



Research Group

Art Production and Art Theory in the Age of Global Migration

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Birgit Hopfener

Birgit Hopfener is a post-doc researcher at the Department of Art History at Free University Berlin and an associate member of the Cluster of Excellence Asia and Europe in the Global Context at Ruprecht-Karls-University Heidelberg.

In 2011-2012 she was visiting professor (Vertretungsprofessorin) for Chinese art history at Ruprecht-Karls-University Heidelberg. She earned her PhD on Chinese installation art from Free University Berlin. As a PhD candidate she was a member of the doctoral school (Graduiertenkolleg) "Image, Body, Medium. An Anthropological Perspective" at School for New Media (Hochschule für Gestaltung) in Karlsruhe.

Currently, she works on her second book project (Habitationsprojekt) "Disjunctive Contemporaneity. Artistic Cartographies of Transcultural Self-positioning and Canon Critique" (working title).

She is the co-founder of the research network "Arts and Humanities Research Network for Transcultural Perspectives (RNTP)", which is conceived as critical, interdisciplinary and international research association of scholars, who study phenomena and processes of cultural exchange in the field of the arts.

Birgit Hopfener is also an active curator and art critic widely publishing in magazine and journals such as Yishu, Texte zur Kunst, artnet magazine and Leap. She curated shows for the ZKM in Karlsruhe, the Goethe-Institutes Hong Kong and Beijing, the Edith-Ruß-Haus in Oldenburg and the OCAT Art Terminal in Shenzhen.

Her research interests encompass:

Global contemporary art and art histories from a transcultural perspective

Practices, histories and historiographies of modern and contemporary Chinese and Euro-American art

Histories and theories of contemporaneity

Artistic cartographies

Chinese aesthetics, modern and contemporary concepts of art as self-cultivation/self-technique in China and Euro-America

Discourses of performativity

Socially engaged art

Selected Publications

Monography

Transkulturelle Reflexionsräume einer Genealogie des Performativen: Bedingungen und Artikulationen kultureller Differenz in der chinesischen Installationskunst, Bielefeld: transcript Verlag 2013.

Co-edited books

Negotiating Difference. Chinese Contemporary Art in the Global Context, Weimar: VDG Weimar 2012.

Situating Global Art, Conference Proceedings, Bielefeld: transcript Verlag 2016 (forthcoming).

Peer reviewed essays

"Qiu Zhijie as historian. Media critique as a mode of critical historical research," in: *World Art*, special issue edited by Yuko Kikuchi, Vol. 5, No. 1, spring 2015.

"Expressions of 'Embodied Criticality' in Moving-Image Installations by Wang Gongxin and Zhang Peili," in: *The Journal of Visual Art Practice : Contemporary Chinese Art and Criticality* (peer reviewed) edited by Gladston, Paul; Katie Hill, Vol. 11, Numbers 2 &3, 2012, 193-208.

Articles/book chapters in anthologies

"Intervention is the answer but what are the questions? Developing criteria for a critical examination of Qiu Zhijie's interventionist project A Suicidology of the Nanjing Yangtze River Bridge," in: *Art/Histories in transcultural dynamics. Perspectives on narratives and frameworks in the 20th and 21st century*, edited by Bachmann, Pauline; Klein, Melanie; Mamine, Tomoko, Vasold, Georg, Paderborn, Wilhelm Fink, 2016 (forthcoming).

"Qiu Zhijie's Map of 'Total Art': Mapping as a Practice of Transcultural Intervention," in: *Elegante Zusammenkunft im Gelehrten Garten: Studien zur Ostasiatischen Kunst zu Ehren von Jeong-hee Lee-Kalisch* (Elegant Gathering in a Scholar's Garden: Studies in East Asian Art in Honor of Jeong-hee Lee-Kalisch), edited by Annegret Bergmann, Juliane Noth, Shao-Lan Hertel, Wibke Schrape, 300-304, Weimar: VDG Weimar, 2015, 300-304.