

Appendix

AUTHOR'S BIOGRAPHIES
ILLUSTRATIONS
NOTES OF THE EDITORS
CONTRIBUTORS TO
THE CONGRESS
IMPRINT

Florian Arnold

Florian Arnold studied philosophy, German language and literature in Heidelberg and Paris. After a doctorate in philosophy (Heidelberg) and a second doctorate in Design Studies at the University of Arts and Design Offenbach, he currently teaches at the Stuttgart State Academy of Art and Design as academic staff. He is editor of the *Philosophische Rundschau* and scientific advisor of DIVERSUS e. V.

Sabeth Buchmann

Sabeth Buchmann (Berlin/Vienna) is an art historian and critic, as well as a professor of modern and post-modern art history at the Academy of Fine Arts in Vienna. Together with Helmut Draxler, Clemens Krümmel and Susanne Leeb, she publishes »PoLYpeN«, a series on art criticism and political theory published by b_books (Berlin). Since 1998 she has been a member of the advisory board of the journal *Texte zur Kunst*. Selection of publications: Ed. with Ilse Lafer and Constanze Ruhm: *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics* (2016); co-author with Max Jorge Hinderer Cruz: *Hélio Oiticica & Neville D'Almeida, Experiments in Cosmococa* (2013); *Denken gegen das Denken. Production, Technology, Subjektivität bei Sol LeWitt, Yvonne Rainer und Helio Oiticica* (2007).

Elke Buhr

Elke Buhr is editor-in-chief of *Monopol*, the magazine for art and life, in Berlin. She studied German Language, history and journalism in Bochum, Bologna and Dortmund and worked as a trainee at Westdeutscher Rundfunk in Cologne. As an editor in the Feuilleton of the *Frankfurter Rundschau*, she was responsible for the art section and dealt with all aspects of contemporary pop culture. She has also published texts in *Die Zeit*, *Texte zur Kunst*, *art* and *Modern Painters* and has written award-winning radio essays and features for WDR, BR, SWR and HR. Since 2008 she has been a member of the *Monopol* editorial team, initially as deputy editor-in-chief. Since May 2016 she has been editor-in-chief of the art magazine. She has three children and lives in Berlin.

Rafael Cardoso

Rafael Cardoso is an art historian and writer. He is the author of many books on the history of Brazilian art and design, most recently *Modernity in Black and White: Art and Image, Race and Identity in Brazil, 1890–1945* (Cambridge University Press, 2021). He is a member of the postgraduate faculty for art history at Universidade do Estado do Rio de Janeiro (Instituto de Artes) and a guest researcher at Freie Universität Berlin (Lateinamerika-Institut).

Hernán D. Caro

Hernán D. Caro is a doctor of philosophy (Humboldt University of Berlin). He works as a freelance journalist for the feuilleton of the *Frankfurter Allgemeine Sonntagszeitung* and for various media in Latin America. From 2014 to 2016 he was a trainee and later an author at the Spanish TV editorial office of Deutsche Welle in Berlin. Since 2014 he has also been editor for journalistic projects of the Goethe-Institut in Colombia and Brazil and the art magazine *Contemporary and América Latina* (C&AL).

Thomas Edlinger

Thomas Edlinger is artistic director of the Donaufestival in Krems. He works as a radio producer (FM4 – Im Sumpf, Ö1), cultural journalist, author and lecturer at the University of Applied Arts in Vienna at the Department of Art and Knowledge Transfer. Current books: *Der wunde Punkt. Zum Unbehagen an der Kritik* (2015); with Matthias Dunisi: *In Anführungszeichen. Glanz und Elend der Political Correctness* (2012).

Julia Pelta Feldman

Julia Pelta Feldman is an art historian, curator, archivist, and salonnière. She holds the position of postdoctoral research fellow for the project Performance: Conservation, Materiality, Knowledge, which is part of the Institute Materiality at the University of the Arts, Bern. Julia completed her dissertation, *Charles Simonds and the 1970s*, at the Institute of Fine Arts, New York University. Focused on art since 1945, her research interests include the periodization of recent art, conservation history and theory, performance and ephemeral media, modern and contemporary craft, and social justice in the art world. Julia has worked at The Museum of Modern Art, New York, the Whitney Museum of American Art, and the Grey Art Gallery. She is also director of Room & Board (www.roomandboard.nyc), an artist's residency and salon formerly based in Brooklyn, which is now commissioning socially-distanced artworks.

Maja Fowkes & Reuben Fowkes

Maja Fowkes and Reuben Fowkes are founders of the Translocal Institute for Contemporary Art, an independent research platform focusing on the art history of Central Europe and contemporary ecological practices. They head the Postsocialist Art Centre (PACT) at the Institute of Advanced Studies, UCL and codirect the Getty Foundation-supported research initiative Confrontations: Sessions in East European Art History. Recent publications include a co-authored book on *Central and Eastern European Art Since 1950* (2019), Maja Fowkes's *The Green Bloc: Neo-Avant-Garde and Ecology under Socialism* (2015) and a special issue of *Third Text* on *Actually Existing Artworlds of Socialism*

(December 2018). They have contributed chapters to *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology* (2018), *Doublespeech: Hungarian Art of the 1960s and 1970s* (2018) and *Extending the Dialogue* (2017). Their curatorial projects include the Anthropocene Experimental Reading Room, the Danube River School and they are also founding members of the Environmental Arts and Humanities Initiative at Central European University Budapest. They are both members of the UK branch of AICA.

Belinda Grace Gardner

Belinda Grace Gardner is an art theorist. She received her M. A. degree in English and German literature and linguistics at the University of Göttingen, as well as a doctorate in art theory and visual studies at the Braunschweig University of Art with a dissertation on figurations of the ephemeral in current art. Based in Hamburg, Germany, she has been active as a freelance art critic, author, editor, university lecturer, and independent curator in the field of contemporary art since 1990, publishing extensively in catalogs and books, as well as in print, radio, and online media. She has taught for many years at various universities and art academies with a thematic focus upon pictorial concepts of love and the ephemeral, art in public spaces, as well as transcultural and transmedia constructions of reality, identity, and memory.

Isabelle Graw

Isabelle Graw founded the journal *Texte zur Kunst* in Cologne in 1990 together with Stefan Germer[†] and has been its editor ever since. Since 2002, she has taught art theory and art history at the Staatliche Schule für Bildende Künste (Städelschule), Frankfurt a. M. Together with Daniel Birnbaum, she founded the Institute for Art Criticism there. She lives and works in Berlin and Frankfurt. Selection of publications: *Die bessere Hälfte. Künstlerinnen des 20. und 21. Jahrhunderts* (2003); *High Price. Art Between The Market and Celebrity Culture* (2010); *Texte zur Kunst. Essays, Reviews, Talks* (2011); *The Love of Painting. Genealogy of a Success Medium* (2018). Co-ed. with Daniel Birnbaum: *Canvases and Careers today. Criticism and it's markets* (2008), *Under Pressure. Pictures, Subjects, and The New Spirit of Capitalism* (2008), *The Power of Judgment. A Debate on Aesthetic Critique* (2010). Co-ed. with Ewa Lajer Burcharth: *Painting Beyond Itself. The Medium in the Post-Medium Condition* (2015).

Sarah Hegenbart

Sarah Hegenbart is an art historian and philosopher. Currently, she is fellow at the Institute for Advanced Studies in Greifswald. After successfully completing a Master of Studies in Ancient Philosophy at the University of Oxford and a master degree in Philosophy and Art History at Humboldt-Universität zu Berlin, she received her doctorate at

the Courtauld Institute of Art in London on the subject *From Bayreuth to Burkina Faso: Christoph Schlingensiefel's Opera Village Africa as postcolonial Gesamtkunstwerk?*. In her habilitation project *Diagnosing post-truth politics: Dialogical art and Black aesthetics* she is currently researching the normative demands of transcultural artworks as a research fellow at the Chair for Theory and History of Architecture, Art and Design under Prof. Dr. Dietrich Erben at the Technical University of Munich. She is also preparing the monograph *Oper der Ambiguitäten: Christoph Schlingensiefel's Operndorf Afrika* and the anthology *Dada Data: Contemporary art practice in the era of post-truth politics*, which she is publishing together with Mara Kölmel.

Jörg Heiser

Jörg Heiser is art critic, curator and lecturer. He is Dean of the Faculty of Fine Arts and Director of the Institute Art in Context at the University of the Arts, Berlin. In 2018, he was co-curator of the Busan Biennale in South Korea. From 1998 to 2003, he was editor, from 2003 to 2016 co-editor-in-chief of *Frieze*, from 2011 to 2016 also editor-in-chief of *frieze d/e*. Recently published: *Double Lives in Art and Pop Music* (2019).

Liam Kelly

Liam Kelly is Emeritus Professor of Irish Visual Culture at Ulster University, Belfast. He holds a B. A. (Hons.) degree in the History of European Art from the Courtauld Institute of Art, University of London, and a PhD from Trinity College, Dublin. Selected publications: *The City as Art: Interrogating the Polis* (1994); *Thinking Long, Contemporary Art in the North of Ireland* (1996); Co-ed.: *Liam Gillick – Big Conference Centre* (1997); *Art and the Disembodied Eye* (2007); *The School of Art and Design, Belfast 1960-2009* (2009); Ed.: *Brian O'Doherty – Collected Essays* (2018). He was Director of The Orpheus Gallery, Belfast, (1986–92) and The Orchard Gallery, Derry, (1996–99). He was a member of the Visual Arts Committee of the Arts Council of North Ireland (1981–1986), member of the Executive Committee, Association of Art Historians (U. K., 1990–93), member of the BBC N. I. Audience Council (2007–2010), board member of the Ormeau Baths Gallery, Belfast (2008–12). He is a former Vice-President of AICA International, organising their annual congress *Art and Centres of Conflict: Outer and Inner Realities* in 1997, and was the inaugural Chair of the AICA Commission on Censorship and Freedom of Expression and currently Chair of the AICA Congress committee.

Norman L. Kleeblatt

Norman L. Kleeblatt is an independent curator, critic, and consultant. Former Chief Curator at The Jewish Museum, New York, Kleeblatt is known for his well-crafted and broad-ranging exhibitions, as for example *Action / Abstraction: Pollock, De Kooning,*

and *American Art, 1940–1976* (2008), *The Dreyfus Affair: Art, Truth and Justice* (1987) and *John Singer Sargent: Portraits of the Wertheimer Family* (2000). More recently, he organized *Mel Bochner: Strong Language* (2014) and co-curated *From the Margins: Lee Krasner and Norman Lewis, 1945–1952* (2014–15). Kleeblatt's articles have appeared in *Artforum*, *Art in America*, *Art Journal*, *Art News*, *The Brooklyn Rail*, and *Hyperallergic*. He has been the recipient of grants from the Getty Research Institute, National Endowment for the Arts, National Endowment for the Humanities, and Rockefeller Foundation and currently serves as president of the United States section of the International Association of Art Critics (AICA-USA) and secretary of the board of the Vera List Center for Art and Politics at the New School, New York.

Alexander Koch

Alexander Koch is a gallerist, curator and author. Since 1998, his numerous exhibitions and publications have stood up for socially oriented art. From 2000 to 2005 Koch was a lecturer at the Academy of Visual Arts in Leipzig. Since 2008 he has been co-initiator of *Neue Auftraggeber* in Germany and co-founder of the KOW gallery in Berlin. Since 2013 he has been developing *Neue Auftraggeber-Initiatives* in Cameroon, Nigeria, South Africa and other countries. Since 2017 he is the director of the *Gesellschaft der Neuen Auftraggeber* in Germany.

Erden Kosova

Erden Kosova is an art critic who contributed to the organisation of *Young Curators Academy*, a side event of the 4th *Berliner Herbstsalon* at Maxim Gorki Theater. In 2018, he received the *Weltoffenes Berlin* fellowship of the Berlin Senate with the support of *Apartment Project Berlin* and *Artists at Risk*. He recently published the *Sess* newspaper in the frame of *Sis Collective's* exhibition *In the Blink of A Bird* (*neue gesellschaft für bildende Kunst Berlin*, 2019). Kosova is in the organizational board of the *Meduza Foundation* (Amsterdam), and in the editorial board of Istanbul-based e-journal *red-thread.org*.

Mischa Kuball

Mischa Kuball, conceptual artist, has been working in the public and institutional sphere since 1977. Since 2007 Mischa Kuball has been a Professor for public art at the Academy of Media Arts, Cologne, and associate professor for media art at Hochschule für Gestaltung/ZKM, Karlsruhe. Since 2015 he has been a member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts, Duesseldorf. In 2016 he was honored with the German Light Award.

Delaine Le Bas

Delaine Le Bas studied at St Martins School Of Art London. She is a cross disciplinary artist, working with her late husband the artist Damian Le Bas on their installations *Safe European Home?* (2011 ongoing) and in 2017 producing the stage artworks and costumes together for *Roma Armee*. Her works have been included in Prague Biennale 2005 & 2007, Venice Biennale 2007 & 2017, Gwangju Biennale 2012, 3rd Of The Project Biennial Of Contemporary Art D-O Ark Underground Bosnia & Herzegovina 2015, Göteborg International Biennale For Contemporary Art Extended 2015, Critical Contemplations, Tate Modern 2017, ANTI – Athens Biennale 2018. Delaine is one of the artists for Casablanca Biennale 2018–2020, FUTUROMA Collateral Event for Venice Biennale 2019 and was working on costumes for *Rewitching Europe* which premiered at Maxim Gorki Berlin 1st November 2019. A new installation and performance was commissioned by Gorki for 4. Berliner Herbstsalon *DE-HEIMATIZE IT!* 2019.

Jacques Leenhardt

Jacques Leenhardt studied philosophy and sociology and is director of studies at the École des Hautes Études en Sciences Sociales in Paris, France. He is particularly interested in the exchange between cultures. Selection of publications: *Lecture politique du roman* (1973); with Robert Picht: *Au Jardin des Malentendus. Le commerce franco-allemand des idées* (1990); *Lire la lecture* (1982 and 1999); also several studies on the relations between France, Brazil and Latin America. As an art critic, Leenhardt was a correspondent of the *Journal de Genève* in Paris for almost 40 years. Leenhardt was President of AICA at the time of the German reunification and is now Honorary President. As curator of various exhibitions on ecological themes, he initiated a landscape art project on the site of a former open-cast mine near Bitterfeld. Recent art-critical texts: *Laura Lamiel, Une histoire personnelle de l'art contemporain* (2019); *L'Odyssée culturelle de Jean-Charles Pigeau* (2019).

Harry Lehmann

After receiving a master's degree in physics and mathematics at the Saint Petersburg State University, with further philosophical studies in Berlin, Harry Lehmann earned a doctorate at the University of Potsdam in 2003 with a dissertation based on a systems-theoretical approach toward aesthetics. In the last years, he published a great number of essays and several books about art philosophy, music philosophy, aesthetics, and art criticism: *Die flüchtige Wahrheit der Kunst. Ästhetik nach Luhmann* (2006); *Die digitale Revolution der Musik. Eine Musikphilosophie* (2012); Ed.: *Autonome Kunstkritik* (2012); *Gehaltsästhetik. Eine Kunstphilosophie* (2016); *Ästhetische Erfahrung. Eine Diskursanalyse* (2016). Also visit: www.harrylehmann.net and <https://www.youtube.com/user/HarryLehmannVideo>

Gregor H. Lersch

Gregor H. Lersch is head of exhibitions and curator at the Jewish Museum Berlin. Recently he curated presentations by Mischa Kuball, James Turrell and Eran Shakine. Currently he prepares an exhibition by Yael Bartana to be opened in 2021. At the Martin-Gropius-Bau Berlin he coordinated and co-curated exhibition projects like *Side by Side. Poland-Germany. A thousand years of art and history* (2011) and *The New Hebrews – A century of art from Israel* (2005). From 2013 to 2016 he was lecturer at the Chair of Art and Art Theory at European University Viadrina Frankfurt/Oder and received his PhD in 2020 on the international relations of art in the GDR.

Catrin Lorch

Catrin Lorch, born in Frankfurt am Main, is an art critic and editor in the feature section of the *Süddeutsche Zeitung*. After an editorial traineeship, she studied economics, art history, German literature and urban planning in Frankfurt, New York and Bonn. As curator and director, together with Rosanne Altstatt, she directed the Videonale, Europe's oldest video festival, until 2001. She then began as an author and critic at *Blitzreview* and published texts for *Kunstbulletin*, *Frieze*, *Artforum*, *Texte zur Kunst* and the *Frankfurter Allgemeine Zeitung*, among others. In addition, she has written catalogue articles, among others on Stefan Hoderlein, Jason Dodge, Tris Vonna-Michell, Martin Boyce, Nairy Baghramian and numerous other contemporary artists.

Oliver Marchart

Oliver Marchart is Professor of Political Theory at the University of Vienna, before that he was Professor of Sociology at the Kunstakademie Düsseldorf. His most recent book publications include: *The impossible object. A Post-Fundamentalist Theory of Society* (2013), *Thinking Antagonism. Political Ontology after Laclau* (2018) and *Conflictual Aesthetics. Artistic Activism and the Public Sphere* (2019).

Arlette-Louise Ndakoze

As a philosopher, fiction writer, and curator, Arlette-Louise Ndakoze researches on pan-African sciences and their forms of mediation. Since September 2020, she is artistic co-director of the art space SAVVYContemporary – The Laboratory of Form-Ideas, a place focusing on the premises and practices of a co-living in the multidimensional common, while deconstructing ideologies of oppression through the arts and its potential for transformation. A.-L. Ndakoze focuses on the connection between text and sound. In the broader sense between spiritual-immaterial and physical-material spheres – those spaces of possibility in the making. For more than ten years, A.-L. Ndakoze has been drawing on

artistic and intellectual movements – in Rwanda in particular, and across pan-African cultures in general – with research on philosophical disciplines, sonic history, literary scenes, and the link that holds cultures together to this day. A.-L. Ndakoze co-guides the radio SAVVYZARR, a transposition of SAVVY Contemporary on air, launched in June 2020. In this sonic world of potentialities, forms of pain move to channels of their liberation.

Paul O’Kane

Paul O’Kane is a writer, artist, and lecturer in fine art, critical studies at Central Saint Martins College, London. With his partner Bada Song, Paul translated the works of the late Korean critic Lee Yil for the publication *Dynamics of Expansion & Reduction* in the AICA series *Art Critics of the World*. Based in London, Paul completed his PhD in History at Goldsmiths College in 2009. He has written for various leading art and refereed journals, including *Art Monthly* and *Third Text*. Experimenting with the role of the online cultural critic, Paul blogs under the title *A Few Words A Week On Art & Life In London* and is a founding member of *eodo*, an artists’ publisher with whom he has written, designed, published and disseminated several books. These publications blur distinctions between artist’s book and essay collection. *Technologies of Romance*, his most prominent publication of this kind to date, spawned a series of symposia and other launch events at prestigious London institutions, including Whitechapel Gallery, Matts Gallery, South London Gallery and Science Museum London. Paul’s photographic, video and other art practices, as well as other examples of his experiments in art writing can be found at www.okpaul.com

Danièle Perrier

Danièle Perrier studied art history, archaeology, Romance studies and philosophy in Basel and received her doctorate in Vienna. Her path led from medieval research for the Academy of Sciences in Vienna, to contemporary art, initially as chief assistant at the Krinzinger Gallery in Vienna. In 1991 she became founding director of the Ludwig Museum Koblenz. From 1999 to 2012 she headed the Künstlerhaus Schloss Balmoral in Bad Ems and supported the emerging media art and the dialogue between cultures. She has published all the writings of the Ludwig Museum and the Künstlerhaus Schloss Balmoral and is writing for www.Critica-ZPK.net and EIKON. Since 2013 she has been a member of the board of AICA Germany and its president since 2016. She is Chair of the Fellowship Fund Committee of the international AICA and a member of the Censorship Committee. www.perrier.at

Ana Teixeira Pinto

Ana Teixeira Pinto is a writer and cultural theorist based in Berlin. She is a lecturer at the Dutch Art Institute (DAI) and Leuphana University, Lüneburg. Her writings

have appeared in publications such as *Third Text*, *Afterall*, *Springerin*, *Camera Austria*, *e-flux journal*, *Mousse*, *Frieze*, *Domus*, *Inaesthetics*, *Manifesta Journal*, or *Texte zur Kunst*. She is the editor of *The Reluctant Narrator* (2014) and of a forthcoming book series on the antipolitical turn, to be published by Sternberg Press.

Lisbeth Rebollo Gonçalves

Lisbeth Rebollo Gonçalves is the President of AICA International. She lives and works in São Paulo, Brazil, and is full professor at the School of Communication and Arts at the University of São Paulo, working in the post-graduation programs. Rebollo Gonçalves is a researcher in the fields of Modern and Contemporary Art. She has been director of the Museum of Contemporary Art of São Paulo and also President of the Brazilian Association of Art Critics (AICA Brazil) from 2000 to 2006 and 2010 to 2015.

She has worked as a curator for Museums and Cultural Centers. Publication of essays and books, writings in catalogs and specialized magazines. Since 1996, she has been collaborator of *Art nexus Magazine*.

Kolja Reichert

Kolja Reichert is an art critic and curator who lives in Berlin. From 2017 to 2020, he was responsible for the art coverage of *Frankfurter Allgemeine Sonntagszeitung*, after managing the art coverage for *Frankfurter Allgemeine Zeitung* (2016 to 2017). Previously, he worked as editor for the magazine *Spike Art Quarterly* (2014 to 2016). He studied philosophy and Modern German Literature at the FU Berlin and wrote his master's thesis on viewer spaces in 19th century »human zoos« and contemporary humanitarian photography. From 2006 he worked as an author in the review section of the *Tagesspiegel*, later also in *Welt am Sonntag*, *Die Zeit*, *art*, *Weltkunst* and *frieze d/e*. In 2015 he curated the group exhibition *Produktion* at the Galerie nächst St. Stephan Rosemarie Schwarzwälder with Harun Farocki, KP Brehmer, Franz Erhard Walther, Heinrich Dunst, Renzo Martens, Brace Brace and Cécile B. Evans. He has also taught at the Universität der Künste in Berlin, the University of Applied Sciences and Arts Northwestern Switzerland FHNW in Basel and the Städelschule in Frankfurt a. M. In 2012 he received the Prize for Art Criticism of the German Kunstvereine and Art Cologne, in 2018 the Will Grohmann Prize of the Akademie der Künste.

Uta M. Reindl

Uta M. Reindl is art critic and curator. She publishes in specialist magazines, daily newspapers, catalogues. She is the editor of *Kunstforum Spanien im Aufbruch* (Vol. 94, 1988) and of *Kunst in Spanien* (1992, with Gabriele Rivet). From 1996 to 2010, she curated together with Georg Dietzler five editions of the interdisciplinary exhibition project *Art*

Special: Hansa with artists and students. In 2001, she curated BCN-CGN, a city-wide festival with visual arts, literature and new music from Barcelona in Cologne, 1999, 2010, 2019, she was the curator of a group exhibition with artists from North Rhine-Westphalia in Madrid: *Renania Libre*. Since 1996, she organizes the critics' platform *Critical Rhineland*. In 2002, she organized the art critic symposium in cooperation with Kathrin Luz. Since 2016, she is vice president of the AICA Germany.

Miguel Rivas Venegas

Miguel Rivas Venegas is Doctor in Art History from the Universidad Autónoma de Madrid (2018). Having developed his PhD research as an invited PhD researcher at the Humboldt Universität and the Rosa Luxemburg Stiftung, his work focuses on the compared analysis of visual communication and language use of transnational fascism (1931–1945) and contemporary national-populism. Currently he is working on his postdoctoral research, which will be developed at the Institute for Romance Studies at the Freie Universität Berlin, and has recently joined the research group *Hate Pictures – Bildpraktiken und aversive Emotionen in der visuellen Kultur des Politischen* (Technical University of Berlin).

Stefan Römer

Stefan Römer is a de-conceptual artist and art theorist; since the mid-1990s international exhibitions and publications, initiator of the Art Activists »FrischmacherInnen« in Cologne. In 2000 Stefan Römer was awarded the *ADKV-Art Cologne-Prize for Art Criticism*. His dissertation *Strategien des Fake – Kritik von Original und Fälschung* was published in 2001. From 2003 to 2009, he was Professor of New Media Art at the Academy of Fine Arts in Munich, and since then has taught internationally. His feature-length essay film *Conceptual Paradise* (2006) on the movement of conceptualism was presented internationally at film festivals and in solo exhibitions. With his book *Inter-esse* (2014) and the forthcoming follow-up volumes, he argues for a de-conceptual practice of contemporary art. He is currently working on the experimental film *ReCoder*.

Thomas E. Schmidt

Thomas E. Schmidt studied philosophy, literature, linguistics and art history at the universities of Munich and Hamburg from 1978 to 1988. Since 1989 he has worked as an editor for ZDF in Mainz and since 1994 as a feuilleton editor for the *Frankfurter Rundschau*. From 1999 he was head of the feuilleton section of the daily newspaper *Die Welt* in Berlin, from 2001 deputy head of the feuilleton section of the Hamburg weekly newspaper *Die Zeit*, since 2005 correspondent in the Berlin office. Last book publication: *Wiederkehr des Menschen. Natur und Natürlichkeit im digitalen Zeitalter* (2018).

Sabine Maria Schmidt

Sabine Maria Schmidt is an art historian, curator and art critic. She received her doctorate in 1997 on the Public Monuments by Eduardo Chillida. Since 1997 she has worked internationally as an institutional and/or freelance curator (including for Kunsthalle Bremen (1997–2000/ 2013–14), Edith Russ House for Media Art (2000), Wilhelm Lehmbrock Museum (2002–2007), Museum Folkwang (2007–2012). Since July 2019 she has been curator of painting and sculpture at Kunstsammlungen Chemnitz. She has published continuously for magazines and daily newspapers since 1992. She has edited and contributed to numerous monographs on contemporary art. She mainly focusses on the examination of the reception of modernism, changing media cultures, the question of today's conditions of art and its social relevance, the moving image, the image as document and aesthetic event, and the development of art in public spaces. As an adjunct professor, she devotes mostly to the history of photography. Since 2012 she has been a member of AICA Germany, from 2017–2019 she was engaged as vice-president.

Antje Stahl

Antje Stahl works as an author for the cultural section of the *Neue Zürcher Zeitung* (NZZ) and as a lecturer at the Institute for History and Theory of Architecture, ETH Zurich. In 2018 she won the Michael Althen Prize for Criticism for her text *No more Frauenghetto, bitte* and in 2019 she was awarded the ADKV Art Cologne Prize for Art Criticism. From 2017 to 2019 she was editor of the cultural section of the NZZ's »Architektur & Design« (Architecture & Design) dossier, before that she worked as an editor for *Monopol – Magazin für Kunst und Leben* in Berlin and as an author for the *Frankfurter Allgemeine Zeitung*. Antje Stahl studied art history, Modern German Literature and philosophy at Humboldt University Berlin, Université Paris 1 Panthéon-Sorbonne and New York University. She lives and works in Zurich and Berlin.

Małgorzata Stępnik

Małgorzata Stępnik, PhD Hab. in Philosophy, PhD in Sociology, is an assistant professor at the Faculty of Political Sciences and Journalism, Maria Curie-Skłodowska University in Lublin. She is a member of the International Association of Art Critics (AICA), the Polish Institute of World Art Studies, and the Society for the Encouragement of Fine Arts in Lublin (as Treasurer). She is an author of two monographs and numerous articles – published in *Arts and Cultural Critique*, among others – dedicated to modern and post-modern aesthetics and philosophy of art.

Wenting Tao

Wenting Tao grew up in China. In 2014 she moved to the US, completing a Bachelor Degree in Studio Art and Mathematics at Swarthmore College in Pennsylvania, followed by a Master of Fine Arts in Painting at Pratt Institute in New York. She has regularly published reviews on gallery exhibitions in New York in online magazine *Hyperallergic* and print magazine *The Brooklyn Rail*. She currently lives in New York. Her winning submission was first published in *Hyperallergic* in May 2019.

Wolfgang Ullrich

Wolfgang Ullrich studied philosophy, art history, logic/theory of science and German language and literature in Munich. He completed his master's degree in 1991 with a thesis on Richard Rorty, and his dissertation on Martin Heidegger's late work in 1994. He then worked as a freelance author, lecturer and consultant. From 1997 to 2003 Ullrich was an assistant professor at the Department of Art History of the Academy of Fine Arts in Munich, subsequently he held guest professorships at the University of Fine Arts Hamburg and the Karlsruhe University of Arts and Design. From 2006 to 2015 he was Professor of Art Science and Media Theory at the Karlsruhe State Academy of Art and Design. Since then he has been working as a freelance author, cultural scientist and consultant in Leipzig.

Julia Voss

Julia Voss studied German language and literature, art history and philosophy in Freiburg, London and Berlin. Her doctoral thesis in art history was published in 2007 at S. Fischer Verlag under the title *Darwins Bilder. Views of the Theory of Evolution 1837–1874*. Until 2017 she headed the art department of the *Frankfurter Allgemeine Zeitung* and was deputy head of the arts section. Her book *Hinter weißen Wänden/Behind the White Cube* (together with Philipp Deines) was published in 2015. She currently holds an honorary professorship at Leuphana University in Lüneburg and writes the biography of the painter Hilma af Klint. Her column *Fragen Sie Julia Voss* appears in the *Frankfurter Allgemeine Sonntagszeitung*.

Ellen Wagner

Ellen Wagner is art researcher, independent writer, critic and curator. Her texts have appeared on *Faustkultur*, *Artblog Cologne* and in *Springerin*. After studying at the Academy of Fine Arts in Nuremberg, she received her doctorate at the University of Arts and Design Offenbach under Prof. Dr. Christian Janecke, Prof. Dr. Juliane Rebentisch and Prof. Gunter Reski. Her dissertation *Falsche Signale. Strategien der Mimikry in der Post-Internet Art* will be published by Diaphanes in spring 2021. Ellen Wagner is currently

a research associate at the University of Arts and Design Offenbach, treasurer of the German AICA and president of the Kunstverein Mañana Bold e. V., Offenbach.

Marek Wasilewski

Marek Wasilewski is a graduate of the Academy of Fine Arts in Poznań, Poland, and Central Saint Martins College of Art & Design in London. He is a professor at the University of Arts in Poznań and director of the Municipal Gallery Arsenal in Poznań. He is a member of AICA. In the years 2000–2017 he was editor in chief of the bimonthly cultural magazine *Time of Culture*. He published in magazines such as *Art Monthly*, *Springer*, *PAJ: A Journal of Performance and Art*, *the International Journal of Education and Art* and *Switch on Paper*.

Sarah Wilson

Sarah Wilson is Professor of the History of Modern and Contemporary art at the Courtauld Institute of Art, University of London. Recent publications include: *Figurations + 68, Le monde visuel de la French Theory* (The Visual World of French Theory 1, 2010); *Picasso/Marx and socialist realism in France* (2013). She was principal curator of *Paris, Capital of the Arts, 1900-1968* (London, Bilbao, 2002 / 2003) and *Pierre Klossowski* (London, Cologne, Paris, 2006), and co-curator of the First Asian Biennale/Fifth Guangzhou Triennale (Guangzhou, China, 2015). Sarah Wilson was appointed »Chevalier des Arts et des Lettres« by the French government in 1997 and in 2015 received the AICA International award for distinguished contribution to art criticism. www.sarah-wilson.london

Fig. 1 Thomas Sterna, *Our Curator*, photo print behind acrylic glass, 2014, (1/5), 110 x 80 cm, based on a secret live projection with an outdoor graphics projector. Courtesy of the artist/VG Bild-Kunst, Bonn 2021

Fig. 2 Ganzeer, *Tank vs. Bread-Biker*, 2011 – the picture shows a military tank against an everyday bread delivery boy on a bike. Created during »Mad Graffiti Weekend«, in May 2011 in Cairo, a collaborative graffiti initiative that was started in response to military tribunals. The panda was later added by an artist who went by the name of Sad Panda. Photo: JoAnna Pollonais. Courtesy of the artist

Fig. 3 *I really don't care* – First Lady Melania Trump visits Immigrant Detention Center On U.S. Border. Photo by Chip Somodevilla/Getty Images

Fig. 4 Andrew Knight, a Trump supporter, holds a sign of »Pepe the frog«, a conservative icon, during a rally in Berkeley, California on April 27, 2017, mocking the Black Lives Matter movement. Ironic Nihilism is the (official) existential philosophy of the alt-right. Photo: JOSH EDELSON/AFP via Getty Images

Fig. 5 The Vaporwave style combines images of Greco-Roman marbles with Tron like grids, pastel colours and palm trees, tying the mythical origin of Western civilization to the American dream and the tech industry – see Daniel Oliva Barberos Vaporwave artwork »*Evolution*« and *life in vaporwave flavours*, <https://www.flickr.com/photos/183192706@N05/48475685782/>, Creative Commons Reconocimiento 4.0 International License.

Fig. 6 Christoph Schlingensief and Thomas Goerge, photo collage, sketch for the Berliner Schloss, 2009 (poor picture quality is intentional). © Thomas Goerge

Fig. 7 Old Norse Vikings Festival (1927), Shetland Islands, from *Britain on Film*, still. Courtesy of the BFI National Archive

Fig. 8 Demonstration in Granada, 8 March 2018, *Junta Granada Informa*, [https://commons.wikimedia.org/wiki/File:Manifestaci%C3%B3n_8M_Granada_\(40655987562\).jpg](https://commons.wikimedia.org/wiki/File:Manifestaci%C3%B3n_8M_Granada_(40655987562).jpg)

Fig. 9 Guerrilla Girls' first press release, 6 May 1985. © Guerrillagirls, www.guerrillagirls.com (vistit 7 May 2020)

Fig. 10 Invitation to the discussion event *The #MeToo Age: Power & Gender Equity in the Art World*, 21 February 2018, LACE (Los Angeles Contemporary Exhibitions), Los Angeles, California, <https://welcometolace.org/event/the-metoo-age-power-genderequity-in-the-art-world/> (vistit 7 May 2020).

Fig. 11 Jenny Saville, *Propped*, 1992, oil on canvas, 213.4 x 182.9 cm. Courtesy of the artist and Gagosian/VG Bild-Kunst, Bonn 2021

Fig. 12 Dziewczynstwo and COVEN Berlin: *Bedtime*, 2018, installation view at Galeria Miejska Arsenal, Poznan. Photo Irek Popek. Courtesy of Galeria Miejska Arsenal, Poznań

Fig. 13 Paweł Bownik and Zbigniew Rogalski: *A Ten-Minute Break*, exhibition view at Galeria Miejska Arsenal. Photo Tytus Szabelski. Courtesy of Galeria Miejska Arsenal, Poznań

Fig. 14 Zbigniew Warpechowski, *Co jeszcze?* (What else?), at the exhibition *Strategies of rebellion*, Galeria Miejska Arsenal, Poznań. Photo Archive. Courtesy of Galeria Miejska Arsenal, Poznań

Fig. 15 Marcin Dudek, *Steps and Marches*, installation view, 2017. Courtesy of the artist and Edel Assanti, London / VG Bild-Kunst, Bonn 2021

Fig. 16 Marcin Dudek, *Total Event*, 2017, lead and steel, 130 x 25 x 28 cm. Courtesy of the artist and Edel Assanti, London / VG Bild-Kunst, Bonn 2021

Fig. 17 Ewa Axelrad, *Shtamah*, 2017, installation view. Courtesy of the artist and Copperfield, London

Fig. 18 Burial of the Múcsarnok, Budapest, 10 August 2013. Photo Gabriella Csosz

Fig. 19 Stanisław Ignacy Witkiewicz (Witkacy), *Autoportret* [Self-portrait], 1938, pastels on paper, 50.4 x 70.3 cm. Courtesy of Muzeum Śląskie w Katowicach [Silesian Museum in Katowice]

Fig. 20 Internet appeal by Osmamkavala.org to free the journalist. Courtesy: Anadolu Kültür.

Fig. 21 Delaine Le Bas, *The Scream. A Woman With Nothing To Lose*, 2018. Courtesy of the artist and Yamamoto Keiko Rochaix, London

Fig. 22 Delaine Le Bas, *My skin is mine*, manuscript, 26 March 2015. Courtesy of the artist

Fig. 23 Andrea Fraser, *2016 in Museums, Money, and Politics* (Detail), 2018, archival digital pigment print, 175.26 x 152.40 cm. Courtesy of the artist

Fig. 24 Mischa Kuball, *res.o.nant*, 2017, installation at Oranienstrasse 1, Berlin-Kreuzberg. Photo Archive Mischa Kuball, Düsseldorf/VG Bild-Kunst, Bonn 2021

Fig. 25 Mischa Kuball, *res.o.nant*, with the poem by Paul Celan *Oranienstrasse 1*, installation at Oranienstrasse 1, Berlin-Kreuzberg. Photo Archive Mischa Kuball, Düsseldorf/VG Bild-Kunst, Bonn 2021

Fig. 26 Mischa Kuball, *res.o.nant*, Jüdisches Museum Berlin. Photo: Alexander Basile/Archive Mischa Kuball, Düsseldorf/VG Bild-Kunst, Bonn

Fig. 27 Harun Farocki, *Inextinguishable Fire*, Filmstill, 1969. © Harun Farock GbR

Fig. 28 Harun Farocki, *Inextinguishable Fire*, Filmstill, 1969. © Harun Farock GbR

Fig. 29 Stefan Römer, *ReCoder of Life*, still, 2018. Courtesy of the artist/VG Bild-Kunst, Bonn 2021

Abb. 30 a-b Stefan Römer, *ReCoder of Life*, still, 2018 (actress: Jennifer Katanoyoutanant). Courtesy of the artist/VG Bild-Kunst, Bonn 2021

Fig. 31 Zheng Guogu, *Visionary Transformation of the Tranquility of Heart*, 2016, oil on canvas, 210 x 149 cm. Courtesy of the artist, Vitamin Creative Space, and Eli Klein Gallery

Fig. 32 Zheng Guogu, *Honeymoon No. 7*, 1996, C-print, 60 x 100 cm. Courtesy of the artist, Vitamin Creative Space, and Eli Klein Gallery

Fig. 33 Zheng Guogu, *Visionary Transformation of the Purification*, 2011–2013, oil on canvas, 203 x 138 cm. Courtesy of the artist, Vitamin Creative Space, and Eli Klein Gallery

Fig. 34 Zheng Guogu, *Ultra Violet Visionary Transformation No. 2*, 2014–2015, oil on canvas, 208 x 147 cm. Courtesy of the artist, Vitamin Creative Space, and Eli Klein Gallery

Fig. 35 Zheng Guogu, *The Vagarious Life of Yangjiang Youth No. 16*, 1996. Courtesy of the artist, Vitamin Creative Space, and Eli Klein Gallery

Fig. 36 Jack Whitten, *Black Monolith X (The Birth of Muhammad Ali)*, 2016, acrylic on canvas, 213.4 x 160 cm. Photo John Berens, © Jack Whitten Estate. Courtesy of the Jack Whitten Estate and Hauser & Wirth

Fig. 37 Jack Whitten, *Totem 2000 VI Annunciation (For John Coltrane)*, 2000, acrylic collage on plywood, 182.9 x 60.3 x 5.2 cm. Photo Dan Bradica, © Jack Whitten Estate, Courtesy Jack Whitten Estate und Hauser & Wirth

Fig. 38 Ilse Lafer (ed.), *Deculturalize*, exhibition catalogue Museion Bolzano, Milan: Mousse Publishing, 2020. Photo Lineematiche – L. Guagagnini/ T. Sorvillo @Museion

Fig. 39 Emmett Till's mother Mamie Bradley speaks to the press after her son's kidnapping and murder. Photo Ed Clark/The LIFE Picture Collection via Getty Images

Diagrammes 1-5 Diagrammes adapted from Niko Switek, Jan Philipp Thomeczek, André Krouwel: »Die Vermessung der Parteienlandschaft vor der Bundestagswahl 2017 mit dem Bundeswahlkompass«, in: *Regierungsforschung.de*, 5 September 2017, <https://regierungsforschung.de/die-vermessung-der-parteienlandschaft-vor-der-bundestagswahl-2017-mit-dem-bundeswahlkompass/> (07.11.2020).

In order to capture the diverse contributions not only of the speakers but also from the audience for further discussion, it was crucial for us in preparing the publication of the 52nd AICA International Congress to include both the presentations and the ensuing discussions in this volume. The discussions have been transcribed in a faithful manner that seeks to preserve the liveliness of what was actually said. Subsequent abridgements and stylistic revisions to make the discussions easier to follow were made in consultation with the contributors. All texts in the publication have been edited for consistency of content in both languages, with one exception, the introduction by Jacques Leenhardt, which is printed in the original language, French, instead of English. This decision was made because French is one of the official AICA languages.

The editing of the German version was the responsibility of Ellen Wagner, while the (British) English edition was revised, edited, punctuated and proof-read by Paul O'Kane, in dialogue with Daniele Perrier, except for the text by Belinda Grace Gardner, which was translated and edited by the author herself. The translators are named below the respective texts. The English version of the contribution by Paul O'Kane has been included as an updated version, so that slight variations from the German translation are possible. Where discussions were held bilingually, the names of the two translators are given without further attribution.

Taking advantage of the possibilities of a digital publication, we have inserted links between individual contributions in the text where it seemed appropriate to clarify cross-connections between the various panels. Occasionally, an image link has also been made available. All links were last checked for functionality on 30 March 2021. We ask for your understanding, should, in the meantime, one or the other link no longer be available.

Gender-appropriate language has been used where the authors of the individual texts themselves made use of this.

In the case of the panel discussion on censorship, Vivienne Chow's voice had to be excluded for political reasons. In the case of the presentation on review processes, ›Rez@Kultur: Rezensionenprozesse online‹, by Claudia Roßkopf and Anna Moskvina, reproduction was dispensed with in favour of the thematic coherence of the chapter. During the congress, the lecture, which was based on statistical studies, gave rise to a lively discussion about the algorithmic analysis of art-critical texts and the attitudes of the authors conveyed in them. For the present publication, however, this contribution seemed to us to expand the context in a new thematic direction, which suggests a deepening of the examination of digital challenges in a still upcoming framework.

Last but not least, we would like to draw your attention to the video recordings of the congress and also cordially invite you to visit the photographic documentation of the events on the homepage of AICA Deutschland.

Video recordings of the congress:
<https://www.youtube.com/channel/UCpdRr1iBseje7qjfJ3l6EOg>
photographic documentation: <https://www.aica.de/52/>

Selection Committee: Julia-Constanze Dissel, Jörg Heiser, Liam Kelly, Marja-Terttu Kivirinta, Danièle Perrier, Uta M. Reindl, Sabine Maria Schmidt, Bernhard Serexhe, Marie Luise Syring, Ellen Wagner, Ulf E. Ziegler

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Simultaneous interpretation: Agentur Lilian-Astrid Geese

Recording Cologne: Nestor EDV-Service

Recording Berlin: Benjamin Zuber

Photos: Jelena Ilic, Cologne and Anja Teske, Berlin

Catering: Ahoi Kultur

Booklet design: Felix Kosok, Studio 069

Website: Rolf W. Weber

Editor: Danièle Perrier
AICA Deutschland e. V., c/o ZADIK, Im Mediapark 7,
50670 Cologne / District Court of Cologne VR7006
www.aica.de

Coordination: Danièle Perrier

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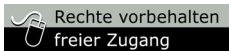
English translation: Gérard Goodrow,
as well as Belinda Grace Gardner and
Julia Pelta Feldman for their own texts.

Copy-editing: Paul O'Kane, Danièle Perrier

Transcription: Schreibkommunikation Michaela Bernoth

Graphic and editorial design: Anna Ranches, Bureau Mitte
with Merle Kubasch

Bibliographic information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche
Nationalbibliografie; detailed bibliographic data are available in the Internet
at <http://dnb.dnb.de>.



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Published at [arthistoricum.net](https://www.arthistoricum.net),
Heidelberg University Library 2021.

The electronic open access version of this work is
permanently available on <https://www.arthistoricum.net>

urn: urn:nbn:de:bsz:16-ahn-artbook-891-4
doi: <https://doi.org/10.11588/arthistoricum.891>

ISBN 978-3-98501-025-7 (Softcover)
ISBN 978-3-98501-024-0 (PDF)