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The art of interruption

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Stellingen

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The Art of Interruption

Concepts of art as a cooperative citizen practice
driving cultural innovation and social change.

door Thuur Caris

- 1: Art and science share the same source of wonderment.
- 2: Since a large part of the development of artists and their art is taking place outside the academy and the official institutions, the art world cannot see themselves leading and all-embracing but has to position itself as a counterpart in relation to its informal producing, learning and innovating environment.
- 3: Art is nothing more or less than a language, a way to get a grip on life and the world and communicate our thoughts about it, and just like every man should be literate we should also grant each man his artistry.
- 4: Since most of the values attributed to art concern human growth and development, it is important to determine the quality and ownership of the conversation space in or around a practice of art: who is talking, in what way, about what, to whom, in whose interest, and who is allowed and able to join the conversation?
- 5: Art can be experienced and appreciated in different ways: while *substantial aesthetics* are concerned with the quality of the constructed representation, and *relational aesthetics* are concerned with the quality of the socially constructed meaning and agreed appreciation of this representation – *situational aesthetics* are concerned with the quality of togetherness of people and things in a specific circumstance.
- 6: Most learning communities develop around a shared practice from which identity is derived at a later stage, while communities of creative citizens seem to develop around a shared identity that can lead to a practice of artistic or cultural production later on.

7: Besides amusement, solace or captivation art can lead to such an interruption of our way of thinking, acting and expressing ourselves that we're not able to carry on as before but are persuaded to act in which case we get involved, consciously or not, as a subject in a public discourse on shared cultural values.

8: As independent citizens, members of the creative class are able to create informal sanctuaries that function as subjective "enclaves" within the surrounding field of the functional system world, while the difference that they make feeds the change potential that does not only challenge others to think, explain or take position, but also expands the repertoire of alternative action.

9: In essence, the "art of interruption" is the art of opening perspectives on unexpected possibilities for the world as well as for the existential self.

10: I prefer artists who draw my attention saying: "Look at this and listen to that, how fascinating!"; I am considerably less enthusiastic about artists who actually say: "Look at me, listen to me!"