**Elizabeth A. Perrill**

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**Academic Background/Appointments**

Present Associate Professor, Art History, Department of Art, University of North Carolina at Greensboro. Appointed August 2008. Tenure 2014.

2008 Ph.D., Dept. of the History of Art, African Art History, Indiana University, Bloomington, Indiana (IUB). Dissertation, Contemporary Zulu Ceramics 1960s–Present. Prof. Patrick McNaughton, committee chair. July 2008.

2004 M.A., African Art History, Dept. of the History of Art, IUB. Thesis, Place, Agency, and Aesthetics: Dominic Benhura and the Zimbabwean Art World, Profs. Patrick McNaughton and Sarah Burns, advisors.

1999 B.A with honors, Art History Major, Dept. of Art, Concentration in Gender and Women's Studies. Grinnell College, Grinnell, Iowa.

**Selected Publications**

2018 “Skipping the Blockade Run: Andile Dyalvane and Camagu,” *Critical Interventions: Journal of African Art History and Visual Culture,* vol. 12, 2018. (in press)

 “Geometric Expansions: South African Ceramics in Pedagogy and Practice,” *Journal of Modern Craft* (under review)

2017 “Room to Grow: Re-Installing the NCMA Permanent Collection,” primary author, with contributions by Katherine McKee, Carlee Forbes, and Laurel Kilgore, *African Arts* vol. 50, no. 4.

 “Rubber and Clay: South African Material ‘Aftermodern,’” in *The Ceramics Reader,* ed. Kevin Petrie and Andrew Livingstone. Bloomsbury Academic Press.

2016 “Ceramic Displays, African Voices: Introduction,” co-authored with Wendy Gers, *Interpreting Ceramics.* 17, 2016.

2015 Dual Article, “Burnishing History: The Legacy of Maria Martinez and Nesta Nala in Dialogue, Part I: A Historian’s Perspective & Part II: An Artists’ Conversation,” *The Journal of Modern Craft*. 8, 3, Nov, 2015.

2014 “An Illustrative Legacy: Art Education and Zulu ‘Crafts’,” *Critical Interventions*, special issue, Converging Pedagogies in African Art Education: Colonial Legacies and Post-Independence Aspirations. 8,1: 10-30.

 “Po-Wen Liu: A Place of Reflection,” *Ceramics Monthly.* Oct.

2013 “IKS & Zulu Contemporary Ceramics: Azolina MaMncube Ngema, One Woman’s Story,” reprint inclusion in, *Interpreting Ceramics: A 10 Year Anniversary.* Manchester: University of Manchester Press, 2013, 186-201.

2012 *Zulu Pottery.* Cape Town, South Africa: Print Matters, 2012.

 “South African Rubber and Clay: Material Challenges to the Global Nomad,” *Third Text.* 26,5, Sept, 2012, 585-597.

 “Chasing Time: Azolina MaMncube Ngema, an ‘Unknown’ Ceramic Artist in Foundational Galleries and Collections,” *Arts and Cultures,* April 2012.

 “(un)Earthing History: Ceramics at the Durban Art Gallery,” catalog essay in *All Fired Up.* Durban, South Africa: Durban Art Gallery, 2012.

2011 “In Surface and Form: 25 Years of Zulu Ceramic Innovation,” *Ceramics: Art and Perception* 85, 2011. Co-authored with South African ceramist Ian Garrett.

 “Deborah Butterfield,” “Amy Cutler,” “Mel Chin,” “Antony Gormley,” “Adrian Piper,” “Nancy Spero,” and “Reginald Marsh,” in *Weatherspoon Art Museum: 70 Years of Collecting.* Greensboro: Weatherspoon Art Museum, 2011.

2009 “The Women Who Created a Craze,” *19th Century,* 29,2, 20-25.

 “Ceramic Access and Marketing: Entrepreneurial Histories in South Africa,” *Celsius* 1, July 2009, 100-107.

2008 *Ukucwebezela: To Shine,* Exhibition Catalogue. Bloomington: Indiana University Art Museum, 2008.

**Exhibition and Book Reviews**

2018 “Dust of the Zulu: Ngoma Aesthetics after Apartheid,” by Louise Meintjes, book review, *International Journal of African Historical Studies*, 51(in press).

2017 “Tribing and Untribing the Archive: Identity and the Material Record in Southern KwaZulu-Natal in the Late Independent and Colonial Periods, Vol. 1 & 2” Edited by Carolyn Hamilton and Nessa Leibhammer, book review, *International Journal of African Historical Studies*, 50 (in press).

 “Three Moments of Fixed Attention: A Multi-Site Review of ‘Disguise: Masks and Global African Art, Introduction,” exhibition review, *African Arts* vol. 50, no. 3.

2015 “African Art and Agency in the Workshop” Ed. By Sydney Littlefield Kasfir and Till Förster, book review*, International Journal of African Historical Studies*, 48, 1: 131-133.

2014 “Strangely Hospitable: Conveying Domesticity,” exhibition review, *Ceramics Art and Perception,* 95: 62-65.

 “Art in the Service of Colonialism: French Art Education in Morocco 1912-1956,” book review, *African Arts.* 47, 4, Winter, 2014.

“Jack Whitten, *9-11-01*,” field report, *International Review of African American Art.* 24, 5. 2014.

“Traces and Signs: The Ivory Coast Pavilion,” exhibition review, *International Review of African American Art.* 24, 5. 2014.

2013 “Wangechi Mutu: A Fantastic Journey,” exhibition review, *International Review of African American Art.* 24, 3.

 “Fired: An Exhibition of South African Ceramics & All Fired Up: Conversations between Kiln and Collection,” exhibition review, *African Arts.* 46, 1, Spring.

2008 Exhibition Catalog Text and Illustration Contributor, *World Ceramics: Transforming Women’s Traditions.* Minneapolis: Northern Clay Center and Carleton College Art Gallery, 2008.

**Selected Curatorial Projects and Public Facing Scholarship**

2012-2018 Consulting Curator of African Art. North Carolina Museum of Art. Permanent Re-Installation Launch, June 30, 2017.

2017 “Carving Space: Southern African Work in the New African Gallery,” Circa: The NCMA Blog. September 20.

 “Loans Enrich African Art Gallery,” Circa: The NCMA Blog. March 8.

 NCMA Educational Contractual Recordings: 10 Docent Gallery Training Videos to be used for all NCMA new docent training, NCMA Dept. of Interpretation.

2014 Curatorial Consultant. Taiwan Ceramics Biennale. New Taipei City, Yingge Ceramics Museum, Taiwan.

2013 Ceramics and Film Consultant. Minneapolis Institute of Art. Consultant for the acquisition of South African Ceramics and educational DVD.

2007-9 Curator. *Ukucwebezela: To Shine.* Zulu ceramics exhibition: Durban African Art Centre, Indiana University Art Museum, Grinnell College Faulconer Gallery, UNCG Gatewood Gallery.

2000 *Congolese Paintings of the Early 1960s: Art or Material Culture*. Burling Library Print Study Room, Grinnell College, Grinnell, Iowa.

**Selected Grants and Fellowships**

2017-2018 Teaching Innovations SEED Grant, ARH 370, African Art, Digital and Experiential Redesign, Office of the Provost, UNCG.

 UNCG Online and Office of Accessibility Resources and Services Closed Captioning Initiative Funding. Office of the Provost, UNCG.

 Open Educational Resources Mini-Grant, Office of the Provost and the University Libraries, UNCG.

 Advancement of Teaching and Learning Travel Grant. University Teaching and Learning Commons (UTLC), UNCG.

 International Travel Fund. International Programs Center (IPC), UNCG.

 Kohler Fund Travel Grant. IPC, UNCG.

 Dean’s Discretionary Fund, College of Visual and Performing Arts (CVPA). Supporting publication, “Skipping the Blockade Run: Andile Dyalvane and the Camagu Philosophy.”

2016-2017 Research Assignment, Spring 2017, College of Arts and Sciences, UNCG.

 Dean’s Discretionary Fund, CVPA, UNCG. Supporting

2015-2016 Open Educational Resources Mini-Grant, Office of the Provost and the University Libraries, UNCG.

 Residential College Teaching Fellow, UTLC, UNCG.

 Scholars’ Travel Fund, Office of Research and Economic Development (ORED), UNCG.

2014-2015 Faculty First Summer Funding Award, ORED. UNCG.

 International Travel Fund. IPC, UNCG.

 Kohler Fund Travel Grant. IPC, UNCG.

 Global Engagement QEP Development Award. Committee on Discretionary Funds, UNCG.

 i3@UNC Instruction Innovation Incubator, Summer Fellowship in Online and Blended Course Design. Office of Learning Technology & Innovation, University of North Carolina.

2013-2014 Craft Research Fund Project Grant. “Burnished by History: The Legacies of Maria Martinez and Nesta Nala in Dialogue.” The Center for Craft, Creativity and Design.

 Kohler Fund Travel Grant. IPC, UNCG.

 Scholars’ Travel Fund. ORED, UNCG.
P3 Grant, College of Arts and Sciences, UNCG.

2012-2013 International Travel Grant. College of Arts and Sciences, UNCG.

2011-2012 American Council of Learned Societies (ACLS) Fellowship. New York.

 Regular Faculty Research Grant. ORED, UNCG.

2010-2011 Summer Excellence Research Grant. ORED, UNCG.

 Kohler Fund Travel Grant. International Programs Center, UNCG.

 Scholars’ Travel Fund. ORED. UNCG.

 Online Course Development Grant. College of Arts and Sciences, UNCG.

2009-2010 New Faculty Research Grant. ORED, UNCG.

 UNCG Publication/Exhibition Subsidy Award. ORED, UNCG.

 National Endowment for the Humanities (NEH) Summer Stipend, UNCG - FY2010 Nominee. Advanced to the National level (not awarded).

2005-2006 International Dissertation Research Fellow. Social Science Research Council, New York, New York.

 Fulbright-Hays Grant, US Department of Education, Washington, DC.

2004-2005 Foreign Language and Area Studies (FLAS) Fellow–Academic Year, Zulu. African Studies Program, IUB.

2004 Fulbright-Hays Fellow–Summer, Zulu. Advanced Group Project Abroad in South Africa, Univ. of KwaZulu-Natal and Yale Univ.

**Selected Research Conferences and Symposia**

2017 Presenter. “Enduring Zulu Labels: Apartheid Schools, Marketing Models,” panel *Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa.* Arts Council of the African Studies Association 17th Triennial Symposium. Accra, Ghana. August 9-13.

 Presenter. “The Joburg Connection – Migrant Labor/Artistic Labor,” panel, *Creative Boundaries: Traveling between Urban and Rural Identities.* European Conference on African Studies. Basel, Switzerland, June 29-July 1.

2015 Roundtable Chair. “Micropolitics of Humanities Field Research,” Arts Council of the African Studies Association (ACASA) sponsored panel, African Studies Association (ASA) 58th Annual Meeting, San Diego, CA.

 Panelist. “Reformulating Ceramics Biennales in East Asia and Beyond,” 2015 Australian Ceramics Triennale, Canberra, Australia.

2014 Presenter. “James Oliver Hall: Interstitial African Modernism,” College Art Association (CAA) 102th Annual Conference, Chicago, IL.

 Panel Chair. “African Ceramics on Display: Beyond Didactics and Demonstrations,” ACASA 16th Triennial, New York, NY.

2013 Panel Chair. Modern Art-Panel 2, Southeastern College Art Conference, Oct. 30-Nov.2. Greensboro, NC.

 Presenter. “The Manipulation of Memory: Selling ‘Traditional’ Zulu Symbolism,” *African Art Symposium: Symbol and Surface*, Turchin Center for the Visual Arts, Boone, NC. April 6.

2012 Presenter. “Clay, Commodity, and Neo-Materialism,” ASA 55th Annual Meeting, Philadelphia, PA.

2011 Presenter. “An Illustrative Legacy: Jack Grossert’s ‘Craft’ Documentation 1954-1965,” ASA 54th Annual Meeting, Washington, DC.

 Screening & Presentation. “Ukucwebezela: To Shine, Documentary Film.” ACASA 15th Triennial. Los Angeles, CA.

2010 Panel Chair. Contemporary African Art and Global Markets. ACASA Sponsored Panel. ASA 53rd Annual Meeting, San Francisco, CA.

Presenter. “Chasing Time: Azolina MaMncube, an ‘Unknown’ Ceramic Artist in Foundational Texts and Collections,” ASA 53rd Annual Meeting, San Francisco.

Presenter. “Discursive Gender Across Media: South African Masculinity in Rubber and Clay,” Modern and Contemporary African Art: Recent Issues and Trends, CAA 98th Annual Conference, Chicago.

2009 Presenter. “Ceramic Access and Marketing: Entrepreneurial Histories in South Africa.” Australian Ceramics Triennale. Sydney, Australia.

 Presenter. “Show Me How – The Role of Ceramic Demonstrations for Career Success,” Meeting of the Southeast Regional Seminar for African Studies, Virginia Tech University.

2008 Presenter. “Dismantling the Monolith of Zulu Ceramic Creativity.” ASA 51st Annual Meeting, Chicago, IL.

2007 Presenter. *“The Right to Representation: Artists and Award Structures*.” ASA 50th Anniversary Annual Meeting, New York.

 Presenter. *“Polite Politics: IKS and Ceramic Discourses KwaZulu-Natal, South Africa.*” Arts Council of the ASA, 14th Triennial, Gainesville, FL.

 Presenter. “*Traditional Women Potters: Old Forms and New Markets.*”Symposium, School of Art, Univ. of Wales, Aberystwyth.

2006 Presenter. “*The Aesthetics of Communication, Communicating Aesthetics: Contemporary Zulu Ceramics and 'Polite' Production*.” History Seminar Series, History Department, University of KwaZulu-Natal, Durban, South Africa.

**Pedagogical Conferences: Presentations and Attendance**

2017 Roundtable Panelist. “New Pedagogies and New Resources? Textbooks and their Alternatives for University Teaching,” Chair, Monica Visona. Arts Council of the African Studies Association 17th Triennial Symposium. Accra, Ghana. Aug. 9-13.

 Presenter. “Maintaining Momentum: SLOs in the Creative Disciplines,” NC Community College Fine Arts Conference. Feb.

2009 Lilly Conference Mini-Grant, UNCG Teaching and Learning Center.

**Invited Lectures**

2018 African Art Lecture (TBD), Barton College, February 26.

2017 “Developing Landscapes: Nkosinathi Khumalo, Tshepiso Mazibuko, Tegobo Moche, Mpho Mokgadi, Bongiwe Phakathi, Remofiloe Sebobe,” Market Photo Workshop Exhibition, Gallery Discussion with Art Historians Carol Magee and Elizabeth Perrill, Photographer, Uche Okpa-Iroha, and Photographer Gesche Würfel. Allcott Gallery, UNC-Chapel Hill. Oct. 25.

“Curating the NCMA African Collection,” Noon at the Spoon Series, Weatherspoon Art Museum, September 27.

“Ceramic Vitality: Contemporary Women in the New African Gallery” Lunch and Lecture Series, North Carolina Museum of Art. June 2.

2016 “Blackware: Hand-Building a South African Aesthetic.” Visiting Artist and Scholar Lecture Series. Michigan State University.

 “The Business of Burnishing: Zulu Pottery and Art Entrepreneurship,” Osher Lifelong Learning Institute, Duke University Continuing Studies.

2014 “African Ceramics: Contemporary Vitality from Ancient Veins,” Johnston Community College lecture series, funded by the National Endowment for the Arts.

2013 “Zulu Pottery: A Women’s Tradition in the Contemporary Art World,” PEO Philanthropic Organization Fundraiser. Greensboro, NC.

2012 “Reflecting on Apartheid and Social Injustice: Artists’ Perspectives,” in association with the exhibition *Helen Suzman: South African Freedom Fighter.* Greensboro International Civil Rights Center and Museum.

 Invited Lecturer. “Zulu Pottery: Outreach, Private Collections, Economic Impacts,” UNCG Dept. of Art Lecture Series.

2011 “South African Masculinity in the Aftermodern,” in conjunction with Diane Victor, *Of Fables and Folly,* Faulconer Gallery, Grinnell College.

**Course Offerings** (enrollment information available in application materials)

ART 100: Introduction to Art

ART 100: Introduction to Art (WI)

ARH 112: Survey of Non-Western Art

ARH 112: Survey of Non-Western Art (WI)

ARH 112: Survey of Non-Western Art (Online)

ARH 219: Sophomore Seminary in Art History (WI)

ARH 214: History of Ceramics: Critical Perspectives

ARH 370: African Art (Formerly ART 314)

ARH 371 The Trans-Atlantic: Cross-Cultural Representations

ARH 400: Independent Study in Art History and Criticism

ARH 401: Internship in Museum and Curatorial Studies

ARH 402 Experimental Course: Art and Urbanization

ARH 405: Research Topics in Art History: Senior Seminar (WI/SI)

ARH 501: Topics in the History of Art Salon to Biennale (WI/SI)

ARH 504: Salon to Biennale and Beyond

ARH 619: Research Problems in Art History and Criticism

RCO 202: Ceramics in America, Pottery in North Carolina

**Independent Study and Individual Project Mentorship**

\* = presentation at a UNCG Undergraduate Research Symposium

2017-2018

* ARH 400 – Emily Burch, “The Effects of Globalization on Indigenous Peoples' Art during the Civil Rights Movement in the 1960s to the 1970s”

2016-2017

* ARH 619 – Julia Caston, “Intersectional Queer Identity in South African Contemporary Art”
* ARH 401 – Marie C. Neal, Greenhill Gallery Internship
* ARH 401 – Ryan Macon, Weatherspoon Art Museum Internship

2015-2016:

* \*ARH 493 – Camille Knudsen, “Women in Japanese Art and Advertising, Post-War Politics,” Recipient, George T. Barthalmus Undergraduate Research Grant.
* ARH 401 – Ednah Chapman, Reynolda House Internship
* ARH 619 – Carmen Neely, “Materiality”
* ARH 619 – Dusty Ross, “Zwelethu Methethwa: Gender Politics of A South African Photographer”
* ARH 619 – 3 Graduate Students enrolled in Special Studies for ARH 370 African Art advanced topics.
* \*HSS 590 – Camille Knudsen, “Obscured by War: Female Contemporary Artists Question Japanese Society” –Mint Museum Undergraduate Art History Symposium Presentation.

2014-2015:

* \*ARH 493 – Camille Knudsen, “Korean Pottery Research, Arita Wares”
* ARH 401 – Erin Riggins, Greenhill Gallery Internship
* ARH 619 – Stephanie Woods, “Weaving Weave: Hair and Artistic Practice”

2013-2014:

* \*ARH 400 – Michelle Lanteri, “Earth Forms: The Boundless Art of Lonnie Vigil and Ansel Adams” – UNC Undergraduate Journal Publication.
* \*ARH 493 – Megan Chamberlain, “Rape Culture in Histories of Art”
* HSS 490 – Megan Chamberlain, “A Study of Rape Culture Focusing on Congolese Art”

2012-2013:

* ARH 400 – Philip Short, “South African Contemporary Sculpture and Recycling Practice”
* \*ARH 493 – Sayaka Matsuoka, “Hemisphericity as a Determinant of Aesthetic Preferences”

2011-2012:

* ARH 400 – Brittany Thompson, “The Iconography of Mourning in Ancient Greek Funerary Markers”
* ARH 400 – Jacob Dunn, “The Development of Sequential Narrative in Saljuq Period Mina’i Ware Pottery”
* ARH 400 – Leah Spangler, “Tunisia: Museum Practice and the Maghreb"
* ARH 619 – Harriet Hoover, Special Problems in Art Hist. and Crit.

2010-2011:

* ARH 619 – Jonathan Cobb, “Afro-Futurism”
* \*ARH 400 – Catherine Burns, “Emile Nolde: Landscape and Identity in Schleswig-Holstein” – Mint Museum Undergraduate Symposium Presentation
* ARH 393 – Sydney Workman, Greenhill Gallery Internship
* ARH 401 – Sydney Workman, Reynolda House Internship

**Thesis Committee Memberships**

2017-2018 Dusty K. Ross, Ph.D. Literary Theory and Criticism, Doctoral Thesis committee.

2016-2017 Sheena L. Rose, “Black Caribbean Woman.” Masters of Fine Arts (MFA) Thesis Committee. Directed by Christopher Cassidy.

 Carmen E. Neely, “The Thing Is.” MFA Thesis Committee. Directed by Christopher Cassidy.

2014-2015 Stephanie J. Woods, “Weaving Weave.” MFA Thesis Committee. Directed by Mariam Aziza Stephan.

2012-2013 Harriet Hoover, “Time, Place, and the Making of Things: A Wild Garden Approach,” MFA Thesis Committee. Directed by Christopher Cassidy.

2010-2011 Johnathan Cobbs, “Houses and Homes,” MFA Thesis Committee, Directed by Christopher Cassidy.

2009-2010 Christian Ryan, “Leptaxis and the Constructed Body: An Exploration of Poetic, Queer, Cyborg Prosthesis,” MFA Thesis Committee. Directed by Christopher Cassidy.

**Course Revisions, Development, and Enrichment**

2017-2018 UNCG Global Engagement QEP (Quality Enhancement Plan) Award, development of ARH 405: Research Topics in Art History: Senior Seminar. (submitted, pending approval)

 Global Non-Western (GN) Marker Recertification Completed for ARH 112: Survey of Non-Western Art and ARH 370: African Art.

 African American and African Diasporic Studies certification of ARH 112 as an AADS Elective.

 NASAD (North

2016-2017 Strong College, Residential College Fellow. Course Development: RCO 202: Ceramics in America, Pottery in North Carolina.

 Organized and Ran Public Lecture and Q&A Series “Ceramics in America, Pottery in North Carolina” Co-Sponsored by Strong College and the Department of Art, UNCG. Speakers: Mary Farrell, Seagrove NC; Jon B. Zachman, Greensboro, NC; Wendy Gers, Limoges, France; Daniel Johnston, Seagrove NC.

2015-2016 UNCG Global Engagement QEP (Quality Enhancement Plan) Award, development of ARH 370: African Art

2014-2015 General Fine Arts (GFA) Recertification. ARH 112: Survey of Non-Western Art.

2012-2013 Global Non-Western (GN) Marker Recertification Completed for ARH 112: Survey of Non-Western Art and ARH 370: African Art.

2010-2011 General Fine Arts (GFA) Recertification. ARH 112: Survey of Non-Western Art.

 ARH 112 Enrollment in Supplemental Instruction Program (SIP), UNCG Student Success Center. SIP program has continued through to the present and provides 4, 1 hour sessions per week of peer review for students enrolled in ARH 112.

2008-2010 Curricular Revision to Art History and Art Department core curricula.

**Professional Development: Teaching and Research**

2017-2018 Participant. General Education Internal Review Faculty Forum. Oct. 18.

2016-2017 Open Education Resources Workshop. University Libraries, UNCG.

2015-2016 Mentorship. Colleague-to-Colleague Development Fund, College of Arts and Sciences (CAS), UNCG.

 NEH Grant Writing Workshop. Office of Research, CAS, UNCG.

2014-2015 i3@UNC Instruction Innovation Incubator in Online and Blended Course Design. Office of Learning Technology & Innovation, University of North Carolina.

2012-2013 Attended. “Writing Effective Proposals: NEH Applications.” Office of Research, College of Arts and Science, UNCG. Led by Dr. Mary Ellis Gibson.

 Attended. “How to Craft an Impressive Book Prospectus.” Office of Research, College of Arts and Science, UNCG. Led by Dr. Mary Ellis Gibson.

2011-2012 Attended. “Undergraduate Research Development Workshop.” Office of Undergraduate Research, UNCG.

2010-2011 Attended. “New Faculty Grant Writing Workshop.” Office of Research and Economic Development, UNCG.

2009-2010 Attended. “Sparking and Sustaining Discussion. Speaking Across the Curriculum Workshop.” Speaking Center, UNCG.

 Attended. “Speaking to Learn, Learning to Speak. Speaking Across the Curriculum Workshop.” Speaking Center, UNCG.

 Attended. “Writing Across the Curriculum Workshop.” Writing Center, UNCG.

 Attended. “Developing Testing Tools, Blackboard Workshop.” UNCG Teaching and Learning Center.

2008-2009 Attended. “Introduction to Blackboard Workshop.” UNCG Teaching and Learning Center.

**Service to School of Art (formerly Department of Art)**

2016-Present Member. Falk Visiting Artist/Scholar Committee.

2014-Present Workshop Leader. *Creative Futures*, High School recruitment session, Department/School of Art, UNCG.

2012-PresentArt History Area Coordinator. School of Art.

2016-2017 Foundations Committee, School of Art.

2015-2017 Graduate Studies Committee, School of Art.

2012-2016Member. Department Head Advisory Committee, Department of Art.

 Committee, Arts and Humanities. College of Arts and Sciences.

2010-2016 Faculty Mentor. Student Presentations at the Mint Museum of Art Annual Undergraduate Art History Symposium.

2012-2013 Member. Gatewood Gallery Committee, Department of Art

2010-2011 Member. Assessment Committee, Department of Art.

2009-2011 Member. Race and Racism Committee, Department of Art.

**Service to Unit: College of Visual and Performing Arts (College of Arts and Science)**

2016-2019 Elected Member At-Large. Dean’s Advisory Council. College of Visual and Performing Arts (CVPA), UNCG

Fall 2016 B.A. Review Committee. CVPA

2012-2015 Board Member. MERGE: A Network for Interdisciplinary and Collaborative Research. College of Arts and Sciences.

2010-2011 Organizer and Facilitator. Mapping: Space, Place, and Representation Interdisciplinary Workshop. MERGE, College of Arts and Sciences (CAS), UNCG.

2009-2010 Board Member, Center for Critical Inquiry (CCI), CAS.

 Co-Organizer. Mapping Lunch, CCI, CAS.

**Service to University**

2016-Present Steering Committee. Humanities Network and Consortium (HNAC)

2013-Present Affiliated Faculty. Department of African American and African Diasporic Studies (AADS)

2009-Present Member. Study Abroad Selection Committee. International Programs Center. Including annual orientation for South Africa study-abroad students.

2017-2018 Search Committee, Asian Religions, Department of Religion, College of Arts and Sciences, UNCG.

 Co-Leader HNAC Public Facing Scholarship Writing Group.

2016-2017 Faculty Research Grants Committee. Arts and Humanities Sub-Committee Representative

 Fulbright Faculty Committee. UNCG
Facilitator. HNAC Friday Write-on-Site, Writing Workshop.

Fall 2016 AADS P&T Review Committee

2012-2013 Member. Regular Faculty and Summer Stipend Grant Selection Committee

2010-2011 Classroom Facilitator. University of Free State, South Africa. Student Visit to UNCG. International Programs Office, UNCG.

2009-2010 Faculty Ambassador, International Programs Office. Summer liaison visit to University of Cape Town and University of Stellenbosch, South Africa.

 Member. Library Acquisitions Committee, Dept. of Art

2008-2010 Participant. UNCG Phone-A-Thon. Art Department Representative. UNCG Admissions.

**Selected Professional Service: Academic Reviews/Editorial**

2016- Present Exhibition Review Editor, *African Arts,* UCLA Press, Los Angeles.

2013- Present Peer Reviewer for *Journal of Modern Craft*, Berg Publishers, Oxford; *International Journal of African Historical Studies,* Boston University; *Explorations: The Journal of Undergraduate Research and Creative Activities for the State of North Carolina*, UNCW; University of Indiana Press; University of Florida Press.

2012- 2016 Grant Reviewer. Social Science Research Council, International Dissertation Research Fellowship. New York, NY.

2009-2016t International Examiner. South African Consortium Universities M.A. and Ph.D. Thesis Examiner.

**Professional Organization Memberships**

2012-present Southeastern College Art Conference (SECAC)

2009-present Southeast Regional Seminar for African Studies (SERSAS)

2004-present Arts Council of the African Studies Association (ACASA), Lifetime Member

2002-present African Studies Association (ASA)

2000-present College Art Association (CAA), Lifetime member

2005 – 2008 Midwestern Art History Society (MAHS)

**Languages Spoken**

isiZulu (Advanced), French (Intermediate), Spanish (Intermediate/Beginner), Shona (Beginner), Turkish (Beginner)