



Research Group

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

[www.ag-kunst-migration.de](http://www.ag-kunst-migration.de)

## Gabriele Genge

is professor at the Institute for Art and Art Studies at the University of Duisburg-Essen, and holds the chair for Contemporary Art History and Art Studies since 2009. She studied art history, history and psychology at the Ludwig-Maximilians-Universität Munich from 1985-1991, and received her doctorate in 1996 with a thesis on the historical aesthetic prerequisites of French history painting in the context of the DFG Research Training Group "Modernität und Tradition. Spezifische Denk- und Verhaltensweisen in Frankreich und Deutschland" (Modernity and Tradition. Specific Thoughts and Behaviours in France and Germany) at the Center for France at the University of Freiburg, which was published under the title *Geschichte im Négligé. Geschichtsästhetische Aspekte der Pompiermalerei* in 2000. From 1997 to 2005 she was a scientific assistant at the Department of Art History at the Heinrich Heine University in Dusseldorf. From 2003 to 2004 she received a DFG Research Fellowship in Paris, her habilitation was followed in 2005 by a research project on the sculptural theory and practice of the French sculptor Aristide Maillol, published in 2009 under the title *Artefakt Fetisch Skulptur. Aristide Maillol and the Description of the Stranger in Modernism* (Munich: Deutscher Kunstverlag, 2009): In the context of the world exhibitions and the history of the Musée de Trocadéro and the Musée de l'Homme in Paris, she dealt with the knowledge concepts of fetishism and their connection to the genesis of psychology and ethnography in France and Germany. In 2007 she held the deputy professorship for art history at the University of Trier. The following year she received the Heisenberg Fellowship from the DFG.

Gabriele Genge is a member of the *Essen College for Gender Studies* and the profile focus "Change in Contemporary Societies" at the University of Duisburg-Essen, as well as a member of the *KWI Scientific Advisory Board*. Since 2013 she has been a member of the working group "Art Production and Art Theory in the Sign of Global Migration" of the Ulmer Verein für Kunst- und Kulturwissenschaften.

Her research focuses on the medial interweaving of aesthetic theory and artistic practice with the knowledge and cognitive forms of global cultural geography and anthropology, as well as the interdisciplinary discourse on the body and gender in a transculturally understood visual science. The political and aesthetic prerequisites of global art science and contemporary art are currently being examined in connection with research projects on the "Black Atlantic", the "Méditerranée" and Turkish contemporary art. Important starting points are the examination of phenomena of aesthetic temporality and historicity, as well as problems of social order and ambiguity in transcultural artistic designs. Publications on the global understanding of the present as well as on a lexicon of contemporary basic concepts of aesthetics are currently in preparation.

In the context of the working group, she deals with the aesthetic concepts of current migration theory, which address spatial and temporal phenomena as well as concepts of sacredness and (post-) secular images.

Recently the following monographs and anthologies have appeared: *Black Atlantic. Other Modernist Geographies* (Düsseldorf 2012); *Art History and Fetishism Abroad: Global Shiftings in Media and Methods* (with A. Stercken) (Bielefeld: transcript 2014); *Méditerranée. Contemporary Perspectives on the Mediterranean* (acc. to Alma-Elisa Kittner), Theme Booklet of *kritische berichte*, Vol. 4 Marburg 2017.

## Selected Publications

- "Textiles Designing Another History: Wael Shawky's Cabaret Crusades" (with A. Stercken), in: *Fashion and Postcolonial Critique*, ed. Elke Gaugele und Monica Tilton. Vienna: Sternberg Press, 2019, 220-229
- "Ergon und Parergon in Francis Alÿs' The silence of Ani (2015) ", in: *Angewandte Kunst und Bild*, ed. Hans Körner, and Manja Wilkens, München (morisel) 2017, 152-165
- "Neue Perspektiven auf die Négritude. Totemismus und transnationale Migration der Bilder", in: *Blickränder. Grenzen, Schwellen und ästhetische Rand-phänomene in den Künsten*, ed. Astrid Lang, Wiebke Windorf, Berlin: Lukas 2017, 285-299
- "History Lesson: Cheikh Anta Diop: The man who re-claimed African culture from Western ethnology", in: *I am built Inside You*, ed. Julia Grosse, Elke aus dem Moore, Yvette Mutumba, Berlin: Sternberg 2017, 38-43
- "Geschichte und Zeitgenossenschaft: Zelko Wiener und das Kino/ History and Contemporaneity: Zelko Wiener and the Cinema", in: *Zelko Wiener. Zwischen 0 und 1. Kunst im digitalen Umbruch. Between 0 and 1. Art in the digital Revolution*, ed. B. Ecker, B., Fiona Esslinger & Ursula Hentschläger, exh. cat. Museum für angewandte Kunst, Vienna, Berlin, Boston: De Gruyter, 2016, 63-73
- "Art. Kunstwissenschaft", in: *Handbuch Modernisierung. Interdisziplinäre und internationale Perspektiven*, ed. Friedrich Jaeger, Wolfgang Knöbl, and Ute Schneider, Stuttgart/Weimar: Metzler 2015, 132-142
- "Kunstgeschichte im Black Atlantic. Glenn Ligon's Textmalerei", in: *Kanon Kunstgeschichte*, ed. Kristin Marek, and Martin Schulz, Bd. IV., Munich: Fink 2015, 235-254
- "William Hogarth's Blacks. Die Vermittlung 'fremder' Zeitlichkeit in seinen narrativen Bildzyklen", in: *Das achtzehnte Jahrhundert. Zeitschrift der Deutschen Gesellschaft für die Erforschung des achtzehnten Jahrhunderts*, Themenheft: Zeitkonzepte. Zur Pluralisierung des Zeitdiskurses im langen 18. Jahrhundert, ed. Stefanie Stockhorst Jg. 30 H. 2 (2006) 221-237.