

Naomi Even-Aberle

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Reiss, Julie H. *From Margin to Center: The Spaces of Installation Art*. 1st MIT pbk. ed., Cambridge, MA, MIT Press, 2001.

Reiss strives to fill a void in the history of installation art; by focusing on central artists based in New York beginning in the late 1960s, and then following the gradual assimilation of installation art into mainstream museums and galleries.

Reiss begins her discussion by tracing the term *installation art* back to one of its origins within the art field, Allan Kaprow and his "multi-media" wonders in the 1970s. At the time however, the term *installation art* was not being used to describe Kaprow's works, or similar works. Instead the terms *environments*, *assemblages*, *project art* or *temporary art* were more commonly circulated.

Although the term *installation art* wasn't utilized as a descriptor initially, a change did occur within the linguistic sets from *exhibit* to *installation*. When Daniel Buren wrote *The Function of the Studio*, he discussed the artwork and preserving the relationship to its place of production. Thus leading the way for the term *installation art* to become a specific style of artwork with shared characteristics.

Reiss lays out a list of characteristics that every installation should have or utilize. Starting with a reciprocal relationship between the viewer and the work, the work and the space, and the space and the viewer. This relationship can present itself in the form of viewer participation.

However defining viewer participation can be a bit ambiguous. Viewer participation can mean offering specific activities for the viewer to engage in, demanding movement through the space from the viewer, inviting the viewer to explore the space, and allowing the meaning to evolve from the interaction between the viewer and the space.

Finally Reiss shifts into discussions of installation art critique. Reiss insists that *installation art* must have a viewer and a relationship established or all formal critique begins to break down.

In addition the temporal nature of *installation art* makes it hard to study historically. However *installation arts'* movement to the center of mainstream art

has created a great impact on the avant-garde art and museum scenes, making it a valuable source of information.