

Academic Appointments

2017 – Assistant Professor, Department of History of Art, University of California, Berkeley
Affiliate faculty: Center for Race and Gender, Department of South and Southeast Asian Studies; Institute for South Asia Studies; Center for Southeast Asia Studies

2016–2017 Jane Emison Assistant Curator of South and Southeast Asian Art, Minneapolis Institute of Art

Education

PhD Department of Art History, University of Minnesota, 2011

Thesis: *The Promise of the Modern: State, Culture, and Avant-gardism in India (c. 1930–1960)*

Advisor: Frederick M. Asher

MA Department of Art History, University of Minnesota, 2005

BA (Art History, *summa cum laude*) Department of Art History & Aesthetics, Maharaja Sayajirao University of Baroda, Vadodara, 2002

Award: Shri Babubhai Jashbhai Patel Diamond Jubilee Gold Medal, Maharaja Sayajirao University of Baroda, Vadodara

Fellowships

2020–2021 Hellman Fellowship, University of California, Berkeley

2019–2020 Townsend Assistant Professor Fellowship, University of California, Berkeley

2015–2016 Visiting Fellow, Art Histories and Aesthetic Practices, Kunsthistorisches Institut Florenz, Max-Planck-Institut at the Forum Transregionale Studien, Berlin

2014–2015 Fellow, Art Histories and Aesthetic Practices, Kunsthistorisches Institut Florenz, Max-Planck-Institut at the Forum Transregionale Studien, Berlin

2014–2015 Visiting Fellow, Institute for Cultural Inquiry, Kulturlabor, Berlin

2013–2014 Goethe Fellow, Haus der Kunst Museum, München

2010–2011 Predoctoral Fellow, Getty Research Institute, Los Angeles (Residential)

2008–2009 Doctoral Dissertation Fellow, University of Minnesota

2007–2008 International Dissertation Research Fellow, Social Science Research Council, New York

2004–2005 Walter H. Judd Fellow, University of Minnesota

Books in Progress and Under Review

Non-Aligned: Decolonization, Modernism, and the Third World Project, India ca. 1930–1960 (in progress).

Postwar – A Global Art History, 1945–1965, coedited with Okwui Enwezor (Duke University Press, manuscript under review).

Essays Under Review

“Francis Newton Souza’s Black Paintings: Postwar Transactions in Color” (*The Art Bulletin*, under review).

“Introduction,” in *Postwar – A Global Art History, 1945–1965*, coedited with Okwui Enwezor (Duke University Press, manuscript under review).

“Postwar Abstraction: Of Similarities, Differences, and other Ophthalmologic Conundrums,” in *Postwar – A Global Art History, 1945–1965*, coedited with Okwui Enwezor (Duke University Press, manuscript under review).

Peer-reviewed Essays and Book Chapters

2020 “Delhi Silpi Chakra: Art and Politics after the Radcliffe Line,” in *Twentieth-Century Indian Art*, edited by Partha Mitter, Parul Dave Mukherji, and Rakhee Balaram, 146–57. New York: Thames and Hudson, 2020 (forthcoming)

“Not Aligned: Fragments from a Global History,” *MMCA Studies, National Museum of Modern and Contemporary Art, Seoul* (2020): 52–65. [Published in Korean and English]

“Developmental Aesthetics: Modernism’s Ocular Economies and Laconic Discontents in the Era of Nehruvian Technocracy,” in *Water Histories of South Asia: The Materiality of Liquescence*, edited by Sugata Ray and Venugopal Maddipati, 185–208. New Delhi and London: Routledge, 2020.

2017 “Dwelling in Abstraction: Post-Partition Segues into Postwar Art,” *To Draw the Line: Partitions, Dissonance, Art – A Case for South Asia, Third Text* 31, no. 2-3 (2017): 433–57.

2016 “The Global, The Local, The Contemporary, The Collaborative,” in *Rethinking Place in South Asian and Islamic Art, 1500–Present*, edited by Deborah S. Hutton and Rebecca M. Brown, 78–93. London and New York: Routledge, 2016.

2014 “Ghar Pe/At Home in the Margins of Contemporary Art,” *Yishu: Journal of Contemporary Chinese Art* 13, no. 2 (March/April 2014): 53–61.

2013 “In a Post-colonial Diction: Postwar Abstraction as Aesthetics of Modernization,” *Art Journal* 72, no. 3 (Fall 2013): 30–47.

2012 “On Territoriality, Temporality, and the Politics of Place,” *The And: An Expanded Questionnaire on The Contemporary, Field Notes, Asia Art Archive Journal* 001 (2012): 73–80. (Published in Chinese and English)

2007 “Is Art History Global? Responding from the Margins,” in *Is Art History Global?* edited by James Elkins, 348–57. New York: Routledge, 2007. (Coauthored with Sugata Ray)

Catalog Essays, Reviews, Encyclopedia Entries, and Non-refereed Writing

2019 Review of *No Touching, No Spitting, No Praying: The Museum in South Asia*, edited by Saloni Mathur and Kavita Singh and *Displaying Time: The Many Temporalities of the Festival of India*, by Rebecca M. Brown, in *caa.reviews*. November 1, 2019.

2018 Review of *Thai Art: Currencies of the Contemporary*, by David Teh, in *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 2, no. 1 (March 2018): 223–28.

“Can words (re)make worlds?” *28 Magazine* 12 (2018): 118–125. [Published in Arabic]. Republished in English as part of the New Alphabet School project Haus der Kulturen der Welt, Berlin on 21/10/2019.

< <https://newalphabetschool.hkw.de/can-words-remake-worlds/> >

2017 “Art History and the Global Challenge: A Critical Perspective,” *Artl@s Bulletin* 6, no. 1 (2017): 20–25.

2016 “After Bandung: Transacting the Nation in a Postcolonial World,” *Postwar – Art between the Pacific and Atlantic 1945 – 1965*, Exh. Cat., Haus der Kunst, Munich, 2016, 632–37. Munich: Prestel Verlag, 2016.

Exhibition Essay, *Prajakta Potnis, When the Wind Blows*, Project88, Mumbai, 2016.

< <http://project88.in/journal/2016/02/18/when-the-wind-blows-atreyee-gupta/> >

“Cyprien Tokoudagba and Dominique Kouas: Querying the Place of the ‘Vernacular’ in Contemporary Béninois Visual Arts,” *From Traditional to Contemporary Aesthetic Practices in West Africa*, Forum Transregionale Studien, Berlin, 2016. (Coauthored with Verena Rodatus, Afrika Ethnologisches Museum, Berlin)

< <https://medium.com/from-traditional-to-contemporary-aesthetic> >

2015 “Belatedness and Simultaneity: A Short History of Photography from India,” *Postdate: Photography and Inherited History in India*, Exh. Cat., San Jose Museum of Art, 2015, 24–35. Berkeley: University of California Press, 2015.

2014 “Kitchen Conversations,” *Prajakta Potnis: Store in a Cool and Dry Place*, Exh. Cat., Künstlerhaus Bethanien, Berlin, 2014, 52–57. Bönen: Verlag Kettler, 2014.

“Modern and Contemporary Art of South Asia,” in *Oxford Bibliographies in Art History*, edited by Thomas DaCosta Kaufmann. New York: Oxford University Press, 2014.

Available from < <http://www.oxfordbibliographies.com> >

- 2013** “Qin Yufen,” “Tsou Choi Tsang,” “Ho Siu Kee,” “F. X. Harsono,” “Heri Dono,” in *Benezit Dictionary of Asian Artists*, edited by Pamela Kember. New York: Oxford University Press, 2013.
- 2012** “Cosmopolitan Modernism and a Politics of the Self in Muslim South Asia,” Review of *Modernism and the Art of Muslim South Asia*, by Iftikhar Dadi, in *Art Journal* 71, no. 3 (Fall 2012): 117–19.
- 2008** “In Solidarity: Understanding the Baroda Crisis of 2007,” *Asia Art Archive Annual Newsletter* (2008): 2–3. (Published in Chinese and English)
- 2007** “‘For every one of them, there are ten of us’: A Baroda Diary, 9–14 May, 2007,” *Diaaologue*, Asia Art Archive, Hong Kong, June 2007. [Published in Chinese and English]
<<http://www.aaa.org.hk/Diaaologue/Details/111>>

Curating

- 2020** *When All That Is Solid Melts into Air: Exploring the Intersection of the Folk and the Modern in Postcolonial India* (Exhibition, Berkeley Art Museum and Pacific Film Archive, March 4–May 24, 2020, with BAMPFA Director and Chief Curator Lawrence Rinder and graduate and undergraduate students in the Spring 2019 seminar *The Folk and/in the Modern: Critical Concepts + Curatorial Practicum in Twentieth Century South Asian Art*).
- 2020** *Mithu Sen and Brendan Fernandes, Crisis and Creativity* (Virtual Artist in Residence at UC Berkeley South Asia Art Initiative, with Allan deSouza, Asma Kazmi, Sugata Ray).

Published and Broadcast Interviews

- 2019** *Lets Talk with Sharaad Kuttan*, Talk Show Episode 265. Astro Awani TV Channel, Malaysia, August 3, 2019, 22:00-22:30
- 2017** “5 Questions with Atreyee Gupta,” *post: Notes on Modern & Contemporary Art Around the Globe*, Museum of Modern Art, New York, February 17, 2017.
<http://post.at.moma.org/content_items/1002-5-questions-with-atreyee-gupta>
- 2015** “It is Difficult to Change the DNA of a Museum,” Conversation with Ming Tiampo, *TRAFO - Beiträge zur transregionalen Forschung*, Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland, December 18, 2015.
<<http://trafo.hypotheses.org/3343>>
- “Who is written into the history of India, of Europe, or of the world?” *5in10, TRAFO – Beiträge zur transregionalen Forschung*, Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland, April 13, 2015.
<<http://trafo.hypotheses.org/2158>>

Conferences and Panels Organized

“Materiality, Magicity, Temporality,” *American Council for Southern Asian Art Symposium XIX*, University of Edinburgh, Edinburgh College of Art, November 2019 (Panel convened with Rebecca Brown, Johns Hopkins University)

Bay Area Conversations: The Arts of South Asia and its Diasporas, Institute for South Asia Studies, University of California, Berkeley, October, 2018 (One-day conference convened with Asma Kazmi, Department of Art Practice and Sugata Ray, History of Art Department, University of California, Berkeley)

“Non-Aligned: Art, Solidarity, and the Emerging ‘Third World’,” *College Art Association 104th Annual Conference*, 2016. (Panel convened with Adair Rounthwaite, University of Washington)

Global Modernism/s - Contiguities, Infrastructures, and Aesthetic Practices, Haus der Kulturen der Welt, Berlin, 2015. (Two-day conference convened with Patrick Flores, University of the Philippines Vargas Museum and Hannah Baader, Kunsthistorisches Institut Florenz)

Postwar – Art between the Pacific and the Atlantic, 1945-1965, Haus der Kunst, München, 2014. (Four-day conference convened with Okwui Enwezor and Ulrich Wilmes, Haus der Kunst, München)

Keynotes and Endowed Lectures

Forms of Reparations: The Museum and Restorative Justice, California State University, Long Beach, September 28, 2020 (*Keynote Lecture*)

Talk: Non-alignment and Decolonization

Revelations Lecture, Department of Humanities and Social Sciences, Indian Institute of Engineering, Science and Technology, Shibpur, January 9, 2019

Talk: Atomic Power, Hydro-engineering, and Postcolonial Development: Technocracy’s Aesthetic Binds in Nehruvian India

Smart Lecture, Department of Art History, University of Chicago, February 9, 2016

Talk: India, ca. 1936: Interwar Photomontage and the Topographies of Desire

Present’s Disjunctive Unity, Haus der Kulturen der Welt, Berlin, November 26, 2015 (*Keynote Lecture*)

Talk: Insurgent Photomontage in Interwar India

Invited Lectures and Presentations

Interrogating Global Contemporary Art: Research, Pedagogy, Museums Roundtable with David Joselit, Atreyee Gupta, Mari Carmen Ramírez, and Leah Dickerman, University of Houston School of Art and the Museum of Fine Arts, Houston, November 9, 2020

Interrogating Global Contemporary Art: Research, Pedagogy, Museums, University of Houston School of Art and the Museum of Fine Arts, Houston, November 2, 2020

Talk: Not Aligned: Fragments from a Global History of Contemporary Art

Inventing the Third World: In Search of Freedom in the Global South, 1947-1979, South Asian Studies and Fung Global Fellows Program, Princeton University, February 28, 2020

Talk: Transactions in Color: Francis Newton Souza's Black Paintings

A Country of Outliers: A Workshop on Creative Research, CENDANA and the Visual Art Program, Cultural Centre, University of Malaya, Kuala Lumpur, July 31, 2019

Talk: "third world" Practice before the Third World

A Country of Outliers Public Symposium, CENDANA, Ilham Gallery, and the Malaysia Design Archive, Kuala Lumpur, August 3, 2019

Talk: Chandigarh: Dwelling in Abstraction

Victoria Memorial Hall, Kolkata, July 27, 2018

Talk: Interwar Abanindranath

Guggenheim Abu Dhabi South and Southeast Asia Seminar, Guggenheim Abu Dhabi, February 18, 2018

Talk: South Asian Art Collectives and Collectivity across the Global South

Guggenheim Abu Dhabi University Exchange, South and Southeast Asian Modern and Contemporary Art, Guggenheim Abu Dhabi, February 19, 2018

Talk: Tradition: Two entry points

Exhibition Histories Symposium, Dhaka Art Summit'18, February 8, 2018

Talk: Group 1890, "Surrounded by Infinity"

Modern Myth: South Asian Modern and Contemporary Works on Paper, Thacher Gallery, University of San Francisco, February 1, 2018

Talk: "Artworks never exist in time, they have entry points"

"Knitting Networks" Workshop, *Creative Net*, A.M. Qattan Foundation, Palestine, November 17-26, 2017

Modernism and the Visual Arts, University of North Texas, College of Visual Arts and Design, Professor Nada Shabout, March 2017

Talk: European Uncertainty (*Guest lecture*)

C-MAP, Museum of Modern Art, New York, February 2017

Talk: Modernism and Modernization in Postwar India

What about Global Museums? Hamburger Bahnhof, Nationalgalerie, Staatliche Museen zu Berlin, December 2016 (*Roundtable*)

Writing with Images: A Visual Culture Approach, Arab Culture Association, A.M. Qattan Foundation, Riwaq, and The Palestinian Museum, Palestine, November 2016

Talk: Art History's Ethical Responsibility: Rereading Subaltern Studies

Minneapolis Institute of Art, October 2016

Talk: Migrants and Strangers in an Intractable Time: 19th-century South Asian Art from Mia's Collection

“Networks and ‘Contact Zones’ for a Non-aligned Geopolitical Order,” *Cold Atlantic: Cultural War, Dissident Artistic Practices, Networks and Contact Zones at the Time of the Iron Curtain*, Museo Reina Sofia, Madrid, September 2016 (*Respondent*)

Mohile Parikh Center for Visual Arts, Mumbai, January 2016

Talk: Developmental Aesthetics: Technocracy’s Ophthalmological Conundrums (ca. 1945-1955)

Guangzhou Academy of Fine Arts, Guangzhou, October 2015

Talk: Postcolonial Art History: The Baroda Experiment

Guangzhou Academy of Fine Arts, Guangzhou, October 2015

Talk: Postwar Modernism: Of Similarities, Differences, and other Optic Conundrums

Writing Histories of Now: Modern and Contemporary Middle East Art and Architecture, Forum Transregionale Studien and Humboldt-Universität, Berlin, July 2015 (*Roundtable*)

From Traditional to Contemporary Aesthetic Practices in West Africa, Forum Transregionale Studien, Berlin, May 2015 (*Traveling Workshop*, Benin and Togo)

Forum Transregionale Studien, Berlin, April 2015

Talk: Postcolonial Modernism: Possible Methodologies for a Transcultural History of Art

San Jose Museum of Art, San Jose, March 2015

Talk: Camera India: Excerpts from a Global History of Photography

Legacies of Non-Violence in Art and Society, University of Texas, Austin, February 2015

Talk: After Gandhi: Excerpts from Art and History

African Art in Paris: Collections, Objects and Aesthetic Practices, Forum Transregionale Studien, Berlin, January 2015 (*Traveling Workshop*, Paris)

Transcultural Negotiations in the Ambits of Art: Comparative Perspectives on Historical Contexts and Contemporary Constellations, Freie Universität, Berlin, November 2014 (*Roundtable*)

The Vernacular and the Viral: Rethinking the Terms of South and Southeast Asian Art, Sterling and Francine Clark Art Institute, Massachusetts and Asian Civilizations Museum, Singapore, May 2014

Talk: Mutations

Goethe-Institut, München, May 2014

Talk: Vectors of Modernism: India, ca. 1937

The Long Indian Century: Historical Transitions and Social Transformations, South Asian Studies Council, Yale University, New Haven, April 2014

Talk: Transitory Narratives, Art History, and Abstraction in Post-war India

Coast Lines, Eidgenössische Technische Hochschule, Zürich and Forum Transregionale Studien, Berlin, February 2014 (*Traveling Workshop*, Marseilles and Genova)

Collecting South Asia, Archiving South Asia, Institute for South Asia Studies, University of California, Berkeley, February 2014

Talk: Contemporary art at its limits, or, Can all contemporary art be collected?

Art Histories in a Global Perspective, Institut für Kunstgeschichte, Ludwig-Maximilians-Universität and Haus der Kunst, München, January 2014

Talk: In the Concreteness of Abstraction: Modernism and Modernization in Postwar India

“The Contemporary,” *American Council for Southern Asian Art Symposium XVI*, University of California, Los Angeles, November 2013 (*Panel Chair and Discussant*)

Cinema for Change: Art and Urban Development, Inner Eye Art, San Ramon, May 2013

Talk: Affecting Change: Art Making as Sustainable Development in Dharavi, Mumbai

Contemporary Nepalese Art Practice, Institute of East Asian Studies, University of California, Berkeley, March 2013 (*Roundtable*)

Asian Art and Visual Cultures Working Group and Contemporary Art Working Group, Townsend Center for the Humanities, University of California, Berkeley, April 2013

Talk: *Ghar Pe* (At Home): Contemporary Art in Dharavi, Mumbai

Conversations, Society of Asian Art, Asian Art Museum, San Francisco, January 2013

Talk: Thinking about Contemporary South Asian Art

Department of History of Art and Center for South Asian Studies, University of California, Berkeley, November 2012

Talk: The Promise of the Modern: Abstraction and the Aesthetics of Reinforced Concrete

“Imagining Space, Depicting Place,” *American Council for Southern Asian Art Symposium XV*, University of Minnesota, Minneapolis, September 2011 (*Panel Chair*)

Exhibiting the Art of India: Dilemmas and Discourses of Display, Getty Research Institute, Los Angeles, May 2011 (*Roundtable*)

Getty Research Institute, Los Angeles, March 2011

Talk: Authenticity and Derivativeness: Displaying Contemporary Indian Art on a Global Stage

Asia Art Archive, Hong Kong, May 2007

Talk: Contemporary Art in India: The State of the Field Today

Conference Presentations

“Materiality, Magicality, Temporality,” *American Council for Southern Asian Art Symposium XIX*, University of Edinburgh, Edinburgh College of Art, November 2019

Paper: “To say that we don’t know with certainty where we are going is a proof of our lucidity:” Jagdish Swaminathan, Octavio Paz, and the Group 1890

“Between: Agencies, Objects and Architecture,” *American Council for Southern Asian Art Symposium XVIII*, Museum of Fine Arts, Boston and Harvard University, October 13, 2017
Paper: The Anti-fascist Photomontage in Interwar India

“Is There an Aesthetics of Decolonization? New Perspectives from South Asia,” *College Art Association 105th Annual Conference*, New York, February 2017
Paper: Abstraction, Decolonization – Navigating the Bind

On the Aesthetics of Resistance, Kunsthistorisches Institut, Florence, December 2015
Paper: Politics of Disenfranchisement as Aesthetics of Resistance

“Contemporary Art in India and Pakistan: A Platform for Exchange Beyond Borders,” *The First Conference of European Association for Asian Art and Archaeology*, Palacký University, Olomouc, September 2014
Paper: Art Practice, Art History, and Art Historiography Across the Radcliffe Line

The Bodhi Tree and the Orchid: A Symposium in Honor of Catherine B. Asher and Frederick M. Asher, University of Chicago, February 2014
Paper: The Global, The Local, The Contemporary, The Collaborative

Marginales und Marginalität, Centre Marc Bloch, Humboldt-Universität, Berlin, October 2013
Paper: Collaborating at the Margins

Sites of Construction: Exhibitions and the Making of Recent Art History in Asia, Asia Art Archive, Hong Kong, November 2013
Paper: *Ghar Pe/At Home* in the Margins of Contemporary Art

“Local Modernisms,” *College Art Association 101th Annual Conference*, New York, February 2013
Paper: Abstraction as Resistance in 1950s India

“Global Perspectives on the History of Art: Voices from around the World,” *College Art Association 99th Annual Conference*, New York, February 2011 (CAA International Committee Panel)
Paper: Producing the Commensurable Other: Contemporary Indian Art and the Lure of the Decorative

American Council for Southern Asian Art Symposium XIV, Denison University, October 2009
Paper: A New Messiah in a New Vihara: Neo-Buddhist Appropriations of Sanchi

Association for Asian Studies Annual Meeting, Chicago, March 2009
Paper: Between the “Decorative” and the “Fine”: Art Pedagogy for the Nation-state

20th European Conference on Modern South Asian Studies, Manchester, July 2008
Paper: Reclaiming a Sacred Site: Mistaken Identities, New Messiahs, and the 20th-Century History of Sanchi

“Constructing an ‘Indian Art’: Nineteenth century to the Contemporary,” 34th *Annual Conference on South Asia*, Madison, October 2005
Paper: Relics, Reliquaries, and Plaster Casts.

Campus Lectures, Talks, and Roundtables

Naeem Mohaiemen + Yasufumi Nakamori (Crisis and Creativity: Artists Speak Series), Institute for South Asia Studies, University of California, Berkeley, February 18, 2021
Chair

Alwar Balasubramaniam + Atreyee Gupta (Crisis and Creativity: Artists Speak Series), Institute for South Asia Studies, University of California, Berkeley, November 12, 2020
Roundtable

Jane and Kito de Boer + Deepanjana D. Klein (Vital Love: Collectors Speak Series), Institute for South Asia Studies, University of California, Berkeley, September 18, 2020
Chair

Salima Hashmi, Rumours of Spring: Some Reflections on Pakistani Contemporary Art (The 2020 Mahomedali Habib Distinguished Lecture), Institute for South Asia Studies, University of California, Berkeley, September 16, 2020
Moderator

Patrick Flores, When Commitments Confuse: Writing and Curating (Around) the Nature of Art History, Institute for South Asia Studies, University of California, Berkeley, May 8, 2020
Respondent

Dalvir Pannu, The Sikh Heritage - Beyond Borders: An Illustrated history of the Sikh shrines in Pakistan, Institute for South Asia Studies, University of California, Berkeley, March 10, 2020
Respondent [rescheduled to Fall 2020 due to Covid-19]

Aglaya Glebova, “Aleksandr Rodchenko and Photography in the Age of Stalin” Book Conference, Department of History of Art, University of California, Berkeley, November 22, 2019
Respondent for Coda: “The Photographer’s Hand”

Modern Art During Crisis, Learning in Retirement, University of California, Berkeley Retirement Center, September 17, 2019
Talk: Romance, Rebellion, Ectomy: India Between Euphoria and Emergency (1947-1977)

Rina Banerjee, Institute for South Asia Studies, University of California, Berkeley, September 5, 2019
Respondent

Images of India, Decal, University of California, Berkeley, May 1, 2019
Panel Discussion

Boundless: Contemporary Tibetan Artists from at Home and Abroad, BAMPFA, University of California, Berkeley, April 11, 2019

Gallery Talk for History of Art Undergraduate Association (H.Art)

Picturing Identities and Ideologies in Modern Korea: Transnational Perspectives for Visual Culture Conference, University of California, Berkeley, March 15, 2019
Conference Respondent

Meaning Making in Dance, Akram Khan's Xenos, Cal Performances, University of California, Berkeley, March 3, 2019
Panel Discussion

Bay Area Conversations: The Arts of South Asia and its Diasporas, Institute for South Asia Studies, University of California, Berkeley, October 26, 2018
Talk: Untitled

Allan deSouza, How Art Can Be Thought: A Handbook for Change, Art Practice, University of California, Berkeley, October 26, 2018
Talk: Responding to Allan deSouza

Tapati Guha-Thakurta, From Craftsmanship to Commercial Art: The New Vocations of Design in Late Colonial India, Institute for South Asia Studies, University of California, Berkeley, September 28, 2018
Respondent

South Asian Art: Past, Present, Future (Panel discussion with Dhaka Art Summit founders Nadia and Rajeeb Samdani, artist Chitra Ganesh, and Atreyee Gupta), Institute for South Asia Studies, University of California, Berkeley, April 27, 2018
Panel Discussion

Panel Discussion (with Emily Jacir, Natalia Brizuela, Ahmad Diab, and Atreyee Gupta), Department of Art Practice, University of California, Berkeley, February 2, 2018
Panel Discussion

Archi-Lecture: Recurring Histories, Alpha Rho Chi (National Fraternity of Architecture and the Allied Arts) Kappa Class, University of California, Berkeley, November 3, 2017
Talk: Histories Lost, Histories Found

The Idea of "Global Modernism": A Symposium, History of Art Department, University of California, Berkeley, October 20, 2017
Talk: Global Modernism/s: Confronting Limits, Navigating Contiguities

Cinephiles, Fandoms, and Global Media Cultures: Indian Cinema from a Transcultural Perspective, University of California, Berkeley, October 6, 2017
Conference Respondent

Curricular Development

Graduate Seminars

South Asia in/and Global Art History (with Sugata Ray, First offered in Fall 2020)

The Folk and/in the Modern: Critical Concepts + Curatorial Practicum in 20th-century South

Asian Art (with Lawrence Rinder, Director and Chief Curator, BAMPPFA, Fall 2019)
Art and Decolonization (First offered in Fall 2018)
In Between the Local and the Global: Contemporary South Asian Art (First offered in Fall 2012)

Undergraduate Seminars

South Asia in/and Global Art History (with Sugata Ray, First offered in Fall 2020)
The Folk and/in the Modern: Critical Concepts + Curatorial Practicum in 20th-century South Asian Art (with Lawrence Rinder, Director and Chief Curator, BAMPPFA, Fall 2019)
Colonial Histories, Postcolonial Transcripts: Modern & Contemporary Art of South Asia (First offered in Spring 2019)
Saying “No” to Imperialism, Visualizing Freedom in South and Southeast Asia (First offered in Spring 2018)

Undergraduate Lecture Courses

HA 36 Asia Modern: Art + Architecture (First offered in Fall 2017)
HA 37 Contemporary Art + Architecture from Asia, ca. 1945-present (First offered in Fall 2018)
HA 132/HA 132AC AsiaAmerica: Asian American Art and Architecture (First offered in Spring 2018/Spring 2019)

Professional Affiliations

College Art Association; American Council for Southern Asian Art; American Alliance of Museums

Languages

English: Proficient in reading, writing, and speaking (Native fluency)
Bengali: Proficient in reading, writing, and speaking (Native fluency)
Hindi: Proficient in reading, writing, and speaking (Two years of intensive undergraduate coursework)
Sanskrit: Proficient in reading and writing (Three years of intensive undergraduate coursework)