The Routes of Modernism

Friday, November 23

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<th>Time</th>
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<td>10.00</td>
<td>Welcome: Rector Eva Bähringer</td>
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<td>11.00</td>
<td>Opening: Curator of Contemporary Art, Staatliche Kunsthalle Karlsruhe</td>
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<td>11.30</td>
<td>Sanjukta Sunderasan: Drawing Histories (Visual Histories of Freedom in Asia)</td>
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The paper explores the role of image and idea, place and distance, and the nature of networks, routes, zones, and passages can be reconsidered within the broader backdrop of contemporary decolonisation movements. Speakers at the conference highlighted networks of artistic mobility, protagonists, platforms, and networks where freedom is as much an incomplete struggle.

13.00: Lunch break

14.30: Ania Athreja: “As if Paris never had a greater artist..." - Anna Leonowens and the Perpetuation of the “D Girl Group”

In an interview to the Delhi daily, the actress, the artist's niece states in a letter: "All the young artists educated in Paris these days came harnessed, where freedom is as much an incomplete struggle. For the Indian artists of the first half of the 20th century, it was an uphill task to achieve recognition and success abroad. The three would later travel to a number of countries around the world. The course they confronted, the direction they took, the cross-cultural and intercontinental experiences on art, and the transformative materiality of art works and their place in the modern era. Bombay, Paris, Prague, and Beyond: The Networks that Shaped Modern Egyptian Art

16:15: Ahlu Malik: Cairo, Paris, and Beyond: The Networks that Shaped Modern Egyptian Art

This paper explores the role of image and idea, place and distance, and the nature of networks, routes, zones, and passages can be reconsidered within the broader backdrop of contemporary decolonisation movements. Speakers at the conference highlighted networks of artistic mobility, protagonists, platforms, and networks.

The paper uses the artworks Isamu Noguchi conceived in India to make a critical emphasis on how the reality of the Orientalist life that the capital provided. He was one of the few sculptors to create artworks that carried emotive and intellectual negotiations around the idea and limits of freedom across Asian and African contexts and spaces. Today, when we look at Noguchi's sculptures, we find ourselves in a critical juncture that questions what it means to be a transnational platform of cultural and political activism. While it was harnessed, the artists confronted the challenges of plural languages, a culture inclined towards Western values as the path towards modernization. The paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values as the path towards modernization.

By drawing inspiration from the practice of art during the post-war era, the paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions. The paper uses the artworks Isamu Noguchi conceived in India to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values as the path towards modernization. While it was harnessed, the artists confronted the challenges of plural languages, a culture inclined towards Western values. The paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions. The paper uses the artworks Isamu Noguchi conceived in India to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values as the path towards modernization. The paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions. The paper uses the artworks Isamu Noguchi conceived in India to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values. The paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions. The paper uses the artworks Isamu Noguchi conceived in India to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values. The paper argues that art in India has been co-constituted by intermixing and transculturation between local, national and global ideological pressures and imaginations and visions. The paper uses the artworks Isamu Noguchi conceived in India to create a 'visual rhetoric' of freedom, where the artists confronted the challenges of plural languages, a culture inclined towards Western values as the path towards modernization.

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17:30 Gabriela Gege and Angela Stachlak: Frank Bowling: In Dialogue with His Times—Tracings of an (im)possible Artistic Exchange

When the British-Ghanaian artist Frank Bowling won the First Prize for Contemporary Art with his painting Still Life at the 1969 World Festival of Arts in Dakar, he was thrust into the limelight of the newly emerging African and diaspora art scene. The maturing of an African identity, the questioning of colonial relations, the demands for decolonization, and the growing political tensions had reached a climax in 1966, the year in which the First World Festival of Negro Arts took place in Dakar. This festival, a symbolic act of resistance against colonialism, was attended by approximately 10,000 artists, writers, and intellectuals from around the globe. The film screening of Tubi: Torture of Mothers is an attempt to shed light on the personal and political experiences of activists and artists who were part of the movement for change in Africa and the diaspora.

The film screening is followed by a conversation with Eva Kernbauer, Curator of the Black Atlantic at the mumok, and Noit Banai, Senior Researcher at the Institute of Art History and Theory at the University of Vienna. The conversation will focus on the artistic concepts of temporality in the Black Atlantic and the role of temporality in understanding the artistic exchanges in contemporary African and African American art within the context of the Cold War and the historical precedent of the World Festival of Negro Arts.

18:15–18:45 Snacks

18:45 Marta Edith Holčiková and Teresa Stejskalová: Broken Modernisms—Cultural Difference in 1960s Czechoslovak Film

The focus of Czechoslovakia's foreign policy in Africa, Asia, and Latin America shifted from the Cold War to a more pragmatic approach in the 1960s, as a result of economic and political changes. The film screening of Who’s Afraid of Barney Newman is a reflection of the changing geopolitical landscape of the time.

The film screening is followed by a conversation with Eva Klembauer, Curator of the Black Atlantic at the mumok, and Noit Banai, Senior Researcher at the Institute of Art History and Theory at the University of Vienna. The conversation will focus on the artistic concepts of temporality in the Black Atlantic and the role of temporality in understanding the artistic exchanges in contemporary African and African American art within the context of the Cold War and the historical precedent of the World Festival of Negro Arts.

19:15–19:30 Coffee break

20:00 Introduction

20:30 Miroslav Pucek: Hate Me in the South and the South

20:19 Christian Kravagna: The Art of Liberation: Viktor Löwenfeld and Turkish Modernism

Viktor Löwenfeld was a German-Jewish writer and artist who played a significant role in the development of modernist art in Turkey. His work was characterized by a commitment to social and political issues, and he was one of the first modernist artists to explore the relationship between art and politics. Löwenfeld's work was particularly influential in Turkey, where he established a significant art school and played a key role in the development of modernist art in the country. The film screening of Who’s Afraid of Barney Newman is a reflection of the changing geopolitical landscape of the time.

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21:00 Break/Snacks

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22:00 The Routes of Modernism

The Routes of Modernism conference will take place on November 24th and 25th at the Academy of Fine Arts Vienna, Aula, First floor, Augasse 2–6, 1090 Vienna. The conference will explore the artistic mobility of modernism, focusing on the role of migration and diaspora in shaping modernist art. The conference will feature presentations by a diverse range of speakers, including art historians, curators, and artists, who will discuss the artistic movements and trends of the 20th century, with a particular focus on the period of the Cold War.

The conference will feature a film screening of Who’s Afraid of Barney Newman, followed by a conversation with Eva Kernbauer, Curator of the Black Atlantic at the mumok, and Noit Banai, Senior Researcher at the Institute of Art History and Theory at the University of Vienna. The conversation will focus on the artistic concepts of temporality in the Black Atlantic and the role of temporality in understanding the artistic exchanges in contemporary African and African American art within the context of the Cold War and the historical precedent of the World Festival of Negro Arts.

The conference will also feature a panel discussion on the role of migration and diaspora in shaping modernist art, with presentations by莱娜·黄-Rebekah, M.A., R. and律师王凤鸣, M.A., R. The panel will explore the ways in which migration and diaspora have influenced the development of modernist art, with a particular focus on the period of the Cold War.

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