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Bilden sich durch die sogenannte
Wiederkehr des Religiösen in der
bildenden Kunst heilige oder auch
unheilige Allianzen? Dieses Buch
thematisiert die Zusammenhänge von
zeitgenössischer Kunst und Religion
im Zeitalter des Postsäkularen, indem
es das Feld zwischen privater
Religiosität und kritischer Theologie
auslotet. Die Beiträge zeigen auf, wie
sich religiöse Fragen im säkularen
Hochschulkontext als ästhetische
Herausforderungen auch im
konfessionellen Sinn bearbeiten lassen

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und welche Bedeutung künstlerischer Arbeit für die Vermittlung von Religion außerhalb von Kirche und Politik zukommt. Damit richtet sich das Buch nicht nur an Künstler_innen, sondern auch an Kulturwissenschaft, Kunst- und Religionspädagogik, Theologie sowie Kuratorinnen und Kuratoren.

The debates on ornament have reignited. As the digital age dawns, ornament — the very thing that modernity attempted to abolish at the beginning of the machine age — is making a comeback in architecture, design, and art. Opinions diverge when it comes to ornament, but less in the sense of taste than that the central questions of design crystallise on it. - But how does it now differ from machine ornament and classical

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Ornament? Where do the affinities and continuities exist? Ornament Today raises the question of the change in the structure and status of ornament in the digital age.

Gessenwiese and Kanigsberg form part of a landscape that has been in a process of constant change since 1946. The overburden from the mining industry created radioactive spoil heaps and lakes that are being rehabilitated by various means: plants growing on Gessenwiese accumulate contaminants from the soil. Textiles are used to slowly dry out the lakes and bind the radioactive dust. The banked mounds are returned to the earth bit by bit. These continual changes to the volumes in the landscape and their afterlife are the conceptual starting point for

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G(essenwiese) K(anigsberg). In recent years, Susanne Kriemann has developed a radically expanded idea of photography that investigates new systems for registering events and geological periods. Susanne Kriemann (b. 1972) lives and works in Berlin and Karlsruhe. Since 2017 she has been professor of artistic photography at the Karlsruhe University of Arts and Design. The artist's book P(ech) B(lende) was published by Spector Books in 2016.

Over the past four years, the art magazine Contemporary And (C&) has called attention to exhibitions, artists, and curators from diverse African perspectives while boosting new areas of debate. I am built inside you, C&'s first book, is a compilation of eighteen pieces published since the magazine

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was launched in 2013. The point of departure is a conversation with the great South African artist Helen Sebidi that took place on the occasion of the 32rd São Paulo Biennial in 2016. The volume collects significant pieces from the C& archive that expand upon and contextualize Sebidi's concepts of home, history, and spirituality.

Included as well are interviews with emerging South African artist Tabita Rezaire; Senga Nengudi, artist and core member of the African-American avant-garde in 1970s and '80s Los Angeles; Thelma Golden, legendary director of the Studio Museum in Harlem; and pathbreaking academic Walter D. Mignolo. Copublished with Contemporary And (C&), ifa Institut für Auslandsbeziehungen Contributors Naomi Beckwith, Clare Davies, Aïcha Diallo, Gabriele Genge, Thelma

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Golden, Gugulective, Elsa Guily, EJ Hill, Euridice Kala, Basia Lewandowska Cummings, Youssef Limoud, Misheck Masamvu, Walther Mignolo, Patrick Mudekereza, Senga Nengudi, Gabi Ngcobo, An Paenhuysen, Thiago de Paula Souza, Adriana Quiñones León, Luciane Ramos-Silva, Tabita Rezaire, Magnus Rosengarten, Sidney Santiago Kuanza, Helen Sebidi, Lucélia Sergio, Olufemi Terry, Wana Udobang

DUST: The Plates of the Present ist ein kollektives Fotoarchiv, das zwischen 2013 und 2018 vom französischen Maler Thomas Fougierol und dem amerikanischen Künstler Jo-ey Tang initiiert wurde. Sie haben 136 Künstler aus den USA und Europa eingeladen, in einer improvisierten Dunkelkammer in Ivry-sur-Seine in

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der Nähe von Paris eine Serie von acht Fotogrammen zu produzieren, die sie DUST nannten. Das Projekt ist eine Hommage an die Fotografie, an ihre frühe Geschichte und an die Experimente der Avantgarde des 20. Jahrhunderts mit Fotogrammen.00Exhibition: Centre Pompidou, Paris, France (21.10.2020 - 08.03.2021).

On the Goethe Institut's one-year pop-up in the Minneapolis Skyway As part of the Year of German-American Friendship 2018/19, the Goethe Pop Up Minneapolis, titled Goethe in the Skyways, occupied a space in the city's futuristic-looking Skyway system--an artificial network of arcades and pedestrian bridges that was constructed in the 1960s to connect the office buildings in the city

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Transposition: Center with one another and allow people to avoid the bitter cold of winter. Despite being used and perceived as public spaces, the Skyways are all privately owned, thus symbolizing "public" life in the US, both within politics and business, and in the realms of sport and culture. In this hybrid private-public setting, Goethe in the Skyways was used as a platform for a critical examination of cultural and political controversies in the US and Europe. The publication documents the one-year cultural program.

Architecture Itself and Other Postmodernist Myths' brings together an array of building fragments, drawings, models, and primary source documents, to present canonic projects from an unexpected and

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unfamiliar point of view. The exhibition challenges the typical narrative of the heroic architect by revealing a counter-reading of postmodern procedures. The purpose is simultaneously to deflate the postmodern mythologizing of the architect and inflate the importance of empirically describable architectural activity. In so doing, the exhibition will make original contributions both to a counter-historiography of the postmodern and to contemporary curatorial method. A broad selection of material evidence -- gathered from building sites, libraries, and archives -- supports accounts of architects' and architecture's entanglements with bureaucracy, the art market, and academic and private institutions, as postmodernization challenged the discipline to redefine its modes of

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practice and reconsider the very idea of architecture itself.00Exhibition: CCA, Montréal, Canada (07.11.2018 - 07.04.2019).

Deriving its title from the Paul Klees pedagogical sketchbook of the same name

Edition Bauhaus 38 In 1921, Walter Gropius founded a theater workshop at the Bauhaus. It conducted new research and experiments on the relationship between humans and technology. The central protagonists Lothar Schreyer, Oskar Schlemmer, and L szl Moholoy-Nagy investigated the issues of mechanization, machine industrialization, and rationalization. They sought a new, meaningful relationship with the dynamized,

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Increasingly technically animated environment. In their stage laboratory, they developed abstract motion studies, designed atmosphere machines, and built theater apparatus. They also organized the famous Bauhaus celebrations, where they staged themselves as a collective of new humans. For the first time, an exhibition and a catalog with sketches, drawings, photographs as well as films, figurines, costumes, models, and apparatus are now devoted to the experiments and concepts of the legendary Bauhaus stage.

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