personal “accident” on a city street. Through a chance encounter with Ilya Kabakov’s Monuments 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 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 flanelle’s ramble—that is topographically detoured via the object.

C. On time 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 divination. 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 narrativization 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 Wilhelmshaven’s Hallsylt’s Hallsyltwiek 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 rest place in melancholia, the vampiric, and catastrophism.

Kevin McMahon examines how contemporary works of architecture, advertisement, and domestic and museum interiors align with and resist public space. By intertwining 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 architectural museum re-creation, and nature domesticated and folded into house (as part of the “theater of objects”) inform McMahon’s critical meditation on home, house, installation, and institution. John C. Welchman’s essay on the Art Rebat/Arte Reembloso 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 Rebat/Arte Reembloso within a series of contexts and methodologies through which twentieth-century art has engaged with the theory and practice of money and the systemic and social operations of market capitalism.

Expanding upon multi-media and technology-based installation, Chrisie 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 transformative, the sculptural, and the cinematic—the essay 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 Lisa Roberts within concepts of the panorama, multimedia environments, and the cinematic.

Bruce Jenkins also examines the museum and the museum, exploring how works of film installation have been received and contextualized within the system 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—in 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,
1995 Hiroshi Teshigahara, Monumental Nibana
Kevin Kinho, RedAlis Eyestalking
Sheila Levrant de Bretteville, Sonya Ishii, and Nobuko Nagasawa, Chokudo no shobaiyate (Memories of Little Tokyo)
Ameda Kaposi, Math or Myth
Kay Hassan, Bundles
Anton Karnell, Epiphon
Susan Sitzer, You May Already Be a Winner
Andy Goldsworthy, Red Pool
(Durantissimo)
Belal Oakesh, Sculptures 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
Dover Hayden, The Power of Place

1996
Al忒or Van Leesthout, Modular House Mobile
Marylela Potel, Suburban
Huang Yong Ping, Tourists, buffs, neuf
(Ceaucescu, Nine Paths)
Peter Fischl and David Wenz, Empty Room
Anton Greaves, European Field
Vito Acconci, House or a Building
Tatsuki Kawamura, Rigide Walkway
Juan Munoz, Plaza (Madinah)
Kim Soo-Ja, Deductive Object
Susan Sitzer, The Flying Marbles

1997
Mark Dion, Grotes de the Sleeping Bear (Mueres)
Isaac Zagar, Grotes South Street
Thomas Hirschhorn, Perihel Konstruktion (The Return of Construction)
Alfredo Jaar, The Rwanda Project
Louise Bourgeois, Passage dragmen
Jane and Louise Wilson, Stasi City
Harm Steenkis, The Riot
Tomoko Takahashi, Authorized for Removal
Ahmed Shukri Mohamed, Insect Cinema II
Huang Yong Ping, Handle with Care
Ivan do Espirito, Poulsen
Al Weesly, 72 Standard
Rosenmarie Trockel and Gordan
Hiller, A House for Pigs and People

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1998
Andrew Cao, Glass Garden
Jeffrey Kastner and Brian Wells, Lacini Piper, Environmental Art
Billboard Liberation Front, Thinks Downed
Ilya and Emilia Kabakov, The Palace of Projects
Annette Messager, In Balance
Ann-Sof Soder, Who Stole the Chambermaid?
Christian Boltanski, Die Zeichen
Raya Paine, SCUMAK (Auto Sculpture Maker)
Sukceffett, Regards in Africa
Claude Wampler, Junto Shinro
Ishii, Der Heiden und der Felsen, The Central Body
Masami Premoli, Hereo no. 7
Garden
Francisco Ruiz de Liencraft, Habladown de Lenguajes
(Room of Languages, Denial no. 3)
Tatsuo Miyajima, Sea of Time
William Lish, Nowhere—Everywhere
Sarah Sze, Second Means of Egress
Tobias Rehberger, Within Lines of Sight
Robert Trujillo, The Social Capital
Wencuo Gu, Temple of Heaven

1999
Cai Guo-Qiang, Burning Your Enemy’s Arrows
Simon J. Ortiz, What If? Trans
Dana Stubble, Water Perspective
Vittorio Mosiano, A Waste and its Surroundings
Cardeni, Heter, The New World Race
Wang, Jian Jie, Little Metamorph, 2005
Liao Gonzalez, Los signos, La vida crítica (The Critical Sign)
Bruce and Norman Yemecano, Silicone Valley
José Bedia, Mo Cabezas (My Silent Lacerations)
Josy Martine, Jumping
Trinh T. Minh-ha and Lynn Kray, Nothing but Water
Georges Adesagou, La Gestanci

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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. Marta 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 (1999), 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 conservativism: 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 absent and the removed, focusing on works of art that reinsert “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 practices of performance were 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, its form human is configured and employed as ideologically resonant, and spatial rearrangements compass 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 artworld. This anthology proposes itself as a conceptual and temporal site of exchange, detournement, 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 actualized by the ensemble of movements deployed into it. Space occurs as the effect produced by the operations that orient it, situate it, temporize it, and make it function in a polyvalent unity of conflictual programs or conversational proximities. On this view, in relation to space, place 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 contrast to the place, it has thus none of the univocality or a stability of a "proper." In short, space is a practiced place.
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
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 appears 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 artisanal, 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 theatrical, nor poetic.” The journal Architecture d’Aujourd’hui (3, 1978). (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 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 relates a disruption of chronology and linear index. As Lippard states of the project: “The anti-individualist bias of the project is to be the book’s own index and can be traced without the help of the object.” (Cologne: DuMont Buchverlag, 1980).
6. He continues by identifying sculpture’s expansion into site and the space that is unleased 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, 1985–1988, ed. Russell Ferguson, Anthony McCall, and Clara Weyergang-Serra (Los Angeles: The Museum of Contemporary Art and Göteborg: Steidl, 1998), 17–48.
10. Ibid., 155.
15. Lowery S. Sims, “Betye Saar: A Primer for Installation Work,” in Betye Saar: Resurrection: Site Installations, 1957–1987 (Fullerton: California State Art Gallery, 1988). I see also Ishmael Reed on Betye Saar’s employment of recovered aura and material decay and their relation to “folk” in “Saar Dust: An Interview with Betye Saar,” in The Art of Betye and Alton 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.”

17. Ibid., 35.


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.