

SONAL KHULLAR
Department of the History of Art, University of Pennsylvania
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EDUCATION

- Ph.D. University of California at Berkeley, 2009
History of Art with a Designated Emphasis in Women, Gender and Sexuality
Committee: Joanna G. Williams, Anne M. Wagner, Whitney M. Davis, Lawrence Cohen
- M.A. University of California at Berkeley, 2004
History of Art
- B.A. Wellesley College, 2000
Comparative Literature and Economics, *summa cum laude*

ACADEMIC APPOINTMENTS

- 2020- W. Norman Brown Associate Professor of South Asian Studies
Department of the History of Art, University of Pennsylvania
Member of the Graduate Groups in South Asia Studies, Comparative Literature and Literary Theory, and Cinema and Media Studies
- 2015-2020 Associate Professor of Art History, School of Art + Art History + Design
Adjunct Associate Professor of Gender, Women and Sexuality Studies
Affiliated Faculty, South Asian Studies Program, Jackson School of International Studies
Affiliated Faculty, Center for Communication, Difference, and Equity
University of Washington
- 2009-2015 Assistant Professor of Art History, School of Art + Art History + Design
Adjunct Assistant Professor of Gender, Women and Sexuality Studies
Affiliated Faculty, South Asian Studies Program, Jackson School of International Studies
University of Washington

CURRENT RESEARCH

The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia, book manuscript under advance contract with the University of California Press (expected publication in 2024).

Unpeace in the Land: Art and War in Sri Lanka, book manuscript in preparation.

Two Girls: Amrita Sher-Gil's Art and Life, book manuscript in preparation.

Fertile Grounds: Art, Anthropology, and Postcoloniality in Twentieth-Century India and Britain, book manuscript in preparation.

The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia (edited with Sarah Besky, Iftikhar Dadi, and Rupali Gupte), book manuscript in preparation.

PUBLICATIONS (peer-reviewed marked with *)

Book

**Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990*. Oakland: University of California Press, 2015.

Reviewed in:

- *Choice: Current Reviews for Academic Libraries* 53, no. 9 (May 2016): 1318, by Dale K. Haworth.
- *The Art Bulletin* 98, no. 2 (June 2016): 267-269, by Emilia Terraciano.
- *The Comparatist* 40, no. 1 (October 2016): 338-346, by Elizabeth Miller.
- *caa.reviews* (December 4, 2018), doi: 10.3202/caa.reviews.2018.241, by Holly Shaffer.
- *Journal of Asian Studies* 78, no. 2 (May 2019): 472-474, by Preminda Jacob.
- “Modernism, Postcolonialism, and Indian Art,” *Cassone* (September 2015), by Susan Platt. <http://www.cassone-art.com/magazine/article/2015/09/modernism-postcolonialism-and-indian-art/?psrc=art-and-artists>
- “Three Books on Indian Modernism,” *ArtBlog*, April 2, 2018, by Andrea Kirsh. <https://www.theartblog.org/2018/04/three-books-on-indian-modernism/>

Featured in:

- Sonal Khullar, “Art in World History,” the blog of the University of California Press, June 29, 2015. <https://www.ucpress.edu/blog/18437/art-in-world-history/>
- “#AsiaNow Speaks with Sonal Khullar,” the blog of the Association of Asian Studies, April 26, 2017. <https://www.asianstudies.org/asianow-speaks-with-sonal-khullar/>
- Vikram Prakash, “*Worldly Affiliations* and Indian Modernism with Sonal Khullar.” *Architecture Talk* podcast, May 22, 2019. <https://www.architecturetalk.org/home/episode44>
- Rahaab Allana, “The Art of Engagement: In Conversation with Sonal Khullar,” *PIX: A Photo Quarterly*, January 26, 2021. <http://www.enterpix.in/pix-post/the-art-of-engagement-in-conversation-with-sonal-khullar/>

Edited volume

**Old Stacks, New Leaves: The Arts of the Book in South Asia*. Seattle: University of Washington Press, 2023.

Reviewed in:

- “The Evolving Nature of South Asian Bookmaking,” *Hyperallergic*, August 20, 2023, by Nageen Shaikh. <https://hyperallergic.com/837788/the-evolving-nature-of-south-asian-bookmaking/>

Articles, review essays, and book chapters

*“Trouble in Paradise: Muhanned Cader’s *ISLAND* (2016).” Journal article accepted for publication at *Verge: Studies in Global Asia* 10, no. 2, special issue on “Archipelagic Asias,” eds. Leo Ching and Nicolai Volland (7774 words, forthcoming 2024).

*“Southern Lights: Octavio Paz’s ‘Glimpses of India’ and the Art of Relation.” *ARTMargins* 12, no. 2 special issue on “Art History, Postcolonialism and the Global Turn,” eds. Joshua I. Cohen, Foad Torshizi, and Vazira Zamindar (2023): 31-42.

*“Books and the Matter of Art: Notes on Materiality, Dematerialization, and Value.” *Old Stacks, New Leaves: The Arts of the Book in South Asia*. Seattle: University of Washington Press, 2023, pp. 227-250.

*“Introduction: Love in the Stacks.” *Old Stacks, New Leaves: The Arts of the Book in South Asia*. Seattle: University of Washington Press, 2023, pp. 1-28.

*“Journeys with Yal Devi: War, Peace, and Contemporary Art in Sri Lanka.” *Feminist Studies* 48, no. 2 (2022): 502-546.

“Artist as Fieldworker.” *The Lahore Biennale Reader 01*, ed. Iftikhar Dadi. Milan: Skira, 2022, pp. 62-91.

*“The Art of Ideas: Critics, Journals, and Modernism in India, ca. 1946-1981.” *20th-Century Indian Art: Modern, Post-Independence, Contemporary*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. London: Thames and Hudson, 2022, pp. 314-325.

*“Colonial Art Schools in India.” *20th-Century Indian Art: Modern, Post-Independence, Contemporary*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. London: Thames and Hudson, 2022, pp. 23-24.

“Islands of Memory.” Helen Riaboff Whiteley Center 20th Anniversary Tribute, volume 2, 2020.
<https://express.adobe.com/page/Tt7SvBQL4wzS3/>

*“The Progressive Artists Group and the ‘Idea of India:’ Zehra Jumabhoy in Conversation with Karin Zitzewitz and Sonal Khullar” *Borderlines* (open-access complement to *Comparative Studies of South Asia, Africa and the Middle East*), October 9, 2019.
<https://www.borderlines-cssaame.org/posts/2019/10/7/the-progressive-artists-group-amp-the-idea-of-indianbsp>.

*“Exhibitions, Histories: *Showing, Telling, Seeing*, and Beyond.” *British Art Studies* 13, eds. Sarah V. Turner and Hammad Nasar (September 2019):
<http://britishartstudies.ac.uk/issues/issue-index/issue-13/beyond-showing-telling-seeing>.

“A Million Migrations Now.” *PIX: A Photo Quarterly*, “The Citizen Issue” (March 2019): 137.
<http://www.enterpix.in/feature/citizen-issue/a-million-migrations-now/>. [Comment on Sahil Saxena, “Palayan,” and Shuchi Kapoor and Natasha Raheja, “Are We Home Yet?: Pakistani Hindu Migration to India,” *PIX: A Photo Quarterly*, “The Citizen Issue” (March 2019): 138-147, 148-159.]

“Painting as Translation: The Art of Amrita Sher-Gil.” *museum global: Micro-histories of an Ex-centric Exhibition*, eds. Susanne Gaensheimer, Maria Muller-Schareck and Nora Luckacs. Dusseldorf and Cologne: Kunstsammlung Nordrhein-Westfalen and Wienand Verlag, 2018, pp. 186-197. [Published in German as “Malerei als Übersetzung. Die Kunst von Amrita Sher-Gil.”]

*“‘We Were Looking for Our Violins:’ The Bombay Painters and Poets, ca. 1965-1976.” *Archives of Asian Art* 68, no. 2 (October 2018): 111-132.

“Adivasi.” *Totems and Taboos: What Can and Cannot Be Done*, a special issue of *Aroop: A Series of Arts, Poetry and Ideas* 3, no.1 (2018): 14-19.

“Almora Dreams: Art and Life at the Uday Shankar India Cultural Centre, 1939-1944.” *Marg: A Magazine of the Arts* 69, no. 4 (2018): 14-31.

*“Sea Change: George Keyt’s Murals at Gotami Vihara, 1939-1940.” *Sri Lanka: Connected Art Histories*, ed. Sujatha Meegama. Mumbai: Marg Foundation, 2017, pp. 112-127.

*“Everyday Partitions: *My East is Your West* (2015) and *This Night-Bitten Dawn* (2016).” *Third Text* 31, nos. 2-3 (Autumn 2017): 359-386. [Excerpt reprinted in *PIX: A Photo Quarterly*, “The Citizen Issue” (March 2019): 162-168. [http://www.enterpix.in/feature/citizen-issue/everyday-partitions-my-east-is-your-west-2015-this-night-bitten-dawn-2016/.](http://www.enterpix.in/feature/citizen-issue/everyday-partitions-my-east-is-your-west-2015-this-night-bitten-dawn-2016/)]

*“Parallel Tracks: Pan Yuliang and Amrita Sher-Gil in Paris.” *Eurasian Encounters: Museums, Missions, Modernities*, eds. Carolien Stolte and Yoshi Kikuchi. Amsterdam: Amsterdam University Press, 2017, pp. 73-102.

“Scale Drawing: South Asia’s Contemporary Art and the Global North” *MAM Documents 002: Global Art and Diasporic Art in Japan and Asia*. New York and Tokyo: New York University and Mori Art Museum, 2016, pp. 257-259. [Published in Japanese.]

*“Modernism: India.” *Encyclopedia of Aesthetics*, vol. 4, ed. Michael Kelly. New York: Oxford University Press, 2014, pp. 391-395.

*“Ananda Kentish Coomaraswamy.” *Encyclopedia of Aesthetics*, vol. 2, ed. Michael Kelly. New York: Oxford University Press, 2014, pp. 172-175.

*“National Tradition and Modernist Art.” In *The Cambridge Companion to Modern Indian Culture*, eds. Vasudha Dalmia and Rashmi Sadana. Cambridge: Cambridge University Press, 2012, pp. 163-182.

“Feminist Forms, International Exhibitions, and the Postcolonial Woman Artist.” *Journal of the Korean Association for the History of Modern Art*, no. 30 (December 2011): 251-264. [Published in English and Korean.]

“Jumping Scale, Mapping Space: Feminist Geographies at Work in the Art of Mona Hatoum” (February 1, 2008). *UCLA Center for the Study of Women. Thinking Gender Papers*. Paper TG08_Khullar. <https://escholarship.org/uc/item/7tt02239>

Book and exhibition reviews

Review of Saloni Mathur, *A Fragile Inheritance: Radical Stakes in Contemporary Indian Art* (Durham, NC: Duke University Press). *Journal of Asian Studies* (883 words submitted in November 2023).

Review of Daniel A. Herwitz, *Aesthetics, Art and Politics in a Global World* (Bloomsbury Academic, 2017). *Choice: Current Reviews for Academic Libraries*, 55-045, September 2017.

Review of Eva Respini et al, *Walid Raad* (Museum of Modern Art New York, 2015). *Choice: Current Reviews for Academic Libraries*, 54-0508. October 2016.

Review of Simone Wille, *Modern Art in Pakistan: History, Tradition, Place* (New Delhi: Routledge, 2015), *Choice: Current Reviews for Academic Libraries*, 53-2062. January 2016.

*“Barbarians at the Gates: Contemporary Art and Globalization in Asia.” Review of Parul Dave-Mukherji, Naman P. Ahuja, and Kavita Singh, eds., *InFlux: Contemporary Art in Asia* (New Delhi: Sage, 2013), *Art Journal* 74, no. 3 (Fall 2015): 70-73.

Review of Talinn Grigor, *Contemporary Iranian Art* (London: Reaktion, 2014). *Choice: Current Reviews for Academic Libraries*, 52-1829. July 2015.

Review of Tamara I. Sears, *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India* (New Haven: Yale University Press, 2014). *Choice: Current Reviews for Academic Libraries*, 52-1231. November 2014.

*Review of William Cordova, *machu picchu after dark (pa' victoria santa cruz macario sakay y aaron dixon)*, 2003-2014, September 20, 2013-May 11, 2014, SAM Fourth Floor Galleries, Seattle Art Museum. *caa.reviews* (October 31, 2014), doi: 10.3202/caa.reviews.2014.124, <http://caareviews.org/reviews/2290>.

Review of Vimalin Rujivacharakul, Hazel H. Hahn, Ken Tadashi Oshima, and Peter Christensen, eds., *Architecturalized Asia: Mapping a Continent through History* (Honolulu: University of Hawaii Press, 2014). *Choice: Current Reviews for Academic Libraries*, 52-0086. September 2014.

Review of Natasha Eaton, *Mimesis Across Empires: Artworks and Networks in India, 1765-1860* (Durham, NC: Duke University Press, 2013). *Choice: Current Reviews for Academic Libraries*, 51-3629, March 2014.

Review of Kathy Battista, *Renegotiating the Body: Feminist Art in 1970s London* (London: I.B. Tauris, 2013). *Choice: Current Reviews for Academic Libraries*, 51-0070, September 2013.

Review of Susan S. Bean, ed., *Midnight to the Boom: Painting in India After Independence* (New York: Thames and Hudson, 2013). *Choice: Current Reviews for Academic Libraries*, 50-4822, May 2013.

Review of Rupert Richard Arrowsmith, *Modernism and the Museum* (Oxford and New York: Oxford University Press, 2011) and Debashish Banerji, *The Alternate Nation of Abanindranath Tagore* (New Delhi and Thousand Oaks: Sage, 2010). *Wasafiri* 70: *Britain and India Cross Cultural Encounters* (June 2012): 86-88.

“Newsletter from Delhi.” *Marg: A Magazine of the Arts* 59, no.1 (September 2007): 64-66.

Public scholarship

“Art, Agency, and Agrarian Life with Sonal Khullar on *The Next Monsoon* podcast produced by Daniel M. Bass and Shavindya Seneviratne, May 3, 2023.

<https://nextmonsoon.podbean.com/e/art-agency-agrarian-life/>

Sonal Khullar on Amrita Sher-Gil, *The Great Women Artists* podcast produced by Katy Hessel, November 7, 2022.

<https://podcasts.apple.com/gb/podcast/sonal-khullar-on-amrita-sher-gil/id1480259187?i=1000587192937>

Sonal Khullar on Bani Abidi’s *Memorial to Lost Words* (2016), *Empire Lines* podcast produced by Jelena Sofronijevic, August 11, 2022.

<https://open.spotify.com/show/4jUvKpdrmaGoDD6H0zVDsK>

SELECTED AWARDS, HONORS, GRANTS, AND FELLOWSHIPS

- 2023-2024 Wolf Humanities Center Hershey Humanities Project Development Award for book workshop *The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia*, University of Pennsylvania (\$3,000)
- 2021-2024 National Endowment for the Humanities Collaborative Research Grant for “The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia.” Project Director: Iftikhar Dadi (Cornell University). Collaborators: Sarah Besky (Cornell University), and Rupali Gupte (School of Environment and Architecture, Mumbai, India) (\$65,892)
- 2022-2023 South Asia Center Conference Support Grant for “The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia” (\$3,200)
- 2022-2023 South Asia Center Course Development Grant for “Indian Ocean Art Worlds,” University of Pennsylvania (\$5,000)
- 2022-2023 Trustees’ Council of Penn Women Faculty Research Grant for “War Stories in Pictures: Feminist Art and Cultural Practice in India’s Northeast” (\$7,000)
- 2022-2023 School of Arts and Sciences Conference Support Grant for *Making Books in South Asia* artists’ and writers’ roundtable and public program (\$5,000)
- 2021-2022 Inaugural Mellon Fellows Program, Office of the Provost, University of Pennsylvania (Leadership Development Program for outstanding mid-career faculty members in the arts and humanities)
- 2021-2022 Wolf Humanities Center Faculty Fellowship, Forum on Migration led by Dagmawi Woubshet, Ahuja Family Presidential Associate Professor of English, University of Pennsylvania (course release)
- 2021-2023 Penn Global Engagement Fund Award for scholarly workshop and artists’ roundtable *From Kitabkhana [Library] to Karkhana [Workshop]: The Arts of the Book in South Asia* (\$10,000)
- 2020-2021 Wolf Humanities Center Associate Professor Project Development Grant for book ms *From Kitabkhana [Library] to Karkhana [Workshop]: The Arts of the Book in South Asia*, University of Pennsylvania (\$1,500)
- 2018-2019 Kreielsheimer Grant for Research Excellence in the Arts, University of Washington (\$2,500)
- 2017 Bernard S. Cohn Prize of the Association of Asian Studies honoring outstanding and innovative scholarship across discipline and country of specialization for a first single-authored book on South Asia for *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* (\$1,000)
- 2016-2017 Royalty Research Fund Scholar Award (course release and research travel), University of Washington (\$19,832)

- 2015-2016 American Institute of Indian Studies Senior Research Fellowship (Short-term) (\$6,500)
- 2014-2015 Networking of Specialists Grant, The Japan Foundation, Los Angeles and Tokyo (\$2,500)
- 2014-2015 Paul Mellon Centre for Studies in British Art (Yale University) Research Support Grant, London (\$3,000)
- 2013-2014 Crossdisciplinary Research Cluster Award for “Returning to Stuart Hall: Dialogue, Critique, Practice,” Principal project liaison, Simpson Center for the Humanities, University of Washington (\$7,000)
- 2013-2014 Meiss/Mellon Author’s Book Award of the College Art Association for *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* (\$3,368)
- 2013-2014 Millard Meiss Publication Fund Award of the College Art Association for *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* (\$5,000)
- 2013-2014 American Council of Learned Societies Charles A. Ryskamp Research Fellowship (\$78,000)
- 2011-2012 American Council of Learned Societies Comparative Perspectives on Chinese Culture and Societies Grant (with Sasha S. Welland) to support collaborative work in China Studies (\$25,000)
- 2011-2012 Collaboration Studio Grant and Supplemental Award (with Sasha S. Welland), Simpson Center for the Humanities, University of Washington (course release and research funds) (\$5,250)
- 2011-2012 Society of Scholars, Simpson Center for the Humanities, University of Washington (course release and research funds) (\$1,500)
- 2011-2012 Royalty Research Fund Scholar Award, University of Washington (course release and research funds) (\$30,326)