

## Project 2—At Site / In Context

### Description

Make a thing – a sculpture, installation, system, object, performance, action, work – that is site and / or context specific. The difference between context and site can be subtle, or not. But please think more specifically about the context of this work than say, the context being broad things we share in common that remain true for ever work. I highly recommend choosing a specific SITE that could potentially have an effect on the context of your work and the audience. You might want to consider thinking of a site or a new context to work within first, and then make a thing to do or make there. The full meaning of this work as you intend it should derive from its context, or a full new meaning of this context could come from the work you do there. *What* it is as an art work (how it operates, what it does, how it looks, what its made from, and through all that, how it makes meaning) and *where* it is in the world (and where in time) are inherently intertwined, inseparable, mutually dependent. As, could, potentially be a specific audience. You can do anything, anywhere, within reason and within the safety guidelines.

### Requirements / Constraints

Time: the piece is due October 1.

The piece must be installed or done “at the site” or “within context,” that site or the contextual nature of the work should be specific, intentional, and part of the work. If this is somewhere in or near the classroom, that should be for good reason.

### Questions to Consider

What is “context” to you? What is the difference between context and site? How do you define the relationship between objects and spaces? What is the relationship between context and audience? What spaces and places are interesting to you, or to someone else, and why? How are these spaces / places used? How does your work affect, change, comment upon, highlight, or destroy that use? What happens to the space / place after your work is there? Can art work “change” a “context” ? What happens when your work is gone? Who is your audience? How does that audience impact the meaning of your work? How does the work impact on the life of the audience? Where do you site your work? How does that site change how the work is perceived? How is your work disseminated? How does that dissemination affect the meaning of the work? What are the economic conditions that surround your work? What are the conventions and mythologies of being an artist? How do they construct a context for your work? Can these conventions be re-imagined, and if so what new form would you like for them to take? What is the common context we all share in this classroom? What are the more specific contexts you have operated, can operate in, cannot operate in, would like to operate in, etc?

### Theory to consider...

Site specific installation, contextual practice, socially engaged art, relational aesthetics, Claire Bishop (Artificial Hells, Antagonism and Relational Aesthetics), Alan Kaprow (Art which Can't be Art, The Education of the Unartist), Rosalind Krauss (Sculpture in the Expanded Field), Environmental art, Outdoor art, Public art...

### Artists to consider

Richard Serra, Nancy Holt, Athena Tacha, Niki de Saint Phalle, Anish Kapoor, Andrea Zittel, Mary Mattingly, Fujiko Nakaya, Tania Brugerra, Theaster Gates Robert Smithson, James Turrell, Robert Irwin, Dan Graham, Daniel Buren, Walter de Maria, Dan Flavin, Andy Goldsworthy, Hans Haacke, Sol LeWitt, Robert Morris, Michael Heizer, Bruce Nauman, Gordon Matta Clark, Alan Kaprow, Jon Rubin, Lenka Clayton, Stan Douglas ... so many more