

Atreyee Gupta

curriculum vitae, 2016

Jane Emison Assistant Curator of South and Southeast Asian Art, Minneapolis Institute of Art
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Publications may be downloaded from atreyeegupta.com

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

2016 - 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

2011-2012 Assistant Professor of Global Modern and Contemporary Art, Department of Art + Design, University of Minnesota, Duluth (Tenure Track; resigned)

2009-2010 Instructor, Department of Art History, University of Minnesota

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*)

Exhibition Projects and Catalog Essays

Converging Cultures: Asian Diasporas and Latin American and Caribbean Art from 1940 to the Present, Art Museum of the Americas, Washington DC, 2018–2021. (Co-curator with Adriana Ospina, Art Museum of the Americas, Washington DC)

“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 (Cologne: Walther König, 2016), *forthcoming*.

Exhibition Essay, *Prajakta Potnis, When the Wind Blows*, Project88, Mumbai, 2016.

< <http://project88.in/journal/2016/02/18/when-the-wind-blows-atreyee-gupta/> >

“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.

Peer-reviewed Essays and Book Chapters

“A Vertiginous Abstraction (India, ca. 1947–1968),” *Third Text*, Special Issue on Partition (Fall, 2017), *forthcoming*.

“Delhi Silpi Chakra: Art Across and Around the Radcliffe Line,” in Partha Mitter, Parul Dave-Mukherji, and Rakhee Balaram, eds., *Twentieth-Century Indian Art* (New York: Skira Rizzoli, 2016), *forthcoming*.

“The Global, The Local, The Contemporary, The Collaborative,” in Deborah Hutton and Rebecca Brown, eds., *Rethinking Place in South Asian and Islamic Art, 1500–Present* (London and New York: Routledge, 2016), 78–93.

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

“Modern and Contemporary Art of South Asia,” in Thomas DaCosta Kaufmann, ed., *Oxford Bibliographies in Art History* (New York: Oxford University Press, 2014). Available from <<http://www.oxfordbibliographies.com>>

“In a Post-colonial Diction: Postwar Abstraction as Aesthetics of Modernization,” *Art Journal* Vol. 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* Vol. 001 (2012): 73–80. (Published in Chinese and English)

“Is Art History Global? Responding from the Margins,” in James Elkins, ed., *Is Art History Global?* (New York: Routledge, 2006), 348–357. Coauthored with Sugata Ray.

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), in progress.

Global Modernism/s: Infrastructures of Contiguities, ca. 1905–1965, under preparation. (Coedited with Hannah Baader and Patrick Flores), in progress.

Select Interviews, Reviews, and Encyclopedia Entries

Interview, *Artl@s Bulletin* Special Issue “Art History and its Global Challenge: An Evaluation,” (Fall 2016), *forthcoming*.

“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, January 27, 2016 (with Verena Rodatus, Afrika Ethnologisches Museum, Berlin).

<<https://medium.com/from-traditional-to-contemporary-aesthetic>>

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

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

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

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

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* Vol. 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)

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 - Infrastructures of Contiguities, Haus der Kulturen der Welt, Berlin, 2015. (Conference convened with Patrick Flores, University of the Philippines Vargas Museum and Hannah Baader, Kunsthistorisches Institut Florenz)
Conference website: <<http://tinyurl.com/hval5yx>>

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)
Conference website: <<http://postwar.hausderkunst.de>>

Invited Talks, Roundtables, and Keynotes

“Networks and ‘Contact Zones’ for a Non-aligned Geopolitical Order,” *Cold Atlantic*, Museo Reina Sofia and the University of Barcelona, Madrid, September, 2016 (*Panel Discussant*)

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

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

Mohile Parikh Center for Visual Arts, Mumbai, January, 2016

Talk: Developmental Aesthetics: Technocracy’s Ophthalmological Conundrums (ca. 1945-1955)

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

Talk: Insurgent Photomontage in Interwar India

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

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 104th 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.

Courses Taught

Graduate/Undergraduate Seminars

In Between the Local and the Global: Contemporary South Asian Art (University of California, Berkeley); Global Modernisms (University of California, Berkeley)

Graduate/Advanced Undergraduate Lecture Courses

After 1960: A Global History of Contemporary Art (University of Minnesota, Duluth); Seeing Through the Lens: Colonial and Postcolonial Photography, Cinema, and Video Art (University of Minnesota, Duluth); Visual Cultures of Modern India: 19th century to the Contemporary (University of Minnesota, Duluth)

Introductory Undergraduate Courses

Pre-modern South Asian Art (University of Minnesota, Duluth); History of Asian/Non-Western Art (University of Minnesota, Duluth); Art of India: 2500 BCE to the Contemporary (University of Minnesota, Duluth)

Professional Service

Manuscript reviewer (2014–2016): *Interventions: International Journal of Postcolonial Studies*; *South Asian Studies*; *SOUTHEAST OF NOW: Directions in Contemporary and Modern Art*; *Visual Resources*