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Abstracts

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Making Museums: The Rise of Private Museums in Turkey

During the past five years, Turkey has experienced an unprecedented proliferation of private museums. In the past, Turkey's museums have generally been under-funded public institutions organized less according to models of art history than according to concerns of national identity expressed through disparate historical collections. While home to a diverse and rich panoply of works, particularly from prehistory, Hellenic and Roman antiquity, and the Byzantine and Ottoman eras, regional, on-site, and centrally located museums all have frequently suffered from a lack of knowledge about effective museum management and from public disinterest. With increased awareness about contemporary museum practices, including proper conservation methods, educational activities, and public relations, Turkey's new generation of private museums have raised the issue of the role of art museums in Turkey.

As hundreds of thousands of visitors flock to the country's first international blockbusters and large-scale exhibits devoted to Turkish modern and contemporary art, how much have the museums actually moved away from the model of Turkish public museums? What is their role in revising the function of museums in a country so full not only of artifacts, but also of museums which act more like mausoleums? To what extent are they able to create a public interface? Are they able to construct a new mode of understanding art, through art history and aesthetics rather than through positivist historicism? Are they able to construct a democratic platform of discussion along the lines of contemporary museum practice? How have they modeled themselves on famous museums of the West and has this process of modeling been effective? This paper will examine the role of private art museums in Turkey, between their objectives and their inconsistencies.

Louisa Avgita

Contemporary art globalised: local culture and the institutions of globalisation

The interrogation of issues of globalisation and postcolonialism is in line with the discourse developed in many recent international exhibitions like the Documenta 10 and 11, the 50th Venice Biennale and the Manifesta. As James Meyer points out, the 'grand exhibitions' have now been transformed into 'global exhibitions' as their focus has shifted from showing the 'best' international work to organising themselves around the theme of globalisation itself¹.

¹ 'Global tendencies: globalism and large-scale exhibition – Panel Discussion', *ArtForum*, November 2003, available at http://www.findarticles.com/p/articles/mi_0268/is_3_42/ai_110913973/pg_1

Francesco Bonami, the curator of the 50th Venice Biennale mentions that the exhibition 'Dreams and Conflicts. The Dictatorship of the Viewer' "offers a world where the conflicts of globalisation are met by the romantic dreams of a new modernity"². This postcolonial space 'in-between' conflict and romanticism, globalisation and localism, heterogenisation and homogenisation, the West and the East, the Self and the Other, is actually one of the by-products of globalisation. The notions of multiculturalism, cosmopolitan culture and glocalisation are discussed in the concept of many visual art exhibitions organised in museums and galleries all around the world. 'Glocal art' constitutes a new form of 'alternative' art that brings together the global aspirations and the local characteristics in the context of multiculturalism. However, the two parts hold different positions in the formation of the new hybrid culture.

As Neil Brenner says discussing the 'glocal' in social terms, supra-national organisations like the EU or the World Bank "have come to play direct roles in the regulation and restructuring of each state's internal territorial space"³. It is evident that the attempts for the coexistence of a globalised common culture and the local cultural traits lead to 'brand cultures', as the programme 'branding Bulgaria' implemented by the British Council of Bulgaria indicates and as the programme 'Policies for Culture in South-East Europe' suggests⁴.

My paper aims to analyse the discourse produced on the relation between globalism and localism in contemporary art projects, using specific examples illustrating that museums and galleries exhibiting 'hybrid' art works do not always constitute a 'warehouse of cultural scenarios', as Linda Young suggests using Arjun Appadurai's description⁵, but rather supermarkets of cultural and ideological brands.

Joaquín Barriendos Rodríguez

Global art and museographic imaginaries: the era of the expanded internationalism *Managing marginal creativities and radical aesthetics from the globalized »periphery«*

The contemporary art museum of today seems to be the perfect place to face up to two conflictive issues: cultural diversity on the one hand, and globalization of *other* aesthetics, *other* visual cultures or *other* modernities on the other. Nevertheless, its reflective attitude and institutional ability to re-write art history or to (re)present diversity, should be understood as a problematic device, in which the gap between identity politics and transcultural politics of representation is not clear at all. Therefore, the museum is not an idyllic or transparent arena for cultural negotiation or neighbourly encounter, but a place in which ideas as global art system, equal translocal dialogue or multiculturalized visualization of the emergent or non-Eurocentric realities, needs to be continuously criticized.

In this framework, the transcultural exhibition policies of museums should realize the urgent necessity to introduce a new epistemological approach within its own museographic imaginaries. The idea of a *de-colonial* (rather than a postcolonial) point of departure, seems to be at least an interesting shift. In the era of the globalization of the aesthetic field, the curatorial theory can't simply use diversity as a pragmatic tool to display what has been named, in a definitely ambiguous sense, the 'international artistic language'. The *burden of representation* must be taken into consideration.

During the last decades, several museums have been claiming to re-write (in a post-colonial historiography way) the relation between the mainstream and the 'emergent geo-aesthetics'. In some cases, the approach to the 'peripheral' aesthetic landscapes falls into what we can call an over-identification strategy. From an art anthropology point of view, we can say these strategies refuse the 'ethnological distance' between the container (museum) and the contents (the others' artistic subjectivity).

² A Review of the 50th Venice Biennale, available at http://www.kunstonline.dk/indhold/venedig_uk.php4

³ Neil Brenner, 1998. 'Global cities, glocal states: global city formation and state territorial restructuring in contemporary Europe'. *Review of International Political Economy* 5:1 Spring, p. 16

⁴ Hanneloes Weeda, 2005. "Introduction. Touching the context. Policies for Culture 2000–2004", *The arts, politics and change. Participative cultural policy-making in South East Europe*, edited by Hanneloes Weeda, Corina Şuteu, Cas Smithuijsen. Amsterdam: European Cultural Foundation, ECUMEST Association, Boekmanstudies, p. 19

⁵ Linda Young, "Globalisation, Culture and Museums", *Museums and Globalisation, ICOM News*, No. 1, 2002, available at http://icom.museum/pdf/GB_03.pdf

We argue that this 'extreme identification' is the new face of an expanded internationalism in which the 'peripheral' art operates as a geo-aesthetic asset: as a distinctiveness tool to re-locate the museum within geopolitical interplays. One of the central aims of this paper will be to illuminate the roll has been taking Latin American contemporary art within this new globalized world.

If we realize the effective capability and the exceptional situation of the contemporary art museums to allow (or not) and to avoid (or not) the cultural empowerment of the 'emergent geo-aesthetics' (the *other* geopolitical aesthetics) in the field of the subjectivity struggles, we might consider different de-colonising strategies and other politics of representations and exhibition to renew the transcultural museographic imaginaries of the global era.

Ksenija Berk

Unleashed Dangers of Contemporary Curatorial Practices

The central topic of this lecture will try to illuminate the importance of complex power construction and the danger(s) in the field of contemporary visual arts concentrated in a crucial figure behind the exhibition politics – that of an art curator. If we presume museums and galleries are special guardians of a specific memory construction, then curators should be their true and loyal warriors in the field of arts. The curatorial dominance can also be understood as a mass manifestation of a specific form of spectacle in a society that repeatedly turns to a dominant form of dictatorship through the so-called free-market, measured upon counting visitors. Is there any chance to find an alternative institution of memory construction in the field of contemporary visual arts, which would be fundamentally different to the institution of a curator and would, therefore, not emerge from the regulations and aesthetic conventions of neo-liberal capitalism? Moreover, what is that crucial essence which an art curator should inevitably possess to satisfactorily answer the proposed questions instead of staring into a wall of all too white – cube? The role of an art curator in the past few decades has taken some very new directions, too. The analogy that could reveal these new directions can be found in another type of the warrior/servant figure, in another field of arts – martial arts. We will take under scrutiny one of their loyal warriors – a samurai, for example, and reveal some connections and discrepancies with our contemporary warrior – an art curator, for it will also reveal how our work as theoreticians and critics is a crucial part precisely of what we speak about or against.

T. J. Demos

The Tate Effect

This paper addresses the way in which the Tate institution in the UK – taken as an exemplary case of the functions of the contemporary art museum – operates as a model for the negotiation between local and global definitions of culture. In simple terms, the Tate – once a single museum – has been divided up into various satellites in order to distribute the responsibility for the representation of both international and national art (the Tate Britain in London covers British art; London's Tate modern serves global contemporary art; while the Tate Liverpool and the Tate St. Ives each integrate the two). Meanwhile, the modern/contemporary art of non-Euro-American cultures – apparently not really part of the new global order – goes unrepresented or is relegated to small, often insignificant shows.

The "Tate Effect", similar to the Guggenheim one, is in fact plural. The division of the museum into several branches allows it to lay claim to the representation of a world-class collection and exhibition program (the Tate Modern), even while it advances the ambitions of British art by integrating the latter into its global narrative of modern and contemporary art, which, by implication, forwards the interests of British galleries, collectors, donors, and patrons. It also acts as an engine of the post-industrial economy. The Tate's takeover of abandoned industrial sites in areas such as South London and the docklands in Liverpool and St. Ives, which have experienced economic degeneration with the waning of the manufacturing economy, facilitates revitalization through its service-oriented economy, thereby aiding growing tourism through large scale marketing and publicity programs. The Tate thus becomes a globally recognized brand-name. By drawing on the inflated economic values and cultural capital of art, the Tate industry creates new areas of social

exclusivity and corporate friendliness that is marketed to and exploited by local businesses and cultural elites.

This paper will critically assess these functions. It will also investigate how the Tate serves as a complex and potentially contradictory model that is capable of supporting and institutionalizing both a durable local definition of culture and artistic practice, as well as a transnational art that is purportedly universal and that exists beyond the criteria of regional representation.

Malcolm John Ferris

Toward a critical presentation of non-Western contemporary art

European cultural institutions are engaged in a sharp debate concerning the meanings of modernity in and through globalisation. In doing so they confront a number of seemingly disparate interpretive postures with regards to the critical presentation of non-Western contemporary art.

This paper will explore these dilemmas through the problematic context of contemporary art in China, where a struggle over pre-modern, modern and post-modern cultural imaginaries, and their subjectivities, is occurring as a function of a wider socio-ideological drama: one in which the insolvent narratives of communist state absolutism are being substituted by the absolutism of capitalist exchange-value in the extraordinary social-economic experiment propelling the country towards global superpower status.

Thus rather than glossing Chinese contemporary art as (a) simply part of a trans-cultural global space emerging alongside economic Globalisation; or (b) seeing it as effectively little more than a mirror of Western cultural modernity, this paper underscores the specific historical-cultural contexts that it insists underpin Chinese contemporary art, even though many '3rd generation' artists claim to have renounced clichéd socio-political references.

This is not to regress to that Orientalist fantasy that holds that 'Eastern' culture is so 'Other' that it cannot be read by 'Western' audiences. Instead, this paper sees many of the concrete *effects* of the Chinese social-cultural context as cognate with our experiences of the modern, thus allowing insight into the art.

Furthermore, it does so in a way that foregrounds the constitutional instability of art with regards to its play with meaning and an 'aesthetics of appearance' (Seel, 2002): arguing that it is always more than simply a code for one or other socio-cultural position and – drawing on specific artworks – that part of the genius and success of some of the best contemporary art in China today is its ability to appeal to many, sometimes discreet, positions.

The paper concludes that not only should European museums work imaginatively to develop platforms around the presentation of Chinese art that discursively explore its multiple layers of contextual complexity, they should above all remain confident in the affective power of the best works in and of themselves.

Thomas Fillitz

Contemporary Art, Coevalness, and the Global Art World

The notion of the contemporary in artistic expression is from the European-American viewpoint foremost a classificatory category, relating to certain forms of representation and of their contestation, with universal claim. Speaking of the contemporary in the work of artists from Africa refers to various contexts. First, it is related to those artists who went to art academies in Europe and Northern America. Second, contemporary refers to those artistic expressions, which deal with themes of African modernity, and thirdly, it refers to artistic expressions, which are coeval in their time dimension.

Another consideration of the global art world will be suggested. Three main aspects are characteristic for such an approach. First, instead of one universally valid global art world, defined by the occidental history of art, it is constituted by the intersection of multiple regional art worlds. Second, these have to be viewed as stretching out into different, multidirectional historic trajectories. Third, the so-constituted diversity is not only imprinted with conjunctive flows, but as well with disjunctive ones. In other words, there are not only those artists, who are contemporary in their expression, but who simply do not care about the global art market, also those art forms should be acknowledged, which are fundamentally different from what may be called (even locally) contemporary.

If biennales are considered as those spaces, where such new networks of artistic reflections and expressions can be intertwined, the possible re-orientation of museums of modern art is the more concerned by several problems. The sole display of various contemporary arts does not necessarily imply that the matrix of the European-American gaze is not determinant. Further, such a form of representation may veil the processes, which are constitutive of the dominance of the European-American art world. Finally, one has to question whether the view is actively articulated on those multiple trajectories for which the artwork is representative.

Sabine Grosser

The Role of Museums in the Distribution of Contemporary Art Looking at an Asian Country

This paper reflects the distribution of contemporary art in a former socialist, Asian country in a post-colonial situation: Sri Lanka. The theses are based on a research project analysing the artwork of five contemporary Sri Lankan artists. It includes interviews with the relevant artists focussing their self-concepts with respect to their artwork as well as their role in the local society considering the relevance of cultural globalisation.

The paper will show that despite the lack of activities of local museums in Sri Lanka – with respect to contemporary art – and the problems of state interference major initiatives are taken by a regional museum – the Fukuoka Art Museum in Japan – distributing new impulses of contemporary art and trying to establish a new self awareness in the region.

At the same time the artists themselves are taking up global structures of networking establishing their own structures of distribution especially in the relevant Asian regions and beyond.

This example shows that the role of museums with respect to the distribution of contemporary art has to be re-considered – especially in the global context. The results suggest that the role of museums for the distribution of 'contemporary art' has to be strengthened as otherwise it is running the risk of stepping behind.

An exceptional example to change this dilemma gives the Fukuoka Art Museum that started to take up the idea of a regional biennial to react to the desiderate of an adequate response to ongoing developments in the contemporary global art scene.

Edin Hajdarpašić

Museums and Contemporary Art in Sarajevo after the War

During the 1990s, Sarajevo emerged as a crucial symbolic and material site that revealed the disturbing underside of the generally optimistic beginning of the post-Cold War era. While contemporary philosophers and writers (e. g., Baudrillard and Sontag) argued over the images of the city under the siege, intellectual and artistic production in Sarajevo itself reached unprecedented levels as Sarajevo artists used the wartime conditions to create a series of complex and challenging performances, ephemeral artifacts, and other works of art. What happened to the artistic production after the war, however, is less well known. In this project, I propose to examine the attempts to establish centers for "contemporary art" in Sarajevo after the war. By discussing this specific case, I hope to pose broader theoretical questions about the interaction of multifaceted local and global forces that help discursively and materially constitute institutional venues for contemporary art.

I will focus on two new organizations – the Ars Aevi Museum of Contemporary Art and the Sarajevo Center for Contemporary Art (SCCA) – as prisms through which we can perceive how "contemporary art" came to be understood, represented and organized in one particular node of global art production: post-war Sarajevo. Both of these organizations clearly bear the imprint of the recent war that distinguishes them from similar museums in Europe or certain other parts of the world. Not surprisingly, the wartime themes are heavily reflected in Bosnian-produced art that both Ars Aevi and the SCCA have chosen to promote through exhibitions at home and abroad (in case of Ars Aevi, perhaps most notably during the 2003 Venice Biennale).

However, while thus foregrounding specific local themes, these two centers (especially the Ars Aevi Museum) have also gone to great lengths to insert themselves into global networks of contemporary art centers and museums. By promoting "intercultural" exchanges, they have sought to bring works of some of the most famous contemporary artists (Pistoletto, Kapoor, Komar &

Melamid, Kounellis, many others) to Sarajevo. These attempts reflect a particular understanding of "global contemporary art" largely dependent on institutional exchanges among specific artistic networks, which presents a major shift from the kind of artistic production that emerged during the war.

Masaaki Morishita

Museums – contact zones and a part of the artistic field: struggles between the curator and the local artist in public art museums in Japan

In this paper, I examine the tension and interaction between the local and the global through the conflictive relations between museum-based curators and local artists over regional museums in Japan. Relations between the curators and the local artists tend to be characterised by struggles between different assemblages of culture. The former associate with the global world of modern art and the latter with the localised form of the artistic practice and system, based on particular master-disciple relations. This phenomenon became intensified and prevalent all over the country from the 1970s, and I focus on the most controversial case among such conflicts – in the Tochigi Prefectural Museum of Fine Arts – and show the complexity of these agents, their struggles, and their impacts on the curatorial policy and practice of the Museum. For this purpose, I combine the conceptual framework of transculturation theory and Pierre Bourdieu's field theory.

The perspective of transculturation highlights the hybridity of modern Japanese culture and the interactions between different cultures in the artistic field. Bourdieu's field theory explains the mechanisms of ongoing struggles between the agents associated with different cultures over the boundaries of the field. The Tochigi Museum was established in 1972, and the conflict between the curators and the local artists culminated in the early 1980s. However, their struggle still continues today, and the Tochigi Museum now organises new exhibitions to stage the interactions between the conflicting agents and cultures as a site in which various forms of transculturation take place – i.e. a 'contact zone' – and as a part of the artistic field.

Morgan Perkins

Making Contemporary Art International: Indigenous Interpretations of the Avant-Garde

To develop a method for interpreting the cross-cultural exhibition of contemporary art in different museum settings, this paper examines how the concept of the avant-garde is manifested within indigenous knowledge systems, and how it has come to be understood or adopted through the process of globalization. Is contemporary art international if it only features participants when they can speak a common language of form and concept? While indigenous concepts that might be considered central to the notion of the avant-garde art exist in many cultures, they manifest themselves in particular ways that may be difficult to translate despite seeming similarities. This paper is based upon ethnographic research on the museum and art education systems where the conventions of art practices in different cultural systems are practiced and learned. Focus is placed on three particular settings: Mohawk community where contemporary artists circulate between the tribal museum and international art venues; the exhibitions of a contemporary Nigerian artists who draw upon the symbolism of body and house paintings; and the systems of exhibition through which Chinese artists who have defined themselves as avant-garde contrast with the work of contemporary ink painters. In each of these settings, indigenous concepts and practices either complement or come into conflict with ideas underlying contested conceptions of the avant-garde. These conceptions include an emphasis on negation, conventions of display, innovation in form and concept, and the fusion of art with the practices of daily life. The degree to which such characteristics are relevant to an artist's indigenous culture influence the nature of their engagement with the conventions of international contemporary art that continue to focus on forms and concepts that are fundamentally derived from the avant-garde in Western art history. A greater understanding of the indigenous concepts and dynamics that relate to the varied notions of the avant-garde can create an environment for the display of contemporary art that is truly international.

Elena Trubina

Repossessing Places and Redefining Audiences: The Lenin Museum as the Biennale's Venue

This presentation examines the process of converting old Soviet era museums into sites of the international art scene, to elucidate the often confusing and always complex relationships between globalization, public space and urban publics. Post-Soviet museums comprise an ambiguous space where structured history and *post-history* are mixed up as they enable practices other than those connected with political rationality, state pedagogy or conventional art history. Drawing on the interviews that I've conducted with museum visitors, I show that the First Moscow Biennale of Contemporary Art (2005) was symptomatic of the current, multifaceted circulation of cultures. In this context, cities are becoming the major players, while museums acquire new roles within the spaces of possibilities for the new urban publics. The organizers of the Biennale cleverly implemented what might be called the strategy of repossession, aesthetically rehabilitating disregarded, nearly ruined, emptied relics of the Soviet era, namely, the Lenin museum and the Schusev Museum of Architecture. My point is to emphasize the unpredictability with which museums mutate from being officially defined as public ones in the Soviet era, to ones that allow for new cultural practices – and thus to think through the possibilities that emerge from these 'heterotopic' spaces, while resisting the moralising or nostalgic readings of public cultures that all too readily emerge from anxieties provoked by postsocialist and globalizing developments. It is in the very variety of the public's ways of spending time in the space of a museum – in quiet contemplation or in socialization, taking pictures of themselves in front of the artworks or comparing them with others – that we see most clearly the release and response of culturally adventurous audiences to the art after the end of art's challenge.

Curricula Vitae, Publications and Bibliography

Savaş Arslan, Asst. Prof. Ph. D., is Assistant Professor of Film and Television in the Communication Faculty of the Bahçeşehir University in Istanbul, where he teaches art and culture, film theory and history, cinematic narration and genres, and principles of media and communication. In 2005, he completed the Ph. D. program in the History of Art Department at the Ohio State University with a dissertation which focused on the history of cinema in Turkey.

His research interests include Film Studies, Turkish Film Studies, History of Cinema in the Middle East, Visual Studies, Contemporary Critical Theory, Social and Political Theory, History and Theory of Art, History of Architecture, and History of East and South Asian Art.

He has published numerous articles in various magazines and book chapters in Turkish. He has also published a book in Turkish entitled *Melodrama* (Istanbul 2005) as part of an ongoing pocketbook series, for which he will also publish a volume entitled *Kitsch, Camp, Trash* (forthcoming 2007). He contributed an article on Turkish Cinema to the book *Youth/Culture/Shock: Adolescents in International Cinema* (Austin, TX 2006), and is currently working on a number of articles about contemporary culture and cinema in Turkey.

Louisa Avgita, M. A., is an art historian, critic and curator. She lives in Thessaloniki, Greece. She holds a degree in History and Archaeology (Aristotle University of Thessaloniki, Greece), an M. A. in History of Art (Aristotle University of Thessaloniki), an M. A. in Arts Criticism and Management (City University, London) and she is a Ph. D. candidate at the Department of Cultural Policy and Management, City University, London. Her thesis focuses on the construction of the concept of the Balkans in contemporary visual art exhibitions. Her research is mainly concerned with issues of cultural identity, globalization, ideology and the politics of representation and display in visual arts. She has organized the Forum of European Cultural Exchanges 2006 in Athens and the series of events 'Art Under Construction: the Balkans in Context', consisting in lectures, exhibitions and discussion panels that took place in 2006 in London.

Publications (among others): Co-editor of the special issue of the scholarly journal *Third Text: Third World Perspectives on Contemporary Art & Culture*, *Balkan Stories: from Dracula to Bruce Lee*, forthcoming March 2007; *The Balkans does not exist*, in: *Third Text: Third World Perspectives on Contemporary Art & Culture*, special issue: *Balkan Stories: from Dracula to Bruce Lee*, forthcoming March 2007; *Contemporary art and the Balkans: the local and the global*, 2nd Art History Conference, Athens, 25–27 November 2005, forthcoming 2007; *Bruce Lee and 'other' stories*, in: *Provlita* magazine, 1, Spring 2006; *Thinking in the House of the Balkan "gloc-art"*, in: *Art-e-fact. Strategies of Resistance* 4, *Glocalogue*, http://artefact.mi2.hr/_a04/lang_en/index_en.htm.

Joaquín Barriendos Rodríguez, Asst. Prof. Ph. D., is Assistant Professor in the Art History Department of the University of Barcelona. He coordinates the research project TRISTESTÓPICOS focused on the cultural imaginaries of Latin America. He is assistant editor of the Spanish review BRUMARIA related to the aesthetic and political contemporary practices. He is assistant editor of the Spanish-area of the web-journal TRANSVERSAL, mainly related to the relation between the art institutions and the critique (which is part of the EIPCP – European Institute for the Progressive Cultural Policies). He is co-editor of the magazine *(EX)CENTRIC DOCUMENTS ON THE LATIN AMERICAN IMAGINARIES*. He is fellow-researcher of the project Intercultural Dynamics (Research, Teaching, Documentation and Dissemination Centre for International Relations and Development of Barcelona). He is also independent curator, art critic and publisher.

He was director of TRANSVERSO (Interdisciplinary Review of the Philosophy Department of the University of Mexico). He has obtained fellowships from the Art History Department of the Latin-American University of México and from the Roland Barthes program in the same university. He has collaborated with the Museum of Contemporary Art in Barcelona (Publications Department). He has been invited to curate contemporary art exhibitions in different European venues.

Publications (among others): *The creative management of arts/the art of manage creativity*, (Neo-Romantic) *Strategies of the Arts Market and the Cultural Economy*, in: *YProductions-site/e-Library* (Cultural Industries), August 2006; *Visual shifts of the Latin American contemporary art* (collective *tristestópicos*), *On Documentation, Geopolitics Visuality and Social Practices in Latin America*, Barcelona 2007; *The Latin-American city as an aesthetic reflection*, *Reading, Living and Transforming the Public Space through the Artistic Practices*, in: *LARS Review. City and Culture*, No. 5, Valencia 2006; *Peripheral identities and central alterities in the translocal contemporary art*, *The Politics of*

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Publications (among others): Rampant Modernism. A Critical Approach towards Ethical Concepts in Graphic Design, Ljubljana 2007 (forthcoming); The Exhibited Gaze – Photography in the Eyes of a Curator and Theorist, Ljubljana 2006 (in print); Conceptual Art and Strategies of Investment. International Symposium, Celje 2006 (Collection of scientific papers in print); Manj je vec, se posebej v oblikovanju/Less is more, especially in Design. Interview with Stefan Sagmeister, in: Marketing Magazin, October 2006, p. 14–16; Umetniska zbirka = politicna izjava/Art Collection = Political Statement, in: Sobotna priloga, April 2006; The Avant-Garde Vector of Design: Historical Avant-Gardes Entering the Everyday Sphere, in: Monitor ISH, No. VII/1, 2006, p. 133–149.

T. J. Demos, Ph. D., is an art critic and lecturer in the Department of History of Art, University College London. From 2000–2005 he was Assistant Professor on the Maryland Institute College of Art, Baltimore. Awards/Fellowships: Travel Grant, University College London (2006); Faculty Development Grant, Maryland Institute College of Art (2005 and 2002); President's Fellowships, Columbia University (1994–2000); Advisory Council Summer Travel Grant, Columbia University (1996).

He writes widely on modern and contemporary art, and is a member of Art Journal's editorial board. His essays have appeared in journals such as Artforum, Grey Room, and October, and he has recently written the introduction to "Vitamin Ph: New Perspectives in Photography", New York 2006. His book "The Exiles of Marcel Duchamp" is forthcoming in March 2007, Cambridge, MA. He is currently working on a new book-length study of contemporary art and globalization.

Malcolm John Ferris, M. A., is Research Fellow and co-ordinator of CREAC in the School of Art and Design at the University of Hertfordshire, UK. He is an examiner to the theory elements of the fine art course at Kingston University, having recently stepped down as examiner to the M. A. media art programs at the School of Television & Imaging, Dundee. Originally trained as a designer, he also holds an honours degree in history from York, and has held senior positions both in Higher Education and in professional life outside the academy. His practice traverses both the fine art and design fields across which he has worked as practitioner, producer-director, curator and theorist.

Publications (among others): Time to Play: Experiential Learning Using Interactive Technologies, in: Museums: Towards a New Understanding of People's Experience in Museums, Limerick 2005; New Media Arts & the Contemporary Museum Environment, in: James Hemsley, Gerd Stanke and Vito Cappellini (eds), Digital Applications for Cultural and Heritage Institutions: Selected Papers from the EVA Conferences, Aldershot 2005; New Media – New Curatorial Agendas: the modern museum environment & contemporary digital culture, in: MDA Information, Volume 6/1, August 2002, p. 75–77; Performing Histories: visitor immersion in exhibition schema using interactive media systems, in: Vito Cappellini (ed), Electronic Imaging & the Visual Arts Proceedings, Bologna 2002; Media Art & the Media Museum: a case study based on the NMPFT, UK, in: LEONARDO, Journal of the International Society for the Arts, Sciences and Technology, Vol. 33/2, Cambridge, MA 2000.

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Research interests: contemporary art in Africa, visual culture, transnational processes, postcolonial theory. Regional interests: Africa and Europe.

Publications (among others): *Art, Culture, and Place. MESS – Mediterranean Ethnological Summer School*, Vol. 6, Piran 2005, p. 183–202; *The Anthropological Gaze. Contemporary Art in Africa and Anthropology. Anthropological Notebooks* 9(1), Ljubljana 2003, p. 89–101; *Zeitgenössische Kunst aus Afrika. Vierzehn Künstler aus Côte d'Ivoire und Bénin*, Vienna 2002; *The Notion of Art – Regional or General Comparison*, in: Andre Gingrich and Richard G. Fox (ed), *Anthropology, by comparison*, London/New York 2002, p. 204–224; *Zum Konzept der "récupération" bei zwei zeitgenössischen Künstlern aus Côte d'Ivoire und Bénin*, in: Marie-France Chevron, Christian Reinprecht und Gaoussou Traoré (eds), *Umwelt und Urbanität in Afrika. Beiträge zur Müllverwertung und Abfallproblematik*, Frankfurt/Main 2002, p. 242–255.

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Publications (among others): *Reading Contemporary Sri Lankan Visual Arts: Painting, Sculpture and Installation*, in: together with Sasanka Perera (eds), *Perspective*, Colombo 2007 (forthcoming); *Pushing the Boundaries of Human Imagination*, in: AICA Taiwan (ed), *Historical Buildings and Art Space*, 2005; *Rethinking Public Commemoration*, in: AICA Southern Caribbean (ed), *Repositions – Repossessions*, 2005; *Changing Worlds: Music, Women and Fine Arts in Postcolonial Sri Lanka*, in: Max Peter Baumann et al. (eds), *WOM (The World of Music)*, No. 46/3, Bamberg 2004, p. 101–119; *Kräfte des Karmas: Sri Lankas Kunstszene zeigt Flagge*, in: *Kunstzeitung*, No. 92, April 2004, p. 22.

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Publications (among others): *Museums, Multiculturalism, and the Remaking of Post-war Sarajevo*, in: Robin Ostow (ed), *Revisualizing National History: Museology and National Identities in Europe in the New Millennium* (forthcoming); *The phantom of justice: The Hague trials after Milosevic*, in: *Eurozine online journal*, April 3, 2006, www.eurozine.com/articles/2006-04-03-hajdarasic-en.html; *Rummaging through the Ruins: Reflections on the Ottoman Legacy*, submitted as a part of edited collection on *Images of Imperial Legacy* (Conference in Copenhagen, 20.–21.5.2005).

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Publications (among others): *The Role of Cognitive Competence in the Art Museum Experience*, in: *Museum Management and Curatorship*, Vol. 21/1, 2006; *Understanding of Art as an Active Visual Hermeneutics*, in: *Ars*, Vol. 39/1, 2006; *Is the truly global art history possible?*, in: James Elkins (ed), *Is Art History Global?*, London/New York 2006; *Marketing a management muzeí a památek/Marketing and Management of Museums and Heritage Sites*, Prague 2005; *Muzeum umění v digitální době. Vnímání obrazů a prožitek umění v soudobé společnosti/Museum of art in the digital age. Perception of images and experience of art in contemporary society*, Prague 2000.

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Publications (among others): *The Empty museum: western cultures and the artistic field in modern Japan*, Aldershot 2007 (forthcoming); Book review of Bruce Altshuler, (ed), *Collecting the new: museums and contemporary art*, in: *Museums and Society*, No. 4/3, Princeton 2006; *The iemoto system and the avant-gardes in the Japanese artistic field: Bourdieu's theory in comparative perspective*, in: *Sociological Review*, No. 24/2, 2005, p. 283–302.

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Publications (among others): *Compression vs. Expression: Containing and Explaining the World's Art* (ed), New Haven and London 2006; *Atlas of World Art* (ed), London 2004; 'A natural anthropology of art', *International Journal of Anthropology*, Vol. 18, 2003; 'The Greek temple and the Greek brain', in: George Dodds and Robert Tavernor (eds), *Body and Building: Essays on the changing relation of body and architecture*, Cambridge, MA and London 2002.

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Publications (among others): together with Howard Morphy (eds), *The Anthropology of Art: A Reader*. Blackwell Anthologies in Social & Cultural Anthropology, Oxford 2006; together with Howard Morphy, *The Anthropology of Art: A Reflection on its History and Contemporary Practice*, in: together with Howard Morphy (eds), *The Anthropology of Art: A Reader*. Anthologies in Social & Cultural Anthropology, Oxford 2006; *Representing Taiwan through Contemporary Art: An Anthropological Approach*, in: *The Representation, Interpretation and Identity of Taiwan*. Proceedings of the International Conference on History and Culture of Taiwan, Taipei 2006; 'Do We Still Have No Word for Art?' A Contemporary Mohawk Question, in: Robert. L. Welsch et al. (eds), *Exploring World Art*, Long Grove, IL 2005; *Continuity and Creativity in Iroquois Beadwork*, in: *American Anthropologist*, Vol. 106/3, September 2004.

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Publications (among others): *Between Refeudalization and New Cultural Politics: the 300th Anniversary of St. Petersburg*, in: Martina Loew et al. (eds), *Negotiating Urban Conflicts*, Bielefeld 2006; *Post-Soviet Urban Cultures – Symbolic Productions, Dynamics of Power*, in: Regina Bittner et al. (eds), *Transit Spaces*, Berlin 2006; *Dreihundertjahrfeier in St. Petersburg*, in: *Stadtbauwelt*, No. 24, 2005; *I Do Better When I Improvise: Coping With Uncertainty in Post-Soviet Russian "Life-Stories" Narrating*, in: *Amsterdam International Electronic Journal for Cultural Narratology (AJCN)*, No. 2, Autumn 2005, available at http://cf.hum.uva.nl/narratology/a05_trubina.html; *Sites of Memory, Monuments, and "New" Democracy*, in: Augustin Ioan (ed), *Lost in space – Contemporary Perspectives on the Question of Space*, Bucharest 2003.

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Publications (among others): *Vom Bild zum Kunstsystem*, Cologne 2006; *Die Wiederkehr des Neuen*, Berlin 2006; *Hegel's Art History and the Critique of Modernity*, New York 1999 (German: *Trauer der Vollendung, zur Geburt der Kulturkritik*, Berlin 1985/Cologne 1997); *Die Welt als T-Shirt, Zu Ästhetik und Geschichte der Medien*, Cologne 1997; *Der Wille zur Kunst. Zur ästhetischen Mentalität der Moderne*, Cologne 1996.

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