

Contemporary Art 101 Rochester Art Center

January 5, 2006: Installation Art

Installation or installation art - Art made for a specific space, exploiting certain qualities of that space, more often indoors than out. The term became widely used in the 1970s and 1980s, largely replacing the term "site-specific," which means the same thing. Installations may be temporary or permanent, but most will be known to posterity through documentation. As a consequence, one aspect of installations is often the difficulty with which they can be commodified.

from ArtLex.com

Installation art is difficult to describe. In principal, it means taking a large interior (the exterior can be part of an installation, too) and loading it with disparate items that evoke complex and multiple associations and thoughts, longings, and moods. It's a huge three-dimensional painting, sculpture, poem, and prose work

from Artnet.com

A generic term used to describe an expansive area of practice and discussion within contemporary art. Installation is a hybrid discipline, is made up of multiple histories; including architecture and Performance art in its parentage, and the many directions within contemporary visual arts have also exerted their influence. By crossing the frontiers between different disciplines, installation is able to question their individual autonomy, authority and, ultimately, their history and relevance to the contemporary context.

from *Installation Art* Nicolas de Oliveria, Nicola Oxley, and Michael Petry,

Characteristics of Installation Art in a contemporary context

- Rejects singular objects for relationships between multiple elements
- Integrated
- Cohesive
- Carefully considered
- Meaning not set new, flexible
- Dissolving "art" and life spaces (space and time)
- Viewer often an active participant
- The space is relative
- Site specific /or moveable
- Many artists find Installation the most accurate reflection of contemporary culture

Early roots

- Lascaux Caves, France
- Sistine Chapel
- Marcel Duchamp: Fountain 1917
- Kurt Schwitters: Merzbau
- Marcel Duchamp: mile of string 1942
- Carl Andre
- Dan Flavin

- Mona Lisa: installed at the Louvre

Installation categories (conceptual)

- Escape / fantasy worlds
- Immersive / interactive environments
- Site Specific
- Performative

Installation categories (formal)

- Site-specific
- Video installation
- Non-Site Specific
- Performance based

Site-Specific

- Stonehenge
- Robert Smithson: *Spiral Jetty 1970*
- Walter De Maria:
Lightening Field 1977
Earth Room 1977
- Christo: *Wrapped Reichstag*
- Martin Creed
- James Turrell: *Sky Piece 2000*
- Anish Kapoor: *Cloud Gate*
- Rachel Whiteread
- Tadashi Kawamata *The Shortcut Chairs 1998*
- *Maximilian's Schell* Benjamin Ball & Gaston Nogues

Video Installation

- Christian Marclay: *Quartet*
- Shirin Neshat
- Pillilott Rist: *Hell*

Non-Site-Specific (filled space)

- Anthony Gormley: *Field 1991*
- Chris Burden: *The Reason for the Neutron Bomb*
- Christian Marclay *Footsteps*
- Barry McGee: *Frame Cluster*
- David Hamlow: *Portrait Project**
- Jim Lambie
- Olafur Eliasson
- Wolfgang Laib: *Pollen*
- Wolfgang Laib: *Milkstone*
- Jorge Pardo at Dia NYC
- Jorge Pardo/Gerhard Richter

- Liz Miller: *Failure of an Eloquent Defense**
- Kristina Estell: *Groundcover**

Non-Site-Specific (integrated architecture)

- Disneyland
- Sara Sze: *The Art of Lousing* 2004
- Paul McCarthy: *Flowers* 2005
- Barry McGee
- Mark Dion
- Chris Larson: *The Rocketship**
- Chris Johanson
- Andrea Zittel
- Rob Fischer: *Your Vigor for Life Appalls Me* 2005
- Julian Opie: *Imagine that you are moving* 1997
- Maurizio Cattelan: *Lift*
- Inigo Mangano-Ovalle: *Cloud Prototype*

Performative

- Matthew Barney: *Cremaster Cycle*
- Ann Hamilton
- Chris Burden: *Samson*
- Tectonic Industries: *I never said I didn't like you**
- Jason Brickey: *Scenorama*
- Martin Creed: *The Lights Going On and Off*
- Martin Creed: *Half the Air in a Given Space*
- Martin Creed: *Work No. 79 Some Blu-tack kneaded, rolled into a ball, and depressed against a wall*

*Local Artists

References:

www.mnartists.org

www.rochesterartcenter.org

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Upcoming sessions

February 2nd Appropriation in Contemporary Art

March 2nd New Media

