

Aaron Rio

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EDUCATION

- 2015 Columbia University, PhD Art History and Archaeology
• Dissertation: “Ink Painting in Medieval Kamakura”
2010 Columbia University, MPhil Art History and Archaeology
2008 Columbia University, MA Art History and Archaeology
2008 Inter-University Center for Advanced Japanese Language, Yokohama, Japan
2004 Indiana University, BA with honors English/East Asian Languages and Cultures

EMPLOYMENT / EXPERIENCE

- 2015– Minneapolis Institute of Art, Department of Japanese and Korean Art, Andrew W. Mellon Assistant Curator of Japanese and Korean Art
• Organizing curator, “Boundless Peaks: Ink Paintings by Minol Araki,” 10/2017–2/2018
• Co-curator, reinstallation of permanent galleries for Japanese and Korean art, 2016
• Curatorial team, “Gifts of Japanese and Korean Art from the Mary Griggs Burke Collection,” 9/2015–5/2016
- 2014–15 Metropolitan Museum of Art, Department of Asian Art, Jane and Morgan Whitney Fellow
• Curatorial team, “Celebrating the Arts of Japan: The Mary Griggs Burke Collection,” 10/2015–7/2016
- 2012–14 Gakushūin University, Tokyo, Department of Philosophy, Visiting Researcher
- 2010–12 University of Tokyo, Institute for Advanced Studies on Asia, Visiting Researcher
- 2008–10 Columbia University and Barnard College, Teaching Assistant
• Introduction to Art History, Keith Moxey
• Introduction to Japanese Painting, Matthew McKelway
• Japanese Architecture, Mid-nineteenth Century to the Present, Jonathan Reynolds
• Arts of Japan, Matthew McKelway

FELLOWSHIPS AND AWARDS

- 2013–14 Columbia University, Donald Keene Center for Japanese Culture and Shinchō Foundation for the Promotion of Japanese Literature, Shinchō Fellowship
- 2013–14 Atsumi International Foundation Fellowship
- 2009–12 Columbia University, Department of Art History and Archaeology, Research Travel Grants
- 2011–12 Columbia University, Department of Art History and Archaeology, C.V. Starr Dissertation Fellowship
- 2010–11 Japan Foundation Fellowship
- 2006–10 Columbia University, Department of Art History and Archaeology, Faculty Fellowship
- 2007–08 Inter-University Center, Fulbright-Hays Intensive Language Program Fellowship
- 2007 Columbia University, Keiko Chevrey Prize for Graduate Studies in Japanese
- 2006–2007 Foreign Language and Area Studies Fellowship

2004 Indiana University, Summa cum Laude, Phi Beta Kappa
 2003, 2004 Indiana University, College of Arts and Sciences, Palmer-Brandon Prize
 2003 Indiana University, Department of East Asian Languages and Cultures, Uehara Prize for Japanese Studies
 2000–2004 Edward L. Hutton Foundation Scholarships

PUBLICATIONS

Boundless Peaks: Ink Paintings by Minol Araki (Minneapolis Institute of Art, forthcoming 2017).

“Session in America,” in Furuta Ryō, ed., *Sesson: Kisō no tanjō* [Session: The Birth of Eccentricity] (Tokyo: Yomiuri Shimbun, forthcoming 2017).

“Medieval Ink Paintings from the Mary Griggs Burke Collections of Japanese Art at the Minneapolis Institute of Art and Metropolitan Museum of Art,” *Oriental Art* 47, 2 (March/April 2016).

“Ink Painting in Medieval Kamakura,” Columbia University, Ph.D. dissertation, 2015.

Selected Masterpieces from the Kamakura Kokuhōkan Museum. Adapted from the Japanese and expanded by Aaron M. Rio. Kamakura: Kamakura Kokuhōkan, 2014.

“Shades of Mokkei: Muqi-style Ink Painting in Medieval Kamakura,” in Michelle Ying-Ling Huang, ed., *The Reception of Chinese Art Across Cultures* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 2-22.

“Muromachi-ki Kamakura gadan ni okeru ‘Mokkei-yō’ no nishu o megutte” [Two varieties of the ‘Muqi style’ in painting circles in Muromachi-period Kamakura], *Bi* 6 (2013), 37-44.

SELECT TRANSLATIONS / REVIEWS / DIGITAL PUBLICATIONS

Tsuji Nobuo, “The Art of Murakami, a Journey,” translated by Aaron Rio. In *Takashi Murakami* (Oslo: Astrup Fearnley Museet, forthcoming 2017).

“Hirose Ichirō x Takashi Murakami—A Discussion About Ceramics.” Translated by Aaron Rio. In Yokohama Museum of Art, ed., *Takashi Murakami’s Superflat Collection: From Shōhaku and Rosanjin to Anselm Kiefer* (Yokohama: Yokohama Museum of Art, 2016).

Kumakura Isao, “Sen no Rikyū and Takashi Murakami.” Translated by Aaron Rio. In Yokohama Museum of Art, ed., *Takashi Murakami’s Superflat Collection: From Shōhaku and Rosanjin to Anselm Kiefer* (Yokohama: Yokohama Museum of Art, 2016).

Akiko Miki, et al. *Murakami Takashi: The 500 Arhats* [exhibition catalogue]. English translations by Aaron M. Rio. Tokyo: Mori Art Museum, 2015.

“Vernal Splendor: Kano Sansetsu’s *Old Plum*,” *Now at the Met*, Metropolitan Museum of Art. Published June 18, 2015. <http://www.metmuseum.org/about-the-museum/now-at-the-met/2015/the-old-plum>

“*Karamono* and the Ashikaga Shogunal Collection: Or, When ‘Chinese Things’ Became Japanese Art” (translated from Japanese), keynote lecture by Arata Shimao, *École Internationale de Printemps*, The University of Tokyo, June 2014.

Shirai Katsuya, “Themes of Grandeur: The Toyokan’s New Galleries of Korean Art.” Translated by Aaron M. Rio. *Orientalism* (June, 2013), 71-75.

Kawamura Yoshio, “‘Culture of Han and Pre-Han Dynasties’: Remembering the First Exhibition of Chinese Archaeology in Japan.” Translated by Aaron M. Rio. *Orientalism* (June 2013), 59-61.

Inokuma Kaneki, “Embodiments of History and Tradition: Chinese Lacquer in the Tokyo National Museum.” Translated by Aaron M. Rio. *Orientalism* (June 2013), 62-65.

Asami Ryusuke, “A Journey Through Asian Sculpture at the Toyokan.” Translated by Aaron M. Rio. *Orientalism* (June 2013), 48-55.

Mami Hirose, ed. *Hakuin: The Messages of Zen Painting*. Translated by Thomas Kirchner and Aaron M. Rio. Tokyo: Asano Kenkyujo, 2012.

Tsuji Nobuo. *Lineage of Eccentrics: Matabei to Kuniyoshi*. Translated by Aaron M. Rio. New York and Tokyo: Kaikai Kiki, 2012.

Masaaki Itakura, “Images of the Red Cliff in Southern Song Painting and Decorative Art.” Translated by Aaron M. Rio. *Silver and Gold in Ancient China*. New York: J.J. Lally, 2012

“Exhibition Review: *Returning Home: Edo Period Paintings from the Gitter-Yelen Collection*,” *Orientalism* (May 2011), 91-94.

Nara Prefectural Museum, ed., *Kachōga: Chūgoku Kankoku to Nihon* [Bird-and-flower painting in China, Korea, and Japan]. Nara: Nara Prefectural Museum of Art, 2010. English translation of catalogue entries

INVITED LECTURES / CONFERENCE PARTICIPATION

“Building a World-class Collection of Japanese Art in the American Midwest: The Minneapolis Institute of Art at 100,” invited lecture delivered at Hitotsubashi University, Tokyo, April 2016

“Art of the Medieval Zen Monastery,” Minneapolis Institute of Art, February 2016

“Kenkō Shōkei and His Legacy,” paper delivered at Scholars Day Workshop for *Celebrating the Arts of Japan: the Mary Griggs Burke Collection*, Metropolitan Museum of Art, November 2015

“Collecting Chinese Art at a Medieval Japanese Zen Temple,” paper delivered as part of Spring Fellows’ Colloquia, Metropolitan Museum of Art, March 2015

“Painting *China* in Kamakura: Chinese Poets in Zen Painting from Medieval Eastern Japan,” paper delivered at 103rd Annual Conference of the College Art Association, New York, February 2015

2nd Asia Future Conference: Diversity/Harmony, August 2014, Bali, Indonesia. Organizing Committee

“Artistic Interconnections in Contemporary East and Southeast Asia,” special session, *2nd Asia Future Conference*, August 2014, Bali, Indonesia. Co-organizer with Junko Imanishi, chair, and moderator; co-discussant with Midori Sano

“Regional Diversity in Medieval Japanese Ink Painting,” Sekiguchi Global Research Association *2nd Asia Future*

Conference, Bali, Indonesia, August 2014

“‘Chūan Shinkō’ e no tankyū” [In Pursuit of ‘Chūan Shinkō’] (in Japanese), paper presented at the 2014 Eastern Division Meeting of The Japan Art History Society, Seijō University, Tokyo, July 2014

“Vestiges of the Golden Age of Kamakura: Rethinking *Kantō suibokuga*,” paper delivered at *The 18th Asia Studies Conference Japan* (ASCJ), Sophia University, Tokyo, June 2014

“Nazo no chūsei suiboku gaka Chūan Shinkō to wa nanimono?” [Who is ‘Chūan Shinkō’?] (in Japanese), invited lecture given at Kitamakura Meigetsusō, Kamakura, June 2014

“Kamakura seiki no zan’ei: ‘Kantō suibokuga’ ni omoi o megurasu” [Vestiges of the Golden Age of Kamakura: Thinking about ‘Kanto Ink Painting’] (in Japanese), paper presented at Joint Research Group in the Humanities Conference, *Classicism and World View in Medieval Culture: Exploring the Forms of Eastern Japan*,” Gakushūin University, Tokyo, Japan, July 2013

“Chūsei Nihon kaiga ni okeru Chūgoku shijin-zō: Kamakura gadan o chūshin ni” [Chinese poets in medieval Japanese painting, with a focus on painting from medieval Kamakura] (in Japanese), paper presented at Sekiguchi Global Research Association’s *1st Asia Future Conference*, Bangkok, Thailand, March 2013

“Chūgoku o kaku: Nihon bijutsu ni okeru Chūgoku bijutsu no juyō to ninshiki [Painting *China*: Reception and Perception of Chinese Art in Japan], panel at *1st Asia Future Conference*, Bangkok, Thailand, March 2013. Organizer and chair; co-discussant with Arata Shimao

“Poetic Memory in Kano Tanyū’s *Lin Hejing and Zhou Maoshu* Screens,” invited lecture for Atsumi International Foundation/Zayed University Exchange Meeting, Tokyo, Japan, August 2012

“‘Chūan Shinkō’ no keisei o megutte” [On the formation of ‘Chūan Shinkō’] (in Japanese), paper presented at the 10th International Workshop on Japanese Art History for Graduate Students (JAWS), Tokyo University of the Arts, August 2012

“Muromachi-ki Kamakura gadan no ‘rōkaru sutairu’: Mokkei-yō o chūshin ni” [Painting in the ‘local style’ in Muromachi-period Kamakura, with a focus on the Muqi-style] (in Japanese), paper presented at symposium, *Problems in Medieval Japanese Art from an East Asian Perspective*, Institute for Advanced Studies on Asia, University of Tokyo, June 2012

“Chinese Boys for Japanese Girls: Kano Einō’s Screens of *One Hundred Chinese Boys*,” invited lecture for *Sunday at the Met*, The Metropolitan Museum of Art, New York, June 2010

“Tao Yuanming and Li Bo as Visual Mediators: a Preliminary Case Study of the Sansō Triptych Attributed to Chūan Shinkō.” Paper presented at the *Religion Graduate Students’ Conference*, Columbia University, April 2010

“Chinese Boys for Japanese Girls: Kano Einō’s Screens of *One Hundred Chinese Boys*,” paper presented at the *Columbia University Art History Graduate Colloquium*, March 2010

“Resituating Chūan Shinkō in the History of Japanese Ink Painting,” paper presented at “Hierarchies,” *Graduate Student Symposium in East Asian Art*, P.Y. and Kinmay W. Tang Center for East Asian Art, Princeton University, February 2010

“Shinbutsu-shūgo e no atarashii shikakubunkateki na apurōchi e” [Toward a new visual-cultural approach to Buddhist-Shinto syncretism] (in Japanese), paper presented at Inter-University Center, Yokohama, Japan, May

2008

“Bukkyō shikaku bunka ni okeru raion no saikō” [A reappraisal of leonine imagery in Buddhist visual culture] (in Japanese), invited lecture presented at Yokohama Municipal University, April 2008

PROFESSIONAL AFFILIATIONS

American Curators of Asian Art

American Alliance of Museums

Japan Art History Society

Atsumi International Society / Sekiguchi Global Research Association

Japan Art History Forum

College Art Association

Association for Asian Studies