



Research Group

Art Production and Art Theory in the Age of Global Migration

www.ag-kunst-migration.de

Melanie Vietmeier

is an art historian and freelance curator. She studied Art history, English and Economics at the Ruhr-University Bochum and the University of Reading (Great Britain). She was a member of the Graduiertenkolleg "Darstellung Visualität Wissen" at Leuphana University Lüneburg, where she completed her doctorate in 2018 with a dissertation on "Materiality - Medium - Experiment. Wassily Kandinsky's Woodcuts" (supervised by Prof. Dr. Beate Söntgen, Prof. Dr. Helmut Friedel and Prof. Dr. Gerald Schröder). In 2000/2001 she received a one-year scholarship from the German Academic Exchange Service (DAAD).

She has worked as a research assistant in various exhibition and research projects, including Joseph Beuys (University of Jena / Kunstsammlung Nordrhein-Westfalen, Duesseldorf) in 2009-2011 and completed an academic traineeship at the Städtische Galerie im Lenbachhaus in Munich in 2008/09. As a freelance curator and research associate, she was part of the research and exhibition project "museum global. Mikrogeschichten einer Ex-zentrischen Moderne" ("Micro stories of an Eccentric Modernity") of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, and at her temporary place of residence (2015-2017), she particularly followed the dynamic art scene in São Paulo in the first half of the 20th century as well as the transcultural interweaving processes between Latin America and Europe in modernity.

In addition to the works of selected artists from the modern period to the present (such as Kris Martin (in *Unter der Erde. Von Kafka bis Kippenberger*, exh. cat. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, 2014), Christo und Isa Genzken (in *Fresh Widow. Fenster-Bilder seit Matisse und Duchamp*, exh. cat. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, 2012), Dubuffet (in *Jean Dubuffet. Künstlerbücher*, ed. by Andreas Franzke, Köln 2009), Kandinsky (in *Kandinsky. Das druckgrafische Werk. Complete Prints*, ed. by Helmut Friedel, Annegret Hoberg, exh. cat. Städtische Galerie im Lenbachhaus, Munich; Kunstmuseum Bonn, 2008) or Henri Matisse (in *Vernissage* [on the exh. *Henri Matisse. Figur Farbe Raum*], no. 16/05, 2005), her research and exhibition interests are primarily focused on migration, mobility and transcultural artistic networks between Europe and Latin America, with particular emphasis on Brazil and modernity as well as the post-war period. The main focus lies on questions concerning the interdependencies of artistic practice and the discourses on decolonization and identity formation.

Selected publikations

"Migration, Exil, Diaspora. Lasar Segall als 'Ewiger Wanderer' und Grenzgänger der Moderne," in *museum global. Mikrogeschichten einer ex-zentrischen Moderne*, ed. by Susanne Gaensheimer, Kathrin Beßen, Doris Krystof, Isabelle Malz and Maria Müller-Schareck, exh. cat. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, 2018, 143–149.

- "Nur der Kannibalismus eint uns'. Von der Woche moderner Kunst in São Paulo zur Kulturanthropophagie," in *museum global. Mikrogeschichten einer ex-zentrischen Moderne*, ed. by Susanne Gaensheimer, Kathrin Beßen, Doris Krystof, Isabelle Malz und Maria Müller-Schareck, exh. cat. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, 2018, 127–135.
- "'Live Uncertainty'. Die 32. Biennale in São Paulo" (Film und Interview), in # 32, Online-Magazine Kunstsammlung NRW, Duesseldorf, 2016. (<https://www.number32.de/worldwide/live-uncertainty-die-32-biennale-in-sao-paulo.html>)
- „#32 trifft Laymert Garcia dos Santos“ (Interview), in # 32, Online-Magazine Kunstsammlung NRW, Duesseldorf, 2016. (<https://www.number32.de/worldwide/32-trifft-laymert-garcia-dos-santos.html>).
- "Das vertraute Fremde. Eine Ausstellung lateinamerikanischer Kunst in São Paulo" (essay and interview), in # 32, Online-Magazine Kunstsammlung NRW, Duesseldorf, 2016. (<https://www.number32.de/worldwide/das-vertraute-fremde-eine-ausstellung-lateinamerikanischer-kunst-in-sao-paulo.html>).
- "Paloma Varga Weisz. ‚Eine eigene Welt‘," in *The Problem of God*, exh. cat. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, 2015, 117–121.
- "Maler und Modell," "Schwellenräume," "Verschränkungen," in *Henri Matisse. Figur Farbe Raum*, ed. by Pia Müller-Tamm, exh. cat. K20 Kunstsammlung NRW, Ostfildern-Ruit 2005, 108, 188, 200.