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Abstract/Description

Funded by Arts Council England and AHRC. Doherty is editor of this collection and wrote the introductory chapter. The book describes and analyses the shift from studio-based to situated art practices. Unlike the exhibition catalogue or monograph which promotes a particular artist or a curatorial thesis, the book gives insights into the range of strategies artists and curators have used to approach given contexts. Ranging from relational aesthetics to the concerns of site-specificity, it examines the value of context in the commissioning and production of temporary art works, drawing upon case studies and commissioned essays. As a result, Doherty received invitations to: Interface: Art and Contested Spaces, University of Ulster (2004); Experimental Communities, ARCO, Madrid (2005); Protections, Kunsthaus Graz (2006); Beyond the Studio, National College of Art and Design, Dublin (2007); Art in the Public Realm, Universities Venice, Milan (2007); New models of cooperation between the curator and the artist, Ludwig Museum, Budapest (2005); Contemporary Art, Fundacio La Caixa Barcelona. Doherty was invited to be inaugural Curatorial Fellow, Massey University, Wellington, 2006-09. Book reviewed in Flash Art magazine (2005), Gordon Dalton. Citations include "Architecture: Mouth Wide Open? Intervention by Invention", George Lovett, University of Sheffield, Rita L. Irwin, Kit Grauer, Ruth Beer, Gu Xiong, Barbara Bickel, "The Rhizomatic Relations of A/r/tography" University British Columbia, Stephanie Springgay, Penn State University; "Taking place: some reflections on site, performance and community", Research in Drama Education, 12:1, 1:14; Arts Council England, The power of art visual arts: evidence of impact (2006); Lizzie Muller, Ernest Edmonds, "Living Laboratories: Making and Curating Interactive Art Creativity and Cognition Studios", University Technology, Sydney; UKArtivistic, an international transdisciplinary event interPlay between art, information and activism (2005), Montreal QC (Canada). Book has become set text on curation and commissioning courses at Goldsmiths College, City University, New York.
Claire Doherty 'The Event of Situation: Contemporary Art, Place and Time' watch video. In 2007, the term 'situation-specific' emerged in critical appraisals of international scattered-site commissions such as Sculpture Project Münster, Germany, and in consideration of works such as Pawel Althamer's Real Time Movie, a performative intervention dispersed across different localities and times. Doherty lectures and publishes widely and is editor of Contemporary Art: From Studio to Situation (Black Dog Publishing, 2004); Documents of Contemporary Art: Situation (Whitechapel/MIT Press, 2009); and is co-editor of the forthcoming One Day Sculpture (Kerber, 2009); and Ivan and Heather Morison: The Shape of Things to Come (Book Works, 2009). Situation—a unique set of conditions produced in both space and time and ranging across material, social, political, and economic relations—has become a key concept in twenty-first-century art. Rooted in artistic practices of the 1960s and 1970s, the idea of situation has evolved and transcended these in the current context of globalization. This anthology offers key writings on areas of art practice and theory related to situation, including notions of the site specific, the artist as ethnographer or fieldworker, the relation between...
action and public space, the meaning of place and locality... She is the editor of Contemporary Art: From Studio to Situation.

Endorsements.