

“Embodied in interactive art – Art, Symposia and Society in Community”

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Together with Marijeta Čalić (LAG 5, Croatia) In front of the University Viana



Workshop with Ana Paula Dias & Sara Freire (LAG AJDeão, Viana do Castelo)

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ABSTRACT

Creativity, motivation and interaction in community are wide-ranging concepts that can be defined in several ways. What is the new interactive part of figurative work? Is this a genre? A vehicle? An art programme? Should an art-oeuvre be physically functioning to be categorised as such, or do we collaborate when we sense and make sense?

In this thesis I try to prove that my (interactive) sculpture work sets moving-thinking-feeling as an incarnation; art marks are adopted as they are formed and related. My interactive installations explain how the embodied art labels, connotations and materials clarify themselves, however the community sense, perceptions and substances de-clarify. Nevertheless, in order to have a common direction in my projects I would like to propose this description of my work and present some thoughts about my embodied interactive art approach rather than provide a definition.

These are some thoughts about my art approach: I try to combine art and environmentalism in a community context. This thesis explores the role of art in encouraging empathic understanding and activism in members of the public. In my work, art is examined as a problem-solving procedure that can facilitate a positive shift in the relationship people have with environment and society. My role as an artist is to offer creative settings for these experimental interaction schemes so that the community and individuals within them become visible and not so much the artist himself. Furthermore, my aim is to connect communities and artists, to suggest topics, to search for issues to promote, as well as to arrange new creative settings for continual and constant interaction.

Keywords: Sculpture, Creativity, Motivation and Interaction in Community

1. Introduction

Community Art can be non-commercial activities with creative, artistic expression that address the interaction in communities. This interaction can serve to strengthen ties within community, to raise awareness about certain topics, to make 'invisible' things, bodies, places or people visible, to give a voice to those who do not have voice (vox populi), to initiate interaction where currently little or no interaction exists in between politicians and the community). The idea is that in order to address interaction in the community we have to use a form of communication that can reach the subconscious of the people so that the real change can happen. The subconscious cannot be reached through 'declarations and applications', written and linear spoken language. It is the experience of certain situations that makes us change our attitude and our usual ways of interacting. Experience can be created in various ways - by doing things together, by seeing shocking images, by telling tales, by using symbolic language. If new interaction is established within some community art project, it could persist also beyond the project and thus contribute to the development of the society, peace-building, integration of minorities, etc. These are a few thoughts about community art approach.

1.1 Creativity, motivation and interaction in community

Creativity, motivation and interaction in community are rather broad concepts, which can be defined in a lot of ways. However, in order to have a common direction in my projects I would like to propose this description rather than a definition. In a community context I try to combine art and sociology. This thesis explores the role of art in encouraging sociological awareness and activism in the public. In my works art is examined as a problem-solving process that can facilitate a positive shift in the relationship humans have with ecology and society.

My role as an artist is to provide creative settings for these experimental interaction schemes, so that the community and the individuals within them become visible, and not so much the artist. My aim is to connect people and artists, to suggest topics, to search for issues to consider and to arrange new creative settings for interaction. Art from waste or recycling art education are central factors in my work.

Ecology is the science of systems, showing how natural systems work, how living organisms interact with their environment, how organisms interact in relationship to other organisms. Art-making has always been and will continue to be a community endeavour in most societies. Recognizing the production of art as useful and necessary behaviour is a way for me to understand humanity's relationship to the rest of the world, and to attempt to restore our role in the cycle that envelop us, unrecognized, all the time. I use trash to create art and inspire people to reuse things more and conserve natural inspiration. My art is installed and exhibited in public spaces – temporarily and permanently. I name my artistic experiences symbolically: turning trash into treasures. These are a few thoughts about community art approach.

1.2 Attracting attention through art – Creating and allowing creation

By positioning art within the daily living environment and not as a remote entity, as something that is extraordinary or detached the perception of art becomes an element of the daily life; it is moved into the daily living space and changes therewith this space. This encourages engagement with art, and at the same time also encourages, through collective participation, open discussion about art. This in turn encourages the establishment of a feeling for a specific operating range for creation. Art therewith creates possibilities for participation. When certain conditions are achieved art becomes – as a medium for communication – a multiplier or sensual and aesthetic experiences. This provokes "interplay" between sensuality and consciousness on the part of the public, which is very stimulating, and further encourages possibilities of communication (Welsch 1996, p. 204).

2.1 "Turning Trash into Treasure"

Something that all of my artistic activities have in common is the fact that the majority of the materials which I work with or reprocess are things which already existed (i.e. found footage) or which I have collected or are items which have been thrown away.

I will present four of my activities as examples:

Project 1: "Wish Tree (message in a bottle)"- Planned as an interactive art project at the INTERPAEDAGOGICA, Graz 2008. Concept, idea, implementation Rolf Laven

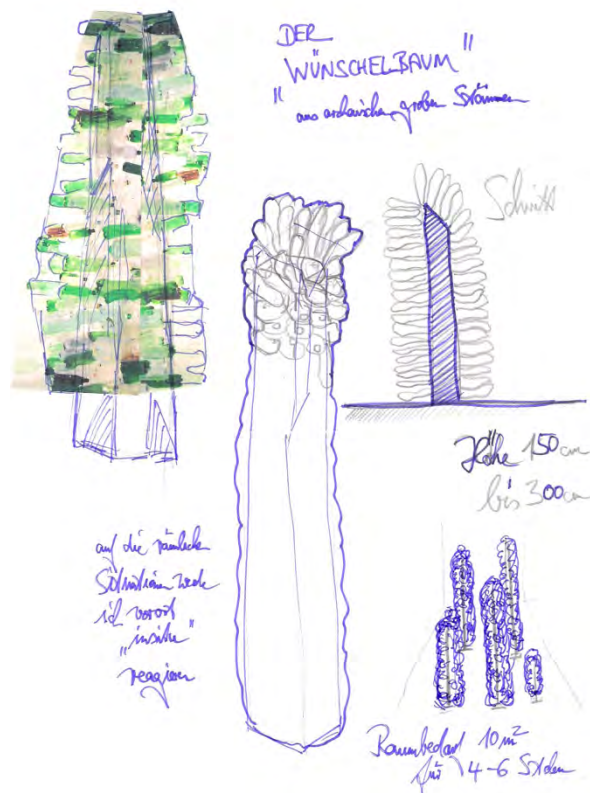


Fig. a. "Wish Tree" drawing by Rolf Laven, May 2008

A "wish tree" was designed which could be playfully activated by visitors at the Interpaedagogica as an interactively tangible setting. Such a wish tree – which I named the "Wünschelbaum" – is part of a tradition which can be found in cultures from all over the world and which reaches far back in history, after all, wishing is a part of the personal development of mankind without which one can hardly imagine living.

In Austria the wish tree is usually a living tree positioned in a public place. People can hang pieces of paper with written requests, suggestions, concerns or other thoughts, often about a particular topic, on the tree's branches. Wish trees can be found in many different cultures. In countries like India, Japan and China they are part of age-old traditions and therefore are used regularly by many people. Their use is continual and not limited to certain periods of time. The respectively valid historical traditions and rituals, and also the question of when, and under which circumstances your wish can be fulfilled vary greatly in the various cultures. In India and Japan there are wish trees on the grounds of temple complexes. They are therefore an element of a spiritually defined everyday life. The actual origin of wish tree symbolism can be found in Hindu mythology. Here the tree is portrayed as a magical tree with branches reaching far up into the sky and roots which encompass the entire globe. At the Interpaedagogica, which was held from 16-18 September 2008, a participative exhibition situation, which understood the above mentioned creative and aesthetic experiences as its starting point, was carried out by myself and the participating visitors of the exhibition in the Grazer Exhibition Hall: Thereby 10 thick wood beams with interesting pre-cut carvings (and provided with mounted floor coverings) were positioned in the room. Many caps of bottles were put on the beams by the artists already in the preparation phase. The visitors chose bottle objects and gave them a wish by talking into them. If one wanted to one could re-work the wish bottle with a hot air machine, with which the form could be changed. While this was being done the actors visited the installation and were simultaneously part of the installation. The necessary work station (work table, chair, heat guns) was

located in the room.

The installation, which was set up successively over the course of three days, is mystically charged through the use of special lighting the installation is mystically charged.

A successful ensemble in this (art) pedagogical environment, which attracted special attention in the environmental of the INTERPAEDIGOGICA, was created not only through the interesting form language of the installed “wish tree” forest. This activity gave the audience the possibility to spontaneously create, and, with no previous knowledge or time for preparation, to actively take part in the creation of a sculpture/installation.

2.2 “indespirale - Panta Rhei”

Project 2: 2005 in cooperation with RWE Power AG; Germany; Brown coal region on the Rhine: “The land is not the environment of the work, but rather a part of the work (Walter De Maria, Land Art Artist, USA).”

The stone spiral with the title “Panta Rhei” was situated within the curve of the newly created Inde landscape. It developed out of the contemplation of the river name “Inde”.



Fig. b: Panta Rhei, 2005 (©Laven, R.)

On this distinct spot stones were placed into a morphological basic form: a stretched out spiral made of stones weighing tons. I place nature, which appears to be chaotic, under an ordering principle which is also reflected through flowing water. In the Latin word “spirare” the spiral is intrinsic. The original syllable is “spir” - “speira” means “expanding in time and space”. The term was used for two different archetypal forms of movement: winding, turning, screwing and swaying, puffing, breathing. The above mentioned original syllable also gives reference to mental-human consciousness, as it is used in the word “spirit”.

The foundlings, ordered in a spiral form, therefore make the original form of temporal movement visible, and also symbolize mental-metaphysical movement. The spirals convey pure energy and embody the powers which initiate and expedite a process of becoming. The raw surfaces of the stones also suggest the presence of something archaic, archaeological. Spiral forms have been used since the Early Palaeolithic times in connection with cult sites, or sites of worship. They are symbols of reincarnation and are also used as moon and sun symbols, as an expression of the growing and eternal. They symbolize the creation and development of life. The quest to reach the centre and the way to get out of it are simultaneously portrayed.

Apparent contradictions between art and nature are combined in this arrangement. The material found nearby in surface mining places. My work is not meant to be a monumental intrusion into the earth, it should actually remain rather unspectacular, embedded in the landscape surrounding it (in relation with the continually flowing water of the river Inde).

The spectrum of materials, namely stone, dirt, grass and water, also reflects itself in the production process: for this work excavator and equipment operators were needed.

The work illustrates a playful character, superficially appearing to be like a sandbox game. This playful moment should remain intact even when 10 – 25 tonne stones are being used. A gesture which can be found both on a small scale, in the ordered stones from the riverbed, as well as the large scale: in the simple but exact aligning of individual stones a self-contained form is created, broken edges or ruptured profiles, smooth and raw surfaces and colour differences produce continuing lines.

The escarpment landscape itself is meant to absorb and reflect the lines of the spiral. An artificially created foundation elevates the central point of the spiral, here the stone are the largest and are set most closely together (although still affording room to walk between them). The central stone is positioned at the highest point of the area. The comparatively smaller stones were set into the ground on the downward slope – farther away from each other – and the closer they come to the river the more they seem to be sinking into the ground. This project differs from many other “land art” projects in that it is meant to be a long-term installation; it should become a permanent part of the newly created “Inde Knee”.

But what reaction does this installation provoke from its viewer? The person who feels addressed by such works of art starts to see nature differently, he/she begins to see stones, river water, pebbles, light and grass as materials for artistic processes. With the expansion of the classical concept of art the simplest, worthless objects receive, due to their material character, new significance within the context of art-making. Thanks to their special associative character, they demand the perceptive interest of the viewer, aesthetic sensitivity can be taught and developed. This coincides with the discourse between the reflection on nature and on nature’s own rhythm: transience and rebirth.

2.3 “Faces & Farces in Ytong - Sculptures and Interaction”

The starting point was the wish to make the creative process visible. An artistic activity coupled with a sculptural manifestation was produced in the green space located at the University College of Teacher Education Vienna. With my guidance students from two of my Sculpture-seminars cooperatively developed objects: an exhibition implemented together with colleagues and the performance of “Faces & Farces in Ytong”.

At first the intensive engagement with the material Ytong was the focus of the work. Ytong was developed in Sweden during the First World War. It is easy to produce, easy to transport and reasonable in price. This easy to use material made from natural raw materials has been used in the designing process since its original invention.

This porous cement can be processed and formed in a multitude of ways, making it possible to use this substance to create impressive sculptures. One does not need to use special, expensive tools to work with it, with just a hammer, chisel, saw and files it is possible to produce respectable results, even when the sculptors are inexperienced. Great physical effort or exertion are not really required when using porous concrete, the risk of injury is also relatively low.

That is why primary level children already learn how to work with it. At the same time, the creative potential of this heat-insulating, solid building material is immensely challenging; there is no grain, hardly any patterns, which can have an inspiring influence. The sculptures are easy to form and are also easy to destroy. The basis of the three-dimensional work is the material subtraction, which can be quite a challenge. Unlike in the more customary sculpting work, where adding material is usual, here one must, in small steps, gradually take away just enough of the porous concrete in order to produce the desired form. This experience, letting something be created by taking something away, encourages the use of carefully planned work because all decisions made here are final, irreversible. The power of imagination is hereby formidably trained. This basic material provides, materially-immanent and valuable impulses and ideas.

In the summery ambience of the campus garden in Vienna sculptures were created – without specifications (other than requiring the use of a specific material), practice-oriented.

Finally, the sculptures were weatherproofed using plaster, slighting, soluble glass and primer coating, as well as with sealing, breathing exterior emulsion paint. Various talents, motivations and abilities were involved in the process; time was used intensely.

As a result of close cooperative work, a total work of art with event character was staged by the instructors and students at the private viewing in autumn 2014. The sculptures were lighted using coloured lights and these images were transferred to a screen via video camera. The point of origin and concept were "Sonorously moving forms". The sculptures were meant to inspire musicians to transform what they express into music. In this way multiple pieces of music, created by the moment in which each individual sculpture was first encountered, were improvised and immediately performed live. These "sound sculptures" therefore have the character of live musical art, the basis of which is to be found in the sculpture itself.

The partially architectonic, partially landscape gardened ambience of the atrium of the University already appears to be organically structured and integrates both buildings and free spaces with most diverse perspective views. This open campus character is no doubt the result of the 1960s with their affinity for educational movement. The current works of the students included here are expressionistic sculptures, some with dramatically grotesque faces. They can stand here on minimal bases, they present many possible perspectives and visual axes – they encourage the viewer to ask their own questions and to develop their own dialogue (classical attitudes, archetypes, artist self-perception, the cloned, afflicted, manipulated person, the image of man, etc.)

Statements on human existence can be made in the form of sculptures. The interplay between the visible and the invisible, comedy and tragedy, humour, the question of use and freedom, etc. can be developed within the viewer polymorphically, and "with many faces".

3. Art symposiums - back to the future: The idea behind art symposia

Symposium in its origins means "feast", "dinner party", "common, gregarious food and drink", "binge". While in ancient times the conviviality was in the foreground at a symposium, the term for today's artists stands for an open exchange. Artists from different regions and art sectors are to present their work approaches and create works. Months prior to the event an organisation team is requesting participating artists to hand in a developed concept. An invitation to respective artists is also sent out. The division of labour and the artistic service is formulated and contracts emerge. The stay frequently includes excursions, exhibition possibility and accompanying events as a meeting opportunity. For the artists participating in symposia means working without content-related assignment, yet, within a thematic context.



Fig. c: Artists having lunch together (©Laven, R.), Stahlpark Riedersbach 2009

3.1 Public Art - Participation

The artists work on their personal topics and expand them, they get engaged in the new working environment. Experiments and the possibility of failures cannot be not excluded. The participants work in the open countryside, in foreign terrain such as factories, building yards, large venues that are very different secluded studio work. In any case this socially interactive work form has a strong influence on the development of the creation process. The environment may guide the development of shape, texture and expression, and can influence the further work approach. Within a period of usually two to three weeks art works are realised and presented on-site. Alongside the project of creating art

special exhibitions of the participating artists are can be viewed in art-related presentation rooms. Subsequent to the Art Symposium its results are publicly presented. Occasionally, the audience is invited to encounter the artists in their work.

Insights and perspectives can be experienced. In addition, a symposium for the public as well as for the artists is the opportunity to come into contact at all. Rather remote and often economically underdeveloped areas with a lack of tourist attractions are able to develop into increasingly frequented places due to the arrival of artistic and cultural encounters that come with art symposia. Rural communities can be strengthened by these activities. Cultural events (theatre, concerts, festivals, etc.) are organised in terms of socio-cultural heterogeneity. The necessary support for the artists will be provided by the organisers. Creating supportive networks such as the concrete organisation require considerable deployment of personnel.

3.2 Origin of the Symposium thought

Karl Prantl (1923-2010), an Austrian sculptor, pioneered the art symposia in the late 1950s. These now internationally conducted artistic meeting go back to his initiative. Prantl's impetus, the creation of the Stone Sculpture Symposium St. Margarethen

in Burgenland, was quickly known worldwide; it can therefore be considered the birthplace of countless other symposia. The basic idea was to perform plastic work in the open air and to realise in traditional craft ethos what was at the time considered modern or new formal sense. The influence of the immedia evolved into works with local and site-specific emphasis.



Fig. d: Woodsymposium (©Laven, R.), Kulturhof Murberg/Mellach 2011

3.3 Participation of the local population and of artists from at the time politically delimited countries

The participation that may be caused by symposia, goes beyond the involvement of the symposium participants; it includes the interested public. Approaches, encounter opportunities are created. The organisation and implementation of regularly scheduled symposia in particular allowed the involvement of artists from Eastern Europe, in times of the so called cold war. Invited artists from those countries which were through political processes otherwise without contacts in the West, got a travel permit and could participate. This was socially and politically important.



Fig. e: Discussion while work process (©Laven, R.), Steelsymposium Riedersbach Upper Austria, 2015

3.4 Transformation from the occasional symposium to a permanent exhibition (in public places)

The basic idea of these first stone sculpture symposia and their follow-up projects was also to create sculpture parks and thereby make art increasingly visible and experienceable in nature as cultural landscapes. This was particularly significant in times with no visibility through digital images and rare exhibition opportunities for the works of artists. A multiplication of exhibition opportunities for artists occurred only during the 1990s. So the creation of the sculpture park, as a permanent exhibition possibility in the context of symposia, happened synergistically.

3.5 Art as a catalyst of communication

By moving art away from the extraordinary to the everyday world with the support of the symposium art is being incorporated into our everyday living environment and becomes part of the life-world of the individual. This promotes the engagement in arts, encourages a collaborative experience and conversation, also favours the perception of a possible influence on the habitat. An acceptance of diversity and also for what displeases the individual might be made possible.



Fig. e: Visitors interaction with a sculpture of mine (©Laven, R.), Central Park Ried/Innkreis Upper Austria, 2014

Symposia exist at an interface of regional social and institutional demands as well as cultural policy drafts. The local population has the opportunity to experience design (art) creation processes and to come into touch with the artists through this encounter. A range of aesthetic and sensual experience ability for those interested is a one of a kind feature of a symposium. Such aesthetic learning in areas that otherwise allow little interaction can be supported aesthetic experience anyone can discover, who opens up to it plays an important role.

The specific conditions at this interface can act discourse promoting. In this way art can stimulate a dialogue. The attention of the audience comes together with the accompanying meeting areas such as excursions to local art venues, exhibitions, receptions, etc. on site. Thus, there are special opportunities for interaction within the framework of art symposia. Permanent exhibitions emerged in public space from these international sculpture meetings.

3.6 The relation of official art operation and symposia operation

A new conceptual art concept introduced in the last two or three decades of the last century rapidly changed in the exhibition practice of official art history. Internationally this showed in works by Gordon Matta-Clark (1943 - 1978, USA), Robert Smithson ("spiral jetty", built in 1970 in the desert of Utah, USA); or in precursor works towards Happening, Fluxus, Performance, by u. a. Yayoi Kusama, Yoko Ono, Wolf Vostell, Bazon Brock, Joseph Beuys, among others. In Austria, new worldviews but were delayed but significantly more powerful: The working approach of Valie Export, Peter Weibel, Hermann Nitsch and the Viennese Actionism can be categorised as positions that were publicly memorable and acted sustainable. Artistic practice was gradually expanded and changed.

This massive change in the concept of art showed only partly influence on the content and form of art symposia. However, regarding symposia questioning the conventional concept of sculpture in the form of additional options was visible. Numerous other symposia were created which developed changing themes and materials.

A consideration of the frequently occurring art installations of new, often industrially produced materials from the 1980s is, however, less experienced in most conceptions of these symposia. The focus remained on the so-called classic, original materials for sculpture. As described, the material ligation, but also the unique handing down tradition of the initial effective stone sculpture symposia. At the same time the ostensible focus is a specific niche as mostly sculptural artists are addressed. Art production at symposia happens mostly in the form of sculptural creations. Pure painting and graphic

symposia are an exception as they are rather isolated; in this case exchange with the public will take place during the final exhibition.

The original intention of exchanging ideas at symposia is increasingly displaced by commercial symposia and workshops that require participants to pay for their participation, room and board.

3.7 The concept of sculpture and its redefinition

After 1975 stone sculpture lost its significance in a museum context and at international fairs and art exhibitions, equalling the official art. In the official art viewing a crossover of the techniques of applied arts, design, to operations, site-specific installations happened next to the marginalisation of the described material and object-bound sculpture by the conversion of the understanding of art to a stronger association with architecture. The historically established pedestal sculpture lost its importance in the artistic practices.

The genre boundaries became inconsistent, a destruction of the division concept manifested itself. In Austria, the concept of sculpture changed due to increased linkage with film, photography and performance (to name just a few of the numerous Austrian artists: Valie Export, Peter Weibel, Marc Adrian, Kurt Kren, Margot Pilz).

The internationally progressive extension of the concept of art was accelerated in the works of Joseph Beuys, Nam June Paik and others. Furthermore, the directions of the Fluxus developed (Yoko Ono, George Maciunas, Vostell, and others), the direction of the Arte Povera represented by (Luciano Fabro, Michelangelo Pistoletto, Jannis Kounellis ...) as well as land-art, with artists such as Robert Smithson, Walter de Maria, Andy Goldsworthy. These and many other art movements and directions obtained an emancipation of the arts from decorative and ceremonial duties.

3.8 Digression: confrontation and provocation

Dadaists disdained the civil concept of culture in Zurich which in the chaos of World War I shook the foundations of bourgeois society. Provocation and a foundation of confusion were brought about deliberately. But even in the politically enlightening art of the 1960s and 1970s and in the problem-oriented and identity-bound art of the 1980s the challenge was a useful way to rouse the public. In this context, Joseph Beuys acted as the most productive provocateur in the global and medially networked art scene. He managed to irritate, captivate, move emotionally, fascinate but also to loose control. His actions publicly releasing emotional forces in the form of disgust, outrage, dismay or incomprehension were desired by Beuys and created deliberately. This understanding of art is based on confrontation and (partially) snub. It also provokes a short-term clustering of attention. Artists abandoned the hope to improve world events and shape social processes sustainably on the long run through their approach. Such artistic utopias of the 1960's and 1970's were discarded by the 1980s at the latest because they were considered beyond feasible.

According to Wolfgang Iser, in view of the post-modern era the Zeitgeist and the wave of modern aestheticization made it increasingly difficult and unsatisfactory to present art that aligns itself completely to beauty. Iser says all is already beautiful. Art that is only for beautification, as well as art that will only provoke will constantly be on the test bench. However, the concept of art is as much of an ongoing process as art itself. Development and change are the art inherent; existing attributions, definitions, dogmas will continue to be refuted.

4. Questions and annotations

Among others the question of whether emergence, participation as well ambivalences and contradictions as the intersections of social processes and art can be experienced in the context of symposia. Can commonplace and familiar things be questioned in the forum of a symposium and new strategies be evoked? The participation aims inter alia at receiving through and interacting with the local population and an abundance of options for everyone involved. There might be the problem that this also establishes numerous conditions to the art. As already described, there are symposia at an interface of (regional) social and institutional requirements as well as their cultural and political designs. Overall, corporate and cultural policy frameworks have widely changed since the formative years of the symposiums because the concept of art underwent a far-reaching expansion. To what

extent this now heterogeneous position including the concept of art and its departure from the traditional materials and procedures will be included in the individual Symposium conceptions, lies largely with the organiser. Overall, the question arises how these artistic practices, aimed at sharing and exchanging between (otherwise economically competing) artists and society will be able to retain their importance. In what is said to be a neoliberal time with continuous pressure to perform, the right to self-optimisation and individualised responsibility, teamwork and participation, namely active participation in social organisations, are in opposition to each other. This question illustrates the particular importance of events such as symposia that emphasise not competition but cooperation.

5. Conclusion and Outlook

My inspirational art approach “Embodied in interactive art – Art, Symposia and society in community” outlines how sculptural artwork has the ability to intervene in, and to challenge not only the construction of society and identities, but also the ongoing and emergent processes of embodiment, as they happen. Therefore, I described a significant number of my central interactive artwork interventions. ‘Embodied in interactive art’ develops a provocative and engaging approach on how we might take interactive art beyond the question of “what technology can do” to ask how the implicit body of performance is felt-thought through the artistic process. What results from this is an important investigation on art as an event (as opposed to art as an object). This remarkably usable and passionate work makes an important contribution to the discourse of embodiment, perception, and affect in relation to the performativity staged by interactive art.

I try to show how dynamics work by mobilizing a range of practice approaches so as to get involved into an investigation of interactive art. Also map the incipient activity and force of contemporary art practices in a way that reminds us that today’s culture is far from immateriality. “Embodied in Arts” creates an atmosphere which encourages thoughts and actions.

Concrete solutions, detached from the real problems, should not be expected from art. Any attempt to instrumentalize art is leading to the impairment of Art. The autonomy of the arts and the artists is to be maintain in the interests of authenticity and possible impact of the new through interactions. As for the art, questions should always remain open. Art makes a mark that may point to the fact that creative-individual otherness as hope and self-expression is necessary in a society that is trapped in self-created property and survival constraints. Not replacement and compensation, but complementarity, diversity, recognition of the cultural part of the whole is in demand - and in particular the recognition of every single individual as part of the whole. One of the tools for this may be symposia. Contact, discourse and tolerance of ambiguity are promoted by symposia’s focus on a perception of interfaces in an explicit way. Already Joseph Beuys, a pioneer for those values showed that art can have impacts as a social practice, even if only partially in everyday experience and action. Symposia are still part of the strategies of communicating artistic work, possibly in connection with participation of the population. There will be symposia with different priorities in the future and despite being numerous and worldwide they are not covered by the official art world as they are held throughout private initiative. There are many other and diverse forms of visual art and artistic creation as well as forms of participation in it (e.g. through the work of galleries and museums, further through digital media, street art, private collection concepts, artist in residence programs, art-°@-pop up stores, street art, and many others) is an indication of the importance of art - for the society and for the individual. Increasingly interdisciplinary realisations of symposia such as including experimental and performing arts, and thus an integration of non-factory-oriented strategies might be again favouring for an interface awareness as well as diversity. Certainly, however, it can be assumed that the numerous traditional symposia in their respective regions, which in the first place have been possible due to a high individual exposure through the organisers, value multiple experience opportunities, participation and perspectives such as in terms of communicative, sensual, aesthetic, art conceptual forming modes as well as in the sense of identity formation for regional communities. To counteract a divergence developing societies, artistic symposia could be perceived enhanced and utilised in their including mode of action.

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