

Installation Art:

Artist as Storyteller, Social Scientist,
Architect, Scientist, Critic

Artist as Storyteller













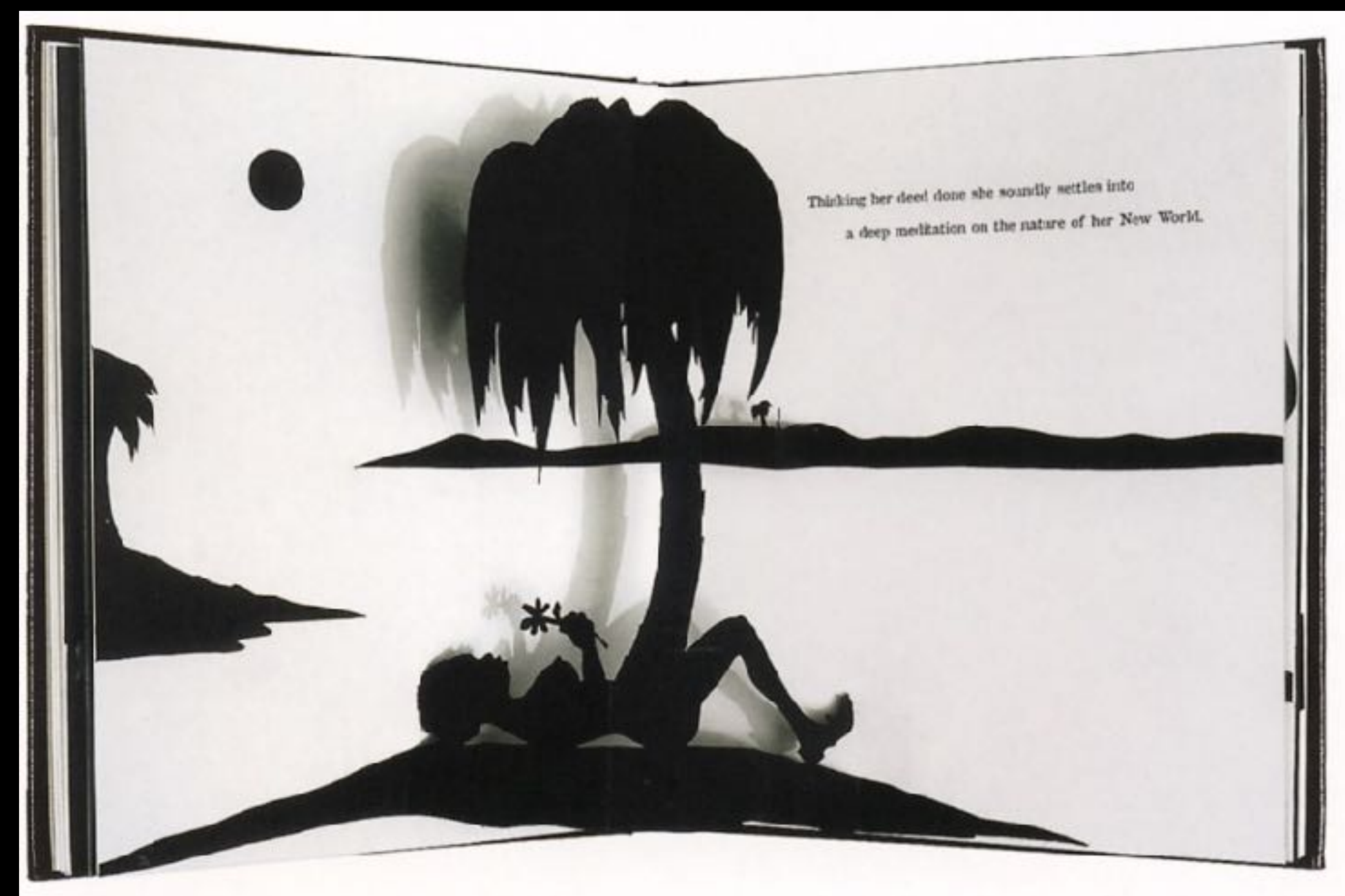












Thinking her deed done she soundly settles into
a deep meditation on the nature of her New World.







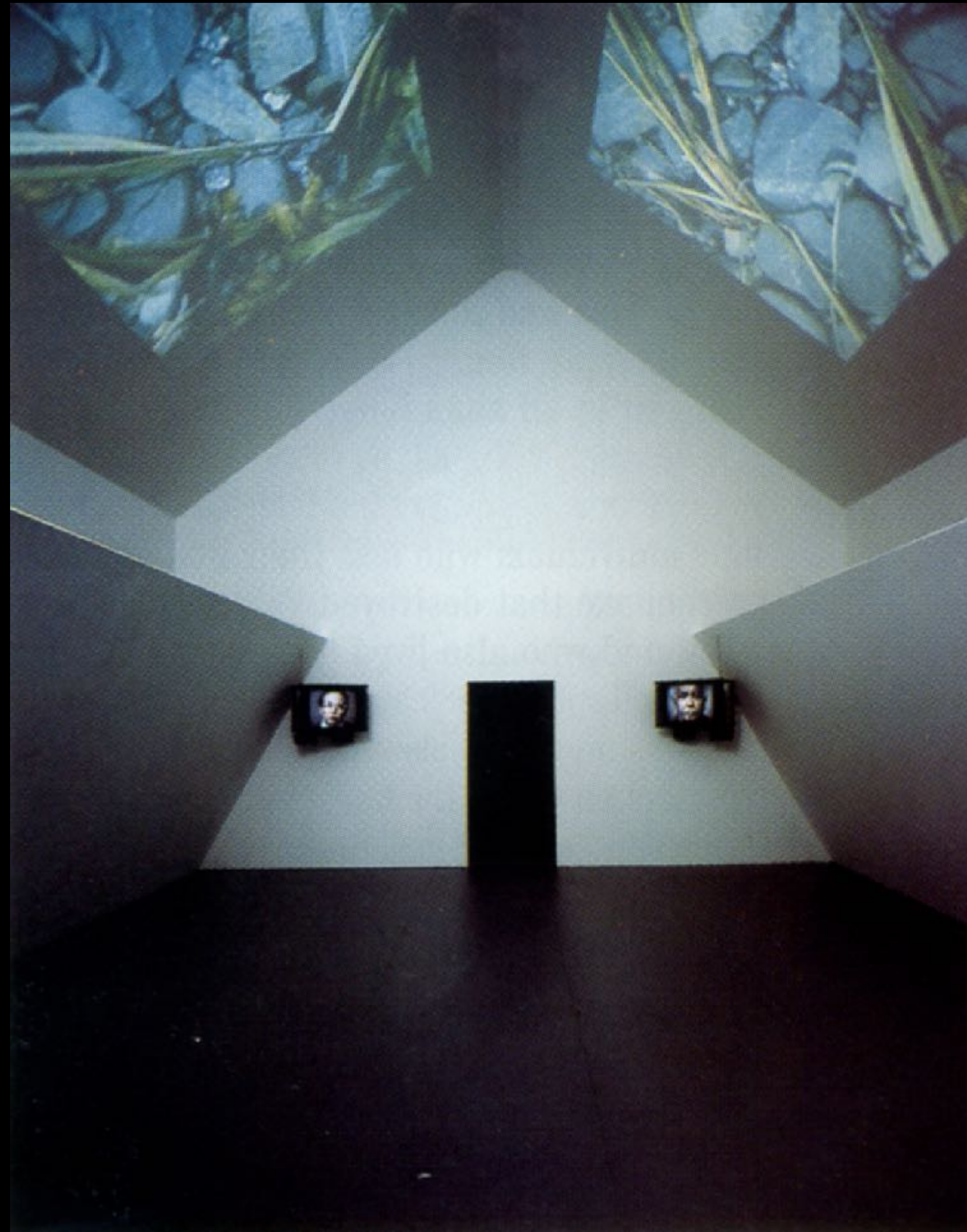
24 *Organic Honey's Visual Telepathy/Organic Honey's Vertical Roll* (1972) Foto © Uwe H. Seydewitz
Installation: Galerie der Stadt Stuttgart, 2000



29 *Organic Honey's Vertical Roll* (1972) Festival d'Automne, Paris 1973 Foto © Beatrice Heiligers





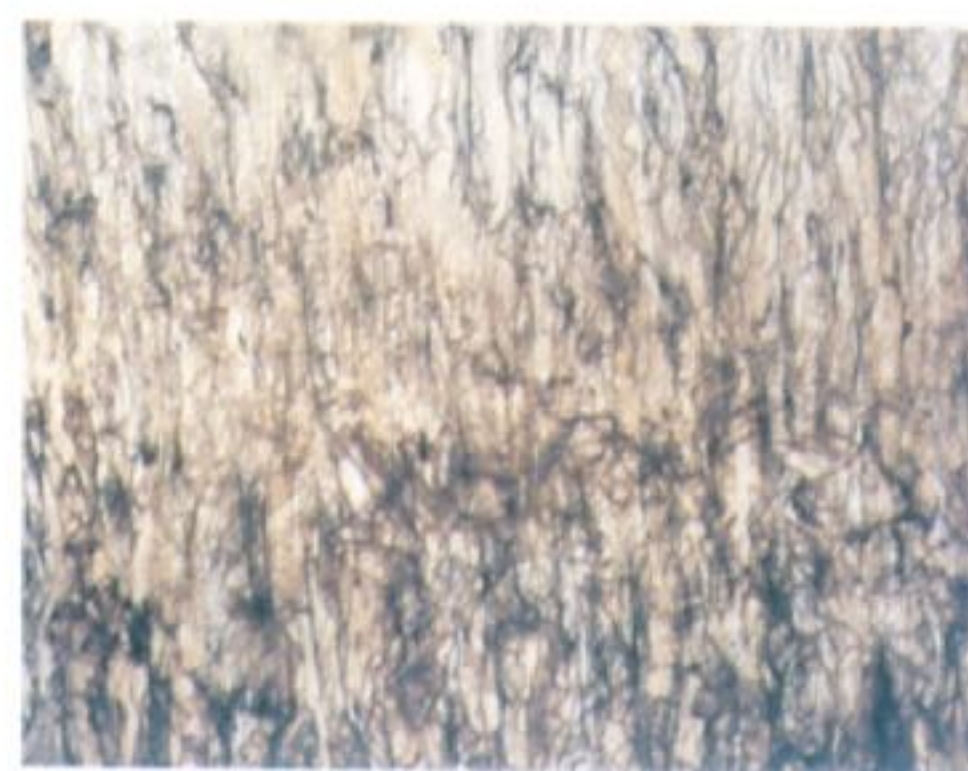


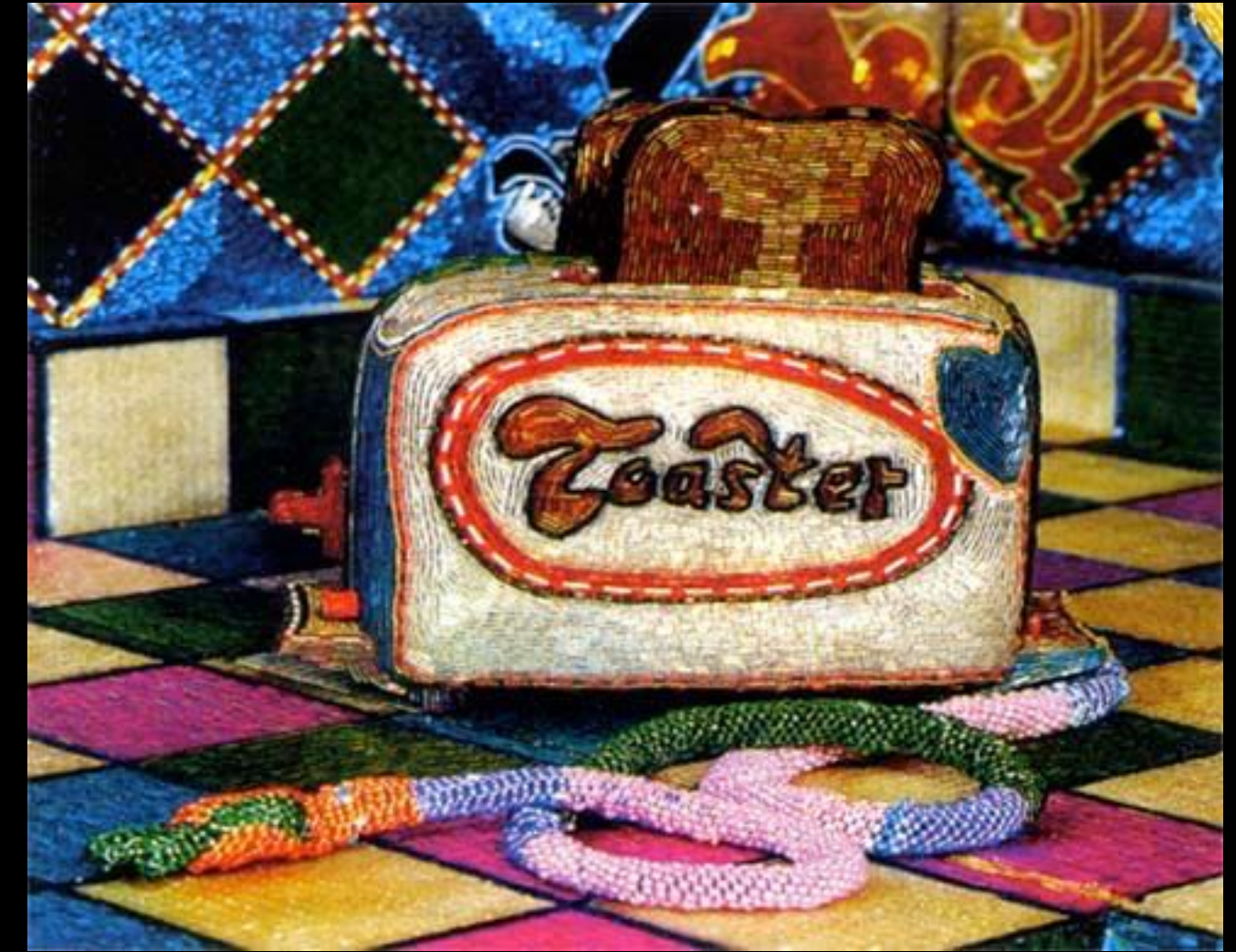












Artist as Anthropologist





Christian Boltanski

Réserve 1990—

Collection: Centre
Georges Pompidou,
Paris

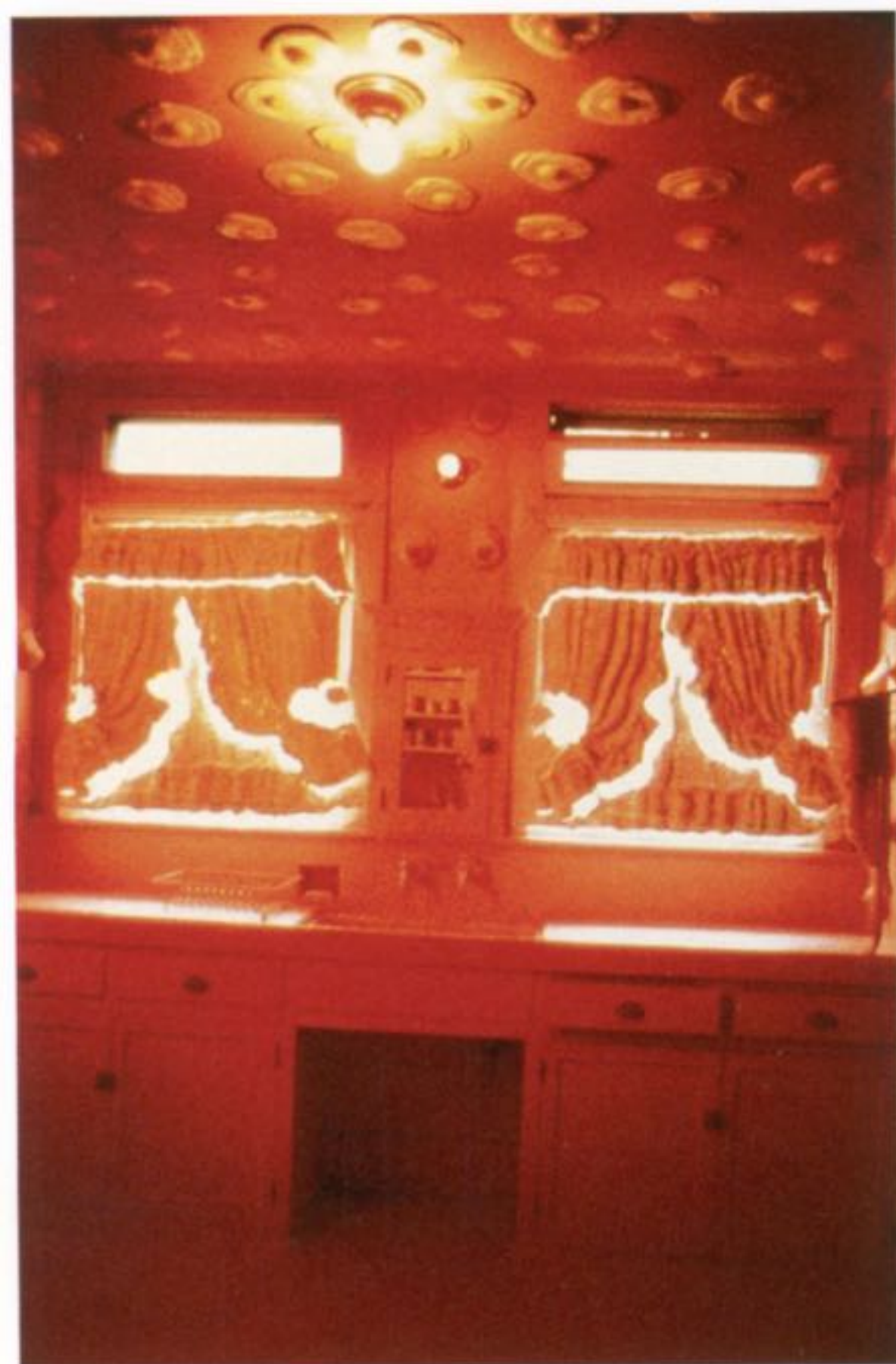




Cai Guo-qiang
Cry Dragon/Cry Wolf: The Ark of Genghis Khan, 1996
Photo: Hiro Ihara
蔡国强《龙叫狼叫，成吉思汗的方舟》1996







Susan Frazier,
Vicki Hodgetts and
Robin Weltsch
Nurturant Kitchen
from **Judy Chicago and
Miriam Schapiro**
Womanhouse
553 Mariposa Avenue
Los Angeles, Jan–Feb
1972







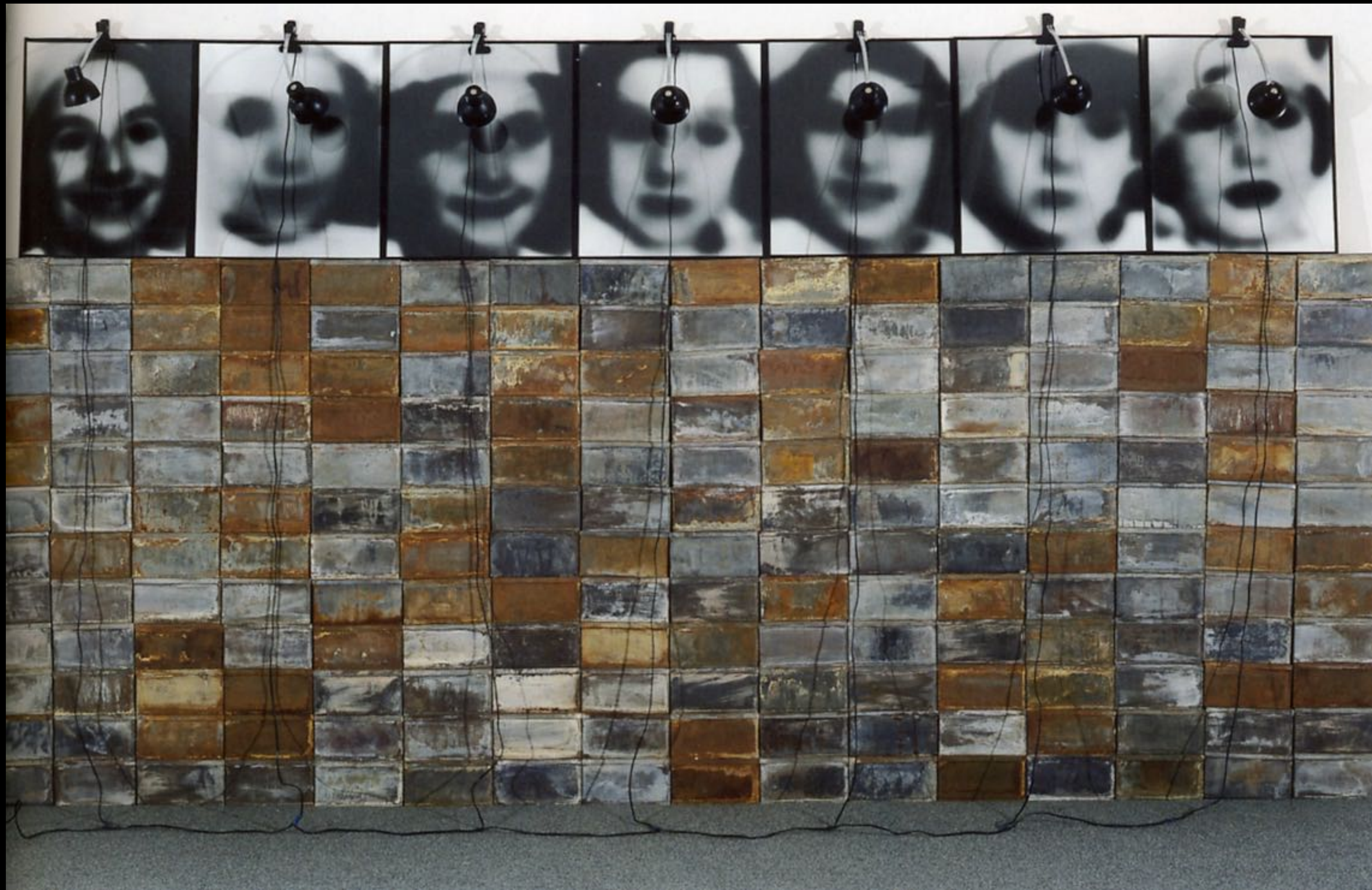




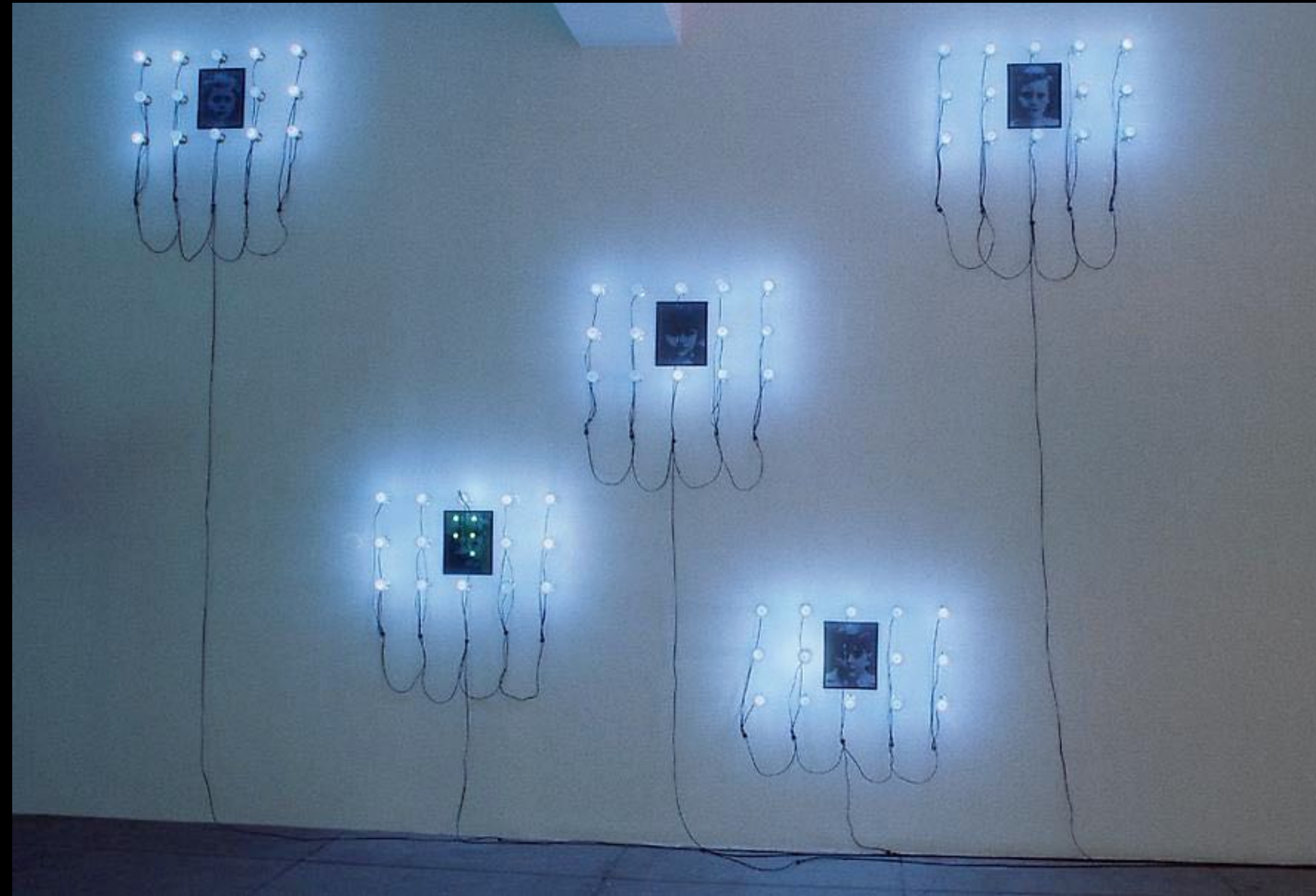




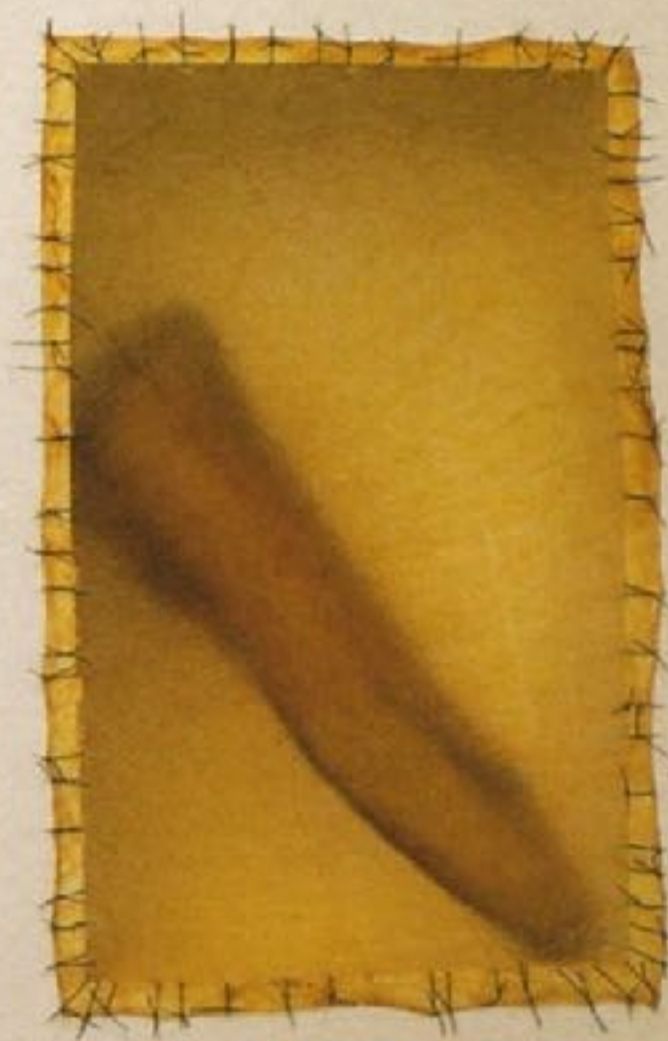




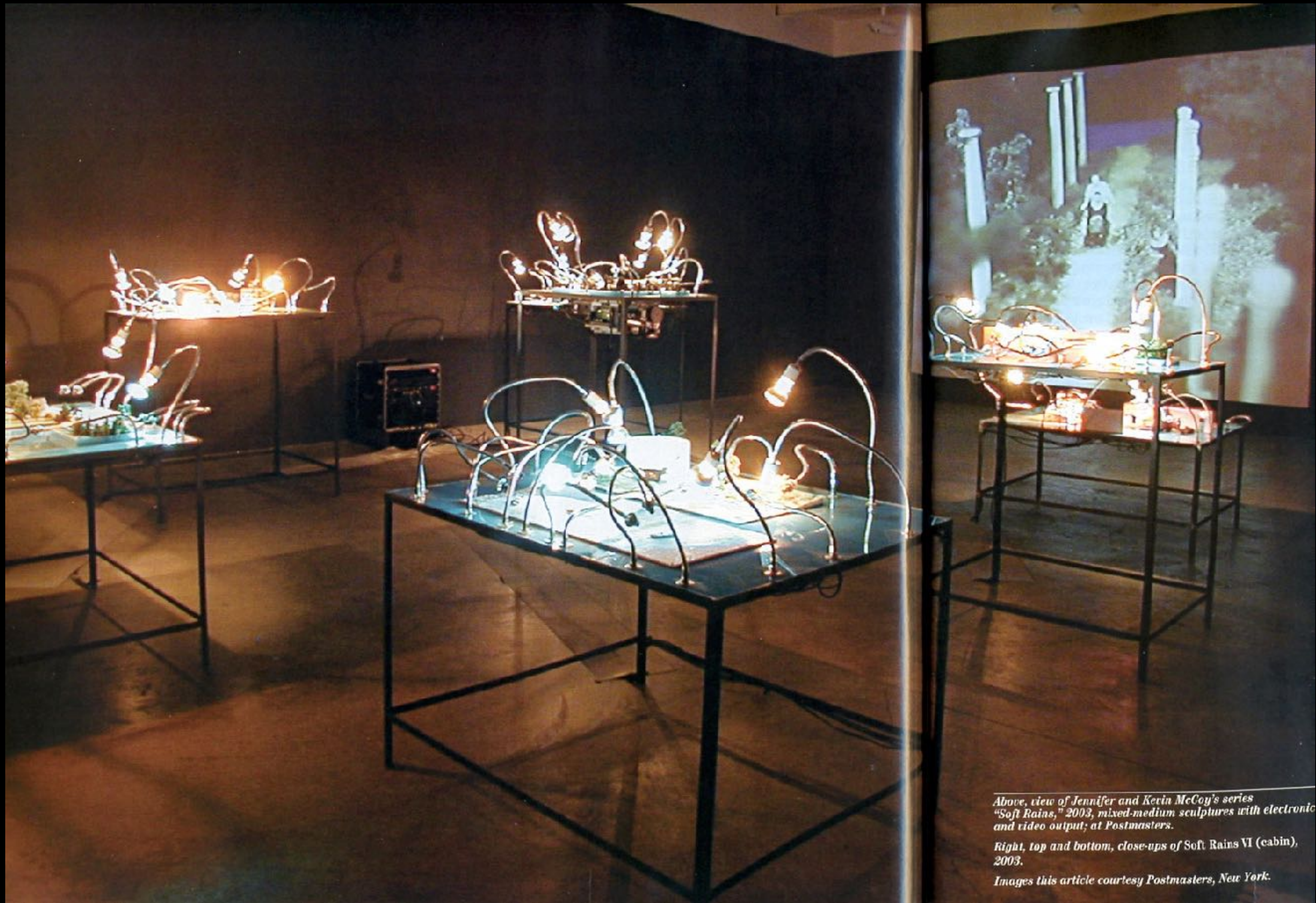








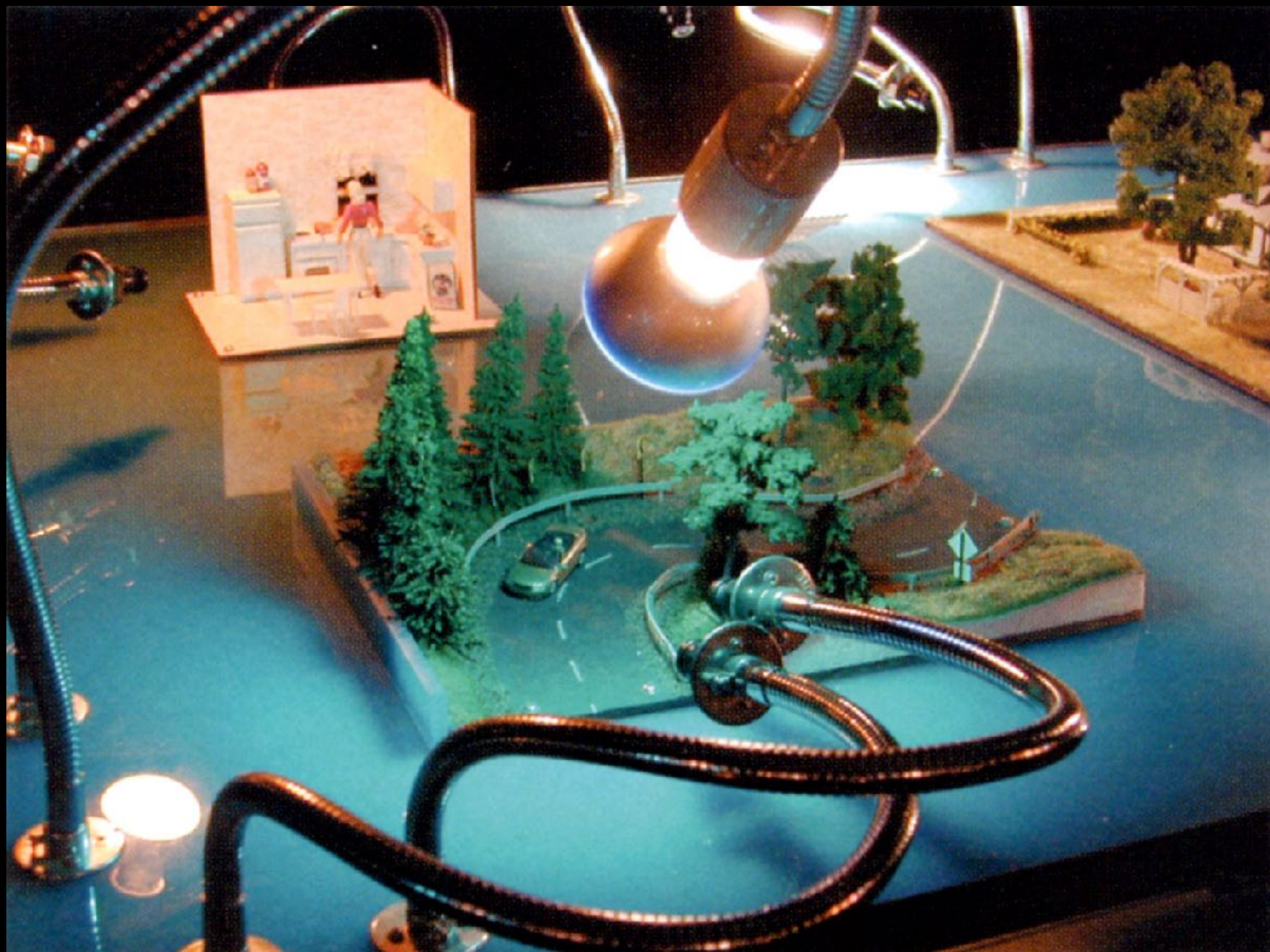




Above, view of Jennifer and Kevin McCoy's series "Soft Rains," 2003, mixed-medium sculptures with electronic and video output; at Postmasters.

Right, top and bottom, close-ups of Soft Rains VI (cabin), 2003.

Images this article courtesy Postmasters, New York.



Artist as Scientist







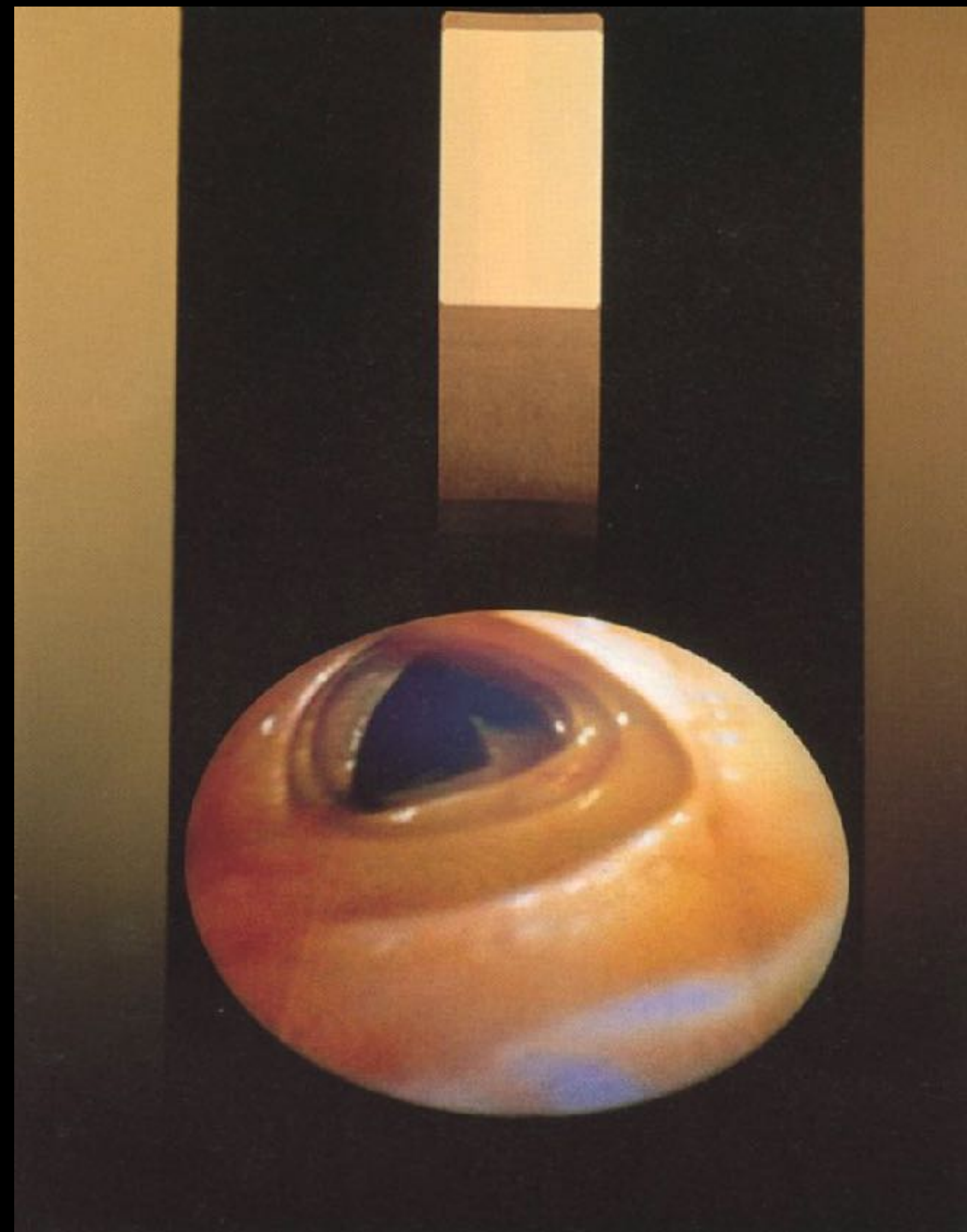
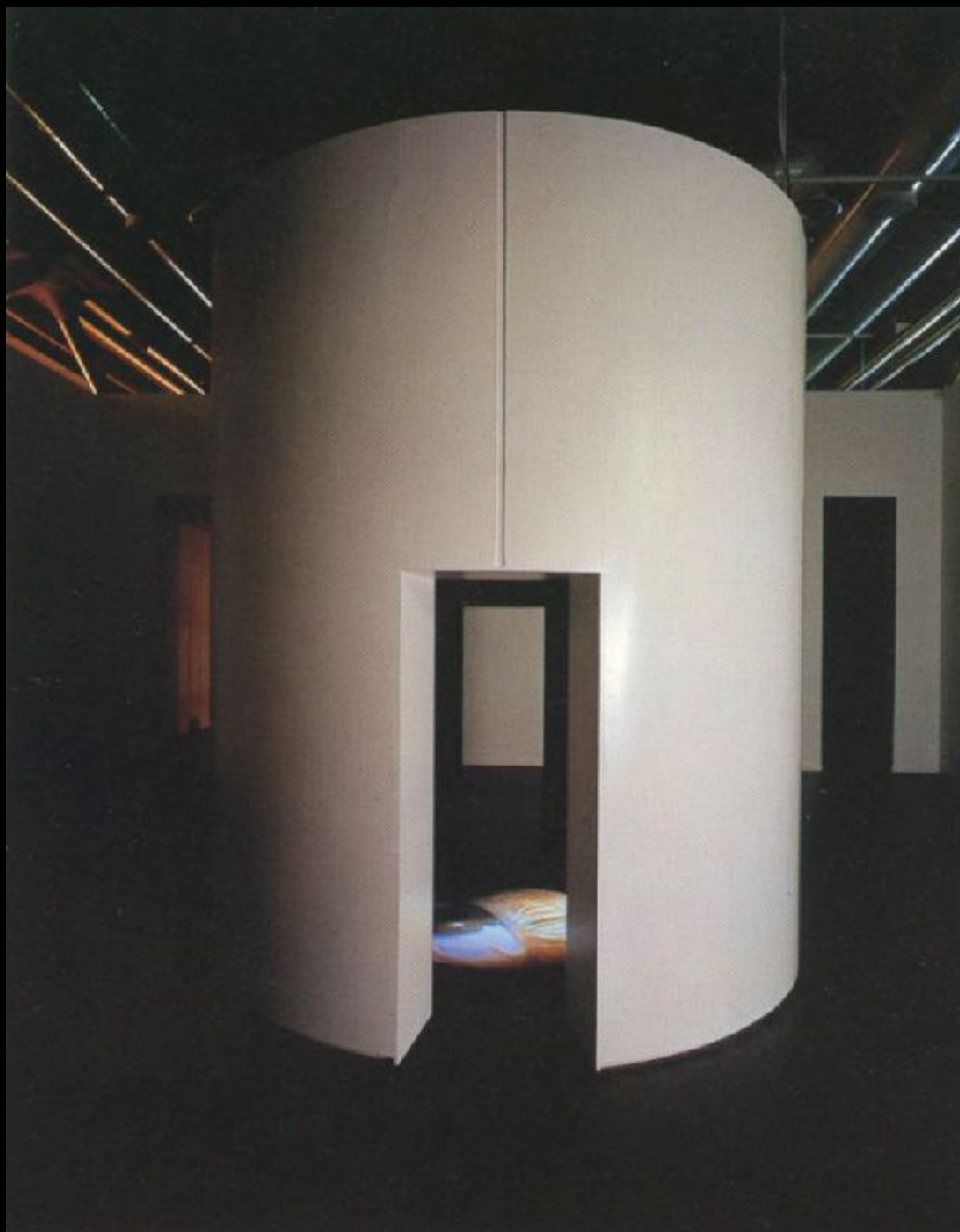














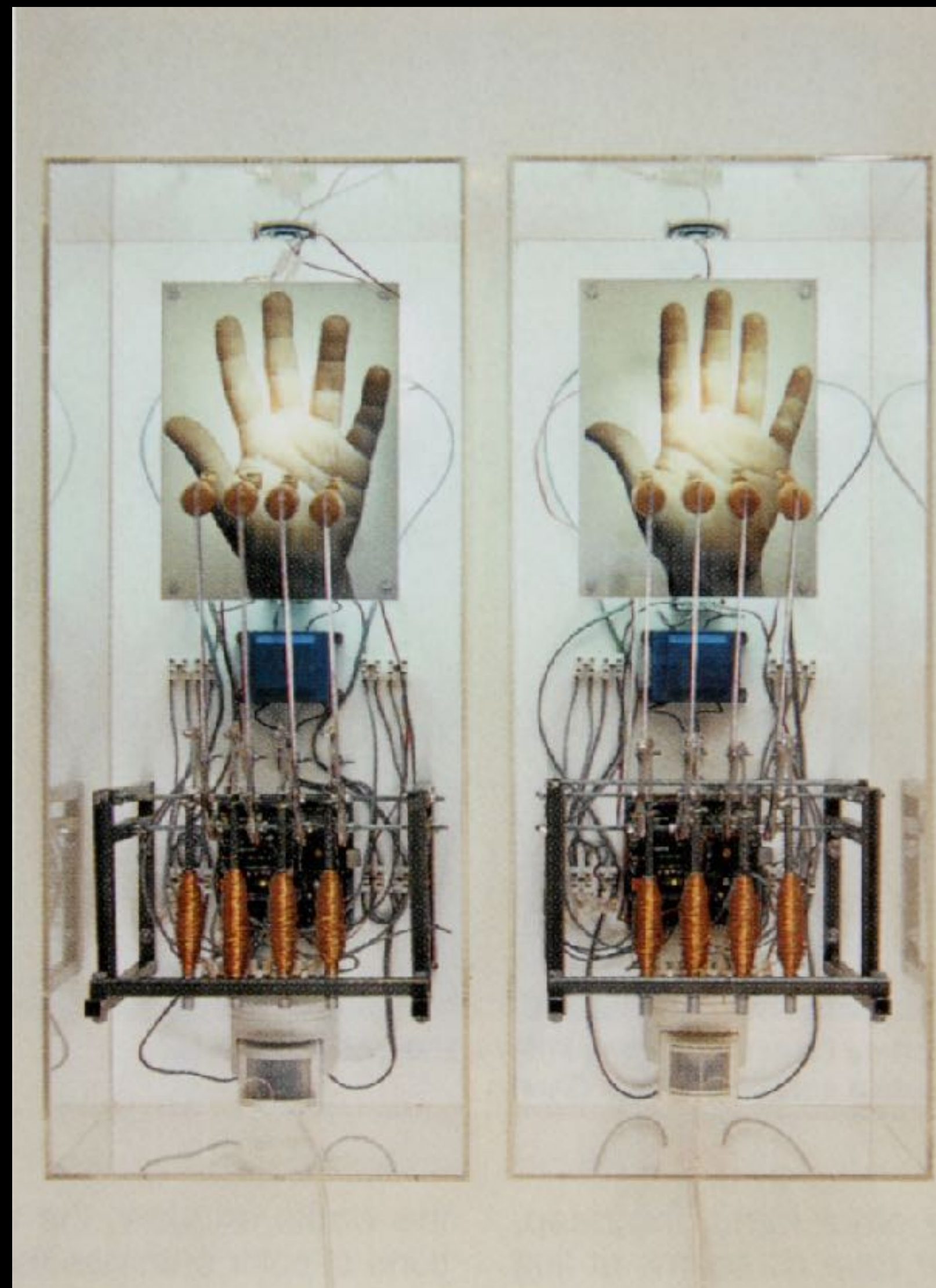
292. Kiki Smith.
A Man, 1990. Drawing



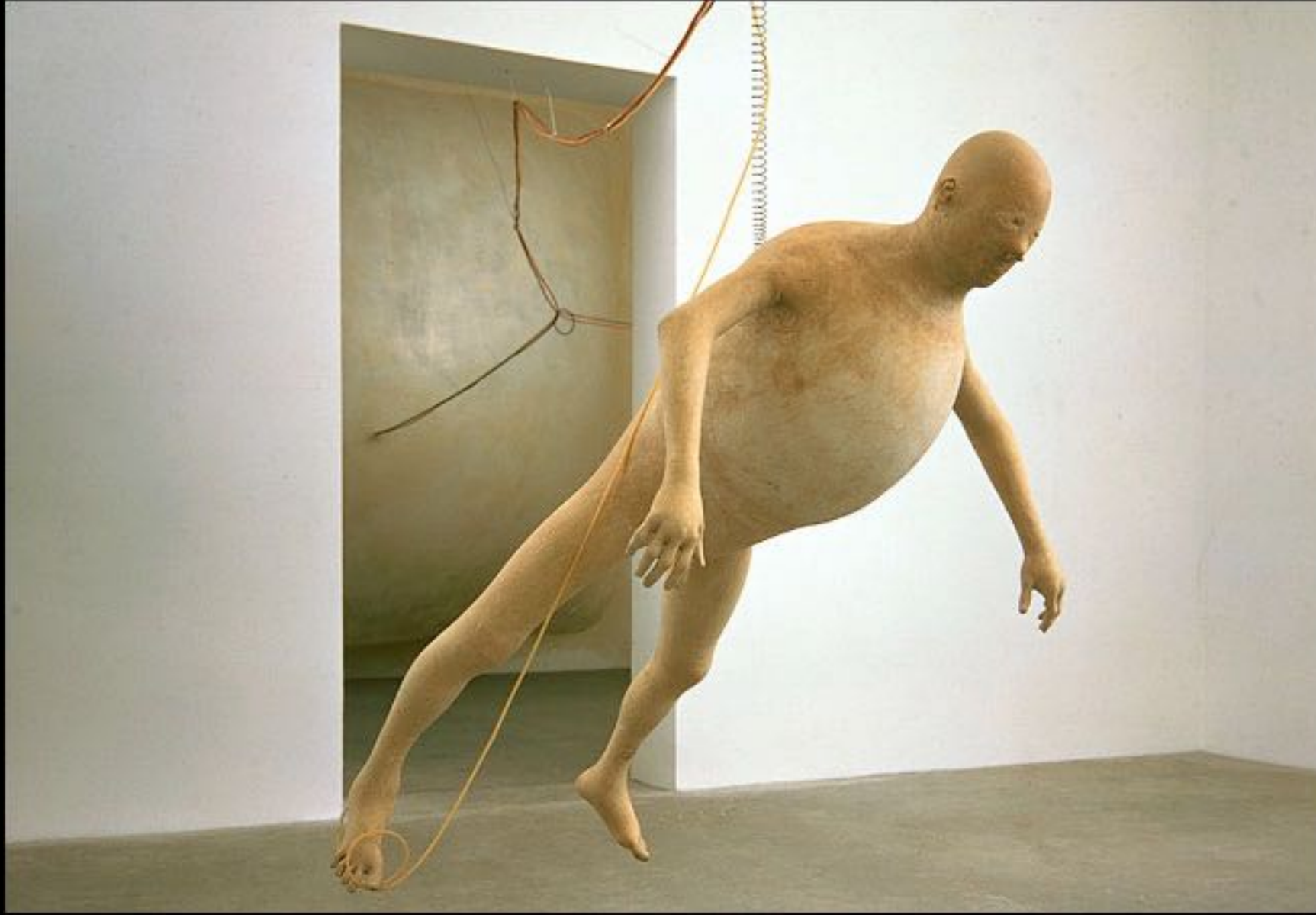
293. Kiki Smith.
Untitled, 1987-90.
Sculpture



















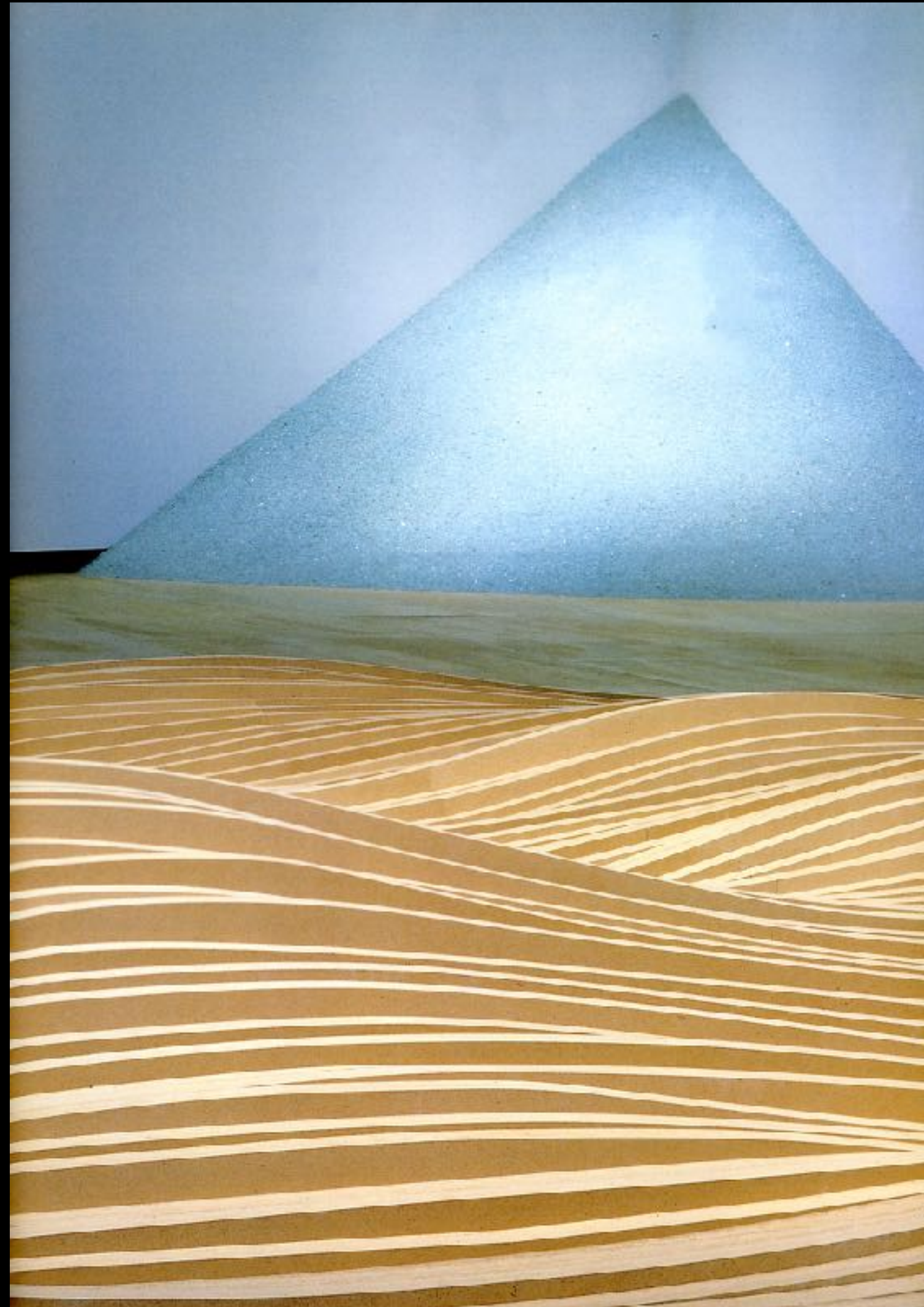


Ping H. Chen



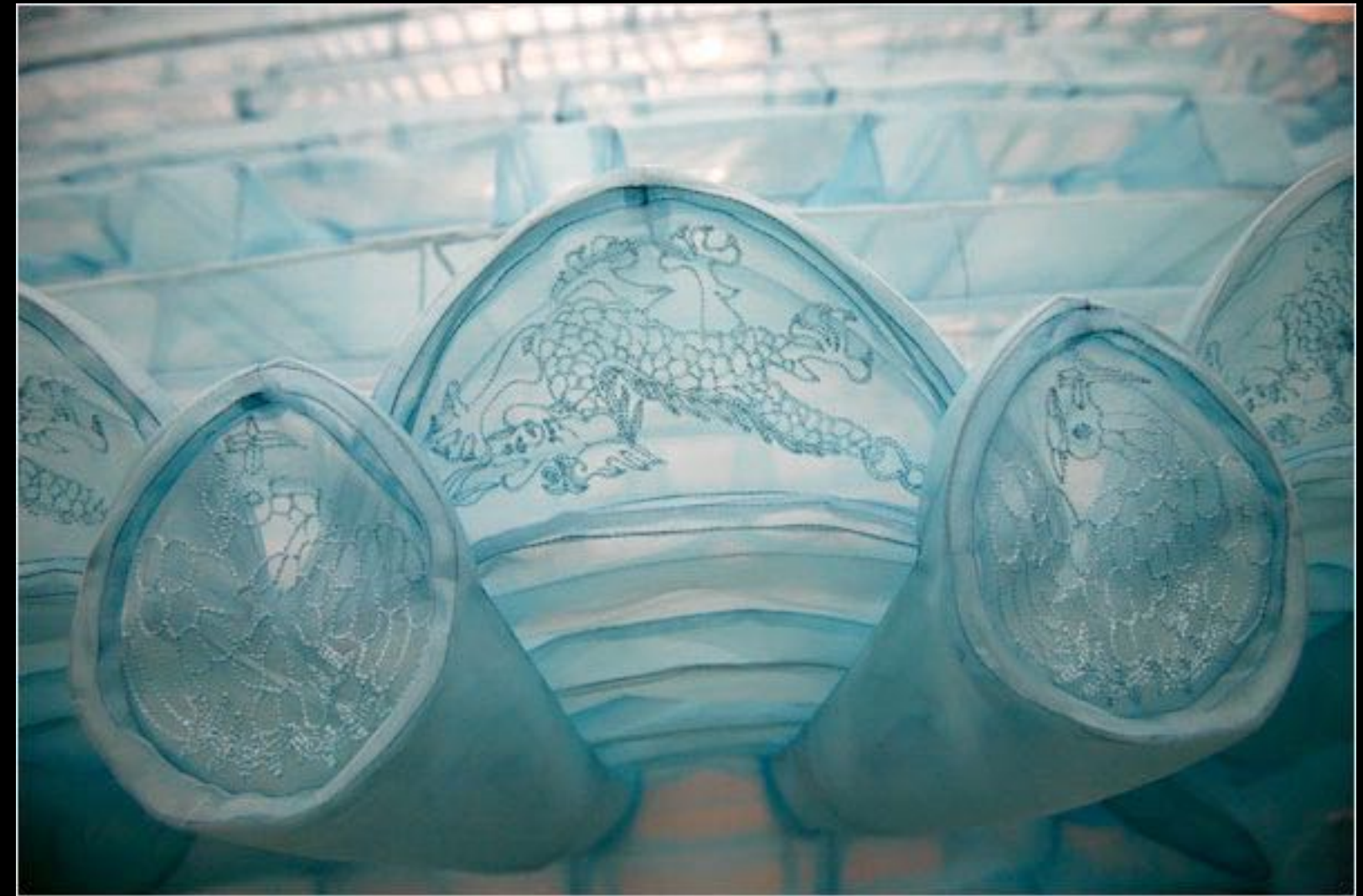
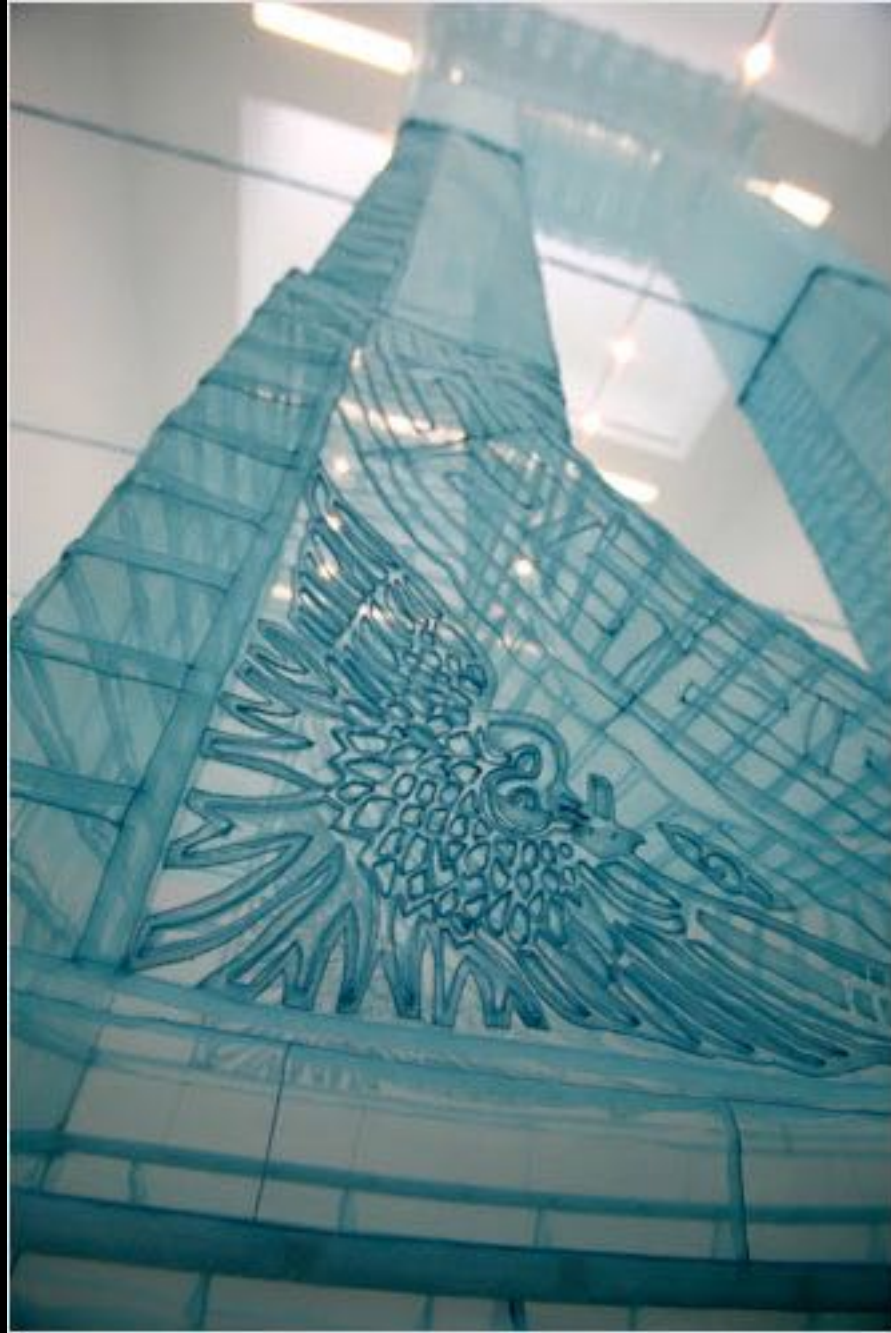


Artist as Architect



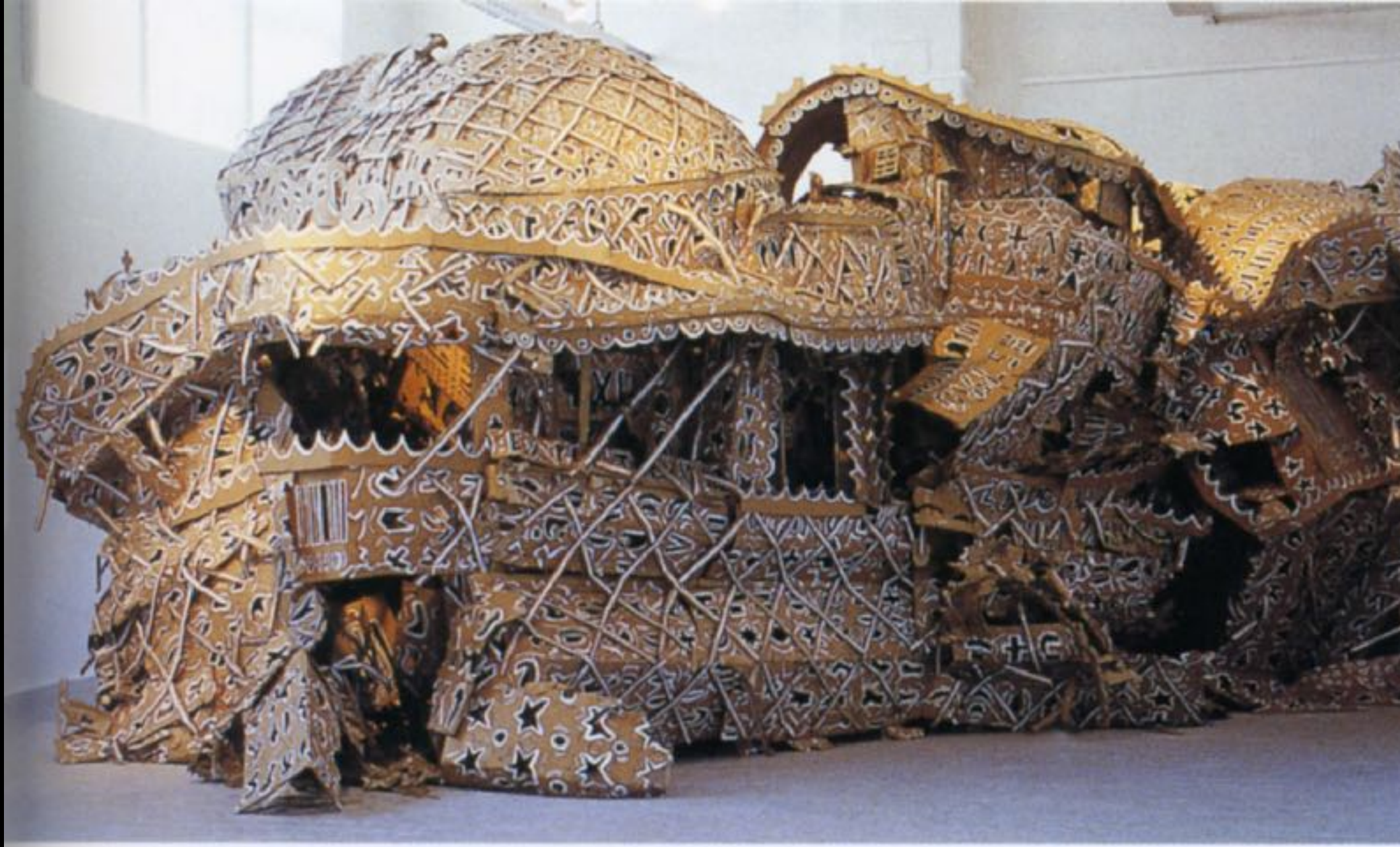


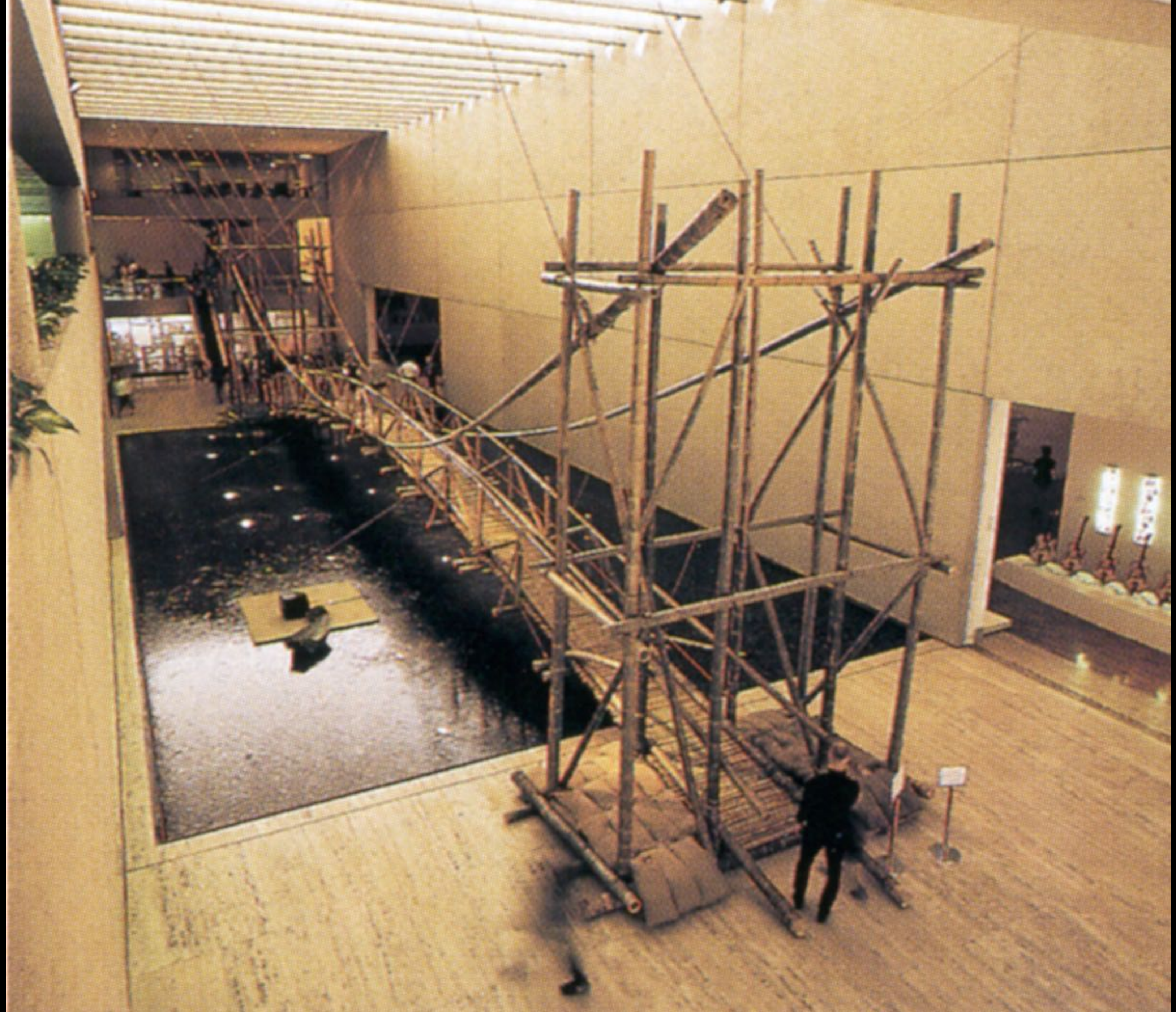










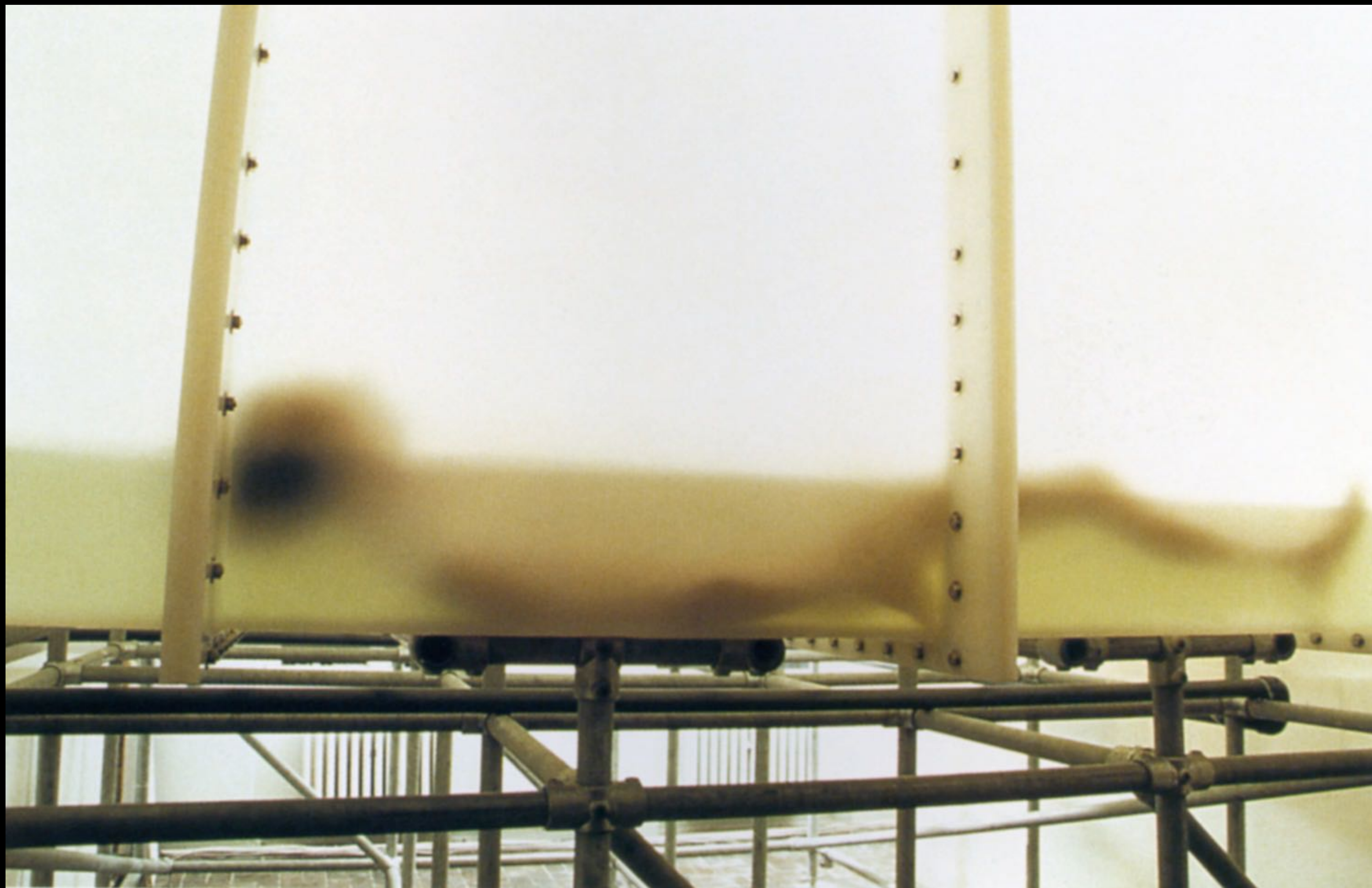






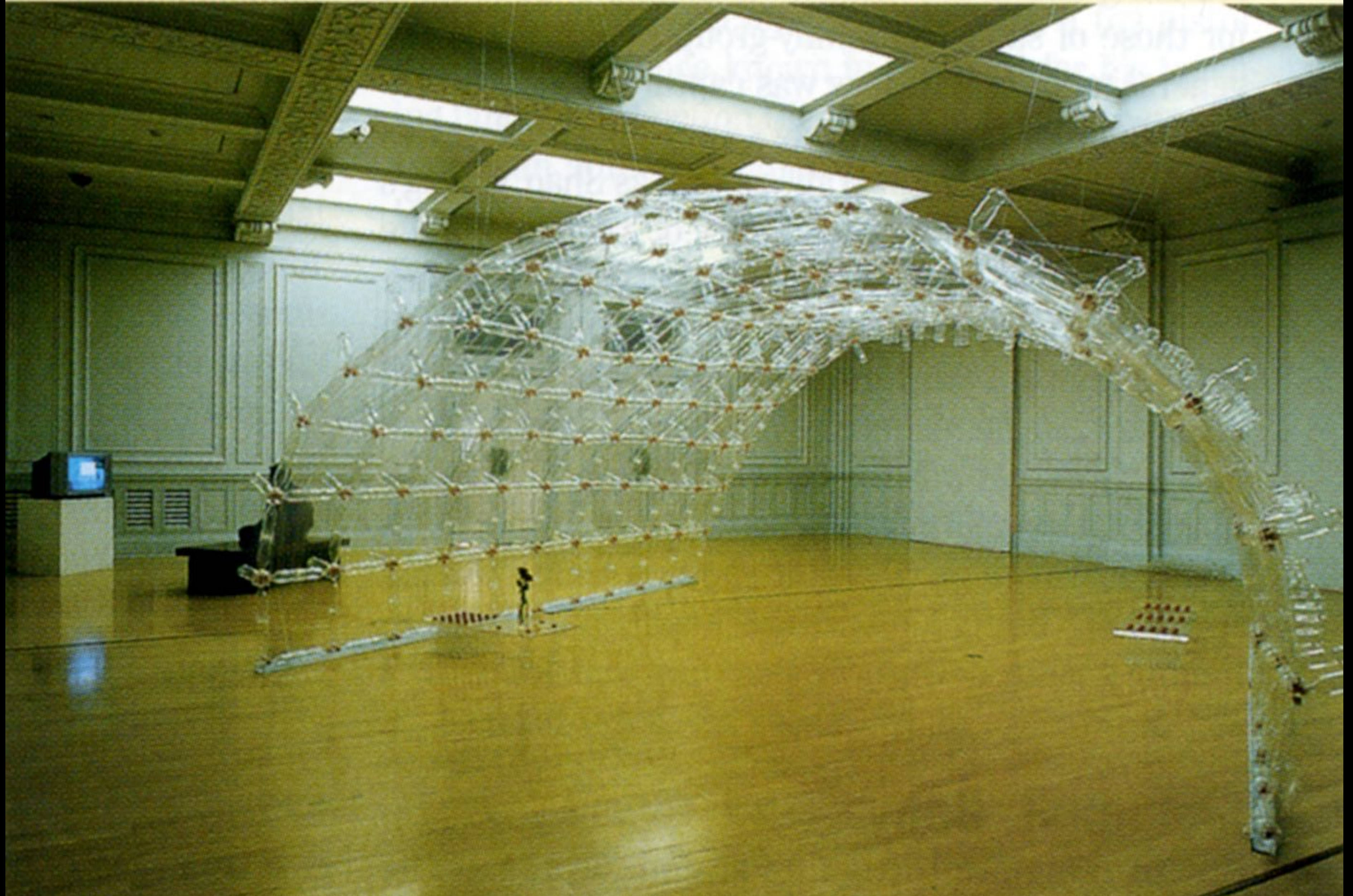








Shigeru Ban: Plastic Bottle Structure, 01, 2002, plastic bottles, acrylic, plastic wrap, nylon wire.





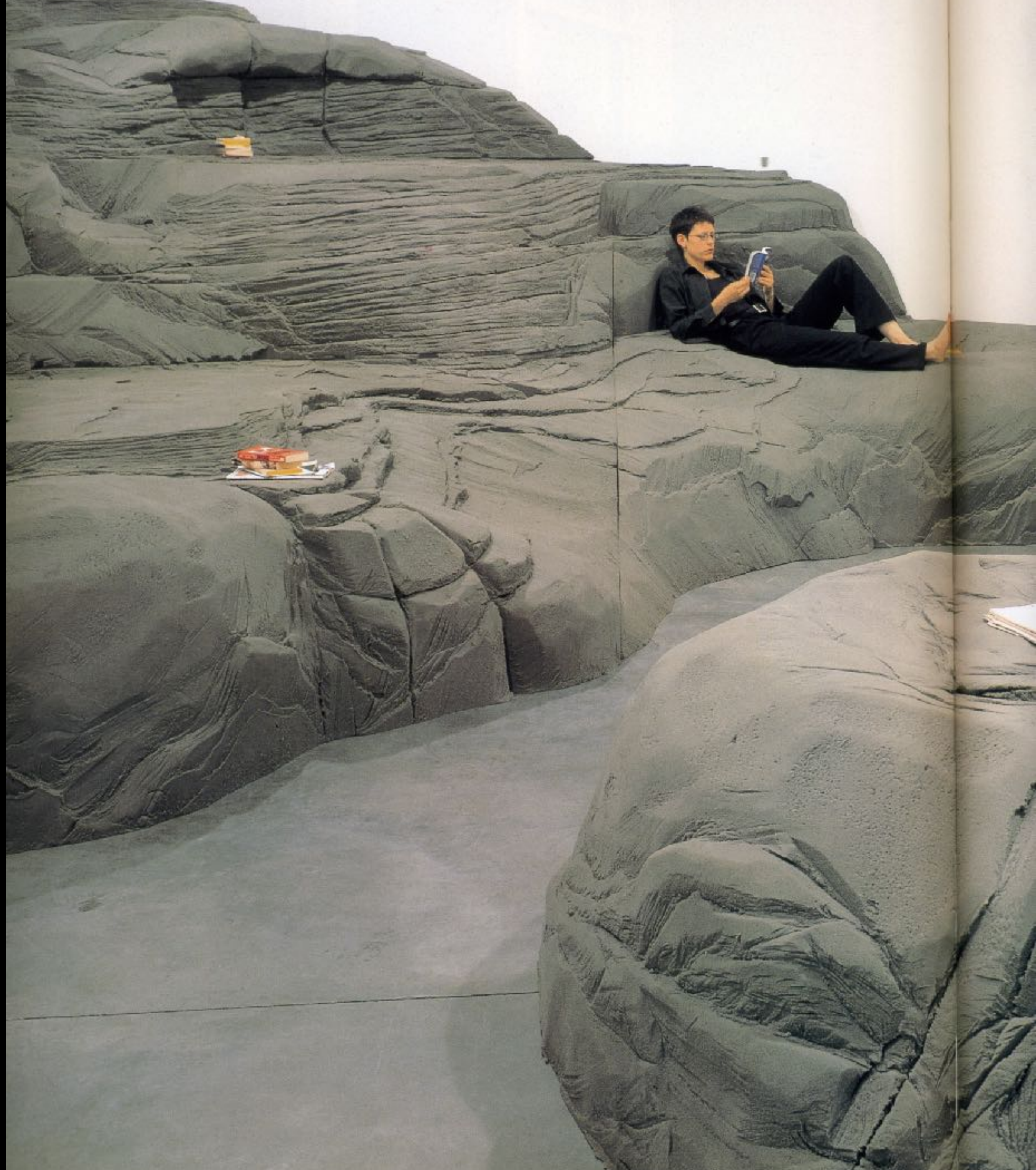


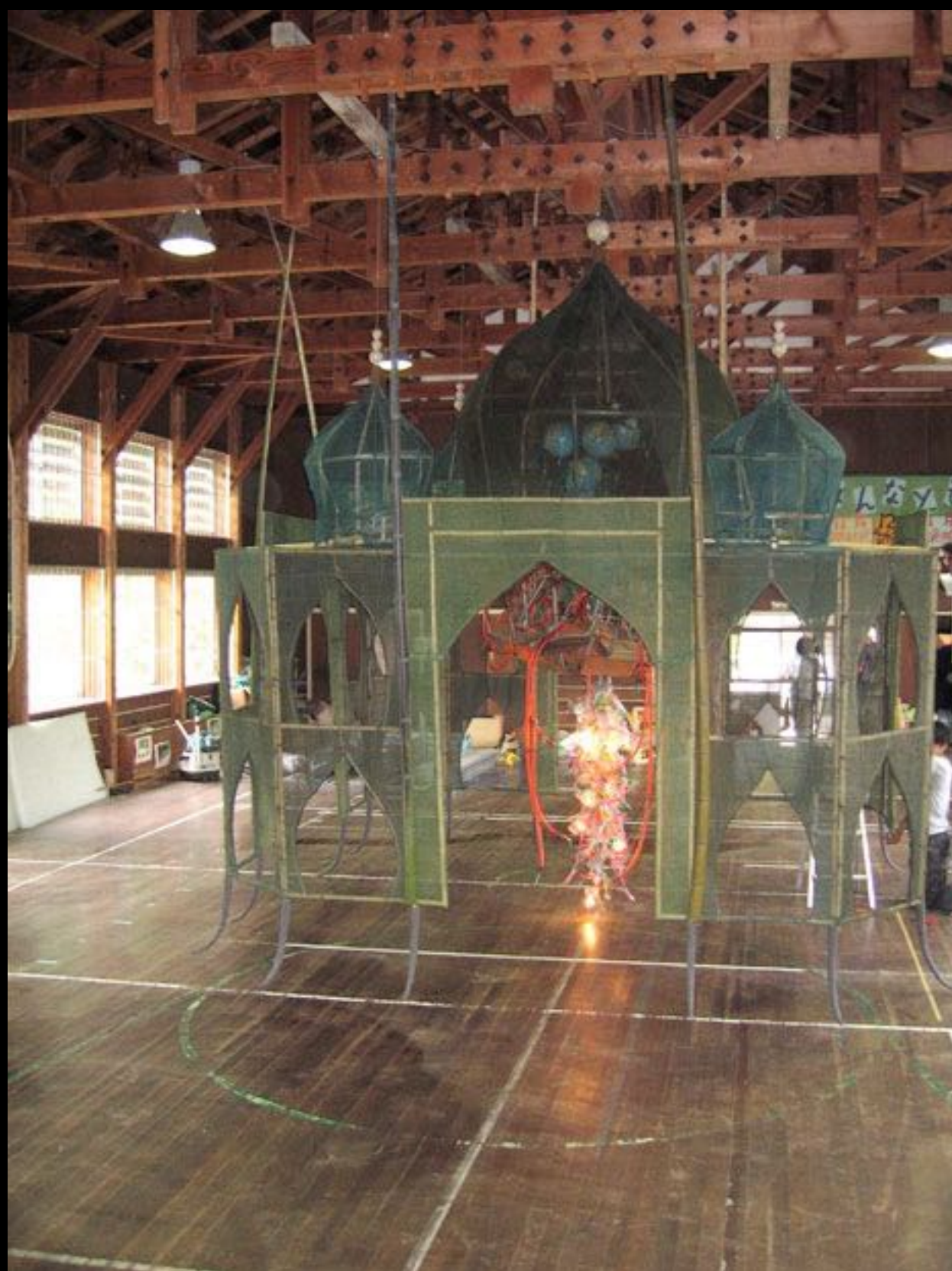






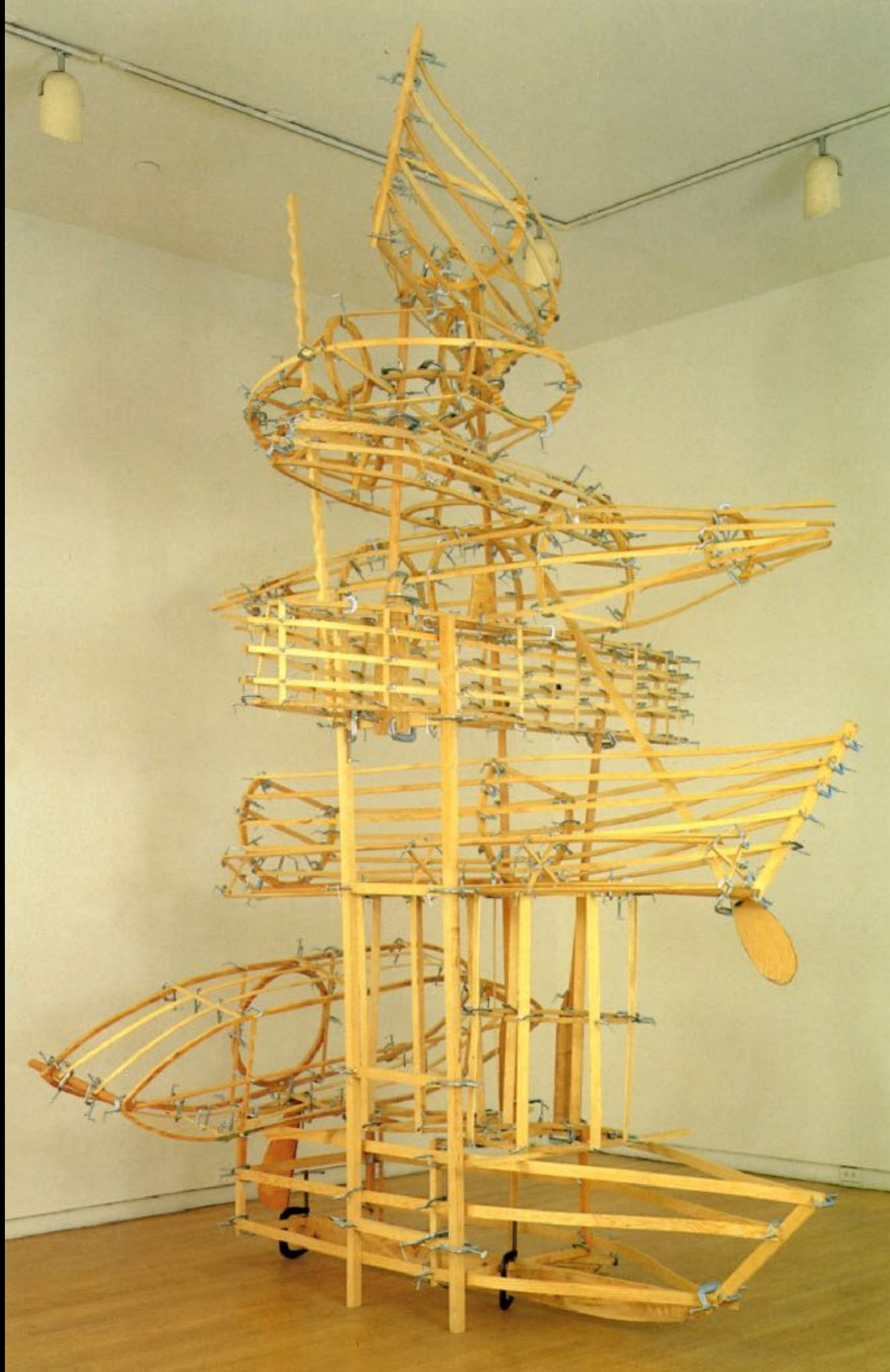




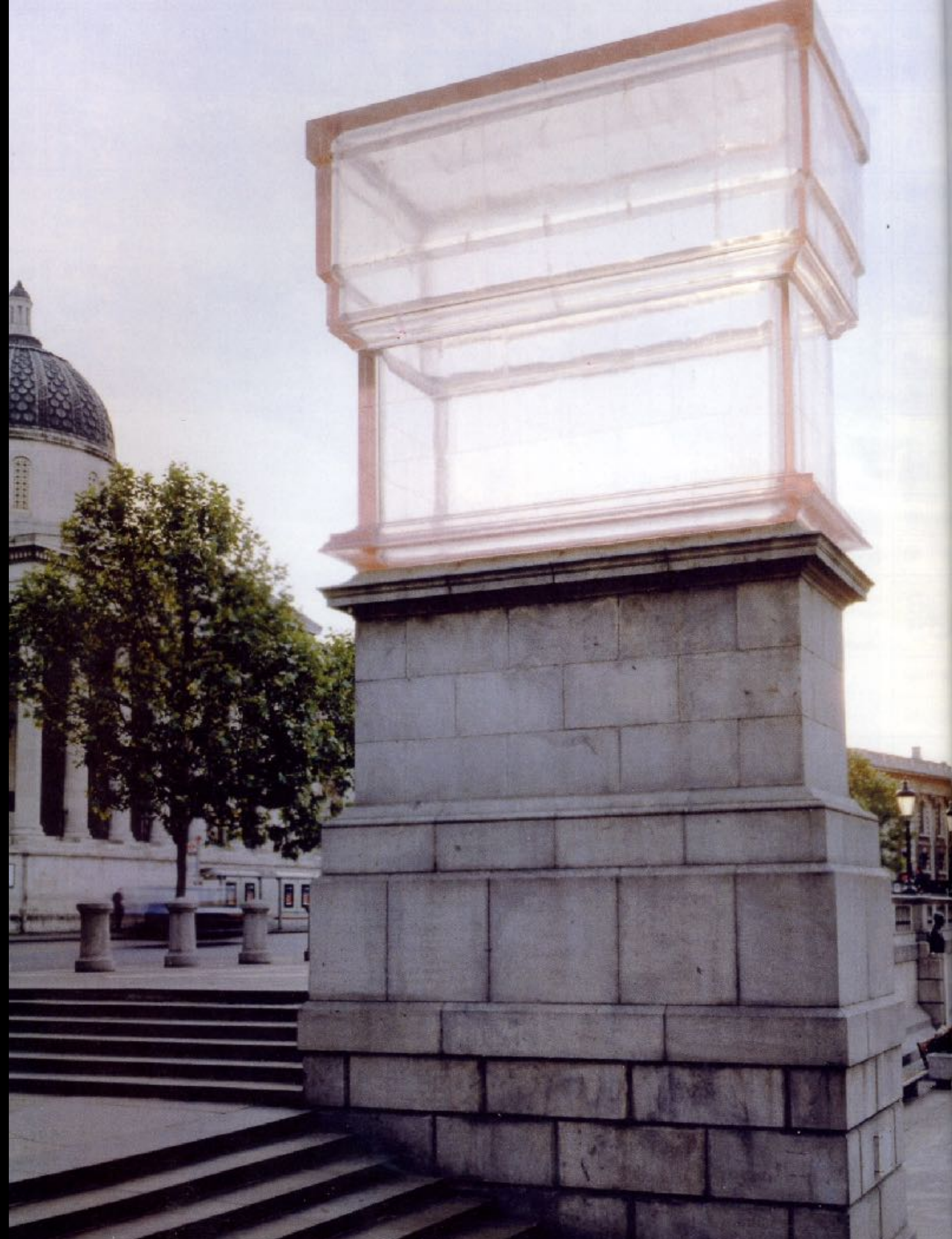








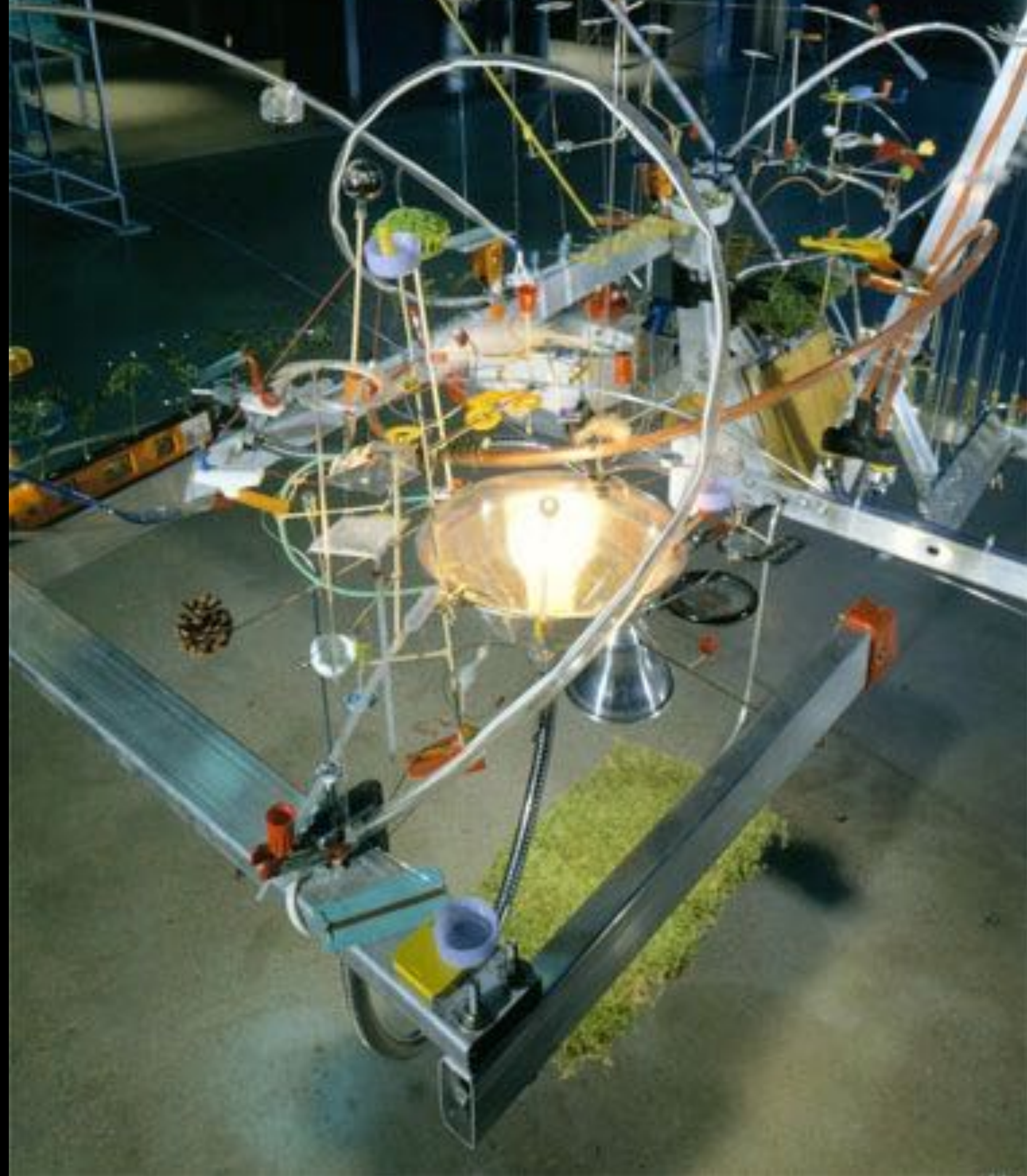


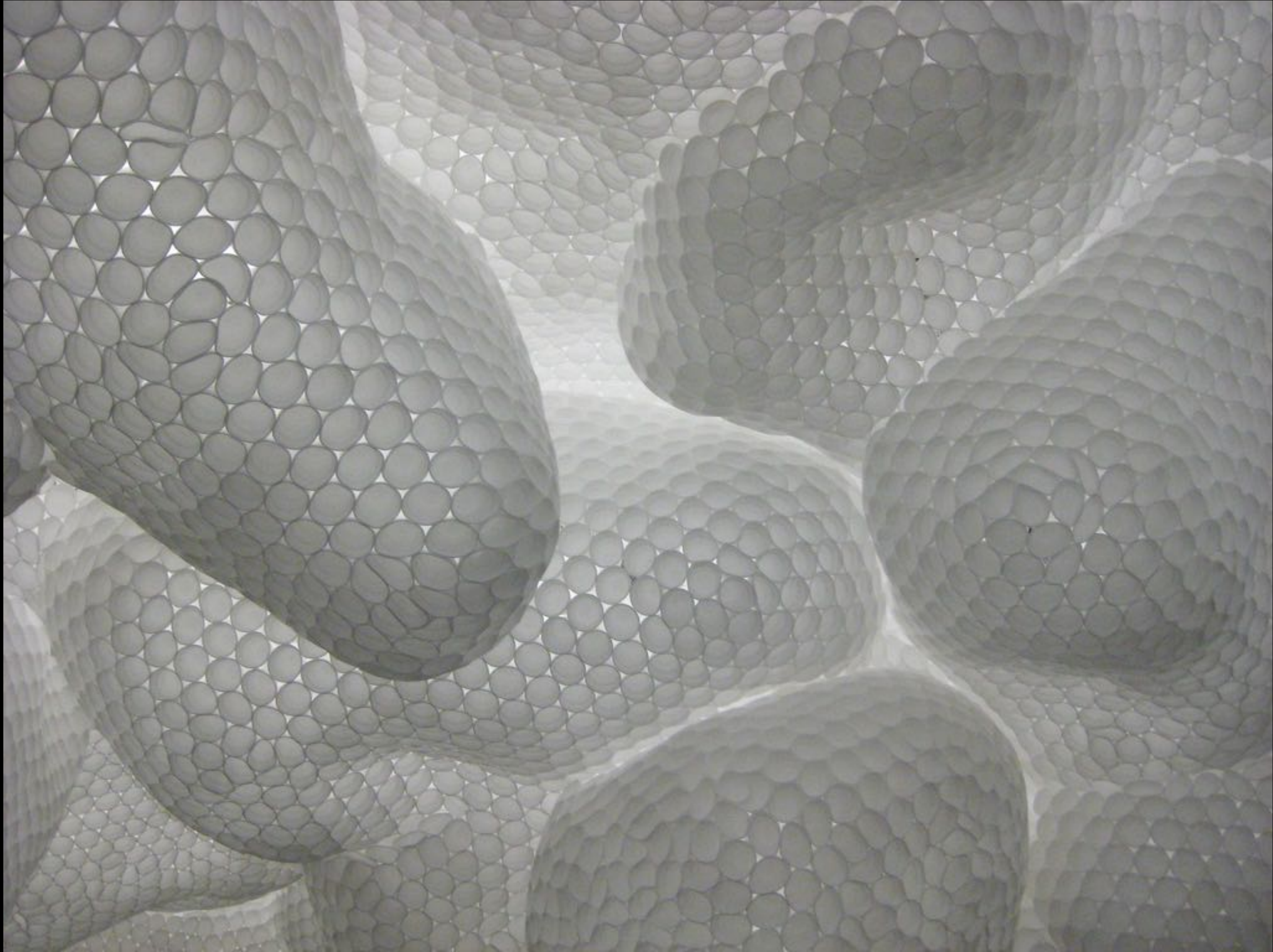




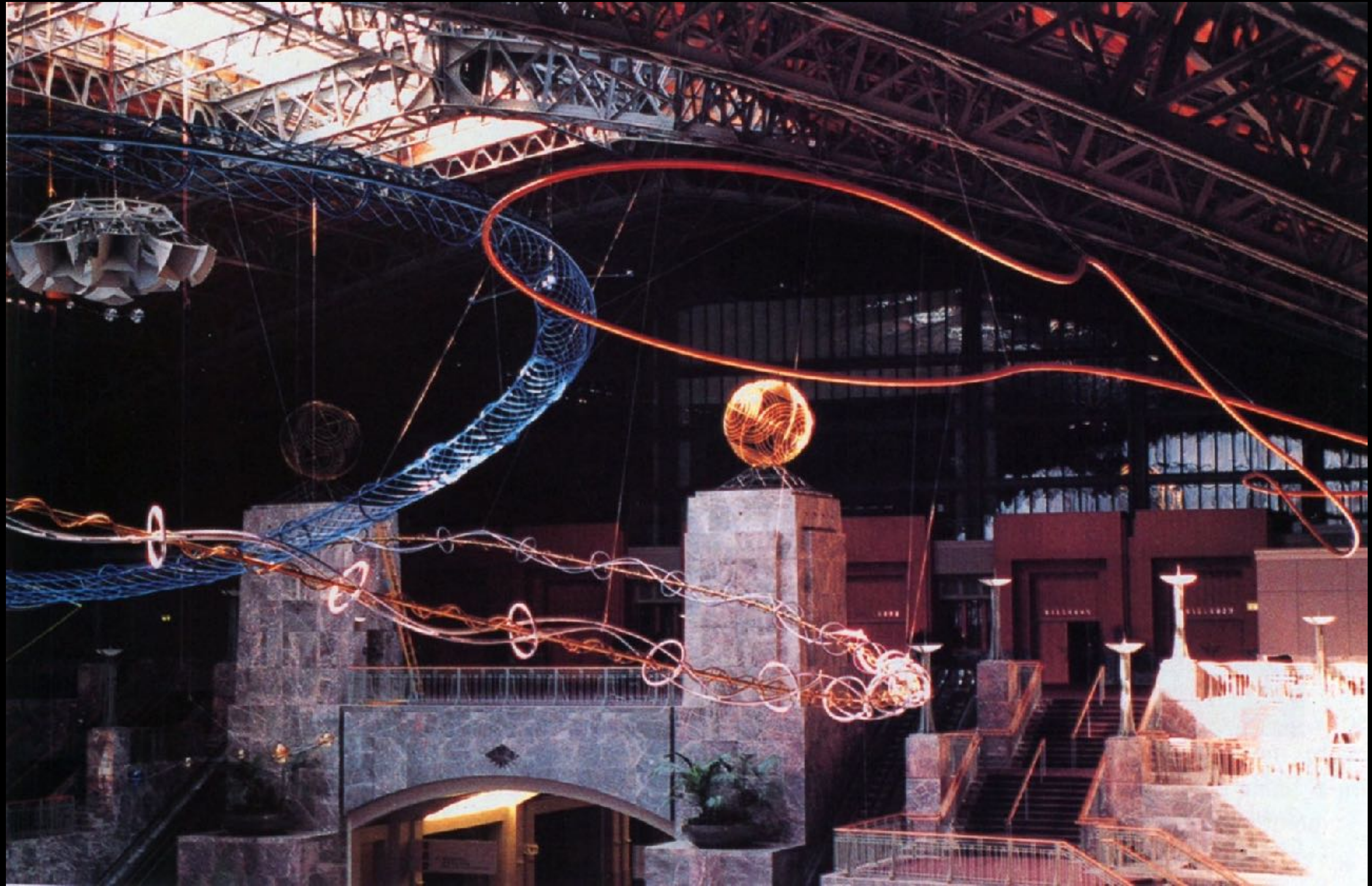




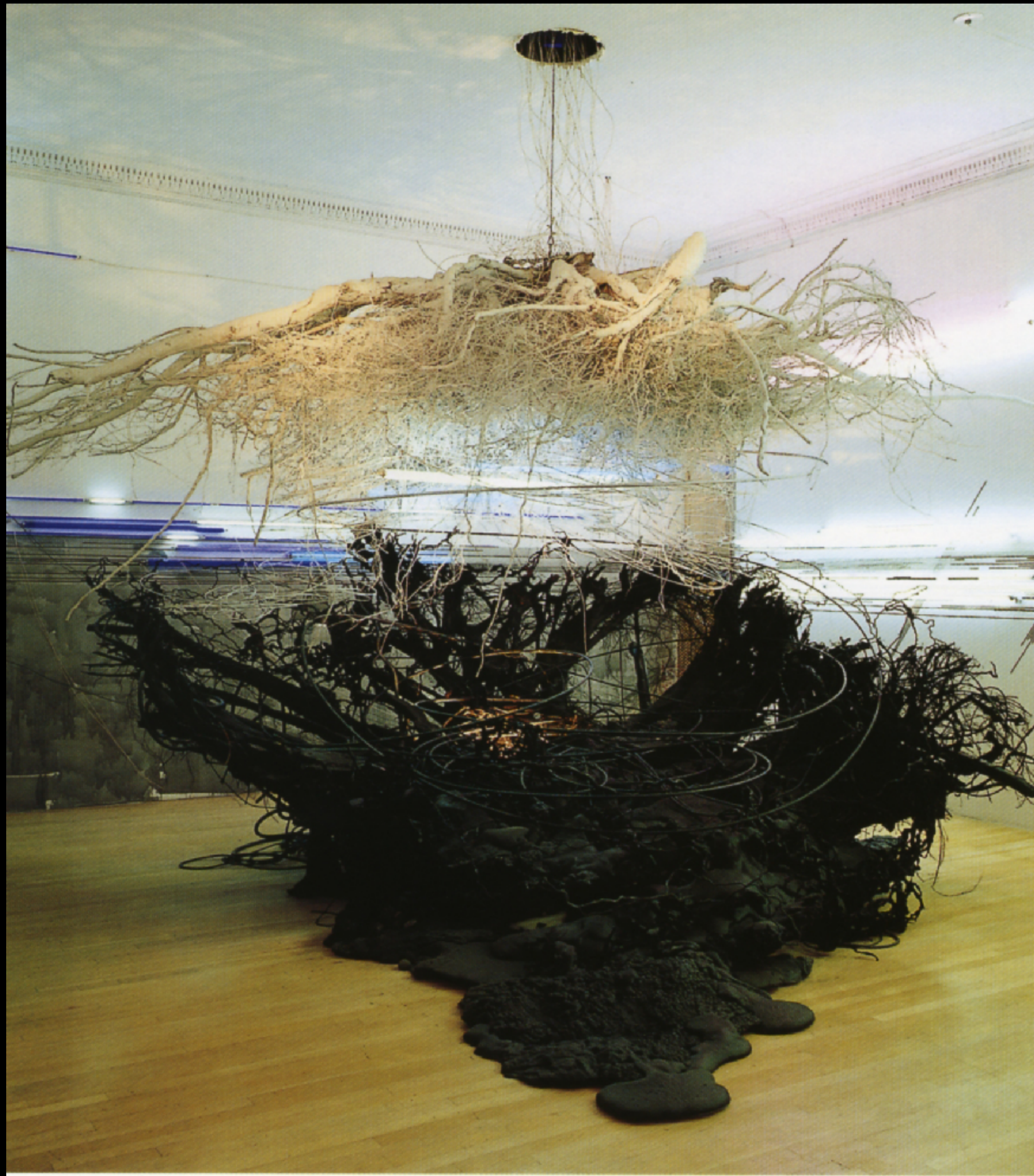












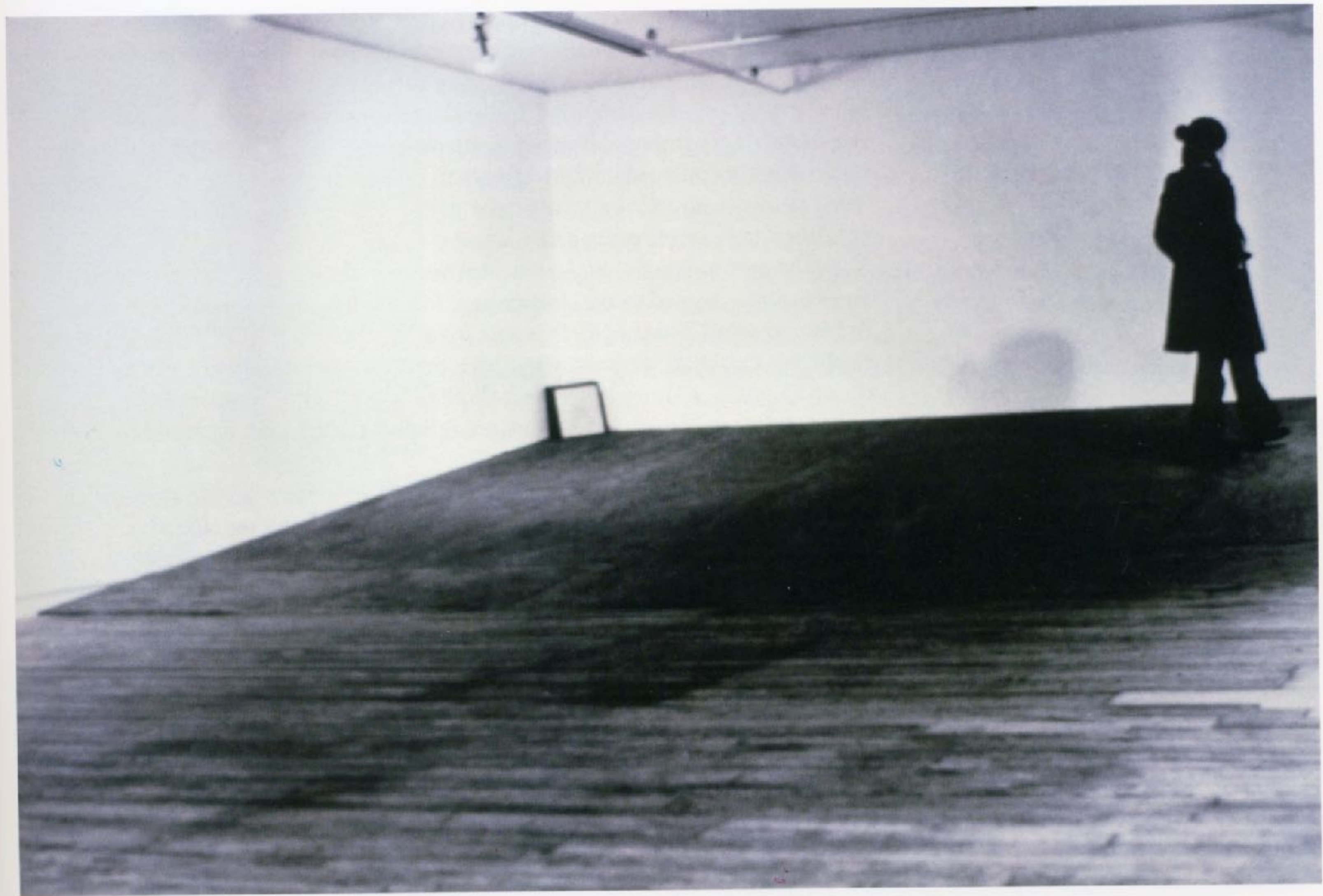




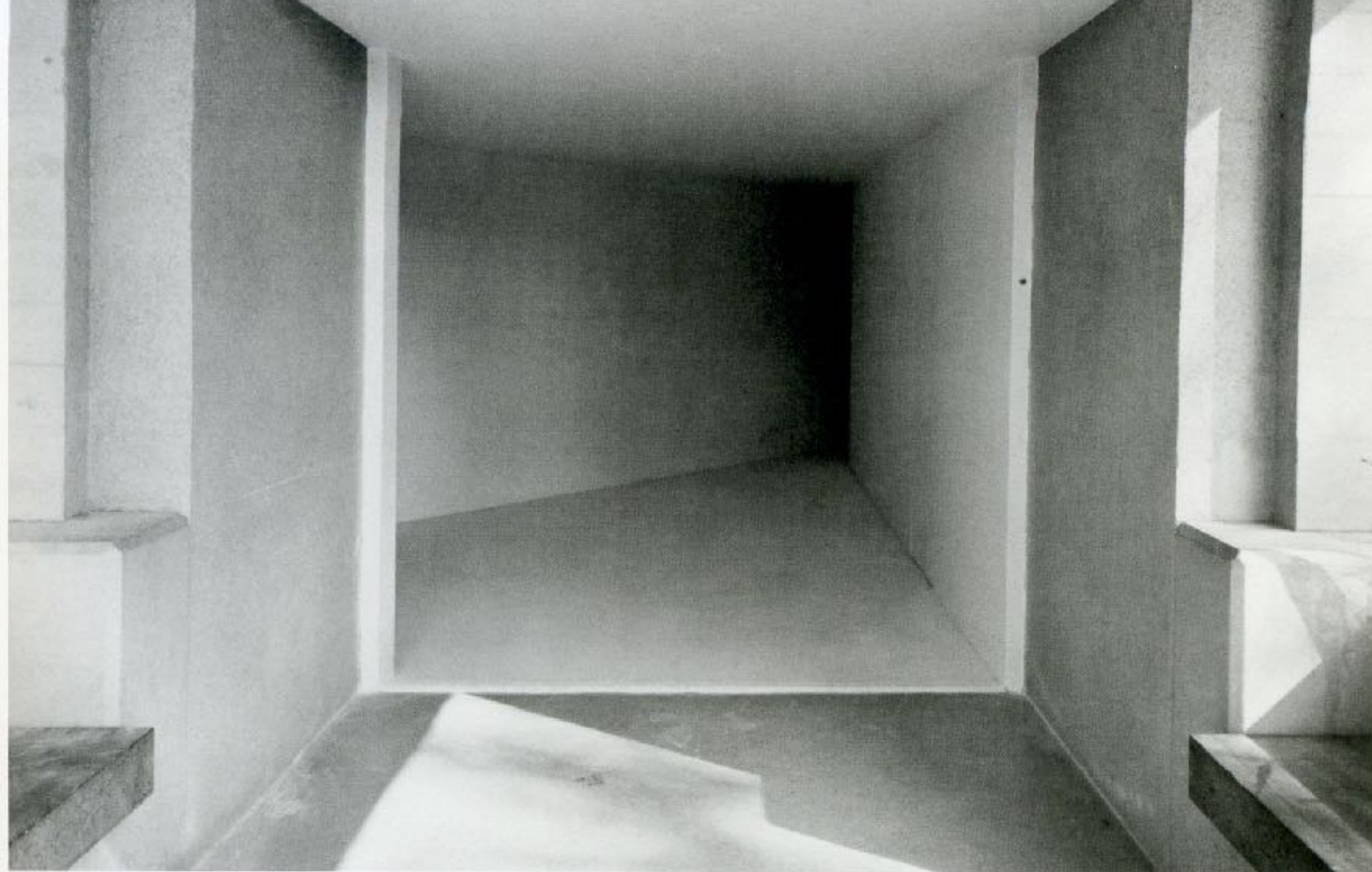


Artist as Critic





The photograph captures a minimalist art installation. A large, dark, conical mound, possibly covered in a textured material like sand or a specific type of fabric, dominates the center of the frame. It sits on a light-colored, polished floor that reflects the ambient light. To the right of the mound, a person stands in silhouette, wearing a long dark coat and a hat, looking towards the left. On the left side of the mound, a small, dark rectangular object, perhaps a small table or a piece of art, is placed. The background is a plain, light-colored wall. A track lighting fixture is visible on the ceiling, casting light onto the scene. The overall atmosphere is quiet and contemplative.

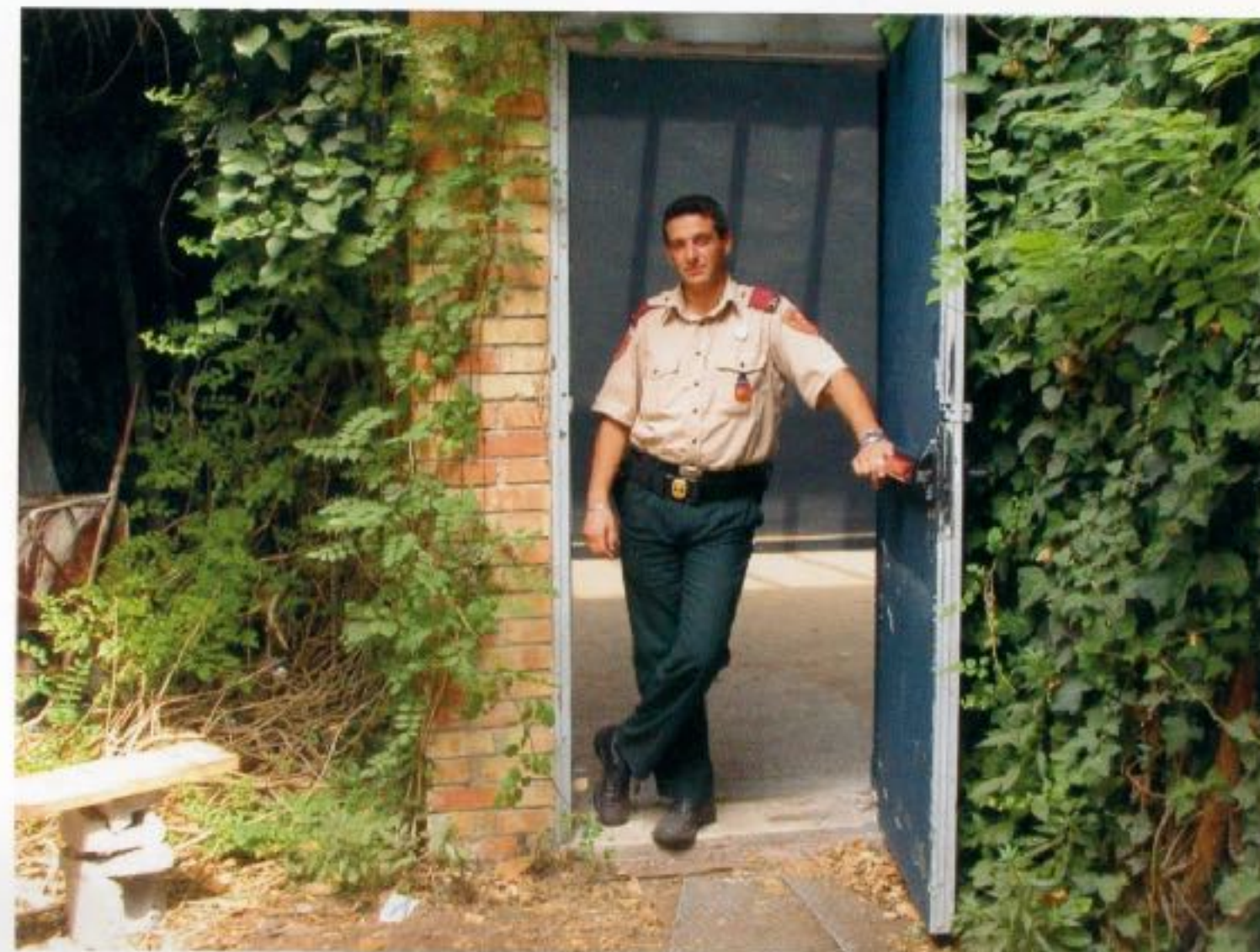


Michael Asher
Untitled installation
view from exterior,
Gladys K. Montgomery Art
Center at Pomona College,
California, Feb–March 1970

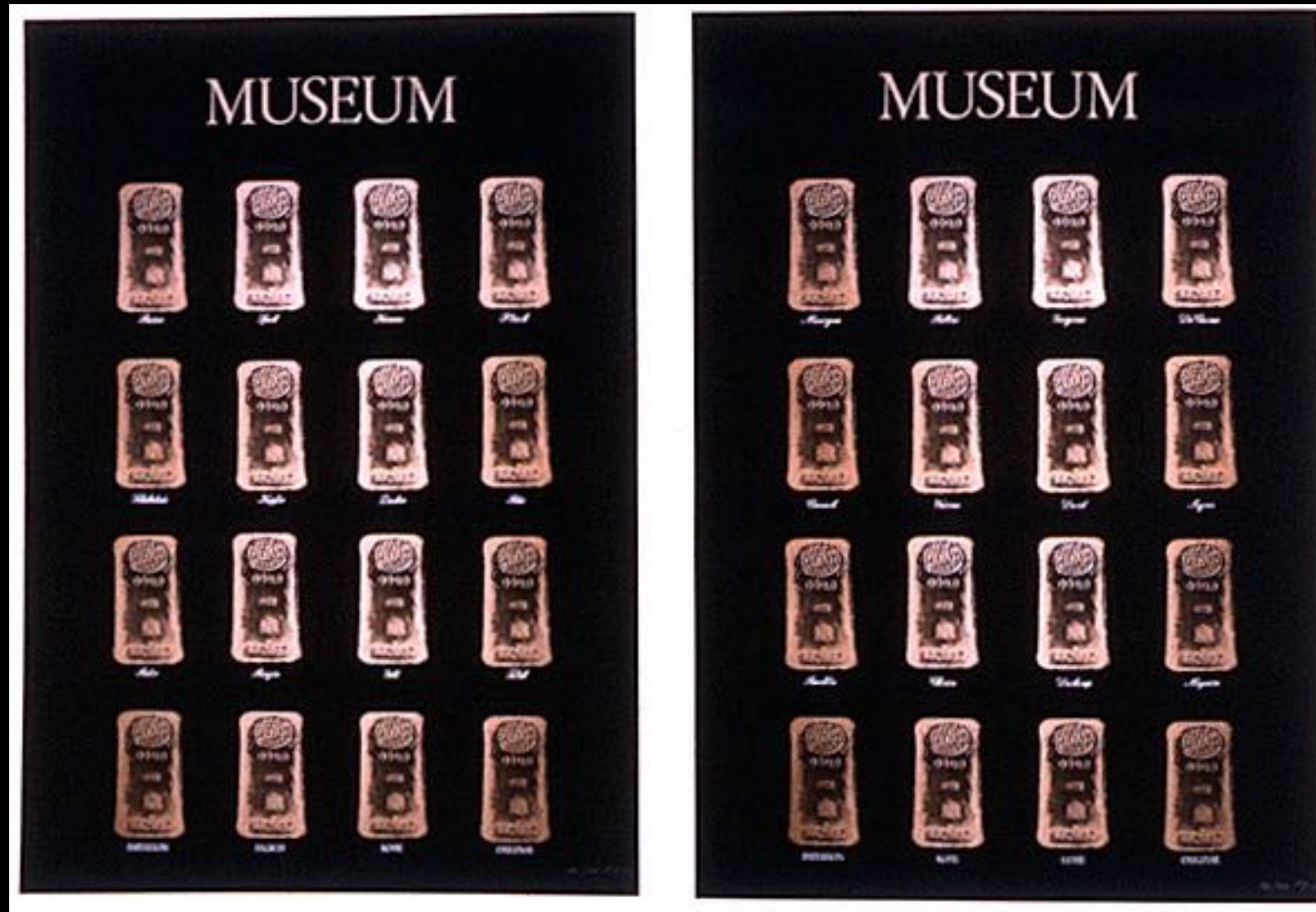


Santiago Sierra

Wall Enclosing a Space
entrance (left) and rear
view (below right)
Spanish Pavilion,
Venice Biennale,
June–Nov 2003





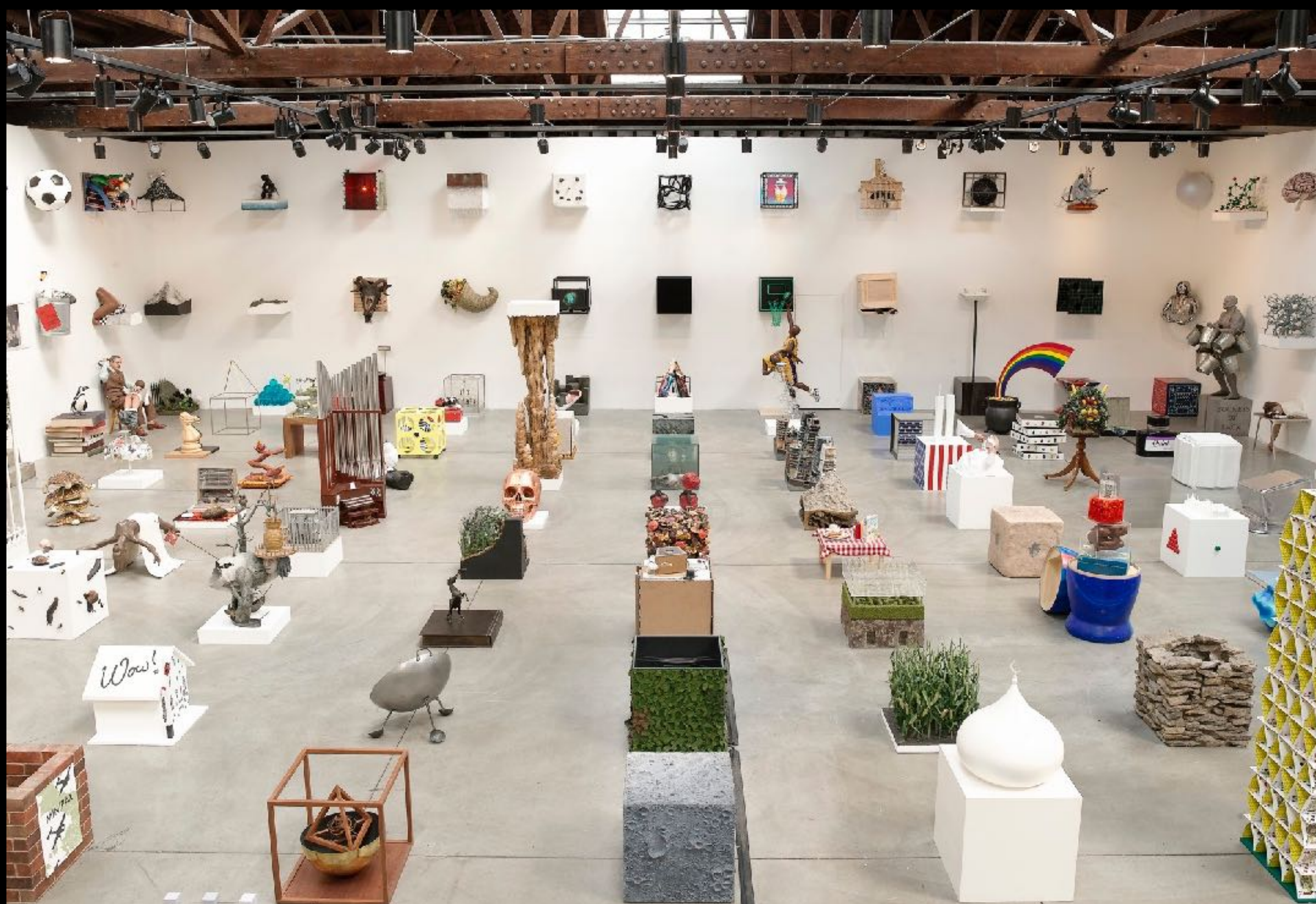




89 • Betty Beaumont, *A Night in Alexandria
... The Rain Forest ... Whose Histories Are
They Anyway?*, 1989

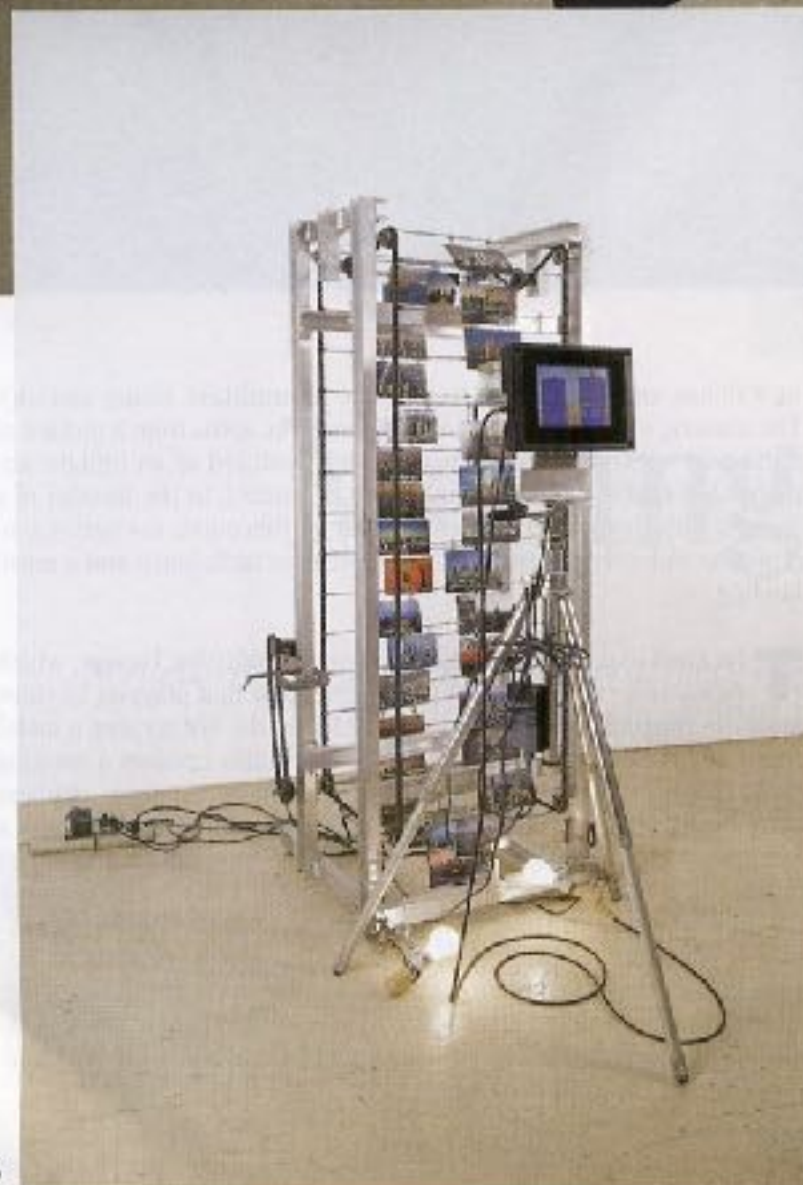












Left, One Hour Photo in the artist's studio and, above, detail.





