

A photograph of a person with a backpack walking away from the camera on a dirt path towards a dense forest. The person is wearing a light-colored hat and a dark jacket. The path is made of dry, light-colored earth or straw. The forest in the background is dark and dense with trees.

MIWON KWON

# ONE PLACE AFTER ANOTHER

SITE-SPECIFIC ART AND LOCATIONAL IDENTITY

# One Place After Another Site Specific Art And Locational Identity

**Kathleen Irwin**



## **One Place After Another Site Specific Art And Locational Identity:**

One Place after Another Miwon Kwon, 2004-02-27 A critical history of site specific art since the late 1960s Site specific art emerged in the late 1960s in reaction to the growing commodification of art and the prevailing ideals of art's autonomy and universality Throughout the 1970s and 1980s as site specific art intersected with land art process art performance art conceptual art installation art institutional critique community based art and public art its creators insisted on the inseparability of the work and its context In recent years however the presumption of unrepeatability and immobility encapsulated in Richard Serra's famous dictum to remove the work is to destroy the work is being challenged by new models of site specificity and changes in institutional and market forces One Place after Another offers a critical history of site specific art since the late 1960s and a theoretical framework for examining the rhetoric of aesthetic vanguardism and political progressivism associated with its many permutations Informed by urban theory postmodernist criticism in art and architecture and debates concerning identity politics and the public sphere the book addresses the siting of art as more than an artistic problem It examines site specificity as a complex cipher of the unstable relationship between location and identity in the era of late capitalism The book addresses the work of among others John Ahearn Mark Dion Andrea Fraser Donald Judd Renee Green Suzanne Lacy Inigo Manglano Ovalle Richard Serra Mierle Laderman Ukeles and Fred Wilson **One**

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**Site-specific art im Kirchenraum** Frank Hiddemann, 2007-01-01 Kirchen sind keine Galerien Zeitgenössische Kunst eignet sich in der Regel nicht für die Ausstattung von Kirchen Welchen Sinn es trotzdem haben kann Kunst in Kirchen zu zeigen entwickelt der Autor in Auseinandersetzung mit der angelsächsischen Tradition der Site specific Art Was bedeutet es für

r Künstler und Gemeinden wenn sich Kunst kontextsensibel auf den Kirchenraum bezieht Welche Aufschlüsse entstehen für beide Seiten wenn Kunst temporär als fremder Gast für Kirchenräume arbeitet

**The Perpetuation of Site-Specific Installation Artworks in Museums** Tatja Scholte, 2025-10-01 Site specific installations are created for specific locations and are usually intended as temporary artworks The Perpetuation of Site Specific Installation Artworks in Museums Staging Contemporary Art shows that these artworks consist of more than a singular manifestation and that their lifespan is often extended In this book Tatja Scholte offers an in depth account of the artistic production of the last forty years With a wealth of case studies the author illuminates the diversity of site specific art in both form and content as well as in the conservation strategies applied A conceptual framework is provided for scholars and museum professionals to better understand how site specific installations gain new meanings during successive stages of their biographies and may become agents for change in professional routines

*Performing Site-Specific Theatre* A. Birch, J. Tompkins, 2012-10-10 This book investigates the expanding parameters for site specific performance to account for the form's increasing popularity in the twenty first century Leading practitioners and theorists interrogate issues of performance and site to broaden our understanding of the role that place plays in performance and the ways that performance influences it

**Kunsttheorie und Museumspraxis zwischen 1987 und 2012** Andreas Backoefer, 2015-04-13 Kunsttheorie und Museumspraxis zwischen 1987 und 2012 unternimmt den Versuch den Zusammenhang der zeitgenössischen Theorie aber auch Kunstproduktion mit der Ausstellungspraxis von Museen anhand ausgewählter Beispiele zu beschreiben Die Ordnungslogik der Begriffe Subject Site Center etabliert innerhalb eines Feldes eine Verlagerung von theoretischem Denken künstlerischem Tun und institutioneller Strategie wobei diese Felder nicht eindeutig voneinander abgrenzbar sind Auf verschiedenen Ebenen ist dabei die Beobachtung des Wechselspiels von künstlerischer wie wissenschaftlicher Performativität Handeln und institutioneller Reflexion Zeigen möglich Diese Analyse führt nicht zu Resultaten sondern stellt eine probeweise Inszenierung von Wissen und Wissensformen dar

*The Practice of Public Art* Cameron Cartiere, Shelly Willis, 2008-05-07 This exciting new collection of essays by practicing artists curators activists art writers administrators city planners and educators offers divergent perspectives on the numerous facets of the public art process The volume also includes a useful graphic timeline of public art history

(Re)Mapping Luanda Nadine Siegert, 2016 Die angolansiche Geschichte wird geprägt von antikolonialem Befreiungskampf und Bürgerkrieg Seit 2002 erlebt das Land einen wirtschaftlichen Aufschwung bei gleichzeitiger politischer Stagnation Vor diesem Hintergrund hat sich eine Kunstszene entwickelt die einen Höhepunkt in der erstmals 2006 stattfindenden Luanda Triennale hatte Zugleich ist diese neue Kunstwelt mit den älteren Künstlergenerationen in Bezug zu setzen Diese Studie basiert auf einer sowohl ethnographischen als auch kunstwissenschaftlichen Untersuchung der Kunstwelt Luandas und spricht der Beziehung der Künstlergenerationen zu einem kollektiven Bildarchiv nach Nostalgie und Utopie bilden dabei die konzeptuellen Zugänge und die drei Künstlergenerationen seit 1975 den zentralen Gegenstand

Barbara Holub – Stiller Aktivismus / Silent Activism Başak Şenova, 2022-12-19 Dialogisches Handeln in der Kunst Barbara Holubs sozial und politisch engagierte Kunstpraxis verknüpft seit drei Jahrzehnten urbane Entwicklungen gesellschaftliche Fragestellungen und künstlerische Interventionen Als akkumulativer Prozess partizipatorischen Handelns hinterfragen Holubs Projekte die Rolle von Kunst in der Gesellschaft ob im Kunstkontext im urbanen öffentlichen Raum oder in Bezug auf Unternehmen Die Monografie gibt einen fundierten Überblick über Barbara Holubs umfangreiches Werk sowie ihre Projekte mit transdisziplinärer Schnittstelle von Kunst Architektur und Urbanismus für die sie den Begriff stiller Aktivismus geprägt hat Anstatt Aktivismus im direkten Sinne zu propagieren schafft Holub beharrlich performative Situationen für dialogisches Handeln mit dem Ziel Normen zu hinterfragen und Grenzen zu überschreiten Stiller Aktivismus Barbara Holubs transdisziplinäre künstlerische Arbeit im Porträt Neue Perspektiven für eine partizipatorische Kunstpraxis Mit Beiträgen von Jonatan Habib Engqvist Enrico Lunghi Paul O'Neill Jane Rendell und Andreas Spiegel Zweisprachige Ausgabe Deutsch Englisch Site Dance Melanie Kloetzel, Carolyn Pavlik, 2013-03-27 In recent years site specific dance has grown in popularity In the wake of groundbreaking work by choreographers who left traditional performance spaces for other venues more and more performances are cropping up on skyscrapers in alleyways on trains on the decks of aircraft carriers and in a myriad of other unexpected locations worldwide In Site Dance the first anthology to examine site specific dance editors Melanie Kloetzel and Carolyn Pavlik explore the work that choreographers create for nontraditional performance spaces and the thinking behind their creative choices Combining interviews with and essays by some of the most prominent and influential practitioners of site dance they look at the challenges and rewards of embracing alternative spaces The close examinations of the work of artists like Meredith Monk Joanna Haigood Stephan Koplowitz Heidi Duckler Ann Carlson and Eiko Otake provide important insights into why choreographers leave the theatre to embrace the challenges of unconventional venues Site Dance also includes more than 80 photographs of site specific performances revealing how the arts and movement in particular can become part of and speak to our everyday lives Celebrating the often unexpected beauty and juxtapositions created by site dance the book is essential reading for anyone curious about the way that these choreographers are changing our experience of the world one step at a time **Fenestra prospectiva** Gerd Blum, 2015-07-31 Aussichten auf Land Landschaft und Gärten sind ein bestimmendes Merkmal von Palästen und Villen der Frühen Neuzeit in Italien deren Diskurse über ideale Orte und architektonisch inszenierte Aussichten in diesem Buch erstmals umfassend rekonstruiert werden Die Wirkungsgeschichte des antiken Topos des Theaters aus Anhang als idealtypische Aussicht einer Villa wird ebenso dargestellt wie die Genese des neuzeitlichen ungeteilt rechteckigen Aussichtsfensters Die gebaute fenestra prospectiva so ein Terminus des römischen Rechts ist ein prägendes aber bislang nicht beachtetes Bildmedium die Aussicht ein wichtiges Thema von Architekten und Auftraggebern der italienischen Renaissance Szenosphäre & Szenotopie Ruth Prangen, 2017-01-15 Der Szenografiediskurs weist trotz intensiver Forschung noch immer begriffliche Lücken auf Wie bezeichnet man die durch eine

Szenografie hervorgebrachte Atmosphäre und den im Raum installierten Parcours Ruth Prangen schlägt hierfür die Begriffe Szenosphäre und Szenotopie vor welche sowohl die Raumwahrnehmung der Szenografie mittels phänomenologischer als auch die Raumstruktur anhand post strukturalistischer Analysewerkzeuge erfassbar machen Dabei kommt ein innovatives künstlerisch wissenschaftliches Forschungsdesign zur Anwendung in dem sich Praxis und Theorie begegnen können Die Ergebnisse werden exemplarisch durch Projekte von verschiedenen Künstler\_innen veranschaulicht sowie durch Interviews darunter mit Werner Ruhnau und eine Raumbinnenmatrix für zukünftige Inszenierungspraktiken und die Szenografieforschung ergibt

Against Ambience Seth Kim-Cohen, 2013-12-05 Against Ambience diagnoses in order to cure the art world's recent turn toward ambience Over the course of three short months June to September 2013 the four most prestigious museums in New York indulged the ambience of sound and light James Turrell at the Guggenheim Soundings at MoMA Robert Irwin at the Whitney and Janet Cardiff at the Met In addition two notable shows at smaller galleries indicate that this is not simply a major donor movement Collectively these shows constitute a proposal about what we want from art in 2013 It's impossible to play possum While we're in the soft embrace of light the NSA and Facebook are still collecting our data the money in our bank accounts is still being used to fund who knows what without our knowledge or consent the government we elected is still imprisoning and targeting people with whom we have no beef We deserve an art that is the equal of our information age Not one that parrots the age's self assertions or modes of dissemination but an art that is hyper aware vigilant active engaged and informed We are now one hundred years clear of Duchamp's first readymades So why should we find ourselves so thoroughly in thrall to ambience Against Ambience argues for an art that acknowledges its own methods and intentions its own position in the structures of cultural power and persuasion Rather than the warm glow of light or the soothing wash of sound Against Ambience proposes an art that cracks the surface of our prevailing patterns of encounter initiating productive disruptions and deconstructions

**Seenography: Essays on the Meaning of Visuality in Performance Events** Andrew Cope, 2019-01-04 Preliminary Material Looking at Postmodern Performances of Canonical Plays Bilha Blum Dancing Clowns and Desert Dunes Challenging Traditional Flamenco Imagery through Fusion Idit Suslik Old Arts in New Media Reconfiguring Meaning and Performance in Opera Live in HD Adele Anderson Visionary Voice Silent Clown Little Cinderella Big Cinderella Seenography as Performance Filipa Malva Spatial Relations Speak the Language of Social Hierarchy David Franklin and Milan Kohout The Full and the Void in the Theatre of Robert Wilson Marcelo de Andrade Pereira The Explanatory Frame Myer Taub Performance Art as Intervention in Everyday Life Participation the Public Sphere and the Production of Meaning Alexandra Antoniadou

**Understanding Graffiti** Troy R Lovata, Elizabeth Olton, 2016-06-16 This collection of original articles brings together for the first time the research on graffiti from a wide range of geographical and chronological contexts and shows how they are interpreted in fields as diverse as archaeology art history museum studies and sociology

The Shape of Power Karen Lemmey, Tobias Wofford, Grace

Yasumura,2024-11-12 A major new survey of American sculpture exploring how it both reflects and redefines concepts of race and identity in the United States How does American sculpture intersect with the history of race in the United States The three dimensional qualities of sculpture give it a distinct advantage over other art forms in capturing a subject s likeness and our minds can swiftly conjure a body and racialize it from the most minimal of prompts The Shape of Power examines the role of American sculpture from the nineteenth century to today in understanding and constructing the concept of race in the United States and how this medium has shaped the way generations have learned to visualize and think about race Exploring the relationship between sculpture and ideas about race in the United States this book provides fresh perspectives on artists ranging from Hiram Powers Edmonia Lewis and Augusta Savage to Barbara Chase Riboud Titus Kaphar Raven Halfmoon Sanford Biggers Betye Saar Yolanda Lopez and Simone Leigh It reveals how sculptors use this versatile medium to challenge discriminatory ideologies and entrenched social and cultural constructions of race while offering bold new visions of community identity and selfhood Featuring superb illustrations of sculptural works in a broad range of media The Shape of Power contributes new scholarship to the understudied field of American sculpture which hasn t been the subject of a major publication survey in more than fifty years Published in association with the Smithsonian American Art Museum Washington DC Exhibition Schedule Smithsonian American Art Museum Washington DC November 8 2024 September 14 2025

**Screening the Operatic Stage** Christopher Morris,2024-03-29 An ambitious study of the ways opera has sought to ensure its popularity by keeping pace with changes in media technology From the early days of television broadcasts to today s live streams opera houses have embraced technology as a way to reach new audiences But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process In Screening the Operatic Stage Christopher Morris critically examines the cultural implications of opera s engagement with screen media Foregrounding the potential for a playful exchange and self awareness between stage and screen Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters If these screen cultures reveal how inherently technological opera is as a medium they also highlight a deep suspicion among opera producers and audiences toward the intervention of media technology Ultimately Screening the Operatic Stage shows how the conventions of televisual representation employed in opera have masked the mediating effects of technology in the name of fidelity to live performance

**Architecture and Choreography** Beth Weinstein,2024-05-31 Architecture and Choreography Collaborations in Dance Space and Time examines the field of architectural choreographic experiments unique interdisciplinary encounters and performed events generated through collaborations between architects and choreographers Forty case studies spanning four decades give evidence of the range of motivations for embarking on these creative endeavors and diverse conceptual underpinnings generative methods objects of inquiry and outcomes Architecture and

Choreography builds histories and theories through which to examine these works the contexts within and processes through which the works emerged and the critical questions they raise about ways to work together sites and citations ethics and equity control and agency Three themes frame pairs of chapters The first addresses disciplinarity through works that critically reflect upon their discipline s tools techniques and conventions juxtaposed against projects that cite or use other art forms and cultural phenomena as source material The second interrogates space and the role of spatial dispositifs institutions and sites and their hidden and not so hidden conditions as conceptual drivers and structures to subvert trouble unsettle remember The third asks who and what dances finding a spectrum from mobilized architectural bodies to more than human cybarcorps Modes of collaboration and the temporalities and life cycles of projects inform bookending chapters Architecture and Choreography offers vital lessons not only for architects and choreographers but also for students and practitioners across design and performance fields

*Sighting, Citing, Siting* Kathleen Irwin, 2009 Videodisc includes performance interviews a slideshow and trailer

**DAH Theatre** Dennis Barnett, 2016-05-19 DAH Theatre A Sourcebook is a collection of essays about the work of one of the most successful and innovative performance groups in contemporary history With a direct line of descent from Jerzy Grotowski and Eugenio Barba DAH Theatre founded during the worst of times in the former Yugoslavia amidst a highly patriarchal society predominantly run by women has thrived now for twenty five years The chapters in this book for the most part have been written by both theatre scholars and practitioners all of whom have either seen studied with or worked with this groundbreaking troupe What makes DAH so exceptional The levels of innovation and passion for them extend far beyond the world of mere performance They have been politically and socially driven by the tragedies and injustices that they have witnessed within their country and have worked hard to be a force of reconciliation equity and peace within the world And those efforts which began on the dangerous streets of Belgrade in 1991 today have reached throughout the world Though they still make their home in Serbia audiences from as far afield as New Zealand Mongolia Brazil and the U S have discovered their power both in purely aesthetic terms and as passionate activists

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