Expanded Fields: Revisiting the Notion of a Framework for Installation Art in the 21st Century

by

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Abstract

This thesis examines the emergence and proliferation of installation art in the 20th Century and the ways in which its complexities have been contended through the establishment of three frameworks that establish categories belonging to the genre. Frameworks by Nicolas de Oliveira, Mark Rosenthal, and Claire Bishop are compared and contrasted in order to ascertain those hardy attributes belonging to installation art that have prevailed as the genre continues to diversify into the 21st Century. The contributions of de Oliveira, Rosenthal, and Bishop are consolidated in my revised framework in the *Experiential Site* and *Interactive Site* categories. The third category of my framework, the *Representational Site,* argues for the import of acknowledging the role of photography as it continues to mediate the proliferation and understanding of installation art, unaccounted for in frameworks to date. Examining the merits and limitations of the photograph as a mediating platform for installation art, I will argue for the purposefulness of photographic representation of installation as an alternative to their material reprise, specifically in circumstances where refabricating the no longer extant installation would be to jeopardize the site-specific integrity of the work as this relates to a conception of site-specificity informed by the emergence of the genre.

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To enter the Tate Modern's Turbine Hall is to descend a gently inclined exterior walkway to the west of the building.[1] At the base of this incline automatic doors part to reveal the museum's interior, a cavernous space thirty-five metres in height and several times that in length. Beyond the automatic doors the declivity continues, passing the museum's store on the left before flattening and finally meeting the opposing wall one hundred and fifty metres ahead. It is in this space that I encounter Miroslaw Balka's How It Is, the tenth in a series of monumental installations sponsored by Unilever.[2] Though I am unaware at the moment of my entry, the experience of Balka's commission will irrevocably alter my perception of those dynamics by which installation art engages the viewer.

From the approach, How It Is appears as an ominous sea container of gargantuan scale, a rectangular prism of narrowly smaller proportions than the Turbine Hall's own. Tracing the scar of Doris Salcedo's Shibboleth[3] I am suddenly, jarringly aware that I have passed the distance from which the periphery of my vision might still encapsulate the form in its entirety. From this point onward my observations are fragmentary, for which I am compelled to compensate with unabated motion, as if by circumscribing the form I can somehow gather it up before me as I myself have been superseded by the installation's sheer scale.

Skirting the obtuse end of the container, I walk the length of the form along its exterior, perturbed by the transition from the spaciousness of approach to the relative narrowness of the corridor I now occupy. This corridor is bracketed by the immovable concrete of the Turbine Hall on my left, and the utilitarian steel of the wall on my right, raised up on stilts which keep Balka's construct in suspension above the gallery floor. As I close upon the opposite end of the container I observe a ramp descending to meet

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1 The Tate Modern has been Britain's national gallery of modern art since it's opening in 2000. Architectural firm Herzog & de Meuron designed the gallery's current footprint, including the Turbine Hall, on the framework of the former Bankside Power Station. The Turbine Hall measures 509.9 feet in length, 73.1 feet in width, and 87.5 feet in height.

2 Unilever, a British-Dutch multinational consumer goods company, has recently concluded a £4.4 sponsorship deal with the Tate Modern, which led to a total of thirteen Turbine Hall installations between May of 2000 and October of 2012.

3 In 2007, Salcedo responded to her commission by installing a fissure in the floor of the Turbine Hall spanning its entire length – though subsequently mended, its trajectory is still traceable to observant visitors.

the floor. Turning fully about to face the ramp and standing tentatively at the point at which it makes contact with the floor, I cease movement for the first time since entering the Turbine Hall and look in the direction to which the ramp ascends. The container appears hollow. Though I must climb to enter, as another visitor proceeds to do at the periphery of my vision, I am unaccountably met with an impression of an imminent descent akin to entering a subterranean space.

Self-aware of the manner in which I have stalled at the threshold, yet unable to account for my own hesitancy, I take the first steps towards the mouth of the container, pausing at the halfway point of my ascent to peer into the interior volume of the form, a black recess into which the visitor ascending moments earlier has disappeared. Before I reach the ramp's apex, the source of light from the Turbine Hall is eclipsed by the void of the container's open face, and mere steps beyond the entryway any vestiges of light are gone entirely. A few steps further and I can no longer see the hand in front of my face, or the two of my outstretched arms ensuring that my forward momentum remains unobstructed. I continue to walk for some time without being impeded, though also without any sense of having progressed along the interior length of the form.

The darkness is absolute and my immediate surroundings impalpable. In the dissolution of any continuity of space between myself and my immediate environment, the relation of my body to the surroundings, indeed the proportionality of my body in relation to itself, is somehow compromised. In the absence of visual cues with which to determine my progress, I strain to hear my co-occupants. I am able to discern only the shuffling of feet, which I am temporarily disconcerted by in the belief they could in fact be the echoes of my own. This sound is accompanied only by a hushed murmuring, which I perceive as unremarkable for its conventionality in a gallery setting.

Edging tentatively forward, my fingers brush what I presume to be the opposite end of the form in which I feel I have been meandering haplessly. Reaching the impenetrable façade I had anticipated from the outset, I feel at once oriented in relation to a form in which, until that moment, my feet have kept me grounded as the sole point of contact. Turning to face the direction of my approach, I see the geometric mouth of the open, opposite end of the container into which light pours. Standing with

my back to the wall, I observe upwards of a dozen others. These visitors, my unknown co-occupants, now encroach upon my position slowly, imperceptibly, towards the dead end from which point I had, presumably, been observed by others successful in traversing the interior in a similar state of semi sensory deprivation.[4]

Miroslaw Balka's commission for the Tate Modern introduced a monolithic sculptural element to the Turbine Hall that proved an inversion of its immediate architectonic surround. Visitors to *How It Is* (2009) [Fig. 1 and Fig. 2] had the uncanny experience of descending the brightly lit walkway to the Tate Modern only to ascend into an equally cavernous form of relative darkness. As a finite space measuring some 30 by 10 by 13 metres, the enveloping darkness of Balka's installation is quantifiable (3,900 cubic metres). As an installation experience, however, *'How It Is* is irreducible to its external form and dimensions.'[5] Beyond the initial tactility of the container's steel shell and felt-lined interior, *How It Is* quickly progresses the viewer to a stage of sensory suspension. In the absence of visuality, spatial and temporal cues are soon compromised: 'Isolated in darkness, the visitor experiences a semantic wandering.'[6] Sight may be returned at any stage should the occupant change their orientation to face the light source at the container's opening. The singular entrance soon revealed to visitors as the only viable exit, however, establishes an implicit sensory dialectic to the installation experience between deprivation of sight and glimpses of one's own vulnerability via the simulacrum of observing the toil of the installation's co-occupants following immediately in step.

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4 The account prefacing this thesis invokes the performative writing practice of Amelia Jones and is inspired by Natalie Loveless' account of Think Again's *Actions Speak* (2008) at the Worcester Museum of Art. See Natalie Loveless, "Thinking Politics with *Think Again's* Actions Speak," *Total Art Journal* 4, no. 1 (2011): 1-8. The description is intended to highlight the fragmentary accounts installation elicits from its viewers. These accounts are uniquely inflected by a singularity of perspective, and yet art history is reliant upon such subjective accounts for interpretation of installation as a medium: 'Adopting the notion of performativity as a critical strategy within the study of visual culture thus enables a recognition of interpretation as fragile, partial, precarious, and ultimately affords a critique of art criticism and history to date.' Amelia Jones and Andrew Stephenson, *Performing the Body/Performing the Text,* (London: Routledge, 1999), 2, quoted in Philip Ursprung, *Allan Kaprow, Robert Smithson, and the Limits to Art* (California: University of California Press, 2013), 4.

5 Paulo Herkenhoff, "The Illuminating Darkness of How It Is," in *Miroslaw Balka: How It Is,* ed. Helen Sainsbury, (London: Tate Publishing, 2009), 50.

6 Ibid., 54.

Historically, opportunities for engagement with installation have evolved at pace with institutional interest and investment in its display. As installation continues to proliferate in new and unforeseen ways in response to ongoing institutional support, financial endorsement and technological advancements, new and supplemented opportunities for viewer engagement have arisen. *How It Is* (2009) is symptomatic of the requirement for frequent reappraisals of the diversification of the installation experience given the complex and multifaceted viewing experience this particular installation affords.

Before we may address how the viewer experience of installation has changed in response to institutional endorsement, it is first necessary to contend with installation's contested status as a distinct genre of creative practice with a discernable trajectory of development. **Chapter 1** addresses this requirement through consideration of those central and longstanding tenets particular to installation and with which it has cemented its status as a genre of display. Clarification of the use of 'installation' within the context of this thesis is also provided. This chapter examines important precursors in installation's early history and the effects of institutional endorsement during the 1980s and 90s. Relevant theory addressing installation's dynamics of engagement examines contributions from Frederick Kiesler, Maurice Merleau-Ponty, Rosalind Krauss, and Michael Fried.

Chapter 2 considers recent attempts to arrest installation's amorphous nature in three frameworks by Nicolas de Oliveira, Mark Rosenthal, and Claire Bishop. Each model attempts to isolate qualities of engagement unique to installation at the time of its publication. Recurring dynamics of engagement as agreed upon by consecutive frameworks are isolated, and the differences and limitations between frameworks are also considered. The degree to which each framework engages with *site*, if at all, is considered with respect to Smithson's site/nonsite dialectic. As the nonsite vectors the site, photography also mediates engagement with installations inaccessible in material form. A case for photography as a mediating platform for display of equal signification to the embodied installation experience is made as a departure from recent frameworks, notably

Bishop's (2005), in which the unmediated installation experience is privileged.[7] How institutions may impinge upon engagement with installation is also of interest.[8]

Chapter 3 distils those enduring properties of installation as surmised by de Oliveira, Rosenthal, and Bishop within an updated framework. My framework borrows from each of these preceding frameworks to arrive at two variations of installation: the *Experiential Site* and the *Interactive Site.* A critical departure from previous frameworks is the introduction of an unprecedented third category: the *Representational Site.* The *Representational Site* argues the photograph as a legitimate installation experience apart from the *Experiential Site* and *Interactive Site*, and is articulated in relation to Meyer's literal/functional site concepts, and Kwon's diversification of site-specificity. The *Representational Site* is intended to address the necessity of an overdue reappraisal of the role of photography in relation to installation and represents my central contribution to the existing discourse attempting to locate those qualities of engagement unique to installation.

Chapter 4 examines the relationship between photography and installation in the context of Allan Kaprow's 'partitioned' installation model. The photograph's role in disseminating and extending the mimetic reach of the embodied installation experience is also examined. Critically, photography is considered as an alternative to the (compromised) re-enactment of the material installation for those installations with a conception of site-specificity consistent with the genre's origins. The chapter concludes with an examination of those longstanding variants of installation (the *Experiential Site* and *Interactive Site*) as they have evolved in response to installation's uptake of new and emergent technologies.

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7 'There are many examples of installations that emphasize viewer's direct experience… because they focus on direct experience of various sorts, all of the pieces that Claire Bishop discusses in *Installation Art: A Critical History* could be included in this category.' Monica E. McTighe, *Framed Spaces: Photography and Memory in Contemporary Installation Art*, eds. Mark J. Williams and Adrian W.B. Randolph (Hanover: Dartmouth College Press, 2012), 127-128.

8 Institutions have taken it upon themselves to reprise early examples of installation if no longer accessible in material form. In doing so, there exists the possibility of said changes impacting viewer experience: 'The exigencies of historical exhibitions have inspired museums to undertake the production of the work to be shown.' Martha Buskirk, *Creative Enterprise: Contemporary Art between Museum and Marketplace*, (London: Continuum International Publishing, 2012), 22.

The experience of the material installation, and the embodied phenomenological reading its occupation affords, is long considered the primary platform from which to engage the genre. While the material installation experience is of historic significance and unrivalled in specific circumstances, alternate ways of interrogating installation remain under examined. Engagement with installation through surrogate representational forms or proxies, such as images or objects in the absence of the material installation, is deserving of examination as an installation experience unto itself. Photography plays a progressively important role in privileging access to installations that are not conducive to material representation, and will be considered for this contribution: 'To take photography into account when considering installation art only enriches our understanding of the practice of installation art.'[9] Sustaining the primacy of a visual representation of installation through photographs, instead of alternative means of mediation such as written accounts, is purposeful for those installations whose refabrication would compromise their site-specificity. The foregrounding of the embodied installation experience in scholarship to date, at photography's expense, warrants reappraisal of photography as a purposeful visual representation.

My thesis will address this shortcoming through a revised framework for installation posited as a contemporary of existing models. My framework will distil the most pertinent contributions of select frameworks within a new model, presenting a new lens for analysis of the genre. The parameters of my framework are more stringent than existing frameworks given that I argue for installation as a genre dependant on the photograph for the perpetuation of certain strains of installation that resist reconstitution, or *successful* reconstitution, in material form. While examined as a genre closely bound to site and the conditions of its display, installation is also discussed as being at odds with the diversification of site in recent scholarship.

Recurrent taxonomies of installation are purposeful for arresting the genre at temporal milestones in order to trace its development. Taxonomies to date provide

9 McTighe, *Framed Spaces,* 206.

benchmarks by which the trajectory of a fleeting and amorphous genre can be reliably mapped. Without these intermittent frameworks, comprehension of those forms installation encapsulates, and indeed what the term 'installation' infers, cannot be reliably ascertained over time. Today, installation continues to hybridize apace with technological developments, affording new modalities of engagement. New platforms, spatial and temporal, are also being proffered for the display of installation.

Today, a resurgence of interest in pertinent historic installations has prompted the refabrication of examples that were once considered resistant to reprise by virtue of conceptions of site-specificity with which installation emerged as a genre. With reference to guest curator Helen Molesworth's decision to invite artists to respond to Allan Kaprow's *Yard* (1961) at sites external to its original inception, Martha Buskirk observes: 'During his lifetime, Kaprow insisted on reconceiving his environments each time they were shown, reflecting his own evolving interests… Since his death in 2006, however, Kaprow's tight hold on interpretation has given way to compound authorship.'[10] Existing frameworks have yet to contend with the trend of reprising installation at the expense of the connectivity of individual works to the original site of their display.

A new taxonomy is also warranted given that past frameworks are estranged from the most common platform by which the genre is communicated: 'Photography has come to pervade the practice of installation and become the unacknowledged foundation of this now ubiquitous metier.'[11] If this relationship is given due consideration, photography has far reaching repercussions for comprehension of installation as a genre: 'Images and documents… condition our understanding of the work in important ways.'[12] A reappraisal of installation that reflects those dynamics by which the genre is progressively mediated by the photograph must assign photography a platform of equal signification alongside existing, or concurrent, categories of installation. Differentiating between photography in documentary

10 Martha Buskirk, "Allan Kaprow: Yard," *Artforum* 48, 4, (December 2009): 226.
11 McTighe, *Framed Spaces,* 22.
12 Ibid., 71.

form and those images taken with a subjective intent akin to experience of the material installation in real time also has far reaching consequences for our understanding of the relationship between installation and photography in a historical sense: 'Photographs (condition) how a work of art is perceived and understood for both its current and its historical audience.'[13]

Chapter 1.

Given the diversity of art forms attributable to the rubric of 'installation,' in addition to the term's dual reference to general conditions of exhibition display, a case must be made for installation as a distinct genre of display.[14] It is also necessary to clarify the meaning inferred by the use of 'installation' in the context of this thesis given 'installation' as a generic point of reference,[15] and its seemingly indiscriminate application with reference to contemporary art production.[16]

Entertained as a genre unto itself, installation is characterised by its penchant for expanding its own amorphous boundaries rather than any consistency of material form. Installation's inclusive aesthetic is a direct consequence of its adoption and conflation of materials and conventions belonging to disparate media: 'Installations represent a hybrid of traditional sculpture with other arts, such as architecture, theatre, performance, and cinema.'[17] Installation may then be characterised by its very propensity to amalgamate and transgress the boundaries of conventional media[18] to attain new levels of intermedia hybridity.[19]

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13 Ibid., 118.

14 'Seemingly inexhaustible numbers of objects, environments, landscapes, cityscapes, mindscapes, and interventions could be filed under… installation.' Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 3.

15 From the 1970s 'installation' joined 'environments,' 'project art' and 'temporary art' as terms used interchangeably to describe art made in situ, or with a specific relationship to context. See Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999), xi.

16 De Oliveira et al., *Installation Art,* (Washington, DC: Smithsonian Institution Press, 1994), 7.

17 Marina Pugliese and Barbara Ferriani, eds., *Ephemeral Monuments: History and Conservation of Installation Art*, (Los Angeles: Getty Conservation Institute, 2013), 9.

18 'Conventional media' is made with reference to 'not only the established mediums of art, such as painting, sculpture, prints, and drawings, but also the conventional materials and techniques that pertain to their production.' Miwon Kwon, "Rooms for Light, Light on its Own," in *James Turrell,* eds. Serena Cattaneo Adorno, Alison McDonald, and Kara Vander Weg (New York: Rizzoli, 2011), 66.

In the absence of consistency of form, de Oliveira identifies commonalities among the agendas of installation artists as 'abandoning the typical confines of art spaces, subverting art-world conventions, challenging interpretive assumptions, and enveloping audiences in sensations, memories, and narratives.'[20] De Oliveira's definition highlights two key concepts central to installation, to which it is recurrently affiliated: engagement of spatial surround, and viewer address. In contrast to conventional exhibition formats, installation transgresses those boundaries separating the 'traditional, the organic work for art from the space that surrounds it and/or its institutional, economic, cultural, or social contexts.'[21] The nature of installation's relationship to site is of key interest for the discussion of installation to follow. Of equal import for appreciation of installation as a platform for expression qualitatively distinct from traditional media is the dynamic by which installation enlists the viewer as an active participant, whose presence is requisite for completion of the installation's circuit of signification.[22]

For purposes of this thesis, 'installation' is used in full appreciation of the notions of hybridity the term confers. The categories of de Oliveira's early framework for installation were intended to map the genre in such a way that insight into, or an accurate impression of, installation might be attained.[23] Similarly, my revised framework is intended to provide a timely lens through which to survey the contemporary status of a genre notorious for its aversion to medium specificity 'to provide a focus on a highly complex practice.'[24] The title of this thesis and specific use of 'expanded fields' is made with reference to Rosalind Krauss' canonical essay charting application of the term 'sculpture' in addressing progressively divergent art practices of the 1960s and 1970s, and the consequently

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19 Juliane Rebentisch, *Aesthetics of Installation Art*, trans. Daniel Hendrickson and Gerrit Jackson, ed. Leah Whitman-Salkin (Berlin: Sternberg Press, 2012), 14.

20 Ronald J. Onorato, "Blurring the Boundaries: Installation Art," in *Blurring the Boundaries: Installation Art 1969-1996,* ed. Anne Farrell (San Diego: Distributed Art Publishers), 29.

21 Rebentisch, *Aesthetics of Installation Art*, 15.

22 'Traditional media' in this context is used with reference to art forms whose relationship to the exhibition surround is not delimited to the degree enacted by installation art, and in circumstances where the autonomy of the art object is upheld as singular and non-relational.

23 De Oliveira et al., *Installation Art*.

24 Ibid., 7.

obfuscating impact of this usage in clouding sculpture's defining principles.[25] In the context of this thesis, and akin to Krauss, 'expanded fields' is used with reference to the diversification of display arrangements accreted under the rubric of 'installation.' Purposefully, 'expanded field' additionally references the visual encounter characterised by the activation of interstitial space between forms attributable to minimalist and installation art.

With respect to the history of installation, the innovative exhibitions of the 1920s international avant-garde, Allan Kaprow's environments, and the minimalist movement of the 1960s (to which installation's activation and address of an expanded field inclusive of the viewer is indebted) were each pivotal milestones in liberating installation from traditional exhibition formats organized around the display of discrete objects in a neutral 'white cube,' to which the genre remains antithetical.[26]

Installation is first appreciable, however, as the product of a movement of 'visual enquiry' spanning multiple creative outlets from the outset of the twentieth century, transcending both creative and entertainment media in pursuit of a 'language of union, integration, and coalescence, seeking visual and multisensory expression.'[27] Installation is itself one of multiple enduring legacies of this fervent era of enquiry in the visual arts. For the international avant-garde, this period is evidenced by the enmeshment of traditional display formats with architectonic, theatrical, and cinematic influence.[28] New York gallery owner and Surrealist

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25 Installation, as with sculpture, carries its own logic, the tenets of which can be traced to pioneer of the medium Allan Kaprow. As Rodin's *Balzac* (1897) queried long held assumptions of the properties of sculpture, the immaterial, nomadic, and changeable properties of installation art similarly excite a reappraisal of contemporary assumptions pertaining to the genre. See Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 30-74.

26 Pugliese and Ferriani, *Ephemeral Monuments*, 9.

27 Germano Celant, "A Spherical Art," in *Ephemeral Monuments: History and Conservation of Installation Art*, eds. Marina Pugliese and Barbara Ferriani (Los Angeles: Getty Conservation Institute, 2013), 15.

28 Pugliese and Ferriani, *Ephemeral Monuments*, 9. During the 1920s the Soviet avant-garde established exhibition interiors to illustrate concepts, designs and projects in keeping with constructivist sensibilities that were economically or logistically unattainable at the scale for which they were intended. See Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art,* (Cambridge, MA: MIT Press, 1998), 14.

advocate Julien Levy's proposition of a 'Surrealist House' for the 1938 New York World Fair is exemplary of this conflation, combining amusements familiar to the World Fair landscape with the unique sensibility of the Surrealist exhibition: 'Within Levy's Surrealist House was embedded a conventional group exhibition… The Surrealist House would also contain Coney Island-like nickel slot mechanical viewers… Thus the exhibit was to mix fine art freely with commercial and entertainment forms.'[29]

Frederick Kiesler (1890-1965) was a key proponent of exhibition designs that are now acknowledged as a critical precursor to installation, not least in their application of technology as an accessory to create novel displays designed to afford visitors a truly unique viewing experience. Though renowned as the innovative architect of Peggy Guggenheim's New York gallery *Art of this Century* (1942-1947), Kiesler's ideals were established earlier in his career as a student of stage, furniture, and commercial design. Kiesler designs espoused the notion of the *Gesamtkunstwerk* or 'total work of art,' a 'holistic approach that combined the disciplines of architecture, painting, design, sculpture, and theatre.'[30] Critically, Kiesler maintained that art should expand beyond its frame and seek communion with its immediate surroundings. This concept is embodied by Kiesler's *Leger and Träger* display units, which permitted visitors to a gallery to view three-dimensional and unframed two-dimensional works at a height and angle of their own choosing: 'Kiesler's *Leger* and *Träger* display systems were as revolutionary as his architectural concepts, and clearly a catalyst for the display of today's large installation art.'[31]

The transnational legacy of the international avant-garde set a precedent for trends specific to contemporary installation. Experimentation by established European artists propagated notions of the empowered spectator and the dissolution of architectural surround through the creation of works that permeated

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29 Lewis Kachur, *Displaying the Marvellous: Marcel Duchamp, Salvador Dali, and Surrealist Exhibition Landscapes,* (Cambridge, MA: MIT Press, 2001), 108.

30 Shirley Haines-Cooke, *Frederick Kiesler: Lost in History,* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009), 73. The 'total work of art' was originally coined by German writer and philosopher Karl Friedrich Eusebius Trahndorff and subsequently popularized by composer Richard Wagner.

31 Ibid., 73.

their architectonic frames to continue undeterred within an adjoining space.[32] Kurt Schwitters' Merz legacy, specifically *Merzbau* (1933) [Fig. 3], is pioneering in this respect. Born in Hanover, Germany in 1887, Schwitters' eventful life and career exposed him to expressionist, dada, and constructivist influences before he arrived at his concept of Merz, which he pursued from its origins in 1918 until his death in 1948. For Schwitters, Merz was an ideal intended to inform thinking and living rather than a rallying call for the attainment of specific social or political ideals: 'While there are aspects of many, if not all, the major avant-garde movements present in Schwitters' work, Merz represented a singular departure from the organizational and collective goals of other avant-garde groups.'[33]

As Merz borrowed from a number of avant-garde movements, the works Schwitters produced belied multiple specific influences, including the architectural models of El Lissitzky, De Stijl, and Russian constructivism. Again notable is the influence of *Gesamtkunstwerk*, the 'total work of art.' Schwitters' equivocal *Merzkunstwerk* pushed the concept's hybridity to new levels, incorporating poetry, images, drawings, and refuse to establish works characterized by limitless expansion.[34] From the 1920s to the mid-1930s Schwitters produced Merz art at multiple sites including his atelier in Hanover, which was occupied by at least eight expansive works. Essentially accretions, each Merz spilled from one room to another, transcending horizontal, vertical, and even interior and exterior architectonic boundaries.

Schwitters' singularly iconic *Merzbau* commenced at an undeterminable date in the corner of his Hanover atelier. Though its origins are unclear, *Merzbau* may have begun life as a singular work, *First Day Merz-column*, to which further

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32 Marcel Duchamp advocated the viewer as an empowered and necessary contributor toward the realisation of the installation experience: 'the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.' Marcel Duchamp, quoted in *The Writings of Marcel Duchamp*, eds., Michel Sanouillet and Elmer Peterson, (New York, NY: Da Capo Press, 1989) 139-140.

33 Elizabeth Burns Gamard, *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery,* (New York: Princeton Architectural Press, 2000), 11.

34 Marc Dachy, *Kurt Schwitters MERZ* (Paris: Editions Gerard Lebovici, 1990), 26, quoted in Elizabeth Burns Gamard, *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery,* (New York: Princeton Architectural Press, 2000), 11.

artworks, objects and columns were added: 'Artifacts affixed to the column that provide the spire-like transition from the lower region to the upper region include… drawings, tiny figurines, a cartoon of a child's toy bear, a candle-sconce containing artificial flowers, a phallus-like cow's horn, a human figure clinging to a small pine tree, and a twig.'[35] Alternately described as a tree house, grotto, and cathedral, *Merzbau* was at once Schwitters' reprieve from the tumult in Germany during the years of its construction, and equal part inclusive of these historic events: 'Representative of the artist's highly individualized cosmology, the *Merzbau* functioned as a safe harbour from the prevailing chaos of Weimar Germany.'[36] Abandoned in January 1937 at the time of Schwitters' forced emigration to Norway and subsequently destroyed by allied bombing raids in 1943, *Merzbau* has since been acknowledged as a critical precursor to contemporary installation, not least for its engagement of site.

Antecedents to the subsequent proliferation of installation in 1970s New York can be traced to those exhibition formats pioneered by early adopters Jim Dine and Claes Oldenburg deemed 'environments.'[37] In response to their collaborative *Ray-Gun* (1960) exhibition at the Judson Gallery, critic Suzanne Kiplinger responded: 'Like many new forms, it seems excessively wild at the moment, but the artists involved are making their guide-posts as they go along and undoubtedly will refine and simplify as they go.'[38] The arrival of 'environments' in 1960s New York is symptomatic of a period defined, according to Lucy Lippard, by the dematerialization of the art object.[39] Conceptual art, performance art, body art and land art were among those practices eschewing 'the notion of the artwork as the

35 Gamard, *Kurt Schwitters' Merzbau,* 90.
36 Ibid., 6.
37 Marina Pugliese singles out Dine and Oldenberg as part of a broader creative movement of which Allan Kaprow and Robert Whitman were also a part. This collective, observes Pugliese, revolved around the Judson Gallery specifically as a hub for innovative exhibition formats in the 1960s. See Marina Pugliese, "A Medium in Evolution: A Critical History of Installations," in *Ephemeral Monuments: History and Conservation of Installation Art*, eds. Barbara Ferriani and Marina Pugliese (Los Angeles: Getty Conservation Institute, 2013), 43-44.
38 Suzanne Kiplinger, "Art: Ray-Gun," *Village Voice* (February 1960): 11, quoted in Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999), 35.
39 See Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972,* (California: University of California Press, 1997).

embodiment or manifestation of the artist's unique inner subjectivity, instead locating meaning in the perceptual, bodily, social, or imaginary experiences produced in the viewer's encounter with the work.'[40] The dissolution of medium specific art proved generative in affording renewed opportunities to engage the viewer proprioceptively. Dynamics addressed to varying extents by the avant-garde, including immersion and multisensory address, were given renewed import, as was the use of ephemeral materials installed directly within an impermanent display context, appropriating the architectonic frame while divesting it of its capacity to enact the commoditisation of its contents.[41]

The Judson Gallery, located between the West Village and lower Manhattan, proved a formative exhibition venue for the expansion of New York installation.[42] Among the stable of artists affiliated with the Judson Gallery, Allan Kaprow is considered one of the most vocal proponents of the genre. Kaprow popularized the widespread use of the term 'environments' when describing his installations at the Judson Gallery, which were notable for their dissolution of perceptible boundaries between artwork and the context of display: 'Unlike sculpture… environments tended to fill, and often actually did fill, their entire containing areas, nearly obliterating the ruled definition of the rooms.'[43] According to Kaprow, to be considered truly an environment it was compulsory for the work to be created in situ, implying a reciprocal connection between the work and architectonic surround in which it is created.[44] Inseparable from the context of their creation, environments may be re-installed within the same context but cannot be adapted to others.[45]

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40 Kwon, "Rooms for Light," 66.

41 Pugliese, "A Medium in Evolution," 63.

42 Judson Gallery was actually the basement of Judson House (adjoining Judson House), converted by proprietor Bud Scott, a poet and assistant minister of the church.

43 Allan Kaprow, "The Shape of the Art Environment," in *Essays on the Blurring of Art and Life,* ed. Jeff Kelley, (California: University of California Press, 2003), 92.

44 Pugliese, "A Medium in Evolution," 44.

45 The term 'environments' was also used to describe the activation of intermediary space between paintings, suggesting a dawning interest in how a composition of works can reference their immediate surround. During the 1960s, reviews acknowledged the void between paintings as conducive to the viewing experience as they had not been prior. In a review of a 1964 exhibition of hexagonal canvases by Frank Stella at New York's Castelli Gallery, Lucy Lippard described how the installation coaxed the viewer to acknowledge the space between works and the broader context of the gallery. See Bishop, *Installation Art,* 55.

Kaprow considered environments indebted to the cubist application of collage and assemblage and, subsequently, the 'action painting' of Jackson Pollock. Specifically, Kaprow acknowledged the metaphoric significance of the residual paint from Pollock's technique of working over floor-spread canvas that strayed beyond the perimeter of the canvas, and in so doing extended the work beyond its frame to occupy the interior of the room – a notion doubly reinforced by Pollock's wrapping of the canvas around its stretcher.[46]

Kaprow's insistence on the delimitation of boundary between artwork and architectonic surround was predicated upon a belief in the requirement for a connection between art and the quotidian, enabling the viewer to relate their exhibition experience to life rather than to art. Kaprow considered the artist to be 'a frame maker, who functions to designate the parameters within which particular moments from the flux of life are isolated and intensified.'[47] Through this dynamic, Kaprow wished to change the exhibition experience and viewer behaviour fundamentally, ushering in a 'new order of social ritual.'[48]

Kaprow's approach towards the enmeshment of art and life is encapsulated by an early and formative work, *Apple Shrine* (1960), instigated when the artist took temporary custody of the Judson Gallery as its director: 'I set to work filling the little basement room with an environmental maze of chicken wire, coloured lights, bunched-up newspaper, straw, cloth, fake and real apples, and much litter.'[49] In the dimly lit basement space, with pages from the *New York Times* littering the floor, participants traversed Kaprow's maze, emerging to a multi-tiered altar suspended from the ceiling. On this altar an amalgamation of real and plastic applies were amassed, from which participants were given the option of selecting one or the other variety: 'By framing choices as a way of enlisting participation, the environments became, in effect, latent Happenings… The settings for these choices – a church basement, a sculpture court, a brewery cave in the Bronx – were charged

46 Ibid., 208.
47 Paul Duro, *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*, (Cambridge: Cambridge University Press, 1996), 209.
48 Ibid., 207.
49 Elly Dickason and Jerry Grove Dickason, *Remembering Judson House*, (New York: Judson Memorial Church, 2000), 286.

with meanings and associations that helped contextualize whatever "happened" there.'[50]

Today, Judson House is the property of the New York University School of Law, though arts programming continues in the church, for which a fundraiser and a happening orchestrated by Kaprow himself was held in 1999.[51] In the radical window of experimentation in which Kaprow, Dine, and Oldenburg participated during the Judson Gallery's formative years, environments provided the stage set for happenings, occasionally the enactment of happenings in environments occurred by happenstance, and environments were also recreated within and outside of the Judson Gallery space, resulting in iterations with and without a constituent performance component.[52] In short, all permutations of environments, happenings, and degrees of participation were permissible at this time.

Concurrent with the Judson Gallery's early programming, from 1959 through 1965 Richard Bellamy's Green Gallery was pioneering for its championing of downtown avant-garde artists in uptown Manhattan. A pivotal exhibition during this period comprised of a group of seven sculptures by Robert Morris, exhibited from December 16th, 1964 through January 9th, 1965 [Fig. 4]. Morris' modular sculptures were a series of plywood geometric forms painted Merkin Pilgrim gray.[53] The location of these forms in the gallery space provided bridges, partitions, and mezzanine levels, fragmenting the space and manipulating the viewer's occupation of it. The partitioning of space was accomplished with an economy of form, with each object demarcating space rather than occupying it: '(Corner Piece) does not

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50 Jeff Kelley, *Childsplay: The Art of Allan Kaprow,* (California: University of California Press, 2004), 55. Kaprow's *Apple Shrine* (1960) is pivotal not only for the meaning established, at least in part, from the context of its enactment (the basement of a gallery church) but also as an installation that treads the line between Kaprow's environment and happening installation models. Choice, as an extension of active viewer participation, is at root of *Apple Shrine's* shift from environment to happening.

51 Dunning, "A Sanctuary for the Avant-Garde."

52 Reiss, *From Margin to Center,* 17-19.

53 Morris' forms comprised of '*Untitled (Boiler); Untitled (Cloud),* a slab suspended from the ceiling at eye level, a raised beam spanning a corner of the room; *Untitled (Floor Beam),* a semi rectangular beam with one rounded corner running along the length of the gallery's floor; *Untitled (Table),* an angular piece forming a ninety-degree angle; and *Untitled (Wall/Floor Slab),* a broad slab leaning against a wall.' Kimberly Paice, "Catalogue: Green Gallery Show 1964-65," in *Robert Morris: The Mind/Body Problem,* (New York: Rizzoli, 1994), 170.

quite touch the walls – pre-empting, but not physically occupying, the whole space. Similarly, the two slabs pre-empt but do not occupy the spaces above and below them.'[54] The critical shift in this composition was from the viewer's consideration of those relationships internal to a form to those relationships between forms, and by extension 'the literal space in which they exist and the kinaesthetic demands placed on the body.'[55]

Inadvertently, Morris' exhibition championed 'installation' as a term conveying responsiveness to, and incorporation of, the exhibition surround.[56] The diffusive effect of Morris' intervention, in which an opacity between art and environment is invoked, is evident in critic Maurice Berger's account: 'Rather than approaching allusive, rarefied forms, the viewer could now walk along, around, and even through the sculpture – a situation that emphasized the phenomenological implications of time and passage.'[57] Morris's exhibition is emblematic of a development in sculpture during the 1960s, specifically the establishment of an unprecedented continuity between the triangulation of object, viewer, and site.[58] This relationship empowers viewers to enact a proximal relationship to the work and, in doing so, partake in the conditions of reception. Furthermore, the viewer is a catalyst for the activation of space between object, viewer, and site. The site is similarly of significance for this relationship. If the site were to change, so does the intermediary space: 'Whatever relationship was now to be perceived was contingent on the viewer's temporal movement in the sphere shared with the object.

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54 Michael Compton and David Sylvester, *Robert Morris*, (London: Tate Gallery, 1971), 25.

55 Robert Morris, "Notes on Sculpture, Part 2," *Artforum 5,* no. 2 (October 1966), quoted in Kimberly Paice, "Catalogue: Green Gallery Show 1964-65," in *Robert Morris: The Mind/Body Problem,* (New York: Rizzoli, 1994), 106.

56 Bishop, *Installation Art*, 56.

57 Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s,* (Canada: Harper Collins, 1990), 52, quoted in Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999), 62.

58 Experimentations in continuity of this nature were undoubtedly facilitated by a generation of post-minimalist artists who forged connections between the material arts and 'musical or choreographic temporal arts. There was a great deal of mutual influence between musicians and dancers on the one hand and visual artists on the other.' See Benjamin H. D. Buchloh, "Process Sculpture and Film in the Work of Richard Serra," in *Richard Serra,* eds. Hal Foster with Gordon Hughes (Massachusetts: MIT Press, 2000), 4.

Thus the work belonged to its site; if its site were to change, so would the interrelationship'.[59]

Almost a decade following Kaprow's *Apple Shrine* (1960), Martha Jackson hosted *Environments, Situations, Spaces* (1969) in an upper east side Manhattan gallery space, featuring works by Kaprow, Oldenburg, Dine, Georges Brecht, Walter Gaudnek and Robert Whitman. As a grouping of works that appropriated the exhibition context while also attempting to modify it,[60] *Environments, Situations, Spaces* proved disconcerting to visitors, an almost insurmountable proprioceptive rift undoubtedly heightened by the gallery's reputation as a longstanding advocate of abstract expressionism and surmised by the apparent exasperation of critic Jill Johnston: 'These environments, situations, spaces are not going any place; they're not on the market for immortality; they're just not negotiable at all.'[61] In addition to increasing exposure for an exhibition format that had previously enjoyed only restricted opportunities for display in the lower reaches of Manhattan, *Environments, Situations, Spaces* represents a milestone in the habituation of gallery attendees to installations as normative, if unpredictable, encounters.

Installation's transition from alternative exhibition spaces to increasing prominence within institutional contexts is illustrated by exhibition programming at the Museum of Modern Art (MoMA). MoMA's longstanding programming in the visual arts, combined with its status as a flagship institution for the adoption and institutionalization of burgeoning art practices, makes the museum an apt case study for the institutional integration of installation: 'Analyzing the Museum of Modern Art's exhibitions from 1929 to the 1990s provides a paradigmatic case study of the institutionalization of modern and contemporary art in the United States.'[62] The press release accompanying the group exhibition *Spaces* (December

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59 Douglas Crimp, "Redefining Site Specificity," in *On the Museum's Ruins,* (Cambridge: MIT Press, 1993), 154, quoted in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 5.

60 Vivian van Saaze, *Installation Art and the Museum: Presentation and Conservation of Changing Artworks,* (Netherlands: Amsterdam University Press, 2013), 18.

61 Johnston, "Environments, Situations, Spaces: Martha Jackson Gallery, New York," *Village Voice,* (1961): 13.

62 Staniszewski, *The Power of Display,* 57.

30th 1969 through March 1st 1970), without referencing 'installation' explicitly, communicates conditions of display that, in addition to uniting the aesthetically disparate work of artists participating in the exhibition, are patently indicative of a burgeoning interest in the explicit address of the viewer through activation of spatial surround: 'Actual space is now being employed as an active ingredient, and the scope of the work of art has expanded to include the viewer.'[63]

The institutional cooption of installation was further accelerated by the 1976 opening of P.S.1 in Long Island City, specifically its inaugural exhibition *Rooms* for which curator Alanna Heiss championed the commission of works in situ.[64] Each of the seventy-eight participating artists utilized the space of the gallery as an extension of their installation's material presence. *Rooms* featured works that altered the navigable framework of the gallery's existing architecture, at once referencing it while coaxing visitors beyond the traditional parameters of the exhibition space. Those artists participating in *Rooms* are featured on the cover of the October 1976 issue of *Artforum*, which sequences the artists not by medium, affiliation to movement, or alphabetically, but by the location of the work in relation to the exhibition space. By highlighting the locality of each work, *Artforum* makes specific reference to the occupation of P.S.1 in its entirety via a dissection of the architectural framework as enacted by the sites of installation, denoting artists as occupying roofs, yards, and even the coal bin. The conglomeration of artists affiliated with separate movements yet united by *Rooms* illustrates the widespread appeal of the installation ethos espoused by Heiss in the press release for the

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63 The Museum of Modern Art, "MoMA Press Archives: SPACES." *Spaces* (1969), curated by Jennifer Licht, MoMA's Associate Curator in the Department of Painting and Sculpture, featured works by Michael Asher, Larry Bell, Dan Flavin, Robert Morris, Franz Erhard Walther, and the collective know as Pulsa.

64 McTighe, *Framed Spaces,* 35. The same year, Germano Celant's curation of the Venice Biennale attempted a representation of the legacy of installation art to date. *Ambiente Arte* featured installations by the international avante-garde alongside American artists including Kaprow and Louise Nevelson, each thematically connected to the other in their propensity, noted Celant, for working on a room-size scale. See Reiss, *From Margin to Center*, 126.

exhibition. Fluxus art, video art, performance art, conceptual art, minimalist art, and process art were also instrumental in furthering use of the term 'installation.'[65]

Despite the, at first glance, irreconcilable counter-aesthetics, minimalism is the most closely intertwined of these movements in relation to installation.[66] This affinity is appreciable in their mutual deferment of signification from object to environment. Both minimalist sculpture and installation activate the intermediary space of the context of display through opposing means. Minimalist sculpture pares back the sculptural form, whereas installation enacts a literal expansion of its physical parameters of display. Minimalist sculpture and installation are then similarly operative through diametrically opposing means, minimising and maximising their stimulus respectively yet mutually increasing in resonance.[67]

The extension of signification enacted by minimalism from object to surround is achieved through a relational articulation of space. This space is activated by the orientation of one modular form within a sequence that designates each object as one among a composite of interrelated equivalents. The manner in which a constellation of forms can be inclusive of an installation's surround, the same space sporadically occupied by the viewer as they traverse the exhibition environment, is aptly illustrated by Morris' suspended, levitating, leaning and resting forms that, together, divide the gallery on the vertical and horizontal axis, demarcating an altered architectural surround for viewers to negotiate. By acceding to the physical surround by assimilation, Morris' forms assume its language. Consequently, the conversation is expanded to the environment in its entirety: 'relationships are subsidiary to the individual object and are determined by the

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65 Reiss, *From Margin to Center*, xiii. Latin for 'flowing', Fluxus art was founded in 1960 and centred on themes of living and anti-art. As a platform for avant-garde artists, Fluxus art promoted diverse forms of creative expression extending to performance and musical concerts. Proponents of process art include Robert Morris, whose practice incorporates elements of change inherent to the 'process' of art production. Process art is characterised by a shift in signification from a finite singular artwork to the method of procedure leading to its production. See Morris' felt sculptures (1970-).

66 In a literal sense, several proponents of minimalism were also closely affiliated with the visual arts programming at the Judson Gallery in the early 1960s, not least Robert Morris. See Reiss, *From Margin to Center*, 63.

67 Brian O'Doherty, "The Gallery as a Gesture," in *Thinking About Exhibitions,* eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne, (London: Routledge, 1996), 332.

associations, and therefore the intervals as well, between artworks (which) has in time devoured the frame, the wall, the environment, and the architecture, establishing the world of the installation.'[68] Minimalist and installation's activation of interstitial space as equivocal is appreciable when we consider works that, from an experiential standpoint, are situated between the two.

Rosenthal (2003) singles out Richard Serra's *Delineator* (1974-75) [Fig. 5] as a case in point for its synthesis of interrelated forms and redefinition of the exhibition surround through its literal occupation. *Delineator* consists of a pairing of rectangular sheets of hot-rolled steel, each 10' by 26', one of which is positioned on the floor of the gallery and the other directly on the ceiling above it, with one form turned ninety degrees in its orientation from the other so that, from an aerial perspective, they describe a cross. This is not the perspective afforded occupants of the work, however, who breach the interstitial space bracketed by the pairing of forms. In venturing between *Delineator's* plates, the viewer is privy to the formal properties of each, but also to the dialogue, enacted in space, of one form to another of its 'kind': 'Movable in the same way that minimalist works were, these sculptures are composed of a freestanding arrangement of parts that form an enclosure.'[69]

As with minimalist sculpture, observes Serra, activation of intermediary space heightens the viewer's awareness of their architectonic surround: *"As you walk toward its centre, the piece functions either centrifugally or centripetally. You're forced to acknowledge the space above, below, right, left, north, east, south, west, up, down."*[70] The space bracketed by *Delineator's* steel plates is an apt study for minimalist sculpture's activation of intermediary space given that a clear differentiation can be made between the viewer's experience 'outside' of the bracket compared to their 'entry' into the interstitial volume created by the juxtaposition of one plate in relation to the other: 'You sense a volume of verticality lifting up from

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68 Germano Celant, "A Visual Machine: Art installation and its modern archetypes," in *Thinking About Exhibitions,* eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne, (London: Routledge, 1996), 375.

69 Mark Rosenthal, *Understanding Installation Art: From Duchamp to Holzer,* (Munich; London: Prestel, 2003), 64.

70 Rosalind Krauss, "Richard Serra: Sculpture," in *Richard Serra,* eds. Hal Foster with Gordon Hughes, (Massachusetts: MIT Press, 2000), 123.

the floor to the ceiling that you become part of… and in that sense you complete the piece. From outside there's really no discernment of volume.'[71]

As emphasis continued to divest from the insularity of the art object to a broader appreciation of object, viewer, and site as co-constitutive of the exhibition experience, ongoing investigation of the diffusivity of the boundary between object and surround reached a nexus in installations oriented increasingly toward viewer engagement and responsiveness to site at the expense of the art object, a shift in emphases that did not escape Morris (1966): 'The better new work takes relationships out of the work and makes them a function of space, light, and the viewer's field of vision.'[72] Whereas the plasticity of the art object remained instilled in the oeuvre of minimalist artists, others enacted a literal dissolution of the boundary between object and site.

Dematerialization reached its pinnacle in the California Light and Space movement. During the late 1960s and early 1970s proponents Robert Irwin, Larry Bell, Douglas Wheeler and James Turrell located perceptual phenomena and psychology at the root of their creative practice. In pushing the envelope of dematerialization, the concept came full circle in the work of Turrell, in which the materiality of light in relation to the architectural surround are the grounds by which 'viewers can witness light as it envelops their field of vision; more, they can simultaneously see their own act of seeing.'[73] Conflating physical and perceptual space, Turrell's installations are inclusive of the viewer by virtue of the literal activation of the intermediary gap between embodied presence and architectonic surround: 'Just as Allan Kaprow expanded the terms of Abstract Expressionist painting into environmental and performative Happenings in the 1960s, so too did Turrell expand the formal language of Minimalism into (a) format that fully incorporated the audience.'[74]

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71 Armin Zwelte, "Evidence and Experience of Self: Some Spatially Related Sculptures by Richard Serra," in *Richard Serra,* ed. Ernst-Gerhard Güse,1988), 13.

72 Robert Morris, "Notes on Sculpture, Part 2," *Artforum,* vol. v, no. 2 (1966), 15, quoted in Claire Bishop, *Installation Art: A Critical History,* (London: Tate Publishing, 2005), 56.

73 Kwon, "Rooms for Light," 73.

74 Nat Trotman, "Eye in the Sky," in Carmen Giménez and Nat Trotman, *James Turrell,* (New York: Guggenheim Museum Publications, 2013), 32.

The establishment of Dia in 1974, championing the long-term display and conservation of installation, signals the arrival of the genre as a mainstay of contemporary art production.[75] In 1987, the opening of the Dia Center for the Arts in midtown Manhattan commenced the beginning of a series of installations, each on view for at least a year, that would conclude, finally, in 2004. In 2003, the opening of Dia: Beacon in upstate New York provided accommodations for the display of Dia's collection, featuring large-scale installations dating from the 1960s.[76]

The 1980s continued to prove an important decade for installation in its elevation from a comparatively marginal status to widespread adoption. Founded in 1983, Capp Street Projects became the first residency centre for the fabrication and display of installation exclusively, exhibiting work by James Turrell in its first year.[77] Reflexively, acquisition policies began to address a growing gap in institutional collection through the purchase and commission of installation.[78] Though Bishop (2005) observes the 'installation' proliferating during this period as more akin to an expansion of sculptural concerns than the immersive properties of early experimentation in the genre, an outpost of artists remained vested in perpetuating the all consuming qualities of the 'total installation' experience reminiscent of Kaprow's experimentation in the basement Judson Gallery.[79]

If the 1980s witnessed a flourish in installation's display and acquisition, the 1990s saw the genre's institutionalisation proper. MoMA's *Dislocations* (October 20th 1991 through January 7th, 1992) proved the first significant group exhibition of

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75 In 1999, the Dia Art Foundation assumed custodianship Smithson's *Spiral Jetty* (1970) at the bequest of his wife and artist, Nancy Holt.

76 Today, the Dia Foundation oversees the maintenance of site-specific installations in New York, Europe, and the American West, including the iconic *Spiral Jetty* by Robert Smithson located on the Great Salt Lake, Utah, which Dia acquired in 1999 as a gift from the artist.

77 Assimilated into the Wattis Institute in 1998, the commitment to the creation and exhibition of installation art began by Capp Street Projects in the early 1980s continues unabated today as an outpost for installation art in San Francisco, California.

78 Bishop, *Installation Art*, 37.

79 Pioneer of the 'total installation' Ilya Kabakov maintained that this format establishes associative relations with the viewer's conscious and unconscious thoughts, appealing to their cultural knowledge, historical knowledge and dormant memories, all of which the viewer's exposure to the installation excites. Kabakov's 'total installation,' while explicitly referencing a Soviet aesthetic, also resonates with the viewer on a mimetic level. This is attained through the presentation of familiar materials coupled with peculiar or otherworldly circumstances that are the hallmark of Kabakov's installations. See Bishop, *Installation Art*, 16-22.

installation since *Spaces* (1969) and the largest in scale since P.S.1's *Rooms* (1976).[80] The press release for *Dislocations* unites the participating artists, thematically, in their collective orientation towards: 'challenging viewers by presenting unfamiliar situations that test habits of observation and call in to question settled attitudes.'[81] This excerpt from the press release accompany the exhibition addresses the requirement for viewers to come to terms with unprecedented viewing experiences and the revision of their expectations in response to new stimuli.

While *Dislocations* is indicative of institutional sponsorship of installation during the 1990s, the event must be acknowledged as one component of MoMA's broader programming for that period, including an exhibition of illustration by Art Spiegelman, selections from MoMA's permanent collection of drawings, and an exhibition of new photography. Given context, MoMA's support pales in comparison to early proponents of installation Martha Jackson, Richard Bellamy, and Alanna Heiss. It is also of import to note that allocating gallery footage to installation was not without benefit to larger institutions such as MoMA, by which means they were able to defend their continued relevance in the successful assimilation of a creative practice whose conditions of display were, at the outset, oriented towards the dissolution of the museal frame.[82] It is also crucial to address the apparent dichotomy between institutional critique put forth by early instances of installation (as environments) and their subsequent restitution within this frame.[83] This rift is doubly problematic when the widespread corporate sponsorship of exhibitions that became commonplace from the 1960s is taken into consideration.

The institutional adoption of installation was not without conditions, however. On occasion, the display requirements of singular environments simply could not be reconciled with established conventions of display. In 1963, three years

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80 Reiss, *From Margin to Center*, 138. *Dislocations* featured works by Louise Bourgeois, Chris Burden, Sophie Calle, David Hammons, Ilya Kabakov, Bruce Nauman and Adrian Piper.

81 The Museum of Modern Art, "MoMA Press Archives: Dislocations."

82 Reiss, *From Margin to Center*, 143.

83 Institutional critique may be defined as the 'redirection of the viewer's attention away from the artwork per se to the frame or context of art… the social, economic, political, and ideological forces that dictate the physical attributes *and* the operational function of such spaces.' Kwon, "Rooms for Light," 68.

following the debut of *Apple Shrine* (1960) at the Judson Gallery, a second environment by Kaprow toured as part of a group exhibition devised by MoMA. *Hans Hofmann and His Students* toured fifteen venues (predominantly university art galleries) between 1963 and 1965. Kaprow's contribution, *Push and Pull: A Furniture Comedy for Hans Hofmann* (1963), consisted of a crate containing placards on which instructions for how to construct an environment were written, in addition to a second set of placards that could be written upon by exhibition attendees. Prior to touring, the environment was realized by Kaprow at a venue agreed upon by the artist and curator William Seitz, the Santini Brothers warehouse in Long Island City. While on tour, however, this environment was never re-enacted to the extent envisioned by Kaprow. Instead, the box containing placards sat unmodified at each venue, the installation unrealised by the attending public.[84]

The fact that *Push and Pull's* (1963) full interactive potential was not repeated following the installation's realization by Kaprow can be attributed to his insistence on the work's identity as somewhere between an environment and a happening. Environments, Kaprow maintained, must be fabricated in the context of their display, which accounts for the participatory component of *Push and Pull.* The agency conferred to the attending public also speaks to Kaprow's happenings. These stipulations, distinguishing environments and happenings from the broader genre of installation, are critical when discussing institutionalization of the genre, and for an appreciation of installation's history as skewed in favour of those iterations that have proven conducive to institutional conditions of display.

Concurrent to, and facilitative of, installation's growing prominence as a genre of display qualitatively distinct from conventional media are those theoretical concepts underpinning installation with which its dynamics of engagement have, historically, been contended. Kiesler is again a prominent figure in this respect. Kiesler's utilisation of emergent technology to arrive at innovative exhibition formats was an expansion of Correalism, a concept formalized by Kiesler in a 1937

84 Reiss, *From Margin to Center*, 30-32.

manifesto for architectural design. For Kiesler, Correalism stood for 'a belief that every object in the universe should be considered in relation to its environment… his objective was to search out spatial continuity, and an awareness of Correalism in his designs.'[85] With respect to Kiesler's canonical exhibition designs, Correalism pushed the notion of the traditional art object as enacting an exchange with its surroundings from which its identity is determined. Furthermore, Kiesler maintained that art and environment share a conjoined identity shaped by cultural and historical contexts, the meaning of which is distilled by (and dependent upon) the viewer.[86]

The writings of Maurice Merleau-Ponty continue in the vein of Kiesler's observations regarding the object as never self-contained but subject to the receiving end of the humanizing nature of sight and sensory exploration as projected by the viewer.[87] According to Merleau-Ponty, the object is dependent upon the viewer for attainment of signification, which only they can reliably confer. Michael Fried was a prominent theorist examining intersubjective engagement between object and subject in the 1960s and extrapolated Merleau-Ponty's concept of projection to minimalist sculpture.[88] Specifically, Fried identified the literalist aesthetic of minimalist sculpture as the operative attribute by which it is relational to the viewer. By foregrounding its own objecthood at the time of its reception, Fried theorized, minimalist sculpture explicitly acknowledges the object-subject encounter. With reference to Morris' pivotal exhibition at the Green Gallery in 1964, Fried observed: 'Because Morris' gray, simple shapes did not offer "much to look at," one was forced to consider their spatial surroundings.'[89] Accordingly, minimalist

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85 Haines-Cooke, *Frederick Kiesler*, 94.

86 Ibid., 8.

87 The writings of French philosopher Maurice Merleau-Ponty (1908-1961), notably *The Phenomenology of Perception* (1945, translated 1962) have proven 'increasingly significant to those aspects of the analytic tradition that are concerned with the relation between mind and body, (and) perception.' Jack Reynolds, "Maurice Merleau-Ponty: life and works," in *Merleau-Ponty: Key Concepts,* eds. Rosalyn Diprose and Jack Reynolds, (Stocksfield: Acumen, 2009), 7.

88 Suderburg, *Space, Site, Intervention*, 335. For an account of those theoretical issues pertaining to minimalism also 'germane' to installation art, see Reiss, *From Margin to Center*, 50-66.

89 James Meyer, *Minimalism: Art and Polemics in the Sixties,* (Connecticut: Yale University Press, 2004), 116.

sculpture is successful in attaining its meaning and broader relationship to the exhibition surround on condition of the viewer's requisite presence.[90]

In acknowledgement of viewer presence by virtue of austerity of form, minimalist sculpture also establishes a connection to real space by extension. That is, 'real world' space beyond the immediacy of the exhibition environment and reliant upon the connectivity provided by the viewer. Fried describes the extension of space from the (minimalist) ideal to the (embodied) real as a blurring of boundaries dependent upon the viewer as conduit.[91] Imbibed within its context of display, without pedestal or literal frame and dependent upon the viewer's circumnavigation to complete signification, the object's connection to space also denotes it as durational. Opposing the instantaneity with which he considered all art should be accessible, Fried coined 'theatricality' to describe minimalist art's similarity to theatre, in which both space and time are shared with the viewer. Specifically, 'theatricality' was used by Fried to describe an artwork characterised by a relationship to space and, by extension, time.[92]

Merleau-Ponty's *Phenomenology of Perception* (1945, translated 1962) also posited the viewer's embodied presence as determinative of perception: 'I do not see [space] according to its exterior envelope; I live it from the inside; I am immersed in it.'[93] To observe an object's relationship to space, and the relationship between objects, the viewer must necessarily occupy and mediate this relational dynamic through observations inflected by their occupation of the exhibition environment. Merleau-Ponty's embodied subject was adopted as a model for the minimalist installation experience by Rosalind Krauss, whose insights carry equal weighting with reference to installation.[94] The viewer's gaze emanates from a bodily

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90 Reiss, *From Margin to Center*, 334.

91 Ibid., 26.

92 Michael Fried, *Art and Objecthood*, (Chicago: University of Chicago Press, 1998), 23, quoted in Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999), 60.

93 Maurice Merleau-Ponty, "Eye and Mind" (1961), in Maurice Merleau-Ponty, *The Primacy of Perception*, ed. James Edie (Evanston: Northwestern University Press, 1964), quoted in Claire Bishop, *Installation Art: A Critical History,* (London: Tate Publishing, 2005), 50.

94 Reiss, *From Margin to Center*, 61. Successor of early applications of phenomenology to viewer-art relations is Amelia Jones, whose application extends and updates the phenomenological

orientation to environment, notes Krauss, which preconditions the viewer's relatedness to the objects therein. The nature of experience is shaped by the viewer's embodied presence as a perceptual anchor for the enactment of relations within a given context: 'It is the immersion of the body in the world, the fact that it has a front and a back, a left and a right side, that establishes what Merleau-Ponty calls a level of "preobjective experience."'[95]

A viewer's experience of contemporary installation, notes Jadzinska (2011), is similarly informed by a network of relations established between objects and environment as determined by the viewers' bodily orientation to these components: 'The authenticity of an installation is situated in the maintenance of the unity of all the elements that comprise the work in the form in which the artist arranged them… and the intangible elements, spatial relations and places as well as the interactions between the work and the viewer.'[96] The notion of the embodied viewing experience is of especial relevance to installation given the genre's penchant for address and manipulation of the viewer's sensory faculties: 'Installation art presupposes an *embodied* viewer whose sense of touch, smell and sound are as heightened as their sense of vision.'[97] There is also evidence to suggest that, by invoking senses other than sight, installation heightens the embodied exhibition experience through the proximal interaction necessary to engage these senses: 'Sight is the least personal of the senses… Touching, tasting and smelling need us to be close to things, and are in

framework via poststructuralist and feminist theory, through which she examines those intersubjectivities and situational aesthetics pertaining to the identity of viewer and artist alike in the context of body art discourse stemming from the 1970s. See Suderburg, *Space, Site, Intervention*, 19.

95 Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October,* Vol. 54 (Autumn. 1990), 9. Pre-objective experience refers to Merleau-Ponty's 'insistence on both the *autonomy* and *authority* of perceptual experience' as an approach to phenomenological investigation that precedes knowledge or is otherwise not theoretically driven. David R. Cerbone, "Perception," in *Merleau-Ponty: Key Concepts,* eds. Rosalyn Diprose and Jack Reynolds, (Stocksfield: Acumen, 2009), 122.

96 Monika Jadzinska, "The Lifespan of Installation Art," in *Inside Installations: Theory and Practice in the Care of Complex Artworks,* eds. Tatja Scholte and Glenn Wharton, (Netherlands: Amsterdam University Press, 2011), 28.

97 Bishop, *Installation Art*, 6.

that way senses which require intimacy and which enable familiarity. They involve the body more.'[98]

Address of the installation occupant's faculty of senses does not always endeavour to stimulate experience directly. Through preconditions that dissuade vision as the principal sense with which the exhibition environment may be navigated successfully, installations can necessitate the occupant's reliance upon alternative senses to which, under more conventional viewing conditions, they would not necessarily be attuned. This is true of Jean Tinguely and Daniel Spoerri's exhibition *Dylaby,* hosted by Amsterdam's Stedelijk Museum in 1962. In response to a commission to curate an exhibition of 'kinetic art' from director Willem Sandberg, Tinguely and Spoerri invited artists Niki de Saint-Phalle, Martial Raysse, Robert Rauschenberg, and Per Olov Ultvedt to contribute: 'The exhibition route involved several rooms, including a dark, narrow labyrinth created by Spoerri. In order to move about, visitors had to use all of their senses: touching warm, cold, moist surfaces and protrusions; experiencing a variety of different smells.'[99]

The continuity in framing of space, and by extension perception, shared by minimalist sculpture and installation is encapsulated and heightened in artworks that enact an explicit, proportional address of the viewer. The sculptures and installations of Mona Hatoum reference the precursor of minimalism in geometry and, through their denotation of exhibition space, orientation to the viewer in just this way.[100] *Light Sentence* (1974) is among a group of Hatoum's installations that comprise of landscapes in grid form. Other installations by Hatoum employ grids, cages, and metal structures, and consistently 'frame' or otherwise describe an enclosure within the exhibition space.[101] In *Light Sentence* two wire mesh lockers

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98 Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture,* (London: Routledge, 2000), 112-113.

99 Pugliese, "A Medium in Evolution," 54. Compellingly, the Stedelijk Museum presently has an exhibition planned with the working title *Dylaby 2016*. In recognition of the exhibition as an important milestone in the museum's history, the Stedelijk will invite a selection of contemporary artists to create work directly in the gallery spaces.

100 Martha Buskirk, *The Contingent Object of Contemporary Art* (Cambridge, MA: MIT Press, 2003), 254.

101 Chiara Bertola, "Mona Hatoum: Unstable, Living, Organic and Moving Forms," in Réda Bensmaïa and Chiara Bertola, *Mona Hatoum: Interior Landscapes,* (Italy: Charta, 2009), 25.

run parallel to one another, bracketing a bare light bulb which moves slowly up and down on a motorized tether within the otherwise unlit exhibition space. As a consequence of this movement, 'the room becomes an astonishing weave of varying densities, both materially and optically.'[102] The light projects the grid onto the viewer's body, whose silhouette is cast onto the walls of the gallery. By an economy of means, Hatoum at once addresses and corrupts the material dimension of the exhibition space. The viewer's perception of space, and their orientation within it, is thereby inflected by those changeable conditions of light instigated by Hatoum.

The embodied spectacle of *Light Sentence* is further supplemented by those associative meanings elicited by the material installation. Within Hatoum's oeuvre geo-political references are common, as are those relating to anatomy and domesticity. The minimalist activation of the exhibition surround preconditions a period of reflection in which meanings are brought forth beyond those literalist conditions of presentation: 'Hatoum is going down a road of 'perpetual perturbation' using a form of minimalism that does not accept mere formal self-referentiality but which is a language all her own.'[103] For Hatoum, the embodied installation experience is a springboard for those meanings summoned by the individual viewer, who completes the circuit of signification: 'Meanings, connotations and associations come after the initial physical experience as your imagination, intellect, psyche are fired off by what you've seen.'[104]

This chapter has argued for installation as a distinct genre of creative practice, identifying intermedia hybridity as a key characteristic by which it may be differentiated from the consistency of form attributable to traditional mediums. Among those operative tenets of installation, activation of exhibition surround and viewer address are key attributes. Early advocates of the 'total work of art' have been identified as setting precedents with longstanding repercussions for the properties of display by which contemporary installation may be identified. Key

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102 Guy Brett, "Itinerary," in Michael Archer, Guy Brett, and Catherine de Zegher, *Mona Hatoum,* (New York: Phaidon, 1997), 68.

103 Chiara Bertola, "Mona Hatoum," 21.

104 Mona Hatoum, "Michael Archer in conversation with Mona Hatoum," in Michael Archer, Guy Brett, and Catherine de Zegher, *Mona Hatoum,* (New York: Phaidon, 1997), 8.

collectives include the Judson Gallery artists, whose practice signalled the beginnings of an epoch of experimentation. Milestone exhibitions at commercial galleries refined these tendencies, with installation garnering greater institutional support on approach to the end of the twentieth century. Key theoretical concepts for installation's dynamics of engagement have also been outlined, providing an essential context with which the complexity of the genre can be understood. The rationale for those distinctions by which one variant of installation may be differentiated from another in those frameworks to follow is also appreciable in this respect. Also examined, and of significance for my framework, is installation's progressive institutionalization from the 1980s onwards.

Chapter 2.

Nicolas de Oliveira, Mark Rosenthal, and Claire Bishop's frameworks each stipulate the requirement for a lens through which the unique contribution of installation can be determined historically, and with reference to the field of contemporary art. Each theorist, however, also posits a unique agenda specific to his or her respective framework. De Oliveira's (1994) framework endeavours to isolate installation's recurring dynamics of engagement. Collectively, maintains de Oliveira, these characteristics proffer 'an understanding of what the term installation art means.'[105] Rosenthal's (2003) framework, meanwhile, is an attempt to formalise a language with which installation may be discussed in practical terms, so that the development of singular artworks may be traced. A second objective of Rosenthal's framework is to examine the unique contributions of each variant of installation, in order to establish an accurate overview of the genre in all of its complexity.[106] Bishop (2005), lastly, defends categorical distinctions between variants of installation as essential to the conceptualisation of the genre as a mode of artistic practice in the 1960s, and to the genre's broader critical reception since.

De Oliveira's 1994 framework is indebted to Nancy Princenthal's founding article, *Rooms With A View*, published in the March/April 1990 issue of *Sculpture* magazine, in which she deftly surmises those longstanding operative tenets of installation as social critique, theatricality, resistance to commoditisation, and dissolution of the architectonic surround.[107] Several of those characteristics attributed to installation by Princenthal are echoed in the categorical demarcations at which de Oliveira arrives. De Oliveira establishes a precedent himself, however, in arriving at a four-poled model of installation, which is subsequently adopted by Rosenthal and Bishop. With respect to de Oliveira's framework, these poles are *site, media, museum*, and *architecture*.

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105 De Oliveira et al., *Installation Art*, 8.
106 Rosenthal, *Understanding Installation Art*, 29.
107 Nancy Princenthal, "Rooms With A View," *Sculpture*, March/April 1990, 26-31. From 1989-1990 Princenthal was one of two Critics-in-Residence at the International Sculpture Center, publisher of *Sculpture* magazine.

Site, for de Oliveira, refers neither to the cultural space of the gallery nor to an extra-institutional site beyond these parameters, but to the specific configuration of object(s) to their immediate context, with the implication that a physical intervention to disrupt this relationship has the potential to significantly alter the installation's reception. Ilya Kabokov is an artist noted by de Oliveira for his remodelling of the gallery to assume an environment unrecognisable in comparison to the neutrality of conventional platforms of display. In Kabakov's installation, the gallery walls are replaced by a residential apartment apparently vacated by its one-time tenant through a hole in its ceiling (*The Man Who Flew into Space,* 1988).

De Oliveira also observes installation's utilisation of *Media* to establish a dynamic of spectatorship and consumption particular to that technology, a unique 'virtual space' as projected overtop the real space occupied by the viewer. The Media installation's appropriation of technologies may be characterised, notes de Oliveira, by an attempt to subvert the implied cultural authority of these communication platforms. The psychologically introjective installations of Tony Oursler are exemplary of the Media variant, in which video projection overlays mannequins to create a multilayered installation experience.

De Oliveira's third category, *Museum*, addresses installation's propensity to challenge conventions of display. Affiliated with the new and altered formats of display introduced is the implicit institutional critique of rival conditions of display. Carsten Höller's *Test Site* (2006) at the Tate Modern is representative given the challenge it presented to traditions of display by introducing a series of slides into the Tate Modern's Turbine Hall.[108]

Architecture is arrived at by de Oliveira as the fourth frontier of installation, enacted by the dematerialization of the architectonic limitations of the institution through illusionary means, or otherwise explicit reference to locations beyond the architecture's structural limitations. This is accomplished by bringing quotidian materials into the gallery, or making explicit reference to an external site beyond the

108 Höller's recent survey at the Hayward Gallery (June through September 2015) incorporates *Isomeric Slides* (2015), a work akin to *Test Site* (2006) that extends the slide medium beyond the walls of the gallery.

structural parameters of the exhibition space. Jeppe Hein's ongoing Public Art Fund commission for the Brooklyn Bridge Park, *Please Touch the Art,* (May 2015 through April 2016) fulfils the criteria for Architecture put forth by de Oliveira, dissolving the architectonic boundary of display in the format of a site-specific commission.

After de Oliveira, Rosenthal's *Understanding Installation Art: From Duchamp to Holzer* (2003) broadly identifies installation by the orchestration of space to create a synthesized viewing experience, with no particular object privileged over another as the focal point of the display.[109] Under this broad definition Rosenthal, like de Oliveira before him, identifies four poles of installation. These are *Enchantments, Impersonations, Interventions,* and *Rapprochements.*

Enchantments are a type of 'filled-space installation' in which the installation's constituent parts are interdependent, their correct (relational) arrangement a requisite for the installation's successful enactment. These works are autonomous in relation to the context of their display, and as such can be exhibited at various locations irrespective of the dimensions of their architectonic surround. Enchantments, notes Rosenthal, engage viewers on a sensorial level with an emphasis upon spectacle, capitalising upon the ocular capacities and limitations of the viewer. On occasion, Enchantments will utilise the surrounding architecture, which it has the capacity to dissolve entirely. More frequently, however, an Enchantment's self-containment means its axiomatic surround remains unaddressed. Of note, remarks Rosenthal, is the propensity for Enchantments to utilise new media technologies, particularly video installation, in establishing utopian or dystopian worlds in which the viewer is enveloped. Yayoi Kusuma's *Infinity Mirror Room – Love Forever* (1996) is characteristic of Rosenthal's Enchantment variant as an installation that attains a dynamic of spectacle by virtue of a mirrored room in which an infinite array of light-emitting diodes are reflected.

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109 Rosenthal's framework of installation is in fact antithetical to Krauss' notion of the expanded field, advocating installation as a medium in which sculpture is at once multiplied and magnified rather than simply delimited in its occupation of space. Rosenthal, *Understanding Installation Art*, 25.

Impersonations represent a second variety of 'filled-space installation,' distinguishable from Enchantments by quotidian references either mimicking life directly or otherwise enacting subtle interventions to distort or manipulate reality. Whether explicit or barely perceptible, Impersonations frequently present a microtopia of foreseeable or desirable conditions conceived by the artist. While belonging to Rosenthal's 'filled-space' genus of installation, the penchant for Impersonations to directly supplant 'real life' scenarios means that they may also be considered indelibly 'site-specific' in certain circumstances. In the same vein as Claes Oldenburg's *The Store* (1961), Tracey Emin and Sarah Lucas' *The Shop* (1993) may be considered an impersonation given Rosenthal's criteria. The store opened in the east end of London in 1993. Like Oldenberg's *The Store, The Shop* sold items crafted by Emin and Lucas in a context mirroring high street consumer culture.

Interventions are the third variant of installation posited by Rosenthal and emblematic of a 'site-specific installation.' Site-specific installations, maintains Rosenthal, are inextricable from their site of production. To attempt relocation of these installations would be to sever those conceptual ties upon which the meaning of the work is predicated. Inextricably tied to the institutional surround, in relation to which their presence enacts an intervention or critique, Interventions bring to light the 'physical, functional, intellectual, cultural, or institutional character' of conditions of display.[110] In their explicit address of institutional surround and spectator alike, realization of the signification of these works is dependent upon site and reception equally. Accordingly, each occasion of display has the capacity to change the installation in accordance with the revised context of display and engagement. Dynamics commonplace to Interventions include the phenomena whereby the viewer is made aware of their perception of, and literal orientation to, the work. A second tendency is for Interventions to elude commoditisation in light of their inextricability from the immediate context of display, to which they are bound. Mark Dion's *Tate Thames Dig* (1999) may be considered an Intervention given the installation's explicit referent to institutional conditions of display.

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110 Rosenthal, *Understanding Installation Art*, 61.

Rapprochements, the last of Rosenthal's four poles of installation and a second instance of a 'site-specific installation,' counter Interventions by working *with* those properties of the site of display. The plastic qualities of Rapprochements are negligible, asserts Rosenthal, as the content of the installation is the site itself, from which the installation is inseparable. In contrast to the quotidian nature of the Impersonation, the Rapprochement is often characterised by highly formal visual language. Consistent with the Impersonation, however, is the dynamic by which the Rapprochement may at first be imperceptible, synthesising itself within the architectonic surround. Embodied perception is at root of Rapprochements, empowering the viewer as the focal point to which the installation is oriented. Rapprochements frequently establish a purified space that refers to an enlightened reality and present rather than the microtopian visions of their Enchantment counterparts, yet both are indulgent of the senses. Martin Creed's *Work No. 227: The lights going on and off* (2000), which won the Turner Prize in 2001, is indicative of this contingent of installation. Creed's installation, a light in a room intermittently turned on and off again, qualifies by virtue of its negligible plastic qualities and synthesis with the exhibition surround.

Rosenthal's introduction to his framework echoes de Oliveira's in a mutual acknowledgement of installation as both spatial and durational in nature. Overlaying one framework upon the other, clear congruencies exist between de Oliveira's *Site* and Rosenthal's *Enchantment* categories, which share characteristics of psychological absorption and the multiplication of perspectives. De Oliveira's *Site* may also be compared with Rosenthal's *Rapprochements*, given an equivocal utilisation of the exhibition context for expressive effect. De Oliveira's *Museum* and Rosenthal's *Interventions* categories may also be juxtaposed favourably given an equivalent questioning of institutional status. Holistically, Rosenthal's framework departs from de Oliveira's in establishing reception, rather than the material conditions of display, as the criteria for categorical demarcations. Rosenthal's *Impersonations* category, which does not correspond to a counterpart or equivalent in de Oliveira's, is indicative of the expanded scope of Rosenthal's framework to address the progressively participatory nature of site-specific installation.

Bishop's *Installation Art: A Critical History* (2005) posits a framework for installation distinguishable from its predecessors by the explicit statement of a presupposition from which the categories have been devised. Specifically, Bishop's variants of installation are determined by their unique orientation to the viewer. Bishop's four categories then represent four 'modalities of experience.'[111] It is through an appreciation of the qualitatively distinct exchange between viewer and installation, notes Bishop, that the genre of installation may be unpacked. The nature of each encounter is reflected in the title attributed by Bishop: *Dream Scene, Heightened Perception, Mimetic Engulfment*, and *Activated Spectatorship*.

The *Dream Scene*, characterised by ocular and bodily immersion, is the first and most phenomenologically disorienting of Bishop's typologies. The capacity of the Dream Scene for immersion is achieved in equal parts by the staging of the installation and its inherent cultural references. Each cultural reference prompts an association, current or mimetic, relating the installation to the quotidian. By this dynamic, viewer presence is integral to the Dream Scene's successful enactment. The conflation of implicit and associative meaning elicited by the Dream Scene may allude to ominous circumstances in which the viewer is 'led' through a tableau in which they are protagonist to past, present, or future events. The Dream Scene is thereby symptomatic of installation's tendency to site the viewer as surrogate to the artist, and as the figurative focal point to which the installation surround is oriented (installation's penchant for the centring of the viewer as a requisite prelude to their decentring). Also implied, and prominent in the tableau format, is the narrative enacted by the viewer in their occupation and navigation of a 'stage set.' The installations of Cildo Meireles and Ann Hamilton are cited by Bishop as exemplary of the Dream Scene given the associative properties of raw materials incorporated with the intention of evoking an associative response from the viewer.

Heightened Perception, Bishop's second variant, considers installation's penchant for heightening viewer awareness of their spatial surround. Bishop cites minimalism's activation of space beyond the immediate materiality of the sculptural

111 Bishop, *Installation Art*, 8.

form, resulting in an enhancement of the viewer's self-conscious inhabitation of the exhibition space, as a formative dynamic in installation characterised by Heightened Perception. Expansion of the conditions of viewing to address the architectonic surround may be closely related to experimentation with the immaterial, specifically the illusory capabilities of light. It is by way of a heightened or otherwise altered state of perception, such as illusion, that the viewer's attention is drawn to their bodily presence in relation to the installation surround. By this dynamic Heightened Perception may also confound the notion of perception as a dependable sensory tool. Also characteristic of the Heightened Perception installation are those conditions whereby viewer perception is co-dependent upon a secondary viewer, or multiple co-occupants. Installations characterised by Heightened Perception include those by proponents of the California Light and Space movement James Turrell, Doug Wheeler, and Maria Nordman.[112]

Mimetic Engulfment is Bishop's third variant of installation and characterised by the manipulation of the architectonic surround to destabilise the viewer's bodily relationship to it. Through the absence of references to scale or narrative, the viewer's perception of the passage of time and proximal relation to surroundings is distorted. In essence, the viewer's relationship to space cannot be fathomed if the nature of this relationship itself is unclear.[113] A recurrent tendency is for Mimetic Engulfment is to introduce conditions that address the limitation of perceptual acuity, so that the edges of the installation fray and might appear to be induced by perceptual phenomena rather than the conditions of the installation itself. Bishop notes the increasing prevalence of installations that attain Mimetic Engulfment through the utilisation of new technologies. Obliteration or fragmentation of space (employing mirrors and video playback), channelled or blanket audio, or any combination, may also be utilised to attain mimetic engulfment. This is true of Bill Viola's *The Stopping Mind* (1991), which locates the viewer between a mesmeric video projection and an accompanying, yet disembodied, audio component.

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112 Bishop, *Installation Art*, 56.

113 Georges Didi-Huberman, 'The Fable of the Place,' in *James Turrell: The Other Horizon* (Vienna: Hatje Cantz, 1999): 127, quoted in Claire Bishop, *Installation Art: A Critical History,* (London: Tate Publishing, 2005), 85.

Bishop's fourth strain, *Activated Spectatorship*, considers the 1990s drive to empower the occupant as one of an assembly of visitors whose interaction is both stimulated by the conditions of the installation and necessary for its successful enactment. Implicit to this dynamic is the notion of the viewer as one among a collective, each of whom is politicised by the participatory conditions established by the installation. Bishop cites Nicolas Bourriaud, who advocates the participatory artwork as 'more ethical and political in implication than the autonomous, finite object.'[114] Bourriaud's *Relational Aesthetics* (2002) outlines an equivocally relational model for art that underpins Bishop's Activated Spectatorship. Bishop cites the proliferation of art as social practice evident in art from the 1990s, in which Activated Spectatorship is attained via the viewer's embroilment in the social interactions elicited by those conditions prescribed by the artist. Activated Spectatorship, characterised by the immediacy of the experience of its attendees, who themselves engage in a collaborative social construct firmly rooted in the here-and-now, is symptomatic of a broader shift in installation towards quotidian microtopias. Gonzales-Torres' poignant installations are testament to the notion of installation as a narrative enacted by the viewer. *Untitled (Portrait of Marcel Brient),* 1992, is an installation by Gonzales-Torres realized through the gradual, cumulative extraction of wrapped candy from the floor of the installation by its occupants.[115]

Among the frameworks, Bishop is also most successful in the provision of a historic precedent for her categories through the visitation of major milestones in installation throughout the twentieth century in the context of her introduction. Bishop continues in the stead of Rosenthal's *Impersonations* through the introduction of the *Activated Spectatorship* category. *Activated Spectatorship* also represents a departure from prior frameworks, however, in its engagement with the relational art of Rirkrit Tiravanija, which Bishop describes as 'basically installation art in format.'[116] The political and social agenda of Tiravanija's work aspires to

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114 Bishop, *Installation Art*, 118.

115 The depletion of candy, the quantity of which corresponds to the approximate weight of an adult male, carries with it an emotional charge in light of Gonzales-Torres' experience of the death of his lover Ross Laycock from AIDS-related complications in 1991.

116 Bishop, *Installation Art*, 116.

attain a sense of democracy by privileging use over spectacle. Bishop's delimitation of installation to accommodate relational aesthetics, however, runs counter to the genre's historic connectivity to site.

Relational artworks prefigure functionality over an investigation of space and are inherently informational: 'Rather than forming a coherent and distinctive transformation of space (in the manner of Kabakov's 'total installation'), relational artworks insist upon *use* rather than contemplation.'[117] Accordingly, relational artworks are not institutionally anchored to the degree with which installation has proliferated as a distinct genre. This is apparent in Bishop's discussion of artist collective Group Material's diversification beyond exhibition spaces to those venue's better suited to their needs: 'By 1982, gallery activities became less important, and the group found a new venue, less an exhibition space than a hub of operations for organising off-site events.'[118] The installation experience as attained through the triangulation of object-viewer-context relations is deferred here in address of an extra-institutionalized socio-political agenda: 'A transitive relationship is implied between activated spectatorship and active engagement in the wider social and political arena.'[119]

To varying degrees, each framework of installation attempts to account for an early history of the genre. Bishop is more thorough than Rosenthal in this respect. Between the accounts, however, a positive consensus as to which eras, movements, exhibitions, and singular installations are considered contributory with respect to installation in 1994, 2003, and 2005 respectively is evident.[120] By aligning multiple consecutive frameworks, consistencies reveal those resilient

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117 Bishop, Installation Art, 116.
118 Ibid., 112.
119 Ibid., 112.
120 Revealingly, Duchamp's installation at the 1938 International Exhibition of Surrealism at Paris' Galerie des Beaux-Arts, *1,200 Bags of Coal*, is considered formative with respect to installation art's early history and referenced explicitly by Princenthal, de Oliveira, Rosenthal, and Bishop alike as a 'landmark' exhibit, introducing a notion of productive antagonism to which contemporary installation art remains indebted. See Duchamp's contribution to installation art is also evidenced in the title of Mark Rosenthal's *Understanding Installation Art: From Duchamp to Holzer,* (Munich; London: Prestel, 2003).

characteristics of installation agreed upon by de Oliveira, Rosenthal, and Bishop alike. Unifying de Oliveira and Rosenthal's introduction, for example, is an expression of installation as 'lifelike' given its spatial and durational qualities: 'The time and space of the viewer coincide with the art, with no separation or dichotomy between the perceiver and the object. In other words, life pervades this form of art.'[121] Accordingly, de Oliveira and Rosenthal's respective *Site* and *Rapprochement* categories address the viewer's navigation of the installation as imperative for the experience of said installation as temporal and 'of the moment,' as in life. This quotidian experience may be further reinforced, maintains de Oliveira and Rosenthal, through the incorporation of alternative, utilitarian, or otherwise non-valuable material components, which further dissolve the art-life divide.

As comparing singular frameworks enables connections to be established, overlaying frameworks reveals further congruencies. At this level of magnification, significant overlaps between categories belonging to separate frameworks may be observed.[122] An especially resilient theme shared by multiple frameworks is installation's penchant for establishing ethereal or otherworldly environments. For de Oliveira, this trope belongs to a category denoted as *Media*. Rosenthal's equivalent denomination is coined *Enchantment*, while Bishop refers to this variant as the *Dream Scene*. Each of these categories shares properties of psychological absorption, multiplication of perspectives, and the potential for the viewer to assume the perspective of the artist. Tellingly, the oeuvre of Ann Hamilton breaches all three categories, presenting an artist under which *Media, Enchantments,* and *Dream Scene* categories can be favourably juxtaposed.

The degree to which Hamilton's installations align with a variant of installation upheld by de Oliveira, Rosenthal, and Bishop alike warrants further consideration of those attributes particular to her oeuvre. Hamilton's penchant for fabricating ethereal environments of multisensory address is certainly evident: 'To experience a Hamilton installation is… to find oneself amid strange and wondrous

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121 Rosenthal, *Understanding Installation Art,* 27.

122 It is appropriate that the four category titles belonging to each of de Oliveira, Rosenthal, and Bishop's respective frameworks reflect the framework's agenda as espoused by the author.

assemblages, with all senses on alert.'[123] Hamilton's installations are largely ephemeral, featuring associative meanings elicited from the relation of one object or material to another. According to Simon (2002), Hamilton's broader practice as an artist represents a form of art making that 'emphasizes the process and duration of its making as well as the finite amount of time it is shown to the public in material form, and that locates meaning in the interrelationships of adjacent parts.'[124]

Hamilton's installation *corpus* (2004) [Fig. 6] at the Massachusetts Museum of Contemporary Art, located in the museum's cavernous building #5 gallery, confirms Hamilton as a proponent of the *Media, Enchantment*, and *Dream Scene* respectively. Visitors to *corpus* were confronted by a meadow of paper littering the gallery floor, which itself was suffused in a pinkish light emanating from the windows, each of which was covered in a translucent rose film. The paper was dropped from forty paper dispensers lining the ceiling, from which megaphone speakers were also lowered and raised at different heights during the course of the installation. From these speakers emanated the sound of a vocal recording comprising of 24 parts spoken in unison, described by Hamilton as *"a text that I had written, or found, and here this gets complicated because the writing is made up of fragments and slips of words lifted from my reading… three words from there, a phrase from here… the beginning and ongoing exploration of how the act of reading might become the material of the work."*[125] Also audible in a smaller room annexed to the main space was a second series of speakers omitting an equally complex composition. For occupants of *corpus* (2004), the installation experience was characterised by the viewer's restlessness in response an array of continuously evolving stimuli. The viewer's relational proximity to these stimuli in turn choreographed, over time, their experience of *corpus*.

Rosenthal and Bishop's utilisation of a singular installation to illustrate the *Enchantment* and *Dream Scene* respectively (both reference Ilya Kabokov's *The Man Who Flew into Space from his Apartment,* 1985) is further testament to these

123 Joan Simon, *Ann Hamilton,* (New York: Abrams, 2002), 21.
124 Ibid., 11.
125 Joan Simon, *Ann Hamilton: An Inventory of Objects,* (New York: Gregory Miller & Co., 2006), 21.

categories as proximal concepts. Kabakov's 'total installation' shares themes examined in relation to Hamilton's oeuvre, including a perturbing unfamiliarity: 'Kabakov believes that the greatest strength of the total installation is its ability to arouse in the spectator the impression of arriving at a strange inhabited place, where he feels out of place and where he is looking in as a passer-by or witness of an alien life.'[126] The 'total installation' is further constituted in 'the relationship of the objects and artefacts used to the surrounding space and to the spectator' and by its ability to 'integrate not only elements of the fine arts – drawing, painting, objects – but also of other genres, such as literature, music, and theatre.'[127]

The notion of the artist as 'social engineer'[128] and establisher of conditions for social engagement during the co-occupation of the installation by multiple viewers is prominent in later frameworks. This dynamic is encapsulated by *Impersonations* and *Activated Spectatorship* put forth by Rosenthal and Bishop respectively. Rirkrit Tiravanija's temporary Indian restaurant installed at the Carnegie International exhibition in Pittsburgh, *Untitled (Still),* 1995, is referenced by Rosenthal, while *Untitled (tomorrow is another day),* 1996, a recreation of Tiravanija's apartment complex exhibited at the Kolnischer Kunstverein, Koln, is referenced by Bishop.[129]

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126 Oskar Bätschmann, "Ilya Kabakov and the 'Total' Installation," in *Ilya Kabakov Installations 1983-2000 Catalogue Raisonne: Volume I Installations 1983-1993,* ed. Toni Stooss, (Germany: Heinrich Winterscheidt GmbH, 2003), 23.

127 Toni Stooss, "Foreword," in *Ilya Kabakov Installations 1983-2000 Catalogue Raisonne: Volume I Installations 1983-1993,* ed. Toni Stooss, (Germany: Heinrich Winterscheidt GmbH, 2003), 9-10. Further parallels may be observed by pairing de Oliveira's 'Museum' with Rosenthal's 'Interventions', which highlights equivalent tropes of installation characterised by a questioning of institutional status. It is similarly productive to compare de Oliveira's 'Site' with Rosenthal's 'Rapprochements.' De Oliveira's 'Site' refers to the dynamic by which the appearance and meaning of the work is informed by its context of display. In Rosenthal's 'Rapprochements', the artist utilises the properties of the exhibition context for expressive effect, and in order to inform the work's reception at a fundamental level.

128 Rosenthal, *Understanding Installation Art*, 47.

129 Tiravanija blurs the conventional boundaries of spectatorship on various levels: '(cooking) takes place in public art institutions; food is handed out for free in the midst of various monetary economies; people are gathered together and given the chance to socialize in spaces otherwise designated for individual contemplation.' Food preparation is central to Tiravanjia's installations. This may be symptomatic of a broader transformation in site-specific art that permits the domestication and socialisation of a space in which certain behaviours might otherwise be expected. See Maria Lind, "The Process of Living in the World of Objects: Notes

There exist limitations to the practice of overlaying categories from separate frameworks, however, given their unique scope and complexity. Additionally, there is no clear demarcation between categories belonging to individual frameworks, with specific categories sharing a 'subcategory' with another. Rosenthal's 'filled-space installation' and 'site-specific installation' subcategories are key examples in this respect. The limitations of categorical denominations for installation are explicitly put forth by Rosenthal when referring to a singular installation as 'a crossover between an impersonation and an intervention.'[130] Rosenthal's observation is a reminder of installation's penchant to push at the boundaries of its own amorphous conditions of display not only at the level of genre, but also with respect to singular installations, and of every framework's inability to ultimately account for every variant of installation – the genre is simply too diverse. Diffuse boundaries between categories belonging to the same framework are expressed in other ways, as when an artist's work is attributed to multiple categories.[131]

Sequencing the frameworks of de Oliveira, Rosenthal, and Bishop chronologically, in just this order, belies a subtle but perceptible shift in the method of 'sorting' variants of installation, from a focus upon the materials of display (de Oliveira) to reception as the criteria by which one variety of installation may be differentiated from another (Rosenthal, Bishop). As the most recent interlocutor, Bishop's contribution is of especial importance in reaffirming the direct, embodied installation experience as 'one of the defining features of installation art.'[132] Bishop's framework is determined by criteria with which one installation may be differentiated from another given the type of experience and subject it elicits.[133] McTighe (2012), in support of the signification of photography in relation to installation, provides a key critique of Bishop's taxonomy: 'Claire Bishop in her book

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on the Work of Rirkrit Tiravanija," in *Rirkrit Tiravanija: A Retrospective,* (Zürich: JRP Ringier, 2007), 120-125.

130 Specifically, Jorge Pardo's (*Untitled*, 1999), a collaboration with The Fabric Workshop and Museum. See Rosenthal, *Understanding Installation Art,* 61.

131 This occurs on at least six counts between the three frameworks, though this may also indicate the diversity of approach to installation within an artist's oeuvre.

132 McTighe, *Framed Spaces,* 8.

133 Ibid., 8.

Installation Art: A Critical History writes that installations depend on the viewer's presence in and direct experience of that space. This is true in many cases, but what happens when the majority of people see installation art… in photographs only?'[134]

McTighe makes a critical observation here that is at root of the necessitation for my revised framework. Though integral to the genre, privileging viewer presence and direct (unmediated) engagement with installation, as Bishop does, presumes installation's availability. The necessity for inclusion of a representational platform for installation is a critique applicable to de Oliveira, Rosenthal, and Bishop equally. Peculiar to Bishop's framework, however, is the recurrent inclusion of artworks under the category of Activated Spectatorship that describe singularly irreproducible events enacted in extra-institutional contexts. This is true of Rirkrit Tiravanija, whose practice is consistent with relational aesthetics: 'His work insists that the viewer is physically present in a particular situation at a particular time.'[135]

The inclusivity of Bishop's framework addresses installation conditions, including Tiravanija's, that are increasingly exclusive and to which progressively fewer viewers can attest. Bishop does allude, however, to the dichotomous relationship between Tiravanija's ideals and the reality of conditions of display: 'For the majority of visitors to a Tiravanjia installation, the overwhelming impression is one of arriving too late.'[136] Bishop's observation of the improbability of attaining the first-person perspective for which Tiravanija's works are conceived is at root of my framework's interest in acknowledging those mediators, photography included, that ensure the ongoing engagement and longevity of equivalent works beyond the fleeting window of their enactment.

For a contingent of installations the first person, real-time, embodied installation experience is an event to which relatively few viewers can attest. The material installation in these circumstances may be ephemeral, exhibited intermittently, irrecoverable, instigated from the outset with its obsolescence in mind, or its longevity in physical form compromised by any number of factors

134 Ibid., 144.
135 Bishop, *Installation Art,* 118.
136 Ibid., 119.

extraneous to its production. The relationship of the photograph to its subject, the material installation, is unique in each circumstance. Clearly, however, the enduring signification of photography for the mediated proliferation of installation renders extant frameworks that fail to address this relationship outmoded: 'The photograph can function as much more than a secondary document that transmits information about an absent object bound by time and space. It provides the basis for the work's apparent continuity, with the reproduction enduring as the physical configuration comes and goes.'[137] Given the ongoing status of the material installation as uncertain, the viewer's relation to the work becomes a matter of photographic mediation, accompanied by the unique inflections particular to this medium.

While the signification of the embodied installation experience is omnipresent to the medium, the proliferation of these works is principally dependent upon those prevailing representations of them, of which photography foregrounds the visual: 'Images of these works bring them into the realm of art history. The photographs will ultimately be the memory of these installations (and) will provide the jumping-off point for future histories of the genre.'[138] In the *Representational Site,* my revised framework introduces a category of installation that provides a platform for consideration of the signification of the photograph in relation to the genre absent from extant frameworks to date, including Bishop's.

The omissions made by each framework are of equal interest to their similarities. The categories of de Oliveira, Rosenthal, and Bishop are suffused with specific references to installations that are in turn indicative of the author's unique approach to framing the history of the genre. Each author's criteria, and the examples of installation drawn upon, belie their framework as time-sensitive and indicative of those preoccupations of installation at the time of their publication. Each framework is thereby appreciable as an inviolable document of contemporary theory pertaining to installation at the time of its publication.[139] Each successive

137 Buskirk, *Creative Enterprise*, 144.
138 McTighe, *Framed Spaces*, 163.
139 Though inconsistent in length, the intervals between Princenthal and de Oliveira (four years),

framework for installation does not therefore invalidate its predecessor, but rather provides a snapshot of a genre renowned for its exponential diversification of form. Each revised framework proffers a timely reappraisal of the genre and a new viewfinder through which instances of installation, historic and contemporary, may come to the fore as pivotal for the genre, and contemporary art, at a specific time.

Published in 1990, Princenthal's *Rooms With A View* precedes de Oliveira's framework, and yet deftly anticipates those tenets of installation with which he would arrive at his framework. Among those 'possibly predictive trends' of installation featured in *Rooms With a View*, Princenthal identifies the growing presence of advanced media technologies in installation among recent exhibitions.[140] This is indicative of advancing developments in technology as contributory to the diversification of installation of that period.

While owing to Princenthal's trends, at the time of its publication de Oliveira's framework identifies a 'sense of space in active dialogue with the things and people it contains, in all its ramifications' at the crux of installation.[141] With hindsight and the perspective afforded by subsequent frameworks, de Oliveira's framework centres around the triangulation of object/site/viewer, in comparison to later frameworks privileging reception as the overarching criteria by which variants of installation may be differentiated one from another. A notable departure from Princenthal, indicative of the growing status of installation at the time of its publication, is de Oliveira's address of the increasing prominence of installation on the international art circuit.[142]

Rosenthal's *Understanding Installation Art: From Duchamp to Holzer* (2003) borrows from the four tiered framework of installation espoused by de Oliveira while setting a precedent for Bishop's 'direct experience' framework. Despite clear

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de Oliveira and Rosenthal (nine years), and Rosenthal and Bishop (2 years) provide sporadic glimpses of the status of installation art during two of its most transformative decades, 1990-2003.

140 Nancy Princenthal, "Rooms With A View," 28.

141 RoseLee Goldberg, "Space as Praxis," *Studio International,* 190, no. 977, September/October 1975, 130-135, in Oliveira et al., *Installation Art,* (Washington, DC: Smithsonian Institution Press, 1994), 8.

142 De Oliveira et al., *Installation Art*, 8.

congruencies between the two, differentiating Rosenthal from de Oliveira is a framework predicated upon viewer experience rather than installation's constituent materials: 'Installation refers to a dedicated space in which one artistic vision or aura is at work, setting forth various kinds of phenomena.'[143] Also apparent is a marked increase in those examples of installation taken from exhibition venues catering to all media but opting to display installation, rather than site-specific entries or installations factored into a space designed exclusively for showcasing the genre. This contrast is indicative of installation's progressive institutionalization at the turn of the century.

Bishop (2005) is the first to actively address the 1990s legacy of art as social practice explicitly, as encapsulated by the *Activated Spectatorship* category of her framework. In expanding installation to accommodate art as social practice, Bishop's framework is indicative of the concurrent diversification of the notion of site, as espoused by Kwon, from the institutional to the discursive realm.[144] Bishop signals a departure from prior frameworks through the inclusion of relational art in which 'active participation is privileged over the detached contemplation more conventionally associated with gallery experience.'[145]

Among those frameworks of installation considered it is de Oliveira, and to a lesser extent Rosenthal, that engage with *site* in relation to the genre. De Oliveira acknowledges Robert Smithson's vectoring of site as an important contribution to the way in which spaces beyond the gallery may be referenced from within the confines of the exhibition space, and how these sites are consequently perceived.[146] De Oliveira surmises Smithson's exterior/interior distinction as between 'a Site, a particular place or location in the world at large, and a Nonsite, a representation in the gallery of that place in the form of transported material, photographs, maps and related documentation.'[147] Neither de Oliveira nor Rosenthal address Smithson's

143 Rosenthal, *Understanding Installation Art*, 26.
144 See Miwon Kwon, "One Place After Another: Notes on Site Specificity," in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 38-63.
145 Bishop, *Installation Art*, 118.
146 De Oliveira et al., *Installation Art*, 30.
147 Maria Lind, "The Process of Living in the World of Objects," 33.

site/nonsite dialectic directly, however. This is an oversight given the common experience of remote, or otherwise unavailable material installations as mediated by their institutional representation, frequently in photographic form.[148]

With respect to Smithson's site vs. nonsite dialectic, and by extension the material installation vs. institutional representation of said installation, the photograph is a critical representational format for the work's dissemination: 'The photograph as nonsite is that which renders the site something parallel to language, which can circulate through publications, galleries, and museums, and be a part of discourse.'[149] De Oliveira and Rosenthal's frameworks fall short of engaging with the nonsite in relation to installation, much less photographic representation of a material installation, despite this format assuming equal, and potentially permanent, onus in the absence of the material installation subject and precedent: 'The "artwork" oscillates between the *actuality* of a physical installation and its diagrammatic and textual documentation – each of which, it should be underscored, maintains an equal value.'[150]

The nonsite, as with other representations of earthworks within the gallery, came about partially as a display solution for an otherwise inaccessible work, or accessible at great personal investment on behalf of the viewer: 'Showing outside work in a closed, interior gallery space presented a problem for which different artists found very different solutions.'[151] While not all land artists invested in the diversification of site to the extent enacted by Smithson's nonsites, photography proved the medium most widely utilised by Smithson and his contemporaries as an

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148 Lynne Cooke, who has written extensively on Smithson's oeuvre, surmises Nonsites as 'idiosyncratic reformulations of optical mechanisms and protocols that fracture, dislocate, and displace conventional visual modalities to create structural equivalents for sculpture.' See Lynne Cooke, "a position of elsewhere," in *Robert Smithson: Spiral Jetty,* (New York: University of California Press, 2005), 53. Smithson's nonsite debuted at the Dwan Gallery exhibition *Earthworks* (1968). Less than a year later, the Dwan Gallery showcased multiple iterations of the nonsite in Smithson's 1969 solo exhibition titled, appropriately, *Nonsites.* See Ursprung, *Allan Kaprow*, 167. For a detailed account of *A Nonsite, Francine, New Jersey* (1968) and *Mono Lake Nonsite* (1968), two *nonsites* featured within this exhibition, see James Ratcliff, *Out Of The Box: The Reinvention of Art, 1965-1975,* (New York: Allworth Press, 2000), 101.

149 McTighe, *Framed Spaces,* 12.

150 Janet Kraynak, *Nauman Reiterated,* (Minnesota: University of Minnesota Press), 2014, 57.

151 Virginia Dwan, "Changing Boundaries," in *Ends of the Earth: Land Art to 1974,* (New York: Prestel Publishing, 2015), 94.

institutional representation in place of the principal (material) site of their interventions within the landscape: 'The site-specific works of Land art necessitated a new photographic discourse. For this reason, many artists took the photographic or filmic initiative themselves… to provide a documentation that was thought to be more commensurate with their own intentions.'[152]

Smithson's representation of *Spiral Jetty* (1970) [Fig. 7] abuts against proliferation of photographs of the earthwork in popular culture taken by the media to showcase Smithson's intervention in the landscape: 'Popular magazines not only functioned as media of reactive reception but also routinely acted as (not always welcome) coproducers of the phenomenon.'[153] The antagonism between artistic and media representation is detectable, notes Holert, in the aerial representations those earthworks featured in David Bourdon's 1969 article for *Life* magazine 'What on earth!' which reproduced sensationalized, iconic representations, promoting a 'nondialectical, decontextualized mode of looking.'[154] By contrast, the aesthetic attained in Smithson's photographs of *Spiral Jetty* (1970) is more akin to 'the scientific composite photography used in aerial photography.'[155] Smithson's authorship of those images of *Spiral Jetty* (1970) as substitute for the immovable, site-specific earthwork in the context of the museum represent a conscious attempt to depart from the iconicity of those images propagated by popular culture in favour of photographs that were themselves the 'entropic residue' of the earthwork in situ: 'Smithson's strategy of desublimation is directed expressly against appropriation through media formats such as the magazine photo-series.'[156]

Tom Holert's chapter "Land Art's Multiple Sites" in the catalogue for the exhibition *Ends of the Earth: Land Art to 1974* provides an important example of the

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152 Tom Holert, "Land Art's Multiple Sites," in *Ends of the Earth: Land Art to 1974,* (New York: Prestel Publishing, 2015), 106. By contrast, Walter De Maria and Michael Heizer are among those land artists averse to exhibiting photographs and other forms of documentation in an exhibition context 'as they believe that only the first-hand experience of works… can convey their site, structure, and challenging nature.' Virginia Dwan, "Changing Boundaries," in *Ends of the Earth: Land Art to 1974,* (New York: Prestel Publishing, 2015), 93.

153 Holert, "Land Art's Multiple Sites," 100.

154 Ibid., 104. See David Bourdon, "What on Earth!," *Life*, April 25, 1969, 80-86.

155 Ibid., 104.

156 Ibid., 104.

rift between media and artistic representation in an account of *Newsweek* photographer Bernard Gotfryd's documentation of Dennis Oppenheim's *Landslide* (1968). The image taken by Gotfryd and published in *Newsweek* is taken from elevation and features the artist in the midst of the earthwork. Oppenheim's museological representation of *Landslide*, by contrast, comprises of a 'color photograph of the gravel quarry on the expressway, a section of map, a black-and-white photograph of a dune, and a panel giving the title, location, date, and materials.'[157] The aesthetic divide between media documentation and conceptually driven or otherwise commissioned representation is not always polarised, however, given that photographs can fulfil the criteria favoured by media representation while still attaining the signification sought by the work's author. This is true of Gianfranco Gorgoni's photographs of Smithson's works published in *The New Avant-Garde: Issues for the Art of the Seventies* (1972): 'with their high-contrast, often dramatic perspectives, and the attention they paid to the texture and materiality of the works as well as to the glamorous expressivity of the artists' faces and bodies, they satisfied the expectations of book and magazine art directors at the same time as they met the documentation needs of Gorgoni's artist friends.'[158]

Representation of *Spiral Jetty* (1970), one of Smithson's most iconic earthworks located at Rozel Point in Utah's Great Salt Lake, is indicative of the pivotal role of the photograph for the dissemination of a work whose iconic status is at odds with the comparatively diminutive number of individuals who have made the pilgrimage to visit the work in situ. Comprised of 6,650 tons of basalt rock and earth and measuring fifteen hundred feet in length by fifteen feet in width, *Spiral Jetty* was implemented over a period of approximately three weeks.[159] The ubiquity of *Spiral Jetty*, however, has been attained by the dissemination of photographs as part of a broader tableau of documentation (the nonsite) exhibited in place of the immovable, remote, and occasionally submerged earthwork.[160] A grouping of eight photographs of *Spiral Jetty* taken by Gianfranco Gorgoni and commissioned by

157 Ibid., 107.
158 Ibid., 111.
159 Lynne Cooke, "a position of elsewhere," 53.
160 Between 1971 and 2002 *Spiral Jetty* was submerged beneath the Great Salt Lake.

Smithson stood as surrogate for the earthwork during the Museum of Modern Art's 1970 group exhibition *Information,* which united an international collective of artists under the pretence 'that all are trying to extend the idea of art beyond traditional categories.'[161] Later that year several more of Gorgoni's photographs surfaced at the Whitney Museum of American Art's Annual *Exhibition of Contemporary American Sculpture.*[162]

For those individuals who make the trek to *Spiral Jetty,* and for many more that do not, the work is already known, observes Cooke, already 'part of what the artist himself called "the reel world."'[163] The significance of prior photographic knowledge is such, in fact, that it can inflect the experience of the material installation: 'When we know the photographic image first, it can determine what we see when we look at the original.'[164] In the case of *Spiral Jetty,* patient and intrepid patrons of land art may choose to await word of the jetty's surfacing before commencing the pilgrimage to visit the work in situ. Far greater in number are admirers of *Spiral Jetty* that survey the work vicariously through its countless photographic reproductions. For many, *Spiral Jetty* exists in the nonsite's state of arrested development: 'Where else does *Spiral Jetty* exist except in the film which Smithson made, the narrative he published, the photographs which accompany that narrative, and the various maps, diagrams, drawings, etc., he made about it?'[165] Certainly *Spiral Jetty* no longer exists as the version instigated by Smithson, as the black basalt rock has been covered by salt during its repeated submersions. This is a chapter in the chronic process of the work's entropy and perpetual transformation.

Departing from frameworks to date, my revised framework in the following chapter argues not only for the importance of the photograph in relation to site-

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161 The Museum of Modern Art, "MoMA Press Archives: INFORMATION."

162 Lynne Cooke, "a position of elsewhere," 64. Gianfranco Gorgoni immigrated to New York in the 1960s and, with the assistance of gallerist Leo Castelli and sculptor Richard Serra, made the acquaintance of Smithson and other land artists to become 'one of the most committed visual chroniclers of Land art.' Tom Holert, "Land Art's Multiple Sites," 111.

163 Lynne Cooke, "a position of elsewhere," 69.

164 Barbara E. Savedoff, *Transforming Images: How Photography Complicates the Picture,* (New York: Cornell University Press, 2000), 157.

165 James Meyer, "The Functional Site; or, The Transformation of Site Specificity," in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 30.

specific installation, but for the *primacy* of the photograph in place of the material installation when it cannot be reliably reprised without compromising those formative conceptions of site-specificity with which it was implemented. The photograph as a central and enduring point of reference for the material installation can be observed given that it supersedes the fleeting material experience over time: 'The physical site is a destination to be seen or left behind, a "tour" recalled through snapshots and travelogues. It is only temporarily experienced… if it is seen at all (*Spiral Jetty* sank soon after its completion).'[166] The American Midwest is speckled with a multitude of interventions within the landscape either intentionally collapsed by the artist upon completion, ephemeral, or otherwise unmapped. In these circumstances, the grouping of photographs taken in-the-moment shoulder the ongoing life of the work indefinitely. This responsibility is appreciable to land artists including Dennis Oppenheim who, during the execution of *Landslide* (1968) off Exit 52 of the Long Island Expressway, remarked: *"I knew virtually nobody was going to see Landslide, except the photographer. But once he clicked the shutter, millions of people were going to see the piece. So I realized the photograph was important."*[167]

Substantiation of Smithson's projects in an exhibition context enlisted photography, as did many of his contemporaries. Furthermore, Smithson's vectoring of site established an institutional platform for his practice (the nonsite) that assumed a signification equivalent to the material installation itself. This raises the question of whether the photographic representation of installation may assume a primacy equivocal to that conferred by Smithson to his nonsites in the absence or irredeemable properties of their material counterpart? The propagation of land art through photographic representation is mirrored in installation, a contingent of which are indentured to the photograph for their perpetuation in exhibition contexts. The dispersal of Kaprow's happenings for instance, which mirrors the nomadic qualities of many land artists, necessitated an equivocal reliance upon

166 Ibid., 30.

167 Alanna Heiss, "Another Point of Entry: An Interview with Dennis Oppenheim," in *Dennis Oppenheim: Selected Works 1967-90,* ed. Alanna Heiss, (New York: Abrams, 1992), 144, quoted in Tom Holert, "Land Art's Multiple Sites," in *Ends of the Earth: Land Art to 1974,* (New York: Prestel Publishing, 2015), 107.

documentation: 'by the mid-1960s Kaprow was exploring a strictly geographic notion of site by having events occur in different cities, on unmarked stretches of highway, simultaneously, at unspecified times, at whim, etcetera.'[168]

It is important to accede the first person experience of installation as irreproducible: 'Any attempt to codify the memory of performance through historiographic methods, accumulating documents and arguing on the basis of evidence, necessarily exists outside the cognition of the spectators.'[169] Ann Hamilton represents an artist for whom the first person, embodied installation experience is central to the reception of the work: 'Hamilton (regards) the viewer's experience of the installation to be of primary importance. The aim of Hamilton's installation work is to break down the distance that remains between viewer and artwork, to engage the viewer through the body and the senses.'[170]

However, I contest Arthur Danto's (1993) statement that the experience of installation is ultimately constrained to first person accounts: 'It is impossible to speak of any one piece without having undergone the experience it demands.'[171] While the embodied installation experience is an unequivocal point of reference, the role that the visual record of said installations plays must also be examined for its merits given the continued reliance of dissemination of certain installations upon photographic representation. Hamilton is also exemplary of an installation artist who also invests considerable time and resources in obtaining photographs of her ephemeral installations that in turn are capable of conferring the ethos of the

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168 Judith F. Rodenbeck, "Foil: Allan Kaprow Before Photography," in *Experiments in the Everyday: Allan Kaprow and Robert Watts – Events, Objects, Documents,* eds. Benjamin H.D. Buchloh and Judith F. Rodenbeck, (New York: University of Washington Press, 1999), 56. The parallel diversification of site enacted by Land art and Kaprow's happenings was informed, partially, by an attempt to elude the commerce of the gallery: 'To begin with, site specificity was understood, in its very constitution, as a mode of refusal of the system of art's commoditisation.' Simon Dell, "The Dialectic of Place: The Non-Site and the Limits of Modernism," in *On Location: Siting Robert Smithson and his Contemporaries,* ed. Raven Smith, (United Kingdom: Black Dog Publishing, 2008), 25.

169 Dennis Kennedy, *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity,* (Cambridge; New York: Cambridge University Press, 2009), 195.

170 McTighe, *Framed Spaces,* 118.

171 Arthur C. Danto, "Postmodern Art and Concrete Selves: The Model of the Jewish Museum," in *From the Inside Out: Eight Contemporary Artists*, (New York: Jewish Museum, 1993), 21, quoted in Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999), xiv.

material representation in its wake. Hamilton's oeuvre represents an investment in the photograph beyond a documentary or utilitarian function: 'Hamilton's body of work is one of many that reveal a dialog between picture and experience in installation art.'[172] The photographic record will therefore be considered, deservedly, as a referential format indelibly connected to the embodied installation experience.[173]

While the photograph as documentary record of installation performs an important function for the genre, of greater interest are those photographs of the installation taken without objective intent, that is without attempting to supplant the material installation by conveying equivalent information to that of its material subject, which ultimately it can never achieve: 'Photographs of… works are both lacking and supplementary to the work itself.'[174] The embodied installation experience is not challenged or otherwise jeopardised in its status as the viewing format to which installation is most closely affiliated. However, photographs of the material installation remain the enduring format by which installation is known. If acknowledged as a representational medium capable of conferring the intentions of its material subject, installation photographs may also be acknowledged as a proficient display format for future occasions on which the installation is to be exhibited. Critically, photographs of the material installation may be exhibited as a purposeful alternative to an attempt to reprise the installation in material form, particularly when to do so would be to infringe upon those formative conceptions of site-specificity particular to the emergence of installation with which the work has been conceived.

Reprising installation is progressively more commonplace as historic installation receives greater interest, particularly for those institutions invested in exhibitions incorporating a historical narrative inclusive of these works. Reprising installation, however, also fundamentally alters its presentation in accordance with

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172 Ibid., 119.

173 'Photographic record' is used here with reference to 'the staged photograph made expressly for the camera as an artwork in its own right' as a practice co-opted by performance and installation artists during the 1980s. Simon, *An Inventory of Objects*,12.

174 Ibid., 2.

these institutional agendas. This is a process referred to by Buskirk as 'compound authorship.'[175] Reprises are of purpose in a discussion pertaining to photography as a legitimate representational platform for installation for the agency they assume in the context of their display that, I argue, can be subsidiary to the indexical qualities of the installation photograph. The capacity of the reprise to attain the embodied installation experience may provide rationale for the resources utilized for its realisation. However, the reprise can also splinter the installation it supplants in directions that run counter to the site-specific properties with which it was implemented. This is true of the exhibition *Allan Kaprow: YARD* at Hauser & Worth, in which Kaprow's 1961 installation was 'reinvented' by guest artists William Pope. L, Josiah McElheny, and Sharon Hayes at the invitation of guest curator Helen Molesworth: 'Here the work and the context have altered in concert, even as *Yard* continues to be identified with iconic photos of the 1961 installation.'[176]

Reprise of material installation is problematic, particularly so when it is to be reconstituted from unreliable documentary or oral record. In the very act of attempting to reprise the installation in its material form, the instigating institution reveals an interpretive interest in the work that steers the process of its reprise: 'Changing definition of the work's significance alters expectations in ways that will in turn influence how the work is reconstituted.'[177] In circumstances when detailed documentary records are accessible, installation may be accurately and justifiably reprised. However, in the very act of reprise the institution can invoke an aggrandising gesture potentially at odds with the ethos of the original. This is evident in Martha Buskirk's account of her attendance at a restaging of Kaprow's 1959 *18 Happenings in 6 Parts* in 2007 as part of the travelling retrospective of his work (*Allan Kaprow – Art as Life*[178]), which is worth quoting at length for the evident

175 Martha Buskirk, "Allan Kaprow: Yard," *Artforum* 48 (December 2009): 226.
176 Ibid., 226.
177 Buskirk, *Creative Enterprise*, 163.
178 Kaprow's travelling retrospective, *Art as Life,* was conceived by Eva Meyer-Hermann and Stephanie Rosenthal and, from October of 2006 to February of 2008, travelled between various institutions in Germany, including the Van Abbemuseum. Buskirk's account is from a subsequent venue to which the exhibition travelled in 2008, the Los Angeles Museum of Contemporary Art.

complications that distance the reprise from the participatory dynamics of its 1959 precedent: 'A new viewing public had the opportunity to witness a studied attempt to channel the consciously anti-theatrical gestures of an earlier avant-garde, and the experience, at least to this member of the New York audience, indicated a double removal: the viewers were separated from the performers in a way Kaprow would later reject for his participatory happenings, plus the entire event generated an acute awareness that, through the restaging, even the spectators were playing a role in a revival production.'[179]

Reprising installation in material form is problematic for those with an indelible connection to the site of their materialisation akin to conceptions of site-specificity with which the emergence of the genre was informed. This is evident with respect to Kaprow's environments, for which construction in situ and destruction upon removal were conditions integral to the work's fabrication and form. Reprising installations in material form may then abut against the genre's historic connectivity to site, with the real risk of compromising a fundamental condition of the original status of the work. Again, Buskirk provides an account of how reprise and relocation fundamentally alters this relationship in the context of the travelling retrospective of Kaprow's oeuvre: 'The result was a survey that not only presented new and potentially unexpected versions of historical works, but one where the different venues all had their own character, based on how the works were conceived for each site.'[180]

In this circumstance, and in others in which an installation's connectivity to site is overruled in favour of reprise in material form, the resulting installation experience is clearly at a significant remove from that experienced by its original occupants. This is troubling given that Kaprow's insistence on the creation of works in situ was political in its rejection of the practices of commoditisation associated with institutional display. Given the responsibility of retaining and sustaining the political intent of the original, there then exist conditions under which reprise of an installation in material form is unwarranted and otherwise a disservice to the

179 Buskirk, *Creative Enterprise*, 117.
180 Ibid., 117.

phenomenological and/or political intent of the original. Here, photographs of the original material installation as a viable display alternative to the reprise of the material installation are true to the site-specific nature of the original and accedes that to attempt its reprise would be to overrule the irreproducible authenticity of experience this original, and only the original, may confer.

Reprise is used throughout this thesis to describe the process of re-enacting an installation. The recent phenomenon of revisiting works belonging to every genre and medium of creative production has spawned a number of relatable terms of reference used to describe a return to an implicitly singular work, however, and each communicates varying degrees of intervention on behalf of the commissioner. Such is the frequency of recent revivals that Martha Buskirk, Amelia Jones, and Caroline A. Jones identify as many as ten variations of 'Re-' that proliferated in use throughout 2013, a 'hive of signs' that describe alternate approaches (some well established, others more recent) towards returning a work to a prior state. These include: readymade, reconstitute, reconstruct, re-create, reenact, refinish, relic, remake, rephotograph, and represent.[181]

This thesis argues for the *Representational Site*, the photograph, in place of the reprise of the installation in material form, when to reprise said installation is to counter the conception of site-specificity with which the work was conceived. Specifically, when to reformat the installation in an architectonic surround removed from the display context in which the work was first enacted is to divest the installation of its site-specific properties. Beyond the formative conception of site-specificity with which installation emerged as a distinct genre, however, there exist conditions under which reprise of installation, and indeed works belonging to other genres, may justifiably be reprised without compromising the integrity of the work, and to great benefit. The recent proliferation of reprises, evidenced by the growing frequency of the prefix 're-,' speaks to recent successes in this respect.

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181 Martha Buskirk, Amelia Jones, and Caroline A. Jones, "The Year in "Re-,"" *Artforum* 52 (December 2013): 127-130.

In accordance with the signification attributed to Robert Morris' work during the 1960s and 70s, not least his 1964 exhibition at New York's Green Gallery, it is perhaps unsurprising that certain works have been reprised and exist in multiple iterations. What is of especial interest with regards to Morris, however, is the manner in which the artist has condoned and even initiated variants on a singular work in different materials as this change in materiality has been understood to better represent the work during his lifetime: 'According to the original terms of the work, its parameters have *always* implied the potential for changing determinations over time.'[182] With regards to Morris, reprises are not only permissible but are actively investigated by the artist and integral to the conceptual capacity of the work to respond to new materials and opportunities for display. Through the lens of Morris' oeuvre it is appreciable that under certain conditions, aside from those in which to reprise the work in question would be to compromise the conception of site-specificity with which it sustains an intractable relationship to a singular site of display, reprise can and should absolutely take precedent over a representational format.

Since 2012, Morris has collaborated with craftsman Josh Finn to realise upwards of fifteen of his most iconic works in hardwoods including 'walnut, maple, oak, cherry, mahogany, ash, alder, birch, poplar, and European beech,' where previously they were fabricated in plywood or fir.[183] Morris' ongoing refabrication of works for which an early and resilient form was established affirms the process of revisiting works and revising their constitutive materials and presentation as a implicitly conceptual element of his practice. Of particular interest when discussing the relative merits of reprise vs. representation, however, is Jeffrey Weiss' observation that Morris' departure from rough hewn to handcrafted materials actually locates Morris' most recent iterations closer to a representation than a reprise: 'The recent objects that are derived from early ones aren't versions or iterations, but, in a manner of speaking, representations. They might be said to *depict* the prototype rather than replicate it. Being at once formally familiar yet,

182 Guggenheim Museum, "Robert Morris."
183 Jeffrey Weiss, "Eternal Return," *Artforum* 52 (February 2014): 175.

materially speaking, estranged, they are startling, even uncanny.'[184] Given the context provided by Weiss, Morris' most recent reprisals might also, as with the representational site, be considered valid surrogates for their precedents.

While not a refabrication, the decision made by the Los Angeles County Museum of Art to 'revisit' Edward and Kienholz's installation *Five Car Stud* (1969-1972) from September 4th, 2011 through January 15th, 2012 involved heroic efforts on the behalf of the museum to realize the work in material form. The installation is a tableau devised by Kienholz from salvaged cars, cast body parts, and all manner of materials collated to form a life-size assemblage. In the artist's own words: 'Surface subject matter concerns a black man caught drinking in his pickup truck at night with a white woman. His vehicle has been surrounded and cut off by the parked cars of his six white captors… The man has been stripped by the whites who are in the process of castrating him.'[185] Kienholz realized this work during a period in which the civil rights movement had gained ground, but in which race relations were strained. *Five Car Stud* (1969-1972) has been described as the most important of Kienholz's works that contend with civil rights. Reflecting on the work, Kienholz observes: *"Generally, I think of Five Car Stud as symbolic of minority strivings in the world today."*[186]

Originally shown at *Documenta 5* in Kassel, Germany, and briefly thereafter at the Academie der Künste in Berlin and at the Kunsthalle in Düsseldorf, the installation languished in the collection of a Japanese owner for almost four decades before being shown at the Los Angeles County Museum of Art.[187] Prior to its unveiling, the installation in its entirely was shipped to Kienholz's studio in Hope, Idaho, where 'it was painstakingly restored under the supervision of Nancy Reddin Kienholz for the current display.'[188] While Kienholz's oeuvre has been exhibited extensively in the United States, the debut of *Five Car Stud* (1969-1972) at LACMA was the first public showing of the installation in the country: '*Five Car Stud* in its

184 Ibid., 178.
185 Los Angeles County Museum of Art, "Edward Kienholz: Transcript."
186 Ibid.
187 Following closure of the exhibition, Kienholz's installation travelled to the Louisiana Museum of Modern Art in Denmark before being acquired by the Fondazione Prada, Milan.
188 Stephanie Barron, "Edward Kienholz: *Five Car Stud* 1969/2011."

return to its country of origin at once transports us back to a time of unambiguous violence, hatred, and racial divisions, while alerting us to our own current crisis.'[189] Prior to its display, *Five Car Stud* had been known principally through photographs taken at one of the exhibition venues on its brief tour prior to its forty-year hiatus.[190]

Five Car Stud exemplifies an installation for which reprise in material form is preferential to representation in photographs given the inability of readily accessible documentation to confer the visceral experience of occupying the tableau, as I had the opportunity to do during its exhibition at LACMA from 2011-2012: '*Five Car Stud* is a truly immersive experience: it surrounds us… we are immersed, implicated, and indicted.'[191] There are qualities particular to the material, embodied installation experience here that are problematic to transcribe in representational form, not least the spontaneity of encroaching upon the centre of the tableau to discover a miniature well spring inside the torso of the victim, in which agitated letters sporadically spell out a racial slur. Additionally, despite the clear interrelationship between viewer/object/context at play, which activates the intermediary space between viewer, installation, and surround, the installation's relationship to site is not intractable in the sense of Kaprow's environments. This is illustrated in the diversity of exhibition contexts in which the work has been exhibited historically, if fleetingly, first in the car park of Gemini G.E.L. Los Angeles to take the image used in the multiple produce alongside the installation, subsequently under an inflatable dome for *Documenta 5*, and within a darkened gallery space at LACMA from 2011-2012.

Depreciated in frameworks to date is the degree to which conditions of display are mediated by the institutional surround. This is an extension of the museum as co-producer of visual culture. Methodologically, visual culture facilitates

189 Leigh Raiford, "Edward Kienholz: *Five Car Stud* 1969/2011."
190 A photograph of the installation is actually captured in a edition produced by Kienholz in collaboration with Gemini G.E.L., Los Angeles, where it is screenprinted onto the window of a Datsun.
191 Leigh Raiford, "Edward Kienholz: *Five Car Stud* 1969/2011."

the study of installation through 'the examination of those signifying practices, representations and mediations that pertain to looking and seeing.'[192] Accordingly, visual culture is conducive to an examination of how installation's conditions of display may be determined at an institutional level, where classifications can become ingrained and exert an unchecked influence. A reappraisal of installation, assuming that new associations are brought forth, has the potential to impact existing classifications and shed light upon practices and assumptions that might otherwise remain unchallenged: 'Classifications are powerful technologies. Embedded in working infrastructures they become relatively invisible without losing any of that power.'[193] There exists the possibility that a revised framework for installation has the potential to inform museological display practices thereof. Bowker and Star (1999) observe categorisation as a process integral to the development of fields of expertise over the last century. Furthermore, categories are tools with which choices may be informed: 'In the past 100 years, people in all lines of work have jointly constructed an incredible, interlocking set of categories (which) form the shape of our moral, scientific, and aesthetic choices.'[194]

This chapter introduced three frameworks of installation, each of which champions a four-tiered model. Overlaying these frameworks highlights congruencies, revealing each as working with proximal concepts related to installation. The limitations of these categories as diffusive, and occasionally undecided with respect to singular installations, are also apparent. A shift from material conditions of display to viewer reception as the criteria with which frameworks have been assembled over time has proven detectable. The focus of Bishop's framework upon direct installation experience to the exclusion of mediators for its dispersal has been critiqued given the prominent role of photography in the dissemination of these works, while each framework has been acknowledged as indicative of the status of installation at the time of its publication. The necessity for a revised framework's inclusion of photography's mediated

192 Hooper-Greenhill, *Museums*, 44.
193 Geoffrey C. Bowker and Susan Leigh Star, *Sorting Things Out: Classification and its Consequences*, (Massachusetts: MIT Press, 1999), 319.
194 Ibid., 319.

proliferation of the installation experience was addressed, as were the merits of photographic records as an occasionally purposeful alternative to reprise of the material installation. These findings carry repercussions for the revised framework of installation to follow, in which photography will be considered for their referential relationship to the material installation in the form of the *Representational Site.*

Chapter 3.

Those frameworks considered in the previous chapter are appreciable as important viewfinders from which to review the perpetually revisionist properties of installation at the time of their publication. Many of the tenets they highlight prove longstanding, however, given that the congruencies between categories belonging to the separate frameworks of de Oliveira, Rosenthal, and Bishop are substantial. These hardy attributes are encapsulated within the *Experiential Site* and *Interactive Site* categories of my framework. A key departure from de Oliveira, Rosenthal, and Bishop is the *Representational Site* as a denomination of installation unto itself, acceding that certain installations, while occuring elsewhere either historically or geographically, are principally and most readily accessible in documentary form. The photograph, specifically, will be considered for its merits given its prominent role in facilitating visual access to, and mediating understanding of, irrepresentational, or otherwise representationally challenged, installations. The capacities and limitations of the photograph in conferring the material installation will be considered.

I will propose three new categories for installation incorporating elements of those frameworks discussed in Chapter 2, the *Experiential Site* and *Interactive Site,* with one of my own devising, the *Representational Site.* With these categories, I aspire to arrive at a framework that offers greater inclusivity and versatility by virtue of its reductive nature. The criteria for each category has been arrived at through consideration of key attributes belonging to the preceding categories of de Oliveira, Rosenthal, and Bishop, with due consideration to the historiography of installation from which these have been construed. My revised framework is intended to address deficiencies in these frameworks by updating specific variants of installation given advances in technology to which their phenomenological capabilities are intertwined (as with the *Experiential Site*), addressing a key oversight with respect to a medium with a key role in mediating access to installation historically (the photograph in the context of the *Representational Site*), and foregrounding the key tenets of another variant (the *Interactive Site*).

The Experiential Site

In 1938, the iconic interior of the Galerie des Beaux-Arts in Paris was subsumed by a Surrealist intervention that eclipsed all references to the predetermined architectonic properties of the gallery [Fig. 8]. In addition to the coal sacks obscuring the ceiling, leaves and cork littered the ground and a pond installed by Salvador Dali lay adjacent to one of four Louis XV-style beds occupying the corners of the room. From the centre of the exhibition space emanated a strong scent from a coffee-roasting machine installed there by Benjamin Peret and an audible recording of inmates at an insane asylum. In keeping with the *Dream Scene* chapter in which Bishop provides this lucid description, she describes the installation experience as 'oneiric.'[195] Immersed in darkness by the coal bags obscuring the light source overhead, visitors traversed a foreign landscape that engaged, confounded, and coerced multiple senses. Vision was impinged to the extent that flashlights were distributed, enabling gallery goers to tentatively navigate the unfamiliar terrain.[196]

Consistent with the Surrealist exhibition model, a recurring dynamic of the *Experiential Site* confounds or otherwise subverts a relationship to a reality beyond the gallery surround, establishing an alternate reality that provides a momentary form of sensorial escapism. As foil for the architectonic surround of the gallery interior, the *Experiential Site* is uniquely adapted to commandeer peripheral vision, negating the seam at which real and imagined realities are distinguishable. De Oliveira, in a chapter titled 'Escape,' likens these installations to contemporary historian Bernard Marcade's concept of a utopia, an otherworldly location without, critically, a referent beyond the gallery walls.[197] Ferriani and Pugliese note the

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195 Bishop, *Installation Art*, 20-22.

196 The International Exhibition of Surrealism is representative of a broader Surrealist sensibility to exhibition display concerned with immediacy of experience through sensorial engagement. Surrealist exhibitions from 1938 to 1947 established the viewer as the point of address towards which all corners of the gallery were oriented, notes Germano Celant: 'In this type of installation the artwork occupies the entire space and the pieces are woven together. The visitor is not given a moment's repose; the gallery interior will not allow passivity; one is always descending and climbing, touching and reacting.' Celant, "A Visual Machine," 383.

197 Nicolas de Oliveira, Nicola Oxley, and Michael Petry, *Installation Art in the New Millennium: The Empire of the Senses,* (New York: Thames & Hudson, 2004), 51.

emergence of fully immersive fictional environments as a result of the changing identity of the medium of sculpture over the course of the twentieth century: 'the expansion and opening up of sculpture – first to environments and then to installations – made it possible to create concrete and navigable micro-worlds.'[198]

The desire to establish a sensorial surround is a sensibility shared by Kaprow's 1960s Judson Gallery installations, which engaged the viewer in 'a cosmogony of the senses.'[199] Kaprow's *The Legacy of Jackson Pollock* (1958), in establishing a criteria for this new art, addresses the requirement for sensorial engagement through a delimitation of materials. Any conglomeration of artefacts is permissible to 'to fabricate interior and exterior environments, to alter surfaces until they envelop the viewer… to reallocate and disorder space.'[200] Entering one of Kaprow's environments was to occupy a space unlike the traditional gallery surround, though neither did it necessarily represent a locality familiar in any other respect. Despite the obliteration of high-low culture, the seemingly random conflation of quotidian objects resulted in no clear referent beyond the artist's own imaginings, though the viewing dynamic itself echoed the reality of lived experience: 'Just as life consists of one perception followed by another, each a fleeting, non-linear moment, an installation courts the same dense, ephemeral experience.'[201]

The circumvention of a singular viewing perspective is a dynamic shared by the *Experiential Site* and minimalist sculpture alike, each of which are elucidated only in the process of being traversed and the multi-perspectival reading this affords: 'It is precisely the temporal, cumulative unfolding of the work in an installation situation that enables it to impact upon the viewer.'[202] This negation of singular perspective opposes traditional display, in which vision permits observation at a remove, establishing a distance between viewer and artwork.[203] The conditions of display as oriented towards viewer experience is indicative of a tendency in minimalism, and the *Experiential Site*, to centre the viewer in order to

198 Pugliese and Ferriani, *Ephemeral Monuments,* 9.
199 Celant, "A Visual Machine," 382.
200 Suderburg, *Space, Site, Intervention*, 9.
201 Rosenthal, *Understanding Installation Art*, 27.
202 Bishop, *Installation Art*, 36.
203 Hooper-Greenhill, *Museums*, 129.

then decentre the viewer: 'Traditional single-point perspective is overturned by installation art's provision of plural and fragmented vistas: as a result, our hierarchical and centred relation to the work of art (and to ourselves) is undermined and destabilised.'[204] Rosalind Krauss, in *The Cultural Logic of the Late Capitalist Museum* (1990), notes that the destabilizing, ethereal experience this variety of installation affords has the tendency to privilege the interior of the exhibition space, to which the art object is sublimated.[205] Claire Bishop has subsequently ratified Krauss' observation by highlighting the proliferation of cavernous, post-industrial exhibition spaces that either subsumes the artwork therein, or to which the artist responds by increasing the scale of their installation proportionally.[206] The Tate Modern's Turbine Hall in London is a frequently cited example of the latter.[207]

The propensity for the *Experiential Site* to assume unprecedented scales brings with it a further perspectival shift in which the vantage point from which the viewer surveys the installation is also a location from which they may be observed in an indefinite back and forth.[208] This dynamic aligns the *Experiential Site* with Kaprow's environments, in which the viewer is at once actor and observer.[209] In the context of the *Experiential Site*, this dynamic may be further complicated by the presence of additional viewers whose behaviour may be observed by the principal viewer, whom in turn is visible to their co-occupants. This exchange enacts a shift in the triangulation of viewer/object/context, introducing a fourth variable, the co-occupant, to which the viewer may be responsive.

In Chapter 1 the light installations of James Turrell were introduced, in which the architectonic surround is frequently whitewashed and infused with coloured light that designates the interstitial space between viewer and their immediate

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204 Ibid., 47.
205 Claire Bishop, *Radical Museology: Or, What's 'Contemporary' in Museums of Contemporary Art?*, (London: Koenig, 2014), 5.
206 Ibid., 11.
207 See Suzanne Keene, *Fragments of the World: Uses of Museum Collections,* (Amsterdam; Boston: Elsevier Butterworth-Heinemann, 2005), 112. Also David Dernie, *Exhibition Design,* eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne, (London: Laurence King, 2007), 88.
208 De Oliveira, Oxley, and Petry, *Empire of the Senses*, 167.
209 Reiss, *From Margin to Center*, 63.

environment as the subject of display. Light and space is, in effect, rendered material. In the context of the *Experiential Site*, Bishop observes a prominent interpretation of Turrell's oeuvre, specifically those conditions of display characteristic of a series of works referred to by Turrell as *Ganzfelds*, as drawing explicit attention to the viewer of their own perceptual acuity (the viewer *beholding themselves beholding*):[210] 'With no object, no image, and no focus, what are you looking at? You are looking at you looking.'[211] However, Bishop notes that Turrell's installations in fact antagonize this notion by confounding our sense of perception.[212] In this dynamic, the absence of concrete referents within the installation proper destabilizes vision to the extent that perceptual integrity itself may be questioned: 'Turrell's work does not make us 'see ourselves seeing' because, as Georges Didi-Huberman has observed, 'how, indeed, could I observe myself losing the sense of spatial limits?''[213]

Central to his 2013 exhibition at the Guggenheim, Turrell's installation *Aten Reign* (2013) [Fig. 9] overtook the entire central cavity of the museum's rotunda designed by Frank Lloyd Wright. Looking upwards from the ground floor foyer, the interior volume of the museum appeared as a series of concentric circles emanating from the museum's skylight, the aperture of which Turrell shrunk to create a smaller oculus. The skylight is supplemented by a series of LED (light-emitting diode) fixtures: 'the installation surrounds a core of daylight with rich color in five concentric ellipses that echo the banded pattern of the museum's helical architecture.'[214] From the viewpoint afforded visitors to *Aten Reign,* the interior volume of the museum is destabilised by the changes in atmosphere caused by the continual shifting of the diodes from oranges, to reds, to blues, to purples, to greens.

As a floating volumetric installation of indeterminate proportions and proximity, *Aten Reign* is iconic of a subset of art referred to by Turrell as

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210 *Ganzfeld* is a German word referring to a total loss of depth perception.
211 Trotman, "Eye in the Sky," 31.
212 Turrell's previous occupation as an aerial photographer is frequently referenced by the artist for the profound sense of disorientation experienced in the profession that he attempts to emulate via the conditions of his installations. See Nat Trotman, "Eye in the Sky," 40.
213 Bishop, *Installation Art*, 85.
214 Trotman, "Eye in the Sky," 36.

nonvicarious: 'one that must be witnessed firsthand to be truly understood.'[215] This necessity is at root of the *Experiential Site. Aten Reign* can be viewed from multiple vantage points, including seated on a bench in partial recline. From this particular perspective, the occupant is afforded the opportunity to alternately observe the light above and those individuals in their vicinity, who themselves are observing the installation above them: 'Activating the space both socially and perceptually, the work fosters an extended moment of mutual reverie, an immersive individual and collective experience.'[216] The installation experience is thereby uniquely enriched by the presence of the viewer's co-occupants, whose disorientation may be observed vicariously as synonymous with one's own.

Bishop's chapter *Mimetic Engulfment* describes the experience of occupying an environment of 'complete light' or 'complete dark' as equally destabilizing and delimiting of the boundary between self and atmospheric surround.[217] This occurs when the particularities of the exhibition space are intangible, such as those visual cues demarcating distance, volume, and scale. This intangibility confers materiality to the intermediary space and the viewer's occupation of it: 'It is in that arena that a guest to one of (Turrell's) installations might begin to experience light not just optically but with the entire body.'[218] This dissolution of architectonic surround, and the delimitation of boundary between body and space that results, can be both unnerving and comforting, though it is consistently destabilising.[219]

Balka's *How It Is* (2009) is a timely illustration of the *Experiential Site's* penchant for destabilisation. As with Turrell's *Aten Reign*, however, immersion is only partially constitutive of the installation experience. Engulfment is secondary to experiencing the metallic exteriority of *How It Is*, and precedes a pivotal transitional moment during which the occupant's own disorientation is revealed as they turn at the 'dead end' of the form to observe their co-occupants attempting to navigate the darkness as they have done momentarily prior. Through co-occupation of an

215 Ibid., 29.
216 Ibid., 45.
217 Ibid., 84.
218 Trotman, "Eye in the Sky," 32.
219 Kwon, "Rooms for Light," 74.

installation with other viewers, the viewer is empowered to observe their own disorientation vicariously, by proxy, *beholding themselves un-beholding.* Particular to this dynamic, notes Dernie, is the phenomenon whereby 'visitors become quasi-performers themselves, in a sense, spectators and part of the spectacle, moving through a topography of overlaying sounds and images in an architecture which is constructed by relationships between the moving bodies in the space.'[220] A phenomena of the contemporary *Experiential Site* is the utilisation of a temporal framework that shifts the occupant from subject to viewer (Balka), viewer to subject (Turrell), and may return the occupant to subject or viewer respectively, perhaps repeatedly, during the installation experience.

A further attribute of the *Experiential Site* is the presence of quotidian materials to evoke cultural referents that capitalize upon the viewer's prior knowledge and experience. Ann Hamilton's installations are attentive to the cultural frame of reference with which all visitors unpack their experience through the associative properties of materials connecting the institutional interior and exterior.[221] The physical nature of the materials actively plays upon the personal and social interpretations brought to bear upon the installation by the viewer in this respect.[222] Furthermore, the materials of the *Experiential Site*, as catalysts for meaningful encounters, assist the mnemonic trace of the installation as it succeeds the experience in real time.[223] Revisiting those materials comprising the installation beyond the spatial-temporal parameters of the installation experience itself, whether intentionally or unintentionally, may function as cues that trigger associations that return the viewer, even momentarily, to the installation environ.

The dynamic by which the artist assumes responsibility for the totality of the installation experience also contributes to the *Experiential Site's* mimetic resonance:

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220 Dernie, *Exhibition Design*, 14.

221 John H. Falk, *Identity and the Museum Visitor Experience,* (Walnut Creek, CA: Left Coast Press, 2009), 97.

222 Hooper-Greenhill, *Museums*, 112.

223 Falk, *Identity*, 138. Kaprow similarly capitalised on the associative properties of everyday materials to create psychically charged environments intended to elicit 'visceral irruptions into everyday consciousness.'223 The *Experiential Site*, in its capacity for emotional evocation, can be said to inscribe itself mimetically through such channels of heightened perception. Dennis Kennedy, *The Spectator*, 197.

'The exhibition site was assimilated by the artist, leaving the viewer incapable of grasping anything beyond the experience that had been proposed… All that remained was the memory of a moment lived.'[224] The seamless sensorial surround of the *Experiential Site*, appealing to the full faculty of senses, capitalises upon the powerful associative potential of each. The singular mimetic trace of the *Experiential Site* is then shored up by the installation's multi-sensory appeal: 'Each of us exists within a visceral world… our perceptions of sound, light, temperature, touch: our responses to the threat of danger, or the expression of desire become memory: entering into a shifting fabric of what we have known.'[225]

The mimetic reach of the *Experiential Site* can also be observed to transcend a personal mimetic past with reference to cultural memory. Ilya Kabakov's Soviet environments are intended to appeal not to a specific context with which Western viewers might be familiar, but to resonate with a more generic, nevertheless tangible, encounter from the viewer's past: 'Kabakov's work alludes to the generic, institutional spaces of Soviet life under communism – schools, kitchens, communal apartments – but he hopes that they also represent a category of place that Westerners immediately recognise.'[226] The notion of the *Experiential Site* as mimetically or otherwise culturally referential is a compelling concept, as it extends the associative reach of the installation to appeal to the viewer's experiences prior to confrontation with the installation proper. By this logic, relevant sensorial cues encountered post-installation may return the viewer, mimetically, to the context of the installation. To Bishop's credit, the *Dream Scene* (in relation to which the *Experiential Site* is equivocal) cannily relays the dynamic by which installation is operative at a mimetic level, for what better way to articulate a dream than as a compendium of memories from the conscious and subconscious mind?

Finally, the *Experiential Site*, notes Grewcock, is attuned to the museum itself as juncture for both social and cultural referents: 'Places (and I would argue museums) are haunted by the embodied interrelation of things, emotion, memory

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224 Jean-Marc Poinsot, "Large Exhibitions: A Sketch of a Typology," *Thinking About Exhibitions,* eds. Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne, (London: Routledge, 1996), 47.
225 Suderburg, *Space, Site, Intervention*, 158.
226 Bishop, *Installation Art*, 17.

and language that entangles the human and non-human worlds.'[227] This is applicable to the mimetic legacy of the *Experiential Site* stemming from its engagement with the physicality of the institutional surround. In 1965 William Anastasi presented six photo-silk-screens of the Dwan Gallery interior upon canvasses marginally smaller than the gallery walls of his exhibition venue, prior to placing said canvasses overtop of their corresponding walls. Reflecting on subsequent visits to the Dwan Gallery after Anastasi's exhibition had concluded, O'Doherty comments: 'For me, at least, the show had a peculiar after-effect; when the paintings came down, the wall became a kind of ready-made mural and so changed every show in that space thereafter.'[228] O'Doherty's observation illustrates the *Experiential Site's* capacity to inform the viewer's relationship to site beyond its window of display, perhaps irrevocably. This is particularly true of spaces renowned for their patronage of installation, in which each commission builds upon a mimetic bank of associations brought forth by its exhibition history, notes Suderburg: 'The specificity of a particular site/location is, I believe, a woven container of associations.'[229]

Parallels may be drawn between the *Experiential Site* and James Meyer's literal site.[230] Both are installation concepts privileging a 'real-time bodily experience.'[231] The literal site is intractable from the site-specificity of a singular location and by that virtue deems visitation necessary in order to experience the installation in situ. Inseparable from the site of its enactment, it conforms to the boundaries of the context it occupies: 'The work's formal outcome is thus determined by a physical place, by an understanding of the place as actual.'[232] The enmeshment of the literal site with the parameters of its display is reminiscent of

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227 Duncan Grewcock, *Doing Museology Differently,* (New York: Routledge, 2014), 177-179.
228 Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space,* (Santa Monica: Lapis Press, 1986), 34.
229 John Coleman, "Landscape(s) of the Mind: Psychic Space and Narrative Specificity (Notes form a Work in Progress)," in *Space, Site, Intervention,* Suderburg, 158. Since Doris Salcedo's 2007-2008 commission *Shibboleth,* my own visits to the Tate Modern have been inflected by the scar resulting from the restoration of the chasm that, during *Shibboleth's* window of display, spanned the length of the Turbine Hall.
230 See Meyer, "The Functional Site."
231 Ibid., 25.
232 Ibid., 24.

Kaprow's environments, in that to remove the installation from its context, to separate the two, would dissolve the work entirely.

An important distinction to make is that, specific to my framework, the *Experiential Site* is not delimited in its definition to the extent inferred by Meyer's literal site. Specifically, the *Experiential Site,* unlike the literal site, represents an institutionally anchored installation experience. The decision to focus on the institutional representation of installation (restricting the *Experiential Site* to exclude extra-institutional installation such as the literal site of an earthwork) has been made with due consideration of the bonds by which installation and its conditions of institutional display are conjoined: 'Although from the point of view of the medium, many works created outside a gallery setting can be validly considered installations, they have been excluded… in order to focus on the relationship between the work and the gallery or museum space – in other words, the core concept in which the installation has its roots.'[233]

In summary, the category I am introducing here, the *Experiential Site,* encapsulates the sensorial escapism of those installation formats that read as spaces of an alternate reality at odds with any real-world referent, yet incorporate any number of quotidian materials and resources from beyond the institutional parameters in which it is displayed. The dispersal and scale of the *Experiential Site* means its must be navigated on foot, eliciting a multi-perspectival reading to which the presence of co-occupants may contribute. In this way, the *Experiential Site* distils those attributes of de Oliveira's *Media,* Rosenthal's *Enchantment*, and Bishop's *Dream Scene*. Particular to my framework, however, the *Experiential Site* affirms the phenomena of the viewer being made aware of the limitations of their perception vicariously, through co-occupancy of the *Experiential Site* with others whose loss of sensory perception the principal viewer may observe as equivocal to their own. Destabilisation is a dynamic of engagement common to the *Experiential Site*. Finally, the *Experiential Site* and Meyer's literal site are proximal concepts, with the caveat that the *Experiential Site* is not delimited to extra-institutional installations.

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233 Pugliese, "A Medium in Evolution," 23.

The Representational Site.

The *Representational Site* is indebted to Meyer's concept of the functional site.[234] In contrast to the literal site, the functional site is not necessarily affiliated with a physical location. If indeed connected to a location, the functional site assumes an onus equal to it. The functional site opposes the embodied, proprioceptive demands of the literal site: 'Site as a unique, demarcated place available to perceptual experience alone… becomes a network of sites referring to an *elsewhere.*'[235] Concomitant to the literal work in situ, the functional site represents a splintered site of representation. While the literal site remains inherently unique, inimitable, and otherwise unchallenged, the functional site diversifies the notion of site to establish ancillary, institutionalized locations for the work's reception.[236]

While the literal site's physical connection to location may be likened to the bounded nature of Kaprow's environments to the site of their enactment, the functional site is comparatively nomadic: 'It is a temporary thing, a movement, a chain of meanings and imbricated histories: a place marked and swiftly abandoned… it is willfully temporary; its nature is not to endure but to *come down.*'[237] Smithson's site/nonsite keenly illustrates the relationship between the literal and functional sites. For Smithson, a work such as *Spiral Jetty* (1970) 'exists in the overlap of textual account, photographic and filmic recording, guided tours by the artist, and the literal site.'[238] Critical to observe here is the functional site as a continuation of the narrative initated by the literal site. When a literal site exists concomitant to the functional site, the functional site does not supplant the literal site but instead vectors it towards new locations and audiences. Meyer's functional

234 See Meyer, "The Functional Site," 23-37.
235 Ibid., 30.
236 Suderburg, *Space, Site, Intervention*, 4.
237 Meyer, "The Functional Site," 25.
238 Ibid., 30.

site is exemplary of a site-oriented approach, where the site is located intertextually rather than spatially. The *Representational Site* is likewise site-oriented.[239]

Beyond the literal site and functional site distinction, the multipartite site, notes Meyer, may comprise of multiple institutions and/or collaborators. For the contingent of artists working with expanded sites today, Meyer suggests the diversification of site as indicative of a contemporary sensibility to an age of information and cultural exchange on a globular scale, 'the globalized, multicultural ambience of the present day.'[240] Furthermore, Meyer observes a parallel between the mobility of site and the advancement of new technologies, which in turn have expedited communicative exchange: 'Much current work explores a mobile notion of site (and) have surfaced at a time of unprecedented globalization and multinational mergers, of instantaneous satellite transmission and the Internet.'[241]

In keeping with the definition of installation provided at the outset of this thesis, and consistent with my mandate of focusing upon institutionalized representation of installation to the exclusion of extra-institutional works (though they may also be validly considered installations themselves), it is not the diversification of site that I wish to address with the *Representational Site* vis-à-vis the nonsite, but rather the notion of the photographic image as a surrogate for the no longer extant, or unavailable, embodied installation experience. Furthermore, I wish to assert the preferentiality for the installation photograph as surrogate over and above the reprise where to refabricate the installation would be to compromise the site-specific qualities of its subject as these relate to those conceptions of site specificity with which installation came to prominence as a genre. In essence, I am honing in on a critical constitutive element of the nonsite in consideration of its representation of the material site. The relationship of installation to photography is complex and multifaceted. Evident, however, is installation's reliance upon photography for propagation and dissemination historically. The *Representational*

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239 Kwon (2004) defines 'site oriented' as the turn from a discussion of site as indicative of a geographic locality in favour of a diversified definition indicative of how a particular work is otherwise operative. Kwon, *One Place After Another,* 29.

240 Meyer, "The Functional Site; or, The Transformation of Site Specificity," 23.

241 Ibid., 32.

Site is the most significant departure from existing frameworks in entertaining the photograph as a splintered yet referential site in relation to its subject.

Miwon Kwon affirms Meyer's articulation of site as a progressively mobile concept: 'The definition of site specificity is being reconfigured to imply not the permanence and immobility of a work but its impermanence and transience.'[242] Alongside Kwon's expanded definition, the 1990s were an equally critical turning point for installation's relationship to site, during which a seismic shift occurred from installation as immovable and intractable from a given location to a packaged concept privileging mobility and adaptability.[243] Kwon departs from Meyer, however, in pushing site's discursive paradigm: '(Kwon) seeks to reframe site specificity as the cultural mediation of broader social, economic, and political processes that organize urban life and urban space.'[244] Accompanying this shift is a diversification of site from a geographic locale or localities of enactment to 'different cultural debates, a theoretical concept, a social issue, a political problem, an institutional framework (not necessarily an art institution), a neighbourhood or seasonal event, a historical condition, even particular formations of desire.'[245]

Installation's progressively liberal relationship to site during the 1990s does not reflexively carry repercussions for installation's relationship to site historically, or jeopardise the legitimacy of those installations from the 1970s and 80s with an indelible relationship to the site of their enactment and a non-negotiable relationship to display alternatives. The contemporary phenomenon of reprises, however, has the potential to overrule the site-specific impasse of historic installation from the 70s by towing the relationship between installation and mobility espoused by installation in the 90s, two decades subsequent to its subject, as justification for the intervention. It is also critical to locate Kwon's diversification of site, that is site's turn towards the discursive realm, as an extension of art as

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242 Kwon, *One Place After Another,* 4.

243 Johanne Lamoureux in Chris Dercon, "Exhibitionitis: A Contemporary Museum Ailment," in *Theatergarden Bestiarium: The Garden as Theater as Museum* (Massachusetts: MIT Press, 1990): 124, quoted in Nicolas de Oliveira, Nicola Oxley, and Michael Petry, *Installation Art in the New Millennium: The Empire of the Senses,* (London: Thames & Hudson, 1994), 28.

244 Ibid., 3.

245 Ibid., 28-29.

social practice. While installation's relationship to site is indebted to Meyer, to delimit its relationship in accordance with Kwon's definition of site is inattentive to installation's traditional and ongoing relationship to singular, irreproducible sites of enactment as non-negotiable conditions of display.

Kwon's definition of site specificity relegates the physical site as now 'subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate.'[246] Accompanying the shift in emphasis away from the material site is a reduction with which the viewer may engage with the site on an expressly sensory level: 'Concurrent with this move toward the dematerialization of the site is the ongoing de-aestheticization (i.e. withdrawal of visual pleasure) and dematerialization of the artwork.'[247] The decision not to extrapolate Kwon's delimitation of site to my revised framework is made in observance of the embodied installation experience as a central tenet of the genre historically, propagated by artists including Ann Hamilton and Cildo Meireles.[248]

Kwon maintains that site-specific art is not ultimately dependent upon a fixed locality, despite reliance upon a physical site for the artwork's initial realization: 'Not to say that the parameters of a particular place or institution no longer matter… but the *primary* site addressed by current manifestations of site specificity is not necessarily bound to, or determined by, these contingencies in the long run.'[249] *The principal site and ongoing perpetuation of installations that affirm conceptions of site-specificity informed by the emergence of the genre, however, are reliant upon institutional endorsement.* The decision not to delimit the site of installation apace with Kwon's delimitation of site is made with an awareness of installation as a uniquely institutionally bound genre: 'Installations are "exhibition or museum art" in the sense that they need the context of the exhibition in order to

246 Kwon, *One Place After Another,* 26.
247 Kwon, "One Place After Another," 43.
248 In 2014, a key survey of twelve of Cildo Meireles most iconic installations was held at the Hangar Bicocca in Milan, Italy, curated by Vicente Todoli.
249 Kwon, "One Place After Another," 45.

function… Installations in public spaces still bear within them their origins in the exhibition.'[250]

The *Representational Site* is the institutional surrogate for an irreproducible material installation such as the *Experiential Site*. The resistance of the material installation to reprise can occur as a result of its ephemeral nature or, more commonly, a commitment to site specificity that prevents its deployment outside of the singular exhibition space in which it was fabricated. The *Representational Site* is therefore a variant of installation evolved, partially, as a display solution, permitting site-specific installation an institutional platform for viewer engagement. While the prospect of the relocation of the material site-specific installation 'presupposes either that this architecture is familiar, or that it is being deliberately ignored,'[251] the *Representational Site* may be considered redemptive in its sustainment of the criticality of its site-specific progenitor by indefinitely deferring its reprise. By circumscribing an attempt to reprise a site-specific installation materially within an environment removed from that with which it was established in communion, the *Representational Site* sustains the material installation's conceptual integrity when it would otherwise be jeopardised.

The physical manifestation of the *Representational Site* is comprised of proxies of its material installation. These may consist of a text panel, material relics, oral accounts, or photographs in place of the original: 'Where the art object is eliminated, some documentation of the art is usually submitted. Thus what is presented to the viewer may be photographs, written documentation and descriptions, or spoken information.'[252] The narrative established by the juxtaposition of these objects has important consequences for reception of the *Representational Site* and, by extension, the material site to which it refers:

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250 Oskar Bätschmann, "Ilya Kabakov and the 'Total' Installation," 19.

251 Daniel Buren, "Function of Architecture: notes on work in connection with the places where it is installed taken between 1967 and 1975, some of which are specially summarized here," in *Thinking About Exhibitions,* eds. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, (London; New York: Routledge, 1996), 315-316.

252 Patricia Norvell, *Recording Conceptual Art: Early Interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelaub, Smithson, Weiner,* eds. Alexander Alberro and Patricia Norvell (Berkeley: University of California Press, 2001), 17.

'Individual objects are polysemic, have multiple meanings, and are susceptible to being placed in many different groupings… The choice of subjects collected, their placing in groups or sets, and their physical juxtaposition construct conceptual narratives and present visual pictures.'[253]

There are several ways in which those objects comprising the *Representational Site* communicate the material installation. The *Representational Site* may be contiguous with the entity to which it refers, implying a physical connection. A connection may also be established on social or cultural grounds. Lastly, the *Representational Site* may have an iconic connection to the material installation. The photograph provides an example of an iconic connection between the *Representational Site* and its material subject. According to Alexenberg, this is a consequence of the indexical nature of the photograph to its material site, 'produced by point-to-point correspondence between light rays coming from what is being represented and a chemically or electronically sensitized plate.'[254]

Acknowledging the visual integrity of photographs and the stabilising effect they may confer to one-time site-specific installation provides justification for their preference in place of the material reprise. The photograph privileges access to artworks that would otherwise remain unknown and out of reach: 'Reproductions serve an extremely important function, showing us works that would otherwise be inaccessible.'[255] Though the relationship between artwork and photograph is indexical, they are not equivalent, and as such the photograph cannot proffer a like-for-like encounter as afforded by the material installation. Reproductions are necessarily transcriptions in this respect, mediating experience: 'Reproductions… determine *how* we know distant and inaccessible works of art.'[256] The *Representational Site* addresses the longstanding relationship between installation and photography and considers the repercussions of our knowledge of installation resulting from its mediation through this representational format.

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253 Hooper-Greenhill, *Museums*, 77.
254 Mel Alexenberg, *The Future of Art in a Postdigital Age: From Hellenistic to Hebraic Consciousness,* (Bristol, UK: Intellect, 2011), 73.
255 Barbara E. Savedoff, *Transforming Images,* 183.
256 Ibid., 157.

The 1960s in particular proved a pivotal decade for the *Representational Site*, as photographs privileging the relational arrangement of objects within an exhibition began to take precedent over images depicting works in isolation. Exploration of the intermediary space between artworks belied a newfound appreciation for the necessity of incorporating the exhibition context in circumstances where a dialog between artwork and exhibition surround is at play: 'The loss of architectural surroundings… has serious consequences for our understanding of art that interacts with its environment.'[257] The peripheral variables of display such as light and architectonic surround were captured with increasing candour and further augmented the viewer's knowledge of the conditions of display.[258] Consequently, the installation photograph became progressively inclusive of the installation surround as appendage to the objects therein.[259]

As a prominent display format belonging to the *Representational Site*, the photograph warrants further study as a prospective surrogate for the material installation. Many historic instances of installation, though experienced by a very small number of individuals as tangible installations, are widely known to the larger population through the dissemination of photographs: 'The photograph, as a means of documenting a work of art, has had an important role in preserving temporary installations. Indeed, it might be argued that the photograph (in books, magazines and on the internet) has become a major means of viewing installation art, and that it has superseded witnessing the actual work in situ.'[260] If the photograph is to be entertained as a legitimate mediator of the material installation, it is essential that the merits and limitations of the format, specifically with respect to the transcription of the installation experience, be understood.

Referencing an essay by Savedoff examining the limitations of photography in the documentation of paintings, Bohrer highlights the wealth of incommunicable

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257 Ibid., 168.
258 Bishop, *Installation Art*, 55-56.
259 Frederick N. Bohrer, "Photographic Perspectives: Photography and the Institutional Formation of Art History," in *Art History and its Institutions,* ed. Elizabeth Mansfield, (London; New York: Routledge, 2002), 253.
260 De Oliveira, Oxley, and Petry, *Empire of the Senses*, 79.

data similarly absent from photographs of sculpture and architecture.[261] If photography is flawed in its capacity to document painting, and the relationship between photography and sculpture is progressively problematic, photography's ability to arrest the complexities of installation can be acknowledged as further contentious still: 'Properties which resist photographic reproduction (include) the scale, surface, and weight that contribute to a work's physical presence.'[262] A fundamental criticism of the photograph is its inability to recreate the sensorial surround as it departs from vision to incorporate auditory, tactile and olfactory stimuli. According to Trevisa, substituting the real-time experience of traversing a material installation for photographic representation is 'insufficient to produce a spatial or temporary/progressive narrative of the mechanisms that regulate the various interactions within a given installation.'[263]

The inability of the photograph to convey the embodied experience of negotiating the material installation foregrounds another conundrum: scale. In those elliptical installations by James Turrell, when devoid of inhabitants and any proportional architectural cues such as a doorway, the variable of scale within an installation photograph can remain highly subjective. The approximation of scale by the beholder of the photograph, even if accurate, cannot confer the relational nature of scale to which the inhabitants of the material installation are privy: 'Scale is felt and cannot be communicated either by photographic reproduction or by description.'[264] Bishop's contention is appreciable when scale is considered as comprising not solely of approximate dimensions, but also of changes in the comparative consistency of one's height to objects occupying a shared space, and

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261 Barbara E. Savedoff, "Looking at Art Through Photographs," *Journal of Aesthetics and Art Criticism* vol. 51, no. 3 (1993): 455-62, quoted in Frederick N. Bohrer, "Photographic Perspectives: Photography and the Institutional Formation of Art History," in *Art History and its Institutions,* ed. Elizabeth Mansfield, (London; New York: Routledge, 2002), 252.

262 Savedoff, *Transforming Images*, 155.

263 Rafaela Trevisan, "Documentation Techniques," in *Ephemeral Monuments: History and Conservation of Installation Art,* eds. Barbara Ferriani and Marina Pugliese, (Los Angeles: Getty Conservation Institute, 2013), 171.

264 Lucy Lippard, "Escalation in Washington," in *Art International* 12, 1, (January 1968): 42, quoted in William Malpas, *Land Art: A Complete Guide to Landscape, Environmental, Earthworks, Nature, Sculpture and Installation Art,* (Maidstone: Crescent Moon, 2007), 96.

the activation of the intermediary separating space as a result.[265] Accordingly, the attainment of a sense of scale is achievable only in the activation of intermediary space by the viewer's movement through it: 'When looking at a photographic reproduction, we lose the ability to move closer and farther away.'[266]

Crary cites Maurice van Tellingen among those artists working within the traditional genre of the scale-model with the intent of 'drawing the viewer into their reduced, yet highly effective theatrical spaces. The model offers an alternative dimension to the activity of installation art.'[267] The suggestion that an experience commensurate with installation is attainable through the construction of a scale model whose size has been designed for observation rather than occupation is contentious, and one that I am reflexively inclined to reject. While the perspective afforded by Maurice van Tellingen's work confers a viewpoint that is suggestive of one encountered during the negotiation of a habitable installation, the scale model ultimately fails to invoke the installation experience for a reason also applicable to the photograph. Encroaching upon a work by van Tellingen is equivalent to bringing an installation photograph closer to one's face to better scrutinize it: the motion of the viewer in relation to the model immediately dissolves the illusion of scale by revealing the space between model and viewer as discontinuous and non-relational: 'Scale depends on one's capacity to be conscious of the actualities of perception.'[268]

An occasional by-product of the composition of the photographic frame to incorporate the totality of the material installation is the inclusion of occupants. In contrast to the *Experiential Site*, in which the co-occupant of the installation can be instrumental to the principal viewer's experience, the photographic representation of the installation occupant does not inform or participate in an exchange with its beholder. A photograph of an unoccupied installation may provide a perspectival orientation comparable to one attained through its literal habitation. In an

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265 Robert Morris, "Notes on Sculpture," *Artforum* 4, 6, (February 1966): 21, quoted in William Malpas, *Land Art: A Complete Guide to Landscape, Environmental, Earthworks, Nature, Sculpture and Installation Art,* (Maidstone: Crescent Moon, 2007), 95.

266 Savedoff, *Transforming Images*, 169.

267 De Oliveira, Oxley, and Petry, *Empire of the Senses*, 37.

268 Robert Smithson, *The Writings of Robert Smithson: Essays with Illustrations,* ed. Nancy Holt, (New York: New York University Press, 1979), 112.

installation photograph depicting occupants, however, the beholder must defer their attention from this detail to achieve the immediacy of perspective attainable when the photograph is free from distraction. The requirement for the suspension of disbelief in the 'occupied' installation photograph is, in effect, doubled.

An argument for the *Representational Site* as a legitimate representational variant of installation in its own right can be made, however. Preziosi and Farago's concept of the *imputed* sign implies a qualitative shift from an original meaning (communicated via the material installation) to one initiated and asserted by the object (installation photograph): 'Imputed signs are those that re-code or transform prior signifying relationships into something other.'[269] As we have seen, in circumstances where a material installation is ephemeral or site-specific its dependency upon the documentary record is increased. Photographs of a material installation, as with conceptual and performance art, may be taken in full knowledge of their perpetuation as the only remaining vestige of the work: 'The document may be transformed from secondary object to something identical with the work itself… because the work itself is defined as a conceptual idea only partially and temporarily manifest in any specific physical embodiment.'[270] In these circumstances, the photograph shoulders the onus once conferred by the installation in physical form. While the photograph may accurately portray the material installation in an objective sense, the success of the artist in communicating its literal properties is irrespective if the photographs themselves are known to have been taken with the weight of signification in mind: 'In a sense it is not important whether these photographs are fact or fiction, actual documents or staged, because this is how each artist has decided to represent the work.'[271]

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269 Donald Preziosi and Claire Farago, *Art Is Not What You Think It Is,* (Chichester, West Sussex; Malden, MA: Wiley-Blackwell, 2012), 99.

270 Buskirk also observes a shift in signification to the photography as traceable to performance and conceptual art during the 1960s and 1970s, during which period photography was acknowledged to represent the work, comprise the work, or be the work itself. Buskirk, *The Contingent Object*, 223.

271 Ibid., 223.

The significance of the photograph in the context of the *Representational Site* is evident in the oeuvre of Robert Smithson, who photographed *Broken Circle* (1971) sporadically throughout the process of its construction. For Smithson, the photograph assumed status beyond that of a documentary record in relaying concepts central to the work, in addition to presenting a visual narrative of *Broken Circle's* coming-into-being: 'While the piece was being built, I was thinking about how this process could be captured on film and isolated in terms of the particular ideas I had in mind.'[272] For Smithson, *Broken Circle* is reconstituted within the gallery through an assemblage of documentary forms that, combined, assume the mantle of the *Representational Site* equivocal to, though not in place of, the *Experiential Site*.[273]

A proponent of the photograph as constitutive of the nonsite, Smithson acknowledged the potential of the medium to isolate and draw attention to key facets of his working methodology and the resulting installation: 'The photograph is a way of focusing on the site.'[274] In the context of Smithson's oeuvre, his photographs may then be considered distillations of those broader concepts manifest in his material installations. Of potentially equal interest, though hard to determine in the absence of any clear record (bar the editing process), are those elements of the installation omitted from representation in photographic format: 'The essence of the photography of art is its ability to fix, or arrest, an image of an artwork, while also necessarily subtracting elements of the work which are not amenable to the process.'[275] In an earthwork as susceptible to change as *Spiral Jetty*, photographs in the context of Smithson's nonsite are appreciable not only as surrogate for the material installation, but for their ability to arrest the earthwork in a suspended state congruent with the artist's conceptual intent. Smithson remarks:

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272 Gregoire Muller, "The Earth, Subject to Cataclysms, Is a Cruel Master," in *The Writings of Robert Smithson,* ed. Nancy Holt, (New York: New York University Press, 1979): 181, quoted in Buskirk, *The Contingent Object*, 234.

273 Meyer, "The Functional Site," 25.

274 Caroline A. Jones, "Preconscious/Posthumous Smithson: The Ambiguous Status of Art and Artist in the Postmodern Frame," *RES: Anthropology and Aesthetics,* (April 2002): 16-37, quoted in Martha Buskirk, *The Contingent Object of Contemporary Art* (Cambridge, MA: MIT Press, 2003), 234.

275 Bohrer, "Photographic Perspectives," 256.

'Photographs are maps, little entropic bits that siphon off moments of experience… I find them interesting for their timelessness, you might say.'[276]

While other modes of documentation of installation such as audio and video recordings are significant contributors in the perpetuation of a material installation in representational form, the focus upon photography is made in appreciation of the unequivocal onus photography assumes in the dissemination of installation as its principal visual mediator: '(Installations) interested in various modes of direct bodily experience… produce their own supplements in the form of photographic archives and catalogs, which circulate in the networks of the international art market and provide symbolic status.'[277] The prevalence of photography as the primary mode of documentation of installation undoubtedly corresponds to the ready availability of the camera in the era in which those instances of installation, now inaccessible, were documented. Greater accessibility to alternative documentary formats today will result in alternative platforms for documentation in the future. For the early history of the genre with which frameworks contend, however, photography is most prevalent: '(Photographs) are necessary for a historian of site-specific installation art, as her object of research once exhibited often no longer exists, having been disassembled and stored, or dispersed.'[278]

Certain variants of installation remain dependent upon photographic representation as a record of their existence. However, the signification of the photograph is attained as an appendage to an event (the installation) that is beyond the photograph's communicative scope in its complexity of form. This relationship is relayed by Amelia Jones with reference to the photograph and body art, though the dynamic may be generalised to installation: 'The body art event *needs* the photograph to confirm its having happened; the photograph *needs* the body art event as ontological "anchor" of its indexicality.'[279] Photography is of importance not

276 Kenneth Baker, "Talking with Robert Smithson," in *Robert Smithson: Spiral Jetty,* (New York: University of California Press, 2005), 156.
277 McTighe, *Framed Spaces*, 119.
278 Ibid., 1.
279 Amelia Jones, *Body Art: Performing the Subject*, (Minneapolis: University of Minnesota Press, 1998), 37, quoted in Monica E. McTighe, *Framed Spaces: Photography and Memory in Contemporary Installation Art*, eds. Mark J. Williams and Adrian W.B. Randolph (Hanover:

only for the circulation of singular installations, but for the momentum of a genre which, once a certain scale is attained, becomes dependent upon institutional endorsement: 'Large-scale installations are… expensive to produce and often require institutional support, which is generated by publicity produced by such images.'[280] Furthermore, the support garnered for the commission of installation from its photographic documentation has become self-perpetuating, as institutional resources to improve the quality of the documentary record become accessible: 'As installation art has been taken up into better-funded art institutions, the style and quality of photographs have changed considerably in the last thirty-five years.'[281]

Artists such as Robert Smithson and Ann Hamilton who have employed professional photographers to document their work parallel this institutional investment in documentation.[282] A key distinction to make at this juncture is that while photographic representation at the institutional level comprises documentary record, artist initiated photographic representation may attempt to extend the installation concept in photographic form. Referring to the photograph's ability to offer perspectives unattainable at the material site of installation, Bohrer (2002) observes: 'Today, the photographic image (rivals) the artwork itself. The photograph enables deductions, connections, and interpretations which would otherwise be difficult or even impossible.'[283] The notion of the photograph as a qualitatively distinct permutation of a material site supports the *Representational Site* as a legitimate representational variant of installation. In proffering a qualitatively differentiable encounter from the material installation, the photograph as *Representational Site* is freed from the insurmountable task of replicating the embodied installation experience, which it may supersede: 'The sense of the work

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Dartmouth College Press, 2012), 9.

280 Ibid., 142.

281 Ibid., 153.

282 Italian photographer Gianfranco Gorgoni has taken some of the most iconic photographs of Smithson's earthworks, whereas Hamilton enlists Paris-based photographer Thibault Jeanson.

283 Bohrer, "Photographic Perspectives," 249.

conveyed by the photographs and accompanying accounts is potentially far more interesting than what one might have encountered in the moment.'[284]

The *Representational Site* signals a departure from categories belonging to prior frameworks. Borrowing from Meyer's functional site and Smithson's nonsite concepts, the *Representational Site* departs from the literal subject of the material installation to provide an intertextual representation, thereby diversifying the audience to which the material installation is accessible (by virtue of the multiplication of sites in which it is represented successfully). While informed by the diversification of site akin to Kwon's definition, the *Representational Site* does not delimit site to the discursive realm given the genre's historic relationship to, and continued reliance upon, institutional representation. The photograph as the institutional representation of an inadmissible material installation is the subject of the *Representational Site* for purposes of this thesis. The importance of photography's historic and ongoing relationship to installation is considered, as are the limitations of photography in conveyance of the embodied installation experience. When freed from the impossibility of literal representation, the photograph may be appreciable for the transcription of the material installation it provides, which is informational in its own right. Finally, rationale for the present focus upon photography at the expense of alternative documentary formats such as audio and/or video documentation is provided.

The Interactive Site.

The *Interactive Site* is the variant of installation most indicative of the genre's historic propensity to expand its amorphous boundaries of display. Integral to the *Interactive Site* is the establishment of a dialogic relationship with the viewer, and

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284 Buskirk, *The Contingent Object*, 221. The aerial photographs taken of *Surrounded Islands (Project of Biscayne Bay, Greater Miami)* taken by Christo and Jeanne-Claude's photographer André Grossmann are similarly illustrative of this rift between the experiential perspective and the that afforded those viewers who experience *Surrounded Islands* vicariously through Grossman's documentation. If we are to entertain Christo and Jeanne Claude's projects as a form of social practice, however, the experiential perspective could be observed as recaptured through the extensive documentation of community involvement prior to the project's realization.

their presence as pivotal for the completion of the installation's circuit of signification.[285] The viewer as catalyst for the enactment of the installation, and in response to those pre-conditions established by the artist, is at root of the *Interactive Site*. In this respect, the *Interactive Site* moves beyond viewer as passive receptor and consumer in address of their capacity to 'assist the spectacle.'[286]

Installation's continued advocacy of new and emergent technologies has brought forth unprecedented opportunities for viewer engagement. Consequently, the *Interactive Site* continues to experience the most growth among the three variants of installation: 'As installation has moved into the centre of artistic practice and with it, embraced its constant mobility, it has reached new types of audiences, resulting in different modes of audience participation.'[287] For purposes of this framework, video art will be considered in the context of the *Interactive Site.* Video art is an appropriate medium through which to conceive of the *Interactive Site* because of its durational properties, which destabilize narrative: '(If) the relationship with time and experience becomes fragmentary, then as an "open" medium, the installation's connection to reality is very fluid.'[288]

Video art of the 1970s diversified from preceding installations in which the artist performed, to suppressive or otherwise coercive architectonic environments inhabited by the viewer, and onwards to similar viewer-centred installations incorporating a central video component. A recurring dynamic of video art is an attempt to confound the day-to-day normality of sensory perception, particularly with respect to vision. This rift is typically attained through manipulation of the feedback loop between real and recorded time via the implementation of a delay. Historically, tele-technologies have mediated the public's experience of historic events through televised live feedback video recordings, introducing an unprecedented simultaneity of space.[289] Video artists, including Vito Acconci, have capitalised upon these technologies through time-delays that ominously subvert the

285 Reiss, *From Margin to Center,* xiii.
286 Kennedy, *The Spectator,* 5.
287 De Oliveira, Oxley, and Petry, *Empire of the Senses*, 107.
288 Pugliese, "A Medium in Evolution," 66.
289 Ibid., 254.

real-time quality of the live feed within the gallery. Time-lapses, zooms, and delayed broadcasts prohibit a connection to place through the fragmentation and destabilisation of visual narrative. Deemed 'behaviourist' environments with reference to the manner in which the artist prescribes viewer interaction, these works provoke mixed reactions from their occupants.[290] In constricting the viewer's movement through the material installation and prescribing their trajectory, the work assumed a durational quality in place of the exploratory quality of less restrictive installations: 'Installations that deploy such technologies as video and computer devices delineate time… The role of the artist is thus to create the rules, limitations, and context for that "performance."'[291]

Command Performance (1974) [Fig. 10] is emblematic of the psychically charged performance spaces Vito Acconci explored during the second half of the 1970s. In contrast to previous works by Acconci, the viewer is centre stage and performs in place of the artist as surrogate.[292] During *Command Performance*, viewers are seated facing a video monitor that affords a view of Acconci from above, as if the artist were horizontal on an operating table. Acconci's pre-recording was made from his studio and begins with the artist humming. When he begins to speak, Acconci 'taunts and entreats the viewer to replace the artist by stepping into the

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290 Reiss, *From Margin to Center,* 83-84. Earlier works by artists working with similar contexts provoked equivalent reactions. In an early behaviourist work by Robert Morris, *Passageway* (1961), artist Yvonne Rainer purportedly scrawled 'Fuck You, Bob Morris' on an interior wall of the hall-like space, in which occupants became increasingly constricted as they attempted to move from one end to the other.

291 Marita Sturken, "The Space of Electronic Time: The Memory Machines of Jim Campbell," in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 287.

292 Chrissie Iles, "Video and Film Space," in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 255. In denoting a particularized viewer, notes Jones (2000), Acconci champions a situation aesthetic in which the object-subject relation was expanded to insinuate the experiential co-constituency of self and other (i.e. of viewer and artist). The artist's body was perceived as relational to the viewer's own and became 'a mode of enacting self-other relations in such a way as to highlight, even exacerbate, the *particularity* of all subjects involved in the art "situation"'. Situation aesthetics was co-opted by artists in the 1970s including Hannah Wilke and Carolee Schneeman, whose work was explicitly political in nature, addressing issues relating to race, gender, and sexual proclivity. See Amelia Jones, "The 1970s "Situation" and Recent Installation: Joseph Santarromana's Intersubjective Engagements," in Erika Suderburg, *Space, Site, Intervention: Situating Installation Art,* (Minneapolis: University of Minnesota Press, 2000), 336.

metaphorical and literal spotlight.'[293] The artist goads the viewer to assume the role he has endured, that of the 'dancing bear.'[294] Those willing to assume Acconci's mantle of performer are themselves recorded, their behaviours displayed on a monitor on the opposite side of the column next to which they are seated, and visible to other occupants of the installation. In this way, live and pre-recorded video components are employed within a singular installation to complicate the traditional roles of viewer and artist. *Command Performance* is of especial significance within Acconci's oeuvre as it signals a departure from live performance and, importantly, the beginnings of the artist's exploration of the interactive potential of installation.

The disjuncture between conventional and altered engagement with technology is attained in video art through the dynamic of *immediacy*, which is then supplanted by *hypermediacy.* Technology is first utilised to produce a 'true' rendition of reality while isolating the apparatus with which this is reproduced, thereby creating a sense of *immediacy*. In the context of Acconci's *Command Performance*, this component may be considered the unadulterated representation of the viewer upon the video monitor, which records their movement within the *Interactive Site*. The second dynamic at play, *hypermediacy*, is the evidence of the installation experience as ultimately mediated by human control. With respect to *Command Performance*, the delay with which the viewers' actions are depicted on the video monitor to their peers is evidence of this intermediary stage in the relay of data. *Remediation* refers to the ultimately unsuccessful attempt to reconcile a normative representation of reality with evidence of its technological manipulation, and is also the rift on which new media installation plays to alert the viewer to the dichotomous nature of a contemporary media-driven existence.[295]

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293 San Francisco Museum of Modern Art, "Command Performance."

294 Of the recording process, Acconci provides the following account: "From my position in my studio, when the tape is being recorded, I'm dreaming of the space where the piece will take place, 112 Greene Street – I'm dreaming of you who'll be looking at the tape – you who'll come right up in front of it, as if to face me, as if to answer a challenge." See Vito Acconci, "Some Notes on Activity and Performance," in *Vito Acconci,* eds. Frazer Ward, Mark C. Taylor, and Jennifer Bloomer, (London: Phaidon, 2002), 115.

295 *Immediacy, hypermediacy* and *remediation* predate new media art in contemporary installation and can also be observed in analogue form in traditional mediums. According to McLuhan

Contemporary new media installation, a successor of video art, alerts the occupant to the pervasive impact of new technologies. The degree to which daily existence is mediated by technology can be observed as a principle concern of new media artists, whose reveal of this influence is achieved by corrupting normative modes of engagement. Consequently, perceptual and cognitive experiences within the *Interactive Site*, beyond those technological parameters to which the viewer is accustomed, create 'unanticipated spaces and environments in which our visual and intellectual habits are challenged or disrupted.'[296] In establishing a rift between technology and viewer, the *Interactive Site* draws attention to the bipolarity of virtual and physical experience and daily existence as fragmented between the two: 'Much installation art affirms that experience (and art) is constituted out of the paradoxes and discontinuities of this mixed heterogeneous zone.'[297]

While the 1960s celebrated emergent technologies for the transformative potential promised to society, the ominous applications for which ongoing advances have been commandeered since have percolated to contemporary installation: 'Our optimism with regard to the liberating power of technology has been considerably blurred. We now know that computer science, image technology and atomic energy represent threats and tools of subjugation as much as improvements to daily life.'[298] Society's evolving relationship to technology, and its pervasiveness, is reflected in the growing prevalence of the *Interactive Site* in recognition 'that art must reconfigure itself in relation to transformed modes of cognition and experience.'[299]

(1994), the impact of digital media has been to establish a secondary perspective alongside the normative one belonging to analogue media, an altogether disembodied perspective 'severed from the human observer.' See Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century,* (Cambridge, MA: MIT Press): 1, quoted in Andrew Dewdney, David Dibosa and Victoria Walsh, *Post Critical Museology: Theory and Practice in the Art Museum,* (London: Routledge, 2013), 194.

296 Ibid., 7. The interactive component in this installation context is of critical import in revealing that technology cannot enact social and cultural change independently, but occurs as a consequence of 'economic and institutional organization of technologies and the things humans do with them.' Ibid., 171.

297 Jonathan Crary, "Foreword," in *Installation Art in the New Millennium: The Empire of the Senses,* Nicolas de Oliveira, Nicola Oxley and Michael Petry, (New York: Thames & Hudson, 2004), 8.

298 Nicolas Bourriaud, *Relational Aesthetics,* (Dijon: Les Presses du reel), 65.

299 Jonathan Crary, "Foreword," 6.

The experimentation with video during the 1970s, though prolific, reflects the capabilities of the medium specific to that era, as reflected by restricted reel capacities and an inflexible editing process.[300] While the time-delay is a recurrent feature in contemporary installation, technologies for manipulation, data storage, and data streaming have since afforded unprecedented opportunities for the manipulation of the durational qualities of new media art, oftentimes referred to as 'time-based media' in acknowledgement of its durational properties.[301] Continuing experimentation with technologies of video production and platforms for video reception locates new media art at the forefront of contemporary installation practice, spearheading the genre's penchant to challenge its own amorphous boundaries. Consequently, new media art frequently abuts against limitations of institutional display: 'Multiple temporality… remains one of the fundamental constraints on the reception and integration of film, video, and their installation forms into the galleries of art institutions.'[302] Resistance to display resulting from unprecedented exhibition formats is, of course, consistent with installation's historic relationship to institutionalization.

Fluidity describes a revision of the traditional boundaries of installation and the establishment of conditions for new modes of discourse.[303] Increasingly, installation artists are utilising telematic media to dissolve the institutional surround via technological networks with the capacity to transmit and receive audio-visual data from any number of locations.[304] In so doing, contemporary installation artists working with new media bridge the interior-exterior binary. Technological advances have thereby facilitated video installation's migration outside of the gallery walls to establish experiences mediated as much by

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300 Iolanda Ratti, "The Specificity of the Video Installation," in *Ephemeral Monuments: History and Conservation of Installation Art,* eds. Barbara Ferriani and Marina Pugliese, (Los Angeles: Getty Conservation Institute, 2013), 154.

301 Historically, the video signal has been supported by multiple platforms (open reel tapes, U-matic videocassettes, VHS, Sony Betacam, digital Betacam, DVD, and most recently memory cards and hard disks), each of which has afforded new and unforeseen opportunities for viewer engagement. See Ratti, "Video Installation," 145.

302 Bruce Jenkins, "The Machine in the Museum; or, The Seventh Art in Search of Authorization," in *Space, Site, Intervention,* Suderburg, 268.

303 De Oliveira, Oxley, and Petry, *Empire of the Senses*, 109.

304 Ibid., 21.

occurrences beyond the gallery as within the immediate exhibition space. As such, video installation may be considered a progenitor of the most contemporary installation experience incorporating new media technologies.[305]

The category I am proposing here, the *Interactive Site,* is indicative of installation's ongoing propensity for the adoption of new technologies to establish unprecedented modalities of viewer engagement. Distinguishing the *Interactive Site* from the preceding *Experiential Site* and *Representative Site* is the dynamic whereby the qualitative nature of the interaction between occupant and installation is determinative of the installation's fundamental narrative. In this respect, it is the artist that arrives at the preconditions for interaction, which are then fulfilled by the viewer as catalyst for the installation's ultimate attainment of signification. Video art is an apt subject for consideration of the *Interactive Site* by virtue of its tendency to disrupt or otherwise subvert the temporal component of the installation. When revealed, the rift between anticipated and distorted narrative is evidence of *hypermediacy*, and the installation as corrupted or otherwise coerced by another. This disjuncture is indicative of the uncertainties of negotiating modern technologies of communication.

This category distils of one of the most complex dynamics of engagement addressed by the uptake of new technologies characteristic of de Oliveira's *Media* and Rosenthal's *Impersonations,* which create a semblance of a quotidian experience into which the artist has intervened, and Bishop's *Mimetic Engulfment*, which incorporates the 'technological fragmentation' enacted by proponents of video art.[306] As with the *Experiential Site*, the *Interactive Site* has diversified apace with

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305 A phenomena of contemporary installation, new media art's lineage incorporates, according to Gere (2008) can be detected 'as part of a longer interest on the part of artists employing, working with and making machines a subject and part of their art of which computers are a relatively new addition.' This may be observed in Jean Tinguely's *Homage to New York* (1960), a monumental self-destructing sculpture that imploded in the sculpture garden of the Museum of Modern Art, New York and, more recently, Michael Landy's *Break Down* (2001), a two week event during which Landy utilized a machine-line contraption to assist in the sorting and destruction of all of his earthly possessions, both of which may be considered new media installations given Gere's criteria. See Charlie Gere, *Digital Culture,* (London: Reaktion Books, 2008): 78, quoted in Andrew Dewdney, David Dibosa and Victoria Walsh, *Post Critical Museology: Theory and Practice in the Art Museum,* (London: Routledge, 2013), 198.

306 Bishop, *Installation Art*, 96.

new technologies. The relationship between viewer and installation at root of the *Interactive Site* may be extrapolated to the most contemporary iterations of installation incorporating new media technologies.

This chapter's revised framework is indebted to preceding taxonomies of installation art by de Oliveira, Rosenthal, and Bishop. A key incentive of the revised framework is to remedy the complexity of existing frameworks by reducing the consistently four-tiered approach to three tiers, accompanied by broad criteria for each. Though this approach was requisite to accommodate the better contributions of each framework, it is also intended that a less restrictive criteria will ensure the ongoing relevancy of my framework as installation continues is trajectory of hybridisation into the future. The hardiest variant of installation, encapsulated by the *Media, Enchantment,* or *Dream Scene* category (dependent upon the framework consulted) is perpetuated in my framework as the *Experiential Site.* Similarly, attributes of Oliveira's *Media*, Rosenthal's *Impersonations,* and Bishop's *Mimetic Engulfment* contribute to the *Interactive Site* of my framework.

A turn in Bishop's framework towards the inclusion of relational art as a branch of installation (see *Activated Spectatorship,* and to a lesser extent Rosenthal's *Impersonations*) has been rejected in my framework in favour of a model true to installation's core tenets of display pertaining to connectivity to site and viewer address, in addition to the genre's continued reliance upon institutional display opportunities for realisation and distribution. While Bishop's framework, predicated upon viewer presence and direct (unmediated) engagement with installation is progressive, privileging the first-person installation experience is inattentive to the reality of those conditions by which viewers engage with installation through its photographic mediation. Though the earliest of the frameworks considered in this thesis, it is de Oliveira's that contends with the concept of the duality of site encapsulated by Smithson's site/nonsite dialectic, which in my framework has been extrapolated to a broader discussion of the role of photography as the *Representational Site* of the material installation.

The *Representational Site* is the single largest contribution of my framework. Consideration of photography as a legitimate platform for the reception of installation is timely given its role as mediator in recent decades: 'For an installation artist in the last thirty years, photographs in magazines, in books, in art history lectures, or on the World Wide Web signify the artist and represent a body of work in a global context.'[307] Photography also perpetuates installation beyond the window of its display. For attendees of the material installation, the succeeding photographs condition the mimetic legacy of their experience. For the many more whose 'encounter' with the installation is mediated exclusively by these images, they assume a signification equal to their collapsed material subject: 'The frame of the works of installation art in the form of catalogs and published photographs comes to replace the piece once the exhibition is over. The photographic documentation and catalogs inevitably shape our understanding of the history of these works. It is this aspect of photography that suggests that it is more important than mere documentation of installation art.'[308]

307 McTighe, *Framed Spaces*, 142.
308 Ibid., 203.

Chapter 4.

Distinguishing Chapter 3's revised framework from those preceding frameworks by de Oliveira, Rosenthal, and Bishop is the foregrounding of installation as a genre conditioned by the opportunities and limitations of institutional display. The relationship of installation to institutional practicalities of display may be considered ancillary to the broader relationship of art history to museology, however. The relationship of one to the other renders both 'co-implicative as modes of modern knowledge production.'[309]

The most significant departure made by the revised framework for installation outlined in Chapter 3 is the credence given to the photograph as an informational, rather than derivative, mediation of installation. This is prompted by the onus assumed by photography in mediating engagement with installation otherwise inaccessible in material form, but also by those proponents of installation whose engagement with photography beyond its documentary function belies the medium as congruent with their respective agendas. As Robert Smithson entrusted photographer Gianfranco Gorgoni as the official documentarian of his earthworks, Ann Hamilton enlists preferred photographer Thibault Jeanson to represent her installations. The tradition of installation artists working closely with photographers to arrive at a specific 'reading' of the material installation is continued elsewhere, as with Christo and Jeanne-Claude's longstanding collaboration with photographer Wolfgang Volz, charged with photographing their fleeting site-specific installations decades in the making.

The *Representational* Site is a category unfamiliar to frameworks of installation to date. Ilya Kabakov, a forefather of installation, refuted the concept of an installation as amenable to reproduction, much less representation in photographic form: 'The installation cannot be repeated without the author; how to put it together will simply be incomprehensible… a photo gives virtually no

309 Donald Preziosi, *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity*, (Minnesota: University of Minnesota Press, 2003), 8.

impression of it at all.'[310] Kabakov's sentiment is upheld by Rosenthal who, in a chapter dedicated to his *Enchantment* variant, refers to the inevitable partiality of the photographic record as a difficulty 'endemic to the medium of installation, haunting its existence.'[311] Rosenthal's critique of the photograph as a partial record of the material installation runs counter to the reality of the endorsement of the photograph digitally, in print publications, and its unabashed functionality as an institutional representative of the material installation: 'Photographic documentation and other materials associated with site-specific art… have long been standard fare of museum exhibitions and a staple of the art market.'[312]

Diminishing the import of the photograph despite its prevalent usage is indicative of the medium's contested status in the broader discipline of art history, notes McTavish: 'The discipline of art history is founded on the use of copies, especially slides, yet an exclusive encounter with reproductions is still deemed less legitimate than immediate experiences of the "real thing."'[313] When the reproduction supersedes the original, a comprehensive understanding of what is lost in transcription is essential, as is awareness of those qualities sustained and what the copy introduces that was absent from its parent. With reference to installation, the photographic record may indeed be considered derivative on account of its inability to confer an immediacy of experience: 'The remote unique

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310 Ilya Kabakov, *On The Total Installation* (Bonn: Cantz Verlag, 1995), quoted in Claire Bishop, *Installation Art: A Critical History,* (London: Tate Publishing, 2005), 17.

311 Rosenthal, *Understanding Installation Art*, 33. The limitations of the photographic record, in accord with Rosenthal's analysis, might be compared to arbitrary and occasionally conflicting oral accounts, which themselves fail to articulate the totality and immediacy of the installation experience. Discussing Bruce Nauman's 1970 exhibition at the Nick Wilder Gallery (Los Angeles), Willoughby Sharp commented upon the complexity of the installation, in response to which Nauman admits the difficulty of comprehending the work in situ. This challenge may be considered double today given reliance upon intermediary documentary records and the account provided by Nauman, notes Ratcliff. Willoughby Sharp, "Bruce Nauman," interview, *Avalanche,* no. 2 (1971), 30, quoted in James Ratcliff, *Out Of The Box: The Reinvention of Art, 1965-1975,* (New York: Allworth Press, 2000), 98.

312 Kwon, "One Place After Another," 47. See also Martina Pfenninger and Agathe Jarczyk, "Don't Believe I'm an Amazon," in *Inside Installations: Theory and Practice in the Care of Complex Artworks,* eds. Tatja Scholte and Glenn Wharton, (Netherlands: Amsterdam University Press, 2011), 61.

313 Lianne McTavish, "Visiting the Virtual Museum: Art and Experience Online," in *New Museum Theory and Practice: An Introduction,* ed. Janet Marstine (Malden, MA: Wiley-Blackwell, 2006), 227.

object with a specific history is replaced by a multipliable image that can be distributed and possessed, that is no longer confined to a particular context. The original's unique history is depreciated and its special value and authority, its aura, are destroyed.'[314]

Dismissal of the photograph as subsidiary to the material installation is predicated upon the requirement for the photograph to confer an experience equivocal to it, which it cannot. If the photograph can be released from the insurmountable task of replicating the embodied installation experience, however, it may be reappraised for those qualitative attributes particular to its format by which it is uniquely representative of the material installation. If the photograph retains not only the integrity of the material installation, but also supplements the viewer's comprehension of the installation on account of its own medium-specific merits, it can be considered an uncanny continuation of installation's penchant to challenge its own boundaries of display: 'Photographs… open a way beyond fact to the realms of fiction, where invention is unencumbered by any practical concern.'[315]

At this juncture it is important to reaffirm the difference between the photograph as documentary record and the photograph as *Representational Site.* The former are utilitarian, preservative in intent, an essential point of reference for present day scholarship, and of pedagogical value for future generations.[316] The photograph as *Representational Site*, meanwhile, assumes signification beyond the material properties of its documentary subject, the material installation: 'It is because the photographer has… choice and control that we can evaluate photographs as art.'[317] Accordingly, not all practitioners are advocates of the autonomy of the photograph to the extent inferred by the *Representational Site*: 'Artists who use photographs in a documentary manner can nearly always be

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314 Savedoff, *Transforming Images*, 155.

315 Will Insley, statement (1984), in *Will Insley: The Opaque Civilisation*, (New York: Solomon R. Guggenheim Foundation, 1984), 14, quoted in James Ratcliff, *Out Of The Box: The Reinvention of Art, 1965-1975,* (New York: Allworth Press, 2000), 119.

316 Gunnar Heydenreich, "Documentation of Change – Change of Documentation," in *Inside Installations: Theory and Practice in the Care of Complex Artworks,* eds. Tatja Scholte and Glenn Wharton, (Netherlands: Amsterdam University Press, 2011), 159.

317 Savedoff, *Transforming Images*, 49.

distinguished from artists whose photographs of real things launch their art into realms of narrative fiction.'[318] Kabakov and Hamilton can be juxtaposed in this respect, as may Heizer and Smithson.

The ephemeral nature of Kaprow's early environments ensured that the material installations, over time, were survived principally by their photographic representation, which captures fragments of the totality of the installation experience. Neither do photographic records of Kaprow's progressively complex happenings, in which viewers became participants, attain comprehensive documentation. The absence of narrative or clear indication as to precisely what these photographs depict has led Ursprung to remark that the photographs 'cry out for commentary and interpretation.'[319] Though the fragmentary nature of those surviving visual records of Kaprow's environments and happenings do indeed fall short of a comprehensive record of installation conditions, as Ursprung observes, paradoxically they may nevertheless accurately confer the installation experience.

Kaprow's happenings pioneered a 'partitioned' installation model, which ensured that even as a participant attending the material enactment of the installation, one's experience was piecemeal at best. To attain a complete overview, one would need to engage in the subjective enquiry of inter-participant exchange: 'By dividing his labor into its component parts, (Kaprow) also deconstructed his audience… It was thus only possible to have an impression of the whole scenario by putting together a range of different perceptions, recollections, and assumptions.'[320] In theory, the commentary and interpretation Ursprung calls upon for its potential to elucidate some 'missing' meaning does not exist, for the individual accounts of visitation made by participants attending Kaprow's happenings must be equally and purposefully fragmentary: 'Two things that the photograph did have going for it was its reproducibility… and its index of the moment, its slice-in-timeness.'[321]

It is fitting that surviving photographic records of Kaprow's happenings reflect the disparate experiences of their participants. The signification of the

318 Ratcliff, *Out Of The Box*, 11.
319 Ursprung, *Allan Kaprow*, 27.
320 Ibid., 43.
321 Rodenbeck, "Allan Kaprow Before Photography," 58.

photograph on this occasion speaks not to a trans-media equivalency in comparison to the material enactment of the installation, but as an extension of a conceptual ethos central to Kaprow's 'partitioned' installation model. The legacy of singular installations by Kaprow, and by extension those photographs attributed to each, is further complicated by the artist's penchant for re-enacting happenings at a multitude of venues and in successive guises. Implicitly separate happenings also appear to converge at times, as elements from one are appropriated for another. Indeed, there exists compelling evidence that Kaprow's piecemeal documentation of both environments and happenings was driven by the autonomy of the photograph as a medium uniquely qualified to elicit the disjointed narrative he sought from his material installations, supporting the concept of the *Representational Site* as conveying insight equal to, though qualitatively distinct from, that conferred by its material referent: *"photographs of art works have their own reality and sometimes they are art in turn"* remarked Kaprow.[322]

As with other installation artists, Kaprow arrived at photography as a pragmatic and unobtrusive method of capturing the elusive nature of an installation event such as the happenings.[323] However, Kaprow soon observed the presence of individuals taking pictures as part of a broader audience as impinging upon the installation experience. To reconcile the need to establish a record of the happenings without impacting the events themselves, Kaprow eliminated the audience in favour of an exclusively participatory viewership. Consequently, photographs were generated as an integral feature of the happening. The action of taking photographs became scripted into the happening's successful enactment: 'Any photographing to be done would be integral to the piece itself: thus, not a prepared audience but a prepared action, and not photographers but photography.'[324] Kaprow's photographs are a direct product of the happening taken not only from within the installation, but within the installation experience, lending

322 Allan Kaprow, *Assemblage, Environments and Happenings,* (New York, NY: Abrams, 1965), 21. Kaprow's photographic innovation extended to the posters publicising his happenings, which consolidated multiple forms of documentation and are compelling relics of the material installation in their own right. See Ursprung, *Allan Kaprow*, 102.
323 Rodenbeck, "Allan Kaprow Before Photography," 57-58.
324 Ibid., 59.

further support for photographs of happenings as reinforcing the 'partitioned' installation experience pioneered by Kaprow and experienced by its occupants.

The integration of photography as a constitutive element of Kaprow's material happening implies Kaprow's keen awareness of the onus assumed by photograph as the succeeding visual representation with which the happening would be mediated following its enactment, and the difficulty of extricating one from the other. With reference to Kaprow, Butt notes installation's penchant for eliciting obfuscating accounts as part of the broader tradition of art history.[325] The tendency for happenings to defer a holistic overview from any singular perspective may be extrapolated to the broader signification of installation as a genre in which: 'arrival at any kind of final, interpretative closure is forever deferred in favour of the production and circulation of multiple and competing narratives.'[326]

A key criticism of the photograph as a true representational platform for installation refers to its appeal to vision at the expense of other faculties, and by default its inability to produce a comprehensive sensorial surround. The photograph is also unable to confer a spatial-temporal relationship between viewer and installation, constrained as it is to a two-dimensional, non-relational perspective. In circumstances where the viewer is privy to the material installation and has experienced its relational, multi-sensory appeal in the first person, however, might the photograph not function as a mnemonic aid, prolonging the memory of an installation experience via the associative visual cues it brings forth? This begs the question of whether, if the photograph has sufficient associative cues to return the beholder to the one-time experience of the material installation, might it not also have the capacity to elicit a 'full' recollection of the installation experience as forged in the multi-sensory, spatial-temporal parameters of the installation experience as relayed proximally by the photographic record as catalyst for these memories?

The dynamic by which a purely visual representation of the installation can elicit the full spectrum of sensorial experience, or the mimetic associations of one

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325 Gavin Butt, "Happenings in History, or The Epistemology of the Memoir," *Oxford Art Journal,* 24, no. 2 (2001), 122, quoted in Philip Ursprung, *Allan Kaprow, Robert Smithson, and the Limits to Art* (California: University of California Press, 2013), 36.

326 Ibid., 36.

sense to trigger a relay of associated memories rooted in alternate senses, is a phenomenon known as synaesthesia. If sufficiently mimetically ingrained, the photograph may then recall and perpetuate the totality of the installation experience: 'When we know the photographic image first, it can determine what we see when we look at the original. Afterward, the photograph can determine what we will remember.'[327]

The mimetic reach of the installation photograph also warrants consideration for its associative properties. Kabakov's installations are intended to appeal to the cultural historical memory of western audiences, to which the individual viewer is allegedly privy and with which they can reconcile the distinctly Soviet aesthetic of Kabakov's installations with a western socio-cultural background. Entertaining Kabakov's assertion that an installation's associative properties are sufficient to address a collective cultural historical memory, might a photograph of an installation with which a viewer has had no prior contact similarly attain a form of familiarity given the cultural historical associations it elicits? Critically, might this also be the juncture at which the installation ceases to embody an *Experiential Site* and enacts a migration between categories to assume the mantle of the *Representational Site*? The purpose of the *Representational Site* is, after all, to convey as proximally as feasible the experience of a dematerialized or otherwise inaccessible installation experience.

The slippage here is that while the cultural historical references depicted by the installation photograph may resonate with the beholder visually, it cannot address alternate senses, to which an installation might realistically appeal for the cultural historical references they elicit. This limitation might then condone reprise of the material installation in circumstances when to do so is not to neglect those conditions of site-specificity with which the parent installation was instigated. An exception to this might be extended to those components of the installation visible in its photographic representation that are themselves strongly associative with a particular texture, taste, or smell. However, we surely cannot expect detection of

327 Savedoff, *Transforming Images*, 157.

these 'secondary' associative properties to return us to the realm of the installation as they might do if experienced firsthand within the context of the material reprise.

Chapter three's *Representational Site* introduced the photograph as an institutional rendition of a preceding installation that is irreproducible, or otherwise inaccessible, to the museum visitor. As the *Representational Site* inflects visitor comprehension of the material site, changes in the material site (if extant) can inform its surrogate institutional rendition, the *Representational Site.* In circumstances where a material site and *Representational Site* are co-extant, the *Representational Site* is not hermetically sealed, but responsive to changes at the location of its material referent. One purpose of the *Representational Site,* however, is to sustain a material site beyond its physical lifespan. Accordingly, the *Representational Site* is also capable of suspending the material site in a state of arrested development as the life cycle of the material site continues its forward momentum. Such is the relationship between photographs taken of *Spiral Jetty* following its completion in 1970, and the ongoing patterns of submergence and surfacing to which it has been subject since, in response to the fluctuating water levels of Utah's Great Salt Lake. Initially black basalt rock against water of a reddish hue, Spiral Jetty is now largely white due to salt encrustation during submersion.

Ann Reynolds observes *Spiral Jetty's* sporadic reappearances as an opportunity to take stock of how knowledge of an installation can be inflected by a representational format during its absence. Furthermore, Reynolds posits that the changeable nature of *Spiral Jetty*, when contrasted with those documents and descriptions that arrest the sculpture at a given stage of its development, offers a viewfinder through which we might examine how descriptions, relics, and documents including photographs (in essence, the *Representational Site*) inform how a particular artwork is contextualized within the field of art history.[328] Most

328 'What might the *Spiral Jetty's* re-emergence reveal about the role that description has played and will undoubtedly continue to play in the writing of the sculpture's history, and, by extension, in the writing of the history of post-midsixties art in general, since this history must address a significant number of artworks whose referents tend to be scarce, physically unstable, no longer extant, or even nonexistent, and are almost exclusively known through photographic images, descriptive texts, re-enactments, or refabrications?' Ann Reynolds, "At the Jetty," in *Robert Smithson: Spiral Jetty,* (New York: University of California Press, 2005), 74.

critical is Reynolds' observation that every representation also enacts a transcription qualitatively distinct from its subject: 'There is no such thing as a description, no matter how simply stated, that is uninflected with analysis, opinion, or desire… descriptions can even take the place of what they describe and appear to render their referents unnecessary unless, or at least until, that referent returns.'[329]

Installation, Reynolds observes, is uniquely susceptible to changes and revisions during the course of transcription, for example from material to *Representational Site*.[330] A singular installation is also susceptible to revisions throughout the course of its lifetime, however. These changes may occur when an installation belonging to a permanent collection is intermittently recovered from storage for exhibition purposes, when an installation is owned by two or more institutions and so migrates between venues, when an attempt is made to reprise an installation from representational to material form (i.e. from photograph to embodied installation experience), and even with works deemed to be on 'permanent display.'[331] A revived interest in works from the 1960s and 1970s, when installation was coming to fruition as a genre, and the accompanying rise in cultural and market value, has resulted in increasing attempts at reprise: 'Site-specific works from decades ago are being relocated or refabricated from scratch… because the originals are too fragile, in disrepair, or no longer in existence.'[332]

In circumstances where an installation is refabricated from description or other documentation, the possibilities for significant modifications are pronounced. If unchecked, reprise (like transcription) may irrevocably impact the viewer experience. This is of especial interest given recent institutional drive to revisit and reprise specific installations of historic significance: '(The) "unhinging" of site-

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329 Ibid., 74.

330 Kaprow, Hamilton, and Smithson have capitalised upon this dynamic of transcription, exploring those qualities conferred by the photographic image to extend their installation concept in two-dimensional form. Only when freed from the onus of recreating the embodied installation experience may the photograph be appreciated for those qualities particular to the medium yet true to the installation ethos.

331 See "From Singularity to Multiplicity: Authenticity in Practice," in Vivian van Saaze, *Installation Art and the Museum: Presentation and Conservation of Changing Artworks,* (Netherlands: Amsterdam University Press, 2013), 61-108.

332 Kwon, "One Place After Another," 48.

specific artworks first realized in the 1960s and 1970s is a separation engendered not by aesthetic imperatives but by pressures of the museum culture and the art market.'[333] Programming at the Netherlands' Van Abbemuseum in Eindhoven is indicative of the increasing penchant for reprising no longer extant installations, or fabricating works never before realized from conceptual designs left behind by the artist. The museum has taken up the mantle established by Jean Leering (Director of the Van Abbemuseum from 1964 to 1973) of reprising historical designs, directly or by commission, and occasionally without a material precedent in circumstances where the work was realised from documentation alone. Projects to date include Aleksandr Rodchenko's *Workers' Reading Room* (1925, re-fabricated 2007), Laszlo Moholy-Nagy's *Raum der Gegenwart* (1930, re-fabricated 2009), and El Lizzitzky's *Abstraktes Kabinett* (1927-1928, also re-fabricated 2009 by the Museum of American Art, Berlin, at the Van Abbemuseum's bequest).[334]

The Van Abbemuseum illustrates the extent of current institutional interest in the reprise of installation. Chiantore and Rava (2012) provide three counts of how installation may be changeable on the occasion of reprise. *Emulation* occurs when a work is reprised given documentation but in the absence of material. A *migration* occurs when a work is 'updated' through the substitution and replacement of materials, as when alternative media platforms are substituted in place of obsolete technologies. Finally, *Reinterpretation* enacts both the replacement of materials, and the updating of these materials, 'in which both the spatial and temporal contexts change.'[335] *Emulations, migrations,* and *reinterpretations* represent the real risk that, if the decision is made to proceed with the refabrication

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333 Ibid., 47.

334 Bishop, *Radical Museology*, 30.

335 Oscar Chiantore and Antonio Rava, *Conserving Contemporary Art: Issues, Methods, Materials, and Research,* (Los Angeles: Getty Conservation Institute, 2012), 168. Kaprow's large-scale retrospective *Art as Life* at the Museum of Contemporary Art, Los Angeles (March-June, 2008) incorporated reprises of both environments and happenings. In accord with Kaprow's penchant for 'updating' and revising his work anew with each iteration, these may be considered *Reinterpretations* in accord with Chiantore and Rava's terminology. In Kaprow's absence, however, opportunities for revisions and departures in relation to the artist's complex requirements for display are rife: 'Curators and technicians who interpret the original project and reconstruct it according to their own sensibilities make this process a highly subjective one.' See Reiss, *From Margin to Center*, 156.

of a material installation, the institution is also embarking on a process that will arrive at an interpretation of their subject indicative of current understanding rather than a re-enactment as/if intended: 'Production and interpretation, rather than constituting separate realms of activity, become increasingly interwoven, since decisions about how to recreate ephemeral or situational work are motivated by an evolving understanding of the work's original significance.'[336]

If informed, reprise of historic installation through refabrication can enrich understanding of a particular work. Sufficient documentation may warrant *emulations.* The import of *migrations* is also appreciable when the operative tenet of the installation is to disrupt contemporary communicative pathways with which the viewer is assumed to be accustomed. Without the replacement and updating of technologies, the installation becomes destabilising for the unfamiliarity of its constitutive technologies rather than the inherently subversive nature of their mediation at play. By contrast, it is more problematic to envision reprises in which *reinterpretations* are defendable, though it is at this juncture that reprise might be deferred in acknowledgement of an alternate surrogate form, such as photography. As we have seen, installation is unique in that work belonging to this genre frequently becomes known only in its literal unpacking or, in the case of reprises, assembly. While there is the potential for unforeseen complications arising from attempting to realize the material installation, the process of contending with the requirements of its material form can afford the commissioning institution, and visitors to the exhibition, a new familiarity with the work.

The varying degrees to which installation may be subject to change at the time of its reprise has consequences for the longstanding belief in the embodied installation experience as the principal modality of encounter, for if to reprise the material installation is to compromise said installation then signification must be sought elsewhere: 'If the material of the artwork is no longer the site of its validity, that validity must be located somewhere else.'[337] The *Representational Site* provides this alternative to the material reprise of installation. The photograph, in its

336 Buskirk, *Creative Enterprise,* 164.
337 Kraynak, *Nauman Reiterated*, 54.

indexical relationship to its historicized subject, avoids the revisionist tendencies of re-enactments compromised by the very incentive with which they are driven: ‘‘The work’s present audience wants the work to be realized in order to experience it, yet the art thus created both conforms to and in subtle ways amends our present understanding of these historical projects.’[338] The prospect of a reprise prompting a revision of those assumptions with which a specific installation has been contended historically is not necessarily to its detriment. However, when an installation’s relationship to site is overlooked, or when the data available is insufficient to recreate the installation in its entirety, the reprise may counter the conceptual intent of its precedent.

The indexical properties of the installation photograph make it an advantageous alternative to reprise in circumstances where the information necessary to successfully recreate the installation is unattainable. A clear example would be when the photographic frame crops extraneous details outside of its composition for which the material reprise would need to account. Another variable to consider is colour. Given that many images of historic installation are black-and-white, ascertaining the true appearance of an installation interior becomes dependent upon often fragmentary and highly subjective oral testament. To attempt reprise in these circumstances would be to confer significant authorship upon the finished work. While the absence of visual data readily available in photographic documentation might justifiably dissuade reprise of installation in material form, photographs may also be misleading in attributing greater signification to elements of the installation experience that, in reality, were of no greater import than other aspects that went undocumented. Indeed, what assurance is there that those dynamics fundamental to the installation’s signification were documented adequately, if at all? Photographs may then be said to have revisionist properties themselves in conferring signification to elements of the installation that, in its material enactment, were in actuality of little consequence. This reaffirms the

338 Buskirk, *Creative Enterprise,* 175.

import of distinguishing between strains of photography as utilitarian or otherwise creative in intent.

There are multiple circumstances and stages during which *emulation, migration,* or *reinterpretation* can occur during the lifetime of a singular installation. The probability of significant revisions being implemented becomes progressively more likely with age and the length of intermission from the installation's last date of display. Deterioration is a timely concern for installation in the early twenty-first century given the proliferation of the genre in the 1960s and 1970s, now approaching its fiftieth anniversary: 'Installations of (the early 1970s) suffer from widespread defects due to wear and failure. They may now be considered well on in years, as are most of the artists who made them.'[339] Irrespective of the condition of their constituent materials, the scale and multipartite nature of installation makes the genre vulnerable to changes at the time of its implementation, as the process of realizing an installation may be attained only in the act of its literal unpacking. When in storage an installation is collapsed, with barriers to installation often encountered only at the time of its attempted reconstitution.[340]

Historically, counts of *emulation, migration,* or *reinterpretation* have already impacted singular installations, irrevocably altering their conditions of display and reception: 'Many of the earliest "environments" have been destroyed, lost, or re-presented and substituted without due attention to their philological significance, with the consequent risk of changing or even compromising the state of the artwork.'[341] Milestone installations within the history of the genre are especially susceptible to reprise. The act of reprise for purposes of institutional display can itself be an aggrandizing gesture that reaffirms signification at the level of the historicized installation, yet also confers signification at the level of the reprise, which may consequently preclude accurate appraisal of the preceding installation. There then exist consequences for an installation's reprise should it differ markedly

339 Janneke Ottens, "Foreword – Inside Installations," in *Inside Installations: Theory and Practice in the Care of Complex Artworks*, eds. Tatja Scholte and Glenn Wharton (Netherlands: Amsterdam University Press, 2011), 15.
340 Ibid., 7.
341 Pugliese and Ferriani, *Ephemeral Monuments*, 13.

from the conditions of display and the reception of its predecessor. Chapter 1 provided an account of how installation has attained opportunities for expansion and display apace with institutional interest and investment in the genre. Today, this influence is retroactive as it interprets historic installations in response to contemporary demand for display: 'Instead of a continuous physical object, relatively unchanged except for wear or conservation efforts, the work's appearance reflects an ongoing process of reinterpretation.'[342]

Emulations, migrations and *reinterpretations* describe progressively accommodating approaches to the recreation of installation. *Reinterpretations* especially, given their penchant to alter the spatial and temporal contexts of the installation, can be supposed to carry significant repercussions for display and reception of the *Experiential Site* and *Interactive Site*. The frequency with which installations with a supposedly intractable relationship to a singular site as an inherent and inviolable condition of their display are being displaced is parallel to the concurrent diversification of site-specificity: 'The current museological and commercial practices of refabricating (in order to travel) once site-bound works make transferability and mobilization new norms for site specificity.'[343] Permitting the migration of installation unreservedly and at pace with a progressively liberal articulation of site-specificity such as Kwon's, however, is inattentive to the intractable relationship of installation to its site of display as a fundamental characteristic attributable to the genre that, dependent on the variant on installation in question, necessitates sustaining a physical connection to site.

For this contingent of installation, site-specificity is upheld through those unique relationships forged between the work and the site of its enactment. While the historic relationship of installation to its site of display abuts against Kwon's delimitation of site to the discursive realm, artists during the 1990s ushered in an era of installation in which site-specificity was attained through the unique relationship forged between the installation and surround at every site of its enactment. Kaprow is worthy of mention again here. While pioneering the concept

342 Buskirk, *Creative Enterprise,* 138.
343 Kwon, "One Place After Another," 49.

of an environment as a variant of installation with an indivisible relationship to site by virtue of being implemented in situ and dissolved in the act of its removal, Kaprow also pushed the concept of a mobile environment that, following its dissolution at one venue, could be reconstituted as an installation with a qualitatively distinct yet equal relationship to a subsequent site of establishment. *A Furniture Comedy for Hans Hofmann* (1963), initiated at the Santini Brothers warehouse in midtown Manhattan for the opening of the group exhibition *Hans Hofmann and His Students* (1963) is an environment/happening Kaprow envisioned would be realised anew at each venue by the attending public in this respect. Despite remaining comparatively unmodified at a majority of those venues the exhibition subsequently toured, *A Furniture Comedy for Hans Hofmann* embodies an early conception of site-specificity as multitudinous, anticipating the proliferation of installation with an equivalently nomadic conception of site-specificity in the 1990s. Issues arise, however, when the 'new norms' of site-specificity implying multitudinous and negotiable relationships to site are bestowed upon works whose initial form was intimately connected to the singular site of their enactment.

The refabrication of Schwitters' iconic *Merzbau* for the exhibition *Kurt Schwitters Color, Collage & Merzbau* at The Menil Collection in Houston Texas (2011), and as a permanent installation at Hanover's Sprengel Museum by Peter Bissegger fabricated between 1981-1983, demonstrates how sufficient interest in an installation at an institutional level may prompt its reprise given minimal, and potentially compromised, referent material. Firsthand accounts of the *Merzbau* in situ within the private quarters of Schwitters' Hanover atelier are few, and describe the fringes of an installation unmatched in proportion and complexity: 'It is probable that there were more caves, grottoes and rooms than those that are noted in the various accounts.'[344] Furthermore, the accuracy of these anecdotes may be questioned as circumspect: 'The record of what (visitors) saw has often been written many years after seeing the project and is likely inaccurate.'[345]

344 Gamard, *Kurt Schwitters' Merzbau*, 96.
345 Ibid., 8.

The reprise of an installation characterised by an intractable relationship to its axiomatic surround, without pause, carries important repercussions for understanding of this relationship: 'The very process of institutionalization and the attendant commercialization of site-specific art… overturn the principle of place-boundedness through which such works developed their critique.'[346] The limitations of the Sprengel Museum's recreation are explicitly put forth by Gamard, who observes the recreation as informative, though a remnant of *Merzbau*: 'While the installation has made a significant contribution to understanding the formal and material nature of the later phases of the work, it does not describe the overall spatial parameters of the Schwitters construction.'[347]

In accord with Chiantore and Rava's criteria, the Sprengel Museum's reprise may be considered a *reinterpretation* as evidenced by the substantial change in spatial and temporal contexts.[348] This is an issue endemic to refabrications, which by attempting a proximal embodied installation experience predicated on limited and potentially compromised data, run the real risk of supplanting their subject: 'Art audiences are now offered the "real" aesthetic experiences of site-specific copies.'[349] By departing from extant frameworks that privilege the first-person encounter with the material installation, a case can be made for the representation of historic installation that circumscribes heroic institutional efforts to reprise these precedents in material form. This departure is introduced in my framework in the form of the *Representational Site.*

Despite recurrent attempts to reprise *Merzbau,* and the opportunities for an embodied encounter with the installation these afford, the work is known predominantly through one or two iconic photographs. Kaprow's *18 Happenings in 6*

346 Kwon, "One Place After Another," 48-49.
347 Gamard, *Kurt Schwitters' Merzbau*, 9.
348 A measurement of how the *Merzbau* has been compromised spatially in the act of its transcription here can be attained through consideration of one of the most lucid accounts provided by Rudolph Jahns, art critic and acquaintance of Schwitters, who (notes Gamard) through description and metaphor provides an account of navigating the *Merzbau* that affirms Schwitters' creation as essentially inimitable from an experiential perspective. Ernst Nündel, *Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, 1981), 16 quoted in Elizabeth Burns Gamard, *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery,* (New York: Princeton Architectural Press, 2000), 102.
349 Kwon, "One Place After Another," 48.

Parts, a similarly iconic installation perpetuated through an equally ambitious legacy of reprise and recreation, remains known principally through those photographs of the initial 1959 Happening.[350] As evidence suggests that Kaprow endeavoured to perpetuate the partitioned installation experience he pioneered in the dissemination of photographs that productively obfuscate the circumstances of his happenings, are the ideals of Schwitters' *Merz* not more accurately conveyed by the piecemeal documentation in fragmentary photographic documents that hint at the rarefied installation experience in which so few of his acquaintances partook, and at his personal bequest?

Here a case can be made for the purposefulness of the photograph as *Representational Site* in conferring signification that supersedes an attempt at a partial recreation of the material installation experience in certain circumstances: 'Several factors lead to (the) primacy of the reproduction, not the least of which is the encounters with the original work can be elusive or highly unsatisfactory.'[351] In the objectification of the *Merzbau* through reproduction, the *reinterpretation* detracts from an installation that was intentionally never resolute. As Ernst Nundel suggests, the physical nature of the *Merzbau,* as well as the ideas that are manifest in the project, continue to develop and grow "in the memory of those who have seen it, in the imagination of its descendents, and in the speculations of art historians. Each individual has his or her own interpretation of the *Merzbau*."'[352]

A further incentive for Chapter 3's revised framework is the requirement for a model at pace with installation's ongoing diversification of form. Consistent with

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350 Kaprow himself reprised the Happening in New York in 1988 where it was accompanied by an alternate score. In 2006 Andre Lepecki recreated the installation in Munich. Later that year, for an exhibition in Berlin, Christoph Lepecki replicated elements of the Happening. Most recently, in a 2010 iteration at South Bank's Festival Hall in London, *18 Happenings in 6 Parts* was reinvented by Rosemary Butcher at the bequest of Hayward Gallery Curator Stephanie Rosenthal as an appendage of the exhibition *Move: Art and Dance since the 1960s.* In observance of the phenomena whereby Kaprow's oeuvre attracts piecemeal revisions and reinterpretations, Ursprung comments: 'It is as though *18 Happenings in 6 Parts* actively invites historical re-enactments, however incomplete.' Ursprung, *Allan Kaprow*, 36.

351 Savedoff, *Transforming Images*, 157.

352 Ernst Nündel, *Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg, 1981), 16 quoted in Elizabeth Burns Gamard, *Kurt Schwitters' Merzbau: The Cathedral of Erotic Misery,* (New York: Princeton Architectural Press, 2000), 1.

Princenthal's 1990 survey for *Sculpture* magazine, utilisation of emergent technologies remains the operative tenet by which installation continues to diversify viewer experience. The capacity of the *Interactive Site* for viewer engagement, no longer dependent upon the restricted reel capacity and inflexible editing process characteristic of 1970s video art, has expanded exponentially in response to advances in editing, storage, and streaming technologies. Advancing technologies, coupled with installation's ready co-option of the renewed communication pathways these afford, has similarly inflected the *Experiential Site.*

Evidence for the dynamic by which advancing technologies have supplemented the installation experience may be found in the catalogue for James Turrell's site-specific installation that occupied the interior of the Guggenheim's rotunda, *Aten Reign* (2013), in which a comparison is drawn between *Aten Reign* and an earlier site-specific installation located at the Millennium Dome in London titled *Night Rain* (2000). *Aten Reign* (2013) and *Night Rain* (2000) are comparable as equivocal elliptical chambers in which alternating arrays of light cascade from a series of concentric forms above the viewer, at the centre of which an oculus permits natural light to radiate into the space. Contrasting the two, Trotman observes: 'Thanks to technological advances, *Aten Reign* expands and improves upon *Night Rain's* effects, offering a more sophisticated and intense array of color.'[353]

Particular to the *Experiential Site* is the dynamic by which installation continues to appropriate new technologies to establish unprecedented viewing experiences designed to instil a sense of ambivalence in the beholder. In these conditions both benign and malign interpretations of the installation experience may be justified. Consistent among these installations is the uncertainty of navigating unfamiliar communication pathways, perceptively or bodily. The viewer's proprioceptive engagement with installations of complete light, or conversely complete dark, are a case in point. The dematerialized experience of Turrell's *Aten Reign* (2013) confers a feeling of bodily suspension within a colour

353 Trotman, "Eye in the Sky," 37.

field, which diverges and converges upon the viewer in synchronicity with changes in colour. At no time, however, does the perceptual field remain static, or adhere to the dimensions of its frame, the Guggenheim's rotunda. While a personal recount goes some way to reconciling the reader with my installation experience, it is by no means the singular experience afforded an occupant of Turrell's installations: 'For many viewers, this free-floating aestheticism is exhilarating; for some, however, it bears a disturbing relation to dazzling forms of technological spectacle.'[354]

Similarly, installations in which the dimensions of the architectonic surround may not be gauged at all, or with great speculation, can prompt polarised reactions from their occupants. Such can be said of Balka's *How It Is* (2009), in which the viewer's installation experience is determined as much by their individualized response to those preconditions established by Balka as any quality inherent to the material installation. Essentially, this amounts to a subjective response to immersion in complete darkness: 'For some viewers stepping into the darkness will be a disorienting or frightening experience, whilst others will be enticed by the sense of mystery and adventure… In truth, it could go either way for any one of us.'[355]

As de Oliveira, Rosenthal, and Bishop's successive agendas have each affirmed yet signalled a respective departure from their predecessor, Chapter 3's revised framework similarly encapsulates those longstanding tenets of installation as surmised by de Oliveira, Rosenthal, and Bishop, while at once signalling a lateral diversification of existing categories to advocate for the representation of installation through modalities of engagement beyond the embodied installation experience. Specifically, the *Representational Site* is introduced with the intention of legitimising photographic representation of installation as an extension, rather than derivation, of the first-person experience of the material conditions of display for which the genre has been celebrated historically.

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354 Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh, eds., *Art Since 1900, Vol. 2: 1945 to the Present,* (New York: Thames and Hudson, 2004), 654-655, quoted in Miwon Kwon, "Rooms for Light, Light on its Own," in *James Turrell,* eds. Serena Cattaneo Adorno, Alison McDonald, and Kara Vander Weg (New York: Rizzoli, 2011), 72.

355 Helen Sainsbury, "A Bitter Happiness," in *Miroslaw Balka: How It Is,* ed. Helen Sainsbury, (London: Tate Publishing, 2009), 108.

In the intervening years since Bishop's 2005 taxonomy, installation has garnered greater levels of institutional support and endorsement than at any other time in its trajectory over the course of the 20th century. The renewal of the Tate Modern's Turbine Hall installation series this year, enabled by Hyundai's corporate sponsorship, is representative of a broader investment in the genre internationally. The Tate Modern (and in many respects its comparatively unsung North American counterpart with respect to the commission of monumental installation, the Massachusetts Museum of Contemporary Art) continue to spearhead the commission of unprecedented forms for installation, affording artists the time, space, and resources to fabricate at scales unfamiliar to many. Also of interest at the institutional level are those early instances of installation given their progressive relevance to surveys of the genre charting its proliferation during the late 20th Century: 'As situation-specific projects have become historically important, the mounting pressure, and desire, to have the work back so that it can be experienced again in the present has meant that institutions have increasingly gotten into the business of fabricating anew… certain examples of historical work.'[356] The Van Abbemuseum in Eindhoven is renowned for such reprises.[357]

Reviving installations in material form may be achieved given proficient documentation. For many work of historic signification, particularly during those decades characterised by prolific experimentation (such as the genre's expansion in 1970s New York), there existed little impetus for artist's to document their forays into the genre, or else a systematic record of the work opposed the ethos with which it was conceived: 'Most of the installation art of the 1960s and early 1970s was produced by young artists whose work was not yet sought after by mainstream galleries… many artists in this position had little reason to spend the money to document an installation extensively.'[358] In certain instances, of which the 1981-

356 Buskirk, *Creative Enterprise*, 164.
357 In addition to multiple re-enactments of historically important installations in the last decade, the Van Abbemuseum hosted Kaprow's travelling retrospective *Art as Life* from February 10th through April 22nd, 2007.
358 Savedoff, Transforming Images, 153.

1983 reprise of Schwitters' *Merzbau* at the Sprengel Museum is certainly one, the signification of the installation is inversely proportional to the substantiality of the documentation of the event. Installation's susceptibility to revisions during the course of its reinstallation, refabrication, or transference can then carry significant, potentially intractable repercussions for its ongoing conditions of display and reception as envisioned by the commissioning institution: 'Rather than being constituted by a continuous physical object, the work has to be established anew, and is therefore inseparable from an ongoing process of reinterpretation.'[359]

Chiantore and Rava provide incremental criteria with which progressively liberal approaches to reprise of installation may be better understood. *Reinterpretation,* characterised by both the replacement and updating of materials, speaks to a fabrication process during which installation is especially vulnerable to amendments that may modify the plastic properties of the genre, with fundamental repercussions for reception thereof: 'Wholesale making or remaking presents a relatively obvious way that an artist's work may be shaped by retroactive imperatives.'[360] The penchant for institutional reprise of installation of historic significance from incomplete or compromised documentary record thereof, and the arrival at reprises that differ fundamentally from their material precedent as a result, is of consequence precisely because each iteration is at a progressive remove from its subject by virtue of the cumulative influence of every intermediary rendition: 'The work is understood differently by successive audiences, with its acknowledged significance transformed by subsequent readings.'[361]

Several iterations of a singular installation design may be permitted and even sought after by singular practitioners within their lifetime. The multiple guises of singularly titled happenings by Kaprow are telling in this respect. The historicizing influence of institutional representation, however, has the potential to reframe the installation in accord with an exhibition narrative that may counter its original intent: 'Once ephemeral or otherwise experimental phenomena, made with little

359 Buskirk, *Creative Enterprise*, 198.
360 Ibid., 175.
361 Ibid., 129.

concern for posterity, are judged historically important, such replicas can give the work a tangible presence in the embodied version of history told via museum-generated historical surveys.'[362] For this reason, the revisionist tendencies of the reprise of material installation should be countered with due consideration for the philological intent of is predecessor. Of equal and associated concern is the cumulative influence of institutional narratives founded upon reproductions. Permitting the exponential reinvention of installation in material form entertains the real risk of the progressive estrangement of the genre from the politics of display with which it was conceived.

Custodianship of a genre with a degree of complexity of relationship to site such as installation requires frequent redress of those assumptions governing its care and display: 'Pluralism of the conception and material visible in installation art reveals the need to create a manner of thinking about the preservation of its heritage and the necessity of finding new resolutions and tools to analyse it.'[363] In introducing a revised framework for installation that foregrounds the genre's institutional ties historically, but also with respect to ongoing opportunities and challenges for display, a new lens is provided through which the experiential intent of installations may be understood, and consequently sustained.

Frequent reappraisals are purposeful for a genre whose diversification of form is at pace with emergent technologies for communication and the renewed opportunities for engagement that these platforms afford. The notion of certain virulent strains of installation as detectable within the broader genre is not a new concept, however. The importance of differentiating between these categories for purposes of analysis is well acknowledged by de Oliveira, Rosenthal, and Bishop alike: 'An installation is a vehicle for many different expressive ideals and diverse tendencies in contemporary art and one cannot apply the same rules and principles to all of them.'[364] Equally, the same rules and principles cannot be applied to all installations within a given cohort. This is true of the *Representational Site*. While a

362 Ibid., 14.
363 Monika Jadzinska, "The Lifespan of Installation Art," 26.
364 Chiantore and Rava, *Conserving Contemporary Art,* 154.

case has been made for the photograph as a representational format of equal signification to its *Experiential Site* counterpart, not all photographs of a singular installation are of equal signification. Accordingly, photographs taken or commissioned by certain proponents of installation may be considered indicative of the *Representational Site*, whereas those taken for purposes of documentation are not of equal signification.

Ann Hamilton is an installation artist whose photographs transcend a utilitarian function to confer an aesthetic more closely related to that of the embodied installation experience: 'Although Hamilton uses the term "document" to describe the images of her installations, they don't have the aesthetic of documentary photography, although most can accurately be described as naturalistic photographs.'[365] It is through the argument for the photograph as a legitimate mediating platform for installation, and in the call to discern between photographs of documentary versus supplementary value, that the framework presented in this thesis is intended to provide a progressively nuanced framework for the genre of installation.

Hamilton's relationship with Paris-based photographer Thibault Jeanson warrants consideration for the dynamic by which Jeanson's photographs depart from the perfunctory documentary format to arrive at images of greater familiarity to occupants of the material installation in their aesthetic intent. As with Smithson and Gorgoni, or Christo and Jeanne-Claude and Volz before her, Hamilton's collaboration with Jeanson is an ongoing arrangement in which Jeanson is the principal documentarian of her practice. In *Framed Spaces: Photography and Memory in Contemporary Installation Art* (2012), McTighe engages with those images taken by Jeanson of an installation by Hamilton titled *the picture is still* (2001-2002) [Fig. 11] at the Akira Ikeda Gallery, and reproduced in a catalogue published subsequent to the exhibition in 2003. *The picture is still* comprised of approximately 150,000 strips of charcoal hung at various heights from the ceiling of a defunct warehouse located in Yokosuka-Taura, south of Tokyo. The materials and

365 McTighe, *Framed Spaces*, 147.

location are partnered with reference to Japanese-American military history, which Hamilton studied at length prior to instigating the installation.

McTighe singles out an image taken by Jeanson from a vantage point external to the installation, looking in upon Hamilton's charcoal 'cloud' through the aperture of an open doorway [see Fig. 11]. By contrasting the stark normalcy of the exteriority of the building with the perturbing spatial dynamics of its interior, Jeanson's photograph articulates conditions of display beyond the first-person experience of the material installation, yet congruent with themes implicit to the work and Hamilton's creative intent: 'It is a visual metaphor for excavation and discovery, the sense of a past that is present but invisible. As the image abstracts and encapsulates the meaning of the installation, it also divorces itself from the bodily experience of the space.'[366]

Jeanson's photographs are emblematic of the *Representational Site*. Freed from the insurmountable task of conferring the irreproducible first-person experience of the *Experiential Site*, they instead communicate an abstraction of the physical conditions of display consistent with Hamilton's agenda: 'In describing his work in Hamilton's installations, Jeanson made a distinction between making a document, which he connected to signification, and producing an illusion. He described his effort to make images of Hamilton's work as the effort to capture a dream.'[367]

Jeanson's documentation of Hamilton's *the picture is still* (2001-2002) is indeed fragmentary and obfuscating in the most productive sense. The trajectory of the images roughly describes a chronological narrative akin to experiencing the material installation in 'real time' as the occupant traverses Hamilton's alien landscape. Jeanson's photographs mirror the multiplication of perspective familiar to Bishop's *Dream Scene*, and yet attain its qualities of psychological absorption through properties unique to the photographic medium. The objectification of the installation experience is refuted in favour of an aesthetic that conveys, proximally, the unease to which occupants of the material installation might attest: '(Hamilton)

366 Ibid., 149.
367 Ibid., 144.

wants the photographic or textual interpretation to in a certain sense become, not a contingent object, to use Martha Buskirk's phrase, but something that stands on its own.'[368]

As with previous frameworks, the intention of this thesis is 'to provide a focus on a highly complex practice.'[369] Or rather, to provide a sub focus on a particular element of a highly complex practice, gravitating as this thesis does towards the validity of the photograph as a tool not only for distribution, but also as a surrogate in place, of the material installation. Accordingly, this discussion belongs to the broader conversation regarding the historically depreciated legitimacy of the photograph as a mediating platform for the reception of art: 'An increased attention to the central role of photography in conditioning how we view art and in disseminating information may shed light on the modern history and development (of a medium).'[370]

The *Representational Site* speaks to the necessity of engaging the history of installation through its documentary record, and the legitimacy of the photograph for conferring those formative (Kaprow) and contemporary (Hamilton) tenets belonging to the genre. The *Representational Site* also speaks to the capacity of historicized installation to transcend the site-specific contingencies of its original context of display without compromising the institutionally antagonistic properties with which it was conceived: 'The photograph (is) something that frames a part of the visual world and makes it mobile, allowing it to be contextualized, to become discursive.'[371] In a era unrivalled for the reprise of installation in material form, and in which entropy remains a prevalent attribute of contemporary installation, photography – contingent upon appreciation of the image as a legitimate and empowered representational format – offers a platform for engagement with which the genre of installation may be contended anew.

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368 Ibid., 143.
369 De Oliveira et al., *Installation Art,* 7.
370 Yona Fischer, "Barriers and Connections," in *Ends of the Earth: Land Art to 1974,* (New York: Prestel Publishing, 2015), 157.
371 McTighe, *Framed Spaces,* 19.

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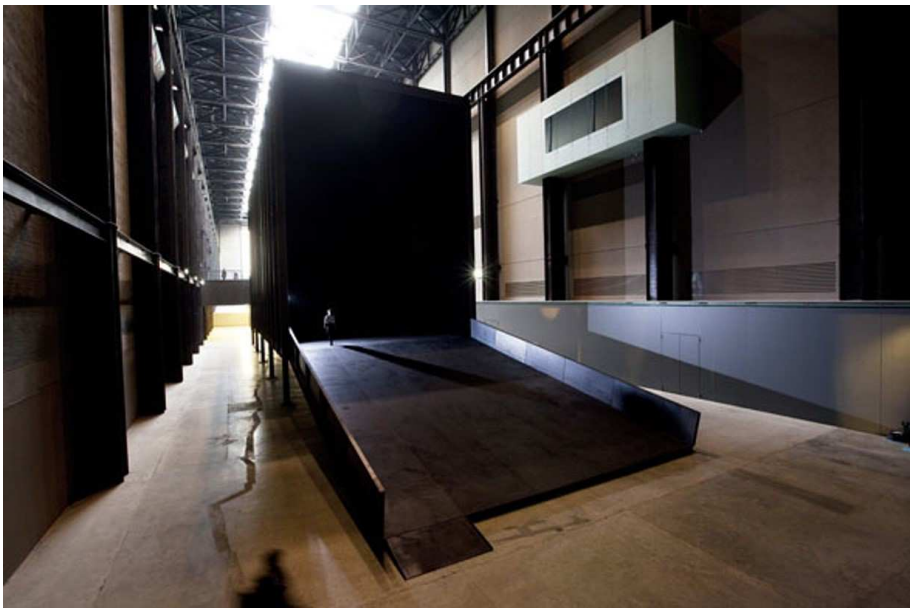
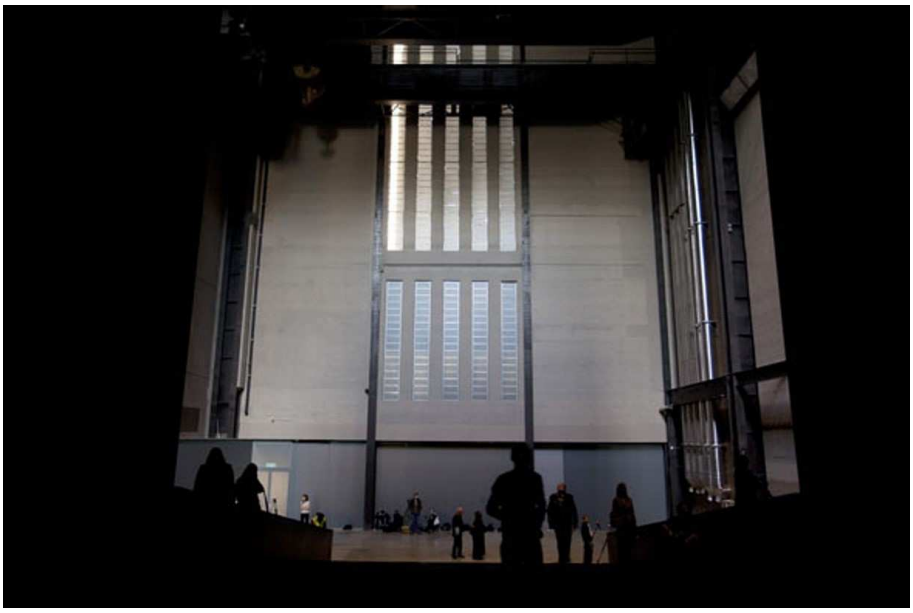
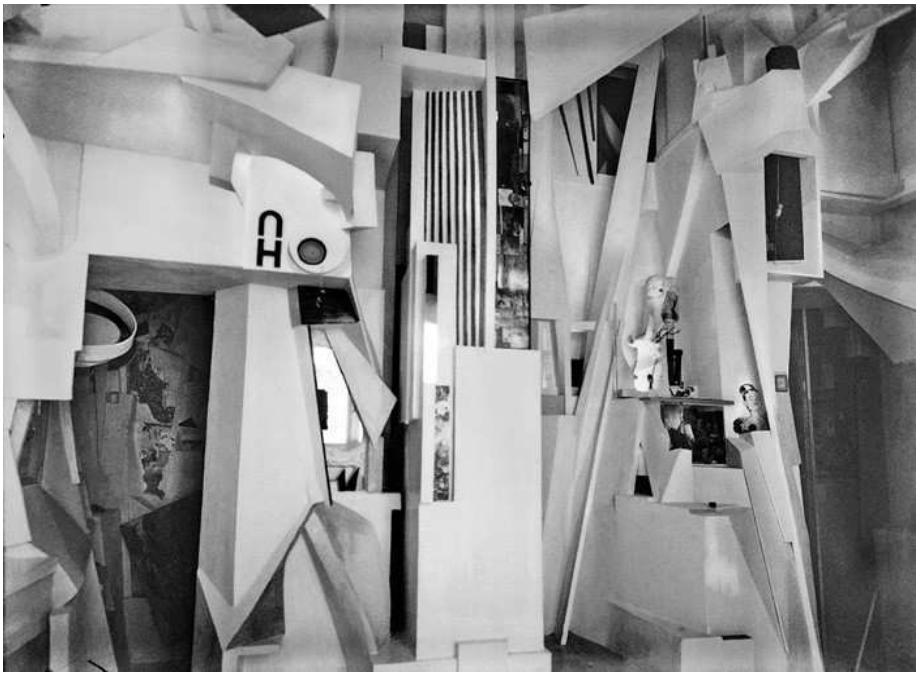
Appendix I: Images



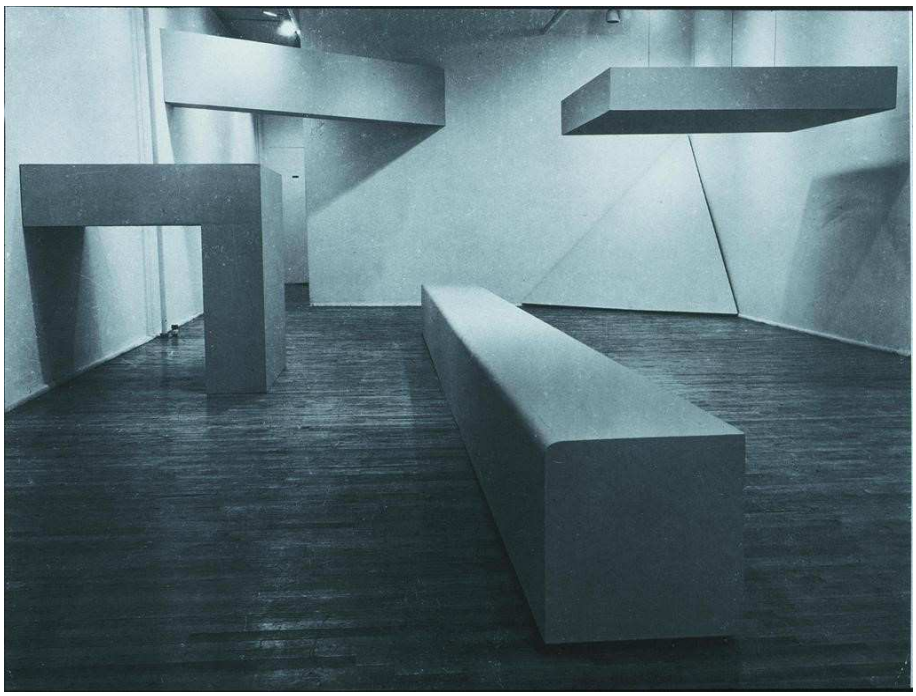
1. Miroslaw Balka, *How It Is* (2009), steel, 30 x 10 x 13 metres, Photo: © David Levene.



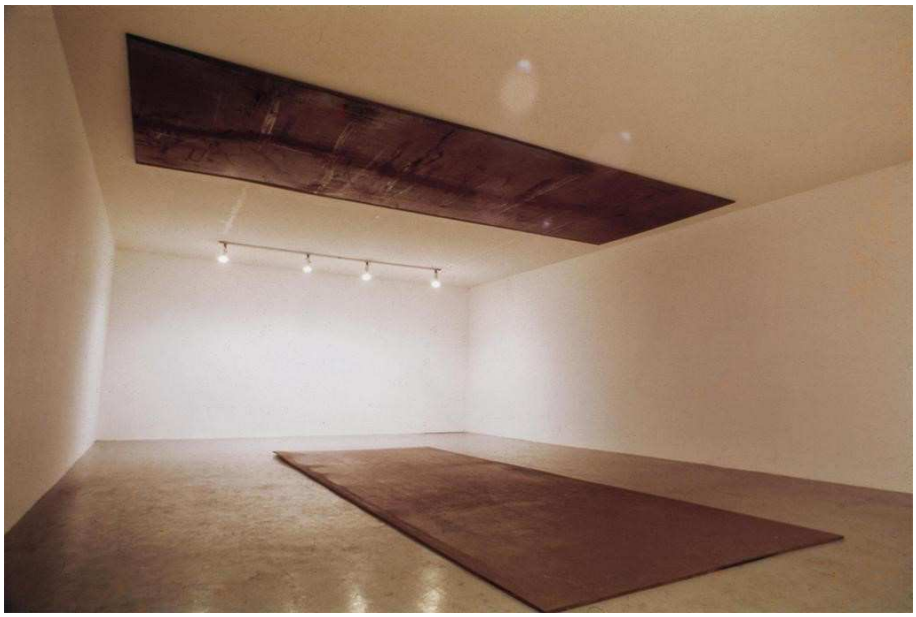
2. Miroslaw Balka, *How It Is* (2009), steel, 30 x 10 x 13 metres, Photo: © David Levene.



3. Kurt Schwitters, *Merzbau* (1933), mixed-media installation, 393 x 580 x 460 cm, Photo: © Wilhelm Redemann.

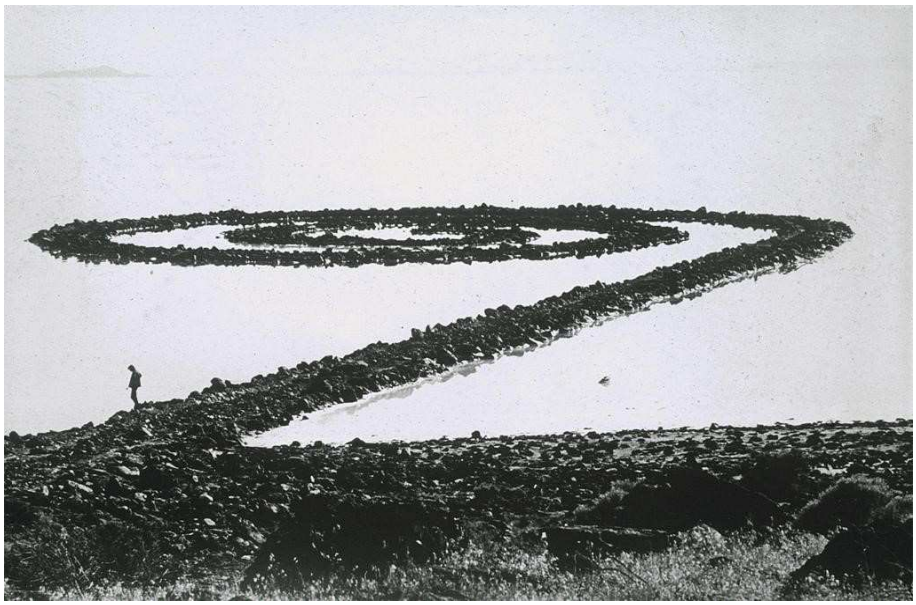


4. Robert Morris, *One-person Exhibition: detail: installation view* (1964), mixed-media installation, dimensions variable. Reproduced with limited-use permission from Artstor Digital Library.



5. Richard Serra, *Delineator* (1974-75), 2 steel plates, ea. 3 1/2 x 8 x 1/2 metres ap. Reproduced with limited-use permission from Artstor Digital Library.

6. Ann Hamilton, *corpus* (2003), mixed-media installation, dimensions variable, Photo: © Massachusetts Museum of Contemporary Art.



7. Robert Smithson, *Spiral Jetty* (1970), rocks, earth, algae, salt, l. 39 1/2 metres ap. Film still. Reproduced with limited-use permission from Artstor Digital Library.

8. Various Artists, *International Surrealist Exhibition: "Never" by Oscar Dominguez,* (1938), mixed-media installation, dimensions variable. Reproduced with limited-use permission from Artstor Digital Library.

9. James Turrell, *Aten Reign* (2013), mixed-media installation, dimensions variable, Photo: © Guggenheim Museums and Foundation.

10. Vito Acconci, *Command Performance* (1974), mixed-media video installation with sound (56:40), dimensions variable. Photo: © San Francisco Museum of Modern Art.

11. Ann Hamilton, *the picture is still* (2001), former torpedo arsenal, charcoal, polyester thread, steel grid, digital video projections, dimensions variable. Reproduced with limited-use permission from Akira Ikeda Gallery.