

AKIKO WALLEY

awalley@uoregon.edu

Employment

Maude I. Kerns Associate Professor of Japanese Art	2016-present
Maude I. Kerns Assistant Professor of Japanese Art	2009-2016
Department of the History of Art and Architecture	
College of Design	
University of Oregon	

Education

PhD	Harvard University (Cambridge, MA)	2009
	Department: History of Art and Architecture	
	Fields: Japanese and Chinese art history	
AM	Harvard University (Cambridge, MA)	2004
	Department: Regional Studies East Asia	
	Fields: Japanese and Chinese culture	
MA	Aoyama Gakuin University (Tokyo, Japan)	2001
	Department: Art History	
	Fields: Japanese and Chinese art history	
BA	Aoyama Gakuin University (Tokyo, Japan)	1998
	Department: History	
	Fields: Japanese history, Japanese art history	

Professional Development (University of Oregon)

Graduate Writing Mentorship Workshop	2022-23
UO Leadership Academy	2021-22
Financial Stewardship Institute	2021-22

Publications (published, forthcoming, or under contract)

Peer-reviewed Monograph

Constructing the Dharma King: The Hōryūji Shaka Triad and the Birth of the Prince Shōtoku Cult,
Japanese Visual Culture Series, vol. 15 (Leiden: Brill, 2015).

Museum Catalogues/Digital Exhibition

Tekagami & Kyōgire: The University of Oregon Japanese Calligraphy Collection
(Digital Exhibition, launched 2020). <https://glam.uoregon.edu/s/tekagami-kyogire/page/welcome>.

Evocative Shadows: The Mezzotints of Hamanishi Katsunori, co-edited with Anne Rose Kitagawa (Eugene, OR: Jordan Schnitzer Museum of Art, 2019).

Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints, co-edited with Anne Rose Kitagawa (Eugene, OR: Jordan Schnitzer Museum of Art, 2015).

Book Chapters/Essays in Exhibition Catalogues

“Stepping out of the Shadow of Imperial Monochrony: A Place-centric Approach to Decolonizing Japanese Art History,” in *The Routledge Companion to Decolonizing Art History*, edited by Tatiana Flores, Florencia San Martin, and Charlene Villaseñor Black (Oxfordshire: Routledge, 2023).

“Artworks and Art History: Toward a Deeper Engagement with Art Exhibition and/as Art,” in *Visiting the Art Museum: A Journey through Disciplines*, edited by Eleonora Redaelli (Berlin and Heidelberg: Springer, 2023), 87-107.

“Strike a Chord: The Principle of Resonance in Early East Asian Buddhist Reliquaries,” in *Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice*, edited by Wu Hung and Paul Copp (Chicago: Center for the Art of East Asia, Department of Art History, University of Chicago; Art Media Resources, Inc, 2019), 21-51.

“Innovation and Resuscitation: A Short History of Mezzotint,” *Evocative Shadows: The Mezzotints of Hamanishi Katsunori*, edited by Anne Rose Kitagawa and Akiko Walley (Eugene, OR: Jordan Schnitzer Museum of Art, 2019), 13-19.

“Broadening the Scope: Early History of Intaglio, Lithography and Screenprinting in Japan,” in *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*, edited by Anne Rose Kitagawa and Akiko Walley (Eugene, OR: Jordan Schnitzer Museum of Art, 2015), 20-27.

“Sen’oku Hakkokan shozō ‘Kangen Kōgi Kōtei hachi koku-ō tō’ mei shari yōki no kūkan kōsei” 泉屋博古館所蔵「乾元孝義皇帝八国王等」銘舍利容器の空間構成 [Spatial program of the “Emperor Suzong and Eight Kings” reliquary in the collection of Sen’oku Hakko Kan], in *Chūgoku chūsei bukkyō sekkoku no kenkyū* 中国中世仏教石刻の研究 [Medieval Chinese Buddhist Stone Carvings], edited by Kegasawa Yasunori (Tokyo: Bensei Shuppan, 2013), 182-211.

Peer-Reviewed Articles

“Through the Open Gate of Heaves: The Tōdaiji Objects and Salvation in Vairocana’s Lotus-Treasury World,” *Religions* 14, no. 4 (2023). Published March 28, 2023.
<https://www.mdpi.com/2077-1444/14/4/457>.

“The Vogue for *Tekagami*: Calligraphy Collectors and Appraisers of the Edo Period,” *Impressions* 44 (2023): 80-103.

“The Power of Concealment: Tōdaiji Objects and the Effects of their Burial in an Early Japanese Devotional Context,” *Journal of Asian Humanities at Kyushu University* 7 (2022): 23-46.

“Kofun to Nara period Architecture,” *Oxford Bibliographies* in “Kofun to Nara Period.” Ed. PanneerSelvam Karthick. New York: Oxford University Press. 2020-02-26.
<https://www.oxfordbibliographies.com/view/document/obo-9780190922467/obo-9780190922467-0036.xml>

“Instant Bliss: The Enactment of Miraculous Appearance of Relics in the Hōryūji Nested Reliquary Set,” *Ars Orientalis* 46 (2016): 136-172.

“Figuring Salvation: The Hōryūji Clay Sūtra Tableaux,” *Archives of Asian Art* 64, no. 2 (2014): 119-163.

“Inscribing and Ascribing Merit: Buddhist Vows and the Hōryūji Shaka Triad,” *Harvard Journal of Asiatic Studies* 73, no. 2 (2013): 299-337.

“Flowers of Compassion: Tamamushi Shrine and the Nature of Devotion in Seventh-century Japan,” *Artibus Asiae* 72, no. 2 (2012): 265-322.

Other Articles

“Hōryūji Kennō Hōmotsu [Treasures Hōryūji Offered to the Imperial Household].” Invited submission to *Gods’ Collections* (<https://www.godscollections.org/>). 2023-11-01.
<https://www.godscollections.org/case-studies/horyuji>.

“Burning Still: Calligraphy Collecting and Nigatsudō ‘Burned Sūtra’ (*Yakegyō*).” *Buddhist Studies Review* 39, no. 2 (2023): 189-208.

“Sheltered by the Buddha: Objects Buried under the Great Buddha of Tōdaiji as Proto-Tainai *Nōnyūhin*,” *Paragone* 5 (2018): 1-9.

“Shichi, hasseiki no ‘irekogata’ shari yōki no kūkan kōsei: hassō no gensen to denpa no mondai o chūshin to shite” 七・八世紀の「入れ子型」舍利容器の空間構成-発想の源泉と伝播の問題を中心として [Spatial Arrangement in Seventh- to Eighth-century Nested Buddhist Reliquaries: The Sources and Transmission of Imagination], *Kajima bijutsu kenkyū* 鹿島美術研究 31 (2014): 382-92.

“Through the Looking-Glass: Reflections on Kibyōshi Illustrations in Kishida Tohō’s Comicbook Chronicle,” *International Journal of Comic Art* 9, no. 1 (2007): 157-97.

“Yakushiji Kondō honzon Yakushi Sanzonzō daiza ni tsuite no ichikōsatsu” 薬師寺金堂本尊薬師三尊像台座についての一考察 [Interpreting the relief ornamentation on the pedestal of the Healing Buddha, Golden Hall, Yakushiji], *Shiyū* 史友 30 (1998): 123-40.

Invited Reviews (book reviews unless otherwise noted)

The Japanese Buddhist World Map: Religious Vision and the Cartographic Imagination, by D. Max Moerman (Honolulu: University of Hawai'i Press, 2022). *The Journal of Japanese Studies* 49, no. 2 (2023): 512-516.

Word Embodied: The Jeweled Pagoda Mandalas in Japanese Buddhist Art, by Halle O'Neal (Cambridge, MA: Harvard University Press, 2018). *CAA.reviews*, 2020-07-16.
<http://caareviews.org/reviews/3672>

Buddhist Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The International Buddhist Art Style in East Asia, ca. 645-770, by Dorothy Wong (National University of Singapore Press, 2018). *Monumenta Nipponica* 74, no. 2 (2019): 249-253.

Fabricating the Tenjukoku Shūchō Mandara and Prince Shōtoku's Afterlives, by Chari Pradel (Leiden and Boston, 2016). *Harvard journal of Asiatic Studies* 79, no. 1 (2019): 393-400.

Kyoto Visual Culture in the Early Edo and Meiji Periods: The Arts of Reinvention, edited by Morgan Pitelka and Alice Y. Tseng (New York, Routledge, 2016). *The Journal of Japanese Studies* 44 no. 2 (2018): 442-446.

Hell-bent for Heaven in Tateyama Mandara: Painting and Religious Practice at a Japanese Mountain, by Caroline Hirasawa (Leiden and Boston: Brill, 2013). *Impressions* 35 (2014): 288-95.

Reference Review: *Shōsōin monjo jikō sakuin*, edited by Sekine Shinryū (Tokyo: Yoshikawa Kōbunkan, 2001). *Guide to Shōsōin Research*. February 2013.
https://my.vanderbilt.edu/shosoin/indices/#jiko_sakuin

Dissertation Review: *The Five Great Space Repository Bodhisattvas: Lineage, Protection and Celestial Authority in Ninth-century Japan*, by Hillary Eve Pedersen (Thesis [PhD], University of Kansas, 2010). *Dissertation Review*, November 26, 2012.
<http://dissertationreviews.org/archives/2110>.

Translations

Nagaoka Ryūsaku, "Buddhist Spiritual Manifestations: The Places and Forms of the Buddha's Spiritual Resonance," in *"Death and Life" and Visual Culture II: Miraculous Images in Christian and Buddhist Culture*, edited by Akira Akiyama and Kana Tomizawa (Tokyo: Global COE Program DALs, Graduate School of Humanities and Sociology, The University of Tokyo, 2010), 17-59.

Kasuya Makoto, "The Gōshō Mandara (Mandala of Amitābha's Welcoming Descent) of Seiryōji, Kyoto," in *"Death and Life" and Visual Culture II: Miraculous Images in Christian and Buddhist Culture*, edited by Akira Akiyama and Kana Tomizawa (Tokyo: Global COE Program DALs, Graduate School of Humanities and Sociology, The University of Tokyo, 2010), 76-98.

Oku Takeo, "From the Point of View of Japanese Sculptural History," in *"Death and Life" and Visual Culture II: Miraculous Images in Christian and Buddhist Culture*, edited by Akira Akiyama and Kana Tomizawa (Tokyo: Global COE Program DALs, Graduate School of Humanities and Sociology, The University of Tokyo, 2010), 128-34.

Itakura Masaaki, "Elegant and Noble in Soul: Southern Song Paintings at the Nezu Institute of Fine Arts," *Orientalism* 35, no. 4 (2004): 74-76.

Publication Projects in Progress

Book-length Project

The Reality Effect: Tekagami Vogue and "True Brush" in the Edo-Period Collecting of Sūtra Fragments, monograph.

Self-Fulfilling Prophecy: Transforming Relics and the Mechanism of Salvation in Early Japanese Reliquaries, monograph.

Before Nara: Interpreting Yamato Culture, 645-710, co-edited with Jason P. Webb, edited volume.

Book Chapters/Essays for Exhibition Catalogues

Revise chapters on Japanese Art and Architecture for the 7th edition of *Art History*, by Marilyn Stokstad and Michael Cothren (Upper Saddle River: Pearson, 2018). Scheduled to be submitted December 2023.

"Kinsei no tekagami ninki to Shōtoku Taishi shinkō" 近世の手鑑人気と聖徳太子信仰 [Early Modern *Tekagami Vogue* and Prince Shōtoku Cult], in *Shirarezaru Shōtoku Taishi no shinkō to bijutsu* 知られざる聖徳太子の信仰と美術 [Frontiers in the Study of Prince Shōtoku Devotion and Art], edited by Matsuo Kenji. Submitted to the editor (September 2022).

"Peach Boy: What Happens Next," in *Early Modern Japanese Comic Books (An Anthology of Kusazōshi)*, edited by Adam L. Kern and Glynne Walley. Submitted to the editor (March 2021).

Peer-reviewed Articles

"Japanese Buddhist Painting," *Oxford Bibliographies*. Oxford: Oxford University Press. Accepted for publication, copyediting, 2023.

"With Gods on Her Side: *Hyakumantō Dhāraṇī* and Sovereign Shōtoku's Return to Power." Post-review revision.

"History as Traces of Transmission: Toward an Equal Representation of Ainu, Ryūkyū, and Wajin Arts in the Art History of Japan." Invited submission. Post-review revision.

Other Articles

“Hajimari wa ai: Tekagami bunka to Shōmu, Kōmyō kataku no shakyō-gire” 始まりは愛-手鑑文化と聖武・光明仮託の写経切- [At the Beginning There was Love: Tekagami Culture and the Sutra Fragments Attributed to Sovereign Shōmu and Queen Consort Kōmyō]. *Shomotsugaku* 書物学 [Bibliography]. Invited submission. Scheduled to be submitted December 2023.

Translations

Mita Kakuyuki, “The Original Form and Subject Matter of the *Embroidered Curtains of the Land of Heavenly Longevity (Tenjukoku shūchō)*.” Accepted, currently in editing stage.

Select Fellowships/Awards

Research

Getty Scholar (Getty Research Institute)	2020-2021
Mellon Faculty Fellows Grant (Andrew W. Mellon Foundation through University of Oregon)	2019-2020
Meiss/Mellon Author’s Book Award (College Art Association)	2014
Harvard Postdoctoral Fellowship in Japanese Studies (Edwin O. Reischauer Institute of Japanese Studies, Harvard University)	2013-2014
Support for the Research in the Arts (The Kajima Foundation for the Arts, Tokyo)	2013-2014
CAPS Small Professional Grant (Center for Asian and Pacific Studies, University of Oregon)	2012
Harvard Postdoctoral Fellowship in Japanese Studies (declined) (Edwin O. Reischauer Institute of Japanese Studies, Harvard University)	2009
Reischauer Institute Dissertation Production Grant (Edwin O. Reischauer Institute of Japanese Studies, Harvard University)	2009
Reischauer Institute Dissertation Completion Fellowship (Edwin O. Reischauer Institute of Japanese Studies, Harvard University)	2008
GSAS Dissertation Completion Fellowship (declined) (Graduate School of Arts and Sciences, Harvard University)	2008
The Japan Foundation Japanese Studies Fellowship (Japan Foundation)	2007-2008

Conference/Workshop

NEAC Japan Studies Grants (Small Scholarly Conference on Japanese Studies) (Northeast Asia Council with support from Japan-U.S. Friendship Commission; co-received with Asuka Sango and Eric Haruki Swanson for <i>Pre-modern Japanese Religion Workshop</i>)	2022-2023
JFNY Grant for Online Japanese Studies (Japan Foundation, New York; co-received with Asuka Sango and Eric Haruki Swanson for <i>Pre-modern Japanese Religion Workshop</i>)	2022

- NEAC Japan Studies Grants (Small Scholarly Conference on Japanese Studies) 2021-2022**
 (Northeast Asia Council with support from Japan-U.S. Friendship Commission;
 co-received with Asuka Sango and Eric Haruki Swanson for *Pre-modern
 Japanese Religion Workshop*)
- JFNY Grant for Online Japanese Studies 2021**
 (Japan Foundation, New York; co-received with Asuka Sango and
 Eric Haruki Swanson for *Pre-modern Japanese Religion Workshop*)
- Mini Grant for Japanese Arts & Culture 2018**
 (Los Angeles Office of the Japan Foundation; for the series of workshop,
Flowers of Performance)
- Small Scholarly Conferences on Japanese Studies 2010**
 (Northeast Asia Council, The Association for Asian Studies; co-received
 with Jason P. Webb for symposium, *Nara, City of East Asia*)

Teaching

- Tom and Carol Williams Fund for Undergraduate Education 2022-2023**
 (Williams Council, University of Oregon)
- CAPS Title VI Course Development Stipend 2018**
 (Center for Asian and Pacific Studies, University of Oregon)
- Thomas F. Herman Faculty Achievement Award for Distinguished Teaching 2017**
 (Office of the Provost and Academic Affairs, University of Oregon)
- Sherl K. Coleman and Margaret E. Guitteau Teaching Professors in Humanities 2016-2017**
 (Oregon Humanities Center; co-received with Maile S. Hutterer)
- Tom and Carol Williams Fund for Undergraduate Education 2014-2015**
 (Williams Council, University of Oregon)
 “Williams Fund Helps Akiko Walley Form ‘Japanese Prints’ Class”
<https://design.uoregon.edu/williams-fund-helped-akiko-walley-form-japanese-prints-class>
- JSMA Academic Support Grant 2012-14/16-17**
 (Jordan Schnitzer Museum of Art, University of Oregon)
- Rippey Innovative Teaching Award 2011/13**
 (College of Arts and Sciences, University of Oregon)
- Oregon Humanities Center 2011-2012 Teaching Fellowship Award 2011**
 (Oregon Humanities Center, University of Oregon)
- CAPS Title VI Course Development Stipend 2011**
 (Center for Asian and Pacific Studies, University of Oregon)

Peer-Reviewed Conference Presentations

- Understanding Written Artifacts Conference (University of Hamburg) 2023**
 “Seeking Divine Autograph: “True Hand” of a Mythohistorical Individual
 in *Tekagami*”

- Medieval Academy of America Annual Conference (Washington D.C.)** 2023
 “Recentering the Cosmic Center: The Shōsōin Objects in the Nara-period Worldview”
- Association for Asian Studies Annual Conference (Honolulu/Virtual)** 2022
 “Simulating Connectivity: Using Breakout Rooms for Academic Networking”
- United Kingdom Association for Buddhist Studies Virtual Annual Conference** 2021
 “Burning Still: Calligraphy Collection and Appreciating ‘Nigatsudō Burned Sūtra’”
- Association for Asian Studies Virtual Annual Conference** 2021
 “Potential for Establishing a Universal Metadata: A Reflection on the *Tekagami and Kyōgire* Mellon Digital Exhibition.”
- The 108th Annual Conference of the College Art Association (Chicago)** 2020
 “Multiethnic ‘Japan?’ Introducing Ainu and Rūkyū Kingdom in a History of Japanese Art Survey”
- The 106th Annual Conference of the College Art Association (Los Angeles)** 2018
 “Enlivened from Within: The Tōdaiji “*Chindangu*“ as Proto-*Tainai Nōnyūhin* and the Salvation in the Vairocana’s Pure Land”
- Asian Studies on Pacific Coast 2017 Conference (Willamette University, Oregon)** 2017
 “Virtual Network of Associations: Selection of Themes in the *Daruma-zukushi renfuda*”
- Asian Studies Development Program 23rd National Conference (Portland, Oregon)** 2017
 “Expanding Frontiers: Learning History of Contemporary Japanese Prints through Exhibition Planning” (co-presented with Anne Rose Kitagawa)
- The 42nd Association of Art Historians Annual Conference (University of Edinburgh)** 2016
 “Accidentally on Purpose: Inscriptions as Visual Components in Tani Bunchō’s ‘True View’ Paintings”
- Association for Asian Studies Annual Conference (Philadelphia)** 2014
 “Buddhist Diplomacy: The ‘Asukadera Mode’ and Reconfirmation of Family Ties through Buddhist Statue in the Hōryūji Shaka Triad”
- Association for Asian Studies Annual Conference (San Diego)** 2013
 “Sagely Layman as Master: The Vimalakīrti Tableau of the Hōryūji Five-story Pagoda Clay Figurines and the Prince Shōtoku Cult”
- AAS-ICAS Joint Conference (Honolulu)** 2011
 “The Birth of the Buddha Master: Shiba, Kuratsukuri, and the Dynamics of Immigrant Artisan Communities in Asuka Period Japan”
- The 98th Annual Conference of the College Art Association (Chicago)** 2010
 “The Intentionality of a Vow: Meaning, Intention, and Interpretation in Buddhist Art”
- The Japan Art History Society Regular Meeting (Tokyo National Museum)** 2007
 “Tamamushi no zushi ni mirareru jita no kyūsai (‘bosatsudō’) ni tsuite no ichi kōsatsu” (Salvation of others and oneself [“Bodhisattva Way”] in the Tamamushi Shrine paintings)

Postgraduate Workshop in Japanese Art History (Sainsbury Institute) 2006
 “Only a Paper Moon (?): The Mechanism behind ‘True View’ Paintings seen through Tani Bunchō’s Works”

Other Symposium and Workshop Presentations

Conference, “Global Edo: Edo in the World and the World in Edo” 2023
(University of California, Los Angeles)
 “Exotically Extraordinary: The Place of Goryeo-Dynasty Sutra Fragments In the Edo-Period *Kohitsu* Collecting”

Workshop, “Manuscript Fragmentation Across Cultures”(Duke University) 2022
 “Fragment and Intent: *Kyōgire* and Early Modern Calligraphy Collecting”

Workshop, “Manuscript Fragmentation Across Cultures”(Duke University) 2022
 “Fragment and Intent: *Kyōgire* and Early Modern Calligraphy Collecting”

Workshop, “Absence, Presence, and Materiality: Refiguring Japanese Religious Art and Culture” (Sainsbury Institute, UK) 2022
 “Rendering Absence Visible: Challenges and Possibilities in Researching *Hyakumantō darani*”

Workshop, “Buddhist World in the East Asian Text and Literature” 2021
(Zoom, Institute of Chinese Literature and Philosophy at the Academia Sinica in Taiwan)
 “Shōtoku’s Divine War: *Hyakumantō darani* as Text and Object in the Late Nara Religio-Politics” (pre-recorded presentation in absentia)

Workshop, “Advanced JapanKnowledge Session” (Zoom, North American Coordinating Council of Japanese Library Resources) 2021
 “Utility of the JapanKnowledge Version of *Shinpen kokka taikan*: A Novice’s Perspective” (pre-recorded presentation in absentia)

Workshop, “Visiting the Museum: A Journey through Disciplines” 2021
(Zoom, University of Oregon)
 “Artworks and Art History”

Roundtable, “Present and Future in Digital Data-sharing of Buddhist Materials” 2021
(Zoom, Part 3 of 2021 Pre-modern Japanese Religion Workshop series)
 “Bairingarū deitabeisu kōkai ni okeru Omeka S no yūkōsei” バイリンガルデータ公開における Omeka S の有効性 (Using Omeka S to Establish a Bilingual Data-sharing Platform)

Colloquium, “Tekagami as/and Fragments” (Getty Research Institute) 2021
 “In the Beginning There was Love: Shōmu-Kōmyō Framing Devises in *Tekagami*”

Symposium, “Visual and Material Culture of the Silk Road(s)” 2020
(University of Kansas)
 “Transmissions and Transformations: Soft Stone (*Kasseki*) as Buddhist Reliquaries at Nao Haiji in Asian Context”

- Workshop, “Zen-kindai no Nihon shūkyō” 前近代の日本宗教 (Pre-modern Japanese Religion)** 2020
 “Kōgire no kyōdō kenkyū oyobi daigaku kyōiku ni okeru riyō no kanōsei” 経切の共同研究及び大学教育における利用の可能性 (Use of sutra fragments in joint research and teaching) <<https://vimeo.com/474434638>>
- Workshop, “Absence, Presence, and Materiality: Refiguring Japanese Religious Art and Culture” (Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich, UK)** 2020
 “Hide in Plain Sight: New Relic Worship Practices during the Nara Period” (postponed due to COVID-19)
- Symposium, “The Feinberg Collection: Six Works” (Harvard Art Museum, MA)** 2020
 “Tani Bunchō: Grasses and Moon” (canceled due to COVID-19)
- Study Day on the Sedgwick Shōtoku (Harvard Art Museum, MA)** 2019
 “Efficacy of Concealment: Relic Worship, Sutra Burial and *Tainai Nōnyūhin*” (presentation in absentia)
- Conference, “Expressions of the Dharma: Buddhist Art & Culture in Everyday Life” (University of the West & Fo Guang Shan His Lai Temple, LA)** 2019
 “Buddhism and Japanese Popular Culture”
- Conference, “Building Osaka: Urban Dynamics Across Fifteen Centuries” (University of Oregon)** 2018
 “Choreographing Piety: The Effect of Miniaturization in the Ōda Haiji Reliquary Set”
- Symposium, “Cultural Circulation in Asia: Narrative, Human, and Visual Flow” (Kyushu University)** 2018
 “Elusive Body: The Organization Principle behind Ōta Haiji Reliquary Set in the Trans-Asian Transmission of Ideas”
- OVJEC Symposium, “What is Japanese Studies?” (Hanoi University, Vietnam)** 2017
 “Nara is Japan: Redefining Nara for the New National Identity”
- Symposium, “Consecrating the Buddha: On the Practice of Interring Objects (*bokjang*) in Buddhist Statues” (Ewha Womans University Museum)** 2017
 “Sheltered by the Buddha: Buddhist Objects under the Great Buddha of Tōdaiji as Proto-*Tainai Nōnyūhin*”
- Reassessing Kodai: An Interdisciplinary Workshop on Approaches to the Cultural History of Early Japan and Its Historiography (University of Michigan)** 2016
 “Burying the Buddha: Reconsidering the Heian-period Sutra Burial (*maikyō*) in the East Asian Context”
- Traditional Korean Religion and Art in East Asian Perspectives (University of Oregon)** 2015
 “Resonances: Translated Words and Transmitted Ideas in Early East Asian Reliquaries”
- Symposium, “Loose Canons: Value and Valuation in Japanese Engagements with Chinese Writing” (University of Southern California)** 2015
 “Intersections: Looseness of Textual and Visual Canons and the Organization Principle behind the Ōta Haiji Reliquary Set”

- Symposium, “Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice” (University of Chicago)** 2014
 “Resonances: Commonalities and Differences in Early East Asian Buddhist Reliquaries”
- Scholar’s Day (The Metropolitan Museum of Art)** 2014
 “Truer than Life: The Concept of ‘True’ in the True View Paintings of Tani Bunchō”
- Symposium, “The Storied Self: Issues in Buddhist Narrativity” (University of Oregon)** 2012
 “Presenting the Self / Self Presence: The Function of Inscriptions in Early Japanese Buddhist Art”
- One-Day Colloquium, “UO Lectures on Japanese Art” (University of Oregon)** 2011
 “Scraps of Truth: Sutra Fragments in the Jordan Schnitzer Museum of Art”
- Symposium, “Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-century Japan” (University of Oregon)** 2010
 “Lost or Just Misplaced?: Possibilities for Reconstructing the Original Location of the Hōryūji Five-story Pagoda Clay Figurines”

Invited Lectures

- Asian Art Lecture Series (Oregon State University)** 2023
 “Illusive Body: Sensing the Relics of the Buddha as Light and Fragrance”
- Fall 2022 Arts of Asian Lecture Series, Society for Asian Art (Asian Art Museum, San Francisco)** 2022
 “Consolidation of Power and Visual/Material Culture in the Nara and Heian Period of Japan: Materiality and Power of Hidden Buddhist Scriptures”
- Zoom lecture, Joshibi University of Art and Design, Tokyo** 2022
 “Shōtoku Tennō to shinsei seiji: Hyakumantō darani kenkyū no arata na kanō sei”
 称徳天皇と神聖政治：百万塔陀羅尼研究の新たな可能性 (Sovereign Shōtoku’s Divine Regime: New Frontier in the Study of the *Hyakumantō dhāraṇī*)
- Zoom lecture, University of Missouri, St. Louis** 2021
 “Safer by the Numbers: “One Million Pagodas” (*Hyakumantō*) and Empress Shōtoku’s Prayer for the Protection of the State”
- Zoom lecture, Jordan Schnitzer Museum of Art, University of Oregon** 2021
 “Sacred Currency: *Hyakumantō darani* as Calligraphy”
- Zoom lecture, Portland Art Museum, Oregon** 2021
 “Fit to Print: An Overview”
- Zoom lecture series, “Third Thursday Lecture” (Sainsbury Institute, UK)** 2021
 “Transformation Act: Early Eighth-Century Relic Devotion and the Emerging ‘Prince Shōtoku Cult’ at Hōryūji”
- Zoom lecture, University of California, Los Angeles** 2021
 “Desktop Museum: *Tekagami* Conventions and Seeing *Kohitsugire*”

- Webinar, “A Collaboration Celebration!” (Knight Library, University of Oregon) 2020**
 “Tekagami & Kyōgire: The University of Oregon Japanese Calligraphy Collection”
- Webinar series, “Japanese Studies and Rare Materials” (Saga-bon, Part 1) 2020**
 (University of California, Los Angeles)
 “The More the Merrier: Japanese Premodern Prints”
 <<https://guides.library.ucla.edu/japanese/webinar-series#s-lg-box-25048101>>
- Webinar series, “Japanese Studies and Rare Materials” (Kohitsu Tekagami, Part 2) 2020**
 (University of California, Los Angeles)
 “Do All the Pieces Matter?: Calligraphy Fragments in the University of Oregon Tekagami”
 <<https://guides.library.ucla.edu/japanese/webinar-series#s-lg-box-25049536>>
- Zoom lecture, Joshibi University of Art and Design, Tokyo 2020**
 “Mono to shite no tekagami, jōhō to shite no tekagami” モノとしての手鑑・情報としての手鑑 (Tekagami calligraphy album as a *thing* and information)
- Joshibi University of Art and Design, Tokyo 2019**
 “Toki no nagare, iki no katachi: ‘sutōrī, manga’ no kiban to shite no shinbun koma manga” 時の流れ、息の形：「ストーリー・マンガ」の基盤としての新聞コマ漫画 (Moving time, shapes of breadth: newspaper comic strips as the Foundation for “story manga”)
- Department of the History of Art and Architecture, University of Oregon 2019**
 “Chain Reaction: Efficacious Associations in Ancient Japanese Devotional Offerings”
- Vietnam National University, Hanoi 2018**
 “Warping Time, Rending History: Periodization in Japanese Art History”
 (Series of four lectures)
- Joshibi University of Art and Design, Tokyo 2018**
 “‘Shōjo’ no yume, josei no genjitsu: josei-muke manga ni mirareru shōjo-teki hyōgen no ōyō” 少女の夢、女性の現実：女性向けマンガにみられる少女的表現の応用 (A girl’s dream, woman’s reality: appropriation of girl’s manga expressions in manga targeting women)
- Shinso Ito Center for Japanese Religions and Culture (University of Southern California), and The Yanai Initiative at UCLA and Waseda University (University of California, Los Angeles) 2018**
 “Out of Sight, Out of Mind: Pacification, Burial, and Offering in the Tōdaiji ‘Chindangu’”
- Books by A&AA (School of Architecture and Allied Art, University of Oregon) 2017**
 “Constructing the Dharma King: The Hōryūji Shaka Triad and the Birth of the Prince Shōtoku Cult”
- Yale Silk Road Workshop 2 2016**
 (Yinquan, Inner Mongolia Autonomous Region, China)
 “Burying the Buddha: Connecting with the Divine through Sutra Burial (*Maikyō*) in Heian Japan”

Yale Silk Road Workshop 1 (Datong, Shanxi Province, China)	2016
“Cylindrical Sutra Container (<i>Kyōzutsu</i>) in Asian Context”	
Asian Studies Speaker Series (University of Oregon)	2015
“What Lies Beneath: The Expression of Salvation in the Reliquary Set from the Hōryūji Five-Story Pagoda.”	
Jordan Schnitzer Museum of Art (University of Oregon)	2014
“Floating in her Lemon Juice: The Concept of ‘Love’ in Kusama Yayoi’s Prints”	
< https://www.youtube.com/watch?v=jPGFUVHXbE >	
Reischauer Institute of Japanese Studies Japan Forum (Harvard University)	2014
“Self-Fulfilling Prophecy: The Mechanism of Salvation in Seventh-Eighth-Century Japanese Buddhist Reliquaries”	
Visual & Material Perspectives on East Asia (University of Chicago)	2013
“Everyday Magic: Objects of Daily Use in East Asian Buddhist Reliquaries”	
CEAS Colloquium Series (Yale University)	2013
“Beyond Death: The Nature of Relic Worship at the Five-Story Pagoda, Hōryūji”	
Archaeological Institute of America (Portland State University)	2011
“Presence of the Living Buddha: Corpses, Bones, and Tang Dynasty ‘Coffin-Style’ Buddhist Reliquaries”	
Recent PhD Lecture Series (Ohio State University)	2010
“Wheels within Wheels: The Yomo-ren Kyōka Circle and Hokusai’s ‘Book Cart and Porcelain Vase with Plum Branches’ Surimono”	

Courses

Regularized Courses

ARH 209 History of Japanese Art (Semi-annual)	Last offered 2023
ARH 397 Japanese Buddhist Art	2010/13
ARH 350 History of Manga (formerly ARH399)	2012-13/15-19/23
ARH 4/585 Topics in Japanese Art	
Art and Devotion in Japan	2022
Japanese Art of Writing	2021
Eccentrics in Japanese Art (formerly ARH4/510)	2010/13/16/19
<i>Basara</i> : Art of the Japanese Warriors	2018
ARH 4/588 Japanese Prints	
Woodblock Prints in the Age of New Media	2022
Utagawa School	2020
Long 19 th Century in Japanese Prints	2017
Contemporary Japanese Prints	2015
Japanese Prints	2009/11

Experimental Courses

ARH 199 What’s Art (formerly, “Religious Objects as Icons”)	2010-12/14
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ARH 399 Special Studies	
War and Japanese Art	2015
Japanese Prints (co-taught with Charlene Liu and Mika Aono Boyd)	2014
Christianity and Japanese Art	2011
ARH407 Seminars [Topics]	
Divine Art (co-taught with Maile Hutterer)	2017
ARH 4/510 Experimental Courses	
Global Japan	2016
Nirvana	2015
East Asian Buddhist Calligraphy and Inscription	2012
6 th -8 th Century East Asian Buddhist Networks	2012
Cosmopolitanism and Localism in Eighth-century Japanese Art	2010
Narrative Picture Scrolls	2010
ARH 607 Graduate Seminar [Topics]	
Performativity and Agency	2019
Intention and Interpretation	2010
JPN 4/510 History of Manga (Global Scholars Program)	2012

Dissertation and MA Thesis Advised

PhD* and MA Primary Adviser

Tania Delgado Hernandez	Expected 2025
Lauren Dawson	Expected 2025
*Lingjun “Mew” Jiang	Expected 2025
Andrea Fowler, “Yayoi Kusama’s Cosmic Nature: Connecting Sculpture and Space at the New York Botanical Garden”	2022
Christin Newell, “Closure as Perception and Interpretation: Ikeda Manabu’s Negative Spaces through Comic Studies”	2021
Zoe Lalonde, “Elegantly Intriguing: Form, Function, and Multisensory Aesthetics in Heian Women’s Interior Space”	2019
Lenore Snowden, “The Essence of Itō Jakuchū’s Colorful Realm of Living Beings”	2017
Alison Parman, “Enumeration of People of All Nations”	2016
Rachel Smith, “A Chameleonic Icon: Questioning the Underground Christian Identity of an Edo-period Amida Sculpture in the Nyoirin Kannon-do, Kawaguchi City”	2016
Daniel Borengasser, “The Presence of the Buddha: Transmission of Sacred Authority and the Function of Ornament in Seiryōji’s Living Icon”	2014
Anne Taylor, “Sentimental Journey/Winter Journey: Araki Nobuyoshi’s Contemporary <i>Shishōsetsu</i> ”	2013
May Schlotzhauer, “Gotō <i>Baramon</i> Kite as Emblem”	2013
Charlotte Mueller, “Sewing Together the <i>Gōkan</i> : Text Through Image in the <i>Nise Murasaki inaka Genji</i> ”	2013
Faith Kreskey, “Leaping Monsters and Realms of Play: Game Play Mechanics in Old Monster Yarns <i>Sugoroku</i> ”	2013

Heather Hanson, “Souvenir of Kyoto’s Entertainment: The Shiomi *Rakuchū*
Rakugaizu Screen in the Jordan Schnitzer Museum of Art” 2009

PhD Minor Adviser* and Committee Member

Shen Ren Expected 2024
Nick Wirtz Expected 2024
Annie Caruso, “The Empire Pushes Back: Decolonizing archaeological practices
through critical ethnography in Carriacou” 2022
*Emily Lawhead, “Networks of Experience: Interactive Digital Art in the
21st Century” 2022

MA Second or Third Reader

Brit Micho, “Neue Sachlichkeit: Post-Expressionism in the Weimar Republic” 2023
Tianheng Zhang, “Art Copies in Museums: Cast Study on Selected Chinese
Museums and Their Collections” (MA terminal paper) 2023
Mac Coyle, “Re-Centering the Northern Periphery: International Trace and
Regional Autonomy in the ‘Hiraizumi’ Century” 2021
Kumiko McDowell, “Printed, Pasted, Traded: Nōsatsu as an Invented Tradition” 2020
Kun Xie, “The Form of No-Form: The Reconciliation of History and Legend
in the Sixth Patriarch Paintings” 2017
Sangah Kim, “The Acceptance of Western Art in East Asian Countries in the
Early Twentieth Century” 2016
Cathy Denning, “Departing from History: Sharon Hayes, Re-enactment
and Archival Practice in Contemporary Art” 2015
Derry Jameson, “Curating Buddhism: An Examination of the Display Practices
of Buddhist Sculpture in United States Museums” 2015
Lindsay Long, “Considering Architectural Authenticity: The Case of
Traditional Chinese Timber-frame Architecture” 2015
Eric Yue Tōjimbara, “Re-Presenting *Chigo*: The Figure of the Acolyte in Medieval
Japanese Buddhist Literature” 2013
Hui Fang, “Sesshū Tōyō’s Selective Assimilation of Ming Chinese Painting
Elements” 2013
Han Zhu, “Using the Peak of the Five Elders as a Brush: A Calligraphic Screen
by Jung Hyun-Bok (1909-1973)” 2012

External Appointment

External Examiner for East Asian Studies Prize Fellowship, Yale University 2022
(Mary Gilstad, PhD candidate, East Asian Languages and Literatures)

Undergraduate Projects/Thesis Advised

Cheyenne Dickenson (HA&A honors essay; primary advisor) 2017
Grace M. Shum (Honors thesis; committee member) 2017
Brandi Wilkens (Humanities Undergraduate Research Fellow) 2015-2016

Committee Service

Department

HAA Department Head	S2020/21-24
HAA Director of Graduate Certificate in Museum Studies	2018-19/21-23
HAA Interim Director of Graduate Studies	SU2022
HAA Interim Associate Director of Graduate Studies	F2022
HAA Associate Department Head	F/W 2019
HAA Search Committee (Chinese art)	2019-2020
HAA Director of Undergraduate Studies	2015-2017
HAA Undergraduate Studies Committee	2011-13/14
HAA Search Committee (Art of the Ancient World)	2014-2015
HAA Undergraduate Minor Advisor (Asian field)	2012-2013
HAA Liaison to Museum Studies Certificate Program	2010-2013
HAA Search Committee (Ross Distinguished Prof. of Architectural History)	2010
HAA Graduate Studies Committee	2009-2011

College of Design

DSGN Leadership	2021-present
DSGN Core Committee	2019-2020
A&AA Faculty Advisory Committee	2014-2016
A&AA Academic Affairs Committee	2011-2013

University

Council for Undergraduate Research and Distinguished Scholarships	2023-2024
University Senate	2018-2020
Tom & Carol Williams Fund Selection Committee	2018-2020
Undergraduate Research Opportunity Program Advisory Committee	2018-2020
Oregon Humanities Center Advisory Committee	2018-2020
JSMA Executive Director Search Committee	2018-2019
Jordan Schnitzer Museum of Art Collections Committee	2009-2017
Asian Studies Program Advisory Committee	2012-2013
FLAS Selection Committee	2011

Outside of UO

Steering Committee, Pre-modern Japanese Religion Workshop	2020-present
Association of Academic Museums and Galleries Program Planning Committee	2019-2020
Selection Committee, Japan Art History Forum First Book Subvention Award	2017-2021

Other Service to the Field

Peer-Reviewed Panels Organized or Co-organized

- Co-Organizer and Presenter (Association for Asian Studies Annual Conference)** 2024
Workshop, “Navigating the Digital and Material in Japanese Studies Research and Pedagogy”
- Chief Organizer and Presenter (Annual Conference, Association for Asian Studies, Honolulu)** 2022
Digital Technology Roundtable, “Periphery as Center: Possibilities and Challenges for Post-COVID Digital Workshops”
- Co-Organizer and Presenter (Association for Asian Studies Virtual Annual Conference)** 2021
Digital Technology Roundtable, “Virtually United: Bringing Disparate Museum and Library Collections Together in Digital Exhibitions”
- Panel Organizer and Chair (Portland, OR)** 2017
23rd National Conference, Asian Studies Development Program
Panel: “Every Thing is Connected: The Potential of the Object-Oriented Approach to the Study of Asian Art and Culture”

Other Scholarly Events Organized or Co-organized

- Steering Committee Member and Panelist (Harvard University)** 2023
Workshop, “The Shōsōin Imperial Treasury: New Directions in Research”
- Steering Committee Member and Interpreter (Zoom Webinar)** 2022
International workshop, “2021 Pre-modern Japanese Religion Workshop: Provincial Developments in the History of Shugendō (Part 2)”
- Steering Committee Member (Zoom Webinar)** 2021
International workshop, “2021 Pre-modern Japanese Religion Workshop: Provincial Developments in the History of Shugendō (Part 1)”
- Organizer and Presenter (Zoom Roundtable)** 2021
International roundtable, “Possibilities of Online data-sharing of Buddhist materials”
- Co-Organizer and Presenter (Zoom Workshop)** 2021
Transdisciplinary workshop, “Tekagami as/and Fragment”
- Steering Committee Member and Interpreter (Zoom Webinar)** 2021
International workshop, “2021 Pre-modern Japanese Religion Workshop: Prince Shōtoku Cult in Local Contexts (Part 2)”
- Steering Committee Member (Zoom Webinar)** 2021
International workshop, “2021 Pre-modern Japanese Religion Workshop: Prince Shōtoku Cult in Local Contexts (Part 1)”
- Chief Organizer and Interpreter (Portland, OR, and University of Oregon)** 2018
Workshop, “Flowers of Performance: Workshops on Japanese Noh Traditional Theatre”

- Co-Organizer and Interpreter (University of Oregon)** 2017
Lecture: “An Evening with Moto Hagio”
- Co-Organizer (University of Oregon)** 2015
Workshop, “Traditional Korean Religion and Art in East Asian Perspective”
- Co-organizer (University of Oregon)** 2010
Symposium, “Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-century Japan”

Non-Presentation-Based Participation in Scholarly Events

- Panelist (Duke University)** 2022
Roundtable, “Manuscript Fragmentation Across Cultures”
- Panelist (Zoom, University of California, Los Angeles)** 2022
Junior Faculty Roundtable, “Butsuzō: New Horizons on the Study of Japanese Buddhist Sculpture”
- Discussant (University of Oregon)** 2017
Workshop: “‘Experience’ in Modern Japanese Religion and Philosophy”
- Moderator (Korea Institute, Harvard University)** 2013
Harvard Korean Art History Workshop, “Infinite Interfusion: Buddhist Art in Korea”
- Panelist (International Comic Arts Forum, UO White Stag)** 2013
Roundtable, “On the Theory and Practice of Comics Pedagogy”

Community Outreach Events Organized

- HA&A Wednesday Colloquium (University of Oregon)** 2023
“AY22-23 Student Research/Conference Travel Experiences”
- HA&A Career Exploration Day (University of Oregon)** 2023
- HA&A Haseltine Lecture Series (University of Oregon)** 2022
“Navigating Postmortem Existence in Premodern Japan”
(Public Lecture by Miriam Wattle)
- Transpecies Design Lecture Series (Three lectures; University of Oregon)** 2022
“Art as if the World Mattered” (Public Lecture by Patricia Johanson)
“Speculative Taxidermy: Animal Surfaces and Art in the Anthropocene”
(Public Lecture by Giovanni Aloï)
“Museum and Other Institutions in a Multispecies World”
(Public Lecture by Terike Haapoja)
- HA&A Haseltine Lecture Series (University of Oregon)** 2020
“Gilded Surfaces of the Thousand-Armed Avalokiteshvara at Baodingshan: An Ecological Perspective on Stone Sculpture Restoration in China”
(Public Lecture by Sonya S. Lee)
- Gordon Gilkey Lecture Series (University of Oregon)** 2019
“Between Painting and Prints: An Illustrated Book in Early Modern Japan”
(Public Lecture by Jeannie Kenmotsu)

- Academic programs for “Expanding Frontiers” exhibition** **2015**
(Chief organizer and interpreter; University of Oregon)
Artist’s Talk: Hamanishi Katsunori:
<https://www.youtube.com/watch?v=1mwSJcyWkdg>
UO Today: Expanding Frontiers: The Jack and Susy Wadsworth
Collection of Postwar Japanese Prints:
<https://www.youtube.com/watch?v=3DNZ5PjNbhY>
Curators’ Talk: Expanding Frontiers:
https://www.youtube.com/watch?v=YCq_YGudMkA
- Colloquium: UO Lectures on Japanese Art** **2011**
(Jordan Schnitzer Museum of Art, University of Oregon)
- Community Outreach Events Presented***
- Workshop for K-12 teachers: *Explore East Asia* **2018**
 (Portland Japanese Garden, Oregon)
 - Workshop for K-12 teachers: *Passport to East Asia* **2017**
 (Portland Japanese Garden and Portland Art Museum, Oregon)
 - Workshop for K-12 teachers: *Comparisons in East Asian Art History* **2016**
 (Jordan Schnitzer Museum of Art, University of Oregon)
 - Workshop for community college faculty: *East Asian Popular Culture* **2016**
Workshop (Portland White Stag Building, University of Oregon)
- Exhibitions Curated at Jordan Schnitzer Museum of Art***
- *Fit to Print II: Constructing Japanese Modernity in Body and Action* **2022**
 Virtual tour
 < <https://mpembed.com/show/?m=d43TYxGMjp1&mpu=885> >
 - *Fit to Print: The Dawn of Journalism in Japanese Woodblock Prints from the Lavenberg and Michels Collections (co-curated with Glynné Walley)* **2021**
 Virtual tour
 < <https://mpembed.com/show/?m=o1Dw3ewkzMi&mpu=885> >
 - *Rhapsody in Blue and Red: Ukiyo-e Prints by the Utagawa School* **2020**
 Virtual tour
 < <https://mpembed.com/show/?m=xVQU9vGRiHS&mpu=885> >
 “From the ‘City of Water’ to the Ghost-Monsters of Edo-Era Japan, Students Create a JSMA Exhibition”
 < <https://design.uoregon.edu/city-water-ghost-monsters-edo-era-japan-students-create-jsma-exhibition> >
 - *Vibrance and Serenity: Art of Japanese Nō Traditional Theater* **2018**
 - *Long Nineteenth Century: A Selection from Dr. Lee and Mary Jean Michels Collection of Japanese Prints* **2017**
 - *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints* **2015-16**
 - *Highlights of Japanese Art* **2011-12/15-16**
 - *The Art of Japanese Buddhism* **2010-12**

- *Nara Picture Books and Scrolls* **2010**
- *Japanese Woodblock Prints of the Eighteenth-Twentieth Centuries* **2010**

Professional Affiliations

College Art Associations
Association of Art Historians
Association for Asian Studies
Japan Art History Forum
Bijutsushi Gakkai (The Japan Art History Society)