The Politics of Nature An inquiry of the politics of aesthetics in between the sublime and relational in Olafur Eliasson's installations

Master thesis

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Abstract
This thesis is an inquiry of the politics of aesthetics in between the sublime and the relational in Olafur Eliasson's installations. The Icelandic-Danish artist Olafur Eliasson (b. 1967) is one of contemporary art's most wanted artists. Large exhibitions in recent years, like The Weather Project (2003) in the Tate Modern in London, the retrospective exhibition Take Your Time: Olafur Eliasson (2007) in the Museum of Modern Art in San Francisco (later shown in MOMA in New York) and public art projects as The New York City Waterfalls (2008) has secured his position as one of contemporary art's most central persons. Eliasson's installations, where he often makes use of natures own materials like water soil and moss, or recreates natural phenomena like the sun, a rainbow or a waterfall, are highly seductive and sensual. However, by revealing the underlying construction of the work, thus breaking the illusion, Eliasson encourages reflection, and makes the viewer conscious of herself and her surroundings. This thesis revolves around an aspect of Eliasson's art that has not yet gotten the attention it deserves in the existing research literature; broader analyses of his art in view of the sublime, the relational and the political. My main analyses are of the works Beauty (1993), 360º room for all colours (2002) and Multiple Grotto (2004). How can an enquiry into the relationship between art, nature and politics shed light on Olafur Eliasson's installations? To answer this wide question I will conduct an initial methodical introduction where I discuss whether a sense experience in the spirit of Susan Sontag, or a hermeneutical interpretation in the tradition of Hans G. Gadamer is more applicable to Eliasson's installations. Thereafter I will enquire how Eliassons's might give a sublime experience as Jean Francois Lyotard describes it, before I will discuss whether Eliasson's art is representative of Nicholas Bourriaud's relational aesthetics where the work functions as a catalyst for social situations. These readings will lead to a discussion on whether we might see Eliasson's art as an expression of a political aesthetics, as proposed Jacques Rancière, and finally to Rancière's criticism of the sublime and the relational, as part of the post-modern art scene.

Denne oppgaven er en undersøkelse av politisk estetikk satt opp mot det sublime og det relasjonelle i Olafur Eliassons installasjoner. Den islandskdanske kunstneren Olafur Eliasson (f.1967) er en av samtidskunstens mest ettertraktede
There are more than 200 countries in the world and even more nations. The world is open now and at your work, during your business trips and studies or just through the Internet you can be involved in the multicultural communication. Someone thinks that for efficient conversation good communicational skills and language proficiency (usually, in English) are enough. However, it's not so easy. Knowing the Politics of Twitter: Emotions and the Power of Social Media. International Political Sociology, Vol. 13, Issue. 4, p. 409. of non-narrative affective experience that can even excite the sublime. This critical juxtaposition of walls first explores what they can tell us about the politics of borders, identity, and foreign policy, and then considers how walls, as concrete visual artefacts, can be examples not simply of ideology, but also of affect. The article aims to understand walls in a different register as active embodiments of political debate – and of political resistance. View HTML. Send article to Kindle. An inquiry of the politics of aesthetics in between the sublime and relational in Olafur Eliasson’s installations. The politics of nature. By Synnøve Marie Vik. Master thesis in Art History Department of Linguistic, Literary and Aesthetic Studies. Olafur Eliasson was born in Copenhagen, Denmark, in 1967. He grew up in Copenhagen but spent large periods of his childhood on Iceland, where his parents are from. Eliasson attended the Royal Danish Art Academy in Copenhagen from 1989 to 1995. He is currently sharing his time between Copenhagen, where he lives, and Berlin, where he has a large production space for his art – Studio Eliasson. The article is devoted to the study of emotionally coloured verbs and their evaluative possibilities in the language of politics. The emotionally coloured verbs with the negative evaluative component are scarce but
predominate over the emotionally coloured verbs with positive assessment in the speeches of British and American politicians. They function as a very effective means of assessment with the assistance of which an orator expresses his evaluative attitude to the object of assessment. However, such verbs tend to influence indirectly the political image of the orator himself.