

MAIKO BEHR
JAPANESE ART CONSULTING & TRANSLATION SERVICES

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OVERVIEW

As a freelance consultant and translator, I provide customized services to enhance visitor and user experience for Japanese art collectors, museums, cultural institutions, and artists in North America and Japan. Examples of services offered include translation of museum exhibition catalogues from Japanese to English, database management for web-based art collections, interpreting services and project planning and implementation for Japanese traditional performing artists touring in North America, organization and implementation of cultural arts and educational programming, and exhibition planning and curation for Japanese artists exhibiting in North America.

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, including interpreting services for visiting Japanese artists and guests. Provide Japanese to English translation and English editing services for Japanese art museums, academics, and publishing agencies for exhibition catalogues, gallery panels and signage, workshop and symposia proceedings, guidebooks, etc.

Feb.–Sept. 2007 & Feb.–Nov. 2008 Executive Director, Canadian Society for Asian Arts, Vancouver, BC.

Oversaw and implemented all aspects of programming for Asian arts and culture non-profit society, including organizing lecture series, exhibitions, performing arts programs, and cultural programs.

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.

Jan.–Jul. 1999 Curatorial Assistant, Asian Art Museum, San Francisco, CA

Assisted curator in exhibition and collections research, writing labels, coordinating with educational department,

INTERPRETING & CULTURAL PROGRAMMING EXPERIENCE

As coordinator of public programs and special projects at public museums of Japanese art and curatorial consultant to Japanese art collectors 1999 to present, a significant portion of responsibilities involve communications with Japanese artists, dealers, and businessmen, translations of communications and documents, and formal interpreting of numerous public programs for large groups as well as private meetings and conferences.

INTERPRETING & CULTURAL PROGRAMMING (CONT'D)

Additional clients for stand-alone interpreting and cultural programming projects in Vancouver, BC, include: Consulate General of Japan in Vancouver (Canada), Japanese Canadian National Museum, UBC Museum of Anthropology, TomoeArts, Canadian Society for Asian Arts, and Fumie Von Dehn Designs.

April 2010: ODORI: The World of Kabuki Dance, Vancouver, BC

Provided Japanese-English interpreting for workshops, lecture-demonstrations and performance of internationally acclaimed Japanese classical dance performers Fujima Shogo, Izumi Tokuho, and Fujima Monyo, from Tokyo, Japan.

Annually since 2008: Japanese Tea Ceremony specialist seminars, Omote Senke Domonkai, San Francisco.

Provide Japanese-English interpreting for two-day intensive seminars on Japanese tea ceremony procedure and pre-modern history presented by tea masters from Kyoto Fushin'an.

April 2008: Shinnai and Kuruma Ningyo "All-English Shinnai," Freer Gallery of Art, Washington, D.C.

Provided Japanese-English interpreting for 90-minute educational public program on Japanese puppetry and traditional storytelling as well as translations, introductions, commentary, and English consulting for world-premiere all-English performance of traditional Shinnai storytelling and Kuruma Ningyo puppetry.

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 (total of five performers).

TRANSLATION EXPERIENCE

Selected published museum exhibition catalogues translated from the Japanese:

- Tokyo National Museum exhibition catalogues, including translation of summary essays and lists of works: *Two Hundred Selected Masterpieces from the Palace Museum, Beijing* (Jan. 2012), *The Lineage of Culture: The Hosokawa Family Eisei Bunko Collection* (Apr. 2010), *National Treasures from Yakushiji* (Jan. 2008), *Courtly Millennium: Art Treasures from the Konohe Family Collection* (December 2007), *Shaping Faith: Japanese Ichiboku Buddhist Statues* (October 2006), *Splendid and Refined: Imari Ware and Kyoto Ware Ceramics* (October 2005), *Nichiren: Art and Belief* (January 2003), *Sesshū: Master of Ink and Brush* (March 2002).
- Other exhibition catalogues: *Elegant Perfection: Masterpieces of Courtly and Religious Art from the Tokyo National Museum* (Houston Museum of Fine Arts, 2011), *Returning Home: Edo Paintings from the Gitter-Yelen Collection* (Chiba City Museum of Art, Aug. 2010), *A Thousand Years of the Tale of Genji: The Timeless Allure of Courtly Romance* (Yokohama Museum of Art, Aug. 2008), *Elegance and Esprit: Noh and Kyogen Masterpieces from the National Noh Theatre Collection* (Iwami Art Museum, Apr. 2008), *Kamisaka Sekka: Rimpa Master—Pioneer of Modern Design* (Kyoto National Museum of Modern Art, Aug. 2003), *Delightful Pursuits: Highlights from the Lee Institute for Japanese Art at the Clark Center* (Apr. 2002)
- On-going special exhibition catalogues, permanent gallery installations panels, and educational materials for the Kyushu National Museum.

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, University of British Columbia, 2008(?).
- "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.

EDUCATION

- Jan. 2001–Aug. 2006* **Ph.D. student, Classical Japanese Literature and Visual Culture, 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 of Japan’s medieval period.
- May 1998* **M.A., Asian Studies, Classical Japanese Literature, University of British Columbia.**
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, Asian Studies and French Literature, 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.

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**.

Instructor’s certification in Omotesenke Japanese tea ceremony, study of *ikebana* flower arrangement, and Japanese calligraphy.

Extended stays in Japan Sept. 1985–June 1987, Sept. 1993–June 1995. Annual visits since 2005.