

Naomi Even-Aberle

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Doherty, Claire. *Situation*. London: Whitechapel Gallery u.a., 2009. Print.

This anthology explores the historical and genealogical growth of site-specific art, its transitions through a curatorial lens and its expansion in definition and process through contemporary practices. The collection of essays, articles, and artist interviews break down the study of critical spatial practice into five categories for further exploration; limits of space; fieldwork, action and public site; place and locality and curatorial imperative.

This particular reading was difficult for me to unravel. The concepts were fairly intangible; out of grasp, and seemed to intersect with a multitude of historical and artistic movements that I was not well versed in. In addition the constructs that the author seems to be unraveling; in the exploration of place, seem to shift throughout geographical location, site specificity and individual artists practices and desires.

One concept that was intriguing was the parallels between tangible and intangible definitions/constructs that help define or create the characterizations of place; and how the lack or isolation of one or more of the characteristics can lead to the fracturing of place. These characterizations can be the political, economic, physical, social and critical elements involved in a defining place.

Coming from a professional background in community arts education, hits home. So often we are tasked with creating a "site-specific" community art project. The term is thrown around and until now, I never questioned this term. But how site-specific is the art project, and are we focusing on the physical aspects of the space and excluding the intangible aspects?

Through reading this introduction, I began to feel that creating "site-specific" work in an arts community is a band-aid approach, and lacked authenticity for both the systems in which the organization works, and the community members participate. How many projects are determined by place, and yet can be moved from that construct of place and still exist?

A growth and adaption of the construct of place is sweeping the world and site-specific is no longer an adequate way to describe some of the practices we

are seeing. Instead the shift is to situation art, which focused on a moment instead of a place.