

## Publications sélectionnées THOMAS FILLITZ

### A) Livres

- 2018 Fillitz, Thomas and Paul van der Grijp (eds). *An Anthropology of Contemporary Art. Practices, Markets, and Collectors*. London et al.. Bloomsbury Academic.
- 2013 Fillitz, Thomas and A. Jamie Saris (eds). *Debating Authenticity. Concepts of Modernity in Anthropological Perspective*. New York. Berghahn.
- 2002 *Zeitgenössische Kunst aus Afrika. Vierzehn Künstler aus Côte d'Ivoire und Bénin*. Wien. Böhlau.
- 2001 Niederle, Helmuth, Ulrike Davis-Sulikowski, T. Fillitz (Hg.). *Früchte der Zeit. Afrika, Diaspora, Literatur und Migration*. Wiener Beiträge zur Ethnologie und Anthropologie Bd. 10. Wien. WUV.

### B) Articles

- 2018 Art and Anthropology: Different Practices and Common Fields of Intersection. *FIELD—A Journal of Socially-Engaged Art Criticism*, 11. Available online: <http://field-journal.com/issue-11/art-and-anthropology-different-practices-and-common-fields-of-intersection>
- Together with Paul van der Grijp. Introduction. In Fillitz, T. and P. van der Grijp (eds). *An Anthropology of Contemporary Art. Practices, Markets, and Collectors*. London et al.. Bloomsbury. Pp. 1-22.
- Concepts of “Art World” and the Particularity of the Biennale of Dakar. In Fillitz, T. and P. van der Grijp (eds). *An Anthropology of Contemporary Art. Practices, Markets, and Collectors*. London et al. Bloomsbury. Pp. 87-101.
- 2017 »Globale Kunst« – eine sozialanthropologische Perspektive anhand zeitgenössischer Kunst aus Afrika. In Imesch, Kornelia, Karin Daguët, Jessica Dieffenbacher, Deborah Strebel (eds), *Transdisziplinarität in Kunst, Design, Architektur und Kunstgeschichte*. Oberhausen. Athena. Pp. 31-7.
- The Biennial of Dakar: Scales of Art Worlds-Networks. In Hege Høyer Leivestad & Anette Nyqvist (eds), *Ethnographies of Conferences and Trade Fairs*. London and New York. Palgrave Macmillan. Pp.107-27.
- 2016 The Biennial of Dakar and South-South Circulations. *ARTL@S BULLETIN* 5(2): 57-69. <http://docs.lib.purdue.edu/artlas/vol5/iss2/6/>
- 2015 L'objet d'art africain contemporain: présence et représentation. Numéro spécial: Francis Affergan et Erwan Dianteill (eds), Les symboles et les choses. *Revue européenne des sciences sociales* 53(2): 99-118.
- Anthropology and discourses on global art. *Social Anthropology/Anthropologie Sociale* 23(3): 299-313.
- 2014 The booming global market of contemporary art. *Focaal* 69: 84-96.

- 2013 Images d'Afrique à travers la Biennale de Dakar – Dak'Art. In Michèle Cros & Julien Bondaz (eds.), *Afriques au figuré. Images migrantes*. Paris. Éditions des archives contemporaines. Pp. 151-160.
- Global Art and Anthropology: The Situated Gaze and Local Art Worlds in Africa. In H. Belting, A. Buddensieg, and P. Weibel (eds), *The Global Contemporary and the Rise of New Art Worlds*. Cambridge, MA. and Karlsruhe. The MIT Press and ZKM-Center for Art and Media. Pp. 221-227.
- Together with A.J. Saris. Introduction: Authenticity Aujourd'hui. In T. Fillitz and A.J. Saris (eds), *Debating Authenticity. Concepts of Modernity in Anthropological Perspective*. New York. Berghahn. Pp. 1-27.
- Cultural Regimes of Authenticity and Contemporary Art of Africa. In T. Fillitz and A.J. Saris (eds), *Debating Authenticity. Concepts of Modernity in Anthropological Perspective*. New York. Berghahn. Pp. 211-225.
- 2012 Indigénisation de la modernité et aliénation (à propos de l'art contemporain africain). In E. Dianteill (ed.), *La culture et les sciences de l'homme. Un dialogue avec Marshall Sahlins*. Paris. Archives Karéline. Pp. 69-82.
- Reprinted in *Anthropologie – Revue Internationale d'Anthropologie Culturelle & Sociale*, numéro pilote. Pp. 91-96.
- The Mega-Event and the World Culture of Biennials: Dak'Art, the Biennale of Dakar, in: The Event as a Privileged Medium in the Contemporary Art World, *Maska* 147-148. Pp. 114-121. [Megadogodek in Globalna Kultura Bienalov; Dak'Art, Dakarski Bienale, in: Dogodek kot Priviegirani Meddij na Podroczju Sodobne Likovne Umetnosti, *Maska* 147-148. Pp. 106-113.]
- see as well: <[http://issuu.com/zavodmaska/docs/maska\\_2011\\_147-148\\_web/1](http://issuu.com/zavodmaska/docs/maska_2011_147-148_web/1)>
- 2011 Worldmaking – The Cosmopolitanization of Dak'Art, the Art Biennale of Dakar. In H. Belting, J. Birken, A. Buddensieg, P. Weibel (eds), *Global Studies. Mapping Contemporary Art and Culture*. Ostfildern. Hatje Cantz. Pp. 382-401.
- see as well: [http://www.globalartmuseum.de/site/guest\\_author/270](http://www.globalartmuseum.de/site/guest_author/270) (02|2011).
- 2010 Challenging the Global Art World. Anthropological Perspectives on Global Art. *AAS Working Papers in Social Anthropology | ÖAW Arbeitspapiere zur Sozialanthropologie* 14. Pp. 1-12.
- 2009 Contemporary Art in Africa: Coevalness in the Global World. In Hans Belting and Andrea Buddensieg (eds), *The Global Art World. Audiences, Markets, and Museums*. Ostfildern. Hatje Cantz. Pp. 116-134.