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The perpetuation of site-specific installation artworks in museums

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INSITE / OUTSITE
The Perpetuation of Site-Specific Installation Artworks in Museums

Aula van de Universiteit van Amsterdam
13 februari 2020
door Tatja Scholte

1. The production of site-specific installation artworks is always an interplay of the work and a specific environment, hence its reinstallation depends on a reactivation of the reciprocal relationship with a new site.
2. Museums are still primarily dedicated to the conservation of autonomous artworks, whereas this study shows that site-specific installations open up new vistas for curatorial interpretation.
3. Decision-making processes in the conservation and presentation of contemporary art benefit from analytical models such as presented in my thesis, although practice tends to elude theory.
4. Site-specific installations can be regarded as spatial constructs which reflect, on a micro level, the triad of physical, social and symbolic components of spaces in daily life (adopted from Henri Lefebvre).
5. It is time to embrace a theatrical approach in museum strategies and to acknowledge the beneficial role of a dramaturg in staging contemporary art.
6. Artists are not always the best stewards in perpetuating their own site-specific installations.
7. 'Performing' contemporary art in a way that radically differs from the initial manifestation can add new meaning to the work.
8. There is fertile ground to explore at the cross-road of technical art history and contemporary art conservation.
9. The space for writing a PHD seems to expand into infinity, until time sets its limits.
10. Unlike the spatial dynamics of the artworks under discussion, the space of the tennis court is indisputable. The ball is either in or out.