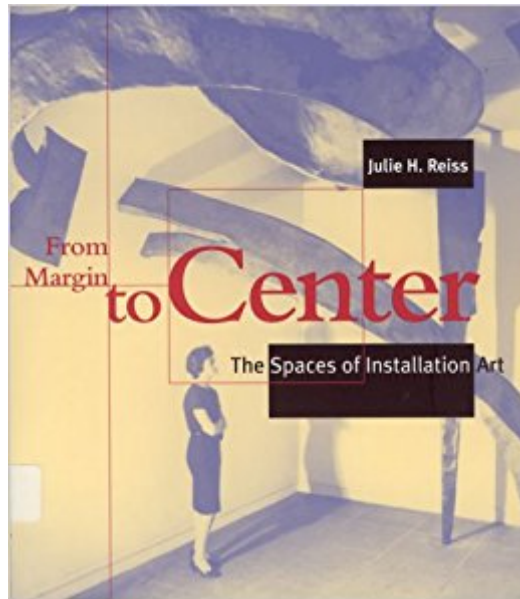




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From Margin To Center: The Spaces Of Installation Art



Synopsis

Unlike traditional art works, installation art has no autonomous existence. It is usually created at the exhibition site, and its essence is spectator participation. Installation art originated as a radical art form presented only at alternative art spaces; its assimilation into mainstream museums and galleries is a relatively recent phenomenon. The move of installation art from the margin to the center of the art world has had far-reaching effects on the works created and on museum practice. This is the first book-length study of installation art. Julie Reiss concentrates on some of the central figures in its emergence, including artists, critics, and curators. Her primary focus is installations created in New York City -- which has a particularly rich history of installation art -- beginning in the late 1950s. She takes us from Allan Kaprow's 1950s' environments to examples from minimalism, performance art, and process art to establish installation art's autonomy as well as its relationship to other movements. Recent years have seen a surge of interest in the effects of exhibition space, curatorial practice, and institutional context on the spectator. The history of installation art -- of all art forms, one of the most defiant of formalist tenets -- sheds considerable light on the issues raised by this shift of critical focus from isolated art works to art experienced in a particular context.

Book Information

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Customer Reviews

"From Margin to Center is a much-needed first history of the development of installation art in America. Reiss's research foregrounds the importance of alternative exhibition spaces in New York

in the late 1960s and 1970s and highlights the significance of these spaces as centers for political and aesthetic exchange, exploration, and experimentation. The book's important documentation of artworks and performances from this period reignites and informs consideration of the frame and context for artistic practice in today's global cultural community." (Jennifer R. Gross, Curator of Contemporary Art, Isabella Stewart Gardner Museum, Boston)"Reiss's narration of the progress of installation from alternative to mainstream is clear, well-researched, and cogently argued. This book fills a void in the field of contemporary art." (Tom Finkelpearl, Program Director, P.S. 1 Contemporary Art Center)"Reiss offers a lucid argument for rethinking 'installation art' and its challenge to the repressive and restrictive terms of the modernist art object. Her revisionism is a refreshing departure from the essentially formalist canon that continues to distort the meaning and implications of the radical aesthetics of the 1960s." (Maurice Berger, Senior Fellow, The Vera List Center for Art & Politics, New School for Social Research)Reiss has provided a clear narration of installation art's development; her argument is clear, well researched, and well argued. (Sculpture)

Julie H. Reiss is a New York City-based independent scholar and art historian.

As a VR installation artist, I really found the historical "personality" of this book enjoyable - the frustrations of the setups and how the artist interacted with the galleries. The book is very approachable, just like the art work it reflects ... and I'm sure anyone that walks into this book will come out of the experience in a different space. From a art theory viewpoint, an artists often does things that are based on the past, but doesn't realize it(for example I often used the word "Installation", but didn't know the history of the word's usage and how the transition occurred). I found the book well ballanced between readable/theory/technical/enjoyment.

I have enjoyed this book and consider it well-written and an excellent source for information about the installation art genre from its early roots through 2000. I would like to have seen the images in a larger format, but the descriptions and accounts are thorough enough to help me imagine what these environments were like. Consider reading this with Clare Bishop's book "Installation Art."

Required textbook, wordy and pretentious. Love art but this book tries to hard.

bought as a gift, and my boyfriend loved it!

This book is the first stop for anybody serious about examining the history of Installation art in New York from its beginnings in the late 1950s to the early 1990s. The book provides insightful research and analysis based on multiple points of view: the artist, the curators, and the critics. Intelligent and carefully written, this book is a pleasure for art historians and anybody with an interest in contemporary art.

What is the place of art in contemporary/post-modern scenario, in the age of globalization and 'institutionalism' of art production we live in? This question has become one of the crucial subject matters to great artists and theoretical authors of our time, and Mrs. Reiss appears to have the correct approach on this well-discussed aspect of contemporary art, specially from the early 70's.

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