

## **TITLE:**

### **Experiential Valueism**

#### **Vision: Why?**

To evolve consciousness through value inquisitive experiences.

#### **Mission: How?**

To augment art making with community engagement and a sense of the sacred, exploring tensions arising from appraising value as the interplay of financial and human assets.

#### **Objectives: What?**

- Explore ways of embedding creative community engagement in artworks.
- Explore the tensions and synergies between measuring value in financial and human terms.
- Reflect on the place of the sacred in making and viewing art.
- Create engaging experiences through physical and digital art, sculptures, and installations.
- Create a framework for measuring the value of engaging with art.

## **CONTEXT**

### **Historical:**

To understand the historical context, exploring through the following seven lenses, I must answer one “simple” question regarding art’s Value: How was it valued through history?

**The Value of creating:** The power of creation is instinctive in humans, and there’s a sacred pleasure from exercising creativity, leading to evolution and expansion of consciousness.

**The material Value:** Throughout time, artists have used various valuable materials, giving art an intrinsic value because of the materials, making them worth exploring further.

**Historical and diplomatic Value:** art was always a diplomatic and cultural tool for building relations and recording history, helping us demystify ancient cultures and their values.

**Religious Value:** art has always contained the spirits of gods and ancestors for many religions worldwide. Understanding the Value of making fate real to the faithful through art is worth exploring further to expand on their inner values.

**Patriotic Value:** art has been a national pride and diplomacy source for many nations. I am interested in the tensions or the fine line of the patriotic Value of art and the risk of sliding into propaganda, swaying the populace towards a particular political agenda.

**Symbolic Value:** Art is a powerful tool to communicate ideas that people can understand across language barriers and cultures. I am especially interested in researching further the elements of art that achieved symbolic Value, becoming a rallying point for a movement.

**Societal Value:** In times where issues of racial and gender bias, religious intolerance, fear, hatred prevailed, art was a tool of communication cutting through the noise, communicating directly with the soul of people, offering them another perspective, enhancing their empathy through a uniquely human expression of creativity.

### **Contemporary:**

Art's value remains as relevant today as in a historical context. The recorded values of art seem not to have changed, but new challenges and opportunities are emerging.

Financial asset: most art has always retained its financial value over time, but in the past years, the art world, an unregulated market lacking transparency, highlights some challenges for artists and the importance of how art is valued.

New technologies: New technologies allow us to create art in various new ways that we haven't imagined before. But how are these technologies influencing the value of art and the values of audiences?

Shared economies and tokenisation: In a world of tokens and shared economies, how is the art world-changing, how is art engaging audiences, and how are the values of engaging with art changing?

Artist values and valuations – John Baldessari, Jeff Koons, Allan McCollum, Damien Hirst, and many other artists; I'm interested in exploring the values that drive them, their perception of the value they create, how they believe they impact their audiences' values, and their views on art's value and art valuation.

### **Theoretical:**

Theories on colours, symbols and geometry influencing emotional and spiritual values.

Thing Theory on the value of human-object interactions and the potential of an object to become a thing when it can no longer serve its expected function, influencing how the audience perceives the value of that object or item.

Art and objects as active agents in social interaction employing a social contract, its contextual meaning and looking at how it is perceived and experienced,

Frameworks for capturing the unmeasurable aspects of the human experience. ABIF – as a mechanism to capture data obtained through creative community engagement, asset-based working, and co-production in a 'meaningful and measurable way to monitor and evaluate asset-based approaches and applications in a way that links to values.

Exploring the relationships of physical features of artworks to art valuations and selling prices, intrinsic vs extrinsic value; how audiences' values influence the valuations and values of a painting and of other mediums.

### **Themes of Interest:**

**Quiddity** - a story of a quest for the "whatness" seeking to unveil human perceptions and the inherent essence and peculiarities of artists, business, and political leaders in a quest to uncover the value they create and the values that shape them, making them unique, loved, or hated, in a worldwide identity crisis.

**Equitability** - exposing the inequalities in our global society and the public opinion regarding "the sameness" or the effects of giving everyone the same resources while advocating for access to the same opportunities instead, as equality isn't always equitable, and different values we hold shape this debate.

**Ineluctability** - analysing global values, the correlation between publics, economic expansion, security, intelligence, and policymaking for sustainable development, signalling with an optimistic eye what history taught us, that even at the last moment, we could reverse seemingly ineluctable trends.

**Equanimity** - advocating for the open acceptance of values and non-reactivity towards discrimination faculties, shifting our inner peace outwards into the world, managing adversity and policies we disagree with, softening our cognitive rigidity with greater intelligence to create internal and global stability.

**Infallibility** - a quest into a leader's values that, with a masterstroke of manipulation and the addition of power, picks out the convenient pieces of reality to confirm an infallible prediction or a worldview, creating a reality-distortion field around them that even the sharpest critics can't penetrate.

**Reflectivity** – to observe the use of personal values and experiences, activates prior reflections to confront and build on prior knowledge, and promote a good understanding of the self to become truly accountable for individual and community engagements.

**Credibility** - exploring a nonstate world's values, as technological change continues to outpace the state's ability to set policies, and the challenges arising as nonstate actors play a more prominent irreversible role in shaping norms, using material capabilities and information to create influence and secure or deny outcomes.

## **METHODOLOGY**

### **Research Areas**

- Art making techniques and methods
- 3D modelling and motion
- Drawing techniques
- Virtual reality
- Philosophy and history of value and values
- Value creation myths
- Creative community engagement
- Historical and contemporary art practices

### **Research Methods**

- Practice-based
- Materials led
- Ideas led
- Engaging with communities
- Interviews
- Reflective and critical writing

### **Mediums**

I'm planning to experiment with various mediums, integrating rational planning, reflection, and community engagement:

- Acrylics on canvas
- 3D Art
- Sound & Video
- AR/VR
- Generative Art
- Sculpture (various materials)

### **Documentation**

- Blog journal
- Photo/Video
- Extended Reality
- Data / Statistics

## **OUTCOMES**

Three decentralised global exhibitions generatively created through community engagement, focusing on value creation for the local businesses in disaster affected area.

A framework to measure the value of engaging with the exhibitions and the value it has generated for the audiences and the individuals involved.

## **WORK PLAN**

### **Term 1**

I created a blog, created artwork, and experimented with digital art and 3D techniques, but the most valuable thing for me is that I've reflected Why.

I realised I had an approach that moved me away from my goal and values, and I've focused on rethinking my "Why" to change my study statement, vision, mission, and plans for the following five terms.

### **Term 2**

With a redefined Vision and Mission, I plan to research various ways of community engagement and frameworks for measuring soft values.

Explore various techniques and mediums for artworks that can be completed by the community through their creative power.

Reflect and write articles better defining my vision and mission.

### **Term 3**

Define a draft framework for measuring the value of engaging with art.

Create my first exhibition and measure the impact and value it has created.

### **Summer**

Focus on telling a story about my art practice and define a communication strategy.

Explore ideas for a new collection and exhibition.

### **Term 4**

Create a body of work that focuses on the tensions arising from appraising value as the interplay of financial and human assets and an exhibition that engages the community to complete the artworks.

Measure the impact and refine the Experiential Valueism framework.

### **Term 5**

Redefine what Experiential Valueism means to me and the world.

Explore ideas and create work for the third exhibition, completing the series.

### **Term 6**

Exhibit the final collection, and communicate the value it has created, the impact on individuals and the broader community through the Valueism framework.

Publish an article on Experiential Valueism.

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