

# THE SCULPTURAL IN THE 26 May 2:00 PM (POST-) 27 May 8:00 PM DIGITAL AGE 3:00 PM (EN-DE) 7:00 PM ONLINE SYMPOSIUM

EVENING LECTURE BY:

KARIN SANDER:  
ART MEETS  
SCIENCE AND  
TECHNOLOGY

6.30 PM → 8 PM

CONTRIBUTIONS

Buket Altinoba  
Idis Hartmann  
Elizabeth Johnson  
Mara-Johanna Kölmel  
Verena Kuni  
Michael Rottmann  
Ursula Ströbele  
Alexandra Weigand

ZENTRALINSTITUT FÜR  
KUNSTGESCHICHTE

Studienzentrum zur Kunst  
der Moderne und Gegenwart

On Zoom  
Meeting-ID: 856 5934 5839  
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CONCEPT

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# DAS SKULPTURALE IM (POST-) DIGITALEN ZEITALTER

## THE SCULPTURAL IN THE (POST-) DIGITAL AGE

Digitale Technologien haben die Künste grundlegend beeinflusst und auch das Feld der Skulptur maßgeblich erweitert. Eine Reihe von theoretischen Ansätzen diskutiert die Implikationen einer sogenannten 'Ästhetik des Digitalen' und bezieht sich dabei vor allem auf bildschirmbasierte Phänomene. Die Kunstgeschichte schenkt skulpturalen Arbeiten, die mithilfe von digitalen Technologien konzipiert und 'materialisiert' wurden, nach wie vor wenig Aufmerksamkeit, obwohl Computer ab den 1950er Jahren zum künstlerischen Medium avancierten, CNC-Technologien bereits in den 1960er Jahren, 3D-Scan und Druckverfahren seit den 1980er Jahren eingesetzt werden. Das Symposium möchte in einer systematischen, interdisziplinären und historischen Auseinandersetzung mit aktuellen Forschungsperspektiven erörtern, wie Computertechnologien im Zeitalter des (Post-) Digitalen das Verständnis von Skulptur und des Skulpturalen konfigurieren.

*Digital technologies have profoundly impacted the arts and have significantly expanded the field of sculpture. A number of theoretical approaches discuss the implications of the so-called 'Aesthetics of the Digital', referring, above all, to screen-based phenomena. Art history, however, continues to pay little attention to sculptural works that are conceived and 'materialized' using digital technologies. This is surprising given that computers became an artistic medium in the 1950s, CNC technology was used as early as the 1960s, and 3D scanning and printing processes came to prominence in the 1980s. Through a systematic, interdisciplinary and historical examination of current research perspectives, the symposium would like to discuss how computer technologies configure the understanding of sculpture and the sculptural in the age of the (post-) digital.*

# PROGRAMM *PROGRAM*

Tag 1 *Day 1*

26.5.2021

14.00-14.15 Uhr Begrüßung, Einführung  
*Welcome, Introduction*

Ursula Ströbele und Mara-Johanna Kölmel

## SEKTION I

Das Skulpturale und seine  
historischen Vorläufer

*The Sculptural and its Historical Precursors*

14.15-15.00 Uhr Buket Altinoba: *Skulpturmaschinen. Wettstreit der Reproduktionstechniken 1770-1870*

15.00-15.45 Uhr Michael Rottmann: *(Digitale) Maschinen-Skulpturen der 1960er: Als Automatisierung, Maschinisierung und Mathematisierung für Entwurf, Produktion und Bild ein Thema wurden*

15.45-16.15 Uhr Pause/ Break

## SEKTION II

Materialitätsfragen

*Material Reflections*

16.15-17.00 Uhr Ursula Ströbele: *Sculpting Digital Realities. Notes on ‘Truth to Material’, Plasticity and Factuality*

17.00-17.45 Uhr Verena Kuni: *(IM)MATERIALIEN. Überlegungen zur analogitalen Kondition des Skulpturalen*

17.45-18.30 Uhr Pause/ Break

18.30-20.00 Uhr Abendvortrag Karin Sander:  
*Art meets Science and Technology*

*Evening Lecture by Karin Sander*

Tag 2 *Day 2*

27.5.2021

15.00-15.15 Uhr Begrüßung, Einführung  
*Welcome, Introduction*

Ursula Ströbele und Mara-Johanna Kölmel

## SEKTION III

Monumentalitäten und  
Corpo-Realitäten

*Monumentalities and Corpo-realities*

15.15-16.00 Uhr Elizabeth Johnson: *Confederate Monuments 2.0*

16.00-16.45 Uhr Mara-Johanna Kölmel: *21st-Century Monuments. Reflections on Intermedial Monumentality*

16.45-17.00 Uhr Pause/ Break

## SEKTION IV

Feedback Loops und Systeme

*Feedback Loops and Systems*

17.00-17.45 Uhr Idis Hartmann: *A “New Systemic Thinking” in the Sculptural Art of the Digital Age*

17.45-18.30 Uhr Alexandra Weigand: *Feedback Loops – On the Reciprocal Interferences of the Virtual and the Physical in Contemporary Art, Architecture and Design*

18.30-19.00 Uhr Zusammenfassung, Fazit  
*Summary, Closing Remarks*



# BUKET ALTINOBA

The idea of delegating image production to machines can be traced back to two main developments: the creation of drawing tools for multiplying portraits, like the f. ex. ‘physionotrace,’ and to the conception of machines for reproducing sculpture, both of which were invented around 1800. With the invention of photography, modern reproduction techniques reached their peak. In 1842, the art historian Franz Kugler pronounced the “daguerreotype” and the “Collas’ Reducing Machine” as “machine works” that brought an “unprecedented spread of the sense of art” and “pleasure in artistic representation.”<sup>1</sup> The number of new reproductive technologies that appeared during early industrialization affected the traditional working methods of mechanical-minded sculptors. Increasing automatism, seriality, and labor division, modified sculptural practices in relation to industrial production processes and their advantages and usefulness for the arts. This paper takes up modern technologies for reproduction in the arts, especially considering the practices in the field of sculpture. By comparing reproduction techniques and materials developed in the first half of the 19th century, it is the aim to add contextual depth to different forms of reproduction and elaborate on the entanglements. With a focus on the interplay between sculpture, craft, and industry, the topic of machines for enlarging, reducing and reproducing sculpture, reliefs, and busts, will be negotiated, also in regard to the current topics of 3D printing, laser, or echo scanners, etc.

Buket Altinoba (Dr. phil.) is a researcher in the DFG-Project ‘Eigene Stelle’ entitled *Machines for Reproducing Sculpture. Competition of Reproduction Techniques 1770-1880* at the Institute of Art History of the Ludwig Maximilian University of Munich. Before holding a visiting professorship

<sup>1</sup> Franz Kugler, Handbuch der Kunstgeschichte, Stuttgart 1842: 860, <https://digi.ub.uni-heidelberg.de/diglit/kugler1842/0884> [14.04.2021].

# MICHAEL ROTTMANN

My research engages with the prehistory of today’s 3D-printed sculptures, using those created by Karin Sander or Nick Ervinck as starting points. My contribution is focused on the digital art of the 1960s and its machine sculptures.

Using case studies, I want to show how sculpture has continued through the implementation of digital technologies from the time when our digital culture became established. Furthermore, I’d like to demonstrate how in the course of that time, the (modified) conditions of art have been reflected in digital art. In particular, I consider art production, the reception and ontology of sculpture, in relation to the conditions of the digital computer. One focus will be on the draft and discourse of images. The basic concepts of digital media and the historical debate surrounding it will be addressed.

To better understand the ongoing processes, I will make a historical contextualization and a comparison with Minimal and Serial Art. The correspondence between digital and non-digital art will be shown with a view to mathematisation, automation, and mechanisation. By exploring these dynamics, I want to argue that digital and non-digital art are only graspable in relation to each other. When taking the cultural historical and politico-economic context into account, this conclusion becomes even more clear.

Dr. Michael Rottmann is an art historian and media

# Machines for Reproducing Sculpture. Competition of Reproduction Techniques 1770-1880

at the University of Regensburg, she worked as a research assistant at the Institute for Art and Architectural History at the Karlsruhe Institute of Technology (KIT). She participated as a fellow in the Mathilde Planck Lectureship Program at the State Academy of Fine Arts Stuttgart and was a PhD fellow at the Graduiertenkolleg *Image - Body - Medium. An Anthropological Perspective* at the Karlsruhe University of Arts and Design (HFG). Her PhD on the subject of the Istanbul Academy of Art (2012) was published under the title *The Istanbul Academy of Art from its foundation until today. Modern Art, Nation Building and Cultural Transfer in Turkey* (Berlin 2016). She is a member of the DFG network *Entangled Histories of Art and Migration: Forms, Visibilities, Agents* funded by the German Research Society (DFG) (2018-2021). Since 2013, she is part of the working group *Art Production and Art Theory under the Sign of Global Migration*. Since 2015, she is part of the DFG Research Group *Research Network for Transcultural Practices in the Arts and Humanities* (RNTP) of the Humboldt University Berlin and the Ruprecht-Karls-University Heidelberg.

Recent publications: *Figuren der Replikation*, edited with Maria Männig, kritischeberichte issue 3/2020; *Engineers as artists and the reproduction of art objects at early World’s Fairs*, in: ‘Gesamtkunstwerk’ World’s Fair. Revisioning International Exhibitions. RIHA special issue (co-edited with Alexandra Karentzos & Miriam Oesterreich) (forthcoming); *Kunst und Technik. Klaus Lankheit und das Weltausstellungsarchiv*, in: Kunstgeschichte an Polytechnischen Instituten, Technischen Hochschulen und Technischen Universitäten. Geschichte – Positionen – Perspektiven, Wien 2021.

# (Digital) Machine Sculptures in the 1960s: When Automation, Mechanisation and Mathematisation became an Issue of Draft, Production, and Image

theorist. Currently he is leading the NSF- project *Automated Innovations. Machine Arts in the 20th and 21st Century* at the University of Art and Design Basel. After professional training as an IT-merchant and some programming experience, he studied fine arts/art history and mathematics in Stuttgart and Vienna. He graduated with a thesis about analogue and digital images. At Freie Universität Berlin, he completed his doctoral studies in the DFG research training group *notational iconicity*, where he received his PhD in 2013, dealing with the relationship of arts and mathematics around 1960. He curated at mumok Foundation Ludwig Vienna and taught in Ludwigsburg, Wien, Graz, Linz and Basel art history, media philosophy and -sociology. His main research areas are history and theory of fine arts in the 20th and 21st century and of (digital) media. Recent publications: *Gestaltete Mathematik. Geometrien, Zahlen und Diagramme in der Kunst in New York um 1960. Mel Bochner, Donald Judd, Sol LeWitt, Ruth Vollmer*, edition Metzler/Verlag Silke Schreiber, München 2020; together with Claudia Mareis, *Entwerfen mit System*, Adocs Verlag, Hamburg 2020; Paul Klee’s »Honey-Writing«: *Some Reflections on the Relation of Automatism, Automation, Machines and Mathematics*, in: Marco Abate, Michele Emmer (Ed.), *Imagine Math 7: Between Culture and Mathematics*, Springer Verlag, Heidelberg/New York/London/Dordrecht 2020, 5-29.



# URSULA STRÖBELE

## Sculpting Digital Realities. Notes on ‘Truth to Material’, Plasticity and Factuality

Today, hybrid forms of reality coexist and overlap. Through the use of techniques like augmented or mixed reality, these forms open up new ways of perception. The gaze of the viewer/user is absorbed and sometimes the whole body is involved in an immersive corporeal (multisensory) experience.

The expanded field of sculpture has been impacted by digital technologies since the 1960s. Notable examples include CNC technology, Virtuality Reality or 3D scans and prints. The process of transforming traditional sculptural aesthetics into digital and virtual objects, is characterized mainly by an added visual presence – for example simulations on the surface of a screen based on algorithms. Without sharing the same spatial conditions as its counterpart, digital works are also characterized by a specific hapticity, including the use of different interfaces such as touch screens, controllers, or keyboards. Which potentials do these new technologies have as tools for real-time computer-generated, interactive, virtual reality or 3D printing? And how does their layered construction of material accumulation influence current concepts of sculpturality?

My paper aims to discuss how established sculptural criteria, e.g. ‘truth to material’ (or neomateriality, Christiane Paul), plasticity, factuality, aesthetic limit (Michalski) and multiperspectivity, configure our understanding of sculpture

and the sculptural in a post- medium condition (Rosalind Krauss). By analyzing artistic examples from Herbert W. Franke, Jeffrey Shaw, Banz & Bowinkel and Morehshin Allahyari, among others, my paper asks how traditional concepts such as scalability and site-specificity are altered when sculptures circulate as files online or are printed in different sizes.

Ursula Ströbele is research associate at Zentralinstitut für Kunstgeschichte in Munich, where she is head of the Study Centre for Modern and Contemporary Art. She also works as curator and author. Before, she was teaching at University of the Arts in Berlin (2012-2018), where she co-founded the DFG-scientific network *Theory of Sculpture* (publication *Gegenstand: Skulptur*, Brill 2020). In 2019 she was artistic director of Kunstverein Arnsberg. Ursula Ströbele holds a PhD at Heinrich Heine University Düsseldorf (*The reception pieces of the Académie Royale de Peinture et de Sculpture 1700- 1730*; published in 2012) and in 2020 she was habilitated with a work about the sculptural aesthetic of the living. Non-human living sculpture since the 1960s, Hans Haacke and Pierre Huyghe. Her current focus is amongst others: digital, time-based sculptures since 1960, art and ecology, female sculptors of the 20th century, ephemeral images.

# VERENA KUNI

## (IM)MATERIALITIES Some Thoughts on the Analogital Condition(s) of the Sculptural

Following Jean-François Lyotard’s considerations about ‘the immaterials’ (“Les immatériaux”, 1985), we will probably find that the latter have indeed altered the relationship between human beings and material(s), and that this alteration is an ongoing process. However, as we do so, we should also ask if and how ‘immaterials’ – including those produced with and/or processed by digital technologies (and thus with technologies that at least partially can be classed among this category as well) – change our relationship with the sculptural and its (im) materialities. At the same time, we should well assume that our relationship with (the) material(s) is likewise conditioning the relations with (the) immaterial(s), and thus it will be able to alter them as well. In a word: it’s all about mutual dynamics.

Thus it should make sense to take a closer look at these dynamics and their effects that are formative for the analogital condition, and in our case – more specifically – the analogital condition of the sculptural. When, how and why are techniques, concepts and strategies that have been originally developed and used for work(ing) with material(s) and in material(ized) space(s) transferred to digital media? And, vice versa: When, how and why are techniques, concepts and strategies that have been originally developed and used for work(ing) with digital technologies and in digital space(s) transferred to work(ing) with material(s) and in material(ized) space(s)? What is the impact of technological and of aesthetic settings and situations, positing and positioning, and of their historical and socio-political contexts, framings and frameworks? Which features are especially important and/or characteristic for the analogital condition(s) of the sculptural? What makes the difference to related, but not identical concepts of three-dimensional (art)

practices like plastic art, object and assemblage, and their analogital condition(s) respectively? Or do we see these differences collapse – while others gain importance?

When it comes to work processes and works of fine arts, not only media, materials and tools, aims and objectives, addresses and addressees are decisive for noticeable results. The same is for motifs, motivations and concepts – and all of them are equally situated within a structure of historical and soci(et)al frameworks. At the same time we expect art not only to make these conditions reverberate, but also to reflect upon them – if not to use them as material(s) and tool(s) in their own right. Therefore, examining and discussing exemplary projects should help us not only to explore the field, but also to find answers to some of the questions posed above.

Verena Kuni is a scholar in the field of art, cultural and media studies and professor for visual culture at the Goethe University, Frankfurt Main. Her research and teaching, and projects and publications, focus on transfers between material and media cultures; media of imagination and technologies of transformation; DIY and critical making; biotopes, biotopias and techno/nature/cultures; toys and/as tools; creative entanglements between imagination and invention; visual epistemology; information design and/as (con-)figurations of knowledge; (in)visibilities; alternate realities and (trans) formations of time. Among her passions is the development of interdisciplinary projects and programs at the intersections of theory and practice. She has published widely (print & online) on art and media in their present, past and future dimensions.

# ELIZABETH JOHNSON

## Confederate Monuments 2.0

Since the 1990s, the fantasy of the “digital” as inherently immaterial has given way to an increased understanding of the material infrastructures, institutions and social structures that underpin digital technology. For example, scholars of media studies, including Shannon Mattern and Jussi Parikka, have made important studies of the infrastructural objects and artefacts that shape our access to digital technology. Meanwhile, in the field of contemporary art, artists such as Trevor Paglen and John Gerrard have been celebrated for producing photographs and software-generated videos that expose the physical architectures on which digital connectivity and mass surveillance depend. While the discourse of art has made important contributions to emerging critiques of digital culture and technology, it typically foregrounds image-centric artworks and overlooks the role of sculptural practice in addressing the material facts of digital technology and the related social conditions they engender.

Addressing this gap, my paper considers how contemporary artists have drawn from the historical traditions of sculpture to manifest the, often unseen, power structures encoded in digital culture and technology. Specifically, I will discuss *Public Utility 2.0* (2014) by American artist Mary

Ellen Carroll; a public commission that proposed to use a controversial 19th century public statue of Confederate soldier Robert E. Lee in New Orleans as a transmitter for free public wi-fi. I argue that by repurposing a type of public sculpture known for promoting white supremacist ideologies, Carroll dramatizes the discriminatory socio-economic systems embedded in the city’s digital infrastructure by mobilising the powerful symbolic agency of the monument. Ultimately, I suggest that sculpture’s explicit physicality offers a valuable means for questioning both the material conditions of digital technology and its concomitant social and political values.

Elizabeth Johnson is Henry Moore Foundation Post-Doctoral Research Fellow at University College London, where she is researching the intersection between digital technology and the figure of the monument in contemporary art. Her research interests include sculpture, monuments, art and technology and digital technology. In 2018 she held a research fellowship in the Archives of American Art, Smithsonian Institution, Washington D.C. In 2017 she successfully defended her doctoral thesis, *What do you call a sculptor who doesn’t make sculptures?* Bruce Nauman (1965-1974) at the London Consortium, Birkbeck College.

# MARA-JOHANNA KÖLMEL

## The 21st Century Monuments: Reflections on Intermedial Monumentality

Since the 19th century, the concept of the monument has undergone a significant morphosis. Its meaning shifted throughout the 20th century, from the receptacle for heroic, self-aggrandizing, national gestures celebrating ideals and triumphs, to ephemeral, conceptual interventions marking national ambivalence and uncertainty. With the possibilities of immersive digital technology and the Internet, the 21st century monument has expanded towards the unmonumental, the immaterial, and the virtual.

This paper focuses on a generation of artists that use digital technologies to reveal the problematic power structures inscribed into sculptural and monumental forms. These artists, such as Morehshin Allahyari, Shirin Fahimi, Mark Skwarek, John Craig Freeman, Gabriella Torres-Ferrer, among others, engage with the sculptural codes of monuments to propose novel ways to make and mark a space for painful, diasporic, suppressed, or erased memory. They counteract a monumental aesthetic linked to solidity, permanence, and stiffness with a monumentality that is participatory, generative, mutable and unfolds between actual and physical spaces. Rethinking the function of sculpture as a monument vis à vis its expansion via 3D technologies, augmented reality, and the internet, this paper explores a transmedial and nomadic monumentality emerging in recent sculptural discourse.

Mara-Johanna Kölmel is a London-based curator, lecturer, and art historian with a special interest in (post-)digital art and culture. She obtained her MA in Art History at the Courtauld Institute of Art and holds a BA in Cultural Studies from Leuphana University Lüneburg where she is completing her PhD on *Sculpture in the Augmented Sphere: Reflections at the Intersection of Corporeality, Plasticity and Monumentality*. Her research examines how digital technologies are configuring our understanding of sculpture and the sculptural act. Mara has performed international curatorial roles for Akademie Schloss Solitude, Kunsthalle Hamburg & the Biennale of Sydney, also realizing exhibitions with *Approved by Pablo* in London and *peer to space* in Berlin. She is a co-editor of the forthcoming anthology *Dada Data. Contemporary Art Practice in the Era of Post-Truth Politics* (Bloomsbury, 2021) together with Sarah Hegenbart, co-organizer of the symposium *The Sculptural in the (Post-) Digital Age* (2021) at the Zentralinstitut für Kunstgeschichte (ZI) in Munich, and co-founder of SALOON London, a network for women in the London art world. Mara has presented her research at conferences internationally and published among others in *Texte zur Kunst* and *Die Nadel*.



# IDIS HARTMANN

The digital age is characterized by complex and dynamic relational structures. Numerous contemporary artists make these “systemic phenomena” the subjects of their works. The works themselves often form digital or hybrid (e.g. biological-technical) systems and are composed of heterogeneous materials, algorithms, and agents. They exist in hybrid, virtual, as well as physical spaces. The viewers also become part of this network.

Focusing on the works *After A Life Ahead* (2017) by Pierre Huyghe, and *Autonomy Cube* (2014) by Trevor Paglen and Jacob Appelbaum, I would like to show that these webs do not form a hierarchical, centrally controlled, homogeneous whole as described by classical systems theories. Rather, they are characterized by distributed agencies, heterogeneity, situatedness, fragility, or unpredictability. Therefore, they hold the potential to rethink the understanding of digital systems. A comparable understanding of systemic structures can be found in a complex of theories that I would like to call “new systemic thinking.” These are in particular the concepts of the rhizome (Gilles Deleuze and Félix Guattari), the assemblage (Deleuze/Guattari), actor-network theory (Bruno Latour),

# ALEXANDRA WEIGAND

At Documenta 12 (2007), the Spanish artist Iñigo Manglano-Ovalle showcased his installation Phantom Truck. It was a true-to-scale replica of computer renderings of a mobile “bioweapons laboratory”; which was used by Colin Powell in his Power Point presentation to the United Nations. Powell’s display was used as justification for the invasion of Iraq in 2003. On the one hand, Manglano-Ovalle’s installation raised questions about truth and fiction and the fabrication of realities. On the other hand, it dealt with the transposition of computer drawing into the physical realm, in that it created a materialised and walkable “virtual” space in the Documenta Hall. In an interview conducted in 2008, Manglano-Ovalle described the means by which he sought to realise the detached, almost immaterial, effect of his work. He utilizes the characteristics of virtual space from 3D design computer programs and the objects generated there, to create a space without spatial depth, with (pixelated) blurriness, simulated surfaces, and the constant oscillation between pictorial flatness and spatial depth.

The characteristic features of the virtual, applied by Manglano-Ovalle in his work, can also be observed in the architecture and design fields. Since the 2000s, a multitude of “new” materials, surfaces, forms and structures (such as anodised aluminium, Corian, “liquid” and crystalline forms,

# A “New Systemic Thinking” in the Sculptural Art of the Digital Age

meshwork (Tim Ingold), sympoietic system (Donna Haraway), or human-technical and cognitive assemblage (N. Katherine Hayles). According to this thesis, the artworks and theoretical concepts in focus here together bring forth this “new systemic thinking”. Thus, the works have the special potential to make the complex phenomena of digitization, and the relationality of digital objects, sensually tangible and comprehensible.


Idis Hartmann (\*1983 in Ulm) studied law and art history at the University of Tübingen and art and film studies at the University of Sydney in Australia. From 2010–2013 she worked at the ZKM | Museum für Neue Kunst, Karlsruhe as a curatorial assistant and in the publications department. From 2013–2015 she was a research assistant to the director of ZKM | Center for Art and Media Karlsruhe, Peter Weibel. From 2013–2017 she was curatorial assistant to the artistic director Peter Weibel of the *lichtsicht – Projection Biennale* in Bad Rothenfelde. Currently she is working on her dissertation project on *Models of Complexity. On the Relationship between Installations and Systems* with Prof. Dr. Barbara Lange at the Art History Institute of the University of Tübingen.

# Feedback Loops – On the Reciprocal Interferences of the Virtual and the Physical in Contemporary Art, Architecture and Design

net and grid structures) have been developed, all of which suggest a digital influence. Based on Manglano-Ovalle’s installation, and with references to developments in design and architecture, this paper explores the feedback loops that result from the simulation of physical material and space in 3D computer programs, as well as from the transfer of computer-generated designs into physical space.

Alexandra Weigand studied design and art history and works as a curator, lecturer, and researcher across the disciplines of design, architecture and art. Her work includes the co-publication *Virtual Aesthetics. Considering Perception at the Dawn of the 21st Century* (Kyrene 2008) and the research and exhibition project with the eponymous publication *Flow of Forms / Forms of Flow. Design Histories between Africa and Europe* (with K. Pinther, Transcript 2018). As part of a DFG-research group at LMU Munich she researched on design, architecture and art in Lagos and southwestern Nigeria (2017–2020). For the upcoming art exhibition *LOOK AT THIS* at Pinakothek der Moderne in Munich (May 2021) she is part of the curatorial team as academic advisor. Currently she works on the set-up of a Design Research Institute in Nigeria as part of the project *New Parameters of Making*, funded by the German Federal Foreign Office. She lives and works between Munich and Lagos, Nigeria.





# THE SCULPTURAL IN THE (POST-) DIGITAL AGE

26-27 May 2021

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