

Relational Aesthetics by Nicholas Bourriaud
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Nicolas Bourriaud puts an effort on describing how and why the role of ‚encounters‘ play such a vital importance in society and in its relation with art.

According to the author of the text, In order to produce a consequent Art work critic, it's fundamental to clarify the contexts in which the Artist has been involved while creating his body of work. It is necessary to comprehend first, during which circumstances the creative process took place.

Then the discussion extends to the ways Art practices have been developed from the 18th century until the 20th century, and studies the role of creativity processes from the perspective of rationalism (quoting the Age of Enlightenment) and from Avant-garde positions such as Dadaism, Surrealism and the Situationists, where spontaneity and open-experimental ways of work were encouraged.

As a first conclusion, the Author establishes the figure of modern artists as recyclers, creators who sculpt new universes by developing or reinventing processes coming from social heritages.

Bourriaud states as crucial the notion of „relational art“, occupying himself on a description where he mentions the principles of dialogue between Art and society. He pays attention to how technology and evolving spaces are influencing and limiting the exchange opportunities for sociability and consequently, how this affects Art within society. Relational aesthetics is a theory of form, and he sees the form as an agglutination of different elements that together, construct an universe or in other words „a lasting encounter“, represented in an Artwork.

Finally this approach is closed by studying the notions of form, where there's a tendency to accept the idea that form is a face looking at us; to produce a form implies the invention of possible encounters.

This is a text that contributes a lot to the development of my Artistic practice theoretically. In a superficial layer, somehow I feel identified with this struggle of finding definitions for the relations between space and its interactions with society (which I try to explore with my work), and that's why I feel comfortable saying that I accept the approach proposed by Nicholas Bourriaud (note that this is different than approving). I think it's adequate enough to study deeply the social phenomenons that establish and break the exchange possibilities of mankind in order to find out and to understand, the ways in which contemporary Art relates with the world, and therefore, being able to assume a consequent position in my artistic discourse.