

Contemporary Art Practice: An Exploration Of Alternative Strategies

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- “In the last decade, nearly every phase of art practice including production and dissemination has been changing or has already changed.” (159)
- “According to my experience the changing paradigms include:
 - Research in the arts
 - Interdisciplinary collaborations
 - Art production including hybrid projects
 - Changing curatorial roles
 - The impact of digital technologies: Altered presentation and dissemination modes” (159)

Research in the arts

- Few decades ago, the term “research” was designated to investigations concerning, “bioscience, engineering or economics”
- Lately these presumptions have been challenged → research has significant implications for art/design/culture
- This also included interdisciplinary collaborations
- Shaun McNiff - “the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.” (159)
- Janika Greenwood - arts based approaches to research - grown from the desire of researchers to elicit processes/shared understandings or experiences → not fully found through traditional fieldwork approaches
- Grame Sullivan → creative and cultural inquiry → form of research
- Sullivan also argues that legitimate research goals can be achieved by choosing methods that are different than those offered by social sciences

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Interdisciplinary Collaborations

- Interdisciplinary collabs between art/science, including art and technology
- Collab has traditionally taken place in the studio
- Experiments in collab to see what factors promote effective collab/those that do not
- “Intertwining of different fields fields and paradigm change that involves scientific innovation, new technologies and historical/cultural traditions are reflected in many of the works of art that expand our imagination and provoke several questions that are important today.” (160)

Collaborative Art Production Including Hybrid Projects

- Questions surrounding collaboration
- How do you define the most important element of collaboration?

- What are the obstacles?
- Are there any rules?
- Is there an applicable methodology?
- How can we define the underlying artistic, social and political motivations?
- How do we approach cultural differences?
- How can technological requirements and access be best addressed in the process?
- How do the politics of spatial practices influence (remote) collaborative projects?
- How do we involve our audiences?
 - professional/personal relationships contribute to the ultimate success of the collaborative process
 - trust/respect for inter-cultural contexts - useful means of a successful collab
 - Use high tech tools such as digital art → also use low tech tools including glow sticks ie Marcus Neustetter who uses them for storytelling → *Light Experiments: A Night Beneath the Stars* → participants used glow sticks, laser pointers etc
 - Eco art ex Urban beehive project → Brussels, operates in real time using streaming
 - Other art practices utilize real time data ex. *The Galactic Wind* installation, which transforms Cosmic Ray data from the Cosmic Ray Station at Oulu University/Sodankyla Geophysical Observatory in Finland

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Changing Curatorial Roles

- Role of the curator has evolved in new ways
- Online exhibitions ie youtube, second life, curatorial selections etc
- Audience reception has shifted
- Emphasis on process rather than objects
- Talk about the death of the curator → more likely a shift in the role/evolution
- More focused on audience engagement/collaboration rather than a form of specialized knowledge
- Crowd curating - new phenomenon → rapid popularity in major museums
- Ex. The *Click* photo exhibition in 2008 → early version of this approach → people online evaluated the submissions, then resulted in an exhibition
- More recent example #SocialMedium show - exhibition of 40 paintings that were chosen by public vote at the Fyre Museum in Seattle
- Traditional view → artist and curator have different roles, true in some cases → trying to break this model
- Roles of the curator: producer, collaborator, hacker, broadcaster, context provider, communicator, outsourcer etc

The Impact of Digital Technologies: Altered Presentation and Dissemination Modes

- Impact of new tech → changes in art production, presentation and dissemination
- Ex. wearable art → ie Anouk Wipprecht → presents a combo of fashion/design with engineering, robotics, science and interaction/user experience design to make fashion an experience that transcends simply appearances
- Gregore Muir → most young artists find inspo online, just a camera were used for the last century ie Francis Bacon, taking photos of newspapers, medical books etc

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- Tech → also negative, in terms of offering means of expression that weren't previously possible
- internet/social media have increased engagement/made it more participatory/a diverse experience (Pew Research Center Survey)

Altered Presentation and Dissemination Modes

- Another change is in the mode of presentation
- Notion of exhibition sites have changed substantially
- Shifting boundaries between public/personal space → additional aspect of audience interactions
- More artists are moving away from the white box/museums/galleries and into public venues, streets, waterways and of course the Internet
- Shifts in showcase - greater range/entirely different typ of venues and audience interaction
- "How is consciousness (of the participant/viewer) addressed in interactive artworks?" (162)