

MIRIAM WATTLES

Director, University of California Tokyo Study Center
Visiting Professor, International Christian University
Associate Professor, History of Art & Architecture
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EDUCATION

- 2005 Ph.D. Institute of Fine Arts, New York University
Dissertation: “The Life and Afterlives of Hanabusa Itchô (1652-1724)”
- 1994 MA, Institute of Fine Arts, New York University
- 1990 Diploma. Nihon Shodô Senmon Gakkô. (Japanese calligraphy Junior College)
- 1981 BA in English/ Japanese Studies. Earlham College
- 1980-81 Waseda University, International Division
- 1976-79 University of Chicago (Anthropology to English major)

FELLOWSHIPS & AWARDS

- Hellman Family Foundation Research Grant, “Images at Play” July 1, 2008- June 30, 2009.
- Getty Postdoctoral Research Grant for “Images at Play,” July 1, 2007-June 30, 2008.
- Fulbright-IIE graduate research fellowship for 2001-2002, extension through March 2003.
- Fulbright-Hays and Fulbright-IIE for dissertation research in 1998-1999 (declined for medical reasons).
- Law Fellowship Program Fund, Council of Friends Scholarship, Starr Foundation Fellowship in Asian Art, for study at Institute of Fine Arts 1992-1996.
- Levy Travel Fellowship used to look at Mycenaean archeological sites. Summer, 1994.

BOOKS

- The Life and Afterlives of Hanabusa Itchô, Artist-Rebel of Edo*, Brill Publishers, Japanese Visual Cultural series, October, 2013.
- “Images at Play: Unfamiliar Readings in *Manga* and *Giga*” (working manuscript)

ESSAYS & REVIEWS

- “A Multi-Gendered Scandal: The Survival of the Prostitute Meme, Asazuma Boat” in *Women, Art, and Gender in Early Modern Asia*, forthcoming with Ashgate Press (June, 2016).
- Review of Clark, Gerstle, et al, eds, *Shunga: Sex and Pleasure in Japanese Art* (The British Museum Press, 2013) for *Print Quarterly* (December, 2014).
- Review of Alicia Volk, *In Pursuit of Universalism: Yorozu Tetsugorô and Japanese Modern Art*, for JAS (Fall, 2012)
- “The Visual Antics of Hanabusa Itchô” in Kobayashi Tadashi festschrift (Feb, 2012).
- Review of Julie Nelson-Davis, *Utamaro and the Spectacle of Beauty*, for *Journal of Japanese Studies* (Winter, 2011).
- “Reading Suzuki Rinshô, *Giga bassui Itchô gafu* [Kyô 9] at the National Diet Library” (In Japanese) *Bungaku* 10:5, September, 2009.

- “The Longevity of a Dirty Little Dictionary” *Impressions* 30, January, 2009.
- “From Adverb to Noun: Some Thoughts on Hanabusa Itchô and the Instability of the ‘Giga’ Genre” in Ota Shoko, ed, *Edo no shuppan bunka kara hajimatta imeeji kakumei* (The Image Revolution of Edo Publishing Culture), Kanazawa geijutsu gakukyû-kai, 2007.
- Review of *Hotei Encyclopedia of Japanese Woodblock Prints* for *Print Quarterly*. Fall, 2006.
- Review of *Hokusai and his Age* (Hotei, 2005) for CAA. *Reviews*, Sept. 2006.
- Review of *Japanese Erotic Fantasies: Sexual Imagery of the Edo Period* (Hotei, 2005) for *Print Quarterly*, Spring, 2006.
- “The Daimyo Commission of Hanabusa Itchô’s ‘Bugaku Dancers:’ Profligate Waste or Ennobling Taste” in *Transactions of the International Conference of Eastern Studies*, January, 2003.
- “Ukiyo-e’s Debt to the Hanabusa Gafu” in *Ukiyo-e Society Bulletin*, Winter 2001.
- [Co-translator with Henry Smith] “Ukiyo-e Memories of the Tales of Ise” by Nakamachi Keiko in *Impressions*, 2000.
- “The 1909 Ryûtô and the Aesthetics of Affectivity” *Art Journal* 55:3 pp. 48-56, Fall, 1996.
- “Yokohama Taikan” “Hashimoto Gahô” “Kawai Gyokudô” “Ogawa Usen” “Kosugi Hôan” artist biographies in Ellen P. Conant, *Nihonga: Transcending the Past*, exh. cat., The Saint Louis Art Museum, 1995.

SELECTED LECTURES & CONFERENCE PAPERS

- “Memes of Mocking, Memes of Mourning” at *Religion, Violence, and Global Politics* symposium, ICU, May 25, 2015.
- “Mastering Light and Darkness: The Art of Kobayashi Kiyochika,” Curator’s Choice Lecture, Santa Barbara Museum of Art, May 3, 2015.
- “What’s to laugh about? Vaginal Prowess in Sentô Shinwa” Kyoto Asian Studies Group, June 9, 2014.
- “Gossip Afloat: Itchô and Asazuma Boat” Santa Barbara Museum of Art, Dec. 8, 2013
- “The Whiff of Scandal from Asazuma Boat...” Hong Kong University, Nov. 22, 2013
- “Guided Discovery for Research: Exploring, Evaluating & Selecting” CAA, February 9, 2013. With Chizu Morihara, research librarian at UCSB.
- “Grace and Place: Looking at Itchô’s *Nehan-zu* (1713) and Taikan’s *Ryûto* (1909)” For symposium *Caught by the Image* at Sophia University, Tokyo, November 21, 2011.
- “The Many Faces of Hanabusa Itchô: Artist-Rebel of Edo” Los Angeles County Museum of Art (LACMA), April 10, 2011.
- “What was the Masterpiece in the Edo Period: Considering Itchô’s Late Works,” Harvard, Mar 3, 2011.
- “Cognitive and Physical Frames: What Makes Hokusai Manga?” at Association for Asian Studies (AAS), Philadelphia, March 28, 2010.
- “The Manga Implosion of 1920s Japan” at College Art Association (CAA), Los Angeles, Feb 26, 2009.
- “Defining Manga Anew by way of History: Okamoto Ippei’s *Shin manga no kakikata* (1928)” Donald Keene Center, Columbia University, Feb. 19, 2009.
- “The Identities of a Book: [*Giga bassui*] *Itchô gafu*, NDL Kyô 9” at Japanese Research Centre, SOAS, London, December 10, 2008.
- “The Sayings of Toba-e” at Association for Asian Studies, Atlanta, April 5, 2008
- “Kimyôzui, or the Bizarre Lexical Confusion of Giga” at “Objects and Images: Exploring Visual and Material Culture in Japan” Henry Smith Festschrift Symposium at Columbia University, New York City.

- “The Coining of the Comic: ‘Giga’ within Edo Print Culture” at Association for Asian Studies (AAS), Boston, Mar 24, 2007.
- “History and Translatability in Yanagi Miwa’s *My Grandmother Series*” at College Art Association (CAA), Feb. 17, 2007.
- “Geisha in the Movies” Public Lecture at Santa Barbara Museum of Art, May, 2006.
- “Format Matters: Paintings, Books, and Prints” at Rhode Island Museum of Art Symposium, March, 2007.
- “Asazuma Boat: The Many Meanings of a Motif” at Edo: Society and Culture, Santa Barbara Museum of Art, May 21, 2005.
- “Edo: The City and its Diversions” Public Lecture at Santa Barbara Museum of Art, April, 2005.
- “Hanabusa Itchô and the ‘giga’/‘kyôga’ genres” (in Japanese) at Kanazawa University of Art, Feb, 2005.
- “Asazuma-bune: Political Satire Figured Feminine” at *Critical Horizons: A Symposium on Japanese Art in Memory of Chino Kaori*, March 22, 2003.
- “Hanabusa Itchô’s ‘Bugaku Dancers:’ A Daimyo Commission” (in Japanese) at *47th International Conference of Eastern Studies (The Tôhô Gakkai)*, May 17, 2002.
- “Gafu and Hanabusa Itchô’s influence on Ukiyo-e” at Ukiyo-e Society of America, May, 1998.
- “Kunisada’s Sentô Shinwa: What’s Funny About Bathtime Erotica?” at *Visual Cultures and Modernities in China and Japan*, Institute of Fine Arts (NYU), October, 1996.
- “Yokoyama Taikan’s 1909 Ryûtô” at *Graduate Students Conference*, Columbia University, Feb, 1994.

TEACHING POSITIONS

- 2013-2015 (summer) Visiting Professor, Art, Literature and Music Dept., International Christian University, Tokyo.
- 2011-present Associate Professor. History of Art and Architecture. University of California, Santa Barbara.
- 2004-2011 Assistant Professor. History of Art and Architecture. University of California, Santa Barbara.
- 2003-04 Adjunct Professor. Comparative Culture. Musashi University, Tokyo, Japan.
- 1982-91 English teacher at Mita Friends Girls School (Jr and Sr. High Quaker School in Mita, Tokyo); ESL instructor for Hitachi, Matsushita Electric and other companies in Mie prefecture and Tokyo.

OTHER PROFESSIONAL EXPERIENCE

- 2013-15 Director, UC Tokyo Study Center.
- 2010 (Mar) Chair and co-organizer of AAS panel, “Experiencing the Illustrated Book in East Asia”
- 2009-10 Co-convener of “History of Books and Material Texts” Interdisciplinary Research Focus Group (RFG), UCSB.
- 2008 (Oct 24-26) Primary Organizer and Facilitator, “Works in Progress Retreat” for JAG multi-campus research group, Lake Arrowhead Conference Center.
- 2008 (May) Primary Organizer and Facilitator, “The Aesthetics of Imperialism: Matters of Time and Place” (Workshop with Kim

- Brandt, Harry Harootunian, Michael Marra, Alan Liu and others)
UCSB campus.
- 2008- (Mar) Founder and Primary Organizer (Primary Investigator)
Japanese Arts & Globalizations (JAG) University of California
Multi-campus Research Group. Five-year project collaboratively
funded by UC Office of the President and eight UC campuses
(until June, 2009). <http://www.ihc.ucsb.edu/projects/jag/>
- 2007 (Oct) Primary Organizer, “Are the Arts of Asia Globalizable? The
Case of Japan.” Planning Weekend for Multi-campus Research
Group with Inaga Shigemi.
- 2006-07 (Mar 22-25) Organizer for AAS panel “Patterns of Inattention:
Taxonomic & Lexical Forces in Japanese Art History,” Boston.
- 2006-07 Guest Curator, working collaboratively with students, “From
Geisha to Ghosts: Leading Ladies of Japanese Woodblock Prints”
at Santa Barbara Museum of Art (three rotations; May to May)
- 2005 (May) Organizer of “Edo: Culture and Society” Symposium at
Santa Barbara Museum of Art.
- 2005 Guest Curator with students of “Edo: The City and its Diversions”
at Ukiyo-e Exhibition at Santa Barbara Museum of Art (April-
July).
- 2005 Guest Curator with student interns of “Birds and Flowers:
Woodblock prints from the Seymour and Shirley Lehrer
Collection” at Santa Barbara Museum of Art (Jan.-March).
- 2001~ Member of Ches-ken Study Group, web-publishing an
Iconographical Dictionary of Japanese Art and translations of
forewords and afterwords of *gafu*
- 2000 Associate Editor, *Impressions*.
- 1999 (February) Rapporteur for *Expanding Edo Art: A One-
Day Workshop at Columbia University*,
<http://www.columbia.edu/~hds2/>
- 1998-99 Treasurer for the Ukiyo-e Society of America.
- 1997 (October) Organized show of Ukiyo-e Society prints at the Japan
Society.
- 1996 (October) On organizing committee of *Visual Cultures and
Modernities in China and Japan*, held at Institute of Fine Arts,
NYU.
- 1994-95 Assisted Hiroshi Onishi with labels for ukiyo-e exhibitions at
Metropolitan Museum of Art.
- 1991-92 Coordinated and organized April, 1992 *sho* (Japanese calligraphy)
exhibition in Washington D.C. for Mainichi Shodô-ten. Wrote
script for exhibition videos.
- 1991 Exhibited in one-woman show, three-person show; accepted for
juried Mainichi Shodô-ten, Dokuritsu Shojin Dantai national
exhibitions.
- 1982-91 Studied *sho* and *tenkoku* (seal carving) under various masters in
Tokyo and Nagoya, exhibiting in numerous group shows.

PROFESSIONAL AFFILIATIONS

US

College Art Association

Association for Asian Studies

Japan:

Meiji Bijutsu Gakkai (Meiji Art Society)

Kokusai Ukiyo-e Gakkai (International Ukiyo-e Society)