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**TEDxPatras Messiah 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

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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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Performing Beauty in Participatory Art and Culture eBook ...

Participatory art has its origins in the futurist and dada performances of the early twentieth century, which were

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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. ...

Participatory art – Art Term | Tate

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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 participation.

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

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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 ...

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

Claire Bishop is Associate Professor in the History of Art

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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 ...

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