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Bishop, Claire. *Participation*. London: Whitechapel, 2006. Print.

The social dimension in participation based art practices lies on a spectrum. Ranging from carefully choreographed artist/viewer interactions, to the everyday social experiences as artistic expression. Bishop explores the historical and theoretical context of participatory art practices starting in the 1960s and moving to contemporary times, (2006 and then readapted in 2010), that invest in the removal of rehearsed experiences and move toward an intangible experience created by social integration.

Bishop makes a distinction between viewer interaction in art practices that are labeled as interactive art, versus socially engaged art practices that break down the barriers of artist and viewer. Citing socially engaging performances such as *Dancing Samba* by Heilio Oiticia that explore the intangible experiences between two dancers, that are more than just its individual parts.

Bishop's overall approach is general and overarching; intended as an introduction to the exploration of participation as a socially engaging art practice. The expansion and study of the social form in participatory art will continue to grow as more and more artists are exploring the intersection of the everyday personal and political spheres.

However I disagree with Bishop thesis, in regards to the distinction between artists and viewers. In the Neo-Dada movement of the 1960s, Happenings were an experimentation in participation through a social and situational context. However someone, usually the artist, had to stage the situation, create the boundaries for the Happening, and invite the audience into the created space or social gathering. This up front planning creates a specific set of parameters for which the participants engage; thereby designating a us versus them situation through the experience.

My personal practice in the martial arts is similar. Each class I lead is new, because a new set of students participate. However, I set parameters for which we will engage with each other socially and situationally. I am the designated creator, and although my creation will change with each interaction, there is still a starting point for our engagement.