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BODY of KNOWLEDGE

Senses of movement and embodiment in interactive artworks

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Interactivity in art has opened a whole new research field in which the visitor's gestures have become central since they modify the artwork and the visitor at diverse degrees. These artworks require from the visitor to enter in relation, in motion, with them.

What happens during the interactive artwork experience, between the perceived artwork and the visitor's body? And what does it imply at the level of the five senses and the body's movements?

This presentation is based on a study that analyzes the experience of interactive artworks, conceived with or without computer technologies, that have the particularity to provoke the visitor's gesture or movement. This research is based on the fact that we actually perceive with the whole body and numerous embodied sensory channels. As described by Alain Berthoz (1997), the gesture is both an initiator of an action and a mode of perception.

This presentation is based on an interdisciplinary study I am leading during my Phd research, at the crossroad of aesthetics and cognitive sciences questioning how these artworks destabilize or stimulate the senses of movement (proprioceptive, kinesthetic, vestibular senses, etc) and offer an embodied experience that enables a certain degree of conceptualization. I am leading an auto-ethnographic analysis based on researches made in the fields of interactive art and embodiment, art and perceptions, and embodied cognition.