



Angela Stercken

PhD, is an art historian, curator and writer. Her research focus lies on art and visual culture of the 19th to the 21st century, the global exhibition and museum history, concept and digital art, the theory of space and technology, and includes particularly Art and Visual theoretical aspects of transcultural transfer processes since modernity. Research and exhibition projects led her 2000 to the Heinrich-Heine University Dusseldorf, afterwards to the University of Duisburg-Essen and to numerous art institutions and museums. Since 2002 she developed Digital Humanities initiatives, virtualizations and publishing projects in this field in collaboration with research institutions, institutes and publishers.

Book publications first focused the allegory debate and national personification in the context of the body-discourse since the 18th century (Berlin: Reimer, 1998), the exhibition and presentation strategies within the context of the body and "race" constructs in Europe since the 1920s (Ostfildern-Ruit: Hatje Cantz, 2002) and include systematic re-constructions, virtualization and digital editions, f.e. of historical exhibitions (Weimar VDG, 2004).

2005-09 she developed and implemented the research and Digital Humanities project "Art Research. Internationale Ausstellungsdatenbank" at the University of Dusseldorf, conceived and curated the 'Museum Platform NRW' incl. a virtual Museum of Modern Art in NRW (Grimme Online Award 2013) and contributed in addition to online publications and journal essays to numerous exhibition catalogues, among others about current positions of contemporary art ("Young Rhineland: The post-ironic generation", Schloss Morsbroich, Leverkusen, 2010) or the relationship between traditional image concepts and early media art ("Paraflores. 10: Mind and Matter festival for digital art and cultures", 2010).

Recent book publications - with relevance for the work of the "AG art production and art theory in the sign of global migration" – deal with transcultural and transmedia processes since the 1920s and include methodological aspects of a globally extended history of art as well as approaches to a positioning of object and artifact in the aesthetic history (Bielefeld: transcript, 2014). Actual essays are focused on the sign and map-based negotiations of (western) modernity concepts in global art and exhibitions (Berlin: Lukas, 2016), pictorial and object-related exchange processes in the 'Black Atlantic' (Bielefeld: transcript, 2014), global transfers in contemporary Art / Photography in Africa and the Diaspora (Bielefeld: Kerber, 2010) and transnational phenomena of space and surface since the 1960s art (Essen: IKUD, 2012).

Selected Publications

"Düsseldorf – Wien – Istanbul: Zur Rezeption moderner bildsprachlicher Konzepte im Ausstellungswesen der 1920er Jahre bis zur 11. Istanbul Biennale." Berlin 2016. Print

"Maison Tropicale – Zugänge zur französischen Kolonialarchitektur in Brazzaville und Niamey" Print (forthcoming)

Art History and Fetishism Abroad: Global Shiftings in Media and Methods. Eds. Gabriele Genge, Angela Stercken. Bielefeld: transcript, 2014.

"Being Abroad." (Co-ed. G. Genge). *Art History and Fetishism Abroad: Global Shiftings in Media and Methods.* Eds. Gabriele Genge, Angela Stercken. Bielefeld: transcript, 2014. 11-26.

"[Arte]Fact, Object, Image: Jean-Michel Basquiat's Archives." *Art History and Fetishism Abroad: Global Shiftings in Media and Methods.* Eds. Gabriele Genge, Angela Stercken. Bielefeld: transcript, 2014. 129-158.

"Die oberflächliche Stadt – Künstler im Ballungsraum." IKUD. Schriftenreihe für Kunst und Designwissenschaften, (IV/2012). 38-59.

"Places in South Africa – Images in Our Minds. Roger Ballens Photographs of different Spaces." Exh. cat. Roger Ballen. Stadtmuseum Munich. Bielefeld: Kerber, 2010. 18-36.

Kunst Sport und Körper: GeSoLei. 1926-2002. vol. 1. Eds. Hans Körner, Angela Stercken. Ostfildern-Ruit: Hatje Cantz, 2002.

"Die Gesolei als Schaubild des Körpers: Sektionen, Überblick." *Kunst Sport und Körper: GeSoLei. 1926-2002,* vol. 1. Eds. Hans Körner, Angela Stercken. Ostfildern-Ruit: Hatje Cantz, 2002. 99-123.

"Vom Fortschreiten der Kunst, vom Fortschritt des Menschen." *Kunst Sport und Körper: GeSoLei. 1926-2002,* vol. 1. Eds. Hans Körner, Angela Stercken. Ostfildern-Ruit: Hatje Cantz, 2002. 250-278.