Installation Art

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v0.9
Note

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installation

- A term that can be applied very generally to the disposition of objects in an exhibition (the hanging of paintings, the arrangement of sculptures, and so on).

- It also has the more specific meaning of a one-off work (often a large-scale assemblage) conceived for and usually more or less filling a specific interior (generally that of a gallery).
Sonic Art

Installation Art Definition
Various precedents: the tradition of ‘site-specific’ works has indeed been traced back to prehistoric cave paintings, but there are closer analogies in some of the elaborate Surrealist exhibitions of the 1930s, with their fun-fair-like atmospheres, in the room-filling Merz construction of Kurt Schwitters, and in Yves Klein's exhibition of an empty room, The Void, in 1958 (this is sometimes considered the earliest example of an installation in the sense in which the term is now understood).

It may be possible to make links with Wagner’s ideas of Gesamtkunstwerk.
1970s: the term came into common use
1980s: certain artists started to specialise in this kind of work, creating a genre of ‘Installation art'.

In 1990 a Museum of Installation Art was opened in London and in 1994 a book was published entitled Installation Art, claiming that this was ‘arguably the most original, vigorous and fertile form of art today'.
‘70s installations were often **impermanent** and could be seen as part of the movement against the fashionable **collectable art ‘object’**

However, many installations are now intended for permanent display - an unlikely example is **20:50** (1987) by the British sculptor **Richard Wilson** (1953– ), which consists of a room filled with used sump oil

This was created for the **Matt's Gallery, London**, but it was subsequently re-sited at the Royal Scottish Academy, Edinburgh, and it is now in the **Saatchi Collection, London**.
**Sonic Art**

Kurt **Schwitters** (1887-1948)

- German painter, sculptor, maker of constructions, writer, and typographer
- leading figure of the Dada movement who is best known for his invention of ‘Merz'
- Word first applied to collages made from refuse.
- He used word as a verb as well: ‘to merz’...
Kurt Schwitters “Die sonate in urlatten” 1916

Oooooooooooooooooooooooooo,
dll rrrrr beeeee bö
dll rrrrr beeeee bö fümms bö,
  rrrrr beeeee bö fümms bö wö,
  beeeee bö fümms bö wö tää,
  bö fümms bö wö tää zää,
  fümms bö wö tää zää Uu:
Fümms bö wö tää zää Uu,
  pögiff,
  Kwii Ee.

Dedesnn nn rrrrr,
  li Ee,
  mpiff tillff too,
  tилл,
  Jüü Kaa?

Rinnzekete bee bee nnz krr müü?
  ziiuu ennze, ziiuu rinnzkrrmüü,
  rakete bee bee,
  Rrummpff tillff toooo?
  Ziiuu ennze ziiuu nnzkrrmüü,
  Ziiuu ennze ziiuu rinnzkrrmüü
  rakete bee bee? rakete bee zee.
Fümms bö wö tää zää Uu,
Uu zee tee wee bee fümms.
Kurt Schwitters **Collage**

Merzbild Rossfett 1919
20.4 x 17.4cm

Merz 8
Kurt Schwitters **Collage**

Merz Picture 25a – The Star Picture 1920
104.5cm x 79cm

Merzpicture with Rainbow 1939
155.9cm x 121 cm
For thirteen years (1923–36) he also worked on a construction that came to be known as the **Merzbau**; it was what we would now call an **Environment** and eventually spread to eight rooms of his house in Hannover. Its original name was the *Cathedral of Erotic Misery* and its contents were as shocking as anything produced by radical young artists today.
The Merzbarn
After leaving London, Schwitters moved to Langdale, near Ambleside in Cumbria. Schwitters met a local farmer who agreed to the use of an old barn on his land as the location of his final Merzbau. Schwitters used wood, stones, string, guttering, the rose from a watering can, embedding them in plaster applied directly to the stone. After Schwitters’ death in 1948, poor weather combined with the Merzbarn's dilapidation would be offered as a gift to anyone able to remove and preserve it and in 1965 the University of Newcastle undertook the task of removing and preserving it.

The Merzbarn at the Hatton Gallery, University of Newcastle
Kurt Schwitters Merzbarn

- Constructed entirely from plaster and found objects applied directly to the barn walls.
- For transportation, the barn wall had to be moved in one piece, the outer section of the double walled barn removed, the outside surface could be grouted and reinforced with steel and embedded in concrete.
- The wall was sawn off, approximately 35cm above ground level, and a steel frame built around the whole piece.
- On 22nd September 1965 the 25 ton structure began its journey to Newcastle upon Tyne.
- On 1st October, Schwitters' work arrived in Newcastle. It had to be stored in a frost proof environment, until 21st January 1966, when it arrived at the Hatton Gallery.
Auction May 13th 2002 - the original of Lot 6, "Bicycle Wheel," (1913) was lost - this replica was produced under the artist's supervision after a 1916 photograph. It sold for $1,762,500, matching the auction record for a Duchamp "readymade" that was originally set in 1997 at Sotheby's for the "fountain" readymade (next slide).

http://www.thecityreview.com/s02pco1.html
Sonic Art  Installation Art

Marcel Duchamp  **Fountain** (1917)

*also listen to radio play about this...*
Marcel Duchamp  **Mile of String** (1942)
Yves **Klein** (1928-1962)

- French painter and experimental artist
- In 1952-3 he lived in Japan, obtaining Judo rank of black belt, fourth dan
- In the mid-1950s he began exhibiting **monochromes** - pictures in which a canvas was uniformly painted a single colour (usually blue)
- An attempt to depersonalise colour by ridding it of subjective emotion and so give it a metaphysical quality
- Made pictures including the action of rain on prepared paper, flame-throwers, imprints of the human body.
Yves Klein (1928-1962)

- 1958 created an **exhibition of emptiness** in the **Galerie Iris Clert** in Paris - an empty gallery painted white: **Le Vide** (the Void).

- 1960: first public demonstration of **Anthropométries** - naked women smeared with blue pigment dragged each other over canvas laid on the floor to the accompaniment of his **Symphonie monotone**, a single note sustained for ten minutes alternating with ten minutes’ silence. Critical reception was very mixed.

- The Void, (1958) is sometimes considered the earliest example of an installation in the sense in which the term is now understood.
Yves Klein (1928-1962)

- Klein died while young of a heart attack, but he produced a large body of work and had wide influence, particularly on the development of Minimal art. A great showman, he represents the tendency in 20th-century art for the personality of the artist to assume greater importance than the things he makes—a tendency continued most notably by Joseph Beuys.

Klein Resources at the Pompidou Centre
Yves Klein of the void

Klein turned his attention to space itself - the **void** - as specified in his **theory of impregnation**.

One of his first productions on the theme of the void was the exhibition *“of the void”* in 1958, entitled *La spécialisation de la sensibilité à l’état matière première en sensibilité picturale stabilisée*.

The **interior** space of the empty gallery was painted **white**, parts of the **exterior** where *decorated* in **blue**: the **display window** was painted **blue**, visitors were met by a **blue** curtain, the invitation cards and stamps were **blue**, and even the cocktails offered by the artist were tinted with **methylene blue**.

Monochrome bleu sans titre [Untitled blue monochrome], 1960
Pure pigment and synthetic resin on gauze mounted on board, 199 x 153 x 2.5 cm

http://rhoadley.net/sonicart
However, Yves Klein’s most renowned work on the void is his “Saut dans le vide” (Leap into the void), a photograph of which he presented in a fake issue of the “Journal du Dimanche” dedicated to his exploration of the void, on 27 November 1960.

Although it is obviously a photomontage, the leap was not faked. When he carried out his action, Klein was met on the ground by an outstretched tarpaulin. This was the only “precaution” that has been removed from the final image, by replacing it with a shot of the street before the leap.
Richard Wilson **20:50** (1987)

20:50 (1987) by the British sculptor Richard Wilson (1953–) consists of a room filled with used sump oil; this was created for the Matt's Gallery, London, but it was subsequently resited at the Royal Scottish Academy, Edinburgh, and it is now in the Saatchi Collection, London.

Wilson's 20:50. "The gallery is filled to waist height with recycled engine oil, from which the piece takes its name. A walkway leads from a single entrance, leading the viewer into the space until they are surrounded by oil on all sides." Photo: Sarah Lee
Richard Wilson 20:50

- The seemingly impenetrable surface of the oil mirrors the architecture of the room exactly
- “The central idea finally came to me after weeks beside a swimming pool, during a holiday in the Algarve...over the weeks I became increasingly fascinated with the horizontal surface of the pool. One day it hit me, and I thought: "I know - I'll flood the place."”
- “The oil became part of the piece because I knew it had a highly reflective surface. There had been a drum of the stuff sitting in my old studio, without a lid... all sorts of rubbish had accumulated around it, and I always loved the way that among all these bits of junk there was this void, this perfect reflection.”

Arts Guardian Article

http://rhoadley.net/sonicart  rhoadley.net/presentations
Arts Guardian Article

• Charles Saatchi came along, people would ask me perplexed questions like: "But how would you move it?" Charles saw it, and he just said: "I want that. Can you make me one?"

• County Hall is probably the most unusual architectural context for it so far. Here, the piece is installed in an oak-panelled room with seven doors leading from it. The juxtaposition of materials and the way the piece removes the possibility of moving into any of the adjoining rooms is quite special.

• I'll never forget the very first time 20:50 was made. I had a policy of refusing to tell people what the work was when they came to see it, because if you say, "Be careful - it's oil," you're influencing their response by telling them what to expect.
Richard Wilson **20:50** iv - video
Tomoko Takahashi **Drawing Room** (1998)
Tomoko Takahashi

Learning How to Drive (2000)
Mixed media installation, dimensions variable
© Courtesy the artist and Hales Gallery
Photo: Tate Photography/Mark Heathcote

Takahashi has become well known for installations in which she transforms reclaimed rubbish into crazy, complex and beautiful arrangements. She has created installations in schools, galleries, offices and even a police station, spending many months excavating the site, and even sleeping there, as she slowly gathers together material for the work. Her fascination with recycling seems to raise questions about social and economic waste, and the unquenchable thirst of capitalist consumerism.
Tomoko Takahashi *Parklight* (2000)

Clissold Park, Stoke Newington
All photos: Graham Turner, Guardian

The artist working on her installation
Tomoko Takahashi was born in Tokyo in 1966. She studied at the Tama Art University, Goldsmiths College and the Slade School of Fine Art between 1985 and 1998. She was shortlisted in 2000 for her installations that 'create a tension between chaos and order,' as shown in her exhibitions at the Saatchi and Chisenhale Galleries.
Tomoko Takahashi *Spillican* (2001)

Mixed media sculpture, Hales Gallery, London.
Tomoko Takahashi *Thinking of Serpentine* (2005)

Edition of: 150  
Media: Giclee print on 240gsm micro porous photo gloss paper  
Size: 63.5 x 63.5 cm
• Audiences at the Government-funded Chapter arts centre in Canton, Cardiff, see Miss Takahashi arrive on stage in high heels and a smart black business suit.

• For the next three hours, they watch her drink bottle after bottle, periodically lurching towards her beam and seeing how much of it she can negotiate without falling off.

• Fortunately for her, it is only a couple of feet high, so she is unlikely to suffer more than a twisted ankle.

http://news.bbc.co.uk/1/hi/wales/4376884.stm
• An Alcohol Concern spokesman said: "We're always concerned when someone puts their health and safety at risk by drinking to excess like this."

• David Davies, a Tory member of the Welsh Assembly, said: "If anyone is daft enough to want to see a young woman getting plastered and tottering around in high heels, they can do it in just about every city centre most nights of the week. The show is probably the biggest waste of money in the world. The worrying thing is people are deciding to hand out taxpayers' money like this when they are sober."
However, James Tyson, the theatre's programmer, defended the performance, staged as part of the centre's Experimentica 05 season. He said: "Miss Takahashi is an internationally renowned artist. Her work constantly questions the way products are marketed and the role of mass media in society."

He added: "This wasn't just about a woman drinking a lot of beer. This was a powerful piece of art."
Tomoko Takahashi **Word Perfect**

N.B.

remember to save pocket receipt etc...

[Image of a note pad with a piece of paper stuck to it]

[Image of a handwritten note: N.B. remember to save pocket receipt etc...]

Word Perfect
• In 1988 she began making a novel type of sculpture of casts of domestic features or the spaces around them (such as the space under a bed).

• Culminated in *Untitled (House)* (1993), a concrete cast of an entire house in Grove Road in the East End of London. The house itself was demolished once the cast was made, leaving Whiteread’s ghostly replica on the site. It won her the Turner Prize in 1993.

• The Turner jury praised the work for ‘its combination of austere monumentality and immediacy of reference to the everyday world’, its ‘haunting qualities’ and its ‘poetic strangeness’.
• On the night Whiteread received her £20,000 prize money, she was also given a spoof rival award of £40,000 for producing the year's worst body of work.

• The spoof award was given by the K Foundation, otherwise known as the pop music duo KLF who the previous year (1992) had become notorious for burning £1,000,000 in £50 notes, representing almost all the money they had made from their records.

• The £40,000 they awarded Whiteread (in cash) was nailed to a picture frame hung on railings outside the Tate and she was given 30 minutes to accept it or see it go up in flames.
The K Foundation

https://www.youtube.com/watch?v=o4uQtOQwLGE

see in particular from 5:00; 5:45 KLF award; part 5-1:22 film opening
**Michael Landy**

**Break Down (2001)**

https://www.youtube.com/watch?v=6hYUnkW4sNA
Rachel Whiteread in EMBANKMENT
© Tate 2005. Photo: Marcella Leith
Sonic Art Installation

Rachel Whitehead
Embankment 2005
The impulses driving Damien Hirst's work stem from dilemmas inherent in human life:

- “I am aware of mental contradictions in everything, like: I am going to die and I want to live for ever. I can't escape the fact and I can't let go of the desire”.

The materials he uses often shock, but he says he
- “uses shock almost as a formal element. not so much to thrust his work in the public eye, but rather to make aspects of life and death visible”.

Damien Hirst  **I Want You Because I Can’t have You** (Detail)  (1992)

MDF, melamine, wood, steel, glass, perspex cases, fish and formaldehyde solution; 2 parts, each 121.9 x 243.8 x 30.5 cm; Private Collection  © the artist  Photo: Tate Photography; (Shortlisted 1992)
Damien Hirst **Mother and Child Divided** (1993)

Steel, GRP composites, glass, silicone sealants, cow, calf, formaldehyde solution; Dimensions variable; Astrup Fearnley Museum, Oslo © the artist  Photo: Tate Photography;
Sonic Art Installation Art

Damien Hirst
Mother and Child Divided (1993)
Damien Hirst *The Physical Impossibility of Death in the Mind of Someone Living* (1991)
Update: Damien Hirst - Two Weeks One Summer (2012)

http://www.theguardian.com/artanddesign/2012/may/22/damien-hirst-two-weeks-review
Sonic Art Installation Art

Tracy Emin Bed (1998)

http://www.saatchi-gallery.co.uk/artists/tracey_emin.htm
Tracey Emin shows us her own bed, in all its embarrassing glory. Empty booze bottles, fag butts, stained sheets, worn panties: the bloody aftermath of a nervous breakdown. By presenting her bed as art, Tracey Emin shares her most personal space, revealing she’s as insecure and imperfect as the rest of the world.
Jonathan Jones review of drawings

http://www.theguardian.com/artanddesign/2014/oct/07/tracy-emin-review-the-last-great-adventure-is-you-white-cube-gallery-london

then alternatively:


Work No. 227: The lights going on and off 2000 (installation at Tate Britain)
5 seconds on/5 seconds off, Edition 2/electrical time switch
Courtesy Cabinet, London © GBE (Modern) New York  Photo: Tate Photography
| Martin Creed |
| Hayward Gallery retrospective |

http://www.southbankcentre.co.uk/whatson/festivals-series/martin-creed

http://www.theguardian.com/artanddesign/2014/feb/02/martin-creed-whats-the-point-hayward-review

video including the car:


**Simon Starling Turner Prize**

Fuel cell powered bicycle, vitrine, watercolour on paper.

Detail of watercolour on paper.
Simon Starling - Turner Prize 2005 - **Shedboatshed** (Mobile Architecture No 2)
For Carsten Höller, the experience of sliding is best summed up in a phrase by the French writer Roger Caillois as a 'voluptuous panic upon an otherwise lucid mind'. The slides are impressive sculptures in their own right, and you don't have to hurtle down them to appreciate this artwork. What interests Höller, however, is both the visual spectacle of watching people sliding and the 'inner spectacle' experienced by the sliders themselves, the state of simultaneous delight and anxiety that you enter as you descend.
Höller has installed other smaller slides in other galleries and museums, but the cavernous space of the Turbine Hall offers a unique setting in which to extend his vision. It could be a prototype for an even larger enterprise, in which slides could be introduced across any city. How might a daily dose of sliding affect the way we perceive the world? (Barclaycard ad)

Höller has undertaken many projects that invite visitor interaction, such as **Flying Machine** (1996) that hoists the user through the air, **Upside-Down Goggles** (1994/2001) that modify vision, and **Frisbee House** (2000) - a room full of Frisbees.
Shit in Your Hat - Head on a Chair (1990)
Good Boy, Bad Boy (1985)
**Untitled** (1991)
Doorsiana (1991)
Christian Marclay **Cube** (1989)
Tape Fall (1989)
Sonic Art Christian Marclay

Clip (including Telephones (1995))

[5:50]
Sonic Art  Christian Marclay

Video Quartet (2002) Excerpt

[2:55]
Street Art

- Banksy, etc.
- See ‘Exit Through the Gift Shop’

- Self-enclosed aesthetic system
- Five feature-length films
- Includes cinema, photographs, drawings, sculpture, installations...
- The conceptual departure point is the male cremaster muscle which controls testicular contractions.
- As the cycle evolved over eight years, Barney looked beyond biology as a way to explore the creation of form, employing narrative models such as biography, mythology and geology.
- Copies of these films are sold strictly as art pieces. There are, however, occasional public screenings and ‘demo’ versions...

http://www.artfacts.net/index.php/pageType/exhibitionInfo/exhibition/12524
Installation Art Matthew Barney


http://www.cremasterfanatic.com/index.html
Collaboration with Bjork

The core idea of Drawing Restraint 9 is the relationship between self-imposed resistance and creativity, a theme it symbolically tracks through the construction and transformation of a vast sculpture of liquid Vaseline, called “The Field”, which is molded, poured, bisected and reformed on the deck of the ship over the course of the film.
Drawing Restraint 9 (2005)
River of Fundament (2015)

http://riveroffundament.net/
The Sound of Shadows

http://www.bitforms.com/artists/vogel

http://vogelexhibition.weebly.com

http://www.youtube.com/watch?v=_hPo58xVfTk

http://www.youtube.com/watch?v=aGlxq8kzquc&feature=related

http://www.youtube.com/watch?v=A9YUEDF2cBQ&feature=related
Zimoun

Installations

http://zimoun.ch/
Carsten Nicolai

Installations

https://www.youtube.com/watch?v=zCBIKXFrfNA
Ryoji Ikeda

https://www.youtube.com/watch?v=omDK2Cm2mwo&index=3&list=RD337dufm1t5k
Ryoji Ikeda and Carsten Nicolai (2013)

https://www.youtube.com/watch?v=ALrovev4hylU
Shock artist 'turns on Tate Modern'

Jake Chapman is nominated for this year's Turner Prize [2003]
Turner Prize nominee Jake Chapman has attacked London's Tate Modern and Saatchi galleries in a TV interview, according to reports. Chapman, favourite for the Turner with brother Dinos, told Channel 4's Arts Show that Tate Modern was "a monument to absolute cultural saturation". He also said Charles Saatchi's London gallery was "an expression of one man's ownership."

Tate director Sir Nicholas Serota also leads the Turner Prize's judges. Chapman said: "You can see things at both the Saatchi and Tate Modern which are bending, swerving towards a kind of lowest common denominator which could have a very negative effect on the production of art itself."

He said Tate Modern, housed in a former power station by the River Thames, was "about parasitically adopting this old turbine factory so even from the outside it's demonstrating the shift from industrialisation to this kind of leisure time culture". Chapman told the programme, due to air on 14 November, that the size of the building sent the wrong message.

http://news.bbc.co.uk/1/hi/entertainment/3235407.stm
'Sacred'

"You feel very small in the face of the magnitude of this cathedral - this is important, this is a sacred place," he said.

"Things that are sacred aren't questioned, and that's the problem."

The Chapman brothers' Sex is in the Turner exhibition

Chapman added "the idea of just ramming people up escalators" meant he would "rather go to Alton Towers and go on a theme park ride than look at some Rothko paintings".

The Chapman brothers' work currently features in its sister gallery, Tate Britain, along with other Turner nominees.

It includes a statue of a naked couple in a sex act, called Death, and a sculpture of bodies being eaten by maggots, called Sex.

He also said Charles Saatchi's new gallery at County Hall tried to "soften the blow for people who may be unfamiliar with the notion a work of art should not necessarily be pleasurable" - adding the modern art collector should exhibit his entire collection, so it was "completely like a junk shop".

A Tate spokesman told The Observer newspaper that Chapman was "entitled to his view".

"The Turner Prize nominees are judged on their work rather than any comments made to the media," he added.
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