APPLICATION FOR FALL 2015/SPRING 2016
SCHOLARS AND ARTISTS IN RESIDENCE

(please type)

Name: Rebecca L. Skinner Green

Department/Program: School of Art (Art History)

Academic Rank: Associate Professor

Office Phone: 2-8514 Home Phone: 419-353-1068

Cell: E-mail: rgreen@bgsu.edu

Title of Proposed Project: Forging the Path: Foundational Contemporary Artists in Trinidad and Tobago

Please indicate your availability for residency:

Fall term: Spring Term: X Either term: 

THE ATTACHED APPLICATION MATERIALS MUST INCLUDE:

• Abstract of Project (350-word limit)
• Description of Project (8-10 double-spaced pages)
• Current Curriculum Vitae
• Budget, if relevant

SIGNATURES

Applicant: Date: 10/27/14

Department Chair: Date: 10/27/2014

College Dean: Date: 10/27/14

APPLICATION DEADLINE
Monday, October 28, 2014, by 5:00 pm. Please submit one print and one electronic copy (email) of the application packet to: Ellen Berry, Director, ICS, 230 East Hall, eberry@bgsu.edu. Please include ICS Graduate Assistant, Tori Arthur, tarthur@bgsu.edu, on the email submission of the electronic copy.

230 East Hall
Bowling Green, OH 43403-0023
419-372-0585 – voice
419-372-9399 – fax
www.bgsu.edu/offices/ics
World renowned artist Peter Minshall is one of the iconic leaders in the art of Trinidad and Tobago, who, along with such luminaries as Derek Walcott and V.S. Naipaul, have drawn global attention to the arts in the Caribbean. Yet the recognized caliber of such luminaries does not occur in a cultural or artistic vacuum, thus calling for an exploration of visual art in the region. Minshall is part of a vital community of artists situating contemporary visual arts in the Caribbean and beyond, giving voice to the creative explorations of artists striving for intentional expressions of Post-Colonial identity in a region whose art is too often dismissed as “tourist.” Yet these artists, catalysts in the founding of a contemporary art practice in Trinidad and Tobago, have done so from a variety of educational and social backgrounds, have trained, challenged, and proven themselves at home and abroad, and have elected to return home to be part of this movement. While the extant literature on contemporary Caribbean art emphasizes foreign scholars writing on selected artists’ exhibitions and artworks, this project incorporates artists’ voices, allowing them to discuss, critique, explore, and converse about their art and their experiences in art-making and what that means, and to discuss their reasons for returning to a place physically isolated from the global art world. Yet it is a place from which internationally recognized art and artists continue to emerge and thrive, and to partake in a visual conversation on global issues and concerns while maintaining a local awareness and flavor. Their voices—and choices—need to be heard, before they are gone.

An ICS Scholars and Artists Residency fellowship will provide me the opportunity to prepare the components of this project into distinct chapters of a manuscript for publication. I will incorporate an art historical treatment of the material by placing the interviews into archival and literary contexts, the end result being a documentation of the artists, their works, and their motivations that will posit contemporary art in Trinidad and Tobago within a large corpus of scholarship on both contemporary art and Caribbean studies.
ICS Artists and Scholars Residency Fellowship Proposal

Forging the Path:
Establishing Contemporary Art in Trinidad and Tobago

Rebecca L. Skinner Green
Associate Professor, African Arts and Cultures
School of Art
Contact: 419-372-8514
rlgreen@bgsu.edu
World renowned Trinadadian artist Peter Minshall commanded the attention of the global art world through his artistry and leadership at the Atlanta, Barcelona, and Salt Lake City Olympics, changing all expectations for Olympic ceremonies thereafter. Minshall is one of the iconic leaders in the art of Trinidad and Tobago, who, along with such luminaries as Derek Walcott and V.S. Naipaul, have drawn global attention to the arts in the Caribbean. Yet thus far, much of the attention has rested within literary circles and has not fully incorporated the extremely vital community of visual artists working within the interlocking Caribbean art worlds. The recognized caliber of such luminaries certainly does not occur in a cultural or artistic vacuum, thus calling for an exploration of the nascency of visual art in the region. Minshall is part of a vital community of visual artists who have forged and continue to forge a path situating contemporary visual arts in the Caribbean and beyond, having done so under a wide variety of circumstances and levels of support. The artists forming this vital community need to be documented. They have given voice to the creative explorations of artists striving for seriously considered, intentional expressions of Post-Colonial identity in a region too often dismissed as producers of pleasant, bucolic, and unreflective art meant to satisfy the needs of a burgeoning tourist industry. Yet these artists, who have served as essential catalysts in the founding of a contemporary art practice in Trinidad and Tobago, have done so from a variety of educational and social backgrounds, have trained, challenged, and proven themselves at home and abroad, and have elected to return home to be part of this movement. While scholarly treatments of contemporary Caribbean art thus far produced have given primacy of voice to the foreign scholars and academics writing on selected artists through specific exhibitions and artworks (especially those that have traveled abroad), this project gives these artists a voice, allowing them to discuss, comment, critique, explore, explain, and converse about their art, their worlds, and their experiences in art-making and what that means. It provides them a forum in which to discuss their reasons for returning to, or remaining in, a place in which artists are not always understood or valued, a place they call “home” even as it means, perhaps, that their work environment is seemingly physically isolated from the larger global art world. Yet it is a place from which internationally recognized art and artists continue to emerge and thrive, and to partake in a visual conversation on global issues and
concerns, while maintaining a local awareness and flavor. Their voices, and choices, need to be heard, before they are gone.

Beginning in 2009, my collaborators and I have conducted interviews with a series of artists who have been driving forces in the Trinidad/Tobago art world, artists who have helped to establish a platform whereby younger upcoming artists can participate in this conversation on and expression of contemporary art in Trinidad and Tobago. Through this project and these conversations, we are exploring the visions, perspectives, dialogues, dreams, and lived experiences of artists. In the global art environment in which these artists are thriving, we are interested in how and whether a particular Trinidad aesthetic has emerged, and if so, what constitutes that aesthetic. Through these interviews and corresponding archival research and analysis, we hope to illustrate the relationship between art and aesthetic, national consciousness, and identity in a number of areas of history, ethnicity, tradition, development, and civic life. We are asking what national art means to the people and artists of Trinidad and Tobago, a region of great beauty, significant culture, and tremendous ethnic, cultural, and social variety.

Rationale for this Project:

Little has been written thus far on contemporary art and artists in the Caribbean. The few books that have been produced, such as Patricia Mohammed’s Imaging the Caribbean: Culture and Visual Translation (2010), Caribbean Art, by Veerle Poupeye (1998), Infinite Island: Contemporary Caribbean Art, by Tumelo Mosaka, Annie Paul and Nicollette Ramirez (2008), Tined Out: Transnational Caribbean, by Leon Wainwright (2012), and Caribbean: Art at the Crossroads of the World, by Deborah Cullen, Elvis Fuentes, Yolanda Wood, and Derek Walcott (2012) are informative, yet are limited in scope in that they tend to focus on the artworks themselves and on the larger Caribbean world. The project I am proposing concentrates more specifically on combining academic analysis with first-person interviews that will emphasize the artists’ voices. Centered in Trinidad and Tobago, whose art has an internationally recognized global scope, this project documents artists’ discussions on their own works as well as that of others. My collaborators and I are highlighting artists in their roles as art producers, as well as historians and critics, peers and mentors, and students and leaders. In order to provide a fully comprehensive
understanding of the artists and their worlds, my role in this collaboration is to place the art, techniques, and art histories relevant to this project within the social and cultural histories and environments in which the artists are/were working. By combining these two components (the artists and their contexts), I will be able to discuss the motivations and meanings driving the work, the expressions of identity embedded within it, the forces that give vitality to their art practices, and the reasons these artists have for "staying," rather than moving to other, arguably more artistically pivotal global centers for art production and exhibition. Finally, while previous authors have focused primarily on the "Fine" arts, particularly painting, this project focuses on a broad range of artists, from painters to sculptors, graphic designers to fashion designers, installation artists to carnival designers—artists and creators whose voices must also be heard to establish a complete view of the contemporary art world in Trinidad and Tobago.

Because this project is already fully established and on-going, we are in the prime position of having made the artist contacts, and having gained the artists' collective trust, interest, and cooperation. It is imperative to continue this conversation in a meaningful and fruitful way in order to maintain and foster the sometimes hard-earned respect and relationships with these artists. Moreover, as the artists under consideration are aging, and sometimes ailing, it is imperative for this project to move forward, and for them to see, and be part of its results. While this project is a collaborative one, an individual ICS residency will provide me the time to bring the project to fruition. Because the interviews and transcriptions will all be completed before the Spring 2016 residency, receiving an ICS fellowship will help me to move this project forward by providing me the time to carefully finalize this project by compiling the material into cohesive, thematically-based chapters (please see below), grounded in art historically-based research that will make this project engaging to broader audiences than "simply" contemporary Caribbean art studies.

Project History:

We began this project by initiating the first of our ongoing conversations with abstract expressionist and University professor Kenwyn Crichlow (begun in 2009), and with Afro-Caribbean modernist painter and poet l.e.Roy Clarke, named "Master Artist" by the National Museum and Art Gallery of Trinidad and Tobago (begun in 2012), resulting in papers presented at professional conferences

The next phase of this project took place during four weeks in June/July 2013. With funding from both a Glanz Family Research grant and a Building Strength Grant (both in 2013), my collaborators and I conducted research onsite in Trinidad and Tobago, at which time we made preliminary contacts and conducted a substantial number of taped and digitized interviews of a series of established, influential, and pivotal artists who are arguably some of the most significant driving forces in the larger Caribbean art world, who exhibit locally as well as in world art forums, and whose work speaks to questions of Caribbean identity and expression. We are currently incorporating the interviews into archival and literary research so that the result will be grounded in and contextualized through theoretical, cultural, and creative frameworks to more fully comprehend the complex layering of symbolism, story, and significance embedded in their works. These preliminary interviewers were extremely successful, in that we secured the participation of a number of significant artists and conducted a dozen fruitful and candid interviews (recorded orally and visually), a number of which have also served as the basis for a series of joint- and individual-authored papers presented and panels organized at the three major academic international conferences listed above.

In addition to Crichtow and Clarke, the artists that we have researched and interviewed individually and through the Art Society of Trinidad and Tobago, include (please see attachment for some web links for visuals): Carnival designer, Emmy award winner, and three-time designer of the Olympic opening ceremonies, Peter Minshall; graphic designer and commercial artist Peter Charles; painter, drawer, and sculptor, Jackie Hinkson, who this year is celebrating 50 years of creating work; oil and mixed media painter, set and costume designer for theatre and television productions, and long-time president of the Trinidad Art Society, Carlisle Harris; and renowned fashion designer Claudia Pegus, who was recently awarded the Trinidad and Tobago Chaconia Silver Medal for distinguished national service, and who is a member of the High Expert panel to guide the Implementation of the Arts, Cultural and Entrepreneurial Projects, and Patriotism Projects in Trinidad and Tobago, a panel to which Minshall is also a member. We also interviewed Stephen Derek, a prominent small Carnival band creator/director; painter Makemba Kunle, founder of Studio 66; Tobagonian sculptor Albert Prince, who works
independently and in collaboration with the late Luise Kimme; painter Glenn Roopchand, who lives in the United States but who creates for, about, and through the inspiration of Trinidad. We also attended events at the Art Society of Trinidad and Tobago, including those by painter Glean Chase, and other young up-and-coming artists. These interviews took place within the artists’ homes and studios when possible, and when not, in locations surrounded by their art such as a gallery or the site of public artwork.

The research trip in June/July 2013 was incredibly productive as it underscored the importance as well as the potential scope of this project. The artists involved thus far are interested in the fact that this is a sustained conversation rather than a one-time interview, and that we are interested not only in their art, but in their voices—opinions, thoughts, remembrances, inspirations, mentorships, trajectories—as well. All of the artists that we have interviewed thus far have expressed interest in continuing this conversation.

To this end, in the intervening time the interviews have now all been initially transcribed, the transcriptions are in the process of being finalized, and they will soon be delivered back to the artists for approval and additional commentary. During the summer of 2015 we will conduct interviews with additional artists in order to incorporate all the voices of the pivotal and foundational artists who have truly set the stage for all the artists that followed.

There is some urgency to this work. Since the germination of this project some years ago our original list of artists to be interviewed has been greatly diminished. Since 2004 Trinidad and Tobago has lost four luminaries in the world of Caribbean art: painter Isaiah Boudou (2004), painter musicologist Pat Bishop (2011), sculptor Luise Kimme (2013), and painter and museologist Edward Hernandez (2013). Several others are in their seventies including LeRoy Clarke, Peter Minshall, and Jackie Hinkson. For example, most regrettable is the unexpected losses of Pat Bishop and Luise Kimme. These two women represent the power and diversity and influence of women in an ordinarily male dominated field, but a field in which women have distinguished themselves from Cuba to Trinidad. The late Pat Bishop, painter, musician, ethnomusicologist, art historian, art critic, media commentator, and fashion designer, and recipient of Trinidad and Tobago’s highest honor, the Trinity Cross, passed away of heart problems during a meeting of the Government’s High Level Expert Panel to Guide the Implementation of Arts, Cultural and Entrepreneurial Projects and Patriotism Projects in Trinidad and Tobago. She was 71. A fiber and textile artist, painter, and public intellectual, she leaves an un-fillable gap in Caribbean art.
Similarly, some luminaries in Caribbean art have said the Caribbean has suffered a huge loss with the recent passing of Luise Kimme the German-Tobagonian artist. Part of our current project is to recover the spirit of these women as well as their influences upon the next generations of artists, men and women alike, spirits that we will try to recover through indirect interviews with friends and colleagues coupled with archival research into their work. Other artists who have recently passed, about whom we will research and start conversations include painters Carlisle Chang and Isiah Boudou.

In the face of the recent sudden and unexpected passing of these individuals, it is imperative to document and record the living artists before we no longer have this opportunity and to discuss with them their own works as well as that of the recently departed while we still are able to record recollections of friends and colleagues, those who knew the deceased most intimately. Therefore, for this project to be as complete as possible, we want to interview additional significant artists before we lose them as well. Artists slated for interviews during the next round of interviews include painter, poet, author, dramatist, and architect, Willi Chen, painter Shastri Maharaj, installation artist Kathryn Chan, and sculptor Susan Dayal. We are also working to incorporate artists from across the spectrum of the incredibly diverse world of Trinidad and Tobago, as representative of the larger Caribbean world. To this end, we are expanding our artist base to ensure that we are capturing leaders across the spectrum of contemporary art practices in Trinidad and Tobago, even those who have thus far not received the attention they may deserve, regardless of media, race, gender, or class.

With the support of an ICS Scholars and Artists Residency fellowship I will have the critical time I need for intensive writing to compile the components of this project into distinct chapters of a book on contemporary art in Trinidad and Tobago and to prepare it for publication. I will incorporate an art historical treatment of the material collected by placing the interviews into archival and literary contexts, the end result being a documentation of the artists, their works, and their motivations that will posit contemporary art in Trinidad and Tobago within a large corpus of scholarship on both contemporary art and Caribbean studies. Therefore, in the intervening months between submitting this application and the residency period, I will be working to establish a relationship with a publisher so that at the completion of the semester-long residency I will be in a position to submit the manuscript. Potential publishing houses
include the University of the West Indies, Caribbean Studies Press, and Yale University Press, all of which have published materials on related subject matter.

Chapter outline:

1. Introduction: with overview of Trinidad and Tobago artists and discussion on issues of identity and otherness, in the post-colonial Caribbean world.
2. Aesthetics and Identity
3. Art and Literature
4. Art, Communication, and Development
5. Politics and Nationalism
6. The Feminist Dynamic
7. Diaspora Continuity

In addition to the finalized manuscript, two related components of this project are slated for the long-term future. The first is that we are negotiating with Bruce Paddington, Film Producer and Director at the University of the West Indies, to create a documentary on these artists based upon our interviews and footage. We envision that this will parallel, to some degree, the relatively recent documentary on Calypso that captured the literal voices of Calypso singers in Trinidad. The second—one that will have direct benefit to the larger BGSU community—includes inviting many of the artists in this project to BGSU for a series of short-term artist residencies. Previously I have been involved in coordinating a number of artist residencies of varying lengths, all of which have had considerable impact. Some have been in residence for a few days, such as Malagasy photographer Sylvain Ralaivaohita, Malagasy mixed media and fiber artist Zo Razakaratrimo, and Senegalese painter and installation artist El Hadj Sy. Others have been at BGSU for longer residencies of a few weeks, such as for Trinidadian abstract expressionist and University professor Kenwyn Crichlow, who is part of this current project, and who made a number of classroom and studio visits (art history, history, ROCS, the Arts Village, and Painting) and who gave two keynote lectures in March 2013 for the Africana Studies Student Research conference and the Art History Association’s student symposium. And one artist, the late Malagasy painter Richard Razafindrakoto, was in residency for one semester. While these two long-term related projects will not be part of the current ICS residency proposal, receiving this Residency Fellowship will certainly have an impact on all aspects of this larger project, and will be acknowledged appropriately.
Ultimately, by exploring the broad range of post-colonial theoretical implications for culture from the perspectives of Trinidad-Tobago artists, this project will help to firmly embed Trinidad and Tobago artists' voices within the on-going conversations on art practices within this island nation and the wider Caribbean region and beyond.

Thank you for your consideration of this project. Attached, please find a list of artist websites, an abstract, and my Curriculum Vitae.

Most sincerely,

Rebecca L. Skinner Green
Web links for selected Trinidad and Tobago artists:

Pat Bishop: tribute at her death, filled with other links: http://www.trinidadandtobagonews.com/blog/?p=5560

Kathryn Chan: http://bombmagazine.org/article/2530/kathryn-chan

Carlisle Chang: http://artsocietytt.org/changC.html

Willi Chen: http://scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=1177&context=anthurium

LeRoy Clarke: http://www.leroyclarke.com/index.php/de-man


Susan Dayal: http://susandayal.blogspot.com/

Stephen Derek: a short article about him: http://caribbean-beat.com/issue-65/globetrotter#axzz3HMIXnP5k

Carlisle Harris: http://www.carlisleharris.com

Jackie Hinkson: http://jackiehinkson.com

Luise Kimme: http://archhemagazine.com/arc/2013/04/tribute-to-luise-kimme-art-a-bridge-to-the-spirit-of-tobago/#sthash.t5Urt0m.dpuf

Makemba Kunle: http://www.macmag.com/featured_articlesv164_b.html

Shastri Maharaj: http://smfineart.com/

Peter Minshall: his main website is currently down, but one can get a sense of his work at: http://caribbean-beat.com/issue-79/masman-peter-minshall#axzz3HMIXnM5k

Claudia Pegus: https://www.facebook.com/ClaudiaPegusDesignsLimited.CPS
REBECCA L. SKINNER GREEN

- Division of Art History  -  School of Art  -  Bowling Green State University

I. ACADEMIC DEGREES:
Indiana University, African, Oceanic, PreColumbian Art History.

Indiana University, African Art History.

University of California Santa Barbara, Art History.

Degree: Ph.D., 1996.
Degree: B.A. (Honors), 1986.

II. ACADEMIC POSITIONS:
Chair, Division of Art History, School of Art, Bowling Green State University, 2001-2006, 2008-2011.

Associate Professor, World Art History, Bowling Green State University, 2002-present.
Areas covered: African, Oceanic, MesoAmerican, Indian & Southeast Asian, Chinese & Japanese, Caribbean art and cultures.

Assistant Professor, World Art History, Bowling Green State University, 1996-2002.
Areas covered: African, Oceanic, MesoAmerican, Indian and Southeast Asian, Chinese and Japanese art and cultures.

Instructor, African Studies Department, Indiana University, Malagasy Language S506, 1995.
Instructor, Department of Art and Art History, Valparaiso University, 1994.
Graduate/Undergraduate Seminar: African Art History A311/A511.

Assistant Instructor, Hope School of Fine Arts, Indiana University, Art Introduction H100, 1992.
Graduate Assistant, Hope School of Fine Arts, Indiana University, 1989-1990.

III. NON-ACADEMIC POSITIONS:

Graduate Assistant. Indiana University Art Museum, Curatorial Department, 1991.


BGSU-Approved LEAVES of ABSENCE:
2011 12: Full Spring - Faculty Improvement Leave.
2008: Spring semester—Maternity Leave.
2007: Spring semester—Institute of Culture Studies Scholars and Artists in Residence Fellowship.
2006: Fall semester—Maternity Leave.
2003-4: Fall -Spring—Faculty Improvement Leave.
IV. TEACHING:

A. Teaching assignments

1. Calendar year 2014:

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3. Calendar year 2010:

<table>
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<tr>
<th>Course</th>
<th>Credit hrs</th>
<th>Sections</th>
<th>Stacked with</th>
<th>No. of students</th>
</tr>
</thead>
</table>
b. Spring Semester 2010: Division Chair
   ARTH 4590: Chinese and Japanese Art 3 1 5590 36/3
   ARTH 4620: Women & Art in Africa 3 1 5620 30/4

c. Summer Semester 2010
   ARTH 145: Western Art I (online) 3 1 n/a 27

c. Fall Semester 2010: Division Chair
   ARTH 2700: Survey of World Art 3 1 n/a 37
   ARTH 4750: Critical Issues in World Art: Art and Power in Africa 3 1 5750 8/1

4. Calendar year 2009:
   Course Credit hrs Sections Stacked with No. of students
   a. Spring Semester 2009: Division Chair
      ARTH 4620: Power & Art in Africa 3 1 5620 32/1
      ARTH 4680: Oceanic Art 3 1 5680 37/2
   b. Summer Semester 2009
      ARTH 145B: Western Art I (online) 3 1 n/a 24
   c. Fall Semester 2009: Division Chair
      ARTH 458: Indian & Southeast Asian Art 3 1 558 37/4
      ARTH 461: Art of Western Africa 3 1 561 32/1

5. Calendar year 2008:
   Course Credit hrs Sections Stacked with No. of students
   a. Spring Semester 2008: Maternity Leave

c. Fall Semester 2008: Division Chair
   ARTH 459: Chinese and Japanese Art 3 1 559 37/0
   ARTH 466: Pre-Columbian Art 3 1 566 33/1

6. Calendar year 2007:
   Course Credit hrs Sections Stacked with No. of students
   a. Spring Semester 2007: ICS Grant

c. Fall Semester 2007
   ARTH 145 BGeX 3 1 n/a 25
   ARTH 461: Art of Western Africa 3 1 561 ?

7. Calendar year 2006:
   Course Credit hrs Sections Stacked with No. of students
   a. Spring Semester 2006: Division Chair
      ARTH 463: Women & Art in Africa 3 1 559 24
      ARTH 459: Chinese & Japanese Art 3 1 559 34/3
   b. Summer Semester
      ARTH 495: Art, Music, & Culture in Ghana (study abroad) 4 1 (consultant for Ricketts)
   c. Fall Semester 2006: Maternity Leave

8. Calendar year 2005:
   Course Credit hrs Sections Stacked with No. of students
   a. Spring Semester 2005: Division Chair
      ARTH 468: Oceanic Art 3 1 582 36/1
      ARTH 602: Seminar in Art History 3 1 14
   b. Summer Semester
      ARTH 495: Art, Music, & Culture in Ghana (independent study abroad) 4/1?
   c. Fall Semester 2005 (one credit above normal teaching load): Division Chair
      ARTH 145H: Western Art I (Honors) 3 1 n/a 20
      ARTH 466: Pre-Columbian Art 3 1 n/a 33
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<td>ARTH 459: Art of China &amp; Japan</td>
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<td>c. Fall Semester 2002: One course load reduction: Division Chair</td>
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<td>12. Calendar year 2001:</td>
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<td>ARTH 466: PreColumbian Art</td>
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<td>13. Calendar year 2000:</td>
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<td>ARTH 682: Independent Study: Contemporary Painting in Ghana</td>
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<td>c. Fall Semester 2000</td>
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</table>
ARITH 145H: Western Art I (Honors) 3 1 n/a 18
ARITH 461: Art of Western Africa 3 1 n/a 36/3
ARITH 458: Art of India & Southeast Asia 3 1 588 32/3

14. Calendar year 1999:

Course Credit hrs Sections Stacked with No. of students
a. Spring Semester: 1999
   ARITH 145: Western Art I 3 1 n/a 62
   ARITH 602: Women & Art in Africa 3 1 n/a 9
   ARITH 495: Women & Art in Africa 3 1 582 18

b. Summer Semester: 1999
   ARITH 470: Contemporary Art & Culture in the Republic of Benin 3 1 n/a 1
   ARITH 495: Art, Music, & Culture of Bali (study abroad) 3 1 586 ?

c. Fall Semester: 1999
   ARITH 145: Western Art I 3 1 n/a 56
   ARITH 145: Western Art I 3 1 n/a 58
   ARITH 495: Art of Western Africa 3 1 582 32/7

15. Calendar year 1998:

Course Credit hrs Sections Stacked with No. of students
   ARITH 145: Western Art I 3 1 n/a 64
   ARITH 145: Western Art I 3 1 n/a 64
   ARITH 495: Art & Power in Africa 3 1 582 24/4

c. Summer Semester: 1998
   ARITH 495: Art, Music, & Culture of Ghana (study abroad) 3 1 586 ?

c. Fall Semester: 1998
   ARITH 145: Western Art I 3 1 n/a 61
   ARITH 458: Art of China & Japan 3 1 588 33/9
   ARITH 495: Pre-Columbian Art 3 1 582 27/6

16. Calendar year 1997:

Course Credit hrs Sections Stacked with No. of students
a. Spring Semester: 1997
   ARITH 145: Western Art I 3 1 n/a 57
   ARITH 458: Art of China & Japan 3 1 588 33/1
   ARITH 495: Art of Western Africa 3 1 582 18/3
   ARITH 682: Independent Study: Indian Buddhist Sculpture 3 1 n/a 1

b. Summer Semester: 1997
   ARITH 682: Independent Study: Art and Culture of Bali 3 1 n/a 3

c. Fall Semester
   ARITH 145: Western Art I 3 1 n/a 57
   ARITH 145: Western Art I 3 1 n/a 61
   ARITH 458: Art of India & Southeast Asia 3 1 588 13/4

17. Calendar year 1996:

Course Credit hrs Sections Stacked with No. of students

c. Fall Semester: 1996: course load reduction of 1 course as part of contract negotiation to create slide library
   ARITH 145: Western Art I 3 1 n/a 53
   ARITH 458: Art of India & Southeast Asia 3 1 588 25/3

CURRICULUM: Courses I have taught:
Arts of the Non-Western World — Honor’s Program: HNRS 2600. Co-professor.
Art of Western Africa — ARTH 3750 (formerly ARTH 4610/5610)
Art, Music, and Culture of Bali — ARTH 4950/5820. Co-professor. Study Abroad taught in Bali.
Contemporary Art in Africa — ARTH 6020. Graduate Seminar in Art History.
Contemporary Art & Culture in the Republic of Benin — ARTH 4700.
Contemporary Ghanaian Painting — ARTH 6820.
Critical Issues in World Art: Art and Power in Africa — ARTH 4750
(formerly Art and Power in Africa — ARTH 4620/5620)
Critical Issues in World Art: Women and Art in Africa — ARTH 4750
(formerly Women and Art in Africa — ARTH 4630/5630)
Women and Art in Africa — ARTH 6020. Graduate Seminar in Art History.
Oceanic Art — ARTH ARTH 3790 (formerly 4680/5680).
MesoAmerican Art — ARTH 3770 (formerly Pre-Columbian Art — ARTH 4660/5660)
Chinese and Japanese Art — ARTH 3730. (formerly ARTH 4590/5590)
Indian and Southeast Asian Art — ARTH 3710 (formerly ARTH 4580/5580)
Art History Research Techniques — ARTH 6920, Co-Professor.
Survey of Western Art I — Developed into multiple variations:
ARTH 1450, ARTH 1450Q (Values), ARTH 1450 (BGeX), & ARTH 1450H (Honors), ARTH 1450(online)
Survey of World Art — ARTH 2700.

B. Other teaching
1. Supervision of student teachers: N/A

2. Independent Studies
   
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<th>No. of students</th>
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<tbody>
<tr>
<td>2014</td>
<td>ARTH 6820: Independent Study: African-American Bible Quilts</td>
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<tr>
<td>2013</td>
<td>ARTH 6820: Independent Study: Australian Aboriginal Art</td>
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<tr>
<td>2012</td>
<td>ARTH 6990: Thesis Research in Art History</td>
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<tr>
<td>2011</td>
<td>ARTH 4700: Independent Study: Contemporary African Art</td>
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<td>1997</td>
<td>ARTH 682: Independent Study: Indian Buddhist Sculpture</td>
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<tr>
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<td>ARTH 4890: Internship in Arts Management</td>
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3. Team taught courses
   
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<td>2003</td>
<td>HNRS 260: Arts of the Non-Western World (team-teach 2 sections)</td>
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<td>2002</td>
<td>HNRS 260: Arts of the Non-Western World (team-teach 2 sections)</td>
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## 4. Cross-listed courses

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<td>Africana Studies</td>
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<td>ARTH 4590/5590</td>
<td>Chinese &amp; Japanese Art</td>
<td>Asian Studies</td>
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<td>Indian &amp; Southeast Asian Art</td>
<td>Asian Studies</td>
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<td>Africana Studies</td>
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<td>ARTH 4630/5630</td>
<td>Women &amp; Art in Africa</td>
<td>Africana Studies</td>
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## 5. Collaborative community-based teaching:

N/A

## 6. Other Teaching: SELECTED GUEST LECTURES GIVEN (at BGSU):

- **2014**: Lecture: ARTH 2900: Art History Methods and Theory
  - Topic: Public Community art on HIV/AIDS in Trinidad & Tobago; Research practices and stories in Madagascar and Trinidad & Tobago

- **2008**: Lecture: Global Village Living/Learning Residence Hall, Spring:
  - Topic: Remembering Richard Razafindrakoto during the Installation of His Painting, "Meeting Place (Rebirth of Love)"

- **2007**: Lecture: Global Village Living/Learning Residence Hall, Fall:
  - Topic: The Life and Art of Richard Razafindrakoto

- **2004**: Lecture: AFRS 400 Africana Studies Capstone.
  - Lecture: Traditional African Thought and Nations (February).

- **2003**: Workshop Presentation and Participation: Writing Across the Curriculum, BGSU (February)

  - Topic: African Masking and Highland Malagasy Reburial Traditions.

- **2000**: Lecture: Asian Studies Program: Asia Day – Two lectures to high school students, Spring.
  - Topic: Art of Asia.

- **1996-2002**: Lecture: School of Art Graduate pedagogy class—invited by professor, Fall.

- **1997**: Lecture: Chapman Living/Learning Residence Hall Residents, Fall.
  - Topic: Introduction to African Art and Culture.

- **1997**: Lecture: School of Art Freshman Forum invited by the Director of the School of Art, Fall.
  - Topic: Art History

## E. Thesis and Dissertation Student Committees:

1. **Thesis and dissertation students: Committee Chair**

<table>
<thead>
<tr>
<th>Year</th>
<th>Student name</th>
<th>Degree (M.A., M.F.A., Ph.D.)</th>
<th>Completed/in progress</th>
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<tbody>
<tr>
<td>2012</td>
<td>Kate Krisjanis/Blake</td>
<td>MA – Art History (chair)</td>
<td>2012-2013</td>
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<tr>
<td>2006</td>
<td>Lynn Brinkman</td>
<td>MA – Art History (chair)</td>
<td>2000-2006</td>
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2. **Thesis and dissertation students: Committee Member**

<table>
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<tr>
<th>Year</th>
<th>PhD Dissertation Committees:</th>
<th>Student name</th>
<th>Degree (M.A., M.F.A., Ph.D., Dept./Division/Area)</th>
<th>Completed/in progress</th>
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<tbody>
<tr>
<td>2014</td>
<td>In progress</td>
<td>Viola Morten</td>
<td>MA – Art History (1st reader)</td>
<td>2013-2015</td>
</tr>
<tr>
<td>2001</td>
<td>Andrew Smith</td>
<td>MA – Music</td>
<td>Graduate College Rep.</td>
<td>BGSU</td>
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<td>2000</td>
<td>Luc Walhain</td>
<td>PhD – History</td>
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<td>2000</td>
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<tr>
<td>2000</td>
<td>Thomas J. Weber</td>
<td>PhD – Communications Studies</td>
<td>Grad Coll Rep</td>
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**MA Thesis Committees:**

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<th>Student name</th>
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<tbody>
<tr>
<td>2016</td>
<td>Kelsey Winiarski</td>
<td>MA – Art History</td>
<td>2013-2016</td>
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</table>
In progress Erin Stuebben MA – Art History 2007-present BGSU
2014 Cathie Moore MA – Art History 2012-2014 BGSU
2009 Julianne Kaercher MA – Art History 2007-2009 BGSU
2009 Mirella Pardee MA – Art History 2007-2009 BGSU
2006 Cerise Myers MA – Art History 2000-2006 BGSU
2002 Robert Cordes MA – Glass 2000-2002 BGSU
2002 Mark Moffett MFA – Sculpture 1996-2002 BGSU
2002 Michael Mullins MA – Art 2000-2002 Antioch University
2001 Clayton Peterson MFA – Painting 1998-2001 BGSU
2001 Margaret Ann Touvell MA – Art History 1997-2001 BGSU
1999 Patrick Dubreuil MFA – Sculpture 1997-1999 BGSU
1999 Scott Wolfson MFA – Glass 1997-1999 BGSU
1997 Sam Pate MFA – Painting 1996-1997 BGSU

D. Advisees

Faculty Advisor. **Art History Majors/Minors**, BGSU, 2008-2011.

Faculty Advisor. **Art History Majors/Minors**, BGSU, 2001-2006.


Informal Faculty Advisor. Study abroad students: advise, proposal counseling, letters of recommendation writing

Advising graduate and undergraduate students going to: Ghana, Bali, Italy, Republic of Beni.


**Fulbright** proposal advising and editing for art studio graduate students, BGSU, 1996.

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of undergraduate advisees</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010-11</td>
<td>26 official majors + ? minors</td>
</tr>
<tr>
<td>2009-10</td>
<td>29 majors + c.12 official minors + numerous unofficial minors</td>
</tr>
<tr>
<td>2008-9</td>
<td>24 majors + 12 official minors + numerous unofficial minors</td>
</tr>
<tr>
<td>2004-6</td>
<td>?</td>
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<tr>
<td>2002-3</td>
<td>30 majors</td>
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<table>
<thead>
<tr>
<th>Year</th>
<th>No. of graduate advisees</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010-11</td>
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<tr>
<td>2009-10</td>
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<td>2008-9</td>
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<tr>
<td>2004-6</td>
<td>5</td>
</tr>
<tr>
<td>2002-3</td>
<td>4</td>
</tr>
</tbody>
</table>

E. Curriculum and Program Development for BGSU courses:

1. New courses/workshops added to the curriculum

**Final Revisions to entire Art History Undergraduate curriculum proposed:**

- refining prerequisites of four 4000-level courses and eighteen 3000-level courses, for implementation Fall 2011

**Major Changes Entire Art History Graduate Program proposed:**

- Change from requiring BOTH Plan I (MA exam) AND Plan II (thesis) to requiring only Plan II
- Replace Plan I with oral exam/proposal of Thesis, and by formal professional exiting lecture
2009 REWORKED ENTIRE ART HISTORY CURRICULUM (except 1450, 1460, 4950, 5820, and 6000s)
• Add two additional introductory level courses (at the 2000-level)
• Modify eighteen 4000-5000-level courses to create new 3000-level lecture courses
• Create four new 4000-5000-level repeatable seminars
• Create one new 4000-5000-level capstone course (Professional Practices)
• Drop six undergraduate 4000-level courses
• Drop eighteen 5000-level courses
• Perform slight modifications on title and/or descriptions to ten 3000-level courses.

• Completed all paperwork for blue-sheeting undergraduate curriculum
• Met with College Associate Dean Goza spring, summer, fall to usher through undergraduate curriculum
• Complete all paperwork for green-sheeting graduate curriculum
• Met with Dean Snively and Associate Dean Gaustad to discuss graduate curriculum
• Secured letters of support from Firelands, Africana Studies, Asian Studies, ACS, and with Hershberger, Architecture.

→ Proposed curriculum changes were approved in spring 2010, and implemented in summer 2010.

2009 New Courses Developed and Added to the Curriculum to be taught by Green: Implemented Fall 2010
- Survey of World Art (ARTH 2700)
- Critical Issues in World Art (ARTH 4750)

2005 Blue-sheeted the following courses:
- Art of Western Africa (ARTH 561)
- Art and Power in Africa (ARTH 562)
- Women and Art in Africa (ARTH 563)
- Pre-Columbian Art (ARTH 566)
- Oceanic Art (ARTH 568)


2001 Oceanic Art (ARTH 468/582): upper level undergraduate and graduate course (implemented Spring 2001).

2. Modifications to Existing Courses

2009-10 As Part of Reworking ENTIRE ART HISTORY CURRICULUM:
Reworked and developed the following courses to be taught at the 3000-level rather than the 4000-level:

ARTH 4850 → ARTH 3710 Indian and Southeast Asian Art
ARTH 4950 → ARTH 3730 Chinese and Japanese Art
ARTH 4610 → ARTH 3750 Western African Art
ARTH 4660 → ARTH 3770 MesoAmerican Art
ARTH 4680 → ARTH 3790 Oceanic Art

2009 Spring: Oceanic Art (ARTH 4680/5680): reformatted into digital course (scanning, digitizing, creating powerpoints, and reworking exams to be partially digitized, for Spring 2009).

2009 Spring: Art + Power in Africa (ARTH 4620/5620): reformatted into digital course (scanning, digitizing, creating powerpoints) and reworking exams to be partially digitized, for Spring 2009.

2009 Sum: Western Art I (ARTH 1450): reformatted into digital course to be taught ONLINE (scanning, digitizing, creating powerpoints, creating digital, online exams, worked with COBL office to upload and monitor lectures, exams, etc) for Summer 2009.

2009 Fall: Indian + Southeast Asian Art (ARTH 4580/5580): reformatted into digital course (scanning, digitizing, creating powerpoints) for Fall 2009.

2009 Fall: Western African Art (ARTH 4610/5610): continued reformating into digital course, and reworked exams to be partially digitized, for Fall 2009.


2008 Pre-Columbian Art (ARTH 466/566): reformatted into digital course (scanning, digitizing, creating powerpoints for Fall 2008)

2005 Women and Art in Africa (ARTH 463)


2004  
*Western Art I H* (ARTH 145): Digitized and implemented lectures, Fall 2004.

2003  

2003  

2003  
*Arts of the Western World* (HNRS 260): continual revision of team-taught honors course.

2003  

2002  
*Arts of the Non-Western World* (HNRS 260): undergraduate honors course, revised with Steven Cornelius (Fall) for implementation during Spring Semester 2003.

2002  

2002  

2001  
*Arts of the Non-Western World* (HNRS 260): undergraduate honors course, revised with Steven Cornelius (Fall 2001) for implementation Spring Semester 2002.

2001  

2001  
*Arts of the Western World*—(ARTH 145H): Honor’s section of ARTH 145

3. **Development of Facilities and Resources to enhance Teaching Effectiveness**

2005-present  
*Work with students digitizing the Art History slide collection* (through Art History and the ARC)

2005-2008  
*Participation in and meetings regarding Digital Asset Management (DAM) project: to digitize School of Art’s Art History Slide collection.*

2003  
Continuing to research, select, order, and process materials to create and organize the new (and revamp and reorganize the old) slides in the non-Western art history collection.

2003  
Research, select, order, and process materials to create and organize the digital slide collection in the art history collection.

4. **Recruitment of disciplinary/community Speakers, Exhibitions, Field trips and Specialized Events**

*in addition to:* requiring attendance at a minimum of 4 events outside of the classroom in all courses above the 1000-level (to events that include: World Percussion Night, International Dinner, Caribbean Association Dinner, African People’s Association Dinner and events, Afro-Caribbean Ensemble and Gamelan Ensemble performances, Kwanzaa, Indian Student’s Association Mela event, the Ohanami Cherry Blossom Festival, Black History Month events, such as the annual Africana Studies Student Research colloquium, Asian Studies events, Japanese club and Chinese club events, Hispanic Heritage month events, Cup of Culture talks, Film Series, Campus lectures, Concerts):

2013: **Kenwyn Crichlow**, Professor and Artist, University of the West Indies, St. Augustine Trinidad.


Kate Blake, MA Art history student, presented research on Australian Aboriginal artists to ARTH 2700: Survey of World Art (fall).

2012: ARTalk speaker: **Joanna Grabski**, Associate Professor and Chair, Art History, Denison University. Fall 2012.

2011: **Speaker:** Sylvain Ralaiavohita, Malagasy Contemporary Photographer, Public lecture (Sept. 8, 2011).


2010: **Exhibition:** 100@100, BGsu’s Centennial Alumni Exhibition: Identified, contacted, organized the exhibition of materials, biographies from 8 Art History alumni.


**Performer/Speaker/Teacher:** Bernard Woma and Saakumu Dance Troupe: Visit to ARTH 4630 Women + Art
Field trip: Detroit Institute of Art and to Blue Nile Restaurant, with ARTH 4630 Women + Art in Africa—visit to permanent DIA collection, and personal tour with curator of African art, Dr. Nii Quacopoo, of special exhibition, *Through African Eyes* (April 23).

Class Participation in Extracurricular Events:
- **Africana Studies Student Research Colloquium:** Attend with ARTH 4630 Women + Art in Africa (March 19).
- **African People’s Association Dinner:** Attend with ARTH 4630 Women + Art in Africa (March 28).
- **Art History Association Annual Symposium:** Attend with ARTH 4630 Women + Art in Africa, and from ARTH 4590: Art of China and Japan (April 17).

2009


**Speaker:** Kenwyn Crichlow, lecturer and coordinator of the Visual Arts Programme, at the Centre for Creative and Festival Arts, at the University of the West Indies, St. Augustine, Trinidad and Tobago: met with and discussed future collaborations with this Caribbean painter. Discussions addressed potential future study abroad trips of BGSU students to Trinidad, as well as a potential residency for Mr. Crichlow at BGSU.

**Field Trip:** Cleveland Museum of Art: arranged, chaperoned, led tour, arranged for personal guided tour for students in ARTH 4620/5620: Art + Power in Africa, of temporary exhibition, by curator of African art and curator of the special exhibition and accompanying catalogue, Constantijn Petridis, February 2009.

**Field Trip:** Detroit Institute of Art: arranged, chaperoned, led tour, arranged for personal guided tour for students in ARTH 4610/5610: Western African Art, of African exhibition, by curator Nii Quacopoo, November 2009.

Specialized Events:
- **Bernard Woma:** arranged for, helped sponsor, arranged funding for this visiting musician, master musician for the country of Ghana, West Africa, including visit to class ARTH 4620/5620: Art + Power in Africa, April 2009.

2005

**Field trip:** College of Wooster—William Kentridge Exhibition transportation, gave tour
**Field trip:** Ohio University—Visual Cultures, African Cities/Now conference arranged, attended
**Field trip:** Cleveland—Midwest Art History Society conference arranged, attended, participated
**Field trip:** Detroit Institute of Art—tour of African exhibition arranged, gave tour, dinner

2004

**Speaker:** Zoarinivo Razakaratrimo (Contemporary Fiber Artist, Madagascar). Lecture/Presentation for Western African Art (ARTH 461/582), African Literature (Roml 220), and evening Public Lecture/Presentation (December).

**Field Trip:** Detroit Institute of Art—Museum gallery guided tour, African Restaurant experience (November).

**Field Trip:** University of Michigan Museum of Art: Masterworks of African Art: Gabon and Cameroon: Attend exhibition, *Art of West Africa* (ARTH 461/582), (November).

**Guest Lecture/Demonstration by Erna Beumers** (art historian, critic, fibers artist from the Netherlands)—Art history and Fibers students (March).

Class Participation in Extracurricular Events:
- **Katerina Ray’s lecture:** Art of West Africa (ARTH 461/582) and Western Art I (ARTH 145H), (November) and Western Art I (ARTH 461/582) and Western Art I (ARTH 145H): Jamaican Social Club Annual Dinner (November)
- **University of Michigan Museum of Art (Art of the Lego) + Detroit Institute of Art, Blue Nile Restaurant:** Art of West Africa (ARTH 461/582): Field Trip (November)
- **Sost play at BT Student Union:** Art of West Africa (ARTH 461/582) and Western Art I (ARTH 145H), (October)
- **PanFest 2004: Florida Memorial College Steelband:** Art of West Africa (ARTH 461/582) and Western Art I (ARTH 145H), (October)
- **Mary Wolfe Lecture:** Sistine Chapel: Art of West Africa (ARTH 461/582) and Western Art I (ARTH 145H), (October)

2003

**Speaker:** Joanna Grabski—ARTH 602 (February)
**Speaker/Performer:** Bernard Woma—ARTH 462/582, HNRS 260 (March)
**Speaker/Performer:** Rolando Vazquez—HNRS 260 (March)
**Speaker:** Bekele Mekonnen—ARTH 602 (April)

**Field Trip:** Denison University: see Nigerian artists and historians Chika Okeke + Marcia Okeke—ARTH 602
(February)

**Field Trip:** University of Michigan: to see Nigerian/British artist Sokari Douglas Camp — ARTH 602 (March)

**Field Trip:** DIA — ARTH 462/582 (April)

**Extracurricular Events**

- **Woma + Vazquez** performance/concert, BGSU (March)
- **African Studies Student Colloquium**, BGSU (March)

2002

**Speaker/Performer:** **Bernard Woma**, Lecture/Performance: Ghanaian Xylophone. *Western African Art* (ARTH 461/582), (September).

**Speaker:** **Peta Bain**, *A History of Carnival in Trinidad*. Lecture for: *Arts of the Non-Western World* (HNRS 260), (March).

**Speaker:** **James Makeru**, Ugandan music Performance. *Arts of the Non-Western World* (HNRS 260), (March).

**Speaker:** **Nike Davies**, Nigerian artist and art activist. Lecture: *Nigerian Art. For: Arts of the Non-Western World* (HNRS 260), (February).

**Field Trip:** Detroit Institute of Art: Museum gallery guided tour, African Restaurant experience. *Western African Art* (ARTH 461/582), (November).

**Field Trip:** Cleveland Museum of Art: Museum gallery guided tour. *Chinese and Japanese Art* (ARTH 459/559), (November).

**Field Trip:** University of Michigan. *Art of West Africa* (ARTH 461/582), (September).

**Extracurricular Events:**

- **World Percussion Night Performance**, BGSU College of Music. *Art of West Africa* (ARTH 461/582) and *Chinese and Japanese Art* (ARTH 459/559), (December).
- **Kwanzaa** Participation, BGSU. *Art of West Africa* (ARTH 461/582), (December).
- **International Festival** Participation, BGSU, *Art of West Africa* (ARTH 461/582), (November).
- Meet with Burkina Faso Film-maker **Gaston Kaboré** and viewed film Buud Yani at the Bowen-Thompson Student Union, *Art of West Africa* (ARTH 461/582), (October).
- **Habib Iddrisu** Performance: Black Swamp Festival, BG. *Art of West Africa* (ARTH 461/582), (September).
- **Afro-Caribbean Ensemble** Performance: Black Swamp Festival, BG. *Art of West Africa* (ARTH 461/582), (September).
- **International Dinner**, BGSU. *Arts of the Non-Western World* (HNRS 260), (April).
- **African People's Association Dinner and Cultural Evening**, BGSU. *Arts of the Non-Western World* (HNRS 260), (March).
- **African Studies Student Research Colloquium**, BGSU. *Arts of the Non-Western World* (HNRS 260), (March).
- Hands-on **Rangoli** Rice Painting. *Arts of the Non-Western World* (HNRS 260), (March).
- Hands-on **Navajo Sand** Painting, *Arts of the Non-Western World* (HNRS 260), (February).
- **International Film Series** Participation, BGSU. *Arts of the Non-Western World* (HNRS 260), (Spring).

5. Development of non-standard curricular materials for courses: N/A

6. New courses/course materials developed in partnership with community: N/A

F. **Presenter at teaching-related conferences, workshops, classes, etc.**

2010

1. Discipline-based

2. Community-based:
   - 2003
   - Speaker at *Writing Across the Curriculum* (WAC) conference, BGSU, March.

G. **Instructional improvement activities**

1. Teaching improvement seminars/workshops/conferences attended:
2013-2014 *Digital Learning Community*, Center for Teaching and Learning, BGSU. Year-long learning community participant.

2012-2013 *Digital Learning Community*, Center for Teaching and Learning, BGSU. Year-long learning community participant.

2012 **COBL** (Center for Online and Blended Learning), BGSU, *Boot camp for online teaching*
- Course Preparation (March 7).
- Emerging Technologies (March 8).

2012 **Quality Matters online teaching seminar**, BGSU (March 6).

2011 **15th Arts Council of the African Studies Association Triennial Symposium**, Los Angeles, CA (March)
- *Exchanges and Transformations: The Layered History of Objects (sessions I and II)*
- *Fold Crumple Crush: The Artist El Anatsui*.

2010 **COBL** (Center for Online and Blended Learning), BGSU, online seminar for online teaching, part 2.

- *Veiling and Beyond in Africa (III-AD11-3)*
- *Tradition as Strategy: Art, Architecture, Urbanism, and Material Culture in Modern Africa (V-ND1-7)*.

2009 **COBL** (Center for Online and Blended Learning), BGSU, online seminar for online teaching, accompanied by numerous meetings with COBL staff to reconfigure ARTH 1450 for an online course to be taught summer 2009. (spring + summer).

2005 **African Studies Association conference** Washington DC, November
- **I-B1:** African Art and the Cosmos
- **I-B4:** Imaging African Art as a Collective Representation: Art Schools and Social Movements in African and the African Diaspora
- **VI-B8:** Roundtable: *The Need for a Text for the Modern and Contemporary Art of Africa*
- **VII-B10:** Looking Backward, Moving Forward: Similarities and Differences in Contemporary African and African Diaspora Art.

2003 **Center for Teaching, Learning, and Technology** Development grant technology meetings/workshops, twice monthly.

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**H. Grants for instructional purposes** (in addition to the annual conference travel fund from the School of Art):

<table>
<thead>
<tr>
<th>Year</th>
<th>Grant/agency</th>
<th>Activity funded</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013:</td>
<td><strong>$8,508</strong></td>
<td><strong>Various BGSU Units:</strong> Kenwyn Crichlow, Contemporary Artist from Trinidad for Africana Studies Annual Conference Keynote speaker:</td>
<td><strong>$6208.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ethnic Cultural Arts Program (ECAP) ($3000); Africana Studies Program ($2500); College of Arts and Sciences ($204); School of cultural &amp; Critical Studies ($200); ROCS ($104); Department of History ($100); Office of Multicultural Studies ($100) (March).</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Various BGSU Units:</strong> Kenwyn Crichlow, Contemporary Artist from Trinidad for Art History Association Annual Symposium Keynote speaker, and visit to various classes:</td>
<td><strong>$2300.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medici Circle ($500); Student Budget Committee ($500); Coca Cola (450); School of Art ($300); Art History ($200); Arts Village ($200); 2-D Division / Painting ($150). (March).</td>
<td></td>
</tr>
<tr>
<td>2012:</td>
<td><strong>$100</strong></td>
<td>Division of Art History Tijan, West African xylophonist (March) (procured)</td>
<td><strong>$100</strong></td>
</tr>
<tr>
<td>2011:</td>
<td><strong>$1,100</strong></td>
<td>Division of Art History Sylvain Ralaivoahita, Contemporary Malagasy photographer (Sept)</td>
<td><strong>$400</strong></td>
</tr>
<tr>
<td></td>
<td>Division of Art History Bernard Woma and Dance troupe Saakumu (Dec)</td>
<td><strong>$100</strong></td>
<td></td>
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<tr>
<td></td>
<td>Medici Circle Grant Dr. Teri Sowell, Pacific Art specialist (speaker cancelled)</td>
<td><strong>$300</strong></td>
<td></td>
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<tr>
<td></td>
<td>Medici Circle Grant Sylvain Ralaivoahita, Contemporary Malagasy photographer (speaker postponed)</td>
<td><strong>$300</strong></td>
<td></td>
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<tr>
<td>2010:</td>
<td><strong>$6,775</strong></td>
<td>Medici Circle Grant Field Trip to the DIA</td>
<td><strong>$200</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ARTH 4630/5630: <em>Women and Art in Africa</em>, visited the permanent collection, received a special guided tour by curator Nii Quacopomme of the temporary traveling exhibition, <em>Through African Eyes</em>, and had dinner at local African restaurant (April).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Various BGSU units Bernard Woma and Dance troupe Saakumu (co-organizer)</td>
<td><strong>$6175</strong></td>
<td></td>
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</tbody>
</table>
Requested and received: Ethnic Cultural Arts Program Grant ($3000); Arts Village ($1000), Gamelan Ensemble ($350), Human Movement and Science ($300), Student Percussion Association ($250), Division of Art History ($200), Medici Circle ($200), Afro-Caribbean Association ($200), Global Village ($200), Black Student Union ($150), Ethnic Studies ($150), Africana Studies ($100), College of Music ($50), African People’s Association ($25).

<table>
<thead>
<tr>
<th>Speed Grant</th>
<th>African Studies Association annual Meeting (Nov)</th>
<th>$400</th>
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</thead>
<tbody>
<tr>
<td>2005: $17,150</td>
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<td></td>
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<tr>
<td>Jane Labino-Black Artist Residency Fund</td>
<td>Richard Razafindrakoto (spring)</td>
<td>$8,000</td>
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<tr>
<td>Jane Labino-Black Artist Residency Fund</td>
<td>Sylvain Ralaiavohita (fall – postponed)</td>
<td>$8,000</td>
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<tr>
<td>Medici Circle Grant</td>
<td>Field Trip to College of Wooster</td>
<td>$350</td>
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<tr>
<td>School of Art</td>
<td>African Studies Association Conference</td>
<td>$400</td>
</tr>
<tr>
<td>Speed Grant</td>
<td>African Studies Association Conference</td>
<td>$400</td>
</tr>
</tbody>
</table>

2004: **TECS support**

**TECS Program grant** (Technology Education Consulting Specialists). 2 TECS students assigned to assist me with technology for ARTH 145 (Fall 2004).

2003: **$4781 + TECS support**

**TECS Program grant** (Technology Education Consulting Specialists). One of 8 BGSU faculty selected for program’s second semester. 2 Tec students assigned to assist with development and implementation of technology for ARTH 462/582.

School of Art Grant, requested and received $246 to rent 2 vans to take students from *Art and Power in Africa* (ARTH 462/582) to: **Detroit Institute of Art** to see and tour the excellent permanent African art collection, give a guided gallery tour, and experience Ethiopian food in a local restaurant (April).

**Various BGSU Units: Bernard Woma** Solo Xylophonist and Master Drummer of Ghana West Africa, and **Roland Vazquez**, Latin **Jazz** musician; classroom visits and public performance: $3,535.

Monies requested and received: Ethnic Cultural Arts Program ($1385), School of Art ($300); College of Arts and Sciences ($300); College of Musical Arts ($300); Department of Music Theory, Composition, and History ($300); Afro-Caribbean Ensemble ($300); Africana Studies ($200); Ethnic Studies Department ($200); Honor’s Program ($150); Chapman Living and Learning Community ($100). (March).

**School of Art: Dr. Joanna Grabski**; Africanist Art Historian

Visiting lecturer in ARTH 602: *Contemporary Art in Africa* (March).

2002: **$17,877**

**Various University Units: Bernard Woma** (Ghanaian master xylophonist and drummer) to BGSU: $500.

Africana Heritage & Africana Studies Programs ($150); Chapman Living and Learning Center ($100); African People’s Association ($100); Graduate Division of the School of Art ($100); Afro-Caribbean Ensemble ($50). (September).

**Center for Teaching, Learning, and Technology (CTLT): Content Development Grant**; *Art History Digital Slide Library Project*. Co-author with Andrew Hershberger (primary author), and Marc Dupay. $13,000

(maximum amount possible) (listed in CAA News). February 2002-present.

**Various BGSU Units: Peta Bain, Trinidadian Scholar**, (specialist of Carnival in Trinidad and Tobago, art activist) to BGSU: $2777.30.

Ethnic Cultural Arts Program (ECAP) ($1,388.65); Africana Studies Program ($888.65); Honor’s Program ($200); Medici Circle ($200); School of Art ($100). (March).

**Various BGSU Units: Nike Davies**, *Nigerian textile/multimedia artist, art advocate, teacher* to BGSU: $1400.

Ethnic Cultural Arts Program (ECAP): ($575); Medici Circle ($200); Honor’s Program ($700); Africana Heritage & Africana Studies Program ($200); School of Art ($125); 3-D Division (Fibers) ($100). (February).

**Medici Circle Grant**; $200. Monies to take students from ARTH 459/559: *Chinese and Japanese Art* to Cleveland Museum of Art for a guided tour by curator Michael Cunningham.

2001: **$2,800**

**Various BGSU Units: Bernard Woma**, *Ghanaian musical artist* (master xylophonist & drummer) to BGSU: $2,800.

Ethnic Cultural Arts Program (ECAP): ($1,400); College of Arts and Sciences ($400); Department of
Music History, College of Music ($200); Department of Music Percussion, College of Music ($200); Africana Heritage and Africana Studies Programs ($200); Chapman Living and Learning Center ($200); Afro-Caribbean Ensemble ($100); Honor’s Program ($100). (March).

2000: **$2,200**

Various BGSU Units: Senegalese artist El Hadji Sy and art historian Joanna Grabecki to BGSU: **$2,200**. Ethnic Cultural Arts Program (ECAP): ($1,100); School of Art ($300); Africana Studies and Africana Heritage Programs ($300); School of Art, Area of Drawing ($200); School of Art, Area of Painting ($200); School of Art Galleries ($50); School of Art, Area of Foundations ($50). (November-December).

1998: **$108**

School of Art: Detroit Institute of Art, School of Art Special Projects Funding: **$108** to rent 2 vans to tour African art collection, give a guided gallery tour, attend lecture Influence of African Art on European Art, attend performance: Afro-Brazilian music, and experience Ethiopian food in local restaurant. (Fall).

I. Recognition of teaching

V. RESEARCH/CREATIV E WORK

A. PROFESSIONAL DEVELOPMENT

1. Studio/scholarly research: ONGOING RESEARCH ACTIVITIES:

   - Madagascar: Continued Research on Visual arts—highland textile traditions, architecture, weaving, sculpture; performance arts; funerary arts; contemporary arts; haute couture; construction of identity.
   - Fashion: Continued Research topic, particularly in Madagascar.
   - Contemporary Arts: Continued Research topic; particularly in Madagascar, Caribbean
   - Caribbean: particularly Carnival, Contemporary arts and cultures, and art used in combating HIV/AIDS
   - Bali: Textiles (weaving, batik). Mask-making. Leather-working (puppet-making), and Ceremonies and Rituals.

   Collaboration with African Artists:

   - Ghanaian master musician, Bernard Woma. Xylophone and Drumming presentations and performances

2. Courses taken and conferences, workshops and symposia attended:

   **2014**
   - 57th Annual African Studies Association conference, Indianapolis, IN (Nov 21-24)
     - panels****
   - 39th Caribbean Studies Association Annual Meeting: Merida Mexico (May 25-29)
     - panels****
   - 16th Arts Council of the African Studies Association Triennial Symposium, New York, NY (March/April)
     - panels****

   **2013**
   - 56th Annual African Studies Association conference, Boston MA (Nov 20-23)
     - panels****
   - 38th Caribbean Studies Association Annual Meeting: Grenada (June 3-7)
     - panels****

   **2012**
   - 55th Annual African Studies Association conference, Philadelphia PA (Nov 28-Dec 1)
     - panels****
   - Intersections in Health and Wellness Research Conference, BGSU (September 14)
     - panels****
37th Caribbean Studies Association Annual Meeting: Le Gosler Guadeloupe (May 28-June 1)
- panels

2011:
2011 Caribbean HIV Conference, Paradise Island, Bahamas (November 17-21)
15th Arts Council of the African Studies Association Triennial Symposium, Los Angeles, CA (March)
- The Show Goes On: African Fashion on the Global Stage
- RE/Mapping African Diaspora Arts—Centering Peripheries

53rd Annual African Studies Association conference, San Francisco CA (November 18-21)
- Local and Global in Congolese Arts (I-ND1-1),
- Contemporary African Art and Global Markets (II-ND1-2)
- The Art of El Anatsui (X-ND1-17).

2009:
Art + Power exhibition at Cleveland Museum of Art: Attended invitation only Opening Event, including guided personal tour of the exhibition by the organizing curator, Constantijn Petridis, keynote lecture by Dr. Zoe Struther, and networking with colleagues from across the Midwest and east coast gathered for the event.

34th Caribbean Studies Association Annual Meeting: Kingston, Jamaica (June 1-6).
J12: Calypso Carnival and Presentation in Trinidad and Tobago and Brazil,
J13: Interpretations of Caribbean Art,

2008
51st African Studies Association Annual Conference, Chicago IL, November.

2007
14th Arts Council of the African Studies Association Triennial Symposium, Gainesville, FL, April.

2006

2005
Visual Cultures, African Cities/Now Ohio University, April.
48th African Studies Association conference, Washington DC, November
IV-B7: Envisioning the Body Politic
V-B6: Yoruba Sacred Textiles in 20th Century Nigeria
VIII-B5: Art and Agency in African Art.
IX-B15: Art, Representation, and Identity.

2004
I attended the following panels that relate to my research and professional development:
II-B11: Perspectives on Modern and Contemporary African Art.
IV-34: Somalia Dress codes: Africa and Beyond.
IX-J18: New Perspectives on Women, Gender and Modernity.
X-B9: Artist Biographies: With or Against the Grain?

African Art conference at University of Michigan Art Museum (September).
Lectures by: John Picton, Zoe Struther, Samuel Ikem.

Conference on Caribbean arts and cultures sponsored by and held at the Visual Arts Programmes at the Centre for Creative and Festival Arts, University of the West Indies, St. Augustine, Trinidad and Tobago. February 2004.

2003
Fullbright Conference for American Scholars to Africa: Washington DC (June 9-11).

2002
Cultured Body: African Fashion and Body Arts @ University of Iowa: October 17-19, 2002.

Co-Chair for Panel: Fieldwork in the Arts

Paper: Authorship and Accountability: Responsible and Ethical Conduct in Fieldwork
Panel: Fieldwork in the Arts
Africana Studies 5th Annual Student Research Colloquium co-sponsored by Africana Studies Committee of BGSU, History Department of BGSU, Office of the Provost BGSU, and Africana Studies Program of University of Toledo; Jerome Library BGSU (March).

College Art Association Annual Meetings, Philadelphia PA (February).
ATTENDANCE and PARTICIPATION at selected PROFESSIONAL MEETINGS:

African Studies Association:
57th Annual Conference, Indianapolis, IN. November 2014
56th Annual Conference, Boston, MA. November 2013
55th Annual Conference, Philadelphia PA, November 2012.
51st Annual Conference, Chicago IL, November 2008.
44th Annual Conference, Houston TX, November 2001.
42nd Annual Conference, Philadelphia PA, November 1999.
41st Annual Conference, Chicago IL, October-November 1998.
40th Annual Conference, Columbus OH, November 1997.
39th Annual Conference, San Francisco CA, November 1996.
34th Annual Conference, St. Louis MO, 1991.

Arts Council of the African Studies Association:
15th Triennial Symposium, Los Angeles, CA, March 2011.
14th Triennial Symposium, Gainesville FL, April 2007.
12th Triennial Symposium, St. Thomas VI, April 2001.
11th Triennial Symposium, New Orleans LA, April 1998.
9th Triennial Symposium, Iowa City, IA, April 1992.
8th Triennial Symposium, Washington, DC, April 1989.

Caribbean HIV Conference:

Caribbean Studies Association:
38th Annual Meeting: Grand Anse Grenada, June 3-7, 2013.
J12: Calypso Carnival and Presentation in Trinidad and Tobago and Brazil;
J13: Interpretations of Caribbean Art

Africana Studies Student Research Colloquium Annual Conference, BGSU, February/March.
Organizer: 18th Annual Conference, BGSU, January 2015.


College Art Association:


Textile Society of America 5th Biennial Symposium, Chicago IL, Sept. 1996.

Midwest Art History Society:
Annual Conference, Cincinnati, 2005.
Annual Conference, Cleveland, 1996.

PARTICIPATION IN COURSES, WORKSHOPS, or SEMINARS at BGSU:

2014-15: Digital LT Learning community. Center for Faculty Excellence. BGSU
2013 (Jan) – 2014: Digital Learning community. Center for Teaching and Learning. BGSU
2003: Audit: Caribbean Dance (KNS 395), BGSU, Summer.
1997-2002: Member, New Faculty Research and Writing Group, Institute for the Study of Culture and Society.

2001: Participant, Faculty Tenure and Promotion workshop. BGSU, May 9.
1998-2001: Member/Participant, Memory and Representation: discussion group.
2000: Audit: Dance and Culture: Haitian and African Diaspora (KNS 395), BGSU, Fall.
Participant, Faculty Tenure and Promotion workshop. BGSU, April 7.
1999: Participant, Strategies for Teaching Diversity Across the Curriculum. Sponsored by the Center for Teaching, Learning and Technology, BGSU, October 11.
Participant, Pre-Tenured Faculty Teaching Conference. Sponsored by the Center for Teaching, Learning & Technology, BGSU, Fall.
Participant-Member, Toledo Museum of Art’s Research and Publications Team.
Participant, Invitational Honor’s Program Faculty Discussion Group: Collaborative Learning, Honor’s Center, BGSU, March.

Attendee, College of Arts and Sciences Forum: Interdisciplinary Studies: Where Do We Go From Here? Lecture by noted Interdisciplinary leader Dr. Burt Kaufman (Dean of Western College and School of Interdisciplinary Studies at Miami University), BGSU, March.

Panel Member and Organizer, ICS New Faculty Writing Group: “New Arrivals/New Questions” Symposium on Teaching Cultural Diversity, and implementing it into current curriculum. Sponsored by the Institute for the Study of Culture and Society (ICS), January 29.
Attendee, Teaching Conference for Pre-Tenured Faculty, sponsored by Center for Teaching, Learning, and Technology, Office of the Provost, and Information Technology Services, November 7.
Attendee at the Invitation only Lecture/Presentation of “Africans in America” and “Soul of Africa” at the Toledo Museum of Art, October 18.

Participant, Invitational Faculty discussion: Diversity and Identity. BGSU President, Sidney Ribeau, Spring.

B. Research/scholarship of engagement grants and funded projects

SELECTED RESEARCH GRANTS and AWARDS:

2013: $5,250
Building Strength Grant, Bowling Green State University. For research in Trinidadian on contemporary artists. June-July 2013. $750.
CTL monies earned through participation in Digital Learning Community, for research. Applied to research in Trinidadian on contemporary artists, June-July 2013. $500.

2012: $2,100

2011: $2,200
15th Arts Council of the African Studies Association (ACASA) Triennial Symposium, Los Angeles CA (March 24-26). School of Art: $700, Speed Grant: $400.

2010: $1,433
53rd African Studies Association Annual Conference, San Francisco, CA. School of Art: $700 (plus $333 from previous academic year budget), Speed Grant: $400. Nov.

2008: $2,298
33rd Annual Caribbean Studies Association Conference, Kingston Jamaica, attendee. School of Art: $700, Speed Grant: $400, Faculty Research Monies: $1198. Summer.

2007: salary release + $750
Institute of Culture Studies Scholars and Artists in Residence Fellowship. Meetings in Fall 2006, Residency in Spring.
14th Arts Council of the African Studies Association (ACASA) Triennial Symposium, Florida State University. School of Art: $400, Speed Grant: $350, Spring.

2005-2007: $7,050
MLN Travel Grant: Toledo Museum of Art exhibition creating grant: $7,050
Museum Loan Network Travel Grant, in collaboration with Sandra Knudsen and the Toledo Museum of Art, to create African art exhibitions for the next 10/15 years. Continued work.

2005: $800
48th African Studies Association Conference. School of Art: $400, Speed Grant: $400

2004: $44,890
Fulbright Faculty Research Grant. $20,750.00 to conduct research on traditional and contemporary art and the creation of identity in highland Madagascar during FIL year 2003-2004 (grant period: June-September).

Zotra, Itinéraire, Itinerary: Art Contemporaine, the first contemporary art exhibition to be held at the Musée d’Art et d’Archéologie, Institut de Civilisations, Université d’Antananarivo, Antananarivo Madagascar. Sponsored by U.S. Embassy Antananarivo Madagascar, approximately $750. Monies helped fund opening (August 27), and three conferences (August 28, September 4, and September 11).


47th African Studies Association (ASA) meeting, Washington DC. School of Art: $300; Speed Grant: $340. December.

Research in Trinidad: $750. for work with Trinidadian fashion designer and participate in Carnival, while planning exhibition on Malagasy textile arts to be held in the National Museum in Trinidad. Also discussed accord between UWI and BGSU. School of Art: $400; Speed Grant: $350. February.

2003: $31,500
Fulbright-Hays Faculty Research Grant. $31,500 to research traditional and contemporary art and the creation of identity in highland Madagascar during FIL year 2003-2004 (grant period: July-December 2003).

2002: $1,150
West Africa Research Conference, Dakar Senegal: FRC, Scholar’s Assistance Program — Unexpected Expenses Grant (SPAR) BGSU: $500; Speed Grant, BGSU: $350; School of Art: $300. June.

2001: $1,750

12th Triennial Symposium of the Arts Council of the African Studies Association, U.S. Virgin Islands, April. School of Art: requested & received $900. College of Arts and Sciences: requested & received $250.

2000: $800
43rd African Studies Association conference, Nashville TN, November:
Speed Grant for developmental purposes: $350. College of Arts and Sciences Special Project Funding, $200. School of Art Special Project Funding: $250.

1999: $1,220

1998: $1,650
41st African Studies Association conference, Chicago, IL, Speed Grant: $350. College of Arts and Sciences Special Project Funding: $200. School of Art Special Project Funding: $300. Fall.


1996: $800
39th African Studies Association Conference in San Francisco, CA, Speed Grant: $300. College of Arts and Sciences Special Project Funding: $200. School of Art Special Project Funding: $300. Fall.

Selected Pre-1996:
Research Incentive Dissertation Year Fellowship Research and the University Graduate School, Indiana University, Declined by recipient, 1995-1996.
Field Research: *Malagasy Weaving and Funerary Complex among the Merina and Betsileo*.

Social Science Research Council (SSRC) International Doctoral Research Fellowship; First Runner-Up, 1992.


Social Science Research Council Pre-Dissertation Fellowship (SSRC), 1990.
Field Research: *Lambamena Textiles and Malagasy Culture*.

Women's Studies Program Grant, Indiana University, 1990.
Field Research: *Lambamena Textiles and the Role of Women in Malagasy Culture*.

HONORS and AWARDS:

Friends of Jerome Library Author Award for Outstanding Achievement, BGSU. 2011.
Friends of Jerome Library Author Award for Outstanding Achievement, BGSU, 2010.
Friends of Jerome Library Author Award for Outstanding Achievement, BGSU, 2005.
Friends of Jerome Library Author Award for Outstanding Achievement, BGSU, 2001.
Dorothy Uber Bryan Award, for Exceptional Service, BGSU, 1998.
Friends of Jerome Library Author Award for Outstanding Achievement, BGSU, 1998.
Friends of Jerome Library Author Award for Outstanding Achievement, BGSU, 1997.
Dean of Art History's Honor's Program, University of California Santa Barbara, 1986.
Art Affiliate's Award for Outstanding Achievement, University of California Santa Barbara, 1986.

C. Demonstrated Research Accomplishments

1. Publications
2. BOOKS:

2) Scholarly Books/Monographs:


4) Chapters in Books:


b. JOURNAL ARTICLES:
   1) Refereed articles:
      a) Journals

   2) Non-refereed articles:
      a) Journals

      b) Newsletters

      c) miscellaneous

c. BOOK/EXHIBITION REVIEWS

d. ABSTRACTS

h. WORKS IN PROGRESS
   Author, “Lambamena: Highland Malagasy Funerary Cloth,” in African Arts. Under revision (reviewed and is currently being revised at the editor’s requested to fill a particular aim of the journal).
   Author, “Ancestral Homes / Living Monuments: Tombs in Highland Madagascar,” in African Arts. (received three high reviews but not yet published).

2. EXHIBITIONS CURATED:


Curator, *Art and Study Abroad Information from Bali*. Mini-Exhibition, Lobby of the Fine Arts Center, August-September 1999.


3. **ARTIST/CONTRIBUTOR to EXHIBITIONS:**

b. **Invitational Exhibitions:**

Collector/Scholar: *At Home in Africa*. Exhibition at Cleveland State University. Items exhibited: 10

Artist, *56th Annual Faculty Exhibition, Dorthy Uber-Bryan Art Gallery, BGSU; Recent Publications (x4)* exhibited. 2005.


Artist, *49th Annual Faculty and Staff Exhibition, Dorothy Uber Bryan Gallery, BGSU*: 8 Photographs exhibited, September 1998.


Artist, *48th Annual Faculty and Staff Exhibition, Dorothy Uber Bryan Gallery, BGSU*: 7 Photographs exhibited, November-December 1997.

Artist, Invitational one person show: *Malagasy Burial Shrouds and Rebecca L. Green Madagascar Photographs*. Valparaiso University Museum of Art and Valparaiso University’s Christ College. 1994.

f. **Collaborative community-based projects**

1) Public art performances, installations, T.V., radio, web documentaries, etc.

**Invited On-Air Expert on Madagascar’s Reburial Traditions, for National Geographic’s Television Series, Taboo, filmed in New York City in August 2011, aired June 17, 2012.**

D. **Professional Involvement:**

1. **PROGRAM PRESENTER IN CONFERENCES, WORKSHOPS, LECTURES, AND PANELS**

A. **PAPERS READ TO PROFESSIONAL SOCIETIES**

1) Refereed

a) **International**


Conference Theme: *Rethinking Violence, Reconstruction, and Reconciliation*

Panel Chair: *Rethinking Violence, Reconstruction, and Reconciliation in Caribbean Art*
Conference Theme: Rethinking Violence, Reconstruction, and Reconciliation
Panel: Rethinking Violence, Reconstruction, and Reconciliation in Caribbean Art.
Paper: Carlisle Harris: Reconciling History and the Human Condition through Art

Conference Theme: “Mixing without Combining”? Rethinking Pluralist “Environments” in the Caribbean and its Diasporas.

Conference Theme: “Mixing without Combining”? Rethinking Pluralist “Environments” in the Caribbean and its Diasporas.
Paper: Peter Minshall: The Local within the Global World of Trinidad and Tobago Carnival

Conference Theme: Mobility, Migration, and Flows.
Paper: LeRoy Clarke, Kenwyn Crichlow, and Jackie Hinkson: Comparative Perspectives on Art, Identity, and Community in Trinidad and Tobago. (Co-Author with Ewart C. Skinner)

Caribbean Studies Association, 38th Annual Conference, Grenada, June 3-7, 2013
Conference Theme: Caribbean Spaces and Institutions: Contesting Paradigms of “Development” in the 21st Century
Panel Co-Chair: Philosophical Perspectives on Development and Contemporary Caribbean Art (Ewart C. Skinner)

Caribbean Studies Association, 38th Annual Conference, Grenada, June 3-7, 2013
Conference Theme: Caribbean Spaces and Institutions: Contesting Paradigms of “Development” in the 21st Century
Panel Co-Chair: Philosophical Perspectives on Development and Contemporary Caribbean Art (with Ewart C. Skinner)

Conference Theme: Research Frontiers in the Study of Africa.

Conference Theme: Unpacking Caribbean Citizenship(s): Rights, Participation and Belonging
(With Co-Author with Ewart C. Skinner)

Conference Theme: Unpacking Caribbean Citizenship(s): Rights, Participation and Belonging

Conference Theme: Strengthening Evidence To Achieve Sustainable Action Panel: B11: Arts and Education.
Paper: Community Murals In South Africa: Potentials For Caribbean Artistic Response To HIV/AIDS.
(With Co-Author with Lynn M. Brinkman)

(With Co-Author with Ewart C. Skinner)

Conference Theme: African Art: Roots and Routes Panel: African Textiles in Fashion, Art, Trade, and Thought
Paper: Lambamena: From Malagasy Funeral Textiles To Contemporary Art

Panel: Fieldwork in the Arts. (Co-Chair).

**Paper: Authorship and Accountability: Responsible and Ethical Conduct in Fieldwork**

**Arts Council of the African Studies Association, 12th Triennial Symposium, Saint Thomas Virgin Islands, April 2001.**
**Paper: Sacred Art as High Fashion: Landibe in Highland Madagascar.**

**Arts Council of the African Studies Association, 11th Triennial Symposium, New Orleans, LA, April 1998.**
Panel: Diviners and Spirit Mediums as Foci of Artistic Production in Southern Africa.
**Paper: The Art of Healing: Divination and Art in Highland Madagascar.**

**African Studies Association 39th Annual Conference, San Francisco CA, 1996.**
Session Title: Cultures, Cultural Forms, and Cultural Change.
**Panel Chair: Identity in Transition: Social Differentiation and Change in Madagascar**

**African Studies Association 39th Annual Conference, San Francisco CA, 1996.**
**Roundtable Discussant: Ethics in the Field** (organized by the Arts Council of A.S.A.).

**African Studies Association 38th Annual Conference, Orlando FL, 1995.**
Panel: Negotiating Identities: The Arts of Southeastern Africa.

**African Studies Association 34th Annual Conference, St. Louis MO, 1991.**
Panel: Old Forms, New Meanings.
**Paper: Malagasy Funerary Textiles.**

b) National

**Fowler Museum, University of California at Los Angeles**, Co-Keynote Speaker, March 2003.
Exhibition: Wild Silk, Island Fibers: Rare Textiles from Madagascar (March 23 – June 29, 2003).
**Keynote Lecture: Beyond the Lamba: The Cloth Traditions of Madagascar**
Web citations: http://newsroom.ucla.edu/portal/ucla/Wild-Silk-Island-Fibers-Rare-3825.aspx

Panel: Fashion and Invention: Weaving Identities.
**Paper: Identity and Tradition in Highland Malagasy Clothing**

**Textile Society of America 5th Biennial Symposium**, The Art Institute of Chicago, IL, 1996.
Panel: Sacred and Ceremonial Textiles and the Constitution of Value in Africa.
**Paper: Divine Worth: Weaving and the Ancestors in Highland Madagascar.**

c) Regional

**At Home in Africa Exhibition**, Cleveland State University, September 13, 2014.
**Lecture: Art and Identity in Highland Madagascar**

**Paper: The Other Madagascar: Exploring and Expressing Identity within an Emerging Lexicon of Contemporary Art.**

Panel: Contested Gender
**Paper: Art and the Ancestors: Identity and Gender In Highland Madagascar.**

**Midwest Art History Society** Annual Conference, University of Kansas, Lawrence KS, 1991.
**Paper: Let’s Call It A Wrap... And Then Some: Malagasy Funerary Textiles.**

2) Non-referenced:

a) International

**Institut de Civilisation, Musée d’Art et d’Archéologie**, Université de Madagascar, August 2004.
**Topic: Sommaire de Recherche: L'Art Contemporaine à Madagascar.**

**Fulbright Scholar conference participant**, sponsored by the American Embassy in Antananarivo Madagascar, at the American Cultural Center, July 2004.
b) National:

**Indiana University**, invitational keynote lecture for the Art History Association’s annual conference, March 2013.
Title: *Public Community Artistic Responses to HIV/AIDS in Trinidad and Tobago*.

**DePauw University** invitation lecture for African Art history course, November 2007.
Title: *Contemporary Art in Madagascar*.

Title: *The Emergence of Contemporary Art in Madagascar: The Confluence of Traditional and Contemporary Art*.


**African Studies Program Colloquium**, Indiana University, April 2000.
Lecture: *Creative Divination in Highland Madagascar*.

**African Studies Program Graduate Seminar**, Indiana University, September-October 1998.
Seminar Title: Art and Divination in Africa (Fall 1998)
Public Lecture: *Creative Divination in Highland Madagascar*.

**African Studies Program Graduate Seminar**, Indiana University, September-October 1998.
Seminar Title: Art and Divination in Africa (Fall 1998)
Seminar Presentation: *Creative Divination in Highland Madagascar*.

**Indiana University Art Museum**, Gallery Lecture: in conjunction with special exhibition, April 1998.
Title: *Once is Never Enough: Textiles, Ancestors, and Reburials in Highland Madagascar*.


**Valparaiso University**, Christ College, Valparaiso IN, 1994.
Event: Invitational Symposium Artist Lecture Series.
Topic: *Malagasy Weaving and Funerary Ritual*.

**Indiana University Art History Association Graduate Symposium**, Indiana University, 1992.
Paper: *Malagasy Funerary Textiles*.
Panel: Annihilation or Adaptation?

**Indiana University Department of Fine Arts**, Art Introduction (H100), 1992.
Topic: *Art in Madagascar*.

Paper: *Malagasy Funerary Textiles*.

Topic: *Research in Madagascar*.

**Indiana University Department of Fine Arts**, Sub-Saharan African Art II (A454), 1989.
Topic: *Akan / Ashanti Art*.
c) Regional:


**Toledo Museum of Art**, Toledo OH:
- Lecture: _Dancing with Death: Funerary Art and Ancestors in Highland Madagascar_.

- Ancestral Answers: _The Importance of Ancestors in Highland Madagascar_.

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d) Local:


**Medici Circle** inaugural Livingroom lecture, BGSU, February 2009.
- Title: _Proverb Cloths, Wraps, and Hats: Textiles in Madagascar_.

- Title: _Ancestral Traditions in a Contemporary World: Art and the Creation and Performance of Identity in Highland Madagascar_. ICS Research Fellow’s Lecture.

- Title: _The Art and Life of Richard Razafindrakoto_.

- Paper: _Lambanesa: From Malagasy Funeral Textiles To Contemporary Art_.

- Panel Chair: _How Arts Promote Cultural Diversity in the 21st Century_.
- Roundtable participant: _Museum Curating, Collecting, and Exhibiting_.

**International Film Series**, BGSU, April 6, 2000.
- Introductory Lecture: _The Creation of Memories and Identity in Relation to the film “Sans Soleil.”_

- Introductory Lecture: _Cameron, Colonialism, Identity, and Respect, in the film, “Le Grand Blanc de Lambarene, “_

- Two lectures: _The Arts of China and Japan_.

**Willard Wankleman Gallery Curator’s Lecture**, BGSU, September 1999.
- Exhibit and Lecture: _Once is Never Enough: Textiles, Ancestors, and Reburials in Highland Madagascar_

- Topic: Highlights of Asian Art.

**Africana Studies Colloquium** co-sponsored by Africana Studies Committee of BGSU, History Department of BGSU, Office of the Provost BGSU, and Africana Studies Program of University of Toledo. BGSU, April 1998.

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B. **Program presenter at conferences, workshops, lectures, and panels—as artist**

Dancer and Singer in BGSU’s Afro-Caribbean Ensemble (member 1996, 1999-2009):
- Performance with Bernard Woma and Roland Vazquez and Friends, March 2003.
- World Percussion Night, Kobacker Hall, BGSU, April.
- BGSU’s Fireland’s Campus, April.

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F. **CONFERENCES ORGANIZED:**

Co-Chair: _Africana Studies Student Research Colloquium_, Annual Conference the 2nd Friday in March.
Inaugural Chair, 1998; Co-Chair, 1999-2003, 2013, 2014. (See service below).


PROFESSIONAL MEMBERSHIPS:

MEMBERSHIPS IN AREA MUSEUMS (for use in course field trips):
- Toledo Museum of Art: 1997-present
- Cleveland Museum of Art: 1997-present
- Dayton Museum of Art: 1998-present
- Detroit Art Institute: 1997-present

PROFESSIONAL ORGANIZATIONS:
- Board of Directors — Secretary/Treasurer, 1999-2003.
- Appointment as permanent Honorary Member of Board, in charge of non-profit status, 2005 - present.
- Caribbean Studies Association (CSA), 2011 – present.
- Madagascar Historical Society (MHS), charter member, 1995 - present.

2. Juroring/Refereeships
   - External Reviewer: Art History Department, Cleveland State University. Site visit: March 2011.

3. Research And Professional Consultantships:
   - Toledo Museum of Art:
Consultant and member, **Museum Loan Network Grant Team.** Grant received for research and museum holdings analysis (including site visits) for planning future exhibitions in TMA’s African gallery, 2005–2011. **Member, Toledo Museum of Art’s Research and Publications Team, 1999-2011.**

**Toledo Museum of Art Forum,** May 1999.  Consultant and Publication Reviewer, for the **Toledo Museum of Art.**

**TMA** publication, *Facing Africa,* by Mary Roberts Nooter, 1998.

**American Embassy in Antananarivo Madagascar:** on Contemporary art in Madagascar, for US/Malagasy art exhibition sponsored by Ambassador Nesbit, (consultancy in 2003, for exhibition in 2004).

**American Embassy in Antananarivo Madagascar:** on Smithsonian Institution exhibition to visit Antananarivo (consultancy in 2003, for exhibition in 2004).

**Institut de Civilisation, Musée d’Art et d’Archéologie,** Université de Madagascar, consultant on arts and textiles of highland Madagascar for Madagascar’s national museum/university. 2002—present.

**Fact Foundation For The Advancement Of Caribbean Traditions (2002-present).**

Advisor/Consultant to **Foundation for the Advancement of Caribbean Traditions (Ffact),** on the project of Film production of Carnival of Trinidad and Tobago, 2001.

Consultant and Exhibit lender, **Wood County Public Library,** Ghanaian Adinkra Textiles, 2001.

**Indiana University,** School of Fine Arts: Faculty Review of Patrick McNaughton, 2000.

Consultant and Discussant, **Institut de Civilisation, Musée d’Art et d’Archéologie,** Université de Madagascar, 1997. Topic: “Discours sur la Recherche.”

Consultant, **Madagascar Historical Society (MHS),** charter member, 1995 - present.

5. Professional Recognition:

a. Awards and recognitions for research/creative work

Appointment as permanent Honorary Member of the Board, Arts Council of the African Studies Association, the international organization of African art (see also “Service”): 2005 – present.

b. Membership in honor societies

c. Citations by others relative to your scholarly/creative/engagement work

1) Printed media (including journals, newspapers, catalogs)

   a) Discipline-based


   b) Community-based


“Aller Plus Haut est la Devise d’Andry Anjoanina,” in ‘Culture’ of L’Express [Madagascar], p.16, September 4, 2004
“Dr. Rebecca Green Returns to Madagascar as Double Fulbright Scholar,” The Medici Circle, Fall 2003.


2) Television/Radio interviews

2011/2012 Expert Commentator, National Geographic’s Television Series, Taboo.


6. Other:
a. Participation in Digital Asset Management (DAM) project: project to digitize personal slide collection, for potential inclusion in ARTstor database. Involves selecting, organizing, cataloging information, working with ITS personnel, with ARC personnel, with scanners, digitizers, to create the template for future slide collections, including School of Art's Art History collection (see "Teaching").

VI. SERVICE:

1. Committee Membership:

a. School of Art, BGSU

Art History Divisional Committee: 1996—present.
Advisory Council Member, 2001-2006; 2008-2011.
School-wide Curriculum Modification: approximately 80 Courses within 12 areas of study.

Art History Curriculum Committee (Division Chair): revised entire curriculum: 2008-2011.


Art History Search Committee Chair 2002-2011:
Ancient Art specialist, Tenure-Track position, for hire Fall 2011.
African Art specialist, 1 year position, 2011-12.
Byzantine specialist, 1 year position, renewable, 2010-2011.
Contemporary specialist and Art Resource Center Coordinator, 1 year position, renewable for 3 years, 2010-11.
Contemporary specialist, 1 year position, renewable, 2009-10.
Neo-Classical replacement, 1 semester position, Spring 2009.
Renaissance and Baroque specialist, Tenure-track, 2005.
Ancient specialist, 1 year position, 2005-6.
Renaissance and Baroque specialist, 1 year position, renewable, 2003-5.
African Art specialist, 1 year FIL replacement non-renewable, 2002-3

Art History Search Committee Member, 2000-2001.

Coordinated Jane Labino-Black Visiting Scholar: Richard Razafindrakoto
organized international transportation, visa, room, board, insurance, library, studio, art materials, exhibition, guest lectures, jurying, as well as hospitals, dialysis, local transportation, translation for visiting artist. 2005.

Director's Search Committee, 2001-2002.

NASAD preparation sub-committees:
Study Abroad, 2001-2002.


New curriculum, admissions policies, recruitment strategies, diversity goals, studio space, stipends, graduate faculty status.

School of Art Search Committee Member, 1996-2000.


b. College of Arts and Sciences Committees, BGSU:

Senate Standing Committee: Faculty Personnel and Conciliation, one-year term: 2013-2014.

Arts and Humanities Curriculum Committee, 2012—present.

Asian Studies Program Advisory Committee, 1996—present.
Coordinator: Asian Studies Program Brochure (redone 2001)


Coordinator: Africana Studies Program Brochure (redone 2001)

Africana Studies Student Conference, Coordinator of annual event.

Odun Omo Eniyin Children’s Festival Advisory Board and Workshop Instructor, 2000-2003.
Women’s Center Advisory Board Member, 2000-2001.
General Education Committee Development Group, 1997.

2. Administrative Positions:

Art History Division Chair, School of Art, BGSU, 2001-2006; 2008-2011.
Personnel, scheduling, equipment, Director advisory council, curriculum, student advising/mentoring,
slide digitization project, maintain lecture hall and slide equipment, coordinate division, revise mission
statement, revise/update promotional materials, organize and coordinate graduate students.

Personnel:
organized + coordinated personnel matters,
dealt with personnel issues as they arose
identified and helped coordinate necessary adjunct and full-time temporary, hires, both annual and
emergency per semester.
chaired tenure-track searches.

Curriculum:
First Major curriculum renovation since inception of division, under-taken 2008-2010.

Developed and revised entire curriculum with art history faculty:
worked with faculty to revise existing curriculum
worked with faculty to develop new curriculum
coordinated, co-wrote blue + green sheet templates
coordinated, co-wrote blue + green sheets
outlined and organized revision;
outlined faculty duties;
created 2- and 4-year rotations;
reworked check sheet at both graduate and undergraduate levels,
helped to develop standardized and regularized assessment and learning outcomes
met with College Associate Dean Goza throughout spring, summer, fall to usher through curriculum
met with Dean Snavely and Associate Dean Gaustad to discuss graduate curriculum
secured letters of support from Firelands, Africana Studies, Asian Studies, ACS, and with
Hershberger, architecture.

Revised Graduate Program:
Added new courses
Changed Graduate Committee Membership requirements
Eliminated Program II requirement of Master’s Examinations

Students:
advised majors and minors,
organized and coordinated graduate students,
revised incoming graduate student handbook,
revised incoming/outgoing assessment of graduate students,
revised outgoing assessment by graduates of AH program

Administration:
coordinated division,
scheduled classes 3 times per year
developed and maintained statistics of division,
developing alumni database,
maintained lecture hall and slide equipment,
purchased new equipment for division (e.g., harddrives and scanner for use with digitization, cameras and video cameras for documentation),
helped to revise divisional mission statement,
worked on developing promotional materials,
coordinated with Karen Woods to work on DAM project for art history slides collection
coordinated with Art Resource Center Coordinator to digitize art history slide collection,
worked on digitizing and coordinating lecture materials,
developed Art history outreach for in-home lectures/chats, in coordination with Medici Circle
coordinated ARTalk speakers for division
coordinated alumni for BG 100@100 exhibition

3. **Student Organization Advising:**

4. **Faculty Juror (Judge or Consultant):**
   Judge: *Shanklin Graduate Research Award Committee*, BGSU Graduate Student Union, 2014.
   Judge: *Graduate College Distinguished Dissertation Award Committee*, BGSU Graduate College, 2012.
   Judge: *Graduate College Distinguished Thesis Award Committee*, BGSU Graduate College,
   Judge: *World Student Association’s International Festival*, BGSU, November 2000.
   Judge: *Graduate College Distinguished Thesis Award Committee*, BGSU Graduate College,

**B. PROFESSIONAL SERVICE:**

1. **Service in Professional Organizations**

   **Arts Council of the African Studies Association**, the primary international association for African Art.
   **As Secretary/Treasurer (1999-2003):**
   Responsible for all financial transactions of association.
   Responsible for membership for all American, Asian, and European members.
   Created working Database for membership.
   Attained Employment Identification Number for association.
   Attained Articles of Incorporation from the State of Ohio.
   Attained Non-Profit Status for association.
   Created published membership Directory.
   Created mailing labels for newsletter mailings (x3 per year).
   Added in creation of web site for the association (Directory information).
   Made Annual Reports to membership.
   Attended Board meetings at Annual and Triennial conferences.
   **Triennial Symposium Duties (April 2001):**
   Solicited funding
Responsible for registration and coordinating with registration bureau
Ensured proper membership and registration status of participants
Organized Program Brochure with designer Owiredu Baffour
Organized and input sponsors, advertisers, addresses from president, chairs, hosts
Collected and input conference panels and Museum Day information
Dispensed African and South American Scholar and Travel Grants, and Graduate Student Travel Grants.

As Honorary Permanent Board Member of ACASA (2005-present):
Responsible for Non-profit status of association.

- Responsible for advertising.
- Helped arrange Keynote Speaker.
- Arranged Luncheon.
- Arranged cross-University funding
- Coordinated with Student organizations.
- Planned day-long activities:
  - Organized Panels, Reserved and Set up room,
  - Arranged audio-visual equipment and video presentations
- Work with Library to implement Scholarworks
- To create a "web" presence, and as a means for submission and for publishing the presentations.

Asian Cultural Council: Evaluator of Fellowship applications.

Member: CTLT Content Development Grant learning community. 2003.

2. Community activities

Hands-on presentation of African Art and culture, Montessori School of Bowling Green, 2013.

Hands-on Presentation of African Art and culture, Children’s Discovery Center, Perrysburg OH, July 2011.

- Study with Steven Cornelius (music); Habib Iddrisu; John Nutekpor. 2003.
- Performance with Bernard Woma and Roland Vazquez and Friends, March.
- World Percussion Night, Kobacker Hall, BGSU, April and December annually.
- BGSU's Fireland’s Campus, periodic.
- Additional performances: Lima High School, Toledo Public Schools