

SONAL KHULLAR

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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
Economics and Comparative Literature, *summa cum laude*

ACADEMIC APPOINTMENTS

- 2015- 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:

- “#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. New Delhi: Art Alive Foundation, in press, forthcoming 2019.

*“Colonial Art Schools in India.” *Twentieth-Century Indian Art*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. New Delhi: Art Alive Foundation, in press, forthcoming 2019.

*“London, Asia, Exhibitions, Histories.” Introduction to special issue of *British Art Studies* (Co-authored with Sarah V. Turner, Hammad Nasr, and Devika Singh), forthcoming 2019.

*“The Progressive Artists Group.” Invited contribution to *Borderlines*, open-access complement to *Comparative Studies of South Asia, Africa and the Middle East*, forthcoming 2019.

“Artist as Fieldworker.” *The Lahore Biennale Reader 01*, eds. Iftikhar Dadi and Ayesha Jatoti. Lahore and Ithaca, NY: The Lahore Biennale Foundation and the Institute of Comparative Modernities at Cornell University, in press, forthcoming 2019.

“A Million Migrations Now.” *PIX: A Photo Quarterly*, “The Citizen Issue” (March 2019): 137.

- 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, doi: <http://dx.doi.org/10.1080/09528822.2017.1386946>.

- Excerpt reprinted in *PIX: A Photo Quarterly*, “The Citizen Issue” (March 2019): 162-168.

*“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. http://repositories.cdlib.org/csw/thinkinggender/TG08_Khullar

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*, 59.1 (September 2007): 64-66.

CURRENT RESEARCH

Books

Dislocation: Conflict and Collaboration in Contemporary Art from South Asia, book manuscript under advanced contract with the University of California Press (expected publication in spring 2022).

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