

“The lectures will focus on theoretical and methodological questions in order to confront very different approaches proposed by scholars coming from different experiences, with the central focus remaining on Central and Southern East European art. The main and common point of departure will be a relationship between East and West in which the East would not be recognized as the (real) Other (as for example Asian culture), but rather as the *close-Other* or *not-the-real-Other*. It applies both to the art production (ie. the subject of art historical analysis)—since Central and Southern East European art has been done in the light of the Western one—as well as analytical language, considering our methods have also been ‘borrowed’ from the Western theories.

For scholars who are working on Central and Southern East European art history, particularly that of modern and contemporary, it is quite obvious that this sort of writing should differ from art history of other regions, particularly from a Western art historical narrative. On the other hand, to construct Central and Southern East European art history without Western references seems to be impossible. Thus, this sort of scholarship is somehow ‘hanging’ between Western models, understood both as historical influences over regional art and as methods coming from the *master* narrative, which is of course Western by origins.”

Piotr Piotrowski

All lectures are in English language and open to the public.

For detailed information on locations and dates please contact: Martina Handler
martina.handler@wus-austria.org

www.erstestiftung.org/patterns_lecture

On the project website continuous updates about dates and places of the lectures will be published.



ERSTE Stiftung

The PATTERNS_Travelling Lecture Set is a project initiated by ERSTE Foundation.

Founded in 2003, ERSTE Foundation started its work actively two years later in the entire Central and South Eastern European region. It is developing projects within the three programmes of Social Affairs, Culture and Europe. Through the interaction of these programmes, a platform develops which promotes dialogue and a transfer of knowledge. As part of the Culture programme, PATTERNS provides trans-national research to investigate, discover and understand cultural history. PATTERNS initiates and commissions contemporary cultural projects within an international context of varying educational and mediating formats as well as other public activities. ERSTE Foundation is the direct successor to the savings association bank „Erste Oesterreichische Spar-Casse“, founded in Vienna in 1819. Drawing from the tradition of saving banks founded as enterprises for the common good, today the main shareholder of Erste Bank Group is one of the largest foundations rooted in the region. For further information see:

www.erstestiftung.org



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World University Service (WUS) is an association committed to the promotion of the human right to education on the basis of academic freedom and university autonomy. Since its establishment as a non-profit organisation in Graz in 1983, WUS Austria has been working on the promotion and support of higher education in various countries all over the world. Since 1994, following the conflict in former Yugoslavia, WUS Austria has developed a regional focus on South Eastern Europe. Therefore, WUS Austria has set up local offices in Belgrade, Podgorica, Prishtina and Sarajevo.

www.wus-austria.org

**PATTERNS_Travelling
Lecture Set 2008/2009**

A project initiated by
ERSTE Foundation
organized by WUS
Austria

Writing Central European Art History

ERSTE Foundation PATTERNS_Travelling Lecture Set

This series of lectures aims at bringing and connecting eminent authors to the Universities in Central and South-Eastern Europe. Noteworthy research and methods will be brought to the universities and innovative approaches with regard to content and methodology will be applied to existing courses. It is an initiative by ERSTE Foundation. The theme and list of participants has been compiled by Piotr Piotrowski in agreement with the culture programme of ERSTE Foundation and the PATTERNS Advisory Panel.

PATTERNS Advisory Panel: Cosmin Costinas (*author and curator, Bucharest / Vienna*), Veronica Kaup-Hasler (*director of Steirischer Herbst, Graz*), Piotr Piotrowski (*art historian, Poznan*) and Georg Schöllhammer (*editor of Springerin and documenta 12 magazines, Vienna*).

ERSTE Foundation: Christine Böhler, Christiane Erharter

Participating Universities 2008/2009

Adam Mickiewicz University, Poznan, Poland

Art History Department

Contact Person: Prof. Piotr Piotrowski (Chair)

Scheduled for Sat, 5th and Sun, 6th of April 2008, 11:30 am

and Sat, 19th of April 2008, 10:00 am

Adam Mickiewicz University, Collegium Novum,

Al. Niepodleglosci 4, Poznan, Room C 3

www.staff.amu.edu.pl/~arthist/ihs_uam.html

University of Belgrade, Serbia

Faculty of Philosophy, Art History Department

Contact Person: Associate Prof. Lidija Merenik,

Head of Department

Scheduled for Fri, 7th to Sun, 9th of November 2008

„Tempus“ classroom, Faculty of Philosophy,

Belgrade University, 18, Cika Ljubina St, III floor

www.f.bg.ac.yu

Babeş-Bolyai University, Cluj-Napoca, Romania

Faculty of History and Philosophy, Chair of Art History

Contact Person: Vlad Toca, Teaching Assistant

Scheduled for December 2008/January 2009

<http://hiphi.ubbcluj.ro/hiphi/index.htm>

Academy of Fine Arts, Vienna, Austria

Institute of Art Theory and Cultural Studies

Contact Person: Juliane Feldhoffer, Rector's Office

www.akbild.ac.at/Portal/studium/institute/kunst-und-kultur-wissenschaften

Lecturers

Edit András

Senior Research Fellow

Research Institute for Art History of Hungarian Academy of Sciences, Budapest, Hungary

One-way traffic, two-way traffic or a dead end? Dynamism of Contemporary Art Discourse in the East-West Relation

The author intends to shed light upon the shifts, gaps and discrepancies between mainstream art history writing and its Central European local, national variants focusing mostly on the period after the political changes. It would explore burning issues of what could be absorbed into the main debate, what remains invisible from outside, and how the border patrolling mechanism operates. Case-studies would be given of contemporary Hungarian artists like Little Warsaw, Andreas Fogarasi, Kriszta Nagy, Emese Benzúr etc.

Jan Bakos

Member of Presidium of the Slovak Academy of Sciences

Faculty of Letters, Comenius University Bratislava, Slovak Republic

Humanists versus Relativists. Visions and Revisions of the Vienna School Methodological Doctrine.

The Vienna School of Art History based art historical research on the belief in method and its scientific nature. The orthodox epistemological model of the Vienna School as formulated by Alois Riegl regarded art history as an exact and nonpartial objective science. Riegl's followers developed and transformed or critically revised his model. The present paper deals with the process of transformations and revisions of the Vienna School orthodox model.

Ljiljana Blagojević

Associate Professor

Faculty of Architecture, University of Belgrade, Serbia

Postsocialist Cities: Contested Modernism

The course explores spatiality of processes in the contemporary transformation of cities which have been constructed in the second half of the twentieth century as new modern socialist cities. The course will also focus on the impact of socio-political and economic post-socialist/communist transition on architecture and urbanism. The case study of New Belgrade (Serbia) will be specifically presented.

Mart Kalm

Professor and Dean of the Faculty of Art and Culture

Estonian Academy of Art, Tallinn, Estonia

What is Estonian Architecture?

This course will discuss the establishment and formation of the Estonian architecture culture during the 20th century. From Finnish architects serving Estonian society before the first Estonian architects emerged to the Baltic-German and

Estonian architects in inter-war Estonia—the course will explore Estonian interpretations of traditionalism and modernism. From there, the architecture of Soviet Estonia, with eyes in West but organization and rules from Moscow, is followed by the post-communist Estonian architecture – and is now dissolved in globalisation?

Vojtech Lahoda

Deputy Director of the Institute of Art History of the Academy of Science of the Czech Republic

University Professor at the Charles University, Prague, Czech Republic

Regional Cubism? How to write on Cubism in East Central Europe.

The author's aim is to concentrate on the issue of Cubism outside Paris, especially in the region usually called East Central Europe. The discussion will deal with the question whether it is still valid to write about a homogeneous western born "Cubism", or whether we should think about different local and regional "Cubisms" within the territory of Central and Eastern Europe. The author proposes the term Regional Cubism for Cubist hybridization east of Paris and stresses international aspects of Cubist regionalism.

Piotr Piotrowski

Professor and Chair of Art History

Adam Mickiewicz University, Poznan, Poland

Towards a Horizontal Art History

The author proposes a theory of a horizontal art history as both a critique of the vertical one, understood as hierarchical and Western oriented scholarly practice, as well as the proposed methodological approach to rewrite a history of modern art along with the pluralistic and non-hierarchical model. The model suggested here is based on an equality of different art historical narratives. Its crucial point is to negotiate different discourses, not in order to create one alternative super-structure, but rather to unveil a dynamic process of exchanging values between them.

Miško Šuvaković

Professor of Aesthetics and Art Theory

Faculty of Music, University of Arts, Belgrade, Serbia

Politics and Art after the Fall of the Berlin Wall

The author will point to the crucial changes that happened in society, philosophy and art after the fall of the Berlin Wall in 1989, and more precisely, after the end of the cold war division of the world. The era of postmodern social, cultural and artistic plurality was turned into a period of globalization and of restructuring of the social, political, cultural and artistic local-global relations. These processes are marked in art by a fundamental change in the media of artistic representation and expression, converting new media practices into the mainstream art of this epoch.