

A photograph of a person with a backpack walking away from the camera on a dirt path. The path leads towards a dense, dark forest. The person is wearing a light-colored hat and a dark jacket. The overall mood is contemplative and solitary.

MIWON KWON

ONE PLACE AFTER ANOTHER

SITE-SPECIFIC ART AND LOCATIONAL IDENTITY

One Place After Another Site Specific Art And Locational Identity

Thomas E. Crow



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 *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 **Reading Room** Christine Göttler, Peter J. Schneemann, Birgitt Borkopp-Restle, Norberto Gramaccini, Peter W. Marx, Bernd Nicolai, 2018-12-03 Reading Room erprobt Entwurfe Theorien und Lektüren des Innenraums von der Frühen Neuzeit bis in die Gegenwart Ausgangspunkt ist ein dynamisches und relationales Raumkonzept das die Vielfalt historischer Medien Kontexte und Diskurse berücksichtigt Die Beiträge untersuchen die Erzeugung und Umformung von Innenräumen durch soziale Praktiken und visuelle und materielle Strategien Sie bieten exemplarische Lektüren heterotopischer dystopischer und utopischer Raumsituationen in Kunst Architektur und Theater im Spannungsfeld von Innen und Außen Realität und Repräsentation Das Buch entwickelt Fragestellungen weiter die gegenwärtig in der Kunst und Architekturgeschichte und der Theaterwissenschaft verhandelt werden *Das Nachleben der Künste* Christian Grüny, 2024-04-30 Die künstlerische Produktion der Gegenwart ist äußerst divers und kaum mehr auf klare

Kategorien festlegbar Es ist eine gelufige Diagnose dass sich Disziplinengrenzen auflösen und dass letztlich alles in einer Kunst im Singular aufgeht Das Buch vertritt die These dass bei allen Überschreitungs- und Hybridisierungsbewegungen disziplinäre Logiken weiterhin bedeutsam sind und dass die Begriffe der Kunst im Singular und der Künste im Plural nur schlecht geeignet sind diese Situation zu beschreiben Sie unterschätzen die Heterogenität der künstlerischen Arbeiten bzw suggerieren die verschiedenen Disziplinen ließen sich sauber nebeneinander sortieren und folgten im Großen und Ganzen derselben Logik was offensichtlich nicht der Fall ist Als alternative Beschreibungsmöglichkeiten werden die Begriffe des Materials und des Ortes angeboten mit denen jeweils konkrete aber systematisch verankerte Analysen an die Stelle klarer Kategorisierungen gesetzt werden Der Begriff des künstlerischen Materials wird von Theodor W Adorno übernommen aber flexibilisiert Er ist produktiv darin dass er die innere Historizität von Kunstwerken zu denken erlaubt und sie auf Vorläufer und Traditionslinien beziehbar macht Er muss allerdings von der Vorstellung eines klaren Fortschritts befreit und von der Fixierung auf einzelne getrennte Disziplinen gelöst werden Mit dem Begriff des Ortes wird der disziplinären architektonischen institutionellen und geopolitischen Situierung künstlerischer Arbeiten Rechnung getragen Die beiden Begriffe funktionieren komplementär indem sie Materiallinien auch über Grenzen hinweg verfolgbar und die Interferenzen beschreibbar machen die sich bei Ortswechseln ergeben Dies ist ein Open Access Buch

Installation Art between Image and Stage Anne Ring Petersen, 2015-09-21 Installationskunsten har gennem sit sejrsgang været over og over i det 21. århundrede en betydelig og anerkendt bestanddel af samtidskunsten Med påvirkning fra og udveksling mellem billedkunst på den ene side og performanceteater på den anden befinder installationskunst sig som bogens titel viser netop i feltet mellem billede og scene I Installation Art Between Image and Stage undersøger Anne Ring Petersen grundstenene for en af nutidens mest udbredte kunstformer Installationer er ligesom skulpturer tredimensionelle formationer eller billeddannelse men i modsætning til skulpturen er installationen karakteriseret ved at være formet af rum eller rumlige scenografier som skaber betydning og sansoplevelser gennem sit billedsprog Som resultat af dette er installationer ofte stort anlagte kunstværker som beskueren kan gå ind i og de lever dermed til fulde op til nutidens krav om spektakulære estetiske iscenesatte events og kulturoplevelser der taler til sanserne Gennem grundige analyser af værker af kunstnere som Bruce Nauman Olafur Eliasson Jeppe Hein Mona Hatoum Pipilotti Rist og Ilya Kabakov som bagt på spørgsmålet om hvad en installation egentlig er hvilke virkemidler den bruger hvordan installationskunstens opståen kan forklares i et kulturhistorisk perspektiv og meget mere Også installationskunstens rumlige tidsmæssige og diskursive aspekter såvel som dens receptionsæstetik der sættes ind i en overordnet kunst og kulturhistorisk ramme undersøger Installation Art Between Image and Stage er et nyttigt værktøj for alle der ønsker at forstå denne mangefacetterede kunstforms konceptuelle fundament Anne Ring Petersen er ph.d. lektor ved Institut for Kunst og Kulturvidenskab Københavns Universitet Har i 2009 udgivet Installationskunsten mellem billede og scene og er redaktør af Contemporary Painting in Context 2010 Despite its large and growing popularity to say nothing of its near

ubiquity in the world's art scenes and international exhibitions of contemporary art installation art remains a form whose artistic vocabulary and conceptual basis have rarely been subjected to thorough critical examination In *Installation Art Between Image and Stage* Anne Ring Petersen aims to change that She begins by exploring how installation art developed into an interdisciplinary genre in the 1960s and how its intertwining of the visual and the performative has acted as a catalyst for the generation of new artistic phenomena She investigates how it became one of today's most widely used art forms increasingly expanding into consumer popular and urban cultures where installation's often spectacular appearance ensures that it meets contemporary demands for sense provoking and immersive cultural experiences The main trajectory of the book is directed by a movement aimed at addressing a series of basic questions that get at the heart of what installation art is and how it is defined How does installation structure time space and representation How does it address and engage its viewers And how does it draw in the surrounding world to become part of the work Featuring the work of such well known artists as Bruce Nauman Pipilotti Rist Ilya Kabakov and many others this book breaks crucial new ground in understanding the conceptual underpinnings of this multifacious art form Anne Ring Petersen is associate professor in the Department of Arts and Cultural Studies at the University of Copenhagen and the editor of *Contemporary Painting in Context*

Art/Commerce Maria A. Slowinska, 2014-09-15 This book offers a compelling perspective on the striking similarity of art and commerce in contemporary culture Combining the history and theory of art with theories of contemporary culture and marketing Maria A Slowinska chooses three angles space object experience persona to bridge present and past aesthetic appearance and theoretical discourse and traditional divisions between art and commerce Beyond both pessimistic and celebratory rhetorics *Art Commerce* illuminates contemporary phenomena in which the aestheticization of commerce and the commercialization of aesthetics converge

Being-With in Contemporary Performing Arts Katia Arfara, Isabelle Barb  ris, Eliane Beaufils, Chlo   D  chery, Leon Gabriel, Heiner Goebbels, Narges Hashempour, St  phane Herv  , Eva Holling, Ivana M  ller, Marie Preston, Bernhard Siebert, Gerald Siegmund, Marie Vandenbussche-Cont, Kai van Eikels, 2018-11-01 The concept of being with developed by the philosopher Jean Luc Nancy asks a fundamental question about human life inasmuch as we have always been and will be co-existent with people and environments All modes of sense making and subjectivation but also presence can only occur within a context and through interaction This is why historical forms of theater have frequently been viewed as sites of communality and why critical approaches have questioned concepts such as sense meaning and habitus Like literature theater has also inherited the scene of myth It satisfies our need for narration interpretation and to share in something In turn the joint creation of meaning in scenic practices is also part of the traditional idealization of the theater but is this ideal purely mythical The authors of this book investigate and explore how meaning is being questioned or liberated in contemporary performances and how individual thinking action can be articulated to others paving the way for other gestures theatrical processes of recognition and the performative sharing

process of sense making *Stan Douglas: Abbott and Cordova, 7 August 1971* Stan Douglas, 2012-02-07 This is an art book on the politics of urban conflict based around artist Stan Douglas stunning photo installation of the same name depicting a violent confrontation in 1971 between police and Vancouver's counterculture known as the Gastown Riot The book which features essays by Alexander Alberro Serge Guilbaut and others addresses various issues raised by Douglas work including the suppression and assimilation of the counterculture It also includes other works from Douglas Crowds and Riots series Stan Douglas has exhibited widely including at the Venice Biennale Whitney Biennial and documenta He is the subject of numerous books including Stan Douglas Phaidon Press *(In)security* Jorinde Seijdel, 2004 *Curating Subjects* Søren Andreasen, 2007 Edited by Paul O'Neill Introduction by Paul O'Neill Annie Fletcher **Shanghaiing the Future** Shiloh Renee Krupar, 2007 *Imaging Boundaries* Krista Geneviève Lynes, 2007 *Answers of the Experimental Group* Matthew Jesse Jackson, 2003 **Take Place** Thomas E. Crow, 2009 For a medium so potentially disembodied and transparent photography can offer a unique capacity to concretize place especially when used in art installations in which photographs may be assembled from numerous sources and locations Take Place investigates this particular implementation of photography through various scholarly disciplines art history photography theory the history of architecture and social geography and through creative disciplines such as installation art performance architecture and especially multimedia projects Take Place offers points of departure for the study of photography as it is deployed within other media Magic Moments Anna Harding, 2005 Magic Moments collaboration between artists and young people is a remarkable collection of texts and images documenting the insights of artists and institutions working on innovative creative projects with young people When artists and young people come together on a project something really special can happen Sparks can fly ideas can be triggered a Magic Moment can occur In a world where universities and schools are often run more like businesses than education establishments it is crucial to find these moments and realise why and when they arise Tracing their motives working processes and achievements Magic Moments is the first critical anthology on the subject of artists working with children Including broader discussions on educational and social reform environmentalism vandalism streetwork and citizenship this book works as a primary resource bringing together significant case studies and informed commentary Magic Moments includes projects from the 1960s to the present day from Stockholm to New York via London and feature contextual essays making it a key title for anyone interested in art education programmes gallery education teaching creativity regeneration community building and public art **Space Shuttle** Ruth Morrow, 2007 Performance art in Belfast 27 April 5 May 2007 This publication is intended as a handbook and space map and contains short portraits of all six projects essays about creativity in an urban context and the artist as an urban practitioner plus reading and web list **Architektonika** Gabriele Knapstein, Matilda Felix, 2013 The exhibition Architektonika at the Hamburger Bahnhof Museum für Gegenwart Berlin displayed sculptural works paintings photographs and films that relate to architecture in a variety of ways The

thematic presentation sought to illustrate how differently artists have approached the interface between art and architecture since the 1960s Besides the design they also reflect on the social implications of buildings and urban spaces This publicaiton considers the exhibition from various viewpoints whilst focusing on individual aspects of this multifaceted topic Front cover flap **Artext** ,2002 **Journal of Law, Technology & Policy** ,2005 *With Love from Haha* Wendy Jacob,Laurie Palmer,John Ploof,2008 With love from Haha invites readers to explore the open ended methods and socially oriented practice of the art collective Haha Essays by writers from the fields of art urbanism and anthropology consider their own work in relation to Haha s and address relationships to place and to everyday life the pleasures and benefits of getting lost the changing coordinates of art practice and the radical potential of collaboration now This collection provides a point of access to a timely conversation about critically engaged practice as a process for learning growth and social action BOOK JACKET

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