

Thesis Tatja Scholte

Insite / Outside. The Perpetuation of Site-Specific Installation Artworks in Museums

Abstract

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 - 1.2 Olafur Eliasson's Notion Motion
 - 1.3 Biographical approach
 - 1.4 Typologies and site-specific installations as dynamic networks
 - 1.5 Outline of the research project

- 2 Site-specific installation art from an historical perspective
 - 2.1 The rise of site-specific installation art: criticism towards the established art world
 - 2.2 Unmoveable or movable? The case of Richard Serra's Tilted Arc 2.3 The extended life of Richard Serra's Splashing
 - 2.4 Site-specificity and the viewer's position in the gallery space
 - 2.5 Robert Morris's Amsterdam Project
 - 2.6 The site of production and the site of reception
 - 2.7 Phil Collins's they shoot horses
 - 2.8 Conclusion of the chapter

- 3 A conceptual model for the analysis of site-specific installations

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- 3.2 Lefebvre's Triad of Spatiality applied to site-specific installations
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- 3.4 Looking through the lens of conservation: performativity of site-specific installation artworks
- 3.5 Site-specific installations as networks 'in action'
- 3.6 Using the script as an analytical tool
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List of interviews conducted by the author

Published interviews consulted for the case studies

Bibliographical references

Appendix A Diagrams

Appendix B Robert Morris, The Amsterdam Project. Specification for a Piece with Combustible Materials (wall text)

Images

Photo credits

Summary

Samenvatting