

**Entangled Histories**  
**Alternative Descriptions of Modernities and the Contemporary in History and Self-Conception**



**7.12.2023, Day 1**

Festsaal Meerscheinschlössl,  
Mozartgasse 3, 8010 Graz

15:00-15:30 Welcome

Panel 1: Rethinking the Canon/Modernism Revisited

(Moderation Katrin Nahidi)

15:30-16:00 **Kristopher Holland:**

Machines, Engines, Velocities, and Noir:  
The Strangest of Tools

16:00-16:30 **Julia Allerstorfer-Hertel:**

Primitivism and Austrian Expressionism

16:30-17:00 **Sabine Flach:** Internationality  
and Ethnicity. Geographical networks and  
art between Black Atlantic and Black  
Mediterranean

17:00-17:30 Discussion

17:30-18:00 *Coffee break*

18:00-18:15 Introduction KEYNOTE  
Kristopher Holland

18:15-19:00 **Alva Noë:** Art and  
Entanglement (KEYNOTE)

**8.12.2023, Day 2**

Festsaal Meerscheinschlössl,  
Mozartgasse 3, 8010 Graz

Panel 2: Colonialism and Diasporic  
Aesthetics

(Moderation Elisabeth Župarić-Bernhard)

10:00-10:30 **Peju Layiwola:** Revisiting  
Questions of Ownership of Benin Looted  
Artifacts

10:30-11:00 **Katharina Wiedlack:**

Entangled Colonialities: 'conjunctual'  
Russian and American imperialism in early  
20th Century Alaska

11:00-11:20 Discussion

11:20-11:50 *Coffee break*

11:50-12:20 **Simone Wille:** Postwar print  
culture in Central Europe: South Asian  
artists' mobility across dividing lines

12:20-12:50 **Katrin Nahidi:** Landscapes of  
Petromodernity in Iranian Art

12:50-13:10 Discussion

13:10-14:30 *Lunch break*

Panel: 3: Mediterranean Trading Zones  
(Moderation Julia Robin)

14:30-15:00 **Robert Felfe:** Trade, ravages,  
curiosity and the exchange of sensations in  
17th century painting

15:00-15:30 **Steffen Schneider:**

Entangles (his)stories: Two novels about  
Tangier-Barcelona and their reflections on  
Mediterranean modernities.

15:30-16:00 **Florian Bieber:** Island Life.  
Perspectives on Modernity from Hvar

16:00-16:30 Discussion

16:30-17:00 *Coffee break*

17:00-17:15 Introduction KEYNOTE Katrin  
Nahidi

17:15-18:00 **Monica Juneja:** Shared  
horizons and resonant microhistories –  
Unravelling the relational geographies of  
artistic modernism (KEYNOTE)

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**9.12.2023, Day 3**

Festsaal Meerscheinschlössl,  
Mozartgasse 3, 8010 Graz

9:30-10:00 Viewing of **Elisabeth Schmirl's**  
"Because There Are So Many", Location:  
Unicorn, Conference Deck,  
Schubertstraße 6a, Startup Centre of the  
University of Graz (Unicorn)

10:30-11:00 **Judith Laister und Gerald**  
**Lamprecht:** „Because there are so many“.  
An Art and Memory Project of the  
University of Graz

Panel 4: Queer/Gender Self-Conceptions  
(Moderation Laura Koblischek)

11:00-11:30 **Jacqueline Francis:** The  
Essence of Things

11:30-11:50 Discussion

*11:50-13:00 Lunch break*

13:00-13:30 **Charlotte Bank:** Undoing  
Modernity? Queer Subjectivities as a  
Cross-Temporal Dialogue in  
Contemporary Art from the MENASA  
Region

13:30-14:00 **Renate Hansen-Kokoruš:**  
Entangled self-projections and traumata in  
Croatian playwrights today: Espi Tomičić

14:00-14:20 Discussion

14:20-14:50 Closing Remarks

## **Kristopher Holland**

### **Abstract**

#### **Machines, Engines, Velocities, and Noir: The Strangest of Tools**

When thinking of any philosophical artistic practice, or *practicing philosophy with art*, there are many examples in the modern and contemporary era. Specifically, modern and contemporary artists have frequently engaged with other research disciplines to inform their visual and experiential practices. From Duchamp's 'Experimental Set-ups' to Carsten Höller's 'Soma', entangling art with research practices has been a productive vein of production and culture building. Continuing with the notions of 'experimental set-ups' and 'philosophy without writing,' this presentation describes some of the practices at the Strange Tools Research Lab with examples of projects undertaken in the past few years (The Habermas Machine, Deleuze Engines, Nietzschean Velocities, and Baudrillard's Noir). One of the activities at the lab is to practice philosophy within a contemporary art milieu - or create philosophy as a mode of action. In building, using, and exhibiting these types of works, questions have arisen that reveal the entangled nature of art, philosophy, art history, and contemporary art's values. Questions such as: Are these works a social practice? What criteria is needed to judge these artworks? Do they fall under a philosophical or artistic milieu? How do we avoid the 'experience economy'? How do we value pedagogical encounters as/in art? What alternative research paradigms do we need to create?

### **CV**

**Kristopher J. Holland** is Associate Professor at the Fine Arts and Art Department at the College of Design, Architecture, Art and Planning at the University of Cincinnati. He is also co-director of the Strange Tools Research Lab at the Digital Future research collaborative at the University of Cincinnati. Furthermore, he is the Director of the Graduate program in Art & Design Education and the Director of the Visual Arts & Design Education State Licensure for the College of Design, Architecture, Art, and Planning. He Previously was the director of Art and Publications for the Žižekian Institute for Research, Inquiry, and Pedagogy. He also is involved with the biannual (pre-covid) Berlin Summer Studio Arts Inquiry program in collaboration with the Weißensee Kunsthochschule Berlin. His research focuses on unique tools, qualitative methodology, philosophical research, art-based research, contemporary art and critical theories. James Rolling Jr.'s cited Dr. Holland's art-based research project *The Habermas Machine* in *Arts-Based Research: A Primer* in 2013. As a visiting professor, he also teaches topics such as "Black Radical Tradition", "Object Oriented Ontology" or "Political Theory as Art Production" at the University of Graz at the Department of Arts and Musicology.

## **Julia Allerstorfer-Hertel**

### **Abstract**

#### **Primitivism and Austrian Expressionism**

The question of the characteristics and specific qualities of Austrian Expressionism in comparison with other expressionist movements in European modernism is an important topic in art historical research. In contrast to French Fauvism and German Expressionism scholars emphasize the stronger adherence to representationalism, the interest for psychology and symbols, and the focus on subjective feelings, identity crises and self-portraits.

Whereas the orientation towards the art of archaic and non-European cultures as well as folk art is considered as a decisive feature of the *Fauves*, the *Brücke* or the *Blaue Reiter*, Austrian avant-garde movements such as the Viennese *Frühexpressionismus* and later expressionist tendencies have hardly or not been discussed within the context of primitivism. In this regard, the colonial discourses were largely ignored in scholarly research on modern art in Austria. However, the imperial zeitgeist also circulated in the “pseudo-colonial” Austro-Hungarian monarchy and later in Austria and affected imageries of everyday culture and visual arts. It is therefore quite remarkable that expressionist artworks with distinct primitivist traits have not yet been linked with the term primitivism and its critical debates in art history and postcolonial studies. In my contribution I will focus on expressionist artworks by Oskar Kokoschka (1886–1980), Franz von Zülow (1883–1963), Helene Taussig (1879–1942) and Werner Berg (1904–1981) and try to explore and analyze the different forms of cultural appropriation and visual utilization of foreign and non-European elements and consider the respective biographies, personal motives and socio-political discourses. The artistic positions offer specific micro-narrations that provide

new insights into the complex correlations between exoticism, primitivism, coloniality and transcultural entanglements. The transnational and cross-cultural features of Austrian Expressionism indicate that it is not a monocultural and isolated phenomenon within the pan-European expressionist movement.

### **CV**

**Julia Allerstorfer** is Assistant Professor at the Institute of History and Theory of Art at the Catholic Private University in Linz/Upper Austria. She holds a master’s degree in Art History from the University of Vienna (2005) and a Ph.D. from the Catholic Private University Linz (2014). Her teaching and research focuses comprise contemporary art in Iran, modern art in Austria in the 19<sup>th</sup> and 20<sup>th</sup> century, artistic practices in the context of migration, postcolonialism and transculturality, global art history and transdisciplinary approaches in art history with an emphasis on postcolonial theory. In her current research project, she is dealing with the impact of exoticism, primitivism as well as colonial discourses and imperialist ideologies on modern art in Austria-Hungary and Austria in the 19<sup>th</sup> and 20<sup>th</sup> centuries.

Her doctoral thesis has been published under the title *Visuelle Identitäten. Künstlerische Selbstinszenierungen in der zeitgenössischen iranischen Videokunst* in 2018. She is co-editor of several books, e.g. “*Global Art History*”. *Transkulturelle Verortungen von Kunst und Kunstgeschichte* (Bielefeld 17) or *East-Central European Art Histories and Austria. Imperial Pasts - Neoliberal Presences - Decolonial Futures* that will be released in 2024.

Web: <https://ku-linz.at/kunstwissenschaft/personen>

## **Sabine Flach**

### **Abstract**

#### **Internationality and Ethnicity. Geographical networks and art between Black Atlantic and Black Mediterranean**

The works of art by Wangechi Mutu, Issak Julien, Yinka Sonibare and Simone Leigh exemplify the necessary redefinition of modernity while taking postcolonial conditions into account. The epistemic force of modernity, in its expression of orientalism, colonialism and imperialism, transformed the Mediterranean as well as the Atlantic into a topographical zone of heterotopic alterity.

By incorporating theoretical approaches such as the "Black Atlantic" and "Black Mediterranean", history, internationality and ethnicity can be rethought and newly discussed in terms of global interconnections. The theoretical concept of the "Black Atlantic" by Paul Gilroy will be discussed. The concept of the "Black Mediterranean" by Alessandra Di Maio offers a discursive space to discuss the transnational relationality between Europe and Africa and the meaning of the African diaspora in the Mediterranean using artistic works. Based on the methodological approach of the 'Networks of Practice' by Okwui Enwezor and Chika Okeke-Agulu, a common theoretical context should be developed for a redefinition of modernity.

### **CV**

**Sabine Flach** is Professor of Modern and Contemporary Art at the University of Graz. She is deputy head of the Department of Arts and Musicology and head of the Center of Contemporary Art. Her research focuses are on art of the 19th, 20th and 21st centuries, visual and media theories of the 20th and 21st centuries, (especially digitality), postcolonial theories, art and concepts of nature, embodiment, art history in a global context, transculturality and contemporary art from Africa.

## **Alva Noë**

### **Abstract**

Art and life are entangled. My aim in this talk is to explain this simple statement and to explore its surprising and far-reaching implications. We make art out of life, but life in turn is remade by art. We are by nature tied to art, and this means, finally, that we can't really speak of our "nature" at all. We are art's product. Art is not a late accomplishment of our history, a mere cultural add on. We are entangled with art, and the whole phenomenon of the aesthetic, from the very beginning. If there is to be a science of the human (neuroscience, or cognitive science, or whatever) it must come to grips with our aesthetic character. To get clear about all this we need to think anew about art, what it is, why it matters, and what it has to do with who and what we are.

### **CV**

**Alva Noë** is Professor of Philosophy, and Chair of the Department of Philosophy, at the University of California, Berkeley, where he is also a member of the Center for New Media, and the Institute for Cognitive and Brain Sciences. Professor Noë is a 2012 recipient of a Guggenheim Fellowship and a 2018 recipient of the Judd Hume Prize in Advanced Visual Studies. Until the end of 2024, he is an Einstein Visiting Fellow at the Free University in Berlin. He is the author of *Action in Perception* (2004), *Out of Our Heads: Why You Are Not Your Brain and Other Lessons from the Biology of Consciousness* (2009), *Varieties of Presence* (2012), *Strange Tools: Art and Human Nature* (2015), *Infinite Baseball: Notes from a Philosopher at the Ballpark* (2019), and *Learning To Look: Dispatches from the Art World* (2022). His latest book is *The Entanglement: How Art and Philosophy Make Us What We Are* (2023).

## **Peju Layiwola**

### **Abstract**

#### **Revisiting Questions of Ownership of Benin Looted Artifacts**

The infamous attack on Benin by British forces led to the looting of thousands of valuable treasures, primarily taken from the palace of the King or Oba of Benin. This attack was one of the most documented pillage of artefacts taken from an African Kingdom during the colonial era. The king on the throne at the time of this event was Oba Ovonramwen. He was exiled to Calabar where he died in 1914. Subsequently, his son became king in 1914, continuing the established tradition of primogeniture in Benin. Since 1935, the Benin court has requested the return of looted treasures made by the guild of casters instituted by the king.

This presentation will reflect on the context of ownership of Benin looted art, the significance of these tangible objects to the culture and the role of the Nigerian state in reiterating the importance of returning tangible heritage to host communities deprived of their heritage materials.

### **CV**

**Peju Layiwola** is an artist and professor of art history at the University of Lagos, Nigeria. She combines research on artefact pillage, restitution, history, and memory with an active artistic practice. She has published several local and international articles, some of which appear in notable journals and books. Some of her solo exhibitions, which focus on the pillage of Benin artefacts and the debate around these contested materials, include *Benin 1897.com: Art and the Restitution Question* (2010) Lagos, Ibadan, Nigeria; *Whose Centenary? Benin City, Nigeria* (2014); and *Return* (2018) Makhanda, South Africa. She has also co-curated major exhibitions in Europe- *RESIST! The Art of Resistance* (2020-2022) and *I Miss You* (2022), both at the Rautenstrauch Joest Museum, Koln, Germany. Layiwola's solo Exhibition, *Benin 1897.com: Art and the Restitution Question* (2010), was the first solo exhibition to focus on the expropriation of Benin art in Nigeria and was instrumental in bringing back the public discussion of this topic in Nigeria.

## **Katharina Wiedlack**

### **Abstract**

#### **Entangled Colonialities: 'conjunctural' Russian and American imperialism in early 20th Century Alaska**

According to Aníbal Quijano and Walter D. Mignolo, modernity and coloniality are two inseparable concepts - two sides of the same coin. My presentation follows the link between modernity and coloniality in the form of the epistemological framework of education as modernity in the context of early 20th century Alaska. I analyze Hannah Breece's account of her years in Alaska between 1904 and 1918 teaching Alaska Native and Creole children, edited and published by her niece Jane Jacobs. Using Breece's narrative as well as other archival, visual, and literary materials, I aim to reveal the legacies of Russian and American imperialism and how modernity was conceptualized in the territory of Alaska through the conjuncture of both Russian and American imperialisms, which had different legacies and took different forms. While I consider the institutional aspects of what I call specific "conjunctural" imperialisms, such as Reverend Sheldon Jackson's education program, which envisioned the rapid modernization of the Native population through various forms of violence, I am more interested in the more casual, everyday, and specifically feminine forms of colonial practices and the narratives in which their actions and performances are embedded. Furthermore, and importantly, I am interested in how the traces of Russian imperialism come into conflict or simply intersect with the centrality of American superiority. By analyzing the perspective of a white modernizer/schoolteacher, I consider the self-revelatory aspects of her narrative as offered by her niece Jacobs. Finally, I hope to identify aspects of Alaska Native resistance between the lines. By closely examining the images that Breece left behind and that Jacobs included in the book, and by including photographic artifacts from the same period from other sources, I hope to find further evidence of Alaska Native resistance.

### **CV**

**Katharina Wiedlack** (<https://orcid.org/0000-0002-9236-8819>) is Assistant Professor of Anglophone Cultural Studies at the Department of English and American Studies, University of Vienna. Her research focuses primarily on queer and feminist theory, popular culture, postsocialist, decolonial and disability studies. Recently, she co-edited a special issue of *Feminist Critique* on "Queering Concepts on/from a Post-Soviet Perspective" (<https://feminist.krytyka.com/en/issues/feminist-critique-5-2022>). Her most current research project "Rivals of the Past, Children of the Future: Localizing Russia within US National Identity Formation from a Historical Perspective" (V 741), funded by the Austrian Science Fund, investigates Russian American encounters, and the mobilization of values and identities from the 18th to the early 20th Century (<http://katharinawiedlack.com/rivalsofthepast>).



## **Simone Wille**

### **Abstract**

#### **Postwar print art in Central Europe: South Asian artists' mobility across dividing lines**

In the period following Partition and Independence, many South Asian artists were awarded scholarships for postgraduate studies, mainly in London, Paris, Milan, but also in Prague, Warsaw, and other places. Interestingly, many of these artists chose to study in the printmaking studios of established art schools such as the Hornsey College of Art, The Royal College of Art, the Académie de la Grande Chaumière, Atelier 17, the Accademia di Brera, the University of Applied Arts in Prague, etc., rather than in paintings departments. Against the backdrop of the aesthetic and political battles of the Cold War, printmaking gained value as a medium, offering its proponents the opportunity to experiment stylistically with method and technique. At the same time, opportunities to exhibit and produce print art increased, not least through new international alliances and cultural configurations. In this talk, I will explore how artists from South Asia used this new cultural environment to engage and position themselves across geographies through aesthetic means that could potentially and critically be positioned along divides.

### **CV**

**Simone Wille** is an art historian whose research and teaching focuses on art from a global and transnational perspective. She currently directs the research project *South Asia in Central Europe: The Mobility of Artists and Art Works between 1947 and 1989* (FWF funded), at the University of Innsbruck. Her writings have focused on modernism and contemporary art of South and West Asia and their transnational and transregional connections. Publications include *Modern Art in Pakistan. History, Tradition, Place*, New Delhi: Routledge, 2015, and the co-edited volume *André Lhote and His International Students*, Innsbruck: innsbruck university press, 2020.

## **Katrin Nahidi**

### **Abstract**

#### **Landscapes of Petromodernity in Iranian Art**

This conference paper aims to explore the socio-environmental consequences of petromodernity in Iran, with a specific focus on the colonial legacy of oil, as depicted in Sanaz Sohrabi's film "Scenes of Extraction" (2023) and Ebrahim Golestan's film "A Fire" (1961). By analyzing these cinematic works, the paper examines the historical and socio-cultural implications of Iran's oil industry and its connection to colonialism.

The films provide a thought-provoking portrayal of the impact of oil extraction on local communities, shedding light on the complex dynamics between resource exploitation, displacement, and environmental justice. Petromodernity refers to the transformative effects of oil economies on various aspects of society, including politics, economics, environment, and culture. In the context of Iran, a country with a decisive history of colonial encounters, it is crucial to examine how the legacy of colonialism has shaped concepts of modernity.

Sanaz Sohrabi's documentary film "Scenes of Extraction" offers a poignant exploration of colonial archives and the social consequences of oil extraction in Iran. The film prompts us to reflect on how the colonial legacy continues to influence power dynamics within the oil industry.

Ebrahim Golestan's classic film "A Fire," released in 1961, provides a historical perspective on petromodernity in Iran. Set during a critical period of industrialization, the movie portrays the lives of oil workers and their families. Golestan skillfully captures the lingering effects of colonialism on Iranian society.

### **CV**

**Katrin Nahidi** is a postdoctoral researcher in the Department of Arts and Musicology at the University of Graz. Her research interests include global art, historiography of modern art, non-Western modern and contemporary art production, art theories from the global South, postcolonial art history, and exhibition histories.

She studied art history, history and culture of the Middle East, and German literature at Ludwig-Maximilians-University in Munich. She holds a PhD from Free University Berlin. Research for her dissertation was funded by the Swiss National Science Foundation as part of the Sinergia project "Other Modernities - Practices and Patrimony of Visual Expression Outside the West" at the University of Bern and the Free University of Berlin (2013 - 2017). In 2023, her monograph "The Cultural Politics of Art in Iran: Modernism, Exhibitions, and Art Production" was published by Cambridge University Press.

## Robert Felfe

### Abstract

#### **„Trade, ravages, curiosity and the exchange of sensations in 17th century painting“**

Around 1600, the still life was just beginning to establish itself as a subject and genre of its own in European painting. There were still hardly any fixed pictorial conventions - and this corresponded to an astonishing abundance of heterogeneous objects that found their way into these paintings. In northern Alpine Europe, Antwerp was an outstanding hub of global trade and an important center of artistic innovation. There were close connections to Italy and the Mediterranean region, but above all to South East Asia and the Americas. Clara Peeters, one of the few female painters to whom we can attribute an oeuvre in the early 17th century, also worked in this extremely productive environment. Although her paintings can be found in renowned collections early on, many aspects of the artist's life and networks remain hidden to this day.

The still lifes of this painter are the focus of the lecture. It will follow the traces of *entangled histories* on various levels in pictures by her and several other painters. In this pictorial culture new motifs are combined with a curiosity for artifacts and natural objects, often from non-European regions and cultures. On the one hand, the paper will be about economies of desirable things, about their changing values between objects of experience, luxury objects and worldly goods. On the other hand, it is about innovative pictorial concepts and an experimental approach to the performative possibilities of still life in particular.

### CV

|                 |                                                                                                                                       |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------|
| since Oct. 2020 | Professor for Art History, University of Graz                                                                                         |
| 2018 - 2020     | Visiting/Substitute Professor for Art History, Universität Konstanz and Johann Gutenberg Universität Mainz                            |
| 2014 - 2018     | Professor for European Art History of the 17/18 <sup>th</sup> century, Universität Hamburg                                            |
| 2013            | Visiting Professor for Art History, Universität der Künste, Berlin (Berlin University of the Arts)                                    |
| 2012/13         | Invited researcher at the KHI Florenz/Max-Planck-Institute for Art History, Florence                                                  |
| 2011            | Habilitation in Art History, Humboldt-Universität zu Berlin                                                                           |
| 2002 - 2010     | Postdoc. researcher in Art History/Cultural studies, Freie Universität Berlin, DFG Research-Center: <i>Cultures of performativity</i> |
| 2000            | PhD in Art History, Humboldt-Universität zu Berlin                                                                                    |
| 1997            | Magister Artium, Art history/Cultural studies                                                                                         |

# Entangled Histories

## Alternative Descriptions of Modernities and the Contemporary in History and Self-Conception



### Selected Publications:

#### Monographs

- *Naturform und bildnerische Prozesse. Elemente einer Wissensgeschichte in der Kunst des 16. und 17. Jahrhunderts*, Berlin/Boston 2015.
- zus. mit: Karin Leonhard, *Lochmuster und Linienspiel. Überlegungen zur Druckgrafik im 17. Jahrhundert*, Freiburg 2006.
- *Naturgeschichte als kunstvolle Synthese. Physikotheologie und Bildpraxis bei Johann Jakob Scheuchzer*, Berlin 2003.

#### Essays/Chapters

- *Ernst Kris. Casts from Life and the Stil „rustique“* (Introduction), in: *The “rustique” Style. The Use of Life Casting in the Work of Wenzel Jamnitzer and Bernard Palissy*, by Ernst Kris, transl. into English by Linda B. Parsall, Cambridge Mass. 2023, S. 1-18.
- *Exploring the Pictorial Space with Falcons around 1600*, in: Yannis Hadjinicolaou (Hg.), *Visual Engagements. Image Practices and Falconry*, Berlin/Boston 2020, S. 84-107.
- *„Naer het leven“. Between image-generating techniques and aesthetic mediation*, in: Thomas Balfe, Joanna Woodall and Claus Zittel (eds.), *Ad Vivum? Visual materials and the vocabulary of life-likeness in Europe before 1800* (Brill: Intersctions), Leiden 2019, S. 44-88.
- *Premodern Geosphere: Natures Workshop, Treasure House and Deep Time*, in: Christopher Heuer, Rebecca Zorach (eds.), *Ecologies, Agents, Terrain* (Clark Studies in the Visual Arts), New Haven/London 2018, S. 113-134.
- *Spatial arrangement and systematic order in early modern collecting*, in: Helen Anne Curry, Nick Jardine, James A. Secord and Emma C. Spary (eds.), *Worlds of Natural History*, Cambridge 2018, S. 185-204.

- *The Line and its double nature in Early Modern Graphic Arts*, in: Marzia Faietti/Gerhard Wolf (Hg.), *The Power of Line. LINEA III*, München 2015, S. 20-37.

## **Steffen Schneider**

### **Abstract**

#### **Entangles (his)stories: Two novels about Tangier-Barcelona and their reflections on Mediterranean modernities.**

During the period of the International Zone and even beyond, the Moroccan port city of Tangier, situated at the junction of the Mediterranean and the Atlantic, was a hotspot for Western avant-gardes in search of new sexual and consciousness-expanding experiences and new aesthetic impulses. The fact that this was only possible on the basis of colonialist exploitation of the city was hardly reflected upon. Decades later, two French novels, Tahar ben Jalloun's "Partir" (2005) and Mathias Énard's "Rue des Voleurs" (2012), use the motif of migration to reexamine Tangier's relationship to the West: the story of migration to Barcelona becomes an occasion to reflect on the interconnectedness of Mediterranean history and on the non-simultaneity of different modernities after the end of colonialism. The paper traces these relations and also addresses the no longer modernist aesthetics of the two novels.

### **CV**

Doctoral thesis on Goethe's Faust II at the University of Tübingen

2011 Habilitation on the concept of participation in Marsilio Ficino, Pierre de Ronsard, Giordano Bruno. The thesis was awarded the Elise Richter Prize of the Deutscher Romanistenverband (Association of German Romance Studies)

2011 Assistant professorship in Tübingen

2014 Professorship in Trier

since 2017 in Graz

Spokesman of the Research focus forum "Trans-Mediterranean Entanglements - Mobilities and Relations in the Mediterranean and beyond"

## **Florian Bieber**

### **Abstract**

#### **Island Life. Perspectives on Modernity from Hvar**

The paper will explore how modernity and transformation was debated from the perspective of the Dalmatian Island of Hvar. The island perspective creates a distinct lens of perceiving state as distinctly distant. Being closely entangled in transnational trade and fishing, as well as tourism, the paper will explore questions of change and the global connections of the islands shaped local debates during the 19<sup>th</sup> and 20<sup>th</sup> century. The island perspectives contrast with nation- and center-based narratives of modernity and offers thus a perspective from a double periphery, in Southeastern Europe and as an island.

### **CV**

**Florian Bieber** is a Professor of Southeast European History and Politics and Director of the Centre for Southeast European Studies at the University of Graz, Austria. He held the Jean Monnet Chair in the Europeanisation of Southeastern Europe from 2019 to 2023. He is the coordinator of the Balkans in Europe Policy Advisory Group (BiEPAG). He studied Political Science and History at Trinity College (USA), the University of Vienna, and Central European University (Budapest). He has worked for the European Centre for Minority Issues and taught at Kent University (UK). He is also a Visiting Professor at the Nationalism Studies Program at CEU. He has been a Visiting Fellow at the LSE and New York University, and held the Luigi Einaudi Chair at Cornell University. Recent publications include *Debating Nationalism* (Bloomsbury 2020), *Pulverfass Balkan* (Ch.Links 2023), *Negotiating Unity and Diversity in the European Union* (Palgrave 2021, with Roland Bieber), *The Rise of Authoritarianism in the Western Balkans* (Palgrave 2020). He is currently completing a book on the history of Hvar.

## **Monica Juneja**

### **Abstract**

#### **Shared horizons and resonant microhistories - Unravelling the relational geographies of artistic modernism**

The contributions to this conference form part of an increasing body of investigations of the recent years that have studied the numerous “outposts” of modernist art, such as Shanghai, Bombay, Lahore, Tehran, Sao Paulo, Lagos, Beirut, Ljubljana, Dakar, to mention a few. This research has established that it is no longer plausible to hold on to a now notoriously historicist or Greenbergian account of modernism that presents Euro-America as its original locus and central axis, from where its achievements are said to have spread to distant peripheries, which in turn brought forth imitations of its expressive forms. While we therefore no longer lack knowledge about modernist experiments that unfolded on different sites across the globe, the challenge remains of finding an art historical framework and adequate conceptual language that will not end up in simply adding hitherto overlooked modernist artists to an existing canon or in treating these as isolated regional stories.

My talk will take issue with the conceptual categories such as entanglement or multiple/ alternative modernisms, often deployed in research. Though useful to an extent, such categories, in my view, are not fully equipped in their explanatory power to meet the challenge of writing an anti-canonical relational history of artistic modernism, that is migrant, mutable, and multi-sited. Instead I propose a theory of transculturation that can offer tools of analysis to bring these sites and experiments into a dynamic, non-hierarchical, and non-homogenizing relationship with each other. While modernism in its formative phases was imbricated in a world transformed by colonialism, travel, and commerce, it was equally energized by anti-colonial nationalism and movements of solidarity across national

boundaries. A theory of transculturation equips art history with tools and concepts to unravel the complex relational geographies of modernism, to examine processes that unfold on transcontinental scales and bring them in relation to the worlds of individual actors, regions, localities, and nations. It also cautions us to nuance our analysis of connected processes by attending to instances where connections fail or are only partially realized when the initiatives of individual actors falter in the face of local contingencies or cultural difference.

### **CV**

**Monica Juneja** is Professor of Global Art History at the Heidelberg Centre for Transcultural Studies, University of Heidelberg. She has written extensively on transculturation and visual representation, the disciplinary practices of art history in South Asia, the history of visibility in early modern South Asia, heritage and architectural histories in transcultural perspective.

Her latest book *Can Art History be Made Global? Meditations from the Periphery* (De Gruyter, 2023), received the Opus Magnum award of the Volkswagen Foundation. She is also the recipient of this year’s prestigious Meyer-Struckmann Prize awarded for excellence in the Humanities and Social Sciences.

Her other publications include: *Motherland: Pushpamala N.’s Woman and Nation*, (2022), edited with Sumathi Ramaswamy; *Peindre le paysan. L’image rurale dans la peinture française de Millet à Van Gogh* (1998); *Architecture in Medieval India: Forms, Practices, Histories* (2001); *Universalität in der Kunstgeschichte? Theme Issue Kritische Berichte* (2012, with M. Bruhn and E. Werner); *Contextualizing Choices: Islamicate Elements in European Arts*, (2012, with V. Beyer and I. Dolezalek); *Archaeologizing Heritage? Transcultural Entanglements between Local Social Practices and*

## Entangled Histories

### Alternative Descriptions of Modernities and the Contemporary in History and Self-Conception



*Global Virtual Realities* (2012, with M. Falser); *Kulturerbe und Denkmalpflege transkulturell: Grenzgänge zwischen Theorie und Praxis* (2013, ed. with M. Falser); *Disaster as Image. Iconographies and Media Strategies across Asia and Europe* (2014, with G.J. Schenk); *Miniatur Geschichten. Die Sammlung indischer Malerei im Dresdner Kupferstichkabinett* (2017, ed. with P. Kulhlmann-Hodick); *EurAsian Matters. China, Europe and the Transcultural Object* (2018 with Anna Grasskamp).

Monica Juneja edits the Series *Visual and Media Histories* (Routledge), is on the editorial board of *Ding, Materialität, Geschichte* (E.J. Brill), *Ästhetische Praxis* (E.J. Brill), *History of Humanities* (University of Chicago Press), and co-editor of *Journal of Transcultural Studies*. She is a member of the Advisory Board of the Walter-Benjamin-Kolleg at the University of Bern, the Tate-Hyundai Research Centre, London, and the Deutsches Zentrum für Kulturgutverluste that supports provenance research of objects acquired in colonial contexts.



## **Judith Laister und Gerald Lamprecht**

### **Abstract**

#### **„Because there are so many“. An Art and Memory Project of the University of Graz**

On 8 May 2023, Elisabeth Schmirl's artwork "because there are so many" was presented to the public in the so-called Unicorn building at the University of Graz. This presentation marked the provisional end point of a scientific and relational artistic project in which different social actors (University of Graz, lebidris architektur, <rotor> Center for Contemporary Art, Elisabeth Schmirl, scholars of history and cultural anthropology, students, interview partners with refugee biography ...) were involved. As part of a collaborative, transdisciplinary process, they dealt critically with the Nazi past of the University of Graz, its visible aftermath up to the present, as well as questions about "adequate" forms of contemporary remembrance of the Nazi regime in post-migrant societies against the backdrop of postcolonial practices and discourses. At the same time, this handover is also the starting point for further scholarly explorations on questions of the significance of multidirectional memory and its effects on European memory culture in general and that of the University of Graz in particular.

The starting point of the project was the conversion of the former building of the Austrian Students Union (ÖH) into the Startup Centre of the University of Graz (Unicorn). This conversion and the new spatial situation after the reconstruction of the whole building brought a Nazi fresco by artist Franz Köck from 1939, which had already been contextualised in 1997 by the Graz media artist Richard Kriesche and the then rector and contemporary historian Helmut Konrad with an artistic intervention, back into the centre of attention. The paper discusses the project process with reference to the conference topic of entangled histories.

### **CV**

**Gerald Lamprecht**, Professor of Jewish History and Contemporary History and Head of the Centre for Jewish Studies at the University of Graz. Research focus: European Jewish History, Holocaust Studies, History of Antisemitism and Memory Studies

**Judith Laister**, Associated Professor, Department of Cultural Anthropology and European Ethnology, University of Graz. Research focus: Urban, Visual and Aesthetic Anthropology, Relational and Public Art, Anthropocene, Concepts of Translation, Critique of Representation.

# Entangled Histories

## Alternative Descriptions of Modernities and the Contemporary in History and Self-Conception



### Jacqueline Francis

#### Abstract

#### The Essence of Things

A way of thinking, essentialism presumes that there are fixed, natural, and persistent qualities in things, beings, and polities. We find essentialism across the humanities, and especially in the culture industry, where naming and taxonomy are preoccupying duties central to producing histories, building the prestige of collections, and creating markets. Deployed by all kinds of actors in these politicized spheres, essentialism, as Gayatri Chakravorty Spivak famously termed it, is a strategy. Essentialism will be the topic of this paper, which considers both modernism and its wake. Modernism's essentialism was more expansive than that of previous artistic movements, and as a phenomenon of modernity, it bled into the fabric of everyday life in countless places. Since the 1970s, critiques of modernism have thrown the violence of essentialist thinking into relief, unpacking what has been gained by reductive categorizations of art works, and of course, their makers. Example: "Contemporary Arab Representation" is a multi-platform project of performances, public programs, and founded two decades ago. In the present, we live with such citations and similar ones, including Black Art, Latinx Art, and Queer Art. All are meaningfully circulated by artists, exhibition makers, and other arbiters of cultural value who respond to audiences desiring manifestations of essences. We have arrived—again— at the essence of things, and this time, we will stay for good.

#### CV

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#### Education

PhD, History of Art, Emory University, Atlanta, GA

MA, African-American Studies, University of Wisconsin-Madison

AB, English, Dartmouth College, Hanover, NH

#### Academic Appointments

2008- California College of the Arts, San Francisco Professor [with tenure], History of Art & Visual Culture Program 2022- Chair, Graduate Program in Visual & Critical Studies, 2017-23, 2000-2008 University of Michigan, Ann Arbor William Wilhartz Assistant Professor of Art History, 2003-08 Assistant Professor, Department of the History of Art and the Center of African-American and African Studies (2000-03)

#### Leadership and Service to the Field (selected)

- |           |                                                                                                                                         |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 2020-2022 | Co-Executive Editor (with N. Slipp, K. Watson, K. Jentleson), <i>Panorama: Journal of the Association of Historians of American Art</i> |
| 2019-     | At-large Member, National Committee for the History of Art/Comité International d'Histoire de l'Art                                     |
| 2012-2014 | Vice President for Annual Conference and Executive Committee Member, College Art Association, New York (CAA Board Member, 2009-2014)    |
| 2001-     | Co-Director (with C. Holloway), Association for Critical Race Art History, College Art Association affiliated society                   |

#### Research Appointments and Academic Fellowships (selected)

- |              |                                                                                                |
|--------------|------------------------------------------------------------------------------------------------|
| 2023 (Sept.) | Benter Fellow, Huntington Library, Art Museum, and Botanical Gardens, San Marino, CA           |
| 2019 (Fall)  | Paul Mellon Visiting Scholar, Center for the Advanced Study in the Visual Arts, Washington, DC |

**Entangled Histories**  
**Alternative Descriptions of Modernities and the Contemporary in History and Self-Conception**



- 2016-2017 Robert A. Corrigan Visiting Professor in Social Justice,  
College of Ethnic Studies, San Francisco State University,  
CA
- 1997-1999 Wyeth Pre-doctoral Dissertation Fellow in American Art,  
Center for the Advanced Study in the Visual Arts,  
Washington, DC

**Publications (selected)**

**Books**

- *Making Race: Modernism and “Racial Art” in America* (University of Washington Press, 2012).
- *Is Now the Time for Joyous Rage?*, ed. J. Francis and J. Gerrity (Sternberg Press and MIT Press, 2023)
- *Romare Bearden, American Modernist*, ed. R. Fine and J. Francis (Yale University Press, 2011).

**Essays in Scholarly Journals**

- “‘The Way Things Are Presented’: Kerry James Marshall’s *Art of Hanging Pictures*,” *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft* 19 (2017): 105-16.
- “‘A Way of Seeing: Felrath Hines’ Postwar Paintings,” *American Art* 30, no. 1 (Spring 2016): 6-11.
- “The Being and Becoming of African Diaspora Art,” *Journal of American Studies* 47, no. 2 (May 2013): 405-16.
- “Introduction and Overview—Writing African-American Art History,” *American Art* 17, no. 1 (Spring 2003): 2-10.

**Languages:** French, Nepali, and German (reading and speaking knowledges)

## **Charlotte Bank**

### **Abstract**

#### **Undoing Modernity? Queer Subjectivities as a Cross-Temporal Dialogue in Contemporary Art from the MENASA Region**

##### **How has modernity written out the existence of people of ambiguous gender and same-sex love and desire in the Middle East? How can it be salvaged to allow for a greater inclusivity?**

In her recent book *"Fantasmic Objects. Art and Sociality from Lebanon 1920-19 50"* (Indiana University Press 2022), Kirsten Scheid elaborates the concept of "taswir" (Ar. "creating images") as "interaction between a nation's coming into being and becoming meaningful" and discusses fine art as an important aspect in nation-building efforts in colonized nations in the twentieth century. Indeed, fine art, its practice and its appreciation were regarded as essential in the processes needed to form "modern" societies. This modernizing effort also involved discarding cultural practices that were deemed "backward" and harmful, often due to the negative assessment offered by European writers. The widespread practice of homosociality with its close relation to homoeroticism and same-sex relations between men was among those practices mostly criticized, as were the segregation and veiling of women. Artistic production was expected to play an active role in changing the population's outlook.

In the course of this "cleansing process", literary history was re-written and the vast poetic tradition pertaining to the celebration of male-to-male erotic relations (mostly involving a mature man and a male adolescent) was successfully written out of literary history and re-interpreted, if possible, as hetero-sexual. As a result, the indigenous history of same-sex love and desire was "forgotten", to the point that current movements for LGBTQ+ rights are repeatedly decried as "foreign imports". Recently, cultural historians have begun to retrace this "forgotten history", paralleled by a tendency in contemporary art that seek to create links with Islamic aesthetic

traditions of same-sex practices. In my talk I will discuss how these works allow us to locate contemporary queer subjectivities within the fabric of Middle Eastern societies, as indigenous practices rather than the much-decried "imports".

### **CV**

**Charlotte Bank** is an art historian and independent curator. She holds a PhD in Arabic culture from the University of Geneva and has held academic positions and fellowships at the Universities of Bamberg and Geneva, the Orient Institute Beirut and the Museum of Islamic Art Berlin. Her monograph, titled *The Contemporary Art Scene in Syria: Social Critique and an Artistic Movement* was published in 2020 at Routledge. Since August 2021 she is postdoctoral researcher at the Department of Art and Society at the University of Kassel and documenta Institute. As a curator, she has worked widely with institutions in Europe and the Middle East and since 2012, she is co-director of the artistic project space Art-Lab Berlin.

## **Renate Hansen-Kokoruš**

### **Abstract**

#### **Entangled self-projections and traumata in Croatian playwrights today: Espi Tomičić bzw.**

Verschränkte Selbstprojektionen und Traumata im heutigen kroatischen Drama: Espi Tomičić

Espi Tomičić (\*1995) ist eine/r der spannendsten kroatischen GegenwartsdramatikerInnen und macht z.T. auch die eigenen Transgenderidentität zum Thema der Texte z.B. in *Your Love Is King* (2020), der 2022 auch in Graz präsentiert wurde. In den Dramen werden aktuelle, aber auch überzeitliche Themen wie Angst, Erniedrigung, Gewalt, Kindheit, Freundschaft, Verhältnisse innerhalb der Familie sowie Kriminalität und Schuld behandelt.

Die Dramen lösen sich vom traditionellen Dramenverständnis und ähneln strukturell eher Prosatexten. Die Dramenstrukturen sind nicht mehr in konventionellen Dialogen und den Kommentaren eines Kommentators zu finden, sondern basieren auf einer subtilen Vielstimmigkeit, die sich erst allmählich erschließt. So gelingt es, nicht nur die unterschiedlichen Stimmen und Figuren erklingen zu lassen, sondern auch deren Standpunkte, Haltungen und Identitäten immer komplexer zu enthüllen. Tomičić gelingt es so, scheinbar eindeutige Sachverhalte, aber auch Selbstprojektionen zunehmend vielschichtiger darzustellen; auf den ersten Blick eindeutig stereotype Sachverhalte und Opfer-Täter-Verhältnisse werden von verschiedenen Seiten ausgeleuchtet und grundlegend hinterfragt. Themen, Dramenpoetik und die spezifische Infragestellung tradierter Konfliktkonstellationen werden am Beispiel von „ne zaboravi pokriti stopala“ (Vergiss nicht, die Füße zuzudecken), einem Dramentext für 3 Stimmen, behandelt.

### **CV**

**Renate Hansen-Kokoruš** is a retired professor of Slavic literatures and cultures at the Department of Slavic Studies at the University of Graz in Austria. Her PhD (The prose works of Bulat Okudjava) and post-doctoral degree in Slavic Studies (Intertextuality in Ranko Marinkovic) she completed at the University of Mannheim where she worked in several positions. She taught at the Humboldt University in Berlin, the University of Waterloo in Canada, the University of Zadar in Croatia, the State University of Tomsk in Russia, the University of Frankfurt/M in Germany as well as the University of Innsbruck in Austria. Her research interests include intertextuality and intermediality, narratology, representations of identity in literature in film, chronotope of the return, and memory. She is co-editor of the journal *Anzeiger für Slavische Philologie*.