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SPACE, SITE, INTERVENTION
s i t u a t i n g i n s t a l l a t i o n a r t

Erika Suderburg, Editor

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Introduction: On Installation and Site Specificity

Erika Suderburg

On the horizon, then, at the furthest edge of the possible, it is a matter of producing the space of the human species—the collective (generic) work of the species—on the model of what used to be called “art”; indeed, it is still so called, but art no longer has any meaning at the level of an “object” isolated by and for the individual.

—Henri Lefebvre, “Openings and Conclusions”

Location and point of view are constantly shifting at the apex of time's flow. Language, memory, reflection, and fantasy may or may not accompany the experience. Shift to recall of the spatial experience: objects and static views flash in the mind's space. A series of stills replaces the filmic real-time experience. Shift the focus from the exterior environment to that of the self in a spatial situation, and a parallel, qualitative break in experience between the real-time “I” and the reconstituting “me” prevails. As there are two types of selves known to the self, the “I” and the “me,” there are two fundamental types of perception: that of temporal space and that of static, immediately present objects. The “I,” which is essentially imageless, corresponds with the perception of space unfolding in the continuous present. The “me,” a retrospective constituent, parallels the mode of object perception. Objects are obviously experienced in memory as well as in the present. . . . the constitution of culture involves the burdening of the “me” with objects. It is the mode of the relatively clear past tense. Space in this scheme has been thought of mainly as the distance between two objects. The aim of this narrative is to make space less transparent, to attempt to grasp its perceived nature ahead of those habitual cultural transformations that “know” always in the static mode of the “me.”

—Robert Morris, “The Present Tense of Space”

The line between art and life should be kept as fluid, and perhaps indistinct as possible.

—Allan Kaprow, “The Event”

Sites/Texts/Moments

Great Sphinx, c. 2570–2544 B.C.
 Newgrange, c. 2500 B.C.
 Stonehenge, c. 2600–1800 B.C.
 Stillbury Hill, c. 2660 B.C.
 Nazca Line Drawings, c. 100
 B.C.–800 A.D.
 Hadrian's Villa, Tivoli, 118–38 A.D.
 Teotihuacán, c. 100–900 A.D.
 Anasazi, Sun Dagger of Fajada
 Butte, Chaco Canyon,
 1000–2000 A.D.

1190

Sultan Muhammad of Ghur,
 Minaret of Jam

1500

Intihuatana (Sun Hitching Post),
 Machu Picchu, 1500–1600

1540

Pier Francesco Corrado Orsini,
*Gardens of Bomarzo (Sacro
 Bosco)*, 1540–84

1546

Grotto of the Animals, Villa Medici

1599

Ferrante Imperato, *Kunstammer*

1613

Grotto of Orpheus, Hellbrunn,
 1613–19

1632

The Uppsala *Kunstschränk*

1646

Rembrandt van Rijn, *Holy Family
 with Curtain*
 Athanasius Kircher, *Room for
 Projected Images*

1650

Ole Worm's Museum, 1650s

1651

Athanasius Kircher, *Museum
 Kircherianum*

1668

Gian Lorenzo Bernini, *Fireworks*,
 Piazza Farnese

1671

François d'Orbay, *Water Theater*

1689

Martin Charbonnier, *The Hedge
 Theater at Herrenhausen*

To suggest what might be included in a history of an art form is to postulate an archive that denies closure and scatters labels, an eccentric assembly that seeks to collect and inquire simultaneously.¹ *Space, Site, Intervention: Situating Installation Art* intends to chart the terms of discussion and debate that have surrounded installation and site-specific practices and to provide new critical frameworks that encourage a rethinking of their history. This examination takes place specifically in relation to various contexts in which this work has been experienced—art history, target communities, and art institutions—and in relation to viewers and makers addressing the question of how the medium offers theoretical and conceptual challenges to institutional, historical, and conceptual assumptions in art discourse.

I have invited practicing artists, writers, art historians, and hybrids of all of those disciplines to address some of the issues at stake in installation and site-specific art. This volume seeks to examine critically and explore the situation of these works within divergent and varied spheres of meaning, including community space, corporate space, architectural hybrids, multimedia, cyberspace, environmental action, public and private ritual, political activism, governmental and private patronage systems, and the compelling and problematized intersections created by all of these sites.

In this zone of maximum hybridity, definitions fall flat. It is only at the intersection of practices located both self-consciously historically and within contemporary frameworks of debate that a definition can be tentatively constructed to address installation activity in Europe, Japan, and the Americas. Thus, we could begin by saying that installation is informed by a multitude of activities, including *architecture douce* (soft architecture),² set design, the Zen garden, happenings, bricolage, *son et lumière*, spectacles, world's fairs, vernacular architecture, multimedia projections, urban gardens, shrines, land art, earthworks, trade shows, eighteenth- and nineteenth-century panoramas, Arte Povera, follies, and the visionary environments of “folk” artists.³ Collectively the work of installation and site specificity engages the aural, spatial, visual, and environmental planes of perception and interpretation. This work grows out of the collapse of medium specificity and the boundaries that had defined disciplines within the visual arts beginning in the 1960s.

In 1973, Lucy Lippard would postulate the *dematerialization* of the object of art: “for lack of a better term I have continued to refer to a process of dematerialization, or a de-emphasis on material aspects (uniqueness, permanence, decorative attractiveness).”⁴ Installation

art as genre, term, medium, and practice acts as the assimilator of a rich succession of influences. In installation the object has been rearranged or gathered, synthesized, expanded, and dematerialized. Daniel Buren has declared that *site-specific* as a term “has become hackneyed and meaningless through use and abuse.”⁵ Hal Foster, speaking of Richard Serra, says “for sculpture to harden into a thing-category would be for sculpture to become monumental again—for its structure to be fetishized, its viewer frozen, its site forgotten, again. In this light to deconstruct sculpture is to serve its ‘internal necessity’; to extend sculpture in relation to process, embodiment, and site is to remain within it.”⁶ This volume hopes to counteract and complicate these paradigms and assertions by examining the definitions and legacies of site specificity and installation while articulating a broad range of theoretical, material, and conceptual practices.

Toward Definition

A more rigorously analytical reading of the history of modernist sculpture would have to acknowledge that most of its seemingly eternal paradigms, which had been valid to some extent in late nineteenth-century sculpture (i.e., the representation of individual, anthropomorphic, wholistic bodies in space, made of inert, but lasting, if not eternal matter and imbued with illusionary moments of spurious life), had been definitely abolished by 1913. Tatlin’s corner-counter relief and his subsequent “Monument for the Third International” and Duchamp’s readymades, both springing off the height of synthetic Cubism, constitute the extremes of an axis on which sculpture has been resting ever since (knowingly or not): the dialectics of sculpture between its function as a model for the aesthetic production of reality (e.g., its transition into architecture and design) or serving as a model investigating and contemplating the reality of aesthetic production (the readymade, the allegory). Or, more precisely: architecture on the one hand and epistemological model on the other are the two poles toward which relevant sculpture since then has tended to develop, both implying the eventual dissolution of its own discourse as sculpture.

—Benjamin Buchloh,

“Michael Asher and the Conclusion of Modernist Sculpture”⁷

We find ourselves presently at the tail end of an intriguing and sometimes baffling series of moments, movements, and gestures that cross-reference installation art. Seemingly inexhaustible numbers of

- 1730
Maharaja Sawai Jai Singh II,
(Observatory) Brihat Samrat
Yantra
- 1734
Father Louis Bertrand Castel,
*Clevesin oculaire (Ocular
Organ)*
- 1743
Joseph Saint-Pierre, *Ruin Theater
at the Hermitage*, 1743–46
- 1750
Giovanni Battista Piranesi, *Views of
Rome*
- 1780
François Barbier, house of Racine
de Monville
- 1784
Étienne-Louis Boullée, *Monument
to Isaac Newton* (unbuilt)
- 1785
Claude-Nicolas Ledoux, house of
the Groundskeeper
- 1787
Robert Barker, *Edinburgh and
Holyrood Castle*, panorama
- 1870
Frédéric Kastner, *Pyrophone (Color
Organ)*
- 1876
Fidelis Schabet, *Grotto of Venus*
- 1879
Joseph Ferdinand Cheval, *Palais
idéel*, 1879–1912
- 1880
Auguste Rodin, *The Gates of Hell*,
1880–1917
- 1884
Auguste Rodin, *The Burghers of
Calais*, 1884–86
Sarah Pardee Winchester, mansion,
1884–1922
- 1886
Medardo Rosso, *The Kiss on the
Tomb*
- 1887
Gustave Eiffel, *Eiffel Tower*, 1887–89
- 1890
Karl Junker, house, 1890–1912

- 1898**
Paris Exposition
- 1900**
Antoni Gaudí, *Parc Güell*,
1900–1914
- 1903**
The Electric Tower, Luna Park,
Coney Island
- 1912**
Pablo Picasso, *Still Life with Chair*
Caning
- 1913**
Armory Show
Vladimir Tatlin, *Corner Counter-
Relief*
- 1914**
Bruno Taut, *The Glass House*,
Werkbund exhibition
- 1916**
Cabaret Voltaire
- 1917**
Alexander Rodchenko, *Metal
Mobile*
- 1918**
Gerrit Rietveld, *Red/Yellow/Blue
Chair*
- 1919**
Bauhaus, Weimar and Dessau,
1919–33
- 1920**
Kurt Schwitters, *Merzbau*, 1920–43
Vladimir Tatlin, *Monument to the
Third International*
Naum Gabo, *Kinetic Sculpture:
Standing Wave*
Man Ray, *The Enigma of Isidore
Ducasse*
- 1921**
Tristan Tzara and Sonia Delaunay,
Le coeur à gaz
Simon Rodia, *Watts Towers*,
1921–54
- 1922**
Oskar Schlemmer, *Triadic Ballet*
Ludwig Hirschfeld-Mack,
Reflected Light Composition
- 1923**
El Lissitzky, *Proun*
László Moholy-Nagy, *Light-Space
Modulator*, 1923–30

objects, environments, landscapes, cityscapes, mindscapes, and interventions could be filed under the terms *site specific* and *installation*, terms that have an equally complex history. *Site specific* derives from the delineation and examination of the site of the gallery in relation to space unconfined by the gallery and in relation to the spectator. As discursive terminology, *site specific* is solely and precisely rooted within Western Euro-American modernism, born, as it were, lodged between modernist notions of liberal progressiveness and radical tropes both formal and conceptual. It is the recognition on the part of minimalist and earthworks artists of the 1960s and 1970s that “site” in and of itself is part of the experience of the work of art. Robert Smithson’s use of the terms *site* and *nonsite* to label his works that removed samples from exterior sites and placed them into the “neutral” space of the gallery demanded an expansion of what could be thought of as art. Content could be space, space could be content, as sculpture was extrapolated into and upon its site. It was an examination of the very foundations of modernism (gallery as “site”), and later, as earthworks claimed land as site, it was an examination of the foundations of landscape and the natural.⁸ With earthworks artists and with Smithson in particular the sheer expanse of “the natural” became an extension of minimalism’s delineation of what Robert Morris called “primary structure,” which in turn suggested that artwork must be reactive to its site, informed by the contents and materials of its actual location, whether they be industrially, “naturally,” or conceptually produced.

Installation is the noun form of the verb *to install*, the functional movement of placing the work of art in the “neutral” void of gallery or museum. Unlike earthworks, it initially focused on institutional art spaces and public spaces that could be altered through “installation” as an action. “To install” is a process that must take place each time an exhibition is mounted; “installation” is the art form that takes note of the perimeters of that space and reconfigures it. The ideological impossibility of the neutrality of any site contributes to the expansion and application of installation, where sculptural forms occupy and reconfigure not just institutional space but the space of objecthood as well. As Douglas Crimp has noted of installation’s minimalist precursor:

Minimal objects redirected consciousness back on itself and the real-world conditions that ground consciousness. The coordinates of perception were established as existing not only between spectator and the work but among spectator, artwork, and the place

inhabited by both. This was accomplished either by eliminating the object's internal relationships altogether or by making those relationships a function of simple structural repetition, of "one thing after another." Whatever relationship was now to be perceived was contingent on the viewer's temporal movement in the sphere shared with the object. Thus the work belonged to its site; if its site were to change, so would the interrelationship of object, context, and viewer. Such a reorientation of the perceptual experience of art made the viewer, in effect, the subject of the work, whereas under the reign of modernist idealism this privileged position devolved ultimately on the artist, the sole generator of the artwork's formal relationships.⁹

The site of installation becomes a primary part of the content of the work itself, but it also posits a critique of the practice of art-making within the institution by examining the ideological and institutional frameworks that support and exhibit the work of art. "To install" becomes not a gesture of hanging the work of art or positioning a sculpture, but an art practice in and of itself. Crimp goes on to discuss artists such as Daniel Buren, Hans Haacke, and Michael Asher—artists who expanded the original tenets of site specificity with materialist critiques.

Speaking of the infamous removal of Richard Serra's *Tilted Arc* from its public site, Crimp problematizes both the reception of the piece and also the recuperation of site specificity within art discourse to serve seemingly opposite claims of conceptual radicality and timeless aestheticism:

The larger public's incomprehension in the face of Serra's assertion of site specificity is the incomprehension of the radical prerogatives of a historic moment in art practice. "To remove the work is to destroy the work" was made self-evident to anyone who had seen "*Splashing's*" literalization of the assertion, and it is that which provided the background of "*Tilted Arc*" for its defenders. But they could not be expected to explain, within the short time of their testimonies, a complex history that had been deliberately suppressed. The public's ignorance is, of course, an enforced ignorance, for not only is cultural production maintained as the privilege of a small minority, but it is not in the interests of the institution's art and the forces they serve to produce knowledge of radical practices even for their specialized audience. And this is particularly the case for those practices whose goal is a materialist critique of the presuppositions of those very institutions. Such

1924

Francis Picabia, set for ballet
Relâche
Gerrit Rietveld, *Schröder House*

1925

Marcel Duchamp, *Rotary Demi-Sphere*
Sonia Delaunay-Terk, matching room, coat, and car

1926

Piet Mondrian, *Salon de Madame B. à Dresden*
Alexander Calder, *Circus*
Sophie Taeuber-Arp, *Café Aubette*
Vladimir Mayakovsky, *Door Poem*

1927

Marcel Duchamp, *11, rue Larrey*, door
Theo van Doesburg, *Café Aubette*

1929

Naum Gabo, *Light Festival*, proposal
Vladimir Tatlin, *Letatlin*

1930

Giorgio De Chirico, *Bagni misteriosi*, fountain
Joseph Cornell begins boxes
Aw Boon Haw, *Tiger Balm Gardens*
Le Corbusier, roof garden for Charles Beistegui, 1930–31

1932

Alexander Calder, *The Motorized Mobile That Duchamp Liked*
Alberto Giacometti, *The Palace at 4 A.M.*

1933

Black Mountain College founded

1934

Bruno Munari, *Useless Machine*
Albert Speer, *Cathedral of Light*

1935

Constantin Brancusi, *Tirgu-Jui*, 1935–38

1938

Marcel Duchamp, *1200 Bags of Coal*
International Exhibit of Surrealism
Salvador Dalí, *Rainy Taxi*

1939

Norman Bel Geddes, *General Motors Futurama*

1940

Jean Dubuffet, *l'art brut* (raw art)

1941

Peggy Guggenheim Gallery, *Art of This Century*

1942

Marcel Duchamp, *First Papers of Surrealism*, exhibition

1946

Lucio Fontana, *Manifiesto blanco* (*White Manifesto*)Marcel Duchamp, *Étant donnés*, 1946–66

1947

Isamu Noguchi, *Sculpture to Be Seen from Mars*

1948

Clarence Schmidt, *House on Ohayo Mountain*, 1948–71

1949

Lucio Fontana, *Black Light Environment*

1950

James Hampton, *Throne of the Third Heaven of the Nations Millennium General Assembly*, 1950–64

1952

John Cage, *Theater Piece no. 1*
Wiener GruppeJohn Cage, Robert Rauschenberg,
David Tudor, and Merce
Cunningham, *Untitled Event*

1954

Wolf Vostell, *Décollage no. 1*
Zero-kai (Group Zero), founded
Gutai Bijutsu Kyōkai (Gutai Art
Association) founded

1955

Herbert Bayer, *Earth Mound*Kazuo Shiraga, *Doru ni idomu*
(*Challenging Mud*)*Experimental Outdoor Modern Art
Exhibition to Challenge the
Burning Midsummer Sun*Tadeusz Kantor, *Cricot 2*, Galeria
KrzysztoforyGiuseppe Pinot Gallizio, *Experi-
mental Laboratory of the
International Movement for an
Imagist Bauhaus* (MIBI)Tressa Prisbrey, *Bottle Village*

practices attempt to reveal the material conditions of the work of art, its mode of production and reception, the institutional supports of its circulation, the power relations represented by these institutions—in short, everything that is disguised by traditional aesthetic discourse. Nevertheless, these practices have subsequently been recuperated by that very discourse as reflecting just one more episode in a continuous development of modern art. Many of “*Tilted Arc*’s” defenders, some representing official art policies, argued for a notion of site specificity that reduced it to a purely aesthetic category.¹⁰

The trajectory from Smithson to Crimp traces the development of an art practice designated within a particular sphere of theoretical and conceptual boundaries that claim its radicality. The conclusion of sculpture is declared, with installation and site-specific art awkwardly occupying part of its terrain.

Updating Richard Wagner’s original operatic definition, Walter Gropius theorized architecture as the *Gesamtkunstwerk*, or total work of art. Architecture was to assimilate all forms of the visual and performing arts into a single totalizing project that would define the twentieth century. The Bauhaus would attempt to resolve the split between art and craft as well as performer and audience, the alienation of the subject from art, and the artist’s alienation from technology and commerce. In the totalized project of art, object-making, music-making, and building would form a singular modernist unity. Installation aspires to this continuum.

The material content and constitution of installation suggests ever more complex and varied sources and legacies, including everything from Neolithic standing stones to eighteenth-century human garden statuary up to contemporary video projects. Installation traverses upon and draws from disparate legacies, from Fidelis Schabet’s *Grotto of Venus* built for “Mad” King Ludwig II in 1876 (which sported an interior, underground lake complete with swans) to Simon Rodia’s *Watts Towers* (hand built from urban detritus in South Central Los Angeles between 1921 and 1954 and including a 102-foot-high central spire encrusted with glass bottles and crockery). The desires that motivate installation—to fabricate interior and exterior environments, to alter surfaces until they envelop the viewer, to construct “all-over” compositions utilizing natural and man-made objects, and to reallocate and disorder space—can be situated in relation to myriad historical art movements and smaller, sometimes private domestic actions. The artists of the dada, happenings, Fluxus,

situationist, and Arte Povera movements have all produced work indicative of these concerns, as have so-called visionary, environmental, or folk artists.

Located in the intersection of the collection, the monument, the garden, and the domestic interior, works of installation and site-specific practices can be posited in several locations that predate modernist genres and labels. I would suggest that both the *Wunderkammern*, or *cabinets de curiosité* (cabinets of curiosities or wonders), and the *Kunstkammern* (room-sized collections of art and intriguing objects) from the seventeenth and eighteenth centuries have more than a passing resemblance to the contemporary practice of installation. They were the personal and idiosyncratic collections of private individuals that predate the establishment of public museums in Europe and are often characterized as having laid the foundation for the establishment of the modern museum.¹¹

Wunderkammern were composed of collections of items chosen not because of their historical value as antiquities or their monetary worth but because the collectors found the objects pleasing and demonstrative of the “wonders of the world,” whether natural, spiritual, or man-made. The objects in a *Wunderkammer* were arranged according to circumference, height, weight, color, luminosity, transparency, or like geometries. A *Wunderkammer* might juxtapose a group of ostrich eggs with marble acorn garden ornaments, or a wooden bow with the thigh bones of an antelope. Barbara Maria Stafford, in one of several extensive explorations of the *Wunderkammer*’s placement in the historical discourse of the eighteenth century, recounts the reaction of neoclassical critics to the *Wunderkammer*’s “past crimes”: “Lord Shaftesbury, the Abbé Batteux, Winckelmann, and Lessing excoriated conspicuously artificial and extravagant manufacture. They termed ‘deformed’ and ‘unnatural’ any egalitarian or truly interdisciplinary hybrids. These dissonant decorative mixtures graced the heteroclite *cabinet de curiosité*. According to unsympathetic critics the equivocal ornamental grotesque embodied everything that was excessive, contaminated, and ‘monstrous’ about the uncontrolled imagination.”¹² This lack of homogeneity is precisely what makes the *Wunderkammer* such an intriguing precursor to installation art. It suggests as well a connectivity to acts of intimate material collection and repositioning such as curio or souvenir cabinets, personal altars, roadside and hiking memorials, and autobiographical mantelpiece groupings, all of which take the institutional scale of the *Wunderkammer* and dissolve and redistribute this passion for knowledge through the

1956

- Juan O’Gorman, house, 1956–61
- Saburō Murakami, *Sakuhin: Hako* (*Work: Box*)
- Shōzō Shimamoto, *A Work to Be Walked On*
- John Cage, New School for Social Research, class in experimental composition
- Emery Blagdon, *Healing Machines*, 1956–84

1957

- First Gutai Theater Art
- The Situationist International*
- Sister Gertrude Morgan, *Everlasting Gospel Revelation Mission*
- Peter Kubelka, *Schwechater*, 1957–58
- Lina Bo Bardi, *Museu de Arte de São Paulo*, 1957–68
- Sibyl Moholy-Nagy, *Native Genius in Anonymous Architecture*
- Gaston Bachelard, *Poétique de l’espace*

1958

- Jannis Kounellis, *Metamorphosis*, 1958–84

1959

- Allan Kaprow, *18 Happenings in 6 Parts*
- Red Grooms, *The Burning Building*
- Pinot Gallizio, *La caverna dell’antimateria* (*Cave of Antimatter*)
- Robert Rauschenberg, *Monogram*
- Otto Piene, *Archaic Light Ballet Neo-concrete*, manifesto
- Gustav Metzger, *Auto-Destructive Art*, manifesto

1960

- Lygia Clark, *Bichos (Animals)*, 1960–66
- Jean Tinguely, *Homage to New York*
- Robert Whitman, *The American Moon*
- Groupe de Recherche d’Art Visuel
- Pierre Restany, *Nouveau réalisme*, manifesto
- Jean-Jacques Lebel, *The Anti-Procès*
- Howard Finster, *Paradise Garden*, 1960s–1970s
- Arman, *Le plein*

1961

Allan Kaprow, *Yard*
 Edward Kienholz, *Roxy's*
 George Brecht, *Three Aqueous Events*
 Jean Tinguely, Robert Rauschenberg, Jasper Johns, and Niki de Saint Phalle, *Homage to David Tudor*
 Claes Oldenburg, *The Store*
 Niki de Saint Phalle, *tir*
 Yves Klein, *Le vide*
 Masanobu Yoshimura, *Mr. Sadada's Drawing Room*
 Piero Manzoni, *Base magica*

1962

Judson Dance Theatre
 Ben Vautier, *Le magasin de Ben*
 Carolee Schneemann, *Eye Body*
 AKTUAL group
 Edward James, *La Conchita*, Xilitla, 1962–84
 Wolf Vostell, *dé-coll/age: Bulletin Aktuellen Ideen (Dé-coll/age: Bulletin of Current Ideas)*, 1962–69
 Yves Klein, sale of a zone of Immaterial Pictorial Sensibility

1963

Hans Haacke, *Condensation Cube*
 George Segal, *Filling Station*
 Nam June Paik, *Exposition of Music—Electronic Television*
 Stan Vanderbeek, *The Movie-Drome*
 Franz Erhard Walther, *Wersatz*, 1963–69
 Claes Oldenburg, *Bedroom Ensemble*
 Gerhard Richter and Konrad Cveg, *Life with Pop: A Demonstration for Capitalist Realism*

1964

Yayoi Kusama, *Environment*
 Robert Morris and Carolee Schneemann, *Site*
 Hi Red Center, *Movement to Promote the Cleanup of the Metropolitan Area (Be Clean!)*
 Edward Kienholz, *Back Seat Dodge '38*
 Mark Rothko, *Rothko Chapel*, 1964–67

1965

Billy Klüver and Robert Rauschenberg, *Oracle*
 Yoko Ono, *Cut Piece*
 Wiener Aktionsgruppe (Viennese Action group)
 Nam June Paik, *Magnet TV*

consumption and arrangement of objects on a more intimate scale across the everyday.

In their commitment to collection as the art form of arrangement and to a celebration of the wonders of the found object, *Wunderkammern* suggest a curious theoretical connection with the employment of chance operations in avant-garde modernist works such as Marcel Duchamp's *Three Standard Stoppages* (1913–14) or John Cage's *I Ching* generated musical compositions of the 1950s. These applied compositional systems relied on the designated “uncontrollable” event as a way to intervene in conventional notions of taste and authorship. This method was sanctioned precisely because compositional dissolution introduced into art processes a removal of individual authorship's perimeters of “control” and “original gesture.” The liberating arbitrariness of chance operations might be likened to the obliteration of scientific classification exercised in these personal cabinets. *Wunderkammern* evoke (in retrospect) some of the foundational impulses, along with happenings and minimalism, for works of installation and site-specific art. Ben Vautier's *Living Sculpture* (1962), Alison Knowles's *Gentle Surprises for the Ear* (with Philip Corner and Bill Fontana, 1975), Yayoi Kusama's *Aggregation: One Thousand Boats* (1964), Ann Hamilton's *Palimpsests* (1989), Mona Hatoum's *Light Sentence* (1992), or David Wilson's ongoing *The Museum of Jurassic Technology* all employ the institutional room or adaptive domestic interior as a space of collection and dissection—cabinets of selection and display, objects arranged for evocation, bewilderment, and enchantment. Like their dadaist kin, they expanded the notion of collection and designation as a gesture of authorship in opposition to and/or in disregard of sanctioned systems of classification and historicization.

We can postulate the *Wunderkammer's* “excessive” “monstrous” as linked to the phenomenon of the “folly.” The term *folly* refers to structures built primarily between 1720 and 1850 by individuals outside the architectural institutional “norm”; follies were often defiantly and proudly antifunctional, existing cross-culturally beyond well-charted Euro-Western tangents.¹³ Follies are indicative of a desire to construct a “unique” and signifying gesture privately inside one's home or publicly in yards and grounds surrounding one's residence. They have been postulated as motivated by a string of factors: a desire to be seen, a vision, perceived religious or civic witnessing, a desire to commemorate oneself or a designated population, and a desire to alleviate the maker's own sense of alienation in relation to his or her community.¹⁴ Follies are literally “made by fools,” outside

the architectural standard and often useless as shelter and baffling as monument.

Relegated to the ideologically questionable status of outsider or folk art, follies have no “use value” except as sites of tourism and cannot be recuperated as “fine art.” *Outsider, folk, primitive, and visionary* are all terms that are the subject of deep scrutiny and present a quandary for writing about work designated as outside the modernist canon. Regional, urban, racist, and xenophobic bias can be reflected in the deployment of these terms, and they should be examined with a great deal of skepticism. This skepticism can be attached as well to the terms *high* and *low art*, terms that reflect some of the same problems and bear more than a passing resemblance to the oppositions set up between fine and folk art. Follies are vernacular architectural sites divorced from sanctioned art exhibition spaces and later rediscovered, as distinctions between “high” and “low” art came to be seen (by artists of the 1960s) as exclusionary obfuscations in need of eradication.

The work of the vernacular artist came to be reexamined in the context of the environments of happenings; follies and folk environments were fetishized as “pure” indicators of the direction the movement could take. The standard distinctions made between popular or folk culture and the fine arts, that is, “low” art versus “high” art, the unschooled naïf versus the trained artist, were broken down within the modernist avant-garde. Historically this is demonstrated in one direction as Die Brücke (the Bridge) assimilates German folk woodcuts in the early 1900s and in the other as the Bauhaus attempts to incorporate industrial mass production and eradicate the distinction between art and design in the 1920s and 1930s. Contemporaneously this collapse of distinctions is further complicated by the reemployment of historically “folk” antecedents, often of spiritual and metaphysical “use value,” as revisioned, for example, in the work of Betye Saar, in various installation works like *Miti* (1973) and *Miti Receives* (1977) that evoke, invoke, and employ objects reconfigured from Haitian voodoo, West African altar practices, and Brazilian Santería, objects derived from ritual and structured worship. Her installations riff on the “innate and accumulated aura of the individual object,” sanctifying space through object.¹⁵ “Folk” is rearticulated in material form, and the content and process of worship, celebration, guardianship, and protective commemoration is deployed by Saar as an integral, not merely referential, gesture. The distinction between folk or popular practice, the life of the everyday, sustenance, and its designation as “art” further compounds the

1965 (continued)

Paolo Soleri, *Arcosanti* begun
Alan Sonfist, *Time Landscape™*

1966

Robert Morris, *Steam*
John Latham, *Art and Culture*
Tony Conrad, *The Flicker*
John Cage, *Variations VII*, part of
Nine Evenings of Theater and Engineering
Steve Paxton, *Physical Things*
Yvonne Rainer, *Carriage Discreteness*
Al Hansen, *Third Rail Gallery of Current Art*
Lucinda Childs, *Vehix*
Takis, *Signals*
Yayoi Kusama, *Narcissus Garden*
David Tudor, *Bandoneon!*
(*A Combine*)
Michelangelo Pistoletto, *Globe*
Experiments in Art and Technology
(E.A.T.) group formed
Allan Kaprow, *Assemblage, Environments, and Happenings*

1967

Buckminster Fuller, *Floating Geodesic Spheres* (unbuilt but patented)
Udo Kultermann, *The New Sculpture*
Joseph Beuys, *Eurasianstaff*
Michael Fried, *Art and Objecthood*
Eva Hesse, *Repetition 19*
Robert Breer, *Floats*
Ian Hamilton Finlay begins garden
Maria Nordman, *Studio Pieces, 1967–70*
Otto Piene, *Fire Flower Power*
Richard Artschwager, *blips*

1968

Germano Celant, *Arte Povera, Azione Povera* exhibition
Imi Knoebel, *Raum 19 (Room 19)*
Eric Orr, *Wall Shadow*
Daniel Spoerri, *Le coin du Restaurant Spoerri*
Mira Schendel, *Objetos graficos*
Bruce Nauman, *Performance Corridor*
Richard Serra, *Splashing*
Lygia Pape, *Divisor*
James Seawright, *Electronic Peristyle*
Richard Long, *A Line Made by Walking*
Dennis Oppenheim, *Annual Rings*
Les Levine, *Iris*
Jack Burnham, *Beyond Modern Sculpture*
Jean Dubuffet, *Le jardin d'hiver*

1969

Frank Gillette and Ira Schneider,
Wipe Cycle
Eva Hesse, *Contingent*
Earth Art exhibition
Gego, *Reticulárea (Ambientación)*
Jannis Kounellis, *Cavalli (Horses)*
Lothar Baumgarten, *Terra Incognita*, 1969–84
Dieter Roth, *Gartenskulptur (Garden Sculpture)*, 1969–83
Guerrilla Art Action group (GAAG),
Museum of Modern Art Action
(no. 3)
John Lennon and Yoko Ono,
Bed-in
Lea Lublin, *Fluvio Subtunal*
Robert Smithson, *Nonsites* first
exhibited
Allan Ruppersberg, *Al's Café*
Robert Morris, *Continuous Project*
Altered Daily
Jan Dibbets, *Shadow Piece*
Michael Heizer begins *Double Negative*
Bruce Nauman, *Live/Taped Video Corridor*
Hans Haacke, *Fog, Water, Erosion*
German Celant, ed., *Arte Povera*
Harold Rosenberg, *Artworks and Packages*
Robert Filliou, *Permanent Creation*
Tool Shed

1970

Robert Smithson, *Spiral Jetty*
Larry Bell, *The Leaning Room*
Jack Smith, *The Brassieres of Atlantis*
Robert Cumming, *Sentence Structures*
Willoughby Sharp, *Avalanche*
journal, 1970–76
Bonnie Sherk, *Portable Parks*
E.A.T., *Pepsi Pavilion*, Osaka
World's Fair
Terry Fox, *Cellar*
John Baldessari, *Cremation Project*
Gilbert and George, *Singing Sculpture*
Peter Hutchinson, *Paricut Volcano Project*
Wolf Vostell, *Aktionen, Happenings und Demonstrationen seit 1965*
Edward Ruscha, *Chocolate Room*,
1970–95
Bas Jan Adler, *Light Vulnerable Objects Threatened by Eight Cement Bricks*

collapse of distinctions. A work such as Victor Grippo's *Construction of a Traditional Rural Oven for Making Bread* (1972), in which the artist and a rural worker baked bread for onlookers on a Buenos Aires street, made manifest the opposition of urban and rural, labor and "culture." The action solidified a refusal of boundary between culture and the quotidian, a defining modernist trope that installation claims as partial definition. The happenings artists' interest in vernacular American folk artists fundamentalizes this tradition. Allan Kaprow can be justly credited with pointedly erasing high/low oppositions in his book *Assemblage, Environments, and Happenings* (1966), in which he makes no distinction between Clarence Schmidt's recycled dwelling/folly/environment and a performance happening by Wolf Vostell. From the inverted cone of the nineteenth-century *Mad Jack's Fuller's Folly* in Dallington, England, to Grandma Prisbrey's *Bottle Village* (1955–88) in Simi Valley, California, follies served as personal landmarks and/or ingenious ways to house collections that had gotten out of hand. Grandma Prisbrey constructed a series of dwellings from discarded materials—a pencil house, a doll-house, a shrine of all religions, a schoolhouse, a shell house, and a rumpus room fabricated out of thousands of intact bottles carefully laid in cement. Her compound held all the requirements of a village, a model and manageable universe of recyclables, safely enfolding the domestic. When asked how *Bottle Village* got started, Mrs. Prisbrey simply said that she needed a place to house her pencil collection.¹⁶ These projects remain within the idiosyncratic; their dependence on fetish, repetition, found objects, enclosure, assemblage, and the aesthetic of refuse prompt their inclusion in our wildly burgeoning definition of "installation art." With the folly, the cabinet can miraculously grow into architecture and beyond.

Within art history, installation art (a solely Western art-historical construct) is generally seen as having originated at a moment of revelation, as a sanctioned modernist chance encounter, or a collision of folly with the surrealist revolution. Ferdinand Cheval's *Palais idéal* (constructed between 1879 and 1912 in the rural village of Hauterives, south of Lyons, France) was a structure built around a found object, a piece of indigenous tufa stone happened upon while Cheval walked his postal route in Drôme, France. His daydream of the *Palais idéal* relieved the boredom of his postal journeys. Rising from the suggestiveness of the shape of his first tufa stone, Cheval built antler and tree-branch steeples, fanciful beasts, his own tomb, and towers of stalagmite-like forms. Myriad shapes were intricately woven into supporting walls and crossbeams, molded into a massive

interconnected structure of sheer fancifulness.¹⁷ André Breton identified this tufa explosion as the surrealist moment—the found object releasing the phantasm. His *Manifesto of Surrealism* (1924) demanded an end to logic, and the *Palais idéal* became an icon in the surrealist pantheon, an explication of the call to disorder the senses. The grottoes and winding staircases of *Palais idéal* mine space in a way that suggests site-specific practice, excavating the natural site and casting it anew based on materials uncovered and reconfigured. A single site-specific found element becomes the catalyst for constructing an environmentally all-encompassing, self-reflexive, and multi-focused work. The *Palais idéal* was an environment that required witnessing, exploration, and domestic occupation, actions fundamentally in contradistinction to the contemplation of an object isolated in neutral space. With the *Palais idéal*, “neutral space” could be quietly retired. Less than a century later, Lygia Clark’s *Ar e pedra* (Air and stone) (1966), a work literally formed around a bag of air cradled between cupped hands that floats a smooth round stone, speaks of another private site of origin, the sculptural resonance of the found object fashioned to body scale. Clark forms a hand-held portable installation, a macrocosm of Cheval’s monumentality. *Ar e pedra* incorporates the corporal as site, grafting the inanimate unto flesh and vice versa. Clark installs herself around a catalyst of air and stone, as air and stone mold themselves to her shape.¹⁸ Site is occupied and engendered through found object, as it is reshaped and animated through space and occupier of space.

Kurt Schwitters’s *Merzbau* (1920–43) exemplifies this mutation of object into environment. Growing from an earlier assemblage, *Column of Erotic Misery*, which Schwitters constructed in his living room, *Merzbau* was literally a living installation, occupied as it was by Schwitters, his wife, and his children, who must have devised inventive ways to become one with assemblage. *Merzbau*’s walls were carved into and then plastered over, doorjambs were extended, and runways for a guinea pig were constructed under ceiling planes that had been lowered at jarring cubist angles. Cubist collage and expressionism cohabitated somewhat precariously in Schwitters’s domestic experiment. Thwarted by lack of space, at one point he moved the upstairs tenant out, cut the ceiling free, and extended *Merzbau* through the floor above. A hand-built cubist assemblage, *Merzbau* was irretrievably bombed into oblivion by Allied forces during World War II, a technological obliteration of space perhaps symbolic of the passing of the hand-built into the machine-made.

Into this indexed time line is interjected a more portable vehicle

1971

Charles Simonds, *Dwelling*
 Maria Nordman, studio installations
 Cildo Meireles, *Insertions into Ideological Circuits, Coca-Cola Project*
 Charles Ross, *Star Axis* begun
 Christo, *Valley Curtain*
 Hanne Darboven, *One Century in One Year*
 Daniel Buren, *Presence-Absence*
 Robert Irwin, *Fractured Light—Partial Scrim Ceiling—Eye-Level Wire*
 Lili Dujourie, *American Imperialism*
 Joseph Kosuth, *The Eighth Investigation, Proposition One*
 Walter De Maria, *The Lightning Field, 1971–77*
 Bruce Nauman, *Green Light Corridor*

1972

Alice Aycock, *Maze*
 Conrad Atkinson, *Strike at Brannon’s Womanhouse*
 Christo and Jeanne-Claude, *Running Fence, 1972–76*
 Jonathan Borofsky, *Age Piece*
 Vito Acconci, *Seed Bed*
 Peter Campus, *Interface*
 Jochen Gerz, *Exhibition of Jochen Gerz in Front of His Exhibition*
 George Maciunas, *One Year (128LB)*
 E.A.T.: Billy Klüver, Julie Martin, and Barbara Rose, eds., *Pavilion*
 Harold Rosenberg, *The Definition of Art: Action to Pop to Earthworks*
 Gyorgy Kepes, ed., *Arts of the Environment*
 Roger Cardinal, *Outsider Art*
 Ursula Meyer, *Conceptual Art*

1973

Peter Weibel, *Die Kruzifikation der Identität*
 Alice Aycock, *Low Building with Dirt Roof*
 Nancy Holt, *Sun Tunnels, 1973–76*
 Judy Chicago, *The Dinner Party, 1973–79*
 Ana Mendieta, *Siluetas Series, 1973–80*
 Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*
 Gregory Battcock, *Idea Art: A Critical Anthology*

1974

Michael Snow, *Two Sides to Every Story*
 Beryl Korot, *Dachau*
 Charles Simonds, *Niagara Gorge: Excavated and Inhabited Railroad Tunnel Remains and Ritual Cairns*
 Gordon Matta-Clark, *Splitting*
 Robert Morris, *Steam*
 Susan Hiller, *Dream Mapping*
 Ant Farm, *Cadillac Ranch*
 Joseph Beuys, *I Like America and America Likes Me*
 Walter De Maria, *Darmstadt Earth Room*
 Carolee Schneemann, *Up to and Including Her Limits*, 1974–76
 Nam June Paik, *TV Garden*, 1974–78
 Bonnie Sherk, *"The Farm," Crossroads Community*, 1974–80
 James Turrell, *Roden Crater*, 1974–present
 Henri Lefebvre, *The Production of Space*
 Adrian Henri, *Environments and Happenings*

1975

Gordon Matta-Clark, *Conical Intersect*
 Marcel Broodthaers, *La salle blanche*
 Ant Farm, *Media Burn*
 Michel Thévoz, *Art brut*
 Shigeo Kubota, *Nude Descending a Staircase*
 Dan Graham, *Two Viewing Rooms*
 Nancy Buchanan, *Twin Corners*
 Alison Knowles (with Philip Corner and Bill Fontana), *Gentle Surprises for the Ear*
 Hans Haacke, *Framing and Being Framed: Seven Works*, 1970–75
 David Ireland, house begun
 Robert Irwin, *Black-Line Volume*

1976

Jody Pinto, *Spotted Bundle*
 Shigeo Kubota, *Three Mountains*, 1976–79
 Feminist Art Workers, 1976–80
 Robert Wilson, *Spaceman*, 1976–84
 Judy Baca, *The Great Wall of Los Angeles*, 1976–present
 Dieter Roth, *Flachen Abfall (Flat Trash)*

1977

Mary Beth Edelson, *Fire Ring*
 Jack Baker, *The Museum of Neighborhood Phenomena*

of spatial occupation: László Moholy-Nagy's *Light-Space Modulator* (1923–30), which was a kinetic machine/sculpture that sat in the middle of an enclosed space. It was designed to have a specific film projected onto it, thereby throwing light and pattern onto the walls of any room. It transformed interiors by casting geometric shadows as different levels of the machine spun in front of the film's projection beam, leaving sections of the room alternately light and dark. It was parlor machine projecting the veneer of technology's geometry over the domestic interior. *Light-Space Modulator* serves as a template for issues of projection, temporal content, and spatial reorientation within video and film installation and related "multimedia."

Apparatuses that disrupt exhibition or private space play an important role in this definition of installation as a machine of realignment. Marcel Duchamp's *Mile of String* was designed to impede the viewing of the paintings at the 1942 surrealist exhibition in New York.¹⁹ Its installation made impossible normative viewing of the art object, and only by literally destroying *Mile of String* could the viewer recapture the traditional relationship between viewer and object. It altered the terms of public art exhibition in much the same way that his domestic readymade *Door: II, rue Larrey* (1927) had redefined private space. As a door that could only shut off one room or the other, but never simultaneously offer closure to both, *Door: II, rue Larrey* bisected domestic safety and made a mockery of privacy and containment. Duchamp reorganized the space of occupancy and exhibition, installing a designated artwork that is equally functional and a dysfunctional door that can be redesignated at will as art. The audience/visitor chooses which aspect will be "installed" at what time. These works made ephemeral allusion to the absence and presence of space and to the notion of space as an unfixable entity, as illusionary and mutable. On an epic scale (appropriate to its desire to miniaturize the viewer in relation to absolute power), Albert Speer's *Cathedral of Light* (1934) was a circumference of columns made up entirely of spotlights. Designed to illuminate Nazi stadium rallies, they existed as temporarily blinding monuments, occupying airspace and the newly claimed Fascist public sphere. *Cathedral of Light* and *Light Ram Modulator* represent the quandaries of the machine-age fetish and political nuance and serve as markers for multimedia, technology-based art forms that negotiated the confines of domestic and public space.

Many years later, in the late 1950s, Yves Klein sells shares of gallery air, continuing in the footsteps of Duchamp's *Monte Carlo Bond* (1924) and its playful twisting of art and commerce. Attention

to the ideological and commercial implication of making a work of art combines with performative aspects as the artist becomes a character in the work of art, conceptually and figuratively. The gallery space itself becomes material, sold off as shares in the promise of art. The Gutai group in Japan in the 1950s and Allan Kaprow's performance process pieces of the 1950s and 1960s continue this exploration of the artist as performer-author; they expand the space defined by turning assemblage and action painting into environment through interjecting the author as performer and instigator.²⁰ The Gutai group sculpted earth with bodies, erected and disassembled dwellings, and destroyed paintings' spatial illusion by violently penetrating their surfaces with arrows and leaping bodies, thereby reconfiguring the space of art-making through bodily interventions and spatial disassembling. The artist is implicated in the work of art, as he or she becomes content, material, *and* process. These actions move the artist into public and institutional space—a space that includes Marcel Broodthaers, Daniel Buren, and Michael Asher's deconstructive museum and gallery "augmentations." These are actions that define the environs of installation as practice, reconfiguring notions of occupancy, material forms, and the body's relationship to the space it occupies and incessantly reformulates. It is also a space defined by Gordon Matta Clark's *Splitting: Four Corners* (1974), the revealing of architectural skeleton and a reorientation of perspectival solidity through the bisecting of a two-story house down the middle with a chain saw. This trajectory is too inclusive to be conclusive, but somewhere between standing stones, follies, and *Wunderkammern* are some clues to a crooked but inviting path that is erratically signposted.

This Site

The authors whose texts are included here explore various installation projects in relation to their "siting" via a varied set of methodologies addressing issues of class, sexuality, cultural identity, race, and gender (and redefinitions and disruptions of these constructs). They expand the definition of installation and site-specific work outside the confines of its primarily Western modernist delineation while interrogating and riffing on that very definition. The project includes contributions by a variety of writers, including curators, artists, art historians, and critics working from a variety of disciplines, methodologies, and points of view. This collection endeavors to explore how the visual arts practices of installation and site-specific art resonate

1977 (continued)

Mary Lucier, *Untitled Display System, Laser Burning Video*
 Suzanne Lacy and Leslie Labowitz, *In Mourning and in Rage*
 Walter De Maria, *New York Earth Room*
 Michael Asher, *Installation Münster*
 Mary Miss, *Perimeters, Pavilions, Decoys, 1977–78*
 Kerry Trengrove, *An Eight-Day Passage*
 Rosalind Krauss, *Passages in Modern Sculpture*
 John Beardsley, *Probing the Earth: Contemporary Land Projects*

1978

Robert Longo, *Sound Distance of a Good Man*
 SITE Projects, Inc., *Ghost Parking Lot*
 Theresa Hak Kyung Cha, *Passages Paysages*

1979

Andy Lipkis, TreePeople founded
 Mario Merz, *Igloo*
 Joan Jonas, *Upside Down and Backwards*
 Nancy Holt, ed., *The Writings of Robert Smithson*
 Rosalind Krauss, *Sculpture in the Expanded Field*
 Dieter Roth, *Triptychon*

1980

Ira Schneider, *Time Zones*
 Douglas Hollis, *Field of Vision*
 Tom Van Sant, *Reflections from Earth: Shadow Mountain Eye*
 Jenny Holzer, *The Living Series*
 Juan Downey, *Venus and Her Mirror*
 Huayco Eps, *Sarita Colonia*
 Barbara Steinman, *Le couple dormant*
 Michael Schuyt, Joost Elffers, and George R. Collins, *Fantastic Architecture: Personal and Eccentric Visions*

1981

Richard Serra, *Tilted Arc*
 Cecilia Vicuña, *Antivero*
 Kim Abeles, *Pilgrimage to the Wedge, 1981–87*
 Ilya Kabakov, *The Man Who Flew into Space from His Apartment, 1981–88*
 Group Material, *People's Choice/Arroz con mango*
 Jean-Pierre Raynaud, *Espace zéro*

1982

Agnes Denes, *Wheatfield*
Joseph Beuys, *Aktion 7000 Eichen*
(*Action 7000 Oaks*)
Nils-Udo, *Wasser-Haus* (*Water House*)

1983

Mary Lucier, *Ohio at Giverny*
Terry Allen, *Rooms & Stories*
Tina Keane, *Demolition/Escape*
Reinhard Mucha, *Hagen-Vorhalle*
Ann Hatch founds Capp Street Projects
Alan Sonfist, *Art on the Land: A Critical Anthology of Environmental Art*
Michael Asher, *Writings 1973–1983 on Works 1969–1979*
Lucy Lippard, *Overlay: Contemporary Art and the Art of Prehistory*

1984

Border Art Workshop/Taller de Arte Fronterizo founded
Thierry Kuntzel, *Nostos II*
Dolores Hayden founds Power of Place
Stuart Marshall, *A Journal of the Plague Year*
Studio Azzurro, *Due piramidi*
David Wilson founds The Museum of Jurassic Technology
Marie Jo Lafontaine, *A las cinco de la tarde*

1985

Bill Viola, *Theater of Memory*
Douglas Davis, *TV Is Great Because When You Close Your Eyes, It Sounds Like Radio*
Krzysztof Wodiczko, *South African Embassy*
Jorge Rodriguez and Charles Abramson, *Orisha/Santos*
Bernard Tschumi and Jacques Derrida, *Parc de la Villette*
Brian Eno, *Video Painting*
The Guerrilla Girls founded
Marina Abramović and Ulay, *Terra degli Dei Madre*
Madelon Hooykaas/Elsa Stansfield, *From the Museum of Memory*
Burning Man festival begun

1986

Francesc Torres, *The Dictatorship of Swiftiness*
Marcel Odenbach, *As If Memories Could Deceive Me*
Alfredo Jaar, *Rushes*
Adrian Piper, *My Calling Card*
Yolanda López, *Cactus Heart/Barbed Wire Dreams: Media Myths and Mexicans*

within history as well as in relation to contemporary culture and society and how these practices have altered, engaged, and influenced aspects of contemporary visual culture. In the two opening essays in this volume, James Meyer and Miwon Kwon investigate theoretical and conceptual issues surrounding the very definition of installation and site-specific art that can only be briefly touched upon in this introduction. They investigate what is at stake in such definitions and what is at stake in radical positionality vis-à-vis the bending of the structures of exhibition and reception. They bring the debates about installation and site specificity full circle and examine their efficacy and application both in their historical context and in their impact on 1990s art discourse. James Meyer discusses the “functional site” and the “literal site” as processes that are rearticulated and reconfigured via contemporary artists’ nomadic narratives. Miwon Kwon examines the notion of the discursive and the physical in relation to “site” in the works of nascent institutional critique and the “unhinging” of site specificity away from its origins in “the pure idealist space of dominant modernisms.”

Barbara Maria Stafford, in her contribution to this volume, delves into the existence of a libertine anticlassic and antiacademic aesthetic as documented in the attitude expressed toward so-called Druidic monuments. Focusing on the dispute—revived during the first quarter of the eighteenth century—between the Palladian Inigo Jones and the Epicurean Walter Charleton concerning the interpretation of Stonehenge, Stafford develops an important antithesis for architectural and sculptural monuments between classical, or “literate,” monuments and barbaric, Gothic, or “illiterate,” memorials. Sean Cubitt writes about constructions of grottoes, gardens, and fountains in relation to absolute power and allegory, as evidenced in what he terms the neobaroque. He outlines how the baroque and subsequent periods theorize sound, smell, and sight and the “immanent collapse of meaning,” constructions he reads across the contemporary work of Judith Goddard, Susan Trangmar, Chris Meigh-Andrews, Douglas Gordon, Daniel Reeves, Keith Piper, Stellarc, Mona Hatoum, and Ian Hamilton Finlay. He charts the transfiguration of the natural—however sensuously reconfigured—into monumental artifice.

Ian Hamilton Finlay’s *Little Sparta* (1966-present) is the sole subject of Susan Stewart’s meditation on the allegorical impulse, poetic structure, and nature as both subject and embattled site. She postulates a teleology of death contained in making gardens and in making war, both modes conspiring toward a fundamental transfor-

mation of nature. Stewart traces how these tropes manifest themselves in Finlay's elegiac defense of poetry, the poetic object, and memory. My essay searches for a definition of "the natural" as evidenced in earthworks, photography, and site-specific "monuments" situated in the southwestern deserts of North America, sites fraught with political, utopian, and fantastical interpretive projections. The desert topos serves as subject matter and location for projects by John Divola, Nancy Holt, Walter De Maria, Dennis Oppenheim, and Jean Tinguely. The essay skews the intersections of these topographical investigations and proposes several different constructions of "the natural" within site specificity as practice in the late twentieth century, as prescribed by decayed sublimity, codes of landscape, the erasures of use value, and land development within site specificity as practice.

Alessandra Moctezuma + Leda Ramos uncover issues of site specificity in the urban topography wherein they perform architectural interventions, mapping Latinos' and women's cultural histories upon the urban fabric to investigate dislocation, memory, and language. They outline their work as a collaborative dialogue between Mexican, Central American, and (Los) Angelino architectural sites, from storefronts to historical landmarks—found, designated, and restructured through objects and action. Moctezuma + Ramos are fascinated with "Latinos' alternative semiotic landscape" as found in religious and commercial signage—street vendors, mobile markets, festivals, and other urban, vernacular aesthetic topologies. John Coleman also discusses the dimensions of memory and personal narratives that occupy the space of installation. By situating his own work, *A Prayer for My Son and Myself* (1997), in relation to the work of David Hammons, Ed Kienholz, and Nancy Reddin Kienholz, he discusses how storytelling, object-making, and witnessing inform his installation practice. His use of first-person narratives shapes the structure of the essay itself while illustrating his essential attraction to installation as a form, a form he finds resonant with autobiographical gesture because it "exists within both physical and psychic space." The collapse of alternative spaces, the poetic structures of Charles Bukowski, journal entries, and witnessed political climates all serve as metaphors and markers of Coleman's process, a process mirrored in the form of the essay itself as he interleaves these disparate sources to augment the work of the artists he utilizes in order to delineate a center within his own autobiographical project. Ernest Larsen examines the strategy of the "found object" as urban detour. The "everyday" object disrupts and becomes a singular and

1986 (continued)

Buky Schwartz, *Three Angles of Coordination for Monitoring the Labyrinthian Space*
James Luna, *The Artifact Piece*
Nan Hoover, *Light/Video Installation*
James Lee Byars, *The Spinning Oracle of Delfi?*
Rita Myers, *Rift Δ Rise*
Celia Alvarez Muñoz, *Tolido*
John Ahearn, *Bronx Sculpture Park*, 1986–91

1987

Border Art Workshop/Taller de Arte Fronterizo, 911: *The House Gone Wrong*
Richard Long, *Stonefield*
Peter Fischli and David Weiss, *Haus*
Andy Goldsworthy, *Isle of White*
Ulrike Rosenbach, *Or-phelia*
Dara Birnbaum, *Damnation of Faust*
Chris Burden, *The Reason for the Neutron Bomb*
Antonio Muntadas, *The Board Room*
Skulptur Projekte Münster, exhibition
James Wines, *De-architecture*

1988

General Idea, *The Public and Private Domains of the Miss General Idea Pavilion*
Group Material, *Education and Democracy*
Ann Hamilton, *The Capacity of Absorption*
Barbara Bloom, *Seven Deadly Sins*
Amalia Mesa-Bains, *Altar for Dolores del Rio*
May Sun, *L.A./River/China/Town*
Lydia Schouten, *A Civilization without Secrets*
Klaus vom Bruch, *Radarraum*
Keigo Yamamoto, *The Burning Sea*
Juan Boza, *The Greater Ceremonies*
Wolfgang Laib, *The Passageway*
Betye Saar, *Secrets and Revelations*
Katsuhiko Yamaguchi, *Zampini*
Lothar Baumgarten, *AMERICA Invention*, 1988–93
Joseph Kosuth, *A Grammatical Remark begun*
Victor Lucena, *Space Shock*, 1998–91

1989

- Maureen Connor, *The Bachelor Pad*
 Sophie Calle, *The Blind*
 Tadashi Kawamata, *Toronto Project*
 Guillermo Gómez-Peña, *Border Wizard (Border Brujo)*
 Sheila Levrant de Bretteville and the Power of Place, *Biddy Mason: Time and Place*
 Jennifer Steinkamp, *Gender Specific*
 Gran Fury, *Kissing Doesn't Kill*
 Houston Conwill, *The Cakewalk Humanifesto*
 Mike Kelley, *Frankenstein*
 Martha Rosler, *Housing Is a Human Right*
 Adrian Piper, *Out of the Corner*
 Group Material, *AIDS Timeline*
 Louise Bourgeois, *Cell (Arch of Hysteria)*, 1989–93
 Anna O'Cain, *Our Starland*
 Wulf Herzogenrath and Edith Decker, eds., *Video-Skulptur: Retrospektiv und aktuell 1963–1989*
 John Beardsley, *Earthworks and Beyond*
 Chris Dercon, *Theatergarden Bestiarium*
 Anish Kapoor, *Void Field*

1990

- Rachel Whiteread, *Ghost*
 Mel Chin, *Revival Field*, 1990–1993
 David Hammons, *Central Park West*
 Viet Ngo, *Devil's Lake Wastewater Treatment Plant*
 Nicola Oxley and Michael Petry found The Museum of Installation
 Michael C. McMillen, *Pavilion of Rain*
 Christian Boltanski, *The Missing House*
 Cai Guo Qiang, *Project for Extraterrestrials nos. 3, 9, 10, & 14*
 James Luna, *A.A. Meeting/Art History*
 Gary Hill, *Beacon (Two Versions of the Imaginary)*
 Hachivi Edgar Heap of Birds, *Building Minnesota*
 Louis Hock, Scott Kessler, Elizabeth Sisco, and Deborah Small, *America's Finest?*
 Betye and Alison Saar, *House of Gris Gris*

1991

- David Hammons, *Rousing the Rubble*
 Vong Phaophanit, *Tok tem edean kep kin bo dai (What Falls to*

personal “accident” on a city street. Through a chance encounter with Ilya Kabakov’s *Monument to a Lost Glove* (1997), Larsen postulates the spatial and temporal monumentality of the body in relation to architectural, economic, and urban topographic space. The deployment or the installation of this “found” object in a culturally specific posture and in an alien site extends chance into happenstance. His encounter leads him to knit the work of Simon Leung, Gary Hill, and Sherry Millner into a personal essay that grafts autobiographic narrative over the systemic realities of New York art-world real estate, the politics of difference, and the collapse of monumentality. His is a system—and a flaneur’s ramble—that is topographically detoured via the object.

C. Ondine Chavoya writes about the early performance-based interventions of the Los Angeles group Asco, who in the 1970s politicized the public sphere through the performance of body, action, and tableau, adapting the transgressive via urban and ethnic *détournement*.²¹ Chavoya writes of Asco’s spatially politicized aesthetics as critical resistance, actions that postulate real and metaphorical occupations of urban sites. By positioning Asco as essentially outside the tenets of the Chicano art movement, Chavoya problematizes the historical reception and contemporary narrativizing of that movement while underscoring Asco’s employment of the transgressive via public site, engendering community response and advocating social change through spatial resistance. Laurence A. Rickels tabulates disparate sources to disinter a genealogy of media, the public space of commerce, and art’s “entombment.” Examining the connective synapses between Stig Sjölund’s *Titanic II* (1988), installed in the courtyard of Wilhelmina von Hallwyl’s Hallwylska Museet in Stockholm; America’s first serial killer’s Chicago “Castle”; and Sarah Winchester’s San Jose “Mystery Mansion,” Rickels posits the connectivity and cross talk between the collection, modern technological invention, what he terms “sci-fi modernism,” and its resting place in melancholia, the vampiric, and catastrophe.

Kevin McMahon examines how contemporary works of architecture, advertisement, and domestic and museum interiors align with and resite public space. By interweaving the Case Study Houses, Martha Stewart, modern architectural exhibition space within the museum, and the future of housing and dwelling, McMahon delves into homes without sites—the displacement of architecture within urban site and museum void. Southern California housing developments, installation art as fodder for ahistorical museum re-creation, and nature domesticated and folded into house (as part of the “thea-

ter of objects”) inform McMahon’s critical meditation on home, house, installation, and institution. John C. Welchman’s essay on the Art Rebate/Arte Reembolso project (1993) examines a contemporary site-specific work in San Diego by Louis Hock, Liz Sisco, and David Avalos that relies on a continuation of Duchamp’s debunking of and simultaneous employment of commodity fetish. He explores how a neodadaist gesture is applied in the urban sphere of exchange value for overt political purposes. Momentarily located in the politics and economics of migrant labor and its border site, Welchman places Art Rebate/Arte Reembolso within a series of contexts and methodologies through which twentieth-century art has engaged with the theory and practice of money and the systematic and social operations of market capitalism.

Expanding upon multi-media and technology-based installation, Chrissie Iles examines the architectural matrix of the gallery and museum and how these sites have been reformulated as works of projected light and movement that reconfigure perceptual and temporal axes of space. Identifying three historical phases of video and film installation—the phenomenological performative, the sculptural, and the cinematic—she uncovers the theoretical phenomenological bases of the work of Dan Graham, Bruce Nauman, Peter Campus, Vito Acconci, Joan Jonas, and Les Levine while outlining the projected environments of Gary Hill, Stan Douglas, Douglas Gordon, and Liisa Roberts within concepts of the panorama, multimedia environments, and the cinematic.

Bruce Jenkins also examines the museum and the machine, exploring how works of film installation have been received and theorized within the context of their “installation” as determined by issues of temporality and filmic “presence.” He explores how the existence of film has redefined the very way in which we understand the work of art. More than fifty years after Walter Benjamin’s death and nearly a hundred years after the birth of cinema, Jenkins contends that film continues to reside—now in the company of video, holography, and new forms of computer-based imaging—on a fault line discernible only well below the surface of the art-world infrastructure. Jenkins positions the film object in relation to issues of site, temporality, and historicity across works that range from Joseph Cornell to Chantal Akerman.

Colin Gardner offers a close reading of Diana Thater’s video installation *China* (1996). His reading questions the theorizing of site specificity through the dialectical tenets of minimalism, namely the spatial and temporal interrelationship between the object, the viewer,

1991 (continued)

- the Ground but Cannot Be Eaten*)
Lorna Simpson, *Five Rooms*
Joseph Kosuth, *Art after Philosophy and After: Collected Writings, 1966–1990*
Sophie Calle, *The Hotel Series*

1992

- Coco Fusco and Guillermo Gómez-Peña, *The Year of the White Bear (Two Undiscovered Amerindians Visit Madrid)*
María Fernanda Cardoso, *Flag*
Mona Hatoum, *Light Sentence*
Anselm Kiefer, *Women of the Revolution*
Richard Jackson, *1,000 Clocks*
Katharina Fritsch, *Rat King*
Tadashi Kawamata, *Project on Roosevelt Island*
Herman Prigann, *Ring der Erinnerung (Ring of Memory)*
Raúl Ruiz, *All the Evil in Men*
Pepón Osorio, *Scene of the Crime (Whose Crime?)*
Patrick Werkner, *Land Art U.S.A.*
Houston Conwill, Estella Conwill Majozo, and Joseph de Pace, *Stations of the Underground Railway*

1993

- Johannes Mashego Segogela, *Burial of Apartheid*
Mierle Laderman Ukeles, *A Blizzard of Released and Agitated Materials in Flux*
Nils-Udo, *Hain, Romantic Landscape*
Nobuho Nagasawa, *Toyo Miyatake's Camera*
Andrew Benjamin, ed., *Installation Art*
Jan Butterfield, *The Art of Light and Space*
Gilles A. Tiberghien, *Land Art*
Jochen Gerz, *Vivre*
Derek Jarman, *Blue*

1994

- Portia Munson, *Pink Project Table*
Pinaree Sanpitak, *Confident Bodies*
Marcel Odenbach, *Make a Fist in the Pocket*
Anna O'Cain, *The Room That Was My Family*
Fred Wilson, *Insight: In Site: In Sight: Incite: Memory*
Chris Marker, *Silent Movie, 1994–95*
Nicolas de Oliveira, Nicola Oxley, and Michael Petry, *Installation Art*

1995

- Hiroshi Teshigahara, *Monumental Ikebana*
 Keith Piper, *Reckless Eyeballing*
 Sheila Levrant de Bretteville, Sonya Ishii, and Nobuho Nagasawa, *Omoide no shotokyo (Memories of Little Tokyo)*
 Annetta Kapon, *Math or Myth*
 Kay Hassan, *Bundles*
 Anton Karstel, *Ephraim*
 Susan Siltan, *You May Already Be a Winner*
 Andy Goldsworthy, *Red Pool (Dumfriesshire)*
 Baile Oakes, *Sculpting with the Environment: A Natural Dialogue*
 John Beardsley, *Gardens of Revelation: Environments by Visionary Artists*
 Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art*
 Dolores Hayden, *The Power of Place*

1996

- Atelier Van Lieshout, *Modular House Mobile*
 Marjetica Potrč, *Suburbia*
 Huang Yong Ping, *Trois pas, neuf traces (Three Steps, Nine Paths)*
 Peter Fischil and David Weiss, *Empty Room*
 Antony Gormley, *European Field*
 Vito Acconci, *House up a Building*
 Tadashi Kawamata, *Bridge Walkway*
 Juan Muñoz, *Plaza (Madrid)*
 Kim Soo-Ja, *Deductive Object*
 Susan Siltan, *The Flying Mallorca*

1997

- Mark Dion, *Grotto of the Sleeping Bear (Münster)*
 Isaiah Zagar, *Grotto South Street Studio*
 Thomas Hirschhorn, *Prekäre Konstruktion (Precarious Construction)*
 Alfredo Jaar, *The Rwanda Project*
 Louise Bourgeois, *Passage dangereux*
 Jane and Louise Wilson, *Stasi City*
 Haim Steinbach, *The Trial*
 Tomoko Takahashi, *Authorized for Removal*
 Ahmad Shukri Mohamed, *Insect Diskette II*
 Huang Yong-Ping, *Handle with Care*
 Iran do Espírito, *Pounds*
 Ai Weiwei, *72 Standard*
 Rosemarie Trockel and Carsten Höller, *A House for Pigs and People*

and the overall context. He deconstructs these traditional boundaries, which he articulates as Hegelian, through a resort to nondialectical theoretical sources, particularly Gilles Deleuze and Félix Guattari's becoming-animal and becoming-machine. Marita Sturken focuses on technology, as well, and its relation to memory, space, and time specifically across the works of Jim Campbell. Campbell's machines of controlled randomness and mediated memory form the basis of an essay that focuses on the paradox of memory in the electronic realm, suggesting as it does both the passing nature of memory and its "haunting." Technological apparatus, autobiography, and the shifting form of electronic media delineate the basis of Campbell's project, integrating the "object" of technology into the site while reconfiguring constructions of memory, the mimetic, and the sublime, ultimately arriving at closure only through the viewer's completion of the loop of production and reception.

Catherine Lord's essay inserts lost subjectivity and authorship back into the archive, constructing a modern-day *Wunderkammer* as a counter to historical erasure. Focusing on her collaborative project with Millie Wilson, *Something Borrowed* (1995), a site-specific installation/public art project that addressed issues of a fictive queer community and lesbian visibility/invisibility, Lord writes of the collaborative process as a way to develop and register a lesbian presence in a setting of varied conservatism: the avant-garde art world, the setting of a historical museum, and the Catholic state. She locates their interest as coauthors at the intersection of homosexuality in relation to anthropology and proposes *Something Borrowed* as a site that would both record and invent a lesbian community as constructed through a subcultural insistence on appropriating and redefining dominant codes outside heterosexuality's borders. Tiffany Ana López examines Pepón Osorio's elaborate barbershop collections and narrative rearrangements as interpreters and constructors of community. Both Lord and López explore the absented and the removed, focusing on works of art that reinstall "disappeared" histories. Osorio employs fabricated environments made up of found commercial objects and constructed "evidence," which he uses to stage theatrical installations that, López asserts, reflect and interrogate the social and ideological constructions of Latino popular culture, familial relationships, and community. This essay specifically focuses on a shift within Osorio's work engendered by the use of video and its connection to the body as performative matrix. Controversy and debate surrounding issues of accessibility to mainstream institutions and what this does to the politics of identity within the

work of art are examined in conjunction with issues of visibility and the relationship between representations of the body (imaging) and the imagining of community. Amelia Jones traces the legacy of minimalism and examines it in light of questions of subjectivity and situational aesthetics in relation to works of contemporary installation, which, she argues, move the body into site as subject. She explores the intersection between body art and installation as these two types of practice came together in the late 1960s and early 1970s *through* a model of spatial politics revolving around the gallery as a “community” space. Jones traces the impact of phenomenology on the work of artists and theoreticians such as Robert Morris, Michael Fried, Vito Acconci, Joseph Santarromana, and Adrian Piper as they pose or suppress questions of intersubjective desires and assumptions that play off the artists’ and the audiences’ assumed identities. By reconstructing and revisiting the debates surrounding installation as a practice growing out of minimalism’s aegis, Jones promises a complex and problematized rendering of installation art and its relation to myriad sites of shifting subjectivities.

Artists investigate urban topographies as sites of resistance, the human form is configured and employed as ideologically resonant, and spatial rearrangements compel a reassessment of perceptual boundaries. Given the dearth of serious critical and theoretical attention that installation as a visual arts practice has garnered, this book is designed to fill the gap between its identification as a medium of artistic expression and as a site in which to expand the definition of the artwork. This anthology proposes itself as a conceptual and temporal site of exchange, *détournement*, detour, assessment, play, and speculation.

A *space* exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it. Space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities. On this view, in relation to place, space is like the word when it is spoken, that is, when it is caught in the ambiguity of an actualization, transformed into a term dependent upon different conventions, situated as an act of a present (or of a time), and modified by the transformations caused by successive contexts. In contradistinction to the place, it has thus none of the univocality or stability of a “proper.” In short, *space is a practiced place*.²²

1998

- Andrew Cao, *Glass Garden*
 Jeffrey Kastner and Brian Wallis, *Land and Environmental Art*
 Billboard Liberation Front, *Think Doomed*
 Ilya and Emilia Kabakov, *The Palace of Projects*
 Annette Messager, *En balance*
 Ann-Sofi Sidén, *Who Told the Chambermaid?*
 Christian Boltanski, *Die Winterreise*
 Roxy Paine, *SCUMAK (Auto Sculpture Maker)*
 Superflex, *Biogas in Africa*
 Claude Wampler, *Jumbo Shrimp*
 Johan van der Keuken and Jeroen de Vries, *The Central Body*
 Massimo Bartolini, *Head no. 7—Garden*
 Francisco Ruiz de Infante, *Habitación de lenguajes (Bestario no. 3) (Room of Languages, Bestiary no. 3)*
 Tatsuo Miyajima, *Sea of Time*
 Wolfgang Laib, *Nowhere-Everywhere*
 Sarah Sze, *Second Means of Egress*
 Tobias Rehberger, *Within Views of Seeing*
 Rirkrit Tiravanija, *The Social Capital*
 Wenda Gu, *Temple of Heaven*

1999

- Cai Guo Qiang, *Borrowing Your Enemy's Arrows*
 Simon J. Ortiz, *What Indians?*
 Danae Stratou, *Water Perspective*
 Vittorio Messina, *A Village and Its Surroundings*
 Carsten Höller, *The New World Race*
 Wang Jun Jieh, *Little Mutton Dumplings for the Thirteenth Day*
 Lix Bachhuber, *Nest*
 Luis González Palma, *La mirada crítica (The Critical Gaze)*
 Bruce and Norman Yonemoto, *Silicon Valley*
 José Bedia, *Me Coballende (My Silent Lazarus)*
 Issey Miyake, *Jumping*
 Trinh T. Minh-ha and Lynn Kirby, *Nothing but Ways*
 Georges Adéagbo, *La Geomanci*

I would like to situate this book within de Certeau's "practiced space," juxtaposing installation alongside ongoing political and cultural activities—as a practice and a medium allied with and paralleled by other current critical and artistic discourses.

I hope to create an ongoing site of exchange, pleasure, interrogation, phantasm, and investigation that can address one of the most elusive but dominant forms currently at play in the field of the visual.

Notes

1. For a concise and thoughtful introduction to the history of installation art, see Michael Archer, "Towards Installation," in *Installation Art*, ed. Nicola de Oliveira, Nicola Oxley, and Michael Petry (London: Thames and Hudson, 1994); see also Peter Selz, "Installations, Environments, and Sites," in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, ed. Kristine Stiles and Peter Selz (Berkeley: University of California Press, 1996).

2. As defined by George R. Collins, "Soft Architecture . . . refuses to use the processes of production, industrial procedures, and division of labor. . . . That is, soft architecture tried to establish new relationships between producer and user (often the same person). It is involved in new relations between Man and Nature in its respect for ecosystems, and its refusal to squander energy and materials; it pursues autonomy. It proposes itself as a possibility of poetic expression and total realization which permits an individual to recover his integrity by non-specialized work, rejecting any division between the intellectual and manual. In its methods of production it must be artisan, and for obvious reasons it is often self-built; it replaces the project about space—making by the process of space-making; it wishes to be anti-monumental, not rhetorical, but poetic." The journal *Architecture d'Aujourd'hui* as quoted in *Fantastic Architecture: Personal and Eccentric Visions*, ed. Michael Schuyt and Joost Elffers (New York: Abrams, 1980), 11. Originally published as *Phantastische Architektur* (Cologne: DuMont Buchverlag, 1980).

3. See time line alongside Introduction text.

4. Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973), is a conceptual art object in and of itself. In her insistence on curatorial point of view identified as political and ideologically constructed, Lippard invents a document that is a period-specific autocritique of art criticism as act. The book as object enacts a radicalization of form that is germane to our study of installation as it enacts a disruption of chronology and linear index. As Lippard states of the project: "The anti-individualistic bias of its form (no single artist's sequential development or contribution can be traced without the help of the index) will hopefully emphasize timing, variety, fragmentation, and interrelationships above all. In fact, I have included some of the work here because it illustrates connections to or even exploitations of other, stronger work, or repetition of ideas considered from very different viewpoints, or how far certain ideas can be taken before they become exhausted or totally absurd. In any case, I enjoy the prospect of forcing the reader to make up his or her own mind when confronted with such a curious mass of information" (6).

5. Daniel Buren, "Like a Palimpsest; or, The Metamorphosis of an Image," in *Contemporary Sculpture Projects in Münster, 1997*, ed. Klaus Bussmann, Kasper König, and Florian Matzner (Münster: Verlag Gerd Hatje, 1997), 79.

6. He continues by identifying sculpture's expansion into site and the space that is unleashed and circumscribed within site specificity. "This paradox *qua* sculpture is focused in the problem of site. 'The biggest break in the history of sculpture in the twentieth century,' Serra

has remarked, 'occurred when the pedestal was removed,' which he reads as a shift from the memorial space of the monument to the 'behavioral' space of the viewer.' Yet as a dialectical event this break opened up another trajectory as well: with its pedestal removed, sculpture was free not only to descend into the materialist world of 'behavioral space' but also to ascend into an idealist world beyond any specific site." Hal Foster, "The Un/making of Sculpture," in *Richard Serra: Sculpture, 1985–1998*, ed. Russell Ferguson, Anthony McCall, and Clara Weyergraf-Serra (Los Angeles: The Museum of Contemporary Art and Göttingen: Steidl, 1998), 17–18. Foster is quoting Serra from "Interview with Richard Serra," in *Richard Serra: Torqued Ellipses*, by Richard Serra (New York: Dia Center for the Arts, 1997), 26.

7. Benjamin Buchloh's "Michael Asher and the Conclusion of Modernist Sculpture," in *Performance Text(s) & Documents*, ed. Chantal Pontbriand (Montreal: Parachute, 1981), alongside Rosalind Krauss's "Sculpture in the Expanded Field," in *The Originality of the Avant-Garde and Other Modernist Myths* (Boston: MIT Press, 1985), serves as an indispensable opening up of the discourse of sculpture. Both texts definitively and fundamentally alter the terms of reception of the art object and propose installation as identity and gesture outside and in contradistinction to prior descriptors of modernist sculptural discourse.

8. For collections of writings and images specific to land art and earth art, see Alan Sonfist, ed., *Art in the Land: A Critical Anthology of Environmental Art* (New York: Dutton, 1983); John Beardsley, *Earthworks and Beyond* (New York: Abbeville Press, 1989); Gilles A. Tiberghien, *Land Art* (New York: Princeton Architectural Press, 1995); Francisco Asensio Cerver, *Landscape Art* (Barcelona: World of Environmental Design Press, 1995); and Jeffrey Kastner, ed., *Land and Environmental Art (Themes and Movements)* (London: Phaidon Press, 1998).

9. Douglas Crimp, "Redefining Site Specificity," in *On the Museum's Ruins* (Cambridge: MIT Press, 1993), 154.

10. *Ibid.*, 153.

11. There are several intriguing works that deal in depth with the *Wunderkammer* from a historical perspective; see Barbara Maria Stafford, *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine* (Cambridge: MIT Press, 1991) and *Artful Science: Enlightenment Entertainment and the Eclipse of Visual Education* (Cambridge: MIT Press, 1995). For its application to David Wilson's extraordinary contemporary project, *The Museum of Jurassic Technology*, see Lawrence Weschler, *Mr. Wilson's Cabinet of Wonders* (New York: Pantheon, 1995). For a specific discussion of the *Kunstkammer*, please see Horst Bredekamp's *The Lure of Antiquity and the Cult of the Machine* (Princeton, N.J.: Markus Wiener, 1995).

12. Stafford, *Body Criticism*, 29.

13. Schuyt and Elffers, eds., *Fantastic Architecture*, 243–44.

14. See John Beardsley, *Gardens of Revelation: Environments by Visionary Artists* (New York: Abbeville Press, 1995).

15. Lowery S. Sims, "Betye Saar: A Primer for Installation Work," in *Betye Saar: Resurrection: Site Installations, 1977–1987* (Fullerton: California State Art Gallery, 1988), 1. See also Ishmael Reed on Betye Saar's employment of recycled aura and material decay and their relation to "folk" in "Saar Dust: An Interview with Betye Saar," in *The Art of Betye and Alison Saar: Secrets, Dialogues, and Revelations* (Los Angeles: University of California, Wight Art Gallery, 1991), 32: "Methane gas, the stuff that emanates from junk, is used in the process of making diamonds. It could be said that the Saars take the dust of things and, from this dust, create works of art. Betye Saar's work often has the glitter of diamonds. Saar Dust. Life arising from mud. From 'garbage.' From 'junk.' Dust to dust. Her work is about the processes of life—the energetic high-tech materials that entered her work during her stint at MIT as well as the materials of decay, of fading memories, of nostalgia. Oldies, but goodies. She makes a strong statement for resurrection. For renewal."

16. John Beardsley, *Gardens of Revelation: Environments by Visionary Artists*, 157–59.
17. *Ibid.*, 35.
18. For a further examination, see Guy Brett, “The Proposal of Lygia Clark,” in *Inside the Visible: An Elliptical Traverse of Twentieth-Century Art*, ed. M. Catherine de Zegher (Cambridge: MIT Press, 1996).
19. See Amelia Jones’s discussion of *Mile of String* and *1200 Bags of Coal* in *Postmodernism and the Engendering of Marcel Duchamp* (Cambridge: Cambridge University Press, 1994), 77–79.
20. For a discussion of body and performance art in relation to the object, especially in regard to the Gutai group, American and German happenings, and performance art of the 1970s, see Paul Schimmel, ed., *Out of Actions: Between Performance and the Object, 1949–1979* (New York: Thames and Hudson; Los Angeles: Museum of Contemporary Art, 1998). See as well Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press, 1998).
21. *Détournement* was one of several practices employed by the Situationist International, a movement of artists, filmmakers, and intellectuals in France that constructed situations—political disruptions via media, street actions, film, and manifestos. “Short for: détournement of preexisting aesthetic elements. The integration of present or past artistic production into a superior construction of a milieu. In this sense there can be no Situationist painting or music, but only a Situationist use of these means. In a more primitive sense, détournement within the old cultural spheres is a method of propaganda, a method that testifies to the wearing out and loss of importance of those spheres.” As defined in Elisabeth Sussman, ed., *On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International, 1957–1972* (Cambridge: MIT Press, 1989), 199.
22. Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 117 (emphasis in original).