Research Group

**Art Production
and Art Theory**
in the Age of
Global Migration

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Charlotte Bank

Charlotte Bank (PhD in Arabic studies, University of Geneva; MA in Near Eastern archaeology and art History, University of Heidelberg) is an art historian and independent curator. From 2013 to 2016 she was a member of research project "Other Modernities: Patrimony and Practices of Visual Expression Outside the West", dunded by the Swiss National Science Fund at the University of Geneva. From March – May 2016, She was a doctoral fellow at the Orient Institute Beirut. She is currently preparing the publication of her PhD research, titled *The Contemporary Art Scene in Syria 2000 - 2010: Between the legacy of social critique and a contemporary artistic movement in the Arab World.*

In her research, she focuses on contemporary art in the Arab world and the positioning of Arab artists within the global art world, artistic migration between Europe and the Arab world, the possibilities and limitations of a critical artistic practice in authoritarian contexts as well as the discussions pertaining to a (re-)definition of modern and contemporary "Islamic" art.

In her curatorial work she focuses on modern and contemporary artistic practice from the Middle East with a special emphasis on the independent contemporary art scene since 2000 in its global context. She curates exhibitions and video and film programs across Europe and the Middle East and publishes regularly in both on- and offline journals. In 2012 she established the artistic project space Art-Lab Berlin im iPhonedoctor with the artist Salah Saouli. The space is host to the project FORUM for new arab art, a multidisciplinary project focusing on new developments in the art scene(s) of the Arab world and diaspora.

Selected publications:

Academic journals

Calling things by their real names: Anonymous artistic production and the Syrian uprising, Fusion Journal Issue 9, **Anonymous: The Void in Visual Culture**
http://www.fusion-journal.com/issue/009-anonymous-the-void-in-visual-culture/calling-things-by-their-real-names-anonymity-and-artistic-online-production-during-the-syrian-uprising/

Painting as critique: Oil painting as a site for social and political negotiation in Syria, Asiatische Studien / Études Asiatiques (ASI)**,** Special Issue: Worlds of Islam, Volume 70, Number 4, 2016**,** pp. 1285 – 1306

Veiled Visuality. Video Art in Syria, ISIM Review, Fall 2008
https://openaccess.leidenuniv.nl/bitstream/han-dle/1887/17270/ISIM_22_Veiled_Visuality_Video_Art_in_Syria.pdf?sequence=1

Chapters in books:

Art Education in Twentieth Century Syria, in "Drawing Education Worldwide", edited by Nino Nanobashvili and Tobias Teutenberg, Zentralinstitut für Kunstgeschichte München and Kunstakademie München (forthcoming)

The Art of Persuasion. Posters of the Anonymous Syrian Artist Collective Alshaab alsori aref tarekh, in: Syria Speaks. Art and Culture from the Frontline, edited by Malu Halasa, Zaher Oma-reen and Nawara Mahfoud, London: Saqi Books 2014, pp. 66 – 83

Whose Contemporaneity?, in: Errors Allowed, Mediterranea 16 – Young Artists Biennial Ancona 2013, Macerata: Quodlibet 2013, pp. 130 – 137 (with Delphine Leccas)

Essays in exhibition catalogues:

Wandering Witness, in Mario Rizzi. Bare Lives, Berlin: Archive Books 2017, pp. 56 – 59

Precarious Life. The Photography of Mohamed Badarne, in: Come Back Safely. Mohamad Ba-darne, Berlin: European Center for Constitutional and Human Rights e.V., 2016, pp. 85 – 87

Marwan. Topographies of the Soul, in: Marwan Qassab Bachi. Topographies of the Soul, Shar-jah: Barjeel Foundation, 2014, pp. 1 – 3

Open Secrets. Contemporary art in Syria, in: After the Rage, Athens 2011(unpaginated)

Still Lives – still alive, in: Mohammad Said Baalbaki, exhibition catalogue, Damascus: Rafia Gal-lery, 2010 (unpaginated)