

ABSTRACT

Sculpture in the Augmented Sphere explores the profound impact of digital technologies on the field of sculpture since the 1950s. If artists now model their sculptures based on AI, through custom-made software, or with digital prototyping technologies, how should the notion of sculpture itself be rethought? How are the digital, physical, material, and immaterial bound together in the artists' work? How do these relationships advance and transform existing discourses on plasticity, corporeality, and monumentality? How do these altered regimes reflect upon us, including how our bodies enter the work and how materiality is used to convey form?

In recent years, a number of conceptual vocabularies have been coined to describe the dynamics of digital objects in virtual and screen-based surroundings. Art history, however, has largely overlooked sculptures created using digital means.

Through the works of Morehshin Allahyari, Alice Channer, and Sterling Crispin, as well as an inter-generational group of artists, this book examines how plasticity, corporeality, and monumentality have been transformed by the digital. Selected works are placed within art-historical, technological, and philosophical contexts, reimagining a new form of augmented sculptural objecthood intertwined with networked digital technology.

In its re-evaluation of the sculptural, the publication introduces concepts such as more-than-human corporeality, digital plasticity, and nomadic monumentality. By amplifying the contributions of marginalized groups, including female-identified, BAME, and LGBTQ+ artists, it broadens the discourse on sculpture and technology across historical and contemporary dimensions.

Sculpture in the Augmented Sphere connects research perspectives on sculpture and digital media, highlighting how the understanding of the sculptural has evolved into the (post-) digital age.