

Melia Belli Bose

Curriculum Vitae

**Department of Art History & Visual Studies
School of Fine Arts, University of Victoria
P.O. Box 1700
Victoria, B.C., V8W 2Y2 ,Canada**

Employment

2018-present: Associate Professor, South Asian Art History, University of Victoria

2016-2017: Visiting Associate Professor, Edith O'Donnell Institute of Art History, University of Texas at Dallas

2010-2016: Assistant Professor of Asian Art History, University of Texas at Arlington (awarded tenure and promotion 2016)

2009-10: Post-Doctoral Teaching Fellow of Asian Art History, Washington University in St Louis

2006-2009: Adjunct instructor of art history: Pepperdine University, Malibu, Ca; Chaffey College, Rancho Cucamonga, Ca.; Pierce College, Woodland Hills, Ca.; Irvine Valley College, Irvine, Ca.; Mount San Antonio College, Walnut, Ca.

Education

2009: Ph.D. South Asian Art History, University of California, Los Angeles

Minor: Islamic Art History

2000: M.A. South Asian Art History, School of Oriental and African Studies (SOAS), University of London, London, England

Minors: Tibetan Art History, Hindi language

1999: B.A., Art History and Archaeology of Asia and Africa, SOAS

Awards and Fellowships

2019: Social Sciences and Humanities Research Council Connection Grant

2019: Internal Research and Creative Project Grant, Uvic.

2018: Pasold Research Fund, University of Edinburgh

2015: Award for Excellence in Teaching, Department of Art and Art History, UTA

2015: Asian Cultural Council Senior Research Fellowship

2015: American Institute of Bangladesh Studies Senior Research Fellowship

2014: Charles T. McDowell Center for Critical Languages & Area Studies, UTA, travel and research award

2013: Charles T. McDowell Center for Critical Languages & Area Studies, UTA, travel and research award

2013: Scott Opler Emerging Scholar Fellowship, Society of Architectural Historians

2005-6: American Institute of Indian Studies Junior Fellowship

2004-5: Edward A. Dickson Art History Fellowship, UCLA

2003-4: Edward A. Dickson Art History Fellowship, UCLA

Publications

Books

Forthcoming: Editor, *Threads of Globalization: Fashion, Textiles, and Gender in twentieth-century Asia*. Under contract in the series "Studies in Design and Material Culture," Manchester University Press).

2021: Editor, *Intersections: Visual Cultures of Islamic Cosmopolitanism* (Gainesville: University of Florida Press).

2016: Editor, *Women, Gender and Art in Asia, ca. 1500-1900* (New York: Routledge).

2015: *Royal Umbrellas of Stone: Memory, Politics, and Public Identity in Rajput Funerary Art* (Leiden: Brill).

Edited Special Journal Issues

2014: "The Arts of Death in Asia," *Ars Orientalis* 44. Published by the Smithsonian Institution and the University of Michigan.

Articles and Book Chapters

Forthcoming: "Introduction: Stitching Together Gender, Textile/ Garment Labor, and Heritage in Asia," introduction to *Gendered Threads of Globalization* (peer-reviewed)

Forthcoming: "Made in Rana Plaza: Dilara Begum Jolly's Affective Garment Factory-themed Art," in *Threads of Globalization* (peer-reviewed)

Forthcoming: "The Razor's Edge: Gender Politics and Structural Violence in the Work of Bangladeshi Artist Tayeba Begum Lipi," *Women in the Arts and Archaeologies of Asia*, edited by Jason Steuber (Gainesville: University of Florida Press) (peer-reviewed).

Forthcoming: "The Kachwahas' Royal Umbrellas of Stone," in *Masterpieces of the Jaipur Court*, edited by Giles Tillotson and Mrinalini Venkateswaran.

2017: "A Modern Chakravartin: Mayawati's New Buddhist Art," *Urban Utopias: Excess and Expulsion in Neoliberal South Asia*, edited by Tereza Kuldova and Matthew Varghese (London: Palgrave Macmillan): 139-169. (peer-reviewed)

2016: "Queens, Courtesans, and Collectors: Women's Engagement with Art in Asia (15th- early 20th c.), in *Women, Gender and Art in Asia*. (peer-reviewed)

2016: "Royal Matronage and the Visual Vocabulary of Indian Queenship: Ahilyabai Holkar's Memorial Commissions" in *Women, Gender and Art in Asia*. (peer-reviewed)

2016: "War is Not for Peace": War and Violence in the Art of Mahbubur Rahman," *Asian Art News* (January): 64-68.

2015: “Entangled Tensions: Self, Society, and Identity in the Work of Three Bangladeshi Women Artists,” *ArtAsiaPacific* 96 (November/ December): 88-95. Also published in Mandarin and Arabic.

2015: “Descendants of the Moon: Royal Bhati Memorial Art in Bara Bagh, Jaisalmer,” *Artibus Asiae* 74 (2): 241-256. (peer-reviewed)

2014: “Between Heaven and Hell: Salvation, Damnation, and Memorialization in Death Art,” introduction to *Ars Orientalis* special issue: 7-17 (peer-reviewed)

2014: “Monumental Pride: Mayawati’s Bahujan Samaj Prerna Kendra,” *Ars Orientalis*, 85-111. (peer-reviewed)

2011: “Appropriation and the Articulation of Legitimacy in Scindia Funerary Art in Gwalior,” *Archives of Asian Art* 61: 91-106. (peer-reviewed)

2010: “Performing Paradigms of Modern Rajput Masculinity: Men’s Songs to Rao Gopal Singh of Kharwa,” *Asian Ethnology* 69 (1): 70-93. (peer-reviewed)

2009: “The Writing on the Wall: Images of Resistance and Authority in Maharaja Madhav Rao Scindia’s Wall Paintings in Gwalior,” *Ars Orientalis* 36: 7-36. (peer-reviewed)

2007: “In Memory of Gods and Kings: Power, Politics, and the Role of the Past in Royal Kachhawaha Cenotaphs,” *Journal of South Asian Studies* 23: 127-141. (peer-reviewed)

2007: “A Triumphant Homecoming: The Frieze Program on Sawai Madho Singh II’s Cenotaph,” *Marg* 59 (1): 44-54.

2007: “How a Princess Became a Goddess and a Memorial Became a Temple: Reading the Sacred and Secular Image at the Mahasati Mandir, Devi Kund Sagar,” *Journal of the Instituto de Investigaciones Estéticas* 28: 57-73.

Reviews, Encyclopedia Entries, and Other Essays

2021: “Maa-Maati-Manush-Swadesh-Bhasha-Prokkriti: Travelling with the Mother in Moheshkhali,” *Dhaka Courier, an Independent Newsweekly* 37/38 (2 April 2021): 51-53.

2021: “Noor e Muhammad: An Outré Artist’s Journey Toward the Light,” Exhibition Catalogue Essay for “Noor e Muhammad: Recent Paintings by Roni Ahmed, (Dhaka: Bengal Foundation): pages unnumbered.

2018: “Tayeba Begum Lipi,” *AWARE: Archives of Women Artists, Research and Exhibitions*:

<https://awarewomenartists.com/en/artiste/tayeba-begum-lipi/> (invited)

2015: “Of Memory and the Body,” Exhibition Review of “No One Home,” *World Sculpture News* 21/4 (Autumn): 51-55.

2015: “Artists in Conversation,” Exhibition Review of “Kaya: Artists in Conversation,” *Asian Art News* 25 no.5 (September/October): 56-60.

- 2015:** “A Mother’s Love, a Woman’s Journey: The Paintings of Rokeya Sultana,” Exhibition Catalogue Essay for “Rokeya” (Dhaka: Bengal Foundation): pages unnumbered.
- 2015:** “The Sum of Her Parts: Revealing and Concealing the Female Body in Preema’s Paintings,” Exhibition Catalogue Essay, for “Objectified: Naiza Andaleeb Preema,” (Dhaka: Cosmos Books): pages unnumbered.
- 2015:** Exhibition Review of “Roni Ahmad, Gods and Beasts” *ArtAsiaPacific*, 10/02: <http://www.artasiapacific.com/Magazine/WebExclusives/GodsAndBeasts>
- 2015:** “Dispatch Dhaka: Bringing the World to Dhaka and Dhaka to the World,” *ArtAsiaPacific* 95 (September/ October): 95.
- 2013:** Santhi Kavuri-Bauer, *Monumental Matters: The Power, Subjectivity, and Space of India's Mughal Architecture*, CAA Reviews (invited)
- 2010:** “Islam;” in Roger Long, ed. *India Today: An Encyclopedia of Life in the Republic*, (Santa Barbara, ABC Clio), 362-366.

Conferences Organized

- Postponed due to COVID:** “Gendered Threads of Globalization: 20th c. Textile Crossings in Asia-Pacific,” University of Victoria, supported by SSHRC Connection Grant.
- 2022:** South Asian Art History Graduate Student Symposium, University of Victoria
- 2018:** “Intersections: Visual Cultures of Islamic Cosmopolitanism” Co-organized with The Islamic Art Revival Series, The Aga Khan Council of Central United States, and The Dallas Museum of Art.

Panels Organized

- Postponed due to COVID:** Organizer and Chair: “Speaking” Truth to Power: Gender and Activist Art in Modern and Contemporary South and Southeast Asia,” Conference of the European Association for Asian Art and Archaeology, University of Ljubljana, Slovenia (postponed to September 2021)
- 2014:** Organizer and chair: “Alternative Indian Feminine Paradigms,” National Women’s Society Annual Conference, San Juan, Puerto Rico.
- 2013:** Organizer and chair: “The Politics of the Past in Modern Asian Architecture,” Society of Architectural Historians annual conference, Buffalo, N.Y.
- 2012:** Organizer and chair: “The Arts of Death in Asia,” Association of Asian Studies annual conference, Toronto, Canada.
- 2011:** Co-organizer: “Gendering Circles of Power: Women’s Performances of Authority in South Asia,” Association of Asian Studies, annual conference, Honolulu, HI.
- 2010:** Organizer: “*Lieux de Mémoire* in Asian Art,” Association of Asian Studies annual conference, Philadelphia, PA.

Select Conference Presentations

- Postponed:** “Blood, Sweat, Tears, and Garments: Dilara Begum Jolly’s Affective Activist Art,” Conference of the European Association for Asian Art and Archaeology, University of Ljubljana, Slovenia. Panel: “Speaking” Truth to Power: Gender and Activist Art in Modern and Contemporary South and Southeast Asia,” (postponed to September 2021)

Postponed: “Made in Rana Plaza: Dilara Begum Jolly’s Garment Factory-Themed Art, “Gendered Threads of Globalization: 20th c. Textile Crossings in Asia-Pacific,”
University of Victoria

2020: “The Razor’s Edge: Gender Politics and Structural Violence in the Work of Bangladeshi Artist Tayeba Begum Lipi,” American Institute of Bangladesh Pre-conference, South Asian Studies Annual Conference, Madison, WI.

2019: “Translating Nature and Identity: Positioning Elizabeth Yeend Duer-Gyokusho’s *Wildflowers in and Around Victoria* in East Asia and Vancouver Island,” paper delivered at “Translations: The Art and Life of Elizabeth Yeend Duer-Gyokushō, 1889-1951,” Legacy Art Gallery, Victoria (invited)

2014: “Mayawati's Lucknow: Making Subaltern Space in a Historic City,” European Conference on South Asian Studies, University of Zurich, Switzerland, panel: “Contemporary Lucknow: Life with too Much History.”

2013: “Monumental Pride: Mayawati’s *Dalit* Memorials in Lucknow,” Society of Architectural Historians annual conference, Buffalo, N.Y., open session.

2012: “Female Authority, Caste, and Political Lineage: Chief Minister Mayawati’s Public Statues in Uttar Pradesh, India,” The Indian Phantasm: Imagining Multiple Indias in India and Beyond, Museum of Cultural History, University of Oslo, Norway.

2012: “In Memory of Kings and Courtiers: the Cenotaphs of Jodhpur,” Association of Asian Studies annual conference, Toronto, Canada, “The Arts of Death in Asia” panel

2011: “Royal Indian Matronage,” Second Annual Feminist Art History Conference at the American University, Washington, D.C.

2011: “Lineage and Legitimacy: Queen Ahilyabai Holkar’s Memorials,” Association of Asian Studies annual conference, Honolulu, HI, “Gendering Circles of Power: Women’s Performances of Authority in South Asia” panel.

2010: “A Visual Vocabulary of Queenship: Ahilyabai Holkar’s Artistic Commissions,” American Academy of Religion annual conference, Atlanta, GA. “Women’s Performances of Power in Judiasiams and Hinduisms” panel.

2010: “In *Darbar* in Death: The Iconography of *Sati* in the Royal Cenotaphs of Bikaner,” Association of Asian Studies annual conference, Philadelphia, PA. *Lieux de Mémoire in Asian Art*” panel.

2010: “Authority, Duty, and Denial: Archaized Memorials in Jodhpur,” Society of Architectural Historians annual conference, Chicago, IL. Open session panel.

Invited Talks

2022: ‘What We’ve Done is Exported Tragedy’ Affective Artivism and the Global Garment Industry,” Los Angeles Mission College.

2022: “Lives or Numbers: Contemporary Artivism in Bangladesh,” plenary address delivered at the Multicultural Conclave, University of Liberal Arts, Dhaka, Bangladesh.

2022: “Punjabi Art and Activism,” Global South Colloquium - Punjab in the World: Histories, Politics, Migrations Lecture Series, University of Victoria.

2020: “The Arts of Death and Rebirth in South Asian Religious Traditions,” Society for Asian Art, Asian Art Museum, San Francisco.

2019: “Made in Rana Plaza: Dilara Begum Jolly’s Garment Factory-themed Art,” Skidmore College.

2019: “Blood, Sweat, Tears, and Garments: Dilara Begum Jolly’s Affective Activist Art,” Pacific and Asian Studies Annual Colloquium, University of Victoria.

2018: “*Joy Bangla* or *Bangladesh Zindabad?*: Islam, Architecture, and Identity in a Changing Bangladesh,” keynote address, annual conference of the Middle East and Islamic Consortium of British Columbia.

2017: “The Arts of Death and Immortality in China,” The Art Gallery of Greater Victoria, Victoria, Canada.

2016: “Danger and Domesticity: Gendered Perspectives from Three South Asian Women Artists,” Chittagong University, Bangladesh.

2016: “Buddhism, Caste, and Art in an Egalitarian India,” John Albert Hall Distinguished Lecture, Center for the Study of Religion in Society, University of Victoria, British Columbia, Canada.

2016: “Sacred and Secular Beauty in Islamic Art” lecture at the Crow Collection of Asian Art, Dallas.

2016: “Self and Society: the Work of Three Bangladeshi Women Artists,” Jahangirnagar University, Dhaka, Bangladesh.

2015: “Art in the Service of History: Examples from Sri Lanka,” International Trainee Workshop and Conference for Young Historians, Department of History, University of Colombo, Sri Lanka, and American Institute for Sri Lankan Studies.

2015: “Possibilities: New Directions in South Asian Art,” Chittagong University, Bangladesh.

2015: “Art History in the Twenty-First Century: Research, Pedagogy, and the Canon,” University of Liberal Arts, Dhaka, Bangladesh.

2014: “The Kier Collection Fatimid Rock Crystal Ewer,” gallery talk at the Dallas Museum of Art (DMA).

2014: “Islamic Art at the DMA,” gallery talk and docent training workshop, DMA

2014: “*Nur*: Divine Light,” gallery talk and docent training workshop on the special exhibition “*Nur*: Light in Art and Science from the Islamic World,” DMA.

2014: “Contemporary Buddhist Art in India: Community, Equality, and the Noble Past,” South Asia Arts, Culture, Politics, and Science Symposium, UTA.

2013: “Appropriation and Plagiarism in Contemporary South Asian Art,” lecture given at Athena Gallery of Modern Art, Dhaka, Bangladesh.

2013: “Recent *Dalit* Buddhist Art in India,” lecture to The Texas Indian Buddhist Community, Houston, TX.

2012: “*Dalit* Buddhist Memorials in Lucknow,” lecture delivered at The Dhamma Chakra Pravartan Day Celebration, organized by The Texas Indian Buddhist Community, Dallas, TX.

2012: “The Many Forms of the Divine,” gallery talk, DMA.

2012: “The Sacred Sensual: Hindu Art at the Dallas Museum of Art,” lecture and workshop at the DMA.

2011: “Devotion and Depiction: Buddhist Art at the Xiangtangshan Caves in China,” gallery talk, Meadows Museum, Southern Methodist University, Dallas, TX.

2011: “Ahilyabai Holkar’s Architectural “Matronage,” lecture for the UTA Women’s Studies Program.

2011: “The Art of Enlightenment: Buddhist Art from Asia,” lecture, Kimbell Art

Museum, Ft. Worth, TX.

2010: “Ecstasy and Enlightenment: Buddhist Art from the Himalayas,” gallery talk, St Louis Art Museum.

2009: “Sacred Bronze Sculptures of South India,” gallery talk, St Louis Art Museum.

Teaching Experience

Lower level survey classes: non-Western Art; Asian Art

Upper level lecture classes: Later Arts of South Asia; Art and Architecture of Korea and Japan; Art and Architecture of China; Islamic Art and Architecture; Art and Architecture of South and Southeast Asia; Painting Traditions of East Asia (China, Korea, Japan); Painting Traditions of South Asia (India, Pakistan, Tibet, Bangladesh)

Seminars: Buddhist Art in Asia; Sex, Gender, and the Body in South Asian Art; Mughal Art in India; Art of Ancient India; Islamic Architecture in India; Theories and Methods of Art History; Islamic Art (co-taught with Sabiha Al Khemir); Visual Translations: Topics in Trans-cultural Art History (with Richard Brettell)