

## Art and Artificial Intelligence / Future Bodies (online, 13–27 Jan 21)

online / Museum Brandhorst; Zentralinstitut für Kunstgeschichte, Munich, Jan 13–27, 2021

Ursula Ströbele

Cooperation projekt between Zentralinstitut für Kunstgeschichte and Museum Brandhorst, Munich

Lectures - Zentralinstitut für Kunstgeschichte, Munich:

13.1.2021 6.30 PM / 18.30 Uhr

Christiane Paul (Chief Curator/Director of the Sheila C. Johnson Design Center, Professor in the School of Media Studies at The New School, Adjunct Curator of Digital Art at the Whitney Museum of American Art, New York):

Art and Ai - the Question of Intelligence

Zoom-Meeting

Link:

<https://us02web.zoom.us/j/85659345839?pwd=UmFZYU0xN1NxMGJ1MjIQM054NXgvZz09>.

Meeting-ID: 856 5934 5839 | Passwort: 148258.

27.1.2021 6.30 PM / 18.30 Uhr

Mercedes Bunz (Medienwissenschaftlerin, stellvertretende Leiterin 'Digital Humanities', King's College London, Leiterin Forschungsprojekt 'Creative AI' mit der Serpentine Gallery, London):

On the Culture of Artificial Intelligence

Zoom-Meeting

Link:

<https://us02web.zoom.us/j/85659345839?pwd=UmFZYU0xN1NxMGJ1MjIQM054NXgvZz09>.

Meeting-ID: 856 5934 5839 | Passwort: 148258.

No registration required. For more detailed information:

<https://www.zikg.eu/aktuelles/veranstaltungen>

In case of questions feel free to contact: Ursula Ströbele u.stroebele@zikg.eu

Online-Symposium - Museum Brandhorst, Munich

Future Bodies From a Recent Past—Sculpture, Technology, and the Body Since the 1950s  
(21.-23.1.2021)

Museum Brandhorst presents "Future Bodies from a Recent Past—Sculpture, Technology, and the

Body since the 1950s," a large-scale research and exhibition project investigating the impact made by technological developments and changing notions of the body on the medium of sculpture.

Technology permeates the body, the body permeates technology. What is immediately evident for contemporary art, and especially post-digital practices with their rematerialized avatars and techno bodies, can be traced back to the beginnings of modernity as a hitherto little-noticed history of art and especially sculpture. This history of sculpture is one of hybridization and the dismantling of its purported autonomy, which begins well before the historicized narrative of the dissolution of the medium in the 1960s and continues in sculptural forms up to the present day. In the process, the resilience of sculptural categories—spatiality, plasticity, motion/animation, and form/materiality, but also its intrinsic forms of corporeality—moves into the focus of consideration.

During the three-day international symposium (in English), leading theorists will explore the lines of reference between technology, the body, and sculpture from the perspectives of art history, philosophy, media and literary studies, sociology, and the history of science. With contributions on individual artistic positions and specific thematic complexes, such as the influence on sculpture of changing production technologies, materialities, and concepts of the body, but also interdisciplinary considerations of body-technology relations, a multi-perspective history of contemporary sculpture will be outlined.

No registration required, YouTube-Livestream

For more detailed information: <https://www.museum-brandhorst.de/future-bodies-symposium/>

## PROGRAM

Thursday, January 21, 2021

7–9 PM (CET) | PANEL

Transformations in Postwar Sculpture

"David Smith: Sculpture as Sign"

Anne M. Wagner, Class of 1936 Professor Emerita, Department of History of Art, University of California, Berkeley/CA

"New, Newer, Newest: Eduardo Paolozzi's Laocoön"

Alex Kitnick, Assistant Professor of Art History and Visual Culture, Bard College, Annandale-on-Hudson, New York/NY

"Tanaka Atsuko and the Circuits of Technology and Female Labor"

Namiko Kunimoto, Associate Professor, History of Art Department, Director, Center for Ethnic Studies, Ohio State University, Columbus/OH

Chair: Patrizia Dander, Chief Curator, Museum Brandhorst, Munich

Friday, January 22, 2021

5–7 PM (CET) | PANEL

Hybrid Figurations of the 1960s

"Jann Haworth and the Poetics of Softness"

Jo Applin, Professor, Head of History of Art Department, The Courtauld Institute of Art, London

"Shiny Matters in/and 1960s Sculptured Figurations"

Antje Krause-Wahl, Lecturer, Institute of Art History and Musicology, Johannes Gutenberg University Mainz

"The Futurism of the Female Avant-Garde"

Marta Dziwiałńska, Curator, Kunstmuseum Bern

Chair: Manuela Ammer, Curator, mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna

8–10 PM (CET) | TALK

Theories of Sculpture in Technological Change

Opening Statement and Chair

"From Body to Machine: Sculpture in Times of Technological Change"

Ursula Ströbele, Research Associate, Study Center for Modern and Contemporary Art, Zentralinstitut für Kunstgeschichte, Munich

Lecture

"Sculpture in the Age of Mass Reproducibility"

Megan R. Luke, Associate Professor, Department of Art History, University of Southern California, Los Angeles/CA

Saturday, January 23, 2021

5–6:45 PM (CET) | PANEL

Materializing Cyberbodies Since the 1980s

"Subject to Security: Tishan Hsu and Julia Scher"

Jeannine Tang, Assistant Professor of Modern & Contemporary Art History and Visual Studies, The New School, New York/NY

"Body Options Revised: from Cyborg Enhancement to Sensitive Entanglement"

Marie-Luise Angerer, Professor of Media Studies, Institute of European Media Studies, Department for Art and Media, University of Potsdam

Chair: Franziska Linhardt, Research Associate, Museum Brandhorst, Munich

6:45–7:15 PM (CET) | INTERMEZZO

"The Desire of Objects: Slavery and the Sex-Life of Machines"

Louis Chude-Sokei, Professor of English, George and Joyce Wein Chair, Director of the African American Studies Program, Boston University, Brookline/MA

8–10 PM (CET) | PANEL

Posthuman Embodiment and Material Entanglements—a Theoretical Outlook and Review

"Artificial Bodies in Motion: from Top-down Control to Relational Embeddedness"

N. Katherine Hayles, Distinguished Research Professor, University of California, Los Angeles/CA

"Cutting Technology and the Body Together-Apart: Bodies-in-Technologies and the Haunting Climate of Materializations"

Josef Barla, Postdoc Researcher, Biotechnology, Nature and Society Research Group, Institute of Sociology, Goethe University, Frankfurt am Main

Chair: Maria Muhle, Professor of Philosophy I Aesthetic Theory, Academy of Fine Arts, Munich

"Future Bodies from a Recent Past—Sculpture, Technology, and the Body since the 1950s" is organized by Patrizia Dander, chief curator, and Franziska Linhardt, research associate, supported by Lena Tilk. The talks will be streamed on Museum Brandhorst's YouTube channel and subsequently made available on the museum's website.

The symposium will be held in cooperation with the Study Center for Modern and Contemporary Art at the Zentralinstitut für Kunstgeschichte, Munich, and accompanied by online lectures by Christiane Paul and Mercedes Bunz on "Art and Artificial Intelligence," organized by Ursula Ströbele.

Generously supported by the ERES Foundation and PIN. Freunde der Pinakothek der Moderne e.V..

In case of questions feel free to contact [franziska.linhardt@museum-brandhorst.de](mailto:franziska.linhardt@museum-brandhorst.de) or [patrizia.dander@museum-brandhorst.de](mailto:patrizia.dander@museum-brandhorst.de).

Reference:

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