

Aesthetic Investigations

Published on behalf of the Dutch Association of Aesthetics

Special Issue – Arts, Ontology, and Politics



Democratising Conceptual Art: What About the Spectator?

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Abstract: In this paper, I elaborate on the elitist character of mainstream theories on conceptual art. I show that this elitism is founded on wrong presumptions concerning the relation between artists and spectators. Working from the philosophy of Jacques Rancière, I reject the hierarchical structure in these mainstream theories on conceptual art. Instead, I propose to take a ‘democratic turn’, as understood by Rancière: the contribution of the spectator is revalued as equally active and creative as the contribution of the artist. The democratic turn has serious consequences for the theoretical foundation of conceptual art. We can no longer maintain that the conceptual work of art is *solely* the artist’s idea, nor that the material appearance is negligible. Furthermore, the democratic alternative opens up conceptual art for a broader audience, while the very core of its practice remains intact, namely that the idea behind it is essential. But it adds an important caveat: what the idea represents is more than what the artist initially had in mind.

I. INTRODUCTION

The rise of conceptual art from the early sixties on caused quite a stir. It is a controversial form of art that is praised a lot as an intellectual high-flier but also much contested because of its inaccessibility. Peter Goldie and Elisabeth Schellekens rightly remark that ‘many of us feel fear, mistrust, and other negative emotion towards it’.¹ Conceptual art is considered problematic – even ‘threatening’ – because it radically differs from previous forms of art. Furthermore, conceptual art is commonly thought of as ‘elitist’. Yet, problematic as this is, little attention in philosophical literature is paid to the origin of

Conceptual Art The Politics Of Publici

Jesper Stromback, Spiro Kiouisis



Conceptual Art The Politics Of Public:

Politics as Public Art Martin Zebracki, Z. Zane McNeill, 2022-12-30 *Politics as Public Art* presents a keystone collection that pursues new frameworks for a critical understanding of the relationship between public art and protest movements through the utilization of socially engaged and choreopolitical approaches This anthology draws from a unique combination of interdisciplinary scholarship and activism where it integrates geographically rich perspectives from political and grassroots community contexts spanning the United States Europe Australia and Southeastern Africa The volume questions and reimagines not only how public art practice can be integral to politics including forms of surveillance and control of bodily movement It also probes into how political participation itself can be construed as a form of public artmaking for radical social change and just worlds This collection advocates for scholar activist inquiry into how socially engaged public art practices can pave the way for thinking through and working toward championing more inclusive futures and as such choreographing greater intersectional justice This book provides a wide appeal to audiences across humanities and social science scholarship arts practice and activism seeking conceptual and empirically informed tools for moving from public art and choreopolitical theory into modes of praxis critical reflection and action

The Practice of Public Art Cameron Cartiere, Shelly Willis, 2008-05-07 This exciting new collection of essays by practicing artists curators activists art writers administrators city planners and educators offers divergent perspectives on the numerous facets of the public art process The volume also includes a useful graphic timeline of public art history

Ephemeral Histories Camilo D. Trumper, 2016-07-26 *Politics under Salvador Allende* was a battle fought in the streets Everyday attempts to *ganar la calle* allowed a wide range of urban residents to voice potent political opinions Santiaguinos marched through the streets chanting slogans seized public squares and plastered city walls with graffiti posters and murals Urban art might only last a few hours or a day before being torn down or painted over but such activism allowed a wide range of city dwellers to participate in the national political arena These popular political strategies were developed under democracy only to be reimagined under the Pinochet dictatorship *Ephemeral Histories* places urban conflict at the heart of Chilean history exploring how marches and protests posters and murals documentary film and street photography became the basis of a new form of political change in Latin America in the late twentieth century

Reconstituting the Body Politic Jonathan M. Hess, 1999 The concept that art must have no instrumental function is a doctrine traditionally traced back to Kant's *Critique of Judgment* In *Reconstituting the Body Politic* Jonathan Hess proposes that this concept of autonomous art marks not a withdrawal from the political realm but the ultimate embodiment of Enlightenment political culture a response to a crisis in the institution idealized by Jurgen Habermas as the bourgeois public sphere In *Reconstituting the Body Politic* Hess explores the moment in late eighteenth century Germany that witnessed the emergence of two concepts that marked the modern era the political concept of the public sphere and the doctrine of aesthetic autonomy By considering the extent to which at its very inception the concept of

aesthetic autonomy is inextricably intertwined with the emergence of the concept of the public sphere he offers both a historical study of the political conditions that produced this concept and a contribution to contemporary literary and political theory Reading texts by Kant alongside the writings of contemporaries like Karl Philipp Moritz Hess examines a wide variety of eighteenth century texts discourses and institutions He then enters into a critical dialogue with Walter Benjamin Reinhart Koselleck and Jurgen Habermas to articulate a political critique of this aesthetic The aesthetic theory of Kant s Critique emerges not as a mere defense of the disinterestedness of aesthetic pleasure but as an engaged response to the political limitations of public culture during the Enlightenment Hess argues for an understanding of these concepts as functionally interdependent and he reflects on what this interdependence might mean for the practice of literary and cultural criticism today His work will interest not only Germanists and critical theorists but also art historians and historians of philosophy and political thought

The Routledge Companion to Art in the Public Realm Cameron Cartiere, Leon Tan, 2020-10-19 This multidisciplinary companion offers a comprehensive overview of the global arena of public art It is organised around four distinct topics activation social justice memory and identity and ecology with a final chapter mapping significant works of public and social practice art around the world between 2008 and 2018 The thematic approach brings into view similarities and differences in the recent globalisation of public art practices while the multidisciplinary emphasis allows for a consideration of the complex outcomes and consequences of such practices as they engage different disciplines and communities and affect a diversity of audiences beyond the existing art world The book will highlight an international selection of artist projects that illustrate the themes This book will be of interest to scholars in contemporary art art history urban studies and museum studies

Problematizing Public Pedagogy Jake Burdick, Jennifer A. Sandlin, Michael P. O'Malley, 2013-10-08 The term public pedagogy is given a variety of definitions and meanings by those who employ it It is often used without adequately explicating its meaning its context or its location within differing and contested articulations of the construct Problematizing Public Pedagogy brings together renowned and emerging scholars in the field of education to provide a theoretical methodological ethical and practical ground from which other scholars and activists can explore these forms of education At the same time it increases the viability of the concept of public pedagogy itself Beyond adding a multifaceted set of critical lenses to the genre of public pedagogy inquiry and theorizing this volume adds nuance to the broader field of education research overall

The Failures of Public Art and Participation Cameron Cartiere, Anthony Schrag, 2022-08-25 This collection of original essays takes a multi disciplinary approach to explore the theme of failure through the broad spectrum of public art and social practice The anthology brings together practicing artists curators activists art writers administrators planners and educators from around the world to offer differing perspectives on the many facets of failure in commissioning planning producing evaluating and engaging communities in the continually evolving field of art in the public realm As such this book offers a survey of currently unexplored and interconnected thinking and provides

a much needed critical voice to the commissioning of public and participatory arts The volume includes case studies from the UK the US China Cuba and Denmark as well as discussions of digital public art collections The Failures of Public Art and Participation will be of interest for students and scholars of visual arts design and architecture interested in how art in the public realm fits within social and political contexts Revolutionary Art and Politics in Egypt Rounwah Adly Riyadh Bseiso,2023-01-26 This book examines the role of artists in Egypt during the 2011 revolution when street art from graffiti to political murals became ubiquitous facets of revolutionary spaces Through interviews personal testimonies and accounts of the lived experience of 25 street artists the book explores the meaning of art in revolutionary political contexts specifically by focusing on artistic production during liminal moments as the events of the Egyptian revolution unfolded The author privileges the perspective of the actors themselves to examine the ways that artists reacted to events and conceived of their art as means to further the goals of the revolution Based on fieldwork conducted in the years since 2011 the book provides a narrative of Egyptian artists participation in and representations of the revolution from hopeful beginnings to the subsequent crackdown and election of al Sisi *The Political Economy of Art* Julie F. Codell,2008 Political economy is defined in this volume as collective state or corporate support for art and architecture in the public sphere intended to be accessible to the widest possible public raising questions about the relationship of the state to cultural production and consumption This collection of essays explores the political economy of art from the perspective of the artist or from analysis of art s production and consumption emphasizing the art side of the relationship between art and state This volume explores art as public good a central issue in political economy Essays examine specific cultural spaces as points of struggle between economic and cultural processes Essays focus on three areas of conflict theories of political economy put into practices of state cultural production sculptural and architectural monuments commissioned by state and corporate entities and conflicts and critiques of state investments in culture by artists and the public amazon com edit desc **The Everyday Practice of Public Art** Cameron Cartiere,Martin Zebracki,2015-11-19 The Everyday Practice of Public Art Art Space and Social Inclusion is a multidisciplinary anthology of analyses exploring the expansion of contemporary public art issues beyond the built environment It follows the highly successful publication The Practice of Public Art eds Cartiere and Willis and expands the analysis of the field with a broad perspective which includes practicing artists curators activists writers and educators from North America Europe and Australia who offer divergent perspectives on the many facets of the public art process The collection examines the continual evolution of public art moving beyond monuments and memorials to examine more fully the development of socially engaged public art practice Topics include constructing new models for developing and commissioning temporary and performance based public artworks understanding the challenges of a socially engaged public art practice vs social programming and policymaking the social inclusiveness of public art the radical developments in public art and social practice pedagogy and unravelling the relationships between public artists and the communities they serve The

Everyday Practice of Public Art offers a diverse perspective on the increasingly complex nature of artistic practice in the public realm in the twenty first century **The Politics of Art** Hanan Toukan, 2021-06-08 Over the last three decades a new generation of conceptual artists has come to the fore in the Arab Middle East As wars peace treaties sanctions and large scale economic developments have reshaped the region this cohort of cultural producers has also found themselves at the center of intergenerational debates on the role of art in society Central to these cultural debates is a steady stream of support from North American and European funding organizations resources that only increased with the start of the Arab uprisings in the early 2010s The Politics of Art offers an unprecedented look into the entanglement of art and international politics in Beirut Ramallah and Amman to understand the aesthetics of material production within liberal economies Hanan Toukan outlines the political and social functions of transnationally connected and internationally funded arts organizations and initiatives and reveals how the production of art within global frameworks can contribute to hegemonic structures even as it is critiquing them or how it can be counterhegemonic even when it first appears not to be In so doing Toukan proposes not only a new way of reading contemporary art practices as they situate themselves globally but also a new way of reading the domestic politics of the region from the vantage point of art **Distributed, Ambient and Pervasive Interactions.**

Smart Living, Learning, Well-being and Health, Art and Creativity Norbert A. Streitz, Shin'ichi Konomi, 2022-06-16 The two volume set LNCS 13325 and 13326 are conference proceedings that constitutes the refereed proceedings of the 10th International Conference on Distributed Ambient and Pervasive Interactions DAPI 2022 held as part of the 24th International Conference HCI International 2022 which took place during June July 2022 The conference was held virtually due to the COVID 19 pandemic The 58 papers of DAPI 2022 are organized in topical sections named for each volume Part I User Experience and Interaction Design for Smart Ecosystems Smart Cities Smart Islands and Intelligent Urban Living Smart Artifacts in Smart Environments and Opportunities and Challenges for the Near Future Smart Environments Part II Smart Living in Pervasive IoT Ecosystems Distributed Ambient and Pervasive Education and Learning Distributed Ambient and Pervasive Well being and Healthcare and Smart Creativity and Art *Art Workers* Julia Bryan-Wilson, 2009 From artists to art workers Carl Andre's work ethic Robert Morris's art strike Lucy Lippard's feminist labor Hans Haacke's paperwork

Alfredo Jaar Edward A. Vazquez, 2023-11-28 A richly illustrated survey of Alfredo Jaar's *Studies on Happiness* 1979-1981 and its deep political stakes in the historical context of Chile's neoliberal transition Between 1979 and 1981 Alfredo Jaar asked Chileans a deceptively simple question Are you happy Through private interviews sidewalk polls and video recorded forums among other interventions Jaar's three year and seven phase project *Studies on Happiness* addressed a furtive and fearful population living under Augusto Pinochet's military dictatorship It also spoke to a country in transition as a newly adopted constitution remade Chile through privatisation and other neoliberal reforms In its varied interventions and direct mode of address *Studies on Happiness* functioned as a feedback device meant to catalyse a critical awareness with its blunt

questioning Edward A Vazquez contextualises *Studies on Happiness* within Jaar's early production and situates his practice within a Chilean art world haunted by the residues of political violence This study foregrounds the project's historical embeddedness and the deep political stakes of its apparent sociality recognising the crucial role that context has always played in Jaar's practice By turning to the Santiago of *Studies on Happiness* Vazquez explores the work's political and art historical environment and provides a wedge to realign current interpretations of Chilean art and hemispheric conceptualism with the openness central to Jaar's project Artists, Cosmopolitanism, and the Civic Imagination Maria Rovisco,2025-02-17 *Artists Cosmopolitanism and the Civic Imagination* unpacks the political agency of artists by looking at artists as moral reflexive and political agents Do artists play a role in civil society Can artists make a difference in the world In what ways do artists act politically To address these questions this book moves away from a focus on social organisation and the production of art to ask how artists attach meaning to their interventions in social and political conditions Maria Rovisco draws from in depth interviews with UK based visual artists and theatre practitioners with a migrant background and semiotic analysis of a theatre play visual artworks and film texts to argue that artists are quintessential cosmopolitans who care deeply about changing society for the better By explaining how artists get involved in cross cultural encounters this book reveals the processes of listening reflection imagination social learning and moral intentionality through which artists imagine and realise their visions of a better world In so doing it offers a new direction in thinking about the intersection of art and politics by showing how artists play a crucial role in building a civic culture outside traditional sites of political participation This book will be essential reading for students and scholars across the social sciences and the humanities with interests in migration citizenship and the public sphere cultural sociology media and culture cosmopolitanism and art **Political Public Relations** Jesper Stromback,Spiro Kiouis,2011-05-18 *Political Public Relations* maps and defines this emerging field bringing together scholars from various disciplines political communication public relations and political science to explore the area in detail The volume connects differing schools of thought bringing together theoretical and empirical investigations and defines a field that is becoming increasingly important and prominent It offers an international orientation as the field of political public relations must be studied in the context of various political and communication systems to be fully understood As a singular contribution to scholarship in public relations and political communication this work fills a significant gap in the existing literature and is certain to influence future theory and research Contemporary Art and the Digitization of Everyday Life Janet Kraynak,2020-11-10 *Digitization is the animating force of everyday life* Rather than defining it as a technology or a medium *Contemporary Art and the Digitization of Everyday Life* argues that digitization is a socio historical process that is contributing to the erosion of democracy and an increase in political inequality specifically along racial ethnic and gender lines Taking a historical approach Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing a set

of beliefs furthered by the neo liberal tech ideology in the 1990s and the popularization of networked computing The result of this ongoing cultural worldview which dovetails with the principles of progressive artistic strategies of the past is a critical blindness in art historical discourse that ultimately compromises art s historically important role in furthering radical democratic aims

Contemporary Approaches to Commemorative Public Art Brenda Schmahmann,2025-06-12 In this collection a diverse range of international contributors examine commemorative monuments from the late twentieth and twenty first centuries The book reveals how those monuments enable new perspectives and understanding of histories as well as a heightened involvement of viewers through not simply their subject matter but also most crucially their actual form and design While some contributors explore new approaches to the art of commemoration that artists and designers have deployed in recent monuments others examine how artists have undertaken creative engagements with historical statuary and sites using these interventions to offer critique and commentary Additionally the contributions consider the impact of political change on ways in which an inherited commemorative landscape is interpreted and negotiated Questions considered by the contributions include How might new monuments be shaped and how might they function differently from those of the past Is there a place for portraiture in the contemporary commemorative landscape Should commemorative monuments be envisaged as permanent fixtures or are temporary approaches more viable How effectively have artists disrupted the meanings of historical monuments and sites through installation performance video and other media How has political change played out at historical sites affecting how commemorative monuments from prior dispensations are understood in the 2020s This collection will be of value to researchers in Art History Visual Studies and Heritage Studies as well as scholars in all disciplines and fields who are interested in public art public memory and the politics of commemoration

Atlas of World Art John Onians,2004 Combines a survey of world art with maps showing the associations and dissemination of culture across the globe

Political Aesthetics Crispin Sartwell,2011-03-15 I suggest that although at any given place and moment the aesthetic expressions of a political system just are that political system the concepts are separable Typically aesthetic aspects of political systems shift in their meaning over time or even are inverted or redeployed with an entirely transformed effect You cannot understand politics without understanding the aesthetics of politics but you cannot understand aesthetics as politics The point is precisely to show the concrete nodes at which two distinct discourses coincide or connive come apart or coalesce from Political Aesthetics Juxtaposing and connecting the art of states and the art of art historians with vernacular or popular arts such as reggae and hip hop Crispin Sartwell examines the reach and claims of political aesthetics Most analysts focus on politics as discursive systems privileging text and reducing other forms of expression to the merely illustrative He suggests that we need to take much more seriously the aesthetic environment of political thought and action Sartwell argues that graphic style music and architecture are more than the propaganda arm of political systems they are its constituents A noted cultural critic Sartwell brings together the disciplines of political science

and political philosophy philosophy of art and art history in a new way clarifying basic notions of aesthetics beauty sublimity and representation and applying them in a political context A general argument about the fundamental importance of political aesthetics is interspersed with a group of stimulating case studies as disparate as Leni Riefenstahl's films and Black Nationalist aesthetics the Dead Kennedys and Jeffersonian architecture

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