

## INFUSING CHINESE AND JAPANESE RELIGION, ART AND LITERATURE INTO THE UNDERGRADUATE CURRICULUM

### Presenter Bios

**Stanley Murashige** is Associate Professor in the Department of Art History, Theory, and Criticism of the School of the Art Institute of Chicago, where he has taught since 1993. In 2005-2006, he received the SAIC's Outstanding Faculty of the Year Award for Excellence in Teaching. He holds a B.A. in Art History from Stanford University, and an M.A. and Ph.D. in the history of Chinese Art from the University of Chicago. Professor Murashige's research and teaching concentrate on philosophical aspects of Chinese and Japanese art, in a quest for resources in the past that offer interesting answers for questions our we have today. His goal is to uncover narratives that challenge patterns and habits of thinking. An important part of this work has been taking students to Asia, which he has been doing annually since 2000. He has contributed an essay, "Philosophy and the Arts in China" to the *Encyclopedia of Chinese Philosophy*, edited by Antonio S. Cua, and his article, "Rhythm, Order, Change and Nature in Guo Xi's *Early Spring*," was published in *Monumenta Serica*.

**Shana Brown** is a specialist in 19th- and 20th-century China, focusing on intellectual and cultural history. She received her BA from Amherst College, where she began studying Chinese and Japanese for a degree in East Asian Languages and Civilizations. After receiving her PhD in History from the University of California, Berkeley, she joined the faculty of the University of Hawai'i. A Fulbright scholar, Dr. Brown has spent some five years studying and working in East Asia. Her research interests include Chinese cultural and intellectual history, with a focus on visual culture and gender. Her current book project is entitled *Framing Revolution: The Politics of Photography in Modern China*.

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#### Selected publications:

*Pastimes: From Art and Antiquarianism to Modern Chinese Historiography* (University of Hawaii Press, 2011)  
"Sha Fei, the *Jin-Cha-Ji Pictorial*, and the Documentary Style of Chinese Wartime Photojournalism." *History in Images: Picture and Public Space in Modern China*, ed. Christian Henriot and Wen-hsin Yeh. Berkeley: Institute of East Asian Studies China Research Monograph 66 (2012): 55-80.

"Chinese Women as Collectors and Bibliophiles at the Turn-of-the-Century," *Material Women: Consuming Desires and Collecting Objects, 1770-1950*, ed. Beth Fowkes Tobin and Maureen Daly Goggin (Aldershot: Ashgate, 2009): 279-294.

**Pauline Lee** is an assistant professor of Chinese Religions and Cultures, in the Department of Theology at St. Louis University. She teaches East Asian religions and philosophy with courses in Chinese thought, Confucianism, Daoism, East Asian feminisms, and children's studies. Professor Lee graduated from Stanford University with a Ph.D. in religious studies and a minor in philosophy (2002). Her research interests are in Chinese thought, Confucianism, comparative ethics, feminism, space and place, children's studies, and play. Her publications include a monograph *Li Zhi, Confucianism, and the Virtue of Desire* (State University of New York Press, 2012), which examines the 16<sup>th</sup> century thinker Li Zhi 李贽 and his views on the role of desire in a good life. She is currently collaborating on the first English language translation of Li's writings, entitled *A Book to Burn: Banned Writings from a Ming Iconoclast* (Columbia UP), and *Writings, Virtues, and the Social*

*World in 16<sup>th</sup> Century China*, an edited volume of critical essays on Li's works. She has published in the *Journal of Chinese Religions*, *Dao: A Journal of Comparative Philosophy*, the *Journal of Chinese Philosophy*, and edited volumes on women and Chinese thought. Professor Lee's current major project is her monograph, tentatively entitled *Play in China: The Trifling, the Wicked, and the Sacred* (SUNY Press), which examines changing views of play through a study of Chinese religious and philosophical classics and commentaries on these works, as well as paintings and playthings.

**Peter Hershock** is Director of the Asian Studies Development Program at the East-West Center in Honolulu, Hawai'i. Alongside his work designing and implementing faculty development programs aimed at globalizing undergraduate humanities and social science curricula, his research has focused on using Buddhist conceptual resources to address contemporary issues. His books include: *Liberating Intimacy: Enlightenment and Social Virtuosity in Ch'an Buddhism* (1996); *Reinventing the Wheel: A Buddhist Response to the Information Age* (1999); *Technology and Cultural Values on the Edge of the Third Millennium* (edited, 2004); *Chan Buddhism* (2005); *Buddhism in the Public Sphere: Reorienting Global Interdependence* (2006); *Changing Education: Leadership, Innovation and Development in a Globalizing Asia Pacific* (edited, 2007); *Educations and their Purposes: A Conversation among Cultures* (edited, 2008) and *Valuing Diversity: Buddhist Reflection on Realizing a More Equitable Global Future* (SUNY 2012).

**Hu Ying** is Associate Professor in the department of East Asian Languages and Literatures at the University of California Irvine. Her research focuses on the literature and culture of late 19<sup>th</sup> to early 20<sup>th</sup> century China, a fascinating period that witnessed radical changes in every aspect of the Chinese world. She is specifically interested in seeing how women at the time – revolutionaries, writers, artists - understood and intervened in such changes of political system, cultural values and gender norms. Her first book, *Tales of Translation*, argues that the Chinese New Woman was constructed vis-à-vis popular western female icons such as Sofia Perovskaia, Mme Roland and the Lady of Camellias. Her current project, a linked biography of three Chinese women poets, puts those trained in the traditional arts back in their place as a powerfully creative force in modern times. She maintains a connection to the fast changing China of today through translation of contemporary literature.

**Noriko Aso** is Associate Professor in the department of History at the University of California Santa Cruz. Her research interests include Japanese history, cultural studies, gender and history, race and ethnicity, colonialism, nationalism, Korean history, and popular culture. She is particularly interested at present in public institutions, such as museums and schools, and in how they bring the above fields together.

**Fred Lau** is a Professor of Ethnomusicology at the University of Hawaii at Manoa. He is also acting chair of the Center for Chinese Studies. His research interests include Chinese music, music and politics, musical change, nationalism, identity and diaspora, and avant-garde music.

**Helen Baroni** is a Professor in the Department of Religion at the University of Hawaii at Manoa. Her primary area of specialization within Japanese religions is Zen Buddhism in the early modern and modern periods, particularly Obaku Zen, and new religious movements. Her more recent research relates to the development of Buddhism in the United States. Her publications include *Obaku Zen: The Emergence of the Third Sect of Zen in Tokugawa Japan* (UH Press, 2000), *Iron Eyes: The Life and Teachings of Ôbaku Zen Master Tetsugen Dôkô* (SUNY Press, 2006) and *Love, Eyes: The Life and Teachings of Ôbaku Zen Master Tetsugen Dôkô* (SUNY Press, 2006) and *Love, Roshi: Correspondence between Robert Baker Aitken and his*

*“Distant Correspondents* (SUNY Press, 2012). Her current research relates to Robert Aitken and Honolulu Diamond Sangha.

**Bob Huey** was born in Seattle, attended University of Puget Sound, majoring in French. He taught English in Tokyo for three years, then returned to graduate school and earned a Ph.D. in Japanese literature from Standord. Dr. Huey has been at UH since 1985, teaching and doing research in classical Japanese literarture. He has served as director of UH's Center for Japanese Studies from 2003-2012. Recently he has added Okinawan Studies to his research interests and has served on the Board of Regents at the University of the Ryukyus since 2009.

**James Frankel** is Associate Professor of Religion at the University of Hawai‘i at Mānoa. His research centers on the history of Islam in China, a field that draws upon and informs his scholarly interests in the comparative history of ideas, and religious and cultural syncretism. He is the author of *Rectifying God’s Name: Liu Zhi’s Translation of Monotheism and Islamic Ritual Law in Neo-Confucian China* (2011), which examines Chinese Islamic scholarship and literature of the early Qing (1644-1911) period. He teaches courses in Islam, comparative religion, and mysticism.

**Yun Peng** is Assistant Professor at the Department of East Asian Languages and Literatures at University of Hawai‘i at Manoa. She received a Ph.D. in Comparative Literature from University of Minnesota. Her research interests include modern Chinese literature, Chinese cinema, literary criticism, and film theory.

**Michel Mohr** is Associate Professor of Religion at the University of Hawai‘i at Mānoa. For a list of publications, research interests, and an updated curriculum vitae visit <http://michelmohr.com>

**Mayfair Yang** is Professor of Religious Studies and East Asian Languages and Cultures at the University of California, Santa Barbara, and Professor and Director of Asian Studies at the University of Sydney, Australia.

**Micheline Soong** is Associate Professor in the department of English at Hawaii Pacific University.