Dr. Dadi's presentation will address key methodological issues in the analysis of Urdu cinema during this formative decade. These include changes that ensued with the introduction of the talkies, the relationship of “Urdu” cinema to “Hindi” cinema, the imbrication of cinema with the literary world, the relays between Lahore and Bombay studios and personnel, and transformations in wake of the 1947 Partition and Independence of India and Pakistan.

Iftikhar Dadi is an artist and art historian broadly interested in the relation between art practice in the contexts of globalization, urbanization, and mediatization. He has authored numerous scholarly works, including the recent book Modernism and the Art of Muslim South Asia. Curatorial activities include Lines of Control at Duke University’s Nasher Museum of Art and Cornell's Herbert F. Johnson Museum of Art, and Unpacking Europe at the Museum Boijmans Van Beuningen, Rotterdam.

As an artist, Dadi works collaboratively with Elizabeth Dadi. Their work investigates the salience of popular urban and media cultures in the construction of memory, borders, and identity in contemporary globalization. Their work is frequently realized in large-scale installations and has been exhibited and published internationally, including the 24th Bienal de São Paulo, Brazil, Third Asia-Pacific Triennial, Queensland Art Gallery, Brisbane, Australia, and Let's Entertain: Life's Guilty Pleasures at Walker Art Center, Minneapolis, Centre Georges Pompidou, Paris, Kunst museum Wolfsburg, Germany, and Miami Art Museum.

Dadi is an associate professor in Cornell's Department of History of Art. He received his Ph.D. in history of art from Cornell.

Monday, November 24, 2014
5:30 - 7 pm
10 Stephens Hall (ISAS Conf. Room)

Event co-presented by the Berkeley Pakistan Initiative and the Berkeley Urdu Initiative

This event is free and open to public.
For information call us at 510-642-3608 or visit us on the web at southasia.berkeley.edu