

Atreyee Gupta

short curriculum vitae, 2017

Assistant Professor, Department of History of Art
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Education

2011 PhD Department of Art History, University of Minnesota

Advisor: Frederick M. Asher

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

2005 MA Department of Art History, University of Minnesota

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

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

Appointments

2017 – Assistant Professor, Department of History of Art, University of California, Berkeley

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

2012–2013 Visiting Lecturer, Department of History of Art, University of California, Berkeley

2007–2008 Researcher for India, Asia Art Archive, Hong Kong

Fellowships

2014–2016 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

2003 Felix Scholar, The School of Oriental and African Studies, London (*declined*)

Books

The Promise of the Modern: Anti-illusionism, Abstraction, and Inter-cultural Modernism (India, ca. 1937–1968), in progress.

Postwar – Art between the Pacific and the Atlantic, 1945–1965, coedited with Okwui Enwezor and Ulrich Wilmes (forthcoming).

Global Modernism/s: Contiguities, Infrastructures, and Aesthetic Practices, ca. 1905–1965, coedited with Hannah Baader and Patrick Flores (in progress).

Peer-reviewed Essays and Book Chapters

“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, (New Delhi and London: Routledge, 2018), *forthcoming*.

“Dwelling in Abstraction: Post-Partition Segues into Postwar Art,” *Third Text*, Special Issue on Partition (Fall 2017): *forthcoming*.

“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 (New York: Skira Rizzoli, 2018), 146–157.

“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 (London and New York: Routledge, 2016), 78–93.

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

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

“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)

“*Is Art History Global?* Responding from the Margins,” in *Is Art History Global?* edited by James Elkins (New York: Routledge, 2007), 348–357. Coauthored with Sugata Ray.

Catalog Essays, Reviews, Encyclopedia Entries

“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 (Munich: Prestel Verlag, 2016), 632–637.

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>>

“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 (Berkeley: University of California Press, 2015), 24–35.

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

“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>>

Benezit Dictionary of Asian Artists (New York: Oxford University Press, 2013).
Entries on Qin Yufen, Tsou Choi Tsang, Ho Siu Kee, F. X. Harsono, Heri Dono.

“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, *Art Journal* 71, no. 3 (Fall 2012): 117–119.

“In Solidarity: Understanding the Baroda Crisis of 2007,” *Asia Art Archive Annual Newsletter* (2008): 2–3. (Published in Chinese and English)

“‘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. <<http://www.aaa.org.hk/Diaaologue/Details/111>> (Published in Chinese and English)

Interviews Published and Broadcast

Published interview, *Artl@s Bulletin* special issue “Art History and its Global Challenge: An Evaluation,” (Fall 2017), *forthcoming*.

“Global Modernism,” An interview by Armin Medosch to be broadcast by ORF-Kunstradio (Austrian National Broadcasting Corporation Public Radio), *forthcoming*.

“It is Difficult to Change the DNA of a Museum,” conversation with Ming Tiampo, *TRAFÖ - Beiträge zur transregionalen Forschung*, Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland, December 18, 2015.

<<http://trafo.hypotheses.org/3343>>

Published interview, “Who is written into the history of India, of Europe, or of the world?”
5in10, TRAF0 - Beiträge zur transregionalen Forschung, Max Weber Stiftung – Deutsche
Geisteswissenschaftliche Institute im Ausland, April 13, 2015.

<<http://trafo.hypotheses.org/2158>>

Keynotes and Named Lectures

Smart Lecture Series, Department of Art History, University of Chicago, February, 2016
(*Endowed Lecture*)

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

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

Talk: Insurgent Photomontage in Interwar India

Invited Talks

Guest lecture, “European Uncertainty” for *Modernism and the Visual Arts*, University of North
Texas, College of Visual Arts and Design, Professor Nada Shabout, March, 2017.

“Modernism and Modernization in Postwar India,” *Contemporary and Modern Art Perspectives*
(C-MAP), MoMA, New York, February, 2017

“*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 the 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

Select Conference Presentations

“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.

Conferences and Panels Organized

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

Global Modernism/s - Contiguities, Infrastructures, and Aesthetic Practices, Haus der Kulturen der Welt, Berlin, 2015. (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. (Conference convened with Okwui Enwezor and Ulrich Wilmes, Haus der Kunst, München)