

**AKIKO WALLEY**

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**Employment**

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

**Education**

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

**Professional Development**

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UO Leadership Academy (University of Oregon)	<b>2021-22</b>
Financial Stewardship Institute (University of Oregon)	<b>2021-22</b>

**Publications (published or forthcoming)**

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***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 for 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). Under contract, submitted to the editors.

“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). Under contract, currently in editing stage.

“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**

“Judging Friends: Calligraphy Albums and Appraisers of the Edo Period,” *Impressions* 44 (2023). Forthcoming.

“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). Forthcoming.

“Japanese Buddhist Painting,” *Oxford Bibliographies*. Oxford: Oxford University Press. Forthcoming.

“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**

“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 Review: *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>

Book Review: *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.

Book Review: *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.

Book Review: *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.

Book Review: *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](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**

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.

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**

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**Monograph-length Project**

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

**Edited Volume**

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

**Book Chapters/Essays for Exhibition Catalogues**

“Peach Boy: What Happens Next,” in *Early Modern Japanese Comic Books (An Anthology of Kusazōshi)*, edited by Adam L. Kern and Glynn Walley. Under consideration by the publisher (submitted March 2021).

**Peer-reviewed Articles**

“With Gods on Her Side: *Hyakumantō Dhāraṇī* and Sovereign Shōtoku’s Return to Power.” Under review.

“Through the Open Gates of Heaves: The Tōdaiji Objects and Salvation in Vairocana’s Lotus-Treasury World.” Invited for submission.

**Select Fellowships/Awards**

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**Research**

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

**The Japan Foundation Japanese Studies Fellowship** 2007-2008  
(Japan Foundation)

***Conference/Workshop***

**JFNY Grant for Online Japanese Studies** 2022

(Japan Foundation, New York; co-received with Asuka Sango and Eric Haruki Swanson for *Pre-modern Japanese Religion Workshop*)

**NEAC Japan Studies Grants (Small Scholarly Conference on Japanese Studies)** 2021

(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** 2021-2022  
(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)

**Riphey 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

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<b>Association for Asian Studies Annual Conference (Honolulu/Virtual)</b>	<b>2022</b>
“Simulating Connectivity: Using Breakout Rooms for Academic Networking”	
<b>United Kingdom Association for Buddhist Studies Virtual Annual Conference</b>	<b>2021</b>
“Burning Still: Calligraphy Collection and Appreciating ‘Nigatsudō Burned Sūtra’”	
<b>Association for Asian Studies Virtual Annual Conference</b>	<b>2021</b>
“Potential for Establishing a Universal Metadata: A Reflection on the <i>Tekagami</i> and <i>Kyōgire</i> Mellon Digital Exhibition.”	
<b>The 108<sup>th</sup> Annual Conference of the College Art Association (Chicago)</b>	<b>2020</b>
“Multiethnic ‘Japan?’ Introducing Ainu and Rūkyū Kingdom in a History of Japanese Art Survey”	
<b>The 106<sup>th</sup> Annual Conference of the College Art Association (Los Angeles)</b>	<b>2018</b>
“Enlivened from Within: The Tōdaiji “ <i>Chindangu</i> ” as Proto- <i>Tainai Nōnyūhin</i> and the Salvation in the Vairocana’s Pure Land”	
<b>Asian Studies on Pacific Coast 2017 Conference (Willamette University, Oregon)</b>	<b>2017</b>
“Virtual Network of Associations: Selection of Themes in the <i>Daruma-zukushi renfuda</i> ”	
<b>Asian Studies Development Program 23<sup>rd</sup> National Conference (Portland, Oregon)</b>	<b>2017</b>
“Expanding Frontiers: Learning History of Contemporary Japanese Prints through Exhibition Planning” (co-presented with Anne Rose Kitagawa)	
<b>The 42nd Association of Art Historians Annual Conference (University of Edinburgh)</b>	<b>2016</b>
“Accidentally on Purpose: Inscriptions as Visual Components in Tani Bunchō’s ‘True View’ Paintings”	
<b>Association for Asian Studies Annual Conference (Philadelphia)</b>	<b>2014</b>
“Buddhist Diplomacy: The ‘Asukadera Mode’ and Reconfirmation of Family Ties through Buddhist Statue in the Hōryūji Shaka Triad”	
<b>Association for Asian Studies Annual Conference (San Diego)</b>	<b>2013</b>
“Sagely Layman as Master: The Vimalakīrti Tableau of the Hōryūji Five-story Pagoda Clay Figurines and the Prince Shōtoku Cult”	
<b>AAS-ICAS Joint Conference (Honolulu)</b>	<b>2011</b>
“The Birth of the Buddha Master: Shiba, Kuratsukuri, and the Dynamics of Immigrant Artisan Communities in Asuka Period Japan”	
<b>The 98th Annual Conference of the College Art Association (Chicago)</b>	<b>2010</b>
“The Intentionality of a Vow: Meaning, Intention, and Interpretation in Buddhist Art”	
<b>The Japan Art History Society Regular Meeting (Tokyo National Museum)</b>	<b>2007</b>
“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**

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**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 Devise 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**

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**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) (University of California, Los Angeles) 2020**

“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) (University of California, Los Angeles) 2020**

“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”

<b>Vietnam National University, Hanoi</b>	<b>2018</b>
“Warping Time, Rending History: Periodization in Japanese Art History” (Series of four lectures)	
<b>Joshihi University of Art and Design, Tokyo</b>	<b>2018</b>
“‘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)	
<b>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)</b>	<b>2018</b>
“Out of Sight, Out of Mind: Pacification, Burial, and Offering in the Tōdaiji ‘Chindangu’”	
<b>Books by A&amp;AA (School of Architecture and Allied Art, University of Oregon)</b>	<b>2017</b>
“Constructing the Dharma King: The Hōryūji Shaka Triad and the Birth of the Prince Shōtoku Cult”	
<b>Yale Silk Road Workshop 2</b>	<b>2016</b>
<b>(Yinquan, Inner Mongolia Autonomous Region, China)</b>	
“Burying the Buddha: Connecting with the Divine through Sutra Burial ( <i>Maikyō</i> ) in Heian Japan”	
<b>Yale Silk Road Workshop 1 (Datong, Shanxi Province, China)</b>	<b>2016</b>
“Cylindrical Sutra Container ( <i>Kyōzutsu</i> ) in Asian Context”	
<b>Asian Studies Speaker Series (University of Oregon)</b>	<b>2015</b>
“What Lies Beneath: The Expression of Salvation in the Reliquary Set from the Hōryūji Five-Story Pagoda.”	
<b>Jordan Schnitzer Museum of Art (University of Oregon)</b>	<b>2014</b>
“Floating in her Lemon Juice: The Concept of ‘Love’ in Kusama Yayoi’s Prints” < <a href="https://www.youtube.com/watch?v=jPGFUVHXbe">https://www.youtube.com/watch?v=jPGFUVHXbe</a> >	
<b>Reischauer Institute of Japanese Studies Japan Forum (Harvard University)</b>	<b>2014</b>
“Self-Fulfilling Prophecy: The Mechanism of Salvation in Seventh-Eighth-Century Japanese Buddhist Reliquaries”	
<b>Visual &amp; Material Perspectives on East Asia (University of Chicago)</b>	<b>2013</b>
“Everyday Magic: Objects of Daily Use in East Asian Buddhist Reliquaries”	
<b>CEAS Colloquium Series (Yale University)</b>	<b>2013</b>
“Beyond Death: The Nature of Relic Worship at the Five-Story Pagoda, Hōryūji”	
<b>Archaeological Institute of America (Portland State University)</b>	<b>2011</b>
“Presence of the Living Buddha: Corpses, Bones, and Tang Dynasty ‘Coffin-Style’ Buddhist Reliquaries”	
<b>Recent PhD Lecture Series (Ohio State University)</b>	<b>2010</b>
“Wheels within Wheels: The Yomo-ren Kyōka Circle and Hokusai’s ‘Book Cart and Porcelain Vase with Plum Branches’ Surimono”	

**Courses**

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***Regularized Courses***

ARH 209 History of Japanese Art	Semi-annually
ARH 397 Japanese Buddhist Art	2010/13
ARH 350 History of Manga (formerly ARH399)	2012-13/15-19
ARH 4/585 Topics in Japanese Art	
Japanese Art of Writing	2022
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 <sup>th</sup> 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
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 <sup>th</sup> -8 <sup>th</sup> 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**

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***PhD\* and MA Primary Adviser***

*Lingjun "Mew" Jiang	Expected 2024
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 Snowdon, “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 <i>Rakuchū Rakugaizu</i> Screen in the Jordan Schnitzer Museum of Art”	2009

***PhD Minor Adviser \* and Committee Member***

Shen Ren	Expected 2024
Tamura Kaoru	Expected 2024
*Nick Wirtz	Expected 2024
*Emily Lawhead	Expected 2023

***MA Second or Third Reader***

Brit Micho	Expected 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 <i>Chigo</i> : 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

#### **Undergraduate Projects/Thesis Advised**

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Eun-Jai Shin (HA&A honors essay; primary advisor)	Expected 2022
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**

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##### ***Department***

HAA Department Head	S 2020/21-25
HAA Director of Graduate Certificate in Museum Studies	2018-19/21-23
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 Core Committee	2019-2020
A&AA Faculty Advisory Committee	2014-2016
A&AA Academic Affairs Committee	2011-2013

##### ***University***

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

**Service to the Field**

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**Peer-Reviewed Conference Panels Organized or Co-organized**

<b>Chief Organizer and Presenter (Annual Conference, Association for Asian Studies, Honolulu)</b>	<b>2022</b>
Digital Technology Roundtable, “Periphery as Center: Possibilities and Challenges for Post-COVID Digital Workshops”	
<b>Co-Organizer and Presenter (Association for Asian Studies Virtual Annual Conference)</b>	<b>2021</b>
Digital Technology Roundtable, “Virtually United: Bringing Disparate Museum and Library Collections Together in Digital Exhibitions”	
<b>Panel Organizer and Chair (Portland, OR)</b>	<b>2017</b>
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 National/International Scholarly Events Organized or Co-organized**

<b>Steering Committee Member (Zoom Webinar)</b>	<b>2021</b>
International workshop, “2021 Pre-modern Japanese Religion Workshop: Provincial Developments in the History of Shugendō (Part 1)”	
<b>Organizer and Presenter (Zoom Roundtable)</b>	<b>2021</b>
International roundtable, “Possibilities of Online data-sharing of Buddhist materials”	
<b>Co-Organizer and Presenter (Zoom Workshop)</b>	<b>2021</b>
Transdisciplinary workshop, “Tekagami as/and Fragment”	
<b>Steering Committee Member (Zoom Webinar)</b>	<b>2021</b>
International workshop, “2021 Pre-modern Japanese Religion Workshop: Prince Shōtoku Cult in Local Contexts (Part 2)”	
<b>Steering Committee Member (Zoom Webinar)</b>	<b>2021</b>
International workshop, “2021 Pre-modern Japanese Religion Workshop: Prince Shōtoku Cult in Local Contexts (Part 1)”	
<b>Chief Organizer and Interpreter (Portland, OR, and University of Oregon)</b>	<b>2018</b>
Workshop, “Flowers of Performance: Workshops on Japanese Noh Traditional Theatre”	
<b>Co-Organizer and Interpreter (University of Oregon)</b>	<b>2017</b>
Lecture: “An Evening with Moto Hagio”	
<b>Co-Organizer (University of Oregon)</b>	<b>2015</b>
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”

***National/International Conferences and Workshops Participated***

**Panelist (Zoom roundtable, 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”

**Invited Panelist (International Comic Arts Forum, UO White Stag)** **2013**  
 Roundtable, “On the Theory and Practice of Comics Pedagogy”

***Community Outreach Events Organized***

**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](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 Workshop* **2016**  
(Portland White Stag Building, University of Oregon)

**Exhibitions Curated at Jordan Schnitzer Museum of Art**

- *Fit to Print: The Dawn of Journalism in Japanese Woodblock Prints from the Lavenberg and Michels Collections (co-curated with Glynne 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**

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