

Sabbatical Leave Application Checklist
Submit electronically to Provost Office

*****The SaLe Committee will not consider incomplete applications*****

Cover Sheet -- *Includes the following:*

Fall '23 Dates of Proposed Sabbatical

 X Applicant's Signature

15/30 Years of Service/Eligibility Points

 X Dept. Chair's Signature

 X Dean's Signature

 X **Curriculum Vitae** -- *Must not be longer than 8 pages.*

Narrative -- *Describe the proposed project using the areas indicated in the application form:*

PLEASE NOTE: Your proposal should be written in clear, correct English that is understandable to an educated layperson.

 X Summary of Project (maximum 250 words)

 X Tangible Results of the Project (maximum 300 words)

 X Description of the Project (maximum 1000 words excluding references)

 X Projected Work Plan and Timeline (maximum 250 words)

 X Professional Competencies (maximum 500 words)

 X Likelihood of completion of project (maximum 200 words)

 X Description of meritorious service (maximum 800 words)

 X **Budget** -- *Where appropriate, to detail expenses for equipment, student support, etc. Please use the budget form included as Appendix 1.*

 X **Letters of support** -- *Where appropriate, to affirm the significance and feasibility of the project.*

For example, letters might be appropriate

- To document the value and nature of a collaboration or of a location, the availability of resources, or the feasibility of the project;
- To document access to a restricted archive or library or the importance of the work to be undertaken.

 X Final report(s) of any previous sabbatical leave(s) has/have been filed

 X **All Required Signatures**

Please see the Sabbatical Leave Policy and form on the Provost's website for further description.

For any questions, please contact the Co-Chairs of the SaLe Committee:

Rachel McMullin rmcmullin@wcupa.edu or Jacqueline Van Schooneveld jvanschooneveld@wcupa.edu



West Chester University of Pennsylvania
APPLICATION FOR SABBATICAL LEAVE
Submit electronically to Provost Office

Heather Sharpe
Name

Art + Design
Department

Date 9/8/22

1. Sabbatical Request (Select one):
1 year at 1/2 salary
[X] 1 semester at full salary
1 year at full salary
(28 unused points of service is required for eligibility)

Sabbatical to begin August 2023 and end December 2023

Eligibility: The general rule of thumb is that you need 7 years of full-time service as a regular (permanent) faculty member for each sabbatical, but, you do not need to wait 7 years between sabbaticals. You cannot, however, apply any earlier than four semesters following the semester in which a previous sabbatical has been taken. To help ensure that you have enough years of service to qualify for a sabbatical, answer the following questions:

- Year and semester you began as a full-time regular (permanent) faculty member in the PaSSHE (Note: policy requires that you have at least five consecutive years of service at WCU) Fall 2008
Give yourself one (1) seniority point for each semester of service 30 (Spr 23)
Subtract 14 points for each sabbatical you have taken (skip this step if you have never had a sabbatical) 16
Divide the remaining number of seniority points by two (2) to convert semesters to years. 8 The result must be at least 7 (years) in order to qualify for the minimum number (5) of years of service points (see p. 4 of the Sabbatical Leave Policies and Procedures).

Note: You do not have to wait until you have completed 7 years of service to apply; you do, however, need to make sure that you will have completed 7 years of service before you take the sabbatical. Because applications must be submitted at least two semesters (fall leave) or three (spring leave) semesters in advance, you can count those semesters as part of your required years of service.

For those applying for promotion, see the Promotion Policy III.B.8.II.2 and FAQ (Q.3). You are encouraged to speak to your sabbatical activity in your Promotion Application.

Proposal Submission. The Faculty member is responsible for ensuring that Chairperson's and Dean's comments and signatures are obtained on time, and that the completed proposal (PDF) is emailed to the Provost's Office by the published deadline. Incomplete applications or applications received after the published deadlines will not be reviewed by the SaLe Committee.

I certify that the information I have presented is accurate and contains no omission of fact.

[Signature]
Applicant's signature

9/7/22
Date

2. Summary of the Project [describe the project and summarize its merit according to the criteria set out in the Sabbatical Policy] (maximum 300 words):

During my sabbatical, I will travel to Athens, Greece to work on a research project focusing on the remains of a gilded bronze equestrian monument found in the Athenian Agora (ancient marketplace). I was invited to participate in this project by Susan Rotroff and Kathleen Lynch, two preeminent scholars who are publishing archaeological material found in a well in proximity to the Crossroads Sanctuary, a small religious shrine in the Agora. Neither are specialists in sculpture, so they contacted me to publish the sculpture fragments, which also were found in the well. Discovered in 1971, the bronze fragments have never been fully published. In Athens, I will be based at the American School of Classical Studies at Athens (ASCSA), a research and study center for students and scholars.

This project has scholarly importance in that bronze monuments, plentiful in antiquity, rarely survive to the present day. Additionally, this project would bring to light a monumental public portrait, which likely depicted a notable military ruler from the Hellenistic period (331-31 BC). The Crossroads Well material will be published in a supplemental volume of the journal *Hesperia*, and my paper will form a chapter.

While the research aspect of this project is essential, my sabbatical leave should result in other accomplishments:

1. Establishing relationships with archaeologists at the ASCSA, leading to additional research projects and collaborations.
2. Via participating in ASCSA activities, I could investigate new archaeological discoveries and enrich my role as a teacher/scholar.
3. Serve the ASCSA academic community by providing guest lectures on my area of expertise.
4. Enhance my own professional growth to the benefit of establishing fruitful collaborations with WCU faculty and establishing a Classical Studies minor program (conceived by Dr. Eric Fournier in History).
5. Lead to the development of new art history courses.

3. Tangible Results of the Project (maximum 300 words):

The primary goal of my sabbatical is to research and publish the gilded bronze fragments of an equestrian monument found in the Athenian Agora. This research project is part of a collaboration with two other scholars, Susan Rotroff and Kathleen Lynch, and the resulting study will be published in a supplemental volume to the journal *Hesperia* (my contribution will be a chapter). Furthermore, there have been few studies of Greek equestrian monuments of the Classical and Hellenistic periods (480-31 BC) and my sabbatical research should result in subsequent papers/articles on equestrian monuments in the ancient world. Secondly, the Agora Excavations project has a new director, Dr. John Papadopoulos, and it would be beneficial for me to meet him and discuss potential future research projects involving Agora material. While working on this project, I will be based at the ASCSA, which runs a study program for graduate students in ancient art and archaeology. I would be able to participate in many of their study trips and excursions, explore newly excavated works of art and

archaeological sites, and gain insight into new theories and research methodologies. In turn, this would enhance my pedagogical skills and competencies to benefit students in my art history courses, lead to the development of new art history courses, and result in collaborations with scholars in related fields at WCU (history, languages, and anthropology) potentially to participate in developing a new Classical Studies minor.

4. Description of the Project [including scholarly or professional objectives, significance, and description of methodology, activities, and procedures] (maximum 1,000 words excluding references):

Scholarly objectives:

In 1971, while excavating the contents of a well in the Athenian Agora, archaeologists discovered fragments of an over life-size bronze equestrian portrait, including a leg, sword, clothing, and helmet crest (Shear 1973) (see below figs. 1-2). Additionally found in the well was material from a nearby religious shrine known today as the Crossroads Sanctuary (pottery fragments, loom weights, knucklebones, and inscribed lead calvary tokens for the disbursement of armor to soldiers). The finds are notable for a number of reasons: many of the objects were connected to the nearby Crossroads Sanctuary where votive offerings were periodically cleaned out and dumped in the well, and the bronze statue fragments discovered provide invaluable evidence for the use of bronze for public commemorative monuments. According to initial findings, the Agora director T. Leslie Shear proposed that the bronze statue had once been on display in the Agora and then torn down and thrown in the well during political unrest ca. 200 BC. Many years later, the contents of the well will finally receive a thorough analysis by two noted archaeologists, Dr. Susan Rotroff and Dr. Kathleen Lynch. As neither have expertise in bronze sculpture, they approached me to participate in the project. The results of their work will be published in a supplementary volume to the journal *Hesperia*, and my study on the bronze sculpture will comprise a chapter.

Significance:

Bronze sculpture was prevalent in public and religious spaces in ancient Greece, but few bronze monuments survive to the present day because of the inherent value and easy reuse of the metal (Mattusch 2019). Furthermore, the Agora equestrian statue was once covered with gold (traces of gold are clearly in evidence) (Oddy 1990), and thus the monument in its original state was even more extraordinary. The size and expense of the monument, in addition to its prominent location in the Athenian Agora, indicates that the person portrayed must have been a high-ranking individual such as a ruler or military leader (Shear 1973 and Houser 1982). The Agora equestrian bronze fragments have been briefly discussed in some articles and books (Houser 1982, Stewart 1993, and Queyrel 2016), but they have never been thoroughly studied and published. The initial task had been assigned to Dr. Caroline Houser, but she never completed the project and has since retired. Presently, it's critically important to provide a thorough analysis and publication of the Agora monument because not only is it representative of a class of sculpture that rarely survives, but it's a gilded statue, which indicates that the portrait depicts a famous individual. Additionally, the study will add to our understanding of Greek bronze workmanship, gilding technology, the topography of the Athenian Agora, as well as Athenian political and artistic history.

Description of the Project (continued):

Methodology:

As with most art historical or archaeological studies, there are fundamental questions to consider: when was the statue made, what technologies were used to make the statue, who does it represent, and perhaps most critically, why was it taken down, disassembled, and disposed of in a well? For some of these questions, I will rely on the work of Susan Rotroff and Kathleen Lynch, whose analysis on stratigraphy and ceramic evidence will narrow the date range on when the bronze fragments were deposited in the well. Initial estimates suggest that it took place around 200 BC (Shear 1972). Therefore, the equestrian statue had a *terminus ante quem* of ca. 200 BC (i.e. it was made before this date). Using formal and stylistic analysis, I will try and narrow the statue's date of manufacture by comparing the sword type and shoe style to sculptures and artifacts that have been more definitively dated. Analysis of literary sources may provide information on which political and military leaders received the honor of having portrait statues erected in the Agora and also point to periods of unrest in the city, which may have resulted in the destruction of monuments.

Activities and Procedures:

Upon arriving in Athens in August (2023), I plan on meeting with the co-directors of the project to discuss their progress and projected timeline. Next in importance is to access the Agora Excavations archives to read the original excavation notebooks and then review the conservation reports to understand what scientific and chemical analyses have been undertaken on the gilded bronze material. Presently, the bronze fragments are on display in the Agora Museum and a special appointment will have to be made to open the case so I can examine them up close. Next, using formal and stylistic analysis I will examine comparable examples of equestrian statues and soldiers, focusing on sword types and sandal styles to arrive at a more precise date of manufacture. The National Archaeological Museum in Athens has in its collection a marble equestrian statue of Hellenistic date and fragments of bronze statues (including foot and leg fragments) discovered in the remains of a shipwreck off the island of Antikythera (Bol 1972). More importantly, the remains of a bronze equestrian statue was found off the island of Kalymnos (Picon and Hemingway 2016), which would provide critical information for reconstructing the complete original appearance of the Agora monument. By December 2023, I should have enough information to create a rough draft of my study. The final completion of my paper will have to wait until I receive information on the archaeological context (the Crossroads Well) where the bronze fragments were found, which will be supplied by the two co-directors and therefore be dependent on their timeline.

References:

Bol Peter. 1972. *Die Skulpturen Des Schiffsfundes Von Antikythera*. Gebr. Mann.

Houser, Caroline. 1982. "Alexander's Influence on Greek Sculpture: As Seen in a Portrait in Athens," in Barr-Sharrar, Beryl et al. *Macedonia and Greece in Late Classical and Early Hellenistic Times*, National Gallery of Art, pp. 228–238.

Mattusch, Carol C. 2019. *Classical Bronzes: The Art and Craft of Greek and Roman Statuary*. Cornell University Press.

Oddy, W.A. et al. 1990. "The Gilding of Bronze Sculpture in the Classical World," in *Small Bronze Sculpture from the Ancient World*. J. Paul Getty Museum, pp. 103-124.

Picon, Carlos and Sean Hemmingway. 2016. *Pergamon and the Hellenistic Kingdoms of the Ancient World*. Metropolitan Museum of Art.

Shear, T. Leslie. 1973. "The Athenian Agora: Excavations of 1971." *Hesperia: The Journal of the American School of Classical Studies at Athens*, vol. 42, no. 2, pp. 121-79.

Stewart, Andrew F. 1993. *Faces of Power: Alexander's Image and Hellenistic Politics*. University of California Press.

Queyrel, François. 2016. *La sculpture hellénistique: Tome 1: Formes, thèmes et fonctions*. Picard.



Fig. 1. Bronze leg found in the Crossroads Well, Athenian Agora.



Fig. 2. Bronze sword found in the Crossroads Well, Athenian Agora.

5. Projected Work Plan and Timeline [for all activities and/or procedures identified in #4] (maximum 250 words):

August 2023 - travel to Athens and meet with directors of project Susan Rotroff and Kathleen Lynch to discuss progress of the Crossroads Well project. Introduce myself to the new Director of Agora Excavations, Dr. Papodopoulos and discuss potential future projects working with Agora material.

September – visit archives at the Agora Excavations, study excavation notebooks describing the discovery and context of the equestrian bronze fragments, examine the bronze fragments in person, and conduct historical research on the city of Athens in the Hellenistic period (the period during which the bronze statue was made according to initial estimates).

October – study comparable sculptural monuments to determine the date of manufacture of the bronze equestrian monument and visit the National Archaeological Museum (Athens) and the Kalymnos Archaeological Museum (eastern Aegean island) to examine a similar equestrian statues. Take part in ASCSA study trips to northern Greece to see new archaeological discoveries and visit regional archaeological museums.

November – utilize the library at the ASCSA to work on a rough draft of the paper on the Agora equestrian bronze. Continue to partake in ASCSA study tour opportunities and provide lectures on my area of expertise – bronze sculpture and art of the Hellenistic and Roman periods in Greece.

December – finalize draft of paper, acquire photographs and drawings for chapter illustrations, and submit paper to co-directors for feedback. Return to USA.

Spring 2024 – work on edits if needed and submit final version of paper to co-directors for inclusion in the Crossroads Well publication (*Hesperia* journal supplement).

(See **Appendix 1** for budget)

6. Professional Competencies (maximum 500 words):

[Explain how the project will enhance your professional competencies in relation to your current work assignment and specify the expected benefits for your professional development, the discipline, and the university.]

My sabbatical project will offer numerous benefits to my department, the university, and to the disciplines of art history and archaeology. My research and resulting publication (with co-directors Susan Rotroff and Kathleen Lynch) will bring to light an important monumental work, which will add considerably to our knowledge of Athenian art and history. Relatedly, the significance and popularity of equestrian portraits is not confined solely to the ancient world, but is still in evidence today, most notably as seen in social media, newspapers, and on TV, where we saw nationwide protests against public Confederate war monuments such as the equestrian statue of Robert E. Lee in Richmond, which was removed just last year. The debate over the role of public monuments will no doubt continue, and I plan on developing a new course on controversial art when I return from my sabbatical

The proposed sabbatical project is related to my current work assignments and responsibilities as described in my SOE. Staying active as a scholar is vital to my role as a teacher. My scholarly activities – research, publishing papers, and attending regional, national, and international conferences – ensure that I have the most up-to-date information to pass on to my students. As an adherent of WCU's teacher-scholar model, I seek to bring real-world experience into the classroom, exposing my students to the rigors of scholarly inquiry, which will help prepare them for their future careers.

My sabbatical semester will not only provide me with the time and resources to conduct scholarly research, but also enhance my general art historical and archaeological knowledge, which in turn will enrich the art history classes I teach, including ARH 101 (Art Appreciation), ARH 103 (Art History Survey 1), ARH 382 (Art of Greece and Rome) and ARH 383 (Medieval Art). While at the ASCSA, I will participate in school activities including field trips and museum visits, where I will be able to meet and connect with scholars and be provided with information on the most recent archaeological work and ideas in my field. In turn, I will have opportunities to provide specialized lectures on Greek sculpture to students enrolled in the regular session of the ASCSA (generally graduate students in the field of classics, history, art history and archaeology). These activities in turn will enrich my scholarship and pedagogy to the benefit of WCU students and the university at large. Furthermore, with my strong ties to the ASCSA, I will be in a position to mentor students who want to participate in one of the programs of the American School or take part in some of their excavation campaigns. In the last year I was approached by Prof. Eric Fournier in WCU's History Department to participate in creating a new Classical Studies minor. This research experience and the connections made with scholars working in Greece and at the ASCSA would serve as critical resources for students interested in pursuing this Classical Studies minor.

7. Likelihood of completion of project (maximum 200 words):

My scholarship record demonstrates continuous growth and productivity, and a deep commitment to establishing myself as an expert in the field of ancient bronze sculpture. Over the last several years, I have made frequent trips to Greece and Italy, made important professional contacts, gained permission to study unpublished material, and worked to catalogue numerous Greek and Roman bronze sculptures. Conducting this type of art historical research is onerous: accessing works of art in a foreign country, plodding through bureaucratic red tape to gain permission to study the objects, and then spending countless hours in the library sifting through numerous publications often written in German, French and Greek. Nonetheless, this work is incredibly rewarding. There is great personal satisfaction in bringing to light works of art, which for so long have been ignored. From past experiences, I know how productive it is to work alongside colleagues in a research institute as renowned as the American School of Classical Studies at Athens. I have no doubt that, with the valuable contacts and resources of the ASCSA at hand, I will be able to complete my sabbatical project.

8. Previous sabbatical(s):

<u>Year</u>	<u>Activity</u>
2015-2016	Research on small-scale Greek and Roman bronzes in Greece, resulting in 2 peer-reviewed articles and conference presentations at national and international archaeological meetings.
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

9. Previous AWA(s) for scholarly/creative endeavors:

<u>Year</u>	<u>Activity</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

10. Description of Meritorious Service [identify by year since last sabbatical] (maximum 800 words):

Department, College, and University Service:

As demonstrated by my curriculum vitae, I have been very active in my service to the Department of Art + Design, to the College of Arts and Humanities, and to the University at large. I am especially proud of the following service activities:

From 2019, I have served as **Department Chair** and in addition to carrying out the traditional duties of running the Department, advising students, and representing Art + Design at College and University meetings, I have updated the BFA curriculum, improved communications with students via a new D2L Department page, organized end-of-year BFA Show and graduate celebration, and initiated the production of BFA Show catalogs (now in the 2nd year of production). Additionally, I am overseeing an update of our art history curriculum, advocated for and submitted Art and Art History courses for Gen Ed approval (Arts requirement and W courses), have strengthened the holdings of our Department Art Library through donor contributions, and assisted in the process of evaluating and updating the Art History program. I regularly take part in student and program assessment in support of Department programs and University assessment. Notably, in the last five years I provided exceptional service to our Department and University through my work on renewing our accreditation with the National Association of Schools of Art and Design (NASAD) and am spearheading our efforts to acquire re-accreditation in 2023.

Member, CAH Executive Curriculum Committee (2019-present); Co-chair (2022-present): In 2019, I was appointed to the CAH Executive Curriculum Committee, which was responsible for creating a CAH Curriculum Principles document to align CAH courses to the College's Mission Principles and Vision Statement. Assessing the broad array of programs and classes in CAH, the committee identified seven principles that characterize the unique qualities and contributions of the arts and humanities. New courses submitted for CAPC approval should demonstrate alignment with at least one Mission Principle and more broadly with the CAH Vision Statement.

Member, WCU Permanent Art Collection Committee (2021-present): Contributor and editor of the new WCU Permanent Art Collection Management Policy. As a member of the committee, I also assist with donor relations and with maintaining the Art Storage facility.

In 2018, I was appointed **CAH member of the Culture Cluster subcommittee for CAPC**. As a member of the subcommittee, I review proposals for Culture Cluster status and submit my evaluation to the Chair of the Culture Cluster subcommittee. From 2018 to 2020, I also served on the **Interdisciplinary subcommittee for the CAPC General Education Committee**.

From 2016 to 2018, I served on the **College of Arts and Humanities Research and Creative Activities Awards Committee (RACA)**. I joined soon after CAH was created, and as one of the representatives from the Department of Art + Design worked with the committee to ensure that the RACA RFPs and guidelines included language suited to be inclusive of faculty proposals from the newly added visual and performing arts departments.

Professional Service:

In addition to University service, I am active in a number of professional organizations. The Archaeological Institute of America (AIA) has a local society in Philadelphia, which holds a number of lectures and educational activities throughout the year. I have always been an active member of local societies in California and Pennsylvania (I have been a member of the national organization since 1994), and since 2016 I have served as the **Social Media Coordinator for the AIA Philadelphia Society**. I work with the Society President to develop lecture and educational programs, often in conjunction with the Penn Museum of Archaeology and Anthropology, and assist with planning and coordinating the visits of our visiting speakers. I regularly attend local events and promote the organization at the annual International Archaeology Day held every October at the Penn Museum.

Since 2014, I have served as the **AIA Philadelphia Society's Delegate** for the annual meeting of the national organization. Delegates convene to deliberate and vote on AIA proposals and regulations, and advise on the organization's educational mission. During the AIA national meetings, I also attend workshops to recognize dynamic local societies and to discover new ways to encourage the public to become involved in our archaeological mission.

I have a much longer history as a **member of the American School of Classical Studies Alumni/ae Association**. This is an organization of members of the ASCSA, who have participated in one of the School's educational programs either as a Student or Associate Member. Members of the Alumni/ae Association provide recommendations to the ASCSA on a number of issues: recruitment of student and faculty, educational mission, fundraising, and institutional support. In 2018, I was elected as the **Alumni/ae Association representative to the ASCSA Managing Committee** and was responsible for voting on matters of substance regarding the running and organization of the institution.

11. Attach current curriculum vitae, no longer than 8 pages. Attach letters of support (not required, but encouraged).

12. Endorsements and Comments

a.  _____ 9.10.22 _____
Chairperson Date

N.B. If the applicant is the Department Chair, this form must be signed by the Assistant Chair or, if there is no Assistant Chair, a senior tenured member of the Department.

Please comment below on how the sabbatical relates to the individual faculty member's assignment in the department as well as how the sabbatical relates to department goals or long range plans.

Dr. Sharpe's Sabbatical Leave Application clearly articulates a specific schedule of high value scholarly activities to be conducted abroad. The proposed program of study is a natural extension of Dr. Sharpe's considerable record of expertise in the field of ancient art, with respect to ancient bronze sculpture. Dr. Sharpe's objective to publish findings has a high probability of success, given her track record of internationally visible publications and presentations of previous research assignments via both print and conference presentations. Dr. Sharpe's proposal to leverage her findings into an original course offering (Tentatively described in the proposal as Controversial Art) would result in a valuable new interdisciplinary course. Expanding course offerings to include new interdisciplinary areas of study is a critical component of the department of Art + Design's long-horizon objectives to reflect both the College and Presidential mission statements.

b.  _____ 9.14.22 _____
Dean Date

Please comment below on how this sabbatical relates to the school/college goals or long range plans.

Dr. Sharpe presented some of the information related to this project in the first session of our First-Year Experience course this year to showcase for students what research looks like in the arts and humanities. Students were immediately interested in thinking about the significance of these bronze sculptures, and they got a first-hand glimpse at what it looks like to be a recognized expert in a field of study. Dr. Sharpe's expertise is providing her with a rare opportunity here, and I find it to be a wonderful example of what a sabbatical is meant to provide. Her continued success as a scholar is well-evidenced, so I have no concern whatsoever about her ability to complete this project, and her leadership on campus has also grown significantly in recent years as she has taken on the important work of chairing her department, not to mention her work in student success in the FYE. I strongly support this application.

13.  _____ 9/7/22 _____
Signature of Faculty Applicant Date

14. Signature of SaLe Committee Chairperson (may include committee comments):

Signature of SaLe Chairperson

Date

15. Status of Applicant: _____ Recommended _____ Not Recommended

Signature of President or Designee

Date

16. The above detail is important to allow the SaLe Committee to determine academic purpose and to permit the President to implement his/her rights under CBA Article XVIII, A.

(All materials submitted herewith shall become part of the applicant's official personnel file under CBA Article XIII.)

N.B. The application will be submitted electronically in PDF form. Please follow the procedures for submission as outlined in the "Overview" tab on the Provost's webpage.

Appendix 1

SABBATICAL and LEAVE APPLICATION FORM: BUDGET FORM

If your Sabbatical project depends on additional funding beyond the award of the Sabbatical itself, please indicate sources and amounts below.

Project Budget	Personal Contribution	Department/ College Contribution	Other Funding Sources Specify:	Totals
1. Personnel				
Faculty				
Student Worker				0
Benefits				0
Subtotal (Personnel)	0			
2. Operating Expenses				
Equipment/material (itemize)				0
Office Supplies				0
Photocopying/printing				0
Travel (1.)	1,200	(4.) 1,200		2,400
Lodging (2.)	5,400			5,400
Other (specify) ASCSA fees (3.)	660			660
Consultant				0
Subtotal (Operating Expenses)	7,260	1,200	(See no. 5)	8,460
Total Project Amount	7,260	1,200	(See no. 5)	8,460

Budget Justification. Provide an explanation of up to one (1) page for all expenses listed in the project budget. Show how particular amounts were calculated. Expenses should be clearly linked to project goals and outcomes.

1. Airfare: PHL - ATH and ATH to Kos, Greece (ferry to Kalymnos) - see attached
2. Room at the Residence Hall of the ASCSA (\$1550/month/3.5 mths) - see attached
3. ASCSA school fees (\$165/month) - see attached
4. Faculty Development funds.
5. Potential funding sources:
 - a. CAH Research and Creative Activities Grant
 - b. Fulbright Hays Faculty Research Abroad
 - c. Gerda Henkel Stiftung Research Grant



Choose flights

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Your trip summary

Main Cabin

Round trip (Non-refundable)

\$2,154 per person

Total \$2,153.07 (all passengers)

[Price and tax information](#)

Good value with benefits

- ✓ No change fees (difference in ticket price may apply)¹
- ✓ Choose your seat at no charge on American flights (fee may apply for preferred or Main Cabin Extra seats)
- ✓ 1 free checked bag²
- ✓ General boarding³
- ✓ AAdvantage® miles

¹ Changes for trips that begin in Spain, the UK, New Zealand or Australia are allowed with a fee.

² If you're an AAdvantage® status member, your bag benefit and boarding group apply if higher based on status. (Benefits may not apply on partner airlines.)

Includes taxes and carrier imposed fees.

[Bag and optional fees](#)

Depart Philadelphia, PA to Athens, Greece

Tuesday, September 27, 2022

4:48 PM → 9:15 AM 9h 27m Nonstop Main Cabin

AA 758 ■ 788-Boeing 787

⚠ **Overnight flight or connection**

[Details](#) | [Change](#)

Return Athens, Greece to Philadelphia, PA

Tuesday, December 6, 2022

7:25 AM → 4:50 PM 16h 25m 1 stop Main Cabin

ATH - LHR ■ AA 6847 ■ 320-Airbus A320

■ Operated by British Airways

LHR - PHL ■ AA 6912 ■ 777-Boeing 777

■ Operated by British Airways

[Details](#) | [Change](#)

Upgrade to Premium Economy

Round trip (Non-refundable)

+\$ 625 per person

Total \$ 2,778.07 (all passengers)

[Upgrade](#)

More room

- No change fees (difference in ticket price may apply)¹
- Wider seat with more legroom
- 2 free checked bags
- Priority security at participating airports
- Priority boarding

¹ Changes for trips that begin in Spain, the UK, New Zealand or Australia are allowed with a fee.



Upgrade to Business

Round trip (Non-refundable)

+\$ 3,995 per person

Total \$ 6,148.07 (all passengers)

Room to work or relax

- No change fees (difference in ticket price may apply)¹
- Larger, more comfortable seat
- 2 free checked bags²

Upgrade

- Priority security at participating airports
- Priority boarding

¹ Changes for trips that begin in Spain, the UK, New Zealand or Australia are allowed with a fee.

² AAdvantage Executive Platinum® and AAdvantage Platinum Pro® members get 1 extra checked bag.



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Log in and continue

Continue as guest

Help

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- Agency reference
- Cargo
- Bag and optional fees
- Customer service and contingency plans
- Conditions of carriage

About American

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- We're hiring! Join our team
- Investor relations
- Newsroom
- Legal, privacy, copyright
- Environmental, social and governance
- Combating human trafficking
- Browser compatibility
- Web accessibility

Extras

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- Gift cards
- American Airlines credit card
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Athens to Kos

Tue 20 Sep from \$ 76.33 Wed 21 Sep from \$ 87.84

Sort by: Departure time Arrival time Price

10:05 ATH

1h 05min

Flight details

Light

Back to search

Your trip

\$ 245.84 (USD)

Athens El. Venizelos (ATH) - Kos Hippocratis (KGS) | 23 Sep 2022 - 27 Sep 2022 | 1 Passenger | Modify

Outbound

Flight details

Athens El. Venizelos (ATH) to Kos Hippocratis (KGS), nonstop
Fri 23 Sep 2022, 10:05 - 11:10
1 Passenger(s): 1 x Adult
Fare family: Flex, Booking Class: L

\$ 106.66

Inbound

Flight details

Kos Hippocratis (KGS) to Athens El. Venizelos (ATH), nonstop
Tue 27 Sep 2022, 11:40 - 12:45
1 Passenger(s): 1 x Adult
Fare family: Flex, Booking Class: M

\$ 139.18

Feedback

Summary

Flights \$ 191.38

Airport charges 1 \$ 54.46

Total \$ 245.84 (USD)

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 NAVIGATE THIS SECTION

RESIDENCE HALL

Loring Hall, the School's residence facility, is open for occupancy during the entire academic year, from early September through early June. During the months of June, July, and August a limited number of rooms are available. (Note that there are no meals served in August.) **Rooms are only available for Members of the School.** Priority for housing in Loring Hall is given to Fellows of the School and participants in the School's Regular Program. Rooms not allotted to Fellows and Regular Members are available for occupancy by any other Member of the School under payment of additional fees for housing membership. Minimum residency is one week, and breakfast is included in the room fee. Most rooms are for single occupancy and include private bathrooms: double rooms and apartments are also available. Accessible rooms are available. Maid service is provided, and linens are changed weekly. Pets are not allowed in Loring Hall, and smoking is prohibited throughout the campus.

Application for rooms in Loring Hall should be made as far in advance as possible.

For additional questions, please contact the [Residence Manager](#).

Fees

Additional fees for membership inclusive of housing in Loring Hall are the following:

	Week		Month		Academic year	
	Student Member	Senior Member	Student Member	Senior Member	Student Member	Senior Member
Single Room	\$240	\$300	\$950	\$1,200	\$5,500	\$7,200
Double Room	\$300	\$420	\$1,200	\$1,550	\$6,600	\$9,000
Apartment		\$600		1 person: \$1,800 2 persons: \$2,000		1 person: \$10,800 2 persons: \$12,000

Building Accessibility Information

Loring Hall provides a wheelchair accessible room, two elevators, and multiple accessible routes. [Click here for a downloadable plan of the facility.](#)

Wheelchair access is available at the East side of Loring Hall by means of the gate across from the entrance to the ASCSA at 54 Souidias (at 61 Souidias). Outdoor lifts provide access to the first floor of Loring Hall through its East door. Elevators in Loring Hall provide access to all levels of the building, including to gymnasium in the Basement and the accessible rooms on the Second Floor. N.B.: Both the East and West entrances of Loring Hall feature one small threshold step and the doors do not open automatically.

Continuing out the West doors of Loring Hall, wheelchair users also have direct access to the first floor of the Annex, with an elevator that provides access from here to all levels of the Annex, including the Basement with laundry facilities and additional storage. N.B.: The door to the Annex does not open automatically and the second floor of the Annex features two steps between the level of the elevator and the level of the rooms on that floor.



AMERICAN SCHOOL OF
CLASSICAL STUDIES AT ATHENS

Founded 1881



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SEND FEEDBACK

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≡ NAVIGATE THIS SECTION

SCHOOL FEES AND EXPENSES

(Rates and fees are subject to change without notice.)

ASCSA policy on individual membership fees and benefits for members of Cooperating Institutions

[Download policy.](#)

The fees associated with ASCSA membership (Regular, Student Associate, Senior Associate) will be assessed according to the amount of time an individual spends at the School's facilities. Membership during the academic year (September-May) does not extend into the summer months. If an individual requests a full year of membership (12 consecutive months), the total fee will be for 10 months. This discount is in recognition of the numerous Greek and American holidays and low periods of activity at the School during a full calendar year. In assessing fees for stays shorter than a full month, the School prorates its monthly fees on an incremental basis. Furthermore, the fee scale is related to status (senior vs. student) and institutional affiliation. Different rates apply to students, faculty, and graduates of Cooperating Institutions of the ASCSA than those from non-affiliated institutions. **Faculty, students and former students of Cooperating Institutions pay only one-half the fees for use of the facilities of the School in Greece.**

ASCSA Monthly Fee Scale: Individual Membership

Membership fees at the American School are \$220 per month for Student Members and \$330 for Senior Members.

Senior Associate Members are typically Ph.D. holders.

Student Associate and Regular Members are graduate students.

Fees for Senior and Student members not affiliated with a Cooperating Institution

- 1-17 days: Half monthly fee
 - Senior: \$165.00; Student: \$110.00
- 18-30 or 31 days: Full monthly fee

- Senior: \$330.00; Student: \$220.

Discounted Fees for Senior and Student members affiliated with a Cooperating Institution

- 1-17 days: One-quarter monthly fee
 - Senior: \$82.50; Student: \$55.00
- 18-30/31 days: Half monthly fee
 - Senior: \$165.00; Student: \$110.00

Wiener Laboratory Bench Fees

Bench fees are required for all research projects undertaken at the Wiener Laboratory, excluding those undertaken by Wiener Laboratory fellows, Research Associates, or as otherwise provided. The bench fee is levied to cover the additional costs related to basic consumables, equipment and materials not included in the School Fees and Expenses. For rates and further details, please see the [Bench Fees on the Wiener Laboratory Research Page](#).

Individual Members from Cooperating Institutions enjoy the following benefits:

- The School welcomes any scholar from a Cooperating Institution, regardless of department, whose research is relevant to the [mission](#) of the ASCSA. (NB: Every individual must submit an online application via the ASCSA website whenever they intend to use the facilities of the School.)
- Discount on individual School membership fees (see above).
- Assistance from the School in applying for or renewing a Greek residence permit. Members must pay all involved fees. (Assistance with residence permits is limited to those holding membership for a period of at least 90 days)
- Assistance from the School in requesting individual study permits from the Greek Ministry of Culture (minimum one month of membership).
- An entrance pass for archaeological sites and museums, issued by the Greek Ministry of Culture; the card is valid for three years. (Entrance cards are secured only for those with *bona fide* membership at the School, i.e. for a period of at least one month)
- 24/7 access to the Blegen Library and a personal workspace within it, as well as use of the School's computer lab.
- A School key that grants access to the main grounds and gardens of the School, the main building holding the Blegen Library, and Loring Hall (deposit required).
- Residence in Loring Hall when space permits (subject to room fees).
- Loring Hall services (subject to fees when applicable): meals, tea, ouzo, use of the saloni, etc. (NB: The laundry facilities are limited to residents staying in Loring Hall.)
- Access to Agora and Corinth facilities and collections.
- Use of a member's lounge, kitchen facility, and a locker (deposit required for the key) in the main School building.
- Use of school grounds (e.g., gardens, tennis court, outside grill).

Fees for Those Accompanying Members to Greece

Residence in Loring Hall is a privilege of membership in the School. If a spouse, partner, or other individual will be accompanying a member to Greece, and wishes to live in Loring Hall, they must either become an Associate Member or a "Residential Affiliate" of the School. Any such person who qualifies for membership and requests will be admitted by the Director and charged the standard fees for membership; if they do not request or qualify for membership, they will instead be admitted as a Residential Affiliate for a rate of \$75/mo. In this case they will not receive the privilege of having a desk in the library or a locker in the downstairs in the Blegen Library, but for other purposes are considered a member of the School.

Sept. 7, 2022

Dear Colleagues:

Heather Sharpe is a member of a team of scholars studying the contents of the Crossroads Well in the Athenian Agora, the ancient civic center of the city of Athens, in Greece. The well takes its name from its location, at the meeting point of several major roads on the north side of the Agora. It was excavated in 1971 by the American School of Classical Studies, which continues to conduct excavations in the Agora. The well was found to contain a rich fill, deposited in the course of the late Classical and Hellenistic period (c. 400-200 B.C.). Among the most important finds are fragments of an over-life-size statue of a mounted Hellenistic ruler, probably Demetrios Poliorketes, king of Macedonia in the late 4th century B.C. Demetrios received heroic honors, including a gilded equestrian statue, from the Athenians in his lifetime, but he and his dynasty fell from favor two centuries later. It was probably at this point that the Athenians, in a gesture we can recognize from our own times, pulled down the statue. Most of it will have been melted down, but some parts found their way into the well.

The well, which was over 13 meters deep, contained a great deal of material; in addition to the statue, thousands of pieces of pottery, animal bone, architectural fragments, records of the Athenian cavalry inscribed on lead and stamped into clay, curse tablets, jewelry and more. Its publication thus requires an interdisciplinary team. Dr. Sharpe is responsible for the bronze statue, a major work of art and a rare surviving fragment of an ancient gilded statue. It is now on display in the museum of the Ancient Agora, in Athens, with some fragments curated in the excavation storerooms. It is therefore necessary for Dr. Sharpe to spend time in Athens, so that she can study all of the details of the work in person. Her work will form a chapter in a book on the well and the nearby Crossroads Sanctuary, to be published by the American School of Classical Studies as a supplement to the journal *Hesperia*.

Dr. Sharpe's study is naturally very important to our work, and as co-leader of the project, I urge you to provide her any support and assistance you can to facilitate her travel to Athens to complete the project.

Sincerely,

Susan I. Rotroff
Jarvis Thurston and Mona Van Duyn Professor Emerita
Washington University in St. Louis

Heather F. Sharpe

Curriculum Vitae

E.O. Bull Center, #143
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Education

Ph.D. 2006 History of Art, Indiana University, Bloomington
Dissertation: "From Hieron and Oikos: A Study of Bronze Statuettes from Hellenistic and Imperial Greece." Minors: Medieval and Asian Art

M.A. 1993 History of Art, Indiana University, Bloomington

B.A. 1989 Department of Art, California State University, Long Beach

Teaching

6/19-present Chair, Department of Art + Design, West Chester University of Pennsylvania, West Chester, PA

6/19-present Full Professor, Department of Art + Design, West Chester University of Pennsylvania, West Chester, PA

6/13-6/19 Associate Professor, Department of Art + Design, West Chester University of Pennsylvania, West Chester, PA

8/08-6/13 Assistant Professor, Department of Art, West Chester University of Pennsylvania, West Chester, PA

8/04-6/08 Adjunct Professor, Department of Art, West Chester University of Pennsylvania, West Chester, PA

Teaching responsibilities: I am responsible for teaching an array of art history courses to serve students in the BFA program, Studio Art minor program, as well as students seeking courses to fulfill their Gen Ed Arts requirement. To attract students to the subject of art history, I ensured that ARH 101 and ARH 104 were approved as Gen Ed Arts courses and, to meet the Department's Program Learning Outcomes, I offer art history Writing Emphasis courses so that students' creative development is enhanced through information literacy and critical thinking in written and verbal formats. To serve students engaged in WCU online programs, I obtained my distance education certificate and regularly offer ARH 101 as a fully online course. In collaboration with Dr. Nogin Chung, I am revising the art history curriculum to incorporate more Diversity and Speaking-emphasis courses. In fall 2022, I was invited to participate in developing and team-teaching the FYE Humanities course.

Scholarship

Publications

Editor, *West Chester University 2022 BFA Catalog* (Designer: Asst. Prof. Karen Watkins).

Editor, *West Chester University 2021 BFA Catalog* (Designer: Asst. Prof. Karen Watkins). Graphic Design awards: 2022 *Graphis* Silver Award, Catalog category; *Creative Quarterly* Issue 67 Graphic Design award; *Communications Arts* Design Shortlist (2022).

“Domestic Aphrodite, Goddess of Desire and Seduction” in *Gods in the House*, Alexandra Dardenay and Laurent Bricault eds., (Brepols *Anthropology of Roman Housing* series), in press.

“The Paramythia Bronzes: Expressions of Cultural Identity in Roman Epirus,” in *Artistry in Bronze: The Greeks and Their Legacy. XIXth International Congress on Ancient Bronzes, Los Angeles*, Jens M. Daehner, Kenneth Lapatin, and Ambra Spinelli eds. Los Angeles 2017, pp. 134-143. (Peer-reviewed)

“Observations on the Casting, Mounting and Display of Archaic Greek Bronze Statuettes” in *Proceedings of the XVIIth International Congress on Ancient Bronzes, Izmir* (Editions Mergoil), A. Giunlia-Mair and C. C. Mattusch eds., Autun 2016, pp. 143-150.

“Lar Statuettes from Roman Greece,” in *New Research on Ancient Bronzes; Acta of the 18th International Bronze Congress, Zurich, Switzerland* (Zurich Studies in Archaeology 10), E. Deschler-Erb and P. Della Casa eds., Zurich 2015, pp.157-160. (Peer-reviewed)

“The Religious and Decorative Uses of Terracottas in Houses at Olynthus,” in *Figurines de terre cuite en Méditerranée orientale grecque et romaine. Production et Diffusion, Iconographie et Fonction. Colloque international, 2-6 juin 2007 / Izmir, Turquie*, A. Muller and E. Lafli, eds., Villeneuve d’Ascq 2015, pp. 221-236.

“Bronze Statuettes from the Athenian Agora: Evidence for Domestic Cults in Roman Greece,” *Hesperia* 83 (2014), pp. 143-187. (Peer-reviewed)

Catalog entries in *A Peaceable Kingdom: Animals in Ancient Art from the Leo Mildenberg Collection*, Zurich, 2004.

“A Bronze Statuette from the Athenian Agora: A Technical and Iconographical Examination,” in *I Bronzi Antichi: Produzione e Tecnologia. Atti del XV Congresso Internazionale sui Bronzi Antichi, organizzato dall’Università di Udine, sede di Gorizia Grado-Aquileia, 22-26 maggio 2001* (Monograph Instrumentum 21), A. Giunlia-Mair, ed. Montagnac, 2002, pp. 167-173.

“A Rare Hellenistic Bronze in the Indiana University Art Museum,” in *From Parts to the Whole, vol. 1, Acta of the 13th International Bronze Congress, Held at Cambridge, Massachusetts, May 28 – June 1, 1996* (Journal of Roman Archaeology Supplementary Series 39), C.C. Mattusch, A. Brauer, and S.E. Knudsen, eds., Portsmouth, RI, 2000, pp. 250-253.

Conferences, Papers, and Lectures

“The Art of Wine Flinging: Kylix and Kottabos at the Greek Symposium,” AIA Lecture Program, Boegehold Lecturer (2022). Lectures presented at AIA local societies: Nashville (3/2022) and Pittsburg (4/2022).

“Religion and Identify: Household Cults of Imperial Greece,” Annual Meeting of the Archaeological Institute of America, virtual meeting (Jan 2021).

“Teaching from a Distance: Pandemic-Inspired Transitions to Online Learning Environments with Visual Resources Support,” CAA 2021 Annual Conference, virtual meeting (Feb. 2021).

“The Art of Wine Flinging: Kylix and Kottabos at the Greek Symposium,” AIA Lecture Program (2018-2019).

“The Games Women Play: Athenian Vases with Scenes of Women Playing Kottabos,” Southeastern Art Conference, Birmingham AL (October 2018)

Invited Speaker, “Bronze Sculpture at the Piraeus Museum, Greece: Evidence of General Sulla’s Sack of Athens,” American School of Classical Studies at Athens Summer Session Program (Athens, Greece) (July 2018).

Invited Speaker, “Art and Warfare: Sculptural Votives at the Olympia Museum,” American School of Classical Studies at Athens, Warfare and Culture Summer Seminar (Athens, Greece) (June 2018).

“Emulating the Ptolemies: A Bronze Head in the British Museum,” 20th International Congress on Ancient Bronzes in Tübingen, Germany (April 2018).

Invited Speaker, “Greek and Roman Bronzes at the National Archaeological Museum, Athens,” American School of Classical Studies at Athens Summer Session Program (Athens, Greece) (July 2014-17).

“3D Printing and Experimental Archaeology: Tools for Understanding Drinking and Gaming at a Greek Symposium,” Co-author: Prof. Andrew Snyder. Southeastern College Art Conference, Roanoke, VA (October 2016).

“The Paramythia Bronzes Reconsidered,” 19th International Bronze Congress, Los Angeles, CA (October 2015).

“Experimental Archaeology with the Kylix: Drinking and Playing Kottabos.” Co-author: Prof. Andrew Snyder. Poster session and demonstration, WCU Research Day (April 2015).

“Experimental Archaeology with the Kylix: Drinking and Playing Kottabos.” Co-author: Prof. Andrew Snyder. Poster session, Annual Meeting of the Archaeological Institute of America, New Orleans (January 2015).

“Roman Bronze Statuettes from the Eastern Mediterranean: Indicators of Household Religious Practices,” 18th International Bronze Congress, Zurich, Switzerland (September 2013).

“Observations on the Casting, Mounting and Display of Archaic Greek Bronze Statuettes,” 17th International Congress of Ancient Bronzes, Izmir, Turkey (May 2011).

“The Decoration and Display of Bronze Statuettes in the Greek and Roman World,” poster session, Annual Meeting of the Archaeological Institute of America, San Antonio TX (January 2011).

“Votive and Secular, Plain and Fancy: the Decoration and Display of Bronze Statuettes in the Greek and Roman World,” paper accepted to the Southeastern College Art Conference, Richmond VA (October 2010).

“Strangers in a Strange Land: Roman Thematic Bronzes in Greece during the Imperial Period,” Southeastern College Art Conference, Mobile, AL (October 2009).

“The Religious and Decorative Uses of Terracottas in Houses at Olynthus,” International Conference: Terracotta Figurines in the Greek and Roman Eastern Mediterranean, Izmir, Turkey, June 2007 (June 2007).

“Bronze and Terracotta Funerary Statuettes of Aphrodite Found in Sidon,” Symposium on Mediterranean Archaeology, Ankara, Turkey (March 2006).

“Bronze Statuettes from Hellenistic Greek Domestic Contexts: Issues of Form and Function,” AIA Annual Conference, Philadelphia (January 2002).

“A Bronze Statuette of Eirene from the Athenian Agora,” 15th International Bronze Congress, University of Udine (May 2001).

“The Female Gaze: Didactic Images for Women on Fifth-Century Athenian Vases,” OPSIS Conference, SUNY Buffalo (April 1997).

“A Rare Hellenistic Bronze in the Indiana University Art Museum,” 13th International Bronze Congress, Harvard University, Cambridge, Mass. (May 1996).

Select interviews given regarding Kottabos Project

Clarke, Jim. “The Wild Ancient Greek Drinking Game That Required Throwing Wine,” *Atlas Obscura*. 19 Feb. 2018. <https://www.atlasobscura.com/articles/kottabos-ancient-greek-wine-spilling-game>.

Devetzoglou, T. “Ένα ερωτικό παιχνίδι των αρχαίων Ελλήνων έγινε μάθημα σε αμερικανικό πανεπιστήμιο.” 30 Jan. 2015. <http://www.tanea.gr/news/culture/article/5204105/ena-erwtiko-paixnidi-twn-arxaiwn-ellhnwn-egine-mathhma-se-amerikaniko-panepisthmio/>.

Gannon, M. "How to Recreate a Sloppy Ancient Greek Drinking Game," *Live Science*. 14 Jan. 2015. <http://www.livescience.com/49441-greek-drinking-game-kottabos-recreated.html>.

Graham, K. "Even the Ancient Greeks had Their Drinking Games." *Digital Journal*. 14 Jan. 2015. <http://www.digitaljournal.com/life/lifestyle/even-the-ancient-greeks-had-their-drinking-games/article/423523>.

"How to Play an Ancient Greek Drinking Game," *Archaeology*. 14 Jan. 2015. <http://archaeology.org/news/2899-150114-kottabos-greek-game>.

Leonini, P. "L'Ebbrezza del Gioco." *Archeo* 31, no. 362 (April 2015): 8-9.

O'Callaghan, J. "The Ancient Greek Drinking Game: Expert Reveals How to Play Kottabos." *Daily Mail.com*. 15 Jan. 2015. <http://www.dailymail.co.uk/sciencetech/article-2911510/The-ancient-Greek-DRINKING-GAME-Expert-reveals-play-kottabos-revellers-fling-wine-centre-room.html>.

Scaros, C. "West Chester University in Pennsylvania Recreates Ancient Greek Drinking Game." *The National Herald* 14-20 Feb. 2015: 10.

Exhibition / curatorial work

"Making her Mark: the Legacy of Peggy Hill," an alumni graphic design exhibition scheduled for the Knauer Gallery (October 2022)

"Aegean Diaries," a drawing exhibition by Julie Unruh, WCU Mitchell Hall Gallery (Spring 2009)

Awards and Honors

- 2022 College of Arts and Humanities RACA Grant
- 2018/2021 National Lecture Program of the Archaeological Institute of America
- 2017 College of Arts and Humanities RACA Grant
- 2017 WCU Distance Education Initiative Access Fee award
- 2015 WCU University Research Funding Grant
- 2015 Society of Classical Studies Pedagogy Award
- 2014 WCU Distance Education Teaching and Learning Initiative award recipient
- 2013 Outstanding Faculty Recipient, Honors College, West Chester University
- 2012 Grant recipient, National Endowment of the Humanities Summer Institute "Legacy of Ancient Italy: The Etruscan and Early Roman City"
- 2010 Faculty Grant for Development, West Chester University
- 2007 Solow Summer Research Fellowship at the American School of Classical Studies at Athens
- 2006 Grant recipient, National Endowment of the Humanities Summer Institute "Models of Ancient Rome," UCLA
- 2001-2002 American School of Classical Studies at Athens, Eugene Vanderpool Fellowship
- 2001 Indiana University, Department of Anthropology, Schrader Summer Research Grant

2000-2001 Archaeological Institute of America, Anna C. and Oliver C. Colburn Fellowship
1997-1998 Frei Universität - Indiana University Exchange Program, Research Fellowship
1998 Indiana University, Department of Art History, Friends of Art Travel Grant
1996 American School of Classical Studies Summer Session Member
1996 Indiana University, Department of Art History, Friends of Art Travel Grant
1994 Evan F. Lilly Memorial Biennial Lecture Competition, first place recipient

Service

Department, College, and University Service

Chair, Department of Art + Design (2019-present)

In addition to traditional duties of chair, I've worked to update our Department website, I created and maintain the Department D2L site, developed the Department Sharepoint and Teams websites, revalidated ART 228 as Gen Ed Arts, revising the Department Bylaws, and planned and coordinated the BFA Graduate celebrations.

Chair, Department of Art + Design 2022 NASAD Accreditation Committee (2021-present)

Working on self-study with Kate Steward and Erica Loustau; assembling NASAD report, organizing committees to coordinate NASAD team visit for spring 2024.

Member, WCU Permanent Art Collection Committee (2021-present)

Contributor and editor of the WCU Permanent Art Collection Management Policy; assists with maintaining the Art Storage facility.

Member, CAH Curriculum Committee (2019-present); Co-chair (2022-present)

Member, CAH search committee – CAH recruiter

Appointed CAH member, Interdisciplinary subcommittee, CAPC GenEd Committee (2018-2020)

Appointed CAH member, Culture Cluster subcommittee, CAPC (2018-present)

Member, Department of Art + Design search committee – graphic design position

Member, Department of Art + Design NASAD Accreditation Committee (co-wrote and edited Self Study Document) (2016)

Co-wrote and edited Department of Art + Design's Mission Statement (2016)

Member, CAH Research and Creative Activity Grant Committee (2016-2018)

Art + Design Sophomore Portfolio Review (2014 – present)

Art + Design New Student Orientation (2010-present)

Chair, Course Review and Revalidation (CAPC sub-committee) (2013-2015)

Member, WCU Curriculum and Academic Policies Council (2009-2015)

Member, CAPC Program Review Committee (2009-2015)

Member, Student Research and Creative Activity Award Committee (2008-2014)

Representative, WCU Faculty Senate (2009-2012)

Chair, Senate Sustainability Sub-Committee (2010-2012)

Appointed to the Presidential Climate Commitment Action Committee (April 2011)

Senate Representative to Sustainability Action Committee (2010-2012)

Meeting Administrator, Presidential Gala Steering Committee (2010-2012)

Professional Service

Peer-reviewer, *Hesperia: The Journal of the American School of Classical Studies at Athens* (2018-present)

Social Media Coordinator, Archaeological Institute of America, Philadelphia Society (2016-present)

Archaeological Institute of America, Philadelphia Society delegate (AIA Annual Meeting) (2014-present)

Elected Member, Alumni Association Representative to the Management Committee, American School of Classical Studies in Athens (2018-2022)

Member, Southeastern College Art Conference (2009-present)

Member, American School of Classical Studies at Athens Alumni Association (2002-present)

Member, Archaeological Institute of America (2000-present)

Member, CHAMP - Cultural Heritage by AIA-Military Partnership (2010-2019)

Jurist, "Shake, Rattle and Roll" Exhibit, Chester County Art Association (11/2005)

Orange County Performing Arts Center, West Side Story Chapter Guild, Historian and Fund-Raising Committee Member (1996-2000)

Archaeological Institute of America, LA Chapter, Membership Co-Chair (1996-1997)

Professional Affiliations

Archaeological Institute of America

American School of Classical Studies at Athens Alumni/ae Association

Southeastern College Art Association