

## **Practicable**

co-dir.

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- ***Ouvrage dirigé par Samuel Bianchini et Erik Verhagen, en collaboration avec [Larisa Dryansky](#), maître de conférences à l'université Paris-Sorbonne (Paris IV) et membre du Centre André Chastel, et Nathalie Delbard.***

How are we to understand works of art that are realized with the physical involvement of the viewer ? A relationship between a work of art and its audience that is rooted in an experience that is both aesthetic and physical ? Today, these works often use digital technologies, but artists have created participatory works since the 1950s. In this book, critics, writers, and artists offer diverse perspectives on this kind of “practicable” art that bridges contemplation and use, discussing and documenting a wide variety of works from the last several decades. The contributors consider both works that are technologically mediated and those that are not, as long as they are characterized by a process of reciprocal exchange.

The book offers a historical frame for practicable works, discussing, among other things, the emergence and influence of cybernetics. It examines art movements and tendencies that incorporate participatory strategies; draws on the perspectives of the humanities and sciences; and investigate performance and exhibition. Finally, it presents case studies of key works by artists including and offers interviews with such leading artists and theoreticians as Claire Bishop, Thomas Hirschhorn, Matt Adams of Blast Theory, Seiko Mikami and Bruno Latour. Numerous illustrations of artists and their works accompany the text.