

SONAL KHULLAR

School of Art + Art History + Design, University of Washington
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EDUCATION

- Ph.D. University of California, Berkeley, 2009
History of Art with a Designated Emphasis in Women, Gender and Sexuality

Dissertation: “Artistic Labor, Sexual Form, and Modernism in India, c. 1930-1980.”

Committee: Joanna G. Williams (chair), Anne M. Wagner, Whitney M. Davis, Lawrence Cohen
- M.A. University of California, Berkeley, 2004
History of Art

Thesis: “The Life of the Buddha and the Art of the Nation: Postcolonial Modernity in George Keyt’s Murals at Gotami Vihara, Sri Lanka.”
- B.A. Wellesley College, Wellesley, MA, 2000
Economics and Comparative Literature, *summa cum laude*, Phi Beta Kappa

ACADEMIC APPOINTMENTS

- 2015- Associate Professor of South Asian Art, 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
University of Washington, Seattle
- 2009-2015 Assistant Professor of South Asian Art, 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, Seattle
- 2004-2008 Graduate Student Instructor, History of Art Department
University of California, Berkeley
Art of India, Fall 2009; *Art of Modern India: Passages from Colonial to National History*, Fall 2005; *Cities and the Arts in India*, Spring 2004

PUBLICATIONS

Book

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

Articles, review essays, and book chapters

“Sea Change: George Keyt’s Murals at Gotami Vihara, 1939-1940,” special Sri Lanka issue of *Marg: A Magazine of the Arts*, ed. Sujatha Meegama, forthcoming 2016.

“Parallel Tracks: Pan Yuliang and Amrita Sher-Gil in Paris,” *Eurasian Encounters: Intellectual and Cultural Exchanges, 1900-1950*, eds. Carolien Stolte and Yoshi Kikuchi. Amsterdam: Amsterdam University Press, forthcoming 2015.

“The Art of Ideas: Critics, Journals, and Modernism in India, c. 1946-1981,” in *Twentieth-Century Indian Art*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. New Delhi: Art Alive Foundation, forthcoming 2015.

“Colonial Art Schools in India,” in *Twentieth-Century Indian Art*, eds. Rakhee Balaram, Parul Dave-Mukherji, and Partha Mitter. New Delhi: Art Alive Foundation, in press, forthcoming 2015.

“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.

“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 Simone Wille, *Modern Art in Pakistan: History, Tradition, Place* (New Delhi: Routledge, 2015), *Choice: Current Reviews for Academic Libraries*, forthcoming 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*, forthcoming 2015.

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

The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia, book manuscript in preparation.

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

Articles, review essays, and book chapters

“From the Cult of the Classical to the Promise of the Primitive: the Art of Ajanta in Modern India,” journal article in preparation.

“Scale Drawing: Contemporary Art and Globalization in South Asia,” journal article in preparation.

“Almora Dreams: Art and Life at the Uday Shankar India Cultural Centre, c. 1941-1944,” journal article in preparation.