

April 14, 2014

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**Education**

Ph.D., Princeton University; Japanese Art and Archaeology, June 1994; dissertation entitled,  
“The Art of the Ensemble: The Tsukubusuma Sanctuary, 1570-1615.”

M.A., Princeton University; Japanese Art and Archaeology; January 1990.

Mellon Fellowship in the Humanities, 9/86-6/87; 9/88-6/91; 9/93-6/94.

Social Science Research Council and the American Council of Learned Societies, Fellowship  
Program for Completion of Doctoral Dissertations in Japanese Studies, 7/93-8/93.

Metropolitan Center for Far Eastern Art Studies Doctoral Grant, 1/93-6/93.

Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, 9/92-12/92.

Japan Foundation Dissertation Fellowship, 9/91-8/92.

Spears Travel and Research Grant, Princeton University, 3/90-4/90.

B.A., Oberlin College; Art History; May, 1979.

Elected to Phi Beta Kappa.

Oberlin Shansi Memorial Association Fellow, Japan, 9/80-7/82.

**Employment**

Professor, Department of Art and Archaeology, Princeton University, 7/08-present.

Atsumi Visiting Associate Professor in Japanese Art, Department of Art History and  
Archaeology, Columbia University, New York, 7/06-12/06.

Associate Professor, Art History, Vassar College, New York, 7/01-6/08.

Assistant Professor, Art History, Vassar College, New York, 9/94-6/01.

Curatorial Assistant/Assistant Curator of *Japan: The Shaping of Daimyo Culture, 1185-1868*,  
National Gallery of Art, Washington, D.C., 6/87-9/88.

Assistant Director, Gallery Ueda, Tokyo, 4/82-7/86.

**Professional Grants and Fellowships**

John Simon Guggenheim Memorial Foundation Fellowship, 7/07-6/08.

Publication Support Grant, Metropolitan Center for Far Eastern Art Studies, Kyoto, 2002.

Northeast Asia Council Research Travel Grant, 5/00-7/00.

Travel and Research Grant, Vassar College, 7/95-8/95; 7/96; 5/00-7/00; annual grants from  
2001-08

Travel and Research Grant, Metropolitan Center for Far Eastern Art Studies, Kyoto, 7/96.

Visiting Scholar Grant, Tokyo National Research Institute of Cultural Properties, 7/95-8/95.

## Publications

“Chigusa’s Name(s),” in *Chigusa and the Art of Tea*, co-edited with Louise Allison Cort (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2014).

*Chigusa and the Art of Tea*, co-edited with Louise Allison Cort (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2014).

“*Jūroku seiki no Nihon ni okeru shika to ōtsubo: ‘Repurezentēshon’ o meguru kōsatsu*,” in *Amerika ni wattata monogatari—emaki, byōbu, ehon*, ed. Kokubungaku Shiryōkan, 178-191 (Tokyo: Pelikansha, 2013).

“Representation in the Nonrepresentational Arts: Poetry and Pots in Sixteenth-Century Japan,” in *Japanese Visual Culture: Performance, Media, and Text*, ed. Haruo Shirane, Kobayashi Kenji and Saitō Maori, 145-152 (Tokyo: National Institute of Japanese Literature, 2013). Re-edited in *Impressions* no. 34 (2013):140-148.

“Picturing Yūsai: The Poet Evoked,” in *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, ed. Gregory Levine, Gennifer Weisenfeld, and Andrew M. Watsky, 137-158 (Princeton: P.Y. and Kinmay W. Tang Center for East Asian Art, 2012).

*Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, coedited with Gregory Levine and Gennifer Weisenfeld (Princeton: P.Y. and Kinmay W. Tang Center for East Asian Art, 2012).

Review of Morgan Pitelka, *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan* (Honolulu: University of Hawai’i Press, 2005), in *Artibus Asiae* 68, no. 1 (2008), pp. 160-161.

“Locating ‘China’ in the Arts of Sixteenth-Century Japan,” chapter in *Location*, ed. Deborah Cherry and Fintan Cullen, 68-92 (Oxford: Blackwell Publishing, 2007). First published in *Art History* 29: 4 (September 2006): 600-624.

Translation of entries in *Masterpieces of the Kyoto National Museum* (Kyoto: Kyoto National Museum, 2004).

*Chikubushima: Deploying the Sacred Arts in Momoyama Japan* (Seattle, WA: University of Washington Press, 2004).

Shimada Prize, 2006, awarded biennially by the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. and The Metropolitan Center for Far Eastern Art Studies in Kyoto, Japan for an outstanding publication on the history of East Asian art.

John Whitney Hall Book Prize, 2006, awarded annually by the Northeast Asia Council of the Association for Asian Studies to an outstanding English language book published on Japan or Korea.

Reviewed by:

Gregory Levine, *Monumenta Nipponica* 59, no. 3 (Autumn, 2004): 421-424;

Bruce A. Coats, *CAA Reviews* (August 2005);

Melanie Trede, *Art Bulletin* 87, no. 2 (2005): 343-346;

Morgan Pitelka, *The Journal of Japanese Studies* 31.2 (2005): 445-449;

Kendall H. Brown, *The Journal of Asian Studies* 64.2 (May 2005): 480-481;  
Janice Katz, *Early Modern Japan* 14 (2006): 72-73.

“*Shi no bijutsu kara, Benzaiten no bijutsu e: Tsukubusuma Jinja Honden moya ni tsuite*” [“From the Art of Death to the Art of Benzaiten: Concerning the Tsukubusuma Jinja Moya”], in *Zen Kindai Nihon no shiryō isan purojekuto: Kenkyū shūkai hōkokushū 2001-2002*, by COE Japan Memory Project (Tokyo: Historiographical Institute (Shiryō Hensan-jo), The University of Tokyo, 2003): 146-157 [in Japanese].

“Floral Motifs and Mortality: Restoring Numinous Meaning to a Momoyama Building,” *Archives of Asian Art* 50 (1997-1998): 62-92.

Review of *Japan’s Golden Age: Momoyama*, ed. Money L. Hickman, in *Apollo* 145, no. 421 (March 1997): 63-64.

“*Sutemaru no gen’ei: Tsukubusuma Jinja Honden moya o megutte*” (“Memorializing Sutemaru: Regarding the Moya of the Tsukubusuma Sanctuary Main Hall”), *Bijutsu kenkyū* no. 366 (February 1997): 51-76 [in Japanese].

“Commerce, Politics, and Tea: The Career of Imai Sōkyū,” *Monumenta Nipponica* 50, no. 1 (Spring 1995): 47-65. Reprinted in *Japanese Tea Culture: Art, History, and Practice*, ed. Morgan Pitelka, 18-38 (London: Routledge, 2003).

Entries in *Japan: The Shaping of Daimyo Culture, 1185-1868*, ed. Yoshiaki Shimizu (Washington, D.C.: National Gallery of Art, 1988).

#### **Conference Papers, Lectures, Panels**

“Tea Utensil/Sacred Relic: Objects In and Out of Sixteenth-century *Chanoyu*,” *Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture* conference, Institute of Fine Arts, New York University, 4/14.

“Chigusa Embodied,” *Chigusa: Transformations of a Tea Jar*, Arthur M. Sackler Gallery, Washington, D.C., 3/14.

“In and Around the Arts of Tea in Momoyama Japan,” Asian Art Museum of San Francisco, 2/14.

“Embodying the Ceramic Vessel in Sixteenth-Century Japanese Tea Culture,” University of California, Berkeley, 2/14

“‘Hearing with the Eyes’: Tea and Its Objects in Sixteenth-century Japan,” Columbia University, New York, 10/13

“Recalibrating the Classical Allusion: Named Objects in Early Seventeenth-Century Kyoto,” *The Art of Historical Imagination in the 17th-Century Kyoto Renaissance* panel, annual meeting of the Association for Asian Studies, Toronto, 3/12.

“Earth, Metal, Paper, and Silk: Assembling the Ensemble in Sixteenth-Century Japanese Tea,” Bard Graduate Center, New York, 2/12

- “Chigusa’s Name(s),” *The Story of Chigusa: A Japanese Tea Jar’s 700-year History*, online workshop, sponsored by Freer Gallery of Art & Arthur M. Sackler Gallery, Washington, D.C., 11/11.
- “Representation in the Non-representational Arts: Poetry and Pots in Sixteenth-century Japan,” *International Symposium on Japanese Visual Culture: Performance, Media, and Text*, Columbia University, 9/11.
- “Unparalleled in the Realm’: Tea Utensils in Sixteenth-century Japan,” East Asian Studies Speaker Series, Johns Hopkins University, 4/11.
- “Found, Famed, and Named; Lost, Broken, and Reclaimed: Tea Treasures in Sixteenth-century Japan,” Walters Art Museum, 4/11.
- “From Common Container to *Meibutsu* to Sacred Object, the Life of Tsukumo,” *Elite Patronage and Viewership of Japanese Art in the Age of the Toyotomi-Tokugawa Transition* panel, sponsored by the Japan Art History Forum, annual meeting of the Association for Asian Studies, Honolulu, 4/11.
- “The Decade in Art, 1580-1589, Japan: In and Outside the Realm of Chanoyu,” *Asian Traditions: Connections and Innovations*, Society for Asian Art, Asian Art Museum of San Francisco, 3/11.
- “Useful, Excellent, Famed, and Named: Expectations of the Object in Sixteenth-century Japan,” Japan Forum lecture series, Edwin O. Reischauer Institute of Japanese Studies, Harvard University, 2/11.
- “Excellent, Famed, and Named Objects: Pots, Paintings, and Rocks in Sixteenth Century Japan,” Trapp Japanese Art Lecture Series, The Art Institute of Chicago, 11/10.
- “The Cultivated Object: Named Things in Momoyama Japan,” Japanese Art Society of America lecture, Japan Society, New York, 12/09.
- “Picturing Yūsai: Portrait of an Embodied Poet,” *Lords of the Samurai Symposium The Hosokawa Collection: Cultural Arts and Military Arts*, Asian Art Museum of San Francisco, 6/09.
- “Re-Shaping Tea Ceramics in Momoyama Japan (1568-1615),” inaugural lecture for the John Nason East Asian Fund, Carleton College, 5/09.
- “Re-assembling the “Pieces of Sengoku,” special remarks for *Pieces of Sengoku: Interpreting Historical Sources and Objects from Japan’s Long Sixteenth Century* workshop, Princeton University, 4/09.
- “Portrait of Hosokawa Yūsai: Picturing the Embodied Poet,” *Friends at a Brushwood Gate: A Symposium on East Asian Art in Honor of Professor Yoshiaki Shimizu*, Princeton University, 4/09.

- “The Named Object in Momoyama Japan,” Washington University, St. Louis, 9/08.
- “The Instability of Art: Architecture, Ornament, and an Island in Momoyama Japan,” Nelson I. Wu Memorial lecture, St. Louis Art Museum, 9/08.
- “Eitoku and Mitsunobu, At Work on the Ensemble,” *Current Research on the Works of the Momoyama Painter Kano Eitoku* symposium, Kyoto National Museum, 11/07.
- “Japanese Lacquer, from 10,000 B.C.E. to 2007 C.E.” Docent Council, Asian Art Museum of San Francisco, 9/07.
- “Warriors and Merchants, Aesthetes All: Hideyoshi, Rikyū, and the Arts of Momoyama Japan,” *Famous Faces, Famous Places; The Impact of Personalities and Patronage on the Arts of Asia*, Society for Asian Art, Asian Art Museum of San Francisco, 9/07.
- “‘Tang Things’ and Japanese Names: Paintings, Pots, and Places in Sixteenth-century Japan,” Japan History and Culture Study Group, Duke University, 4/07.
- “Tea Masters, ‘Tang Things,’ and ‘New Wares’: The Arts of Tea in Momoyama Japan (1568-1615,” *Arts of Japan lecture series*, Society for Asian Art, Asian Art Museum of San Francisco, 2/07.
- “‘Named Objects’ in Momoyama Japan,” *Colloquium: Interaction in the Arts of the Momoyama Period*, Freer Gallery of Art & Arthur M. Sackler Gallery, Washington, D.C., 12/06.
- “Returning to the Island: Chikubushima, 1568-1615, 1980-2006,” Shimada Prize Award Ceremony lecture, Freer Gallery of Art, Washington, D.C., 12/06.
- “The Arts of Momoyama and Edo Japan,” two lectures in professional development course, in cooperation with NYC Department of Education, *From Emaki to Manga: The Development of Japanese Literary Art & Multi-Functionalism*, Japan Society, New York, 8/06.
- “‘Tang Things’ in Momoyama Japan,” *Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture—Part 1*, University of Chicago, 5/06.
- “Japan's Early Modern Appropriation of China's Past: Painting, Ceramics, and Poetry,” Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University, 2/06.
- “Chinese Pots and Japanese Poetry in Momoyama Japan,” *The Kawai Arts and Culture Roundtable*, Brown University, 1/06.
- New Definitions in Art and Criticism*, chair of panel at New York Conference on Asian Studies Annual Meeting, State University of New York, New Paltz, 10/05.
- “Re-forming Tea Ware: The Aesthetic Languages of Ceramics in Pre-modern Japan,” Art History Association lecture series, State University of New York, New Paltz, 5/05.
- “Transforming the Arts of Tea in Momoyama Japan (1568-1615),” Murphy lecture series, Kansas University, 4/04.

- “The Politics of Construction and Reconstruction: From Benzaiten Hall to Tsukubusuma Shrine Main Hall,” *Hidden Agendas: Political Symbolism in Japanese Art* panel, at annual meeting of the College Art Association, Seattle, 2/04.
- “Secular Authority and the Sacred Arts in Momoyama Japan,” Society for the Study of Japanese Religions panel, annual meeting of the Association for Asian Studies, New York, 3/03.
- “Openness and Isolation in Japanese Art,” keynote address at *The Arts of Japan: Teacher Institute*, Herbert F. Johnson Museum of Art, Cornell University, 10/02.
- “Warlords and Merchants, and their Transformations of Tea in Momoyama Japan (1568-1615),” Japan Society, New York, co-sponsored by the Asia Society. 4/02.
- “Reconfiguring Meaning in Momoyama Japan, 1568-1615: The Tsukubusuma Main Hall on Chikubushima,” Special Lecture Series, Japan Research Centre, School of Oriental and African Studies, University of London, 2/02.
- “Teaching Asian Art in Liberal Arts Colleges,” roundtable discussion, annual meeting of the New England Association for Asian Studies, Williams College, 10/01.
- “Shi no bijutsu kara, Benzaiten no bijutsu e: Tsukubusuma Jinja Honden moya ni tsuite” [“From the Art of Death to the Art of Benzaiten: Concerning the Tsukubusuma Jinja Moya”], *Nihon chūsei shiryō, Bukkyō shiryō no kokusaiteki riyō* [International Symposium on Historical and Buddhist Sources in Medieval Japan], Historiographical Institute, The University of Tokyo, 7/01 [in Japanese].
- Consultant, interviewee on “Kokuhō tanbō: Ōmi no umi no seinaru takara—Biwako Chikubushima” (“Examining National Treasures: The Island of Chikubushima, Lake Biwa, Sacred Treasure of Ōmi’s Lake”), NHK, aired on January 20, 2001 [in Japanese].
- “Interpreting the Materials of Sacred Adornment in Momoyama Japan (1568-1615),” Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University, 12/00.
- “Architecture, Ornament, and Chikubushima: Reconfiguring the Sacred in Momoyama Japan,” Asian Studies Group, Kyoto, 5/00.
- “‘Perfectly Good and Perfectly Beautiful’: Assessing Excellence in Momoyama Japan,” Princeton University, 3/00.
- “Assemblage and Appropriation: The Unstable Ensembles of the Momoyama Period (1568-1615),” *The Constructed Environment in Japan: Designing the Ensemble* panel, delivered in absentia at annual meeting of the Association for Asian Studies, Boston, 3/99.
- “Learning to Look: Teaching from Original Art,” with Susan Kuretsky, for the New York Friends of the Frances Lehman Loeb Art Center, 10/98.
- “Our Stake in the Field,” keynote address at *Japanese Art Workshop*, Sixth Bi-annual Conference, Princeton University, 3/98.

“‘The Most Universal Art of the Kingdom’: Lacquer of the Momoyama Period (1568-1615),”  
*M. Victor Leventritt Symposium: The Art of Japanese Lacquer*, Harvard University Art  
Museums, 9/98.

“‘Exhausting the Possibilities of Goodness and Beauty’: Recognizing the Momoyama  
Masterpiece,” *The Nature of the Masterpiece in Japan and Europe* conference, University of  
East Anglia, Norwich, England, 9/97.

“Flowers of the Dusty World: Restoring Numinous Meaning to a Momoyama Building,”  
*Momoyama* colloquium, Dallas Museum of Art, 10/96.

“The Place of the Sacred Site: Chikubushima in Momoyama and Edo Japan,” *Time and Place in  
Japanese Art* colloquium, Metropolitan Museum of Art, New York, 6/96.

“Creating and Replicating the Sacred Site: The Case of Chikubushima,” *Sacred Geography in  
Japanese Religious Culture: Four Representative Sites* panel, annual meeting of the  
Association for Asian Studies, Honolulu, 4/96.

“Tsukubusuma Jinja Honden moyo no aikonogurafi” [“The Iconography of the Tsukubusuma  
Jinja Honden *Moya*”], Eastern Regional Branch of the Art History Society (Bijutsushi  
Gakkai), Tokyo, 8/95; Tokyo National Research Institute of Cultural Properties, Tokyo, 7/95  
[in Japanese].

“The Tsukubusuma Shrine Honden: Examination of a Momoyama-period Monument,” Japanese  
Art Workshop Conference, Tokyo, Japan, 3/90 [in Japanese].

“Arms and Armor of Japan,” part of lecture series for *Daimyo: The Shaping of Daimyo Culture*,  
National Gallery of Art, Washington, D.C., 11/88.