

# Susanne Leeb

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Crítica e historiadora de arte.

Estudió literatura alemana, filosofía e historia del arte en la Universidad de Colonia.

Se desempeñó como co-editora del *Art Journal Texte zur Kunst* de 1999 a 2001.

PhD: El arte de los demás. “Weltkunst” y la Configuración Antropológica de la Modernidad, Universidad Viadrina, Frankfurt an der Oder.

Investigadora Postdoc en el Grupo Interdisciplinario: Experiencia estética y las delimitaciones de proyectos de arte: Cartografía en arte contemporáneo.

Profesora invitada en Historia del Arte de la Academia de arte Nuremberg entre 2012 y 2014.

*Laurenz Professor* de Arte Contemporáneo en la Universidad de Basilea desde 2014.

Actualmente es profesora de arte contemporáneo en la *Leuphana University Lüneburg*, directora del programa de artes de Leuphana (Programa de residencias artísticas) y coeditora de *Kunstraum Lüneburg*, espacio de arte de la universidad.

Otras actividades académicas:

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Miembro de la Junta Asesora de *Texte zur Kunst*

Coeditora de la versión online de la revista *Kunstform* (sección: historias de arte poscoloniales y transculturales)

Co-editora de la serie de libros *Polypen*. Crítica de la crítica de arte, *b\_books*, Berlín.

Miembro de la Junta Asesora de la Red de Investigación de Prácticas Transculturales en Artes y Humanidades (RNTP)

Intereses de investigación:

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- Historias de arte poscolonial (y modernidades transculturales)
- Arte contemporáneo y teorías del “*Global South*”
- Arte y políticas
- El arte y su relación con la Etnografía y Arqueología
- Estudios museográficos

Ha sido profesora de clases de:

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- \* Historias de arte marxista
- \*Arte conceptual
- \*Global South in Art and Theory
- \*El modernismo cosmopolita y las historias del arte transcultural
- \*Teorías del documental
- \*Prácticas documentales
- \*La teoría estética de Adorno
- \*Arte feminista de los años 70 y
- \*la serie de conferencias *Pensando contra la nueva derecha. Desafíos contemporáneos de los estudios culturales.*

## Publicaciones:

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### Monografías

Die Kunst der Anderen. „Weltkunst“ und die anthropologische Konfiguration der Moderne, Berlin 2015

### (Co)Editora, (Co)Concept

“Geschichte“/“History”, thematic issue of Texte zur Kunst 76 (September 2009)  
(coconcept)

Form zwischen Ästhetik und künstlerischer Praxis, Zürich, Berlin 2010 (co-ed.)

Félix Guattari, Die Couch des Armen / Die Kinotexte in der Diskussion, Berlin 2011 (co-ed.)

Materialität der Diagramme. Kunst und Theorie, Berlin 2012 (ed.)

„Globalismus/Globalism“, thematic issue of Texte zur Kunst 91 (September 2013) (coconcept)

„Wir sind Ihr/They are us“, thematic issue of Texte zur Kunst 105 (March 2017) (coconcept)

“Idioms – Languages of Art”, thematic issue of Texte zur Kunst 107 (December 2017) (coconcept)

The Hidden Nation State in Transcultural Art Histories (working title) (co-ed.), forthcoming 2019

- Ensayos (Selección)

"Not quite embracing failure. History in Contemporary Art", in: Texte zur Kunst 76 (December 2009), p. 100-108

“....The world was becomming numerical”. Information graphics and art in Dierk Schmidts, The Division of the Earth“, engl./german, in: Dierk Schmidt, The Division of the Earth. Tableaux on the Legal Synopses of the Berlin Africa Conference, ed. by Lotte Arndt u.a. Köln 2010, p. 112-121 (engl.), p. 312-318 (dt.), also on:  
<http://www.meltonpriorinstitut.org/pages/textarchive.php5?view=text&ID=103&language=Deutsch>

“a line with variable direction, which traces no contour, and delimits no form” (Deleuze/Guattari), in: Drawing A Hypothesis, ed. by Nikolaus Gansterer, Wien, New York (cooperation with Jan van Eyck Academie) (= Edition Angewandte) 2011, S.29-42

Social Art History Revisited, Introduction, in: Texte zur Kunst 81 (March 2011), p. 145-147 (engl.)

“We Are the Art, Whoever We Are”, in: Libia Castro & Ólafur Ólafsson, Under Deconstruction, ed. by Ellen Blumenstein, Exhibition catalogue, Venice Biennial, Berlin 2011, S.16-26

“Einleitung”, in: *Materialität der Diagramme. Kunst und Theorie*, ed. by Susanne Leeb, Berlin 2012, p. 7-32.

„Der Unort von Karten und das Nirgendwo der Kunst. Drei Weisen der Entortung“, in: *KartenWissen. Territoriale Räume zwischen Bild und Diagramm*, ed. by Stephan Günzel and Lars Noack, Wiesbaden 2012, p. 315-340.

“Weltkunst und Universalismen 1900/2010”, in: *Kritische Berichte 2* (Summer 2012), p. 13-25

“Diagramms as a Form of Political Technology. On the Contemporary Art of Enlightenment”, in: *Schaubilder*, ed. by Thomas Thiel, Bielefelder Kunstverein, Berlin 2013, p. 98-201.

“Fluchtverwandlungstheater nach Catherine Sullivan”, in: *Disability Trouble. Ästhetik und Bildpolitik bei Helen Keller*, ed. by Ulrike Bergermann, Berlin 2013, p. 262-276

“Asynchronous Objects” (dt./engl.), in: *Texte zur Kunst 91* (September 2013), p. 40-61

“Can Art Save The Ethnological Museum“, in: *The Challenge of the Object/Die Herausforderung des Objekts. 33rd Congress of the International Committee of the History of Art, Nürnberg, 15.-20. Juli 2012. Congress Proceedings/Kongressakten, 4 Vols*, ed. Germanische Nationalmuseum, Nürnberg 2014, S.556-560 (slightly altered version: “Contemporary Art and/in/versus/about the Ethnological Museum“, in: *Darkmatter Journal* 11 (Afterlives), November 2013, <http://www.darkmatter101.org/site/2013/11/18/contemporary-art-andinversusabout-theethnological-museum/>

“Liquid Gazes (On Contemporary Painting)”, in: *Aesthetics of the Flesh*, ed. by Felix Ensslin, Charlotte Klink, Berlin 2014, p. 179-202

“Entangled – But How?”, in: *Art in the Periphery of the Center*, ed. by Christoph Behnke, Cornelia Kastelan, Valérie Knoll, Ulf Wuggenig, Berlin 2015, S.210-219.

“Primitivism and Humanist Teleology in Art History around 1900”. in: *Journal of Art Historiography* 12 (June 2015) (= special issue: The European scholarly reception of ‘primitive art’ in the decades around 1900, ed. by Raymond Corbey, Wilfried van Damme)

“Figuren der Blindheit in der Kunst von Javier Téllez, James Coleman und Tamar Getter”, in: *Anderes Wissen*, ed. by Kathrin Busch, Paderborn 2016, p. 266-289.

“Upheaval in the Depot’s Wake: Rehearsal and Drawing in the Work of Tamar Getter”, in: *Putting Rehearsal to the Test*, ed. by Sabeth Buchmann, Ilse Lafer, Constanze Ruhm, Berlin 2016, p. 152-167

“Plädoyer für eine kulturwissenschaftliche Ästhetik aus Perspektive der cultural studies” (gemeinsam mit Ruth Sonderegger), in: *Kulturwissenschaftliche Zeitschrift* 1, 1. JG, 2016, p. 63-70

“Local Time, Or the Presence of an Ancient Past“, in: *Texte zur Kunst* 105 (March 2017), p. 98-117

“Overcomming Mute Relations or, Thinking with your Feet. Angela Melitopoulos in Conversation with Susanne Leeb”, in: *Texte zur Kunst* 105 (March) 2017, p. 62-71

“Conflicting Evidence. On Nora Al-Badri’s und Jan Nikolai Nelles’ *The Other Nefertiti*“, in: *Evidentiary Realism*, ed. by Paolo Ciro, Berlin, 2017, p. 113-118.

“Idioms” , in *Texte zur Kunst* 107 (December 2017), p. 32-55.

“Comedy of Deviation: On Tamar Getter’s *Hēliotropion Cycle*”, in: in: *Tamar Getter | Hēliotropion*, Exhibition catalogue, Mishkan Museum of Art, Ein Harod, 2018, p. 157-164

“Books on World Art from the 1920s. On the Ambivalence of a Discursive Awakening”, in: *Baushaus Imaginista*, ed. by Marion von Osten, Grant Watson (forthcoming).

- Columnas (selección)

“We need to talk. A roundtable discussion on documenta 12“ with Monica Baer, Jörg Heiser, Branden Joseph and Susanne Leeb, in: *Texte zur Kunst* 67 (September 2007), p. 108-128 (dt.) S.166-177 (engl.)

“Disappropriation Art. Über Tamar Getter im Tel Aviv Museum of Art”, in: *Texte zur Kunst* 79 (September 2009), p. 245-249.

“Zustände der Malerei” über Thomas Eggerer in der Galerie Daniel Buchholz, Berlin, in: *Texte zur Kunst* 77 (March 2010), p. 219-224.

“Reflect, Transcend. A discussion on documenta13 with Christoph Menke, Susanne Leeb, Sven Beckstette” (dt./engl.), in: Texte zur Kunst 87 (September 2012), p. 85-110.

“In eigener Sache. Über Hilma af Klimt, Hamburger Bahnhof, Museum für Gegenwartskunst Berlin” with Mirjam Thoman and Monika Baer, in: Texte zur Kunst 92 (December 2013), p. 228-234.

“Nicht trennen, was nicht zu trennen ist. Über einige jüngere Publikationen zur Friedrichshof-Kommune und zur Frage von Kunst und Leben”, in: Texte zur Kunst 98 (March 2015), p. 165-172.

“Die Kunst der Stunde” Rezension zu: Kader Attia im MMK, Frankfurt am Main, in : Texte zur Kunst 104 (December 2016), p. 204-209.

Review of: Mathieu K. Abonnenc / Lotte Arndt / Catalina Lozano: (ed.) *Crawling Doubles. Colonial Collecting And Affect*, Amsterdam: Idea Books 2016 in: KUNSTFORM 18 (2017), Nr. 7, <https://www.arthistoricum.net/kunstform/rezension/ausgabe/2017/7/>

- Series de Libros (Co-Editora)
- PoLYpeN. Zur Kritik der Kunstkritik, Berlin, b\_books  
ed. by Sabeth Buchmann, Helmut Draxler, Clemens Krümmel, Susane Leeb.
- Dierk Schmidt, SIEV-X. Über einen Fall verschärfte Flüchtlingspolitik, 2005
- Jacques Rancière, Die Aufteilung des Sinnlichen, 2006
- Sabeth Buchmann, Denken gegen das Denken. Produktion und Subjektivität bei Helio Oiticica, Yvonne Rainer und Sol Lewitt, 2007
- Helmut Draxler, Die Gewalt des Zusammenhangs. Über Fared Armaly, 2007
- Helmut Draxler, Gefährliche Substanzen. Zum Verhältnis von Kritik und Kunst, 2007
- Tom Holert, Regieren im Bildraum, 2008
- Félix Guattari. Die Couch des Armen / Die Kinotexte in der Diskussion, ed. by Aljoscha  
• Weskott, Nicolas Siepen,  
Susanne Leeb, Clemens Krümmel, Helmut Draxler, 2011

Susanne Leeb (Hg.), Materialität der Diagramme, 2012

- Rainer Bellenbaum, Kinematographisches Handeln. Von den Filmavantgarden zum Ausstellungsfilm, 2013

- Ulrike Bergermann (Hg.), Disability Troubles. Ästhetik und Bildpolitik bei Helen Keller, 2013

- Susanne Leeb, Die Kunst der Anderen. „Weltkunst“ und die anthropologische Konfiguration der Moderne, 2015

- Sabeth Buchmann, Rike Frank (Hg.), Textile Theorien der Moderne. Alois Riegl in der Kunstkritik, 2015

- Netzwerk Kunst und Arbeit, art works. Ästhetik des Postfordismus, 2015

- Christian Kravagna, Transmoderne. Eine Kunstgeschichte des Kontakts, 2017

- Kerstin Stakemeier, Entgrenzter Formalismus. Verfahren einer antimodernen Ästhetik, 2017

- Conferencias (no publicadas)

“Human rights as ‚compass‘ for art”, conference „Aesthetics and Contemporary Art“, Middlesex University, London, 13.-14.03.2008

“History in Contemporary Art”, Hamidrasha School of Art, Beit Berl College, Israel, April 2011

“All A are not B. On diagrams”. An evening with David Joselit, Susanne Leeb, Prudence Peiffer, Amy Sillman, Triple Canopy Project Space, New York, April 2012

“Art as Expulsion of Ghosts”, at the conference „Ghosts of Colonialism. Aesthetics, Memory, Resistance“, Karl von Ossietzky-Universität Oldenburg, July, 3rd, 4th 2013

“Primitivism as Western Category”, at the conference „Primitivism Intermedial“, Eikones, Basel, October, 4th/5th 2013

“Flesh and Painting”, within the lecture series “Gender Studies”, University of Basel, October, 23rd 2013

“Entangled histories of paintings – Luc Tuymans and Tshibumba Kanda Matulu”, within the lecture series: „History in Contemporary Art“, Leuphana-Universität Lüneburg, November, 8th 2013.

“Universal Art and Institutional Challenges”, at the conference “After the Year Zero”, Haus der Kulturen der Welt/House of World Cultures, Berlin, November, 24/25th 2013

“Entangled histories of Contemporary Art: On the Eccentric Archiv by Indes Doujak” , at the conference “History and Allegory of the Contemporary”, conference Academy of Fine Arts, Nürnberg, December, 5/6th 2013

“‘Happiness’ and ‚Hussein’. Art and Law in the work of Paul Chan”, lecture, Schaulager, Basel, May, 15th 2014

“Rembrandt in Afrika. About the Ambivalence of the Aesthetic” within the lecture series “Colonization of the Aesthetic”, Freie Universität Berlin, June, 5th 2014

“Politics of Exhibition of Ethnographic Museums”, at the conference „Black Box II: Colonial Hamburg and Postcolonial Images“, Hochschule für Bildende Künste, Hamburg , June18-20th 2014.

“Restituting Coevalness”, at the conference „When the present begins“, Jacobs Museum Zürich, October, 10/11th 2014

“Different stories, same actors? Challenges of Rewriting Transcultural Art History”, at the conference “Transcultural Trajectories of Art History: Legacies of Modernity and Global Entanglements”, University of Heidelberg, December, 8th-10th 2014

“The Ta Moko as a Figure of Art History”, at the conference „Gottfried Lindauer: Painting New Zealand”, Alte Nationalgalerie Berlin, February, 20th/21st 2015

“Art or Artefact? Object or Agency? The Status of Socalled Noneuropean Art”, within the lecture series „Positions and Discourses“, ZHDK Zürich, November, 9th 2015

“Symbolic Restitution”, within the lectures series “Debt and Debts. Life in the Debtfare State”, Merz Akademie Stuttgart, November, 11th 2015

“Archaeology of Contemporary Art”, inaugural lecture, Leuphana University Lüneburg, January, 25th 2016



“The Value of Time and the Production of Heritage”, within the conference "Making, sustaining, breaking – the politics of heritage and culture", University of Heidelberg, October, 12-14th 2016.

“ ‘Tragic Fatigue’. On problematic dimensions of 1920s Cultural Criticism” at the conference: „Deep Time and Crisis, ca. 1930“, House of World Cultures, Berlin, May, 26/27th 2018.

“ 1968 and the consequences for a Postcolonial Art History”, within the lecture series “1968 and its legacies”, Department of Art History, University of Hamburg, May, 15th 2018

- Páneles, talleres y conversatorios (selección)

History and Fiction I with Andrea Geyer, Freie Universität Berlin, 2008

History and Fiction II with Yael Bartana, Maryam Jafri, Freie Universität Berlin, 2009

Encounter-Event with Bracha L. Ettinger, Freie Universität Berlin and ICI-Berlin, 2011

Steve McQueen, Schaulager, Basel, 2013

“German Orientalism – between Colonial History and Antiburgeois Thinking”, panel discussion between Suzanne Marchand and Susanne Leeb within „SALON FÜR ÄSTHETISCHE EXPERIMENTE“ organized by Judith Raum, House of World Cultures, Berlin July, 13th 2013

Art and Psychoanalysis, Lecture Series, Department for Art History, University of Basel, Summer Semester 2013.

Contemporary Art, Workshop and Public Discussion, Schaulager Basel, April, 28th 2017.

(Colonial) Archaeology and Contemporary Art. An Artist’s Colloquium (with Mathilde ter Heijne, Jan Peter Hammer, Simon Wachsmuth), Leuphana University Lüneburg, June, 20th 2017

Narrating Culture(s) in Museums and Exhibitions, International Conference, Leuphana University Lüneburg, 18/19th of January 2018

Critical Stances, Panel: Critique of the Postcolonial, International Conference, Leuphana University Lüneburg 23rd-25th of May 2018

Exchanging Perspectives: Anthropologies, Museum Collections and Colonial Legacies between Paris and Berlin, Centre for Anthropological Research on Museum and Heritage / Haus der Kulturen der Welt, Berlin June, 6th 2018 (workshop participation)

Terra Critica VI: Critique and/as Technology, at: Terra Critica: International and Interdisciplinary Research Network in the Critical Humanities, Utrecht University, June, 7th-9th 2018 (workshopparticipation)

Public Study Day: „Postcolonial and Postsocialist Politics of Resistance" with Nadine Siegert and Djurdja Traikovic, within the seminar: „Art and Theories of the Global South“, June, 15th 2018

The Future of the Kunstraum. Public discussion on university art spaces with Mathilde ter Heijne, Anja Jäger (SAVVY Contemporary), Hannes Loichinger, Siddhartha Lokanandi (Hopscotch Reading Room), Omar Nicolas (Fehras Publishing), Mirjam Thomann, June, 29th 2018