

## **From Global to Alter-Globalist Art History.**

### **Contemporary Central and Eastern European Art Histories**

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The concept of the Global Art History guest lecture series was stimulated by the question of what we can learn about practicing so-called “global art history” from the experience of recent Central and Eastern European (CEE) art historiography, and especially from the narratives that consider the historicization of modern and contemporary art from the region.

If the “global art history” deals often with the issue of decolonization of art historical perspectives and introduces instances and positions of postcolonial critique, the series complicated the notion of the “European canon” and started from the conclusion that there is no one Europe, and therefore the Eurocentric paradigm has to be deconstructed from within. A point of departure was Piotr Piotrowski’s proposition of alter-globalist art history, which can be summarized as an approach that resists not only dominant canons and master narratives of mainstream or universal art history, but which is also highly critical of economic, civilizational and cultural processes of globalization. Such were also the critical approaches presented by the guest speakers. The lectures and following discussions gave an insight into theoretical and methodological questions but also introduced recent art histories of particular Central and Eastern European states. The series problematized both the global perspective in art history from the regional point of view and the positioning of regional art histories within the global context.

Speakers introduced historical and emerging concepts and issues related to the project of writing Central and Eastern European art history, such as the horizontal paradigm in art history, the spatial shift in art history, globalising CEE art history (Beáta Hock), the relationship between CEE art histories and the art histories of other semi-peripheries (Katarzyna Cytlak), the relationship of CEE countries to post-WW II decolonisation (Bojana Piškur), new methodological concepts such as “art history of the place” (Pavlína Morganová), approaches to re-writing the art history of socialist states beyond the dichotomy of the official and non-official art scenes (Kathleen Reinhardt) and finally, the entanglement between local and global issues within contemporary artistic practice situated in CEE (Irena Lagator). The programme of meetings also gave an insight into the infrastructure of regional research – our speakers introduced key publications, research centres, museums, networks, conferences and exhibitions related to the recent CEE art history.