

## Participation Claire Bishop

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### **The Art of Participation**

Participation

'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Art And Engagement Badlands Unlimited

The early 21st century has seen contemporary art make continued use of audience participation, in which the spectator becomes part of the artwork itself. In this book, Kaija Kaitavuori claims that the 'participator' is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four-group typology of involvement. Her classification distinguishes between different forms of engagement and identifies their specific features. The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work, how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic. This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions.

Participation Duke University Press

Double Agent is a group exhibition featuring artists who use other people as a medium. The show contains works in a variety of media, including video and live performance - works which are often slippery in meaning or disquieting in effect. Relational Aesthetics Black Dog Pub Limited

Audience participation has polarized recent debates about contemporary art. This collection of essays sheds new light on the political, ethical and aesthetic potential of participatory artworks and tests the very latest theoretical approaches to this subject. Internationally renowned art historians, curators and artists analyze the impact of collaborative aesthetics on personal and social identity,

concepts of the artist, the ontology of art and the role of museums in contemporary society. Essential reading for students and specialists, Interactive Contemporary Art offers a vital critical evaluation of interactivity in contemporary art.

**Object to Be Destroyed** Temple University Press

Part of the acclaimed 'Documents of Contemporary Art' series of anthologies .

Beauty is among the most hotly contested subjects in current discussions on art and culture. After decades of disavowal, beauty's resurgence in recent art has engaged some of the most influential artists and writers. Spanning diverse positions, this anthology assembles the key texts on the cultural politics of this recent phenomenon, as well as contextualizing these debates - both for and against - in artistic practice and the broader history of aesthetics. Artists surveyed include: Vito Acconci, Jake and Dinos Chapman, Gustave Courbet, Marcel Duchamp, Marlene Dumas, Felix Gonzalez-Torres, Adolph Gottlieb, Hans Hofmann, Gary Hume, Asger Jorn, Alex Katz, Willem de Kooning, Joseph Kosuth, Paul McCarthy, Edouard Manet, Robert Mapplethorpe, Agnes Martin, Robert Morris, Barnett Newman, Pablo Picasso, Jackson Pollock, Gerhard Richter, Mark Rothko, Robert Smithson, Nancy Spero, Frank Stella, Clyfford Still and Andy Warhol. Writers include: Theodor Adorno, Alexander Alberro, Rasheed Araeen, Art & Language, Benjamin H. D. Buchloh, T. J. Clark, Mark Cousins, Arthur C. Danto, Jacques Derrida, Thierry de Duve, Fredric Jameson, Christoph Grunenberg, Dave Hickey, Suzanne Perling Hudson, Caroline A. Jones, John Roberts, Elaine Scarry, Wendy Steiner and Paul Wood.

*Formalism and Marxism* Verso Books

In *What We Made*, Tom Finkelpearl examines the activist, participatory, coauthored aesthetic experiences being created in contemporary art. He suggests social cooperation as a meaningful way to think about this work and provides a framework for understanding its emergence and acceptance. In a series of fifteen conversations, artists comment on their experiences working cooperatively, joined at times by colleagues from related fields, including social policy, architecture, art

history, urban planning, and new media. Issues discussed include the experiences of working in public and of working with museums and libraries, opportunities for social change, the lines between education and art, spirituality, collaborative opportunities made available by new media, and the elusive criteria for evaluating cooperative art. Finkelpearl engages the art historians Grant Kester and Claire Bishop in conversation on the challenges of writing critically about this work and the aesthetic status of the dialogical encounter. He also interviews the often overlooked co-creators of cooperative art, "expert participants" who have worked with artists. In his conclusion, Finkelpearl argues that pragmatism offers a useful critical platform for understanding the experiential nature of social cooperation, and he brings pragmatism to bear in a discussion of Houston's Project Row Houses. Interviewees. Naomi Beckwith, Claire Bishop, Tania Bruguera, Brett Cook, Teddy Cruz, Jay Dykeman, Wendy Ewald, Sondra Farganis, Harrell Fletcher, David Henry, Gregg Horowitz, Grant Kester, Mierle Laderman Ukeles, Pedro Lasch, Rick Lowe, Daniel Martinez, Lee Mingwei, Jonah Peretti, Ernesto Pujol, Evan Roth, Ethan Seltzer, and Mark Stern

**One Place after Another** Documents of Contemporary Art

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 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 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.

#### Strike Art Routledge

This is a vibrant history of nightlife in the city that never sleeps; spanning small 1970s discos to downtown drag venues to post-millennium hybrid clubs. Featuring over 30 artists including icons such as Suzanne Bartsche and the vibrant queer scenes of Judy, *The Fun* illustrates the rich contemporary cultural activity keeping NYC as weird and innovative as decades past. Only recently have major institutions begun to recognise the artistic weight nightlife culture carries and using essays from a number of art experts; *The Fun* establishes a new artistic genre.

#### The Artist's Joke MIT Press

Texts and interviews with key contemporary artists

#### The Participator in Contemporary Art Book Works (UK)

Tiré du site Internet de Book Works: "Tiré du site Internet de Book Works: "The central character of Erasmus is Late is Erasmus Darwin, opium-eater and brother of the more famous Charles who is indeed late. Late for a dinner party that he himself is giving and whose illustrious guests, already assembled around his table, include: Robert McNamara, Secretary of Defense under Kennedy; Masura Ibuka, co-founder of Sony; and Murry Wilson, father of Brian Wilson. Whilst the guests wait, Erasmus dawdles through contemporary London becoming waylaid by different sites, which represent for Gillick, the development of free-thinking; Gillian Gillick, the artist's mother, illustrates these sites with line drawings. Erasmus Darwin epitomises for Gillick the activity of free-thinking; a form of political pursuit dependent on wealth and leisure and problematic in its relationship to 'unfree' thought and the working classes. On one level a guide to contemporary London seen through the eyes of a Georgian, Erasmus is Late is also an examination of pre-Marxist positions, an ill-researched investigation of a Utopian optimism that is struggling to

predict the future."

#### Interactive Contemporary Art Verso Books

A study of Group Material, the influential but underexamined New York-based artist collective, investigating a series of key works. Key predecessor of contemporary art's most radical activist gestures, the 1980s collective Group Material seized upon the temporary exhibition as a prime mode of intervention. Projects sited on walls, subways, and billboards targeted some of the most sensitive political conflicts of the era, from U.S. military interventions in Latin America to the AIDS crisis. In *Art Demonstration*, Claire Grace examines Group Material's New York-based collaboration across a decade that saw a wave of renewed interest in art as a domain of political mobilization. As Grace argues here, Group Material's art was never just a means to an end; looking itself held urgency. Grace distinguishes between two types of Group Material projects: room-scale interiors featuring distinctive wall treatments, soundtracks, and boundary-crossing arrangements of objects, and works in spaces usually reserved for advertising. Grace analyzes the group's practice in both categories, examining such well-known projects as *AIDS Timeline* (1989) and *Democracy* (1988–1989) and lesser-known works including *Subculture* (1983) and *The Castle* (1987). Grace shows that the politics running through Group Material's practice ultimately resides in the artists' particular recourse to the exhibition form. With that bearing, Group Material's work insisted on the material in the face of postmodern theory's privileging of the discursive, and redistributed authorship within protean and pivotally diverse collective structures, testing in so doing the ever fragile contours of democratic participation as art became a commodity for speculative investment.

#### Practicable Bloomsbury Publishing

The theorists of art and film commonly depict the modern audience as aesthetically and politically passive. In response, both artists and thinkers have sought to transform the spectator into an active agent and the spectacle into a communal performance. In this follow-up to the acclaimed *The Future of the Image*, Rancière takes a radically different approach to this attempted emancipation. First asking exactly what we mean by political art or the politics of art, he goes on to look at what the tradition of critical art, and the desire to insert art into life, has achieved. Has the militant critique of the consumption of images and commodities become, ironically, a sad affirmation of its omnipotence?

#### Boredom MIT Press

Art that seeks to produce situations in which relations are formed among viewers is placed in historical and theoretical context in key writings by critics and artists. The desire to move viewers out of the role of passive observers and into the role of producers is one of the hallmarks of twentieth-century art. This tendency can be found in practices and projects ranging from El Lissitzky's exhibition designs to Allan Kaprow's happenings, from minimalist objects to installation art. More recently, this kind of participatory art has gone so far as to encourage and produce new social relationships. Guy Debord's celebrated argument that capitalism fragments the social bond has become the premise for much relational art seeking to challenge and provide alternatives to the

discontents of contemporary life. This publication collects texts that place this artistic development in historical and theoretical context. Participation begins with writings that provide a theoretical framework for relational art, with essays by Umberto Eco, Bertolt Brecht, Roland Barthes, Peter Bürger, Jen-Luc Nancy, Edoardo Gili, and Félix Guattari, as well as the first translation into English of Jacques Rancière's influential "Problems and Transformations in Critical Art." The book also includes central writings by such artists as Lygia Clark and Hélio Oiticica, Joseph Beuys, Augusto Boal, Felix Gonzalez-Torres, Thomas Hirschhorn, and Rirkrit Tiravanija. And it features recent critical and curatorial debates, with discussions by Lars Bang Larsen, Nicolas Bourriaud, Hal Foster, and Hans-Ulrich Obrist. Copublished with Whitechapel Art Gallery, London

#### Bridging Communities through Socially Engaged Art powerHouse Books

"Published in commemoration of Gramsci Monument, a work in public space by Thomas Hirschhorn, produced by Dia Art Foundation. Forest Houses, Bronx, New York, July 1-September 15, 2013."

#### Dance MIT Press

Radical museology is a vivid manifesto for the contemporary as a method rather than a periodization, and for the importance of a politicized representation of history in museum of contemporary art."--pub. desc.

#### Art Demonstration Whitechapel Art Gallery

Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach toward contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the inter-human, of the encounter; of proximity, of resisting social formatting. The aim of his essay is to produce the tools to enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres and Louis Althusser, Rirkrit Tiravanija or Félix Guattari, along with most of today's practising creative artists.

#### Mapping the Terrain Univ of California Press

This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. Dance--because of its ephemerality, corporeality, precariousness, scoring, and performativity--is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in

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the arts.

**Contemporary Art** Routledge

This title is part of the acclaimed series of anthologies which document major themes and ideas in contemporary art.

*The Fun* Institute of Contemporary Art

Viewers of contemporary art are often invited to involve themselves actively in artworks, by entering installations, touching objects, performing instructions or clicking on interactive websites.

Why have artists sought to engage spectators in these new forms of participation? In what ways does active participation affect the viewer's experience and the status of the artwork? Spanning a range of practices including kinetic art, happenings, environments, performance, installations, relational and new media art from the 1950s to the present, this critical anthology sheds light on the history and specificity of artworks that only come to life when you -- the viewer -- are invited to "do it yourself." Rather than a specialist topic in the history of twentieth- and twenty-first century art, the "do-it-yourself" artwork raises broader issues concerning the role of the viewer in art, the status of the artwork, and the socio-political relations between art and its contexts.

*The 'Do-it-Yourself' Artwork* MIT Press

Grant Kester discusses the disparate network of artists & collectives united by a desire to create new forms of understanding through creative dialogue that crosses boundaries of race, religion, & culture.