

Melinda Takeuchi
Department of Asian Languages
Bldg. 250, Stanford University
Stanford, California 94305-2000
takeuchi@stanford.edu

Education

Ph.D., History of Art, 1979, University of Michigan
Research Fellow, Waseda University, Tokyo, 1975-76
M.A. (with Honors), History of Art, 1972, University of California, Santa Barbara
B.A., Asian Studies, 1966, University of California, Santa Barbara

Academic Positions

1980-present Stanford University
Assistant Professor, 1980-89, Associate Professor, 1989-2001, Professor, 2001-present
2001-02 Executive Director, Inter-University Center for Japanese Language Study,
Yokohama
1979-1980 Visiting Assistant Professor, Amherst College
1978-79 Instructor, University of Denver

Fellowships, Grants and Prizes

2005 Grant from Institute of Japanese Studies, Stanford, (\$13,000) to host symposium
symposium "The Final Bow: Kabuki Actors in Life, Death, and Beyond," at Stanford
2002 Fellowship, Social Science Research Council for academic year 2002-03
2000 (and various years) Center for East Asian Studies Faculty grants
1994 Association for Asian Studies John Whitney Hall Prize for Best Book in the
Humanities and Social Sciences 1992-3, for *Taiga's True Views*
University of Tokyo Arisawa Award for *Taiga's True Views*
1991 Bing Teaching Initiative Award, Stanford University
1991-92 Violet Andrews Whittier Fellow, Stanford Humanities Center
1990 Stanford University Award for directing prize-winning undergraduate thesis on
Japanese paper-making
1990 Subventions from Getty, Burke, and Suntory Foundations for *Taiga's True
Views*
1990 Travel Grant, Center for East Asian Studies, Stanford University
1988 Fellowship, National Endowment for the Humanities
1988 Publication Offset Grant, Department of Art, Stanford University
1988 Travel Grant, Association for Asian Studies
1987 McNamara Faculty Grant, Department of Art, Stanford University
1986 Faculty "Large Grant", Center for East Asian Studies
1983-84 Fellowship, Social Science Research Council and Joint Committee on Japanese
Studies of the American Council of Learned Societies
1982 Faculty "Small Grant," Center for East Asian Studies, Stanford University
1980 Japan Foundation Summer Fellowship
1975-76 Fulbright-Hays Doctoral Research Grant

Books

Editor, *The Artist As Professional in Japan* including "Introduction" and essay "Signed, Sealed, Delivered: Tosa Mitsunobu (1434-ca.1523) and the Afterlife of a Name." Contributors include Donald McCallum, Karen Brock, Louise Cort, Julie Davis, Christine Guth, and Jonathan Reynolds. Stanford: Stanford University Press, 2004

Worlds Seen and Imagined: Japanese Screens from the Idemitsu Museum of Arts. Co-authored with Kuroda Taizô and Yamane Yûzô New York: Asia Society, 1995. Essay, "The Golden Link: Place, Poetry, and Paradise in a Medieval Japanese Design," pp. 30-53

Taiga's True Views: The Language of Landscape Painting in Eighteenth Century Japan. Stanford University Press: 1992

Articles (Invited or Juried)

"Japanese Screens for the West," (pp.134-135) and "Skeletons in Japanese Art" (pp. 184-185) in *The Japanese Aesthetic* (South Kensington: Christie's, May 2013).

"Asobi," (p.2); "A Chawan" (p.22-23); "Fine Eight Panel *Fusuma* [Sliding doors]" (pp. 30-31); "A Six-Fold Screen [Garden Nocturne]" (p. 33); "A Documentary Pair of Six-Fold Screens Depicting the Blomhoff Family" (pp. 52-53); "A Rare Kakiemon Tile" (pp. 60-61); "To Hell and Back" (pp. 68-71) in *Asobi: Ingenious Creativity* (South Kensington: Christie's, October 2013).

"Birds of a Feather: Jakuchû, Natural Science, and the Artistic Imagination" *Orientations* vol. 43, no. 3 (April 2012): 52-61

"Ephemera for Insiders," *Impressions* (The Journal of the Japanese Art Society of America) 29 (2007-2008): 165-74

"*Shini-e* (Memorial Pictures)" for *The Hotei Encyclopedia of Japanese Woodblock Prints*, ed. Amy Reigle Newland. Amsterdam; Hotei Publishing, 2006: 233-235

"Making Mountains: Mini-Fujis, Edo Popular Religion, and Hiroshige's *One Hundred Famous Views of Edo.*" *Impressions*, no. 24 (2002): pp. 24-45

"City, Country, Travel, and Vision in Edo Cultural Landscapes," in Robert T. Singer, ed., *Edo: Art in Japan 1615-1868.* Washington, D.C.: National Gallery of Art, 1998: 260-281

"Eshimei no kenryoku: Edo jidai ni okeru Tosa Mitsunobu no na no ikô" [The Power of the Name: Tosa Mitsunobu and his Edo-period Afterlife], solicited for *Proceedings of the Symposium on Religion and Literature* at the International Research Center for Japanese Studies, Kyoto, 1998

"Privileging the Visual, or, Slide Showing without Tears: A Practicum for Integrating Art History into Japanese Cultural Studies,"

Part I: *Oboegaki*, vol. 3, no. 1 (March 1993): pp. 5-7;

Part II, *Oboegaki*, vol. 3, no. 2 (Autumn [sic] 1993): pp. 6-29

"Individualism in Perpetuity: The Case of the Taigadô Lineage," *Fenway Court* (Published by the Trustees of the Isabella Stewart Gardner Museum, Boston, 1992): pp. 85-103

"The Site-Specific Scenes of Bunjin Painters," (in Japanese), *Taiga to Ôkyo*, vol. 19 of *Nihon bijutsu zenshû*. Tokyo: Kodansha, 1993, pp. 168-173. (Typewritten English manuscript 22 pp.)

"Literati Painting Studies," in Maribeth Graybill, ed., *International Conference on Japanese Art History: The State of the Field*, Berkeley: University of California, Institute of East Asian Studies, 1989: 10-13

"'True' Views: Taiga's *Shinkeizu* and the Evolution of Literati Painting Theory in Japan," *Journal of Asian Studies*, vol. 48, no. 1 (February 1989): 3-26

"Kuniyoshi's 'Minamoto Raikô and the Earth Spider:' Demons and Protest in Late Tokugawa Japan," *Ars Orientalis*, vol. xvii (1899): 5-38

"Tradition, Innovation, and 'Realism' in a Pair of Eighteenth Century Japanese Landscape Screens," *Bulletin of the Helen Foresman Spencer Museum of Art*, vol. vi, no. 1 (Spring 1984): 34-66

"Ike Taiga: A Biographical Study," *Harvard Journal of Asiatic Studies*, vol. 43, no. 1 (June 1983): 141-186

Japanese Poem-Paintings, London: Shirley Day, 1977. This was translated into Polish and included in the volume *Estetyka japonska. Slowa i obrazy. Antologia* vol. II ed. Krystyka Wilkoszewska (Crakow: Universitas Publishing, 2005)

"The Native Style: Japanese Kana Calligraphy," in *Calligraphy of China and Japan: The Grand Tradition*, Ann Arbor: University of Michigan Museum of Art, 1975: 24-30

Other (Including Entries in Catalogues, Encyclopedias, and Dictionaries)

Introduction, "Lawrence Ellison as a Collector," and assistance on entries for catalogue of Larry Ellison's Japanese art (privately published, 1999)

Contributed essays "Utamaro's Women" (pp. 98-99) and "Larger than Life: Paintings of Pleasure" (pp. 100-101) to *Christie's Magazine*, October, 1998.

Essay "World of Desire" (pp. 12-15) and entries on anonymous genre paintings, plus works by Moronobu, Matabei, the Kaigetsudo artists, Utamaro, and Terunobu, for *Christie's New York: An Important Collection of Japanese Ukiyo-e Paintings, Tuesday 27 October 1998*.

38 entries for *Edo: Art in Japan 1615-1868*, (1998) (see above under "Articles")

Contributed catalogue entries to Stanford Museum Centennial Handbook *One Hundred Years, One Hundred Works of Art* (Stanford University, 1991)

Essay "Nanga--Taiga and His Followers" (pp. 108-110) and Entries 26, 27, 29-31, 33-43, 47 and 48 (total 14) in *A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection*, New Orleans: New Orleans Museum of Art, 1983

Entries, pp. 90-97, *One Thousand Years of Art in Japan*, London: Colnaghi Oriental, 1981

"Ike Taiga," "Ikeno Gyokuran," and "Otagaki Rengetsu," in the *Encyclopedia of Japan*, 8 vol., Tokyo: Kodansha, 1983

Entries on 11 prints by Utamaro and Hiroshige (nos. 81-85, 92-94, and no. 111-112) in Mainichi Shimbun, ed., *Zaigai Nihon no shihô*, vol. 7, Tokyo: Mainichi Shimbun, 1980

Essay "Artists of Edo: Shiba Kôkan, 1672-1750" and 6 entries (nos. 67-72) in Cal French, *Through Closed Doors: Western Influence on Japanese Art 1739-1853*, Rochester, Mi.: Meadow Brook Art Gallery, 1978

Reviews and Miscellany

Review, Stephen Marvin, *Heaven Has a Face; So Does Hell: The Art of the Noh Mask*. For *Impressions* 33 (2012): 128-134.

Review, Nara National Museum, ed., *Tenba—shiruku roodo o kakeru yume no uma/Pegasus and the Heavenly Horses: thundering Hoofs on the Silk Road* (Nara: Nara National Museum, 2008) in *Impressions* (The Journal of the Japanese Art Society of America) 30 (2009): 159-163

Review, Jan Mrazek and Morgan Pitelka, ed. *What's the Use of Art: Asian Visual and Material Culture in Context* (Honolulu: University of Hawai'i Press, 2008) in *Public Affairs* (UBC) 81: 4 (Winter 2008-09): 609-611

- Review, Melanie Trede, *Image, Text and Audience: The Taishokan Narrative in Visual Representations of the Early Modern Period in Japan* (Frankfurt: Peter Lang, 2003) in *Journal of Japanese Studies* 32:1 (2006): 199-203
- Review, Burglind Jungmann, *Painters as Envoys: Korean Inspiration in Eighteenth-Century Japanese Nanga* (Princeton and Oxford: Princeton University Press, 2004), *Artibus Asiae* LXV, no. 2 (2005): 379-382
- Review, Ellis Tinios, *Kawamura Bumpô: Artist of Two Worlds* (Leeds: The University Gallery, 2003), *Print Quarterly*, vol. XXI, no. 4 (December 2004): 472-474.
- Review, Alan Hockley, *The Prints of Isoda Kôryûsai* (Seattle: Washington University Press, 2003), *Journal of Asian Studies*, vol. 63, no. 1 (February 2004), pp. 193-195
- "Prudence Royce Myer (1920-2001)," *Journal of Asian Studies*, vol. 60, no. 4 (November 2001): 1250-1251
- Review, Karen Gerhart, *The Eyes of Power: Art and Early Tokugawa Authority* (Honolulu: University of Hawai'i Press, 1999), in *CAA Reviews On-line* (2000)
- "Hugh Johnstone Wylie, 1942-1999: In Memoriam," *Archives of Asian Art* (2000)
- Review, Miyeko Murase, *Masterpieces of Japanese Screen Painting*, New York: Braziller, 1990, in *Ars Orientalis*, vol. xxi (1992)
- "Carolyn Wheelwright: In Memoriam," *Archives of Asian Art*, vol. 43 (1990)
- Review, *Hiroshige: One Hundred Famous Views of Edo*, New York: George Braziller, Inc., 1986 and Tsuji Nobuo, *Playfulness in Japanese Art*, Lawrence, Kans.: Spencer Museum of Art, 1986, *Journal of Asian Studies*, vol. 47, no. 2 (May 1988): 367-69
- "Cal French: In Memoriam," *Archives of Asian Art*, vol. 40 (1987): 78
- "Japanese Treasures at the Met," (in Japanese), *Newsweek Japan*, June 4, 1978: 66-67
- Review, James Cahill, *Sakaki Hyakusen and Early Nanga Painting*, Japan Research Monograph 3, Berkeley: Center for Japanese Studies, 1983, in *Journal of Asian Studies*, vol. xliii, no. 3 (May 1984): 544-46
- Review, Shen C.Y. Fu *et al.*, *Traces of the Brush: Studies in Chinese Calligraphy*, New Haven: Yale University Press, 1980, in *Chanoyu Quarterly*, no. 36 (1983): 72-74
- Review, B.W. Robinson, *Kuniyoshi, The Warrior Prints*, Ithaca, N.Y.: Cornell University Press, 1982, in *Journal of Asian Studies*, vol. xlii, no. 4 (August 1983): 976-77

Art Exhibitions

- 2005 “Shini-e: The Performance of Death in Japanese Kabuki Actor Prints,” Cantor Art Center, Stanford University
- 1992 Guest Curator, "Images of Times Now Past: Japanese Woodblock Prints of the Eighteenth and Nineteenth Century," University Art Museum, University of California, Berkeley
- 1989 Guest Curator, "The Imaginary World of the Japanese Scholar Painter," University Art Museum, University of California, Berkeley
- 1983 Guest Curator with Stephen Addiss, *et al.*, "A Myriad of Autumn Leaves: Japanese Art from the Kurt and Millie Gitter Collection," New Orleans Museum of Art
- 1979 Organizer and Curator, "Contemporary Japanese Art in Metropolitan Denver Collections," Gallery School of Art, University of Denver

Panels, Symposia, and Scholarly Lectures

- 2005 Annual Murphy Lecturer, U. of Kansas: “The Apotheosis of Danjûrô VIII: Piety or Parody?” Given also as keynote lecture, University of Southern Illinois, 2007
- Organized symposium “The Final Bow: Kabuki Actors in Life, Death, and Beyond,” Stanford University
- 2004 “Taiga’s New Views: Recent Research,” at the Asia Society, New York
- 2003 Keynote speaker, Toshiba Symposium on Zen, DePauw University. “Zen’ Brush, Zen’Ink: Context, Contradiction, and Controversy in Zen Visual Culture”
- 2001 “Making Mountains: Mini-Fujis and Cultic Practice in Edo Japan,” British Museum Symposium in conjunction with exhibition “100 Views of Mount Fuji.” Given also at the Metropolitan Museum, New York, 2002 and at Dartmouth College, 2003
- 2000 “Reality, Lies, and Chicken Feathers: Artifice and Nature in Jakuchû’s Poultry Paintings,” at symposium “Jakuchû and His Times,” Kyoto National Museum. Given also at U.C. Davis Avian Science Day, 2001, and as Keynote Talk, Pacific Egg and Poultry Association annual professional meeting. At Harvard’s Reichauer Institute January 2006
- 1999 "The Moveable Feast: The Orchid Pavilion, Chinese Bathing Rituals, and a 19th-Century Japanese Loyalist," at symposium "Crosscurrents: Masterpieces of Asian Art in New York Collections," Japan Society, New York

- Chaired panel "Common Ground: China, Japan, and the Transformational Landscape" (participants Richard Barnhart and Mimi Yiengpruksawan, Yale; John Hay, U.C. Santa Cruz; John Rosenfield, Harvard; and myself).
Paper: "Making Mountains: Replications of Mount Fuji," Association for Asian Studies Annual Meeting, Boston.
- "Images of the Road: Two Edo-Period Travellogues," Symposium on Edo Art, National Gallery of Art, Washington, D.C.
- 1997 "Brand-names and Labels: Packaging the Japanese Artist," Carlos Museum, University of Atlanta
- "The Power of the Name: Tosa Mitsunobu and his Edo-period Afterlife," Presented at the International Symposium on Religion and Literature, International Research Center for Japanese Studies, Kyoto
- 1996 "What's in a [Japanese Painter's] Name?," given at the Andrew L. Markus Memorial Symposium on Edo Culture, University of Washington and at Columbia University
- "The Japanese Artist and the Screen," Chicago Art Institute.
- "Managing the Asiatic Collections at Yale University Art Gallery" (Yale University Art Gallery)
- 1993 "Individualism in Perpetuity: Taiga and the Case of the Taigadô Lineage," Symposium on "Competition and Collaboration: Hereditary Schools in Japanese Culture," Isabella Stewart Gardner Museum, Boston
- "Visions of the Dharma." Gallery lecture in conjunction with exhibition of the same name, University Art Museum, U.C. Berkeley
- 1992 "From Famous Place to Naughty Place: The Kanebo Yoshiwara Robe." Symposium on "When Art Became Fashion: Kosode in Edo-Period Japan," Los Angeles County Museum of Art
- "Prostitution, Cross-Dressing, Homosexuality, and Body Mutilation in the Floating World: A Reappraisal." Stanford Humanities Center
- 1991 "The City Streets: Kyoto in the Sixteenth Century." Symposium on "The Triumph of Japanese Style," Cleveland Museum of Art
- "Battling with Demons: The Warrior Prints of Kuniyoshi." Symposium "In Battle's Light: Woodblock Prints of Japan's Early Modern Wars," University of California, Los Angeles

Discussant, "Japanese Popular Culture in the 1980s and Beyond." Regional Seminar on Japan, U.C. Berkeley

Participant, "East Asia: Legacies and Visions." Conference at Stanford University (Videotaped for Stanford Profs on Tape series)

1990 "From Modelbook to Sketchbook: Sinophiles, Europhiles, and the Visual Revolution in Eighteenth Century Japanese Painting." Harvard University, Reischauer Institute for Japanese Studies. (Given also at the Metropolitan Museum, New York, the Los Angeles County Museum, the University of Michigan, and the Center for East Asian Studies, Stanford)

Panel chair, "The Artist as Professional in Japan." College Art Association Annual Meeting, New York

1989 "Japanese Literati Painting: A View from Below." Conference on "The State of the Field of Japanese Art History Studies," jointly sponsored by the Institute of East Asian Studies, University of California, Berkeley, and the Tokyo National Research Institute of Cultural Properties

1988 "Confucianism and Nanga." Conference on "Concepts of the Chinese in Eighteenth Century Japan," Claremont College, sponsored by the Southern California Japan Seminar

"Topophilia: The Japanese Mental Landscape from the Tenth to the Nineteenth Centuries." Symposium on "Landscape and Garden in Japanese Art," Southern Methodist University

1987 "Shinkeizu: The Gospel of Nanga According to Gyokushû." Colloquium sponsored by the Center for Japanese Studies, U.C. Berkeley

1986 "What Did He See? The Mountains in Taiga's Travel Diary." Symposium on "Putting Places on Paper: Maps, Travel Literature, and Topographical Painting of the Edo Period," Center for Japanese Studies, U.C. Berkeley

"Ike Taiga and the Transformation of Chinese Painting." Symposium on "Japanese Quest for a New Vision," University of Kansas

1985 "Taiga's Images of the Japanese Scene." Symposium on "Japanese Ink Painting," Los Angeles County Museum of Art

"Geist and Zeitgeist: From Decadence to Demons in Edo Art." Fukiyose Symposium on "The Supernatural in Japanese Art and Literature," Japan Institute, Harvard University. Given also as a public lecture at the Asia Society, New York, and as a colloquium at the Center for East Asian Studies, Stanford

1983 "Taiga's *Shinkeizu* in the Context of Japanese Topographical Painting." Given at "The Arts of the Edo Period: An International Symposium Presented by the New Orleans Museum of Art"

"Japanese Scholar Painting: Transformation or Parody?" Symposium on "The Role of Art History in Japanese Studies," U.C. Los Angeles. Given also as a public lecture at the Asian Art Museum, San Francisco, and at U.C. Santa Barbara

1980 "Ike Taiga through Nineteenth Century Eyes." College Art Association Annual Meeting, New Orleans, panel on Edo Painting

1979 Symposium organizer, "Contemporary Japanese Art," University of Denver. Paper: "Contemporary Japanese Calligraphy"

1978 Panel chair, "Foreign Influences on the Art and Culture of the Tokugawa Period." Association for Asian Studies Annual Meeting, Chicago

"The Waka Illustrations of Rengetsu." Panel "Text and Image in Asian Art," College Art Association Annual Meeting, New York

Work in Progress

"Navigating the Floating World," essay for catalog of the John C. Weber Collection, coming to Asian Art Museum of San Francisco 2015.

Uma: The Horse Culture of Japan. Investigation of the cultural role played by horse tomb figures (*haniwa*), dedicatory "horse substitution plaques" (*ema*), horse-headed deities (Batô Kannon), and images of horses in stables (*umayazu*)

Department and University Service

Departmental Commencement Speaker, June 2010

Director of Undergraduate Studies, EALC and CEAS, 2009-2011

Faculty Grants Committee, Center for East Asian Studies, 2007

Center for East Asian Studies Undergraduate Committee, 2005-06

Tenure Committee, James Reichert (Asian Languages) 2005-06

Primary advisor for 8 doctoral dissertations and Master's Theses

Served on reading committees for at least 16 doctoral dissertations, including fields of Literature, Religious Studies, History, and Art

Chair, Undergrad Admissions Committee, Center for East Asian Studies 2004-present

Search Committee, Japanese Literature position, 2002-03; 2003-04

Art Department Undergraduate Minor Program Advisor, 1998-2001; 2003-present

Director of Graduate Studies, Stanford Art Department, 2001-02

Organized lecture series for Center for East Asian Studies, "Visual Culture in East Asia," Spring 2000

Lecturer for Continuing Studies (various years)

Steering Committee, Center for East Asian Studies, 1997-2002; 2004-06
 Art Department Executive Committee, 1999-2000, met bi-weekly for 9 months
 Institute for International Relations Japan Fund Committee, various years
 Art Department Liaison with Stanford Museum, 1998
 Art Department Search Committees for Early Modern and Contemporary Positions
 Albert Elsen Memorial Resolution Ad Hoc Committee
 Editorial Board, Stanford University Press
 Art Department Search Committee for Slide Librarian
 Chair, Art Department Faculty Meetings, 1989-90
 Chair, Art Department Teaching Load Committee, 1989-90
 Art Department Curriculum Self-Study Committee, 1988-89
 Chair, Art Department Search Committee for Chinese Art Historian, 1984-88
 Served yearly on Center for East Asian Studies Program Committee or Fellowship
 Committee (chair of Program Committee, 1992-93) or CEAS Faculty Grants
 Committee, 1996-present (chair from 1997-2000)
 Freshman Advisor, 1986-87
 Undergraduate Advising, Art History (yearly)
 Faculty Marshall, 1981, 1982, 1985, 1986
 Lecturer, Stanford Alumni Association (various years)
 John La Plante Memorial Resolution Ad Hoc Committee, head and author of text

Courses taught:

Lecture courses:

Ideas and Forms and Asian Art
 Theme and Style in Japanese Art
 The Arts of China
 Japanese Painting
 Japanese Art to 1185
 Arts of War and Peace: Late Medieval to Early Modern Japan
 Arts of Zen
 Late Medieval to Early Modern Japanese Painting
 Aristocrats, Warriors, Sex-Workers, and Barbarians: Images of Lived Life in Early
 Modern Japan

Seminars and Colloquia:

Senior Colloquium, EALC and CEAS
 The Japanese Tea Ceremony: The History, Aesthetics, and Politics Behind a National
 Pastime
Shini-e: The Performance of Death in Japanese Kabuki Actor Prints (seminar leading to
 exhibition)
 Images of Popular Culture: Japanese Woodblock Prints
 Calligraphy of China and Japan
 Japanese Painting in the Turbulent 16th Century
 Silent Revolutionaries: Japanese Literati Painting
 Japanese Genre Painting
 Eighteenth Century Japanese Painting and the “Other”
 Methods and Practice in Japanese Art Research
 Japanese Painting Discourse and Its Chinese Antecedents
 Concepts of the ‘Artist’ in Traditional Japan

Japanese Landscapes of Pilgrimage and Travel
 The Warrior Culture of Japan
 Nostalgia in Japanese Art and Culture
 The Horse in Art from the Parthenon to Buffalo Bill (Freshman Seminar)
 The Equine Motif in India, China, Mongolia, and Japan

Other Service to University and Field at Large

Editorial Board, *Impressions* (the only juried publication on Japanese art in North America)
 Outside Reviewer, Sainsbury Institute for Japanese Studies, University of Norwich, 2002
 Member, International Advisory Board for Michelle Berton Lecture Series, Los Angeles County Museum of Art, 2003-present
 Discussant, panel organized by Melissa McCormick on medieval Japanese handscrolls, Association for Asian Studies Annual Meeting, Washington, D.C., 2002
 Member of doctoral defense committee for Lee Brusckhe-Johnson, University of Leiden, 2002
 Executive Director, Inter-University Center for Japanese Language Studies, Yokohama, 2001-02
 Advisory Board, Asia Society Gallery, New York, 1992-99
 Instructor of Record, year-long Arts of Japan course, Society for Asian Art, Asian Art Museum, San Francisco, 1993-94
 Member, Advisory Committee, Society for Asian Art, Asian Art Museum, San Francisco
 Elected to Northeast Asia Area Council, Association for Asian Studies (membership roughly 7000), 1990-93
 Panelist, National Endowment for the Humanities
 Manuscript Reviewer, University of California Press, Stanford University Press, University of Washington Press, Harcourt, *Ars Orientalis*, *Art Bulletin*, *Impressions*, and *Journal of Japanese Studies*
 Reviewer, Getty Foundation Grants Committee (yearly)
 Listed in *Who's Who of Women*, Cambridge Biographical Centre, Cambridge, England, 1985

Miscellaneous

Regular contributor of articles to carriage driving publications:
 "A Smile that Says It All," *Whip* (Vol. 40, no. 3, August 2012: 26-29)
 "The Irresistible and Irrepressible Gerard: A Canadian transplant from The Netherlands combines business acumen with seemingly boundless energy and goodwill." *Whip* (official publication of the American Driving Society) vol.40, no.2 (May 2012): 56-59
 "The CDE That Almost Wasn't." *Whip* (vol. 39, no. 3 (August 2011): 30-32
 "Kathi Dancer: From Pony Club to the European Circuit," *The Whip*, vol. 39, no.3 (August 2011): 60-62
 "Behind the Scenes With (Team Silver Medalist) Chester Weber." *The Whip* vol. 38, no. 4 (November 2010): 24-25
 "The Most Difficult Horses: Reforming Matador." Part I, *The Whip*, vol. 37, no. 2 (May 2010): 17-21. Part II, *The Whip*, vol. 38, no. 3 (August 2010): 25-28. Third Place winner in the American Horse Publications Annual Awards, 2010
 "Vineyard Classic, Take Two." *The Whip*, vol. 37, no. 2 (May 2010): 34-37

- “Shady Oaks Outdoes Itself.” *The Whip*, vol. 36, no. 4 (November 2009): 37-39
- “Keep on Shining.” *The Whip*, vol. 36, no. 4 (November 2009): 40-41
- “California Dreamin’: The Shady Oaks Summer HDT and Larry Poulin Clinic.” *The Whip*, vol. 36, no. 43(August 2009): 42-45
- “Jamaica and Chester: A Tale of Two Champions.” *The Whip*, vol. 36, no. 1 (March 2009): 38-41
- “The Best at Beesd: Weber Sets World Record in Dressage on His Way to Winning World Champion Silver Medal.” *Driving Digest*, no.156 (November/December 2008): 6-9
- “The Beauty That Was Beesd.” *The Whip*, vol.35, no.4 (December 2008): 32-36

Exhibited horses and carriage at Stanford Red Barn fundraiser, 2004, 2005