

MARIACHIARA GASPARINI

Department of the History of Art and Architecture
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EDUCATION

- 2015 Ph.D. in Transcultural Studies: Global Art History.
Cluster of Excellence “Asia and Europe in a Global Context,”
Ruprecht Karl University of Heidelberg, Germany.
- 2011 M.A. in East Asian Art.
Sotheby’s Institute of Art, London (University of Manchester), U.K.
- 2005 *Laurea Magistrale* in Oriental Languages and Civilizations.
University of Naples “L’ Orientale,” Italy.

Additional Education

- 2013 University of Minnesota, Minneapolis, MN. Department of Art History.
Visiting Student (Iranian and Central Asian Art History). Fall Term.
- 2004 Beijing Language and Culture University (BLCU), Beijing, China.
Spring Semester (Chinese Language and Calligraphy).

POSITIONS/EMPLOYMENT

- 2024 – University of Oregon, Eugene, OR.
Department of the History of Art and Architecture.
Associate Professor of Chinese Art and Architectural History.
- 2020 – 2024 University of Oregon, Eugene, OR.
Department of the History of Art and Architecture.
Assistant Professor of Chinese Art and Architectural History.
- 2019 – 2020 San Jose State University, San Jose, CA.
Department of Art and Art History.
Adjunct Lecturer of Asian Art.
- 2018 – 2019 University of California, Riverside, CA.
Department of the History of Art.
Visiting Assistant Professor of Asian Art.
- 2018 San Francisco State University, San Francisco, CA.
School of Art.
Adjunct Lecturer of Asian Art.

- 2015 – 2017 Santa Clara University, Santa Clara, CA.
Department of Art and Art History.
Adjunct Lecturer of Asian Art.
- 2006 – 2007 University of Science and Technology, Qinhuangdao, China.
Visiting Lecturer of Italian Language and Culture.

PUBLICATIONS

Peer-reviewed Monograph

Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textiles.
University of Hawai'i Press, 2019.

CAA Book Review by Kate A. Lingley (May 28, 2021):
<http://www.caareviews.org/reviews/3820#.Ybqxq73MJdg>

Byzantiaka 36 Book Review by Nikolaos Vryzidis (2022): 449-451:
https://www.academia.edu/78624975/Review_of_Transcending_Patterns_Silk_Road_Cultural_and_Artistic_Interactions_through_Central_Asian_Textile_Images_author_Mariachiara_Gasparini_?fbclid=IwAR1qkevYxQXyyoEIIZIGUCGOMlcXrQBSC7m1pokEwrS8tQW65iyvqSfCFu0

Edited Volume

Textiles of China and Central Asia (Co-edited with Jacqueline Simcox and Eiren Shea). Prestel:
Forthcoming in 2025.

Peer-reviewed Book Chapters

“Through the *Turanian* Lands: Post-Sasanian – Tang Aesthetics of Early Tibetan Material Culture.” *The Sasanians in Context*. Smithsonian Institutional Scholarly Press. Forthcoming in 2025.

“‘Non ritratto.’ Zoomorfismo iranico nella cultura materiale e visiva cinese-centrasiatica.” (Un-portrayed: Iranian Zoomorphism in Chinese-Central Asian Material and Visual Culture). *Vajra Academy*.
Forthcoming in 2025.

Chapter 6: “Beyond Space and Time: Sino-Iranian Textiles and the Creation of Eurasian Religious Material and Visual Cultures of Power and Sanctity.” Matthew P. Canepa (ed.), *Persian Cultures of Power and the Entanglement of the Afro-Eurasian World*. Getty Research Institute Publications, 2024: 176-198.

“Le pitture murarie del Ladakh attraverso l’iconografia tessile centrasiatica (Ladakh Wall Paintings Through Central Asian Textile Iconography).” Andrea Drocco, Lucia Galli, Chiara Letizia, Giacomella Orofino, Carmen Simioli eds. *Wind Horses. Tibetan, Himalayan and Mongolian Studies - I Cavalli del vento. Studi tibetani, himalayani e mongoli*. Series Minor LXXXVIII. Università degli Studi di Napoli “L’Orientale,” 2019; 171-191.

Book Chapter

Chapter 13: Woven Mythology. The Textile Encounter of *Makara*, *Senmurv*, and Phoenixes. Marie-Louise Nosch, Zhao Feng, and Lotika Varadarajan eds. *Global Textile Encounters: China, India, Europe*. Ancient Textile Series 20. Oxbow Books, 2014; 119-126.

Peer-reviewed Articles

“The ‘Mongol’ Cloud Collar of Serbian Despot John Oliver: A Historical and Iconographic Investigation.” *The Journal of Transcultural Studies*. Vol.12, No. 1. (2022): 1-30 (Co-authored with Dr. Vladimir Aleksic, University of Niš, Serbia).

“A Tent for the Afterlife: Remarks on a Qinghai-Sichuanese Panel.” *Acta Via Serica*. Vol. 6, No.2. (2021): 61-90.

“A Mathematic Expression of Art: Sino-Iranian and Uighur Textiles Interactions and the Turfan Textile Collection in Berlin,” in *The Journal of Transcultural Studies* 1, (2014): 134-163. <http://journals.ub.uni-heidelberg.de/index.php/transcultural/article/view/12313>.

“The Silk Cover of the *Admonitions Scroll*: Aesthetic and Visual Analysis” in *Ming and Qing Studies* 2013 (2013): 161-218.

Other Articles

“Collars and Wing Sleeves as Marks of Buddhist Royal Patronage.” *Connecting the Art, Literature, and Religion of South and Central Asia: Studies in Honor of Monika Zin*. Edited by Ines Konczak-Nagel, Satomi Hiyaama, and Astrid Klein. New Delhi: Dev Publishers & Distributors, 2022; 129-138.

“Sasanian Textiles” and the “Tang Cosmopolitan Style.” *Sasanian Studies. Late Antique Iranian World*. Vol I. (2021): 81-97.

“Sino-Iranian Textile Patterns in Trans-Himalayan Areas” *The Silk Road*, vol. 14 (2016): 84-96 (trans. into Chinese by the Dunhuang Academy as “Kua Ximalaya Diqu de Zhongguo-Bosi Fangzhipin Wenyang 跨喜马拉雅地区的中国 - 波斯纺织品纹样” in Duhunag Xueyanjueyuan Lunzhu Mulu 敦煌学研究院论著目录 *Bulletin of the Dunhuang Academy* 23 (2017): 41-52.

Conference Proceedings

“Resist Dyeing from the Silk Road: Berlin Museum Collection” in the proceedings of the 9th International Shibori Symposium 2014 (9ISS:2014): *Resist Dyeing on the Silk Road. Shibori, Clamp Resist and Ikat*. 丝路之缬绞缬, 夹缬, 扎经染色.” 31 October - 4 November, 2014. 9ISS, 2014; 50-53.

“A Fragmented Treasure on Display: the Turfan Textile Collection and the Humboldt Forum,” proceeding of the 2014 Textile Society of America (TSA) Symposium in Los Angeles. *DigitalCommons@University of Nebraska Lincoln*. <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1947&context=tsaconf>

西方中国织物的图像阐释及转译. Western Chinese Textile Imagery Interpretation and Translation in the proceeding of 图像的逻辑及其阐释: 第三届北京大学美术史博士生国际学术论坛 “Logic of

Image and Its Interpretations.” The Third International Graduate Symposium of Art History, Peking University. 19-21 October, 2012. Normal University Press, 2013; 267-276.

Other Publications

“Fragment from a Robe” and “Horse Cover.” *Textile Treasures: Highlights from The Textile Museum Collection and the Cotsen Textile Traces Collection*. The George Washington University Museum and The Textile Museum, Washington, D.C., 2025: 40; 41-43.

“Sleeveless Tunic.” *Hali*. Issue 222 (Winter 2025): 64-65.

“Sogdian Textiles Along the Silk Road.” *The Sogdians: Influencers on the Silk Roads* (Digital Exhibition), organized by the Freer Gallery of Art and the Arthur M. Sackler Gallery in Washington D.C. (Uploaded on August 24, 2022). <https://sogdians.si.edu/sidebars/sogdian-textiles-along-the-silk-road/>

“Trans-Mission: Liturgical Vestments in Alta California.” *Lotus Leaves*; vol. 23, n. 2 (Spring 2020): 15-26.

“Interweaving History along the Silk Road.” *Lotus Leaves*; vol. 22, n. 1 (Fall 2019): 3-17.

“The Shōsōin Repository and its Treasure.” *Smarthistory*. May 20, 2019. <https://smarthistory.org/the-shosoin-repository/>

“English-annotated Italian bibliography of the project.” *Buddhist Murals of Kucha on the Northern Silk Road*. Saxon Academy of Science (SAW), Leipzig, Germany (2018). <https://www.saw-leipzig.de/de/projekte/wissenschaftliche-bearbeitung-der-buddhistischen-hoehlenmalereien-in-der-kucha-region-der-noerdlichen-seidenstrasse/introduction/kucha-murals#:~:text=The%20Buddhist%20cave%20complexes%20in,th%20to%2010th%20centuries.>

Exhibition Review of “China at the Center: Rare Ricci and Verbiest World Map” at the Asian Art Museum of San Francisco, March 4 - May 8, 2016. *Oriental Art* (2016): vol. 47 No. 5, 89-91.

“Art of the Silk Road.” General Instructional Strategies. *The New York Times in Education*, March 26, 2016. <https://nytimesineducation.com/strategy/art-of-the-silk-road/>

Book Review

Review of L.S. Miller, A. C. Lafuente, and C. Allen-Johnstone. *Silk: Fiber, Fabric, and Fashion*. (Thames and Hudson, 2021) in *Sehepunkte*, Volume 23, No. 5 (2023): <http://www.sehepunkte.de/2023/05/37103.html>

PUBLICATION IN PROGRESS

Monograph

Movable Centers: Nomadic Material Culture and the Making of Religious Aesthetics through the Qinghai Road. University of Hawai'i Press.

Edited Volume

Trade and Industry: Global Circulation of Local Manufacture, and the Migration and Consumption of Textile Products, both Historically and Contemporaneously. Volume 6. *Bloomsbury Encyclopedia of World Textile* (Co-edited with Anna Arabindan-Kesson and Brenda Mondragón). Bloomsbury Publishing Plc.

Book Chapter

Chinese translation of Chapter 13: Woven Mythology. The Textile Encounter of *Makara, Senmury*, and Phoenixes. Marie-Louise Nosch, Zhao Feng, and Lotika Varadarajan eds. *Global Textile Encounters: China, India, Europe*. Donghua University Press.

Other Publications

“Chinese-Central Asian Warp- and Weft-Faced Compounds.” Volume 2: Cloths in Culture – Woven. *Bloomsbury Encyclopedia of World Textiles*. Bloomsbury Publishing Plc.

“Textile Items from the Buddhist Caves.” Volume 9: Sacred and Ceremonial. *Bloomsbury Encyclopedia of World Textiles*. Bloomsbury Publishing Plc.

GRANTS AND FELLOWSHIPS

Research

University of Oregon. College of Design Dean’s Research & Creative Work Award 2023-24.

University of Oregon. Oregon Humanities Center (OHC) Vice President for Research and Innovation (VPRI) Fellowship 2023-24.

The Henry Luce Foundation/American Council of the Learned Societies (ACLS)/National Endowment for the Humanities (NEH) Program in China Studies. Early Career Fellowship 2020-21.

University of Oregon’s New Junior Faculty Award 2020/21.

San Jose State University’s Travel Grant 2019.

Santa Clara University Dean’s Grant 2017.

Association of Asian Studies (AAS) Travel Grant 2014.

International Dunhuang Project (IDP) Research Grant 2012.

Deutscher Akademischer Austauschdienst (DAAD) Travel Grant 2017.

Professional Development

National Endowment for the Humanities (NEH) Summer Institute, “Virtual Gateway to Himalayan Art and Culture,” Rubin Museum of Art, 2025.

Teaching and Artificial Intelligence - Community Accelerating the Impact of Teaching (CAIT) group organized by the Teaching Engagement Program (TEP), University of Oregon, OR, 2023-24.

National Endowment for the Humanities (NEH) Summer Institute, “Modern Mongolia: Heritage and Tradition Amid Changing Realities,” University of Pennsylvania, PA, 2016.

Chiang Ching-Kuo Foundation for International Scholarly Exchange - Summer School “Tang Dynasty and the World Outside China.” Eötvös Loránd University (ELTE), Budapest, 2013.

Cluster of Excellence “Asia and Europe in a Global Context: The Dynamics of Transculturality” at Heidelberg University supported by the German Research Foundation (DFG) and the German Council of Science and Humanities (Wissenschaftsrat). Doctoral Scholarship, 2012-2015.

Kunsthistorische Institut-Max Planck, Florence, and the Getty Foundation, Los Angeles - Spring School “Art, Space and Mobility” in Uzbekistan, 2012.

Advising/Mentoring

University of Oregon. Summer Undergraduate Research Fellowship Humanities (SURF) – to advise Caitlin Lloyd (Art History Major) on a project titled *Chinese Mythological Creatures in Qing Dynasty Embroidered Badges*, 2023-24.

Conferences/Workshops

Oregon Humanities Center (OHC) sponsorship for the organization of the international symposium “TEXTile: Intertwining of Texts and Textiles from the Afro-Eurasia and the Americas,” University of Oregon, November 15-17, 2024.

Association for Chinese Art History (ACAH) sponsorship, 2023.

Center for Asian and Pacific Studies (CAPS) Jeremiah Lecture Series, Oregon Humanities Center, Department of the History of Art and Architecture - Sally Claire Haseltine Seminar Grant, 2022.

Center for Asian and Pacific Studies (CAPS) Jeremiah Lecture Series Virtual Lecture Series Speaker, Spring 2021.

Honors

Seal of Excellence by the European Commission, as the institution managing Horizon 2020’s Marie Skłodowska-Curie action, 2017.

CONFERENCE ACTIVITY/PARTICIPATION AND TALKS

Peer-reviewed Conferences and Symposia

2023	International Meeting of the European Society for the Study of Central Asian and Himalayan Civilizations (SEECHAC): Heaven and Hell and What Lies Between: Representing the Afterlife from Central Asia to the Himalayas. University of Warsaw, Poland, November 13-15, “The Way of the <i>Hu</i> 胡: Tuyuhun-Tibetan Afterlife in the Making.”
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- 2023 Association for Asian Studies (AAS). Boston, MA, March 16-19, “‘Movable Center’: Tubo Court Encampment and Dress Code Across the Qinghai-Tibetan Plateau.”
- 2023 The Medieval Academy of America (MAA). Washington D.C., February 23-26, “The rise of the phoenix: Tang material culture from the Tubo tombs and Shōsōin Repository.”
- 2022 Association for Asian Studies (AAS). Honolulu, Hawai’i, March 24-27, “The Cosmogonic Meaning of the Three-Hare Circle and Its Variations.”
- 2021 International Meeting of the European Society for the Study of Central Asian and Himalayan Civilizations (SEECHAC): Kucha and Beyond: Divine and Human Landscapes from Central Asia to the Himalayas. University of Leipzig, Germany, November 2-4, “Tailoring Tocharian Clothing: A Structural and Textile Analysis.”
- 2021 International Convention of Asian Scholars (ICAS) 12 – International Institute for Asian Studies (IIAS). Kyoto Seika University, Japan, August 24-27 [Canceled due to Covid], “Wings, Lapels, and Collars: A Study on Tocharian Clothing Hierarchy.”
- 2021 Italian Association of Tibetan, Himalayan and Mongolian Studies (AISTHiM). University “La Sapienza,” Rome, Italy, July 7-9 [Cancel due to Covid], “Becoming Mañjuśrī: An Iconographic Analysis of the Bodhisattva of Wisdom on Snow Lion.”
- 2019 College of Art Association (CAA) Annual Conference. New York, NY. February 13-15, “Cultural Appropriation or Cultural Appreciation? ‘Decolonize’ Asian Art in the Classroom.”
- 2018 Mellon Symposium: Textile from the Silk Road in Museum Collections. Scientific Investigations and Conservation Challenges. British Museum, London, December 10, “A Tibetan Tent for the Afterlife: Iconographic Reconstruction and Material Contextualization.”
- 2018 International Meeting of the European Society for the Study of Central Asian and Himalayan Civilizations (SEECHAC): The Image as Instrument and as Reflection of Ritual in Central Asia and the Himalayas: from Antiquity to the Present. University of Naples “L’Orientale,” November 5-7, “‘Unportraited’: Zoomorphism in the so-called Sasanian Textiles.”
- 2017 Italian Association of Tibetan, Himalayan and Mongolian Studies (AISTHiM). School for Advanced Studies in Procida, University of Naples “L’Orientale,” September 12-15, “Le pitture murarie del Ladakh attraverso l’iconografia tessile centrasiatica” (Ladakh Wall Paintings Through Central Asian Textile Iconography).
- 2016 The Medieval Dress and Textiles Society (MEDATS) Annual Conference: On the Move. The Art Workers’ Guild, London, June 4, “Turkic Transmission: Sino-Iranian Textile Iconography Along Unofficial Silk Routes.”
- 2014 Textile Society of America (TSA), Biannual Conference. Los Angeles, CA, September 10-14, “A Fragmented Treasure on Display. The Turfan Textile Collection and the Humboldt Forum.”

- 2013 American Schools of Oriental Research (ASOR) Annual Meeting. Baltimore, MD, November 20-24, “Non-Chinese Fragments: The Negotiation of Textile Images in the Tarim Basin.”

Other Conferences, Symposia, and Workshops

- 2025 University of California, Berkeley. April 11-12. Reconstructing Sogdiana: Archaeological Discoveries and Historical Narratives. “Boars and Birds for the Hephthalite-Sogdian Afterlife and Its Chinese Acculturation.”
- 2024 Association for Chinese Art History Virtual Workshop. April 24. Recent International Research Travel.
- 2024 The George Washington University Museum – The Textile Museum. April 10-11. Cotsen Textile Traces Colloquium: [re]Think Silk. “Tuyuhun Use of Northern Wei Textiles.”
- 2023 Ryukoku University, Kyoto, Japan, September 15, Research Symposium: Tibetan Advancement in Qinghai and Ladakh and Its Influence. “In the making of “Tubo art”: Beyond Nomadism.”
- 2022 University of Southern California, Los Angeles, CA, November 4, Workshop: Art beyond the Plateaus: Tibet in the Artistic and Religious Exchanges across the Himalayas, Central Asia, and China. “Tubo Dress Code across the Qinghai-Tibet Plateau.”
- 2022 Smithsonian’s National Museum of Asian Art in Washington, D.C. and the University of California, Irvine, Washington, D.C., October 21-22, Conference: The Sasanians in Context: Art, History, and Archaeology. “Through Turanian Lands: Post-Sasanian-Tang Aesthetics of Early Tibetan Material Culture.”
- 2020 International Institute for Asian Studies (IIAS), Tracing Patterns Foundation, and Textile Research Center, Leiden, Netherlands, Textiles on the Move Conference and Roundtable: October 6-9 (online), “The Silk Road as a Conceptual Idea of Cultural and Artistic Interaction.”
- 2020 New Book in East Asian Art History Launch Party organized by the Society for the Promotion of International English-Language Scholarship in East Asian Art History July 31 (online), *Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textiles*. University of Hawai’i Press, 2019.
<https://www.youtube.com/watch?v=ZRbt3dJuicE>
- 2019 University of California, Irvine in collaboration with Getty Villa, Los Angeles, March 6, Symposium: Ancient Iranian Cultures of Luxury and the Creation of an Afro-Eurasian Political Culture. “Beyond Space and Time: The Making of a Eurasian Material and Visual Culture of Sanctity Through Turko-Iranian and Mongol Textile Trading.”
- 2018 Swedish Research Institute in Istanbul (SRII), Istanbul, December 13-14, Workshop: Intersecting Worlds: Go-betweens and Mediation in Eastern Mediterranean Historical Settings. “Central and Peripheral Trajectories: The Adaptation of Ottoman Textiles in the Scandinavian Context.”

- 2017 Art and Archeology of the Silk Road. Portland State University, OR, October 11-15, “Along the Silk Road’s Thread: Textile as a Universal Medium of Eurasian Kinship.”
- 2015 University of California, Berkeley, CA, Department of Near Eastern Studies, December 4, Research Symposium, “Sino-Iranian Patterns in Transhimalayan Areas: A Group of Unknown Textiles in the China National Silk Museum.”
- 2014 Ruprecht Karl University of Heidelberg, Conference: EurAsian Objects: Art and Material Culture in Global Exchange, 1600-1800. November 21-23, 2014, “Qing *Chinoiserie* at the House of Bourbon: 18th Century Southern Italian Visions of China.”
- 2013 University of Minnesota, Minneapolis, MN. Department of Art History, December 5, 2013, Research Symposium, “De-codification and Secularization of Central Asian Textile Imagery. From the Tarim to the Mediterranean Basin and beyond.”

Invited Lectures and Talks

- 2024 Collège de France, Paris, France June 10-28. Lecture Series: “Reception and Usage of Northern Wei among the Tuyuhun, Hephthalites, and Tocharians,” “The so-called ‘Sasanian-Sogdian’ textiles and the *longue durée* of the beaded roundel,” “The Sino-Turkic-Iranian artistic identity of the early Tibetans,” and “Interlocked animals and the European inheritance of Mongol golden weavings.”
- 2023 Portland State University, School of Art and Design, Portland, OR, December 1, “Unraveling the Threads: Exploring the Significance of Central Asian Textiles in Medieval Islamic and Byzantine Art.”
- 2023 The Chinese University of Hong Kong, Department of Fine Arts, Hong Kong, November 2, “Tibetan Sovereignty in the Making: Khans, Ministers, Brides, and Investitures” (online).
- 2023 Jordan Schnitzer Museum of Art, University of Oregon, May 31, “Before and After Mao: Individuality, Collectivity, and Mass Production in Chinese Art.”
- 2022 China National Silk Museum. Hangzhou, China, June 17 - July 26, Exhibition: The Qinghai Path: Silk Roads in the 6th – 8th Centuries. Recorded talk “Across and beyond Lhasa: Tuyuhun-Tubo Material Culture Along Transhimalayan Routes.”
- 2022 Dunhuang Foundation, February 24 (online), “A ‘Devotional Form of Art’: Textile Development and Recycling Along the Silk Road.”
- 2021 University of California, Berkeley, CA, P.Y. and Kinmay W. Tang Center for Silk Road Studies, November 19 (online), “Across the Qinghai-Tibetan Plateau: Sino-Sogdian Textiles Beyond the Main Silk Routes.” <https://www.youtube.com/watch?v=s6DkA0VfqM>
- 2020 Textile Art Council at de Young Museum, San Francisco, CA, October 24 (online), “Rolling Roundels: Development and Evolution of Chinese-Central Asian Textiles.”

- 2020 Department of the History of Art and Architecture, University of Oregon, March 31, “The Mongol Cloud Collar as Alternative to the Byzantine *Loros*: Tracing Back to the Central Asian ‘Bejeweled Buddha’.”
- 2019 Institute of East Asian Studies: Mongolia Initiative: Tang Center for Silk Road Studies, University of California, Berkeley, CA, October 7, Presentation of the monograph *Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textiles*. University of Hawai’i Press, 2019.
- 2019 Jordan Center for Persian Studies, University of California, Irvine, CA, May 22, “Reorienting Sasanian Textiles: From Wool to Silk beyond Ṭāq-e Bostān.” Elahe Omidyar Mir-Djalali Lecture Series.
- 2018 Austrian Center for Fashion Research, Academy of Fine Arts, Vienna, Austria, December 11, “Textile-mediated Visual Culture: Reorienting European Medieval Art through Asian Textiles.”
- 2018 University of California, Berkeley, CA, P.Y. and Kinmay W. Tang Center for Silk Road Studies, October 24, “Buddhist Textiles Along the Silk Road: Material Evidence and Visual Representation.”
- 2017 University of California, Berkeley, CA, Institute of East Asian Studies, October 2, “The Question of Tartar Textiles: Dante, Cangrande I della Scala, and the Vatican Archive.”
- 2016 Stanford University, CA, March 2, Silk Road Lectures. “Trans-Himalayan Transmission: Sino-Sogdian Textile Heritage in Tibetan Areas.”

TEACHING

University of Oregon, OR; Department of the History of Art and Architecture.

ARH 207 History of Indian Art.
 ARH 208 History of Chinese Art.
 ARH 325 Islamic Art and Architecture (focus on Central Asia and China).
 ARH 382 Arts of the Silk Road.
 ARH 387 Chinese Buddhist Art.
 ARH 4/510 Arts of the Silk Road.
 ARH 4/581 Through the Looking Glass: Chinese Textiles, Fashion, and Art.
 ARH 4/581 Chinese Architecture.
 ARH 607 Who Owns Art? Provenance, Acquisition, and Ownership.
 ARH 607 From “Cultural” to “Transcultural” to “Cultural Appropriation.”

San Jose State University, CA; Department of Art and Art History.

ARTH 70C Arts of Asia.
 ARTH 194A Art of China.
 ARTH 193B East Meets West in Art.
 ARTH 70A From Prehistory to the Middle Ages.

University of California, Riverside, CA; Department of the History of Art.

AHS 15 Arts of Asia.

AHS 267 (Graduate Seminar) Arts of the Silk Road.

San Francisco State University, CA; School of Art.

ART 205 Asian Art.

Santa Clara University, CA; Department of Art and Art History.

ARTH 11A Arts of the Silk Road 1.

ARTH 12A Arts of the Silk Road 2.

ARTH 160 East-West Encounters in the Visual Arts.

ARTH 26 Buddhas, Buildings and Beauties: Theme and Style in Asian Art.

GRADUATE ADVISING AND MENTORING

University of Oregon

Doctoral Students

As Primary Advisor

2024 – Ali Nemati (Research Subject: Chinese pottery in Khorasan).

2023 – Shiyang Xiao (Research Subject: Buddhist Repositories).

As Dissertation Committee Member

2024 – Mew Jiang. “The Visual, Material, and Symbolic Life of Karuta Playing Cards in Early Modern Japan; Seventeenth to Nineteenth Century.”

2022 Jayne Cole. “Global Contemporary Art by Way of Chinatown: Chinese American Art in New York City, 1970-2000.”

As Qualify Paper Second Reader

2023 Emily Erickson.

2022 Jon Kerr.

2021 Raechel Root.

Master Students

As Primary Advisor

2023 – Yang Wei (Research Subject: The illustrations of Judge Dee by Robert van Gulik).

2023 Ashley Milliken. “Nike-Apsara Imagery in First and Second-Century Gandharan Art and the Theoretical Framework of Roman Image-Language.”

As Thesis Committee Member

2024 – Lauren Dawson. “Japan’s Townhouse and Identity of the Edo Period *Machiya*, Merchants, and Metropolises.”

External

Doctoral Student

As Second Advisor

2020 – Astrid Klein. University of Leipzig, Germany. “Dress Code in the Early Medieval Kucha Paintings.”

SERVICE

University of Oregon

Departmental Service:

2023 – Director, Graduate Certificate in Museum Studies. Department of the History of Art and Architecture.

2021 – 2023 Member, Graduate Certificate in Museum Studies Committee. Department of the History of Art and Architecture.

2020 – 2022 Member, Art History Graduate Studies Committee. Department of the History of Art and Architecture.

College Service:

2021 – 2021 Member, Dean’s Faculty Advisory Committee.

University Service:

2025 Member, Jordan Schnitzer Museum of Art, Executive Director Search Committee.

2024 – College of Design Representative, University Senate.

2024 Member, UO Delegation to participate in the National Humanities Alliance Meeting and Humanities Advocacy Day, and meet with congressional representatives in Washington D.C.

2022 Member, Vice President for Research and Innovation (VPRI) Finalists Faculty Committee.

2021 – 2023 Member, Center for Asian and Pacific Studies (CAPS) Advisory Board.

2020 – Member, Jordan Schnitzer Museum of Art’s Faculty Engagement Working Group.

SERVICE TO FIELD

National and International Service

- 2024 Member, Scientific Committee of the EuroWeb Conference “Intertwined textiles: Influences of Asian Fabrics in the European Cloth Industry (ca. 1200-1900).” Museu do Oriente, Lisbon, Portugal. June 20-21.
- 2023 Organizer, Panel: “Beyond Nomadism, through Buddhism: Tibeto-Mongol Visual and Material Culture in China,” Association for Asian Studies (AAS). Boston, MA. March 16-19.
- 2021 Organizer, two sessions: “Buddhist Images and Imagination Along the Silk Road: New Perspectives I and II,” International Convention of Asian Scholars (ICAS) 12 – International Institute for Asian Studies (IIAS). Kyoto Seika University, Japan, August 24-27 [Canceled due to Covid].
- 2020 – Member, Steering Committee of the Associazione Italiana di Studi Tibetani, Himalayani e Mongoli (AISTHiM).
- 2019 Chair of Panel II of “The Heart of Iran: Seleucia-Ctesiphon and a New Iranian Urbanism” Conference. University of California Irvine, CA. April 15.
- 2019 Participant, “The Secret of the Holy Fire: The Sacred Fire-Temple at Takht-e Soleyman.” A documentary by Ali Shahriaripour, in collaboration with the University of California, Irvine, CA.
- 2018 Organizer, Panel: “Ariadne’s Thread: Understanding Eurasia through Textiles.” College of Art Association (CAA) Annual Conference, Los Angeles, CA. February 21-24.
- 2012 – 2014 Compilation of the Turfan-Prussian Textile Collection Digital Catalogue, Asian Art Museum, Berlin, Germany. Sponsored by the International Dunhuang Project (IDP) at the British Library, London.

Reviewer

- 2024-2025 University of Hawai’i Press.
- 2024 Fashion Theory Journal (Taylor and Francis).
University of Hawai’i Press.
- 2023 Inner Asia Journal (Brill).
- 2021 National Science Foundation (NSF).
- 2017 Bloomsbury Publishing Plc.

COMMUNITY INVOLVEMENT/OUTREACH

Invited presentations

- 2024-2025 Monthly Chinese Art History Lecture at the Chinese Immersion Elementary School, Eugene, OR.
- 2022 First Saturday PDX. Continuing Education Series. Chinese Culture, Arts and History, December 3 (online), “Following the Thread: China Along the Road of Silk.”
- 2021 The Hajji Baba Club, New York, NY. December 8 (online), “On Central Asian Textiles: Development and Adaptations.”
- 2020 University of California, Berkeley and the Asian Art Museum in San Francisco, CA. February 8, a K-12 Teacher Workshop: Trade, Exchange and Globalization, as part of *The History-Social Science Project*, “Objects in Translation: from Pre-global to Global Heritage.”
- 2018 Society for Asian Art at Asian Art Museum, San Francisco, CA, September 28, “Textiles Along the Silk Road.”
- 2017 Montalvo Arts Center, Saratoga, CA. November 8, “Art of the Silk Road: Past and Present.”
- 2014 Museum of Asian Art, Berlin. November 19, “The Turfan Textile Collection” (object-based class).

Organized Events

University of Oregon, OR. Department of the History of Art and Architecture

- 2024 Co-organization of International Conference “TEXTile: Intertwining of Texts and Textiles from the Afro-Eurasia and the Americas,” with Prof. Akiko Walley, at the Jordan Schnitzer Museum of Art, University of Oregon, November 15-17.
- 2022 Dr. Anette Juliano (Professor of Art History at Rutgers University and ISAW New York)’s talk, “Buddhism in China: The Beginnings,” October 26.
- 2022 Dr. Shih-shan Susan Huang (Associated Professor of Transnational Asian Studies at Rice University)’s talk, “Elite Uighur as Cultural Middlemen of Buddhist Books and Woodcuts in the Mongol Empire,” February 4.
- 2022 Master Jamyong Singye (Tibetan artist)’s talk, “In the Footsteps of the Snowlion: A Meditative Journey from Eastern Tibet to the US,” October 11, followed by a two-day Tibetan Thangka painting workshop for students.

San Jose State University, CA. Department of Art History

- 2019 Master Jamyong Singye (Tibetan artist)’s talk, “Meditative Painting,” November 11, followed by the supervision and organization of a final student exhibition project, December 3-6.

Santa Clara University, Santa Clara, CA. Department of Art and Art History

- 2017 Organization of student final Project Exhibition “The Universal Mother: A Visual Exploration of Textiles and the Female Divine Across Cultures,” March 3 - June 2.
- 2017 Organization of video-photographic exhibition and cycles of object-based lectures on the Silk Road for the opening of Edward M. Dowd Art and Art History Building, October 22.
- 2016 Organization of the public talk on Karma Gardri style of Tibetan art “Noble Path of the Tibetan Snow-Lions” in collaboration with the Department of Religious Studies and Asian Studies, March 15.

As Asian Art Appraiser

- 2011 NTQ Antiques Database, Milan. Chinese art market consultant and data entry.
- 2010 – 2011 Joss Graham Gallery, London. Asian Art Consultant and Customer Service.

PROFESSIONAL DEVELOPMENT

- 2022 Digital Humanities at Oxford Summer School. Oxford University, July 11-15.
- 2022 Gender Identities and Gender Bias: A 5-day Advance Program. Academic Impressions. Completed on May 20.
- 2017 European Summer University in Digital Humanities “Culture and Technology” at the University of Leipzig, Germany, July, 18-29.
- 2016 National Endowment for the Humanities (NEH) Summer Institute, “Modern Mongolia: Heritage and Tradition Amid Changing Realities.” University of Pennsylvania, PA, June 6-July 1, 2016.
- 2014 Centre International d’Etude des Textiles Anciens (CIETA), Lyon, France. Certificate in Ancient Textile Techniques (Level 1: September 2013; Level 2: September 2014).
- 2008 Parsons, The New School of Design, New York. Certificate in Fashion Studies.

LANGUAGES

Italian: reading: native; speaking: native; writing: native.
English: reading: fluent; speaking: fluent; writing: fluent.
German: reading: good; speaking intermediate; writing: intermediate.
Chinese: reading: good; speaking: good; writing: good.
French and Spanish: reading: good; speaking: basic; writing: with a dictionary.
Persian, Classical Chinese, Ancient Greek, and Latin: research.

PROFESSIONAL MEMBERSHIPS OR AFFILIATIONS

Association for Asian Studies (AAS). Since 2012.

Association for Chinese Art History (ACAH). Since 2023.

Associazione Italiana di Studi Tibetani, Himalayani e Mongoli (AISTHiM). Since 2017.

College Art Association (CAA). Since 2015.

Centre International d'Etude des Textiles Anciens (CIETA). Since 2012.

Medieval Academy of America (MAA). Since 2023.

International Association for the Study of Silk Road Textiles (IASSRT). Since 2021.

Société européenne pour l'Étude des Civilisations de l'Himalaya et de l'Asie Centrale (SEECHAC). Since 2018.

Textile Society of America (TSA). Since 2012.