



Research Group

## Art Production and Art Theory in the Age of Global Migration

www.ag-kunst-migration.de

### Kerstin Pinther

is a professor for the arts of Africa with a special emphasis on „Islam and the arts“ at the Art History Department at Ludwig Maximilian University Munich. From 2010 to 2014 she served as an assistant professor for African art history at Freie Universität Berlin. She received her Phd on art and urban imaginaries in Ghana from the University of Cologne (Prof. Heike Behrend), followed by lectureships at the universities of Bayreuth and Munich and a position as research assistant at the Goethe University Frankfurt o. Main.

Her research focus lies on twentieth and twenty-first century arts, global design issues, fashion practices, and architecture in (West- and North) Africa and the diasporas. Together with Frank Ugiomoh and Basile Ndjio she is initiator and head of the international research group “Fashion and Styles in African Cities”, where her own work centers on fashion design and media in Lagos, Nigeria. A new project focuses on the relevance of craft in (contemporary) design and art in Africa.

As a curator she conceptualized exhibitions like *Flow of Forms / Forms of Flow. Design Histories between Africa and Europe* (with A. Weigand, transcript 2018) and *Afropolis. City, Media, Arts* (with L. Förster, C. Hanussek, Koenig & Jacana 2010, 2012) and *Black Paris. Kunst und Geschichte einer schwarzen Diaspora* (with T. Wendl, Peter Hammer, 2006). Together with Tobias Wendl she is the author of a short film on the Malian Designer Cheick Diallo: *Cheick Diallo – ou la quête de rendre les choses légères. | Cheick Diallo – oder die Suche nach der Leichtigkeit der Dinge*. A longer version on Bamako’s design and architectural history is in preparation (see <https://vimeo.com/263935845>).

Her research interests within the research group focus on the many interrelationships between migration, design and architecture. She is also involved in a project which tackles the changing conceptualizations of the art museum in a global context.

Among her most recent publications are *Design Dispersed. Forms of Migration and Flight* (with B. Dogramaci, forthcoming 2019), for which she contributed a text on „Design Objects as Tools for Reflecting on Migration and Flight: Works by Studio Formafantasma and Superflex“, 151–171). Essays appeared in *Critical Interventions: Journal of African Art History and Visual Culture* (2007), *Querformat. Zeitschrift für Zeitgenössisches, Kunst und Populärkultur* (2013).

### Recent Publications

*Design Dispersed. Forms of Migration and Flight*, edited with Burcu Dogramaci (forthcoming 2019).

„Design Objects as Tools for Reflecting on Migration and Flight: Works by Studio Formafantasma and Superflex,“ in *Design Dispersed. Forms of Migration and Flight*, edited with Burcu Dogramaci, 151–171 (forthcoming 2019).

„Of Inner Cities and Outer Space: (African) Futurism and (Utopian) Migration,“ in *Handbook of Art and Global Migration. Theories, Practices and Challenges*, edited by Burcu Dogramaci, Birgit Mersmann, Oldenbourg: De Gruyter (forthcoming).

„Flow of Forms / Forms of Flow. Design Histories between Africa and Europe“ (with Alexandra Weigand), in *Flow of Forms / Forms of Flow. Design Histories between Africa and Europe*, edited with Alexandra Weigand, Bielefeld: transcript, 2018, 4–25 (95).

„Der Architekt als ‘cultural broker / broker / *The Architect as ‘Cultural Broker,*“ in *Francis Kéré. Radically Simple*, edited by Andres Lepik, Berlin: Hatje Cantz, 2016, 172–179.

„Artists’ Archives and the Sites of Memory in Cairo and Algiers“, *World Art Studies* (special issue on art and the archive), edited by Ferdinand de Jong, 2016/6 (1), 169–185.