

## Davide Cascio Christian Kathriner Transposition Gleiter

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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 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.

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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 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.

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Ape Culture traces the long cultural and scientific obsession with humanity's closest relatives. In the Western historical representations of modernity, depictions of apes were traditionally used to show the absence of culture. Standing as a liminal figure separating humans and animals, the ape has, since ancient times, played a central role in the narrative of civilisational progress. This book, which appears in conjunction with the exhibition of the same nameseeks, however, to go beyond the mere examination of apes as signifiers of difference. The juxtaposition of artworks with documents taken from popular culture and the history of primatology gives the reader an insight into what the science historian Donna Haraway has termed the primate order -- a hall of mirrors reflecting the scientific and cultural projections that turned the ape from an instrument of humanity's self-definition into an integral element in testing out the possibility of reconstructing human nature. Ape Culture will be shown at the Haus der Kulturen der Welt from 30 April to 6 July 2015.

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"This book on labyrinths is wonderful! It enlarges the traditional catalog of labyrinths so much and so well, being itself labyrinthine," remarked Jean-Luc Nancy, the French philosopher. Sadie Plant, author of Zeroes + Ones: Digital Women and the New Technoculture, has now translated Labyrinth into English. The starting point for this transcript of four lectures is a public art work that Olaf Nicolai installed in Paris in 1998. By exploring and combining a broad spectrum of topics that relate to the theme of the labyrinth, this book serves as both, a reference system to Nicolai's work as well as an independent source book dealing with labyrinthian matter ranging from the minotaur to the floorplans of IKEA. Published in collaboration with Rollo Press.

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American author Ben Lerner and German filmmaker and writer Alexander Kluge come from two different generations but share a single passion: an interest in the long-term effects of things. A line from Lerner's poem "The Sky Stops Painting and Turns to Criticism," which Kluge was struck by some years ago, became the starting point for their first joint book project. Kluge responded to this celestial critique with a story about the technically controlled power of a squadron of bombers in the skies over Aleppo, which Lerner answered with a sonnet. Step by step this dialogue gave rise to poems, stories and conversations in which the heavens reveal their bewitching and threatening qualities. A series of 21 photographs that Gerhard Richter took in Venice in the 1970s augments the interplay of texts and the principle of interconnecting poetic horizons, as well as images by Rebecca H. Quaytman and Thomas Demand. Ben Lerner (born 1979) is the author of 10:04 and Leaving the Atocha Station as well as three books of poetry. He is based in Brooklyn and is a professor of English at Brooklyn College. Alexander Kluge (born 1932) is the author and director of numerous novels and films. A student of Theodor Adorno and assistant to Fritz Lang, Kluge has won the Golden Lion at the Venice Film Festival four times and nearly every major German-language literature award.

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