

"From Participatory Art Forms to Interactive Culture: Towards

1. Proper Noun
2. Proper Noun
3. Proper Noun
4. University
5. Location
6. Location
7. Location
8. Location
9. Verb - Base Form
10. Noun
11. Adverb
12. Noun
13. Verb
14. Adjective
15. Adjective
16. Adjective
17. Noun
18. Noun
19. Noun
20. Noun - Plural
21. Adjective
22. Preposition

23. Word - Ends In Ion
24. Verb - Past Tense
25. Noun
26. Noun
27. Verb - Past Participle
28. Adjective
29. Noun - Plural
30. Noun - Plural
31. Noun - Plural
32. Noun
33. Noun
34. Verb - Has Ends In Ed
35. Noun
36. Verb
37. Verb - Base Form
38. Adjective
39. Location
40. Adjective
41. Adjective
42. Noun
43. Noun
44. Noun
45. Verb - Non 3Rd Person Singular Present
46. Verb
47. Noun

48. Verb - Base Form
49. Noun
50. Verb - 3Rd Person Singular Present
51. Verb - Present Ends In S
52. Verb - Past Tense
53. Adjective
54. Noun - Plural
55. Verb - Past Participle
56. Noun - Plural
57. Verb - Past Participle
58. Verb - Present Ends In Ing
59. Adjective
60. Noun
61. Verb - Past Tense
62. Noun - Plural
63. Determiner
64. Noun
65. Adjective
66. Noun
67. Noun
68. Adjective
69. Adjective
70. Verb - Present Ends In S
71. Noun
72. Noun

73. Noun
74. Verb - Past Tense
75. Adjective
76. Adjective
77. Adjective
78. Adjective
79. Noun
80. Noun - Plural
81. Noun
82. Noun
83. Adjective
84. Noun
85. Noun - Plural
86. Adjective
87. Noun
88. Noun
89. Adjective
90. Noun - Plural
91. Noun
92. Adjective
93. Noun
94. Adjective - Superlative
95. Adjective
96. Adjective
97. Adjective
- 98.

Adjective

"From Participatory Art Forms to Interactive Culture: Towards

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Critique of the Aesthetic Economy"?

_____ Proper Noun _____ Proper Noun _____ Proper Noun _____
_____ University _____ Location _____ Location _____ Location _____, _____ Location _____

Abstract: Do participatory art forms and relational aesthetics _____ Verb - Base Form _____ a _____ Noun _____ for the
_____ Adverb _____ interactive _____ Noun _____ of today? Do they _____ Verb _____ the same ideals or are they
_____ Adjective _____ ideologies? Why is _____ Adjective _____ and _____ Adjective _____ culture so concerned with the
spectator, be it the _____ Noun _____ lover, _____ Noun _____ audiences, or _____ Noun _____ users? Why, in spite of
their different _____ Noun - Plural _____, are media (art included) so _____ Adjective _____ _____ Preposition _____ the
activation and _____ Word - ends in ION _____ of the receiver? Mass media culture secretly _____ Verb - Past Tense _____ of the
full presence and _____ Noun _____ of the spectator, boldly proclaimed as _____ Noun _____ by modern and
contemporary art and finally _____ Verb - Past Participle _____ _____ Adjective _____ participatory _____ Noun - Plural _____ by
digital culture. Are we truly becoming a society of _____ Noun - Plural _____ and _____ Noun - Plural _____? Or rather a
different type of consumers? What is the role of art in the era of the new _____ Noun _____ economy, where
_____ Noun _____ equals capital?

The

idea of "Interactivity" has _____ Verb - has ends in ED the _____ Noun of our time, as its everything and nothing and so we _____ Verb to _____ Verb - Base Form about its _____ Adjective meaning and value. It is _____ Location and seems, at the same time, _____ Adjective. It is in fact a _____ Adjective _____ Noun that theorists of _____ Noun, as well as specialists of _____ Noun, already _____ Verb - Non 3rd Person Singular Present to _____ Verb, with distrust. However, we may have not yet assessed sufficiently "the utility of this useless concept." Interactivity is a strong _____ Noun of the _____ Verb - Base Form of the century. It belongs to the era of _____ Noun and new information technologies, not as novelty which _____ Verb - 3rd Person Singular Present with them, but as imaginary that _____ Verb - Present ends in S and is _____ Verb - Past Tense with them. Its roots are prior to the present _____ Adjective state and its scope is not the same as _____ Noun - Plural, sheltering visions that are even _____ Verb - Past Participle to those of technology. However, as in all great ideologies, tensions and _____ Noun - Plural are _____ Verb - Past Participle within it, _____ Verb - Present ends in ING a _____ Adjective _____ Noun of the world where everything is _____ Verb - Past Tense to make certain _____ Noun - Plural irresistible and unavoidable.

One of the virtues of the ideology of interactivity is that it _____ Determiner how the _____ Noun between passivity and activity (central to certain critical categories of _____ Adjective, such as "_____ Noun" and "society of the _____ Noun") is insufficient to understand _____ Adjective mobilization, the kinetics it produces, and the _____ Adjective experience it _____ Verb - Present ends in S on. Together, these aspects build up an aesthetic _____ Noun which modern and contemporary _____ Noun - as well as the culture of media and consumer

_____ Noun - have _____ Verb - Past Tense. Everyone is and always has been interested in this
_____ Adjective subject who is not purely _____ Adjective, but _____ Adjective and interactive. This
_____ Adjective subject is the spectator and the consumer, just as much as the enjoyer of _____ Noun. On its
_____ Noun - Plural is based a media economy of _____ Noun. On its feeling of _____ Noun were founded
the _____ Adjective value and the _____ Noun institution, with all the _____ Noun - Plural that form it: the
museum, critique, curatorship. Its _____ Adjective desire (on which marketing was founded) feeds
_____ Noun society. Therefore, more is needed, beyond the mere _____ Noun of the _____ Adjective
contemplation, of the passivity of passions and _____ Noun - Plural and of "the society of the _____ Noun".
What we should question is whether the _____ Adjective _____ Noun is not in fact, at present, the
_____ Adjective - Superlative, _____ Adjective and _____ Adjective contributor to the capitalist system, to media
culture and to the arts. Such is the task of a critique of the aesthetic _____ Adjective in the age of
_____ Adjective technology.