

October 15, 2012

Dr. Marian Mazzone, Chair
Dr. Tessa Garton, Acting Chair
Art History
Dr. David Cohen, Dean
School of Languages, Cultures and World Affairs
College of Charleston

Dear Marian, Tessa and David;

Because my intended sabbatical affects two programs, I send this cover letter and sabbatical proposal to you all. While my last sabbatical was in 2007 (of the 2007-08 academic year), that leave was postponed without penalty, which makes me eligible to apply for sabbatical leave next year.

My project, "State Building: Royal Architecture in Colonial Era Kerala, South India," examines ruling palaces (and the larger built environment) of the Kerala region of south India from the fifteenth to the twentieth centuries. While I would prefer a year's sabbatical, this does not appear to be possible; thus I apply for sabbatical leave for spring semester 2014. As the proposal indicates, I plan this as a period of sustained and uninterrupted writing that will enable me to complete the revisions to a book manuscript, which will continue through the summer.

I enclose my proposal, a bibliography, and my c.v.

Respectfully yours,



Mary Beth Heston
Art History and Asian Studies

October 15, 2012

Dr. Marian Mazzone, Chair
Dr. Tessa Garton, Acting Chair
Art History
Dr. David Cohen, Dean
School of Languages, Cultures and World Affairs
College of Charleston

Dear Marian, Tessa and David;

Because my intended sabbatical affects two programs, I send this cover letter and sabbatical proposal to you all. While my last sabbatical was in 2007 (of the 2007-08 academic year), that leave was postponed without penalty, which makes me eligible to apply for sabbatical leave next year.

My project, "State Building: Royal Architecture in Colonial Era Kerala, South India," examines ruling palaces (and the larger built environment) of the Kerala region of south India from the fifteenth to the twentieth centuries. While I would prefer a year's sabbatical, this does not appear to be possible; thus I apply for sabbatical leave for spring semester 2014. As the proposal indicates, I plan this as a period of sustained and uninterrupted writing that will enable me to complete the revisions to a book manuscript, which will continue through the summer.

I choose spring semester because in Fall 2013 I will oversee a Tenure and Promotion review for one of the Asian languages faculty; the following fall a second faculty will be undergoing review for Tenure and Promotion. The spring semester between those two T&P reviews is thus the only logical time for taking leave. Dean Cohen and I have discussed several alternative plans to an Acting Chair during my leave and we are confident that this can be satisfactorily effected.

I enclose my proposal, a bibliography, and my c.v.

Respectfully yours,



Mary Beth Heston
Art History and Asian Studies

State Building: Royal Architecture in Colonial Era Kerala, South India
Mary Beth Heston, Art History and Asian Studies

During a sabbatical in spring (and summer) 2014 I will complete planned revisions to a book manuscript on south Indian architecture, following a period of field research in India in summer 2013.

In this project I examine ruling palaces built in the Kerala region of south India from the fifteenth to twentieth centuries. I argue that rulers built palaces - not only residences but also sites where decisions were taken, visitors received, and court rituals enacted - to "represent" the kingdom; changes in architectural form over this period thus index changing concepts of the state. I investigate developments in Kochi and Travancore, the two former Kerala kingdoms where remains survive. While colonial literature regarded such kingdoms as static and unchanging, I contend that rulers in each kingdom functioned in a dynamic and contested political environment, facing threats from rival claimants and competing groups within the kingdom as well as from external forces - other regional kingdoms as well as the encroaching European colonial powers, first the Portuguese about 1500, followed by the Dutch, and finally the British, who became the sole colonial authority by the early nineteenth century. The gradual adoption and assimilation of European architectural vocabularies, which developed differently in each kingdom, therefore embody the distinct histories of these two states, their very different relationships with these Europeans, and changing formulations of local identity. These processes required building bridges between established local traditions and the demands of a changing polity increasingly shaped by colonial agendas.

Method: My analysis of style is grounded in the formal methods of art and architectural history, while my interpretation of style in its historical and cultural context is interdisciplinary, informed not only by my disciplinary field but also by colonial and postcolonial studies, scholarship on kingship, state formation, cultural studies, and performance studies. Like Thomas Metcalf, I assume that architectural style mattered, that "The appearance and layout of a palace, though seemingly a matter only of aesthetics, was as much charged with political content as the decisions taken within it" (1989), because the built environment was seen to represent the ideals and values of the ruling authority. While Metcalf's focus is primarily British India, mine is the regional kingdoms that survived colonial interventions (called Princely States in the period of British control); I ask how these rulers represented their roles within the context of colonialism, in the face of pressure to "modernize," while at the same time maintaining their authority locally, which depended on being perceived as orthodox Hindu kings. I draw on Partha Chatterjee's notion of how identity fragments in the face of such conflicting pressures, and his discussion of Indian elites as "subaltern" in the context of colonialism (1993). However, his focus on the middle class in nineteenth- and twentieth-century Bengal is far removed from the issues and persons at play in

Kerala, where local kings remained on the throne, wrestling with British Residents and Government over internal affairs.

While the architectural history of pre-colonial South Asia began to be documented more than a century ago, studies of colonial era architecture are few and recent (Glover, Chattopadhyay). Scholarship on the Native States, which comprised two-fifths the territory of the subcontinent (Ikegame and Major) is even more recent (Ramusack; Brittlebank; Dirks), and challenges their characterization as a collective of backward, unchanging polities (Zutshi). New scholarship also emphasizes the diversity among these States, underscoring the need to examine these closely. Like Barbara Metcalf (2011) and Price (1996), I challenge the notion that these rulers were powerless pawns of the British, driven to complicity in the imperial project by concern for their own survival. I also draw on recent scholarship on Kerala (Velluthat 1993; Narayanan 1996; Malekandathil 2001; de Lannoy 1997; Freeman 2003; Schildt 2004; Zarrilli, 1998, 2000), for careful and nuanced analysis of history, architecture, performance, literature, and kingship. My project follows regional and sub-regional developments over four centuries spanning the pre-colonial to the colonial, modern, and postcolonial periods. Interrogating the processes of colonialism and modernity through the lens of the built environment provides a fresh perspective on the agency of these kings as they navigated the ever-perilous terrain of this new world.

The Project and its Parts:

The book is tentatively titled "State Building: Royal Architecture in Colonial Era Kerala, South India." Having planned revisions to the second draft this past summer, I will complete the final manuscript during a sabbatical planned for spring semester (and summer) 2014.

The book includes five chapters and a Coda. Chapter One, "Binding Ties: Nalukettu Kottaram of Kerala Kshatriyas," surveys the nalukettu ("four buildings tied together"), that is, a house/ palace of four wings or halls joined around a central courtyard open to the sky. I argue that the persistence of the nalukettu across the region from the fifteenth to the twentieth century was in part a function of its ritual organization, which supported and shaped the orthodox Hindu lifestyle of local rulers. In Chapter Two, Mattanceri Kovilakam and the Beginnings of Colonial Architecture in South Asia, I trace the history of this palace from its mid-sixteenth-century construction to Indian Independence. I interpret its unique form as a blend of local and Portuguese elements, signifying the enthusiastic bridging of these two cultures in this early phase of the Kochi kingdom's colonial alliance. Chapter Three, State Building: Palaces and Kingship in Fifteenth- to Eighteenth-Century Travancore, traces developments in the southernmost kingdom of Kerala. Although these rulers also signed treaties with various European traders, these trade agreements left Travancore free from the political and economic obligations that Kochi's alliances created. Travancore's architecture over this era maintains local idioms. During the kingdom's growing dominance in the eighteenth century the

local style assumes its most expansive and creative form. The Palace at Padmanabhapuram maintains its links to past practice while embodying a new vision of rule, imbricating persistent South Asian tropes of royal authority that underscore the ties between king and deity. Chapter Four, *The Architecture of Ambivalence*, returns to Kochi. Kochi's accommodation and assimilation of Portuguese elements at Mattancheri Palace was not to continue. Instead, Kochi's alliances with the Portuguese, Dutch, and finally the British increasingly compromised their autonomy; I argue that their growing ambivalence toward these "allies" was embodied in subsequent palaces, where the "public" areas that accommodated courtly ritual and display might adopt European features but where in the "private" domestic sphere these kings maintained their identity as orthodox Hindu rulers in traditional *nalukettu* abodes. Chapter Five, 'An Orgy of Foreignism,' (a quote from a local journal of the early twentieth century) turns to Travancore in the nineteenth and early twentieth century, when rulers embraced European styles as part of a conscious program of modernity. The rulers' building programs expanded from the palace to the larger built environment of the new ruling capital of Trivandrum, where new structures in new styles serving the larger public gave shape to a new vision of the kingdom, and in so doing helped to create a nascent public sphere. The brief Coda that concludes the book looks at recent revivals of traditional Kerala style building both in domestic architecture for the privileged classes and in commercial and official structures. This return to an idiom that has otherwise disappeared, particularly in the "traditional" features appended to the new State Legislative Assembly, raises interesting questions: besides alluding to a shared identity grounded in the distinctly local past, especially in the face of the globalizing forces of the present, does this embrace of the past also signify a particularly Hindu past that might be seen as excluding the significant Christian and Muslim communities of the region?

Previous sabbatical and research: This project grows out of interests that have engaged me for many years. Earlier research on Kerala architecture has produced articles (Heston 1994, 1996 and 2008 in particular) though I have also published on other aspects of the visual culture of Kerala including bronze sculpture (Heston 2004) and painting (Heston PhD 1985; 2011, 2012). During my last sabbatical (Fall 2007, which was postponed without penalty), supported both by the College of Charleston and a Fulbright Senior Fellowship, I spent nearly eight months in India (and London) researching a project titled "Royal Valour in Early Colonial Kerala: Centering the Book of War in the Ramayana Murals at Mattancheri Palace." Three presentations at national and international conferences and three invited lectures grow directly out of this sabbatical project. One publication in an (invited) edited volume came out in 2011 ("Reconsidering the Ramayana Murals, in *Indian Painting*); a second in a refereed edited volume is due out this year ("The 'Performance' of Visual Narrative," in *Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives*), and a third ("'Iconicity': Indexing

Transformation in Kerala Narrative Painting”) has been submitted to an edited volume.

Part of my previous sabbatical was also devoted to revising a manuscript for *Art History* that was published in 2008. That article relates to the book project, on which I have continued to work (intermittently). I was invited to give a talk at the Annual Conference of the Association of Indian Architects in India in 2007 related to this; in addition to invited talks at the University of Texas and the Asian Art Museum of San Francisco I have recently given two talks on aspects of this material at professional conferences.

Work Plan:

Having planned the necessary revisions to the second draft of the manuscript this past summer, I know that its completion requires a period of sustained focus, which the 2014 sabbatical will allow. My time line for completing the manuscript is already in progress. During spring semester 2013 I will flesh out Chapter Five, which is still rough in places, as it has changed so radically since the first draft. Now that several other writing projects are off my desk, I plan to propose papers for two relevant academic conferences during next academic year that will push me to work through some of the problems that still vex me regarding stylistic transitions from Portuguese to Dutch to British colonial architectural idioms in Asia. Spending summer 2013 in Kerala is essential, as this will enable me to discuss the project both with several local scholars whose work I draw on and with descendants of the former ruling families of Kochi and Travancore, who have maintained an interest in the project; visit or re-visit a number of sites about which new questions have arisen in the course of writing; photograph examples of the “Kerala-style” buildings being constructed today; meet the architects who are building “traditional” homes; and locate and translate local articles on the Legislative Assembly in particular. My experience in the region and my training in Malayalam, the regional language, mean I can work efficiently. Through the American Institute of Indian Studies I will secure a research visa, which facilitates access to the State Archives, the Kerala University Library, and the Kerala Society for Historical Research.

During the sabbatical period proper (January – May, 2014) I plan to remain in Charleston for a period of sustained and uninterrupted writing, which will continue through the summer. Some chapters (One and Two) need more time than others, but I believe I can maintain a pace of completing approximately one per month. By the end of June I hope to have largely completed the revisions. This would give me the rest of the summer to check over and clean up footnotes, organize and edit the illustrations, and compose an Introduction. By mid spring 2014 I will send a sample chapter, précis, and other required materials to the editor of the publisher with which I hope to publish; if the editor decides to send the manuscript out for review they require the complete manuscript, which by that point I will be able to have ready within months.

BIBLIOGRAPHY/Heston/Sabbatical Proposal

- Bayley, Susan. "Hindu Kingship and the Origin of Community: Religion, State and Society in Kerala, 1750-1850," *Modern Asian Studies* 18 (1984): 177-213
- Brittlebank, Kate. *Tipu Sultan's Search for Legitimacy* (New Delhi, 1997)
- Chatterjee, Partha. *The Nation and Its Fragments* (Princeton, 1993)
- Chattopadhyay, Swati. *Representing Calcutta* (London and NY, 2006)
- de Lannoy, Mark. *The Kulasekhara Perumals of Travancore* (Leiden, 1997)
- Dirks, Nicholas B. *The Hollow Crown. The Ethnohistory of an Indian Kingdom* (Ann Arbor, 1993)
- Freeman, Rich. "Genre and Society: the Literary Culture of Premodern Kerala," Sheldon Pollock, ed., *Literary Cultures in South Asia* (Berkeley 2003): 437 - 500
- Glover, William J. *Making Lahore Modern* (Minneapolis, 2008)
- Heston, Mary Beth. "Images from the Past, Vision of the Future: The Art of Marttanda Varma," Catherine B. Asher and Thomas R. Metcalf, ed. *Perceptions of South Asia's Visual Past* (New Delhi, 1994): 199 -210.
- _____. "The Nexus of Divine and Earthly Rule: Padmanabhapuram and Traditions of Architecture and Kingship in South Asia," *Ars Orientalis* XXVI (1996): 81 – 106.
- _____. "Powerful Bodies: 'Kerala Style' Bronzes and Thinking about a Regional Style," *Archives of Asian Art/ LIV* (2004): 63 – 93
- _____. "Mixed Messages in a New 'Public' Travancore: Building the Capital 1860 - 1880," *Art History* 31/2 (2008): 211 – 247
- _____. "Reconsidering the Ramayana Murals at Mattancheri Palace," Anna L. Dallapiccola, ed. *Indian Painting: the Lesser Known Traditions* (New Delhi, 2011): 190-205
- _____. "The 'Performance' of Visual Narrative in Courtly Kerala," Alexandra Greene, ed., *Rethinking Visual Narratives from Asian: Intercultural and Comparative Perspectives* (Hong Kong, 2012): 215 - 227
- Hutton, Deborah S. *Art of the Court of Bijapur* (Bloomington, 2006)
- Ikegame, Aya, and Andrea Major, "Introduction: Princely spaces and domestic voices: New perspectives on Indian princely states," *Indian Economic Social History Review* 46 (2009): 293-300
- Malekandathil, Pius. *Portuguese Cochin and the Maritime Trade of India 1500 – 1663* (New Delhi, 2001)
- Metcalf, Barbara. *Islam and Power in Colonial India: The Making and Unmaking of a Muslim Princess*. *American Historical Review* 116/1 (2011): 1-30
- Metcalf, Thomas. *An Imperial Vision: Indian Architecture and Britain's Raj* (Berkeley, 1989)
- Narayanan, MGS. *Perumals of Kerala. Political and Social Conditions of Kerala under the Cera Perumals of Makotai (c. 800 A.D. – 1124 A.D.)* (Calicut, 1996)
- Price, Pamela. *Kingship and Political Practice in Colonial India* (Cambridge, 1996)
- Ramusack, Barbara. *The Indian Princes and Their States* (Cambridge, 2004)
- Schildt, Henri. *The Traditional Kerala Manor*. PhD, University of Helsinki, 2004
- s'Jacob, Hugo K. *The Rajas of Cochin, 1663-1720* (New Delhi, 2000)
- Tillotson, G.H.R. *The Rajput Palaces* (New Haven, 1987)
- Velluthat, Kesavan. *The Political Structure of Early Medieval South India* (New Delhi, 1993)
- Zarrilli, Phillip B. *When the Body Becomes All Eyes* (Oxford, Delhi, 1998)
- Zutshi, Chitralkha. "Re-visioning princely states in South Asian historiography: a review," *Indian Economic Social History Review* 46 (2009): 301-31

CURRICULUM VITAE

MARY BETH HESTON

1
CF 7

(843) 556-2548 (h)/ 843) 953-6313 (o)/ (843) 953-8285 (o)
hestonm@cofc.edu

EDUCATION:

Ph.D. The Ohio State University, History of Art
Dissertation: *The Mattancheri Palace Murals of Kerala, India: A Stylistic Study*

M.A. The Ohio State University, History of Art

B.A. The Ohio State University

Intensive Language Study (Malayalam), The University of Texas-Austin, summer 1988, 1989

American Institute of Indian Studies Intensive Malayalam, (Advanced), summer 2007

EMPLOYMENT:

- Professor of Art History, College of Charleston, Charleston, SC; Associate Professor, 1997-2009; Assistant Professor, 1991-97
- Director, Asian Languages, College of Charleston, 2008-present
- Chair, Department of Art History, College of Charleston, Charleston, SC, 2001-2006
- Founding Director of Interdisciplinary Program in Asian Studies, College of Charleston, 1999-present
- Acting Chair, Department of Art History, College of Charleston, Spring 1999
- Academic Director, Charleston Center, South Carolina Center for Teaching About Asia (outreach project for South Carolina teachers funded by Freeman Foundation through ASIANetwork), 2004-2007
- Program Liaison, University of Wisconsin-Madison Kerala Summer Performing Arts Program, Summer 1996
- Visiting Assistant Professor, Denison University, Granville, OH, Department of Art, 1988/89-1990/91; Visiting Lecturer, 1984/85-1987/88
- Instructor, Ohio Wesleyan University, Department of Fine Arts, 1984, 1986, 1989

HONORS AND AWARDS:

- NEH Summer Stipend, 2013: College of Charleston Internal Candidate
- Senior Fulbright Scholar (South Asia), 2007-2008
- Council of American Overseas Research Centers' Multi-Country Research Fellow, 2007-2008 (declined)
- Faculty Research Award, College of Charleston, summer 2007
- Faculty Research Award, School of Languages, Cultures and World Affairs, 2007
- National Endowment for the Humanities Focus Grant for Asian Studies, 2002-03
- Murray Fellowship for International Travel, College of Charleston, 2003
- National Endowment for the Humanities Fellowship for College Teachers and Independent Scholars, 1999-2000
- American Philosophical Society Travel Grant, 1999-2000
- College of Charleston Research and Development Grant, 1995
- College of Charleston Research and Development Summer Grant, 1998, 1994, 1993 (declined)
- J. Paul Getty Postdoctoral Fellowship in the History of Art, 1991-92
- Senior Fellow, American Institute of Indian Studies, 1990

- Denison University Research Foundation Grant, 1989
- Foreign Language Area Studies Fellowship (FLAS), University of Texas-Austin, Summer 1989
- Professional Development Grant, Denison University, 1988, 1989
- Junior Fellow, American Institute of Indian Studies, 1981

PUBLICATIONS:

Articles (refereed journals and volumes):

"The "Performance" of Visual Narrative in Courtly Kerala: The *Ramayana* Murals of Mattanceri Palace," ed. Alexandra Green, in *Rethinking Visual Narratives from Asian: Intercultural and Comparative Perspectives* (Hong Kong University Press, forthcoming), 215-227

"Mixed Messages in the New 'Public' Travancore: Building the Capital 1860-1880," *Art History* 31/2 (2008), 211-247.

"Powerful Bodies: "Kerala Style" Bronzes and Thinking about a Regional Style," *Archives of Asian Art*, vol. 54 (2004), 63-93

"The Nexus of Divine and Earthly Rule: Padmanabhapuram Palace and Traditions of Architecture and Kingship in South Asia," *Ars Orientalis* XXVI (1996), 81-106

"Iconographic Themes of the *gopura* of the Kailasanatha Temple at Ellora," *Artibus Asiae* 43/3 (1982): 219-235

Reviews (refereed journals):

Eberhard Fischer and Dinanath Pathy, *Amorous Delight: The Amarushataka Palm Leaf Manuscript Illustrated by the Master of Sharanakula (Orissa, India)*, in *Orientalische Literaturzeitung* (forthcoming)

Vidya Dehejia, with essays by Richard H. Davis, R. Nagaswamy, and Karen Pechilis Prentiss, *The Sensuous and the Sacred. Chola Bronzes from South India*, in *caareviews.org* (1/30/2004)

George Michell, *The Royal Palaces of India*, in *caareviews.org/reviews/michell.html* (6/ 3/ 1999)

George Michell, *The Vijayanagara Courtly Style*, in *The Journal of Asian Studies* 52/4 (1993): 1062-63

Articles (invited/ edited volumes):

"Iconicity: Indexing Transformation in Kerala Narrative Painting," B.N. Goswami Festschrift volume, ed. Padma Kaimal and Mahesh Sharma, forthcoming

"Reconsidering the *Ramayana* Murals, Mattanceri Palace (Kerala)," in *Indian Painting: the Lesser Known Traditions*, editor Anna L. Dallapiccola (New Delhi: Niyogi Publications, 2011), 190-205

"Nalukettu Palaces: Developments in Cochin and Travancore, Sixteenth to Twentieth Centuries," in *Gauravam. Recent Researches in Indology*, editors KV Ramesh, MD Sampath, V. Shivananda, LN Swamy. New Delhi: Marman Publishing, 1996, 262-285.

"Images of the Past, Vision of the Future: the Art of Marttanda Varma," in *Perceptions of India's Visual Past*, editors Catherine Asher and Thomas Metcalf. New Delhi: Oxford and India Book House, 1994: 199-210

"The South Asian Collections at the Newark Museum," *Arts of Asia* 19/5 (Sept.-Oct. 1989): 119-129

"The Palace Murals at Padmanabhapuram: The Politics of an Image," in *Potpouri of Indian Art*, editor P. Pal. Bombay: Marg Publications, 1988: 115-131

"Hindu Gods and Goddesses," text to accompany selected slides for Outreach Project, published and distributed by American Council for Southern Asian Art, 1986

Reviews (invited/ edited volumes):

Eberhard Fischer and Dinanath Pathy, *Amorous Delight: the Amarushataka Palm Leaf Manuscript Illustrated by the Master of Sharanakula (Orissa, India)*, in *Orientalistische Literaturzeitung*, forthcoming

Carmel Berkson, Wendy D. O'Flaherty and George Michell, *Elephanta, Cave of Siva, South Asia in Review* 6/1 (1984): 4-5

T.V. Pathy, *Ellora: Art and Culture, South Asia in Review* 6:1 (1981)

Dictionary of Art articles (London: Macmillan; NY: Groves, 1996) (invited: edited volumes)

"Sculpture of Kerala, 8th- 12th centuries, vol. 15, pp. 521-25"

"Architecture of Kerala, 6th- 11th centuries," vol 15, p. 306

"Architecture of Kerala, 11th- 14th centuries," vol. 15, p. 336

"Palaces of Kerala, 16th- 19th centuries," pp. 400-401

Dictionary of Art sites articles (1996):

"Kaviyur," vol. 17, p 859

"Travancore," vol. 31, pp. 288-29

"Mattancheri," vol. 7, p. 494

"Trivandrum," vol. 31, p. 352

"Quilon," vol. 25, p. 820

"Trichur," vol. 31, oo. 322-23

Manuscripts in progress:

State Building: Architecture and Authority in Colonial Era Kerala

PRESENTATIONS AT PROFESSIONAL MEETINGS:

- "Negotiating Royal Identity in Colonial Era Kerala: Trichur Palace and the Kochi Rajas," for American Council for Southern Asian Art Symposium XV, Minneapolis, MN, September 23-25, 2011
- "The 'Old' New Kerala: Reprising 'Tradition' in Contemporary Kerala Architecture," for Session "Transformations in Asian Art," ASIANetwork Annual Conference, Lisle, IL, April 15-17, 2011
- "States of Being: Depicting Ascetic Powers in Kerala Painting," for session on "Portraying the Power of Ascetic Practice in Indian Art," Association for Asian Studies Annual Conference, April 4-7, 2011
- "Rasa AND Alamkara in Painting and Performance: the Ramayana Murals at Mattancheri Palace," for session "A Return to Rasa: New Investigations into the Relationship of Indian Aesthetic (Rasa) Theory to the Visual Arts," College Art Association Annual Conference, Chicago, Feb. 11, 2010
- "Visual Narrative as Performative: the *Ramayana* Murals of Mattancheri Palace, Kerala, India," for conference on Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives, Department of Fine Arts, University of Hong Kong, Hong Kong, 8-9 June, 2009
- "Collaboration in the Public Sphere: The Nature of an Emerging Public in Colonial India, for session entitled "Architecture, Public Art, and the Public Sphere," Annual Meeting of the College Art Association," Boston, MA, February 22-25, 2006
- "Drawing on the Visual Culture Reservoir: The Case of the Kerala Bronzes," for Roundtable entitled "Drawing on the Visual Culture Reservoir," at Annual Conference on South Asia, University of Wisconsin-Madison, October 7-9, 2005
- "Mixed Messages in the new 'Public' Travancore: Building the Capital 1860-1880," for session "New Directions in Architecture," American Council for Southern Asian Art Symposium, Salem and Boston, May 7-9, 2004

- Round table participant for session, "Globalizing Asian Studies: Paying the Piper," ASIANetwork conference, Greenville, SC, April 2003
- Respondent for panel on "Kerala: Links East Links West," College Art Association Annual Meeting, Philadelphia, February 2002
- "Centering the Book of War: Heroic Fury in the *Ramayana* Murals at Mattancheri Palace in Kerala," Annual Conference on South Asia, Madison WI, October 2001
- "Urbanism from the Pre-Colonial Era in Kerala," for panel "Thinking of Milton Singer/ Rethinking the "City" in India: Architecture and Urban Space Beyond the Bounds of the "Colonial"," Annual Conference on South Asia, University of Wisconsin, Madison, October 2000
- "Perilous Portals: *Raudra* Door Guardians as Protectors of the State of Transition in Kerala Temples," for panel "Out of Control? Manifestations and Negotiations of *Raudra*," 26th Annual Conference on South Asia, University of Wisconsin, Madison, October 1997
- "From Kongu to Trichur: The Origins and Development of 'Kerala Style' Sculpture," Symposium of the American Committee for South Asian Art, Minneapolis, MN, May 1996
- "The Problem of Vision: Images and Representation," workshop on Uses of Visual Evidence in the Study of South Asia co-sponsored by Triangle South Asia Consortium and the Independent Scholars of South Asia, Raleigh, NC, January 1996
- "On the Periphery—Paradigm or Anomaly: Painting in Kerala," for panel on "Interpreting the Evidence in Indian Painting," Association for Asian Studies, Los Angeles, March 1993
- "The Dead Texts Society? Texts and Tradition Among Traditional Architects and Painters in Kerala," for panel on "South Asian Artists/ Artisans Working in Traditional Modes," 21st Annual Conference on South Asia, Madison, WI, November 1992
- "The Art of Marttanda Varma: The South Indian Past as Icon of Rule," for panel on "Uses of India's Visual Past," Association for Asian Studies, New Orleans, April 1991
- "Sacred and Secular Space: Palace Architecture in Southern Kerala," American Committee for South Asian Art Symposium, Washington, D.C., April 1991
- "The Palace Murals at Padmanabhapuram," Symposium of the American Committee for South Asian Art, Richmond, VA, April 1988
- "Brahmans as Guardians of an Artistic Tradition in Kerala," Symposium of the American Committee for South Asian Art, Kansas City, MI, 1985
- "The *Ramayana* Murals at Mattancheri," Symposium of the American Committee for South Asian Art, Denver, CO, May 1983
- "Iconography of the Temple Gateway, the Kailasanatha Temple at Ellora," College Art Association Annual Meeting, Los Angeles, CA, January 1977

INVITED LECTURES (SELECT):

- "Visualizing and Performing Kingship: The *Ramayana* Murals at Mattancheri," for International Conference on *Ramayana: Reinterpretation in Asia*, Asian Civilizations Museum, Singapore, July 17-18, 2010
- "When the Local Becomes Global: Architecture and Kingship in Colonial Era Kerala," for Asian Art Museum Lecture Series "Gods and Goods: Global Art and Trade," Asian Art Museum, San Francisco, March 19, 2010
- "Building a Polity: Architecture and Kingship in Colonial Era Kerala," for South Asia Institute Seminar, The University of Texas, Austin, October 28, 2009
- "Returning to Mattancheri: Re-examining the *Ramayana* murals: a Visual Commentary on Kingship," for Symposium in Honor of Susan L. Huntington, Department of History of Art, The Ohio State University, Columbus, OH, 3-4 October, 2008
- "Reconsidering the *Ramayana* Murals, Mattancheri Palace (Kerala)," Conference on "Indian Paintings: the Lesser Known Traditions," sponsored by Samskriti, Houston, Texas, 7-9 March, 2008
- "Conscious Urbanism and Urban Consciousness: Building a Capital, Building a Public in 19th-Century Trivandrum," for Conference on "Conscious Urbanism," Annual Conference of Association of Indian Architects, 26-28 December, 2007
- Mural Painting Workshop, Kerala Centre for Historical Studies, Thiruvananthapuram, Kerala, December 18, 2007

- "Building a Polity: Architecture and Kingship in Colonial South India," Fairfield University, Fairfield, CT, March 29, 2007
- "Navigating Cultural Difference," for Seminar on Traditional Performing Arts of Kerala, University of Wisconsin-Madison July 18, 2007 and July 28, 2006, Tiruvananthapuram
- "The Arts of South Asia," for Davidson University Semester-in-India program, Davidson, NC, August 29, 2004
- "Monuments of Buddhist and Hindu South Asia," and "Islamic and Colonial Monuments of South Asia," for Fulbright-Hays Pre-departure Orientation Program, North Carolina Center for South Asia, North Carolina State University, Raleigh, NC, June 24-25, 2003
- "Perplexing Problems from Padmanabhapuram: Archaeological Evidence for the Origins of Palace Architecture in India," South Carolina Chapter of the Archaeological Institute of America, Charleston, SC, September 2000
- "Constructing Kingship: Colonial Era Palaces of Kerala," for South Asia Seminar, University of Wisconsin-Madison Summer Traditional Performing Arts Program, Tiruvananthapuram, India, June 2000
- "The Nature of a 'Traditional' Art," Centre for Traditional Architecture, Tiruvananthapuram, India, August 1996
- "The Nexus of Divine and Earthly Rule: Padmanabhapuram and Traditions of Architecture and Kingship in South Asia," Triangle South Asia Consortium, Chapel Hill, NC, April 1996

PANELS OR CONFERENCES ORGANIZED OR CHAIRED:

- Conference Chair for 20th Annual ASIANetwork Conference, Portland, OR and Salem, OR, March 30-April 1, 2012
- Panel chair for "Bringing Asian Studies Home: Film and Video in the Classroom," ASIANetwork Conference, Lisle, IL, April 4-6, 2004
- "Cultures of Authority in Asia," NEH Faculty workshop for Asian Studies, College of Charleston, February 7-9, 2003: Program Director
- "Contemporary Film and Literature of Asia and the Asian Diaspora," NEH Faculty workshop for Asian Studies, November 9-10, 2002: Program Director
- "Islam in South Asia," NEH Faculty workshop for Asian Studies, College of Charleston, September 14-15, 2002: Program Director
- Panel chair for "The Work of the Imaginaire in South Asian Islam," sponsored by the North Carolina Resource Center for South Asian Studies, Raleigh, NC, April 12-14, 2002
- Panel chair for "Re-thinking What's Mainstream," at the American Council for South Asian Art Symposium X, Baltimore, MD, November 9-11, 2002
- American Council for Southern Asian Art Symposium VIII, October 30-November 1, 1998: Conference organizer and host and Panel Selection Committee
- Panel co-chair for "The Place of the South," panel for College Art Association Annual Meeting, February 1997: panel co-chair
- Panel chair for "'Pictures' of India: The Problems of Visual Evidence in the Study of South Asia," 25th Annual Conference on South Asia, University of Wisconsin-Madison, Madison, WI, October 1996
- "Problems and Issues in Asian Art," and "East-West Encounters in the Age of Colonial Expansion," panels for South Eastern College Art Conference, October 1996: panel chair and co-chair (respectively)
- Conference on Uses of Visual Evidence in the Study of South Asia, co-sponsored by Triangle South Asia Consortium and Independent Scholars of South Asia, Raleigh, NC, January 1996: Program Director

PROFESSIONAL OFFICE/ SERVICE TO PROFESSION/ SELECT RECENT:

- Chair, ASIANetwork Board of Directors, 2012-21-3
- Vice Chair, ASIANetwork Board of Directors, 2011-2012
- Program Chair, ASIANetwork Annual Conference, Portland, OR and Salem, OR, 2011-2012

- Program Director, ASIANetwork Luce Asian Arts in the Undergraduate Curriculum Project, 2011- present
- Outside Reviewer, Portuguese Foundation for Science and Technology: Social Sciences and Humanities Fellowship Committee (Lisbon), 2012
- Outside reviewer for Promotion to Full Professor, Colgate University, 2011-2012
- Fellowship Selection Committee, Freeman Faculty-Student Research Fellows (an ASIANetwork Program), 2011-2012
- Fellowship Selection Committee, Luce Postdoctoral Teaching Fellows (an ASIANetwork Program), 2011
- India Peer Review Committee, Fulbright Fellowship, Council for International Exchange of Scholars, 2008-2010
- Nominated to Board of Directors, ASIANetwork, 2010
- President, American Council for Southern Asian Art, term 2005-2008
- College Art Association Education Committee, 2005-2008
- National Screening Committee, Fulbright-Hays Fellowship for Graduate Students: South Asia, 2006
- Consultant, Asian Art in the Curriculum, a Luce-sponsored program of ASIANetwork, 2004-2007
- Board of Trustees, American Institute of Indian Studies, 2006-, 1995-96
- Vice President, American Council for Southern Asian Art, 1999-2004
- Fellowship Selection Committee, American Institute of Indian Studies, 1997-1999 (committee selects from applications for fellowships; AIIS supports advanced research in India for all fields)

SERVICE, COLLEGE OF CHARLESTON:

- Founding Director of Asian Studies, 1999-present
- Faculty Senator, Art History, 2012-2013
- Sabbatical Committee, School of Languages, Cultures and World Affairs, 2011, 2010
- Chair, Search Committees (Arabic and Chinese), School of Languages, Cultures and World Affairs, College of Charleston, 2010- 2011
- Nominations and Elections Committee, 2010-2011
- StudentsFulbright Selection Committee, 2012, 2010
- Chair, Search Committee, Chinese, School of Languages, Cultures and World Affairs, 2008-2009
- Search Committee, International Studies, School of Languages, Cultures and World Affairs, 2008-2009
- International Studies Advisory Committee, 2009-present
- Committee on Japan Foundation Grant, 2008-2009
- Leadership Council, School of Languages, Cultures and World Affairs, 2005-2007
- Faculty Senate, Departmental Representative, 2006-2008
- 3rd Year Review Committee, Studio Art Department, 2006-2007
- 3rd Year Review Committee, Program in Historic Preservation and Community Planning, 2006-2007
- Ad Hoc Committee to create Major in International Studies, 2006- 2010
- Fellowship Selection Committee, Freeman Fellowship for International Travel, 2004, 2006, 2008. 2008-2009
- General Education Reform Committee, 2004-2006
- International Education Steering Committee, 2003-present
- NEH Summer Stipend Nomination Committee, 2003, 2004
- Long-Range Planning Committee, College of Charleston, 2000-2001, 2001-2002, 2002-2003
- Strategic Planning Committee, School of the Arts, 2001-2002, 2002-2003
- Advisory Committee on International Education, 2001-present
- Faculty Senate, at-large senator, 2001-2003 (2-year term), 1997-1999 (at-large); 1996-97
- Academic Planning Committee, 1997/98; 1998-99

COMMUNITY SERVICE:

- Invited talk to US Customs and Border Protection, Charleston: "Leadership and Asian Pacific Americans in a Changing World," May 27, 2009
- Elected to School Governance Council of Charleston County Schools (School for the Arts representative), 1998-2000; Chair, 1999-2000; ex officio, 2000-2001
- Taught Art History Sequence for 9th Graders at the School for the Arts, North Charleston, 1997/98
- Presentations on Art History for School of the Arts Program for Charleston County Gifted and Talented Program, 1992, 1993

PROFESSIONAL MEMBERSHIPS:

College Art Association

American Council for Southern Asian Art

Southeastern College Art Council

Association for Asian Studies

ASIANetwork

Kerala Centre for Historical Research