

## 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*  
 Mei 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 eedan 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*.<sup>21</sup> 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 reside 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)*  
 Maria 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 Werker, *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 Blitzard 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 Siltou, *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 Siltou, *The Flying Malfiora*

## 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*.<sup>22</sup>

## 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 Sidéén, *Who Told the Chambermaid?*  
 Christian Boltanski, *Die Winterreise*  
 Roxy Paine, *SCUMAK (Auto Sculpture Maker)*  
 Superflex, *Biogas in Africa*  
 Claude Wampller, *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 (Bestiario 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(e)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).