

CURRICULUM VITAE

PUNAM MADHOK, Ph.D.

OFFICE ADDRESS

School of Art and Design (Art History)
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EDUCATION

1993: Ph.D. in Italian Renaissance and Baroque Art, University of Illinois at Urbana-Champaign.

DISSERTATION:

The Drawing Books of Henry Peacham and Jan de Bisschop and the Place of Drawing in the Education of a Renaissance Gentleman

Committee: Professor Philipp P. Fehl (Advisor; Art History Faculty), Professor Marcel Franciscono (Chair; Art History Faculty), Professor Judith Dundas (Faculty of English Dept.)

1986: M.A. in Chinese Art (Major), Italian Renaissance Art (Minor), University of Illinois at Urbana-Champaign.

MASTER'S THESIS:

Lu Chih's Relationship with the Cosmos

Advisor: Professor Kiyohiko Munakata (Art History Faculty)

1983: B.F.A. in Art History (Major), Painting and Printmaking (Minor), Five years degree program, Kala Bhavan, Santiniketan, Visva-Bharati University, West Bengal, India.

LANGUAGES STUDIED: English, French, German, Hindi, Bengali, Sanskrit.

EMPLOYMENT HISTORY

AT EAST CAROLINA UNIVERSITY (ECU):

Summer 2000 to present

Associate Professor of Art History

Fall 1994 to Spring 2000

Assistant Professor of Art History

Art History Area Coordinator

January to May 2005, July 2013 to July 2016

PRIOR TO ECU:

Fall 1993:

Adjunct Assistant Professor of Art History
Illinois Wesleyan University in Bloomington, Illinois
Taught a course in *Asian Art*

Fall 1991 to Spring 1992:

Instructor of Art History
Gettysburg College in Gettysburg, Pennsylvania
Taught 3 courses each semester in *Italian Renaissance Art*, *Asian Art*, and *Chinese Painting*.

Fall 1983 to Spring 1991:

Graduate Assistant of Art History
University of Illinois at Urbana-Champaign

RESEARCH

PUBLICATIONS:

Madhok, P. (2023). Indigenous Stitch-Arts of India: Tradition and Revival in a Global Age. *Monsoon: South Asian Studies Association Journal*, vol. 2: 1, Article 8, pp. 106-146. Available at: <https://digitalcommons.lmu.edu/monsoon-sasa-journal/vol2/iss1/8>

Madhok, P. (2020). Mi-Sook Hur: Feather Trace, An Exploration. *METAL SMITH*, vol. 40(4), pp. 50-57.

Madhok, P. (2017). Avalokiteshvara, the All-Inclusive One: Amalgamation of Imagery and Attributes. *Virginia Review of Asian Studies*, vol. 19, pp. 63-79.

Madhok, P. (2010). Christian-Islamic Relations in the Court Art of Mughal India. *The International Journal of the Arts in Society*, vol. 4(6), pp. 67-78.

Madhok, P. (2005). The Interplay between Marriage, Ritual, and Art in Mithila. *Virginia Review of Asian Studies*, vol. 8, pp. 227-241.

Madhok, P. (2000). Kalighat Painting: A Unique Folk Art of Nineteenth Century Calcutta. *The International Third World Studies Journal & Review*, vol. 11(October), pp. 37-43.

Madhok, P. (1998). Jan de Bisschop's Drawing Books. *Nandan, An Annual on Art and Aesthetics*, vol. XVIII, pp. 50-77.

Madhok, P. (1997). How Drawing was taught in the Royal Academy at the time of Reynolds. *Nandan, An Annual on Art and Aesthetics*, vol. XVII, pp. 43-58.

Madhok, P. (1995). Rubens and the Classical Tradition. *Nandan, An Annual on Art and Aesthetics*, vol. XV, pp. 38-61.

Madhok, P. (1993). The Gentleman's Education and the Art of Drawing in Seventeenth Century England. *Nandan, An Annual on Art and Aesthetics*, vol. XIII, pp. 55-77.

Madhok, P. (1985). T'ang Yin's Mountainscapes. *Nandan, An Annual on Art and Aesthetics*, vol. VIII, pp. 8-16.

PEER REVIEWED PRESENTATIONS

Madhok, P. (January 2025). Mithila Painting: A Second Look, Continuity and Change, The 5th IAFOR International Conference on Arts & Humanities, Honolulu, Hawaii (virtual).

Madhok, P. (October 2024). Mithila Painting: A Second Look, Continuity and Change, Western Conference of the Association for Asian Studies (WCAAS), Weber State University, Ogden, Utah.

Madhok, P. (June 2024). Mithila Painting: A Second Look, Continuity and Change, Twenty-second International Conference on New Directions in the Humanities, Rome, Italy.

Madhok, P. (March 2024). The Multifarious Temple Art of Jayavarman VII and the French Orientalist Interest in Cambodia, South Asian Studies Association conference, San Francisco, CA.

Madhok, P. (January 2024). The Multifarious Temple Art of Jayavarman VII and the French Orientalist Interest in Cambodia, The 4th IAFOR International Conference on Arts & Humanities, Honolulu, Hawaii (virtual).

Madhok, P. (June 2023). The Multifarious Temple Art of Jayavarman VII and the French Orientalist Interest in Cambodia, 14th Annual International Conference on Visual and Performing Arts, Athens, Greece.

Madhok, P. (March 2023). Indigenous Stitch-Arts of India, Tradition and Revival in a Global Age, 2023 South Asian Studies Association Zoom conference (hosted by Loyola Marymount University).

Madhok, P. (October 2022). Mithila Painting: A Second Look, Continuity and Change, Mithila Musings, an international symposium on Mithila art from north-eastern India (co-hosted by Radford University Art Museum & Floyd Center for the Arts in Virginia).

Madhok, P. (June 2022). The Multifarious Temple-Art of Jayavarman VII and the French Orientalist Interest in Cambodia, The Asian Conference on Asian Studies (ACAS2022), Tokyo, Japan (virtual).

Madhok, P. (March 2022). The Multifarious Temple-Art of Jayavarman VII and the French Orientalist Interest in Cambodia, Annual Conference of the South Asian Studies Association (SASA), hosted by Loyola Marymount University, Los Angeles, CA (virtual).

Madhok, P. (March 2022). The Multifarious Temple-Art of Jayavarman VII and the French Orientalist Interest in Cambodia, 'Religion, Culture, and the Arts Section' of the American Academy of Religion (AAR-SE) annual meeting, hosted virtually by Florida State University,

FL (virtual).

Madhok, P. (March 2022). The Multifarious Temple-Art of Jayavarman VII and the French Orientalist Interest in Cambodia, at the Midwest Art History Society (MAHS) annual conference, Houston, TX.

Madhok, P. (December 2021). Indigenous Stitch-Arts of India: Tradition and Revival in a Global Age, Asia Scholar Network Conference, hosted by the University of North Carolina at Chapel Hill (virtual).

Madhok, P. (April 2021). Indigenous Stitch-Arts of India: Tradition and Revival in a Global Age, ASIANetwork Conference (virtual).

Madhok, P. (January 2021). The Multifarious Temple-Art of Jayavarman VII and the French Orientalist Interest in Cambodia, Southeast Regional Conference of the Association for Asian Studies (SECAAS) (virtual).

Madhok, P. (May 2020). Indigenous Stitch-Arts of India: Tradition and Revival in a Global Age, 11th Asian Conference on Arts & Humanities (ACAH2020), Tokyo, Japan (cancelled due to COVID 19).

Madhok, P. (June 2019). Indigenous Stitch-Arts of India: Tradition and Revival in a Global Age, 2019 Hawaii University International Conferences on STEM/STEAM and Education, Honolulu, HI.

Madhok, P. (June 2018). Contemporary Embroidery of India: Tradition, Revival, and Globalization, 9th Annual International Conference on Visual and Performing Arts, Athens, Greece.

Madhok, P. (March 2018). Contemporary Embroidery of India: Tradition, Revival, and Globalization, South Asian Studies Association 12th Anniversary Conference, Claremont McKenna College, CA.

Madhok, P. (June 2017). The Changing Face of Embroidery in India: Chikankari, Rabari, Phulkari, and Kantha, Twelfth International Conference on the Arts in Society, American University of Paris, France.

Madhok, P. (April 2017). The Changing Face of Embroidery in India: Chikankari, Rabari, Phulkari, and Kantha, Midwest Art History Association Annual Meeting, Case Western Reserve, and the Cleveland Museum of Art, OH.

Madhok, P. (January 2017). The Changing Face of Embroidery in India: Chikankari, Rabari, Phulkari, and Kantha, 56th Annual Meeting of the Southeast Conference of the Association for Asian Studies, University of Mississippi, Oxford, MS.

Madhok, P. (September 2015). Development Praxis, Indigenous Arts, and Ethical Empowerment of Women in India, (HDCA) Human Development and Capability Association's 2015 Conference - Capabilities on the Move: Mobility and Aspirations, Georgetown University, Washington, DC.

Madhok, P. (July 2015). Development Ethics, the Arts, and Women's Empowerment, 10th International Conference on The Arts in Society, Imperial College, London, UK.

Madhok, P. (January 2015). Avalokitesvara, the All-Inclusive One: Amalgamation of Imagery and Attributes, 54th Annual Meeting of the Southeast Conference Association for Asian Studies (SEC/AAS), University of Virginia, Charlottesville, VA.

Madhok, P. (December 2014). Ethical Empowerment, Development Praxis, and the Arts, 113th Annual Meeting of the American Anthropological Association, Washington, DC.

Madhok, P. (June 2014). Ethical Empowerment Through the Arts: Three Case-Studies from India, 12th International Conference on New Directions in the Humanities, Madrid, Spain.

Madhok, P. (February-March 2014). Ethical Empowerment, Development Praxis, and the Arts, Association for Practical and Professional Ethics, Jacksonville, FL.

Madhok, P. (January 2014). Ethical Empowerment, Development Praxis, and the Arts in India: Three Case Studies, Southeast Conference, Association for Asian Studies (SEC/AAS), Duke University, Durham, NC.

Madhok, P. (April 2013). Handicraft-Centered Moral Empowerment in India: 3 Case Studies, ASIANetwork Conference, Nashville, TN.

Madhok, P. (June 2012). Avalokitesvara, the All-Sided One: Buddhist Art and Cultural Hybridization, 1st International Interdisciplinary Social Inquiry Conference, Bursa, Turkey.

Madhok, P. (March 2012). Avalokitesvara, the All-Sided One: Buddhist Art and Cultural Hybridization, Association for Asian Studies (AAS) Annual Conference, Toronto, Canada.

Madhok, P. (April 2011). Avalokitesvara, the All-Sided One: Buddhist Art and Cultural Hybridization, ASIANetwork, Chicago, IL.

Madhok, P. (June 2010). Avalokitesvara, the All-Sided One: Buddhist Art and Cultural Hybridization, 1st Annual International Conference on Fine and Performing Arts in Athens, Greece.

Madhok, P. (April 2010). Hail, the Jewel is in the Lotus! (Om mani padme hum!), Midwest Art History Society, Omaha, NE.

Madhok, P. (July 2009). Christian-Islamic Relations in the Court Art of Mughal India, Fourth International Conference on the Arts in Society, Venice, Italy.

Madhok, P. (September 2008). Avalokitesvara, 'the all-sided one,' Western Conference for the Association for Asian Studies, University of Colorado at Boulder, CO.

Madhok, P. (January 2008). Christian-Islamic Relations in the Court Art of Mughal India, Hawaii International Conference on Arts and Humanities, Honolulu, HI.

Madhok, P. (March 2006). Jesuits and the Arts in Mughal India, 15th Biennial New College Conference on Medieval & Renaissance Studies, Sarasota, Florida.

Madhok, P. (March 2006). Jesuits and the Arts in Mughal India, American Academy of Religion, Southeastern Regional Meeting, Atlanta, GA.

Madhok, P. (October 2005). Jesuits and the Arts in Mughal India, 34th Annual Conference on South Asia, University of Wisconsin-Madison, WI.

Madhok, P. (April 2005). Jinas and their Female Guardian Spirits: The Jain Temples at Mount Abu in Rajasthan, India, 32nd Annual Conference of the Midwest Art History Society, University of Cincinnati, OH.

Madhok, P. (April 2005). Jinas and their Female Guardian Spirits: The Jain Temples at Mount Abu in Rajasthan, India, Annual Meeting of the Midwestern Region of the American Academy of Religion, DePaul University in Chicago, IL.

Madhok, P. (January 2005). Jinas and their Female Guardian Spirits: The Temples of Mount Abu in Rajasthan, India, 44th Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Lexington, KY.

Madhok, P. (April 2004). Jesuits and the Arts in Mughal India, at the session, titled 'European Prints and Drawings,' Annual Conference of the Midwest Art History Society, University of Notre Dame, IN.

Madhok, P. (January 2004). Jesuits and the Arts in Mughal India, 43rd Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Gainesville, FL.

Madhok, P. (January 2003). Mehndi, An Ancient Art Form and Ritual of India, 42nd Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Jekyll Island, GA.

Madhok, P. (October 2002). Mithila Wall Paintings created on the Occasion of Marriage in the Kohbar-ghar, Southeast College Art Conference (SECAC), Mobile, AL.

Madhok, P. (April 2002). Mithila Wall Paintings created on the Occasion of Marriage in the Kohbar-ghar, Midwest Art History Society Conference, Milwaukee, WI.

Madhok, P. (January 2002). Mithila Wall Paintings created on the Occasion of Marriage in the Kohbar-ghar, 41st Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Chattanooga, TN.

Madhok, P. (April 2001). Mehndi, the Art of Henna Painting, Midwest Art History Society Conference, Minneapolis, MN.

Madhok, P. (November 2000). Paolo Veronese: A Painter of Feasts or Religious Subjects?, Sixteenth Century Studies Conference, Cleveland, OH.

Madhok, P. (October 2000). The Role of Women in Kalighat Painting, a Folk Art of Nineteenth-Century Calcutta, Southeast College Art Conference, Louisville, KY.

Madhok, P. (November 1999). Paolo Veronese: A Painter of Feasts or Religious Subjects?, Universities Art Association of Canada Annual Conference, Ontario College of Art & Design, Toronto, Canada.

Madhok, P. (March 1999). Modern Art in India: Pivotal Figures, 26th Annual Meeting of the Midwest Art History Society, Detroit, MI.

Madhok, P. (October 1998). Kalighat Painting: The "Bazaar Art" of the Black Town, 27th Annual Conference on South Asia, University of Wisconsin-Madison, WI.

Madhok, P. (April 1998). Venus and her Counterparts: Titian's Ovidian Mythologies for Philip II, Fourth Annual East Carolina University-University of Ferrara Conference on Renaissance Studies, East Carolina University, Greenville, NC. (Conference topic: Classical Myth in the Renaissance)

Madhok, P. (April 1998). Venus and her Counterparts: Titian's Ovidian Mythologies for Philip II, 25th Annual Meeting of the Midwest Art History Society, Chicago, IL.

Madhok, P. (March 1998). Titian at Ferrara: Antiquity and the Female Model, Eleventh New College Conference on Medieval-Renaissance Studies, Sarasota, FL.

Madhok, P. (January 1998). Kalighat Painting (1800-1930): The 'Bazaar Art' of the Black Town, 37th Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Charlottesville, VA.

Madhok, P. (May 1997). Titian at Ferrara: Antiquity and the Female Model, Third Annual East Carolina University-University of Ferrara Conference on Renaissance Studies, University of Ferrara, Italy. (Conference theme: To commemorate the fourth centenary of the Ferrarese scholar Francesco Patrizi, 1529-1597).

Madhok, P. (January 1997). Folk Deities of India: The Cult of the Yoginis, Southeast Conference, Association for Asian Studies (SEC/AAS), Savannah, GA.

Madhok, P. (October 1996). Personifications of the Female Principle in Indian Art, Southeastern College Art Conference, Charleston, SC.

Madhok, P. (October 1996). Nude Sculptural Imagery in Indian Temple Art: A Reinterpretation-III, 19th National Third World Studies Conference, Omaha, NE.

Madhok, P. (January 1996). Nude Sculptural Imagery in Indian Temple Art: A Reinterpretation-II, Southeast Conference, Association for Asian Studies (SEC/AAS), Knoxville, TN.

Madhok, P. (October 1995). Nude Sculptural Imagery in Indian Temple Art: A Reinterpretation-I, Southeastern College Art Conference, Georgetown University, Washington, D.C.

PANEL CONVENER

Madhok, P. (January 2024, appointed). Visual Arts Practices, The 4th IAFOR International Conference on Arts & Humanities in Honolulu, Hawaii (virtual).

Madhok, P. (October 2021, Invited). Moderated a discussion for the session, On Origins: Artists whose work focuses on themes and narratives that are rooted in or responding to cultural values and ideas, an annual virtual symposium series celebrating the diversity of Eastern Asia, Society of North American Goldsmith-SNAG/Metalsmith.

Madhok, P. & Christie, J. (December 2014). The Protocols of Encounter: Local Revitalizations in The Global Tension, Opportunities for Producing an Anthropology of the 21st Century, 113th Annual Meeting of the American Anthropological Association in Washington, DC.

Madhok, P. (March 2012). Representations of Avalokiteshvara Across Asia and Genres, Association for Asian Studies (AAS) Annual Conference, Toronto, Canada.

Madhok, P. (June 2010). General Issues in Arts, 1st Annual International Conference on Fine and Performing Arts, Athens, Greece.

Madhok, P. (January 2005). From the Silk Road to Korea: East Asian Art History, 44th Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Lexington, KY.

Madhok, P. (October 2002). New Research in Asian and Middle Eastern Art and Architecture, Southeast College Art Conference (SECAC), Mobile, AL.

Madhok, P. (January 2002). Multiethnic Perspectives in Asian Literatures, 41st Annual Meeting of the Southeast Conference, Association for Asian Studies (SEC/AAS), Chattanooga, TN. (*Chair and Discussant*)

Madhok, P. (October 1998). The Politics of Performance through History, 27th Annual Conference on South Asia, University of Wisconsin-Madison, WI.

Madhok, P. (October 1996). Studies of Culture in the Third World, 19th National Third World Studies Conference, held at Omaha, NE.

Madhok, P. (January 1996). Indian Art and Culture, Southeast Conference, Association for Asian Studies (SEC/AAS), Knoxville, TN.

INVITED PRESENTATIONS

Madhok, P. (November 6, 2019)
Highlights of Indian Art, Greenville Museum of Art - Downtown Dialogues in the Humanities and Fine Arts. Title of the event: "Issues in India: Photography of Linda Adele Goodine."
Invited to be a panelist by Dr. George Bailey (ECU faculty of Philosophy).

Madhok, P. (May 2, 2016)
Buddhist art, Guest lecture (two-hours), to an Honors Seminar class (*'Mapping the Buddhist Holy Land: Narrating the Origins through the Digital and Spatial Humanities'*) taught by Dr. Derek Maher (ECU faculty of Religious Studies).

Madhok, P. (April 5, 2016)
Escher and Da Vinci: Bringing Order to a Chaotic World, Mendenhall, ECU. Title of the symposium: "Intersections: Arts and Sciences."

Madhok, P. (January 9, 2012)
Rembrandt van Rijn: Drawings, Prints, and Paintings, Greenville Museum of Art.

Madhok, P. (spring 2011)

Represented India in the series of interviews organized by Bradley Bixler, Executive Producer, and his team for the program, titled The Seven Seas: Arts and Cultures. (Other places in the series included Spain, France, Mexico, Italy, Germany, Japan, Russia, Nigeria, and the state of North Carolina in the U.S.)

Madhok, P. (Fall 2010)

Medieval versus Renaissance Art, interdisciplinary course taught by Dr. Jelena Bogdanovic (ECU faculty of Art History) to Medieval-Renaissance Studies students at ECU.

Madhok, P. (November 22, 2008)

Avalokitesvara, 'the all-sided one' and Christian-Islamic Relations in the Court Art of Mughal India, at the East Carolina University Asia Seminar for Teachers, held in the Science and Technology Bldg, OC-209, on November 22, 2008. I was invited to present by Dr. John Tucker (Professor of History and Director of Asian Studies Program at ECU).

Madhok, P. (Spring 2008)

Monuments of Italian Renaissance and Baroque Art in Rome, Florence, Milan, Venice, and Padua to Professor Linda Darty (ECU faculty of Metal Design), Professor Terry Smith (ECU faculty of Wood), and their students who were preparing to take a study-tour in Italy in summer 2008.

Madhok, P. (Fall 2006)

Is there Meaning beyond Faithful Representation?, Greenville Museum of Art.

Madhok, P. (Fall 1998)

The Classical Tradition in Western Art to a class of inter-disciplinary students in the Classical Studies Program of East Carolina University, who were taking a course on The Classical Tradition in Literature taught by Dr. Charles E. Fantazzi (the 1998-99 academic year Whichard Distinguished Professor of Humanities at ECU).

Madhok, P. (Fall 1997)

Titian at Ferrara: Antiquity and the Female Model, Speight Auditorium, Jenkins Fine Arts Center, East Carolina University.

Madhok, P. (Spring 1995)

Jan de Bisschop and the Study of Antique Statues in Seventeenth Century Holland to a class of Philosophy students who were taking a seminar on Medieval and Renaissance Studies at East Carolina University, taught by Dr. Eugene Ryan (ECU faculty of Philosophy).

Madhok, P. (Fall 1993)

Drawing after the Antique in the Sixteenth and Seventeenth Centuries in Europe to an interdisciplinary Humanities class at Illinois Wesleyan University in Bloomington, Illinois.

FUNDING

Fall 2022:

Honorarium (\$1000) from Radford University Art Museum & Floyd Center for the Arts in Virginia (Guest Curator: John H. Bowles) for my presentation, Mithila Painting: A Second Look, Continuity and Change at Mithila Musings—an international symposium on Mithila art from northeastern India.

Fall 2019:

School of Art and Design, ECU, Scholarship Funds Award (\$3,000) to study Buddhist and Hindu imagery of the Angkor Temples in and around Siem Reap, Cambodia (December 18 to 30, 2019). Some of the temples I visited are Angkor Wat, the Bayon, Banteay Srei, Neak Pean, Preah Khan, Baphon, Beng Melea, Koh Ker. I also studied works of art and culture at the Angkor National museum, Preah Norodom Sihanouk-Angkor Museum, and Asian Traditional Textiles Museum, visited Artisan' workshops and Handicraft center, Wat Damnak Pagoda, Wat Preah Prom Rath Pagoda, and saw an Apsara dance.

Spring 2018:

Honors College, ECU, Travel grant (\$5000), to take students in the Honors Seminar, *Cultural Heritage and Tourism: Mining the Past to Direct the Future* (that I team-taught with Dr. Jessica Christie – my colleague in Art History) to Monument Valley, near Albuquerque, NM, and Canyon de Chelly National Monument, AZ.

Spring 2016:

Writing Across the Curriculum Academy stipend (\$500) to discuss assigned readings and varied approaches to writing assignments.

Summer 2015:

Quality Enhancement Plan Assessor of undergraduate student writing stipend (\$1000). Elected by Professor Michael Drought, Director of the School of Art and Design, to serve alongside three ECU faculty members from Nursing, Political Science, and Economics.

Spring 2012:

Thomas W. Rivers Scholarships and Awards Committee, International Affairs, East Carolina University Travel Grant (\$250).

Spring 2012:

Honorarium (\$250) from the Friends of the School of Art and Design (President: Barbour Strickland) for my presentation, Rembrandt van Rijn (1606-69): Drawings, Prints, and Paintings, Greenville Museum of Art.

Fall 2009:

Teaching Grant, East Carolina University (\$400), “Asia Seminar for North Carolina Teachers.”

Spring 2009:

Research award, East Carolina University (\$358.73) to purchase books for research projects in Asian art.

Summer 2007:

Teaching Grant, East Carolina University (\$2,667.76), Asian Studies Curriculum Development, to study works of art and architecture, and gardens at Kyoto, Nara, and Arashiyama in Japan.

Summer 2003:

East Carolina University grant (\$3,365) to study works of art at the State Tretyakov Gallery and Pushkin State Museum of Fine Arts in Moscow, and at the State Hermitage Museum and the State Russian Museum in St. Petersburg, Russia.

Summer 1997:

College of Arts and Sciences, East Carolina University (\$1,212). Travel grant.

Thomas W. Rivers Scholarships and Awards Committee, International Affairs, East Carolina University Travel Grant (\$500).

Summer 1995:

East Carolina University Research award (\$5,207) for projects based on my study of works of art in Italy (Rome, Florence, Venice, Padua, Pompeii) and India (Nalanda, Sarnath, Banaras, Sanchi, Kushinagar, Kapilavastu, Lumbini, Khajuraho, Mumbai, Kolkata).

Fall 1992:

Dissertation research, from the Art History Research Fund Committee, University of Illinois at Urbana-Champaign. (\$1,500)

Spring 1989:

Newberry Library, Chicago, Grant to attend a workshop by Keith Thomas on Social Differences in Early Modern England.

Spring 1989:

Art History Program, University of Illinois at Urbana-Champaign, Grant to study prints in the Print Room of the Art Institute, Chicago.

ACKNOWLEDGMENTS

Sharon Rose Anderson (author of the article, "The Artist as Alchemist: Reimagining Xu Wei's Nanjing Museum Handscroll," published in *SINO-PLATONIC PAPERS*, April 2024, No. 343, pp. 1-66) included me in the ACKNOWLEDGMENTS (p. 3).

PROFESSIONAL DEVELOPMENT

Listened to online lectures on Art of India, Renaissance and Baroque art. Participated in online teaching workshops.

Attended guest lectures sponsored by the School of Art and Design, Medieval and Renaissance Studies, and Asian Studies at East Carolina University.

Member of several professional national and international organizations in Asian Studies, Art History, and Medieval and Renaissance Studies, such as, South Asian Studies Association, Southeast Association for Asian Studies, American Council for Southern Asian Art, ASIANetwork, Asian Conference on Arts and Humanities, College Art Association, Midwest Art History Society, and South-Central Renaissance Conference.

Requested several books to be added to the collection of Joyner Library.

Symposium on The Art of Burma, Princeton, NJ, on April 1, 2006.

Buddhist Retreat conducted by Thich Nhat Hanh (Zen monk from Vietnam), Stonehill College, Easton, MA, August 11-16, 2005.

Awarded Extensive Reassigned Time for Scholarship in fall 2004.

Conference on St. Petersburg: Three Centuries of Music, Art, Literature, and Culture, Center for Slavic, Eurasian, and East European Studies, Fuqua School of Business, Duke University, NC, September 19, 2003.

Symposium on The Sensuous and the Sacred: Chola Bronzes from South India, Sackler Gallery, Washington, D.C., March 8, 2003.

Invited Dr. Sherman Lee to present a guest lecture, 'The Translation of Early Buddhist Art to China and Japan,' at the Speight Auditorium, Jenkins Fine Arts Building, East Carolina University, on March 30, 1995.

TEACHING EXPERIENCE

COURSES: FALL 1994 – FALL 2024

Graduate Level courses; Upper Level, writing intensive, and non-writing intensive courses to undergraduate students; Survey courses to Lower Level, undergraduate students in:

Art of India

Asian Art

Italian Renaissance Art

Italian Baroque Art

Art History Surveys

Art Appreciation

HONORS SEMINARS:

Cultural Heritage and Tourism: Mining the Past to Direct the Future (spring 2018)
(Team-taught with Dr. Jessica Christie – my colleague in Art History)

In Search of Sacred Space: Liminal Places in the Past and Present (spring 2014)
(Team-taught with Dr. Jessica Christie – my colleague in Art History)

DIRECTED INDEPENDENT STUDIES (of graduate and undergraduate students) in:

Buddhist Art

Italian Renaissance Art

Italian Baroque Art

Textiles

History of Printmaking

MASTER'S THESIS COMMITTEES

Spring 2010

Served on the thesis committee of Ashley Pierce (Graduate student in Illustration).

Thesis title: 'A Visual Interpretation of Nathaniel Hawthorne's Rappaccini's Daughter'

[Committee members: Prof. Joan Mansfield (Illustration), Prof. Christine Zoller (Textiles), Prof. Scott Eagle (Painting & Drawing), and myself (Art History)]

Fall 2009

Served on the thesis committee of Andy Denton (Graduate student in Sculpture).

Thesis title: 'Buddhist art: Tangible Emanations'

[Committee members: Prof. Carl Billingsley (Sculpture), Prof. Hanna Jubran (Sculpture), Dr. Derek Maher (Religious Studies), and myself (Art History)]

PROGRAM ADVISORY COMMITTEE

Fall 2006

Served on the Program Advisory Committee of Natalie Marshall (a student in my course in Italian Renaissance art), interested in pursuing a career in art conservation and restoration.

Fall 2024: Teaching Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 10 students
(Graduate course: Master's)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 12 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 12 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 54 students (Lower Level UG)

Spring 2024: Taught Face to Face)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 12 students
(Upper Level UG)

ARTH 3930, sec. 002 (Italian Renaissance Art: 1300-1500): 10 students (Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 12 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 10 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 55 students (Lower Level UG)

Fall 2023: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 10 students (Master's)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 12 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 9 students (Upper Level UG)

ARTH 1907, sec. 601 (Art History Survey): 71 students (Lower Level UG)

Spring 2023: Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 19 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 11 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 6 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 45 students (Lower Level UG)

Fall 2022: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 1 student (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 19 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art, Writing Intensive): 6 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art): 5 students (Upper Level UG)
 ARTH 1907, sec. 601 (Art History Survey): 49 students (Lower Level UG)

Spring 2022: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 2 students (Master's)
 ARTH 6913, sec. 001 (Asian art): 2 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 15 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art, Writing Intensive): 11 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art): 10 students (Upper Level UG)
 ARTH 1906, sec. 601 (Art History Survey): 88 students (Lower Level UG)

Fall 2021: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 4 students (Master's)
 ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 4 students (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 14 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art, Writing Intensive): 5 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art): 12 students (Upper Level UG)
 ARTH 1907, sec. 601 (Art History Survey): 26 students (Lower Level UG)

Spring 2021: (Taught Online synchronously via Canvas-WebEx)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art, Writing Intensive): 9 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art): 8 students (Upper Level UG)
 ARTH 1907, sec. 601 (Art History Survey): 40 students (Lower Level UG)

Fall 2020: (Taught Online synchronously via Canvas-WebEx)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 20 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art, Writing Intensive): 10 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art): 10 students (Upper Level UG)
 ARTH 1907, sec. 601 (Art History Survey): 75 students (Lower Level UG)

Spring 2020: (Taught Face to Face and Online asynchronously via Blackboard)

ARTH 6913, sec. 001 (Asian art): 2 students (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 11 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 43 students (Lower Level UG)

Fall 2019: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 4 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 18 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 10 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 68 students (Lower Level UG)

ARTH 4500, sec. 027 (INDEPENDENT STUDY- Italian Renaissance Art: 1300-1500):
1 student (Upper Level UG)

Spring 2019: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 11 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 7 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 41 students (Lower Level UG)

Fall 2018: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 19 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art, Writing Intensive): 10 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art): 10 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 63 students (Lower Level UG)

Spring 2018: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 6 students (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 14 students
(Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 60 students (Lower Level UG)

HNRS 2116, sec. 001 (Cultural Heritage & Tourism, Writing Intensive, Honors): 5 students
(Upper Level UG)

Fall 2017: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 3 students (Master's)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 18 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 8 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 11 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 59 students (Lower Level UG)

Spring 2017: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 2 students (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 6 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 13 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 48 students (Lower Level UG)

Fall 2016: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 57 students (Lower Level UG)

Spring 2016: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 13 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 42 students (Lower Level UG)

Fall 2015: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 3 students (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 18 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 8 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 12 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 58 students (Lower Level UG)

Spring 2015: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 48 students (Lower Level UG)

Fall 2014: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 18 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 10 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 55 students (Lower Level UG)

Spring 2014: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 20 students
(Upper Level UG)

HNRS 2116, sec. 001 (In Search of Sacred Space: Liminal Places in the Past and Present,
Writing Intensive, Honors): 5 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 69 students (Lower Level UG)

Fall 2013: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 3 students (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 24 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 57 students (Lower Level UG)

Spring 2013: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 21 students
(Upper Level UG)

ARTH 3935, sec. 25 (Italian Baroque Art: 1600-1700, INDEPENDENT STUDY): 1 student
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1907, sec. 002 (Art History Survey): 45 students (Lower Level UG)

Fall 2012: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 2 students (Master's)
 ARTH 3500 (INDEPENDENT STUDY): 1 student
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 20 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 11 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 10 students (Upper Level UG)
 ARTH 1906, sec. 002 (Art History Survey): 59 students (Lower Level UG)

Spring 2012: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 5500 (INDEPENDENT STUDY: Indian art): 1 student
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 19 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 10 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 15 students (Upper Level UG)
 ARTH 1907, sec. 002 (Art History Survey): 28 students (Lower Level UG)

Fall 2011: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 2 students (Master's)
 ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 8 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 9 students (Upper Level UG)
 ARTH 1906, sec. 002 (Art History Survey): 33 students (Lower Level UG)

Spring 2011: (Taught Face to Face)

ARTH 6935, sec. 001 (Italian Baroque Art: 1600-1700): 1 student
 ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 18 students
 (Upper Level UG)
 ARTH 5500 (INDEPENDENT STUDY: Asian art): 1 student
 ARTH 3920, sec. 001 (Asian art): 11 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 11 students (Upper Level UG)
 ARTH 1907, sec. 002 (Art History Survey): 37 students (Lower Level UG)

Fall 2010: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 4 students (Master's)
 ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 11 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 9 students (Upper Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 43 students (Lower Level UG)

Spring 2010: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 20 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 11 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 14 students (Upper Level UG)
 ARTH 1907, sec. 002 (Art History Survey): 41 students (Lower Level UG)

Fall 2009: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 6500, (INDEPENDENT STUDY): 1 student
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 21 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 13 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 11 students (Upper Level UG)
 ARTH 1906, sec. 002 (Art History Survey): 44 students (Lower Level UG)

Spring 2009: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)
 ARTH 1907, sec. 002 (Art History Survey): 44 students (Lower Level UG)

Fall 2008: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 6 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 18 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 17 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)
 ARTH 1906, sec. 002 (Art History Survey): 41 students (Lower Level UG)

Spring 2008: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 48 students (Lower Level UG)

Fall 2007: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 57 students (Lower Level UG)

Spring 2007: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3935, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 48 students (Lower Level UG)

Fall 2006: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 92 students (Lower Level UG)

Spring 2006: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 2930, sec. 001 (Italian Baroque Art: 1600-1700): 33 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 34 students (Lower Level UG)

Fall 2005: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 100 students (Lower Level UG)

Spring 2005: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 2930, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 87 students (Lower Level UG)

Fall 2004:

Awarded Extensive Reassigned Time for Scholarship.

Spring 2004: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 2930, sec. 001 (Italian Baroque Art: 1600-1700, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 82 students (Lower Level UG)

Fall 2003: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 110 students (Lower Level UG)

Spring 2003: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 2930, sec. 001 (Italian Baroque Art: 1600-1700): 47 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 47 students (Lower Level UG)

Fall 2002: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 57 students (Lower Level UG)

Spring 2002: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 99 students (Lower Level UG)

Fall 2001: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 108 students (Lower Level UG)

Spring 2001: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1907, sec. 001 (Art History Survey): 86 students (Lower Level UG)

Fall 2000: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 117 students (Lower Level UG)

Spring 2000: (Taught Face to Face)

ARTH 6980, sec. 001 (Art of India): 1 student (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
 (Upper Level UG)
 ARTH 4980, sec. 001 (Art of India): 5 students (Upper Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 149 students (Lower Level UG)

Fall 1999: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 122 students (Lower Level UG)

Spring 1999: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)
 ARTH 1910, sec. 001 (Art Appreciation): 36 students (Lower Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 116 students (Lower Level UG)

Fall 1998: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)
 ARTH 6913, sec. 001 (Asian art): 3 students (Master's)
 ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
 (Upper Level UG)
 ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)
 ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)
 ARTH 1906, sec. 001 (Art History Survey): 95 students (Lower Level UG)

Spring 1998: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 132 students (Lower Level UG)

Fall 1997: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 86 students (Lower Level UG)

Spring 1997: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 7 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 131 students (Lower Level UG)

Fall 1996: (Taught Face to Face)

ARTH 6930, sec. 001 (Italian Renaissance Art: 1300-1500): 1 student (Master's)

ARTH 6913, sec. 001 (Asian art): 3 students (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 7 students (Upper Level UG)

ARTH 3920, sec. 002 (Asian art, Writing Intensive): 8 students (Upper Level UG)

ARTH 1906, sec. 001 (Art History Survey): 95 students (Lower Level UG)

Spring 1996: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 16 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 9 students (Upper Level UG)

ARTH 1910, sec. 001 (Art Appreciation): 86 students (Lower Level UG)

ARTH 1910, sec. 002 (Art Appreciation): 76 students (Lower Level UG)

Fall 1995: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 20 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 20 students (Upper Level UG)

ARTH 1910, sec. 001 (Art Appreciation): 80 students (Lower Level UG)

ARTH 1910, sec. 002 (Art Appreciation): 80 students (Lower Level UG)

Spring 1995: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 20 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 20 students (Upper Level UG)

ARTH 1910, sec. 001 (Art Appreciation): 80 students (Lower Level UG)

ARTH 1910, sec. 002 (Art Appreciation): 80 students (Lower Level UG)

Fall 1994: (Taught Face to Face)

ARTH 6913, sec. 001 (Asian art): 1 student (Master's)

ARTH 3930, sec. 001 (Italian Renaissance Art: 1300-1500, Writing Intensive): 17 students
(Upper Level UG)

ARTH 3920, sec. 001 (Asian art): 6 students (Upper Level UG)

ARTH 1910, sec. 001 (Art Appreciation): 80 students (Lower Level UG)

ARTH 1910, sec. 002 (Art Appreciation): 80 students (Lower Level UG)

CREATIVE ACTIVITY

Spillman Building, East Carolina University. December 2016-present.

Exhibited *After a Kalighat Painting, 'Nayika with a Peacock'* (Medium: watercolor).

School of Art and Design Faculty Exhibition: A Tradition of Excellence, The Wellington B.

Gray Gallery, East Carolina University. October 7 to November 4, 2016.

Exhibited *After Peter Paul Rubens (1577-1640), 'Blind Man with Outstretched Arms'*

(Medium: conté pencil)

School of Art and Design Faculty Exhibition: A Tradition of Excellence, Gray Gallery, East Carolina University. October 9-November 20, 2015.

Exhibited *CHIKANKARI border motifs, an embroidery derived from the cultures of Europe, the Islamic world, and India* (painting (Medium: watercolor)

WABI-SABI, The Overland Gallery, Kinston, NC. September 16-October 31, 2015.
 [Juror: Angela Wells, Associate Professor of Photography, School of Art and Design, East Carolina University]
 Exhibited *After Titian, 'A Grove of Trees beside a Pool'* (Medium: pen-and-ink and conté pencil)

FLOWERS & GARDENS Juried Show, 311 GALLERY in Raleigh, NC. August 5-28, 2015.
 [Juror: Nicole White Kennedy]
 Exhibited *After a Textile from Kyoto, Japan* and *After a Textile from Arashiyama, Japan*
 (Medium: watercolor)

School of Art and Design Faculty Exhibition, The Janice Hardison Faulkner Gallery, Joyner Library, East Carolina University. March 25-May 8, 2015.
 Exhibited *After Hendrik Goltzius (1558-1617), 'Flora Farnese' and 'Bust of a Woman'*
 (Medium: pencil)

Schwa Show, Pitt County Arts Council at Emerge Gallery. March 6-28, 2015.
 Exhibited *After Gangadevi, 'Naina-jogin (a goddess who guards against the evil eye)'*
 (Medium: pen-and-ink)

Beauty in the Dark, at The Overland Gallery, Kinston, NC. February 11-April 11, 2015.
 [Juror: Catherine Walker, Professor of drawing, first year courses, School of Art and Design, East Carolina University]
 Exhibited *After Jan de Bisschop's etching of the 'Medici Venus' from his drawing book, Signorum veterum icones (1668-69): images of statues by the ancients* (Medium: pen-and-ink)

Heart of a Man, Carolina Artist Gallery, Morehead City, NC. November 14, 2014 to January 3, 2015.
 [Show Director: Ike Terrell; Judge: Cathy Crowell]
 Exhibited *After Frans Snyders (1579-1657), 'The Snarling Dog (Grommende hond)' and 'The Crested Porcupine (Hystrix Cristata)'* (Medium: pen-and-ink, watercolor, and conté pencil)

Beaufort County Arts Council's 50th Annual Fine Arts Show, Washington, NC. October 15-December 12, 2014.
 [Juror: Professor Michael Drought, Director, School of Art and Design, East Carolina University]
 Exhibited *After a Textile from Madhya Pradesh, India* and *After a Textile from Rajasthan, India*
 (Medium: watercolor)

Japanesque or Japanese Influences in Art, Overland Gallery, Kinston, NC. October 15-November 29, 2014.
 [Juror: Mi-Sook Hur, Professor of Metal Design, School of Art and Design, East Carolina University]

Exhibited *After a Textile from Kyoto, Japan* and *After a Textile from Arashiyama, Japan* (Medium: watercolor)

Soul of a Woman,' Carolina Artist Gallery, Morehead City, NC. September 13 to October 31, 2014.

[Juror: Cynthia Bickley-Green, Professor of Art Education, School of Art and Design, East Carolina University]

Exhibited *After a Kalighat Painting, 'Nayika with a Mirror putting a Flower in her Hair'* and *After a Kalighat Painting, 'Nayika with a Peacock'* (Medium: watercolor)

Faculty Art and Design Exhibit, Faulkner Gallery, Joyner Library, East Carolina University. February 8 to May 15, 2013.

Theme: LOVE

Exhibited *After Giovanni Battista Salvi, called Sassoferrato (1609-85), 'The Penitent Magdalen'* (Medium: conté pencil), *After Jan de Bisschop's etching of the 'Medici Venus' from his drawing book, Signorum veterum icones (1668-69): images of statues by the ancients* (Medium: pen-and-ink), *After a Kalighat Painting, 'Nayika or Courtesan with a Peacock'* (Medium: watercolor), *After a Kalighat Painting, 'Nayika or Courtesan with a Mirror putting a Flower in Her Hair,' ca. 1875* (Medium: watercolor), *After Fritz Capelari (ca.1915), 'Woman with her Cat'* (Medium: watercolor) and *After Hashiguchi Goyo (1881-1921), 'Woman combing her Hair'* (Medium: watercolor)

Artist Statement:

"I draw and paint to better understand the works of art I write and teach about. Engaging in Studio Art aids my professional and personal growth as an Art Historian."

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2013.

Exhibited *After Jacques de Gheyn II (1565-1629), 'Four Nude Studies'* (Medium: pen, ink, and conté pencil)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2012.

Exhibited *After Jan de Bisschop's etching of the 'Medici Venus' from his drawing book, Signorum veterum icones (1668-69): images of statues by the ancients* (Medium: pen-and-ink)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2011.

Exhibited *After a Textile from Kyoto, Japan* (Medium: watercolor)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2010.

Exhibited *After Frans Snyder (1579-1657), 'The Snarling Dog (Grommende hond)'* and *'The Crested Porcupine (Hystrix Cristata)'* (Medium: pen-and-ink, watercolor, and conté pencil)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2009.

Exhibited *After a Textile from Arashiyama, Japan* (Medium: watercolor)

Celebrating Women's History, Joyner Library, East Carolina University. 2009.
Exhibited *After a Kalighat Painting, 'Nayika or Courtesan with a Mirror putting a Flower in Her Hair'* (Medium: watercolor)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2008.
Exhibited *After Peter Paul Rubens (17th century), Drawings of his wife 'Helena Fourment' and daughter 'Isabella, in Leading-Strings'* (Medium: conté pencil)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2007.
Exhibited *After a Dress material from Barmer, Rajasthan* (Medium: watercolor)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2006.
Exhibited *After a Bedcover from Kutch, Gujarat* (Medium: watercolor)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2005.
Exhibited *After a Bedcover from Gwalior, Madhya Pradesh* (Medium: watercolor)

International Art Faculty Show, Ledonia Wright Cultural Center, East Carolina University. 2003.
Exhibited *After Giovanni Battista Salvi, called Sassoferrato (1609-85), 'The Penitent Magdalen'* (Medium: conté pencil); *After Giovanni Francesco Barbieri, called Guercino (1591-1666), 'Personification of 'Peace''* (Medium: conté pencil); and *After Titian, 'A Grove of Trees beside a Pool'* (Medium: pen-and-ink and conté pencil)

School of Art and Design Faculty Exhibition, Gray Gallery, East Carolina University. 2003.
Exhibited *After Ganga Devi, 'Naina-jogin (a goddess who guards against the evil eye)'* (Medium: pen-and-ink)

International Art Faculty Show, Ledonia Wright Cultural Center, East Carolina University. 2002.
Exhibited *After N. S. Bendre, 'Thorn,' 1955; After a Kalighat Painting, 'Nayika or Courtesan with a Peacock,' ca.1865; and After a Kalighat Painting, 'Nayika or Courtesan with a Mirror putting a Flower in her Hair,' ca.1875* (Medium: watercolor)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 2002.
Exhibited *After the Capricci of Philipp Fehl (1920-2000), 'Artists Have No Illusions, That Is Why We Create Them,' 'My Molehill Is My Castle,' 'The View, When There Is Nothing To Say'* (Medium: pen, ink, and watercolor)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 2001.
Exhibited *After N. S. Bendre, 'Thorn,' 1955* (Medium: watercolor)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 2000.
Exhibited *After Giovanni Battista Salvi, called Sassoferrato (1609-85), 'The Penitent Magdalen'* and *After Giovanni Francesco Barbieri, called Guercino (1591-1666), 'Personification of Peace'* (Medium: conté pencil)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 1998.
Exhibited *After a 'Mithila Painting'* (Medium: watercolor)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 1997.
Exhibited *After a Kalighat Painting, 'Nayika or Courtesan with a Peacock,' ca.1865* and *After a Kalighat Painting, 'Nayika or Courtesan with a Mirror putting a Flower in her Hair,' ca.1875* (Medium: watercolor)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 1995.
Exhibited *After Titian, 'A Grove of Trees beside a Pool'* (Medium: pen-and-ink and conté pencil)

School of Art Faculty Exhibition, Gray Gallery, East Carolina University. 1994.
Exhibited *After Fritz Capelari (ca.1915), 'Woman with her Cat,' After Kajita Hanko (1870-1917), 'Woman putting a Flower in her Hair,'* and *After Hashiguchi Goyo (1881-1921), 'Woman combing her Hair'* (Medium: watercolor)

Art Gallery, School of Art and Design, University of Illinois at Urbana-Champaign. 1984.
Exhibited a '*Landscape*' and a '*Self-Portrait*' (Medium: oil painting)

GRAPHICS, an All-India Exhibition of Prints, in New Delhi. 1982.
Exhibited a print, '*Trees-I*' (Medium: lithograph)

AWARDS

Honorable Mention, Beaufort County Arts Council's 50th Annual Fine Arts Show, Washington, NC. October 15-December 12, 2014.
[Juror: Professor Michael Drought, Director, School of Art and Design, East Carolina University]
After a Textile from Madhya Pradesh, India (Medium: watercolor)

Honorable Mention, Beaufort County Arts Council's 50th Annual Fine Arts Show, Washington, NC. October 15-December 12, 2014.
[Juror: Professor Michael Drought, Director, School of Art and Design, East Carolina University]
After a Textile from Rajasthan, India (Medium: watercolor)

Honorable Mention, ‘Soul of a Woman,’ Carolina Artist Gallery, Morehead City, NC.
September 13 to October 31, 2014.

[Juror: Dr. Cynthia Bickley-Green, Professor of Art Education, School of Art and Design, East Carolina University]

After a Kalighat Painting, ‘Nayika or Courtesan with a Peacock’ (Medium: watercolor)

Commendation Certificate, ‘*Trees-1*,’ GRAPHICS, an All-India Exhibition of Prints, 1982.
This lithograph print was purchased by the Government Museum and Art Gallery in Chandigarh, India.

SERVICE

PROFESSIONAL

I serve as a peer reviewer for paper abstracts (submitted to conferences) and articles (submitted to journals), as my schedule permits.

Reviewed paper abstracts for
11th Asian Conference on Arts & Humanities (ACAH2020) scheduled to be held in Tokyo, Japan, May 24-27, 2020.
Spring 2020 to Fall 2019

Editorial/Review Board
Journal of South Asian Studies: An Open-Access International Journal.
Spring 2013 to Spring 2015
Associate Editor

The International Journal of the Arts in Society
Fall 2009 to Fall 2010

Editorial Board
Southeast Review of Asian Studies (SERAS)
Spring 2004 – Spring 2006

SCHOOL OF ART AND DESIGN

Organizer, Art History Student Symposium: 2009-2017
Leading role in organizing the Annual Art History Student Symposium at the School of Art and Design, ECU—from identifying students to present their writings and attending their presentations to giving closing remarks along with tokens of appreciation to participating students.

Chair of Committees

Art History Search Committee (Co-Chair), Elected, Fall 2023 to Spring 2024. Conducting a search for an Assistant Professor to teach Art History with a focus on the global majority, African diaspora, and/or African art history and/or African American art history.

Art History Search Committee (Chair), Elected, Fall 2022 to Spring 2023. Conducting a search for an Assistant Professor to teach Art History with a focus on the global majority, African diaspora, and/or African art history and/or African American art history.

Curriculum Committee (Chair), Elected, Fall 2017 to Spring 2018, Fall 2001 – Spring 2002

Personnel Ad Hoc Committee (Chair), Elected, Fall 2016 to Spring 2017 (to hire and reappoint adjunct faculty for the School of Art and Design)

Scholarship and Awards Committee (Chair), Volunteered, Fall 2010 to Spring 2011

Nomination Committee (Chair), Elected, Fall 2003 to Spring 2006

Art History Search Committee (Co-Chair), Elected, Fall 1998 to Spring 1999

Secretary of Committees

Unit Code Screening Committee, elected Fall 2009 to Spring 2010

Executive Committee, elected Fall 2006 to Spring 2007

Personnel Committee, elected fall 2000 to Spring 2001

Medieval and Renaissance Studies Committee, Volunteered, Fall 1997 to Spring 2004

Foundations Committee, Elected, Fall 1999 to Spring 2000

Member of Committees

Executive Committee: Appointed, Fall 2005 to Spring 2007; Fall 2020 to Spring 2021

Social Justice-Black Lives Matter (SoAD): Appointed, Summer 2020, Ongoing

Ad Hoc Code Committee: Volunteered, Fall 2019, Ongoing

Unit Code Screening Committee: Appointed, Fall 2009 to Spring 2016

Graduate Committee: Elected, Fall 2017, Ongoing

Graduate Faculty Status Renewals Committee: Elected, Fall 2016, Ongoing

Personnel Committee, Appointed, Fall 2000 to Spring 2001, Fall 2006 to Spring 2007, Ongoing

Personnel Ad Hoc Committee, Fall 2017, Ongoing

Ad Hoc Promotion Committee, Elected, Fall 2012, Ongoing

Tenure and Promotion Committee, Appointed, Fall 2000, Ongoing

Post Tenure Evaluation Committee, Appointed, Fall 2014 to Spring 2015

Ad Hoc Survey Committee (for faculty and graduating seniors, to assess the effectiveness of the School of Art), Appointed, Fall 1995 to Spring 1996

Ad Hoc School of Art Assessment Committee, Appointed, Fall 2002 to Spring 2016

Special Ad-hoc Committee of the Personnel Committee to review the Personnel Action Dossier of Dr. Cynthia Bickley-Green (ECU faculty of Art Education), Fall 1997 to Spring 1998

Curriculum Committee, Elected, Fall 1999 to Spring 2003; Fall 2017 to Spring 2019; 2021/2022 to 2023/2024

Search Committee for Distinguished Belk Professorship, Appointed, Fall 2014 to Spring 2015

Search Committee for an Architectural Historian, Appointed, Fall 2005 to Spring 2007

Search Committee for an Associate Director, Appointed, Fall 2005 to Spring 2006

The Ad-Hoc North Carolina Museum of Art (NCMA) Collaborative Exhibition Committee: Appointed, Fall 2012 to Spring 2013 (to evaluate and select student artworks for the International Art Exhibition at NCMA)

Scholarship and Awards Committee, Elected, Fall 2008 to Spring 2011; Fall 1998 to Spring 1999

Youth Arts Festival: Fall 2015 to Spring 2018; Fall 2006 to Spring 2007

Art Awareness Day Committee/Scholars Recognition Day activities Committee, Appointed, Spring 1995 to Spring 2007

Art History Faculty Committee, Appointed, Fall 1994, Ongoing

School of Art and Design Faculty Committee, Appointed, Fall 1994, Ongoing

Open House for School of Art and Design, Volunteered, 2008 to 2013

Evaluations Committee, Appointed, Fall 2000 to Spring 2001

Foundations Committee, Appointed, Fall 1997 to Spring 2000

Art History Search Committee, Fall 1998 to Spring 1999

Media Center Committee - Development of Digital Collection, Appointed, Fall 1999 to Spring 2000

Awards for Excellence in Research or Creative Activity Committee, Appointed, Fall 1999 to Spring 2000

COLLEGE and/or UNIVERSITY

Donated 16 dissertations on East Asian art as well as many books and journals on Art History to the Joyner Library at East Carolina University.

Added 550 slides of Indian art and architecture to the School of Art-Media Center Slide Collection, ECU. I made these slides during my study tour to India in Summer 1995.

Donated 7 catalogs to the School of Art-Media Center, ECU, that I received from Dr. Lily Kecskes (Head Librarian, Sackler Library, Washington, D.C.) in summer 1996.

School of Art and Design Quality Enhancement Liaison for ECU undergraduate student writing: Appointed, Fall 2015, Ongoing

Asian Studies Advisory Committee, Appointed, Fall 1997, Ongoing

Medieval and Renaissance Studies (MRST) Steering Committee, Appointed, Fall 1996, Ongoing

Due Process Committee, Appointed, Fall 2011 – Spring 2015

Student Scholarships, Fellowships, and Financial Aid Committee Appointed, Spring 2010

Undergraduate Curriculum Committee Appointed, Fall 2009

Grievance Appellate Board Committee Appointed, Fall 2003 – Spring 2007

Calendar Committee, Appointed, Fall 2003 – Spring 2007

Internationalizing the Curriculum Committee, Appointed, Fall 2003 – Spring 2007

Faculty Senate (alternate), Elected, Fall 2006 – Spring 2007

Research/Creative Activity Grants Committee, Appointed, Fall 2001 – Spring 2003

Reconsideration Committee, Appointed, Fall 2002 – Spring 2003

Readmission Appeals Committee, Appointed, Fall 1998 – Spring 2001

Unit Code Screening Committee, Appointed, Fall 1996 – Spring 1999

Minority Arts Committee, Appointed, Fall 1996 – Spring 1998

COMMUNITY SERVICE

‘Mandala Project,’ 14th Annual Community Youth Arts Festival, Greenville Town Commons on April 22, 2018.

‘Mandala Project,’ 13th Annual Community Youth Arts Festival, School of Art and Design on March 25, 2017.

‘Mandala Project,’ 12th Annual Community Youth Arts Festival, School of Art and Design on April 2, 2016.

‘Mandala Project,’ 11th Annual Community Youth Arts Festival, School of Art and Design on March 28, 2015.

‘Da Vinci’s Fascination with Art and Science,’ lecture to High School students (9th to 12th graders), enrolled in East Carolina University’s STEM to STEAM Summer Art Camp, July 25, 2014.

Onslow Arts Academy students visited my class in Italian Baroque on March 25, 2014.

‘Discovering Japanese History & Culture through Anime: A Multidisciplinary Exploration of Miyazaki Hayao’s Princess Mononoke,’ Workshop for Pitt County Area, Middle and High School, Social Science Teacher, on February 25, 2006.

‘Selected works of Indian and Chinese art,’ lecture to Fifth and Sixth grade students, Oakwood School, Greenville, NC, in March 1999.

‘The Transition from Medieval to the Renaissance Period,’ lecture to Fifth and Sixth grade students, Oakwood School, Greenville, NC, on March 6, 1998.