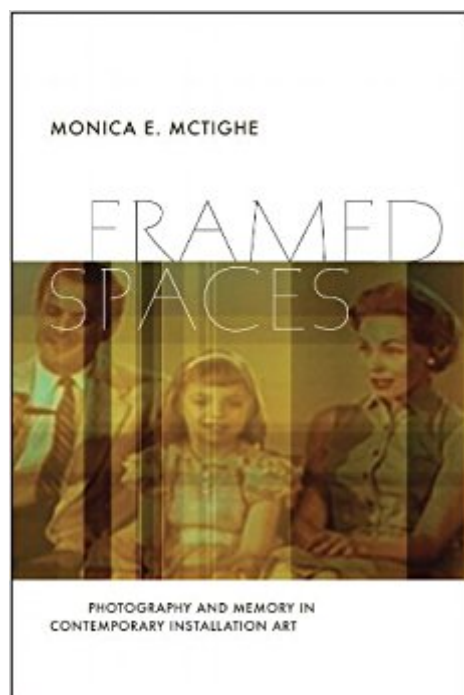




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Framed Spaces: Photography And Memory In Contemporary Installation Art (Interfaces: Studies In Visual Culture)



Synopsis

While earlier theorists held up *experience* as the defining character of installation art, few people have had the opportunity to walk through celebrated installation pieces from the past. Instead, installation art of the past is known through archival photographs that limit, define, and frame the experience of the viewer. Monica E. McTighe argues that the rise of photographic-based theories of perception and experience, coupled with the inherent closeness of installation art to the field of photography, had a profound impact on the very nature of installation art, leading to a flood of photographic and film-based installations. With its close readings of specific works, *Framed Spaces* will appeal to art historians and theorists across a broad spectrum of the visual arts.

Book Information

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McTighe explains the relationship between photography, film, and installation art. She intelligently articulates that art installation, photography, and film together have and will have a profound impact as a leading form of artistic expression. Choice

McTighe's critical-narrative text allows vicarious embodied experience of installations.

Through well-written examples, she shows just how much analytic description is necessary to parse these complex works and the introspections they can evoke. (William V. Ganis, Wells College, author of *Andy Warhol's Serial Photography*) What frames works of installation art? Monica

McTighe compellingly argues that photography constitutes the art form's unacknowledged foundation, both in terms of subject matter and archival documentation. In putting photo-based practices center stage, *Framed Spaces* offers many insightful observations that are sure to spark lively discussion among artists and art historians alike. • (Kate Mondloch, University of Oregon, author of *Screens: Viewing Media Installation Art*)

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