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DEGREES

Harvard University, Ph.D., art history, 1995
The Chinese University of Hong Kong, M.Phil., Chinese art, 1985
International Christian University, Tokyo, B.A., art history, literature, philosophy, 1981

TEACHING AND WORK EXPERIENCE

Professor, University of Virginia, 2018–present
Director, East Asia Center, University of Virginia, 2016–present
Assistant to Associate Professor, University of Virginia, Art Department, 1997–2018
Adjunct Professor, University of Virginia, Religious Studies Department, 2010–present
Visiting Associate Professor, Centre of Buddhist Studies, University of Hong Kong, Dec 2008
Visiting Scholar, Eötvös Loránd University, Budapest, Department of East Asian Studies, May 2007
Visiting Associate Professor, The Chinese University of Hong Kong, Fine Arts Department, spring 2006
Assistant Professor, Florida State University, Department of Art History, 1995–97
Teaching Fellow, Harvard University, 1990
Curatorial Assistant, Harvard University Art Museums, Asian Art Department, 1989, 1991
Associate to Managing Editor, *Orientalism* (an Asian art magazine, published in Hong Kong), 1984–88

RESEARCH SPECIALTIES

Buddhist art of medieval China (4th–10th centuries), and Buddhist art in general; ancient Chinese art; early Japanese art (1st–8th centuries); Silk Road studies; digital humanities

PUBLICATIONS

Books

Buddhist Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The

International Buddhist Art Style in East Asia, ca. 645–770 (354 pages). Singapore: National University of Singapore Press, 2018.

China and Beyond in the Mediaeval Period: Cultural Crossings and Inter-regional Connections. Co-editor, with Gustav Heldt, and contributing author. Nalanda-Sriwijaya Series, Institute of Southeast Asian Studies, Singapore. New Delhi: Manohar Publishers; Amherst, NY: Cambria Press, 2014 (444 pages; 21 chapters of interdisciplinary research). Co-author (with Gustav Heldt) of “Introduction,” pp. 15–24; and author of Chapter 3, “An Agent of Cultural Transmission: Jianzhen’s Travels to Japan, 743–63,” pp. 63–99.

Hōryūji Reconsidered. Editor, with Eric M. Field (design), and contributing author. Newcastle, UK: Cambridge Scholars Publishing, 2008 (314 pages). Author of Chapter 5, “Reassessing the Mural Paintings of Hōryūji,” pp. 131–190.

Reviews (selected): Samuel Morse, *Journal of Japanese Studies* 36, no. 2 (2010): 390–393; Alicia East, *The Eastern Buddhist* 40, no. 1/2 (2009): 228–230.

Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form. Honolulu: University of Hawai‘i Press, 2004 (226 pages). Chinese edition: *Zhongguo shibei: yizhong xiangzheng xingshi zai fojiao chuanru zhi qian yu zhi hou de yunyong* 中國石碑：一種象徵形式在佛教傳入之前與之後的運用. Trans. Mao Qiujin 毛秋瑾. Beijing: Shangwu Press, May 2011.

Reviews (selected): John Kieschnick, *Journal of Chinese Religions* 33 (2005): 223–224; Karil Kucera, *CAA Online Reviews* (6/19/2006); Jonathan Pettit, *China Review International* 12, no. 2 (2005): 570–574; Eric Reinders, *H-Buddhism Review* (May 2006).

Forthcoming edited volumes:

Miraculous Images in Asian Traditions. Editor, and author of “Introduction” and “The Light-Emitting Image of Maghada in Tang Buddhist Art.” Forthcoming in the journal *Ars Orientalis*, published by the Freer Gallery of Art, Washington, DC. November 2020.

Tradition, Transmission, and Transformation: Perspectives on East Asian Buddhist Art. Editor and contributing author. Wilmington, DE: Vernon Press, forthcoming.

Peer-reviewed journal articles and book chapters:

“Colossal Buddha Statues along the Silk Road,” *Acta Via Serica* 4, no. 2 (2019): 1–27.

“Buddhist Transformation of Chang’an’s Architectural and Cultural Landscape, ca. 650–720.” In Shing Müller, Thomas O. Höllmann, and Sonja Filip, eds., *Early Medieval North China: Archaeological and Textual Evidence* Wiesbaden: Harrassowitz Verlag, 2019, 235–60.

“Zuowei shishenji zhe Wenshu pusa ji qi tuxiang kaoshi: Zhongguo yu Yindu de zaoqi pusa tuxiang” 作為使神跡者文殊菩薩及其圖像考釋：中國與印度的早期菩薩圖像 (Iconography of the Wonder-Working Mañjuśrī: Early Representations of the Bodhisattva in China and India).” In Miaojiang, Ed-in-chief, *Wutaishan xinyang duo wenhua, kua zongjiao di xingke yiji guoji xing yingxiang li: Di er ci wutaishan yantaohui lunwenji* 五臺山信仰多文化、跨宗教的性格以及國際性影響力：第二次五臺山研討會論文集 (Wutaishan cult, its multi-cultural, cross-Religious characteristics and international impact: proceedings of the second international conference). Taipei: Xinwenfeng chubanshe, 2018, 530–50.

“Chudiyin zhuangshifoxiang zai Zhongguo de xingcheng yu chuanbo” 觸地印裝飾佛像在中國的形成與傳播 (The Formation and Spread of the Bejewelled Buddha in Earth-touching Gesture Images in China). Trans. Gan Yucheng 淦玉成 and Jinchao Zhao 趙晉超. *Foxue yanjiu* (Buddhist Studies), no. 1 (2018): 18–52.

“Bukong juansuo Guanyin xintan” 不空羼索觀音新探. Trans. Che-Hsuan Chen 陳哲萱. *Dunhuang Tulufan yanjiu* (Dunhuang and Turfan Studies) 15 (2015): 15–52.

“Qi, ba shiji Guanyin zaoxiang de fanyan” 七、八世紀觀音造像的繁衍 (The Plethora of Guanyin Images in the Seventh and Eighth Centuries). Trans. Wang Zhongcheng 王鍾承. In Shi Shouqian and Yan Juanying, eds., *Transformation in Chinese Visual Culture—with a Focus on the Changes that Occurred during the Wei-Chin and T'ang-Sung Periods*. Conference proceedings. Taipei: Rock Publishing International, 2014, pp. 203–232.

“The Art of Avataṃsaka Buddhism at the Courts of Empress Wu and Emperor Shōmu/Empress Kōmyō.” In Robert Gimello, Frédéric Girard, and Imre Hamar, eds., *Avataṃsaka Buddhism in East Asia: Huayan, Kegon, Flower Ornament Buddhism Origins and Adaptation of a Visual Culture*. Wiesbaden: Harrassowitz Verlag, 2012, pp. 223–260.

“The Mapping of Sacred Space: Images of Buddhist Cosmographies in Medieval China.” In Philippe Forêt and Andreas Kaplony, eds., *The Journey of Maps and Images on the Silk Road*. Leiden: E. J. Brill, 2008, pp. 51–79.

“What’s in a Buddha’s Name: Case Study of a Sixth-Century Chinese Buddhist Stele from the Shaolin Monastery.” In Leo Swergold, Eileen Hsu, et al., *Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University*. New York: Miriam and Ira D. Wallach Art Gallery, Columbia University, 2008, pp. 17–26, 111. Chinese translation: “Foming yu chanyi” 佛名與懺儀. Trans. Zhang Shanqing 張善慶. *Dunhuang yanjiu*, no. 2 (2010): 6–16. Selected to be reprinted in *Renda fuyin baokan zhiliao: Zongjiao*, no. 5 (2010): 43–53.

“Early Transmission of Esoteric Images from China to Japan in the Seventh and Eighth

- Centuries.” *Huaxue* 9 (2008): 1697–1719.
- “The Case of Amoghapāśa.” *Journal of Inner Asian Art and Archaeology* 2 (2007): 151–158.
- “Die Seidenstraße—Kultureller Transfer auf den Handelsrouten in der Tang-Dynastie.” In *Unter der gelben Erde: Die deutsch-chinesische Zusammenarbeit im Kulturgüterschutz Kongressbeiträge*. Bonn: Kunst-und Ausstellungshalle der Bundesrepublik Deutschland GmbH, 2007, pp. 129–154.
- “Guanyin Images in Medieval China, Fifth to Eighth Centuries.” In William Magee, ed., *Bodhisattva Avalokiteśvara (Guanyin) and Modern Society*. Conference proceedings. English volume. Taipei: Chung-Hwa Institute of Buddhist Studies, 2007, pp. 254–302.
- “The Huayan/Kegon/Hwaōm Paintings in East Asia.” In Hamar Imre, ed., *Reflecting Mirrors: Perspectives on Huayan Buddhism*. Wiesbaden: Harrassowitz Verlag, 2007, pp. 337–384.
- “Ethnicity and Identity: Northern Nomads as Buddhist Art Patrons during the Period of Northern and Southern Dynasties.” In Don Wyatt and Nicola di Cosmo, eds., *Political Frontiers, Ethnic Boundaries, and Human Geographies in Chinese History*. London: RoutledgeCurzon Press, 2003, pp. 80–118. Chinese translation: “Zuxing yu rentong—Nanbeichao shiqi zuowei fojiao yishu gongyangren de beifan youmumin” 族性與認同—南北朝時期作為佛教藝術供養人的北方遊牧民. Trans. Zheng Jie 鄭傑. In Zhou Weizhou 周偉洲, ed. *Xibei minzu luncong*, no. 10 (2014): 365–400.
- “Buddhist Steles from the Gansu-Ningxia Region.” In Annette L. Juliano and Judith A. Lerner, eds., *Nomads, Traders and Holy Men along China’s Silk Road*. Silk Road Studies VII. Turnhout, Belgium: Brepolis: 2002, pp. 45–70.
- “The Making of a Saint: Images of Xuanzang in East Asia.” *Early Medieval China* 8 (2002): 43–98. Chinese translation: “You Dongya Xuanzang huaxiang shenshi sheng seng shenhua lichen” 由東亞玄奘畫像審視聖僧神化歷程. Trans. Zhang Shanqing 張善慶. *Dunhuang yanjiu* (Dunhuang Research), no. 2 (2016): 17–35.
- “Women as Buddhist Art Patrons during the Northern and Southern Dynasties (386–581).” In Wu Hung, ed., *Between Han and Tang: Religious Art and Archaeology of a Transformative Period*. Beijing: Wenwu Press, 2000, pp. 535–566.
- “Personal Devotional Objects of Buddhist Asia.” In Larry Perkins et al., *Intimate Rituals and Personal Devotions: Spiritual Art through the Ages*. Gainesville: Samuel P. Harn Museum of Art, University of Florida, 2000, pp. 23–35.
- “Tangdai Mogaoku bihua suojian yu huashi jizai siyuan de jingbian tcai bijiao” 唐代莫高

窟壁畫所見與畫史記載寺院的經變題材比較 (A Comparison of Tang-Dynasty *Jingbian* Subjects Depicted in the Mural Paintings of the Mogao Caves and Those in Temples According to Art History Texts). In Jao Tsung-i, ed., *Dunhuang Wensu*. Taipei: Hsin Wen-feng Pub. Co., 1999, pp. 217–257.

“Four Sichuan Buddhist Steles and the Beginnings of Pure Land Imagery in China.” *Archives of Asian Art* 51 (1998/99): 56–79.

“A Reassessment of the Representation of Mt. Wutai from Dunhuang Cave 61.” *Archives of Asian Art* 46 (1993): 27–52. Chinese translation: “Dunhuang liushi yi ku ‘Wutaishan tu’ de zai tantao” 敦煌61窟《五台山图》的再探讨. Trans. Ji Peiran 冀培然. *Dongwu wenhua yichan* (The Dongwu Cultural Legacy) 5 (2015): 135–64.

“Mile xinyang yu Mile bian de qiyuan” 彌勒信仰與敦煌彌勒變的起源 (Maitreya Faith and the Origin of Maitreya’s Paradise in Dunhuang’s Murals). *Proceedings of the 1987 International Conference on Dunhuang Grottoes, Archaeology* volume. Shenyang: Liaoning Art Press, 1990, pp. 290–313.

Articles in press or under review:

“A Comparison of the Art of the *Golden Light Sutra* in China and Japan in the Eighth and Ninth Centuries,” translated into Chinese, *Tangshi lunzong* (Forum on Tang History), forthcoming

Book reviews, encyclopedia entries, and other publications:

Book review of *Authentic Replicas: Buddhist Art in Medieval China*. By Hsueh-Man Shen. Honolulu: University of Hawai‘i Press, 2019. In *Journal of Chinese Studies*, no. 69 (2019): 228–33.

“Jianzhen/Ganjin” (3000-word essay). In Richard Bowring, Lucia Dolce and Michael Radich, eds., *Brill’s Encyclopedia of Buddhism*. Vol. II., *Lives*. Leiden & Boston: E. J. Brill, 2019, 571–575.

Book Review of *Fabricating the Tenjūkoku Shūchō Mandara and Prince Shōtoku’s Afterlives*. By Chari Pradel. Leiden and Boston: Brill, 2016. In *Journal of Japanese Studies* 45, no. 1 (2019): 209–12.

“Two Works of Japanese Art at the University of Virginia Art Museum.” *Orientations* 41, no. 1 (Dec 2009/Jan 2010): 61–64.

Entry on “Eleven-Headed Guanyin.” In Annette Juliane, ed., *Chinese Sculpture from the Beilin Museum*. Exh. cat. New York: China Institute Gallery, 2007, pp. 111–112.

Book review of *Ordinary Images*. By Stanley K. Abe. Chicago and London: University of Chicago Press, 2002. In *Journal of Asian Studies* 64, no. 1 (2005): 163–165.

Entries on “Yungang Cave-Temples” and “Longmen Cave-Temples.” In Robert E. Buswell, Jr., editor-in-chief, *Encyclopedia of Buddhism*. New York: Macmillan, 2003, pp. 471, 921–922.

“Maitreya Buddha Statues at the University of Pennsylvania Museum.” *Oriental Art* 32, no. 2 (2001): 24–31.

Entry on “Dunhuang.” In Jane Turner, ed., *The Macmillan Dictionary of Art*, vol. 9. New York: Grove, 1996, pp. 392–394.

“Huang Miaozi and Yu Feng (two contemporary Chinese artists).” *Oriental Art* 19, no. 8 (1988): 31–41.

“The Paintings of Jao Tsung-I.” *Oriental Art* 17, no. 1 (1986): 36–50.

“Symposium on Twentieth-Century Chinese Painting.” *Oriental Art* 15, no. 4 (1984): 33–41.

Digital Project

“Power of Compassion: Paths of Transmission of Avalokiteśvara across Asia.” Project Director; Co-Project Directors: Daniel Pitti and Worthy Martin. Institute for Advanced Technology in the Humanities (IATH), University of Virginia; Principal Collaborators: Marcus Bingenheimer, Temple University, and Ariana Maki, Tiber Center, University of Virginia. (<http://www.iath.virginia.edu/silkroad/>). 2008–present.

The goal of the project is to develop a conceptual understanding of the spread of Avalokiteśvara, spatially and temporally, through the creation of a virtual collection of art objects and textual descriptions pertaining to this Buddhist deity, accompanied by detailed analysis of iconographic features and other kinds of information, such as dates, places, historical periods, materials, techniques, styles, and patronage. This digital model enables in-depth analysis and a richer understanding of this complex phenomenon as well as the patterns of transmission.

CURATORIAL EXPERIENCE (Recent)

Co-curator, “Asian Art from the Permanent and Select Private Collections,” Fralin Museum, University of Virginia, June–Nov 2019

Curator, “Treasures Rediscovered: Chinese Stone Sculpture from the Sackler Collections at Columbia University” (contributed an essay to the exhibition catalogue; http://www.virginia.edu/artmuseum/on_view/exhibitions/Treasures_Rediscovered.php), University of Virginia Art Museum, Jan–March 2010

Curator, “Expressions of the Buddhist Faith” (published a short essay on selected works; http://www.virginia.edu/artmuseum/on_view/exhibitions/Buddhist_Faith.php), University of Virginia Art Museum, Jan–March 2010

HONORS AND AWARDS (selected)

Foreign Research Fellow, International Wutai Institute of Buddhism and East Asian Culture, China, 2016–19

Fellow, Institute of the Humanities and Global Cultures, University of Virginia, 2012–14

Henry Luce Fellow, National Humanities Center, 2011–12

Fellow, Institute for Advanced Technology in the Humanities, University of Virginia, for the digital project “Power of Compassion: Paths of Transmission of Avalokitesvara across Asia,” 2008–10; as Associate Fellow, 2007–8

Bunting Fellow, Radcliffe Institute for Advanced Study, Harvard University, 2002–3

Whiting Fellow, 1994–95

Ittleson Predoctoral Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 1992–94

International Predoctoral Fellow, American Association of University Women, 1991–92

Harvard Scholarship, Harvard University, 1988–91

United Board of Christian Higher Education in Asia Scholarship, International Christian University, Japan, 1977–81

Academic Projects, Conferences, and workshops organized (recent):

“Assessment of China’s Belt and Road Initiative” Project, as PI and coordinate several collaborative research projects across schools, University of Virginia, funded by grants from the Center for Global Inquiry and Innovation and the East Asia Center, 2018–present

Conference organizer (co-organizers: Gustav Heldt, Japanese Literature; Eric Ramirez-Weaver, Medieval Art) of the “Cultural Crossings: China and Beyond in the Medieval Period” international/interdisciplinary conference and workshop on “Digital Projects in Asian Art and Humanities” (<http://www.virginia.edu/artmuseum/culturalcrossings/>) held in conjunction with the “Treasures Rediscovered” Chinese stone sculptures exhibition at the University Art Museum, March 2010

Conference organizer, “The Dawn of East Asian International Buddhist Art and Architecture: Hōryū-ji (Temple of the Exalted Law) in Its Contexts” symposium (<http://www.virginia.edu/artmuseum/horyuji.html>), University of Virginia, Oct 2005

Workshop co-organizer (co-organizers: Amy Ogden, Justin Greenlee, DeVan Ard),
“Miraculous Images: Buddhist, Muslim, Christian” (also served as panelist),
University of Virginia, March 2018

Workshop organizer (co-organizer: Benedetta Lomi), “Stars and Icons in East Asian
Buddhism and Buddhist Art” (also served as panelist), University of Virginia, April
2016

Workshop organizer, “East Asian Buddhism and Buddhist Art” (also served as a panelist),
East Asia Center, University of Virginia, Feb 2014

Workshop organizer, “East Asian Buddhism and Buddhist Art” (also gave presentation of
digital Avalokiteśvara project), National Humanities Center, April 2012