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Department of the History of Art
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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
- 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

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.

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. <http://www.asian-studies.org/asia-now/entryid/45/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>

Articles, review essays, and book chapters

*“The Art of Ideas: Critics, Journals, and Modernism in India, ca. 1946-1981.” *Twentieth-Century Indian Art*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. London: Thames and Hudson, in press, forthcoming 2020.

*“Colonial Art Schools in India.” *Twentieth-Century Indian Art*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. London: Thames and Hudson, in press, forthcoming 2020.

“Artist as Fieldworker.” *The Lahore Biennale Reader 01*, eds. Iftikhar Dadi and Ayesha Jatoi. Lahore and Ithaca, NY: The Lahore Biennale Foundation and the Institute of Comparative Modernities at Cornell University, in press, forthcoming 2020. [To be published in English and Urdu.]

*“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.*” introduction to special issue of *British Art Studies on London, Asia*, issue 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): 138-159.]

“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/>

*“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 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.

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 2023).

From Kitabkhana [Library] to Karkhana [Workshop]: The Arts of the Book in South Asia, edited volume under advance contract with the University of Washington Press (expected publication in 2022).

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

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

AWARDS, GRANTS, AND FELLOWSHIPS

Extramural

- 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)
- 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 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)

University of Washington

- 2019-2020 Dean's Office of the College of Arts and Sciences grant (publication subvention) (\$5,000)
- 2019-2020 Art History Wyckoff Milliman Endowment grant (research travel and support) (\$3,750)
- 2018-2019 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (conference travel) (\$2,300)
- 2018-2019 South Asia Center curriculum development award (\$1,250)
- 2018-2019 South Asia Center conference travel award (\$500)
- 2018-2019 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (conference travel) (\$2,205)
- 2018-2019 Kreielsheimer grant for Research Excellence in the Arts (\$2,500)
- 2018-2019 Simpson Center for the Humanities research funds (\$3,000)
- 2017-2018 South Asia Center curriculum development award (\$2,000)
- 2017-2018 South Asia Center conference travel award (\$750)

2017-2018 Art History Wyckoff Milliman Endowment grant (conference travel and technology upgrade) (\$6,945)

2016-2017 Royalty Research Fund Scholar Award (course release and research travel) (\$19,832)

2016-2017 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (research travel) (\$2,500)

2016-2017 South Asia Center conference travel award (\$750)

2016-2017 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (conference travel) (\$1100)

2015-2016 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (research travel) (\$2,000)

2015-2016 South Asia Center curriculum development award (\$2,500)

2015-2016 Art History Wyckoff Milliman Endowment grant (research travel) (\$2,000)

2014-2015 School of Art + Art History + Design Wyckoff Milliman Faculty Excellence grant (research travel) (\$2,000)

2014-2015 Co-sponsored Community Event Grant, Simpson Center for the Humanities (public lecture at the Seattle Art Museum in conjunction with *City Dwellers: Contemporary Art from India* exhibition) (\$500)

2013-2014 School of Art Milliman Endowment grant (publication subvention) (\$4,000)

2013-2014 Crossdisciplinary Research Cluster Award for “Returning to Stuart Hall: Dialogue, Critique, Practice,” Principal project liaison, Simpson Center for the Humanities (\$7,000)

2013-2014 Dean’s Office of the College of Arts and Sciences grant (publication subvention) (\$7,000)

2013-2014 Simpson Center for the Humanities grant (publication subvention) (\$750)

2012-2013 School of Art Milliman Endowment grant (publication subvention) (\$3,000)

2011-2012 Collaboration Studio Grant supplemental award (with Sasha S. Welland), Simpson Center for the Humanities (\$5,250)

2011-2012 South Asia Center curriculum development award (\$2,000)

2011-2012 Art History Milliman Endowment grant (technology upgrade) (\$1403.80)

2011-2012 South Asia Center conference travel award (\$500)

2011-2012 School of Art Milliman Endowment grant (conference travel) (\$2,000)

2011-2012 Proposal Writing Incentive Award, Simpson Center for the Humanities (\$1,000)

- 2011-2012 Royalty Research Fund Scholar Award (course release and research funds) (\$30,326)
- 2011-2012 Society of Scholars, Simpson Center for the Humanities (course release and research funds) (\$1,500)
- 2011-2012 Collaboration Studio Grant (with Sasha S. Welland), Simpson Center for the Humanities (course release)
- 2010-2011 Junior Faculty Development Award (course release and research funds) (\$6,667)
- 2010-2011 School of Art Milliman Endowment grant (conference travel and curriculum development) (\$2,000)
- 2009-2010 Art History Milliman Endowment grant (curriculum development) (\$1,000)

Graduate and undergraduate awards

- 2008-2009 Dean's Normative Time Fellowship, University of California at Berkeley
- 2006-2007 Harriet A. Shaw Graduate Fellowship for Research or Study in the Arts
Administered by the Wellesley College Committee on Graduate and Extramural Fellowships
- 2002-2007 Berkeley Multi-Year Fellowship for Graduate Study, University of California at Berkeley
Awarded to top 10% of incoming graduate students across the university
- 2002-2005 Townsend-Mellon Discovery Pre-dissertation Fellowship, University of California at Berkeley
Awarded to encourage interdisciplinary research in the humanities; one of five fellows
- 2000 Phi Beta Kappa, Eta Chapter of Massachusetts
- 2000 Trustee Scholar, Wellesley College
Awarded to seniors of exceptional distinction and who are candidates for graduate study; only scholar designated in the Humanities and Social Sciences
- 2000 Jacqueline Award in English Composition, Wellesley College
- 2000 The Three Generations Prize for Writing in the Social Sciences, Wellesley College
- 2000 Mayling Soong Prize for Best Writing on an Asian/Asian-American topic, Wellesley College
- 1997 The Three Generations Prize for First-Year Writing, Wellesley College

CONFERENCE PRESENTATIONS, INVITED LECTURES, AND GUEST LECTURES

Refereed conference presentations

- 2019 "Full Fathom Five: Excavating South Asia at the Lahore Biennale (2018)," College Art Association Annual Conference, New York, NY, February 13-16.

- 2018 “Seeds of Change, Specters of Death: Shweta Bhattad’s *Faith* (2016),” Annual Conference of the Association for Art History, King’s College and Courtauld Institute of Art, London, UK, April 5-7.
- 2018 “Art as Fieldwork: The Gram Dhara Chitra Utsav (2016),” College Art Association Annual Conference, Los Angeles, CA, February 21-24.
- 2017 “Dialogue in Action: Art, Aesthetics, and Agency in Contemporary India,” College Art Association Annual Conference, New York, NY, February 15-18.
- 2016 “Art Publics and Public Art in India,” response to Tapati Guha-Thakurta’s *In the Name of the Goddess: The Durga Pujas of Contemporary Calcutta* (2015),” Annual Conference of the Association for Asian Studies, Seattle, WA, March 31-April 3.
- 2015 “Scale Drawing: Contemporary Art and Globalization in South Asia,” *Imagining Asian Art in Global Asias* symposium, sponsored by the University of Tokyo, the Mori Art Museum, and New York University, Tokyo, Japan, June 26-27.
- 2014 “East of Venice: The Kochi-Muziris Biennale (2012),” College Art Association Annual Conference, Chicago, IL, February 13-16.
- 2013 “Art Books in War Zones: *The One-Year Drawing Project* (2005-2007),” American Council for Southern Asian Art Symposium, UCLA, Los Angeles, CA, November 8-10.
- 2012 “Parallel Tracks: Pan Yuliang and Amrita Sher-Gil in Paris,” *Asia-Europe Encounters: Intellectual and Cultural Exchanges, 1900-1950* conference, Asian Civilizations Museum, Singapore, December 7-8.
- 2012 “Beyond Mothers, Goddesses, and Mother Goddesses: Amrita Sher-Gil’s *Mother India* (1935),” Annual Conference of the Association for Asian Studies, Toronto, Canada, March 15-18.
- 2012 “New Geographies of Feminist Art” (with Sasha S. Welland), South Asia Conference of the Pacific Northwest, University of Washington, Seattle, March 3.
- 2011 “Geographies of Loss, Art Worlds of Desire: Nilima Sheikh’s *Each Night Put Kashmir in Your Dreams* (2004-2010),” American Council for Southern Asian Art Symposium, University of Minnesota, Minneapolis, MN, September 22-25.
- 2010 “The Art of Ajanta: From Colonial Discovery to Nationalist Rediscovery,” *Bharat Britain: South Asians Making Britain, 1870-1950* conference, sponsored by Open University, Oxford University, and Kings College, London, The British Library Conference Centre, London, UK, September 13-14.
- 2010 “Modernist Grids and Homespun Weaves,” College Art Association Annual Conference, Chicago, IL, February 10-13.
- 2009 “The Oriental Woman Revisited,” Annual South Asia Conference, University of Wisconsin at Madison, October 22-25.

- 2009 “The Masses of Antiquity, The Masses of Futurity: Ajanta in the Art of Amrita Sher-Gil,” Annual Conference of the Association for Asian Studies, Chicago, IL, March 26-29.
- 2008 “Postcoloniality and the Predicament of Painting,” *Postcolonialism and the Hit of the Real* Conference, New York University, New York, NY, March 6-8.
- 2008 “Jumping Scale, Mapping Space: Feminist Geographies in the Art of Mona Hatoum,” *Thinking Gender* Annual Graduate Student Conference of the UCLA Center for the Study of Women and the USC Center for Feminist Research, Los Angeles, CA, February 6.
- 2007 “Sites of Secularism,” Annual South Asia Conference, University of Wisconsin at Madison, October 12-14.
- 2007 “The Life of the Buddha and the Art of the Nation: George Keyt’s Murals at Gotami Vihara, Sri Lanka,” Annual Cultural Studies Workshop of the Centre for Studies in Social Sciences, Calcutta, India, 28 January-February 2.
- 2004 “Lala Deen Dayal’s Colonial Carnavalesque: Rethinking Histories of Nineteenth-Century Photography in South Asia,” Annual South Asia Conference, University of California at Berkeley, February 13-14.

Refereed conference participation (as discussant)

- 2018 “*Worldly Affiliations* by Sonal Khullar: Scholarly Exploration of the 2017 AAS Bernard Cohn Prize-winning Book,” Annual Conference of the Association for Asian Studies, Washington DC, discussant, March 22-25.
- 2009 “Art and Transnationalism,” *Art Journal*-sponsored roundtable, College Art Association Annual Conference, Los Angeles, CA, February 25-28.
- 2008 “Iconopraxis and the Making of Caste Worlds in Modern India,” paper by Kajri Jain, *World-Making and World Art* conference, Arts Research Center, University of California at Berkeley, respondent, May 9-10.
- 2004 “The Visualization of Time” session, *Interdisciplinary Approaches to Visual Representation* annual graduate student symposium, University of California at Berkeley, respondent, March 12.

Invited lectures and presentations

- 2020 “In Light of Octavio Paz,” *Art History, Postcolonialism, and the Global Turn* symposium, Rhode Island School of Design (RISD) Museum, Providence, RI, September 25 (presented by Zoom).
- 2020 “Problematizing the ‘Global’” panel discussion, Annual Meeting of the Association of Art Museum Curators, Seattle, WA, May 5 (presented by Zoom).
- 2020 “Form/Platform, Structure/Infrastructure: Shweta Bhattad’s *Faith* (2016),” *Form Beyond the Aesthetic* workshop, The Johns Hopkins University, Baltimore, MD, March 6.
- 2019 “Dialogue in Action: Aesthetics, Agency, and Contemporary Art from India,” Department of the History of Art, University of Pennsylvania, Philadelphia, PA, November 15.

- 2019 “Citizen, Alien: Modernism in India,” *Modernisms in National Contexts: Perspectives on Modern Art from Turkey, Iran, and India* public program and panel discussion in conjunction with *Modernisms: Iranian, Turkish, and Indian Highlights from NYU’s Abby Weed Grey Collection*, sponsored by the Grey Art Gallery and Hagop Kevorkian Center for Near Eastern Studies, New York University, New York, NY, September 27.
- 2019 “Academy, Atelier, Ashram: The Art School in South Asia,” *The Art Academy Outside Europe* symposium, Clark Art Institute, Williamstown, MA, September 13-14.
- 2019 “Fieldwork: Contemporary Art from South Asia,” *Summer Art History* lecture series, (1) “South Asia as Art World,” (2) “Partition and Contemporary Art,” (3) “Books and Contemporary Art,” and (4) “Site-specificity and Contemporary Art,” Frye Art Museum, Seattle, WA, July 23-26.
- 2019 “On Site: Contemporary Art from India,” *Encounters with Asia* lecture series, The Art Institute of Chicago, Chicago, IL, April 17.
- 2018 “*Bahaar Aayi [It is Spring Again]: The Lahore Biennale (2018)*,” *How Secular is Art? On the Art of Art History in South Asia* symposium, Cogut Institute of the Humanities, Brown University, Providence, RI, October 26-27.
Recording available: <https://www.brown.edu/academics/humanities/how-secular-is-art>
- 2018 “The Progressive Effect: Other Histories of Modernism in India,” *The Progressive Genealogy: Art and Culture in a Modern India* symposium, The Asia Society Museum and Columbia University, New York, NY, October 25.
Recording available: <https://asiasociety.org/video/symposium-progressive-artists-group-creating-modern-india-complete>
- 2018 “Research Methods in Art History,” workshop for M. Phil. and Ph. D. students, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India, August 27.
- 2018 “Artist as Fieldworker,” Department of Fine Arts, Faculty of Arts, University of Jaffna, Thirunelveli, Sri Lanka, August 15.
- 2018 “A Conversation with Shirin Neshat,” public program and panel discussion, sponsored by the Seattle International Film Festival, the Department of Near Eastern Languages and Literature, and the School of Art + Art History + Design, Henry Art Gallery, Seattle, WA, May 20.
- 2018 “Field Notes: Place-making and Contemporary Art in India,” Department of Art and Art History, Western Washington University, Bellingham, WA, May 17.
- 2018 “Between *Kaagazi* (Papermaker) and *Kabaariwala* (Junk dealer): Books and the Matter of Art,” School of Visual Arts and Design, Beaconhouse National University, Lahore, Pakistan, April 3.
- 2018 “Everyday Partitions: South Asia in Contemporary Art,” *Art, Aesthetics, and Architecture: A Conversation with Sonal Khullar (University of Washington) and Esra Akcan (Cornell University)*, Mushtaq Ahmed Gurbani School of Humanities and Social Sciences, Lahore University of Management Sciences, Lahore, Pakistan, April 2.
- 2018 “Making Place: Contemporary Art in India,” Academic Forum of Lahore Biennale 01, sponsored by the Lahore Biennale Foundation and the American Institute of Pakistan Studies, Alhamra Art Center, Lahore, Pakistan, March 29.

- 2018 “Book Art, Art Books, and the Renewal of Old Media,” *Critical Art Writing Group* lecture series, Jacob Lawrence Gallery, University of Washington, Seattle, March 18.
- 2017 “Southern Lights: Art History and Postcolonial Modernism,” Department of History of Art and Architecture and Lakshmi Mittal South Asia Institute, Harvard University, Cambridge, MA, November 30.
- 2017 “The Pearl Divers and Shipwrecks of Marine Drive: History, Tradition, and Modernism in India,” *Tradition and Contemporaneity in the Arts of Asia* symposium, Department of Art and Art History, University of Hawaii at Manoa, November 9.
- 2017 “Cosmopolitan Art Worlds,” *The Idea of ‘Global Modernism’* symposium, History of Art Department, University of California at Berkeley, October 20-21.
- 2017 “Everyday Partitions: South Asia in Contemporary Art,” Department of Art and the History of Art, Amherst College, Amherst, MA, April 6.
- 2017 “Burning Forests, Melting Mountains: Collaborative Art and Left Politics in India,” *Activism, Art, and Aesthetics in Postcolonial South Asia* workshop, South Asia Institute, University of Texas, Austin, March 3.
- 2016 “Between *Kaagazi* (Papermaker) and *Kabaariwala* (Junk dealer): Books and Art in South Asia,” Critical Writing Ensemble and Workshop on “The Book,” sponsored by *TAKE on Art* Magazine and Gallery Latitude 28, Sanskriti Kendra, New Delhi, India, December 18-19.
- 2016 “Everyday Partitions: Contemporary Art in South Asia,” *Modern and Contemporary Asian Art* lecture series, Society for Asian Art, Asian Art Museum of San Francisco, San Francisco, CA, November 4.
- 2016 “Old and New Fields of Art in South Asia,” public presentation in conjunction with the special exhibition *Envisaging South Asia: Images, Art, and Scholarship* sponsored by UW Libraries, University of Washington, Seattle, October 26.
- 2016 “Everyday Partitions: Contemporary Art and Exhibition Practice in South Asia,” Department of Art History and Communication Studies, McGill University, Montreal, Canada, September 29.
- 2016 “The Painter of Signs,” *Truth is Beauty* public program and panel discussion in conjunction with the exhibition *Bhupen Khakhar: You Can’t Please All*, Tate Modern, London, UK, July 2.
- 2016 “White Space,” *The Maximum Out of the Minimum: Reconsidering Nasreen Mohamedi* public program and panel discussion in conjunction with the exhibition *Nasreen Mohamedi*, The Metropolitan Museum of Art, New York, June 3.
Recording available: <http://www.metmuseum.org/metmedia/video/lectures/nasreen-mohamedi-maximum-out-of-minimum>
- 2016 “The Creative Economy and its Global Impact in Developing Countries,” public program and panel discussion on *Threads* (2015), a documentary film on Bangladeshi fiber artists, sponsored by the School of Art + Art History + Design and the South Asia Center, University of Washington, Seattle, April 14.

- 2016 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, South Asia Program, Cornell University, Ithaca, NY, April 11.
- 2016 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, *Re-Look* lecture series curated by Pushpamala N., 1Shanthiroad Art Center, Bengaluru (Bangalore), India, February 28.
- 2016 “Art Writing and Academic Writing,” workshop for M. Phil. and Ph. D. students, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India, February 2.
- 2015 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, Paul Mellon Centre for Studies in British Art, London, UK, December 9.
- 2015 “‘We Were Looking for Our Violins:’ The Bombay Painters and Poets, c. 1965-1975,” *Dislocations: Remapping Art Histories* conference, Tate Research Centre: Asia-Pacific, Tate Modern, London, UK, December 3-4.
- 2015 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India, October 23.
- 2015 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, C-MAP (Contemporary and Modern Art Perspectives in a Global Age Initiative) Program, Museum of Modern Art, New York, NY, June 22.
- 2015 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, *Words on Water: Writers in Conversation*, Seattle Art Museum, Seattle, WA, June 10.
- 2015 “The Politics of Aesthetics,” *WIRED (Women Investigating Race, Ethnicity, and Difference) New Works and Books in Print* roundtable, University of Washington, Seattle, June 5.
- 2015 *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990* book talk, School of Art + Art History + Design and South Asia Center, University of Washington, May 27.
- 2015 “Scale Drawing: Contemporary Art and Globalization in South Asia,” Keynote address, *Bodies in the City: Otherness and Urbanism*, Annual Graduate Student Research Symposium, Department of the History of Art and Architecture, University of Oregon at Eugene, April 23-24.
- 2014 “The *Mela* (Fair) and the Museum: Contemporary Art and Public Culture in India,” *First Friday* lecture series in conjunction with the exhibition *City Dwellers: Contemporary Art from India*, Seattle Art Museum, Seattle, WA, December 5.
- 2014 “Familiar Strangers: Alienation, Affiliation, and Postcoloniality,” *WIRED Speaks With Stuart Hall* symposium, University of Washington, Seattle, October 17.
- 2014 “Art by the Book,” Sri Lanka Archive of Contemporary Art, Architecture & Design, Jaffna, Sri Lanka, July 10.
- 2014 “Scratches in Time: M.F. Husain’s *Through the Eyes of A Painter* (1967),” Committee on Southern Asian Studies Workshop, University of Chicago, Chicago, IL, March 6.

- 2014 “The Artist as Craftsman,” *From the 1960s to Now: Three Perspectives on Art and Craft* public program and panel discussion, Gallery 400 at the University of Illinois at Chicago, February 17.
- 2013 “Book as Metaphor: Contemporary Art in South Asia,” Department of Art, Reed College, Portland, OR, December 9.
- 2013 “The Almirah as Archive,” *Fields of Legibility: Disciplines and Practices of Art Writing in India* workshop, Clark Art Institute, Williamstown, MA, September 12-15.
- 2013 “Drawing War, Making Art: *The One Year Drawing Project (2005-2007)*,” *War and Peace: Visual Narratives from Contemporary Sri Lanka* workshop, sponsored by the American Institute for Sri Lankan Studies, Lionel Wendt Galleries, Colombo, Sri Lanka, July 18-19.
- 2013 “The Worldly Affiliations of Amrita Sher-Gil,” Lamar Dodd School of Art, University of Georgia, Athens, GA, March 21.
- 2012 “Homelands Lost, Art Worlds Found: Nilima Sheikh’s Kashmir Paintings,” *Strangers in a Strange Land: Art, Aesthetics, and Displacement* symposium, Hammer Museum, UCLA, Los Angeles, CA, November 8-9.
- 2012 “New Geographies of Feminist Art,” *New Geographies of Feminist Art: China, Asia and the World* conference, University of Washington, Seattle, November 15-17.
- 2012 “New Geographies of Feminist Art” (with Sasha S. Welland), Gender, Women and Sexuality Studies Colloquium, University of Washington, Seattle, May 9.
- 2012 “*Paan* Shop for People: Bhupen Khakhar, Indigenism, and Internationalism,” History of Art Department, University of California at Berkeley, March 12.
- 2011 “Feminist Forms, International Exhibitions, and the Postcolonial Woman Artist,” Korean Association for the History of Modern Art symposium, Seoul, South Korea, October 22.
- 2010 “The Living Tradition and the Art of K.G. Subramanyan,” Society for Asian Art lecture series, Asian Art Museum of San Francisco, San Francisco, CA, September 24.
- 2010 “Three Artists, Three Traditions of Modernism” lecture series: (1) “Amrita Sher-Gil, the Village, and the People of India,” (2) “K.G. Subramanyan, the Art School, and the Living Tradition,” and (3) “Bhupen Khakhar, the City, and the World of the Bazaar,” Gardner Center for Asian Arts and Ideas, Seattle Art Museum, Seattle, WA, July 22, 27, 29.
- 2010 “Modernist Grids and Homespun Weaves,” History and Theory Faculty Colloquium, School of Architecture, University of Washington, Seattle, April 12.
- 2009 “The Relevance of Asian Art Today” roundtable discussion, *Asia in Focus* lecture series, Seattle Art Museum, Seattle, WA, December 12.
- 2009 “Contemporary Art in India and its Global Futures,” *Asia in Focus* lecture series, Seattle Art Museum, Seattle, WA, October 17.

- 2009 “The New Primitives,” History of Art Department, The Ohio State University, Columbus, OH, April 9.
- 2005 “In and Out of the Archive and the Museum: Pre-Dissertation Research Experiences in India,” panel on Field Research Strategies, Center for South Asia Studies, University of California at Berkeley, autumn.
- 2005 “Figuration, Feminism, and the Folk in Twentieth-Century Indian Painting,” Townsend Center Interdisciplinary Working Group on Asian Art and Visual Culture, University of California at Berkeley, spring.
- 2005 “Interdisciplinarity in Graduate Education at Berkeley,” *Fostering Interdisciplinarity* special program, Townsend Center for the Humanities and the College of Letters and Sciences, University of California at Berkeley, spring.
- 2004 “When Kings Were Gods and Lions Were Kings: Ecologies of Power in the Art of Kota and Bundi, 1750-1850,” Washington University in St. Louis Summer Program, Bijaipur, Rajasthan, India, July.

Guest lectures and presentations

- 2017 “*Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990*,” presentation in *Film and the Photographic Imaginary* (CMS 597) taught by Sudhir Mahadevan, University of Washington, Seattle, February 22.
- 2012 “Pushpamala N.: The Artist as Archivist,” lecture in *Feminist Art and Visual Culture in a Global Perspective* (GWSS 290) taught by Sasha S. Welland, University of Washington, Seattle, October 29.
- 2012 “Feminism, Transnationalism, and the Visual Arts,” lecture in *South Asia Research Design* (SISSA 512) taught by Cabeiri deBergh Robinson, University of Washington, Seattle, May 1.
- 2010 “Design One World,” lecture in *South Asian Architecture* (ARCH 445) taught by Vikramaditya Prakash, University of Washington, Seattle, May 18.
- 2010 “Art Between the Court and Bazaar in South Asia, 1750-1900,” lecture in *Art and Culture in India* (TCXIN/TARTS 281) taught by Samuel K. Parker, University of Washington, Tacoma, May 9.
- 2008 “A New Image of India: Gender, Modernism, and the Nation in the Art of Amrita Sher-Gil,” lecture in *Art of India* (HA 30) taught by Joanna G. Williams, University of California at Berkeley, spring.
- 2005 “‘National’ Tradition and ‘International’ Modernism in the Art of Amrita Sher-Gil,” lecture in *Modern Art of India* (HA 190) taught by Tapati Guha-Thakurta, University of California at Berkeley, autumn.
- 2004 “Spectral Urbanism: Visions of Living and Dying in the Art of Twentieth-Century Calcutta,” lecture in *Cities and the Arts in India* (HA 108) taught by Joanna G. Williams, University of California at Berkeley, autumn.

OTHER PROFESSIONAL ACTIVITIES

Conference, workshop, and session organization

- 2020 “Languages of Art History,” sponsored by the International Committee, College Art Association Annual Conference, Chicago, IL, chair and panel organizer, February 12-15.
- 2019 “Curatorial Practice and the Machine: A Workshop with Jennifer Stager (Johns Hopkins University),” University of Washington, Seattle, organizer, May 10.
- 2019 *Rethinking the Global Turn: Oceanic, Geological, and Digital Art Histories* lecture and workshop series as part of *Next Generation PhD* initiative, sponsored by the Simpson Center for the Humanities, University of Washington, Seattle, organizer, January-April. (Speakers included Nancy Um, Binghamton University, Whitney M. Davis, University of California at Berkeley, and Sarah V. Turner, Paul Mellon Centre for Studies in British Art/Yale University.)
- 2018 *Jugalbandi [Duet]: Power and Pleasure in Indian Painting*, symposium held in conjunction with special exhibition *Peacock in the Desert: The Royal Arts of Jodhpur, India* at the Seattle Art Museum, sponsored by the Gardner Center for Asian Art and Ideas of the Seattle Art Museum, and the South Asia Center, School of Art + Art History + Design, School of Music, and Simpson Center for the Humanities, University of Washington, Seattle, organizer, November 17.
Recording available: <https://jsis.washington.edu/southasia/news/jugalbandi-duet-power-and-pleasure-in-indian-painting/>
- 2017 “Art History and Book History: A Workshop with Yael Rice (Amherst College),” University of Washington, Seattle, organizer, November 17.
- 2017 “Kindred Spirits: *Adivasi*/Tribal Culture and Modernist Art in South Asia,” American Council for Southern Asian Art Symposium, Harvard University and Museum of Fine Arts, Boston, MA, chair and panel organizer, October 12-15.
- 2017 “Ethnographic Writing: A Workshop with Kirin Narayan (Australian National University),” University of Washington, Seattle, co-organizer (with Sasha S. Welland), March 10.
- 2016 *Showing, Telling, Seeing: Exhibiting South Asia in Britain, 1900 to Now*, international symposium sponsored by the Paul Mellon Centre for Studies in British Art (London) and Asia Art Archive (Hong Kong), London, UK, co-organizer (with Hammad Nasar, Devika Singh, and Sarah V. Turner), June 30-July 1.
Recording available: <http://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/showing-telling-seeing-conference>
- 2015 “Art Lovers and *Literaturewallahs*: Communities of Image and Text in South and Southeast Asia,” sponsored by the American Council for Southern Asian Art, College Art Association Annual Conference, New York, NY, chair and panel organizer, February 11-14.
- 2014 *WIRED Speaks With Stuart Hall* symposium, University of Washington, Seattle, co-organizer, October 17.

- 2014 *Cultural Orientations: WIRED New Books in Visual Media, Science, and Language Education*, University of Washington, Seattle, co-organizer, May 24.
- 2014 “Collaboration as Creative Practice in South Asia,” Annual Conference of the Association for Asian Studies, Philadelphia, PA, chair and panel organizer, March 27-30.
- 2014 *WIRED Talks Time and Space* research forum, University of Washington, Seattle, co-organizer and session chair of “History, Futurity, and Difference,” March 4.
- 2013 “Art Worlds in Asia,” College Art Association Annual Conference, New York, NY, chair and panel organizer, February 13-16.
- 2012 *New Geographies of Feminist Art: China, Asia and the World*, international conference held in conjunction with special exhibition *elles: Women Artists from the Centre Pompidou* at the Seattle Art Museum, University of Washington, Seattle, co-organizer (with Sasha S. Welland), November 15-17.
- 2012 “Comparative Histories of Feminist Art in India and China,” Annual Conference of the Association for Asian Studies, Toronto, Canada, chair and panel organizer, March 15-18.
- 2009 “The *Marga* and the *Desi* in the Art of South Asia,” Annual South Asia Conference, University of Wisconsin at Madison, chair and panel organizer, October 22-25.
- 2007 “Space, Power, and Identity in Contemporary Indian Art,” Annual South Asia Conference, University of Wisconsin at Madison, chair and panel organizer, October 12-14.
- 2003 *The Destruction of the Bamiyan Buddhas: Art, Politics, and Religion in Context* symposium, University of California at Berkeley, organizing committee member, April 22.

Manuscript reviews

- 2020 Anthem Press
- 2019 *Archives of Asian Art*
- 2019 Stanford University Press
- 2018 University of California Press
- 2017 Manchester University Press
- 2017 *Poetics: Journal of Empirical Research on Culture, the Media, and the Arts*
- 2016 *South Asian Studies*
- 2015 *Journal of Curatorial Studies*
- 2014 University of Washington Press
- 2014 University of California Press

- 2014 *Art History*
- 2013 *Frontiers: A Journal of Women's Studies*
- 2013 *The Art Bulletin*
- 2012 *The Art Bulletin*
- 2012 *Art History*
- 2010 American Institute for Indian Studies Publications Committee
- 2010 Royal Ontario Museum Press
- 2010 *Archives of Asian Art*

Exhibitions and museum experience

- 2013 Author of wall text “Lift Off, Touch Down” for exhibition of James Turrell’s *First Light* series, VIEWPOINTS program, Henry Art Gallery, Seattle, WA
- 2010 Co-author (with Sudhir Mahadevan), *Spectral Technologies: Photography in India, 1860-2010*, invited proposal for an exhibition at the Seattle Art Museum, Seattle, WA
- 2008 Lead researcher and curatorial consultant, *Fluid Structures: Gender and Abstraction in India, 1973-2008*, Vadehra Art Gallery, New Delhi, India
- 2007 Tour guide and audioguide contributor, *One Way or Another: Asian-American Art Now*, Berkeley Art Museum, Berkeley, CA
- 2005 Production assistant, *Nothing is Missing*, video installation, 35 minutes, 2006, dir. Mieke Bal, Professor of Theory of Literature, University of Amsterdam
- 2005 Production assistant, *Mimra*, video, 4:49 minutes, 2005, dir. Shahram Entekhabi, Artist, Berlin

SERVICE

Professional service

- 2020 Member, Diversity, Equity and Inclusion Focus Group for the American Council of Learned Societies
- 2020 Member, Selection Committee for the American Council of Learned Societies
- 2019 Member, Assistant/Associate Curator of South Asian Art Search Committee, Seattle Art Museum, Seattle, WA
- 2019 Promotion reviewer, University of California at Berkeley
- 2019- Member, College Art Association International Committee

- Chair, Conference Session Subcommittee
- 2018 Member, Allied Arts Foundation Artists Award Committee
- 2018 Promotion reviewer, University of Oregon
- 2018 Chair of jury and distinguished mentor, The Lahore Biennale Foundation Research Fellowship
- 2018 Member, Advisory Committee for special exhibition *Peacock in the Desert: The Royal Arts of Jodhpur, India*, Seattle Art Museum, Seattle, WA
- 2018 Member, Selection Committee for the American Association of University Women
- 2017 Member, Selection Committee for the National Endowment for the Humanities
- 2016 Reviewer, Der Wissenschaftsfonds (Austrian Science Fund)
- 2016-20 Member, The Betty Bowen Award (for Visual Artists Working in Washington, Idaho, and Oregon) Committee, Seattle Art Museum, Seattle, WA
- 2014- Member, American Institute of Indian Studies Center for Art and Archeology Task Force on Copyright Clearances and Image Resources for Modern and Contemporary Art
- 2013 Member, Selection Committee for the National Endowment for the Humanities
- 2013 Reviewer, Prince Claus Fund for Culture and Development in the Netherlands
- 2013- Series editor (South Asia), *Modern Asian Art and Visual Culture*, Brill (Leiden)
- 2009-20 Member, Advisory Committee, *Saturday University* lecture series, Gardner Center for Asian Art and Ideas, Seattle Art Museum, Seattle, WA
- 2009 Academic consultant, *The Life of Pi*, dir. Ang Lee, 2012, winner of 2013 Academy awards for Best Director, Cinematography, Visual Effects and Original Score and Golden Globe award for Best Picture-Drama and Best Director

University and departmental service

University of Washington

- 2020 Reviewer, Royalty Research Fund Scholar Award
- 2019-20 Member, Helen Riaboff Whiteley Center Advisory Committee, College of Arts and Sciences
- 2019-20 Member, Promotion Committee for Timea Tihanyi, Division of Art, School of Art + Art History + Design
- 2019 Session chair and discussant, “Art’s Histories and Futures,” Annual Undergraduate Research Symposium

- 2018-19 Nominating faculty member, Whitney M. Davis (University of California at Berkeley) for Solomon G. Katz Distinguished Lecture in the Humanities, Simpson Center for the Humanities
- 2017-18 Member, Dissertation and Thesis Awards Selection Committee, The Graduate School
- 2017-18 Member, Interdisciplinary Visual Arts (IVA) Search Committee, Division of Art, School of Art + Art History + Design
- 2017-20 Director of Graduate Studies, Division of Art History, School of Art + Art History + Design
Member, Graduate Board, School of Art + Art History + Design
Convener, Art History Colloquia
- 2017-20 Member, Executive Board, Simpson Center for the Humanities
- 2017-19 Member, Royalty Research Fund Subcommittee for the Arts, Humanities, and Social Sciences
- 2016-20 Member, The University of Washington Press Committee
- 2016 Featured author, Annual Friends of the Libraries *Literary Voices* Gala
- 2015 Faculty collaborator (with Deepa Banerjee, South Asia Librarian), Allen Opportunity Award to support the South Asian Art History Collection, University of Washington Libraries
- 2014 Session chair and discussant, “Art’s Medium, Message, and Matter,” Annual Undergraduate Research Symposium
- 2014-15 Member, Contemporary Art History Search Committee, Division of Art History, School of Art + Art History + Design
- 2013-15 Chair, Research Committee, Women Investigating Race, Ethnicity, and Difference (WIRED)
- 2012-13 Member, Japanese Art History Search Committee, Division of Art History, School of Art
- 2011 Member, Advisory Committee, *Streaming in From the Moon* symposium held in conjunction with *Carolee Schneeman: Within and Beyond the Premises*, Henry Art Gallery
- 2011 Reviewer, Royalty Research Fund Scholar Award
- 2010-11 Faculty Advisor, Digitization of C.K. Gairola Slide Collection of South Asian Art and Architecture, University of Washington Libraries
- 2010-11 Director, Visual Archives and Pedagogies Project, South Asia Center
- 2009-10 Member, Scholarship Committee, School of Art
- University of California at Berkeley*
- 2007-08 Coordinator, *Modernity and Antiquity* lecture series, Townsend Center Interdisciplinary Working Group on Asian Art and Visual Culture

Community engagement

- 2018 Invited presenter, *Asia Talks: Sari Stories*, public program and discussion, Seattle Art Museum, Seattle, WA, November 11.
- 2018 Invited speaker, “*Peacock in the Desert* with Karni Singh Jasol (Director, Mehrangarh Museum Trust),” public program and discussion in conjunction with the opening celebration of special exhibition *Peacock in the Desert: The Royal Arts of Jodhpur, India*, Seattle Art Museum, Seattle, WA, Seattle, WA, October 18.
- 2012 Co-organizer (with Sasha S. Welland), “Artist Introductions: Navjot and Wu Mali,” public program and panel discussion with Sylvia Wolf, Director of Henry Art Gallery, Seattle Asian Art Museum, Seattle, WA, November 14.
- 2012 Tour guide for special exhibition *Elles: Women Artists from the Centre Pompidou* and reinstallation of permanent collection *Elles: SAM* as part of “My Favorite Things” series, Seattle Art Museum, Seattle, WA, November 3.
- 2012 Co-organizer (with Sasha S. Welland), “Women and China’s New Documentaries,” screening of *Self-Portrait with Three Women* (2010) and panel discussion with James Tweedie (Department of Comparative Literature and Cinema and Media Studies, University of Washington), Seattle Public Library, Seattle, WA, October 28.
- 2011 Invited presenter, “What if the Garden Stones Could Sing?” (with Kumud Nagarkar) public program, Programs and Special Events Committees for the Docents at the Seattle Art Museum, Seattle Art Museum, Seattle, WA, December 17.
- 2010 Invited presenter, “The City and the Goddess: Durga Puja in Kolkata and Delhi,” *Anandamela: Joyful Festival of India*, Redmond City Hall, WA, June 27.

TEACHING

Graduate supervision

As External Examiner

- Current Vishal Khandelwal (Department of the History of Art, University of Michigan), “Belonging Without Aligning: India and the Ethics of Design, 1955-1985”
- 2020 Ph.D. committee: Akshaya Tankha (Department of Art History, University of Toronto), “An Aesthetics of Endurance: Art, Visual Culture, and Indigenous Presence in Nagaland, India”
- 2016 M.Phil. committee: Julia Trouilloud (School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi), “Mapping Modernism’s Networks: Indian Artists in Early Twentieth-century Paris”
- 2015 Ph.D. committee: Rajashree Biswal (School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi), “A Spatial Turn in Contemporary Indian Art: Politics and Aesthetics of Community-based Art Practice (2000-2010)”

- 2014 Ph.D. committee: John Xaviers (School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi), “Contemporary Indian Art and the City: Cultural Politics of the Artist Citizen Since 1991”

University of Washington

Current Ph.D. committees:

- Ananya Sikand (Primary supervisor, Art History)
Gloria de Liberali (Third reader, Art History)
- 2020 Ph.D. qualifying examinations committee: Amalie Dueholm (Graduate School Representative, Cinema and Media Studies)
- 2019 M.A. committee: Maria Phoutrides (Primary supervisor, Art History), “States of Legibility: Mohammad Kibria’s Calligraphic Modernism, 1950-1970”
- 2019 M.A. committee: Noor Asif (Primary supervisor, Art History), “Queer Masculinities and Spaces of Intimacy in the Work of Anwar Saeed”
- 2015 Ph.D. committee: William S. Arighi (Graduate School Representative, Comparative Literature), “‘The Humble Work:’ Puerto Rican and Philippine Letters Between Spanish and United States Empires”
- 2014 M.A. committee: Jessica Bachman (Primary supervisor, South Asian Studies), “Representing Vijayanagara: The Photographs of Alexander Greenlaw, 1855-1856”
- 2014 Ph.D. qualifying examinations committee: Genoveva Castro (Graduate School Representative, Asian Languages and Literature), “Theater at the Court of Wajid Ali Shah: Texts, Sources, and Performances”
- 2014 M.A. practicum committee: Bo-Kyung Choi (Second reader, Art History)
- 2012 Ph.D. qualifying examinations committee: Catherine Roche (Second reader, Art History), Japanese art, exam field on critical historiographies of archeology and photography in Asia
- 2011 M.A. committee: Cindy Huang (Second reader, Art History), “The Gauguin of Taiwan: Rethinking the Artistic Works of Shiotsuki Toho”
- 2010 M.A. committee: Jeanette Angel (Third reader, Art History), “Carolee Schneemann, *Round House*, and a Strategy of Excess”

Undergraduate honors supervision

University of Washington

- 2014 Tracy Odell, “An Indian Goddess at the Seattle Art Museum: Convergence in a Heterotopic Space”
- 2011 Morrow Woods, “James Fergusson’s *Tree and Serpent Worship*, Imperialism, and the Nineteenth-Century Museum”

2011 Kara Suddock, “The Stupa at Bharhut and the Stupa at Amaravati in the Museum”

Courses offered

University of Washington

ART H 214: Art of India from Mohenjo-Daro to the Mughals (lower-division)

ART H 312: Art and Empire in India, 1750-1900 (upper-division)

ART H 314: Modern and Contemporary Art in India, 1900-present (upper-division, offered in conjunction with special exhibition at the Seattle Art Museum *City Dwellers: Contemporary Art from India*)

ART H 414: Curating India: History and Theory of Museums in the Colony (undergraduate seminar)

ART H 414: Indian Painting, 1500-present (undergraduate seminar, offered in conjunction with special exhibition at the Seattle Art Museum *Peacock in the Desert: The Royal Arts of Jodhpur, India*)

ART H 400: Contemporary Art and Globalization (undergraduate seminar)

ART H 400: The Global and the Postcolonial in Contemporary Art (undergraduate seminar, offered in conjunction with special exhibition at the Seattle Art Museum *Future History: John Akomfrah*)

ART H 509: Fragments, Ruins, and Traces in the Art of South Asia (graduate seminar)

ART H 500: Methods in Art History (graduate seminar)

ART H 509: World Art Studies and Global Art Histories (graduate seminar)

ART H 514: Towards A Global History of Modern and Contemporary Art (graduate seminar)

ART H 514: On Site: Space, Place, and Location in Contemporary Art (graduate seminar)

ART H 501: Seminar in the General Field of Art (offered concurrently with ART H 214)

ART H 521: Topics in Asian Art (offered concurrently with ART H 414)

ART H 525: Topics in Modern and Contemporary Art (offered concurrently with ART H 400)

MEDIA MENTIONS AND INTERVIEWS

Claire Fant, “New Geographies of Feminist Art: China, Asia + the World,” *The International Examiner*, November 7, 2012.

<https://iexaminer.org/new-geographies-of-feminist-art-china-asia-the-world/>

“Sonal Khullar Talks About Bhupen Khakhar’s *Kali* in MoMA’s Collection,” *post: Notes on Modern and Contemporary Art Around the Globe*, Museum of Modern Art (MoMA), New York, June 22, 2015.

http://post.at.moma.org/content_items/736-sonal-khullar-on-bhupen-khakhar-s-kali

Ammara Ahmad, “Of Art, Old Trees, and Pre-Partition Homes.” *The Friday Times* (Lahore, Pakistan), July 20, 2018.

<https://www.thefridaytimes.com/tft/of-art-old-trees-and-pre-partition-homes/>

Ammara Ahmad, “Reconnecting South Asia Through Art.” *The Daily Times* (Lahore, Pakistan), August 21 2018.

<https://dailytimes.com.pk/286481/reconnecting-south-asia-through-art/>

Ammara Ahmad, “Women Who Remember.” *The Friday Times* (Lahore, Pakistan), August 24, 2018.

<https://www.thefridaytimes.com/tft/women-who-remember/>

Matt Leib, “Faculty Friday: Sonal Khullar.” *The Whole U*, University of Washington, October 26, 2018.

<https://www.washington.edu/wholeu/2018/10/26/faculty-friday-sonal-khullar/>

Arvind Krishna Mehrotra, “The University of Life.” *The Indian Express*, October 28, 2018.
<https://indianexpress.com/article/express-sunday-eye/university-of-life-5420930/>.

Chris Juergens, “UW Professor Sonal Khullar Speaks at Frye Art Museum on Her Current Book About South Asian Contemporary Art,” *The International Examiner*, July 22, 2019.
<https://iexaminer.org/uw-professor-sonal-khullar-speaks-at-frye-art-museum-on-her-current-book-about-south-asian-contemporary-art/>

PROFESSIONAL AFFILIATIONS

American Council for Southern Asian Art
American Institute of Pakistan Studies
Association for Asian Studies
College Art Association

LANGUAGES

Hindi (speak, read, and write)
French (speak and read)