



Research Group

Art Production and Art Theory in the Age of Global Migration

www.ag-kunst-migration.de

Alma-Elisa Kittner

is an academic councilor for a time at the Institute for Art and Art Studies at the University of Duisburg-Essen since 2015. Her position is attached to the Chair of New/ Modern Art History.

She studied art history, communication science and German literature at the Ludwig-Maximilians-University in Munich, art history at the University La Sapienza in Rome as well as art history and modern German literature at the Ruhr-University Bochum. As a scholarship holder of the graduate college "Körper-Inszenierungen" [body representations] at the FU Berlin, she received her doctorate in Bochum in 2005 with a thesis on visual autobiographies at the intersection of artistic collecting in the work of Hannah Höch, Sophie Calle and Annette Messager. She subsequently worked as a postdoc researcher at both the "Körper-Inszenierungen" and the "InterArt Studies" graduate college until she moved to the Braunschweig University of Fine Arts, to research on the interrelations between baroque, modern and contemporary art.

She is a member of the Essen Collegium for Gender Studies in the profile focus "Change in Contemporary Societies" and the Interdisciplinary Centre for Integration and Migration Research at the University of Duisburg-Essen. Since 2015 she is a member of the research group "Art Production and Art Theory in the Age of Global Migration" of the Ulmer Verein für Kunst- und Kulturwissenschaften and of the recent DFG-funded network "Entangled Histories of Art and Migration: Forms, Visibilities, Agents."

She is currently working on her habilitation on contemporary artist residencies in Italy. Her research interests include travel research and artists' mobility, and she found her way into the field of transcultural art and cultural history and art historical postcolonial studies. Her research focuses on the visualization of gender, the relationship between baroque and modernity, strategies of collecting in the context of migration, and the genesis and artistic (re)negotiation of the Mediterranean.

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Selected Publications

La Méditerranée – zeitgenössische Perspektiven auf den Mittelmeerraum (co-ed. G. Genge), *kritische Berichte* 4 (2017).

Barock – Moderne – Postmoderne: ungeklärte Beziehungen (co-ed. V. von Flemming), *Wolfenbütteler Arbeiten zur Barockforschung* (Wiesbaden: Harrassowitz, 2014).

Topologies of Travel. Tourism – Migration – Imagination | Topologien des Reisens. Tourismus – Migration – Imagination

(with A. Karentzos and J. Reuter) Universitätsbibliothek Trier, online publication 2010,

http://ubt.opus.hbznrw.de/volltexte/2010/565/pdf/Topologien_des_Reisens.pdf

"'Sightseer's Work.' Die zeitgenössische Künstlerreise als Arbeit," in *Künstler unterwegs – Wege und Grenzen des Reisens*, ed. Harald Pechlaner, Elisa Innerhofer, and Gerhard Glüher (Baden-Baden: Nomos, 2018), 57–72.

"Bilder vom Ende der Welt. Hannah Höchs und Rolf Dieter Brinkmanns Italienreisen," in *Dreckige Laken. Die Kehrseite der 'Grand Tour'*, ed. Joseph Imorde, Erik Wegerhoff (Berlin: Wagenbach, 2012), 162-181.