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The perpetuation of site-specific installation artworks in museums

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Chapter 7: Conclusion

7.1 General conclusion

In this dissertation I have examined site-specific installation artworks from the 1960s onward with an eye on their perpetuation in a museum context. As the term suggests, site-specific installations are physically tied to the surrounding space and would, strictly speaking, have no afterlives after their initial manifestation. However, as demonstrated with many examples in this study, site-specific installations *can* have extended lives and are frequently relocated to different contexts and times. Hence, rather than defining site-specificity as a 'fixed' characteristic, this study took a broader perspective in studying the ongoing lives of the artworks in relation to exhibition site, institutional engagement, locations of production, and visitors' interaction in the here-and-now.

The starting point of this research was an art historical overview of site-specific installation art in Chapter 2. From art historians and critics I learned that, from the 1990s onward, museum policies towards site-specific installations developed along two parallel tracks. One track focused on the acquisitions of 'historical' site-specific installations created some decades earlier. The other one followed an active policy of commissioning artists to create site-specific installations for museum galleries, which were then acquired and reexhibited. The research zoomed in on both tracks when examining the artworks' conservation and staging over time. For example, the introductory example of Allan Kaprow's *Yard* showed a remarkable extended lifespan of a site-specific installation artwork created for a gallery. Even five decades after its first iteration in 1961, the work is still reactivated in museums worldwide. Other artworks may have shorter lifespans, or they may have been subjected to a deadlock in the museum's storage rooms for a considerable time, yet continue to exist after all.

This dissertation aims to contribute to the academic discourse on the perpetuation of site-specific installation art and in Chapter 3 a conceptual model was provided, which can be applied in actual museum practices in order to analyse the role of site-specificity in these artworks over time. The study combined a number of intellectual traditions, including art history, social geography, conservation studies and museology, leading towards a conceptual model consisting of two main elements (see Diagrams 2-8).

One element of the conceptual model entails a classification and vocabulary of site-specific installations which can be applied to the analysis, independent from art historical periods and trends. Taking the stance that site-specific installations can be conceived as heterogenous networks and following Henri Lefebvre's Triad of Spatiality, the model proposes an ordering principle of three spatial functions which constitute the artwork's site-specific network in concrete circumstances. The advantage of this approach is that it considers

site-specificity as a productive force: as a set of spatial functions set into motion in a particular space and moment in time.

The functions most related to the artwork's manifestation are the internal spatial arrangement and the artwork's connectivity to the physical surrounding, identified in the model as the *spatial design* of site-specific installations (equal to what Lefebvre indicates as the conceived space). This function is set into motion at the moment the artwork is put on display and, in case of a relocation, reinvigorates the spatial design in a different spatial context. Following Lefebvre's view on the spatial network, two other functions are interrelated with the spatial design, namely the *social spaces of production* and the *representational space*.

Social space is incorporated into the model by regarding production practices as an intrinsic part of site-specificity, since artists incorporate the specifics of the site in their creative practices and/or consider the location of production important for the meaning of their work. I proposed to expand the social space of production into two other directions as well, one concerning the social space of the visitors who often interact, physically or otherwise, with the installation in a given display context; the other one addressing the perpetuation of the artwork and the spatial practices employed by the custodians when preserving and staging site-specific installations in museum galleries. What binds these various modes of social space is that they are interconnected with the practices employed in a given space, which Lefebvre indicates as a perceived space.

The third function of site-specificity in the model is the *representational space*: organizational principles and the museum's 'philosophy' of acquiring and exhibiting site-specific installations are considered productive forces that may have considerable impact on the manifestation of the work. Especially in the case of commissioned site-specific installations, the artworks are susceptible to change due to alteration of the physical surrounding and aspirations of the custodians. Representational space is 'alive' and, as many examples in this study show, these artworks evolve in tandem with the value system of the hosting institution and thus frequently stir curatorial intervention, with or without the presence of the artist. By transposing Lefebvre's Triad of Spatiality to site-specific installation artworks and expanding these notions where needed, I was able to define site-specificity as a spatial production practice which has the potential to be repeated 'in the present tense'.

The second element of the conceptual model provides a methodology for analyzing the factors of influence on successive iterations. Taking the view that site-specificity is rather an artistic strategy than a 'fixed' characteristic of the artwork, it follows that conservators and curators are challenged to develop strategies for keeping these artworks alive. The artist does not always intend perpetuation nor is the institution always provided with instructions for conservation and reinstallation. Important for the artworks under discussion is that changes of the context – physical, social, and

representational – are seldom foreseen at the moment of creation. And last but not least, re-establishing a connection between the artwork and the site is, in theory, something which takes place outside the artist's sphere of influence, unless the artist is present at the moment of staging. The example of Richard Serra's *Waxing Arcs* in Museum Boijmans Van Beuningen, discussed in Chapter 3, demonstrates that artists can make unrealistic demands. Or, as the case studies of *SLOTO* and *Célula Nave* show, they may suddenly pass away or lose interest. In order to understand the factors of influence, especially if the artist is 'disconnected', the methodology proposes a 'toolbox' which supports both the analysis of past iterations and the development of scenarios for reinvigorating the artwork's site-specificity in the future.

In order to develop the toolbox, I borrowed from art historical and conservation discourses the notion that site-specific installations are performative, like other time-based artworks and installation art at large. This means that each reiteration can be compared to a staging process implying a series of actions. Setting the network of spatial functions in motion, these actions can be 'followed' and analysed at various stages of the artwork's biography. The toolbox for the analysis consists of two familiar concepts of the performance art: the 'script' on which the performance is based and the 'actors', who are interpreters of the script and steering factors in the execution of the work.

In theories on contemporary art conservation, the 'script' usually indicates the core of the artwork and offers guidance for the artwork's performance; either artists themselves provide this information or the installation instructions are developed in collaboration with conservators and curators. I argued that in the case of site-specific installations this notion of script is applicable, although it does not clarify why curatorial interventions may take place that are not authorized by the artist and/or deviate from the script applied to earlier iterations. Likewise, the notion of 'script' defined as an *implicit* set of instructions for future use of the object (introduced by Madeleine Akrich), does sometimes apply to the perpetuation of site-specific installations. I traced this, for example, in Ernesto Neto's *Célula Nave*, where the spatial design and the artist's choice of a sensual – as well as vulnerable – type of fabric incited the visitors' physical interaction, eventually leading to severe damage of the artwork. Lastly, following a recent strand in museology, I continued to draw a parallel with the performance arts in regard to exhibiting site-specific installation artworks in diverse circumstances. In that respect, I suggested to embrace a broader notion of the script for the analysis and to incorporate the aspirations of custodians, when it comes to reinvigorating the site-specific functions of the artwork. Since connections between the artwork and the site are ephemeral, a radical form of interpretation and curatorial intervention is sometimes needed in order to redefine the work's site-specificity in new places and times. Therefore, in Chapter 6 I suggested to use the concept of 'scenario' in relation to the exhibition narrative and design imagined by the curator(s).

In order to draw a systematic comparison between various iterations in which the artwork ‘performs’ as site-specific installation, the notions of actor and script / scenario proved beneficial, because they support the analysis of the decision-making processes and underlying motives of the artist and custodians.

Allied to the notions of the script and scenario, are the actors who take decisions and are involved in staging processes and performances of site-specific installation artworks. There is a full range of actors who, in theory, may contribute to the work’s perpetuation and could be consulted for the analysis. However, as I discovered in most case examples of this study, there are practical limitations to the research. During my project, I could only consult a certain number of the people involved and I acknowledge that the analyses are partly *constructions*, based on the available information and access to human sources. An important insight was derived from the conservation discourse that ‘knowledgeable networks’ can play a pivotal role in keeping alive artworks of a temporary nature (like performance artworks) and I suggested to apply this notion to site-specific installation artworks. Sometimes, like in the example of Jason Rhoades’s *SLOTO* in Van Abbemuseum, the curatorial staff takes the decision to perpetuate the spatial functions of the installation on the basis of previous communications with the artist. This raises the question at what point the formation of a knowledgeable network is productive and who should be involved. This question goes beyond the scope of this dissertation, but I presented a number of examples in which the ‘network’ that has formed between the artist and custodians, plays a pivotal role.

7.2 Site-specificity and the ongoing dialogue between artists and custodians

The case studies examined in this dissertation elucidate that during the production and perpetuation of site-specific installations, frequently a collaboration between the artists and custodians comes about. Conversely, relationships established during the early stages of a site-specific installation are not always continued when the artwork enters a museum collection. Sometimes, such an interruption in the relationship may lead to a deadlock in the existence of a site-specific installation, like in the example of *Célula Nave* (given the current disinterest of Ernesto Neto in the case).

By applying the conceptual model, I was able to clarify, in two case examples, a shift in site-specific functions from the changed relationship between the artist and museum professionals. The case study on *Drifting Producers* shows the influence of an early collaboration between the Flying City artists and then curator Charles Esche (later director of Van Abbemuseum). Both the content of the installation and its trajectory through the international art circuit were shaped by this relationship, up till the final moment of the artwork’s acquisition. Over time, the relationship deteriorated and *Drifting Producers* turned into a musealized artwork, no longer

representing the socio-geography of the Cheonggyecheon nor the cross-cultural dialogue between the main actors (Jeon Yongseok and Charles Esche) from which it emerged, but the site-specificity of a museum context.

The other example – Jason Rhoades’s *SLOTO. The Secret Life of the Onion* – elucidates the challenges posed to curators in the unforeseen circumstance that the artist suddenly passes away. The artwork had been produced in close collaboration with the museum professionals. However, facing the absence of the artist and the relocation from the original space to another gallery, the curators developed their own strategy for reactivating the site-specific functions of the artwork, on the basis of conversations with Jason Rhoades and the agreement which stipulated that the installation could be shown in parts.

In Chapter 2, I looked into site-specific installation art from an historical perspective. This provided me with the insight that artists have frequently created their work in dialogue with museum organizations. As Miwon Kwon and other art historians explain, avantgarde artists of the 1960s and 70s took an overtly critical stance towards the museum system. This attitude has shifted in more recent periods and site-specific working artists have become used to collaborating with the organizations, employing the expertise of staff members on equal footing. Some site-specific installations, like Jason Rhoades’s *SLOTO*, are the result of a coproduction and yet they persistently challenge the museum organization in the longer term, especially if the artist is no longer around. In this specific case, the dialogue was continued by ‘internalizing’ the artist’s viewpoint in curatorial strategies, which were executed ‘in the spirit of the artist’. I argue that this is an inherent aspect of spatiotemporally defined artworks, because their openness to establishing new relationships with the site puts an equal demand on the organization when reinvigorating the site-specific functions of the exhibited artwork. Their perpetuation takes place in the intermediate zone of conservation, curation and re-interpretation. Hence, it may be needed to allow for a larger degree of interpretation than is usually the case with contemporary artworks in museum collections. As Glenn Wharton, conservation and museum scholar, observes in his article “Reconfiguring contemporary art in the museum”:

[a]ccepting these new collaborative roles in improvisation and interpretation can be difficult for museum staff because of traditions within their professions.⁴²¹

Wharton continues by saying that when time moves on and “artists become less involved in the process, museums gain an institutional understanding of

⁴²¹ Glenn Wharton, “Reconfiguring Contemporary Art in the Museum,” in *Authenticity in Transition: Changing Practices in Art Making and Conservation*, eds. Erma Hermens and Frances Robertson (London: Archetype Publications, 2016), 33.

the parameters of improvisation.”⁴²² In view of the artworks under discussion, it is often in the hands of curators and other museum professionals whether or not, and how, site-specific functions are set into motion when the artwork is being staged.

7.3 Outcomes of the case studies

The operationalization of Henri Lefebvre’s triadic model for the analysis of the case studies proved to be beneficial for distinguishing the various dimensions of site-specificity at successive iterations (see Diagrams 9-14). The case studies varied in production period, although the three main cases were created in the early 2000s. They represent different problems regarding their perpetuation, varying from the dilemma of extending the lifespan of a temporary, interactive site specific installation (*Célula Nave*), to the relocation of a commissioned site-specific installation from one museum space to another (*SLOTO*), and the transformation from a socio-geographical site-specific project to an installation artwork in a museum context (*Drifting Producers*). The model enables a specification of this network of spatial functions, which is set into motion with the initial staging and later reinvigoration (or disregarding) at future moments of staging. Although the range of site-specific installations is much wider than described here, and will only continue to expand in the future, the selection of case studies was considered representative for the kind of issues I have been able to cover in this dissertation: their acquisition and perpetuation in a museum context.

The impact of representational space on the spatial design of the exhibited artwork

Based on the outcomes of the case studies, I discerned an increased predominance of representational space after the artworks entered the museum collection, which correlates to the modification of the artwork to a museum environment. This observation not necessarily implies a disregard of other spatial functions, because the perpetuation of a site-specific installation relies on mutual relationships between all three functions.

For example, in Chapter 6, two different versions of the retrospective *New Babylon* exhibitions were discussed, both taking place in 2016. I argued that the Municipal Museum in The Hague emphasized the aesthetics of the models and paintings of the *artist* Constant, in accord with the representational White Cube gallery space of the museum. References to the creative process were made by placing the models on the same workbenches as Constant had used in his studio, thereby to some extent referencing the social space of production. The exhibition in Reina Sofia, on the other hand, highlighted the *urban research project* carried out by Constant for almost two decades. In this exhibition scenario the representational space of the museum

⁴²² Idem, 27.

(and its former function as hospital), was interconnected with the social space of production of *New Babylon*, in which Constant developed a new vision for city life and human interaction. Although the models, paintings and sketches were still presented as aesthetic objects, there was ample contextual reference in the display of documentaries, personal anecdotes, and other evidence of Constant's views and working practice.

The case study *Drifting Producers* highlighted the impact of representational space and social space on the spatial design of the artwork. The production of the installation was inextricably linked to the spatial practice of the metal craftsmen in Cheonggyecheon and the art-and-community workshops organized by Flying City. The installation artwork converted these urban production practices into the spatial design of three large models, resembling the network of the workshops. Other constituents of the installation likewise conveyed a combination of social space and artistic practice. The first display of *Drifting Producers* in the Artsonje Centre gallery still represented the original location, since the gallery was adjacent to the Cheonggyecheon district and the participants of the project and other locals were present. The informal presentation of the installation in the former Tobacco Factory at the Istanbul Biennial was relatively similar to this first staging (because of the workbenches on which the models were placed and the spatial environment of a former factory), still reminding the public of the social practice of the metal craftsmen.

A shift occurred when the artwork was relocated to Van Abbemuseum. With the consolidation of the urban models and the adjustment of the surrounding wooden frame to the gallery space, the spatial design of the installation became 'fixed' and connected the artwork to the representational space of the museum. The social function of the workshops and the intercultural dialogues were not reinvigorated, thus disconnecting the installation from its former production site. The example demonstrates what Charles Esche indicates as an expected outcome of a site-specific project that the artwork turns into an aesthetic object in a museum context. In terms of the conceptual model, this indicates a predominance of the representational space of the museum, at the expense of the lived social spaces of production. In addition to this view, another scenario was sketched by the head of collections, who suggested that with a future staging, *Drifting Producers* could be a means to revive the discussion on the values (and looming disappearance) of craftsmanship worldwide. Despite the current 'dormant' state of the artwork, the function of representational site-specificity – interconnected with the museum's current philosophy – could be revived at any moment in the future.

Social spaces of production and the social space of perpetuation and care

In the case study of *Célula Nave*, I proposed a refinement regarding the function of social space. Lefebvre defines this function in terms of a shared practice, which I split into three subcategories: the social space of production, the social space of the visitors' experience, and the social space of perpetuation and care. This distinction enables an examination of the places of production and the human actors involved at various stages of the artwork's existence: from the initial production as a site-specific installation and the successive moments of the visitor's experience, to practices needed for its conservation and presentation.

The case study of *Célula Nave* brought into focus the significance of production places and the human actors involved, starting with the artwork's production in a textile factory, and the artist's studio in Brazil. This local production practice contributed to the meaning of *Célula Nave* as a site-specific work of art (emphasizing the social space of production). Due to the interactive use during two display terms (emphasizing the social space of the visitors' experience), the artwork entered a state of 'total loss', raising questions if and how the artwork could be reactivated (social space of perpetuation and care).

Following the conceptual model, three options for the future existence of the artwork were taken into consideration. Restoration would to some extent affect the spatial design (by adding a support layer to the original structure) and emphasize the social space of perpetuation and care. With the option of a refabrication in Brazil, the initial production process would be repeated (involving the textile factory and co-workers of the artist's studio). In both options (restoration or refabrication in Brazil), the exhibited artwork would restrict the visitor's freedom of physical interaction (reducing the social space of visitors' experience). As a result, the representational function of *Célula Nave* would be affected too, since offering experiential installations to the public would interfere with the aspiration of Museum Boijmans Van Beuningen. If, on the other hand, the artwork was to be refabricated in a stronger material (and likely at a different geographical location), the functions of representational space and social space of the visitors' experience would prevail at the expense of the initial production space.

In the case study of *SLOTO. The Secret Life of the Onion* I discussed the re-exhibition of the artwork in terms of the social space of production and care, and its effect on the spatial arrangement of the installation. The initial installation in the 'experimental laboratory' in the museum's basement had been the result of a co-production between the artist and museum professionals. After Jason Rhoades passed away, the installation was staged again in a different space, a White Cube gallery of Van Abbemuseum. The analysis traced the underlying strategy for a curatorial intervention, in which the centre part of the installation – originally signifying processes of cultivation and the 'semiconscious' archive of the museum collection – was replaced by Donald Judd's Minimalist artwork *Untitled*. It was concluded that,

although it was a radical solution, the substitution of the inner compartment with another artwork could also be seen as a continuation of a 'dialogue' with the collection (started by Jason Rhoades when he inserted thumbnails of the collection into the installation). Despite the transference from the original location in the basement, the representational space of the installation was activated by this curatorial scenario. Important to note is that the intervention can be considered a 'reversible' scenario, in the sense that at future occasions other display formats could be followed.

The examples of this research show that site-specific installations are indeed dynamic networks, which are site and time related. New moments of staging will always reinvigorate some of the spatial functions of the network at the expense of others. Looking back on the case studies, I concluded that the 'ideal' balance of spatial functions achieved during the initial iteration, is seldom achieved again at later stages. Artists develop a site-specific strategy for a particular space, context and moment in time, which can never be repeated or 'copied' in the exact same way in different contexts and/or times. In other words, custodians are facing a paradox, which they try to overcome by developing strategies for conservation and presentation that are tailored to the intended meaning of site-specific installations in the best possible way. A pivotal question remains how and whether the artist can – or even should – be consulted in the processes of conservation and staging. A preferred strategy for museum professionals is to work closely together with the artist, but as shown in this study, for a number of reasons artists can disappear from sight. Given the inevitability of interpretation by conservators and curators, the conceptual model proposes an instrument for substantiating their decisions with arguments, with regard to the site-specific functions of the installation.

7.4 Museum practices and the extended performance analogy

Reaching the end of this dissertation, I would like to return to the theatrical analogy on which I elaborated in Chapter 3 and make a few suggestions for applying the model in practice. I have frequently used the terms 'staging' and 'performance' to indicate the processes needed for the realization and actual manifestation of a site-specific installation. The analogy could be extended with a description of the experience of the installation in analogy with the scenography of a theatrical play. In theatre, we are familiar with the fact that each performance has its own scenography. The director and scenographer create a 'scenery' in which the actors perform the play, making use of the spatial dimensions of the stage, light and sound, the arrangement of props, the actors' costumes and the position of the audience vis-à-vis the stage. As the performance scholars McKinney and Butterworth state, the scenography evolves during the action when actors move around the stage and the spatial functions (such as light and sound) are set into motion. The authors describe

the scenography as an “orchestration of the performance environment,” which is “defined in its realisation and performance rather than its intentions.”⁴²³ This stance, that a scenography is an active agent for the performance, could be applied to site-specific installations as well, with regard to the staging and completion of the artwork when it is experienced by the audience.

As I pointed out in this dissertation, the actual manifestation of the installed artwork may deviate from the planned spatial arrangement and the ‘scenography’ may vary from one iteration to another. Although I have used the term ‘spatial design’, in accord with the triadic set of functions of the conceptual model, there is some overlap with the term ‘scenography’, which is useful for the following argument. I will briefly return to the role of the interpreters, by stating that they ‘design’ a scenography when staging a site-specific installation artwork. It is often the task of custodians to orchestrate the spatial arrangement of the installation and to establish connections with the spatial environment of the exhibition room (think of light, sound, position of the installation in the gallery space, and so on). Compared to a theatrical play, they have a (relative) freedom of interpretation. Yet, the distinction made by McKinney and Butterworth, between the plan and actual realization of the scenography, is worth considering. Because just like with a scenography for a theatre play, in staging site-specific installations too, differences may occur between the concept (realized in the ‘ideal’ moment of the first iteration) and successive iterations.

At the beginning of this research, I posed the question whether a different manifestation of a site-specific installation could still be identified as being the same artwork, despite modifications of the ‘original’ to new sites and times. Given the performative nature of the artworks and the involvement of many different actors who contribute to the actual performance of the work, the answer depends on how the installed artwork resonates with the network of spatial functions of the first iteration – one of those being the spatial design. As shown in the examples, both the social space and the representational space of a site-specific installation may largely influence the spatial design. This is not so different from a play’s scenography, which is influenced by fluctuations of the ‘site’ of the performance.

In this respect it is worth noting that, like in theatre, a critical discourse would be needed in order to assess whether the reinstallation is a successful iteration. In agreement with Tina Fiske, I argue that site-specific installations can indeed be exhibited in different ways, depending on the context. As Fiske also observes, “currently there is little critical way of accounting for differences that arise between incarnations of a work, or of the role played in

⁴²³ Joslin McKinney and Philip Butterworth, *The Cambridge Introduction to Scenography*

(Cambridge: Cambridge University Press, 2009), 4-5.

that respect by absence or rupture.”⁴²⁴ Moreover, I have shown that due to the complexities involved with staging site-specific installation artworks, deadlocks can easily occur and those are often accompanied by long periods of storage. Hence, there is all the more need for an awareness of the coherence of all spatial functions of the network and their shifts over time. All I can say in this respect, is that the analytical instruments provided in the proposed conceptual model for site-specific installation art might contribute to opening up such a critical discourse, like the one Fiske advocates.

Returning to the question whether a given iteration is still recognizable as the original work, the crux is how such an assessment can be made. This remains a pivotal question in studies of contemporary art conservation and curation, because of the transformative and performative nature of the works. In Chapter 3, I elaborated, from a conservation perspective, on the views offered by Pip Laurenson and others. Embroidering on the performance analogy applied to site-specific installations, there is a final theatrical concept worth mentioning: the role of dramaturgy, both in reference to studying the lives of individual artworks as in respect to the role of the custodians in staging site-specific installations.

In “Documenting the analogue past in Marijke van Warmerdam's film installations,”

Julia Noordegraaf points to the dramaturgical perspective as a useful approach for studying different executions or ‘performances’ of time-based media artworks. Applied to curatorial practices, a dramaturg analyses “the composition” of the artwork and studies the history of its performances, on the basis of which the custodian engages with “the actual practical process of structuring the work.”⁴²⁵ Noordegraaf explains that a dramaturgical perspective can help to make distinctions between those elements that belong to the core of the artwork (the structure of the work) and those that may be subject to change (in the actual performance of the work). As Noordegraaf states:

Dramaturgy is tied to two different temporalities: the dramaturgy of the play text remains more or less the same and transcends space and time, whereas the dramaturgy of the play in performance is a unique live event that is always situated in space and time.⁴²⁶

When applied to site-specific installation artworks, an additional note can be made that the structuring force of site-specific installations is their connectedness to a specific place and time. If no connection was established, the artwork would lose its identity as a site-specific artwork. One could even

⁴²⁴ Fiske, “White Walls,” 231-232.

⁴²⁵ Turner and Behrndt, *Dramaturgy and Performance* (2008), cited by Julia Noordegraaf, “Documenting the analogue past in Marijke van Warmerdam’s film installations,” *Revista de História da Arte* 4 (2015): 120.

⁴²⁶ Idem.

argue that it is at the core of these artworks to re-establish connections through their performance in a given space. The dramaturg could analyse how these connections have been realized in the past and, at the same time, engage with the iteration at hand. In other words, the role assigned to custodians when staging a site-specific installation could be compared to the role of a dramaturg, although we have to take into account, as Noordegraaf states, that in theatre a dramaturg is usually a professionally trained person, whereas in curatorial practices of contemporary art, this role can be taken up by more than one museum professional. Usually, decision-making processes in museums are the result of teamwork, in which professionals of different disciplines collaborate, both from inside and outside the organisation. In other words, a team of professionals could play this role and in that sense, the dramaturgical approach could be considered a new way of thinking rather than a plea for a new 'position', next to the ones already fulfilled by the conservator, curator, documentalist, registrar or others involved in the perpetuation of site-specific installation artworks. At this final note, I propose to add a last diagram to the conceptual model, to acknowledge the role of the dramaturg as an important factor of influence on the ongoing lives of the artworks under discussion. In this context, I also suggest replacing the 'script' as factor of influence for the notion of 'scenario' (as already indicated above). (see Diagram 15).

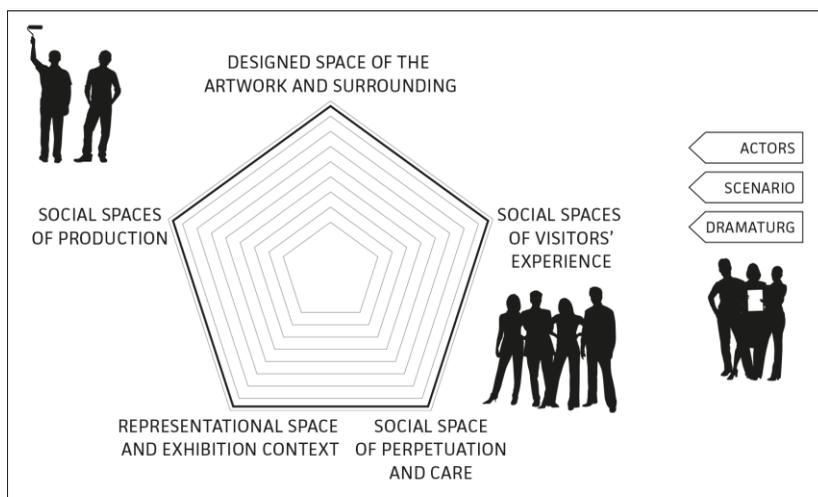


DIAGRAM 15

The complete model consists of the network of spatial functions and of the factors of influence on the network over time. The artist is represented in the upper left corner, the visitors in the middle part. In this final proposal the notion of script is replaced by 'scenario' and the 'dramaturg' has been added as a factor of influence on the manifestation. The dramaturg is represented by a team of custodians in the lower right corner, who are responsible of the analysis of the network of spatial functions at diverse stages of the artwork and who develop a strategy for the actual performance of the installation artwork in a specific space and time.

Future research

A large part of this dissertation has been dedicated to the perpetuation of site-specific installation artworks in a museum context. Those artworks bring explicitly to the fore that the production, reception and perpetuation of art relates to the specifics of time and space. I have shown that it is possible to perpetuate dimensions of the artwork's site-specificity by redefining the connections with a given space, and that these connections can fluctuate over time. The proposition of the conceptual model will hopefully prove helpful for future academic research and museum practices. However, this investigation is not necessarily limited to the group of site-specific installation artworks, as the issues at stake apply to other forms of art as well, like for instance art in public space or artworks that were destined for historical interiors. In that sense, art history is full of examples to which the model of spatial functions could be applied as an analytical instrument in order to gain a better understanding of the shifts in spatial design, representational spaces and the spaces of production. In that sense historical and contemporary art have common ground, which is worth exploring further in the future.