

Tomoko Sakomura

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PROFESSIONAL EXPERIENCE

2023 Interim Vice President for Student Affairs, Swarthmore College
 2020-2022 Dean of Students, Swarthmore College
 2020-present Professor of Art History, Swarthmore College
 2019-2020 Assistant Vice President and Dean of Academic Success, Swarthmore College
 2017-2019 Associate Dean for Academic Affairs, Swarthmore College
 2013-2017 Chair, Department of Art, Swarthmore College
 2012-2020 Associate Professor of Art History, Swarthmore College
 2007-2012 Assistant Professor of Art History, Swarthmore College
 2005-2007 Instructor of Art History, Swarthmore College
 2004-2005 Teaching Fellow, Columbia University
 2003-2004 Lecturer, Faculty of Letters, Keio University, Tokyo
 2002-2004 Visiting Scholar, Faculty of Letters, Keio University, Tokyo
 2001-2002 Teaching Fellow, Columbia University

EDUCATION

2007 Ph.D., Art History and Archaeology, Columbia University
Dissertation: "Pictured Words and Codified Seasons: Visualizations of Waka Poetry in Late Sixteenth- and Early Seventeenth-Century Japan"
 1998 M.A., Art History and Archaeology, Columbia University
Thesis: "The Role of 'Visible Names' in Hai-nei ch'i-kuan"
 1997 B.A., Aesthetics and Science of Arts, Keio University, Tokyo

PROFESSIONAL ACTIVITY

2011-2019 Listserv Co-Owner, Japan Art History Forum (JAHF)
 2011-2015 Board Member, caa.reviews, College Art Association (CAA)
 2010-2016 Field Editor for Books and Related Media on Japanese Art, caa.reviews, CAA

FELLOWSHIPS AND GRANTS

2020- Humanities Faculty Leadership Development grant (co-project leader with Valerie Smith, Lynne Steuerle Schofield, and Jean-Vincent Blanchard), Andrew W. Mellon Foundation
 2012 Japan Foundation Short-Term Fellowship
 2012-2013 Mary Albertson Faculty Fellowship, Swarthmore College
 2010-2011 Hungerford Fund, Swarthmore College (publication subvention grant)
 2008-2009 Mary Albertson Faculty Fellowship, Swarthmore College
 2008-2009 Reischauer Institute Post-doctoral Fellowship, Harvard University (declined)
 2007-2008 Harvard-Yenching Library Travel Grant

2004-2005	Teaching Fellowship, Graduate School of Arts and Sciences, Columbia University
2002-2004	Shinchō Graduate Fellowship, Donald Keene Center, Columbia University (dissertation fellowship for research in Japan)
2001-2002	Teaching Fellowship, Graduate School of Arts and Sciences, Columbia University
2000	Departmental Summer Travel Grant, Department of Art History and Archaeology, Columbia University
1999-2001	President's Fellowship, Columbia University (Weatherhead Foundation)

PUBLICATIONS

BOOKS

[*Poetry as Image: The Visual Culture of Waka in Sixteenth-Century Japan*](#), Japanese Visual Culture, vol. 16. Leiden: Brill, 2016.

ARTICLES AND ESSAYS

“Calligraphy, Character, and Sensibility in *The Tale of Genji*.” In *Oxford Studies in Philosophy and Literature: Murasaki Shikibu's The Tale of Genji*, edited by James McMullen, 175-200. New York: Oxford University Press, 2019.

“Changing Hands: Teika, Poetry, and Calligraphy in Sixteenth-Century Japan.” In *Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan*, edited by Dora Ching, Louise Cort, and Andrew Watsky, 71-90. Princeton: P.Y. and Kinmay W. Tang Center for East Asian Art in association with Princeton University Press, 2017.

“[Japan: 1400-1600](#)” and “[Japan: 1600-1750](#).” In *History of Design: Decorative Arts and Material Culture, 1400-2000*, edited by Pat Kirkham and Susan Weber, 22-31, 165-173. New Haven: Yale University Press, 2013.

“*Futatsu no kasenzu byōbu o meguru ichishiron* (A Study of Two Poet-Portrait Screens).” In *Chūsei no monogatari to kaiga* (Medieval Narratives and Painting) for the series *Chūsei bungaku to rinsetsu shogaku* (Medieval Literature and Related Studies) 9, edited by Ishikawa Tōru, 167-196. Tokyo: Chikurinsha, 2013.

“*Uta, sakura, byōbu--tekusuto to imeji ni yoru Yoshino zō* (Poetry, Cherry Blossoms, and the Folding Screen: Yoshino in Text and Image).” In *Amerika ni watatta monogatari-e: emaki, byōbu, ehon* (Narrative Paintings in America: Handscrolls, Folding Screens, and Books), edited by National Institute of Japanese Literature, 117-129. Tokyo: Perikansha, 2013. In Japanese with English summary.

“Visual Remembrances: Flower Viewing, Poetry, and Yoshino in Text and Image.” In *Japanese Visual Culture: Performance, Media, and Text*, edited by Kenji Kobayashi, Maori Saitō, and Haruo Shirane, 85-100. Tokyo: National Institute of Japanese Literature, 2013.

“Summoning the Thirty-six Poets: A Look at a Poet-Portrait Screen.” *Impressions* 32 (2011): 144-165.

“*Waka no kaiga-sei to mono-sei: Hābādo Enkyō toshokan zō 'Ōgishū' o meguru 'ōgi no sōshi' ni tsuite no ichi shiron*” (The Pictoriality and Materiality of *Waka*: Harvard Yenching Library's *Book of Fans*). In *Kokusai shinpojiumu Nihon bungaku no sōzōbutsu—shoseki, shahon, emaki—*

- (International Symposium: The Artifact of Literature—Japanese Books, Manuscripts & Illustrated Scrolls), edited by Jun Suzuki and Melissa McCormick, 57-66. Tokyo: Ningen Bunka Kenkyū Kikō Kokubungaku Kenkū Shiryōkan, 2009. In Japanese.
- “Negotiating Word and Image: The Case of *Ōgi no sōshi (Imēji to tekisuto no fukusōteki kankei--"Ōgi no sōshi" o rei toshite)*.” In *New Horizons in Japanese Literary Studies: Canon Formation, Gender, and Media (Ekkyō suru nihon bungaku kenkyū--kanon keisei, gendā, media)*, edited with introduction by Haruo Shirane, 120-123, E108-110. Tokyo: Benseisha, 2009. In English and Japanese.
- “Unfolding Narratives: Visualising the Tales of *Genji* and *Heike* on the Folding Screen.” In *The Golden Journey: Japanese Art from Australian Collections*, edited by James Bennett and Amy Newland, 78-89. Adelaide: Art Gallery of South Australia, 2009.
- “Japanese Games of Memory, Matching, and Identification.” In *Asian Games: The Art of Contest*, edited by Colin Mackenzie and Irvin Finkel, 253-271. New York: Asia Society, 2004.
- “*Keiō Gijuku Toshokan zō kansu bon 'Shijūni no monoarasoī' kaidai honkoku* (The Handscroll Version *Forty-Two Debates* in the Keio University Library Collection: Transcription and Explanatory Notes).” *Koten shiryō kenkyū* (Classical Records Studies) 8 (2003): 37-42. In Japanese. Object data and explanatory notes by Ishikawa Tōru.
- “*Keiō Gijuku Toshokan zō 'Fuseya no monogatari' kaidai honkoku* (The *Tale of Fuseya* in the Keio University Library Collection: Transcription and Explanatory Notes).” *Koten shiryō kenkyū* (Classical Records Studies) 7 (2003): 37-50. In Japanese. Object data by Ishikawa Tōru.
- “*E/moji--Ōgi no sōshi wo meguru ichikōsatsu* (Picture(d) Words: A Brief Study of *Ōgi no sōshi*).” *Monogatari kenkyū* 3 (2003): 162-168. In Japanese.

EXHIBITION CATALOGUE ENTRIES AND ANTHOLOGIES

- Contributor, “[Chiyomigusa](#) (FSC-GR- 780.453.1-3), [Nyohitsu shinan shū](#) (FSC-GR- 780.455.1-3), [Sanjūrokkasen](#) (FSC-GR-780.86), [Sanjūrokkasen gashō](#) (FSC-GR- 780.162)” The World of the Japanese Illustrated Book: The Gerhard Pulverer Collection, Freer | Sackler (The National Museum of Asian art), posted January 27, 2018.
- Entries on Japanese games of memory and matching. In *Asian Games: The Art of Contest*. New York: Asia Society, 2004.
- “Flowering Cherry and Autumn Maple with Poem Slips,” “Playing Cards (*unsun karuta*),” “Illustrated Encyclopedia for Women (*Joyō kinmō zui*),” “Pattern Books by Yūzen (*Yūzen hiinagata*),” “Patterns for a Peaceful Age (*Taihei hiinagata*),” “Women’s Favourite Textile Patterns (*Jochū dangō hiinagata*),” “Elegant Talk on Edo-style Small Patterns (*Edo komon gawa*).” In *Kazari: Decoration and Display in Japan 15th-19th Centuries*. London: British Museum Press, 2002.
- Early Modern Japanese Literature: An Anthology 1600-1900*. New York: Columbia University Press, 2002. Contributing author.

TRANSLATIONS

- Hamada Takashi, et. al. “National Treasure *Nachi Waterfall*: After the Shōwa Conservation.” *Shikun - The Bulletin of the Nezu Museum* 1 (2009): 84-97.
- Chino, Kaori. “Embodying Hope: Colonial Memory and Contemporary Art in Korean Museums.” *Jōsai*

Review of Japanese Culture and Society XV (2003): 62-71.

Yasumura, Toshinobu. "Decorating Spaces in Later Edo Japan." In *Kazari: Decoration and Display in Japan 15th-19th Centuries*, edited by Nicole Coolidge Rousmaniere, 56-63. London: British Museum Press, 2002.

Forbidden Images: Erotic art from Japan's Edo period. Helsinki: Helsinki Art Museum, 2002.
(Co-translated with R. Tyler Shaw.)

PRESENTATIONS AND INVITED TALKS

"Word as Image: *Waka* Inscription on the Folding Screen at the Turn of the 17th Century in Japan,"
Leiden Lecture Series in Japanese Studies, University of Leiden, March 2022.

Guest lecturer, graduate seminar "Art of Writing in Japan," Professor Akiko Walley, University of Oregon, November 2021.

"*Genji* and Calligraphy in the Milieu of Ono no Otsū (Tsūjo; d. 1631)," invited paper delivered at the symposium *Illuminating The Tale of Genji: New Art Historical Perspectives | The Tale of Genji Scholars' Day Workshop*, The Metropolitan Museum of Art, April 2019.

Invited panelist, "*Wakan rōishū*, 36-kasen, and Anthologies," in workshop *The Tekagamijō and Tōdaijigire in Context*, Yale University, March 2019.

Panelist, "Faculty Advising Before and After Major Declaration: Opportunities and Challenges,"
COFHE Advising Conference, Duke University, February 2019.

"Visual Poetry and Model Calligraphy in Sixteenth-Century Japan," invited talk, Japanese Art Society of America (JASA), November 2018.

"Blurred Lines: Calligraphy and *Hyakunin isshu*," invited paper delivered at the international colloquium *The Hundred Poets: Courtliness, Early Modern Pop Culture, and World Literature*, INALCO, Université Paris-Diderot, September 2016.

"Posturing with Brushwork: Poetic Inscriptions on Screens in 17th-century Japan," paper delivered at the 42nd Annual Conference, Association for Art Historians, University of Edinburgh, April 2016.

"Sōtatsu and the Art of Mix and Match," invited paper delivered at the symposium *Sōtatsu's Times: Perspectives on the Culture and Politics of Kyoto*, Freer Gallery of Art, December 2015.

Guest lecturer, graduate seminar "ART574: Appropriation and the Arts in Pre-Meiji Japan," Professor Andrew M. Watsky, Princeton University, September 2015.

"The Kano School and Sōtatsu," invited lecture delivered to docents of the Freer Gallery of Art and Arthur M. Sackler Gallery, May 2015.

"Introduction to Japanese Art, 1400-1900," four-part lecture series delivered in conjunction with the special exhibition *Ink and Gold: Art of the Kano*, Philadelphia Museum of Art, February 2015.

"Changing Hands: Teika, *Waka*, and Calligraphy in Sixteenth-Century Japan," paper delivered at the symposium *Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan*, Princeton University, November 2014.

"Words Among Images: Direct Inscription of *Waka* Poetry on Folding Screens in Early Seventeenth-Century Japan," paper delivered at the Association for Asian Studies Annual Meeting, March 2014.

"Brushing *Waka*: Japanese Court Poetry in Text and Image," invited lecture, *Sunday at the Met: Brush*

Writing in the Arts of Japan, Metropolitan Museum of Art, September 2013.

“Japanese *Waka* Poetry in Text and Image,” invited paper delivered at the symposium *In the Moment Symposium: Japanese Art from the Larry Ellison Collection*, Asian Art Museum of San Francisco, July 2013.

“Poetic Culture and the Folding Screen in Keichō (1596-1615) Japan,” invited lecture, Council on East Asian Studies at Yale University 2012-2013 Japan Colloquium Series, April 2013.

“The Place of Poetry in the Inscription Culture of Late-Sixteenth-Century Japan,” invited paper delivered at the symposium *Reconsidering Asian Material Texts*, Center for East Asian Studies, University of Pennsylvania, April 2013.

“Poetry and Portraiture: Immortal Poets, Calligraphy, and the Folding Screen in Japan, ca. 1600,” invited lecture delivered at the Donald Keene Center of Japanese Culture, Columbia University, December 2012.

Invited participant, *Study Day: The Artist in Edo*, Freer and Sackler Galleries, Smithsonian Institution, April 2012.

Invited participant, *Mellon 23 Faculty Workshop: The Book in East Asia*, Oberlin College, April 2012.

“Visual Anthologies: The Past in the Present in Early Seventeenth-Century Poem-Slip Screens,” paper delivered at the Association for Asian Studies Annual Meeting, March 2012.

Invited participant, *Scholars’ Day: Storytelling in Japanese Art*, Metropolitan Museum of Art, March 2012.

“Visual Remembrances: Flower Viewing, Poetry, and Yoshino in Text and Image,” invited paper delivered at the international conference *Japanese Visual Culture: Performance, Media, and Text*, Columbia University, September 2011.

“Calligraphic Displays: A Poem-Sheet Screen by Toyotomi Hideyori,” paper delivered at the Association for Asian Studies and International Convention of Asia Scholars Joint Conference, March 2011.

Invited participant, Workshop on *Illustrated Scroll of a Long Tale for a Long Autumn Night*, Metropolitan Museum of Art, March 2011.

“Fans Afloat in the Harvard Art Museum,” invited paper delivered at the *Emaki Workshop*, Harvard University, February 2011.

“Representations of Yoshino in Japanese Folding Screens of the Sixteenth and Seventeenth Centuries,” invited presentation at the study group meeting *Catalogue Raisonné Project: Illustrated Works in the Spencer Collection*, National Institute of Japanese Literature, January 2011.

“Japanese Scrolls and Screens: Form, Content, Setting, and Viewing,” invited presentation delivered at the conference *East Asian Art: Historical Context & Modern Preservation of Paper-Based Works*, Conservation Center for Art and Historic Artifacts, Philadelphia, November 2010.

“Switching Media: A Reworking of the Thirty-Six Poets Iconography in a Seventeenth-Century Screen,” paper delivered at the 39th Annual Mid-Atlantic Region Association for Asian Studies Conference, October 2010.

“Monumental Poets: A Look at Two Seventeenth-Century Poet Portrait Screens,” paper delivered at the Association for Asian Studies Annual Meeting, March 2010.

“The Pictoriality and Materiality of *Waka*: Harvard Yenching Library’s *Book of Fans*,” invited paper delivered at the international conference *The Artifact of Literature: Japanese Rare Books and Scrolls in the Harvard University Collections*, November 2008.

- “Visualizing *The Tale of Genji*,” invited lecture delivered at the Philadelphia Museum of Art, October 2008.
- “Picturing Learnedness: Illustrated Narrative and Women’s Education in Late Medieval Japan,” paper delivered at the 14th Berkshire Conference on the History of Women, June 2008.
- “Introduction to *Horikawa hyakushu*,” invited presentation delivered at the international workshop *Gatherings Beneath the Dai: Seasonal Topics in Hyakushu and Utaawase*, Columbia University, March 2008.
- “Summoning the Immortal Poets: Poetry, Portraiture, and Cultural Authority in the Osaka Castle *Kasen* Screens,” paper delivered at the 36th Annual Mid-Atlantic Region Association for Asian Studies Conference, October 2007.
- “Negotiating Word and Image: The Case of *Ōgi no sōshi*,” paper delivered at the Asian Studies Conference Japan Annual Meeting, June 2007.
- “Representing Learnedness in *The Forty-Two Debates*,” paper delivered at the Association for Asian Studies Annual Meeting, March 2007.
- “Visual Representations of *Waka* in the Late Sixteenth and Early Seventeenth Centuries,” invited presentation delivered at the *Colloquium: Interactions in the Arts of the Momoyama Period (1568-1615)*, The Freer and Sackler Galleries, Smithsonian Institution, December 2006.
- “*Shijūni no monoaraso*i and the Rhetoric of Poetic Debate,” invited paper delivered at the workshop *New Perspectives on Waka Culture: Women, Patronage, and Genre in Medieval Japan*, University of British Columbia, October 2006.
- “Japanese Games of Matching,” invited lecture for HARC 0316: Games and their Meanings in Pre-Modern Societies, Professor Colin C. Mackenzie, Middlebury College, November 2005.
- “*Shijūni no monoaraso*i to *jūroku seiki kōhan jūnana seiki zenhan ni okeru waka zuzō no kinō* (The Forty-Two Debates and the Function of Poetic Iconography during the Late Sixteenth to the Early Seventeenth Century),” paper delivered at the 49th International Conference of Eastern Studies, May 2004.
- “*E/moji--Ōgi no sōshi wo meguru ichikōsatsu* (Picture(d) Words: A Brief Study of *Ōgi no sōshi*),” invited presentation at the *Mini-Symposium: History and Literature of Pre-Meiji (Mini-shinpojiumu: rekishi to bungaku (Meiji izen)*, Aoyama Gakuin University, November 2002.
- “*Ōgi no sōshi*: Word-Image Associations and the System of Poetic Vocabulary in Sixteenth- to Seventeenth- Century Japan,” paper delivered at the Seventh International Workshop on Japanese Art History for Graduate Students (JAWS), April 2002.
- “Continuing the Past: *Naomoto mōshibumi ekotoba* and the Preservation of the Aristocratic Tradition in the Mid-Kamakura Period,” paper delivered at the Tenth Annual Graduate Student Conference on East Asia, Columbia University, February 2001.

CONFERENCES AND SESSIONS

Japanese Cities in Global Context, conference and workshop at Bryn Mawr College sponsored by the Mellon Tri-Co Seed Grant, BMC Center for Visual Culture, East Asian Studies Department, Growth and Structure and Cities Department, February 2012. Co-organizer and workshop discussant.

“Representation, Visual Efficacy, and the Impact of Mikkyō,” paper delivered by Professor Cynthia

Bogel at the symposium *Images and Objects in Japanese Buddhist Practice*, Columbia University, October 2010. Discussant.

- “Elite Patronage and Viewership of Japanese Art in the Age of the Toyotomi-Tokugawa Transition,” Association for Asian Studies and International Convention of Asia Scholars Joint Conference, March 2011. Japan Art History Forum sponsored panel. Panel chair, organizer, and panelist.
- “Society, Genre, and the Translation of Heian Culture in Medieval and Early Modern Japan,” Association for Asian Studies Annual Meeting, March 2010. Panel organizer and panelist.
- “New Horizons in Japanese Literary Studies III: Text—Image, Media, and Print Culture,” Asian Studies Conference Japan Annual Meeting, June 2007. Panel organizer and panelist.

PROFESSIONAL EXPERIENCE

- On-Site Liaison, Committee for the Conservation of Isamu Noguchi Sculptures at Keio University, June 2004-June 2005.
- Project Member, Keio University HUMI *Nara-Ehon* Digital Archive Project, Chester Beatty Library, Dublin, Ireland, February 8-28, 2004.
- Conference Staff, 26th International Symposium on the Preservation of Cultural Properties “Moving Objects: Time, Space, and Context,” National Research Institute for Cultural Properties, Tokyo, August-December 2003.
- Advisory Committee Member and Curatorial Advisor, *Asian Games: Art of Contest* (Asia Society Museum; Arthur M. Sackler Gallery, Washington, D.C.; Middlebury College Museum of Art), 2002-2004.
- Acquisitions Specialist for Japanese Publications, Thomas J. Watson Library, Metropolitan Museum of Art, New York, 1998-2000.
- Curatorial Intern, *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art*, Asian Art Department, Metropolitan Museum of Art, 1998-1999.
- Research/Administrative Assistant to Joan B. Mirviss, owner, Joan B. Mirviss Ltd. (private dealership of Japanese art), New York, 1998-1999.

PROFESSIONAL AFFILIATIONS

- Association for Asian Studies (AAS)
College Art Association (CAA)
Japan Art History Forum (JAHF)

TEACHING AND SERVICE AT SWARTHMORE COLLEGE

COURSES TAUGHT

ARTH001H The Art of Japanese Tea Ceremony (First-Year Seminar)
ARTH001L From Handscrolls to Comic Books: Pictorial Narratives in Japan (FYS, W)
ARTH003 Asian Art (formerly: East Asian Art)
ARTH020 Majors Workshop
ARTH032 Crafting Nature: The Arts of Japanese Tea Culture (W)
ARTH033 Famous Places and Sacred Sites: The Art of Landscape in East Asia
ARTH034 Colloquium: Asian Calligraphy
ARTH035 Pictured Environments: Japanese Landscapes and Cityscapes
ARTH039 Contemporary Japanese Visual Culture
ARTH095 Cracking Visual Codes
ARTH096 Directed Reading
ARTH136 Word and Image in Japanese Art (Honors Seminar)
ARTH180 Senior Honors Thesis

COLLEGE SERVICE

STANDING COMMITTEES

International Travel Risk Assessment Committee, 2022-
Student Life Committee, 2020-
Enrollment Management Committee, 2020-
Data Governance Committee, 2019-
 Data Use Guidelines Project Working Group (chair; 2020, 2021)
 Directory Project Working Group
 Student Success Project Working Group (chair; 2020-)
Information Systems Committee (ISC), 2019-
Administrative Advisory Council (AAC), 2017-
Advisory Council to Dean of Admissions (Ex-officio), 2017-
Beyond the Classroom (BTC), 2017-
Committee on Academic Requirements, 2006-2008; Co-Chair 2017-
Committee on Fellowships and Prizes, 2010-12; Co-Chair 2017-
Curriculum Committee (Ex-officio), 2017-
Writing Program Advisory Committee (Ex-officio), 2017-
Council on Educational Policy (elected committee), 2016-18
Committee on Faculty Procedures (elected committee), 2013-15
Film and Media Studies Steering Committee, 2007-08
Asian Studies Steering Committee, 2006-present

AD HOC COMMITTEES

Strategic Plan: Swarthmore Forward, Co-Chair with Ben Berger, Working Group 2: Connecting the Student Experience Within and Beyond the Classroom, 2022-

Mission Statement Committee, 2020
Academic Continuity Group, 2020
Teaching and Learning Center Working Group, 2019-20
Libraries' Master Planning Steering Committee, 2019-20
Task Force for Student Social Events and Community Standards, 2018-19
Ad Hoc Committee on Wellbeing, Belonging, and Student Life, 2017-18
Middle States Steering Committee, 2017-18
Middle States Working Group: The Student Experience (Co-Chair), 2017-18
Ad Hoc Committee on Endowment Spending, 2014-15
Campus Community Advisory Committee, 2013-14
Advisory Committee, Off-Campus Faculty Advisor, Spring 2014
College Website Focus Group, Fall 2010, Fall 2011
Library Self-Study Focus Group, Fall 2007

EXTRA-DEPARTMENTAL SEARCH COMMITTEES

CITO, 2022
Director of CAPS, 2021
Registrar, Chair, 2021
Associate Registrar, Chair, 2021
Vice President for Student Life and Dean of Students, 2018-19
Director of Student Disability Services, 2018
Director of the Intercultural Center/Dean of the Sophomore Class, 2012
Film and Media Studies Search Committee, 2006-07

OTHER

Garnet Collaborative, Facilitator, 2020
Ithaca S+R Research Support Services Project in Art History, Campus Coordinator, 2013
College Representative, Greater Philadelphia Asian Studies Consortium of the Greater Philadelphia Human Studies Consortium, 2007-08, 2010-12
On-campus Coordinator, "Asian Art in the Undergraduate Curriculum" (consultancy and publication project), ASIANetwork, 2007-08

COLLEGE SEMINARS

Participant, Aydelotte Foundation Collaboration Seminar, Spring 2016
Participant, Aydelotte Foundation Pedagogy Seminar, 2015-2016

CAMPUS EVENTS ORGANIZED

Exhibition, "Disasters and Rebuilding in Japan: Perspectives and Testimonies from the Tri-Co Collection," McCabe Library, Fall 2013. Co-organizer with Anna Moblard-Meier (BMC), CarolaHein (BMC), and William O. Gardner (SC).
Japanese Cities in Global Context, conference and workshop at Bryn Mawr College sponsored by the Mellon Tri-Co Seed Grant, BMC Center for Visual Culture, East Asian Studies Department, Growth and Structure and Cities Department, February 2012. Co-organizer and

workshop discussant.

GPASC 7th Annual Undergraduate Research Conference, Sponsored by the Greater Philadelphia Asian Studies Consortium (GPASC) of the Greater Philadelphia Human Studies Consortium, April 2012. On-campus Coordinator and Host.

Tokyo Chigakukai Concert, September 2006. On-campus Coordinator.

Exhibition and Lecture Series, "Crafting Nature: The Art of Japanese Tea Ceremony," Spring 2006. Co-organizer with William O. Gardner, Pam Harris, and Evelyn Khoo.