NEW MEDIA & BIENNIAL CULTURE
Lecture 21: Biennial Culture and the Aesthetics of Experience

I. From World’s Fairs to Biennials: Modernity’s Mass Culture
   A. Courbet and Manet negotiate the “Exposition Universelle” – 1855, 1863
   B. Henry Adams and the “Virgin and the Dynamo” – 1900
   C. New York Dada remix: the Blind Man and spectacle – 1917
   D. An attempt to turn against spectacle becomes spectacular (but immersive):
      Installation Art

II. Present-day strategies: Emergence of an aesthetics of experience and relational art forms:
   A. Sensorium exhibition: Can returning to specific body experiences invigorate critique
      on a more intimate level?
   B. Seductive Science:
      1) Olafur Eliasson, putting the postmodern “You” in systems theory
      2) Carsten Höller: why science is seductive
   C. “Relational aesthetics” (coined as Esthétique relationnelle by French sociologist
      1) Rirkrit Tiravanija and the social
      2) Tino Sehgal and social media

III. Africa as case study of world pictures, post-coloniality, and biennial culture
   A. The Nigerian postcolonial elite:
      1) Okwui Enwezor, curator of Johannesburg Biennial (1997) and Documenta 11
      2) Chris Ofili, representing Britain at the 2003 Venice Biennale
      3) (Sir) Yinka Shonibare, M.B.E.
   B. South African sensation: William Kentridge, the function of nostalgia in post-
      Apartheid era South Africa

Selected images on verso
Images (selected) for Lecture 21

World Pictures
Joseph Paxton, the “Crystal Palace,” 1851 exhibition structure of glass and wood for the “Great Exhibition of the Works of Industry of All Nations”
Ferdinand Dutert, architect and Victor Contamin, engineer, Galerie des Machines, 1889, steel and glass structure for Exposition Universelle, Paris,
Marcel Duchamp, Beatrice Wood, et al., The Blind Man journal, 1917

Aesthetics of Experience
Sissel Tolaas, Smell of Fear/Fear of Smell, 2006, photograph of interactive installation, versions in NY and Cambridge
Matthieu Brand, Sys7, 2005-06, photograph of interactive installation, versions in Lyon, FR and Cambridge USA
Olafur Eliasson, The Weather Project, Tate London installation, 2003: Monofrequency lights, projection foil, haze machines, mirror foil, aluminum, and scaffolding
Eliasson, Your mobile expectations, (ice car), 2007: support, frozen water, light, refrigeration
Carsten Höller, Test Site, 2006 (slides installed in Tate Turbine Hall and other locations)
Rirkrit Tiravanija, Untitled (Free), 1992 and 2007 re-performance, photographic documentation of food offering
Tino Sehgal, Kiss, 2006 Berlin “constructed situation”
Sehgal, This Progress, 2010 Guggenheim “constructed situation”

Africa: Case Study
Yinka Shonibare, How to Demolish Two Heads at Once, 2006 (mannikins and textiles)
Chris Ofili, Afro Sunrise, 2002-03 (acrylic on canvas, elephant dung)
William Kentridge, Felix in Exile, film stills, 1994