

REBECCA M. BROWN - CURRICULUM VITAE

ACADEMIC APPOINTMENTS

2019-	<i>Professor, History of Art</i>	Johns Hopkins University
	<i>2020- Chair, Department of the History of Art</i>	
	<i>2013- Chair, Advanced Academic Programs in Museum Studies & Cultural Heritage Mgmt</i>	
2014-18	<i>Associate Professor, History of Art</i>	Johns Hopkins University
2012-14	<i>Teaching Professor, History of Art</i>	Johns Hopkins University
2008-12	<i>Visiting Associate Professor, History of Art & Political Science</i> <i>~ Interim Director, East Asian Studies (2010-11)</i>	Johns Hopkins University
2006-08	<i>Lecturer in Politics & International Relations</i>	Swansea University
2004-05	<i>Visiting Scholar, History</i>	Pennsylvania State University
2003-04	<i>Assistant Professor, Art History</i>	University of Redlands
1998-03	<i>Assistant Professor, Art History</i>	St. Mary's College of Maryland

EDUCATION

1999	<i>University of Minnesota</i>	Ph.D. in South Asian & Islamic Art History Mellon Fellow in Humanistic Studies, CAORC Research Fellowship
1995	<i>University of Minnesota</i>	M.A. in South Asian & Islamic Art History
1993	<i>Pomona College</i>	B.A. in Art History

GRANTS & FELLOWSHIPS

2016	<i>Millard Meiss Publication Grant, College Art Association</i>	
2012	<i>AIIS Thematic Conference Grant (co-organizer)</i>	
2008	<i>Leverhulme Trust Research Grant</i>	<i>final round; withdrawn due to move to USA</i>
2000	<i>US-Japan Friendship Foundation Grant</i>	
1996	<i>Council of American Overseas Research Centers</i>	
1996	<i>American Institute of Indian Studies</i>	
1996	<i>SSRC Pre-Dissertation Grant</i>	
1993	<i>Mellon Fellowship in Humanistic Studies</i>	

MONOGRAPHS & EDITED VOLUMES

Displaying Time: The Many Temporalities of the Festival of India. Seattle: University of Washington Press, 2017. Recipient of the Millard Meiss Publication Grant from the College Art Association

Rethinking Place in South Asian and Islamic Art, 1500-present. Co-edited with Deborah Hutton. New York: Routledge, 2016.

Contemporary Asian Craft Worlds, co-ed. Jennifer Way. *Journal of Modern Craft* 9.2 (July 2016).

A Companion to Asian Art and Architecture. Co-edited with Deborah Hutton. London: Wiley-Blackwell, 2011 (paperback ed. 2015).

Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Shelley and Donald Rubin Collection. Atlanta, GA: Oglethorpe University Museum of Art, 2011.

Gandhi's Spinning Wheel and the Making of India. London and New York: Routledge, 2010.

Art for a Modern India, 1947-1980. Durham: Duke University Press, 2009.

Asian Art: An Anthology. Co-edited with Deborah Hutton. London: Blackwell, 2006.

SELECTED ARTICLES & ESSAYS

- "KCS Paniker's Painterly Deflections." In Niharika Dinkar and Megha Sharma Sehdev, eds., *Tirchhi Nazar: The Gaze in South Asia Beyond Darshan*, special issue of *South Asian Studies*, 37:2 (2021): 103-16.
- "The Gold, the Gold; the Glory, the Glory: Overcome by Colour in the 1870s and the 1980s." Online forum on Decolonising Colour, *Third Text Online*, <http://www.thirdtext.org/brown-thegold>, published February 20, 2020.
- "To Pick Up a Brush: A Double-take, Gieve Patel, and Indian Art of the 1980s." *Third Text* 31.2-3 (2017): 261-88.
- "Painting Colonial and Modern at the Rashtrapati Bhavan." In Partha Mitter and Naman Ahuja, eds. *The Arts and Interiors of Rashtrapati Bhavan: Lutyens and Beyond*. New Delhi: Government Publications Division, 2016, 160-235.
- "Bharti Kher: Traffic." In Diana Freundl, ed. *Bharti Kher*. Vancouver, BC: Vancouver Art Gallery, 2016, pp. 32-47.
- "Perfecting Political Performance: Spinning, Gandhi and Virtuosity." In A. Virmani, ed. *Political Aesthetics: Culture, Critique, and the Everyday*, London: Routledge, 2015, pp. 140-58.
- "A Distant Contemporary: Indian Twentieth-Century Art in the US Festival of India (1985-86)." *Art Bulletin* 96:3 (September 2014): 338-56.
- "Colonial Polyrythm: Imaging Action in the Early Nineteenth Century." *Visual Anthropology* 26:4 (2013): 269-97.
- "Path Breakers" and artist entries in Susan S. Bean, ed., *Midnight to the Boom: Painting in India after Independence*. New York: Thames & Hudson & Peabody Essex Museum, 2013, pp. 77-81; 82-85; 92-95; 110-13; 160-65; 170-75.
- "Moments of Resistance: Small Interventions and the Festival of India." In Kim Youngna, ed., *Exhibiting Asian Art: Issues and Perspectives*, Seoul: National Museum of Korea, 2011, 193-226. Translated into Korean by Heeryoon Shin. Published in expanded form in *Misuljaryo* 82 (2012): 14-44.
- "Reviving the Past: Post-Independence Architecture and Politics in India's Long 1950s." *Interventions* 11:3 (November 2009): 293-315.
- "Spinning without Touching the Wheel: Anti-Colonialism, Indian Nationalism and the Deployment of Symbol." *Comp. Studies of South Asia, Africa, and the Middle East* 29:2 (2009): 230-45.
- "Provincializing Modernity: From Derivative to Traditional." *Art Bulletin* 90:4 (Dec 2008): 555-57.
- "Orientalism in *Firefly* and *Serenity*." *Slayage* 7:1 (Winter 2008) online, 16 pages.
- "Partition and the Uses of History in *Waqt/Time* (1965)." *Screen* 48:2 (Summer 2007): 161-78.
- "The Modern and the Ancient: 20th-Century Re-readings of Indian History." *South Asian Studies* 22 (2006): 103-14.
- "Inscribing Colonial Monumentality: A Case Study of the 1763 Patna Massacre Memorial." *The Journal of Asian Studies* 65:1 (February 2006): 91-114.
- "P.T. Reddy, Neo-Tantrism, and Modern Indian Art." *Art Journal* 64:4 (Winter 2005): 26-49.
- "Patna's Golghar and the Transformation of Colonial Discourse." *Archives of Asian Art* 55 (2005): 53-63.
- "Abject to Object: Colonialism Preserved through the Imagery of Muharram." *Res: Anthropology and Aesthetics* 43 (Spring 2003): 203-17.
- "The Cemeteries and the Suburbs: Patna's Challenges to the Colonial City in South Asia." *The Journal of Urban History* 29:2 (January 2003): 151-73.