

Entangled Histories.

Alternative Descriptions of Modernity and the Contemporary in History and Self-Conception



In recent years, global art history, postcolonial and poststructuralist theory contributed to a self-reflexive diversification of art historical endeavors. These repercussions enabled a discursive shift of earlier conceptions of Modernisms, Modernities, and their inherent epistemological governance, calling for new concepts and redefinitions of terms. In the face of globalization, we must rethink concepts of Modernities; the 'classical' and any static conceptualization of Modernity is insufficient for a more in-depth study of Modern art histories. Therefore, it is necessary to reflect on theoretical concepts of Modernities, which may help us consider the complexity and multitude of Modern and Contemporary Art and liberate its artistic expression from constant comparison and tropes of imitation and belatedness.

Joint Conference of the Center of Contemporary Art and the Department of Arts and Musicology of the University of Graz and of the Strange Tools Research Lab of the University of Cincinnati

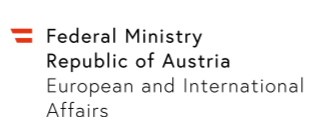
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