

SUGATA RAY

short curriculum vitae, January 2020

History of Art Department, University of California, Berkeley

ACADEMIC APPOINTMENTS

2018–present Associate Professor, The History of Art Department, University of California, Berkeley
Affiliate faculty: Designated Emphasis in Renaissance and Early Modern Studies; Institute for South Asia Studies; Department of South & Southeast Asian Studies (0% appointment); Group in Asian Studies

2012–18 Assistant Professor, The History of Art Department, University of California, Berkeley

2016–17 Visiting Assistant Professor, Department of Art History, University of Minnesota

2011 Visiting Lecturer, Department of Art History, University of California, Los Angeles

2009 Visiting Lecturer, Department of Asian Languages and Cultures and the Department of History of Art, University of Michigan

EDUCATION

Ph.D. (Art History), Department of Art History, University of Minnesota, 2012
In the Name of Krishna: The Cultural Landscape of a North Indian Pilgrimage Town
Advisor: Frederick M. Asher

M.Phil. (Research Training Programme, History), Centre for Studies in Social Sciences, Calcutta, 2003
India's 'Uncommon People' and their Common Art: Print Culture in the Twentieth Century
Advisor: Tapati Guha-Thakurta

M.A. (Art History, *summa cum laude*), Department of Art History and Aesthetics, Maharaja Sayajirao University of Baroda, Vadodara, 2002
Power, Politics, and Patronage: The Buddhist Monastery in Fifth-century India
Award: Dr. U.P. Shah Gold Medal, Maharaja Sayajirao University of Baroda

B.A. (History Honors), Presidency College, University of Calcutta, Kolkata, 2000

BOOKS AND EDITED JOURNAL ISSUES

Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850, Global South Asia Series and the Art History Publication Initiative (Seattle: University of Washington Press, 2019).

Sugata Ray and Venugopal Maddipati, eds. *Water Histories of South Asia: The Materiality of Liquescence*, Visual and Media Histories Series (Abingdon: Routledge, 2020).

Guest Editor, “The Language of Art History,” Special issue, *Ars Orientalis* 48 (2018).

PEER-REVIEWED ESSAYS AND BOOK CHAPTERS

“Water is a Limited Commodity: Ecological Aesthetics in the Little Ice Age, Mathura, ca. 1614,” in *Water Histories of South Asia: The Materiality of Liquescence*, edited by Sugata Ray and Venugopal Maddipati, 37–59. Abingdon, Oxon: Routledge, 2020.

“Introduction: The Materiality of Liquescence,” in *Water Histories of South Asia: The Materiality of Liquescence*, edited by Sugata Ray and Venugopal Maddipati, 1–16. Abingdon, Oxon: Routledge, 2020 (with Venugopal Maddipati).

“Introduction: Translation as Art History,” in “The Language of Art History,” ed. Sugata Ray, special issue, *Ars Orientalis* 48 (2018): 1–19.

“Hydroaesthetics in the Little Ice Age: Theology, Artistic Cultures, and Environmental Transformation in Early Modern Braj, ca. 1560–70,” *South Asia: Journal of South Asian Studies* 40, no. 1 (March 2017): 1–23.

“Ecomoral Aesthetics at the Vishram Ghat, Mathura: Three Ways of Seeing a River,” in *Water Design: Environment and Histories*, edited by Jutta Jain-Neubauer, 58–69. Mumbai: Marg Publications, 2016.

“Shangri La: The Archive-Museum and the Spatial Topologies of Islamic Art History,” in *Rethinking Place in South Asian and Islamic Art, 1500–Present*, edited by Deborah S. Hutton and Rebecca M. Brown, 163–83. New York: Routledge, 2016. Essay awarded the Historians of Islamic Art Association’s Margaret B. Ševčenko Prize, 2014.

“The ‘Effeminate’ Buddha, the Yogic Male Body, and the Ecologies of Art History in Colonial India,” *Art History* 38, no. 5 (November 2015): 916–39.

“Colonial Frames, ‘Native’ Claims: The Jaipur Economic and Industrial Museum,” *The Art Bulletin* 96, no. 2 (July 2014): 196–212.

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

ENCYCLOPEDIA ENTRIES, BOOK REVIEWS, AND NON-REFEREED WRITING

Review of *Rembrandt and the Inspiration of India*, by Stephanie Schrader et. al., in CAA.reviews, September 27, 2019.

Review of *Banaras Reconstructed: Architecture and Sacred Space in a Hindu Holy City*, by Madhuri Desai, in *Journal of the Society of Architectural Historians*, 78, no. 2 (2019): 228–30.

“From Landscape to Land: Eco Aesthetics as Decolonial Imaginaire in Tulkarm,” *28 Magazine* 12 (2018): 40–51. [Published in Arabic]

Review of *Artisans, Sufis, Shrines: Colonial Architecture in Nineteenth-Century Punjab*, by Hussain Ahmad Khan, in *International Journal of Islamic Architecture* 7, no. 1 (2018): 177–79.

“Would the Peepal Marry?” *TAKE on India: Ecology* 3, no. 1 (January 2017): 31–33.

Review of *A Revolutionary History of Interwar India: Violence, Image, Voice and Text*, by Kama Maclean, in *South Asian Popular Culture* 13, no. 3 (Fall 2016): 260–1.

“Postcolonialism,” in *The Encyclopedia of Empire*, edited by John M. MacKenzie, 1–3. Chichester: Wiley-Blackwell, 2016.

“Whose Religion? Whose Speech? Whose Freedom?” *TraFo-Beiträge zur transregionalen Forschung*, Max Weber Stiftung, Bonn (April 8, 2014).

SELECT CURATING AND MEDIA

Love across the Global South: Popular Cinema Cultures of India and Senegal, Bernice Layne Brown Gallery, University of California, Berkeley, 2017–2018 (Co-curator).

(*processing*) – *Bay Area Artists and the Archive*, Worth Ryder Art Gallery, Berkeley, 2015 (Installation Project).

Scholar Favorites, Doris Duke Foundation for Islamic Art, 2013 (Film on the Doris Duke Foundation for Islamic Art collection).

CONFERENCES AND PANELS ORGANIZED

“Visualizing Human-Animal Relations in the Indian Ocean World,” *American Council for Southern Asian Art Symposium XIX*; University of Edinburgh, November 7–9, 2019 (with Tamara I. Sears, Rutgers University)

Bay Area Conversations: The Arts of South Asia and its Diasporas, University of California, Berkeley, October 26, 2018 (with Allan deSouza, Atreyee Gupta, Asma Kazmi, UC Berkeley)

Eco Art History: Genealogies, Methodologies, Practices, Horizons, University of California, Berkeley, May 4–5, 2018 (with Whitney Davis, UC Berkeley)

Labore on My Mind, Bard Graduate Center, New York, November 17–18, 2017

“Translation and Change [流传与嬗变],” *Thirty-Fourth World Congress of Art History*, Comité International d’Histoire de l’Art; Beijing, September 16, 2016 (with ZHENG Yan, Central Academy of Fine Arts, Beijing)

“Geoaesthetics in Early Modern and Colonial Worlds,” *College Art Association 104th Annual Conference*, Washington DC, February 5, 2016 (with Hannah Baader, Kunsthistorisches Institut, Florenz)

Ecologies, Aesthetics, and Histories of Art, Kunsthistorisches Institut in Florenz – Max Planck Institute; Florence, December 14–15, 2015 (with Gerhard Wolf and Hannah Baader, Kunsthistorisches Institut, Florenz)

Spaces of Water: New Paradigms in Ecocritical Enquiry, Nehru Memorial Museum and Library; New Delhi, July 24–25, 2014 (with Venugopal Maddipati, Ambedkar University, Delhi)

Collecting South Asia, Archiving South Asia, Center for South Asia Studies, History of Art Department, Berkeley Art Museum and Pacific Film Archive, Arts Research Center, University of California, Berkeley, February 18, 2014

SELECT AWARDS, FELLOWSHIPS, AND GRANTS

2020 Getty Scholar, Getty Research Institute, Los Angeles

2018 Millard Meiss Publication Fund, College Art Association

2016–17 Hellman Fellows Fund, Hellman Fellows Program

2017 Junior Faculty Manuscript Workshop Grant, University of California Humanities Research Institute

2017 Manuscript Mini-Conference Grant, Institute of International Studies, University of California, Berkeley

2015–16 Assistant Professor Fellowship, Townsend Center for the Humanities, University of California, Berkeley

2014 Margaret B. Ševčenko Prize in Islamic Art and Culture, Historians of Islamic Art Association

2013–14 Fellow, Art Histories and Aesthetic Practices Program, Forum Transregionale Studien, Berlin and Kunsthistorisches Institut in Florenz – Max-Planck-Institut

2013–14 Visiting Fellow, Institute for Cultural Inquiry, Berlin

2014 Instructional Improvement Grant, Center for Teaching and Learning, University of California, Berkeley

2013 Faculty Research Grant, University of California, Berkeley

2013 Scholar-in-Residence, Doris Duke Foundation for Islamic Art, Honolulu

2006–07 International Dissertation Research Fellowship, Social Science Research Council

2006–07 Junior Research Fellowship, American Institute of Indian Studies

2002 Dr. U.P. Shah Gold Medal Award, Faculty of Fine Arts, Maharaja Sayajirao University of Baroda (Awarded for outstanding academic performance)

COURSES TAUGHT

Graduate Seminars: The Matter of Material: Towards Planetary Art Histories; Stronach Travel Graduate Seminar: Indian Ocean Art Histories: Goa, Bombay, Kochi; Ecologies, Aesthetics, and Histories of Art; Proseminar in Art History: Genealogies, Methodologies, Practices, Horizons; Liquescence: A Cultural History of Water (University of Minnesota); Theorizing the Global Early Modern, South Asia 1550–1850; Silent Archive/s; Visualizing the Enlightenment in the Colony

Upper Division Undergraduate Courses: Europe in Asia: The Visual Culture of Colonialism, 1500–1850 (undergraduate seminar); Art Across the High Seas: Maritime Trade and the Global before Globalization (undergraduate seminar); Maximum City: Visualizing the South Asian

Metropolis (undergraduate seminar); Eco Art: Art, Architecture, and the Natural Environment; Promiscuous Gods, Gendered Monsters, and Other Urban Beasts: Art in Early India; Visual Cultures of Early Modern South Asia, 1200–1800

Lower Division Undergraduate Courses: Theories and Methods for a Global History of Art, co-taught with Beate Fricke and Lisa Trever (Fall 2015), co-taught with Anneka Lenssen (Spring 2018); Introduction to the Art and Architecture of South and Southeast Asia

SELECT SERVICE

UC Berkeley

Head Graduate Advisor, History of Art Department
 Member, Signature Initiatives Working Group for Environmental Change, Sustainability and Justice
 Advisory Board, Tagore Program on Literature, Philosophy & Culture, Institute for South Asia Studies
 Executive Committee, South Asia Art Initiative, Institute for South Asia Studies
 Chinese Art History Search Committee Member, History of Art Department
 Hindi Search Committee Member, Department of South & Southeast Asian Studies
 Visual Resources Center Advisory Committee, History of Art Department
 Reviewer, Hellman Fellows Fund
 Reviewer, France-Berkeley Fund
 Reviewer, Foreign Language and Area Studies (FLAS) Fellowship
 Admissions and Fellowship Committee, History of Art Department
 Collection and Technological Development Committee, History of Art Department
 Teaching Excellence Colloquium, Center for Teaching and Learning

External

Editorial Board, *Refractions Series*, Edinburgh University Press
 Consultant, Sacred Ecologies, Expressive Culture, and Environmental Crisis Initiative, Institute of Sacred Music, Yale University
 Advisor, Society for Asian Art, Asian Art Museum, San Francisco
 Grants and Fellowship Reviewer, International Dissertation Research Fellowship, Social Science Research Council; Insight Grants, Social Sciences and Humanities Research Council of Canada; Consolidator Grant, European Research Council
 Journal Manuscript Reviewer, *The Art Bulletin*; *Revista Crítica de Ciências Sociais*; *Journal of Dharma Studies*; *Art History*; *South Asian Studies*; *International Journal of Islamic Architecture*; *immediations: The Courtauld Institute of Art Journal of Postgraduate Research*; *South Asia: Journal of South Asian Studies*
 Book Manuscript Reviewer, Routledge India; University of Washington Press; South Asia Across the Disciplines Series, University of California Press; Information Cultural Management Series, Ashgate Publishing

PhD Dissertation Chair

Ariana Pemberton (2018–); Ramón De Santiago, (2017–, Co-Chair); Verónica Muñoz-Nájar, *Art, Civility, and Religion in the Amazon Margins* (2015–, Co-Chair); Shivani Sud, *Rajput Painting and its Transcultural Histories: The Jaipur School of Painting, 1866–1916* (2013–)