

9–11 April 2026  
Abstracts & Speaker Profiles

**Asian Art at Princeton**  
Celebrating Collecting and Scholarship



Kit Brooks  
Princeton University  
Art Museum

Lone Wolves: Artistic  
Identity and the Solitary  
Wolf in 19th-Century  
Japanese Painting

An uncommon subject in Japanese art, wolves have a complex and tragic history in Japan. For centuries, wolves were understood as sacred, emerging from the deep mountain forests to protect the rice crop from predators like deer and wild boar. This began to change in the late 16th century, as advances in riziculture and growing urbanization resulted in widespread deforestation and the destruction of wolf habitats. As wolves, domesticated dogs, and humans were forced into closer proximity, the potential for dangerous interaction increased. In the mid-18th century, imported Chinese and Dutch hunting dogs brought rabies to the archipelago, fundamentally and forever shifting the perception of wolves. A primary transmission vector for the disease, wolves were increasingly depicted in popular prints as violent and deranged. However, a group of paintings emerged in the 19th century, each depicting a solitary wolf under moonlight in portrayals that are more haunting than frightening. This paper examines the emergence of such iconography amid the shifting ecological, moral, and visual paradigms of the Japanese wolf, through a consideration of the relationship to other media forms in which wolf motifs were already prevalent, such as netsuke, and new zoological taxonomic systems, literary models, and international pressures.

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Kit Brooks, curator of Asian art at the Princeton University Art Museum, has a Ph.D. (2017) and M.A. in history of art and architecture from Harvard University. Brooks received their M.A. in Japanese studies from the School of Oriental and African Studies (2007) and a B.A. in philosophy from University College London (2006). Prior to joining Princeton in 2024, Brooks was the Japan Foundation Assistant Curator of Japanese Art at the National Museum of Asian Art (Smithsonian Institution). Recent exhibitions include: *Cut+Paste: Experimental Japanese Prints and Photographs* (2025); *The Print Generation* (2024); *Staging the Supernatural: Ghosts and the Theater in Japanese Prints* (2024); and *Ay-Ō's Happy Rainbow Hell* (2023), the first exhibition in the United States dedicated to the psychedelic Japanese Fluxus artist Ay-Ō (born 1931). Brooks also curated *Living Proof: Drawing in Nineteenth-Century Japan* (2017) at the Pulitzer Arts Foundation in St. Louis, Missouri, and *Uncanny Japan: The Art of Yoshitoshi* (2015) at the Worcester Museum of Art (Worcester, Massachusetts). Brooks' latest book, *A Tale of Two Balconies*, coauthored with Katherine Roeder, is a double-fronted, dual analysis of Hokusai's *The Sazaidō of Gohyakurakanji* and Whistler's *Variations in Flesh Colour and Green – The Balcony*, examining the different cultural contexts for the production of each work and the use of the balcony as a compositional construct. Brooks has served on the editorial board of *Ars Orientalis* since 2023 and on the executive committee of the P.Y. and Kinmay W. Tang Center for East Asian Art since 2025. Brooks' current research project examines the depiction of wolves throughout Japanese art history.

Rachael Z. Delue  
Princeton University

The Environmental History  
of Étienne Trouvelot's  
“Astronomical Drawings”

This talk considers a suite of extraordinary chromolithographs created in the 1880s by the astronomer and illustrator Étienne Trouvelot. Based on his work at the Harvard Observatory and the United States Naval Observatory, the chromolithographs combine the methods and media of art and science in an attempt to generate knowledge about astronomical phenomena, such as sunspots, solar flares, and eclipses, that eluded perception and resisted documentation. From the perspective of the history of astronomy, Trouvelot's prints, equal parts fact and fiction, represent a fascinating episode in the history of scientific visualization. Read against the grain, through the lens of multiple disciplines, among them art history, environmental history, and entomology, and by considering their terrestrial and material contexts and conditions, the prints tell a much more complex and many-layered story: about global trade, geopolitics, humans and animals, ecology, and environmental destruction. In this way, Trouvelot's astronomical images may be understood as loquacious and unruly for what they have to say about both the celestial sphere and *terra firma* and for how they challenge the categories of terrain, species, and being that 19th-century science in Europe and the United States so doggedly constructed.

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Rachael Z. DeLue is the Christopher Binyon Sarofim '86 Professor in American Art at Princeton University, jointly appointed in the Department of Art and Archaeology and the Efron Center for the Study of America. She also serves as the director of the Princeton Humanities Initiative. Her publications include *George Inness and the Science of Landscape*, *Landscape Theory* and *Arthur Dove: Always Connect*. Recent work explores intersections between art and science and the significance of the visual within the history and theory of knowledge. Her current book project, *Impossible Images and the Perils of Picturing*, considers a range of image types, including fine art, scientific illustration, and data visualization, with chapters on Alexander von Humboldt's images of the physical geography of the Americas, Charles Darwin's diagram in *On the Origin of Species*, ornithological illustration and death, the sensorial and cognitive limits of portraiture, and picturing deep time and deep space.

Amaury A. García Rodríguez  
El Colegio de México

**Parallel Modernities:  
Nihonga Painting Through  
Mexican Experience**

In October 2023, the Kaluz Museum in Mexico City received a donation of three hundred pieces of Japanese art from the American art collector Terry Welch. The collection consists primarily of paintings and calligraphy from the 17th to the 20th century, with an emphasis on *nihonga* and *bunjinga*. It is not only the most significant Japanese art collection in Mexico but also the only Japanese painting and calligraphy collection in Latin America. An exhibition was organized to celebrate the event, bringing together examples of modern Japanese and Mexican landscape painting. This presentation will evaluate the main curatorial strategies on which the dialogue was based. Despite the distance and different cultural contexts, are there common grounds in both modern pictorial traditions? What possibilities allow us to explore two distinct modern experiences far from traditional hegemonic centers, establishing a horizontal dialogue and a more complex vision of the construction of the pictorial landscape in both countries?

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Amaury A. García Rodríguez holds a Ph.D. (2007) and an M.A. (2000) in Japanese Studies, both from the Center for Asian and African Studies, El Colegio de México. He received his B.A. in art history from the University of Havana, Cuba, in 1995. His research topics center on the historiography of Japanese art and its material and visual culture during the early modern and modern periods. He also researches the trade and the collecting of Japanese art in Latin America. He has published the books *The Control of Japanese Shunga Prints* (El Colegio de México, 2011) and *Popular Culture and Prints in Japan* (El Colegio de México, 2005), and coedited the book *Visuality in Japan: Eleven Iberoamerican Essays* (El Colegio de México, 2009), all of them in Spanish, as well as articles and essays in academic journals and books. García Rodríguez has taught courses and given talks on Japanese art history at several universities in Mexico and abroad, and has been the curator of exhibitions of Japanese art, including *Strokes of Breath: Japanese Calligraphy* (Mexico City, 2025); *Almost Gold, Almost Amber, Almost Light: Mexican and Japanese Modern Landscapes* (Mexico City, 2023); and *Winds of Kabuki* (Buenos Aires, 2006), among others. He is currently working on a project involving the cataloguing, research, and exhibition of Japanese prints collections in Latin America. He received the National Prize from the Mexican Academy of Science for the best Ph.D. dissertation in humanities (2008), as well as the Japan Foreign Minister's Commendation for his work on behalf of Japan-Mexico cultural and artistic relations (2019). He was director of the Center for Asian and African Studies at El Colegio de México from 2016–2022, and is now professor at El Colegio de México and coordinator of their Terry Welch Endowment for the Study of Japanese Art.

Charlotte Horlyck  
SOAS University of London

**Ceramics as Korean  
Collectibles: Contestations  
of Cultural Value and  
National Identity**

Interest in Korean art took root in the 1870s, at a time when the fascination with East Asian art and the collecting of artifacts from the region swept across America and Europe. Over the following two decades, knowledge about Korea and its cultural heritage was shaped largely by scholars and collectors of Japanese art, whose reliance on Japanese historical sources informed early interpretations of Korea. They sought tangible evidence of cultural exchange between the two nations in premodern times, often focusing on the migration of craftsmen from Korea to Japan and their role in the production of ceramics and Buddhist works of art on the archipelago. Scholars argued that Korea's most significant contribution to East Asian art lay in Korean potters having initiated the production of Satsuma wares. However, in the opening decades of the 20th century, the arrival of Goryeo dynasty celadon ceramics on the art market prompted a reassessment of these claims and led many to question the reliability of Japanese sources in shaping interpretations of Korean art. Scholars now turned to Chinese historical sources for insights into Korean cultural traditions despite having initially dismissed them as unreliable.

This paper examines this shift in scholarly direction and argues that it paved the way for new consumers of Korean art, whose acquisitions of Goryeo ceramics was informed not by Japanese ceramic traditions but by an interest in Song and Yuan artefacts. By the 1910s, Korea was positioned culturally less in relation to Japan and more firmly with China, and it became increasingly common to display Korean and Chinese celadon wares side by side. This reorientation coincided with Japan's political takeover of the Korean peninsula, producing a striking disjunction between cultural perception and imperial reality. While Korea was being subsumed politically under Japanese colonial rule, it was simultaneously framed within a Sinocentric cultural order that emphasized its historical and aesthetic affinities with China.

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Charlotte Horlyck concurrently holds the posts of head of the school of art and professor in the history of Korean art at SOAS. Her research focuses on Korean premodern and modern visual and material culture, collecting practices, and public displays of Korean art. Among her recent work is *The Emergence of the Korean Art Collector and the Korean Art Market* (Routledge, 2024). Her earlier monograph, *Korean Art from the 19th Century to the Present* (Reaktion Books, 2017), was awarded the Hendrik Hamel Book Prize by the Association of Korean Studies in Europe (AKSE) in 2023. In 2021 a Korean translation was included in the Sejong Books List. Her coedited volume (with Michael Pettid, SUNY Binghamton) *Death, Mourning, and the Afterlife in Korea from Ancient to Contemporary Times* (University of Hawai'i Press, 2014) was selected for a Republic of Korea Ministry of Education Award (2015) for furthering interest in Korean studies. She has served as president of the British Association of Korean Studies (2016–2022) and chair of the SOAS Centre of Korean Studies (2013–2017) and was an elected committee member of the AKSE Committee (2020–2024) and the British Korean Society (2013–2016).

Sylvia Houghteling  
Bryn Mawr College

**Textiles Painted with Dyes:  
The Art and Temporality  
of South Asian Kalamkari  
Cloths**

The brightly colored cotton cloths known by such diverse names as “chintz” and “kalamkari” were among the most renowned objects of the early modern global trade. Because they were literally textiles painted with mordants and dyes, they were also the most widely circulating paintings from South Asia. Kalamkari textiles made in coastal southeastern India traveled to a wide range of patrons, from South Asian and British royalty to Japanese merchants and European householders, and the styles of the cloths were stunningly diverse, displaying floral, figurative, and geometric ornament that makes it difficult to identify a characteristic repertoire. This talk moves from the visual to the material properties of these painted cotton textiles, with a particular focus on the different durations of the dyes used to produce kalamkari textiles. From long-lasting indigo to more fleeting yellow dyes, these textiles carried the environment of local plants, soil minerals, and the surrounding water with them. Once in the possession of their owners, moreover, the textiles changed in color over time in much the same way as the shifting hues of the natural world.

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Sylvia Houghteling is associate professor in the Department of History of Art and the Program in Middle Eastern, Central Asian, and North African Studies at Bryn Mawr College. She teaches courses on early modern art, South Asian art and architecture, and textile history. Houghteling’s current research has been supported by the National Endowment for the Humanities and the Yale University Art Gallery. She is the author of *The Art of Cloth in Mughal India* (Princeton University Press, 2022), which received the College Art Association’s 2023 Charles Rufus Morey Book Award, the Textile Society of America’s 2022 R. L. Shep Memorial Book Award, and the 2024 Bernard S. Cohn Book Prize from the Association for Asian Studies. In 2025, she was awarded the Tomás Harris Visiting Professorship in the History of Art Department at University College London. Her ongoing work focuses on natural dyes and the material histories of the eastern Indian Ocean trade.

Sol Jung  
Independent  
Scholar, Norway

**Mishima Ware:  
The Korean Aesthetics  
of Japanese Ceramics**

*Mishima* is a Japanese term that refers to stoneware with inlaid or brushed underglaze slip decorations, which was coined in the context of Japanese tea practice called *chanoyu* (literally, “hot water for tea”). After 1565 the term appeared with increasing frequency in 16th-century Japanese tea diaries kept by merchant tea practitioners. Comparison of archaeological artifacts from Korea and Japan in relation to historic documents and heirloom ceramics in Japan confirm that *mishima* refers to *punchōng* ware from the Chosŏn dynasty (1392–1910). Beginning in the 17th century, *mishima* became a category of Japanese ceramics that reinterpreted the Korean originals. This paper will examine ceramics from collections in Japan, Korea, the United States, and Norway to explore how Korean ceramics recontextualized in Japan catalyzed the creation of a new ceramic category.

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Sol Jung was the inaugural Shirley Z. Johnson Assistant Curator of Japanese Art at the Smithsonian’s National Museum of Asian Art from 2021 to 2026, overseeing the museum’s collection of prehistoric to contemporary Japanese ceramics, lacquerware, metalwork, and textiles. Jung specializes in Japanese art history with a focus on how transnational maritime trade impacted Japan’s visual culture during the premodern period. She received her B.A. with distinction in history of art at the University of Pennsylvania, and her M.A. and Ph.D. in art and archaeology from Princeton University. Jung curated the Princeton University Art Museum’s first thematic exhibition of Korean ceramics, *Korean Ceramics: From Archaeology to Art History*.

Jung has examined the reception of Korean tea bowls, called *kōrai chawan* in Japan, during the 16th century. Fieldwork at several maritime settlement sites in Japan, and analysis of period tea documents, literary texts, and archaeological remains have informed her research, which has been supported by the Metropolitan Center for Far Eastern Art Studies, and the Kyujanggak International Center for Korean Studies.

At the National Museum of Asian Art, Jung curated the exhibitions *Knotted Clay: Raku Ceramics and Tea* (2023, ongoing), *Striking Objects: Contemporary Japanese Metalwork* (2024–2026), and *Reasons to Gather: Japanese Tea Practice Unwrapped* (2025–2026), among others. She is a team member of the Teaching Tea project through Japan Past and Present, a global information hub that is a part of the Yanai Initiative for Globalizing the Japanese Humanities at UCLA and Waseda University.

Yeewan Koon  
University of Hong Kong  
**Beyond *Sat Jyu*: Care and  
Time in Hong Kong Art**

This talk examines Hong Kong’s contemporary art scene through the term *sat.jyu* (失語)—loss of ability to speak—a vernacular expression increasingly employed by artists to articulate their epistemological difficulty in locating meaningful content for their practice. While Hong Kong sustains a vibrant cultural ecology, a pervasive low-level sense of unaddressed trauma persists, making *sat.jyu* not merely individual but symptomatic of broader conditions shaping contemporary cultural production. When words fail, what becomes possible? Through care ethics as an analytical lens, this presentation examines how socially engaged practices respond to *sat.jyu*—not by recovering speech, but by creating alternative modes of meaning-making. Small interventional acts of care, community building, and relational exchange become ways of working through speechlessness. By prioritizing ongoing relationships over finished objects, artists create new temporal frameworks that counter the displacement at the root of *sat.jyu*. This also raises critical institutional questions: How do cultural spaces respond when artists can no longer speak within established frameworks? How do we exhibit art that resists both geographical categorization and linguistic capture?

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Yeewan Koon is associate dean (global) in the Faculty of Arts and chair of the Department of Art History at the University of Hong Kong. Her research focuses on both Guangdong art history and contemporary art in Asia. Her publications include the books *The Defiant Brush: Su Renshan and the Politics of 19th-Century Guangdong Art* (2014) and *Nara Yoshitomo* (2020), which has been translated into Japanese and Korean; and the article “Where Are We Now? M+ and the Uncertain Future of Hong Kong,” in *October* (2022). She has received numerous fellowships and grants, including a Fulbright Senior Researcher Award and visiting scholarships at the University of Cambridge and Columbia University. Her current research includes overseeing the first digital timeline of Hong Kong art history. In 2022, she was awarded the prestigious UGC Teaching Award. Her curatorial work includes exhibitions such as *It Begins with Metamorphosis: Xu Bing* (Asia Society Hong Kong Centre, 2014); *So long, thanks again for the fish!* (Helsinki Biennale, 2021); *Everything Is a Projection: Sheung Yiu* (WMA, Hong Kong, 2024); and *My Imperfect Self: Yoshitomo Nara* (Los Angeles, 2025). Koon also served as one of the selected curators for the 12th Gwangju Biennale in 2018. She also contributes actively to Hong Kong’s local arts scene, serving on numerous committees and boards.

Zoe S. Kwok  
Princeton University  
Art Museum

Artist Conversation:  
Xu Bing

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Zoe S. Kwok joined the Princeton University Art Museum in 2013 and oversees the collections of Asian art as the Nancy and Peter Lee Senior Curator of Asian Art. A specialist in Chinese art history, her recent projects include organizing the 2024 Sarah Lee Elson, Class of 1984, International Artist-in-Residence Program, featuring the internationally recognized painter Liu Xiaodong, as well as editing and contributing to a special volume of the *Record of the Princeton University Art Museum* (vol. 79–80). In 2023 Kwok curated the Art@Bainbridge exhibition *Threading Memories/MiKyoung Lee*, which showcased contemporary Korean-American artist Lee's fiber art. Kwok's 2019 exhibition *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century* (with an accompanying publication) was the first scholarly project to address the central role banqueting played in the production of art during China's Liao, Song, and Yuan dynasties. Previously, she brought two South Asian exhibitions to Princeton in 2016: *Epic Tales from India: Paintings from the San Diego Museum of Art* and *Contemporary Stories: Revisiting South Asian Narratives*, as well as other exhibitions.

Kwok received her Ph.D. in East Asian art and archaeology from Princeton University in 2013, with a dissertation on the depiction of court women in architectural settings during the Song dynasty (960–1279). She also earned an M.A. in East Asian studies from Harvard University and a B.A. in history and art history from Wellesley College. Prior to joining the Art Museum, Kwok was an adjunct visiting professor at Franklin & Marshall College. She has also worked at the National Palace Museum, Taiwan, and was a Fulbright Fellow in China.

Wei-Cheng Lin  
University of Chicago

Revisiting the “Empress  
Procession” Relief from  
the Central Binyang Cave  
in Longmen

One of the best-known sculptures in medieval China is the pair of relief sculptures, the “emperor procession,” now in the Metropolitan Museum of Art, and the “empress procession,” in the Nelson-Atkins Museum of Art. They were originally carved on the east (exit) wall of the Central Binyang Cave in Longmen, completed around 521 under the sponsorship of Emperor Xuan of the Northern Wei as a dedication to his deceased parents. While their importance and artistic achievements are undeniable, both relief panels underwent extensive restorations after their relocations, which, to varying degrees, altered their relief forms and details. Using the empress procession as an example, this paper will propose a new digital restoration and ways of seeing the relief within its original cave context.

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Wei-Cheng Lin is associate professor in the Department of Art History at the University of Chicago. Lin specializes in the history of Chinese art and architecture, with a focus on the medieval period, and has published on both Buddhist and funeral art and the architecture of medieval China. His first book, *Building a Sacred Mountain: Buddhist Architecture of China's Mount Wutai* (University of Washington Press, 2014), traces the history of the architecture that was built to reconfigure and transform the natural terrain of Mount Wutai into a sacred domicile of Bodhisattva Mañjuśrī. Lin is currently working on two book projects. *Performative Architecture of China* explores architecture's performative potential through history and the meanings enacted through such architectural performance. *Necessarily Incomplete: Fragments of Chinese Artifacts* investigates fragments of Chinese artifacts, as well as the cultural practices they solicited and engaged in.

Yukio Lippit  
Harvard University  
**Shadow of a Shadow:  
In Search of  
Shimada Shūjirō**

This lecture explores an important chapter in the history of the study of East Asian art at Princeton through the life and career of Professor Shimada Shūjirō (1907–1994). In Japan, Shimada was a leading scholar of Chinese and Japanese painting who worked as a curator at the Kyoto National Museum for many years. He played a prominent role in surveying treasures in Kansai-area shrines and temples, as well as in hosting and supporting overseas scholars such as Osvald Sirén, James Cahill, and Wen Fong. In 1964 Shimada joined the Princeton faculty and trained students in both Chinese and Japanese art until his retirement in 1975. While at Princeton Shimada not only trained numerous Ph.D. students who would go on to shape the field of East Asian art history, he also oversaw two important publication series of Japanese art in American collections as well as two landmark exhibitions.

Shimada left almost no biographical writings, however, and very little is known about his life and career before arriving at Princeton. This presentation pieces together accounts from Shimada's students and his two sons, and surviving correspondence in various archives, and carefully reexamines his published writings to sketch an intellectual biography of this influential scholar. In doing so, it hopes to yield further insights into the development of East Asian art history and the legacy of Princeton's East Asian art program.

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Yukio Lippit is Jeffrey T. Chambers and Andrea Okamura Professor of the History of Art and Architecture at Harvard University. His books include *Sesson Shūkei: A Zen Monk-Painter in Medieval Japan* (2022), *The Artist in Edo* (2018), *Irresolution: The Paintings of Yoshiaki Shimizu* (2017), *Japanese Zen Buddhism and the Impossible Painting* (2016), *Sōtatsu: Making Waves* (2016), *The Thinking Hand: Tools and Traditions of the Japanese Carpenter* (2013), *Painting of the Realm: The Kano House of Painters in 17th-Century Japan* (2012), *Kenzo Tange: Architecture for the World* (2012), *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)* (2012), and *Awakenings: Zen Figure Painting in Medieval Japan* (2007).

His recent publications include “The Wood Arts in Japan: Three Scientific Approaches,” in *Art Objects and the Scientific Method: Global Perspectives and Practices*, edited by Maria Kokkori and Francesca Casadio (2025). Forthcoming publications include *Ten Kings of Hell: The Afterlife in Medieval Korea*, coedited with Sooa Im McCormick; and “The Floor-Sitting Artist,” in *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*. His current research projects include a collection of essays on Japanese architecture and a book-length study on the Shōsōin Imperial Treasury, as well as articles on Mokuan Reien's *The Four Sleepers* and Sesshū Tōyō's *Huike Offering His Arm to Bodhidharma*.

Lippit has taught at the Universities of Tokyo, Heidelberg, Los Andes, Campinas, and Melbourne. From 2013 to 2018 he served as the Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute for Advanced Study at Harvard. In 2018 he was appointed Harvard College Professor for a five-year term for distinguished contributions to undergraduate teaching.

Hui-Wen Lu  
National Taiwan University

Chinese Calligraphy at  
Princeton: The Collection  
and Research

This paper critically reviews the history of the Princeton University Art Museum's collection of Chinese calligraphy, as well as the development of Chinese calligraphy studies at Princeton University. Central to this discussion is the work of Professor Wen C. Fong and the Chinese art history Ph.D. program he developed from the late 1950s through around 2000. The paper situates Fong's scholarly and pedagogical legacy within the broader historiography of Chinese art history, assessing how Princeton emerged as a key site for the modern study of Chinese calligraphy.

Beyond reviewing the museum's major collections, exhibitions, and the scholarship they generated, this paper engages more broadly with methodological shifts in art history since 2000. It considers how recent emphases on material culture, multimedia and transmedia approaches, ecological perspectives, and the study of sensory experience—including haptic and tactile perception, as well as smell and sound—have reconfigured the interpretive possibilities of Chinese calligraphy. By bringing these contemporary frameworks into dialogue with earlier paradigms of connoisseurship and formal analysis, the paper argues for a renewed understanding of Chinese calligraphy as a materially grounded, multisensory, and historically contingent practice within global art history.

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Hui-Wen Lu (Ph.D., Princeton University), chair of the Graduate Institute of Art History at National Taiwan University, specializes in the history of calligraphy and painting in premodern China. She publishes in both Chinese and English. Some of the topics she has worked on include the secularization of the wild-cursive script from Tang to Song; the relationship between ethnicity, class, and art in the Mongol-Yuan period; and antiquarianism and art in the late Qing period. Her current book project looks into the first publication frenzy of calligraphy model-books in China, from the 11th to the 13th century, and its results in a reformed calligraphic canon. In recent years, she has also directed her attention to contemporary calligraphy and calligraphers. She is currently leading the research project Writing and Women Calligraphers in East Asia, which includes expansive interviews and an international exhibition.

Lesley Ma  
The Metropolitan Museum  
of Art, New York

**Making Space:  
Contemporary Asian Art  
and Curatorial Practice**

The study of contemporary Asian art in the English-speaking world has been steadily growing since the 1990s, first steered by pioneering art historians and exhibition makers. Many would cite important exhibitions such as *Japanese Art after 1945: Screaming Against the Sky* (1994) at the Guggenheim Museum Soho, and *Inside Out: New Chinese Art* at PSI and Asia Society (1998) as foundations that introduced the contexts for artmaking and key artists in East Asia to an international audience. Now, thirty years later, more museums outside of Asia have organized exhibitions or created curatorial positions that spotlight art by artists in or from Asia since the 1970s. This presentation seeks to examine “contemporary Asian art” as a framework, method, and a point of connection and contention in international art and museology, from my perspective as a curator with this mandate. By using artworks and projects at the Metropolitan Museum of Art, I hope to demonstrate some challenges and opportunities in making space *for* and *with* contemporary Asian art in the field today.

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Lesley Ma joined the Met’s Department of Modern and Contemporary Art in spring 2022 and focuses on East and Southeast Asia. A key member of the curatorial team of the future Tang Wing, she has worked on *The Genesis Facade Commission: Lee Bul*, Long Tail Halo; and *The Great Hall Commission: Tong Yang-Tze*, Dialogue, and is working with Beijing-based Liu Wei on *The Genesis Facade Commission*, opening in September 2026. From 2013 to 2022, she was founding curator, ink art, at M+, Hong Kong. Her projects include *Individuals, Networks, Expressions* (2021), *M+ Commission: Tong Yang-Tze* (2021), and *The Weight of Lightness: Ink Art at M+* (2017), and she was coeditor of *M+ Collections: Highlights*. Ma cocurated *The Great Crescent: Art and Agitation in the 1960s—Japan, South Korea, and Taiwan* for Para Site, Hong Kong (2013), which traveled to Tokyo and Mexico City. Ma has a B.A. in history and science from Harvard College, an M.A. in museum studies from NYU, and Ph.D. in art history, theory, and criticism from the University of California, San Diego.

Ewa Machotka  
Universität Zürich

On (Un)Representability:  
Disaster in Early Modern  
Japanese Visual Culture

Unlike much contemporary disaster imagery, which often transforms suffering into a highly mediatized spectacle, early modern Japanese prints enacted a visual economy of absence that unsettles conventional paradigms of representation. To account for this difference, this paper rethinks “(un)representability” not as an ontological limit of catastrophe but as a historically contingent *distribution of the sensible* (Rancière, *Le partage du sensible*, 2000): shifting regimes that determine what can be seen, said, and felt.

Focusing on the Tenpō crisis (1833–1837) triggered by a combination of environmental and social events, the paper juxtaposes the commercial boom in landscape *meisho-e* (images of famous places) with the striking invisibility of disaster in mainstream *ukiyo-e* and many *kawaraban* (broadside prints), where catastrophe was legible through multimodal networks of maps, diagrams, and texts. This paper argues that this invisibility was not accidental but emerged from intersecting protocols: Confucian cosmologies linking disaster to moral order, censorship policies, market pragmatics, and devotional practices.

By mapping such visual presences and absences, the paper examines the relationship between disaster imagery, shifting aesthetic regimes, and social practices in the Tenpō era. Additionally, it considers the role of non-anthropogenic factors, such as environmental history, in shaping visual culture, and how this perspective might revise prevailing understanding of art historiography.

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Ewa Machotka is full professor and chair of East Asian art history at the Institute of Art History, University of Zurich, where she also serves as deputy director of the Institute of Art History. Her scholarship centers on transcultural and interdisciplinary approaches to Japanese art, especially through the lenses of global art history, environmental humanities, and digital humanities. Machotka earned her Ph.D. in Japanese art history from Gakushuin University, Tokyo, in 2008, supported by a fellowship from the Japanese Ministry of Education. Before moving to Zurich, she was professor at Stockholm University (2017–2023) and Leiden University (2011–2017), and curator of Japanese art at the National Museum in Kraków. Machotka has also acted as a guest curator in Sweden, Norway, The Netherlands, and Poland. Her major publications include *Visual Genesis of Japanese National Identity: Hokusai's Hyakunin Isshu* (Peter Lang, 2009) and, with Katarzyna Cwiertka, *Too Pretty to Throw Away: Packaging Design from Japan* (Manggha Museum of Japanese Art and Technology, 2016). She coedited *Consuming Life in Post-Bubble Japan: A Transdisciplinary Perspective* (Amsterdam University Press, 2018). Her current research builds on an ongoing project on the visual culture of disaster, which investigates how disasters were visualized, mediated, and culturally processed in early modern Japan; the work will be published as the monograph *Between Absence and Presence: Environmental Disaster in Early Modern Visual Culture of Japan*.

Shane McCausland  
SOAS University of London

The Yuan We Once Knew  
and the Many Faces of  
Ni Zan in the Princeton  
Collection

Such are the dramatic changes underway in the field of Mongol Empire studies that the framework for Yuan art history with which we were familiar only a short time ago is slipping away. The age of Mongol supremacy has always been exceptional in traditional Chinese historiography, as one of the Middle Period's "alien regimes and border states." The Great Mongol State (1206–1368) founded by Chinggis Khan (r. 1206–1227) and expanded across Eurasia by his successors is now being recognized by historians as the only superpower of the late medieval Old World—with consequences. The Mongol Great Khans, Ögedei (r. 1229–1241) and Khubilai (r. 1260–1294), incorporated north and south China, respectively, into this world order. That world order had its own transcultural or even universal value system, albeit one that also celebrated regional cultures. What does this mean for how we understand Mongol-Yuan period artistic agency to have functioned, and for our conception of how formal allusions and references to the past (ever vibrant in the Sinosphere) worked in localized contexts across north and south China and across the Great Yuan state? Considering the multiple "faces" of Ni Zan in the Princeton collection, which collectively constructed the iconic image of Ni Zan as a Yuan master for China's late imperial era, affords us the chance to visualize the hefty disciplinary shift in progress.

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Shane McCausland is Percival David Professor of the History of Art at SOAS University of London. From 2018 to 2022 he was Head of the School of Arts and a member of the university's Executive Board. As an undergraduate he read Oriental Studies (Chinese) at Cambridge University, and he received his Ph.D. in Art History with East Asian Studies from Princeton University in 2000. He has curated exhibitions in China, Europe, and North America and has published widely on Chinese and East Asian, and, more recently, Inner Asian arts. His recent books include *The Art of the Chinese Picture-Scroll* (Reaktion/Chicago, 2024) and *The Mongol Century: Visual Cultures of Yuan China, 1271–1368* (Reaktion/Hawaii, 2015). His new book, *Arts Along the Great Wall: A Cultural History of the Mongol Rise* (Reaktion), is scheduled to appear in January 2027. He is currently collaborating, as a Leverhulme Research Fellow (2024–26), on an exhibition titled "Genghis Khan and the Arts of the Mongol World," to be mounted at the Royal Academy of Arts in London from February to July 2027.

Julia Orell  
University of  
British Columbia

**Song Dynasty Place  
Painting: Textual Sources,  
Case Studies, Taxonomies**

Scholarship on Chinese landscape painting has long assumed that the depiction of identifiable places, commonly called topographical (landscape) painting, gained prominence since the Yuan dynasty, with very few extant pre-Yuan dynasty examples. However, the textual record suggests otherwise: Numerous pre-Yuan paintings of specific mountains, lakes, rivers, and regions are recorded in catalogues and poetic colophons. In addition, critical texts on painting engage with the characteristics of specific topographies, their geological formation, and what these places offer to the landscape painter. In addition, many of the few extant Song dynasty paintings that depict identifiable places have been discussed primarily with regard to their stylistic lineage to address questions of dating and attribution, not their subject matter. This talk will present an overview of what types of “place painting” can be found in the textual record, how these paintings have been categorized, and selected case studies to explore how Song dynasty landscape painting engaged with place, topography, and historical geography, and to expand our understanding of landscape painting.

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Julia Orell is assistant professor at the University of British Columbia (Canada), where she teaches Chinese and Asian art history. Her primary research interest is Song dynasty landscape painting, focusing on representations of place, geographical knowledge, and interstices with cartographic representation. She is currently completing the book manuscript *Place, Site, and Region in Song Dynasty (960–1279) Painting*, which is under contract with Routledge. A second area of Orell’s research addresses the historiography of Chinese art in late 19th- and early 20th-century Germanophone scholarship, with a focus on methodological questions during a crucial stage in the formation of art history as an academic discipline. Orell has published in both research areas in edited volumes, journal articles, and catalogues.

Fatima Quraishi  
Princeton University

**Scribal Styles: Medieval  
Chancery Documents  
in the National Museum  
of Pakistan**

In the extensive collection of legal documents in the holdings of the National Museum of Pakistan (NMP) are a small set of edicts (*firman*s) issued by the Delhi Sultanate courts (1192–1526). Already significant as rare surviving material objects from the sultanate period, the *firman*s' fine calligraphic styles shed crucial light on calligraphic practices in medieval Indian courts and their distinction from later chancery traditions that were connected with socio-political shifts in South Asia following the arrival of Turko-Mongol polities in the early modern period. Of particular interest in these documents are the monumental *tughra*s (calligraphic signatures) used as royal seals to authenticate the edicts. The distinct form of these *tughra*s connects them to epigraphic inscriptions on sultanate architecture, speaking to the intermedial nature of calligraphic practice in pre-modern South Asia. In this talk, I will focus on the *tughra*s of the NMP documents to situate the chancery documents within a larger constellation of calligraphic experimentations in the arts of the sultanate period.

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Fatima Quraishi is assistant professor of South Asian art at Princeton University. Her forthcoming book *Palimpsests Past and Present: The Sufis and Sultans of the Makli Necropolis (1380–1660)* (University of North Carolina Press, 2026) is an interdisciplinary study of a vast funerary site in the Indus deltaic plain. Unravelling the layered history of the necropolis, the project demonstrates the vibrant lives and afterlives of funerary sites in South Asia and their entanglements with the surrounding landscape, both built and natural, and the communities that reside there. Her work has been supported by fellowships at the Society for the Humanities at Cornell University and the Center for Advanced Study in Visual Art at the National Gallery of Art. Building on her interests in monumental landscape, her new research is on the cartographic imagination in Kashmir during the 18th and 19th centuries. Concurrently, Quraishi is also researching royal edicts produced in the medieval courts of South Asia, specifically, exploring the connection between the materiality of these artifacts and the communication of royal doctrine through an investigation of the multiple mediations involved in their production. Prior to Princeton, she held teaching positions at the University of California Riverside, the Indus Valley School of Art and Architecture, and the Shaheed Zulfiqar Ali Bhutto Institute of Science and Technology. In 2017, Quraishi curated the exhibition *Paradise on Earth: Manuscripts, Miniatures, and Mendicants from Kashmir* at the Mohatta Palace Museum in Karachi.

Mei Mei Rado  
Bard Graduate Center

European-Style  
Tapestries at the  
Qing Court:  
A Cross-Cultural  
New Medium

European woolen tapestries in large sizes and featuring complex narrative scenes were among the most precious art forms in the early modern period, frequently serving as diplomatic gifts. While their circulations and functions among European courts have been well studied, less known are their journeys to China and subsequent roles in stimulating new developments in Qing imperial arts. One well-documented example, the second series of *Chinese Tapestries* (*Tenture chinoise*) woven at the Beauvais Manufactory after François Boucher's designs, was sent by the French statesman Henri Bertin (1720–1792) to the Qianlong emperor (r. 1736–1795) in 1765. In this talk, I focus on its receptions and transformations at the Qing court, discussing close copies and newly designed tapestries incorporating the elements from this set made by the Qing Imperial Textile Manufactory in Suzhou. This study sheds light on how the Qianlong emperor explored the architectonic tension and interactive visual potential of the European tapestry medium in creating new interior programs charged with imperial significance. It also offers a new angle for reconsidering chinoiserie as a fluid global style that shaped the Chinese imagination of the West.

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Mei Mei Rado is assistant professor at Bard Graduate Center. Her research and teaching focus on the history of textiles, dress, and decorative arts in China and France from the 18th to the early 20th century, especially on Sino-French exchanges. Previously, she was associate curator of costume and textiles at the Los Angeles County Museum of Art, and she also held fellowship positions at the Metropolitan Museum of Art, the Smithsonian National Museum of Asian Art, and the Palace Museum, Beijing. She is the author of the monograph *The Empire's New Cloth: Cross-Cultural Textiles at the Qing Court* (Yale University Press, 2025). In spring 2026 she is an invited researcher at the Institut national d'histoire de l'art in Paris.

Rachel Saunders  
Princeton University

**The Analogic Icon:  
Sacred Lives and Sacred  
Scrolls in Medieval Japan**

Buddhist objects are busy. As things that mediate between celestial absence and the terrestrial present in many modes, and within which sacred words, images, sounds, and scents may lodge, they are also charged with navigating time. Often they make time, as those who handle them locate their own mundane moment where it curves to intersect with that of the immensely greater Buddhist time in ritual time. This is a conceptual world within which we are used to locating what are today understood as unambiguously “Buddhist things” such as sutras, icons, and ritual objects. This intellectual infrastructure has proved productive in terms of art-historically organizing both extant things and our thinking with them. Nevertheless, it can also leave the less orderly nature of the reciprocal quickening for which they were created, and thanks to which they have been preserved, unbroached. This paper makes the case that in medieval Japan the special affordances of a more ambiguously Buddhist class of thing, namely, spectacular monumental *emakimono* (illustrated narrative handscrolls) that tell the sacred lives of eminent Buddhist patriarchs in many meters of calligraphic text and paintings, can facilitate a more intimate approach to the agency of such objects precisely because of their status as garrulous, self-reflexive things “in-between.” Through a strategy of close and too-close reading of both their hermeneutic and non-hermeneutic functions, it examines how “analogical” narratological structures work to produce self-consciously heterochronic scrolls that perform acts of reparation and spiritual binding, calling on perceptions of the past for specific purchase in the present, as well as the hoped-for celestial future.

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Rachel Saunders’ research interests span a wide variety of media and periods (medieval to contemporary) and include Buddhist materiality, arboreal arts, and science and the practice of art history. Her most recent project examines more-than-human being in the ecology of bird-and-flower painting in early modern Japan. She is currently at work on a monograph titled *Making Sacred Matter: Xuanzang and Buddhist Materialities in Medieval Japan*, which examines alternate ontologies manifest in Buddhist objects. In her recent position at Harvard Art Museums, Saunders curated a number of shows, including the special exhibition *Painting Edo* (2020) and *Prince Shōtoku: The Secrets Within* (2019). She has held teaching appointments at Harvard University and Boston University. Her research has been supported by the Center for Advanced Study in the Visual Arts (CASVA), the University of Tokyo (Institute for Advanced Studies on Asia, 2011–2014), the Reischauer Institute of Japanese Studies, the Japan Foundation, the Kajima Foundation, and the Metropolitan Center for Far Eastern Art Studies.

Saunders received her B.A. from the University of Oxford; M.A. from SOAS, University of London; and Ph.D. from Harvard University. Her publications include *Hābādo Daigaku Bijutsukan Sejuikku Korekushon Namubutsu Taishi zō to zōnai nōnyūhin kenkyū shiryōshū* [Interpreting the Harvard Art Museums’ Prince Shōtoku at Age Two and His Relics] (Tokyo: Chūō Kōronsha, 2023); “Seinaru emaki o tsukuru: Genjō Sanzō-e ni okeru e to kotoba” [The Making of a Sacred Scroll: Explicit Intertextuality in the *Illustrated Life of Xuanzang*], in Chikamoto et al., *Genjō Sanzō: Aratanaru Genjō-zō o motomete* (Tokyo: Bensei Shuppan, 2021); “Birds, Flowers, and Botany in Sakai Hōitsu’s Pure Land Garden,” in Saunders and Lippit, *Painting Edo: Selections from the Feinberg Collection of Japanese Art* (Harvard Art Museums, 2020); and *Catalogue of the Feinberg Collection of Japanese Art* (Harvard Art Museums, 2021).

Eiren Shea  
Grinnell College

Gold Thread Textiles  
in the Mongol Period:  
Central Asian and  
Western Origins

Textiles woven with metallic threads, and especially gilded threads, were among the most valuable products made for the Mongol courts in the 13th and 14th centuries. These textiles were tailored into court dress across Asia, fashioned into panels to decorate the tents of Mongol khans, used as diplomatic gifts, and traded as luxury commodities between the Mongol territories, West Asia, and the Mediterranean. Desire for gold-woven textiles caused the spread of weaving technology and production techniques throughout the Mongol Empire and into the Mediterranean. In this paper, I investigate the origins of this type of thread and the implications of the spread of metallic thread production across Eurasia. This technique involved gilding a substrate (usually animal membrane or skin) and wrapping thin strips of this gilded substrate around a silk, cotton, or linen core (a technique called *filé*). I also interrogate ways in which the greater availability of fine textiles woven with gilded threads impacted assumptions about the elite nature of gilded textiles and the ways in which perceptions of authenticity impacted the ways in which the textiles woven with gilt-membrane *filé* were used, and by whom they were used.

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Eiren Shea (Ph.D. University of Pennsylvania, 2016) is associate professor of art history at Grinnell College, where she offers classes on the arts of premodern Asia. She is a specialist in the Mongol period, and her first book, *Mongol Court Dress, Identity Formation, and Global Exchange* (Routledge, 2020), investigates the role of dress in the Mongol Empire and the impact of Mongol textiles on Asian and European art and society. Shea is currently working on a project on local elites in the Mongol empire, with a special focus on women. With Patricia Blessing and Elizabeth Dospěl Williams, she coauthored *Medieval Textiles across Eurasia, c. 300–1500* (Cambridge University Press, 2023) as part of the Cambridge University Press Elements in the Global Middle Ages series. Shea has also published in *The Textile Museum Journal*, *Arts Asiatiques*, *Journal of Song-Yuan Studies*, *Acta Via Serica*, and *Ming Studies*. Her work has been supported by fellowships from the Center for Advanced Study in the Visual Arts (CASVA), the Metropolitan Center for Far Eastern Art Studies, the Chiang Ching-kuo Foundation (CCKF), and the Fritz Thyssen Stiftung.

Akira Takagishi  
University of Tokyo

**Diasporic Art: The History  
of Illustrated Handscrolls  
(Emaki) as Told Through  
American Collections**

Illustrated handscrolls (*emaki*), which depict narratives through texts and paintings presented in a horizontal format, occupy an important position in Japanese art, with surviving works dating from the 12th to the 19th century. Outside of Japan, the United States has the largest collection of illustrated handscrolls, counting many important works. In 2019, as part of a research project supported by the Kajima Arts Foundation, I conducted a comprehensive survey of the illustrated handscrolls held at the Museum of Fine Arts, Boston, and was able to view 94 titles (188 scrolls). Of these, there are seven original works dating to the medieval period, from the 12th to the 16th century, whereas 87 are copies made between the 17th and 19th century.

Until now, these copies have received little attention, but they are significant for the following three reasons. The first reason is that among them was discovered the picture scroll *Romance of the Three Kingdoms*, which was commissioned by the eleventh Edo-period shogun Tokugawa Ienari (1773–1841). This scroll, consisting of over a dozen volumes, is a lavish scroll on silk known to have been painted by leading artists of the Kano school. The Boston scroll, faithfully copied by a descendant of the Kano school, allows us to examine the nature of what was once one of the most important scroll paintings of the 19th century. The second reason is that this corpus sheds light on the production of copies by the Kano and Sumiyoshi schools, as well as the actual state of handscroll collections held by feudal lords (*daimyo*). The large number of copies of medieval picture scrolls helped to engender the revival of classical painting in the 19th century. The third reason is that these copies helped to shape the formation of Japanese art history in the modern era. Ernest Francisco Fenollosa (1853–1908), who was deeply involved in forming the collection of the MFA Boston, also had a strong interest in illustrated handscrolls. He commissioned artists from the Kano and Sumiyoshi schools to make copies of the handscrolls, and also obtained copies made by the antiquarian Ninagawa Noritane (1835–1882).

Research into illustrated handscrolls is no longer focused on important early works but has increasingly expanded to include their copies. Greater attention to the large number of scrolls discovered at the MFA Boston together with scrolls in other American museums will further illuminate the history of picture scrolls from the 12th to the 19th century and their imprint on Japanese cultural history.

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Akira Takagishi is a specialist in Japanese art history, especially hanging scrolls and handscrolls from the medieval period. Upon receiving his doctorate from Tokyo National University of Fine Arts and Music, he was a research fellow at the Japan Society for the Promotion of Science, a visiting research fellow at Princeton University, and then curator at the Museum Yamato Bunkakan. He was also associate professor at the Tokyo Institute of Technology, and is currently professor in the Graduate School of Humanities and Sociology at the University of Tokyo. In addition, he was the Ishibashi Foundation Guest Professor at the University of Heidelberg, Germany, in 2011, and visiting professor at the Mary Griggs Burke Center for Japanese Art at Columbia University in 2017. His research focuses on Yamato-e paintings of the medieval period in Japan. His publication “A Study of the Ten Realms of Existence Screens in the Taimadera Okunoin Temple Collection” received the prestigious Kokka Prize in 1998. In 2011 his article “A Study of the Execution and Appreciation of Picture Handscrolls in the Muromachi Period” was awarded the JSPS (Japan Society for the Promotion of Science) Prize. He is also interested in topics such as the political context of painting production amid power struggles in medieval Japan, and in the establishment of the institutional structures of the Tosa School. He was the chief editor of the *Art History of the Imperial Court* (Tokyo, Yoshikawa Kobunkan) and the coeditor of *Japanese Art at the Museum of Fine Arts, Boston: Painting, Sculpture, and Decorative Arts* (Tokyo, Chuokoron Bijutsu Shuppan).

Satomi Yamamoto  
Waseda University

Where Gods and Buddhas  
Reside: Walking Through  
Shrine and Temple  
Mandalas

This paper will investigate how the establishment of pilgrimage mandalas reflects a transformation in the very relationship between humans and nature, as sacred mountains, once viewed with distant awe in the early medieval period, were gradually developed into easily accessible pilgrimage sites. The investigation will focus on three mandalas in collections in the United States that provide crucial evidence for tracing this shift.

Medieval Japanese shrine and temple mandalas (社寺曼荼羅) depict the landscapes surrounding sacred places. Using these real-world landscapes creates a seamless continuum of time and space that links the secular world inhabited by humans to the sacred realm where gods and Buddhas manifest. In many examples, sacred mountains form the compositional backbone, and the vertical format characteristic of hanging scrolls effectively conveys the elevation difference from the foothills to the mountaintop. Viewers experience an illusion of ascending height as their gaze moves upward from the bottom of the painting, taking in natural elements like rivers, trees, and clouds. The presence of manmade structures—roads, bridges, Buddhist halls, and shrines—intersecting with these landscape elements conveys a sense of realism as a “sacred place on earth” shaped by human hands.

Moreover, the narratives inextricably linked to each sacred site introduce another axis—time, or history—into the depicted pilgrimage space. Examination of the details of shrine and temple mandalas reveals instances where specific locations feature figures or deities that imbue those places with special significance. While sharing commonalities with hanging scrolls depicting the origins of medieval temples and shrines (寺社縁起絵), this trend becomes more pronounced as the works’ production dates progressed, culminating in the pilgrimage mandala (参詣曼荼羅) format around the 16th century.

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Satomi Yamamoto is professor in the Faculty of Letters, Arts, and Sciences at Waseda University. Her research field is the history of Japanese art, especially Buddhist narrative paintings. Upon receiving her doctorate from Waseda University in 2007, she was assistant professor at the Oita Prefectural College of Art and Culture, associate professor at Kinjō Gakuin University, and professor at Kyōritsu Women’s University. Her recent publication is 中世仏教絵画の図像誌 *A Genealogy of Imagery in Medieval Buddhist Paintings: From Six Realms of Rebirth to Nine Stages of Decay* (Tokyo: Yoshikawakōbunkan, 2020). In 2016 she received the 66th Minister of Education New Face Award for Fine Arts and the 14th prize of the Kadokawa Culture Promotion Foundation for her book 九相図をよむ *Kusōzu wo yomu* (Tokyo: Kadokawa, 2015). She is now engaged in the interdisciplinary projects Humanities in the Anthropocene at the Waseda Institute for Advanced Study (WIAS) and Environmental Humanities at the Waseda Research Institute for Letters, Arts, and Sciences (RILAS).

**Xu Bing**  
Artist, Beijing  
and New York

**Artist Conversation:**  
**Xu Bing**

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Xu Bing, an artist, serves as a professor in the Central Academy of Fine Arts (CAFA) in Beijing. He is widely recognized as the leading conceptual artist and has always expanded the boundaries of art with the inventive breakthrough in his artistic creations. His work has been exhibited at institutions such as the National Art Museum of China; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the British Museum, London; and the Venice Biennale, and have been widely collected. In 1999, Xu Bing received the MacArthur Fellowship, the highest award for creative talent in the United States, in recognition of his “capacity to contribute importantly to society, particularly in printmaking and calligraphy.” In 2003, he received the 14th Fukuoka Asian Culture Award for his “contribution to the development of Asian culture.” In 2004, he won the first Artes Mundi Prize in Wales in the United Kingdom. The jury’s award stated, “Xu Bing is an artist who can transcend cultural boundaries, convert Eastern and Western cultures, and express his thoughts and practical issues in visual language.” In 2006, the Southern Graphics Council conferred on Xu Bing its lifetime achievement award in recognition of the fact that his “use of text, language, and books has impacted the dialogue of the print and art worlds in significant ways.” In 2015, he was awarded the Art in Embassies Medal of Arts by the Secretary of State of the United States. In 2010, he was awarded an honorary doctorate in humane letters from Columbia University.