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Nota di contenuto	List of Contributors.- Interactive Experience and Evaluation in Practice Linda Candy and Sam Ferguson.- Human Computer Interaction, Experience and Art Ernest Edmonds -- Evaluation and Experience in Art Linda Candy.- Keeping Research in Tune with Practice Andrew Johnson. - Interactive Art, Autonomy and Evaluation Scott Simon.- The Machine as Autonomous Performer Oliver Brown, Petra Gemeinboeck and Rob Saunders.- Intimate Aesthetics and Facilitated Interaction Lian Loke and George Poonkhin Khut.- The Network Unveiled: Evaluating Intercultural Musical Interaction Roger Mills and Kirsty Beilharz.- Mutual Engagement in Digitally Mediated Public Art Nick Bryan-Kinns.- The Role of Emotions in Art Evaluation Chek Tien Tan and Sam Ferguson. - Blending Art Events and HCI Research Derek Reilly, Fanny Chevalier and Dustin Freeman.- In the Wild: Evaluating Collaborative Interactive

Musical Experiences in Public Settings Ben Bengler and Nick Bryan Kinns.- Evaluation in Public Art: The Light Logic Exhibition Ximena Alarcon-Diaz, Kira Askaroff, Linda Candy, Ernest Edmonds, Jane Faram and Gill Hobson.- Experience and Evaluation in the Collective Creation of a Public Digital Exhibition Stephen Barras and Anna Luisa Sanchez Laws.-Curating Digital Public Art Deborah Turnbull and Matthew Connell.- Digital Arts Entrepreneurship: Evaluating Performative Interaction Jennifer G. Sheridan -- Index.

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Sommario/riassunto

The use of interactive technology in the arts has changed the audience from viewer to participant and in doing so is transforming the nature of experience. From visual and sound art to performance and gaming, the boundaries of what is possible for creation, curating, production and distribution are continually extending. As a consequence, we need to reconsider the way in which these practices are evaluated. Interactive Experience in the Digital Age explores diverse ways of creating and evaluating interactive digital art through the eyes of the practitioners who are embedding evaluation in their creative process as a way of revealing and enhancing their practice. It draws on research methods from other disciplines such as interaction design, human-computer interaction and practice-based research, and adapts them to develop new strategies and techniques for how we reflect upon and assess value in the creation and experience of interactive art. With contributions from artists, scientists, curators, entrepreneurs and designers engaged in the creative arts, this book is an invaluable resource for both researchers and practitioners, working in this emerging field.

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