SITUATING GLOBAL ART (BERLIN, 12-14 FEB 15)

Berlin, Literaturwerkstatt, Knaackstr. 97, Berlin Prenzlauer Berg (Kulturbrauerei),
February 12 - 14, 2015
www.situating-global-art.org

InterArt Research Program

“Situating Global Art” interrogates the relations between an increasing globalization of the art discourse and the situatedness of its practices.

Since the early 1990s, the term “global art” has been established to call attention to poly-centered, plural, and transnational art worlds under postcolonial conditions. Yet, the process of globalizing art may also be criticized for producing its own hegemonic and exclusive effects.

The conference therefore brings into focus recent practices of art, curating, historiography and criticism that are connected to the global art discourse while at the same time attempting to queer or resist new hegemonic narratives.

Scrubting the dynamics that unfold between the institutionalization of “global art” and situated practices, “Situating Global Art” asks how contemporary local, traditional, indigenous, or tribal forms of artistic critique contribute to reconfigure notions of both the global and the local, thus challenging homogenizing conceptions of art in the age of globalization.

PROGRAMM:

——- Thursday, February 12

10:00 – 10:30 Introduction Sarah Dornhof

10:30 – 12:30 Panel I – Queering Artistic Practice

Isabel Seliger (Berlin):
The Art of Globalization/The Globalization of Art: Creating Transnational, Interethnic, and Cross-Gender Identities in the 3D Work of Miao Xiaochun

Ronit Milano (Beer-Sheva):
Globalization, Colonialism and Takashi Murakami

Birgit Hopfener (Berlin):
Qiu Zhijie’s Concept of Total Art.
A Case Study of Transculturally Situating Discourses of Integrated Art Practice

Discussion

12:30 – 14:00 Lunch

14:00 – 15:00 Panel II – Engaging with Institutions

Voon Pow Bartlett (London):
‘Harmonious Society’ and ‘There is nothing new under the Sun’

Felix Vogel (Fribourg):
Global Art since the 1960s seen from Bahia

15:00 – 15:15 Coffee

15:15 – 16:45 Jelle Bouwhuis (Amsterdam):
How Far How Near. Or:
Where to Locate Global Art within a Modern Art Museum

Jean Borgatti (Benin/Boston):
Why Global? Why Now?
African Art at the Fitchburg Art Museum

Discussion

Break

18:00 Keynote:
Abdellah Karroum (Mathaf, Arab Museum of Modern Art, Doha):
Generation 00: The Artist as Citizen

——— Friday, February 13

9:00 – 9:30 Coffee

9:30 – 11:00 Panel III – Urban Interventions

Gürsoy Dogtas (Munich):
The 13th Istanbul Biennale and the Squatters’ Movement of Gezi Park in an Ideological Competition for the Practice of Radical Democracy

Birgit Mersmann (Bremen):
Lacing Places.
Situative Practices and Sociopolitical Strategies in Korean Urban Art Projects

Discussion
11:00 – 11:30 Coffee

11:30 – 13:00 Panel IV – Media as Translation

Antigoni Memou (London):
Global Photography: Notes on the ‘Documentary Turn’ in Contemporary Art

Katja Glaser (Siegen):
The ‘Place to be’ for Street Art Nowadays no longer is the Street, it’s the Internet

Discussion

13:00 – 14:30 Lunch

14:30 – 15:30 Panel V – Ethics of Art Mediation

Toni Hildebrandt (Bern):
Situating the Withdrawal of Tradition:
Jalal Toufic’s rejection of Pasolini’s Southern Answer

Claudia Marion Stemberger (Montréal):
On the Pedagogy of Global Art Histories

15:30 – 15:45 Coffee

15:45 – 17:15 Insa Verbeck (Kassel):
Improving, Representing, and Imagining – Documenta’s changing Relations to the World

Barbara Lutz (Hildesheim):
Curating Transculturality.
documenta 12 and the ‘Migration of Form’

Discussion

Break

18:00 Keynote:
Annette Bhagwati (Haus der Kulturen der Welt, Berlin):
On Centers, Nodes and Trajectories:
Changing Topologies in Transcultural Curating

----- Saturday, February 14

9:30 – 10:00 Coffee

10:00 – 12:00 Panel VI – Politics of Labelling

Mateusz Kapustka (Zurich):
East feeds West:  
The Curse of Different Temporalities

Janna-Mirl Redmann (Geneva):  
Boycotting the Global –  
52 Weeks of Artist Protest

David Frohnapfel (Berlin):  
Disobedient Museality:  
Atiz Rezistans and the Politics of Artistic Poverty Tourism in Port-au-Prince

Discussion

12:00 - 13:30 Lunch

13:30 – 14:30 Panel VII – Contesting Narratives

Orianna Cacchione (San Diego):  
To Wash a Book and to Burn the Beard –  
Conceptualizing Art History as a Readymade in Huang Yong Ping’s Artworks

George Flaherty (Austin):  
Destroying Art of the Americas Amid a Global Turn

14:30 – 14:45 Coffee

14:45 – 16:15 Andrew Weiner (New York):  
The Scrim, the Pistol, and the Lectern:  
Dis-situating the Global Contemporary

Jacob Birken (Karlsruhe):  
When Transfers become Entanglements.  
Contradictory Sites of Artistic production & Reception in a Globalized World

Discussion

Closing Remarks

Concept and Organization:

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