

Rob Linrothe

Associate Professor of Art History, Northwestern University
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Mailing address: Department of Art History, Northwestern University
1880 Campus Drive, Kresge 4305, Evanston IL 60208, USA

Major Professional Interests:

History and development of Himalayan Buddhist art and material culture, Esoteric Buddhist art, Buddhist art and theory, Esoteric Buddhism in East, South, and Southeast Asia; fieldwork in Ladakh and Zangskar (Indian Himalayas) and Amdo (PRC).

Education

Ph.D. **University of Chicago**, Chicago, IL • Art History • 1992
Inter-University Program for Chinese Language Studies, Taipei, Taiwan • 1985-87
M.A. **University of Chicago**, Chicago, IL • Art History • 1984
B.A. **University of Minnesota**, Minneapolis, MN • Art History • 1983

Academic Appointments

Northwestern University, Evanston IL
Associate Professor • January 2010 to present
Skidmore College, Saratoga Springs, NY
Assistant Professor • 1992-2000
Associate Professor • 2000-Fall 2009
Tibet Site Seminar, Princeton University & Tibet (Luce Funded)
Field Director • 2005-07
Rubin Museum of Art, NY • 2002 – 2004 (on leave from Skidmore College)
Curator of Himalayan Art
National Palace Museum, Taipei, Taiwan
Translator • 1986-87, Chinese to English translation, bilingual museum catalogs

Grants, Awards, Scholarships (selected)

American Institute of Indian Studies/NEH, Senior Fellowship
• September 2016–May 2017
Getty Research Institute, Scholar in Residence • September 2008 – June 2009
Faculty Resource Network: New York University, Scholar-in-Residence • Spring 2001
Asian Cultural Council, NY, Grant for field research in Ladakh/Zangskar • 1994
Chiang Ching-kuo Foundation, Taipei, Taiwan, Graduate Fellow • 1993

Professional Memberships

American Association of University
Professors
American Academy of Religion
Association of Asian Studies

College Art Association
International Association of Ladakh
Studies
International Dunhuang Project
Editorial Board of *Archives of Asian Art*

Publications: Books

- Seeing Into Stone: Pre-Buddhist Petroglyphs and Zangskar's Early Inhabitants*. New Delhi and Berlin: Studio Orientalia, 2016. Reviewed by Valerie C. Doran in *Orientalism* 48 no. 3 (2017): 128–130; also by Martin Vernier, *Études mongoles et sibériennes, centraasiatiques et tibétaines* 48 (2017): 1–4; <http://emscat.revues.org/2953>; Mark Aldenderfer, *Journal of Asian Studies* 76 no. 4 (2017): 1102–1103.
- Visible Heritage: Essays on the Art and Architecture of Greater Ladakh*. Ed. Rob Linrothe and Heinrich Pöll. New Delhi: Studio Orientale, 2016.
- Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*. New York: Rubin Museum of Art, 2015. With contributions by Christian Luczanits and Melissa Kerin. In conjunction with an exhibition curated at the Block Museum of Art and the Rubin Museum of Art.
- Holy Madness: Portraits of Tantric Siddhas*. New York/Chicago: Rubin Museum of Art and Serindia Publications, 2006. Editor and principal contributor. In conjunction with an exhibition curated at the Rubin Museum of Art.
- Demonic Divine: Himalayan Art and Beyond*. New York/Chicago: Rubin Museum of Art and Serindia Publications, 2004. With Jeff Watt. In conjunction with an exhibition curated at the Rubin Museum of Art.
- Paradise and Plumage: Chinese Connections in Tibetan Arhat Paintings*. New York/Chicago: Rubin Museum of Art and Serindia Publications, 2004. In conjunction with an exhibition curated at the Rubin Museum of Art.
- Embodying Wisdom: Art, Text and Interpretation in the History of Esoteric Buddhism*. Copenhagen: Seminar for Buddhist Studies, 2001. Edited by Rob Linrothe and Henrik Sorensen.
- Ruthless Compassion: Wrathful Deities in Indo-Tibetan Esoteric Buddhist Art*. London/Boston: Serindia/Shambhala, 1999.

Publications: Articles/Essays (selected)

- “Art Historical Evidence for a Cult of the Triloknāth Lokeśvara in Zangskar.” *Journal of Tibetology*, 2019 or 2020. Accepted for publication.
- “This is it! Odisha for Art’s Sake.” *Orientalism* 50 no. 3 (2019): 86–94 and cover.
- “Deeply Rooted Ritual: The Plurality of Sponsor Couples in Eastern Indian Sculpture, Ca. Eighth to Thirteenth Century, and an Explanatory Hypothesis.” *Journal of Bengal Art* 24 (2019): 123–150.
- “Intermediality or Transmediality? Photography, Painting, and Prints in Ladakh and Zangskar.” Submitted and accepted for publication for the International Association for Ladakh Studies 2017 conference volume, edited by Heinrich, Pöll, Quentin Devers and Gerald Kocicz.
- “This is it! Bihar for Art’s Sake.” *Orientalism* 49 no. 2 (2018): 134–141.
- “Noise Along the Network: A Set of Chinese Ming Embroidered *Thangkas* in the Indian Himalayas.” 52–80 in *Buddhist Encounters and Identities Across East Asia*, ed. by Ann Heirman, Carmen Meinert, and Christoph Anderl. Leiden & Boston: Brill, 2018.
- “Introduction: ‘By the Light of/at Home.’” *Asian Highlands Perspectives* 52 (*Young Tibetans Photography Home & The City*) (2018): 8–9.
<https://archive.org/details/AsianHighlandsPerspectivesYoungTibetansPhotographHomeTheCity>
- “‘Utterly False, Utterly Undeniable’: The Akaniṣṭha Shrine Murals of Takden Phuntsokling Monastery,” *Archives of Asian Art* 67 no. 2 (2017): 143–187.

- “Donor Figures on 9th–12th Century Sculpture in Eastern India: A Progress Report.” *Journal of Bengal Art* 22 (2017): 59–66.
- “Report on a Brief Tour of North Bihar (Mithila), January 2017.” *Mithila Bharati* 4 (2017): 178–194, 315–321.
- “My Failure of Imagination: The Senses and Derangement.” A contribution to *The Journal of Asian Studies* Round Table on Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*, published in the *Journal of Asian Studies* 75 no. 4 (November 2016): 929–955, edited by Julia Adeney Thomas; my contribution is on pp. 939–944.
- “The Tungri Mahāsiddhas: Painterly Relief Sculptures from Zangskar.” In *The Proceedings of International Conference on Tibetan Archaeology & Arts VI* (Hangzhou 2015). Ed. Liao Yang. Pp. 77–99. Withdrawn after Chinese censor nixed the whole volume.
- “*Tibetan Painted Scrolls* and the Practice of Art History: Troubles with Tucci.” In *Studia Ars Buddhica*, “Proceedings of the International Conference on Tibetan Archaeology & Arts V,” ed. Liao Yang (2015): 59–71. Withdrawn after Chinese censor nixed the whole volume.
- “Origins of the Kashmiri Style in the Western Himalayas: Sculpture of the 7th–11th Centuries.” Pp. 147–188 in *Transfer of Buddhism Across Central Asian Networks (7th to 13th Centuries)*. Ed. by Carmen Meinert. Leiden: Brill, 2016.
- “Siddhas and Sociality: A Seventeenth-Century Lay Illustrated Buddhist Manuscript in Kumik Village, Zangskar (A Preliminary Report).” In *Visible Heritage: Essays on the Art and Architecture of Greater Ladakh*. Ed. Rob Linrothe and Heinrich Pöll. New Delhi: Studio Orientale, 2016, pp. 169–202.
- “Site Unseen: Approaching a Royal Buddhist Monument of Zangskar (Western Himalayas).” *The Tibet Journal* 40 no. 2 (2015): 29–88. Special Issue: *Ladakh: Historical Perspectives and Social Change*, edited by John Bray, Petra Maurer and Andrea Butcher. Reviewed by Patrick Kaplanian, *Études mongoles & sibériennes centrasiatiques & tibétains* 48 (2017); <http://journals.openedition.org/emscat/2950>
- “Tibeto-Chinese Buddhist Art in the Ming.” Pp. 43–48, 134–143 in *Royal Taste: The Art of Princely Courts in Fifteenth-Century China*. Ed. Fan Jeremy Zhang. New York: Scala Arts Publishers, 2015.
- “A Group of Mural Paintings from the 1930s in A mdo Reb gong.” In *Centering the Local: A Festschrift for Dr. Charles Kevin Stuart Festschrift on the Occasion of his Sixtieth Birthday*. Ed. Gerald Roche, Keith Dede, Fernanda Pirie and Benedict Copps. *Asian Highlands Perspectives* 37 (2015): 279–295.
- “Kashmir and ‘Collecting Paradise.’” *Orientalism* 46 no. 1 (2015): 60–67.
- “Recollecting Kashmir: Cleveland’s Eleven-headed, Thousand-armed Avalokiteshvara.” *Orientalism* 46 no. 1 (2015): 68–76. With Melissa Kerin.
- “Mirror Image: Deity and Donor as Vajrasattva.” *History of Religions* 54 no. 1 (2014): 5–33.
- “Portraiture on the Periphery: Recognizing Changsem Sherab Zangpo,” *Archives of Asian Art* 63, no. 1 (2013): 59–86.
- “Keys to Victory: Letters, Liaisons and *Chaise Longues* in Tipu Sultan’s Murals,” *Orientalism* 44 no. 4 (2013): 62–70. Translated into Chinese and published in *Meicheng Zaijiu* 6 (July 2015): 84–93.
- “Travel Albums and Revisioning Narratives: A Case Study in the Getty’s Fleury ‘Cachemire’ Album of 1908,” pp. 171–184 in *Photography’s Orientalism: New Essays on Colonial Representation*, edited by Ali Behdad and Luke Garland, Los Angeles: Getty Publications, 2013.

- “Looking East, Facing Up: Painting in Karma Gardri Styles in Ladakh and Zangskar.” 180–211, 220–223 in *Provenance and Provincial Styles in Tibetan Painting*. Ed. David P. Jackson. New York: Rubin Museum of Art, 2012.
- “Landscape Elements in Early Tibetan Painting,” 159–177 in *Looking at Asian Art*, edited by Katherine R. Tsiang and Martin Powers. Chicago: Center for the Art of East Asia, Department of Art History, University of Chicago, 2012.
- “Preliminary Report on Fifteenth-Century Murals in Zangskar,” *Orientalia* 43 no. 5 (2012): 36–43.
- “Polishing the Past: The Style of a Seventeenth-Century Tibetan Mural,” *Artibus Asiae* 71 no. 2 (2011): 247–281. Translated into Chinese and published in *Takong jian yu rulai zang: Juenang pai renwu, jiaofa, yishu he lishi yanjiu* (Other-emptiness and the Buddha Matrix: Contributions to the study of Jonangpa figures, doctrine, iconography and history. Ed. Shen Weirong. Beijing: Beijijng Daxue Chubanshe, 2014, 309–332.
- “Skirting the Bodhisattva: Fabricating Visionary Art.” *Etudes mongoles et siberiennes, centrasiatiques et tibetaines*, 42 (2011): <http://emscat.revues.org/index1803.html>.
- “The Eastern Tower of the Future Buddha,” and “Dating the Mangyu Style,” pp. 124–137 and 158–161 in *Heavenly Himalayas: The Murals of Mangyu*, by Peter van Ham with contributions by Rob Linrothe and Gerald Kozicz. Munich: Prestel, 2010. (Reviewed, Olaf Czaja, *Orientalia* 42 no. 6 (2011): 90–91.
- “Conservation Projects in Ladakh, Summer 2008.” *Orientalia* 40 no. 8 (2009): 91–99.
- “The Commissioner's Commissions: Late Thirteenth Century Tibetan and Chinese Buddhist Art In Hangzhou Under the Mongols,” in Matthew Kapstein et al, *Buddhism Between China and Tibet*, Boston: Wisdom Books, 2009.
- “Strengthening the Roots: An Indian Yogi in Early Drigung Paintings of Ladakh and Zangskar,” *Orientalia* 38 no. 4 (2007): 65–71.
- “A Winter in the Field.” *Orientalia* 38 no. 4 (2007): 40–54.
- “Two Fieldnotes from Zangskar: A Kashmiri Sculpture in a Personal Shrine and The Etymology of ‘Kankani’ Chorten,” pp. 167–179 in *Mei shou wan nian (Long Life Without End): Festschrift on the Occasion of Roger Goepfer's 80th Birthday*. Jeong-hee Lee-Kalisch, Antje Papist-Matsuo and Willibald Veit, eds. Frankfurt: Peter Lang Verlag, 2006.
- “Subject, Object and Agent: Parsing the Syntax of Tibetan *Mahasiddha* Art,” *Orientalia* 37 no. 2 (2006): 82–90.
- “Siddhas and Śrīśailam, ‘Where All Wise People Go.’” In *Holy Madness: Portraits of Tantric Siddhas*. Rob Linrothe, ed. New York/Chicago: Rubin Museum of Art/Serindia, 2006.
- “Introduction: Speaking with a Dumb Tongue, Swallowing the Mountain of Appearances.” In *Holy Madness: Portraits of Tantric Siddhas*. Rob Linrothe, ed. New York/Chicago: Rubin Museum of Art/Serindia, 2006.
- “Siddha Stories in Stone: Nath Narratives at Shri Sailam,” *Orientalia* 37 no. 2 (2006): 99–105.
- “Paradise and Plumage: Chinese Connections in Tibetan *Arhat* Painting,” *Orientalia* 35 no. 3 (2004): 54–61.
- “Lords Within a Lotus: An Eastern Indian Hevajra Mandala,” *Orientalia* 35 no. 3 (2004): 40–47. Translated into Chinese in *Meichen Zaijiu* (2014): 88–99.
- “Stretched on a Frame of Boundless Thought: Contemporary Religious Painting in Rebgong,” *Orientalia* 33 no. 4 (2002): 48–56.
- “Creativity, Freedom and Control: The Renaissance of Tibetan Buddhist Painting in Rebgong,” *Tibet Journal* vol. 26 nos. 3 & 4 (2001): 5–90.

- “Group Portrait: Mahasiddhas in the Alchi Sumtsek,” in *Embodying Wisdom: Art Text and Interpretation in the History of Esoteric Buddhism*. Copenhagen: Seminar for Buddhist Studies, 2001. Edited by Rob Linrothe and Henrik Sørensen.
- “inVISIBLE: Picturing Interiority in Western Himalayan Stupas,” in *The Built Surface*, 2 vols., Christy Anderson and Karen Koehler, eds. London: Ashgate Press, 2001.
- “Discovery through Deconsecration: The Art of the Karsha Kadampa Chorten Revealed,” *Oriental Art* 32, no. 10 (2001): 52–63. With Melissa Kerin.
- “Delivering Threats, Threatening Deliverance: Forms and Functions in Indo-Tibetan Esoteric Buddhist Wrathful Deities,” Part One *Oriental Art* 46 no. 2 (2000): 24–35; Part Two, *Oriental Art* 46 no. 3 (2000): 92–105.
- “A Summer in the Field,” *Oriental Art* 30 no. 5 (1999): 57–67.
- “Talisman, Reliquary and Instrument of Enlightenment: The Alchi Sumtsek as a Mandalic Site,” *Oriental Art* 30 no. 1 (1999): 22–29.
- “Renzong and the Patronage of Tangut Buddhist Art: The *Stupa* and Ushnishavijaya Cult,” *Journal of Sung-Yuan Studies* 28 (1998): 91–121.
- “Paving Over Precious Heritage,” *Ladags Melong* 2 no. 1 (1997): 20–23.
- “Mapping the Iconographic Programme of the Sumtsek,” published as Chapter 6 in Roger Goepfer with Jaroslav Poncar, *Alchi, Ladakh's Hidden Buddhist Sanctuary: The Sumtsek*. London: Serindia Publications, 1996.
- “Ushnishavijaya and the Tangut Cult of the Stupa at Yu-lin Cave 3,” *National Palace Museum Bulletin* 31 no. 4/5 (1996): 1–24.
- “The Murals of Mangyu: A Distillation of Mature Esoteric Buddhist Iconography,” *Oriental Art*, 25 no. 11 (1994): 92–102.
- “New Delhi and New England: Old Collections of Tangut Art,” *Oriental Art* 27 no. 3 (1996): 32–41.
- “Peripheral Visions: On Recent Finds of Tangut Buddhist Art,” *Monumenta Serica* 43 (1995): 235–262.
- “The Champa of Sumda Chenmo,” *Marg* (1995): 83–85.
- “Chinese Buddhist Sculpture in the Art Institute of Chicago,” *Oriental Art* 24 no. 6 (1993): 78–84.
- “Inquiries into the Origin of the Buddha Image,” *East and West* 43 no. 1–4 (1993): 241–256.
- “Beyond Sectarianism: Towards Reinterpreting the Iconography of Esoteric Buddhist Deities Trampling Hindu Gods,” *Indian Journal of Buddhist Studies* 2 no. 2 (1990): 16–25.
- “Zhang Pengzhong's ‘Jade Hall in Autumn Mountains’,” *Ritual and Reverence: Chinese Art at the University of Chicago*. R. Poor, H. Vanderstappen, S.V.D. et al. (Chicago, 1989): 124–128.
- “The Stylistic Development of Tibetan Buddhist Bronze Sculpture” (in Chinese), *Gugong Jikan* (Quarterly Journal, National Palace Museum, Taiwan) 5 no. 3 (1988): 55–72.
- “Provincial or Providential: Reassessment of a Chinese Buddhist ‘Treasure’,” *Monumenta Serica* 37 (1986–87): 97–225.

Reviews

Affiliated reviewer of Tibetan and Esoteric Buddhist publications for ALA/Choice
 Gregory P. A. Levine. *A Long Strange Journey: On Modern Zen, Zen art, and other Predicaments*. Honolulu: University of Hawai’I Press, 2017.

Ursula Toyka Fuong. *The Splendours of Paradise: Murals and Epigraphic Documents at the Early Ming Buddhist Monastery Fahai Si* (Volumes 1 and 2). Sankt Augustin: Institut Monumenta Serica, 2014. 2 volumes, 990 pp. •• H-Asia Reviews Online April 2016.

- Exhibition and Catalog Review: *Buddhist Sculpture from China: Selections from the Xi'an Beilin Museum, Fifth through Ninth Centuries*, China Institute Gallery, New York City, 2007 (New York: China Institute Gallery) •• *Archives of Asian Art* 60 (2010): 89–94; with A.F. Howard and Amy McNair.
- Deborah Klimburg-Salter and Eva Allinger, eds. *Buddhist Art and Tibetan Patronage, Ninth to Fourteenth Centuries* (Leiden: Brill, 2002) •• “Review Article” in *The Tibet Journal* 28 nos. 1 & 2 (2003): 161–72.
- Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, 2 vols. (Hong Kong 2001) •• *Orientalia* vol. 33 no. 10 (2002): 52–54.
- Gyurme Dorje, *Tibetan Elemental Divination Paintings* (London 2001) •• *Orientalia* vol. 33 no. 10 (2002): 54–57.
- Jane Casey Singer, ed. *Tibetan Art: Towards a Definition of Style* (London 1997) •• *Apollo* 147 no. 3 (1998): 62.
- Pratapaditya Pal, ed. *On the Path to Void: Buddhist Art of the Tibetan Realm* (Bombay 1996) •• *Orientalia* 28 no. 11 (1997): 70–73. Reprinted in *Art of Tibet* (Hong Kong: Orientations, 1998).
- Lei Runze, et al, *Xixia Fota [Buddhist Pagodas of Western Xia]* (Beijing 1995) •• *Newsletter of the Circle of Inner Asian Art* 6 (November 1997): 35–6.
- Robert E. Buswell, Jr., ed., *Chinese Buddhist Apocrypha* (Honolulu 1990) •• *Monumenta Serica* 40 (1992): 451–457.
- Ursula Toyka-Fuong, *Die Kultplastiken der Sammlung Ernst Senner*, Asiatische Forschungen 96 (Wiesbaden 1987) •• *Monumenta Serica* 38 (1988 - 1989): 300–302.
- K. Sagaster et al, *Ikongraphie und Symbolik des tibetischen Buddhismus* (3 vols. Wiesbaden 1983) •• *Monumenta Serica*, vol. 36 (1984 -85): 702–708.

Translations from the Chinese

- Xie Jisheng, “The Murals of Mogao Cave 465: New Evidence for 12th Century Tangut Xia Patronage,” *Orientalia* 35 no. 5 (2004): 38–45.
- Lei Runze, “The Structural Character and Tradition of Ningxia's Early Stupas,” *Orientalia* 27 no. 3 (1996): 55–62.
- Wu Fengyun, “The Cache of Buddhist Gilt Bronzes Found in Yinchuan: The Question of Date,” *Orientalia* 27 no. 3 (1996): 42–47.
- National Palace Museum, *The Crucible of Compassion and Wisdom: Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection*, Taipei: 1987.
- A Catalog of the Special Exhibition of Bronze Seals Throughout the Dynasties in the National Palace Museum*, Taipei: 1987.
- Chen Hsia-sheng, “Materials Used in Ch'ing Dynasty Jewelled Costume Accessories,” pp. 29–50 in *Catalogue of the Exhibition of Ch'ing Dynasty Costume Accessories in the National Palace Museum*, Taipei, 1986.
- Ts'ai Ho-pi, “Porcelain Ware of the K'ang-hsi, Yung-cheng, and Ch'ien-lung Reign Periods of the Ch'ing Dynasty,” pp. 19–32 in *Catalogue of the Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware...in the National Palace Museum*, Taipei, 1986.
- Chen Fang-mei, “The stylistic development of Shang and Zhou bronze bells,” pp. 19–37 in *Style in the East Asian Tradition*, R.E. Scott and G. Hutt, eds. (Percival David Foundation of Chinese Art, Colloquies on Art and Archaeology in Asia No. 14) London, 1987.

Translations from the Tibetan

rDo rje gdan pa (Vajrāsana), *Grub thob brgyad cu rtsa bzhi'i gsol 'debs*, published as “Vajrasana’s Verses,” pp. 427-34 in Rob Linrothe, ed., *Holy Madness: Portraits of Tantric Siddhas*. New York/Chicago: Rubin Museum of Art and Serindia Publications, 2006.

Publications: In Development

Reenchantment: Masterworks of Sculpture in Village Temples of Bihar and Odisha. Manuscript has been edited, accepted for publication and is currently being laid out by the press’ graphic designer; New Delhi: Studio Orientalia.

Early Matters and Other Concerns: Essays on the History of Buddhist Art in Zangskar. In development.

‘Esteem for the Insignificant:’ Sponsor Figures in Eastern Indian Sculpture, 8th–13th Century. In development.

Conference, Symposia, Workshop, and Invited talks, selected

- “Transmedia Migration in an Early Buddhist Photograph in Ladakh.” •• College Art Association Annual Conference, Chicago •• February 2020
- “Set in Stone: Sponsor Figures in Orissa, ca. 8th–13th Centuries.” •• College Art Association Annual Conference, New York •• February 2019
- “Art Historical Evidence for a Cult of Triloknātha Lokeśvara in Zangskar” •• Seventh International Conference on Tibetan Archaeology & Arts, Chengdu, People’s Republic of China •• October 2018
- “Fierce Deities and their Roles in Early Indian Vajrayāna as Expressed in Sculpture.” •• Victoria and Albert Museum, London. “Historical Perspectives on the Culture and Practices of Tantric Buddhism.” •• October 2018
- “‘Almost an Echo of Life’: Sponsor Figures in Tucci Paintings and their Indian Conventions.” •• Asia Society New York: Moving Borders: Tibet in Interaction With its Neighbors •• May 2018
- “‘Sharing the Wealth’: Similarities Across sectarian Lines in the Depictions of Sponsor Figures in Eastern India, ca. 8th–13th c.” •• College Art Association Annual Conference, Los Angeles •• February 2018
- “Preceptors on Pāla-Sena Period Pedestals of Eastern Indian Sculpture: Performing *Pratīṣṭhā?*” •• 10 November, 2017, Buddhist Aesthetics Conference, Stanford University, Ho Center for Buddhist Studies
- “Donor Figures on 9th to 12th Century Sculpture in Eastern India: A Progress Report” •• 8 February, 2017, 12th International Congress on Bengal Art, Kolkata, West Bengal
- “On the Edge: Donor Figures in Pāla-Sena Sculptures.” •• 4 November, 2016, University of Calcutta, Department of Ancient Indian History and Culture
- “Ranks, Roles and Wrath: The Typology of Wrathful Deities Images in Tibetan Buddhist Art” •• 26 April, 2016, Carlos Museum, Emory University
- “Making Merit: Art Patronage During the Pāla Period” •• 22 April, 2016, Asian Art Museum San Francisco
- “Stretched to Fit: Commentary and Case Study on the Utility of the Term ‘Himalayan Art’” •• 6 February, 2016, College Art Association Annual Conference, Washington D.C.
- “The Tungri Mahāsiddha Sculptures” •• Sixth International Conference on Tibetan Archaeology & Arts, Hangzhou, People’s Republic of China •• October 2015
- “Consequences of Collecting: Western Himalayan Case Studies of the 11th and 20th Centuries” •• 9 April, 2015, University of Texas, Austin •• 12 November, 2015, Ellen Bayard Weedon Lecture in the Arts of Asia at the Fralin Museum

- of Art, University of Virginia • 19 November, 2015, Oberlin College
- “Recovering Early Painting in Kashmir.” • March 28, 2015, in panel “Re: Collecting Kashmir: The Arts of Kashmir and Their Legacy in the Western Himalayas,” Association of Asian Studies Annual Conference, Chicago
- “Conjuring the Buddhist Painting Tradition of Kashmir: Textual and Comparative Visual Evidence.” • March 13, 2015, Annual Lecture on South and Southeast Asian Art, The Metropolitan Museum of Art
- “The Three-Story ‘Heap of Jewels’: A Buddhist Shrine at Alchi in the Western Himalayas” • April 13, 2014, The 8th-Annual Distinguished Lecture on South and Southeast Asian Art, Los Angeles County Museum of Art
- “The Style of the Sumtsek’s Paintings, Including the Lineage Portraits, With Implications for Dating.” • April 5, 2014, Myers Workshop, “The Date of the Alchi Sumtsek Murals: 11th or 13th Century?” Northwestern University
- “Drawing the Line: Painted Photographs in Ladakh and Zangskar.” • March 15, 2014, 3rd Himalayan Studies Conference, Yale University.
- “Noise Along the Network: A Set of Chinese Ming Embroidered Thangkas in the Indian Himalaya” • December 20th, 2013, at the Ghent (Belgium) Centre for Buddhist Studies Conference “Network and Identity: Exchange Relations between China and the World”
- “In the Name of Science: Westerners Collecting Buddhist Art in Western Tibet: Two Case Studies” • 11 October, 2013, graduate student workshop, Washington University Department of Art History and Archaeology
- “Collecting Kashmir: Buddhist Art in the Western Himalayas & Saint Louis: The 16th Annual Nelson Wu Memorial Lecture” • Invited lecturer, 10 October, 2013, Saint Louis Art Museum
- “Siddhas and Sociality: A Seventeenth-Century Lay Illustrated Buddhist Manuscript in Kumik Village, Zangskar,” • 20 April 2013, 16th International Association for Ladakh Studies Conference, Heidelberg, Germany. This paper was later given at the Institute of South Asian, Tibetan and Buddhist Studies, University of Vienna, on December 13, 2013.
- “Walter Koelz’s Collecting Practices in Ladakh and Zangskar: The View from 80 Years On” • March 30, 2013, invited speaker at the University of Michigan Museum of Art symposium, “From Artifact to Art: Tibetan Paintings from the Himalayan Hills”
- “Visual Representations of Zangskar” • 9 March, 2013 invited participant to a workshop at Yale University, “Himalayan Connections: Disciplines, Geographies, Trajectories”
- “Montane Metonyms: Ibex in/as Landscape.” College Art Association Annual Conference, New York • February 2013
- “In the Name of Science: Westerners Collecting Buddhist Art in Western Tibet: Two Case Studies.” Art Institute of Chicago • December 2012
- “*Tibetan Painted Scrolls* and the Practice of Art History: Troubles with Tucci.” Fifth International Conference of Tibetan Archaeology & Arts, Beijing • October 2012
- “Zangskar and Its Early Heritage of Kashmiri and Kashmiri-Inspired Art.” School of Arts and Aesthetics, Jawaharlal Nehru University • August 2012
- “From Colonial Travel Album to Altar: The Circulation of Late 19th Century Photographic Portraits of Tibetan Incarnations in the Indian Himalayas and the Problems they Pose for Photo Theories of Portraits as Memento Mori.” Visual and Material Perspectives on East Asia Workshop, University of Chicago • January 2012

- “Exploring or Exploiting the Western Himalaya? Giuseppe Tucci and His ‘Useful Lie.’”
Workshop organized by Prof. Sarah Fraser, “The Ethnographic Impulse: Art of the Frontier in Inner Asia, 1930s–1940s,” Northwestern University • October 2011
- “The Teacher and His Life: Enduring Themes in Himalayan Art.” 16th Congress of the International Association of Buddhist Studies, Jinshan, Taiwan, in panel
“Liturgical Manuscripts and the Study of Buddhist Ritual” • January 2011
- Co-organizer and co-chair with Jinah Kim of a panel titled “Crossing Boundaries: Esoteric Buddhist Art and Practice in Medieval Art”; my paper: “Mirror Image: Deity and Donor as Vajrasattva.” • March/April 2011
- “The Image of Vajrasattva: Path and Result.” International Association of Buddhist Studies 2011 conference in Taiwan, on a panel entitled “Liturgical Manuscripts and the Study of Buddhist Ritual” • June 2011
- Co-organizer and co-chair with Jinah Kim of a panel titled “Crossing Boundaries: Esoteric Buddhist Art and Practice in Medieval Art”; my paper: “Mirror Image: Deity and Donor as Vajrasattva.” • March/April 2011
- Co-organizer of a year-long Humanities Research Workshop at Northwestern University entitled “Tibetan History, Religion, and Culture in Amdo” • 2010—2011
- Co-organizer and co-chair with Melissa Kerin of a panel titled “What’s in a Name? Reconsidering Tibetan Stylistic Taxonomies” at 2011 College Art Association Annual Conference • February 2011
- “Travel Albums and Revisioning Narratives: A Case Study in the Getty’s Fleury ‘Cachemire’ Album of 1908.” Getty Research Institute Symposium, “Zoom Out: The Making and Unmaking of the ‘Orient’ through Photography” • May 7, 2010.
- “The solitary siddha of Sumda, the puzzling portrait of Phuktal, the elegant elephants of Shilatse, and other reports from the field: Ladakh and Zangskar, Summer 2008.”
Institute for Art History and Institute of Tibetan and Buddhist Studies, University of Vienna • December 2008
- “Traces of Taranatha: Murals in the Jonang Phuntsokling.” Stanford University, Tibetan Studies Initiative and Center for Buddhist • May 2008
- “Karsha’s Queen’s Chorten and Nested Communities: A Case Study in the Institutionalization of Tantra.” Association of Asian Studies Annual Conference, Atlanta • April 2008
- “Polishing the Past: A Seventeenth Century Tibetan Mural.” Looking at Asian Art, Symposium in Honor of Prof. Harrie Vanderstappen, Chicago • Spring 2008
- “Genres within Genres: Portraiture, Landscape and Still Life in the LACMA-Coburn Arhat Set.” Southern Asian Art Council, Los Angeles County Museum of Art • May 2007
- “Persian Pearls in Tibetan Tiaras: Kingship, Buddhism, and the Representation of Luxury Objects in Early Western Tibetan Art.” Art Institute of Chicago • March 2007
- “Seeing Into Stone: Early Buddhist and Pre-Buddhist Carvings in Zangskar.” *Living Rock* panel, College Art Association Annual Conference, New York • February 2007
- “Nath Narratives of Siddhas at Srisailam.” *Siddhas and Sadhus: Ascetics in Later South Asian Culture and Art*, organizer and panel chair, Association for Asian Studies Annual Meeting, San Francisco • April 2006
- “A Gate to Shambhala: Towards an Art History of Zangskar.” Institute for Art History, University of Vienna • October 2005

- “Depictions of Furniture in Some Tibetan Arhat Paintings.” *Wooden Wonders: Tibetan Furniture in Secular and Religious Life, A Symposium*, Pacific Asia Museum, Pasadena CA • November 2004
- “Towards an Art History of Zangskar in Western (Indian) Tibet.” Columbia University Seminar on Buddhist Studies • September 2004
- “Recovering the Past, Responding to the Present: The Renaissance of Painting in Northeastern Tibet.” Kenyon College, Gambier OH • April 2004
- “Returning to Form: Buddhist Art from India to Tibet.” Christ College Symposium, Valparaiso University, Indiana • September 2003
- Discussant of a panel “Images, Inscription, and Contextuality.” *Himalayas: An Aesthetic Adventure, An International Symposium*, Art Institute of Chicago • April 2003
- “Recovering the Past, Responding to the Present: The Renaissance of Painting in Northeastern Tibet.” The Walters Art Museum, Baltimore • April 2003
- “Open Secrets: Esoteric Buddhist Themes at Baodingshan, Dazu.” *Religious Syncretism and Cliff Sculpture at Dazu, Sichuan during the Song Dynasty*, College Art Association, New York • March 2003
- “Patriarchs and Patrons: Images of Ethnicity in Tibetan Religious Painting.” New York Conference on Asian Studies, Saratoga Springs • October 2002
- “Discovery through Deconsecration: the Art of the Karsha Kadampa Chorten Revealed.” American Committee for Southern Asian Art, annual conference, Baltimore • November 2001
- “The Commissioner's Commissions: Late Thirteenth Century Tibetan and Chinese Buddhist Art in Hangzhou under the Mongols.” *Buddhism Between Tibet and China*, American Academy of Religion, annual conference, Nashville • November 2000
- “Teaching About Tibetan Buddhism.” AsiaNetwork conference • April 2000
- “The Thunderbolt and the Dragon: Tibeto-Chinese Buddhist Art of the Ming Emperors.” Museum of Fine Arts, Boston • March 2000
- “Delivering Threats: Forms and Functions in Indo-Tibetan Buddhist Wrathful Deities.” *Forms and Transformations: The Sculptural Heritage of Tibet Symposium*, Sotheby's, London • November 1999
- “Picturing Interiority: Entrance Stupas of Zangskar.” University of Virginia at Charlottesville • October 1999
- Monks and Nuns as Patrons and Subjects in Buddhist Art*. Co-organizer and panel chair, College Art Association annual conference, Los Angeles • February 1999
- “Instruments of Insight, Expressions of Enlightenment: The Imagery of Tibetan Esoteric Buddhist Art.” The Metropolitan Museum of Art, New York • December 1998
- “Hierarchies of Space and Value: Mandalas in Himalayan Art.” The Newark Museum • October 1998
- “Wrathful Deities in Indo-Tibetan Esoteric Buddhist Art.” *New Directions in Art History Symposium*, Sotheby's Institute and Tibet House New York • March 1998
- “Inwards is Upwards: The Alchi Sumtsek as a Mandalic Site.” *Mandala: Spaces and Symbols of Enlightenment*, Asia Society and Tibet House Symposium, New York • October 1997
- “Context and Content of Some Himalayan Works in the Alsdorf Collection.” The Art Institute of Chicago • September 1997
- “The Patron's Place: Imperial Tangut Painting at Yulin.” *Image and Text in Chinese Buddhist Patronage*, (also: co-organizer and chair) Association for Asian Studies annual conference, Chicago • March 1997
- “Rock of Ages: Superimposition in Western Tibetan Petroglyphs.” Indira Gandhi

- “Rock of Ages: Superimposition in Western Tibetan Petroglyphs.” American Committee for South Asian Art, annual conference, Minneapolis •• May 1996
- “Time and Time Again: Superimposition in Western Tibetan Petroglyphs.” *Footsteps: The Scholarly Legacy of Harrie A. Vanderstappen Colloquium on Asian Art*, University of Chicago •• December 1995
- “Ushnishavijaya, the Stupa and Tangut Buddhist Art” (in Chinese). *The First International Symposium on Tangutology*, Yinchuan, Ningxia, PRC •• August 1995
- “Siddhas on the Margins: 12th - 14th century images from Western Tibet and Tangut Da Xia.” *Saints, Sufis, and Siddhas: Holy Men and Women in South Asian Art*, Freer-Sackler Galleries Symposium, Washington D.C. •• April 1995
- “Renzong and the Patronage of Tangut Buddhist Art: The Stupa and Ushnishavijaya Cult.” *Institutions and the Currency of Art in China*, College Art Association Annual Conference, San Antonio •• January 1995
- “Mapping Indices of Meaning: Mangyu and the Sumtsek at Alchi” American Committee for South Asian Art, annual conference •• April 1994
- “Peripheral Visions: New Finds in Ningxia and their Relevance for Chinese Buddhist Art.” *Choice: Framing the Issue in Asian Art History*, College Art Association annual conference, Seattle •• February 1993
- “Recent Findings in Orissan Buddhist Art.” Orissa Museum, Bhubaneswar (India) •• May 1990
- “Beyond Sectarianism: Hindu Gods Under Buddhist Feet.” National Seminar on Arts and Culture of Eastern India, Patna, Bihar (India) •• February 1990
- “Fashioning Forms for Emptiness: Buddhist Ritual Art.” 4-lecture series, Art Institute of Chicago •• September 1989
- “Gazing Into the Shadows: Borobudur in the Art of Gauguin.” Art Institute of Chicago •• November 1988
- “Stylistic Development of Tibetan Buddhist Bronze Sculpture.” National Palace Museum, Taipei •• October 1987; in China