

# ART HISTORY IN A GLOBAL CONTEXT

SPECIALIZED MASTER



Lina Bo Bardi – SESC Pompéia, São Paulo, 1977–1986

# ARTWORKS AND ART WORLDS

Globalization is rapidly transforming our societies. The increasing mobility of people, goods, and information emphasizes the central role of inter-relational aspects of life and culture. At the same time, digital technology provides a progressively broader access to ideas and artefacts of different cultures. These changes confront art history with the necessity to open its scope to diverse cultural productions and transcultural phenomena. A global perspective underscores the need to address new questions in respect to the artistic productions of the past and of the present, reconsidering the identity of art history as a discipline, in order to ensure its relevance for the future. Studying non-European objects may help in deconstructing the canon and lead, for instance, to the decolonization of Cubism. What are the main issues and challenges of art history in a global context? How do global perspectives influence art historical practices and institutions, such as museums and the art market? How can art history rethink traditional categories such as “high” and “low”, “center” and “periphery”, and integrate the diversity of local aesthetic practices and discourses into a broader perspective?

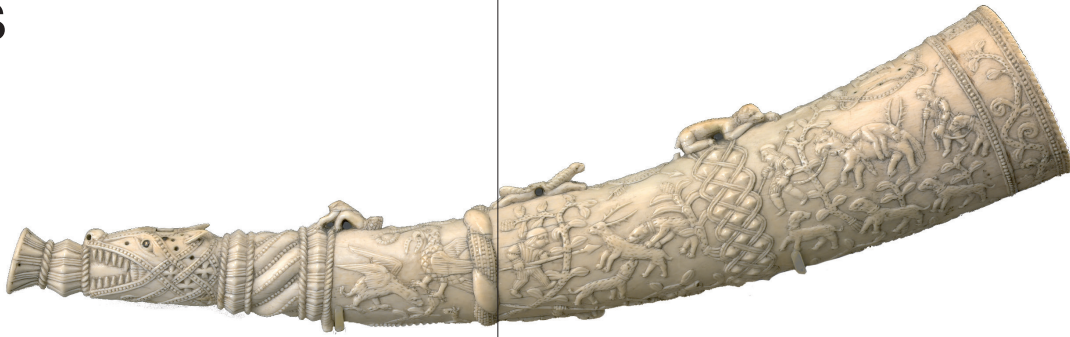
# ALTERNATIVE NARRATIVES

By developing new fields of research and methodological approaches aware of decolonial thinking, a global art history encourages to rethink traditional narratives, such as national historiographies based on European conceptions of time and space and on the notions of style and territory. An art history considered in a global perspective probes traditional forms of knowledge production in their political, social and economic framework. It expands its discourse to include phenomena of transmission, translation, circulation and exchange, as well as the lives of objects and their itineraries across time or space. By testing operative concepts such as “translation”, “relation” or “creolization”, but also the notion of the “global” itself, it assumes a multiplicity of art histories. It explores the national, ethnic, and cultural identities of artists and artworks, opening views onto the issues of hybridity or “in-betweenness”. Art history considered in a global context works in interdisciplinary dialogue with other disciplines, such as anthropology, ethnography, gender studies, philosophy, political studies, visual and material studies, among many others.



José Vial Armstrong – *La Ciudad Abierta*, Chile, 1970

# MODULES

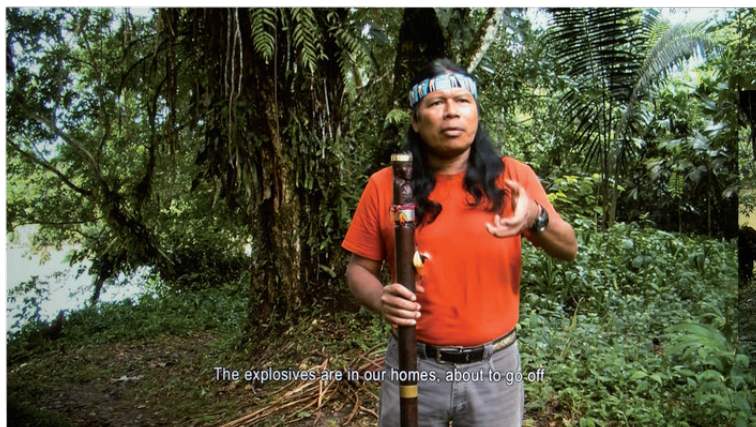


Oliphant, late 15th–mid-17th century (Sapi culture)

Module group	Modules	Module types	Minimum of ECTS credits to be achieved in the respective module group	
Theories of Global Art History	Elements of Art History in a Global Context (reading list and oral examination)	Required 9 ECTS credits Every semester	At least 18 ECTS credits	Further 18 ECTS credits
	Current Discourses in Global Art History (seminar)	Core Elective 9 ECTS credits Every spring semester		
	Transcultural Methods and Postcolonial Theories (seminar)	Core Elective 9 ECTS credits Every spring semester		
Spaces of Global Art History	Area Studies (seminar)	Core Elective 9 ECTS credits Every fall semester	At least 18 ECTS credits	
	Social and Institutional Contexts (seminar)	Core Elective 9 ECTS credits Every second fall semester		
	Transregional Perspectives (seminar)	Core Elective 9 ECTS credits Every second fall semester		
	Field Study Trip	Core Elective 9 ECTS credits Every second spring semester		
Further curricular modules	Further modules from the program, such as lecture courses	Optional	No minimum requirement	
Extracurricular modules	Further modules outside the program, such as language courses	Optional	At least 3 ECTS credits	
Final modules	Master thesis	Required 30 ECTS credits Every semester	33 ECTS credits	
	Research colloquium	Required 3 ECTS credits Every semester		
Total			90 ECTS credits	

# OBJECTIVES

- Study the history, materials and production processes of artworks from a global perspective, in relation to transcultural phenomena and decolonial thinking
- Extend the traditional curriculum of art history
- Develop methodologies and reflect key terms and theoretical approaches
- Contribute to current debates with international visiting faculty members



Ursula Biemann – *Forest Law*, 2014

# TEACHING

The specialized Master is taught entirely in English and hosts every year new visiting faculty members. During the past years, international lecturers such as T.J. Demos (University of California, Santa Cruz), Angela Dimitrakaki (University of Edinburgh), Claire Farago (University of Colorado Boulder), Patrick D. Flores (University of the Philippines), Monica Juneja (University of Heidelberg), Christian Kravagna (Academy of Fine Arts in Vienna) and Gerhard Wolf (Kunsthistorisches Institut in Florenz, Max-Planck-Institut) have contributed to the program. The coursework is based on seminars and lecture courses and combines a strong theoretical framework and direct engagement with original objects in museums as well as field trips in Switzerland and abroad.

# COLLABORATIONS

The program seeks teaching and research cooperations. We look for exchange with further departments and projects at the UZH, as well as other universities in Switzerland and abroad. Collaboration with local institutions, such as the Museum Rietberg or the Kunsthau Zürich, extend the horizon of the program to include questions of conservation, curatorship, and display.

# STRUCTURE

The Master's program covers a period of two years, during which 90 ECTS credits must be acquired, out of which 30 ECTS credits are achieved through the Master's thesis. The program is structured around two main module groups, "Theories" and "Spaces" of global art history. A minimum of 18 ECTS credits is to be achieved in both groups. ECTS credits are awarded for passing examinations or presenting oral and written papers in the different modules (including required, core elective, and optional modules). At least 3 ECTS credits should be acquired from cross-disciplinary courses, such as language courses.



# MINOR

Art History in a Global Context is a Major program (90 ECTS credits) and can be combined with any Minor (30 ECTS credits) of the UZH. This includes other art historical programs – History of Art or East Asian Art History – or interdisciplinary combinations with the programs in Archaeologies, Cultural Analysis, Eastern European History, Film Studies, Gender Studies, Ibero-Romance Literatures, Islamic Studies, Philosophy, Political Studies, Sociology and many more.

# DEGREE

ECTS credits	90 ECTS credits
Degree	Master of Arts UZH in Art History in a Global Context
Language of instruction	English

# ADMISSION

Admission requirements	The academic requirements consist of a Bachelor's diploma in art history with an overall grade of at least 5.0 in accordance with the Swiss grading system or an equivalent foreign overall grade. Admission may also be possible with a non-art historical Bachelor's degree, provided that 60 ECTS credits have been acquired in fundamental aspects of art history. In case that less than 60 ECTS credits have been acquired in art history, candidates can be accepted on the basis of their application documents and an interview, on the condition that they earn the missing ECTS credits during their Master's studies.
Fall semester	January – April
Spring semester	May to August (candidates with UZH BA) July – November November to January (candidates with UZH BA)

Please consult the official website for detailed information regarding the admission procedure and application deadlines: [www.uzh.ch/en/studies](http://www.uzh.ch/en/studies)



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[www.globalcontext.net](http://www.globalcontext.net)



Gian Lorenzo Bernini – *Elephant and Obelisk*, Rome, 1667