Summary

The Sculptural in the (Post-)Digital Age

Digital technologies have profoundly impacted the arts and expanded the field of sculpture. Art history, however, continues to pay little attention to sculptural works that are conceived and "materialized" using digital technologies. A number of theoretical approaches discuss the implications of the so-called aesthetics of the digital, referring, above all, to screen-based phenomena. 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. For the first time, this publication brings together international and trans-historical research perspectives to explore how digital technologies reconfigure the understanding of sculpture and the sculptural leading into the (post-)digital age. Unfolding across four sections, *The Sculptural in the (Post-)Digital Age* asks how we can rethink the artistic medium in relation to our technological present and its historical precursors. Through systematic, interdisciplinary, and historical examinations of the historical forerunners of contemporary 3D technologies, the impact of cybernetics on sculptural theory alongside reflections on the expanded field of digital sculpture and on sculptural materiality, corporeality and monumentality, this anthology advances discussions of the artistic medium for our technological present.