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preconcert lecture 2020 Performing Beauty In Participatory Art  
After considering established theories of beauty, for example, Plato, Alison, Hume, Kant, Gadamer and Santayana through to McMahon and Sartwell, Heinrich argues that the experience of beauty in participatory art demands a revised notion of beauty; a conception that accounts for the performative and ludic turn within various art forms and which is, in a broader sense, a notion of beauty suited to a participatory and technology-saturated culture.

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Taking into consideration established theories of beauty from Plato,

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interdisciplinary form that necessitates the audience's agential participation and that is often seen in interactive art and technology-driven media installations.

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Participatory art has its origins in the futurist and dada performances of the early twentieth century, which were designed to provoke, scandalise and agitate the public. In the late 1950s the artist Allan Kaprow devised performances called happenings, in which he would coerce the audience into participating in the experience. ...

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Participatory art – Art Term | Tate

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participatory arts, past and present, have contributed to and sustained community well-being. Our objectives were to identify 1 ‘ There are two aspects of wellbeing, feeling good and functioning well and both of these are an important part of being healthy. ’ (Liverpool Year of Health and Wellbeing 2010, [www.2010healthandwellbeing.org.uk](http://www.2010healthandwellbeing.org.uk)) 2 The Young Foundation explicitly links well-being to ...

Participatory Arts and Well-being: Past and Present Practices

A performance, event, or situation considered as art, especially those initiated by the artists group Fluxus in the early 1960s. Such events are often planned, but involve elements of improvisation, may take place in any location, are multidisciplinary, and frequently involve audience

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## participation. In Art And Visual Studies

### MoMA | Participation and Audience Involvement

Participatory art is an approach to making art which engages public participation in the creative process, letting them become co-authors, editors, and observers of the work. This type of art is incomplete without viewers' physical interaction. It intends to challenge the dominant form of making art in the West, in which a small class of professional artists make the art while the public takes ...

### Participatory art - Wikipedia

People went to see beauty, find inspiration, experience uplift, sometimes in a spiritual sort of way. ... experiences to interactive or participatory experiences, from art that is hanging on the ...

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Opinion | High Culture Goes Hands-On - The New York Times

Claire Bishop is Associate Professor in the History of Art department at the CUNY Graduate Center, New York. She is the author of Installation Art: A Critical History; Artificial Hells: Participatory Art and the Politics of Spectatorship; and editor of Participation. In 2008 she co-curated the exhibition “ Double Agent ” at the ICA. She is a regular contributor to Artforum, October, Tate Etc ...

This book investigates the notion of beauty in participatory art, an interdisciplinary form that necessitates the audience ' s agential participation and that is often seen in interactive art and technology-

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driven media installations. After considering established theories of beauty, for example, Plato, Alison, Hume, Kant, Gadamer and Santayana through to McMahon and Sartwell, Heinrich argues that the experience of beauty in participatory art demands a revised notion of beauty; a conception that accounts for the performative and ludic turn within various art forms and which is, in a broader sense, a notion of beauty suited to a participatory and technology-saturated culture. Through case studies of participatory art, he provides an art-theoretical approach to the concept of performative beauty; an approach that is then applied to the wider context of media and design artefacts.

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This book engages debates in current art criticism concerning the turn toward participatory works of art. In particular, it analyzes ludic participation, in which play and games are used organizationally so

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that participants actively engage with or complete the work of art through their play. Here Stott explores the complex and systematic organization of works of ludic participation, showing how these correlate with social systems of communication, exhibition, and governance. At a time when the advocacy of play and participation has become widespread in our culture, he addresses the shortage of literature on the use of play and games in modern and contemporary arts practice in order to begin a play theory of organization and governance.

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression



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are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.” Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in *Artforum* in 2006, Claire Bishop has been one of the few to challenge

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the political and aesthetic ambitions of participatory art. In *Artificial Hells*, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. *Artificial Hells* calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

From the contents:00I. Participatory art now01. The normalisation of participatory art 0II. What is participatory art?02. Concepts03. Definitions04. The intentions of participatory art 05. The art of participatory art 06. The ethics of participatory art 0III. Where does participatory art come from?07. Making history 08. Deep roots 09. Community art and the cultural revolution (1968 to 1988) 010. Participatory art and appropriation (1988 to 2008).

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Applied Practice: Evidence and Impact in Theatre, Music and Art engages with a diversity of contexts, locations and arts forms – including theatre, music and fine art – and brings together theoretical, political and practice-based perspectives on the question of 'evidence' in relation to participatory arts practice in social contexts. This collection is a unique contribution to the field, focusing on one of the vital concerns for a growing and developing set of arts and research practices. It asks us to consider evidence not only in terms of methodology but also in the light of the ideological, political and pragmatic implications of that methodology. In Part One, Matthew Reason and Nick Rowe reflect on evidence and impact in the participatory arts in relation to recurring conceptual and methodological motifs. These include issues of purpose and obliquity;

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the relationship between evidence and knowledge; intrinsic and instrumental impacts, and the value of participatory research. Part Two explores the diversity of perspectives, contexts and methodologies in examining what it is possible to know, say and evidence about the often complex and intimate impact of participatory arts. Part Three brings together case studies in which practitioners and practice-based researchers consider the frustrations, opportunities and successes they face in addressing the challenge to produce evidence for the impact of their practice.

"'What is art?' is one of the classic questions that philosophy has addressed over the ages, from the ancients to today. Taking as its starting point debates over the various definitions of art found in history, this article presents and discusses some of the major theories

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offered by both the analytic and continental traditions. It then looks at the theoretical reasons that led twentieth-century philosophy to reopen the question of definition, and in many cases inquire into the ontology of art itself. Finally, a series of considerations are addressed to help shift the problem of definition onto a new plane, one that is able to respond to the challenges of the performing and participatory arts, which more than any other form of art present particularly unconventional ontologies."--Page 4 of cover.

Between 2014 and 2017, the artistic research project "TransCoding - From 'Highbrow Art' to Participatory Culture" encouraged creative participation in multimedia art via social media. Based on the artworks that emerged from the project, Barbara L ü neburg investigates authorship, authority, motivational factors, and aesthetics in

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participatory art created with the help of web 2.0 technology. The interdisciplinary approach includes perspectives from sociology, cultural and media studies, and offers an exclusive view and analysis from the inside through the method of artistic research. In addition, the study documents selected community projects and the creation processes of the artworks Slices of Life and Read me.

At an ecopark in Mexico, tourists pretend to be illegal migrants, braving inhospitable terrain and the U.S. Border Patrol as they attempt to cross the border. At a living history museum in Indiana, daytime visitors return after dark to play fugitive slaves on the Underground Railroad. In the Mojave Desert, the U.S. Army simulates entire provinces of Iraq and Afghanistan, complete with bustling villages, insurgents, and Arabic-speaking townspeople, to train soldiers for

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deployment to the Middle East. At a nursing home, trainees put on fogged glasses and earplugs, thick bands around their finger joints, and sandbag harnesses to simulate the effects of aging and to gain empathy for their patients. These immersive environments in which spectator-participants engage in simulations of various kinds—or “simming”—are the subject of Scott Magelssen’s book. His book lays out the ways in which simming can provide efficacy and promote social change through affective, embodied testimony. Using methodology from theater history and performance studies (particularly as these fields intersect with cultural studies, communication, history, popular culture, and American studies), Magelssen explores the ways these representational practices produce, reify, or contest cultural and societal perceptions of identity.

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What is interactive art? Is this a genre? A medium? An art movement? Must a work be physically active to be classified as such, or do we interact when we sense and make sense? Is a switch-throw or link-click enough - I do this, and that happens - or must subjects and objects be confused over time? Is interaction multiple in its engagements (relational), or a one-to-one reaction (programmed)? Are interactive designs somehow more democratic and individualized than others, or is that merely a commercial strategy to sell products and ideas? This book argues that interactive art frames moving-thinking-feeling as embodiment; the body is addressed as it is formed, and in relation. Interactive installations amplify how the body's inscriptions, meanings, and matters unfold out, while the world's sensations, concepts, and matters enfold in. Interactive artwork creates situations that enhance, disrupt, and alter experience and action in ways that call attention to



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our varied relationships with and as both structure and matter.

Nathaniel Stern's inspirational book, *Interactive Art and Embodiment*, outlines how new media has the ability to intervene in, and challenge, not only the construction of bodies and identities, but also the ongoing and emergent processes of embodiment, as they happen. It includes immersive descriptions of a significant number of interactive artworks and over 40 colour images. The theorists, artists, practitioners and curators discussed in this text include Brian Massumi, Christiane Paul, Sarah Cook, Beryl Graham, Kelli Fuery, Theodore Watson, William Kentridge, Char Davies, Stelarc, Janet Cardiff, Carlo Zanni, Tero Saarinen, Karen Barad, Daniel Rozin, Richard Schechner, Nicole Ridgway, Rebecca Schneider, Annie Sprinkle, Karen Finley, VALIE EXPORT, The Guerrilla Girls, Tegan Bristow, Brian Knep, Anna Munster, Zach Lieberman, Golan Levin, Simon Penny, Camille

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Utterback, Jean-Luc Nancy, The Millefiore Effect, Nick Crossley, Mathieu Briand, Scott Snibbe, David Rokeby, Jos é Gil, Erin Manning, Rafael Lozano-Hemmer, and Norah Zuniga Shaw Contents Acknowledgments Series Foreword Introduction: Art Philosophy Chapter 1: Digital is as Digital Does Chapter 2: The Implicit Body as Performance Chapter 3: A Critical Framework for Interactive Art Chapter 4: Body-Language Chapter 5: Social-Anatomies Chapter 6: Flesh-Space Chapter 7: Implicating Art Works In Production: Companion Chapter Bibliography Index

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