

# SADAKO OHKI

## *Curriculum Vita*

Current position: The Japan Foundation Associate Curator of Japanese Art  
Department of Asian Art  
Yale University Art Gallery (YUAG)  
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### **EDUCATION**

1984 Ph.D. The University of Michigan, History of Art  
Dissertation: "Ike Taiga's *Karayo* Calligraphy"  
1974 M.A. The University of Michigan, History of Art  
Thesis: "Southern Sung Paintings Preserved in Japan"  
1970 B.A. Aoyama Gakuin University (Tokyo), English & American Literature

### **POSITIONS**

2006-present The Japan Foundation Associate Curator of Japanese Art, Yale University Art Gallery  
Spring 2006 Guest lecturer, History of Art, Yale University, "Art and Aesthetics of the Tea Ceremony"  
2005-2006 The Japan Foundation Assistant Curator of Japanese Art, YUAG  
1999-2005 Assistant Curator of Asian Art, YUAG  
2000 Lecturer, East Asian Languages and Literatures, Yale University: "Reading Classical Japanese Calligraphy: *Hentaigana* and Other Scripts"  
1999-present Research Associate, Institute for Medieval Japanese Studies, Columbia University  
1996-98 Associate Director, Institute for Medieval Japanese Studies, Columbia University  
1997 Lecturer, Department of East Asian Languages and Cultures, Columbia University: "Reading Classical Japanese Calligraphy"  
1994-96 Teaching Associate, Japanese Language, Department of Modern Languages, Cornell University  
1992-94 Lecturer, Department of English, Dokkyō University, Tokyo: courses of reading in English including comparative cultural studies between US and Japan  
Summer 1992 Lecturer, Department of Art History, Cornell University: "Japanese Art: Prehistoric to Present"  
Spring 1992 Lecturer, Department of Art, Skidmore College, Saratoga Springs, New York: survey courses on Asian Art and Japanese Culture  
Fall 1991 Visiting Assistant Professor of Art and Art History, Colgate University: courses on comparative studies between Chinese and Japanese Paintings, and Japanese Culture  
1990 Lecturer, Contemporary Japanese Culture, Tompkins Cortland Community College, Dryden, New York  
1987-89 Lecturer, Oriental Art History, Art Department, Hope College, Holland, Michigan: survey courses on Asian Art and Japanese Art  
1984-85 Lecturer, Japanese Culture, Japanese Studies Department, National University of

Singapore  
1981-82 & 84-85 Lecturer, Japanese language, Japanese Studies Department, National University of  
Singapore

### **EXHIBITIONS CURATED**

*Unless otherwise noted, all exhibitions took place at the Yale University Art Gallery, drew primarily on YUAG collections, co-curated with David Sensabaugh, Curator of Asian Art; I was responsible for the Japanese section.*

- 9/2007-12/2007 *Art for Yale: Collecting for a New Century*: recent acquisitions of Japan art  
12/2006-present Exhibition of permanent Japanese art collection at Ruth and Bruce Dayton Gallery of Asian Art (paper work rotation about three times a year)
- 2003-2006 Exhibition of permanent Asian art collection during the renovation of the Kahn building  
2002 *Art for All Seasons: Asian Art at Yale*  
Spring/Summer  
2001 Fall *The Art of Mu Xin: Landscape Paintings and Prison Notes* (a special exhibition originated at YUAG traveled to David and Alfred Smart Museum of Art, University of Chicago and Asia Society, New York City; collaborated with David Sensabaugh for the installation at Yale; the exhibition organized by Alexandra Munroe and Wu Hung.)
- 2001 *Ancients and Moderns: Tradition and Transformation in the Arts of Asia I & II*  
Spring/Summer  
2000 Fall *The Miniature in the Arts of Asia*  
2000 Summer *Dance of the Dragon: Fabulous Beasts in Asian Art*  
2000 Spring *Female Images, Female Lives in Asian Art*  
1999 Fall *Figures and Landscapes in Asian Art*  
1999 Summer *Flora and Fauna in Asian Art*  
1997-98 Co-curated with Maribeth Graybill. *Days of Discipline and Grace: Treasures from the Imperial Buddhist Convents of Kyoto* 尼門跡寺院の秘室—修行と優しみの日々—, held at the C.V. Starr East Asian Library, Columbia University (an international loan exhibition, drawing mainly on the collections of seven Buddhist convents in Kyoto supplemented by other loans from Tokyo, Yokohama, and New York City in conjunction with the 700<sup>th</sup> anniversary memorial service for the Zen Abbess Mugai Nyodai, and the international symposium on “The Culture of Convents in Japanese History” organized by Institute for Medieval Japanese Studies under the leadership of Director Barbara Ruch)

### **PUBLICATIONS**

- 2008 Guest editor, *Yale University Art Gallery Bulletin 2007: Special Issue on Japanese Art at Yale*. New Haven: YUAG; and author, “What Makes Japanese Painting Japanese,” pp. 64-81, and “Embodying Power in Japanese Calligraphy,” pp. 122-127.
- 2007 *Art for Yale: Collecting for a New Century*. New Haven: YUAG. Entries on Japanese art section: pls. 130, 132-136 (co-authored with Takeshi Watanabe), 137-141, and 143-148, pp. 375-381.
- 2007 “Collage of Painting, Calligraphy, and Poetry: A Study of Taiga’s Ink Bamboo with *Kanshi* Verse,” and eight entries on Taiga’s bamboo paintings for the exhibition catalogue entitled, *Masters of the Brush: Ike Taiga and Tokuyama Gyokuran*, Philadelphia Museum of Art, April 2007, pp. 74-93 and 396-402.
- 2001 *Twentieth-Century Japanese Ceramics at the Yale University Art Gallery: The Collections of Molly and Walter Bareiss*. New Haven: Yale University Art Gallery (in conjunction with the exhibition *Ancients and Moderns: Tradition and Transformation in the Arts of Asia I & II*).
- 1998 *Programs Commemorating the 30<sup>th</sup> Anniversary of The Institute for Medieval Japanese Studies* 中世日本研究所 三十周年記念 (bilingual program).

- 1998 Co-authored with Xiao-jie Yang and Sonja Arntzen, “kanaCLASSIC: An Electronic Guide to Learning Classical Japanese *kana* Writing,” CD-ROM. Columbia University Press.  
“Flower Court Poetry Cards from Daishoji Convent,” and translation of *waka* poems in *Seasons of Sacred Celebration: Flowers and Poetry from an Imperial Convent* 神まつる季節：尼門跡よりの花と和歌 (bilingual book). New York: Weatherhill Inc. and Institute for Medieval Japanese Studies.
- 1998 Co-authored with Maribeth Graybill, *Days of Discipline and Grace: Treasures from the Imperial Buddhist Convents of Kyoto* 尼門跡寺院の秘宝—修行と優しみの日々— (bilingual exhibition catalogue). New York: Institute for Medieval Japanese Studies.
- 1997 “Report on the August 28-30, 1997 Dodogoshō Survey,” *IMJS (Institute for Medieval Japanese Studies) Reports*, vol. 8, no. 1: 8-10.
- 1996 “Report on the August 28-31, 1996, Dodogoshō Survey,” *IMJS Reports*, vol. 7, no. 2: 2-3.
- 1996 *The Dictionary of Art* (London: Macmillan) ed. by Jane Turner:  
Entries on Fujiwara no Kozei, Fujiwara no Sari, Fujiwara no Shunzei, Fujiwara no Teika, Ike Taiga, Zenga, Japan: Brush, and Japan: Inkstone & Inkstick. Articles on: Japan: Calligraphy: (ii)Materials, techniques and design:(a) Introduction, (b)Ink, (c)Brushes, (d)Paper; (iii)Historical overview:(a)Before AD 794, (b)Heian period, (c)Kamakura, Muromachi and Momoyama periods, (d)Edo period, (e)Modern (after 1868).
- 1984 *Ike Taiga's Karayo Calligraphy*, 2 vol. dissertation, Ann Arbor: University Microfilms.
- 1975 “Early Japanese Calligraphy,” in *Calligraphy of China and Japan*, ed. by Calvin French. Ann Arbor: University of Michigan Museum of Art: 17-22.

#### ***Deciphering/Interpreting:***

- 2003 *The Bold Brush*, an exhibition catalogue for Milne Henderson Fine Art, London. Poems and letters of authentication deciphered and interpreted, and signatures and seals identified.
- 2002 *Power and Spirit: the gift of the purple robe*, an exhibition catalogue for Milne Henderson Fine Art, London. Poems deciphered and interpreted, and signatures and seals identified.
- 1990 Consultant to Patricia J. Graham, “Lifestyles of Scholar-Painters in Edo Japan,” *The Bulletin of the Cleveland Museum of Art*, vol. 77, no. 7 (September, 1990)
- 1974 Contributor to *The Poet-Painters: Buson and His Followers*, exhibition catalogue edited by Calvin French. Ann Arbor: University of Michigan Museum of Art. Responsible for many of the identifications of poets, transliterations of poems and other data verification; see, for example, pp. 66-70, 100-105, 110-117, & 140-143.

#### ***Scholarly Translation:***

##### *Translated from English to Japanese:*

- 2001 Elizabeth Lillehoj, “Tōfukumon’in Masako and Art” in *Bijutsu Forum* 5, Tokyo: Daigo Shobō: 40-45.
- 1979 Grace Vlam, “On a pair of Byōbu Paintings, ‘The Battle of Lepanto’ and ‘World Map’” in *Fūzokuga: Nanban Byōbu, Nihon Byōbue Shūsei* 15, Tokyo: Kōdansha: 134-41.

##### *Translated from Japanese to English:*

- 1985 Nihon Hōsō Kyōkai (NHK), *Silk Road Photo Collection*, 3 vols. Tokyo: Japan Broadcast Publishing Co., Ltd.

#### ***Translation Consulting:***

##### *From Japanese to English:*

- 1992 Takashi Shiraishi and Moto’o Furuta, eds., *Indochina in the 1940’s and 1950’s*, Translation Series: Translation of Contemporary Japanese Scholarship on Southeast Asia, vol. 2, translation by EDS, Tokyo (Ithaca: Cornell Southeast Asia Program)

- 1990 Cornell Southeast Asia Program supported by the Toyota Foundation, *Reading Southeast Asia*, Translation Series: Translation of Contemporary Japanese Scholarship on Southeast Asia, vol. 1, translation by EDS, Tokyo (Ithaca: Cornell Southeast Asia Program)
- 1984 National Federation of Kenpeitai Veterans Associations, *The Kenpeitai in Java and Sumatra*, translated by Barbara G. Shimer & Guy Hobbs (Ithaca: Cornell Southeast Asia Program)

#### **CONFERENCE PAPERS**

- 1999 “Layered Meanings: Rai San’yō’s Poem about Gion Nankai’s ‘Ink Bamboo on Robe,’” New England Art History Seminar, Yale University, April 10
- 1998 “Tradition and Transformation: A Case Study of the *waka* on *shikishi* and *tanzaku* Preserved at Daishōji Imperial Convent,” International Symposium, The Culture of Convents in Japanese History, Institute for Medieval Japanese Studies, Columbia University, November 23
- 1998 “Challenging the Established Canon of Characters, Character Compounds, and Calligraphy,” International Conference on East Asian Calligraphy Education, University of Maryland, April 11
- 1998 “Ema Saikō’s Sweeping Away Gender Categories,” Association for Asian Studies, Washington D.C., March 28
- 1991 “Roles, Status, and Styles of Japanese Calligraphers of the Eighteenth Century,” New York Regional Conference for Association for Asian Studies, Cornell University, November 24

#### **OTHER PROFESSIONAL EXPERIENCE**

- March 2006, 2007 Participated in The International Asian Art Fair, New York as a Vetting Committee member
- Summer 2006 Participated (with grant from Council on East Asian Studies, Yale University) in Yale Silk Road Seminar 2006, Segment Two; traveling mainly Xinjiang region to visit museums and ancient sites.
- Summer 2004 Participated (with grant from Council on East Asian Studies, Yale University) in “Dunhuang Art and Society: The 3<sup>rd</sup> International Seminar”, sponsored by The Silk Road Foundation, Center for Chinese Studies at the University of Michigan and Dunhuang Research Academy
- 2001 Managing co-editor with David Sensabaugh, *The Art of Mu Xin: Landscape Paintings and Prison Notes*. New Haven: Yale University Art Gallery.
- January 2000 Participated (with grant) in the workshop of illustrated books organized by Freer Gallery of Art Library, Smithsonian Institution, Washington D.C.
- August 1996, 1997 Sent by the Institute for Medieval Japanese Studies to participate in “Imperial Convent Survey” of unpublished documents at Hōkyōji, Kyoto
- Spring 1987 Research Associate, Los Angeles County Museum of Art
- 1976-79 Conducted dissertation research at museums and private collections throughout Japan and also at National Palace Museum, Taipei, Taiwan

#### **PUBLIC LECTURES & LECTURE-DEMONSTRATIONS**

##### **Selected lectures and workshops on YUAG Asian Collection**

- 11/5/2007 On Japanese Collection for YUAG Gallery Guides
- 8/1/2007 “Reading Inscriptions” for a *Kanbun* Summer Course taught by Professor Umezawa supported by Council on East Asian Studies
- 4/29/2006 “Bamboo in the Art of the Far East: Beauty and Symbolism,” Art & Learning session
- 9/21/2005 “Clay Art of Japan: Tactile to Avante Garde,” Focus On
- 2/26/2005 “Modern Art by Japanese Women Artists,” Art & Learning
- 8/4/2004 “The Lotuses of Okuhara Seiko and Lois Conner,” Asian gallery talk
- 2/28/2004 “The Connoisseurship of *Ukiyo-e* Prints: From First to Late Editions,” Art & Learning

- 2/20/2003 "Landscape: East, West, and in Between" co-lectured with David Sensabaugh, Art & Learning
- 2/21/2003 "Having Fun: Women and Children in the Art of the Edo Period," Art & Learning
- 6/6/2002 "Birds, Beasts, and Blossoms: Other Players in Ukiyo-e Prints," Asian gallery talk
- 2/23/2002 "The Floating World and Mary Cassatt," Art & Learning
- 2/22/ 2002 "New Acquisitions: Japanese-style Painting (*Nihonga*) from the Henry Pearson Collection," Art & Learning

### **Asian Calligraphy and Ink Painting**

- 9/2004-present Private course teaching calligraphy to Yale students two terms a year
- 2/27/2007 Calligraphy demonstration/studio workshop for Anna Hammond's art Class at Yale
- 1/27 - 29, 2005 Calligraphy demonstrations/studio workshops & a gallery talk, Fogg Art Museum, Harvard University in conjunction with the *Marks of Enlightenment* calligraphy exhibition at Arthur M. Sackler Museum
- 5/3/2001 Calligraphy demonstration at Education Room, Yale University Art Gallery
- 2/24/1998 "Bone, Muscle, Flesh: The Living Art of Japanese Calligraphy," Institute for Medieval Japanese Studies, Columbia university
- 11/6/1997 *Kana* calligraphy demonstration for PBS TV Program, *Millenium Minutes*, on *The Tale of Genji*, at C. V. Starr East Asian Library, Columbia University
- 1990-1995 Cornell University, April, October and November 1990, April 1992, October and November 1995
- 1987 Hope College, Holland, Michigan
- Spring, 1972 - 74 University of Michigan, Ann Arbor

### **PROFESSIONAL TRAINING IN CALLIGRAPHY, INK PAINTING, & SCROLL MOUNTING**

- 1992-94 Advanced Private Lessons in Calligraphy, Tokyo
- 1986-87 National University of Singapore: took courses on ink landscape painting (offered in Chinese); Chinese finger painting and scroll mounting techniques (offered in English)
- 1976-79 Advanced Private Lessons in Calligraphy, Tokyo
- 1970 Obtained Calligraphy Teaching Certificate from Onchikai Calligraphers' Association

### **FELLOWSHIPS AND GRANTS**

- 2007-08 NEA Grant for conserving eight Japanese paintings in YUAG Asian Collection
- 2004 E. Rhodes and Leona B. Carpenter Foundation for digitalization and documentation of another 600 Asian art objects at Department of Asian Art, Yale University Art Gallery
- 2002 E. Rhodes and Leona B. Carpenter Foundation for digitalization of 600 Asian art objects at Department of Asian Art, Yale University Art Gallery
- 1998 Japan Foundation Grant for International Symposium, "The Culture of Convents in Japanese History," Institute for Medieval Japanese Studies, Columbia University
- 1976-77 Freer Fellowship and J. D. Rockefeller 3<sup>rd</sup> Fund for dissertation research
- 1974-76 Scholarship: Barbour Scholarship for Oriental Women, The University of Michigan

### **MEMBERSHIP IN PROFESSIONAL ORGNIZATIONS**

- Association for Asian Studies
- College Art Association
- New England Art History Seminar
- Japanese Art History Forum (JAHF)
- Japanese Art Society of America (renamed The Ukiyo-e Society of America)

***LANGUAGES***

Japanese: Native fluency in all aspects plus skilled in deciphering calligraphic writing in Chinese characters and in classical Japanese *kana* writing system

English: Near native fluency in all aspects

Chinese: Good in reading with dictionary