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**Emporium of the Senses:
Spectatorship and Aesthetic Ideology at the 26th São Paulo Bienal**

Maeve Connolly

If the artist is an image smuggler, therefore, the Bienal can act as an emporium in the realm of aesthetics, where curiosity and the desire to discover suffice as a passport, and an alert mind serves as the entrance ticket to a place where priceless goods are traded yet no customs duties are levied.

Alfons Hug, 'The Bienal as Free Territory'[1]

In an earlier contribution to this publication (*Third Text* 45) Elisabetta Andreoli and Laymert Garcia do Santos theorise São Paulo as an archetypically modern metropolis, in which 'architecture, art museums, cultural events, ever-changing urban environment and a mixture of cultures provide that "intensification of nervous simulation" [that] George Simmel identified as one of the most compelling features of 20th century urban life'. [2] They suggest, however, that Simmel's idealised image of the city, as site of pedestrian 'promenade', contrasts sharply with the reality of everyday life in São Paulo. The city, sprawling over 900 square kilometres of built environment, and encompassing more than 18 million inhabitants, bears the scars of globalisation and (like many of its European and North American counterparts) is increasingly characterised by 'urban fragmentation, problems of security and geographical and social distances'. As a consequence, it is experienced by many inhabitants 'as an enemy, or, at best, as an obstacle' [3] to be navigated by car or, in the case of more privileged residents, by helicopter.

Andreoli and Garcia do Santos examine a series of site-based exhibitions and projects, 'Arte/Cidade I-III' (1994-1997) which evolved in response to this growing perception of the city as obstacle. These projects were staged primarily in disused industrial spaces, outside the 'sanitised frame of the gallery', and are indicative of a perceived need to move away from the model of exhibition exemplified by the Bienal de São Paulo. The authors are highly critical of certain aspects of the Arte/Cidade initiative, however, noting that many artists, curators and architects did not engage with the city's particular history as a commercial and financial (rather than industrial) centre. In fact, they conclude that a more productive 'trans-historical' perspective

on the city is offered in a series of painting by Anselm Kiefer, which were developed for an exhibition at the São Paulo Museum of Modern Art in 1998. Kiefer's images, based upon a series of aerial photographs taken from a helicopter, depict an 'immense ruin, a vast desert of concrete covered with sand and ashes'. The language of myth employed in these paintings is, according to Andreoli and Garcia dos Santos, appropriate simply because a 'human point of view of São Paulo' is no longer possible from inside the city. [4]

The curator of the 26th Bienal de São Paulo, Alfons Hug, also embraces the language of myth and metaphor, and seeks to engage with the dynamics of globalisation and urban fragmentation through traditional media such as painting. Yet, instead of acknowledging São Paulo's dystopian present and future, Hug proposes a project of cultural and social recovery through aesthetic experience. This project can be situated in relation to a wider recovery of aesthetic ideology in curatorial and critical discourse, a development theorised by JJ Charlesworth, among others. Charlesworth reads the revival of aesthetics as a retreat from a politics of direct engagement and he suggests that this shift is exemplified by the appointment of Roger M Buergel as artistic director to Document in 2007. This appointment, he suggests, signals a corrective to Okwui Enwezor's overtly political focus in 2003, even though Buergel is not noted for a particularly strong commitment to traditional 'sensual' media such as painting. [5] In fact, Buergel's practice is marked by a concern to reconfigure modes of presentation that are specific to collectivist art in the late 1960s, within the context of an exploration of aesthetic experience. Elaborating on his methodology in a recent lecture, Buergel noted the importance of *site* in the activation of collective memory, emphasising that his current collaboration with MACBA in Barcelona, entitled *The Government* (2003-2005), was developed for a series of disused industrial spaces rather than for the space of the Museum itself. [6] His presentation underscored the fact that site-based practice often serves very specific institutional needs, particularly in terms of the development of new audiences and constituencies.

There is little evidence in the 26th Bienal de São Paulo, however, of any overt institutional embrace of site-specific practice and the exhibition remains predominantly centred within the 30,000 sq metre Bienal pavilion designed by Oscar Niemeyer. Hug, in fact, invokes a very different historical precedent to Buergel, far closer to the nineteenth century museum than to radical collectivist models of exhibition. The interior of the pavilion (a building that was once designated the Palace of Industry) is dominated by a series of ramps that curve upwards through a large central cavity, allowing for multiple, changing views of artworks and their audiences.

Instead of embracing the sense of excess and disorientation produced by this space, however, Hug has sought to reinstate clear disciplinary boundaries. As a consequence, the exhibition is organised around a Sculpture Park, a Salon of Painting and a Planetarium of Video, with photography linking the three areas.

These distinctions are not rigidly observed (painting is interspersed with other media on the top floor) but they are intended to provide a core structure, and to orient viewers within this otherwise highly fluid architectural space. [7] Hug's use of the term 'Planetarium' to describe the video projection area is perhaps worth exploring further, as it recalls the final section (entitled 'To the Planetarium') of Walter Benjamin's essay 'One-Way Street'. In this section Benjamin suggests that the modern phenomenon of star-gazing departs from the ancient experience of the cosmos, because it is predominantly 'optical' in character. He finds in modern astronomy the beginnings of a project of mastery, and an understanding of technology, which will contribute to the exploitation, and destruction, of the natural world. [8]

The project of mastery that is envisioned by Benjamin is, in many ways, inseparable from the disciplinary categorizations employed in the Bienal. As Tony Bennett points out with respect to the nineteenth century 'exhibitionary complex', power is made manifest in the 'ability to organize and co-ordinate an order of things and to produce a place for the people in relation to that order'. [9] As such, Hug's 'Planetarium of Video', 'Salon of Painting' and 'Sculpture Park' function not only to order objects for the purposes of contemplation, but to produce a place for the spectator. Bennett's model of spectatorship is very specifically informed by an analysis of the nineteenth century exposition but it extends also to many department stores, which 'contained galleries affording a superior vantage point from which the layout of the whole and the activities of other visitors could also be observed'. [10] The Niemeyer Pavilion seems to exemplify this intrinsic relation between spaces of exhibition and consumption, because of its wide curving balconies and its ongoing function as a commercial convention centre.

Bennett is careful to distinguish between the operations of the penitentiary, and the 'exhibitionary complex', noting that the latter did not seek to render the populace visible to power. Instead, 'through the provision of object lessons in power – the power to command and arrange things and bodies for public display [the forces of order] sought to allow the people, and *en masse* rather than individually, to know rather than be known, to become the subjects rather than the objects of knowledge.' [11] The exhibition is not, then, a technology of vision in which the crowd is

atomised and dispersed – instead the crowd is rendered visible to itself, and made into the ultimate spectacle. Hug's exhibition is, however, explicitly produced as a counterpoint to contemporary spectacle, seeking to reinstate a highly individualistic mode of aesthetic experience. Thematically, Hug explores two interconnected concepts, introduced in various press statements circulating in advance of the exhibition and developed more fully in the catalogue texts. Firstly, the artist is designated as an 'Image Smuggler', with the capacity to create images that resist commodification and, secondly, the São Paulo Bienal is envisioned as a potential 'Free Territory' within which these images circulate freely.[12] This thematic emphasis on freedom is articulated in a departure from tradition, whereby the invited artists and 'national representatives' are not separated, but instead are interspersed throughout the pavilion. The Bienal is also marked by literal emphasis on freedom, in that admission fees have been abolished to coincide with the 450th anniversary of the city of São Paulo. The organisers are confident that the free entry policy, combined with an extended run, will allow them to attract over one million visitors this year. [13]

This designation of the Bienal as a free space is linked, however, to its mobilisation as a marketing tool and two of the sponsors (a bank and an internet provider) have established a prominent commercial presence within the Bienal pavilion, presumably in the hope of soliciting new customers. [14] This year the organisers of the Bienal are specifically targeting the 'poorer suburbs' of São Paulo and they have trained large numbers of guides, specifically in order to orient visitors that are unfamiliar with contemporary art. Hug is at pains to emphasise the moral and social value of art, noting that aesthetic experience is a deeply subjective process that 'strengthens the individual' and 'is a central precondition of democratic and modern societies'. [15] Evidently, Hug does not feel the need to underplay the ideological dimension of aesthetic discourse. Instead his position clearly illustrates Terry Eagleton's contention that the aesthetic is 'inseparable from the construction of the dominant ideological forms of modern class-society, and [from the forms] of human subjectivity appropriate to that social order'.[16]

The Bienal is clearly envisioned by Hug as a response to social and economic conditions (urban fragmentation, social and cultural conflict etc.) that are particular to the present moment. Within this context, the principal function of art is to offer 'respite [from] the frenzy that surrounds us', and to silence the 'cacophony of the mass media' - a cacophony that threatens to produce a 'dangerous vacuum'. The role of the artist is not to add to the excess of images, but instead to create spaces of enigma, metaphor and symbol, 'where the flood of images surging in on us from the breeding grounds of kitsch are encrypted'. [17] Painting is Hug's favoured method of

encryption, and a considerable number of the invited artists are indeed painters. The most prominent (Neo Rauch, Luc Tuymans) are showing their work in an air-conditioned section of the pavilion, a clear reminder that structures of privilege persist even within the 'free space' of the Bienal.

The exhibition is not, however, entirely dominated by traditional media, and works by the invited artists Rosana Palazyan and René Francisco seem to suggest an engagement with 'relational' aesthetics, as well as a commentary on the development of the 'exhibitionary complex'.

Palazyan's *The Organ Grinder* (2004) presents a street musician, seated on the margins of the Sculpture Park, not far from the temporary branch constructed by the Banco de Brasil. The organ grinder plays music for passers-by and his parrot dispenses enigmatic words of wisdom, written in English or Portuguese on pieces of coloured paper. These messages are characterised by the kind of meaningful ambiguity that is typical of cookie fortunes, but are in fact culled by the artist from the statements of street dwellers. By presenting the words of homeless people out of context, and imbuing them with an aura of authenticity through the persona of the organ grinder, Palazyan seems to be engaged in the kind of 'encryption' favoured by Hug.

The Organ Grinder resembles, but also differs from, the traders selling refreshments outside the Bienal. While the traders operate from carts advertising Nestle and Gatorade, the musician practices a craft that evokes a pre-capitalist society. Yet he cannot be entirely aligned with the past, as this would overlook the particular character of Ibirapuera Park (surrounding the pavilion). As São Paulo's pre-eminent civic space, the park is thronged with tourists and visitors to the Bienal and other museums, generally equipped with the typical paraphernalia of maps, guidebooks and cameras. But within the same space it is possible to spot various entertainers and trades people, including the occasional street photographer offering his services to poorer families, suggesting the co-existence of various economies of exchange.

As a whole, the Sculpture Park is characterised by a certain circus-like atmosphere, occupying a kind of transitional space between the Bienal proper and the exterior world. Palazyan's project, and other works within this indeterminate zone, appear to invite a mode of engagement that is qualitatively different from that of the museum, and perhaps offer a critique of the 'exhibitionary complex'. Tony Bennett has noted that fairgrounds, combining a mix of mechanised and traditional popular entertainments, developed on the borders of expositions, and often functioned to mock 'the pretensions of the expositions they adjoined'. [18] So *The Organ Grinder*

may perform a kind of mockery of the social relations privileged within the space of the Bienal. But, as Bennett also points out, the fair zones adjoining nineteenth century expositions often provided ‘a route through which the exhibitionary complex and the disciplines and knowledges which shaped its rhetorics acquired a far wider and more extensive social influence’.[19]

René Francisco’s project, *A la ca(,)a de Rosa* (2003), also resists straightforward inclusion within the designated disciplinary zones of exhibition, primarily because it represents a fusion of various media. Francisco has employed video documentary to record the repair of an elderly woman’s home, with resources derived from a residency programme. The reworking of the traditional residency model - privileging community activism over self-discovery – is by no means a novel development but Francisco’s engagement with documentary practice acquires a particular significance within the context the current ‘rediscovery’ of aesthetics.. Hug has stated his clear opposition to documentary strategies, suggesting that the prominence of documentary video in recent large-scale exhibitions (he cites Documenta) constitutes a crisis of confidence in the aesthetic.[20] Francisco’s project seems to offer a tentative commentary on this issue, as the moving image is projected onto (and indeed, into) a figurative painting. Rosa and Francisco are depicted, seated in chairs that function prominently within the narrative, as both observers and beneficiaries of the repair work that they seem to be ‘viewing’. As surrogates for the viewers in the exhibition space, these painted figures function very literally to incorporate the audience into a wider circuit of exchange and spectacle.

Palazyan and Francisco are by no means the only artists in the Bienal to operate within the interstices of Hug’s disciplinary categorisations, or to engage directly with political and social issues. A considerable number of works in the exhibition focus on the personal and social experience of migration, while others address the role of representation in the formation of national and cultural identities. But these concerns are typically explored via drawing and sculpture, rather than through documentary video. The embroidered drawings of Hans Hamid Rasmussen, hanging on the edges of the Salon of Painting, are interesting in this regard. Entitled *Vers la Champ* (2002-2004), these images explore aspects of Rasmussen’s own hyphenated (Algerian-Norwegian) ethnic identity, and reflect upon cultural and familial experiences of dislocation and language loss. As hand-sewn textiles, these works have a strong domestic quality, enhanced by their presentation in a form that is reminiscent of a washing line. But they are simultaneously removed from this context through a fusion of two distinct elements; ambiguous sculptural constructions that protrude into the space of the viewer and graphic sequences that

recall cartoon-strips and invite an entirely different process of reading. Ultimately, these works are profoundly disorientating, underscoring the impossibility of translation from one idiom to another, and disrupting the 'order of things' that the exhibition structure seeks to impose. The absences produced by translation, and by migration, are also explored in one of the few 35mm film works in the Bienal. *Civic Life: Moore Street* (2004) is the work of desperate optimists, a British-based partnership who were selected alongside sound artist Dennis McNulty and painter Stephen Loughman to represent Ireland. The film has been incorporated into the October programme of a local arthouse cinema, Cinesesc, and (alongside McNulty's site-related acoustic performances <http://alpha60.info>) it represents one of a very small number of projects taking place outside the confines of the pavilion.

Civic Life: Moore Street is part of a trilogy of works, all recorded in single steadicam takes and set within disparate urban spaces. While the first film in the series, entitled *Who Killed Brown Owl?* (2003), stages a darkly comic narrative within a sunny English park, *Civic Life* takes place on an existing Dublin street at night and is performed by a cast of black actors. Moore Street has been transformed by the presence of African immigrants over the past decade and is home to a number of African businesses, as well as one of the oldest street markets. *Civic Life* follows one young woman's physical and metaphorical journey through the street at night, as she reflects upon her relationship to the city in a voiceover monologue addressed to someone she has left behind. The words are spoken in English but sometimes restated in Swahili and they articulate a profound ambivalence about the possibility, and consequences, of 'belonging'. Through the continual motion of the camera and the performers, constantly doubling back into the street, *Civic Life* refuses a secure standpoint from which to view either the city or the experience of migration.

Mark Dion's contribution to the Bienal, entitled *The Brazilian Expedition of Thomas Ender Re-considered*, is also intimately concerned with processes of translation, and with the formation of discourse about the other. The starting point of Dion's project is a series of landscape paintings, produced by the artist Thomas Ender within the context of an expedition from Austria to Brazil. He retraces the steps of the original expedition team, in the company of a group of Austrian and Brazilian artists and art students, each of whom has been assigned a particular role – as naturalist, ambassador, guide, cartographer etc. The resulting installation resembles a museum of oddities, in which an extensive collection of photographs, videos, drawings, objects and paintings are presented according to a variety of exhibition methods. Instead of the illusion of transparent

knowledge about the other, the installation directs attention to the mechanisms of research and display, and to their particular relation to processes of colonisation.

A parallel concern with nineteenth century conventions of representation informs the work of the Norwegian representatives Ingrid Book and Carina Hedén. Although perhaps more interested in settlement than in journeying, Book and Hedén echo Dion's exploration of the biennial as a site of nationalistic and imperialist discourse. Their project, *News From the Field*, encompasses a newspaper (with reports on ecology, social history and planning in Brazil and Norway) and an exhibition of photographs and video work exploring the representation of small the town of Lillehammer. The video piece consists simply of a static shot of a 1903 painting, depicting potato harvesters working in an area of Lillehammer that now exists as an allotment garden. It was recorded in front of the painting as it hangs in the town's Museum of Art and, when the crowds in the Bial pavilion recede, another museum audience becomes audible - attesting to the persistence of the painting over time.

While nineteenth century painting functions as a critical point of departure for Dion and for Book and Hedén, other artists openly embrace the 'cacophony' of popular media. In his video work, entitled *Bolivia 3: Confederation Next*, Martín Sastre (representing Uruguay) proposes art-world stardom as a continuation of cultural imperialism and stages a comic standoff with Mathew Barney. The battle begins in a fantastical animated universe but, as Sastre gains power over him, 'Barney' is transformed into a well-known purple dinosaur, complete with fragments of *Cremaster* costuming. In the finale, Sastre's compassionate treatment of Barney paves the way for a reconfiguration of North-South power relations, articulated in the production of an inverted map of the Americas. The realignment of political space, in cartographical terms, is also proposed – albeit more succinctly – by Angela Detanico and Rafael Lain. Their project *World Align* (2003) simply involves the re-formatting of the world map according to the conventions of word processing. In addition to the 'centred' version, with which we are most familiar, they present 'left-aligned', 'right-aligned' and 'justified' versions.

The Swiss artists, Frédéric Moser and Philippe Schwinger also borrow from popular representation to explore questions of political power in their video work *Unexpected Rules* (2004). They present a version of the Clinton-Lewinsky saga, performed by six characters: the Prosecutor, President, First Lady, Secretary, Daughter and Diplomat. All six occupy the same physical space, a set bounded on three sides (above, and to the left and right) by a grid of

coloured lights. This structure is also mirrored in the installation, contributing to an experience of profound disorientation, enhanced by the persistent confusion of theatrical and televisual codes. The six characters are continually present on stage, participating as witness or as performers in the re-enactment of past events, within a universe that is devoid of continuity, causality and conventional moral order.

A similar mood prevails in Aernout Mik's *Pulverous* (2003), a silent anamorphic video projection that depicts the slow and methodical destruction of the contents of a market. The individuals engaged in this process of destruction could be workers, dissatisfied consumers, or even political activists, but they express no obvious emotion. These subjects are eerily out of place in the market, and they are in many ways reminiscent of the distracted zombies that wander through the shopping mall in George Romero's film *Dawn of the Dead*, in search of victims. [21] The atmosphere of futility that suffuses Mik's video piece is heightened by the structure of the installation. A short corridor leads towards the screen from an oblique angle but, as the projection is not presented in an enclosed space, it serves no function other than to deliver unsuspecting viewers into a space where they too become an object of display.

While Mik's installation suggests a critical exploration of the parallels between the exhibition architecture and other structures of consumption, other projects seem to achieve this goal inadvertently. Thiago Bortolozzo's *Vital Brasil* (2002), for example, is a large fragile wooden structure, hovering above the ground floor on stilts. During the process of construction this piece dominated the Sculpture Park, suggesting a physical link to the tall trees visible through the glass walls of the pavilion. By time the exhibition infrastructure had been fully installed, however, *Vital Brasil* actually extended from the site of the mezzanine internet café, inviting a somewhat different interpretation of its role as a metaphorical bridge to the world outside. Bortolozzo's sculpture is not the only ambitious intervention into the structure of the pavilion, and Jonas Dahlberg, Thomas Demand and Mike Nelson have all created highly polished architectural installations on the second floor. They are, however, aesthetically at odds with the hand-made appearance of *Vital Brasil* and, instead of offering bridges to the exterior, they serve to fold the space of the pavilion in upon itself.

Mike Nelson's work is specifically concerned with the role of myth and memory in the mediation of space. His project, *Modernismo Negro* (2004), is an almost invisible intervention into the fabric of the pavilion. He has produced a meticulously crafted extension to the curve on one end wall of

the building, creating a series of interior spaces, one of which can be accessed via a tiny spiral staircase – similar to those found in São Paulo’s small second-hand shopping arcades. The interior of this space is dark and musty, lined with wood that has been salvaged by Nelson from scrap yards, and it houses a collection of objects and images that together seem to be characterised by some kind of ritual significance. Among them, a clipping from a 1954 São Paulo newspaper proudly announces the completion of a different Niemeyer building, highlighting the popular cultural significance of modernist architecture in Brazilian history.

Dahlberg’s *Invisible Cities* (2004) consists of two silent video projections, presented inside a tinted glass structure that reaches from floor to ceiling. Both videos depict continual motion – one features a journey through a depopulated urban environment, a space that seems so devoid of life that it could be a model, while the second records a potted plant endlessly tumbling inside a water-filled domestic interior. The projections are mirrored in the reflective surface of the installation space, from within which it is possible to view the other visitors to the exhibition, more or less unobserved. *Invisible Cities* is specifically concerned with urban and suburban identity, and with the expansion and decline of small cities whose very ordinariness works to place them beyond the reach of cultural discourse. Within the context of the Bienal, however, it seems to point towards a changing relationship between spectacle, mobility and subjectivity.

As already noted, São Paulo is a city in which the pedestrian promenade has been superseded by the freeway (for some) and the helicopter (for the most privileged). This development forms part of a wider process of social, cultural and economic change, experienced unevenly and sometimes described by the term ‘mobile privatization’. In her seminal discussion of ‘everyday distraction’, Margaret Morse extends the concept of mobile privatization to situate the urban spaces of the freeway and the mall within a mutually-reinforcing system of communication that also includes television. [22] She emphasises that values are exchanged fluidly between these systems, ‘whether expressed as commodity object or images, in two or three dimensions, or in gigantic or miniature scale’. These processes of exchange seem to be invoked in the work of Thomas Demand, which is located beside the *Invisible Cities* installation.

Working in collaboration with the architects B&K Brandlhuber, Demand has constructed a complex structure enclosing the second floor escalators. This space, which is explicitly designated as transitional, incorporates a small cinema, a replica of one that was originally built by Niemeyer for the Palace of Industry. A looped 35mm film (entitled *Trick*), depicting a set of plates that spin

endlessly, is projected inside the cinema. It too is a replica, and is based upon a segment of an early film by the Lumière brothers. On the outer and inner walls of the structure, facing out at the rest of the exhibition and inwards towards the escalators, a series of large-scale photographs are displayed. These appear at first to be computer generated images (an airport x-ray scanner, a wire mesh fence, the branches of a tree), but on closer inspection they are revealed to be photographs of life-size objects and environments that have been constructed entirely in card. These scenes are themselves reproduced from other photographs that, although historically significant, remain unidentified. Through these various forms of simulation, extending beyond film and photography to the built environment, Demand's work directs attention to the continuous circulation of meaning and value within different registers, and to the profound instability of spatial experience.

The architectural projects produced by Nelson, Dahlberg and Demand are, in many ways, highly 'enigmatic' but they do not offer the respite from popular cultural excess that Hug seems to privilege. Instead, by folding the cultural and physical space of the pavilion into itself, these works produce a series of troubling cavities within the exhibition, a vortex or even a 'dangerous vacuum' into which the viewer is drawn, in search of meaning but finding only a proliferation of simulacral images. These reflexive architectural installations articulate a complex engagement with the dynamics of reception specific to the biennial exhibition. All three seem to approach the pavilion as a virtual space, a site that is experienced through memory, photographs, plans and models as well as through processes of pedestrian navigation.

These architectural projects are paralleled by a series of other works, discussed above, which call attention to the structures that have shaped, and continue to shape, the formation of the 'exhibitionary complex'. Many invite a reading of the exhibition 'against the grain', while others exploit a productive tension between the space of the pavilion and the wider context of the Ibirapuera Park. Ultimately, and perhaps most significantly, these works counter a tendency to envision the disused industrial space as the privileged zone of critical site-specific practice. They call for a more nuanced model of site-oriented practice, capable of engaging with the Bienal as an institution shaped by the intersection of local, national and international debates, a privileged space for the re-staging of familiar struggles over meaning and power.

Notes

- [1] Alfons Hug, 'The Bienal as Free Territory', *26th Bienal de São Paulo: National Representations*, Fundação Bienal de São Paulo, São Paulo, 2004, p 36.
- [2] Elisabetta Andreoli and Laymert Garcia do Santos, 'Public Art/Private City In the Three "Art/City" Exhibitions in São Paulo', *Third Text* 45, Winter 1998-99, p 63.
- [3] Andreoli and Garcia do Santos, p 66.
- [4] Andreoli and Garcia do Santos, p 80.
- [5] JJ Charlesworth, Art & Beauty, *Art Monthly* 279, September 2004, p 8. A renewed interest in aesthetic discourse among critics and artists is also suggested by two conferences; *Rediscovering Aesthetics* was held at the Lewis Glucksman Gallery, University College Cork, July 9-11, 2004, while *Transforming Aesthetics* is the title of a forthcoming event at the Art Gallery of New South Wales, Sydney, July 8-9, 2005 (featuring Nicholas Bourriaud as a keynote speaker).
- [6] Roger Buergel, 'What is an Exhibition? Curatorial methods or aesthetic experience?', lecture given at the National College of Art and Design, Dublin on Thursday 21st, October 2004, as a part of an international lecture series organised by Dublin City Gallery, The Hugh Lane.
- [7] Alfons Hug, 'The Bienal as Free Territory', p 33. My reading of the exhibition is specifically informed by the experience of visiting the pavilion over a period of ten days during the process of installation, and my research was funded by a grant from the School of Creative Arts, Dun Laoghaire Institute of Art, Design and Technology, Dublin.
- [8] Walter Benjamin, 'One-Way Street', *One-Way Street and Other Writings*, trans. Edmund Jephcott and Kingsley Shorter, Verso, London, 1997, p 103
- [9] Tony Bennett, 'The Exhibitionary Complex', *Thinking About Exhibitions*, edited by Reesa Greenberg, Bruce W Ferguson and Sandy Nairne, Routledge, London, 1996, p 89.
- [10] Tony Bennett, p 91.
- [11] Tony Bennett, p 84.
- [12] Hug emphasises that the São Paulo exhibition has long represented a 'corrective to the Eurocentrism of Kassel and Venice', and he further suggests that Brazilian society constitutes a particularly useful model of multiculturalism, 'The Bienal as Free Territory', p 32.
- [13] The 25th Bienal was the most highly attended exhibition of contemporary art in the world in 2002, with over 670,000 visitors (Documenta 11 attracted 650,000 visitors). This year there is no ticketing system in place, however, so it is difficult to see how accurate records of attendance could actually be produced.
- [14] The Banco de Brasil has installed a temporary branch on the ground floor, close to the information desk while on the mezzanine, Globo.com are sponsoring an Internet café. The

prominence of commercial sponsorship at this year's Bienal has generated criticism, and a small group of protesters picketed the launch.

[15] Alfons Hug, 'Image Smugglers', *26th Bienal de São Paulo: Invited Artists*, Fundação Bienal de São Paulo, São Paulo, 2004, p 34.

[16] Terry Eagleton, *The Ideology of the Aesthetic*, Blackwell Publishing, Oxford and Cambridge, Mass., 1990, p 3.

[17] Hug, 'Image Smugglers', p 32.

[18] Tony Bennett, 96.

[19] Tony Bennett, 97.

[20] Hug's criticisms seem to refer specifically to Documenta 11 but could also be elaborated in relation to Manifesta 5, 'Image Smugglers', p 32.

[21] It is perhaps worth noting that the theme of anthropophagy has been explored in previous instalments of the Bienal. See Lisette Lagnado, 'On How the 24th São Paulo Biennial Took on Cannibalism', *Third Text* 46, Spring 1999, pp 83-88.

[22] Margaret Morse, 'An Ontology of Everyday Distraction: The Freeway, the Mall, and Television', *Logics of Television*, edited by Patricia Mellencamp, British Film Institute, London, 1990, p 210.

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