Site-Specific

Performance | Place | Documentation

Lecture Aims:

- To further make connections between **Place and Space Theory** In relation to site-specific (installation, land, happenings, documenting) art practice.

- Identify **research methodologies** and corresponding **research methods** suitable for engaging with site-specific practice.



















what is site-specific art?

the term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location…. if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land art is site-specific almost by definition'. – often the artworks meaning can only be understood/explored in-situ, meaning that even a photograph of the artwork is a distortion, site-specific work is made in the landscape, of the landscape and with the landscape, it takes its context from its environment and thus its meaning. (Tate)

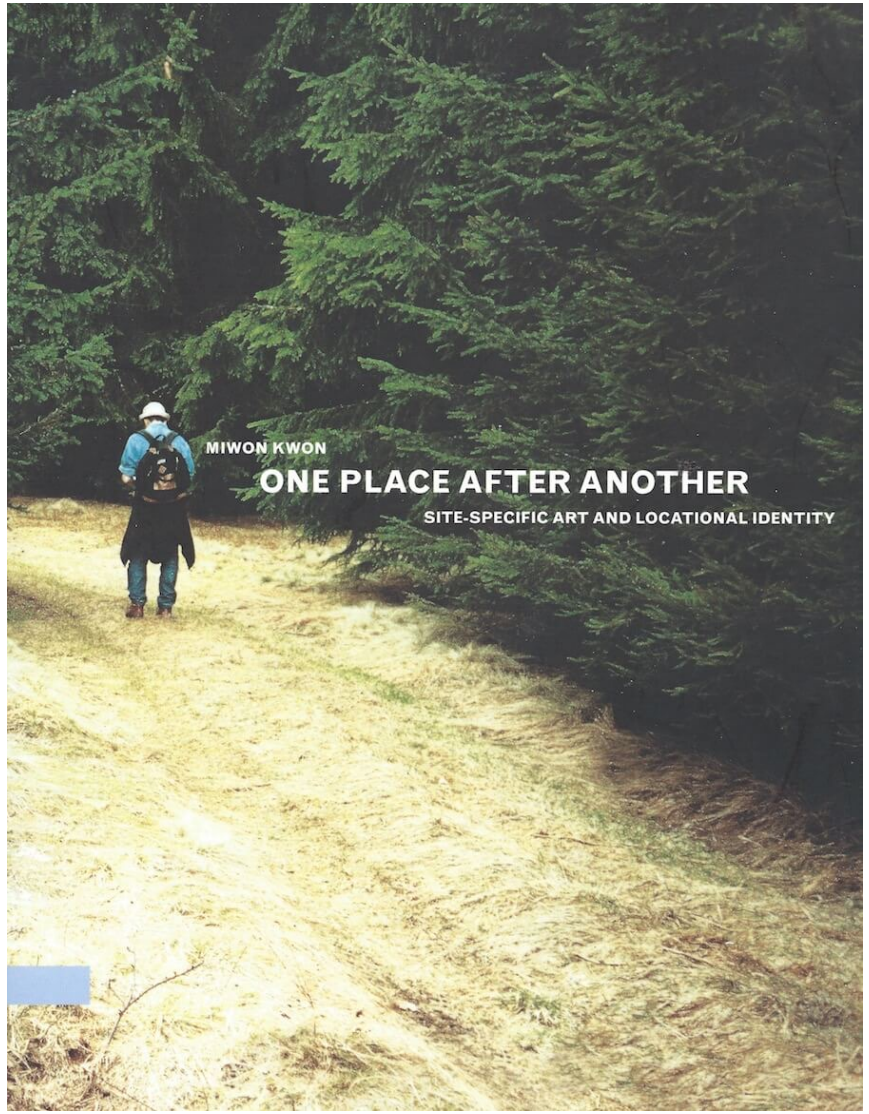
what is site-specific art?

‘Site-specific or Environmental art refers to an artist’s intervention in a specific locale, creating a work that is integrated with its surroundings and that explores its relationship to the topography of its locale, whether indoors or out, urban, desert, marine, or otherwise.

In its largest sense it applies to a work made by an artist **in the landscape** either by radically manipulating the terrain in a remote area to produce an **“earthwork”** (such as **Robert Smithson’s *Spiral Jetty***) or by creating **ephemeral or removable tableaux** along particular pathways so that the terrain is not permanently altered **(Richard Long’s circles or lines of stones, Christo’s fabric walls or umbrellas**)… The term also applies to an **environmental installation or sculpture** created especially for a particular gallery space or public site…

No matter which approach an artist takes, Site-specific art is meant to become part of its locale, and to restructure the viewer’s conceptual and perceptual experience of that locale through the artist’s intervention.’ (Guggenheim)

‘… an analysis of the composition of a site-specific installation must include its local, because it derives its very form and perhaps physical substance, too, as well as its meaning, from the context. Moving it is impossible, since the work cannot be understood or seen except in relation to the place’ (Rosenthal 2003:28).



[T]he elaboration of place-bound identities has become more rather than less important in a world of diminishing spatial barriers to exchange, movement and communication. (David Harvey, "From Space to Place and Back Again")

It is significant that the mobilization of site-specific art from decades ago is concurrent with the nomadism of current site-oriented practices. Paradoxically, while foregrounding the importance of the site, they together express the dissipation of the site, caught up in the "dynamics of deterritorialization," a concept most clearly elaborated in architectural and urban discourses today.

Within the present context of an ever-expanding capitalist order, fueled by an ongoing globalization of technology and telecommunications, the intensifying conditions of spatial indifferentiation and deparcticularization exacerbate the effects of alienation and fragmentation in contemporary life.

Kwon, M., 2004. *One place after another: Site-specific art and locational identity*. MIT press

…the earlier conception of site specificity was understood as a refusal of art's commodification and where the site of display was part of the experience of the piece. Site-specific art, then, can be understood in terms of the environmental components of given places. Echoing **Richard Serra's definition**, in relation to artwork and location, 'The scale, size, and location of site-specific works are determined by the **topography** of the site […]. The works become part of the site' **(Kwon 2002: 202).**

Genealogy of Site Specificity

Three approaches to site-specific art according to the literature (Miwon Kwon, *One Place after Another*, 2002):

- **phenomenological:** e.g. Nancy Holt, *Sun Tunnels*, Utah Desert, 1976;
- **institutional:** e.g. Mierle Laderman Ukele, 'Maintenance Art' performances, 1973;
- **discursive:** e.g. Group Material's festival guide for *Points of Entry*, 1996 (for criticisms see Jason Gaiger, "Dismantling The Frame", BJA 49, 2009).



Nancy Holt, *Sun Tunnels*, Utah Desert, (1976)

the art of relating sites

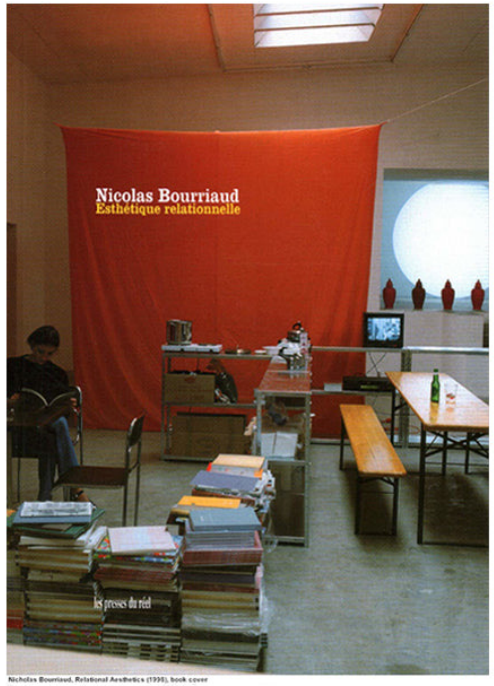
Miwon Kwon set up a challenge for artists making site specific art to address a **new relational specificity** in which they should deal with the: ***“uneven conditions of adjacencies and distances between one thing, one person, one place, one thought, one fragment next to another, rather than invoking equivalences one thing after another”*** (Kwon, 2002).

Kwon asserts that an artistic response to a site can be neither just the specific personal experience of a place, as articulated by **Lucy Lippard (1997),** nor even multiple subjective experiences of that place.

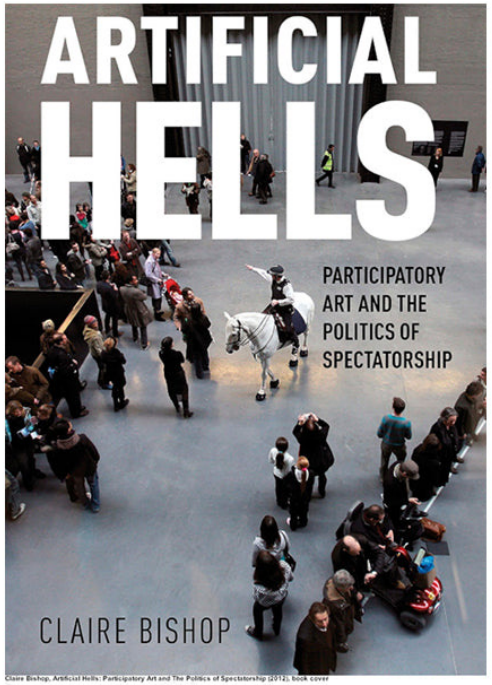
In the modern world, experiences are increasingly fragmented into physical and virtual spaces, where the perception of time may also be distorted.

site-specific contexts and **relational aesthetics**

Nicolas Bourriard



Nicholas Bourriaud, Relational Aesthetics (1998), book cover

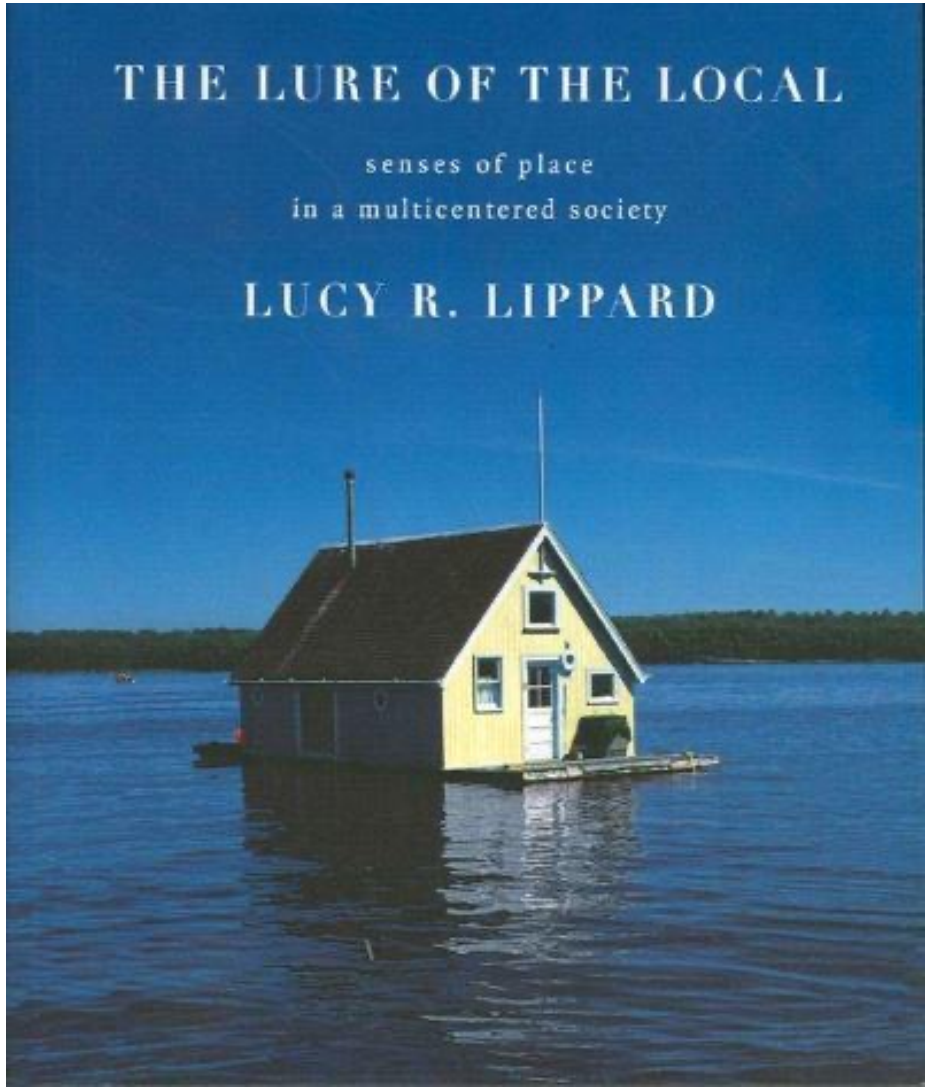


Claire Bishop, Artificial Hells: Participatory Art and The Politics of Spectatorship (2012), book cover

- Site-specific art is a type of art that is created in response to a particular location, often incorporating elements of the site into the artwork itself. Site-specific artists aim to create a sense of place and engage the viewer with the specific location in which the artwork is situated.
- **Relational aesthetics,** on the other hand, is a term coined by French art critic Nicolas Bourriaud to describe a type of art that emphasizes social interactions and human relationships as its primary subject matter. Relational artworks are often participatory, inviting the viewer to engage with the artwork and with other people.
- **The connection between site-specific art and relational aesthetics** lies in the fact that both types of art prioritize the relationship between the artwork, the viewer, and the environment in which the artwork is situated. Site-specific art often seeks to create a connection between the artwork and the site, and relational aesthetics often seeks to create connections between people through the artwork.
- In some cases, site-specific art may also be participatory and invite viewers to engage with the artwork in a relational way. Similarly, relational artworks may be site-specific, utilizing the specific environment in which they are situated to create social interactions and relationships among viewers.
- Overall, both site-specific art and relational aesthetics emphasize the importance of context and the relationship between the artwork, the viewer, and the environment in which it is situated.

The Lure of the Local
Lucy R. Lippard

…art is—or should be—generous. But **when working with place, artists can only give if they are receiving as well**. The greatest challenges for artists lured by the local are to balance between making the information accessible and making it visually provocative as well; to innovate not just for innovation's sake, not just for style's sake, nor to enhance their reputation or ego, but to bring a new degree of coherence and beauty to the lure of the local. The goal of this kind of work would be to turn more people on to where they are, where they came from, where they're going, to help people see their places with new eyes. Land and people—their presence and absence—makes place and its arts come alive. Believing as I do that connection to place is a necessary component of feeling close to people, and to the earth, I wonder **what will make it possible for artists to "give" places back to people who can no longer see them,** and be given places in turn, by those who are still looking around.



The Lure of the Local is the pull of place that operates on all of us, exposing our politics and our spiritual legacies. It is the geographical component of the psychological need to belong somewhere, one antidote to a prevailing alienation'.

Yard
(1961/2014)
Allan Kaprow

(New) Happenings

Assemblage, Environments and Happenings (1966) presented the work of like-minded artists through both photographs and critical essays, and is a standard text in the field of performance art. Kaprow's *Essays on the Blurring of Art and Life* (1993), a collection of pieces written over four decades, has made his theories about the practice of art in the present day available to a new generation of artists and critics.



The Hepworth Wakefield, 2014

Environments, Situations, Spaces

Titled Arc
(1979)

Richard Serra

"I use steel to organize space"

'To remove the work is to destroy the work'



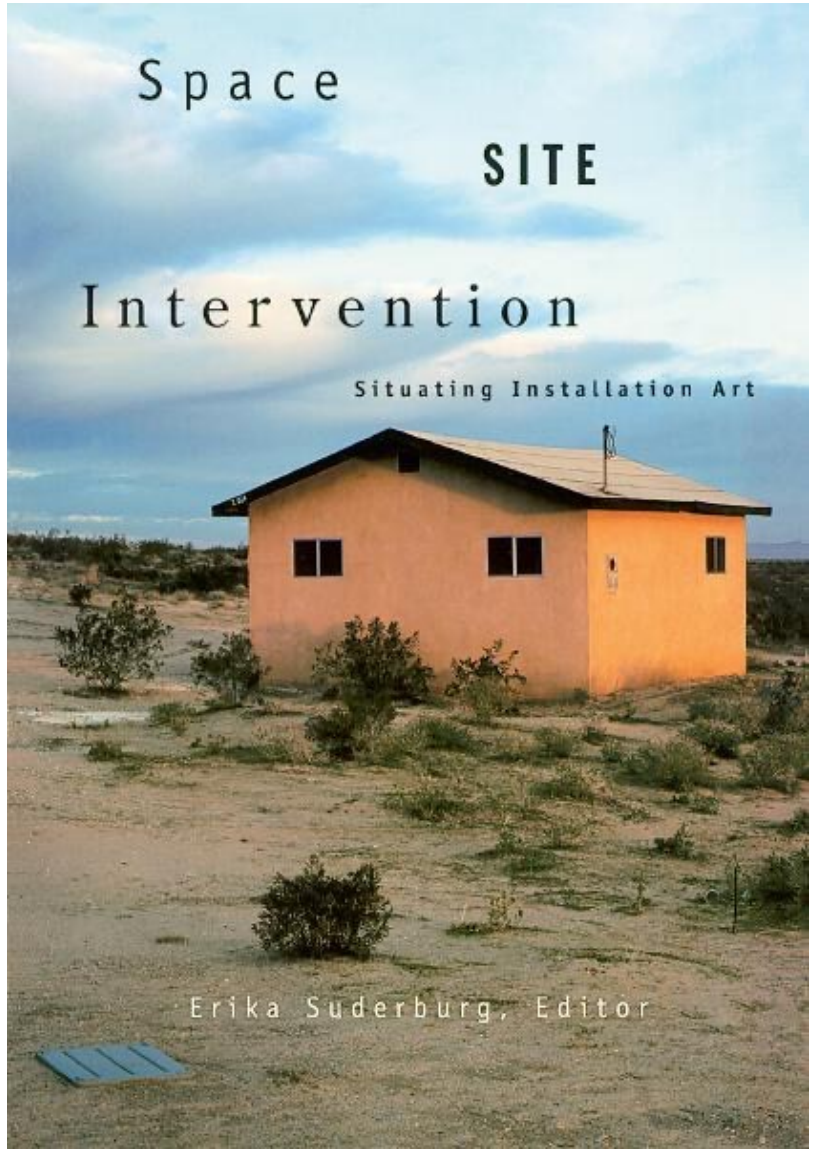
Richard Serra - *Tilted Arc* (1979)

***Tilted Arc* in 1979** illustrates the challenges inherent with reorganizing traditional art methods in both institutional and market contexts. Serra's piece was created during the rise of site-specific art, identifying the artwork's relationship to the site that it was conceived and executed, and caused a critical turning point.

Space, Site, Intervention: Situating Installation Art

…‘the once popular term site-specific, has come to mean movable under the right circumstances’ (Suderburg 2000: 49). From past to present day, as site-specific artworks find new contexts they are exposing a new crisis concerning the status of authorship and authenticity.

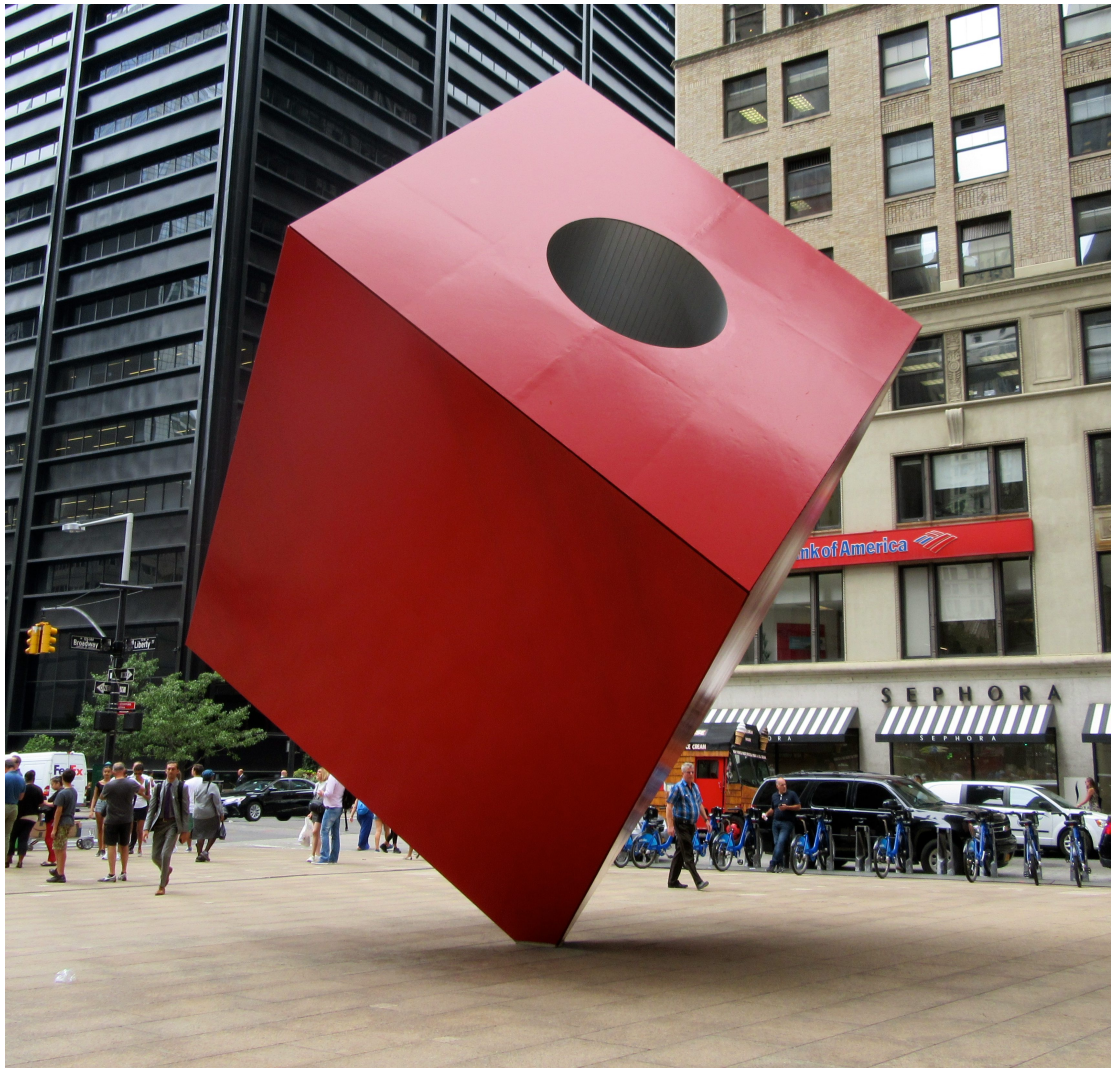
unhinging of site-specificity – mobilisation of site specificity



Sitings of Public Art

Installation

Integration versus Intervention



Red Cube (1968), Noguchi Isamu



Spatial Stories

‘space is a practiced place’

De Certeau from his 1984 book The Practice of Everyday Life

..here he reverses the conventional meanings of space and place

research methodologies for **site-specific** art practice

- **Ethnography**
- **Action Research**
- Visual Research Methods
- Discourse Analysis
- Historical Research
- Archival Research
- **Phenomenology**
- **Participatory (Action) Research**

site-specific art that engages with **participatory action research** as a research methodologies

- **Participatory observation:** The artist can use this methodology to immerse themselves in the community and learn about their culture, values, and daily lives. This can be done through **interviews, conversations, and other forms of interaction with community members.**
- **Participatory mapping:** This methodology involves working with community members to **create maps of the site-specific location** and the surrounding area. This can help to identify important features and issues that are relevant to the community and can inform the development of the artwork.
- **Collaborative design:** This methodology involves working with community members to co-create the artwork. This can include brainstorming sessions, workshops, and other forms of **collaborative design** that allow community members to have a say in the development of the artwork.
- **Participatory evaluation:** This methodology involves working with community members to evaluate the effectiveness of the artwork in achieving its intended goals. This can involve gathering feedback, conducting surveys, and other forms of data collection to measure the impact of the artwork on the community.
- **Participatory action research (PAR):** This methodology involves working with community members to identify issues and problems that are relevant to the community, and then developing strategies to address these issues through the artwork. This can involve a cyclical process of planning, action, reflection, and evaluation that is driven by the needs and priorities of the community.

The Listening Project

a documentary project that applies **participatory action research** as a method



research methodologies that for site-specific art that engages with **phenomenology**

Phenomenology is a philosophical approach that focuses on the first-person experience of the world and the ways in which we perceive and interact with our surroundings. In the context of site-specific art that engages with the theory **of hauntology**, phenomenology can provide a valuable research methodology that emphasizes the experiential and embodied aspects of the site.

- **Observation:** One approach to researching the site's phenomenological dimensions is through observation. This may involve spending time in the site, paying close attention to the sensory and emotional experiences that it evokes, and documenting those experiences through written notes, sketches, or photographs.
- **Embodied practice:** Another approach to researching the site's phenomenological dimensions is through embodied practice. This may involve engaging in physical activities, such as walking or movement exercises, that can help to attune the artist to the sensory and emotional qualities of the site.
- **Interviews**: Another way to gather information about the site's phenomenological dimensions is through interviews with people who have experienced the site. This may involve asking them to describe their experiences and perceptions of the site, and using that information to develop a more nuanced understanding of the site's phenomenological dimensions.
- **Sensorial mapping:** A method that has been used in site-specific art that engages with phenomenology is sensorial mapping. This method involves mapping the site's sensory and emotional qualities through drawing, photography, and other creative means. This can help to create a visual representation of the site's phenomenological dimensions, which can be used to guide the development of the site-specific artwork.

site-specific art practice using **phenomenology** as research methodology

- James Turrell's Roden Crater
- **Janet Cardiff and George Bures Miller's The Secret Hotel**
- Olafur Eliasson's Your Rainbow Panorama
- **Antony Gormley's Another Place**
- **Walter De Maria's The Lightning Field**
- Tatsuo Miyajima's Counter Void
- Richard Serra's Torqued Ellipses



James Turrell Roden Crater

The Secret Hotel

Janet Cardiff and George Bures Miller



Another Place
(1997)
Antony Gormley



The Lightning Field (1977)
Walter De Maria's



site-specific art using **ethnography** as a research methodology



Neukom Vivarium (2006) by Mark Dion engages with ethnography by using a site-specific installation to explore the complex relationships between humans and the natural environment, and by inviting viewers to reflect on their own relationship to nature and the impact of human activity on the environment.

Border Cantos

(2016)

Richard Misrach and Guillermo Galindo



Border Cantos by Richard Misrach and Guillermo Galindo is a collaboration between an American photographer and a Mexican-American composer who engage with ethnographic practices to investigate the political and cultural landscape of the U.S.-Mexico border. The project involves the creation of large-scale photographs by Misrach and musical compositions by Galindo that incorporate found objects collected along the border. These objects, which include discarded clothing, toys, and other items left behind by migrants, are used as material for the musical instruments constructed by Galindo.

Through the collection and use of these objects, the artists engage with ethnographic practices that involve the study and interpretation of human cultures and societies. The project also involves interviews with individuals who live and work along the border, including migrants, border patrol agents, and activists, which further enhances its ethnographic dimension.

Overall, Border Cantos engages with ethnography by incorporating both visual and musical elements that are informed by the artists' deep engagement with the social, cultural, and political dynamics of the U.S.-Mexico border.

Crop Over
(2007)
Sonia Boyce

Sonia Boyce's artwork *Crop Over* (2007) engages with ethnography through its exploration of cultural identity, performance, and social dynamics. The artwork consists of a video installation that documents a performance created by Boyce in collaboration with a group of Barbadian women during the Crop Over festival.

The performance involved the women, who were all members of a social club in Barbados, singing traditional songs and wearing elaborate costumes and headpieces that reflected the cultural heritage of the Caribbean region. The video installation presents a documentation of the performance, including interviews with the women and footage of the festival itself.

Through the use of video, Boyce captures the dynamic nature of the festival and the cultural traditions that underpin it. She also uses the performance to explore the complex relationships between identity, culture, and social dynamics within Barbadian society, and to highlight the important role that women play in preserving and transmitting cultural traditions.

Overall, *Crop Over* (2007) by Sonia Boyce engages with ethnography through its exploration of cultural identity and traditions, and its use of participant observation and interviews to document and analyze social and cultural practices.



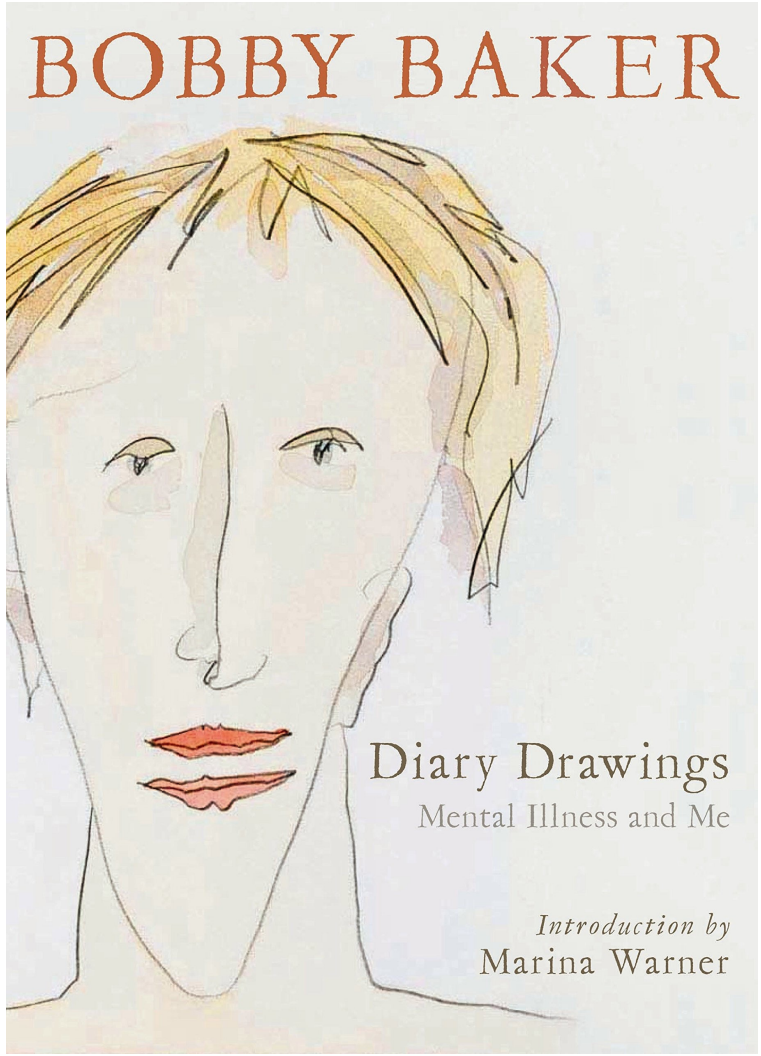
site-specific art practice using auto**ethnography** as research methodology



Rachel Gadsden, Unlimited Global Alchemy (2019)

"Mental" by Bobby Baker - Baker is a British performance artist who created "Mental" as a site-specific performance in the abandoned Friern Hospital in London.

The performance drew on Baker's own experiences of mental illness and institutionalization to explore the history of the hospital and the treatment of mental health patients in the UK.





Hair Peace
(2015)
Victoria Melody

-Melody is a British artist who created *Hair Peace* (2015) as a **site-specific performance** in a hair salon in Essex.

The **performance** drew on Melody's experiences of hair loss and her own journey to find a wig, and explored the relationships that people have with their hair and the role that it plays in shaping identity.



Victoria Melody is a British visual and performance artist and theatre-maker. Inspired by **ethnography**, she immerses herself in different communities and **'becomes an active participant in their rituals** as research for her work

site-specific art practice using **psychogeography** as research methodology

Keywords
dérive, psychogeography, site-specificity, spectacle, the everyday, walking

Janet Cardiff's "The Missing Voice (Case Study B)"

Janet Cardiff and George Bures Miller's "The Murder of Crows"

Francis Alÿs' "The Green Line"

Francis Alÿs' "When Faith Moves Mountains"

Mark Dion's "Neukom Vivarium"

Sophie Calle's "The Gotham Handbook"

Simon Pope's "A Small Act of Cowardice"

Christina Kubisch's "Electrical Walks"

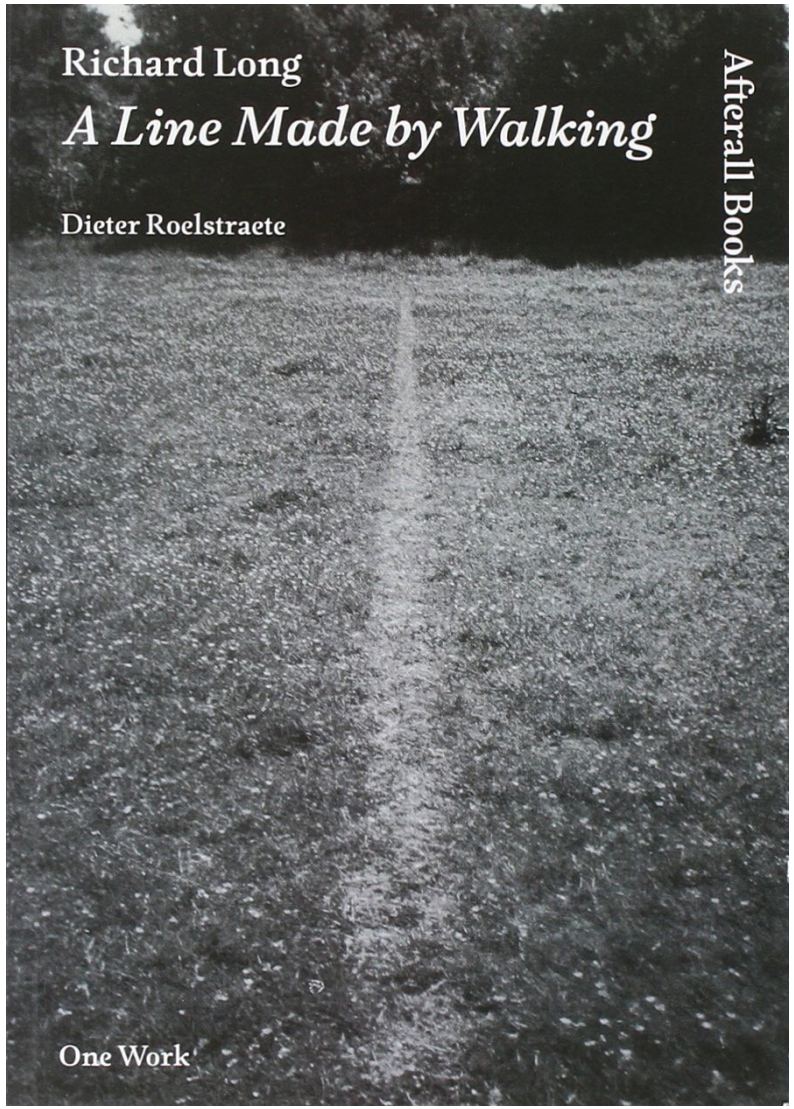


Christina Kubisch's Electrical Walks (2003-)

research methods to use with **psychogeography** as a research methodology

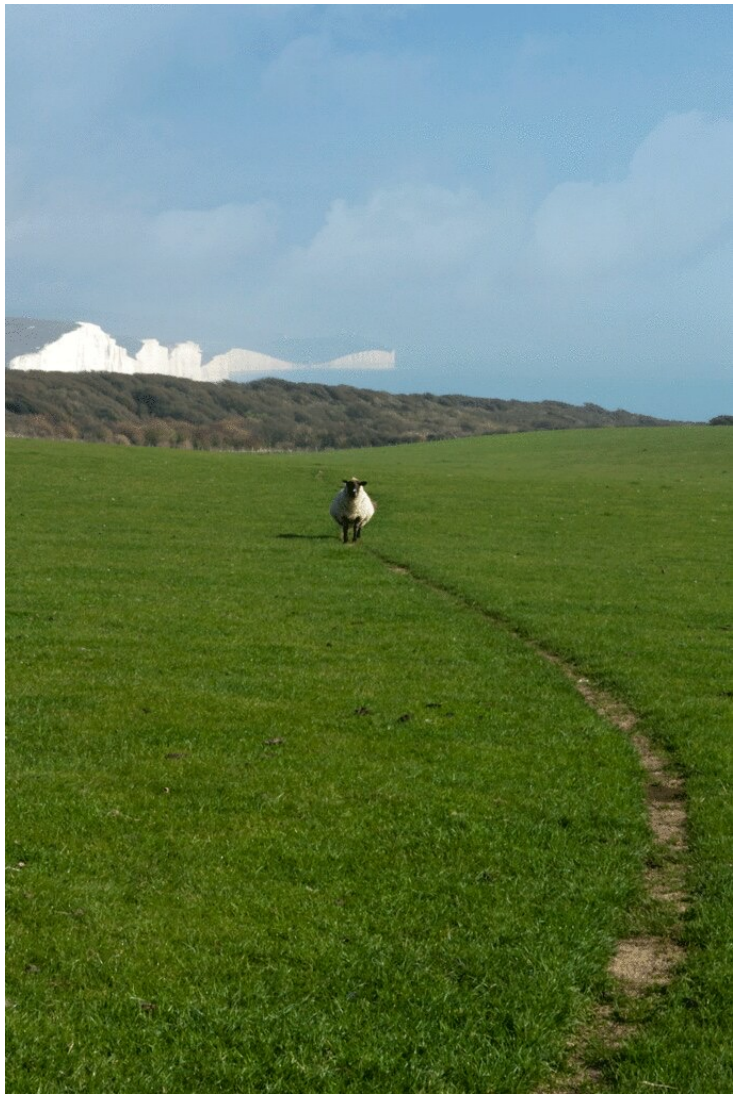
Keywords
dérive, psychogeography, site-specificity, spectacle, the everyday, walking, situation

- **Walks:** Psychogeographic research often involves walking through urban environments and observing the various features, textures, sounds, and smells of the surroundings. Walks can be structured or unstructured and can be guided by specific research questions or open-ended explorations.
- **Mapping:** Mapping is an important method in psychogeography, as it allows researchers to visualize and analyze the relationships between different places and features in the urban landscape. Maps can be created using a range of tools, from traditional paper maps to digital mapping software.
- **Interviews:** Psychogeographic research can involve interviews with people who live or work in specific urban environments. Interviews can provide insights into the experiences, perceptions, and emotions of people who interact with particular places and spaces.
- **Photography and videography:** Visual methods, such as photography and videography, can be used to document and analyze the urban environment. Photographs and videos can capture the physical features of the built environment, as well as the social and cultural practices that take place within it.
- **Data collection:** Psychogeographic research can involve the collection of quantitative data, such as traffic flow, noise levels, and air quality. This data can provide insights into the physical characteristics of specific places and can be used to identify patterns and relationships between different features of the urban environment.
- **Archival research:** Psychogeographic research can also involve the analysis of historical documents, such as maps, photographs, and newspapers. Archival research can provide insights into the ways in which the urban environment has evolved over time and can reveal the social, economic, and political forces that have shaped specific places and spaces.

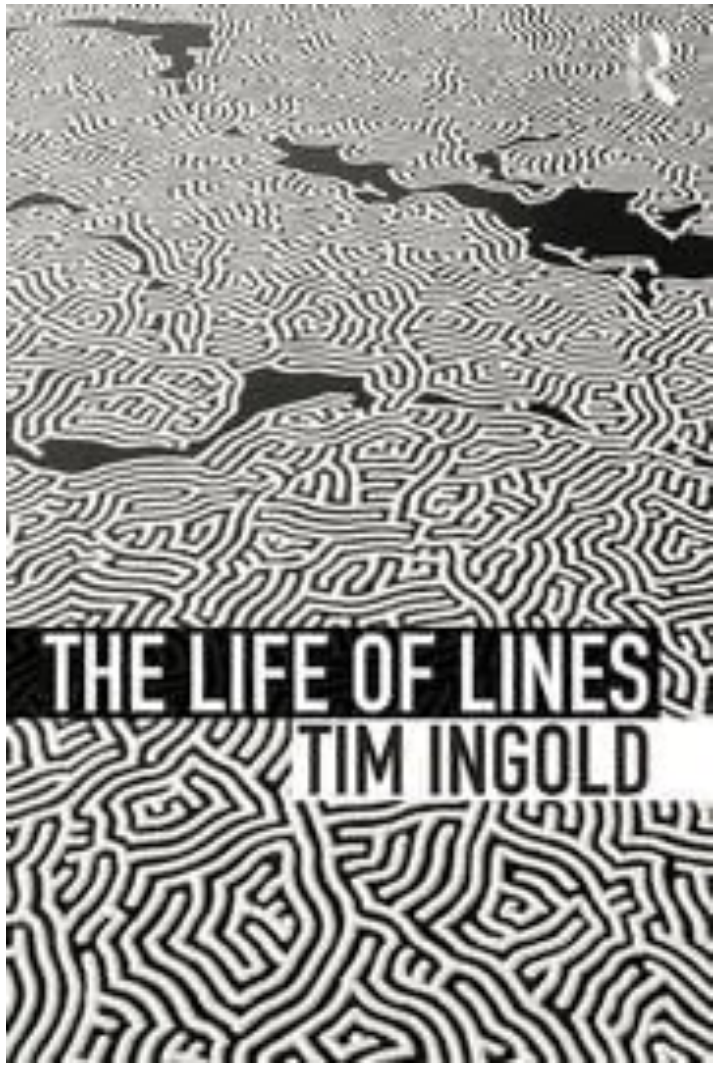


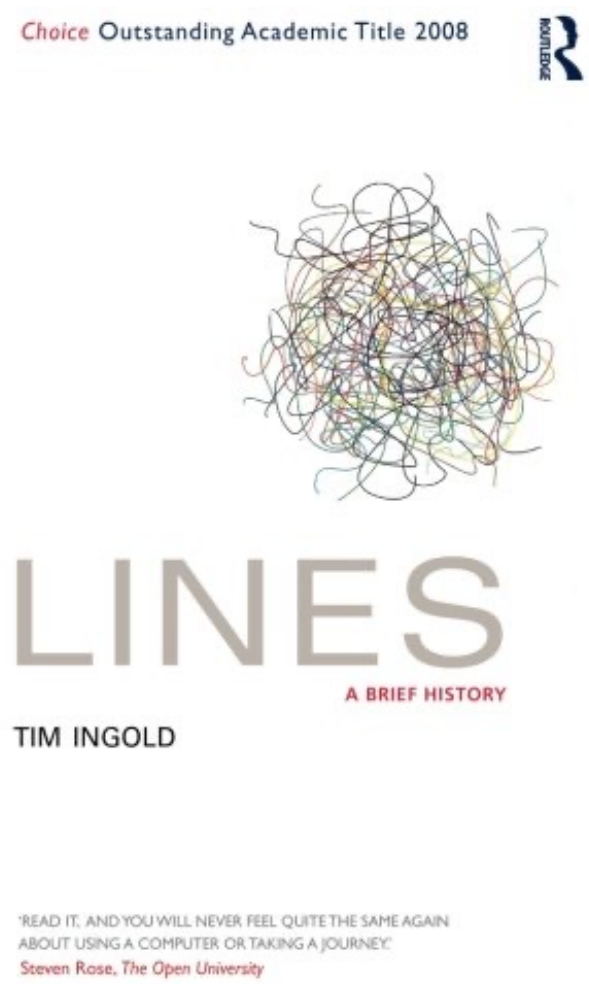


A Line Made by Walking (1967) Richard Long

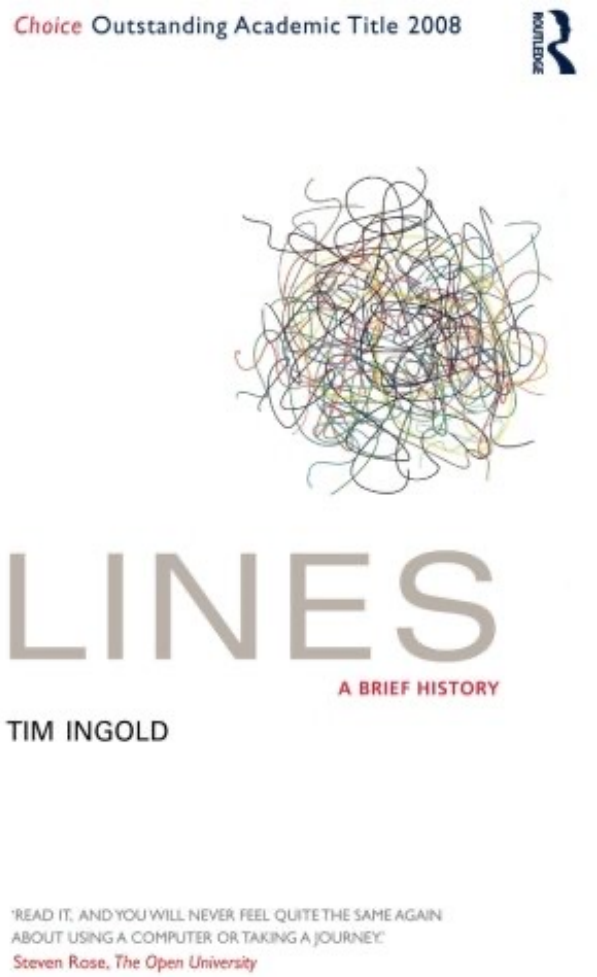


Sheep on her path
Mark Rutley


THE LIFE OF LINES
TIM INGOLD


Choice Outstanding Academic Title 2008
ROUTLEDGE
LINES
A BRIEF HISTORY
TIM INGOLD
'READ IT, AND YOU WILL NEVER FEEL QUITE THE SAME AGAIN ABOUT USING A COMPUTER OR TAKING A JOURNEY.'
Steven Rose, The Open University





Tim Ingold, an anthropologist, positions **drawing as 'an exemplary form of line-making**, Ingold, states in his 2007 book, Lines a Brief History, that:

"in a world composed of ongoing lines and pathways, this makes the activity of **drawing exemplary of knowing and being per se.** These expanded senses of drawing as multi-sensory knowing/doing, and as practice, expressive of a moving, processually entwined world of people and things will be engaged. (Ingold, 2007)

"Line making of one sort or another is as old as speech. For as long as people have been talking to one another, they have surely also been gesturing with their hands, and of these gestures a proportion will have left traces on surfaces of various kinds." (Ingold, 2016, p.153)

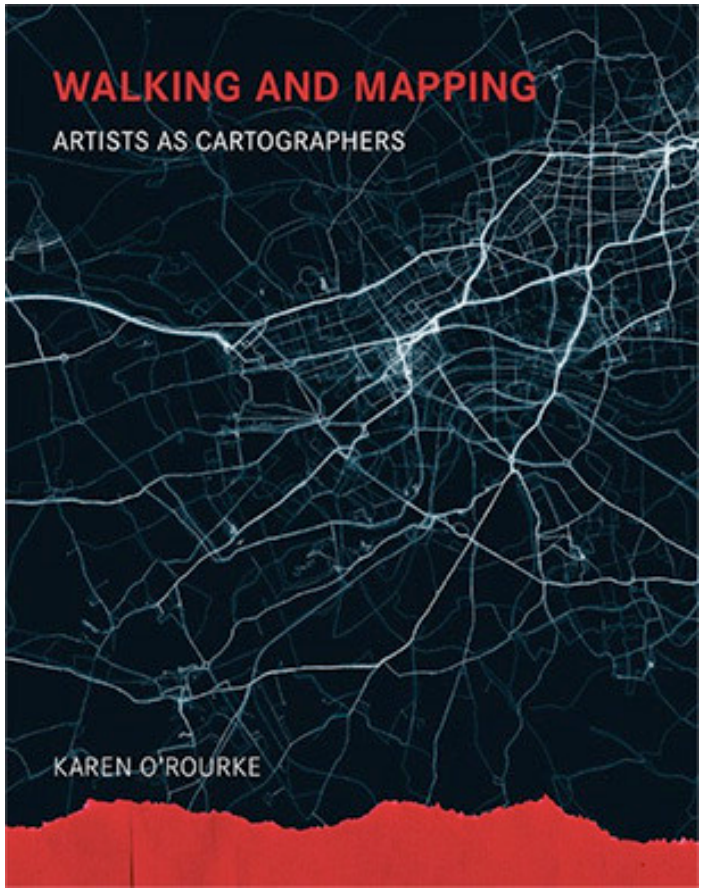
Psychogeography

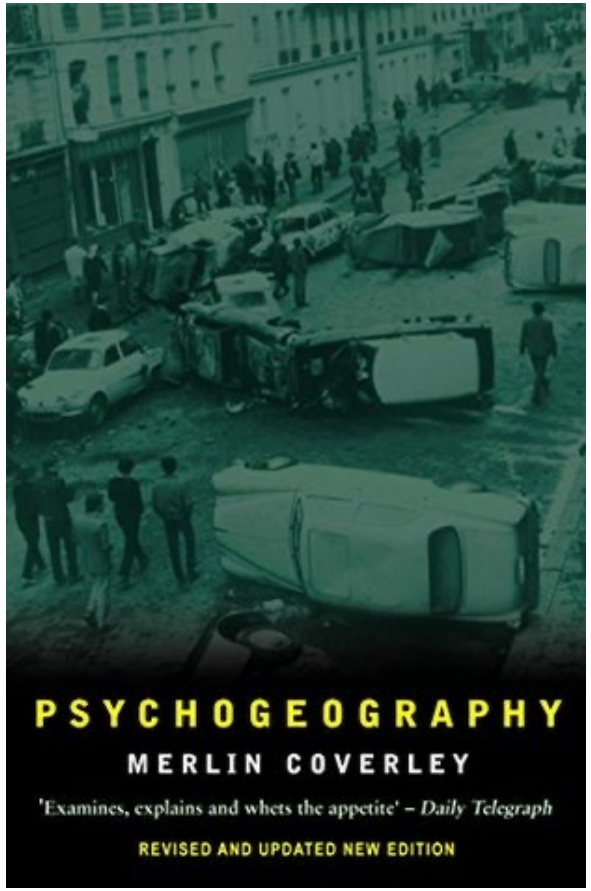
a purposeful Drift through the City

Guy Debord and The Situationists

Theory of the Dérive

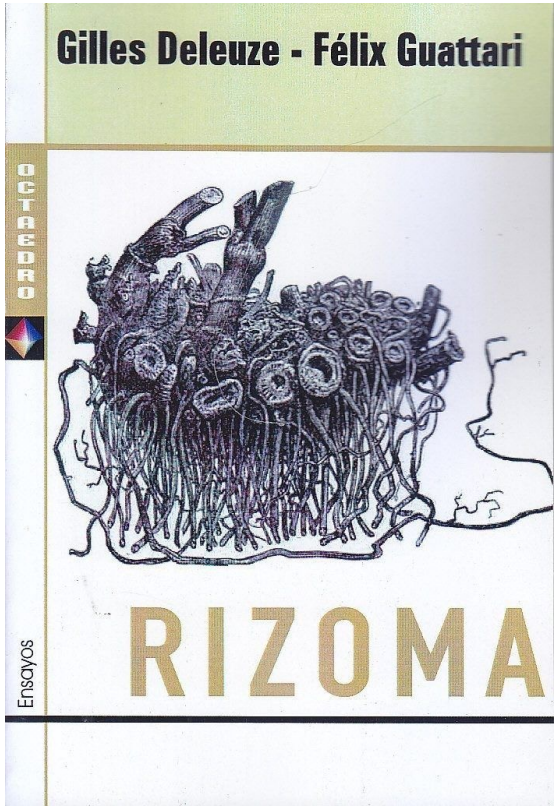
the ***dérive*** (French: ["drift”] is a revolutionary strategy originally put forward in the **"Theory of the Dérive" (1956)** by Guy Debord, a member at the time of the Letterist International. Debord defines the *dérive* as "a mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances.” It is an unplanned journey through a landscape, usually urban, in which participants drop their everyday relations and "let themselves be drawn by the attractions of the terrain and the encounters they find there".



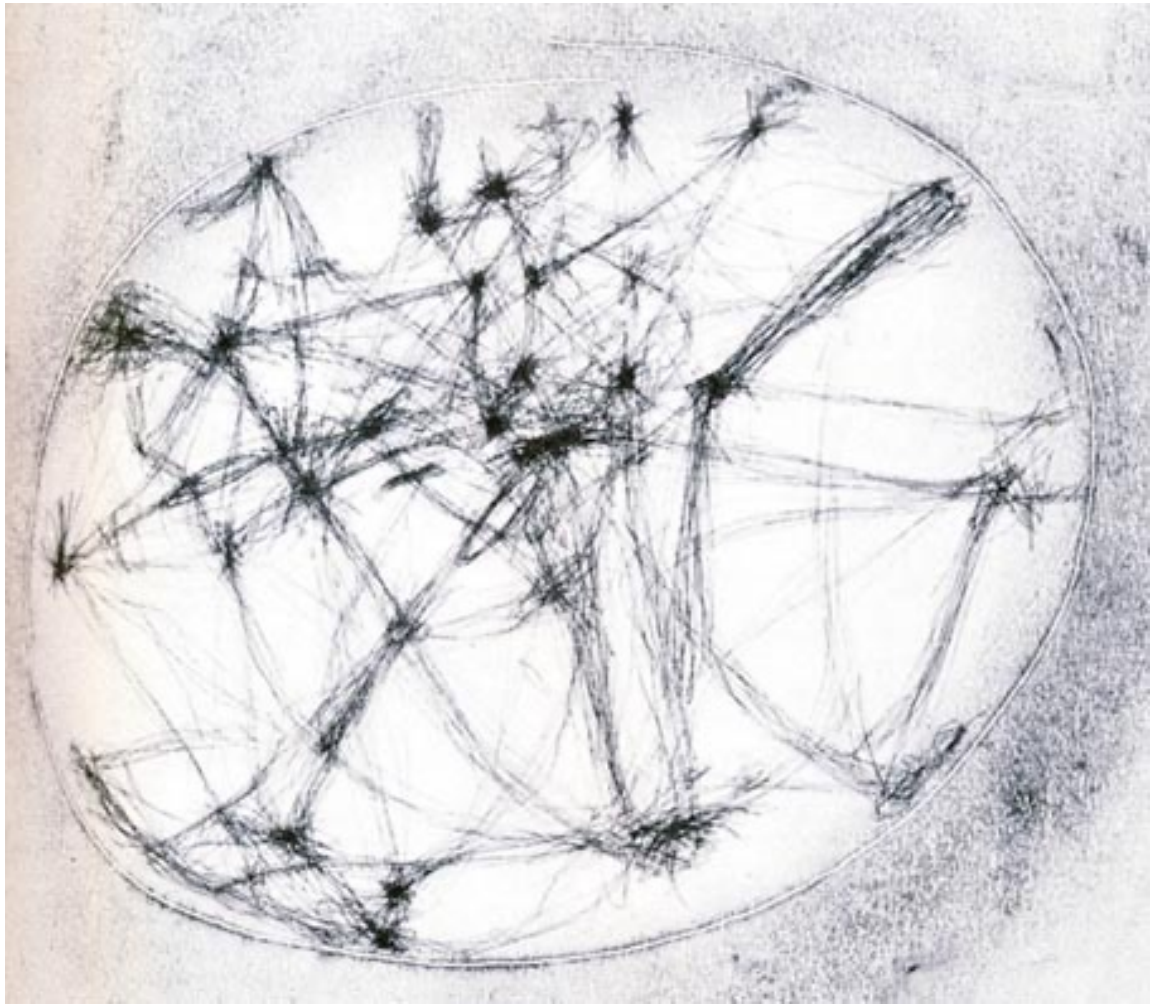


“lignes d’erres”

Mapping the Wander Lines:
The Quiet Revelations of Fernand Deligny





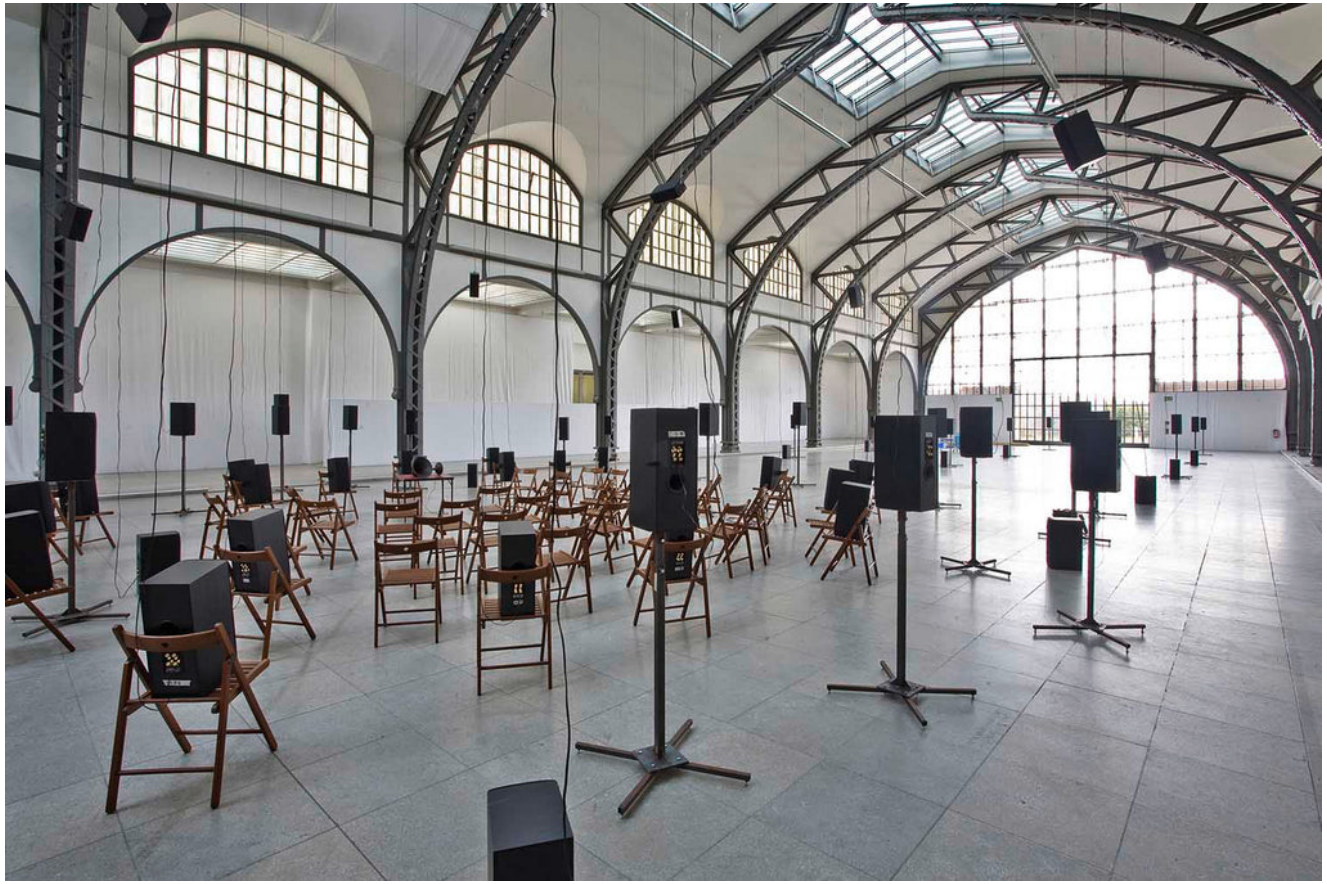


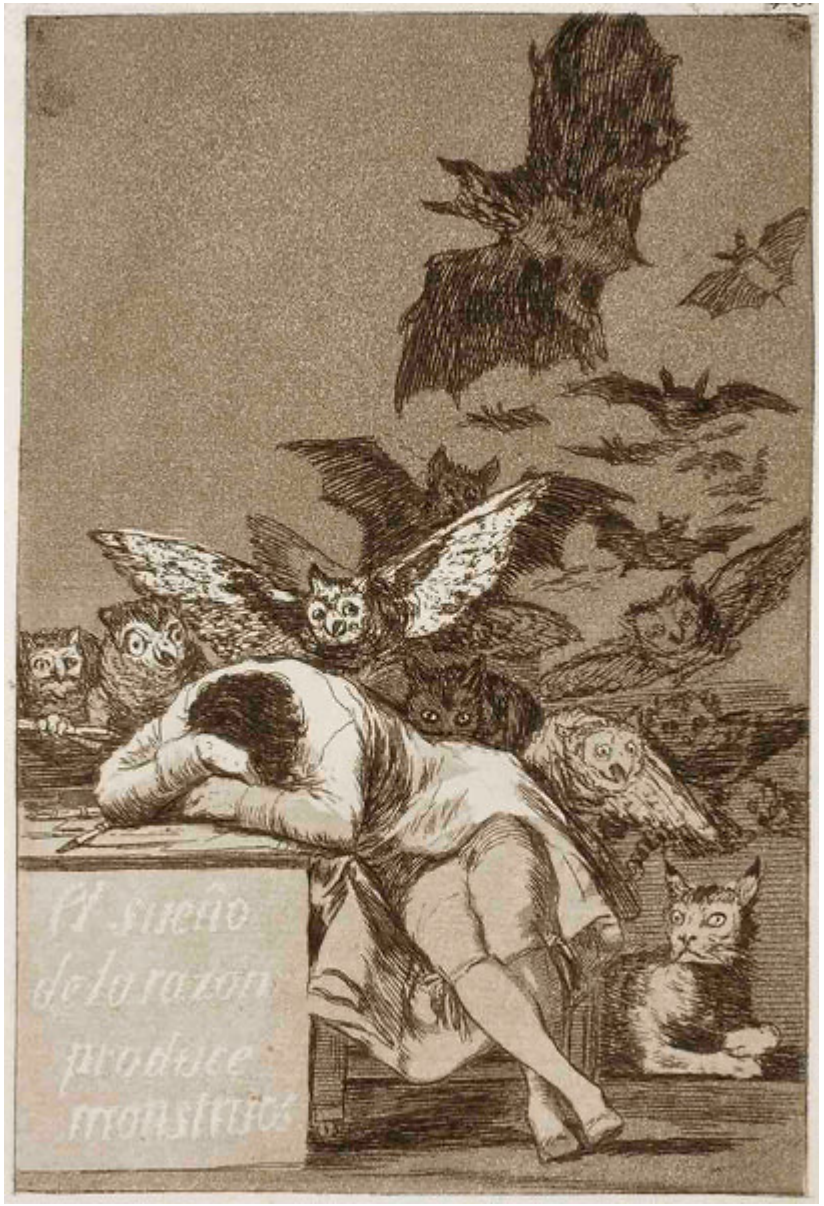
The Map, The Rhizome, The Diagram and The Line of Flight

Living Network Ecologies

The Murder of Crows
(2008)
Janet Cardiff and George Bures Miller

Janet Cardiff and George Bures Miller's "The Murder of Crows" is a surrealistic sound installation inspired in part by Goya's famous etching "**The Sleep of Reason Produces Monsters**." This hallucinatory work depicts a man asleep with owls and bats swooping menacingly around his head; Cardiff and Miller's title also refers to the habit among crows of flocking to a dead crow and cawing collectively, often for over a day, in a "crow funeral." The installation is composed of 98 speakers that visually mimic the flocking crows and issue both ambient and musical sounds, and a desk (mimicing Goya) with a megaphone from which Cardiff's voice relays a series of dreams.





Francisco de Goya, The Sleep of Reason Produces False Monsters



Ninety-eight speakers are spread across the walls, seating, and floor. “Helpless to escape from her apocalyptic dreams,” Cardiff’s voice is broadcasted from a megaphone lying on its side, alluding to the protagonist in Goya’s work. Meanwhile, the speakers play a rich, electronic soundscape with sound effects such as factory noises, crashing waves, and flying birds.

The Green Line (2004)

Francis Alÿs

In the summer of 1995 I performed a walk with a leaking can of blue paint in the city of São Paulo. The walk was then read as a poetic gesture of sorts. In June 2004, I re-enacted that same performance with a leaking can of green paint by tracing a line following the portion of the ‘Green Line’ that runs through the municipality of Jerusalem. 58 liters of green paint were used to trace 24 km. Shortly after, a filmed documentation of the walk was presented to a number of people whom I invited to react spontaneously to the action and the circumstances within which it was performed.



…Sometimes doing something poetic can become political and sometimes doing something political can become poetic…

The Gotham Handbook (1994-2000)
Sophie Calle



site-specific art
practice using
psychogeography as
research methodology

moving image artists as psychogeographers

Patrick Keiller – "Robinson in Space" (1997)

Ben Rivers - "Slow Action" (2011)

James Benning - Ruhr" (2009)

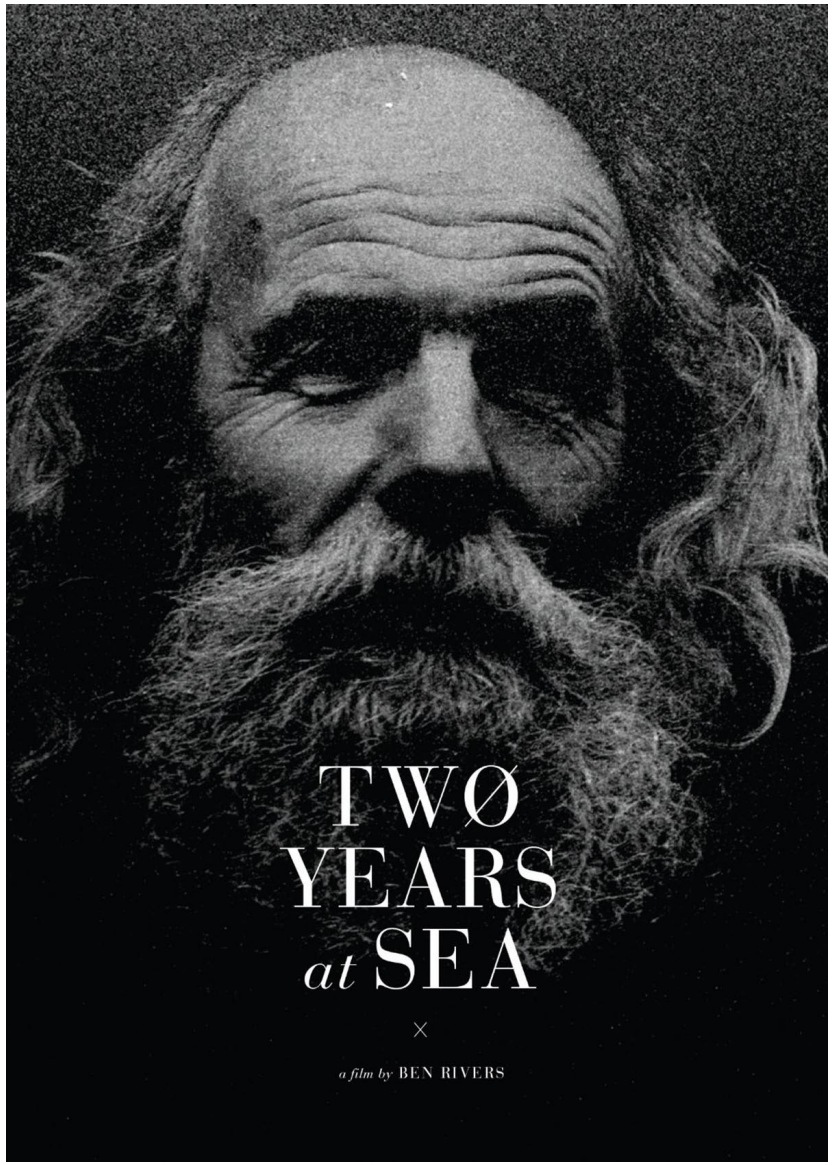


Patrick Keiller – *Robinson in Space* (1997)



Ben Rivers, Two Years at Sea (2011)





Ben Rivers | Two Years at Sea (2011)

Phenomenology in the Field

Phenomenology is a philosophical approach that emphasizes the study of conscious experience and the subjective perspective of individuals. It seeks to describe how people experience and perceive the world around them, and how these experiences are shaped by their bodily sensations, emotions, and memories.

In ***Two Years at Sea*** **(2011**) Rivers documents the daily life of a man named Jake Williams, who has chosen to live in isolation in the Scottish highlands. The film does not provide a linear narrative or a traditional plot, but instead invites the viewer to experience the passing of time and the changing of seasons in this environment through Williams' eyes.

Rivers' use of long takes, ambient sound, and natural lighting creates an immersive and sensory experience that invites the viewer to feel the passing of time and to contemplate the relationship between humans and nature. **Through this approach, Rivers allows the viewer to engage with the film in a phenomenological way, experiencing the environment as Williams does and exploring their own subjective responses to it.**
In this sense, Rivers' approach to filmmaking can be seen as employing **phenomenology as a research methodology**. By emphasizing the subjective experience of the environment and allowing the viewer to engage with it in a sensory and experiential way, the film invites a deeper understanding of the relationship between humans and nature, as well as the complex interplay between memory, emotion, and sensory perception.

site-specific art practice using **Foucault's** concept of **heterotopia** as research methodology

Site-specific art that engages with Michel Foucault's concept of heterotopia typically involves artworks that explore the ways in which physical spaces can be transformed to create new and alternative realities.



Stalker (1979). Andrei Tarkovsky

Dans La Lune

(2008)

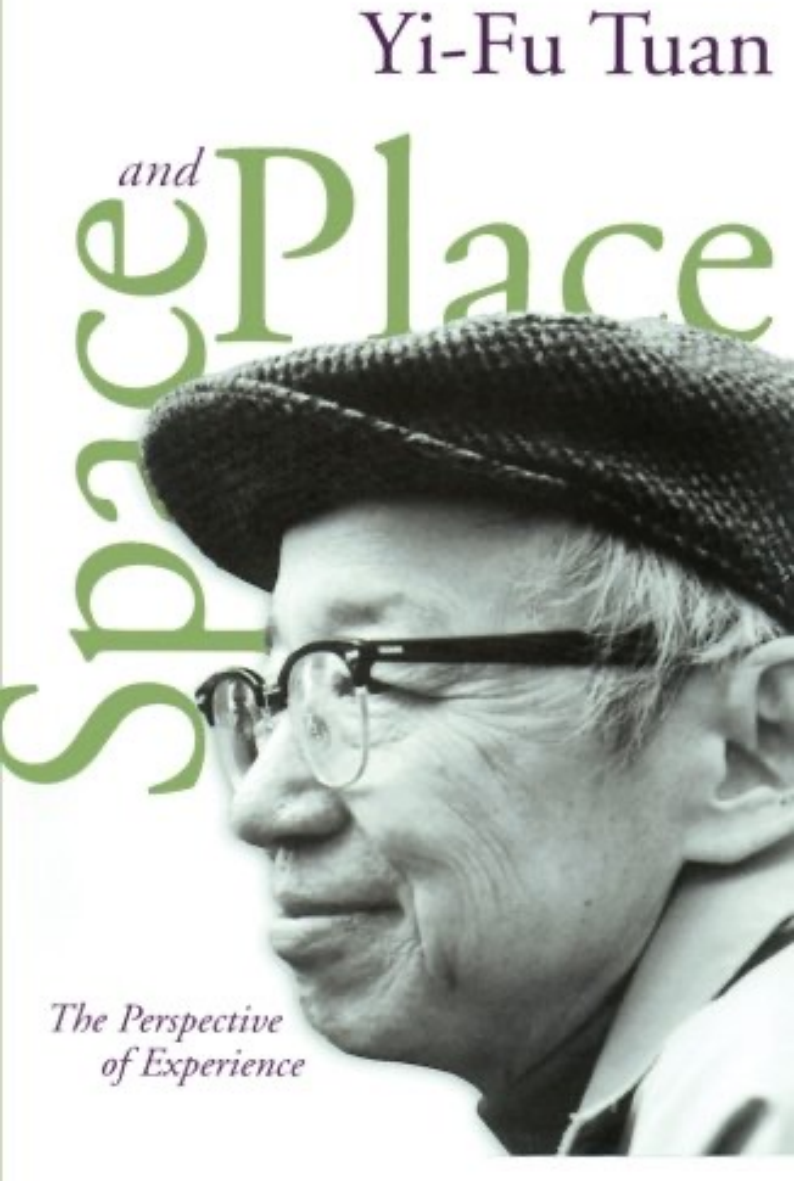
A sculptural paper Wonderland

by Kirsten Hassenfeld.

This installation consists of a series of paper sculptures that are arranged to create a unique and immersive environment that encourages viewers to reflect on the relationship between nature, culture, and artifice. The installation creates a powerful and transformative heterotopic space that challenges viewers to see the world in a new way.



Dan La Lune (2008)



Yi-Fu Tuan (1930-2022)

Space and Place

Space is experienced directly as having room in which to move. […] Movements are often directed toward, or repulsed by, objects and places. Hence space can be variously experienced as the relative location of objects or places, as the distances and expanses that separate or link places, and-more abstractly-as the area defined by a network of places.

Tuan, Y.F., 1977. *Space and place: The perspective of experience*. University of Minnesota Press.

site-specific artists who connect with **Yi-Fu Tuan's** concept of topophilia

This focus on the emotional and affective dimensions of our relationships to specific places is at the heart of Tuan's concept of topophilia. He argues that our emotional attachment to places is an important part of our identity and that the places we inhabit shape who we are and how we experience the world. **Site-specific artists** similarly seek to explore and express their own emotional and affective connections to specific places and to invite viewers to share in these experiences.

- **Andy Goldsworthy** - creates artworks from natural materials found on-site
- **Maya Lin** - creates large-scale land art installations that respond to the natural environment
- **James Turrell** - creates immersive installations that explore the perceptual and psychological effects of light and space
- **Richard Long** - creates minimalist sculptures and installations from natural materials found on-site
- **Nancy Holt** - creates large-scale installations that engage with the natural environment and landscape
- **Christo and Jeanne-Claude** - create monumental installations that transform the urban or natural environment, encouraging viewers to see familiar places in new ways
- **Robert Irwin** - creates immersive, site-specific installations that play with perception and engage the viewer's senses
- **Olafur Eliasson** - creates installations that explore perception, light, and natural phenomena, often involving the viewer in the work
- **Mary Miss** - creates site-specific installations that engage with the local community and environment, often focusing on issues of sustainability and ecology
- **Agnes Denes** - creates large-scale installations that explore environmental and ecological themes, often using unconventional materials and processes.

Richard Long

creates minimalist sculptures and installations from natural materials found on-site



Nancy Holt

Nancy Holt – ‘a key member of the **Earth, Land and Conceptual art movements** and a pioneer of both site-specific installation and film and video work. Holt is best known for her iconic work *Sun Tunnels* (1973-6) located in the Great Basin Desert, Utah… Using the natural environment as both medium and subject, Holt endeavoured to make her audience conscious of the cyclical time of the universe, the daily axial rotation of the Earth and its annual orbit around the sun. In doing so she transformed perception of the landscape. **Within her work photography played a central role, both as a way of engaging with landscape and representing a passage through space, and as a way of documenting site-specific works.**



Maya Lin

Maya Lin – ‘interprets the natural world through science, history, politics, and culture… Her works merge the physical and psychological environment, presenting a new way of seeing the world around us… Lin’s art explores how we experience and relate to Nature, setting up a systematic ordering of the land that is tied to history, memory, time, and language.

Her interest in landscape has led to works influenced by topographies and natural phenomena… Her work asks the viewer to reconsider nature and the environment at a time when it is crucial to do so.’



Andy Goldsworthy

Both Andy Goldsworthy and Yi-Fu Tuan share an interest in the relationship between humans and the environment, and both have explored the ways in which our perceptions and experiences of the natural world are shaped by cultural and historical factors. Goldsworthy's art and Tuan's writing both encourage us to think more deeply about our relationship to the natural world and to consider the ways in which our experiences of place are shaped by cultural and environmental factors.



site-specific art that engages with the theory of **edward soja**

thirdspace

Soja argues that Thirdspace is a "productive" space that emerges from the intersection of physical space, social space, and mental space.

Field of Light **(1992) by Bruce Munro:** This large-scale installation, which has been exhibited in a number of different locations around the world, consists of thousands of lighted spheres that are arranged to mimic the patterns of the natural landscape. The installation invites viewers to engage with the landscape in a new way, transforming the space into a Thirdspace that blurs the boundaries between art and nature.

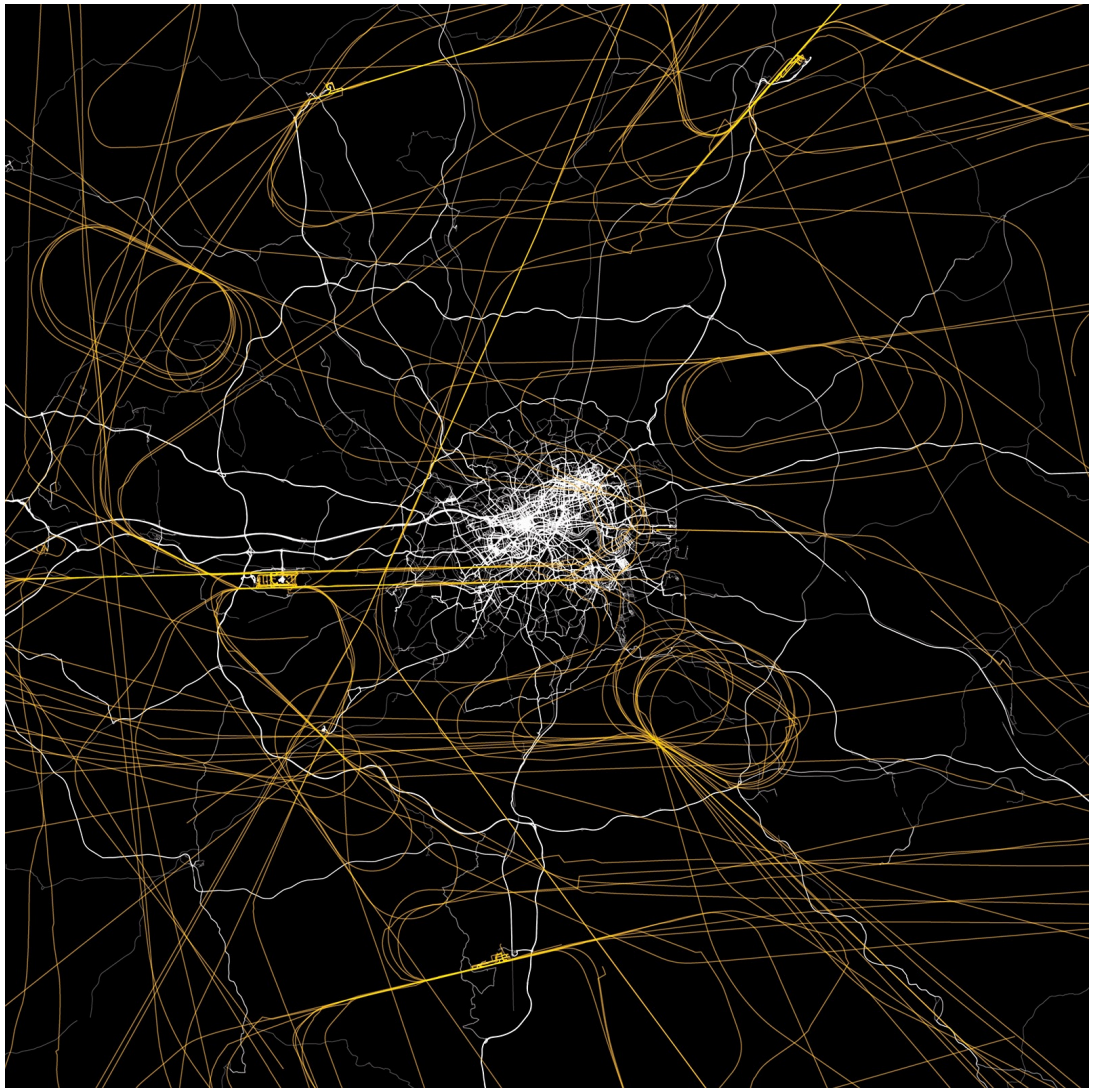


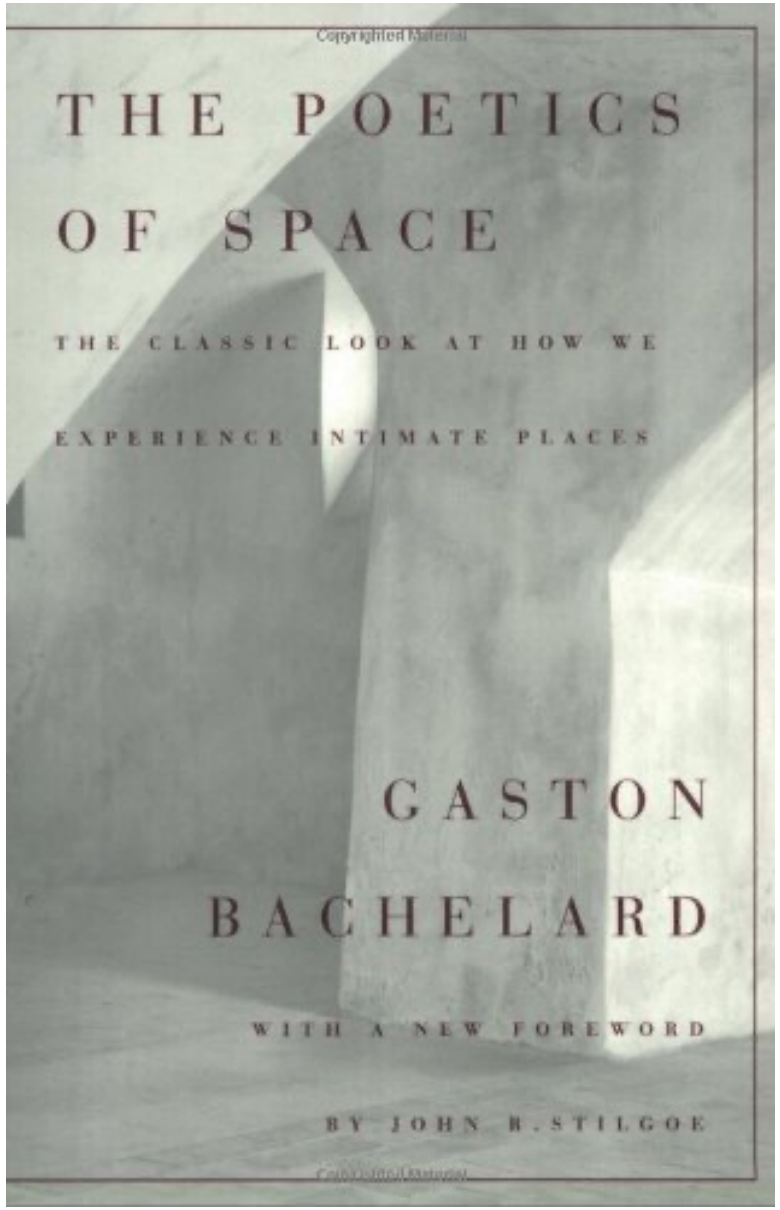
Bruce Munro's Field of Light (1992) installation can be seen as an example of how site-specific art can create new and dynamic relationships between physical space, social space, and mental space, and how these relationships can be understood through the lens of Thirdspace theory.

Psychogeographical Mapping (1999)

Jeremy Wood

This project involved mapping the city of London based on the movements of its inhabitants. The resulting maps highlighted the hidden spaces and patterns of movement within the city, creating a new, heterotopian perspective on urban space.





I SHOULD SAY:
THE HOUSE SHELTERS
DAY-DREAMING,
THE HOUSE PROTECTS
THE DREAMER,
THE HOUSE ALLOWS ONE
TO DREAM IN PEACE.

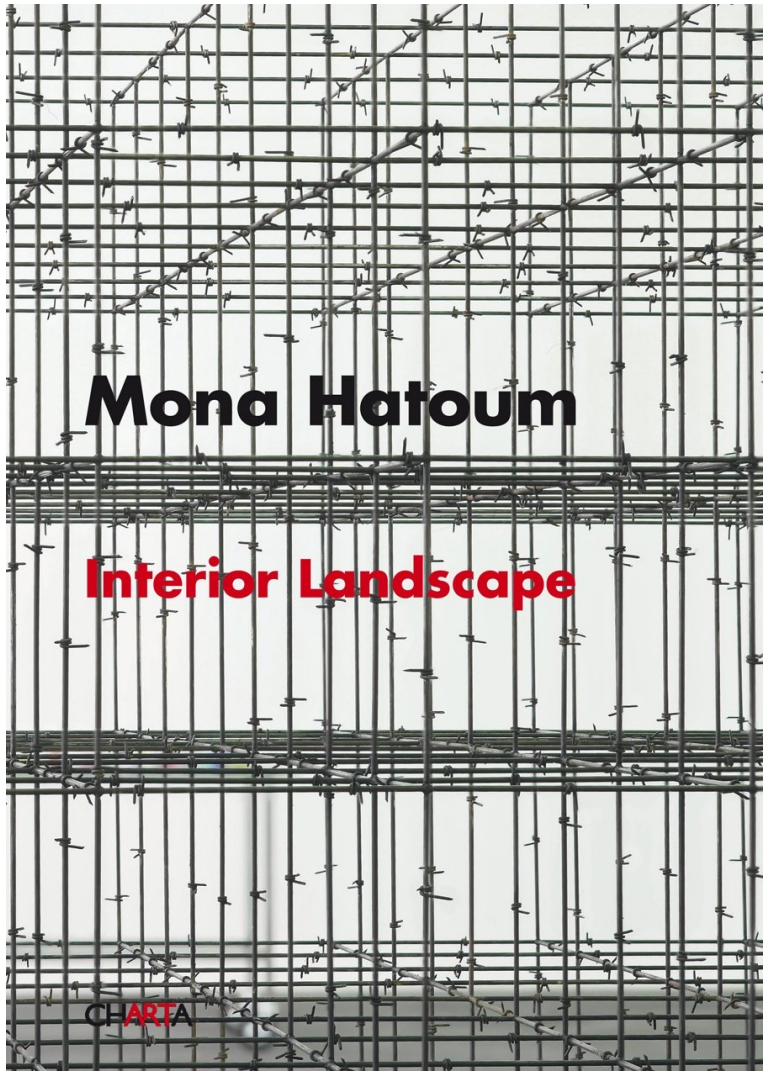
-GASTON BACHELARD-

site-specific art that engages with the theory of **gaston bachelard**

Gaston Bachelard was a French philosopher and phenomenologist whose work explored the relationship between imagination, memory, and space.



Ann Hamilton's Indigo Blue (1991) installation is an example of how site-specific art can connect with Gaston Bachelard's ideas about the transformative power of the imagination and the importance of sensory experience in shaping our understanding of the world, and how this connection can create new and dynamic relationships between interior space, texture, color, and human experience.





Mona Hatoum's *Interior Landscape* (2010) is an example of how site-specific art can connect with Gaston Bachelard's ideas about the transformative power of the imagination and the relationship between the human body and the environment.

Emily Speed

Rooms designed for a Woman

Emily Speed's film and installation explores the politics of the built environment

Rooms Designed for a Woman 2017 reflects on how buildings have traditionally been designed and planned by men, while women have tended to spend the most time within them.

Inspired by Speed's own collection of photographs of architects with their building models, the film is comprised of a sequence of vignettes bringing together bodies and architecture. A man surveys and builds models made of foam board and cake; women occupy and interact with these models in playful and performative ways. The film is presented in an immersive environment designed by Speed and accompanied by drawings and other materials.



Emily Speed *Rooms Designed for a Woman* 2017 video still.

research methodologies that for site-specific art that engages with **Derrida's** theory of **hauntology**?

- **Archival research:** One approach to researching the history and cultural context of a site is through archival research. This may involve gathering historical documents, photographs, maps, and other materials that can provide insight into the site's past and its role in larger historical events.
- **Ethnographic research:** Another approach to researching a site is through ethnographic research. This may involve conducting interviews with local residents, documenting cultural traditions and practices, and observing the ways in which people interact with the site and the ghosts of its past.
- **Creative research:** Site-specific art that engages with the theory of hauntology may also benefit from creative research methodologies, such as field recording, photography, and videography. These methods can help artists document the site's physical and emotional characteristics and create an archive of visual and audio materials that can be used to evoke the haunting presence of the site's past.
- **Psycho-geographical research:** Another approach to researching a site is through psycho-geographical research. This may involve exploring the site's physical and emotional characteristics through walks, drawings, and other forms of sensory engagement. This method can help artists to understand the site's spatial and psychological effects and how they relate to the site's past and its haunting presence.

site-specific art that engages with the **Derrida's** theory of **hauntology**?

Hauntology is a term coined by philosopher Jacques Derrida that refers to the persistence of past cultural and historical traumas in the present.

An example of a site-specific art practice that engages with hauntology is the work of Jeremy Deller, a British artist who has created a number of installations that explore the cultural and social histories of specific sites.
One of Deller's most well-known installations is The Battle of Orgreave (2001) which was a reenactment of a violent confrontation between striking miners and police that took place in 1984 during the UK miners' strike. The reenactment took place at the site of the original confrontation, and involved over 800 people, including many former miners and police officers.

The installation can be seen as an example of hauntology because it engages with the lingering cultural and social traumas of the past. By reenacting a violent event from the recent past, Deller highlights the ongoing impact of the UK miners' strike on the communities that were affected by it, and the ways in which the trauma of that period continues to shape the present.

Overall, *The Battle of Orgreave* (2001) is a good example of how site-specific art can engage with hauntology by exploring the ongoing influence of the past on the present, and by highlighting the ways in which cultural and social traumas can continue to shape our experience of the world.



The Battle of Orgreave Archive (An Injury to One is an Injury to All) 2001



research methodologies would for site-specific art that engages with the **Deleuze & Guatarri's** concept of **smooth and striated space**?

Gilles Deleuze's concept of smooth and striated space is a way of thinking about the organization of space and the ways in which it can be experienced and understood. According to Deleuze, smooth space is an open and continuous space that is characterized by movement, flexibility, and indeterminacy. It is a space that is without boundaries, or whose boundaries are constantly shifting and evolving. In contrast, striated space is a closed and segmented space that is characterized by fixed boundaries, order, and stability. It is a space that is divided into discrete and bounded areas, and is often associated with social, political, and economic control.

- **Cartographic research:** One approach to researching the smooth and striated qualities of a site is through cartographic research. This may involve mapping the physical and social dimensions of the site, and identifying the ways in which they are organized into smooth and striated spaces.
- **Archaeological research:** Another approach to researching the smooth and striated qualities of a site is through archaeological research. This may involve investigating the site's historical and cultural layers, and identifying the ways in which they have contributed to the site's smooth and striated organization.
- **Ethnographic research**: Another approach to researching the smooth and striated qualities of a site is through ethnographic research. This may involve conducting interviews with local residents, documenting cultural practices and traditions, and observing the ways in which people interact with the site and its smooth and striated spaces.
- **Phenomenological research:** Another approach to researching the smooth and striated qualities of a site is through phenomenological research. This may involve exploring the site's physical and emotional characteristics through walks, drawings, and other forms of sensory engagement. This method can help artists to understand the site's smooth and striated qualities and how they relate to the site's cultural and historical context.

site-specific artists that engaging with the **Deleuze** & **Guatarri's** concept of **smooth and striated space**?

Olafur Eliasson's ***Riverbed*** **(2014)** installation engages with Deleuze and Guattari's concept of smooth and striated space by creating a spatial experience that blurs the boundaries between these two modes of spatial organization. The installation consists of a large room filled with rocks and a meandering riverbed that winds its way through the space. The riverbed creates a fluid and open-ended spatial experience that is characteristic of smooth space, allowing visitors to move through the space in a non-linear way and to explore the different zones of the installation in their own time.

At the same time, the installation also engages with the concept of striated space through the use of the rocks and other elements that create a more structured and defined environment. The rocks are carefully arranged to create different zones within the installation, and visitors are encouraged to explore these different zones in a particular order. Through this combination of smooth and striated elements, ***Riverbed*** **(2014)** creates a spatial experience that is both fluid and structured, inviting visitors to engage with the space in different ways and to experience the tension between these two modes of spatial organization.

In this way, Eliasson's ***Riverbed*** **(2014)** can be seen as an example of how site-specific art can engage with Deleuze and Guattari's concept of smooth and striated space, and how it can create spatial experiences that challenge and expand our understanding of these modes of spatial organization.



Wavefield

(2003)

Maya Lin

This installation at the Storm King Art Center in New York is an earthwork that transforms the landscape of the park, through a series of grass mounds that undulate across the terrain, blurring the boundaries between the natural and the built environment, and creating a smooth and continuous surface.



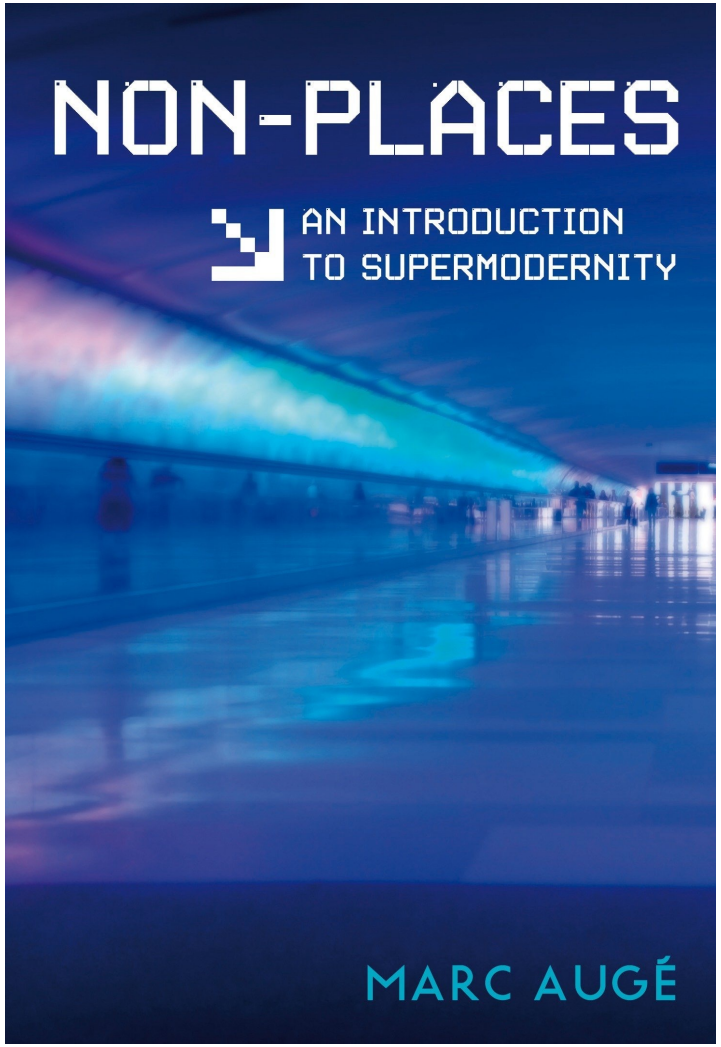
Museo Aero Solar

(2007)

Tomás Saraceno

This site-specific installation is an enormous, floating sculpture made entirely of recycled plastic bags, which rises into the air and moves in response to wind and air currents. Its continuously shifting form, and unpredictable movements, exemplify smooth space.



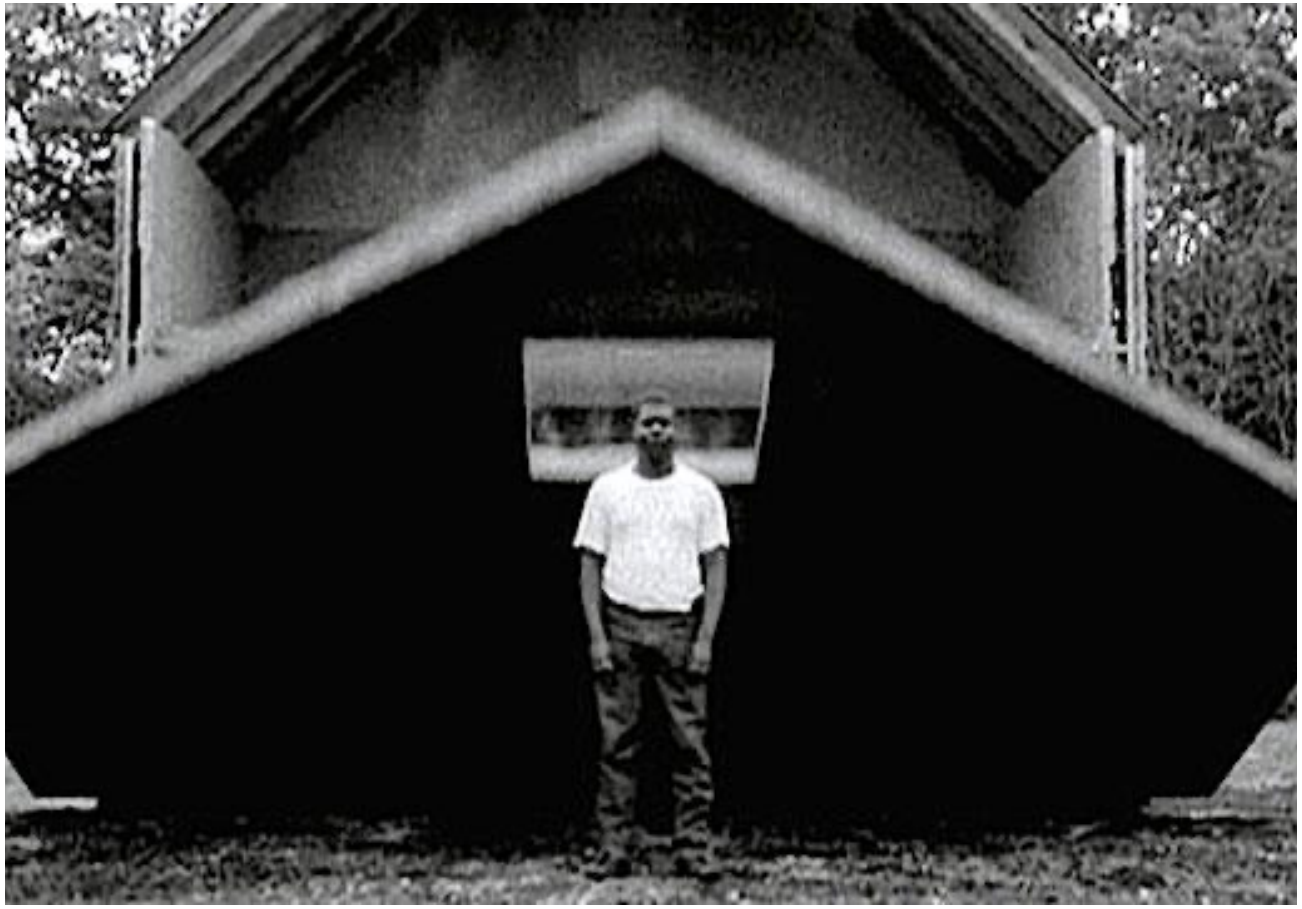




‘If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, historical and concerned with identity will be a non-place.

site-specific artworks which connect with **Marc Augé's** concept of non-place

Marc Augé's concept of "non-place" refers to spaces that lack identity, history, and social relationships. These are spaces that are defined by their transitory and anonymous nature, and that are designed for specific purposes such as transportation, commerce, or leisure. **Examples of non-places include airports, shopping malls, highways, and chain restaurants.**



Deadpan (1997) by Steve McQueen is short film depicts a man standing motionless in front of a house that is about to be demolished. The man is positioned in such a way that he is framed by the open door of the house, creating a visual pun that emphasizes the relationship between interior and exterior space. The film is a meditation on the emptiness and anonymity of urban spaces that are undergoing rapid transformation.



…making a connection between **site-specific art** practice and the ideas of French philosopher **Henri Lefebvre**, particularly his concept of the **production of space**.

- In his book "**The Production of Space**," Lefebvre argues that space is not a neutral, passive container, but rather an active and dynamic force that is constantly produced and reproduced through social practices and interactions. He suggests that space is a product of both physical and cultural processes, and that it is deeply implicated in power relations and social structures.
- **Site-specific artists** often engage with these ideas by creating works that respond to the unique features and history of a particular site, and that are designed to engage with the social, political, and cultural dynamics of that space. By doing so, they are actively producing and reproducing space, and challenging traditional notions of the art object and the gallery space.
- For example, the work of site-specific artist **Robert Smithson**, who is associated with the **Land Art movement**, can be seen as a response to Lefebvre's ideas about space. Smithson's earthworks, including the iconic **Spiral Jetty** in the Utah desert, are designed to engage with the natural and cultural history of the site, and to transform the landscape in a way that highlights the dynamic relationship between human beings and the environment. In this sense, his works can be seen as a form of **"production of space,"** actively engaging with the social and political dynamics of the site in which they are situated.

Robert Smithson





site-specific artists that connect with Lefebvre's concept of the production of space

A good example of site-specific art that engages with Lefebvre's production of space is the work of artist Krzysztof Wodiczko. Wodiczko creates large-scale projections and installations that engage with public spaces and address issues of power, conflict, and marginalization.

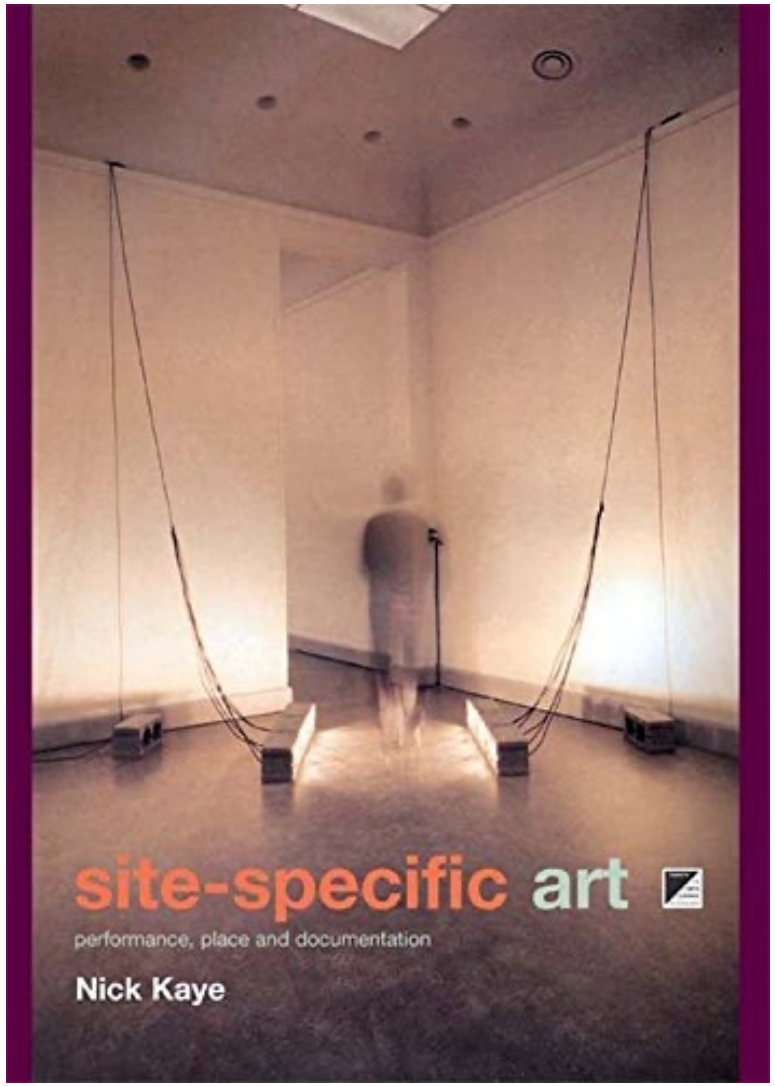
One of his most well-known works is ***The Homeless Vehicle*** (1988-1989), which was created for the streets of New York City. The work consisted of a modified shopping cart equipped with a video projector and a sound system, which was used to display images and stories of homeless individuals. The project aimed to give visibility and voice to an often marginalized and invisible population, while also challenging the dominant narratives of urban space.

In this work, Wodiczko engages with Lefebvre's theory of the production of space by highlighting the ways in which urban space is shaped by power relations and social practices. He also intervenes in this space by creating an artwork that disrupts the dominant narratives of urban space and offers a different perspective.

Overall, Wodiczko's work exemplifies how site-specific art can engage with Lefebvre's theory of the production of space to create interventions that challenge and transform the existing spatial order.




Gordon Matta-Clarke



Site-Specific Art charts the development of an experimental art form in an experimental way. Nick Kaye traces the fascinating historical antecedents of today's installation and performance art, while also assembling a unique documentation of contemporary practice around the world.

The book is divided into individual analyses of the themes of space, materials, site, and frames. These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before.

Site-Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance, and rigorously questions how such works can be documented.

Kaye, N., 2013. *Site-specific art: performance, place and documentation*. Routledge.