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Abstract of the lecture: “Competing with the White Cube. On the legitimation of art in the age of the Internet” hold at the Symposium Ästhetik der Globalisierung, Kunsthalle Kiel, Germany, during June, 6th - 8th 2013

Already in his essay >>The Conspiracy Of Art<< which was printed in the French daily newspaper Libération on May 20th 1996 Jean Baudrillard mistrusted contemporary art deeply by condemning it as trans-aesthetic for reasons of its sole agitation between the realms of aesthetic insignificance and commercial ecstasy. At the end of the 20th century Baudrillard ascribed this state of art also to its allocation by authorities and requested its liberation from the mediation by curators and galleries.

With the media change of the 21st century however, Baudrillard’s art criticism has assumed a new dimension, because the now circulating so-called Global Art as contemporary art seems to accomplish the scenario predicted by Baudrillard on the one hand. On the other hand, compete with the "old" Euro-American authorities such as curators and galleries now also institutionally independent, virtual platforms globally for the claim to the legitimation of art. Where these virtual platforms of and for art which increasingly gain more social importance will settle alongside with traditional authorities for art in the age of the Internet and which role these various public platforms of and for art will play in the democracies of the 21st century - also in consideration of a changing image concept - discusses this paper.

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