Visible Traces (Teacher's Guide), New York: The Asia Society, 2000; distributed nationally in conjunction with the exhibition "Visible Traces: Rare Books and Special Collections from the National Library of China"; also available on the "Ask Asia" web site.

"The Fragrance of Ink: Korean Literati Painting of the Chosôn Dynasty from Korea University," *Korean Culture* 18.2 (Summer 1997): 4-13.

"Blindness and Oversight: A Double-Portrait of Qianlong and the New Sinology," *Journal of the American Oriental Society* 116.4 (1996): 736-44.

"Why Did the Patriarch Cross the River? The *Rushleaf Bodhidharma* Reconsidered," *Asia Major* 3rd ser. 6.2 (1993): 237-268.

"The 'Image Made by Chance' in China and the West: Ink Wang Meets Jackson Pollock's Mother," *Art Bulletin* LXXIV.3 (1992): 499-510.

"Arhats in the Treetops," *Artibus Asiae* 51.3/4 (1991): 234-256.

"Liu Daochun's 'Genre Theory' of Art," in *From Benares to Beijing: Essays in Honor of Dr. Jan Yün-hua*, eds. Gregory Schopen and Koichi Shinohara (Mosaic Press, 1991): 69-89.

"The Painted Word: 'Creative Transformation' in Chinese Art Theory," in *Poetics East and West*, ed. Milena Dolezelová-Velingerová (Toronto Semiotic Circle Monograph 4, 1988-89): 75-92.

"Social Status and Evaluation in Some Early Chinese Texts on Painting," in *World Art: Themes of Unity in Diversity*, ed. Irving Lavin (Penn State Univ. Press, 1989): 341-344.

"A Portrait of Judge Dee: Mystery & History in VIIth-Century China," *CLUES: A Journal of Detection* 8.1 (Spring/Summer 1987):1-10.

"On the Artist's Biography in Sung China: The Case of Li Ch'eng," *Biography* 9.3 (Summer1986): 189- 201.

## Book Reviews

*The Great Image Has No Form, or On the Nonobject Through Painting*, by François Julien. *The China Journal*

66 (Jul 2011): 233-234.

*Painting Faith: Li Gonglin and Northern Song Buddhist Culture*, by An-yi Pan. *Journal of Asian Studies* 68.2 (May 2009): 609-611,

*The Art of Calligraphy in Modern China*, by Gordon Barrass. *CAA Reviews* (June, 2004)

*Mi Fu: Style and the Art of Northern Song Calligraphy*, by Peter Sturman. *Journal of the American Oriental Society* 119.4 (1999): 715-716.

*Monumentality in Early Chinese Art and Architecture*, by Wu Hung. *Journal of Asian Studies* 56.1 (February 1997): 194-96.

*Learning From Mt. Hua*, by Kathlyn Liscomb,. *Journal of the American Oriental Society* 116.3 (July - September 1996): 577-578.

"Secrets of the Chinese Garden" (review article). *Landscape Architecture Reviews* (Winter 1993): 8-9.

"A Day on the Grand Canal with the Emperor of China," video by David Hockney and Philip Haas.

*Visual Resources* 9 (1993): 95-99.

*Early Chinese Texts on Painting*, eds. Susan Bush and Hsio-yen Shih. *Philosophy East and West* 37.4 (October 1987): 465-467.

# MUSEUM ACTIVITIES

### Curated Exhibitions (selected):

* *On the Road! Two Visions of the Tôkaidô* (2009); prints by Hiroshige and Sekino
* *In the Eclipse of Angkor* (2009); photography by Binh Danh
* *Lasting Legacies* (2009); 75th anniversary highlights from the JSMA collections (co-curator)
* *Iconicity* (2008); traditional and contemporary painting and sculpture
* *Buddhist Visions* (2008); sculpture and painting from JSMA collections
* *From Rags to Riches: Japanese Buddhist Robes* (2007 - 08)
* *Aftermath: Post-war Photographs of Busan (1952-54) by Roger Marshutz* (2007)
* *Things* (2007); photographs by Lee Jungjin
* *A Way with Words: The Calligraphic Art of Jung Do-jun* (2006; catalogue)
* *To See Big Within Small* (2006); Chinese microcarving
* *Elizabeth Keith in Korea* (2006; brochure); woodblock prints and etchings
* *Masami Teraoka: Selected Prints* (2006)
* *Simple Pleasures* (2006); Japanese woodblock prints
* *True Views: Traditions of Korean Painting* (2005; brochure)
* *The Art of Death in China* (2005); funerary ceramics from JSMA collections
* *Angles of Vision: Rooftops in the Art of Jun’ichirô Sekino* (2005)
* *The Realm of Revelation: Vision and Imagination in Later Korean Art* (2000)
* *Made in Meiji: Japanese Art from the UOMA Collections* (1998, consulting curator)
* *Korean Treasures from the Permanent Collection* (1997, brochure)
* *‘Long Life!' Auspicious Wishes in East Asian Art* (1997, brochure)

### Hosted Traveling Exhibitions:

* *From the Fire: A Survey of Contemporary Korean Ceramics* (2007)
* *Inside the Floating World* (2005)
* *Ordinary Life in Extraordinary Times: China’s Cultural Revolution* (2002)
* *Masami Teraoka: Web of Confession* (1999)
* *Transience: Chinese Experimental Art at the End of the Twentieth Century* (1999)
* *Imaging Meiji: Emperor and Era--Japanese Prints from the Sharf Collection* (1998)
* *The Fragrance of Ink: Korean Literati Painting of the Chosôn Dynasty (1392-1910) from Korea University Museum* (1997)
* *New Art in China, Post-1989* (1996)

# SELECTED ACADEMIC PRESENTATIONS

"Marvels of Brush and Ink: Chinese Landscapes," CAPS/JSMA Summer Workshop, August 2016. "The Place of Writing in Chinese Art," CAPS/JSMA Summer Workshop, August 2015.

“How to Look at Korean Painting,” OSU Academy for Lifelong Learning, March 2013.

“Landscape (*shanshui*), and Nature in the Song,” Reed College Chinese Humanities seminar, April 2010. “The Mirror Image of Chan Painting,” Reed College Chinese Humanities seminar, March 2009.

“Bodhidharma: Picturing the First Patriarch in East Asian Visual Culture,” Asian Art Museum of San Francisco, Society for Asian Art lecture series, September 2007.

“‘The Meaning Is the Use’: Some Approaches to the Question ‘What is Chan Painting?’” Reed College Chinese Humanities seminar, March 2007.

“Korean Art at the University of Oregon,” 8t h Workshop for Korean Curators, Seoul, October 2006. “The Place of Writing in East Asian Art,” Utah Museum of Fine Art, March 2006.

“The ‘Nature’ of Song Painting,” Reed College Chinese Humanities seminar, March 2005.

“Private Life in Late Imperial China: Objects, Images, and Texts” (panel respondent), international conference held at the University of Oregon, October 2004.

“Entertainment China: Ideology, Industry, Aesthetics” (panel chair), international conference held at the University of Oregon, April 2003.

“Buddhist Art of East Asia” (respondent), 4th Workshop for Korean Curators, Ewha University, Seoul, September 2002.

“'Buddhist Art': Some Comments on the History of an Idea,” Murphy lecture series, University of Kansas, February 2002.

"Tradition and Modernity in Contemporary *guohua*"; Contemporary Traditional Chinese Painting in Context (symposium), Central Washington University, April 2001.

Panel organizer: "New Approaches to East Asian Buddhist Art," Annual Meeting of the West Coast branch of the Association for Asian Studies (ASPAC), Eugene, June 2000.

"Performing Sutras: An Art-historical Overview," International Association of Buddhist Studies Annual Meeting, Lausanne, August 1999.

“The Gathering at the Orchid Pavilion and its Legacy”; The Cultural Dimensions of a Chinese Garden: Cosmology, Art and Society (symposium), Lewis and Clark College, April 1999.

"A Brief History of the Chinese Artist"; Memory, Modernity, and the Millennium in Contemporary Chinese Culture (symposium), University of British Columbia, April 1999.

"The 'Monk-Painter' and the Representation of Enlightenment," Association for Asian Studies Annual Meeting, Boston, March 1999.

"The Place of Writing in East Asian Art," Asia Society Summer Institute, University of Oregon, July 1999.

Panel Organizer: "Re-Reading Chinese Art (History)," College Art Association Annual Meeting, Toronto, February 1998.

"Six Persimmons, or (Smells Like) Zen Spirit," College Art Association Annual Meeting, San Antonio, January 1995.

"Eight Monks, Six Persimmons, and Two or Three Foregone Conclusions About Chan/Zen Art," University of Oregon Humanities Center Faculty Work-In-Progress Series, December 1995.

Panel Organizer: "New Approaches to Chinese Art History"; and presenter: "Blindness and Oversight: Desultory Notes on a Portrait of Qianlong," American Oriental Society, Western Branch, Portland, October 1994

"‘Liang Kai’ and the Scroll ‘Eight Eminent Monks’," Annual Meeting of the American Oriental Society, Madison, March 1994.

"The Burning Brush: The Rhetoric of Competition in the Chinese Artist's Biography," Annual Meeting of the American Oriental Society, Chapel Hill, April 1993.

" Who Says the River is Wide? The 'Rushleaf Bodhidharma' Reconsidered," New England East Asian Art History Seminar, Harvard University, May 1992.

"From Icon to Narrative (and Back Again): The Evolution and Transformation of a Patriarchal Paradigm," Association for Asian Studies Annual Meeting, Washington D.C., April 1992.

"The 'Image Made by Chance' in Medieval China," International Congress on Medieval Studies, Kalamazoo, May 1991.

"Niao-k'o Ch'an-shih and the (Ab)uses of Iconography," Association for Asian Studies Annual Meeting, New Orleans, April 1991.

"Gardens of the Mind," University Art Association of Canada Annual Meeting, Montréal, October 1990. "The Question of Individualism in Later Chinese Painting," Dartmouth Faculty Seminar series, April

1988.

"'Creative Transformation' in Chinese Art Theory"; Poetics East & West (conference), University of Toronto, June 1987.

"Social Status and Evaluation in Some Early Chinese Texts on Painting," XXVIth International Congress for the History of Art, Washington D.C., August 1986.

"Two Early Portraits of Bodhidharma," University of Victoria, February 1986.

# SELECTED PUBLIC LECTURES

"Pictures of Mountains and Rivers (*shanshui hua 山水畫*), OSU Lifelong Learning, June 2017

"The Religion of Images (*xiang jiao*) in China and the West," Jordan Schnitzer Museum of Art Docents' Council, November 2015.

“Beyond the Zig-zag Bridge: Comments on Some East Asian Folding Screens,” PSU Institute of Asian Studies, February 2013.

“The Presents of the Past: From The Forbidden City to the Throne Room,” Jordan Schnitzer Museum Docents’ Council, May 2013.

“How Do Chan (Zen) Paintings Mean?” Jordan Schnitzer Museum of Art, January 2008. “The Ten Symbols of Longevity,” Jordan Schnitzer Museum of Art, December 2006. “The Return of Asia,” Portland Art Museum Asian Council, September 2005.

“Buddhist Cultural Identity in China,” UO Art History Association Symposium, May 2005. “Life After Death in Imperial China,” Jordan Schnitzer Museum of Art, March 2005. “Uncommon Treasures: Stories from the UO Museum and Library Collections,” February 2004.

"The Calligraphic Turn in Traditional Chinese Painting (and Some Modern Responses)," Portland Art Museum Docents' Council, March 2003.

“Cultural Revolution in Practice and Theory,” University of Oregon Museum of Art Teachers’ Workshop, October 2002.

“Inscriptional Content in Context,” Portland Art Museum Docents' Council, April 2002. “Visual Culture in Late Imperial China,” Boise Art Museum, February 2002.

"The Realm of Revelation," University of Oregon Museum of Art, February 2000.

"A Virtual Tour of the University of Oregon Museum of Art," Central Oregon Community College, October 1998.

"A CAT Scan for Mud Man," Portland Art Museum Scholar's Forum, March 1998. "The Legacy of Qianlong," University of Oregon Museum of Art, August 1997.

"Korean Art in the Permanent Collection," University of Oregon Museum of Art, January 1997. "Korean Literati Painting," University of Oregon Museum of Art Docents Group, December 1996. "M(a)US(ol)EUM: Art and Death in China," University of Oregon Museum of Art, August 1996. "Bronze, Clay, Stone: The Materials of Death in China," Kerns Art Center, July 1996.

"Korean Art and Culture," Learning In Retirement program, July1996.

"New Art in China, Post-1989," University of Oregon Museum of Art Docents Group, December 1995. " ’Art' vs ‘Ritual' in Bronze-Age China," University of Oregon Museum of Art Docents, October 1994.

"Paradise, Printing, and Proselytizing: The Spread of Buddhist Art in China," University of Oregon Museum of Art Docents Group, March 1993.

"Nature and Culture in Chinese Landscape Art," New London Library Lecture Series, November 1991. "Some Japanese Prints in the Hood Museum," Dartmouth College Japan Society, May 1991. "Representations of the Chinese Garden," University of Oregon, February 1991.

"Masterpieces of Chinese Art from Yale," Hood Museum of Art Gallery Lecture, October 1989. "Images of Authority in Traditional China," Woodstock Historical Society, July 1989.

# SELECTED AWARDS AND FELLOWSHIPS

* AAA Dean's Research Award (Summer, 2011)
* UO Research and Sponsored Programs Summer Research Grant (Summer, 2000)
* AAA Dean's International Travel Award (Summer, 1999)
* Freeman Faculty Fellow (1997) [Center for Asian and Pacific Studies]
* Office of International Affairs Faculty Development Grant (July 1995 – June 1996)
* AAA Dean's Faculty Research and Creative Work Award (Summer, 1995)
* UO Research and Sponsored Programs Summer Research Grant (Summer, 1994)
* Oregon Humanities Center Research Fellowship (Winter, 1994)
* UO New Faculty Award (Summer, 1993)
* National Endowment for the Humanities Summer Stipend (1991)
* Dickey Endowment Foreign Travel Award (Fall, 1990)
* Dartmouth College Faculty Fellowship (Spring, 1990)
* Asian Cultural Council Fellowship (Fall, 1988)
* Millard Meiss Publication Fund Award [College Art Association] (1987)
* Social Sciences and Humanities Research Council Postdoctoral Fellow (1985 - 86)
* Canadian Federation for the Humanities, Scholarly Publications Subvention (1987)
* Queen Elizabeth II Doctoral Fellow (September 1984 – August 1985)
* S.S.H.R.C.C. Doctoral Fellowship (September 1982 – August 1984)
* University of Toronto Open Fellowship (September 1980 – August 1982)

# SERVICE

UNIVERSITY OF OREGON COMMITTEES (SELECT)

• UO Faculty Senate (1995; 1998 - 1999; 1999 - 2001; 2003 - 2005; 2014 - 2015)

* UO Humanities Center Executive Board (2003 - 2006)
* Clark Honors College Faculty Search (2009, 2010)
* Clark Honors College Tenure Committee (2015)
* Hanyang Faculty Exchange Selection (2009)
* International Affairs Search (2009)
* Department of Religion Faculty Search (co-chair; 2000)
* Asian Studies Executive (1994 - 1997)
* Korean Studies (2003 - 2009)
* Asian Studies Program (1992 – present))
* Humanities Program (1993 - present)
* Humanities Center Faculty Teaching Awards Selection (1997)
* Humanities Center Faculty Fellowships Selection (1995)
* Freeman Faculty Fellowships Selection (1995)
* Humanities Center Graduate Proposal Review (1993)
* University NEH Proposal Review (2015, 2006, 2005, 2004, 1994)
* AAA Ass’t Dean for Financial Affairs Search (2013)
* AAA Lectures and Exhibitions (2002 - 2003)
* AAA Faculty Research Liaison (2002 - 2003)

• AAA Faculty Personnel (1995 - 1998; 2002 - 2003; 2005 – 2007; 2009 - 2010)

* AAA Faculty Advisory (1995; 1998- 2000)
* AAA Interim Dean Search (1995)
* AAA Course and Curriculum (1992 - 1994)
* AAA Scholarship (1994 - 1995)
* AAD Faculty Search (2015)
* ArtH/Art Search (chair, 2012)

•ArtH Search (chair; 2008)

* ArtH Director of Undergraduate Studies (2000 - 2001)
* ArtH Director of Graduate Studies (1998; 2011-2012)
* ArtH Graduate Admissions (head; 1997)
* ArtH Travel (head; 1994 - 1995)

# OTHER:

* Content consultant, *A History of Art*, by Laura Perdew (2015)
* Editorial Board, *Journal of Traditional Art and Folk Culture*
* Invited participant, College Board AP Art History Exam national colloquium (2009)
* Manuscript reviewer: Princeton University Press, SUNY Press, Oxford University Press, University of Washington Press, McGraw Hill, *Journal of Asian Studies, Journal of Song-Yuan Studies, Journal of the American Oriental Society, Artibus Asiae, Art Bulletin, Journal of Korean Studies, Archives of Asian Art, Visual Resources, Frontiers of History in China*
* CAA.Reviews, Field Editor for China and Korea (2004 – 2011)
* AAS Buchanan Prize Selection Committee (2003)
* NEH Fellowships Review Panel (2000; 2005)
* OUS China Board Executive Committee (1997 - 2003)
* Bunting Institute (Radcliffe College) Fellowship Reviewer (1991 - 1995)
* NEH Summer Fellowships Review Panel (1994, 1996)
* Participant, Korea Foundation 11th International Curators’ Workshop (2009)
* Participant, Korea Foundation 9th International Curators’ Workshop (2007)
* Participant, Korea Foundation 8th International Curators’ Workshop (2006)
* Participant, Korea Foundation 7th International Curators’ Workshop (2005)
* Participant, Korea Foundation 6th International Curators’ Workshop (2004)
* Academic Consultant, “Modern Korean Art” (Museum of Fine Arts, Houston, 2004)
* Participant, Korea Foundation 5th International Curators’ Workshop (2003)
* Participant, Korea Foundation 4th International Curators’ Workshop (2002)
* Academic Consultant, "Imperial Tombs of China" (Portland Art Museum, 1996)
* Academic Consultant, "Masterpieces of Chinese Art from Yale" (Hood Museum, 1989)

•Tenure/Promotion Reviewer (Cornell University, University of Michigan, New York University, University of

Hawai’i, Colby College, Franklin and Marshall College, SUNY New Paltz, St. Olaf College, University of London (SOAS), University of Utah, Dartmouth College, Oregon State University)

**SELECT GRADUATE COMMITTEES (**\* = Primary Advisor)

\*KUN XIE (M.A. 2017): " The Form of No-Form: Two Paintings by Ling Kai"

MICKLE, ALLIE (M.A., 2016): "Art Beyond the Generic City: Yang Yongliang's Photo Composites 2007-2012"

KIM, SANGAH (M.A. 2016): " Acceptance, Adaptation, and Reinterpretation—Western-style Oil Painting in Japan, China, and Korea in Late Nineteenth and Early Twentieth Century"

\*LONG, LINDSAY (M.A., 2015): "On The Use and Meaning of Wood in Chinese Imperial Architecture"

\*JAMESON, DERRY (M.A., 2015): “Curating Buddhism: Reimagining Buddhist Statues in a Temple and Museum Setting"

BORENGASSER, DANIEL (M.A., 2014): "The Life of a Buddhist Image: Constructing Sacred Identity Through History and Ritual in Seiryōji’s Living Icon"

KEAST, LINDSAY (M.A., 2014): "The Indeterminacy of Abstraction: Philip Guston 1947-1951"

KIM, GINA (M.A., 2014): "Visualizing Colonial Beauty: Female Figure Paintings of Yi Yu-tae, 1943-1944"

\*FANG HUI (M.A., 2012): “Sesshu Toyo’s Selective Assimilation of Ming Chinese Painting Elements”

\*ZHU HAN (M.A., 2012): “*Using the Peak of the Five Elders As a Brush:* A Calligraphic Screen by Jung Hyun-Bok”

WINGFIELD, VALERIE (M.A., 2012): “Personal Identity Through Architecture in Singapore at the Turn of the Nineteenth Century”

MUELLER, CHRLOTTE (M.A., 2012): “Sewing Together the Gokan: Text Through Image in the *Nise Murakami Inaka Genji*”

KRESKEY, FAITH (M.A., 2012): “Leaping Monsters and Reams of Play: Game Play Mechanism in Old Monster Yarn

*Sugoroku*”

HANSON, HEATHER (M.A. 2009): “*Scenes In and Around the Capitol*: An Important Japanese Folding Screen in the JSMA”

AALAND, RIVER (M.A., 2007): “A Felt Aesthetic: The Development of Pazyryk Costume and a Felt-Based Textile Design Tradition.”

\*WETHERELL, ANN (Ph.D., 2006):“Reading Birds: Confucian Imagery in the Bird Paintings of Shen Zhou (1427-1509)” PARRELLA, ROSEANNE (M.A., 2006): “Sino-Japanese War Prints in the Collection of the JSMA”

KLAASMEYER, KATRINA (M.A., 2006): "Capitalist Realism: Gerhard Richter, Sigmar Polke, and Konrad Lueg, 1960- 1965."

DEVORE, CARLA (M.A., 2006): "Empathy's Role in Franz Marc's Animal Paintings" SVENSEID, KATRINA (M.A., 2005): "The Turkic Male Figure in Altaic Art"

\*CHANG, SUSAN SU-CHEN (M.A., 2004) "A Flourishing Scene of Prosperity: A Study of the Scroll *Qingming Shanghe Tu*

Attributed to Qiu Ying"

HEVEL, DEREK (M.A., 2004): "Grounded Modernism: Sigmar Polke's use of Fabric as a Foil for Modernism's Original Artist"

\*CHOI, JONG DEOK (M.A., 2003): "The Meaning of Reconstruction in Historic Preservation: A Case Study of the Reconstruction of the Gyeongbok Palace"

CHO, INSOO (Ph.D., 2003, University of Kansas): "Images of Liu Haichan: The Formation and Transformation of a Daoist Immortal's Biography" (Outside Reader)

\* LEE, OH MEE (M.A., 2002): "The Diamond Mountain Paintings of the University of Oregon Museum of Art: The Development of Diverging Styles of Depicting a Sacred Korean Site."

\*WRIGHT, AMANDA (M.A., 2002): " A Little Knowledge is a Dangerous Thing: Gertrude Bass Warner, General Norman Munthe, and the Enigma of the UOMA Buddha."

\*HILGENDORF, Nathan (M.A., 2002): "Qing Dynasty Glass in the UO Museum of Art."

ROWAN, JENNIFER (M.A., 2002): "Danger and Devotion: The Mother of Demons in the Stories and Stones of Gandhara, A Historiography and Catalogue of Images of n Early Buddhist Deity of Abundance."

KUCERA, KARIL (Ph.D., 2002, University of Kansas): "Cliff Notes: Text and Image at Baodingshan" (Outside Reader) FORRLER, CARA (M.A., 2000): "The Japanese Kesa: A Patchwork of Meanings."

\*GREENWOOD, KEVIN R. (M.A., 1999): "The Qianlong Emperor as the Bodhisattva Manjushri: Religion, Politics and Self-Conception in the Qianlong Period."

\*COMBS, NICOLE (M.A., 1999): "Postmodernism, Globalization and the Connections to Contemporary Chinese Art" PONTON, CLAUDIA (M.A., 1999): "Between Death and Life: Trauma in the Art of Yayoi Kasama."

\*KUCERA, KARIL J. (M.A., 1995): “Lessons in Stone: Baodingshan and its Hell Imagery.”

\*TAN, CHRISTINE C.Y. (M.A., 1995): “The Jieziyuan Huazhuan, or “The Mustard Seed Garden Manual of Painting and Calligraphy,” and Late Ming Culture.”

\*CLAYPOOL, LISA (M.A., 1994): "The Social Body: 'Beautiful Women' Imagery in Late Imperial China." TSURUYA, MAYU (M.A., 1992): “Isamu Noguchi’s Cronos: Myth in the Atomic Age.**"**