

Curriculum Vitae

Akiko Walley
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EDUCATION

2009	PhD, Harvard University
2004	AM, Harvard University
2001	MA, Aoyama Gakuin University (Tokyo, Japan)
1998	BA, Aoyama Gakuin University (Tokyo, Japan)

EMPLOYMENT

2016	Maude I. Kerns Associate Professor of Japanese Art, University of Oregon
2009	Maude I. Kerns Assistant Professor of Japanese Art, University of Oregon

PUBLICATIONS

Books

Peer reviewed

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).

Review: Pradel, Chari. Monumenta Nipponica 71, no. 2 (2016): 371-377.

Non-peer reviewed

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).

Digital Project (non-peer reviewed)

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

Review: Curtis, Paula. R. Ars Orientalis 52, no. 12 (2023). <https://doi.org/10.3998/ars.3996>.

Articles

Peer reviewed

"Reassessing *We*: Toward a Heterochronic Histories of Japan." *Japan Forum*. Accepted for publication. In production.

"Japanese Buddhist Painting," *Oxford Bibliographies* in "Art History." Ed. Basile Baudez. New York: Oxford University Press. Submitted 2021. Peer-reviewed and approved for publication in 2022. Published May 23, 2024. <https://www.oxfordbibliographies.com/display/document/obo-9780199920105/obo-9780199920105-0182.xml?rskey=8lBu0d&result=2&q=valley#firstMatch>.

"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 "Architecture Planning and Preservation." Ed. Kevin D. Murphy. New York: Oxford University Press. Published February 26, 2020. <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.

Non-peer reviewed

"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- [In the Beginning There was Love: Tekagami Culture and the Sutra Fragments Attributed to Sovereign Shōmu and Queen Consort Kōmyō]. *Shomotsugaku* 書物学 [Bibliography] 26 (2025): 1-7.

“Hōryūji Kennō Hōmotsu [Treasures Hōryūji Offered to the Imperial Household].” Invited submission to *Gods’ Collections* (<https://www.godscollections.org/>). Published November 1, 2023.
<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.

Book Chapters (project editor review)

“Chapter 13 Art of Japan before 1333” and “Chapter 29 Japanese Art after 1333,” in the 7th edition of *Art History*, edited by Marilyn Stokstad and Michael Cothren (Upper Saddle River: Pearson). Digital edition published in 2024. Printed edition in 2025.

“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), 139-150.

“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 bukkō 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.

Translations

Peer reviewed

Satō Yukiko, “Emergence and Development of Bishamonten Imagery.” In “More than Receptacles: New Perspectives on China-Japan Buddhist Exchange in Text and Image,” trans. Akiko Walley, eds. Akiko Walley and Asuka Sango. Special issue, *Journal of Chinese Buddhist Art* 38 (2025): 7-58.
<https://chinesebuddhiststudies.org/article/emergence-and-development-of-bishamonten-imagery-2/>.

Non-peer reviewed

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,” *Orientations* 35, no. 4 (2004): 74-76.

Shorter Publications: Invited Reviews (book reviews unless otherwise noted)*

*In Asian art field, book reviews are by invitation only. Not peer-reviewed.

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*. Published July 16, 2020.
<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>.

Editorial Work

Co-editor: "More than Receptacles: New Perspectives on China-Japan Buddhist Exchange in Text and Image," a special issue of *Journal of Chinese Buddhist Studies* 38 (2025). Co-edited with Asuka Sango.
<https://chinesebuddhiststudies.org/current-issue/>. Each article peer-reviewed separately.

Chief editor: "Japanese Buddhist Art of the 19th -21st Centuries," a special issue of *Arts* 14, no. 2 (2025). https://www.mdpi.com/journal/arts/special_issues/2J13VZQ00C. Each article peer-reviewed separately.

PUBLIC ENGAGEMENT

Interviews

Bryan Lowe, Akiko Walley, and Kit Brooks, "What is a Replica: Reflections from Shōsōin THE SHOW: Bryan Lowe and Akiko Walley in Conversation with Kit Brooks," *Ars Orientalis* 55:9 (2026).
<https://journals.publishing.umich.edu/ars/article/id/9314/>.

Akiko Walley and Edward Kamens. James Cuno, host. *Art+Ideas*. Season 1, episode 163, "Japanese Calligraphy Albums as/and Fragments: Understanding Artistry and Nature of Tekagami." Getty Research Institute, September 1, 2021. Podcast, 46 min., 32 sec.
<https://www.getty.edu/podcasts/art-and-ideas/japanese-calligraphy-albums-fragments/>.

SELECT PRESENTATIONS

Peer-reviewed Conference

- 2024 "Globalizing Access: Teaching Buddhist Arts of Asias in the Age of 'Global Asia,'" Association for Asian Studies in Asian Annual Conference, Yogyakarta. July 9, 2024.
- 2024 "Material to Digital and Back Again: Utility of Digital Tools to Spotlight the Material in Teaching about Art," Association for Asian Studies Annual Conference, Seattle/Virtual. March 16, 2024.
- 2023 "Seeking Divine Autograph: 'True Hand' of a Mythohistorical Individual in *Tekagami*," Understanding Written Artifacts Conference, University of Hamburg. September 28, 2023.
- 2023 "Recentering the Cosmic Center: The Shōsōin Objects in the Nara-period Worldview," Medieval Academy of America Annual Conference, Washington D.C. March 17, 2023.
- 2022 "Simulating Connectivity: Using Breakout Rooms for Academic Networking," Association for Asian Studies Annual Conference, Honolulu/Virtual. March 25, 2022.
- 2021 "Burning Still: Calligraphy Collection and Appreciating 'Nigatsudō Burned Sūtra,'" United Kingdom Association for Buddhist Studies Virtual Annual Conference. July 2, 2021.
- 2021 "Potential for Establishing a Universal Metadata: A Reflection on the *Tekagami* and *Kyōgire* Mellon Digital Exhibition," Association for Asian Studies Virtual Annual Conference. March 23, 2021.
- 2020 "Multiethnic 'Japan?' Introducing Ainu and Rūkyū Kingdom in a History of Japanese Art Survey," The 108th Annual Conference of the College Art Association, Chicago. February 14, 2020.
- 2018 "Enlivened from Within: The Tōdaiji "*Chindangu*" as Proto-*Tainai Nōnyūhin* and the Salvation in the Vairocana's Pure Land," The 106th Annual Conference of the College Art Association, Los Angeles. February 21, 2018.
- 2017 "Virtual Network of Associations: Selection of Themes in the *Daruma-zukushi renfuda*," Asian Studies on Pacific Coast 2017 Conference, Willamette University. June 10, 2017.
- 2017 "Expanding Frontiers: Learning History of Contemporary Japanese Prints through Exhibition Planning" (co-presented with Anne Rose Kitagawa), Asian Studies Development Program 23rd National Conference, Portland, Oregon. March 4, 2017.
- 2016 "Accidentally on Purpose: Inscriptions as Visual Components in Tani Bunchō's 'True View' Paintings," The 42nd Association of Art Historians Annual Conference, University of Edinburgh.
- 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, Philadelphia.
- 2013 "Sagely Layman as Master: The Vimalakīrti Tableau of the Hōryūji Five-story Pagoda Clay Figurines and the Prince Shōtoku Cult," Association for Asian Studies Annual Conference, San Diego.
- 2011 "The Birth of the Buddha Master: Shiba, Kuratsukuri, and the Dynamics of Immigrant Artisan Communities in Asuka Period Japan," AAS-ICAS Joint Conference, Honolulu.
- 2010 "The Intentionality of a Vow: Meaning, Intention, and Interpretation in Buddhist Art," The 98th Annual Conference of the College Art Association, Chicago.

- 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], The Japan Art History Society Regular Meeting, Tokyo National Museum.
- 2006 “Only a Paper Moon (?): The Mechanism behind ‘True View’ Paintings seen through Tani Bunchō’s Works,” Postgraduate Workshop in Japanese Art History, Sainsbury Institute.

Other Symposium and Workshop Presentations

- 2025 “A Mad-Dash Prep in a Hard-Hat Zone: A Speculative Reconstruction of the Nara-Period Eye-Opening Ceremony at Tōdaiji,” Symposium, “Sacred Music & Buddhist Ritual at Tōdaiji,” Kinshō Hall, Tōdaiji, Nara, Japan. November 8, 2025.
- 2025 “Calligraphy as Calligrapher: Tōdaiji and the Afterlives of Copied Sutras Attributed to Emperor Shōmu,” Workshop, “Tangible Knowledge: Japan’s Shōsōin and the Making of Manuscripts, Treasures, and Archives,” Princeton University. March 2, 2025.
- 2024 “Shōtoku’s Political Ambition through One-Million Pagoda and Darani Project” (in Japanese), 2024 Pre-modern Japanese Religion Workshop series, “New Frontiers in Studies of Nara-period Buddhism,” Zoom. March 4, 2024.
- 2024 “Art of Tea as Beyond Form,” Workshop, “Teaching Japanese Tea,” Japan House, Los Angeles. April 27, 2024.
- 2023 “Exotically Extraordinary: The Place of Goryeo-Dynasty Sutra Fragments In the Edo-Period *Kohitsu* Collecting,” Conference, “Global Edo: Edo in the World and the World in Edo,” University of California, Los Angeles. October 13, 2023.
- 2022 “Fragment and Intent: *Kyōgire* and Early Modern Calligraphy Collecting,” Workshop, “Manuscript Fragmentation Across Cultures,” Duke University. September 9, 2022.
- 2022 “Rendering Absence Visible: Challenges and Possibilities in Researching *Hyakumantō darani*,” Workshop, “Absence, Presence, and Materiality: Refiguring Japanese Religious Art and Culture,” Sainsbury Institute, UK. July 8, 2022.
- 2021 “Shōtoku’s Divine War: *Hyakumantō darani* as Text and Object in the Late Nara Religio-Politics,” Workshop, “Buddhist World in the East Asian Text and Literature,” Zoom, Institute of Chinese Literature and Philosophy at the Academia Sinica in Taiwan. Prerecorded presentation in absentia. November 26-27, 2021.
- 2021 “Utility of the JapanKnowledge Version of *Shinpen kokka taikan*: A Novice’s Perspective,” Workshop, “Advanced JapanKnowledge Session,” Zoom, North American Coordinating Council of Japanese Library Resources. Prerecorded presentation in absentia. October 21, 2021.
- 2021 “Artworks and Art History,” Workshop, “Visiting the Museum: A Journey through Disciplines,” Zoom, University of Oregon. September 2, 2021.
- 2021 “Bairingararu 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], Roundtable, “Present and Future in Digital Data-sharing of Buddhist Materials,” Zoom, 2021 Pre-modern Japanese Religion Workshop series. May 1, 2021.
- 2021 “In the Beginning There was Love: Shōmu-Kōmyō Framing Devise in *Tekagami*,” Colloquium, “Tekagami as/and Fragments,” Zoom, Getty Research Institute. March 29, 2021.

- 2020 “Transmissions and Transformations: Soft Stone (*Kasseki*) as Buddhist Reliquaries at Nao Haiji in Asian Context,” Symposium, “Visual and Material Culture of the Silk Road(s),” Zoom, University of Kansas. September 11-12, 2020.
- 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], Workshop, “Zen-kindai no Nihon shūkyō” 前近代の日本宗教 [Pre-modern Japanese Religion]. <https://vimeo.com/474434638>. August 8, 2020.
- 2020 “Tani Bunchō: Grasses and Moon,” Symposium, “The Feinberg Collection: Six Works,” Harvard Art Museum. Canceled due to COVID-19.
- 2019 “Efficacy of Concealment: Relic Worship, Sutra Burial and *Tainai Nōnyūhin*,” Study Day on the Sedgwick Shōtoku, Harvard Art Museum. Prerecorded presentation in absentia. May 28, 2019.
- 2019 “Buddhism and Japanese Popular Culture,” Conference, “Expressions of the Dharma: Buddhist Art & Culture in Everyday Life,” University of the West & Fo Guang Shan Hsi Lai Temple, LA. April 6, 2019.
- 2018 “Choreographing Piety: The Effect of Miniaturization in the Ōda Haiji Reliquary Set,” Conference, “Building Osaka: Urban Dynamics Across Fifteen Centuries,” University of Oregon. June 26, 2018.
- 2018 “Elusive Body: The Organization Principle behind Ōta Haiji Reliquary Set in the Trans-Asian Transmission of Ideas,” Symposium, “Cultural Circulation in Asia: Narrative, Human, and Visual Flow,” Kyushu University. February 2, 2018.
- 2017 “Nara is Japan: Redefining Nara for the New National Identity,” OVJEC Symposium, “What is Japanese Studies?” Hanoi University, Vietnam. March 16-18, 2017.
- 2017 “Sheltered by the Buddha: Buddhist Objects under the Great Buddha of Tōdaiji as Proto-*Tainai Nōnyūhin*,” Symposium, “Consecrating the Buddha: On the Practice of Interring Objects (*bokjang*) in Buddhist Statues,” Ewha Womans University Museum, South Korea. August 12, 2017.
- 2016 “Burying the Buddha: Reconsidering the Heian-period Sutra Burial (*maikyō*) in the East Asian Context,” Reassessing Kodai: An Interdisciplinary Workshop on Approaches to the Cultural History of Early Japan and Its Historiography, University of Michigan.
- 2015 “Resonances: Translated Words and Transmitted Ideas in Early East Asian Reliquaries,” Traditional Korean Religion and Art in East Asian Perspectives, University of Oregon.
- 2015 “Intersections: Looseness of Textual and Visual Canons and the Organization Principle behind the Ōta Haiji Reliquary Set,” Symposium, “Loose Canons: Value and Valuation in Japanese Engagements with Chinese Writing,” University of Southern California.
- 2014 “Resonances: Commonalities and Differences in Early East Asian Buddhist Reliquaries,” Symposium, “Refiguring East Asian Religious Art: Buddhist Devotion and Funerary Practice,” University of Chicago.
- 2014 “Truer than Life: The Concept of ‘True’ in the True View Paintings of Tani Bunchō,” Scholar’s Day, The Metropolitan Museum of Art.
- 2012 “Presenting the Self / Self Presence: The Function of Inscriptions in Early Japanese Buddhist Art,” Symposium, “The Storied Self: Issues in Buddhist Narrativity,” University of Oregon.
- 2011 “Scraps of Truth: Sutra Fragments in the Jordan Schnitzer Museum of Art,” One-Day Colloquium, “UO Lectures on Japanese Art,” University of Oregon.

- 2010 "Lost or Just Misplaced?: Possibilities for Reconstructing the Original Location of the Hōryūji Five-story Pagoda Clay Figurines," Symposium, "Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-century Japan," University of Oregon.

Invited Lectures

- 2026 A Seat for the Novice Sage: "Feathered Seal Script Folding Screen" (*Torige tensho no byōbu*) as Calligraphy and Symbolic Artifact," Donald Keene Center of Japanese Culture, Columbia University. March 26, 2026.
- 2025 "Visualizing the Divine Hands: Sutra Fragments and Imagining Deified Individuals in Japan's Early Modern Period," Spring 2025 Arts of Asia Lecture Series, Society for Asian Art, Asian Art Museum, San Francisco. May 9, 2025.
- 2025 "Orchestrating Miracles: Strategies of Sensing the Relics of the Buddha in Nao Haiji Reliquary," EAS Colloquium Series, Department of East Asian Studies, Princeton University. April 16, 2025.
- 2024 "What is in a Name: Early Modern Japanese Calligraphy Collecting and (Re-)Shaping of the Past," CEAPS Lecture Series, Center for East Asian & Pacific Studies, University of Illinois Urbana-Champaign. December 6, 2024.
- 2024 "*Ichigo ichie*: Art and Architecture of Tea as Neutral but Charged Sites for 'Once-in-a-Lifetime' Encounters," Nature and the Aesthetics of Tea, University of Southern California. April 24, 2024.
- 2023 "Illusive Body: Sensing the Relics of the Buddha as Light and Fragrance," Asian Art Lecture Series, Oregon State University. March 1, 2023.
- 2022 "Consolidation of Power and Visual/Material Culture in the Nara and Heian Period of Japan: Materiality and Power of Hidden Buddhist Scriptures," Fall 2022 Arts of Asia Lecture Series, Society for Asian Art, Asian Art Museum, San Francisco. October 7, 2022.
- 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, Joshibi University of Art and Design, Tokyo. July 5, 2022.
- 2021 "Safer by the Numbers: "One Million Pagodas" (*Hyakumantō*) and Empress Shōtoku's Prayer for the Protection of the State," Zoom lecture, University of Missouri, St. Louis. November 2, 2021.
- 2021 "Sacred Currency: *Hyakumantō darani* as Calligraphy," Zoom lecture, Jordan Schnitzer Museum of Art, University of Oregon. October 22, 2021.
- 2021 "Transformation Act: Early Eighth-Century Relic Devotion and the Emerging 'Prince Shōtoku Cult' at Hōryūji," Zoom lecture series, "Third Thursday Lecture," Sainsbury Institute, UK. June 17, 2021.
- 2021 "Desktop Museum: *Tekagami* Conventions and Seeing *Kohitsugire*," Zoom lecture, University of California, Los Angeles.
- 2020 "*Tekagami* & *Kyōgire*: The University of Oregon Japanese Calligraphy Collection," Webinar, "A Collaboration Celebration!" Knight Library, University of Oregon. November 20, 2020.
- 2020 "The More the Merrier: Japanese Premodern Prints," Webinar series, "Japanese Studies and Rare Materials" (Saga-bon, Part 1), University of California, Los Angeles. October 27, 2020.

- 2020 "Do All the Pieces Matter?: Calligraphy Fragments in the University of Oregon *Tekagami*," Webinar series, "Japanese Studies and Rare Materials" (*Kohitsu Tekagami*, Part 2), University of California, Los Angeles. October 23, 2020.
- 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], Zoom lecture, Joshibi University of Art and Design, Tokyo. August 11, 2020.
- 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"], Joshibi University of Art and Design, Tokyo. July 18, 2019.
- 2019 "Chain Reaction: Efficacious Associations in Ancient Japanese Devotional Offerings," Department of the History of Art and Architecture, University of Oregon.
- 2018 "Warping Time, Rending History: Periodization in Japanese Art History" (Series of four lectures), Vietnam National University, Hanoi. December 18-19, 2018.
- 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]. Joshibi University of Art and Design, Tokyo. July 26, 2018.
- 2018 "Out of Sight, Out of Mind: Pacification, Burial, and Offering in the Tōdaiji 'Chindangu,'" 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). January 26, 2018.
- 2017 "Constructing the Dharma King: The Hōryūji Shaka Triad and the Birth of the Prince Shōtoku Cult," Books by A&AA, School of Architecture and Allied Art, University of Oregon.
- 2016 "Burying the Buddha: Connecting with the Divine through Sutra Burial (*Maikyō*) in Heian Japan," Yale Silk Road Workshop 2, Yinquan, Inner Mongolia Autonomous Region, China.
- 2016 "Cylindrical Sutra Container (*Kyōzutsu*) in Asian Context," Yale Silk Road Workshop 1, Datong, Shanxi Province, China.
- 2015 "What Lies Beneath: The Expression of Salvation in the Reliquary Set from the Hōryūji Five-Story Pagoda," Asian Studies Speaker Series, University of Oregon.
- 2014 "Floating in her Lemon Juice: The Concept of 'Love' in Kusama Yayoi's Prints," Jordan Schnitzer Museum of Art, University of Oregon.
<https://www.youtube.com/watch?v=jPGFUVHXbE>.
- 2014 "Self-Fulfilling Prophecy: The Mechanism of Salvation in Seventh-Eighth-Century Japanese Buddhist Reliquaries," Reischauer Institute of Japanese Studies Japan Forum, Harvard University.
- 2013 "Everyday Magic: Objects of Daily Use in East Asian Buddhist Reliquaries," Visual & Material Perspectives on East Asia, University of Chicago.
- 2013 "Beyond Death: The Nature of Relic Worship at the Five-Story Pagoda, Hōryūji," CEAS Colloquium Series, Yale University.
- 2011 "Presence of the Living Buddha: Corpses, Bones, and Tang Dynasty 'Coffin-Style' Buddhist Reliquaries," Archaeological Institute of America, Portland State University.
- 2010 "Wheels within Wheels: The Yomo-ren Kyōka Circle and Hokusai's 'Book Cart and Porcelain Vase with Plum Branches' Surimono," Recent PhD Lecture Series, Ohio State University.

NON-PRESENTATION-BASED PARTICIPATION IN ACADEMIC EVENTS*

*When I served as an organizer and a presenter, my presentation is listed separately under "SELECT PRESENTATIONS" (above).

Peer-Reviewed Conference Panels Organized or Co-organized

- | | |
|------|---|
| 2024 | Co-organizer and Presenter. Workshop, "Navigating the Digital and Material in Japanese Studies: Research and Pedagogy," Annual Conference, Association for Asian Studies, Seattle. March 16, 2024. |
| 2022 | Chief Organizer and Presenter. Digital Technology Roundtable: "Periphery as Center: Possibilities and Challenges for Post-COVID Digital Workshops," Annual Conference, Association for Asian Studies, Honolulu. March 25, 2022. |
| 2021 | Co-organizer and Presenter. Digital Technology Roundtable: "Virtually United: Bringing Disparate Museum and Library Collections Together in Digital Exhibitions," Virtual Annual Conference, Association for Asian Studies. March 23, 2021. |
| 2017 | Chief Organizer, Chair, and Co-presenter. Panel: "Every Thing is Connected: The Potential of the Object-Oriented Approach to the Study of Asian Art and Culture," 23rd National Conference, Asian Studies Development Program, Portland, OR. March 4, 2017. |

Pre-modern Japanese Religion Workshop (PJRW)*

*Zoom international workshop unless otherwise noted.

- | | |
|------|---|
| 2026 | Steering Committee Member and Interpreter. "Zen and Esoteric Buddhism." February 14-15, 2026. |
| 2025 | Steering Committee Member and Interpreter. "Evolution and Representation of Prince Shōtoku Cult: Intersections between History, Ideas, and Art." Augst 2-3, 2025. |
| 2025 | Chief Organizer. "Religious Approaches to Disaster and Recovery: Past, Present, Future." February 15-16, 2025. |
| 2024 | Steering Committee Member, Interpreter, Presenter. "New Frontiers in Studies of Nara-period Buddhism." August 3-4, 2024. |
| 2024 | Steering Committee Member and Interpreter. "Vibrations of Word, Text, and Ritual in Medieval Japan: Interdisciplinary Approaches in the Study of Japanese Religions Culture." February 17-18, 2024. |
| 2023 | Chief Organizer and Presenter. Roundtable, "19th-21st Century Japanese Buddhist Art." July 18, 2023. |
| 2023 | Steering Committee Member and Interpreter. "Kamakura Buddhism: Interdisciplinary Perspectives." August 5-6, 2023. |
| 2023 | Steering Committee Member and Interpreter. "Text and Image as Receptacles: New Perspectives on China-Japan Buddhist Exchange." February 4-5, 2023. |
| 2022 | Steering Committee Member and Interpreter. "Provincial Developments in the History of Shugendō (Part 2)." August 6-7, 2022. |
| 2022 | Steering Committee Member and Interpreter. "Provincial Developments in the History of Shugendō (Part 1)." January 29-30, 2022. |

- 2021 Steering Committee Member and Interpreter. "New Perspectives in the Study of Precept Revival Movements." September 11, 2021.
- 2021 Chief Organizer and Presenter. Roundtable, "Possibilities of Online Data-sharing of Buddhist Materials." May 2, 2021.
- 2021 Steering Committee Member and Interpreter. "Prince Shōtoku Cult in Local Contexts (Part 2)." February 28, 2021.
- 2021 Steering Committee Member and Interpreter. Workshop, "Prince Shōtoku Cult in Local Contexts (Part 1)." January 30-31, 2021.

Other Non-Peer Reviewed Scholarly Events Co-organized

- 2025 Co-organizer and Presenter. International workshop, "Tangible Knowledge: Japan's Shōsōin and the Making of Manuscripts, Treasures, and Archives," Princeton University. March 1-2, 2025.
- 2024 Co-organizer and Discussant. International two-day symposium, "TEXTiles: Intertwining of Texts and Textiles from Afro-Eurasia and the Americas," University of Oregon. November 16-17, 2024.
- 2021 Co-organizer and Presenter. Transdisciplinary colloquium, "Tekagami as/and Fragment," Zoom, Getty Research Institute. March 29, 2021.
- 2018 Chief Organizer and Interpreter. Four-day Workshop, "Flowers of Performance: Workshops on Japanese Noh Traditional Theatre," Portland OR, and University of Oregon. September 29-October 2, 2018.
- 2017 Co-organizer and Interpreter. Public lecture, Lecture: "An Evening with Moto Hagio," University of Oregon. November 6, 2017.
- 2015 Co-organizer. Workshop, "Traditional Korean Religion and Art in East Asian Perspective," University of Oregon.
- 2010 Co-organizer. International symposium, "Nara, City of East Asia: Cosmopolitanism and Localism in Eighth-century Japan," University of Oregon.

Other Participation in Scholarly Events

- 2023 Panelist. Workshop, "The Shōsōin Imperial Treasury: New Directions in Research," Harvard University. Panelist-only event. March 16, 2023.
- 2022 Panelist. Roundtable, "Manuscript Fragmentation Across Cultures," Duke University. Panelist-only event. September 9, 2022.
- 2022 Panelist. Junior Faculty Roundtable, "Butsuzō: New Horizons on the Study of Japanese Buddhist Sculpture," Zoom, University of California, Los Angeles. Panelist-only event. April 28, 2022.
- 2017 Discussant. Workshop: "'Experience' in Modern Japanese Religion and Philosophy," University of Oregon. April 22, 2017.
- 2013 Moderator. Harvard Korean Art History Workshop, "Infinite Interfusion: Buddhist Art in Korea," Korea Institute, Harvard University.
- 2013 Panelist. Roundtable, "On the Theory and Practice of Comics Pedagogy," International Comic Arts Forum, UO White Stag. Panelist-only event.

Community Outreach Events Organized (University of Oregon)

Public Lectures Organized for the Department of the History of Art and Architecture

- 2024 Emily Lawhead (Utah Museum of Fine Arts), "Art, Technology, and Discontent: Artificial Intelligence and the History of Photography," Gordon Gilkey Lecture Series.
- 2023 Jayne Cole (The City College of New York), "Global Contemporary Art by Way of Chinatown," Gordon Gilkey Lecture Series.
- 2022 Miriam Chusid (University of Washington), "Navigating Postmortem Existence in Premodern Japan," Haseltine Lecture Series.
- 2019 Sonya S. Lee (University of Southern California), "Gilded Surfaces of the Thousand-Armed Avalokiteshvara at Baodingshan: An Ecological Perspective on Stone Sculpture Restoration in China," Haseltine Lecture Series.
- 2019 Jeannie Kenmotsu (Portland Art Museum), "Between Painting and Prints: An Illustrated Book in Early Modern Japan," Gordon Gilkey Lecture Series.

*Public Events Organized for College of Design and Other University Community**

*Served as just the chief-organizer unless otherwise noted.

- 2024 History of Art and Architecture Annual Career Exploration Day. Roundtable with five graduate and undergraduate alumni.
- 2023 History of Art and Architecture Annual Career Exploration Day. Roundtable with six graduate and undergraduate alumni.
- 2023 Departmental Wednesday Colloquium, "AY22-23 Student Research/Conference Travel Experiences." Presentation by eight graduate and undergraduate departmental travel award recipients.
- 2022 "Transpecies Design," A series of three lectures by:
 - Patricia Johanson (Artist and Independent Scholar), "Art as if the World Mattered."
 - Giovanni Aloï (Author, Educator, and Curator), "Speculative Taxidermy: Animal Surfaces and Art in the Anthropocene."
 - Terike Haapoja (Artist), "Museum and Other Institutions in a Multispecies World."
- 2015 Chief-organizer and Interpreter. Academic program for the exhibition, "Expanding Frontiers," at the Jordan Schnitzer Museum of Art, "Artist's Talk: Hamanishi Katusnori." <https://www.youtube.com/watch?v=1mwSJcyWkdg>.
- 2011 Chief-organizer and Presenter. Colloquium, "UO Lectures on Japanese Art," Jordan Schnitzer Museum of Art during a visit by the Japanese Art Society of America members.

Community Outreach Events Presented

- 2024 "Power of Gentility: Katsura Villa and Heian Revival as Imperial Aesthetic Resistance in Early Modern Japan," Society Conversation, sponsored by the Society of Asian Art, San Francisco.
- 2024 "Japanese Aesthetics of Subversion: *Basara*, *Wabi Sabi*, *Kabukimono*," Spring 2024 Arts of Asia Lecture Series, Society for Asian Art, Asian Art Museum, San Francisco.

- 2021 "Fit to Print: An Overview," Zoom lecture, Portland Art Museum, Oregon.
- 2018 "Portland Japanese Garden Visitor Center designed by Kuma Kengo," Workshop for K-12 teachers: *Explore East Asia*, Portland Japanese Garden.
- 2017 "Portland Japanese Garden Design," Workshop for K-12 teachers: *Passport to East Asia*, Portland Japanese Garden and Portland Art Museum.
- 2016 "Sense of *Ma* in Japanese Painting," Workshop for K-12 teachers: *Comparisons in East Asian Art History*, Jordan Schnitzer Museum of Art, University of Oregon.
- 2016 "Censorship in Japanese Manga," Workshop for community college faculty: *East Asian Popular Culture Workshop*, Portland White Stag Building, University of Oregon.

WORKS IN PROGRESS

Books

Reality Effect: Calligraphy Collecting and the Concept of Authenticity in Early Modern Japan, monograph. Under advanced contract.

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

Arts of Japan: The Ainu, Yamato, and Ryūkyū/Okinawa Cultures from Neolithic to Contemporary Times, textbook. In progress.

Articles

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

"A Seat for the Novice Sage: 'Feathered Seal Script Folding Screen' (*Torige tensho byōbu*) as Calligraphy and Symbolic Artifact." In progress.

"Periphery as the Site of Reality: Early-Modern Popularity of *Tekagami* Collecting and Prince Shōtoku Cult." In progress.

Book Chapters

"Disappearing Walls: Oversea Tearooms and the Illusive Concept of Space in *Chanoyu*," to be included in an anthology on Japanese tea culture outside of Japan, edited by Rebecca Corbett and Michelle Liu Carriger. In progress.

"Exotically Extraordinary: The Place of Goryeo-Dynasty Sutra Fragments in the Edo-Period *Kohitsu* Collecting," in *Global Edo: Edo in the World and the World in Edo*, edited by Kristopher Kersey. Submitted to the editor (January 2025).

"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).

Translation

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

Shorter Publications: Invited Book Reviews

Buddhist Bells and Dragons: Under and Over Water, In and Out of Japan, by Sherry D. Fowler (Honolulu: University of Hawai‘i Press, 2025). For *Monumenta Nipponica*. Submit to the publisher (September 2025).

Amidaji: Emperor Antoku’s Mortuary Temple and Its Culture, by Gunji Naoko (Leiden: Koninklijke Brill NV, 2023). For *Nihon bukkyō sōgō kenkyū* (in Japanese). Submitted to the publisher (August 2025).

Facing Images: Medieval Japanese Art and the Problem of Modernity, by Kristopher W. Kersey (University Park: The Pennsylvania State University Press, 2024). For *The Journal of Japanese Studies*. Editing.

Editorial Work

Co-editor: *Before Nara: Interpreting Yamato Culture, 645-710*, edited volume, co-edited with Jason P. Webb. In progress.

Co-editor: “TEXTiles: Intertwining of Texts and Textiles from Afro-Eurasia,” a special issue in *Crossroads: An Interdisciplinary Journal of Asian Interactions*, co-edited with Mariachiara Gasparini. In process.

SELECT GRANTS, FELLOWSHIPS, AND OTHER AWARDS*

*External unless otherwise noted.

Research

- 2025 Numata Visiting Scholar, Department of Religion, Princeton University, spring semester.
- 2020 Getty Scholar, Getty Research Institute, 2020-2021 academic year.
- 2019 Mellon Faculty Fellows Grant, Andrew W. Mellon Foundation through University of Oregon (external grant with an internal selection process), 2019-2020 academic year.
- 2014 Meiss/Mellon Author’s Book Award, College Art Association
- 2013 Harvard Postdoctoral Fellowship in Japanese Studies, Edwin O. Reischauer Institute of Japanese Studies, Harvard University, 2013-2014 academic year.
- 2013 Support for the Research in the Arts, The Kajima Foundation for the Arts, Tokyo, 2013-2014.
- 2012 Internal. CAPS Small Professional Grant, Center for Asian and Pacific Studies, University of Oregon.
- 2009 Harvard Postdoctoral Fellowship in Japanese Studies, Edwin O. Reischauer Institute of Japanese Studies, Harvard University, declined.
- 2007 The Japan Foundation Japanese Studies Fellowship, Japan Foundation, 2007-2008.

Scholarly Events

- 2022 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 *Pre-modern Japanese Religion Workshop*, 2022-2023.
- 2022 JFNY Grant for Online Japanese Studies, Japan Foundation, New York; co-received with Asuka Sango and Eric Haruki Swanson for *Pre-modern Japanese Religion Workshop*, 2022-2023.
- 2021 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 *Pre-modern Japanese Religion Workshop*, 2021-2022.
- 2021 JFNY Grant for Online Japanese Studies, Japan Foundation, New York; co-received with Asuka Sango and Eric Haruki Swanson for *Pre-modern Japanese Religion Workshop*, 2021-2022.
- 2018 Mini Grant for Japanese Arts & Culture, Los Angeles Office of the Japan Foundation; for the series of workshop, *Flowers of Performance*.
- 2010 Small Scholarly Conferences on Japanese Studies, Northeast Asia Council, The Association for Asian Studies; co-received with Jason P. Webb for symposium, *Nara, City of East Asia*.

Teaching (all internal)

- 2022 Tom and Carol Williams Fund for Undergraduate Education, Williams Council, 2022-2023 academic year.
- 2018 CAPS Title VI Course Development Stipend, Center for Asian and Pacific Studies.
- 2017 Thomas F. Herman Faculty Achievement Award for Distinguished Teaching, Office of the Provost and Academic Affairs.
- 2016 Sherl K. Coleman and Margaret E. Guitteau Teaching Professors in Humanities, Oregon Humanities Center; co-received with Maile S. Hutterer. 2016-2017 academic year.
- 2014 Tom and Carol Williams Fund for Undergraduate Education, Williams Council, 2014-2015.
"Williams Fund Helps Akiko Walley Form 'Japanese Prints' Class"
<<https://design.uoregon.edu/williams-fund-helped-akiko-walley-form-japanese-prints-class>>
- 2013 Rippey Innovative Teaching Award, College of Arts and Sciences.
- 2011 Rippey Innovative Teaching Award, College of Arts and Sciences.
- 2011 Oregon Humanities Center 2011-2012 Teaching Fellowship Award, Oregon Humanities Center.
- 2011 CAPS Title VI Course Development Stipend, Center for Asian and Pacific Studies.

TEACHING (all University of Oregon)Regularized Courses

ARH 209 History of Japanese Art (Semi-annual)	Last offered W2026
ARH 397 Japanese Buddhist Art	2010/13
ARH 350 History of Manga (Semi-annual)	Last offered S2026
ARH440/540 Museology	2025
ARH 485/585 Topics in Japanese Art	
Art and Identities in Japan	2025
Art of Japanese Tea	2024
(https://japanpastandpresent.org/en/teaching-aids/syllabi/art-of-tea-in-japan)	
Art and Devotion in Japan	2022
Japanese Art of Writing	2021

Eccentrics in Japanese Art (formerly ARH4/510)	2010/13/16/19
<i>Basara: Art of the Japanese Warriors</i>	2018
ARH 488/588 Japanese Prints	
Exhibition Japanese Woodblock Prints	2026
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
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

Doctoral Dissertations

Advisor

2027 Expected. Lingjun "Mew" Jiang.

*Member**

*Also served as a minor field examiner.

- 2028* Expected. Sai Merriam.
- 2026 Expected. Breann Goosmann.
- 2026* Nick Wirtz, "Composite Realities: Media, Materials, and the Imagination of Documentary Comics.
- 2025 Shen Ren, "Empowering Popular Fiction: The Ironic Reinterpretation of Confucianism in the Fiction of Kyokutei Bakin."
- 2022 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."

Master's Theses and Terminal Projects

Advisor

- 2026 Rina Kita, "Postwar to Postmemory: Okinawan Identity in the Works of Teruya Yūken and Sakata Kiyoko."
- 2025 Tania Delgado Hernandez, "Embodied Narratives: Feminist Defiance & Politics of the Body Visibility and Resistance in South Korean Contemporary Art."
- 2025 Lauren Dawson, "*Machiya*: Japan's Urban Townhouse."
- 2022 Andrea Fowler, "Yayoi Kusama's Cosmic Nature: Connecting Sculpture and Space at the New York Botanical Garden."
- 2021 Christin Newell, "Closure as Perception and Interpretation: Ikeda Manabu's Negative Spaces through Comic Studies."
- 2019 Zoe Lalonde, "Elegantly Intriguing: Form, Function, and Multisensory Aesthetics in Heian Women's Interior Space."
- 2017 Lenore Snowdon, "The Essence of Itō Jakuchū's Colorful Realm of Living Beings."
- 2016 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."
- 2014 Daniel Borengasser, "The Presence of the Buddha: Transmission of Sacred Authority and the Function of Ornament in Seiryōji's Living Icon."
- 2013 Anne Taylor, "Sentimental Journey/Winter Journey: Araki Nobuyoshi's Contemporary *Shishōsetsu*."
- 2013 May Schlotzhauer, "Gotō Baramon Kite as Emblem."
- 2013 Charlotte Mueller, "Sewing Together the *Gōkan*: Text Through Image in the *Nise Murasaki inaka Genji*."
- 2013 Faith Kreskey, "Leaping Monsters and Realms of Play: Game Play Mechanics in Old Monster Yarns *Sugoroku*."
- 2009 Heather Hanson, "Souvenir of Kyoto's Entertainment: The Shiomi *Rakuchū Rakugaizu* Screen in the Jordan Schnitzer Museum of Art."

Member

- 2026 Expected. Annie Lynch, "A Body of Difference: Hellenistic Images of Disability and Difference."
- 2025 Yang Wei, "Imagining China in Robert van Gulik's Judge Dee Illustrations: Cultural Hybridity and Visual Construction."
- 2023 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).
- 2021 Mac Coyle, "Re-Centering the Northern Periphery: International Trace and Regional Autonomy in the 'Hiraizumi' Century."
- 2020 Kumiko McDowell, "Printed, Pasted, Traded: Nōsatsu as an Invented Tradition."
- 2017 Kun Xie, "The Form of No-Form: The Reconciliation of History and Legend in the Sixth Patriarch Paintings."
- 2016 Sangah Kim, "The Acceptance of Western Art in East Asian Countries in the Early Twentieth Century."

- 2015 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."
- 2013 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."
- 2012 Han Zhu, "Using the Peak of the Five Elders as a Brush: A Calligraphic Screen by Jung Hyun-Bok (1909-1973)."

Undergraduate Research Projects and Theses

- 2017 Primary Advisor, HA&A Honors Essay. Cheyenne Dickenson.
- 2017 Committee Member, Honors Thesis. Grace M. Shum.
- 2015 Primary Advisor, Humanities Undergraduate Research Fellow. Brandi Wilkens, 2015-2016.

External Appointment

- 2026 External Examiner, PhD dissertation. History of Art, University of Edinburgh. Elodia Pascal.
- 2022 External Examiner, East Asian Studies Prize Fellowship. East Asian Languages and Literatures. Mary Gilstad.

SERVICE

Department

- 2025-26 Undergraduate Studies Committee
- S2020/21-24 Department Head
- 2018-19/21-23 Director of Graduate Certificate in Museum Studies
- SU2022 Interim Director of Graduate Studies
- F2022 Interim Associate Director of Graduate Studies
- F/W 2019 Associate Department Head
- 2019-20 Search Committee (Chinese art)
- 2015-17 Director of Undergraduate Studies
- 2011-13/14 Undergraduate Studies Committee
- 2014-15 Search Committee (Art of the Ancient World)
- 2012-13 Undergraduate Minor Advisor (Asian field)
- 2010-13 Liaison to Museum Studies Certificate Program
- 2010 Search Committee (Ross Distinguished Professor of Architectural History)
- 2009-2011 Graduate Studies Committee

College of Design

- 2026 Dean's Five-Year Review Committee
- 2025-26 Faculty Advisory Committee
- 2021-24 College Leadership
- 2019-20 Core Committee
- 2014-16 Faculty Advisory Committee

2011-13 Academic Affairs Committee

University

2025-26 Jordan Schnitzer Museum of Art Leadership Council
 2025-26 Co-chair. Jordan Schnitzer Museum of Art Collections Committee
 2023-24 Council for Undergraduate Research and Distinguished Scholarships
 2018-20 University Senate
 2018-20 Tom & Carol Williams Fund Selection Committee
 2018-20 Undergraduate Research Opportunity Program Advisory Committee
 2018-20 Oregon Humanities Center Advisory Committee
 2018-19 JSMA Executive Director Search Committee
 2009-17 Jordan Schnitzer Museum of Art Collections Committee
 2012-13 Asian Studies Program Advisory Committee
 2011 FLAS Selection Committee

Profession

2025-present External Reviewer for Tenure
 2020-present Steering Committee, Pre-modern Japanese Religion Workshop (PJRW).
 Website: <https://premodernjapan.religion.sites.carleton.edu/>
 2009-present Article and Book Manuscript Peer Reviewer.
 Press/Journal: University of Hawai'i Press, Harvard Asia Center, *Art Bulletin*, *Artibus Asiae*,
Arts, Religions, *Journal of Asian Humanities at Kyushu University*, *Japanese Journal of Religious Studies*.
 2017-21 Selection Committee, Japan Art History Forum First Book Subvention Award
 2019-20 Association of Academic Museums and Galleries Program Planning Committee

Select Exhibition Guest-Curated at the Jordan Schnitzer Museum of Art (University of Oregon)*

*Shares co-curator credit with Anne Rose Kitagawa, Chief Curator of the Jordan Schnitzer Museum of Art. The core exhibition idea and chose of exhibited works are mine unless otherwise noted.

2025 *Verdant Islands: Nature and the Supernatural in Japanese Prints and the Art of Aoshima Chiho*. <https://jsma.uoregon.edu/verdant-islands>.
 2024 *Four Seasons in Japanese Art and Tea*. <https://jsma.uoregon.edu/art/exhibition/Four-Seasons>.
 2023 *Woman was the Sun: Art of Japanese Women*.
<https://jsma.uoregon.edu/art/exhibition/woman-was-sun>.
 2022 *Fit to Print II: Constructing Japanese Modernity in Body and Action*.
<https://mpembed.com/show/?m=d43TYxGMjp1&mpu=885>.
 2021 Co-curated with Glynné Walley. *Fit to Print: The Dawn of Journalism in Japanese Woodblock Prints from the Lavenberg and Michels Collections*.
<https://mpembed.com/show/?m=o1Dw3ewkzMi&mpu=885>.

- 2020 *Rhapsody in Blue and Red: Ukiyo-e Prints by the Utagawa School.*
<https://mpembed.com/show/?m=xVQU9vGRiHS&mpu=885>
Featured: "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>.
- 2018 *Vibrance and Serenity: Art of Japanese Nō Traditional Theater.*
- 2017 *Long Nineteenth Century: A Selection from Dr. Lee and Mary Jean Michels Collection of Japanese Prints.*
- 2015 Co-planned with Anne Rose Kitagawa. *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints.*
Featured: UO Today: "Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints,"
<https://www.youtube.com/watch?v=3DNZ5PjNbY>
Related event: Curators' Talk: Expanding Frontiers,
https://www.youtube.com/watch?v=YCq_YGudMkA

PROFESSIONAL DEVELOPMENT (UNIVERSITY OF OREGON)

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