

PHILLIP EMMANUAL BLOOM

Assistant Professor of East Asian Art | Department of Art History | Indiana University
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EDUCATION

Ph.D. Department of History of Art and Architecture, Harvard University, Cambridge, MA

May 2013

- **Dissertation:** “Descent of the Deities: The Water-Land Retreat and the Transformation of the Visual Culture of Song-Dynasty (960-1279) Buddhism”
- **Dissertation advisers:** Profs. Eugene Y. Wang and Yukio Lippit (Department of History of Art and Architecture); Prof. James Robson (Department of East Asian Languages and Civilizations)

A.M. Department of History of Art and Architecture, Harvard University, Cambridge, MA

May 2009

- **Thesis:** “A Textile Tester of Brick: Chronotopic Visuality in the Pagoda at Xiuding Monastery”

B.A. Department of History of Art and Architecture and French Department, Middlebury College, Middlebury, VT

May 2005

WORK EXPERIENCE

Assistant Professor of East Asian Art

Department of Art History, Indiana University, Bloomington, IN

Fall 2013 – present

- **Lecture courses:** FINA-A 360 “Topics in East Asian Art: East Asian Buddhist Art” (Fall 2014); FINA-A 466/566 “Early Chinese Painting: Song-Dynasty Painting” (Spring 2015); FINA-A 160 “Introduction to East Asian Art” (Fall 2015); FINA-A 360: “Topics in East Asian Art: Gardens” (Spring 2016); FINA-A 466/566: “Early Chinese Painting: Text and Image in Chinese Buddhist Art” (Spring 2016)
- **Seminars:** FINA-A 662 “Problems in Chinese Painting: Art and Ritual” (Spring 2015); FINA-A 400 “Senior Seminar: The Artwork as...” (Fall 2015)

Visiting Research Fellow

Institute for Advanced Studies on Asia, University of Tokyo, Tokyo, Japan

August 2013 – July 2014

Curatorial Research Assistant

Pulitzer Foundation for the Arts / Harvard Art Museums, St. Louis, MO / Cambridge, MA

Spring 2011 – Fall 2011

Teaching Fellow

Harvard University, Cambridge, MA

Fall 2008 – Fall 2011

- **Discussion sections:** LAB-49: “Modernisms, 1860-1960” (Spring 2009); AIU-44: “Arts of Asia” (Spring 2011)

- **Tutorials** (self-designed courses): HAA 98br: “Junior Tutorial in the Methodologies of Art History” (Fall 2008); HAA 97r: “Sophomore Tutorial in the Visual Culture of East Asian Buddhism” (Spring 2012)

FELLOWSHIPS AND GRANTS

Spring 2016	Trustees Teaching Award, Indiana University
Spring 2015	East Asian Studies Center Conference Travel Grant, Indiana University
Fall 2014	Office of the Vice President for International Affairs Conference Travel Grant, Indiana University
AY 2013 – 2014	SSRC/Japan Society for the Promotion of Science (JSPS) Postdoctoral Fellowship for North American and European Researchers (University of Tokyo)
AY 2012 – 2013	ACLS/Mellon Dissertation Completion Fellowship
AY 2012 – 2013	Chiang Ching-Kuo Foundation Dissertation Fellowship (declined)
Summer 2011	Fairbank Center Graduate Student Summer Research Grant, Harvard University
AY 2010 – 2011	Doctoral Research Fellowship, Metropolitan Center for Far Eastern Art Studies, Kyoto, Japan
Summer 2010	Foreign Language and Area Studies (FLAS) Fellowship (for Japanese language study)
AY 2009 – 2010	Frederick Sheldon Traveling Fellowship, Committee on General Scholarships, Harvard University
AY 2008 – 2009	Christopher M. Harland and Ashley Leeds Graduate Fellowship in Fine Arts, Harvard University
Summer 2008	Summer Language Study Grant (for Japanese language study), Harvard University Asia Center and Reischauer Institute of Japanese Studies
Summer 2007	Foreign Language and Area Studies (FLAS) Fellowship (for Chinese language study)
AY 2006 – 2007	Christopher M. Harland and Ashley Leeds Graduate Fellowship in Fine Arts, Harvard University

PUBLICATIONS

* denotes peer-reviewed publications

* “Ghosts in the Mists: The Visual and the Visualized in Chinese Buddhist Art, ca. 1178.” *The Art Bulletin* 98, no. 3 (September 2016): 297-320.

* “Shikakuka sareta girei to kansō: Daitokuji denrai *Gohyaku rakan zu* ni okeru suiriku-e no hyōgen 視覚化された儀礼と観想—大徳寺伝来「五百羅漢図」における水陸会の表現” (Visualizing Ritual and Visualization: Representations of the Water-Land Retreat in the Daitokuji *Five Hundred Arhats*). *Bukkyō geijutsu* 仏教芸術 (Ars Buddhica), no. 344 (January 2016): 32-53.

“Cong kong er zhi: Nan Song fohua yu yigui zhong zhushen jianglin de tuxiang 從空而至：南宋佛畫與儀軌中諸神降臨的圖像” (Arriving from the Void: Images of Descending Deities in Southern Song Buddhist Painting and Ritual Manuals). In *Yi fa xiang hui: Baoningsi, Pilusi Ming, Qing dai shuiluhua zhan ji xueshu yantaohui lunwenji* 以法相會—寶寧寺、毗盧寺明、清代水陸畫展暨學術研討會論文集, ed. Ruchang fashi 如常法師, 149-181. Kaohsiung: Caituan faren Foguang shan wenjiao jijinhui, 2016.

Translation of Zhang Zong, “Buddhist Arts: A Survey of Sites, Paintings, and Iconography.” In *Modern Chinese Religion I: Song-Liao-Jin-Yuan (960-1368 AD)*, ed. John Lagerwey and Pierre Marsone, 2: 844-928. Leiden and Boston: Brill, 2015.

Review of “Journey through Mountains and Rivers: Chinese Landscapes Ancient and Modern,” Nelson-Atkins Museum of Art, Kansas City, MO, 8 February 2013 – 28 April 2013. *caa.reviews*. December 2013. <<http://caareviews.org/reviews/2029>>.

“Reflections on ‘Reflections of the Buddha’ and ‘Buddhist Art: Objects and Contexts.’” *Archives of Asian Art* 62 (2012): 81-90.

Six extended entries on Chinese, Korean, Mongolian, and Tibetan Buddhist artworks from the Harvard Art Museums. *Reflections of the Buddha*. St. Louis: Pulitzer Foundation for the Arts, 2011. Online exhibition catalog. <<http://buddha.pulitzerarts.org>>

Various translations in *Chinese Contemporary Art: Primary Documents*, ed. Wu Hung and Peggy Wang, 8-10, 17-18, 79-82, 94-95, 97, 171-179, 252-254, 254-257, and 347-350. New York: Museum of Modern Art, 2010.

Screened and Selected: Contemporary Photography and Video Acquisitions, 1999-2005. Middlebury: Middlebury College Museum of Art, 2006.

[Book manuscript] *Nebulous Intersections: Ritual and Representation in Chinese Buddhist Art, ca. 1178*. Under preliminary contract with the University of Washington Press.

[Book chapter—forthcoming] “Jujian de tuxiang: Yuanjue bianxiang zhong de changgui pusa xiang yu Songdai fohualun 居间的图像—圆觉变相中的长跪菩萨像与宋代佛画论” (Mediating Images: The Kneeling Bodhisattva in *Perfect Awakening* Tableaux and Song-Dynasty Discourse on Buddhist Painting). In *Dazu yanjiu* 大足研究 (Dazu Studies). Chongqing: Chongqing chubanshe.

[Book chapter—forthcoming] “‘How Grand Are the Uses of Texts!’: Visions of Paperwork in Chinese Buddhist Liturgical Art.” In *Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice*, ed. Wu Hung and Katherine Tsiang. Chicago: Center for the Art of East Asia, University of Chicago, and Art Media Resources, Inc.

* [Article—under review] “The Mediating Body: Text, Image, and Ritual in the Cave of Perfect Enlightenment at Baodingshan, Dazu.”

* [Book chapter—volume currently under review] “Mists of the Mind: Visualizing Ritual in Song-Dynasty Buddhist Painting.” In *Visual Cultures of Middle Period China*, ed. Patricia Ebrey and Shih-shan Susan Huang.

[Commissioned but unpublished] “Li Chen and the Buddhist Imaginary in the Chinese Contemporary Arts.” *Li Chen*. New York: Motif Art Consulting, 2009.

PRESENTATIONS

* denotes invited presentations

* “‘Assembling like Clouds’: Divine Descents and the Arhat Offering Ritual.” *Image as Ritual, Ritual as Image*. University of Wisconsin—Madison. Madison, WI. 22 October 2016.

* “The Mediating Body: Text, Image, and Ritual in the Cave of Perfect Enlightenment at Baodingshan, Dazu.” *Cave Visions and Deep Media*. Getty Research Institute. Los Angeles, CA. 22 June 2016.

“Intersubjective Images: Becoming an Arhat in the Song.” Dredging the Deep End: Expanding the Parameters of Chinese Art History. *2016 Association for Asian Studies Conference*. Seattle, WA. 31 March 2016.

* “Cong kong er zhi: Nan Song fohua yu yigui zhong zhushen jianglin de tuxiang 從空而至：南宋佛畫與儀軌中諸神降臨的圖像” (Arriving from the Void: Images of Descending Deities in Southern Song Buddhist Painting and Ritual Manuals. *Yi fa xiang hui: Baoningsi, Pilusi Ming, Qing dai shuiluhua zhan* 以法相會—寶寧寺、毗盧寺明、清代水陸畫展. Foguangshan fotuo jinianguan. Kaohsiung, Taiwan. 21 November 2015.

* “The Art-Work in China: Painting, Desiring, Ritualizing.” *2015 Themester Lecture Series*. Indiana University Art Museum. Bloomington, IN. 17 October 2015.

“Mediating Bodies: Ritual and Representation in Song Buddhist Art.” Perspectives on Medium and Message in Chinese Art. *2015 Association for Asian Studies Conference*. Chicago, IL. 27 March 2015.

* “Introduction to East Asian Art: Three Themes.” Invited lecture for the docent training program, Indianapolis Museum of Art. Indianapolis, IN. 18 March 2015.

* “Spirits of the Mind: Gods, Ghosts and Meditating Monks in Chinese Buddhist Art.” *East Asian Studies Center Webinar*. Indiana University, Bloomington. Bloomington, IN. 16 March 2015.
<<http://www.indiana.edu/~easc/programs/webinar.shtml>>

* “Gifted Gazers: Visions of Viewing in Southern Song (1127-1279) Buddhist Painting.” *East Asian Studies Center Colloquium*. Indiana University, Bloomington. Bloomington, IN. 27 February 2015.

* “Nebulous Intersections: Ritual and Representation in Chinese Buddhist Art, ca. 1178.” Invited lecture for “HUM230: Chinese Humanities: Song Renaissance.” Reed College. Portland, OR. 30 January 2015.

* “Jujian de tuxiang: Yuanjue bianxiang zhong de changgui pusa xiang yu Songdai fohua lun 居间的图像—圆觉变相中的长跪菩萨像与宋代佛画论 [Mediating Figures: The Kneeling Bodhisattva in Tableaux of the Sutra of Perfect Awakening and Song-Dynasty Discourse on Buddhist Painting].” Sichuan University. Chengdu, China. 28 November 2014.

- * “Jujian de tuxiang: Yuanjue bianxiang zhong de changgui pusa xiang yu Songdai fohua lun 居间的图像—圆觉变相中的长跪菩萨像与宋代佛画论 [Mediating Figures: The Kneeling Bodhisattva in Tableaux of the Sutra of Perfect Awakening and Song-Dynasty Discourse on Buddhist Painting].” *2014 International Conference on Dazu Rock Carvings*. Dazu, China. 25 November 2014.
- * “‘How Grand Are the Uses of Texts!’: Visions of Paperwork in Chinese Buddhist Art.” *New Faculty Lecture Series*. Indiana University, Bloomington. Bloomington, IN. 19 August 2014.
- Panel discussant. Temporal Tensions: Painting and the Past in Medieval Japan. *Asian Studies Conference Japan*. Sophia University. Tokyo, Japan. 21 June 2014.
- “Nebulous Epigraphs: Early Traces of the Water-Land Retreat in Sichuan?.” *Conference on Middle Period China, 800-1400*. Harvard University. Cambridge, MA. 5 June 2014.
- * “‘How Grand Are the Uses of Texts!’: Documents, Messengers, and the Imagination of Bureaucracy in Chinese Buddhist Liturgical Art.” *Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice*. University of Chicago. Chicago, IL. 25 May 2014.
- * “‘Assembling like Clouds’: Divine Descents and the Arhat Offering Ritual.” *Chinese Art as Social Activity Lecture Series*. Hong Kong Polytechnic University. Hong Kong. 16 April 2014.
- * “Ghosts and Mists: Visualizing the Water-Land Retreat.” Hong Kong Polytechnic University. *Chinese Art as Social Activity Lecture Series*. Hong Kong. 15 April 2014.
- * “Shikakuka sareta girei to kansō: *Gohyaku rakan zu ni okeru Suirikusai no hyōgen* 視覚化された儀礼と観想—「五百羅漢図」における水陸斎の表現” (Visualized Ritual, Visible Visualization: Representations of the Water-Land Retreat in the *Five Hundred Arhats*). *Kamakura kenkyūkai* 鎌倉研究会. Engakuji 円覚寺, Kamakura, Japan. 26 February 2014.
- “Ritual Art, Ritual Function?: Uncovering the Visual Imagination of the Water-Land Retreat.” *New Frontiers in Chinese Art. 2014 College Art Association Conference*. Chicago, IL. 15 February 2014.
- * “Shikakuka sareta girei to kansō: Nansō suirikuga to rakanzu o megutte 視覚化された儀礼と観想—南宋水陸画と羅漢図をめぐる” (Visualized Ritual, Visible Visualization: Water-Land and Arhat Paintings of the Southern Song Dynasty). *Nansō jidai Bukkyō kaiga no sho mondai* 南宋時代仏教絵画の諸問題. University of Tokyo. Tokyo, Japan. 6 January 2014.
- “Nebulous Intersections: Face and Body in the Visual Culture of the Song-Dynasty Water-Land Retreat.” *Hidden Presence: The Embodiment of Body in Chinese Religious Visual Culture. 2013 Association for Asian Studies Conference*. San Diego, CA. 23 March 2013.
- “Cloudy Descents: Liturgy, Space, and Song-Dynasty (960-1279) Buddhist Art.” *Power, Status and Space in East Asian Art*. Harvard-Yenching Institute. Harvard University. Cambridge, MA. 6-7 April 2012.
- * “Descent of the Deities: Early Icons of the Water-Land Ritual.” *Harvard 500 Luohans Workshop*. Harvard University. Cambridge, MA. 18 February 2012.

Organizer and moderator. *The Contexts of Buddhist Art: A Graduate Student Workshop*. Pulitzer Foundation for the Arts. St. Louis, MO. 10-11 November 2011.

“Visual Artifacts, Ritual Syntax: Early Traces of the Water-Land Retreat in Song-Dynasty Sichuan.” *2011 New England Association for Asian Studies Conference*. Wellesley College. Wellesley, MA. 22-23 October 2011.

“Pantheon, Patron, and Practice: Icons of the Water-Land Retreat in Song-Dynasty Sichuan.” *Third Heidelberg Colloquy on East Asian Art History, Sponsored by the International Balzan Foundation*. University of Heidelberg. Heidelberg, Germany. 14-17 July 2011.

“Caves in the Museum: Recontextualizing Chinese Buddhist Sculpture.” Gallery talk. Arthur M. Sackler Museum. Harvard University. Cambridge, MA. 25 June 2011.

“Pantheon, Patron, and Practice: Icons of the Water-Land Retreat in Song-Dynasty Sichuan.” *Department of History of Art and Architecture Dissertation Prospectus Workshop*. Harvard University. Cambridge, MA. 7 June 2011.

“A Chronotopic Textile of Brick: Space and/as Time in the Xiuding Monastery Pagoda.” *Making Space: A Graduate Student Conference on the Shifting Concept of Space in the Study of Art and Visual Culture*. Concordia University, Montreal, PQ, Canada. 13 March 2011.

Panel discussant. Picturing the Foreign: Images of East and West in Visual and Literary Culture from 1400 to Present. *2010 Association for Asian Studies Conference*. Philadelphia, PA. 28 March 2010.

“A Textile Tester of Brick: Chronotopic Visuality in the Pagoda at Xiuding Monastery.” *Bridges and Borders in East Asia*. Harvard University. Cambridge, MA. 28 February 2009.

“A Textile Tester of Brick: Chronotopic Visuality in the Pagoda at Xiuding Monastery.” *18th Annual Graduate Conference on East Asia*. Columbia University. New York, NY. 7 February 2009.

“Yayoi Kusama’s Filmic Selves: Identity Construction in *Kusama’s Self-Obliteration*.” *New England East Asian Art History Seminar*. Harvard University. Cambridge, MA. 19 April 2008.

PROFESSIONAL SERVICE

July 2016 – present Field editor for books on East Asian art, *caa.reviews* (www.caareviews.org)

July 2014 – July 2016 Field editor for books on Chinese art, *caa.reviews* (www.caareviews.org)

Spring 2016 Peer reviewer: *Artibus Asiae*

Spring 2014 Peer reviewer: *The Art Bulletin*, *Rutgers Art Review*

UNIVERSITY SERVICE

August 2015 – present Admissions Committee, Department of Art History, Indiana University

August 2014 – May 2016 Faculty adviser to the Art History Association (AHA), Department of Art History, Indiana University

August 2014 – July 2015 Burke Lecture Committee, Department of Art History, Indiana University

REFERENCES

Eugene Y. Wang
Abby Aldrich Rockefeller Professor of Asian Art
Department of History of Art and Architecture
Harvard University
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James A. Benn
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Department of Religious Studies
McMaster University
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Stanley Abe
Associate Professor of Art History
Department of Art, Art History, and Visual Studies
Duke University
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Wei-Cheng Lin
Associate Professor of Art History and the College
Department of Art History
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Yukio Lippit
Professor of History of Art and Architecture
Department of History of Art and Architecture
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