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Professor of History of Art, Department of the History of Art, Yale University  
Director of Undergraduate Studies, Council on East Asian Studies

Ph.D., University of California, Los Angeles; History of Japanese Art; June, 1988  
M.A., University of California, Los Angeles; Arts of East Asia (major field); Arts of Africa, Oceania, Pre-Columbian Americas (minor fields); June, 1975  
Occidental College, Los Angeles, California, A.B., Fine Arts and Art History, 1970, Magna cum laude, Phi Beta Kappa, Mortar Board  
Tōhoku University, Department of Art History, doctoral research, 1976-1980

## BOOKS

*Michinaga's Peacocks: A Japanese World in Transition*, in progress, under contract with Brill

*Hiraizumi: Buddhist Art and Regional Politics in Twelfth-Century Japan*, Harvard University Press, 1998

*Buddhist Art Treasures from Nara*, Michael Cunningham and John Rosenfield, Cleveland Museum of Art, 1998

## ARTICLES

“The Serendipitous Left Minister: Fujiwara no Michinaga as Buddhist Tactician,” in James Benn and Stephanie Balkwill, ed. *Buddhist Statecraft in East Asia* (Brill, 2021)

“Environment, Contingency, and Improvisation at the Heian Court in the Time of the Supernova,” in Hannah Baader, Sugata Ray, and Gerhard Wolf, eds. *Ecologies, Aesthetics, and Histories of Art*, De Gruyter (2020)

“Mañjuśrī’s Many Marvels: A Japanese Case Study on the Wutaishan Phenomenon in the Age of the Final Dharma,” in Jinhua Chen et al., ed. *Second Proceedings of the Wutaishan Institute* (2020)

文殊師利化現異域: 末法時代五臺山現象的日本案例研究 (Mañjuśrī’s Marvels: Research into the Wutaishan Phenomenon in the Age of the Final Dharma with reference to Japan), translated by Ji Yun 紀贊, in Jinhua Chen 陳金華 et al., ed. 五臺山信仰多文化、跨宗教的性格以及國際性影響力: 第二次五臺山研討會論文集 (Second Proceedings of the Wutaishan Institute: Multicultural, Cross-religious Characteristics and International Impact of the Wutai Cult) (新文堂, 2018), pp. 335-358

“Countdown to 1051: Some Preliminary Thoughts on the Periodization of the Buddhist Eschaton in Heian and Liao,” pp. 337-402, in Haun Saussy, ed. *Texts and Transformations*, Cambria Press, 2018

“A Pavilion for Amitābha: Yorimichi’s Phoenix Hall in Transcultural Perspective,” pp. 401-516, in Victor Mair, ed. *Buddhist Transformations and Interactions: Essays in Honor of Antonino Forte*, Cambria Press, 2017

“Catching the Last Bus: Yoshiaki Shimizu and the Art of Creative Digression,” pp. 19-27, in Gregory P. A. Levine, ed., *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, Princeton University Press, 2012

“Roundtable: The Global before Globalization,” with Barry Flood, David Joselit, Alexander Nagel, Alessandra Russo, Eugene Wang, and Christopher Wood, *October*, 133 (Summer 2010): 3-19

“The Interstitial Buddha: Picturing the Death of Śākyamuni,” *Yale University Art Gallery Bulletin* 2007, Yale University Art Gallery, 2007

“The Eyes of Michinaga in the Light of Pure Land Buddhism: A Japanese Case Study in Art and Illumination,” pp. 227-261, in Matthew Kapstein, ed., *The Presence of Light: Divine Radiance and Transformative Vision*, University of Chicago Press, 2004

“Considering the Alchemy of Relics,” *Monumenta Nipponica*, 56:3 (Winter 2001): 1-8.

"Japanese Art History 2001: The State and Stakes of Research," *The Art Bulletin*, LXXXIII: 1 (March 2001): 105-122

"Illuminating the Illuminator: Notes on a Votive Transcription of the Konkōmyō saishōō kyō," *Versus*, 83/84 (Winter 2000): 113-120

"Monkey Magic: How the 'Animals' Scroll Makes Mischief with Art Historians," *Orientalizations*, 31: 3 (March 2000): 74-83

"Hakusan at Hiraizumi and the Geopolitics of Mandate in the Eastern Provinces," *Japanese Journal of Religious Studies*, 25: 3-4 (Fall 1998): 259-276

"Buddha's Bodies and the Iconographical Turn in Buddhism," pp. 391-416, in Takeuchi Yoshinori, ed., *World Spirituality: An Encyclopedic History of the Religious Quest*, Crossroad Publishing Company, 1998

"The Phoenix Hall at Uji and the Symmetries of Replication" *The Art Bulletin*, LXXVII: 4 (December 1995): 647-672

"What's in a Name: Fujiwara Fixation in Japanese Cultural History," *Monumenta Nipponica*, 49:4 (Winter 1994): 423-453

"Japanese War Paint: Kawabata Ryūshi and the Emptying of the Modern," *Archives of Asian Art*, XLVI (1993): 76-90

"Hiraizumi to Godaisan no shisō," in Kōno Motoaki, ed., *Tsuji Nobuo Sensei kanreki kinen ronbunshū*, Perikan, 1993

"Downloading the Lotus: From the Public to the Private at Kiyohira's Chūsonji," *Japanese Journal of Religious Studies*, 20:1 (March 1993): 55-72

"The House of Gold: Interpreting Kiyohira's Konjikidō," *Monumenta Nipponica*, 48:2 (Spring 1993): 34-51

"In My Image: The Ichiji Kinrin Statue at Chūsonji," *Monumenta Nipponica*, 46:3 (Autumn 1991): 329-347

"One Millionth of a Buddha: The *Hyakumantō Darani* in the Scheide Library," *The Princeton University Library Chronicle*, 48:3 (Spring 1987): 224-238

## KEYNOTE AND INVITED LECTURES

“Twilight World of Screens? Really? Women, Art, and Agency in Late Heian Japan,” Annual James and Susanne Wilkinson Lecture, Department of History of Art and Architecture, University of Pittsburgh, September, 2019

“Tweeting the Law: Some Avian Humanoids in Buddhist Discourse and the Anthropocene,” keynote, *Buddhist Beasts: Reflections on Animals in Asian Religions and Culture*, University of British Columbia, Vancouver, April, 2018

“Bespoke Buddhas: Sartorial Splendor as Spiritual Realization in Kamakura Buddhist Art,” keynote, *Empowering Objects: Kamakura-Period Buddhist Art in Ritual Contexts*, Asia Society, New York, February, 2016

“A Supernova’s Starry Spheres and the Intersection of Art and Observation in a Medieval Japanese Painting of the Buddha Tejaprabhā,” keynote, *Connected Worlds: New Approaches Across Pre-Modern Studies*, University of California, Berkeley, January, 2013

“Fire Starter: On the Implications of a Heian Courtier’s Sudden Passion for Blue Acala in 1001,” keynote, *Objects and Images in Japanese Buddhist Practice*, Columbia University, October, 2010

“Some Peacocks, a Parrot, and the Heian World in Global Perspective” (Lecture 1, British Museum), “Two Supernovae and the Buddhist Astronomical Imagination in Japan of the 11th Century” (Lecture 2, University of London), “Kiyohira’s Golden Tomb: The North Asian Factor in Japanese Culture of the 12th Century” (Lecture 3, Norwich Cathedral), Sainsbury Institute *Toshiba Lectures in Japanese Art*, London and Norwich, November, 2010

“On the Hybrid Nature of the Byōdōin at Uji,” *Reassessing Buddhist Visual Culture in Japan: New Findings and Global Perspectives*, discussants Timothy Barrett and Naomi Standen, School of African and Oriental Studies, University of London, November, 2010

## CONFERENCE AND WORKSHOP PAPERS

“Building for the Unthinkable in Eleventh-Century Japan,” *Clouds, Bubbles, and Waves*, Yale School of Architecture, April, 2019

“The Future is in the Feet, or the Evasive Maneuver in Heian Prognostics,” *Figuring the Future*, Glorisun Global Network for Buddhist Studies, Yale University, April, 2019

“The Serendipitous Left Minister: Fujiwara no Michinaga as Buddhist Tactician,” *Buddhist Statecraft in East Asia: A Conference of Storytellers*, University of Southern California, Los Angeles,

February, 2017

“Like Father Like Son: Michinaga and Yorimichi as Buddhist Art Patrons in the Age of the Final Dharma,” *Patronage in Asian Art*, Society for Asian Art, Asian Art Museum, San Francisco, March, 2016

“The Curious History of Julian Year 1051 as Epochal Turning Point in Heian Japan,” *Reassessing Kodai: An Interdisciplinary Workshop on Approaches to the Cultural History of Early Japan and its Historiography*, University of Michigan, February, 2016

“Environment, Contingency, and Improvisation at the Heian Court in the Time of the Supernova,” *Ecologies, Aesthetics and Histories of Art I*, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, December, 2015

“Oceans Away: Some Thoughts on Baroque Vision and the Maritime Imagination in Japanese World Maps circa 1600,” *Between the New World and Asia*, Harvard University, September, 2015

“Kiyohira’s Golden Tomb: A North Asian Convergence,” Association for Asian Studies, Annual Meeting, Philadelphia, March, 2014

“Heian Cosmopolitanism in a Northern Song Painting of Kongque Mingwang at Ninnaji,” Association of Asian Studies, Annual Meeting, Toronto, March, 2012

“Michinaga’s Peacocks: The Heian World in Global Perspective,” Seattle Museum of Asian Art, May, 2011

“Building in the Key of Liao at Byōdōin,” *Liao and Heian: Renegotiating the Northeast Asian Cultural Context*, Annual Meeting of the Association for Asian Studies, Philadelphia, March, 2010

“Carving the Liao Way: A New Direction in Japanese Buddhist Statuary at the Turn of the Eleventh Century,” *10th-Century China and Beyond: Art and Visual Culture in a Multi-Centered Age*, University of Chicago, May, 2010

“Are You a Human Being? Some Thoughts on a Statue of the Buddha as a Frog,” *Troubling Images: Some Cross-Cultural Reflections*, Yale University, May, 2010

## PROJECTS

### YALE SILK ROAD SEMINARS PROJECT

Director and faculty leader, 2005-present

Objective: to introduce faculty and students to some of the major sites of Afro-Eurasian cultural and commercial exchange within the Silk Roads network

*Yale Silk Road Seminar*, June-August, 2006, Xi'an, Lanzhou, Dunhuang, Kucha, Kashgar, Khotan, Urumqi

*Yale Sichuan Yunnan Seminar*, June-July, 2007, Lanzhou, Tianshui, Chengdu, Anyue, Dazu, Chongqing, Dali, Kunming

*Yale Liao Site Seminar*, June, 2008, Taiyuan, Datong, Hohhot, Shenyang

*Yale Mongolia Seminar*, June, 2008, Ulaanbaatar, Karakorum

*Yale Xinjiang Seminar*, June-July, 2009, Urumqi, Kashgar, Kucha, Jimsar, Qinggil, Kanas, Karamay,

*Yale Tibet Seminar*, July-August, 2010, Lanzhou, Xining, Labrang, Hezuo, Hongyuan, Danba, Ma'erkang, Kangding, Chengdu, Lhasa, Tsetang, Gyantse, Shigatse

*Yale Kitan Xixia Seminar*, co-director with Youn-mi Kim, July-August, 2016, Datong, Xuanhua, Hohhot, Ordos, Yinchuan, Wuwei, Zhangye, Jiuquan, Kharakhoto, Dunhuang

*Yale Tibet Seminar*, July-August, 2019, Lanzhou, Longwusi, Hezuo, Tongren, Xining, Lhasa, Tsetang, Shigatse, Gyantse, Beijing

### JAPAN'S GLOBAL BAROQUE PROJECT

Director, 2017-present, in coordination with Professor Anton Schweizer and Professor Ide Seinosuke, Kyushu University

Objective: to explore some of the vastly entangled interactions and connections placing the Japanese archipelago within a network of contacts encompassing Asia, Europe, Africa, and the New World in the sixteenth and seventeenth centuries

*Inaugural conference*: Japan in the World/Japan's Global Baroque, Yale University, April, 2018

*Second conference*: Moving Objects, Picturing Ideas: Japan's First Global Age 1500-1650, Kyushu University, May, 2021

*Nanban Site Seminar*: slated for May, 2020, Fukuoka, Nagasaki, Hirado, Arima, Nagoya, Osaka, Kobe

### ASTRAL ARTS AND SCIENCES PROJECT

Principal organizer, in coordination with Eric Greene (Yale University), Jeffrey Kotyk (McMaster University) and Marko Geslani (University of South Carolina)

Objective: to promote a wide-ranging discussion of the astral sciences in the premodern era with a focus on the ramifications of cross-regional knowledge transfer and its cultural manifestations