

Maiko R. Behr

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WORK EXPERIENCE

Current and on-going since 2001 Japanese Art Consultant and Translator, Vancouver, BC.

Advise museums and private Japanese art collections in North America in areas of educational and cultural programming, collections management, exhibition planning and development, website and on-line database management. Provide Japanese to English translation and English editing services for Japanese art museums, academics, and publishing agencies for exhibition catalogs, gallery didactic panels and signage, workshop and symposia proceedings, guidebooks, etc.

Feb.–Jun. 2001 Curator, The Gitter-Yelen Art Study Center, New Orleans, LA.

All aspects of management of major private Japanese art collection, including accessions, registrarial duties, and condition monitoring. Website and database maintenance and overhaul.

Aug. 2000–Feb. 2001 Assistant Curator, Ruth and Sherman Lee Institute for Japanese Art, Hanford, CA.

In absence of full curator, responsible for all aspects of collections management, including research, acquisitions, registrarial duties, public programming, docent and volunteer training, events coordination, database management, newsletter coordination, and grant-writing.

Aug. 1999–June 2000 Curatorial Intern, Clark Center for Japanese Art, Hanford, CA.

Under the supervision of head curator, was responsible for collection research, database maintenance, and visitor relations. Conducted personal research project on illustrated books and handscrolls.

Jan. 1999–June 1999 Part-time Curatorial Assistant, Japanese Art, Asian Art Museum of San Francisco, CA.

Assisted in planning exhibitions, maintenance of departmental collection, and research. Basic administrative duties, database maintenance, cataloging, computer troubleshooting.

Other work experience:

2002–04 and 1997–98 *Managing Editor, B.C. Asian Review, graduate academic journal, University of BC.*

EDUCATION

Jan. 2001–Aug. 2006 Ph.D. student, University of British Columbia, Vancouver, BC.

(Voluntary withdrawal August 2006.) Recipient of Tina and Morris Wagner Foundation Fellowship 2002–2003. Research focusing primarily on women's literary and painting traditions and salons of Japan's medieval period.

May 1998 M.A., Asian Studies, University of British Columbia, Vancouver, BC.

Recipient of Okamatsu Scholarship for Excellence in Japanese Studies, 1996-98. Thesis project examined reception of the 10th century Tale of the Bamboo Cutter in the Edo period including an annotated translation of the 19th-century commentary *Taketori monogatari kai* (1820) by Tanaka Ōhide.

Apr. 1994–Jan. 1995 Auditor, Japanese Art History, Department of Philosophy, Gakushūin University, Tokyo.

Participated in bi-weekly study groups, seminar trip, and audited "Feminism and Japanese Art" with the late Professor Chino Kaori.

Sept. 1993–Jun. 1994 Inter-University Center for Advanced Japanese Language Studies, Yokohama, Japan.

One-year intensive advanced Japanese language program organized by Stanford University and designed for graduate-level and professional/academic language training.

Jun. 1993 B.A., Swarthmore College, Swarthmore, PA.

Double-major with distinction in Asian Studies (concentration in Japanese classical literature and painting) and French literature. Senior thesis on an unpublished *Tale of Genji* album by Tosa Mitsunobu at the Harvard University Museums.

TRANSLATION EXPERIENCE

Selected published museum exhibition catalogues translated from the Japanese:

- Tokyo National Museum exhibition catalogs, including translation of summary essays and lists of works: *Courtly Millennium: Art Treasures from the Konoe Family Collection* (in process, scheduled to go to press December 2007), *Zen Treasures from the Kyoto Gozan Temples* (July 2007), *Shaping Faith: Japanese Ichiboku Buddhist Statues* (October 2006), *Hokusai* (October 2005), *Splendid and Refined: Imari Ware and Kyoto Ware Ceramics* (October 2005), *Fusuma Paintings of Jukōin* (October 2003), *Treasures of the Nishi Hongwanji* (March 2003), *Nichiren: Art and Belief* (January 2003), *Sesshū: Master of Ink and Brush* (March 2002).
- Other exhibition catalogs: *Japan, Country of Beauty* (Kyushu National Museum, October 2005), *Kamisaka Sekka: Rimpa Master—Pioneer of Modern Design* (Kyoto National Museum of Modern Art, August 2003), *Masterpieces of Landscape: Ukiyo-e Prints from the Honolulu Academy of Arts* (Honolulu Academy of Arts, April 2003), *Delightful Pursuits: Highlights from the Lee Institute for Japanese Art at the Clark Center* (Suntory Museum, April 2002).

Selected published academic articles translated from the Japanese:

- “The Seikadō Bunko collection *Ise monogatari emaki*” by Aoki Shizuko in collected essays on *The Tales of Ise*, publication pending out of the University of British Columbia.
- “Sōtatsu and the Noh Theater” by Kōno Motoaki, abbreviated translation published in *Bijutsushi ronsō* (Studies in Art History) 19, Tokyo: The Department of Art History, University of Tokyo, 2003.
- “The Confessions of Lady Nijō as a ‘Woman’s Tale’” by Abe Yasurō, in *Gender and Japanese History Vol. 2*, Wakita Haruko, Anne Bouchy, Ueno Chizuko, eds. Osaka: Osaka University Press, 1999.
- “Sharaku is Hokusai” by Tanaka Hidemichi, *Artibus et Historiae*, Krakow, October 1999.
- “Introduction to Song Ceramics” by Hasebe Gakuji, in *Song Ceramics, The Museum of Oriental Ceramics*, Osaka: Asahi Shimbunsha, 1999.

Selected published editing projects:

- *A Japanese Taste for Lacquer: The Klaus Naumann Collection*, Berlin: Museum für Ostasiatische Kunst, 2006.

Self-authored articles:

“Undefining Gender in Shimizu Reiko’s *Kaguyahime*,” *U.S.-Japan Women’s Journal* No. 25 (2003).

INTERPRETING PROJECTS

September–October 2007: Shinnai and Kuruma Ningyo USA Tour 2007

Served as tour coordinator, escort and consecutive interpreter for three-city 24-day USA tour of Japanese Living National Treasure Shinnai artist Tsuruga Wakasanojo XI and Kuruma Ningyo puppetry master Nishikawa Koryu V and accompanying entourage.

As coordinator of public programs and special projects at public museum of Japanese art and curatorial consultant to Japanese art collectors 1999 to present, a significant amount of daily responsibility involved communications with Japanese artists, dealers, and businessmen, translations of communications and documents, and formal interpretation for public programs.

RELATED SKILLS and INTERESTS

Fluency in spoken and written English, Japanese, and French. High level competency in classical Japanese. Well-versed in classical Japanese prose, poetry, and *kanbun*, and familiar with calligraphic writing styles and *hentai-gana*. * High passing score on Japanese Proficiency Test **Level 1** (highest level), December 1994.

Study of the tea ceremony (14 years), *ikebana* flower arrangement, and Japanese calligraphy.