
Amy Bruce
principles that are outlined on a didactic panel as you enter the installation.

Co-curator and architect David Fortin adds that Indigenous architecture is not object orientated, but that structure manifests through our ancestral experiences and accumulated knowledge systems. Inspired by these notions, UNCEDED aims to support the story of relationships, to offer insights into the paradigms of Turtle Island’s First Peoples in relation to the land, the natural elements, and all our relations. Everything interconnects, creates, or constructs space: our intentions, the sounds, the gestures, and our time-collapsing connections and commitments to sustaining our relationships, which in turn inform our complex Indigenous worldviews. There is a continuum, and the underriding or framework of Indigenous culture is the architecture itself. ¶

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Caroline A. Jones

The Global Work of Art: World’s Fairs, Biennials, and the Aesthetic of Experience
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The focus of Caroline A. Jones’ new book, The Global Work of Art: World’s Fairs, Biennials, and the Aesthetic of Experience, is the widening of the international and global art world. She bases her study on the lineage of world’s fairs and biennials and examines globalisation in contemporary art. Building outward from an exhibitionary complex that began in the nineteenth century, Jones probes key concepts like cosmopolitanism, nationalism, internationalism, transnationalism, globalization, and aesthetic experience.

Jones argues that the contemporary biennial circuit holds the potential for global art to make viewers aware of global entanglements through an aesthetic “experience.” She emphasizes the action and agency of artworks as they move transnationally and between world’s fairs and now biennials. For Jones, “Art works. It is and has been active, working on the viewer historically, working on me still” (x). Conceptually, this entails thinking about “work as a verb” (x) in order to reflect the historical transition of art from an object to an experience. What results for visitors of these events is an awareness of art’s global position, or “globalism.” Jones describes this as “an aesthetic response to economic, technological, and cultural processes of globalization” (xiii) that resists the longer history of the art market.

In the first of its seven chapters, The Global Work of Art outlines its theoretical framework, which Jones refers to as “blind epistemology.” In her view, world’s fairs were conceived as microcosms of the world or the world-as-picture. In their emphasis on sight and perspective, they materialized Enlightenment philosophies. Jones, however, traces the importance of blindness in epistemology from Plato to Descartes to Georgina Kleege in order to rethink how biennial culture produces a different sort of knowledge through world-picturing.
Caroline A. Jones, *The Global Work of Art*

way biennials incorporated a recurring structure into their organization. The repetition of biennials retains and builds audiences, thus producing a “biennial culture” that is, as Jones argues, conditioned by the “practice and appetites” of artists and curators who provide visitors with an “art of experience” (86). In her fourth chapter, Jones historicizes the development of biennial culture from the Venice Biennale to the present day.

Jones explains that biennials both implicate the nation and attempt to promote a kind of universalism that reinforces difference. However, as outlined in her fourth chapter, the early editions of the São Paulo Biennial briefly refused global difference. Jones’ southern hemispheric focus on the São Paulo Biennial aligns with recent scholarship that emphasizes historical reconstruction from a postcolonial and southern perspective, including Charles Green and Anthony Gardner’s *Biennials, Triennials and Documenta: The Exhibitions that Created Contemporary Art* (2016). Scholars like Rafal Niemojewski, who posits an alternative genesis of contemporary biennials from the Havana Biennial, would contest her teleological conditions … their view” (229). There is no guarantee that visitors will willingly take on this responsibility, especially if the work is too conceptual.

Jones cites as examples of works that allow visitors to take on this responsibility Martin Kippenberger’s contribution to the 2003 Venice Biennale, which was installed posthumously in the German pavilion, and Santiago Sierra’s intervention at the Spanish pavilion. Artists like Kippenberger and Sierra, are, according to Jones, doing their part in biennial culture to enlarge the “focus on where we are in an entangled world, to make us aware, through experience, not of our distanced relation to a picture but of our enmeshment in situations” (249).

There are numerous publications on biennials that are either introductory and anthological (Bydlar, Altshuler, and Filipovic) or limited to a specific exhibition (Vanderlinden, Weiss, and Lagnado). By focusing on a genealogical history of biennials in art history, *The Global Work of Art* joins Lawrence Alloway’s 1989 publication on the Venice Biennale and the recent publication by Charles Green and Anthony Gardner (2016). Offering a challenging and dense text on the global workings of art, it optimistically foregrounds critical work done by the public. The next task for scholars is, perhaps, to reveal globally enmeshed existences that Jones sees as “no longer masterable as picture” (249).

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