



Research Group

Art Production and Art Theory in the Age of Global Migration

www.ag-kunst-migration.de

Sarah Khan

is an independent researcher, art agent, yoga teacher and associated fellow of the cluster of excellence Asia and Europe in a global context: shifting asymmetries in cultural flows of the Heidelberg University. From 2005 to 2008, she held a junior professorship for Medieval Art History at the Philipps-University of Marburg, whose research focus in particular was put on visualisation forms of the Christian incarnation and their related cultic embeddings in the Middle Ages. Due to this questioning transcultural references to other world religions such as Buddhism and Hinduism with respect to their visual patterns for representing incarnations became apparent, which also presently reverberate in her research. From 2009 until today, her commitment was placed on the erection of an institution for global art positions as well as on their agency and distribution.

Her current research foci include methods of art history/ transcultural image receptions and image theories/ identity formations and foundations by images of manifold groupings such as robots, social media and private networks, nations and enterprises/ world art, contemporary art and global art and globalisation as a historical phenomenon containing complex elements such as migration, communication and yoga. Currently, she prepares a publication on the reception of yoga as an archaic agglomeration of philosophical and practical methods within the art of Indian modernity.

Within the context of the research group, she is interested in questions which in the backdrop of globalisation as a historical phenomenon are concerned with both cultural migrations of notions and images as well as motifs for migration by specific social groups, in particular artists, during modernity and at present.

Her most important publications include: *Globalisierende Kunstmärkte. Das Phänomen Kunst im 21. Jahrhundert aus globaler Perspektive*: Zum Ende des hegemonialen Anspruchs des westlichen Kunstsystems und zum Anfang einer post-globalen Kultur (Berlin: Lit, 2009); *Visualising the Incarnation in Christianity. Universal botanical metaphors and specified local cult practices* (The Medieval History Journal, New Delhi, Thousand Oaks, London, 2009); *Diversa Diversis. Mittelalterliche Standespredigten und ihre Visualisierung* (Köln/Weimar/Wien: Böhlau, 2007); "Ego sum flos campi. Die Blume als theologisches Konzept im Bild des Mittelalters" (Marburger Jahrbuch für Kunstwissenschaft: Marburg, 2006).

Selected Publications

Pratul Dash: Human Spaces, exh.-cat., St. Gallen, 2010

Lyndi Sales: Astronomical Seeing, exh.-cat., St. Gallen, 2010

- Globalisierende Kunstmärkte: Das Phänomen Kunst im 21. Jahrhundert aus globaler Perspektive: Zum Ende des hegemonialen Anspruchs des westlichen Kunstsystems und zum Anfang einer post-globalen Kultur.* Berlin: Lit, 2009. Print
- "Competing with the White Cube: On the legitimation of art in the age of the Internet", *Globalisation, World Culture and Global Art*, Norbert Schmitz (ed.). Print
- "Visualising the Incarnation in Christianity: Universal botanical metaphors and specified local cult practices", *The Medieval History Journal* Vol. 12, 1 (2009): 113-140
- "Goldfieber." *Monopol* 3/06 (2006): 116-119
- "Ave Eva – Views of women: Social and gendered instruction in medieval and early modern European preaching", *The Medieval History Journal* Vol.7, 1 (2004): 109-135
- "Kunst für den Export: Zeitgenössische Kunst aus Indien: Eine Markteinschätzung." *ARTinvestor* (Juli 2005): 72-75
- "Die Diskrepanz zwischen den theoretischen Abhandlungen und der praktischen Einlösung der Mnemotechnik als Bedingung für den Wandel der Medien und des Weltbildes in der Frühen Neuzeit." *Documenta Augustana, Medien und Weltbilder im Wandel der Frühen Neuzeit* Bd. 5, Franz Mauelshagen, Benedikt Mauer (eds.), (2000): 33-69