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Titolo	Taking Offense : Religion, Art, and Visual Culture in Plural Configurations / Christiane Kruse, Norbert M. Schmitz, Birgit Meyer, Anne-Marie Korte, Jojada Verrips, Nika Spalinger, Simon O'Meara, Monica Juneja, Maruska Svasek, Tania Becker, Jurgen Wasim Frembgen, Asif Jehangir, Christoph Baumgartner, Christiane Kruse, Birgit Meyer, Anne-Marie Korte
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Nota di contenuto	Preliminary Material / Anne-Marie Korte -- Preface / Christiane Kruse , Birgit Meyer and Anne-Marie Korte -- Introduction / Birgit Meyer , Christ lane Kruse and Anne-Marie Korte -- Offending Pictures. What Makes Images Powerful / Christiane Kruse -- Art and Religion in a Post-Secular, Multi-Religious Society / Nika Spalinger -- The Downfall of the Utopias. Pier Paolo Pasolini's Modernist Heresies / Norbert M. Schmitz -- Blasphemous Feminist Art. Incarnate Politics of Identity from a Post-Secular Perspective / Anne-Marie Korte -- The Kaaba of New York / Simon O'Meara -- From the »Religious« to the »Aesthetic« Image, or the Struggle over Art that Offends / Monica Juneja -- Destroying Krishna Imagery. What are the Limits of Academic and Artistic Freedom? / Maruška Svašek -- Blood, Sweat and Tears. The Martyred Body in Chinese Performance Art / Tania Becker -- Dirty Pictures. Vulgar Street Art in Lahore, Pakistan / Jürgen Wasim Frembgen and Asif Jehangir -- A Brief Anatomy of Offensive Imagery / Jojada Verrips -- Is There such a Thing as an »Offensive Picture«? / Christoph Baumgartner -- The Dynamics of Taking Offense. Concluding Thoughts and Outlook / Birgit Meyer -- Biographies / Anne-Marie Korte -- List of Illustrations/Image Quotations / Anne-Marie Korte -- Taking Offense Religion, Art, and Visual Culture in Plural Configurations / Anne-Marie Korte.
Sommario/riassunto	What makes an image offensive? - This question is addressed in this volume. It explores tensions and debates about offensive images and performative practices in various settings in and beyond Europe. Its basic premise is that a deeper understanding of what is at stake in these tensions and debates calls for a multidisciplinary conversation. The authors focus on images that appear to trigger strongly negative reactions; images that are perceived as insulting or offensive; those subject to taboos and restrictions; or those that are condemned as blasphemous. In light of recurrent acts of violence leveled against images and symbols in the contemporary, globally entangled world, addressing instances of "icono-clash" (Bruno Latour) from a new post-secular, global perspective has become a matter of urgency.
