LISA N. OWEN

ACADEMIC APPOINTMENTS

2023-present	Chair, Department of Art History, College of Visual Arts and Design (CVAD), University of North Texas (UNT), Denton TX
2022-2023	Interim Chair, Department of Art History, CVAD, UNT
2012-present	Associate Professor of Art History, CVAD, UNT
2006-2012	Assistant Professor of Art History, CVAD, UNT
2005	Adjunct Instructor, Concordia University, Department of Religion, Montreal, Canada. Undergraduate course: *Religion and the Arts in South and Southeast Asia*
2002-2003	Assistant Instructor, UT Austin, Department of Art & Art History, Austin, TX
1995-2002	Teaching Assistant, UT Austin, Department of Art & Art History, Austin, TX
1994	Curatorial Assistant, Los Angeles County Museum of Art, Indian and Southeast Asian Art Department, Los Angeles, CA

EDUCATION

2006	Ph.D., Art History, UT Austin. Dissertation: *Beyond Buddhist and Brahmanical Activity: The Place of the Jain Rock-Cut Excavations at Ellora*.
1997	M.A., Art History, UT Austin. Thesis: *Locating the Buddha: Ajanta's Place in Western India's Rock-Cut Excavations*.
1991	B.A., Art History, California State University Long Beach, CA

PUBLICATIONS

Books

Under contract *Rocks, Caves, and the Power of Place in Early Medieval Southern India*. Routledge, New Delhi and their series *Archaeology and Religion in South Asia*.

In my book, I examine relief carvings of shrines and figural deities incised on the surfaces of boulders and other natural rock formations across southern India. What does it mean to carve a relief of a shrine or a deity across an expanse of rock? Are these images worshipped directly, or do they serve as visual reminders of devotional practice, inviting us to visit neighboring temples that we can actually enter? How might these carvings contribute to a site's ritual landscape? These are some of the fundamental questions that I address in this book that explores Hindu and Jain carved imagery across Karnataka, Andhra Pradesh, and Tamil Nadu. My book – based on several years of grant-supported fieldwork – is the first to bring select relief carvings into a larger art historical study of rock-cut expression and devotional 'space'.

I aim to complicate our understanding of the creation, use and reuse of ritual space by exploring how select reliefs are part of a dynamic and fluid interface linking place, identity, landscape, and performance. Ultimately, my analyses of these carvings suggest that we may need to abandon traditional art historical categories of 'architecture' and 'sculpture' to consider more complex visual systems in use in early medieval India.

2012 *Carving Devotion in the Jain Caves at Ellora*. Leiden and Boston: Brill.

Drawing on art historical, epigraphical, and textual evidence, my book is the first full-scale reconstruction of medieval Jain artistic and devotional practices at the multireligious site of Ellora in Maharashtra, India. Its publication contributes to my international and national reputation as an authority on Jain art in India. Since I also explore connections between the Jain monuments and their Hindu and Buddhist counterparts, I have also garnered international recognition as a leading scholar on India's rock-cut expressions across traditions.

Essays, Articles, and Reference Works

Accepted "Material Cultures, Arts and Design," in Daud Ali and Abhishek Amar, eds. *A Cultural History of South Asia in Late Antiquity*, vol. 2. New York: Bloomsbury. Word count: 10,000.

My essay examines artistic production across the Indian subcontinent in Late Antiquity and challenges past and current characterizations of art during this period as simply being reactive to political upheavals or periods of stability. I highlight the agency of various communities and individuals involved in art making and argue that Late Antique art is not an anonymous byproduct of society but informed expressions that communicate ways that people perceived the worlds around them. In this essay, I also touch upon how past scholarly privileging of select sculptures and monuments have perpetuated certain stereotypes of the art (and their societies) of this period. The editors of this volume reviewing the content of my work are internationally recognized for their cutting-edge scholarship on premodern India.

2026 "Through a Jain Lens: Artistic Process and Exchange at Ellora," in Deepanjana Klein and Arno Klein, eds. *Ellora: Cross-Fertilization of Style in Buddhist, Hindu and Jain Cave Temples*. Ahmedabad: Mapin Publishing, 132-163. Word count: 5,000.

My chapter on Ellora's Jain caves is part of a book that combines in-depth scholarly analysis with extensive photo documentation. Chapter content was reviewed by the contributors to the volume who are experts on India's rock-cut monuments: Pia Brancaccio, Vidya Dehejia, and Nicolas Morrisey. In my chapter, I focus on the agency of artists at Ellora and the fluidity of stone-cutting processes. Specifically, I argue that initial Jain activity developed

alongside ca. 7th and 8th-century Buddhist and Shaiva artistic production. This revised dating upends scholarly views that Jain interest in the site only began in the 9th century. Ultimately, I demonstrate that the Jain caves were integral to the growth and artistic development of the site as a multireligious pilgrimage center.

2025 "Ellora," in Grove Art Online (part of Oxford Art Online/Oxford University Press). Word count: 3,500.

I was asked to revise and update an entry on Ellora originally authored by another scholar in 2003. This work required substantial re-writing and the incorporation of new scholarly interpretations of the site. My essay underwent double-blind peer review. Grove Art Online *is a widely-used reference work in the discipline and accessible via institutional and individual subscription.*

2022 "Mountain and Cave: Hindu Rock-Cut Architecture and its Symbolisms," in Cathleen A. Cummings, ed. *A History of Hindu Architecture in India*. Berlin: EB Verlag, 123-139. Word count: 5,500.

In this chapter, I examine select Hindu rock-cut monuments and interpret their symbolic and ritual functions. I focus on the art historical evidence at Udayagiri, Elephanta, Mamallapuram, and Ellora to explore how the rock-cut medium heightens articulations and conceptions of cosmic time, space, and place. Contributors to this volume include leading national and international scholars of Hindu built environments. Cathleen Cummings, the editor who reviewed the content of my essay, is a foremost authority on Hindu temple architecture.

2021a "Neither Cave nor Temple: Creating and Commemorating 'Place' in the Ritual Landscapes at Badami," in Henry Albery, Jens-Uwe Hartmann and Himanshu Prabha Ray, eds. *Power, Presence, and Space: South Asian Rituals in Archaeological Context*. New Delhi: Routledge, 215-232. Word count: 6,500.

This essay is based on extensive fieldwork that I conducted with the support of a Fulbright-Nehru Research Scholar Award. In it, I examine early medieval relief carvings at the site of Badami and provide a new interpretation of their function and meaning for the site. The editors are internationally recognized for their work on Indian monuments through frameworks of archeology and ritual studies. I presented initial findings at Ludwig Maximilian University of Munich at their conference titled Rituals for Power/Rituals for Prosperity*.*

2021b "The Multireligious Caves at Ellora," in Smarthistory, July 29, 2021, https://smarthistory.org/the-multireligious-caves-at-ellora/ Word count: 3,500. Invited. Public-impact scholarship.

As an authority on Ellora, I was asked by the editors of Smarthistory *to write an essay that provides an overview of the site. While this entry might be viewed as less significant than peer-reviewed publications, I would like to stress the impact that this open access digital platform has for teaching in our discipline and for disseminating knowledge to a wider public audience. It is imperative that specialists contribute to these endeavors so that current developments and practices in the study of South Asian art can be circulated more broadly, and ultimately, become embedded more organically in global art history. In addition to my text, I supplied several photographs for this essay.*

2021c "Khandagiri/Udayagiri," *The Encyclopedia of Ancient History: Asia and Africa*. Edited by Ethan Harkness, Roderick McIntosh, Jason Neelis, Daniel Potts, and Akira Shimada, Wiley. Word count: 500. Invited. Public-impact scholarship.

As an expert on India's Jain rock-cut monuments, I was asked by the editors to contribute a brief entry on this Jain complex of caves. This major reference work is available online (institutional subscription) and in print. It provides comprehensive coverage of premodern Asian and African cultural history written by academic experts.

2021d "Shravanabelagola," *The Encyclopedia of Ancient History: Asia and Africa*. Edited by Ethan Harkness, Roderick McIntosh, Jason Neelis, Daniel Potts, and Akira Shimada, Wiley. Word count: 500. Invited. Public-impact scholarship.

As an expert on Jain artistic and devotional practices, I was asked by the editors to write a brief entry on the ritual life of this important Jain pilgrimage center. This major reference work is available online (institutional subscription) and in print. It provides comprehensive coverage of premodern Asian and African cultural history written by academic experts.

2019a "Sculpture," *Brill's Encyclopedia of Jainism Online*. Edited by Knut Jacobsen, John E. Cort, Paul Dundas, and Kristi Wiley, Leiden, 667-696. Word count: 14,000.

My essay on Jain sculpture is an extensive exploration of iconography, style, material, and functions of art across time and across the subcontinent. Importantly, I address nuances in sectarian understandings of Jina sculptures and images of Jain deities while also clearly situating Jain artistic production in its larger South Asian context. I supplied several photographs from my own fieldwork as well as from museums with prominent Jain sculpture in their collections. John E. Cort, who reviewed the content of this essay, is recognized internationally as the world's leading scholar of Jainism. Brill's Encyclopedia of Jainism Online *is a subscription-based reference work. It is utilized by scholars and students invested in this growing specialization that*

has an increased presence within the university setting (such as UNT's Jain Endowed Professorship in the Department of Philosophy and Religion *and other endowed positions and programs in Jain Studies across U.S. universities).*

2019b "Rock-Cut Caves," *Brill's Encyclopedia of Jainism Online*. Edited by Knut Jacobsen, John E. Cort, Paul Dundas, and Kristi Wiley, Leiden, 697-705. Word count: 3,500.

In this essay, I explore the importance of rock-cut monuments for understanding Jain devotional art, practice, and identity. Sites that I address (and photo document) in my essay include Aihole, Ellora, Kalugumalai, Khandagiri-Udayagiri, Kongar Puliyankulam, Shravanabelagola, and Thiruparankundram. John E. Cort, who reviewed the content of this essay, is recognized internationally as the world's leading scholar of Jainism. Brill's Encyclopedia of Jainism Online *is a subscription-based reference work. It is utilized by scholars and students invested in this growing specialization that has an increased presence within the university setting (such as* UNT's Jain Endowed Professorship in the Department of Philosophy and Religion *and other endowed positions and programs in Jain Studies across U.S. universities).*

2016 "Local *Bhakti* or Monastic Advertising? The Functions of Medieval Jain Rock-Reliefs in Tamil Nadu," in Emmanuel Francis and Charlotte Schmid, eds. *The Archaeology of Bhakti II: Royal Bhakti, Local Bhakti*. Pondicherry: École française d'Extrême-Orient, 2016, 423-442. Word count: 5,500.

This essay developed out of a paper that I presented at a conference and workshop in Pondicherry organized by the École française d'Extrême-Orient. It builds from my 2015 publication by providing new ways of thinking about the functions of imagery beyond their devotional use. The editors are internationally known for their work on monuments and epigraphy in premodern Tamil Nadu.

2015 "Transforming the Landscape: Questions of Medieval Reuse and Worship at Ancient Jain Rock-Cut Sites near Madurai," in Himanshu Prabha Ray, ed. *Negotiating Cultural Identity: Landscapes in Early Medieval South Asian History*. New Delhi: Routledge, 2015, 110-138. Word count: 9,500.

This essay is the first publication resulting from fieldwork funded by a senior fellowship from the American Institute of Indian Studies (AIIS). It challenges scholarly narratives and understandings of early medieval Jain monuments in Tamil Nadu. Essays in this volume were first disseminated as papers at a conference held at the Nehru Memorial Museum and Library in New Delhi. The conference was organized by Himanshu Prabha Ray who also edited the

volume. Ray is a world-renowned scholar of Indian monuments, history and archaeology. A second edition of the book was released in 2019 and a paperback edition was issued in 2021.

2013 "Relationships between Art, Architecture, and Devotional Practices at Ellora," in Pia Brancaccio, ed. *Living Rock: Buddhist, Hindu, and Jain Cave Temples in the Western Deccan*. Mumbai: Marg Publications, 2013, 126-137. Word count: 5,000.

This essay provides new ways of thinking about artistic agency and devotional interaction across the multireligious caves at Ellora. I look closely at rock-cutting processes and what this can tell us about Ellora's internal development and audiences. I provide new evidence (not included in my monograph) that supports an early inception date for Jain activity at the site. Marg Publications *is India's premier press dedicated to the arts of South and Southeast Asia. Pia Brancaccio, the editor who reviewed the content of my work, is recognized internationally as an authority on India's rock-cut monuments.*

2011 "Text and Image: Identifying Ellora's Jain Deities," in Steven E. Lindquist, ed. *Religion and Identity in South Asia and Beyond: Essays in Honor of Patrick Olivelle*. New York, London, Delhi: Anthem Press, 2011, 225-247. Word count: 8,500. Invited.

My contribution to this festschrift is both homage to a scholar who has personally influenced my work as well as being an important essay that highlights South Asian visual culture as an integral part of South Asian Studies – a field which tends to privilege the study of texts.

2010a "Absence and Presence: Worshipping the Jina at Ellora," in Himanshu Prabha Ray, ed. *Archaeology and Text: The Temple in South Asia*. New Delhi: Oxford University Press, 2010, 96-123. Word count: 11,500.

The essays in this volume address the interactions between text and monument, thereby bridging the gap between textual studies and art history. My contribution explores theological understandings of Jina image worship at Ellora based on art historical evidence and manuals of lay practice that can be connected to the site both chronologically and geographically. This work was first presented at the Shivdasani Conference held at Oxford University in 2007. I was one of approximately twenty scholars invited internationally to present at this conference.

2010b "Kings or Ascetics? Evidence of Patronage in Ellora's Jain Caves." *Artibus Asiae* 70/2 (2010): 181-225. Word count: 17,000.

Artibus Asiae, *an international peer-reviewed journal, is the world's leading publication dedicated solely to the art and archaeology of Asia. It is published*

twice a year by the Museum Rietberg Zürich in cooperation with the National Museum of Asian Art, Smithsonian Institution, Washington D.C.
My extensive essay examines the art historical and epigraphical evidence in the Jain caves at Ellora to challenge traditional attributions of royal patronage at the site.

2010c "Demarcating Sacred Space: The Jina Images at Kalugumalai." *International Journal of Jaina Studies* 6/4 (2010): 1-28. Word count: 9,000.

This article is based on the fieldwork I conducted in southern India during 2007 with the support of two UNT faculty research grants. The International Journal of Jaina Studies *is a peer-reviewed journal that is published by the Centre of Jaina Studies, School of Oriental and African Studies (SOAS), at the University of London. The journal is available online through SOAS and in print through Hindi Granth Karyalay Publishers, Mumbai, India.*

2009-10a "The Jaina Rock-Cut Caves at Ankai-Tankai." *Jñāna-Pravāha Research Journal* XIII (2009-10): 16-24 + plates. Word count: 4,000. Invited.

The Jñāna-Pravāha Research Journal *is published by the Centre for Cultural Studies and Research in Varanasi, India. The Centre facilitates research on all aspects of Indian art and culture. I was asked to submit an article to this journal by the foremost art historian of Jain art, M.N.P. Tiwari, Professor Emeritus, Banaras Hindu University.*

2009-10b "Rock-Cut Pillars at Ellora: Interpreting Form and Function." *Kalā: The Journal of Indian Art History Congress* XV (2009-10): 35-55 + plates. Word count: 13,500. Invited.

The journal Kalā *is dedicated to iconographical studies in the field of South Asian art history. It is published in Guwahati, Assam, India and edited by Dr. R.D. Choudhury, former Director General of the National Museum, New Delhi. The journal highlights Indian scholars in the field but also seeks contributions from well-known scholars in the U.S. and U.K.*

2006 "Depicting a Jain Assembly: Representations of the *Samavasarana* at Ellora." *Jinamañjari* 34/2 (2006): 44-60. Word count: 7,500. Invited.

Jinamañjari *is an international journal for Jain Studies. Its editorial board consists of American, European, Canadian, Indian, and Japanese scholars who specialize in Jainism. This issue is dedicated to American Studies on the Jains. Contributors were selected by John E. Cort who is recognized internationally as the world's leading scholar of Jainism.*

2001 "Constructing Another Perspective for Ajanta's Fifth-Century Excavations." *Journal of the International Association of Buddhist Studies* 24/1 (2001): 27-59. Word count: 10,500.

The Journal of the International Association of Buddhist Studies *is the premier peer-reviewed journal for studies on Buddhism as encountered throughout Asia. My contribution is a detailed examination of the Buddhist excavations at Ajanta in light of some earlier monastic complexes in India. Important aspects of this article include my analyses of art historical and epigraphical evidence to understand conceptions and articulations of the Buddha as an active, living presence within the monastery.*

1994 Owen, Lisa and Nina Roy, "The Peaceful Liberators: Jain Art from India." *Minerva: The International Review of Ancient Art & Archaeology* 5/6 (Nov/Dec 1994): 33-48. Invited.

This article describes the first major exhibition of Jain art in North America. The show was held at the Los Angeles County Museum of Art where I was serving as an intern and then later as Curatorial Assistant prior to entering graduate school.

Book Reviews and Book Notes

2025 Book Note on Janice Leoshko, *Making a Canon: Ananda K. Coomaraswamy, Sri Lanka, and the Place of Buddhist Art*. Chicago: The University of Chicago Press, 2024. *Religious Studies Review* 51.1 (March 2025): 159-160.

2021 Book Review of Padma Kaimal, *Opening Kailasanatha: The Temple in Kanchipuram Revealed in Time and Space*. Seattle: University of Washington Press, 2021. *Journal of the Society of Architectural Historians* 80/4 (Dec 2021): 477-478.

2020 Book Note on Kimberly Masteller, *Masterworks from India and Southeast Asia*. Kansas City, MO: The Nelson-Atkins Museum of Art with University of Washington Press, Seattle and London, 2016. *Religious Studies Review* 46/3 (2020): 434-435.

2018 Book Review of Vidya Dehejia and Peter Rockwell, *The Unfinished: Stone Carvers at Work on the Indian Subcontinent*. New Delhi: Roli Books, 2016. *Journal of the American Oriental Society* 138.1 (2018): 172-174.

2016a Book Review of *Sacred Objects in Secular Spaces: Exhibiting Asian Religions in Museums*. Edited by Bruce M. Sullivan. Bloomsbury, 2015. *Reading Religion: A Publication of the American Academy of Religion* (May 2016; online: https://readingreligion.org/9781472590800/sacred-objects-in-secular-spaces/

2016b Book Note on Cathleen Cummings, *Decoding a Hindu Temple: Royalty and Religion in the Iconographic Program of the Virupaksha Temple, Pattadakal*. Woodland Hills, CA: SASA Books, 2014. *Religious Studies Review* 42/4 (2016): 307-308.

2016c Book Note on Tiziana Lorenzetti, *Understanding the Hindu Temple: History, Symbols and Forms*. Berlin: EB-Verlag, 2015. *Religious Studies Review* 42/1 (2016): 54-55.

2015	Book Note on Vinayak Bharne and Krupali Krusche, *Rediscovering the Hindu Temple: The Sacred Architecture and Urbanism of India*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2012. *Religious Studies Review* 41/1 (2015): 33-34.
2014a	Book Note on James Bennett, ed. *Realms of Wonder: Jain, Hindu, and Islamic Art of India, including Nepal and Pakistan*. Adelaide, S.A.: Art Gallery of South Australia, 2013. *Religious Studies Review* 40/4 (2014): 230.
2014b	Book Note on Debra Diamond, ed. *Yoga: The Art of Transformation*. Washington DC: Freer Gallery of Art and Arthur M. Sackler Gallery, 2013. *Religious Studies Review* 40/3 (2014): 170.
2013	Book Note on Piotr Balcerowicz, ed. *Art, Myths and Visual Culture of South Asia*. New Delhi: Manohar Publishers, 2011. *Religious Studies Review* 39/3 (2013): 191.
2011	Book Review of John E. Cort, *Framing the Jina: Narratives of Icons and Idols in Jain History*. Oxford and New York: Oxford University Press, 2010. *Journal of Asian Studies* 70/1 (2011): 271-73.
2010a	Book Review of Vidya Dehejia, *The Body Adorned: Dissolving Boundaries Between Sacred and Profane in India's Art*. New York: Columbia University Press, 2009. *Journal of the American Oriental Society* 130/1 (2010): 99-101.
2010b	Book Review of Walter Spink, *Ajanta: History and Development, Volume Four – Painting, Sculpture, Architecture – Year by Year.* Leiden: Brill, 2009. *Journal of Asian Studies* 69/1 (2010): 317-19.

EXTERNAL AND INTERNAL GRANTS

2020	Scholarly and Creative Activity Award, CVAD, UNT. Competitive award in the college in support of writing, summer 2020.
2013-2014a	The George A. and Eliza Gardner Howard Foundation Fellowship (administered through Brown University). This nationally competitive fellowship provided funds for course releases for one semester so I could focus on organizing data/photographs from prior fieldwork and initialize the writing of a new project. For 2013, I was one of nine recipients to be awarded this fellowship that fell under the theme of art and architecture. My fellowship was the first one in over ten years to be awarded in support of a project focusing on South Asia *in any discipline*. I implemented the award in fall 2014 upon return from my Fulbright.
2013-2014b	Fulbright-Nehru Research Scholar Award. I received this prestigious, competitive award to support fieldwork in India for summer 2013 and for two months during a faculty development leave in spring 2014. I was one of five grantees nationwide to receive this award as a serial grant (supporting two separate trips and residence in India). The Fulbright-Nehru is part of the larger Fulbright program and supports research conducted in India by U.S. scholars.

2011-2012	American Institute of Indian Studies (AIIS) Senior Fellowship. This highly competitive award for specialists of South Asia across all disciplines supported three months of fieldwork in India in summer 2011.
2008-2009	Faculty Research Grant (UNT) for fieldwork in India, summer 2009.
2008-2009	Charn Uswachoke International Development Fund Grant (UNT) for two graduate students to assist me in fieldwork in India, summer 2009.
2008-2009	Gallery, Visiting Artist, and Scholar Award, CVAD, UNT. This award covered a campus visit from Himanshu Prabha Ray, who at the time was a Professor at Jawaharlal Nehru University, New Delhi, India. Professor Ray visited the department to work with my graduate students and to present a public lecture.
2008	Jr. Faculty Summer Research Fellowship (UNT) for fieldwork in India.
2007	Jr. Faculty Summer Research Fellowship (UNT) for fieldwork in India.
2007	Faculty Research Grant (UNT) in support of fieldwork and writing, summer 2007.
2005	Professional Development Award, Office of Graduate Studies, UT Austin.
2004-2005	Marshall F. Wells Scholarship and Fellowship Endowment in the College of Fine Arts, UT Austin.
2003-2004	Mary Louise Remy P.E.O. Scholar Award, Austin, TX.
2003-2004	Dean's Graduate Research Fellowship, College of Fine Arts, UT Austin.
2002-2003	Marshall F. Wells Scholarship and Fellowship Endowment in the College of Fine Arts, UT Austin.
2001-2002	M.K. Hage Endowed Scholarship in Fine Arts, UT Austin.
2000-2001	Fulbright-Hays DDRA Fellowship, 12 months of research in India, awarded by the U.S. Department of Education.
2000-2001	David Bruton Jr. Fellowship, UT Austin.
1998-1999	Foreign Language Area Studies Scholarship (FLAS) for Hindi, U.S. Department of Education.
1998	American Institute of Indian Studies (AIIS) Language Program (funded by FLAS) for 3 months of intensive language work in Udaipur, India, U.S. Department of Education.
1997-1998	Foreign Language Area Studies Scholarship (FLAS) for Hindi, U.S. Department of Education.

RESIDENCIES AND FACULTY AFFILIATIONS

2019	One-week residency during the fall quarter at UC Davis at the invitation of the Department of Religious Studies and the Mohini Jain Presidential Chair in Jain Studies. During the residency, I shared my research on India's Jain artistic expressions through teaching undergraduate and graduate classes, leading a faculty workshop, and presenting a public lecture.

2011-2016 Faculty Affiliate with the South Asia Institute (SAI), UT Austin. In the fall of 2011, I was voted an affiliate faculty member by the faculty advisory committee of the SAI for a 5-year term. This affiliation was created to recognize South Asia faculty of exceptional quality outside of UT, their inter-related research projects and interests, and as a sign of institutional cooperation. As a formal tie, it made the institute a resource I could draw upon for research, programming, and outreach.

ACADEMIC WORKSHOPS

2027 Presenter and workshop participant in *South Asian Religion as Social and Visual Practice*, University of California, Riverside. Paper title: "Fieldwork, Memory and the Visual Archive."

2020 Presenter and workshop participant in the Chicago Tamil Forum, *Tamil Images*, University of Chicago. Paper title: "Icon/ic Jain Landscapes in Early Medieval Tamil Nadu" [virtual workshop during COVID restrictions].

2018 Presenter and workshop participant in *Tombs, Shrines, Samādhis, and Relics*, Annual Conference on South Asia, University of Wisconsin, Madison, WI. Paper title: "Carved Landscapes: Imagery as Place in Medieval Southern India."

2014 Presenter and workshop participant in *Landscape and Sacred Architecture in South Asia Colloquium*, Dumbarton Oaks, Garden & Landscape Studies, Washington DC. Paper title: "Articulating Jain 'Place' in Early Medieval Tamil Nadu."

2013 Presenter and workshop participant in the *Archaeology of Bhakti Workshop II* organized by the École Française D'Extrême-Orient in Pondicherry, India. This 10-day workshop included the documentation of ancient monuments and inscriptions at selected sites in Tamil Nadu. The workshop culminated in an international conference held at the Centre. Paper title: "Local *Bhakti* or Monastic Advertising? The Functions of Medieval Jain Rock-Reliefs in Tamil Nadu."

2012 Presenter and workshop participant in *Monastery, Mosque & Temple: Jains, Muslims, and Hindus in the Medieval Deccan (c. 700-1700)*, University of Pennsylvania, South Asia Studies Department. Paper title: "Transforming Ellora: Buddhist, Hindu, and Jain Interactions in the 8th and 9th Centuries."

2011 Workshop participant in the *Archaeology of Bhakti Workshop I* organized by the École Française D'Extrême-Orient in Pondicherry, India. This 10-day workshop included the documentation of ancient monuments and inscriptions at selected sites in Tamil Nadu. The workshop culminated in an international conference held at the Centre.

2010 Presenter and workshop participant for an AP Art History Training Session held at the Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas]. My

contributions focused on non-European art on the AP exam. I also presented a lecture titled: "Sacred Mountains: Buddhist Devotional Spaces in Ancient India and China."

KEYNOTE LECTURES

2024 "Tangible Traces: Artistic Process as Multireligious Experience." Keynote lecture for the symposium *Tangible Truths: Art Forms in Jainism, Buddhism, and Hinduism*. The M.K. Gandhi Center: Inner Peace and Sarvodaya & Jain and Hindu Dharma Initiative, California State University Fresno.

2014 "Caves, Monks, and *Brahmacarins*: Seeing Ellora through its Jain Monuments," Annual Religions of India Lecture, Department of Religious Studies, UC Davis.

2007 "Kings or Ascetics? Evidence of Patronage in Ellora's Jain Caves," Annual Śrī Roop Lal Jain Lecture, Centre for South Asian Studies, University of Toronto.

1999 Master of Ceremonies for *Classic Celluloid*—an evening of Indian classical dance and Indian film from Meenakshi Seshadri Creations. Event sponsored by the American Association of Physicians from India and hosted by the Indian Medical Association of Southern California. Orange County Performing Arts Center, Costa Mesa, CA

ACADEMIC PRESENTATIONS: CONFERENCES AND SYMPOSIA

2027 Presenter at the symposium on the Ellora Caves. Museum of Fine Arts, Houston, TX, Paper title: "Lessons from Ellora's Jain Caves."

2026 Discussant and presenter for the roundtable session *The Study of Jain Society and Visual Practice: A Roundtable on the Work of Marcus Banks*. Annual Conference on South Asia, University of Wisconsin-Madison, WI.

2025 Presenter at the conference *Art and Ecology in the Global Middle Ages*. Aarhus University, Kasernen, Denmark [virtual presentation and attendance]. Paper title: "Environmental Art Practices in Early Medieval India."

2025 Presenter on the panel *Medieval Materialities: Material Semiotics*. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI. Paper title: "Iconology of the Unfinished: Partially Carved Sculpture and Meaning in Early Medieval India."

2025 "Traces of Engagement: New Ways of Seeing Jain Art." Invited public presentation for the symposium *Ways of Seeing: Art and Religion in South Asia* in honor of Janice Leoshko. Hosted and organized by the South Asia Institute, The University of Texas at Austin, TX.

2024 "Carving Jain Religious Experiences at Ellora." Invited public presentation for the symposium and exhibition *Collecting Devotion: Temples to Jinas*. Hosted and organized by the School of Historical, Philosophical and Religious Studies (SHPRS) and the Herberger Institute for Design and the Arts (HIDA), Arizona State University.

2024 Presenter on the panel *The Concept of the Antique in Antiquity*. SECAC (formerly the Southeastern College Art Conference) Atlanta, GA. Paper title: "Carving and Conceptualizing the Past in Late Antique India."

2023 "The Afterlives of Jain Monuments in Early Medieval Tamil Nadu." Invited public one-hour Zoom lecture as part of the series *History and Heritage: The Afterlife of Monuments*. India International Centre, Delhi.

2022 Presenter on the panel *Devotion, Aesthetics, Emotion*. Beyond Boundaries: A Celebration of the Work of John E. Cort; UC Davis. Paper title: "Aesthetics of Asceticism" [video recording and Zoom participation due to having COVID].

2022 Discussant on the panel *How the UAE became the Artistic Crossroads of the Arab World* for the international symposium The 1980s: Representational Pressures, Departures and Beginnings, CVAD, UNT.

2022 Presenter on the panel *New Research on Rock-Cut Architecture: The Legacy of Walter M. Spink*. American Council for Southern Asian Art (ACSAA) XXth biennial symposium; University of Georgia and Emory University. Paper title: "*Shubh Yatra*: Return Trip to Ellora."

2020 Co-chair and organizer of the panel *Constructions of 'Place' in South and Southeast Asia*, College Art Association, Chicago, IL.

2020 Presenter on the panel *Material Translations in the Art of South and Southeast Asia*, College Art Association, Chicago, IL. Paper title: "The Power of Rock at Badami."

2019 "The Jina Image as 'Lord of the Hill' in Early Medieval Tamil Nadu." Public lecture for the Mohini Jain Presidential Chair in Jain Studies at UC Davis.

2019 Chair of the panel *Space, Place, and Sovereignty in South Asia after 1919*, Imperial Legacies of 1919 Conference, Department of History, UNT.

2018 Presenter at the symposium TRACE: Artisanal Intelligence, Material Agency, and Ritual Technology in South Asian Art, Harvard University, Cambridge, MA. Paper title: "Carving as an Additive Process? How Southern Indian Rock-Reliefs Make Meaning."

2018 Presenter at *Rituals for Power/Rituals for Prosperity*, Ludwig Maximilian University of Munich, Germany. Paper title: "Neither Cave nor Temple: Expressions of Power and Divinity in the Rock-Reliefs at Badami."

2017 Co-chair and co-organizer of the panel *Region and Identity in the Study of Jains*, American Academy of Religion Annual Meeting, Boston, MA.

2016 Respondent on the panel *Jains and Jainism in South India*, American Academy of Religion Annual Meeting, San Antonio, TX.

2015 Co-organizer and presenter on the panel *Dialogues in Stone: Rock as Medium and Message in South and SE Asian Art*, College Art Association,

New York, NY. Paper title: "Carving a Canon: Constructing Knowledge from India's Rock-Cut Monuments."

2015 Co-chair and co-organizer of the panel *Jain Modernities*, American Academy of Religion Annual Meeting, Atlanta, GA.

2013 Co-chair and co-organizer of the panel *On the Margins of Jainism*, American Academy of Religion Annual Conference, Baltimore, MD.

2012 Co-chair and co-organizer for a roundtable on Manisha Sethi's book *Escaping the World: Women Renouncers among Jains*, American Academy of Religion Annual Conference, Chicago, IL.

2012 Chair and organizer of the panel *Interpreting Buddhism in the Visual Arts*, Southwest Conference for Asian Studies, Dallas, TX.

2012 Chair of the panel *Caste, Class, and Gender*, Texas South Asia Conference, UT Austin.

2012 Presenter at the Association for Asian Studies Annual Conference, Toronto, Canada. Paper title: "Commemorating Ritual Death: Jain Memorials (*nisidhi*) in Medieval South India."

2012 Presenter at the conference *Negotiating Space in the Medieval World*, Jawaharlal Nehru Museum & Library, Delhi, India. Paper title: "Constructing Sacred Space and Identity through Imagery: A Study of Medieval Jain Rock-Cut Sites in Tamil Nadu."

2012 Invited lecture "Art, Devotion, and Patronage in the Caves at Ellora," India International Centre, Delhi, India.

2011 Chair and organizer of the panel *Portraying the Power of Ascetic Practice in Indian Art*, Association for Asian Studies Annual Conference, Honolulu, HI.

2011 Chair and organizer of the panel *Viewing, Constructing, and Interpreting: New Perspectives on Mughal Art under Shah Jahan*, Southwest Conference on Asian Studies, San Antonio, TX.

2010 Presenter at the American Academy of Religion Annual Meeting, Atlanta, GA. Paper title: "Monastic Bodies: The Roles of Portraiture in Ellora's Jain Caves."

2010 Presenter at the Southwest Conference for Asian Studies, Texas Christian University, Ft. Worth, TX. Paper title: "Modern Jain Practice at a World Heritage Site."

2010 Discussant for the panel *Architectural Negotiations: Monuments, Audience and Reception in Pre-Modern and Early Modern India*, Annual Conference on South Asia, University of Wisconsin - Madison, WI.

2009 Presenter at the American Academy of Religion Annual Meeting (Jain Studies Consultation Roundtable), Montreal, QC. Paper title: "The State of Jain Studies and Prospects for the Future."

2009 Presenter at the symposium *Jain Art and Ritual: From Antiquity to Modernity*, Yale University, New Haven, CT. Paper title: "Worshipping the Jina Parshvanatha at Ellora."

2009 Presenter at the American Council for Southern Asian Art (ACSAA) biennial symposium, Denison University, OH. Paper title: "Practice amongst Preservation: A Modern Jain Temple at Ellora."

2008 Presenter at the Annual Conference on South Asia, University of Wisconsin - Madison, WI. Paper title: "New Approaches to Jain Rock-Cut Sites in South India."

2008 Presenter at the conference *Jainism in South India*, Southern Methodist University, Dallas, TX. Paper title: "Sculpture or Architecture? Reconsidering Jain Rock-Cut Monuments in Tamil Nadu."

2008 Presenter at the 10th Jaina Studies Workshop, Centre of Jaina Studies, SOAS, University of London, UK. Paper title: "Demarcating Sacred Space: The Jina Images at Kalugumalai."

2007 Presenter at the College Art Association annual conference, New York, NY. Paper title: "Carving the Divine/Carving the Liberated: Articulations of 'Presence' in Ellora's Hindu and Jain Cave-Temples."

2007 Presenter at the Annual Conference on South Asia, University of Wisconsin-Madison, WI. Paper title: "Representations of Wealth, Fecundity, and Protection at Ellora."

2007 "Who Pays for Art? The Case of Ellora's Jain Caves." Invited public lecture for the Chander Mohan Jain Memorial Lecture Series, Huron University, London, Ontario, Canada.

2007 Presenter at the Shivdasani Conference on *Archaeology and Text: The Temple in South Asia*, Oxford Centre for Hindu Studies, Oxford University, UK. Paper title: "Absence and Presence: Worshipping the Jina at Ellora."

2005 Presenter at the Association for Asian Studies Annual Conference, Chicago, IL. Paper title: "Excavating a Multi-Religious Site: Ellora in the Eighth and Ninth Centuries."

2004 Invited public lecture for the Shastri Indo-Canadian Institute Lecture Series, Concordia University, Montreal, Canada. Paper title: "Carving Devotion at Ellora."

2002 Invited public lecture for the Center for South Asian Studies, University of Virginia, VA. Paper title: "In Perpetual Homage: Images of Devotees in Ellora's Jain Excavations."

2001 Presenter at the American Council for Southern Asian Art (ACSAA) biennial symposium, Baltimore, MD. Paper title: "Patronage and Practice: Representations of Donors and Devotees at Ellora."

1998 Presenter at the American Council for Southern Asian Art (ACSAA) biennial symposium, Charleston, SC. Paper title: "Locating the Buddha: Ajanta's Place in Western India's Rock-Cut Excavations."

MUSEUM LECTURES, DOCENT TRAININGS, INTERVIEWS AND CONSULTS

2025 Filmed interviews with the Executive Director of *Sharing Sacred Spaces*, an American organization dedicated to community building through educational experiences focused on diverse religious artistic and devotional practices. I was interviewed as a specialist on Hindu temple architecture, and those recordings will form part of their online course offerings on sacred architecture and interreligious understanding.

2023 "Monks as Artistic Movers and Shakers: The Kimbell's *Seated Buddha with Two Attendants* Reconsidered." Kimbell Art Museum, Ft. Worth, TX. Invited public lecture as part of the museum's *Art in Context* series.

2023 "Frameworks for Interpreting Premodern Art from India." Dallas Museum of Art, Dallas, TX. Invited 1-hour docent-training session and Q and A in the galleries.

2022 "Exploring Shiva's Dance" and "Interpreting Shared Elements in Ancient Indian Sculpture." Invited 2-hour docent training for the Dallas Museum of Art, Dallas, TX [virtual lecture and discussion due to COVID restrictions].

2021 "On and Beyond Temple Walls: A Close Look at 3 Indian Sculptures at the DMA." Invited 2-hour docent training for the Dallas Museum of Art, Dallas, TX [virtual lecture and discussion due to COVID restrictions].

2020 Consultation work with Tailfeather Productions (known for *Lost Cities with Albert Lin*, National Geographic's *The Search for a New Earth with Stephen Hawkins*, and the BBC's *Nigeria's Stolen Daughters*). Consultation on the site of Ellora for a potential commercial film.

2020 "Rhythmic Form: Shiva as Lord of the Dance in Indian Sculpture." Osher Lifelong Learning Center, Denton, TX. Invited lecture as part of their Lifelong Learning and Community Engagement Class.

2019 "Human or Divine? Celebrating the Female Form in Indian Sculpture." Dallas Museum of Art, Dallas, TX. Invited lecture as part of the museum's *Late Night* series.

2018 "Encountering the Divine on Temple Walls." Dallas Museum of Art, Dallas, TX. Invited lecture as part of the museum's public gallery talks.

2017 "Artistic Patronage and Devotional Practices Across South Asia." Kimbell Art Museum, Ft. Worth, TX. Invited lecture as part of the museum's docent training program.

2017 "Faces of Durga—Ancient and Medieval." Ramakrishna Vedanta Society of North Texas, Irving, TX. Invited public lecture.

2016 Co-organizer (with Tracee Robertson and Jennifer Way) for the exhibition *Blue Like Me: Siona Benjamin 2004-2015*. UNT Art Gallery, Denton, TX. March 3-April 2, 2016. The selected paintings and installations covered a decade of artistic expression and revealed Benjamin's continuing exploration into physical and religious identities, place, and notions of belonging. I secured the invitation for Benjamin to present her work at UNT and wrote and/or edited the educational panels that accompanied her work.

2015 "Asian Art 101: India." Trammell and Margaret Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas], Dallas, TX. Invited public lecture.

2013 "Buddhist Art and Devotion in Ancient India." Trammell and Margaret Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas], Dallas, TX. Invited public lecture.

2012 "Articulations of the Divine through Bodily Form and Ornamentation." Kimbell Art Museum, Ft. Worth, TX. Invited lecture as part of the museum's docent training program.

2011 "Echoes of Belief and Practice: Buddhist Monastic Architecture in Ancient India and China." Meadows Museum, Southern Methodist University, Dallas, TX. Invited public lecture on the museum's temporary exhibition *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshen*.

2011 Docent Training Program, Trammell and Margaret Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas], Dallas, TX. Featuring artworks from their collection, I conducted a two-hour training session for docents. This session focused on the iconography and iconology of Buddhist art from India, China, and Japan.

2011 Co-organizer for UNT's *Peace Symposium*, Denton, TX. The event featured regional scholars and practitioners who discussed the roles of mysticism in Sufism, Judaism, Vedanta, and other religious practices. The program was organized in collaboration with the College of Education, Division of Equity and Diversity, CAMCSI, Peace Studies, and the Center for the Study of Interdisciplinarity, UNT.

2010 "Devotion to the Buddha at Ajanta." Ramakrishna Vedanta Society of North Texas, Irving, TX. Invited public lecture.

2009 "Understanding Constructions of Buddhist Ritual Space at Ajanta and Ellora." Invited public lecture for the *Ajanta - Miracle in the Mountains Conference*, Museum of Fine Arts Houston, Houston, TX.

2009 "Expressions of Divinity and Liberation in Jain Art." Norton Simon Museum of Art, Pasadena, CA. Invited public lecture on the museum's permanent collection of Jain art.

2009 "Seeing the Goddess in Motion: A Processional Image of Parvati." Kimbell Art Museum, Ft. Worth, TX. Invited public lecture as part of the museum's *Art in Context* series.

2009 "The Multi-Religious Cave Temples at Ellora." Ramakrishna Vedanta Society of North Texas, Irving, TX. Invited public lecture.

2008 Scholar's panel: *Texas Collects Asia: Indian and Southeast Asian Art*. Trammell and Margaret Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas], Dallas, TX. Invited panelist to discuss select sculptures in the museum's collection.

2008 Consultation work for the Norton Simon Museum of Art, Pasadena, CA. I identified the titles of *rāga*s written on a series of *Rāgamālā* paintings.

2007 Consultation work for the Doris Weiner Gallery, Inc., New York, NY. I identified Jain narrative scenes painted on an early modern textile.

2007 "Articulating Space and Time in Indian Painting." Dallas Museum of Art, Dallas, TX. Invited public lecture on the museum's temporary exhibition *Domains of Wonder: Selected Masterworks of Indian Painting*.

1998 "Other Worldly Visions: Persian and Indian Paintings from the Arthur M. Sackler Gallery at the Smithsonian Institution." Jack S. Blanton Museum of Art, UT Austin, TX. Invited gallery talk.

1997 "Heaven on Earth: Art and Experience at Ajanta." Amarillo Museum of Art, Amarillo, TX. Invited lecture for the exhibition *Boundaries and Transformations: Masterworks of Indian and Southeast Asian Sculpture from the Collection of Dr. and Mrs. William T. Price*

GUEST LECTURES IN THE CLASSROOM (INTERNAL AND EXTERNAL TO UNT)

2023 "The Buddha Image in Ancient India: New Contexts." Invited lecture for ART 2350 Art History Survey I, CVAD, UNT.

2023 "Carved Interiors: Designed Space at Ellora." Invited lecture for ARTH 4841 History of Interiors and Furniture I, CVAD, UNT.

2023 "Exhibiting Shiva: Politics of Interpreting and Collecting." Invited lecture for ART 1301 Honors Art Appreciation, CVAD, UNT.

2022 "Jina as Spiritual King: An Introduction to the Jina Image." Southern Methodist University (SMU), Dallas, TX. Invited lecture for Maymester course *Introduction to Asian Religions*.

2021 *Landscape and Buddhist Art*, UT Austin. Invitation to present research in this graduate seminar for the Department of Art and Art History, Austin, TX [zoom seminar due to COVID restrictions].

2020 "The Buddhist *Sangha* through Art Historical Evidence." Southern Methodist University (SMU), Dallas, TX. Invited lecture for fall course *Introduction to Asian Religions* [virtual lecture due to COVID restrictions].

2016 "The Art of the Book." Invited lecture, Studio Art, CVAD, UNT

2013 "Dialogues with Rock: Fieldwork on India's Ancient Monuments," Art History Society, CVAD, UNT. Invited lecture and discussion with members of this student organization.

2010 "Donors and Devotees: Alternatives to Royal Patronage in Medieval India." Invited lecture for the UNT *Medieval and Renaissance Colloquium*, UNT, Denton, TX.

2010 "Constructing History from Art: Dialogues between Two Disciplines." Invited lecture for the UNT Phi Alpha Theta (History Honor Society) Annual Banquet, Denton, TX.

2006-2008 Lectures to the Texas Academy of Mathematics and Science (TAMS) at UNT, Fall semesters 2006-08. These lectures featured issues and artworks related to sight and the ways that we see and experience art. I volunteered to give these lectures to highlight the important roles served by art historians in disseminating knowledge of visual culture as well as to promote the art history classes offered at UNT.

2005 Guest lectures for the following undergraduate courses at Concordia University, Montreal, Canada: *Introduction to Hinduism*, *Introduction to Buddhism*, and *Religions of Asia*. These courses were offered in the Department of Religion. In each lecture, I focused on select examples

of temple and monastic architecture that aligned with course content. I highlighted the roles of art in shaping devotional practices.

ACADEMIC EVENTS ATTENDED (ENRICHMENT OF SCHOLARSHIP)

2026-27	*Curator's Corner*, webinar series hosted by the American Council for Southern Asian Art (ACSAA)
2026	American Council for Southern Asian Art (ACSAA) biennial symposium, Washington D.C.
2025-26	*Curator's Corner*, webinar series hosted by the American Council for Southern Asian Art (ACSAA)
2024	American Council for Southern Asian Art (ACSAA) biennial symposium, University of Michigan, Ann Arbor, MI
2023	American Academy of Religion (AAR) Annual Meeting, San Antonio, TX
2022	*Monsoon: Histories and Futures*, webinar hosted by the Smithsonian Institution, National Museum of Asian Art
2022	*Mapping Color Project*, webinar hosted by Harvard and the American Council for Southern Asian Art (ACSAA)
2022	*Translocation of South Asian Art: Provenance and Documentation*, 2-day webinar hosted by the Smithsonian Institution, National Museum of Asian Art
2021-25	*Book Talk*, webinar series hosted by the American Council for Southern Asian Art (ACSAA)
2021	American Academy of Religion (AAR) Annual Meeting, San Antonio, TX
2021	*Liberating Reverberations: Cosmology, Ecology, and Landscape in Early Medieval India*, virtual lecture hosted by the Department of History of Art and Architecture, Vanderbilt University
2021	*Color and Pigments in South Asian Painting*, virtual lecture hosted by Williams College Museum of Art
2021	*Entangled Histories: The Bamiyan Buddhas*, virtual lecture hosted by Harvard Art Museums
2021	*Toward a Critically Activist Art History in South and Southeast Asia*, virtual ACSAA panel at the 2021 College Art Association due to COVID restrictions
2021	*The Houston Sarpech: Personal Adornment, Symbolism, Craftsmanship, and Extraordinary Jewelry*, virtual lecture hosted by the Museum of Fine Arts, Houston
2021	*Empire Afterhours: A Virtual Tour of the South Asian Collections of the Peabody Essex Museum*, webinar hosted by Rutgers and the Peabody Essex Museum
2021	*Deccan Heritage, Art, and Culture*, webinar series hosted by the Deccan Heritage Foundation, Centre for Islamic Studies, University of Cambridge

2021	Webinar Series with the Smithsonian Institution, National Museum of Asian Art
2020	South Asia Seminar Series, South Asia Institute (SAI), UT Austin [virtual seminar series during COVID restrictions]

COURSES TAUGHT AT UNT

Undergraduate	Art Appreciation | Art History Survey I | Art History Senior Seminar| Art of Ancient India | Art of Medieval India | Asian Art | Cave Temples of India | Mughal Art of India | Buddhist Art of Asia | On the Study of Indian Art | Modern Art of India: 1780s-1980s| Exhibiting Indian Art in Texas | The Taj Mahal: Epistemological Frameworks | Gods in the Museum | The Portrait in South Asian Art
Graduate	Representing the Body in South Asian Art | Constructions of Knowledge in South Asian Art History | The Hindu Temple | Traveling the Path to Enlightenment: Buddhist Pilgrimage Sites in South Asia | Biographies of South Asian Art | Constructing and Deconstructing the Taj Mahal | Cave Temples of India | Architecture of Asceticism | Buddhist Art of India | The Portrait in South Asian Art| Modernism in South & Southeast Asia (co-taught with Jennifer Way) | Gods in the Museum

SUPERVISION OF M.A. AND HONORS PROJECTS

2026	ARTH 5849 Research Project for M.A. student Aayush Triguni
2025-2026	Committee member on M.A. project for Sara Prescott
2025	Special Problems course with M.A. student Aayush Triguni
2024-2026	Major Professor for M.A. student Aayush Triguni and his project, "Multivalency and Iconicity: A Case Study of Select Prints of Bharat Mata"
2024-2025	Committee member on M.A. project for Mahsa Nouri Soula
2024	Special Problems course with M.A. student Aayush Triguni
2023-2025	Committee member on M.A. project for Jessica Worthey
2023-2025	Committee member on M.A. project for Isabel Saldivar
2023-2024	Committee member on M.A. project for Ally Gibbons
2022-2024	Committee member on M.A. project for Abigail Meyer
2021	Mentor for undergraduate Honor's student Mackenzie Kordick
2021	ARTH 5849 Research Project for M.A. student Claudia Eisermann
2020-2021	Major Professor for M.A. student Claudia Eisermann and her project, "Whose Portrait? Exploring the Multivalency of *Nur Jahan Holding a Portrait of Jahangir*"
2020	Special Problems course with M.A. student Claudia Eisermann

2019-2020	Committee member on M.A. project for Nansy Lizbeth Lopez Gutierrez
2019-2020	Co-Chair on M.A. project for Lindsay Robbins
2018	Mentor to M.F.A. student Madison Branch via ART 5700 Seminar in University Art Teaching
2017-2018	Committee member on M.A. project for Jungwan Kim
2017	Committee member on M.A. project for Isabel Lee
2016-2017	Committee member on M.A. project for Rachel Hiser
2016	Mentor to M.F.A. student Sarah Janke via ART 5700 Seminar in University Art Teaching
2015	Committee member on M.A. project for Sarah Shivers
2013	Special Problems course with M.A. student Ankita Kapoor
2013	Special Problems course with undergraduate student Meagan Johnson
2013	ARTH 5849 Research Project for M.A. student Cheryl Palyu
2012-2013	Major Professor for M.A. student Cheryl Palyu and her project, "*Dying Inayat Khan*: Nature and Mortality in the *Jahangirnama*"
2012-2013	Committee member on M.A. project for Courtnee Kendrick
2012-2013	Committee member on M.F.A. project for Jessie Back
2012-2013	Committee member on M.A. project for Madeleine Fitzgerald
2012-2013	Committee member on M.A. project for Paige Prater
2012-2013	Committee member on M.A. project for Travis Veselka
2012	Special Problems course with undergraduate student Megan Smith
2012	Special Problems course with undergraduate student Walter Fuller
2012	Special Problems course with M.A. student Cheryl Palyu
2012	ARTH 5849 Research Project for M.A. student Laurel Benson
2012	Special Problems course with M.A. student Laurel Benson
2011-2012	Major Professor for M.A. student Laurel Benson and her project, "Stretching the Boundaries of Museum Programs: *Yoga Flow* at the Asian Art Museum of San Francisco"
2011-2012	Committee member on M.A. project for Kristi Reese
2011	Committee member on M.A. project for Colleen Long
2011	Special Problems course with undergraduate student Jason Delezen
2011	ARTH 5849 Research Project for M.A. student Betsy Williamson
2010-2011	Major Professor for M.A. student Betsy Williamson and her project, "Changing Perspectives: Gauri Gill's *The Americans*"
2010	Special Problems course with M.A. student Betsy Williamson
2010	Special Problems course with undergraduate student and McNair scholar Stephanie Santayana
2010	Committee member on M.A. project for Kathleen Holland
2010	Committee member on M.A. project for Andrea Duffie
2009-2012	Mentor for UNT McNair scholar Stephanie Santayana. Supervised research projects include: "Avalokiteśvara: *Bodhisattvas* and Signs of Change" (published in the university undergraduate journal *The Eagle Feather*), "Kuan-yin: Visual Depictions in Early Buddhism," and "Art and Devotional Practice at Dunhuang"
2009	Mentor for undergraduate Honor's student Megan Joyce

2009	Special Problems course with undergraduate student and McNair scholar Stephanie Santayana
2009	Special Problems course with undergraduate student Adam Brummett
2009	Committee member on M.A. project for Charles Kanu
2009	Committee member on M.A. project for Heather Harrison
2009	Committee member on M.A. project for Lauren LaRocca
2009	Committee member on M.A. project for Bethany Stout
2009	Supervised summer research in Mumbai, India for M.A. student Heather Harrison
2009	Supervised summer research in Mumbai, India for M.A. student Betsy Williamson
2009	ARTH 5849 Research Project for M.A. student Vincent Villafranca
2008	Special Problems course with M.A. student Alis Smbatyan
2008	Committee member on M.A. project for Brandi Neville
2007-2009	Major Professor for M.A. student Vincent Villafranca and his project, "Diversity in Imagery and Materials: Looking at Contemporary Sculpture Production in Mahabalipuram"
2007-2009	Faculty mentor for 15 undergraduate art history majors and 9 graduate students in our program (degree plan advising—prior to establishment of CVAD advising staff and/or program coordinator position)
2007	Special Problems course for M.A. student Vincent Villafranca
2007	Committee member on M.A. project for Autumn Flores
2007	Mentor to M.F.A. student Parker Brown via ART 5700 Seminar in University Art Teaching
2007	Mentor to M.F.A. student Pilar Zornosa via ART 5700 Seminar in University Art Teaching

AWARDS AND HONORS RELATED TO TEACHING AND STUDENT SUPPORT

2019	Scholars Day Recognition
2017	Honors Day Convocation Recognition
2017	Thank A Teacher Program
2013	Thank A Teacher Program
2012	Honors Day Convocation Recognition
2012	McNair Scholar Mentorship Recognition
2010	Recognition for mentorship of undergraduate publishing in UNT's *The Eagle Feather*
2009	Recognition for mentorship of undergraduate publishing in UNT's *The Eagle Feather*

ENRICHMENT OF TEACHING

2026	In-person attendee for *Protect Our Nest*, bystander intervention training, Dean of Students, UNT

2026 In-person attendee for *De-escalation Training*, organized by CVAD, UNT

2025 In-person participant in the *Civil Discourse in Teaching Workshop*, organized by the Teaching Hub, Faculty Success, and the Faculty Senate, UNT

2025 Virtual attendance for UNT's *Active Learning Series*. "But I HAVE to Lecture: Engaging Students with Dynamic Lecturing." DSI CLEAR, Division of Digital Strategy and Innovation.

2024 In-person participant in UNT's *Forum on Teaching & Learning: Generative AI*. During this full-day forum, participants were able to learn and experiment with different AI platforms and models.

2024 In-person attendance at the panel *Teaching Art History with Artificial Intelligence*, SECAC (formerly the Southeastern College Art Conference) Atlanta, GA. Panelists presented their own personal experiences (pros/cons) in using AI in the classroom and for art history assignments/projects.

2023 In-person attendance at the panel *The Sanskrit Dilemma*, American Academy of Religion (AAR) Annual Meeting, San Antonio, TX. Panelists discussed challenges and strategies in using Sanskrit terminology and/or translation in undergraduate teaching.

2020 In-person attendance at the panel *Asian Art as Global Art*, College Art Association (CAA), Chicago, IL. Panelists presented case studies on how they organize and teach content for Asian art survey courses.

NON-CREDIT INSTRUCTION TAUGHT

2023 Class: *Patronage and Process: Creating the Caves at Ellora*, Jnanapravaha, Mumbai, India. Invited Zoom class as part of their semester-long certificate course titled *The Indian Temple*. Jnanapravaha is an esteemed institute that offers post-graduate courses in the study of art, particularly in Indian aesthetics, South Asian art history, and art theory.

2016 Seminar: *Exhibiting India: Explorations of South Asian Art in the Crow Collection*, Trammell and Margaret Crow Collection of Asian Art [now called the Crow Museum of Asian Art of the University of Texas at Dallas], Dallas, TX. 15-week in-person seminar for the museum's education staff. Classes were held on site once a week. The goal of the course was to provide a historical and socio-cultural context for selected artworks in their permanent collection. We also discussed some of the challenges of working with objects initially created for devotional purposes, particularly in terms of their display and in creating interpretive materials for a museum audience.

SELECTED PROFESSIONAL SERVICE

2025	External reviewer, tenure and promotion case for a colleague at a small liberal arts college
2021-present	Committee member, The Center for Art & Archaeology, American Institute of Indian Studies (AIIS)
2021-2024	Board of Trustees, American Institute of Indian Studies (AIIS)
2020	External reviewer, tenure and promotion case for a colleague at a peer institution
2017-2018	Chair, Nominating Committee, American Council for Southern Asian Art (ACSAA)
2017-2018	Howard Foundation Fellowship Selection Committee
2015-2017	American Institute of Indian Studies (AIIS) Fellowship Selection Committee
2012-2017	Co-Chair, Jain Studies Group, Program Unit for the American Academy of Religion
2011-2016	Board of Directors, American Council for Southern Asian Art (ACSAA)
2005-10	Editor for the *ACSAA Newsletter*—an annual publication that features book reviews, exhibition reports, member publications, conference presentations, curatorial work, and new resources. The newsletter is now called the *ACSAA Bulletin* and is available to members online.

PEER REVIEWER FOR INTERNATIONAL AND NATIONAL PRESSES

Throughout my career, I have served as a peer reviewer of journal articles and book manuscripts.

Journals

Ancient Asia, Archives of Asian Art, Ars Orientalis, *Journal of Asian Studies*, *Journal of the American Academy of Religion*, *Journal of the Society of Architectural Historians, Medieval History Journal, Religious Studies Review*, and *South Asian Studies*

Books

Routledge (Delhi), Oxford University Press (Delhi), and Duke University Press

SELECTED UNIVERSITY SERVICE

2025-present	University Chairs Council (member), UNT
2026	Tenure & Promotion Workshop (attendee), UNT
2025-2026	Committee member, Search committee, Director, Division Budget and Operations, CVAD, UNT
2025	FDL application letter writer for faculty
2025	Tenure & Promotion Workshop (attendee), UNT

2024-2025	Committee member, Administrator Evaluation Committee (AEC) for Dean of CVAD reappointment review, UNT
2024-2025	Chair, Administrator Evaluation Committee (AEC) for Chair of Studio reappointment review, UNT
2024-2025	Participant on Leadership Panel, Faculty Fellows Program, Office of the Provost, UNT
2024	Nominator and letter writer for faculty for a UNT Foundation Eminent Faculty Award
2024	FDL application letter writer for faculty
2023	Session on SB 17, Faculty Senate, UNT
2023	Nominator and letter writer for faculty for a UNT Foundation Eminent Faculty Award
2022-2024	Juror, Emergence exhibition, Foundations program, CVAD, UNT
2022-2023	Chair, Search committee, Department of Art History (Assistant Professor position for Design History), CVAD, UNT
2020-2021	Committee member, Search committee, Department of Art History (Chair position), CVAD, UNT
2020-2021	Committee member, Retention, Promotion and Tenure Committee (RPTC), CVAD, UNT
2020-2021	Committee member, Scholarly and Creative Activity Award Selection Committee, CVAD, UNT
2019-2020	Executive Committee (member), CVAD, UNT
2019-2020	Committee member, Search committee, AEAH Department (Assistant Professor position for pre-1500 Art History), CVAD, UNT
2019	Committee member, Search committee, AEAH Department (Lecturer position), CVAD, UNT
2018-2020	Program Coordinator, AEAH Department, Art History program, CVAD, UNT
2018-2019	Chair, Retention, Promotion and Tenure Committee (RPTC), AEAH Department, CVAD, UNT
2017-2018	Committee member, Faculty Committee for Academic Program Review (APR), AEAH Department, Art History program, CVAD, UNT
2017-2018	Committee member, Retention, Promotion and Tenure Committee (RPTC), AEAH Department, CVAD, UNT
2017-2018	Chair, Search committee, AEAH Department (Lecturer position), CVAD, UNT
2017-2018	Committee member, Jain Working Group, Department of Religion and Philosophy, UNT
2017-2018	Committee member, Search committee, History Department (Assistant Professor position for Medieval History), UNT
2015-2022	Committee member, India Initiatives Group/India Task Force, UNT
2015	Organizer and participant, Career Day, CVAD, UNT
2011	Faculty Focus Group for the Evaluation of the Dean, CVAD, UNT
2010-13	Committee member, Gallery, Visiting Artist, and Scholar Committee, CVAD, UNT
2010-11	Committee member, Interior Design Search Committee, CVAD, UNT
2008-09	Committee member, Art History Search Committee, CVAD, UNT

2007-09	Executive Committee (member), CVAD, UNT
2007-08	Committee member, Art History Search Committee, CVAD, UNT
2007	Committee member, Hispanic and Global Studies Initiative Funds Selection Committee, UNT
2007	Committee member, Dispute Resolution Committee, CVAD, UNT
2006-07	Committee member, Interior Design Search Committee, CVAD, UNT
2006-07	Committee member, Studio Personnel Committee, CVAD, UNT

SELECTED PUBLIC SERVICE

2012-2019	Founding Advisory Board member, Shraman Foundation, Dallas, TX
2011-2013	Advisory Board member, *Jainism Heritage Preservation Initiative*, Jiv Daya Foundation, Dallas, TX
2009-present	Board of Directors, Indian Cultural Heritage Foundation, Dallas, TX

ACADEMIC AND PROFESSIONAL ORGANIZATIONS

American Academy of Religion, American Council for Southern Asian Art, American Institute of Indian Studies, Association for Asian Studies, College Art Association