

# PREFACE

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This monograph documents the artistic research project *TransCoding – From ‘Highbrow Art’ to Participatory Culture* (PEEK AR 259-G21), funded by the Austrian Science Fund. *TransCoding* engages with the topic of participatory culture, using social media in the context of artistic practice to involve an online audience in the making of a multimedia artwork.

In this study, I examine the social media strategies and artistic practices employed, introduce the voice of the project’s community, and present and discuss both the artworks that came into being and their genesis, while reflecting on scholarly and methodological considerations. I investigate the notion of authorship, authority and aesthetics in participatory art and digital culture in the context of the project, and the motivation to contribute via web 2.0. My team colleague sociologist Kai Ginkel and I debate discourses on qualitative methodologies in artistic research and ethnographic sociology, in an attempt to compare the construction of knowledge produced by the respective fields, and we investigate methodological inferences.

Artistic research, and with it the process of doing art and the artwork itself, are at the heart of this investigation. For that reason, I offer an augmented way of reading by providing a complementary website. Designed in a way that reflects the structure of this book, it presents annotated audio and video excerpts of *TransCoding*’s artworks, interview passages and community contributions. In addition, the website documents the connected artwork *Slices of Life* for violin, video and soundtrack and a playlist of different versions of the audiovisual installation *Read me* personalised for single community members of *TransCoding* ([transcoding.info/english/book.html](http://transcoding.info/english/book.html)). Both have been created as part of the project and with the participation of community members. The book could be read as text alone, but in my opinion the reader will derive more and gain a more holistic experience from listening in parallel to the additional audio and visual media made available.

Parts of chapters 1 (‘Introduction’), 2 (‘The Research Field’), 4 (‘Theory of Participatory Culture’), 9 (‘A Potential for Change’) and 13 (‘Conclusion’) draw on my paper *From ‘Highbrow Art’ to Participatory Culture – A Potential*

for *Change* (2017) at RUUKKU, Studies for Artistic Research, with the kind permission of the publisher.

The artwork and this monograph would not exist without *TransCoding*'s community. I would like to thank all our active and passive supporters; by name, I am grateful to Louis Aguirre, Victor Barceló, Julien Charest, Tamara Friebel, Gloria Guns, Anthony Green, Camilla Hoitenga, Olivia Kieffer, LIA, Feliz Anne Reyes Macahis, Katarina Michelitsch, Anahit Mughnetsyan, Alina Murzakhanova, Paul Norman, Heghine Ohanyan, Mikolaj Pocięcha, Alexandra Radoulova, Hali Rey, Damian Stewart, Felix Christian Thiessen, Ricardo Mateus Tovar, Sabina Ulubeanu, Isabelle Vigier, Michael Wolters, Susanne Wosnitzka, and my students in the seminar ‘Undoing Gender’ from the University of Music and Performing Arts Graz and Karl Franzens University of Graz, who all contributed with voice, sound, image or word to the artworks *Read me* or *Slices of Life*.

👁️ Link to the video documentation of *Slices of Life*:

<http://transcoding.info/english/book.html> – PREFACE