



Research Group

Art Production and Art Theory in the Age of Global Migration

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Miriam Oesterreich

PhD, is a post-doc researcher in art history at the department of Fashion and Aesthetics of the Technische Universität Darmstadt/ Germany as well as in the international research project *Worlding Public Cultures – The Arts and Social Innovation* at University of Heidelberg. Since April 2020, she is Athene Young Investigator at TU Darmstadt.

She studied Art History, Spanish Literature and Ancient American Cultures in Heidelberg, Havana (Cuba), Valencia (Spain) and at the Freie Universität Berlin. As she specialized on Latin American topics, she completed her studies with a Master thesis on the Mexican painter and muralist Raúl Anguiano and his treatment of indigenist subjects in the 1950s.

From 2008-2011 she was research assistant in the cluster of excellence *Transcultural Studies* at the University of Heidelberg and a trainee in the Wilhelm-Hack-Museum Ludwigshafen (2011-2012) where she initialized and curated several exhibitions of modern and contemporary art.

Fellowships took her to the *Transregional Academies* in São Paulo/ Brazil (2016) and Buenos Aires/ Argentina (2017) as well as to the *Center for Creative Photography*, University of Arizona, where she was Ansel-Adams-Fellow in 2019.

Her dissertation on historical advertising images dealing with "exotic" bodies was published as a book in the series *Berliner Schriften zur Kunst* (Munich: W. Fink, 2018). Her current habilitation project which was honored with the TU Darmstadt department prize for specifically innovative research focuses on the global entanglements of modernist Mexican Indigenism.

Selected Publications

"Folkloristic Cosmopolitanism: Mexico's Indigenist Architectures at World's Fairs," in *'Gesamtkunstwerk World's Fair': Revisioning International Exhibitions*, *RIHA* special issue (2020), co-ed. A. Karentzos, O. Jehle, B. Altinoba (forthcoming).

"Displaying the 'Mexican' – National Identity and Transnational Entanglements at the New York World's Fair (1939/40)," in *World Fairs and International Exhibitions: National Self-profiling in an Internationalist Context, 1851-1940*, ed. Joep Leerssen and Eric Storm (Leiden: Brill, 2020), (forthcoming).

"'Ethno-Fashion' in Modernist Mexico –Transfer Processes between Anachronistic Recourse, Individual Identity and the Transnational Conception of Modernism," in *Design Dispersed. Forms of Migration and Flight*, ed. Burcu Dogramaci and Kerstin Pinther (Bielefeld: transcript, 2019), 191-210.

Bilder konsumieren. Inszenierungen ‚exotischer‘ Körper in früher Bildreklame (Munich: W. Fink, 2018)

"The Display of the 'Indigenous' – Collecting and Exhibiting 'Indigenous' Artifacts in Mexico, 1921–1940," in *Artelogie* special issue, no. 12 (2018): The Idiosyncrasy of Indigenism in Latin America. Plurality of Sources and

Extra-Latin American Appropriations, ed. Michele Greet, Anahi Luna, Fernanda Sarmento, Elodie Vaudry, <https://journals.openedition.org/artelogie/2201>.

Gottfried Lindauer – Painting New Zealand, *RIHA* special issue 2018, co-ed. Alexandra Karentzos, <https://www.riha-journal.org/articles/2018/0189-0197-special-issue-gottfried-lindauer>.

"Other Archives, Alter-canon and Alter-gardes: Formations and Re-formations of Art-historical Canons in Contemporary Exhibitions Staging Latin American and Eastern European Arts" (with Kristian Handberg), *Journal of Art Historiography*, special issue (2018): The canonisation of modernism. Exhibition strategies in the 20th and 21st century, ed. Gregor Langfeld and Tessel M. Bauuin, <https://arthistoriography.files.wordpress.com/2018/11/handberg-oesterreich.pdf>.

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