



## **Birgit Mersmann**

is Visiting Professor of Modern and Contemporary Art/Aesthetic Theory at the University of Cologne and associated research professor at the NCCR Eikones at the University of Basel. From 2008 to 2015, she held a professorship of Non-Western and European Art at the international Jacobs University in Bremen, Germany. Together with Burcu Dogramaci, she is the co-founder of the research group on “Art Production and Art Theory in the Age of Global Migration” established in 2013. In 2014 she was Visiting Fellow at the Neubauer Collegium of Culture and Society at the University of Chicago, and in 2013 Visiting Fellow at the Humanities Research Centre of the Australian National University (ANU), where she analysed the architectonic and curatorial formation of new urban museums in Asian global cities from the perspective of museums of contemporary art. As senior researcher of the National Competence Centre of Research “Iconic Criticism. The Power and Meaning of Images” at the University of Basel, Switzerland (2005-2008), she investigated “iconoscriptures” as hybrid symbolic forms and inter-media expressions between image and writing. From 1998 to 2002 she taught as DAAD Visiting Professor at the Seoul National University in South Korea. Research foci include image and media theory, visual cultures, contemporary East Asian and Western art, global art history, the history of Asian biennials, visual translation, interrelations between script and image.

Currently, she prepares a publication on conceptual frameworks for a Global Art History. Within the context of the research group, she studies how migratory theory can be effectively combined with approaches in visual culture and cultural translation theory in order to assess the transcultural aspects of migration art, including its aesthetic, social and institutional embedment into the related global and local art systems (production, presentation, distribution and marketing systems).

Her recent monographs and edited books include *The Humanities between Global Integration and Cultural Diversity* (Berlin/Boston: DeGruyter, 2016); *Schriftikonik. Bildphänomene der Schrift in kultur- und medienkomparativer Perspektive* (München: Fink, 2015); *Kunsttopographien globaler Migration*, thematic issue of the journal *kritische berichte* (Marburg: Jonas, 2015); *Schrift Macht Bild. Schriftkulturen in bildkritischer Perspektive* (Weilerswist: Velbrück, 2011); *Transmission Image. Visual Translation and Cultural Agency* (Newcastle: CSP, 2009).

## **Selected Publications**

Mersmann, Birgit. «Art History and the Culture of the Image: A Manifesto for Global Art History.» *The Humanities between Global Integration and Cultural Diversity*. Eds. B. Mersmann and Hans. G. Kippenberg. Berlin/Boston: DeGruyter, 2016 (forthcoming).

Mersmann, Birgit et. al., eds. *Kunsttopographien globaler Migration*. Thematic issue of *kritische berichte*. Zeitschrift für Kunst- und Kulturwissenschaften. Marburg: Jonas, 2015.

Mersmann, Birgit. «Relokalisierung und ausstellungskulturelle Übersetzung. Zur Ortsmigration der Ausstellung Cities on the Move.» kritische berichte. Zeitschrift für Kunst- und Kulturwissenschaften, 2015: 50-64.

Mersmann, Birgit. «Diasporische Bildwanderungen: Migrationskünstlerische Praktiken und transitorische Materialästhetiken bei Ah Xian und Wangechi Mutu. » Impulse Kunstdidaktik. Ed. Kunibert Bering and Rolf Niehoff. 2014: 8-16.

Mersmann, Birgit, and Alexandra Schneider, eds. Transmission Image. Visual Translation and Cultural Agency. Newcastle: Cambridge Scholars Publishing, 2009.

Mersmann, Birgit. «Global Routes. Transmediation and Transculturation as Key Concepts of Translation Studies». Transmediality and Transculturality. Ed. Nadja Gernalzick and Gabriele Pizarz-Ramirez. Heidelberg: C. Winter, 2013. 405-423.