

Aesthetics of Interactions by Nicolas Bourriaud in the View of Criticism and Search for an Alternative

La estética de las interacciones de Nicolas Bourriaud en la perspectiva de la crítica y la búsqueda de una alternativa

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Abstract

Art critics and artists conduct an intensive search in defining the tasks of artistic creation. Culture is undergoing a major shift in the field of modern art towards social interaction. What achievements have been made in the field of social art, as defined in the aesthetics of the interactions of "? How does critical thought develop in contemporary foreign art? What are the requirements of the art practices of critics Miwon Kwon, Maria Lind, Claire Bishop? In order to answer these questions, the authors examine the works of social artists, as well as the writings of critics, in which an alternative to the views of N. Bourriaud is expressed.

Keywords: culture, modern art, aesthetics of interaction, understanding, Nicolas Bourriaud, evocation of alternative interaction

Resumen

Los críticos de arte y los artistas realizan una intensa búsqueda para definir las tareas de la creación artística. La cultura está experimentando un cambio importante en el campo del arte moderno hacia la interacción social. ¿Qué logros se han logrado en el campo del arte social, tal como se define en la estética de las interacciones de "? ¿Cómo se desarrolla el pensamiento crítico en el arte extranjero contemporáneo? ¿Cuáles son los requisitos de las prácticas artísticas de los críticos Miwon Kwon, Maria Lind, Claire ¿Monseñor? Para responder a estas



preguntas, los autores examinan las obras de artistas sociales, así como los escritos de críticos, en los que se expresa una alternativa a las opiniones de N. Bourriaud.

Palabras clave: cultura, arte moderno, estética de la interacción, comprensión, Nicolas Bourriaud, evocación de la interacción alternative

Introduction

At the turn of the 20th-21st centuries, the need to change the aesthetic paradigm became particularly felt in culture. The most recent, adapted to changing times, variations on the topic of "pure art", did not work as a methodology for understanding and explaining modern art (Epishin, 2017). "The tactical task of modern art is to get out of postmodernism, while its strategic task should be to get out of the marginality/elitism (poles converge here)" (Bazileva, 2007). The conceptual bases for defining new horizons were formulated by the French curator and art historian Nicolas Bourriaud in the work of "Aesthetics of interaction" (1998) (Bishop, 2005; Alternative or affirmation: Ksenia Vasilieva on "aesthetics of relationships and its criticism"). He determined the vectors of further theoretical developments and brought to the level of aesthetic thinking (relational aesthetics) the experience of artists intuitively laying the road in a new direction. Among the pioneers should be mentioned such artists as Rirkrita Tiravaniji, Lima Gilika, Georgina Starr. They were able to show in their works different facets of social interaction. According to art critics, in these works the authors tried to express their irrational ideas (Foster et al., 2015). In addition, the works of these artists are very interactive, as they try to reproduce, through the creation of a communicative space, new social needs in the organization of forms of interaction (Gombrich, 2017). Thus, the highlighted aspects testify to the specificity of the new genre and the expression of interest in it by post-modern art historians.

The purpose of this article is to analyze the critical views of Nicolas Bourriaud as reflecting the transformation of 20th-century art.

Methods

Methodologically, cognitive orientation is used, - "taking a certain position relative to the known". Its product is a specific item taken for the recognizable (Stein, 2017). The dominant part of this research is the personal part of the researcher (Epishin, 2017). The knowledge obtained is functionally and substantively arbitrary and relevant, first and foremost within a particular discourse.

Results

Charles Ashe, Director of the Van Abbemuseum (Eindhoven, Netherlands), is the epigraph that precedes our review. "...I want politics to be on the side of freedom, not control, and I want to be with those who try to make it a reality" (Eshe, 2005).

These words are not part of the political agenda. As the French philosopher Jean-Luc Nancy wrote: "The most important and painful evidence of the modern world <...> is evidence of the dissolution, decay or shock of the community" (Nancy, 2009).

However, this state of affairs is far from universally acceptable. Resistance to the hammer of capitalism is sought by people within the global social sphere itself, offering an alternative to the "alienation society". Art is the living space in which efforts to overcome the anaemic, apathetic state of public life is concentrated.

Of course, interest in the social side of human life, its transformation according to the laws of aesthetics, was present in culture before. It is enough to recall the idea of life-creating, realized in Russian everyday life by Russian symbolist writers; avant-garde era construction projects; Soviet, indeed, revolutionary theatre and shocking, performative evenings of futurists.

This line was picked up in the middle of the 20th century. So, in 1958, in the Iris Claire Gallery, an exhibition of Yves Klein entitled "Exposure of the Void" was held. The main exhibit was emptiness. Yves Klein's moves: the dematerialization of a work of art and the arrangement of the vernissage, were for the artist a way to capture all the details of the routine of opening the exhibition.

The original project of the American artist Robert Barry called "Inert Gas" was preceded by an appeal to a possible audience. Barry sent out invitations that indicated the place and time when 69 cubic meters of colorless helium would be released into the air. Spectators with their presence witnessed an event invisible to the eye.

Another American author is He Kawara. In the 60s - 70s, Kawara implemented several "mail" projects.



He sent telegrams and postcards in which, for example, he reported: "I woke up at (and indicated the time of his awakening)." The recipients were friends of the artist and strangers.

Felix Gonzalez-Torres, the author of the witty candy series, offers another way to engage the audience. The artist created huge mounds of candy in the exhibition halls, which had a certain meaning. In the work "Untitled" (Go-Go Dancing Platform) used lollipops in a transparent wrapper, on it were imprinted white-blue swirls. The mountain of candy symbolized both the affection of two people, and the common human body (Spector et al., 2007), and uniting people art-practice invented by the artist.

Among the most important artists for the concept of Bourriaud are writers such as Rirkrita Tiravaniji, Lime Gilik and Georgina Starr, who acted within the boundaries of specially equipped spaces.

Rirkrita Tiravaniji, a native of Argentina, gained widespread fame in the United States, thanks to work related to co-cooking and eating. At the beginning of the 90s, at his exhibition in one of New York's galleries, he prepared Thai curries and treated them to guests, and at the Venice Biennale in 1993 invited viewers to refresh themselves with instant noodles, which they had to pour boiling water on their own.

Tiravaniji's performances represented a test of urban space for suitability for social interactions. Carolyn Korsmeyer rightly pointed out the deep meaning of such actions. "Many of the artists who use food in their gallery installations continue a conceptual program with anti-aesthetic trends, striving to destroy established institutional standards and practices. They turn to bodily feelings as means to challenge older aesthetic criteria and the very nature of art, perhaps by breaking down the distinction between an artist and an audience, or by combining works of art and everyday objects and activities" (Korsmeyer, 2019).

Liam Gillick also uses space while working in what is called office aesthetics. The world of public space unfolds in front of the viewer: furniture, minimalist structures made of metal and bright plastic; panels with text typed in the base font; information boards with instructions; photos and other office attributes. But Liam Gillick uses all this exclusively for the design of a certain social situation.

The pragmatic preferences of the artist are obvious. A.K.Sekatsky proposes to link such an intention with the phenomenon of mastery. But one can see their important purpose: "... They are called upon

to attract and place mastery. After all, apparently, pure craftsmanship has nowhere else to take its place, so it settles in those things that are called works of art " (Sekatsky, 2013).

In the following years after the publication of the book by N. Bourriaud, a large number of theoretical studies appear that develop these or those provisions of his esthetic concept.

Art critics searched for the most accurate term, indicating the existence of a new direction identified by N. Bourriaud. They suggested such designations as "dialogue art"; "Participatory art"; "Collaborative art"; "The art of participation"; "Community oriented art"; "Socially or politically engaged art"; "Social art" (Taylor, 2006).

Despite the differences, the authors of the research are united by an understanding of a work of art not as an artifact, but as a situation or event, as a momentary process. Accepted by popular culture and conservative tradition, the art model ignores the works of social nonconformists. But the "social" authors have great advantages: they are open to sore problems in society; their works are procedural, built on the principle of "non-finito", aimed at the participation of spectators in social communication. Ideally, artists use space to evoke solidarity (Maslyayev et al.).

Thanks N. Bourriaud discussion of the concept of social art has grown into a study of its effectiveness. This is clearly seen in the works of Mivon Kwon, Maria Lind, Claire Bishop, turned to the art practices of Karsten Heller, Francis Alyus, Tino Segal. So, Mivon Kwon builds his reasoning around the concept of "public space". She says that the old idea of him as a place where people gather to discuss issues of public interest is irrelevant. A review is required in the direction of understanding it as a communicative public practice. Such art, realized on the street, in public places, offers various attempts to find a democratic model of communication based on the participation and cooperation of audience members in creating the work. It seeks social change and the correction of social injustice, working with marginalized groups such as the homeless, injured people, urban youth, AIDS patients, prisoners (Kwon, 1997).

The research and curatorial projects of Maria Lind are dedicated to collaboration; situations in which one or another common action is consciously carried out in the process of joint work. Collaboration is a collective term for a variety of working methods that require the presence of more than one participant.



This requires distinguishing between the forms of co-creation of the artist and the audience. It is one thing when participants receive a pre-made role from the artist or they develop it together (Lind, 2015). For critics, in addition, the situation of mutual cooperation is crucial, and not only the presentation of the author's project, although it was performed with the noble aesthetic goal of restoring an aura of lightness and festivity (Lind, 2015). So a negative example is the work of Olafur Eliasson's "The Weather Project" shown in 2003 in Tate Modern.

This work was attended by some components of the art of interaction: processuality, delegation of the performing function to the viewer and its direct inclusion in the structure of the work. And at the same time, it turned out to be a wonderful illustration of Guy Debord's statement: "Il est le soleil qui ne se couche jamais sur l'empire de la passivité moderne. Il recouvre toute la surface du monde et baigne indéfiniment dans sa propre gloire" ("A spectacle is the sun never setting above the empire of modern passivity") (Guy Debord, 1967) and therefore should be taken critically. The work of Briton Stefan Willats is a different kind of initiative. It was a study of four areas of west London. These areas are extremely heterogeneous, they are populated by people with different incomes, differ in different living conditions, infrastructure and other features. The artist's study involved the active participation of spectators in each district.

We find a critical look at the aesthetics of interactions in the texts of the curator and critic Claire Bishop. She argues that artists, caressed by the attention of Nicolas Bourriaud, bypass antagonisms and social conflicts that are inherent in any human relationship (Bishop, 2004). For comparison with "hypocritical art," Claire Bishop refers to Santiago Sierra, who, in collaboration with people of different economic status and origin, just supports this internal tension (Bishop, 2004).

Artists of social art explore frontier spaces. Francis Alys received an architectural education and this background largely determines the interdisciplinary nature of his work. They lie on the border between art, architecture, urbanism and social practice. The artist, with the help of various means, explores the city, spills paint throughout the route of his movement, marking the historical border between Palestine and Israel.

The non-trivial imagery of F. Alys's shares is absurd only at first glance. The artist embodies the idea of the well-known urbanist M. Davis about the city as a physical and imaginary place in which various social groups continuously realize their

creative intentions, forming knots of interests (Davis, 2006). Another researcher of the urban structure, K. Lynch, noted the importance of such city-forming components as areas, nodes, borders, paths, and landmarks (Lynch, 1982).

The primary impulse of the viewer to interact is found in the work of the Belgian artist Carsten Höller, entitled "Baudouin Experiment". The artist creates a space of influence that rejects habitual and well-established forms of perception. This experiment on gang extinction was carried out in Brussels from September 27 to 28, 2001 and consisted of one hundred people of different ages and professions spending twenty-four hours with the artist in one of the architectural sights of the Belgian city - in a building called Atomium.

Karsten Höller's project was implemented, but there is no evidence to confirm it, and this was the principal position of the artist, only the stories of the participants of the experiment remained. Claire Bishop gave a critical assessment of this project: "In fact, Höller successfully confused all the criteria for participation and non-participation, since his work is, first of all, a case of penetrating inaction: refusal from everyday productivity" (Bishop, 2004).

More democratic was the action of the famous British artist, winner of the W. Turner Prize (a prize in the field of contemporary art, named after William Turner), Jeremy Deller. It also works in an oral history format, but uses it differently. Various events of the past become material for the artist's reminders, the so-called "re-enactments". These projects are implemented through the collective reconstruction of various past events.

Jeremy Deller's most famous re-inactivation is the Battle of Orgree work. In it, on the initiative of the artist, the events of the mid-80s were partially reproduced. In the area of Orgreeve, in the north of Britain, there was a massive clash of police and miners-strikers. Jeremy Deller not only repeats those tragic pages of history, he mounts a film in which he combines video documentation of the reconstruction and numerous interviews of participants in those events. Reproduction of an extraordinary event, as the author believes, is able to warn society from repeating the mistakes made.

These and many other stocks were analyzed by N. Bourriaud. He revealed the fundamental novelty of such practices and proposed a new aesthetic paradigm that expands the boundaries of the very concept of art. He summarized that artists began to be interested in meetings, holidays, games, demonstrations, various types of cooperation, places of joint residence. With the help of such



initiatives, they overcome exclusion zones by introducing loci into society, inside of which a different, emotional and solidary type of interaction is possible. The goal is to restore sincerity, deep understanding, lively communication of "atomic" individuals. The art of the 90s, according to Nicolas Bourriaud, did not lose interest in the social profile of life. But today, as C. Bishop, M. Kwon, M. Lind prove to us, the main problem is not the expansion of the boundaries of elite art, but the study of the possibility of artistic resistance to social exclusion, resuscitation of human interactions. This raises the problem of integrating political experience into aesthetic forms.

Summary

A new approach to artistic creativity was posed by a changed concept of world order. "The political orientation of the art of the 90s gained its significance through an act of doubt in the image of the world, which was taken for granted" (Bourriaud, 1998). Today it sees as its direct task the representation of human interactions, the social context through their embodiment in the form of an aesthetic event of the artist and the spectator (Bourriaud, 1998).

It can be added that contemporary social art evokes the paradigm of dialogue in the outer space of current life. How effective are social experiments on art experiments and performances, are they able to produce a positive shift in the minds of all art recipients, including representatives of the elite, wealthy strata? It is these issues that so seriously concern art critics who were inspired by the ideas of N. Bourriaud. Art practices that tolerantly fix the lacunae of human communication in bourgeois everyday life do not suit them. They offer an alternative path, paying attention to the effectiveness of contemporary art, to artistic expressions reflecting conflicts and antagonisms.

Conclusions

Thus, the change in the aesthetic paradigm, which has significantly matured at the turn of the XX-XXI centuries in culture, is gradually emerging in new creative ideas of sociality, solidarity and updated artistic practices. Contemporary art can be understood only on the basis of the social basis to which the artist refers. N. Bourriaud in his aesthetics of interactions clearly demonstrated the full potential of the new methodology of art.

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