INSITE / OUTSITE

The Perpetuation of Site-Specific Installation Artworks in Museums

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Images
Chapter 1: The problem of site-specific installation artworks

Fig. 1.1 Allan Kaprow, Yard (1961) at the exhibition ‘Environments, Situations, Spaces’, courtyard of the Martha Jackson Townhouse Gallery, New York.

Fig. 1.2 Kaprow’s Happening Yard, at the Martha Jackson Townhouse Gallery, 1961. Kaprow had wrapped the sculptures on show by Barbara Hepworth and Alberto Giacometti in tarpaper.

Fig. 1.3 Yard reiterated as a Happening at the exhibition ‘Out of Actions: Between Performance and the Object, 1949-1979’, curated by Paul Schimmel at the Museum of Contemporary Art, Los Angeles, 8 February – 10 May, 1998.
Fig. 1.4 Yard reinstalled as an outdoor sculpture in the museum yard at the exhibition ‘Allan Kaprow. Art as Life’, curated by Eva Meyer-Hermann in Van Abbemuseum, 10 February – 22 April, 2007.

Fig. 1.5 William Pope. L., Yard (to Harrow) (2009), a reinvention at the original location of the Martha Jackson Townhouse Gallery, 2009. Kaprow’s gallerist Hauser & Wirth invited 3 contemporary artists to create reinventions. The other two artists were Josiah McElheny and Sharon Hayes.

Fig. 2.1 Richard Serra, *Tilted Arc*, Federal Plaza, New York City, 1981 (removed). Photo 1985 by David Aschkenas.

Fig. 2.2 Richard Serra, *Tilted Arc*, Federal Plaza, New York City, 1981 (removed). Photo by Anne Chauvet.

Fig. 2.3 'The Destruction of Tilted Arc' by Clara Weyergraf-Serra and Martha Buskirk, book cover.
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Fig. 2.4 Richard Serra, Splashing (1968). Installation view from the exhibition ‘9 at Leo Castelli’, Castelli Warehouse, New York, 4 – 28 December, 1968.

Fig. 2.5 Richard Serra throwing molten lead into the corner of the Castelli Warehouse for Splashing, 1968.

Fig. 2.7 Video till depicting the 1995 installation of Richard Serra’s *Gutter Corner Splash: Night Shift* (1969/1995) at San Francisco Museum of Modern Art. The museum acquired this piece in 1991 as a gift from Jasper Johns.

Fig. 2.10 Phil Collins, *they shoot horses* (2004). Coll. Tate. Screenshot from the 2-channel video installation of a dance marathon in Ramallah. The original film shooting is made by the dancing volunteers.
Fig. 3.1 Richard Serra, *Waxing Arcs* (1980/1999). Coll. Museum Boijmans Van Beuningen. Today, the installation is exhibited in a the so called Serra Room. This is the second iteration with adjusted measurements and curve of the arcs; the originally lowered ceiling is removed, which gives the room an industrial look and feel.

Fig. 3.2 The multimedia tour *In Constant Motion: Richard Serra’s ‘Waxing Arcs’*, created by IJsfontein for Museum Boijmans Van Beuningen in 2013, illuminates the various biographical stages of Richard Serra’s installation in the Serra Room. At this moment the situation of 1991 is projected on the darkened façade, when the museum café was located opposite the installation.
Fig. 4.1 Visitors play the drums in Ernesto Neto’s *Um Sagrado Lugar (A Sacred Place)* at the 57th Venice Biennial, 13 May – 26 November 2017.

Fig. 4.2 Ernesto Neto, *Célula Nave. It happens in the body of time, where truth dances* (2004). Coll. Museum Boijmans Van Beuningen (circa 2000 x 2400 x 475 cm). Installation view at ‘Perception of Space’, Museum Boijmans Van Beuningen, 24 May – 1 August 2004
Fig. 4.3 Visitors strolling around in Ernesto Neto’s Célula Nave in 2004.

Fig. 4.4 Floor plan of Célula Nave by Studio Ernesto Neto. Two openings in the nave’s membrane allow visitors to enter and leave the installation. Three ‘bubbles’ are not accessible to the public. The open space with the mattress in the middle is a ‘playing field’ for visitors. The numbers refer to the vertical columns of the nave.

Fig. 4.5 Ernesto Neto working on an installation. Screen shot from a filmed interview by Nathan Gulick at the occasion of the installation of Animal Architecture, Museum of Contemporary Art San Diego, January 2007.
Fig. 4.6 Screen shots from the filmed installation process of Célula Nave in the Bodon Gallery. Counterweights are filled with river sand (left) and the tent is set up by technical staff members of Museum Boijmans Van Beuningen (right).

Fig. 4.7 Ernesto Neto, *We Fishing the Time (densidades e buracos de minhoca)* (2001), Coll. Tate. Installation view at the Liverpool Biennial of International Contemporary Art, 24 September–7 November 1999.
Fig. 4.8 A group of students and teachers are carrying out a condition survey of Célula Nave under supervision of conservator Carien van Aubel, 31 March, 2014.

Fig. 4.9 Preventive conservation measures are taken for future storage of the nave (top). Emmy de Groot and Carien van Aubel assess the damage of the membrane (bottom). 31 March, 2014.
Fig. 4.10 Ernesto Neto, *Navedenga* (1998) (circa 370 x 450 x 640 centimeter). Installation view of the exhibition ‘Navedenga and the Ovaloids’, Tanya Banakdar Gallery, 22 October - 25 November

Fig. 4.12 Pipilotti Rist, *Let your hair down* (2009). Coll. Museum Boijmans van Beuningen. Visitors can climb into the polyamide fabric structure and watch video artworks at the top level of the ‘safety net’.
Fig. 5.1 Dieter Roth, *Garden Sculpture* (1968-1996), Coll. Hamburger Bahnhof. Installation view 22 January 2016.

Fig. 5.2 The jars are filled with a substance from a juice machine. Originally the machine was placed in a courtyard. At the moment this photo was taken, the juice machine was placed in an adjacent, outdoor space. The juice was added to the jars regularly by the conservator.

Fig. 5.3 Jason Rhoades, *SLOTO. The secret life of the onion* (2003). Coll. Van Abbe museum. The installation was created for the so-called project space in the museum’s basement, which is no longer available as gallery space.
Fig. 5.4 Along the walls of the project space Dame-Jeanne jars are placed, some with tubes attached.

Fig. 5.5 The Porky’s Train running around the inner part of the installation, the big vessel in one of the wagons replacing the visitor who would perceive the installation ‘in one round look’.

5.6 Sketches and additional comments from Jason Rhoades (archive Van Abbemuseum.
At the left side: “Visitors will ride the Porky’s Train with the filled jars giving them ‘Experience’ then are placed on the shelves”. At the right side: “[...] a work to be seen as ‘one round look’. Both sides the end and the motion to look at an action, a history, art historical reference, a place, to see something and have an experience. Then to remember it by putting on a shelf for the future.”
Fig. 5.7 A 3D printed tree trunk, executed in Styrofoam, rises from a platform in the centre of the installation up to the ceiling. Its spatial position matches with the ground level of the adjacent rivulet Dommel, where normally trees would grow.

Fig. 5.8 Dame Jeanne jars filled with sliced onions and the PeaRoaFoam mixture of dried green peas, white Styrofoam beads and salmon eggs, mixed together with glue. In addition, printed thumbnails of artworks from the collection of Van Abbemuseum (left) and a heap of sliced onion rings (right).
Fig. 5.9 Second iteration of SLOTO. *The secret life of the onion* at the exhibition ‘For Eindhoven - The City as Muse’, Van Abbbmuseum, 3 September 2011 - 9 January 2012. In the centre: Donald Judd, *Untitled 1974-1976*.

Fig. 5.10 Jason Rhoades, P.I.G. (Piece in Ghent) (1994), Coll. SMAK.
Fig. 6.1 Flying City, *Drifting Producers* (2004), Coll. Van Abbemuseum. Installation view at the exhibition ‘PlugIn #7’, 27 September, 2006.

Fig. 6.2 Jeon Yongseok, leading artist of the collective Flying City, in front of his education center in Seoul.
6.3 Renovated part of the Cheonggye rivulet in the city center of Seoul (Cheonggyecheon Stream Restoration Project).

6.4 Craftsman at work in one the metal workshops of Cheonggyechon.

6.5 Jeon Yongseok visits one of the metal craftsman in Cheonggyechon and metal armature produced with aluminium alloys and sand casting.
6.7 Urban model created during art-and-community workshops organized by Flying City in Cheonggyecheon.

6.8 Installation view of *Drifting Producers* in Artsonje Center, Seoul.

6.9 Detailed view of one of the sectors, drawings and banners.
Fig. 6.10 Photograph and video of the protest of the street vendors and powerpoint presentation of design products.

Fig. 6.11 Constant Nieuwenhuys, *New Babylon (Gele Sector)*, 1956-1974. Coll. Gemeentemuseum Den Haag.

Fig. 6.12 Flying City, *Drifting Producers* (2004). Installation view in the Tobacco Factory at the 9th International Istanbul Biennial, 2005.
Fig. 6.13 Tailor-made crates and supports created by the technical staff of Van Abbemuseum for the urban models of *Drifting Producers*.

Fig. 6.15 A second version of *Drifting Producers* (2006), created by Flying City for a hotel lobby in Seoul, in commission of the city government.

Fig. 6.16 Model and paintings of Constant’s *New Babylon* on permanent display in Municipal Museum The Hague (installation view, 13-03-2012). The models are placed on workbenches used by Constant when producing the models.

Fig. 6.17 Installation view of the retrospective exhibition ‘Constant – New Babylon’, Municipal Museum The Hague, 16.09.2016.