

MAPPING SITE-SPECIFICITY IN ART – TERMS, IDEAS, FORMS

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HISTORY OF...

...TERMS

(discourse analysis)

...IDEAS

(historical periodisation)

...FORMS

(artefacts, events, works)

1950s

medium-specificity
(abstraction ~ Greenburg,
but he does not appear to have
used this term)

1960s *within* gallery
phenomenology

60: 'situation' *Colour field painting*

outside gallery
architecture
archaeology

LATTER 1960s – PRECURSORS
65-67: 'situation' *Minimalism*
67-68: 'site' *Earthworks*

phenomenological-specificity
(mid 1960s *Minimalism*)

institutional-specificity
(late 1960s conceptual art,
institutional critique)

1970s

vs gallery
zero mobility
public to travel

LATTER 1970s – EMERGENCE
76: *Earthworks*
78: Krauss' *Expanded Field*
79-80: *Urban works*

1980s

being local

LATTER 1980s – EXPANSION
dedicated articles begin...
85: Robert Irwin's 4 types
86: Richard Serra's *Tilted Arc* saga

communal-specificity
(1980s *community-based art*,
new genre public art)

1990s

via biennial circuit
mobile artist
ethnography

MID 1990s – EXPLOSION
93,95: James Meyer *itinerate*
94,96: Hal Foster *ethnographic*
97-98: Kwon's article/PhD

discursive-specificity
(1990s *neo conceptualism*,
ethnographic art)

2000s

EARLY 2000s – STASIS
dedicated books begin...
00: Kaye, Coles, Suderburg
02: Kwon's book

relational-specificity
(2000s, *relational art*)

MID 2000s – AFTERLIFE
05: Townson

>> a history of the expansion of
what can count as part of the
'work' rather than its context

>> Everything is site-specific
(all art and even all cultural
phenomena) ???

Just a question of what is the
site & how to be specific to it
(reveal, intervene, map)?