

Edited by
Christine Vial Kayser, Sylvie Coëllier

INSTALLATION ART AS EXPERIENCE OF SELF, IN SPACE AND TIME



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CURATING AND INTERPRETING CULTURE

Installation art as experience of self, in space and time

Edited by

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Héritages UMR 9022 (CNRS, CY, Ministère de la culture)

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Curating and Interpreting Culture



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Preface

Fleur Vigneron

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Combining texts that explore the experience of installations by well-known artists (Carl Andre, Bruce Nauman, Ann Hamilton, Dan Graham, Mike Kelley) with studies of a more confidential body of works (by Jean-Michel Sanejouand, Kim Kichul), this volume analyses the symbolic representations of the self, induced by the installation space in the West and in Asia. The artists mentioned here work on the visual and the auditory, associating different perceptions of light, time and space—be it full or empty space. They invite us to experience ourselves, in our physicality, in front of the work and often within the installation. The contributions question the subjective, symbolic and spiritual stakes of these artistic devices, as well as their transformative potential, which also engages an encounter with otherness: it is presupposed that it is possible to remake the journey of another, the setting up proving to be prescriptive, if only in the path it invites the viewer to take. The various essays show how the body participates in the creation of aesthetic emotion and thus contribute to a phenomenology of the artistic installation.

Apart from the extensive introduction, as well as the contributions of Christine Vial Kayser, Dore Browen and Marie Laureillard, which are included in this book, the texts were first published in French in issue 40 of the journal *Iris* in 2020.¹ Devoted to research on the imaginary (myths, images, symbols, representations, cultural history), *Iris* quite naturally welcomed these reflections on Installation art, one of its main axes consisting in studying the sensible, more precisely, the body, affects, perceptions, sensations. I am pleased that this second publication offers access in English to these essays,

¹ The subtitle is *L'installation artistique: une expérience de soi dans l'espace et dans le temps*. This publication is on Open Access online <https://publications-prairial.fr/iris/index.php?id=222>.

which shed a singular light on the question of the imaginary self in space and time through the guidance of the work of art.

Editors' Introduction

Christine Vial Kayser

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Context and objectives

Installation is a very ancient form if we consider that prehistoric caves and buildings dedicated to religious rituals were the supports of visual, auditory, or performative events introducing an audience participating actively or emotionally in an event, an atmosphere, a celebration that transported them outside their everyday life (Suderburg, 2000). But Installation as an art form is a recent phenomenon, considered either as an extension of sculpture (or of post-Pollock painting) or as an artistic modality that contrasts with the classical categories in that its perception is not reserved for the eyes only. In short, Installation appears to have no fixed characteristics, except to be a multiple, hybrid, complex art form. With its appetite for any element of the world and the other arts Installation is the direct descendant of Duchamp, and for the general public, almost the equivalent of contemporary art.

Installations have been the subject of much research, often dedicated to specific works (Reiss, 1999) but also to the phenomenon of Installation art itself (Suderburg, 2000; Bishop, 2005; Goldberg, 2014; Ring Petersen, 2015). Nevertheless, the vast range of the works thus named, their complexity of construction and exhibition, their potential interaction with all modalities of art and life, calls for further study. The present volume considers the general philosophical and historical questions raised by this artistic mode, without neglecting the analysis of singular works, which is the only way to remain as close as possible to their creation and reception.

The aim is not only to make a detailed critical analysis of the artworks or of this art form but mostly to track down its “phenomenal presence” in its encounter with a viewer. By “phenomenal presence” we mean the spatial, corporeal, cultural and social experience of the subject (artist or visitor), in

which both the subject and the artwork are modified, according to a spatio-temporal process. Our endeavour relates to philosophies of “process”—phenomenology and pragmatism—and to the belief that the subject seeks to “make sense” of the work in all its *enactive* dimensions.¹

We postulate that in this encounter the subject's sense of being may be affected because of the immersive, poly-sensory and the kinaesthetic dimension of the installations, under the condition of openness of the visitor to the unthought, to the subconscious, to memories. Sometimes this immersion is harmonious, reconstructing a holistic, fusional subject-world relationship; sometimes it reveals the fractures between the subject and the world, even within the subject.

A relative emphasis either on space or on time distinguishes the various contributions of this volume, but they share a conviction of the indivisible dimension of space and time, whether the space-time within the subject or that which unites the latter to the world. What is thus revealed by the installations is somehow the “fourth dimension” of the psychic life.

To grasp this experiential process, the authors attempt, according to the methods of phenomenology, to situate themselves in the moment of the encounter with the work, using their own physical, affective and intentional engagement, sometimes through imaginary retro-projection, to capture the dynamic of the visual, spatial and conceptual perception of the work. Such an attitude supposes an opening, attention to the phases, sequences, articulations of the experience, between perception and cognition. The texts often make use, explicitly or implicitly, of the phenomenological concepts of *apperception*, and of *presentification*, or *appresentation*. They express the perception of the presence of the subject to itself and of the Other, in the singular lived experience, in its corporeal, affective, and temporal dimension. This requests an effort of attention both to the sensations of this presence, and to the idea which is formed out of the consciousness of this presence.² To

¹ For an understanding of this important concept, see Gallagher & Zahavi (2008, pp. 98-99) and Colombetti (2007).

² “*Apperception* is the attainment of full awareness of a sensation or idea” (Collins English dictionary, online); *Apperception* is “the focusing upon a point in the perceptual field while that field continues to be perceived” (*Stanford Encyclopedia of Philosophy* 2020, Entry: Wilhelm Maximilian Wundt, online); “*Presentification* is the act of making ‘present’ an object in consciousness (...) The objects of presentations, being intuitively present, stand ‘in front of’ the mind in corresponding acts of perception, imagination, presentification” (*Stanford Encyclopedia of Philosophy* 2020, Entry: The Phenomenology of the Munich and Göttingen Circles, online). *Appresentation* is a contested term, which

this imagination of the moment is added a sensitive, embodied perception of the social, historical, cultural context, also understood as phenomenological, in the sense of Heidegger that the historical is “the entity that exists as *Being-in-the-world*” (Heidegger, 1962, Part II, ch. 5, para. 75, p. 440). The subject is formed by the experience of others, and of the environment, and the mutual effects on each other.³

Our conceptual framework is in line with an affective, somatic and non-cognitive, i.e. non-cartesian, science of emotions (Lewis, Haviland-Jones & Barrett, 2008), of which Emmanuel Mounier situates the origin as early as in the philosophy of Maine de Biran:

The modern advent of first-person psychology can be dated to Maine de Biran. Above all else, he recognises that the primitive fact of the psyche cannot be, as Locke wants, an element of mental division, nor, as Condillac wants, a residue of logical analysis. It can only be an experience, in which a personal meaning is given to the word *exist*. This experience includes the **apperception** of the subject by itself, the *I* am, and at the same time, in the same act, relates it to that which is not the *I*, otherwise the subject would remain enclosed in itself, as is always the “case in an experience that is too narrowly Cartesian (...). (Mounier, 1946, p. 576; author's translation, original emphasis)⁴

meaning varies according to philosophers (Husserl / Levinas / Derrida). In short, it relates to the way we construct the image of the other, by analogy with our own body in the environment. As we are conscious of being a body with a soul, an ego, we believe that the other, having a body, has an ego, hence is an *alter ego* (Husserl, 1977, para. 50 and Fabrice Métails' s text in this volume). For a discussion on the term see, for example, Katz & Trout (2005, p. 337).

³ Merleau-Ponty also says: “History means the others, the relationship we have with them” (*L'histoire c'est les autres, le rapport d'échange que nous avons avec eux*) (1996, p. 68), suggesting a continuity between micro and macrohistory.

⁴ “On doit dater de *Maine de Biran* l'avènement moderne de la psychologie en première personne. Avant tout autre, il reconnaît que le fait primitif du psychisme ne peut être, comme le veut Locke, un élément du découpage mental, ni, comme le veut Condillac, un résidu de l'analyse logique. Ce ne peut être qu'une expérience, dans laquelle un sens personnel est donné au mot *exister*. Cette expérience doit envelopper l'**apperception** du sujet par lui-même, le *je suis*, et en même temps, dans le même acte, le mettre en relation avec ce qui n'est pas lui, sans quoi le sujet restera inéluctablement enfermé en lui-même, comme il en est toujours menacé dans une expérience trop étroitement cartésienne (...).”

This volume is the result of three workshops, conceived by Christine Vial Kayser within the research team Langarts, with APP (Arts: Pratiques, Poétiques) laboratory of the University of Rennes 2, and LESA (Laboratoire d'Etudes en Sciences des Art) of Aix-Marseille University. The title of the Call for Papers was: "The Installation, an aesthetic experience of interactive encounter in a dedicated space: a phenomenological and cognitive approach in an inter-artistic, intercultural perspective".

The aim was to understand the experience generated by installations "conceived as a spatial apparatus, designed by a producer, linking a moving observer and a prescriptive environment". Our goal was to reveal:

- The symbolic representations of the self, induced by the installation space, and through it those triggered by the place we inhabit, we dwell in, that we build through our journeys and contacts with people and things (social space, emotional, memorial space, territory, natural space).
- The challenges and issues of the making of such aesthetic devices—plastic, social and political issues—as well as their potentially transformative power.
- The cultural qualities of such spaces and the cultural determinants of the journey proposed to the viewer, including in a comparative perspective with Asian practices.

The present volume is in line with those goals. Contrary to most publications on Installations which seek to establish its genealogy, we take a more experiential—as well as theoretical—perspective. We consider Installation art as a historical phenomenon, informed by changing perceptions of individual agency, of social interactions, with a will to reconnect the individual with the environment, to re-establish its agency through his body and senses—in the face of growing mediatisation of life—(see Ring Petersen, 2015, p. 409 *et seq.*). Installation art anchors art in the life experience, away from "art for art's sake" following Allan Kaprow's intuition which led to this new artform (1993, p. 82). We interrogate the visitor's agency vis-à-vis that of the artist who conceives the devices in order for it to be effective: "Control is necessary if the variables of object, light, space, body, are to function" writes Robert Morris (1968, p. 234). We aim to illuminate the way a subject negotiates the space conceived by the artist as a succession of ruptures—or surprises—between cognition and feeling, and the dynamics resulting from this negotiation. Several texts suggest that the phenomenology

of the experience as it unravels in the visitor's consciousness, through bodily engagement with time and space. The texts offer a narrative in the first person, involving the author as a visitor, in order to testify of the journey which an installation permits, of its mechanisms, and its potentialities in terms of one's awareness of "Being in the world". Others offer a critical view of such pretence and underline the socially and culturally determined character of the experience.

Hypothesis and state of the art

Can we renew the methods by which installations have been analysed? How does this artistic modality, willingly classified under the sign of the ephemeral, live in time? The ambition of this study is to grasp its importance and impact today and to provide a nuanced analysis where explanations and concepts have become simple. Among previous studies let us cite Claire Bishop's *Installation art: a critical history* (2005), which reference can be found more than once in this volume; Julie H. Reiss's *From margin to center, The spaces of Installation art*, of 1999; Anne Ring Petersen's *Installation art between image and stage* (2015) and a rare contribution in French by Itzhak Golberg's *Installations* (2014). These authors have shown a certain definitional consensus and an agreement on its historical development. It seems necessary to at least partially restate these definitions and the way in which the reception of the works is affected by them. We believe that this volume can renew the experiential understanding and thus the definitions of Installation art. In addition, we are happy that most of the texts are also accessible in French through a parallel online publication by *Iris*, of Grenoble University, which we edited.⁵

Installation art, as is now well known, introduced a new mode of modelling materials which took space as its material—the interior space of the gallery or the museum, or the outdoor space, be it rural or urban. It created a virtual arena perceived "as a whole" by the viewer. The modelling also includes the subjective experience of the viewer that the installation claims to seize "as it emerges" while the visitor walks in or around it. This hypothesis is shared by many writers on the topic, among whom Claire Bishop (2005, pp. 6, 10-11). According to Itzhak Goldberg also, installations create a space within a space, "by extension, fragmentation or intensification" (Goldberg, 2014, ch. 6 and 11). The visitor's active participation is elicited by a variety of semantic material, including light, sometimes sounds and smells. The essential

⁵ *Iris*, n° 40, 2020, *L'installation artistique: une expérience de soi dans l'espace et dans le temps*, <https://publications-prairial.fr/iris/> (see Vial Kayser, Coëllier, & Otto 2020).

difference with traditional sculpture and with exhibitions settings is that the visitor is now the centre around which the works is constituted, while the object is decentred, fragmented, extended to the whole space. This fragmentation forces the visitor to constantly negotiate his understanding of what takes place “the in-between, to be somewhere, to be in a room, to be in a wall, to be in your mind, to be in my mind. A workplace. A domestic place, any place, every place. The journey, the continual, letting go to find out from within.” (McCaslin, 1990 cited in Hobbs, 2001, p. 24).

The performativity of these arrangements on the viewer's perception of the space that she “inhabits” for a moment, physically and psychologically, constitutes the installation as a “device” that aims to capture and reveal the dialogic mechanisms of our interactions with physical and imagined spaces in which we wander. It transforms the viewer into a performer (Reiss, 1999), relying on cognitive and emotional exchanges between three fields: the body, the medium and the collective space (Drouin-Brisebois, 2008). Claire Bishop characterises these relations according to four types: psychoanalytic (like a dream), phenomenological (mobilising proprioceptive perception of the medium), emotional (the notion of a decentred subject) and political (highlighting mentally coercive spaces) (Bishop, 2005, p. 10-11). Goldberg's division entails, on the one hand, the utopic, all-encompassing, unitarian space—which he files under the umbrella of “Total art”—and the fragmented, dystopic, social space (Goldberg, 2014, ch. 1, location 471, online).

The present studies benefit from those that preceded them, but they aim to shed new light on Installation art, using phenomenology nourished by cognitive sciences and to measure the effects of its young history on its reception. Indeed, despite her claims of a phenomenological engagement with such a device, Claire Bishop does not make much use of phenomenology as a theory to explain why and how a viewer engages in an installation nor how this is compatible with political enlightenment. Thus, one of the aims of the workshops, and of the selected contributions is to take a closer look at these mechanisms, looking at the role of attention, and of the senses: how attention is challenged, surprised, diverted from its cognitive bias by sensuous perceptions in the revelation of a space previously ignored, and how sensuous, corporeal emotions recreate a continuity between the viewer and an invisible common space; or how the tensions and discordances between the moving self and space make visible the mechanism of self-consciousness, e.g. proprioceptive schemes, unconscious affects, or hidden cultural and social conditioning.

In doing so, we aim at offering a new methodology, which insists on art experience as a process, located in time and space, including in a cultural

space, thus echoing other practice-based research which focus on aesthetics as a sensory and body-mind process.⁶

Organisation of the texts and main ideas

Installation is an artistic mode that defies simple typologies. The interactions between objects, environment, staging, video, sound... could have required as many categories, as many chapters. It was necessary, however, to order the texts in a way that was not (too) arbitrary. They are organised into four parts:

The *first part* gives the conceptual frame of this volume. After recalling the history of installations, it explains the methodology of the research by draws on a set of works according to phenomenological and cognitive approaches. The *second part* deals more specifically with a spatial and environmental typology of installations. The *third part* concerns the interactions between the arts, i.e. the fact that installations have integrated other artistic domains and notably the arts of time such as video, performances, sound, to the point that contemporary music, for example, appropriates this artistic form. Indeed, a work classified under the heading of space and examined in the second part may contain a temporal dimension, but space takes precedence, and vice-versa for works examined in the third part. It may also be the author's angle of analysis that underlines one aspect of a work often considered in another register. The choice of bringing together in the *fourth part* five studies of Asian installations by Korean, Japanese and Chinese artists brings out a range of cultural motifs, rooted in Eastern spiritual traditions. It underlines that Installation as an art form has been integrated very early on in the Far East and perceived as indigenous. It does so more visibly than if the texts had been mixed with analysis of Western installations. This part also ties up with the context of the emergence of installations in the US, as Zen Buddhism informs the art of Allan Kaprow, the inventor of this new form—then called “Untitled environment”—in March and November 1958. Irritated by a critic's claim that his “environments” were “meaningless” Kaprow refers to the Buddhist concept of “enlightenment” whereby meaning strikes out of a meaningless word or gesture by a Zen master (Kaprow in Ursprung & Elliott, 2013, p. 37). And in “The Legacy of Jackson Pollock” Kaprow paid tribute to the late artist for shifting art from the finished object to the moment of its making, from the mind to the interaction with the space of the canvas and called for a study of the “Zen quality of Pollock's personality” (Kaprow, 1958, online). We deemed necessary to study

⁶ For example, the research conducted within the University of Helsinki research pavilion in Venice in 2019 and its exploration of the “mutual transformation between artistic and phenomenological research practices” (www.researchpavilion.fi).

Installation art from a Zen perspective as well as under the frame of phenomenology, as Robert Hobbs underlines the heuristic affinities between phenomenology and Zen: “*Satori* resonates with Merleau-Ponty’s concept of pre-objective vision (Hobbs, 2001, p. 21). Finally, such a transcultural approach is in line with the conceptual framework of the research group Langarts, under which auspicious direction the initial workshops were organised.

Part I Conceptual frame

In the *first part*, **Sylvie Coëllier** critically addresses the history of the term “installations” and its diffusion in *Installation: looking back over a history of the term, its modes of appearance and its meanings*. This is essential because vocabulary tends to fix understanding, and, as Sartre wrote, “Let the thing be once named, and there it is” (1998, p. 21; author’s translation). In this sense, Sylvie Coëllier argues, Installation art arrives later than we think, at least in terms of the word usage. Its diffusion, which also lays the foundations for a theorisation of typologies within the general format of installations, was mainly the doing of a British trio, Nicolas de Oliveira, Nicola Oxley, Michael Petry, assisted by the American historian-critic Michael Archer. The success of their catalogues shows how mature the reception of this art form was already at the beginning of the 1990s. Thus, the name “installation” changed from designating a practice located in secluded art places to meaning the public visibility of a form, and soon to a somewhat generic meaning which, today, needs to be re-examined.

The following two contributions by Christine Vial-Kayser and Fabrice Métais set out the cognitive and phenomenological framework of Installation art, a form that, more than traditional categories, elicits an exchange with the spectator’s body—a body committed to receiving an experience from a device that “prescribes” what the artist wishes to transmit. This experience that the installations solicit induces, they argue, the arousal of complex emotions and self-awareness.

In her text, “*With a beating heart*”: *A neuro-phenomenological approach to the experience of some installations* **Christine Vial Kayser** takes up the hypothesis of two researchers, Varela and Depraz, one a specialist in cognitive sciences, the other a philosopher, to reexamine the question of the “lived” body, which Husserl called *Leib* (of the same etymology as *Leben*, to live) and that he distinguished from *Körper*, the somatic, sensorimotor body. Phenomenology, from Husserl to Merleau-Ponty, asserted that the perception of the self as a subject is born from the exchange between the *Körper*, and the *Leib*, the consciousness of one’s actions and the environment. For Depraz and Varela, it is the heart, the “beating heart”, which is the first motor of this exchange, before the brain, the latter being procedural, turned towards action. According to their hypothesis, the heart is oriented towards existence, and the

heartbeat unites “objective time and subjective time”. Christine Vial Kayser shows the possible bias, the limits of such a hypothesis with regards to recent neuroscientific literature, but also its creative contribution to the study of installation works, which no longer leave the predominance to the visual. She exemplifies, through the recall of her experience of installations by the British artist Andy Goldsworthy (b. 1956) and the Chinese artist Qiu Zhijie (b. 1969), how the emotion of the viewer passes through the heart, the centre of the body, in a dialogical exchange with the brain.

Fabrice Métais' phenomenological and cognitive approach in *Experiencing the other: intersubjectivity, alterity and artistic installation*, also examines the interaction between body and object so often (and precisely) central to installation studies. But he rejects the all-too-common expectations based on a presupposed uniformity, generic character of emotions implied by the phenomenology of Husserl and Merleau-Ponty, re-envisioned in the light of Levinas. Métais critically questions the very hypothesis of the workshops at the origin of this volume, based on the understanding of the installation “as the bringing together, by an author, of a mobile observing subject and a prescriptive environment”. What does it mean to prescribe an experiment to an “other”, however consenting, individual, he asks? On which presupposition of a universal subjectivity is this prescription of an experience-based? How since Husserl and Merleau-Ponty do we understand the way a body grasps the fundamental properties of an object? What are the springs of intersubjectivity on which the installation (as well as performance) is built?

Part II Installation and space

The second part brings together three texts, more particularly dedicated to space. The spatial modification of the composition of the works is undoubtedly the original factor of the installation, its primary stake in history. In approaching Carl Andre (b. 1935)'s works from the retrospective at the Musée d'art moderne de la Ville de Paris in 2017, in *Approach to Carl Andre's sculpture with regard to a phenomenology of space and place*, **Jérôme Dussuchalle** analyses a creation that has developed since the 1960s, the “installing”, the setting up, the Heideggerian *Aufstellung*, properties of sculpture. Breaking away from Andre's categorisation as a Minimalist, the author reexamines the work through a cross between the artist's writings, his concept of “sculpture without a pedestal”, and the Heideggerian conception of space, which gives rise to the unveiling of the body as existing in the said space. Andre's famous “sculpture as place” is thus conceived in terms of kinaesthetic articulation, of “almost carnal” contact between the visitor, the materials and the space, as a system of relations and the disappearance of the mode of representation. Through this text, we understand how the birth of Installation art and a specific interest in the “exhibition”, in the

setting up of artworks in a place intersect since the installation of Andre's sculptures plays on a phenomenal off-screen, preparing and then realising the sculpture *in situ*.

In the following text, **Frédéric Herbin** examines the *Organisations d'espaces* created by the French artist Jean-Michel Sanejouand (1934-2021) between 1967 and 1974, in other words, the first installations of sculptures *in situ* in France, which, unfortunately, no longer exist except in photographic documents, and in contemporary critical writings, notably by Pierre Restany. Herbin also looks back at the artist's discourse and confronts them to the works, which allows him to grasp, in all its nuances, the transition, the shift between Sanejouand's *Objets-Charges*—sculptures made of assemblages in the early 1960s—and the artist's awareness of the exhibition space and its location. For Sanejouand, the real space, at the heart of the transition, implies the public space. Herbin convokes Michel de Certeau and his *Practice of the Everyday Life* ([1980] 2011) to better demonstrate how Sanejouand's sculpture reveals the public place. It echoes Situationism declaring that his sculpture is a counterpoint to the urban planning of the French post-war "Trente Glorieuses", or "30 Glorious Years" (1945-1975), its excesses and its ideology of compulsory progress.

It is in a seemingly more humorous mode, albeit tainted with black humour, that the American artist Mike Kelley (1954-2012)'s *Kandors* present a political critique, associating the installation with the imaginary spaces that permeate our reality. In *Near and far. On Mike Kelley's Kandors* **Charlotte Serrus** thus studies the series that the American artist devoted in the 2000s to Superman's hometown on the planet Krypton, Kandor. Kelley's installations play with multiple spaces—using a multi-media installation, with paths and screens. But also, with miniaturised and confined spaces containing the "Kandors" reduced to phallic bubbles, which Charlotte Serrus claims, act as "parables" of the conditioning of the inhabitants, their bodies and their psyche. Phenomenologically, the Kandors thwart the notion of Installation as an immersive space but reassert it as what intervenes physically on the bodies of the spectators through the relationships of scale, and psychologically through the incitements of memories. In his recourse to popular culture (science fiction in its Hollywood version), Kelley reinjects the imagination and memory of spaces obscured by the discourses of high culture accepted as such.

Part III Installation and time

The third part contains studies of installations that use the new techniques of moving images and sound in their devices, or that involve the action of the spectator or the artist, thus adding an interactive or performative dimension. These factors generally reinforce the multisensory perception of the installation and introduce the phenomenological dimension of time.

The work examined by **Dore Bowen** in *Experiencing infrastructural time* is *Double corridor* by Bruce Nauman (b. 1941), a work in the collections of the University of San José (California). It questions, on the one hand, the architectural infrastructures and thus the space, and on the other hand implies the path taken by a moving user, as the work invites her to a temporal physical experience, disturbed by a mirror arranged in such a way that the protagonist does not see her body while moving (or perceives it as truncated). Being the curator of a re-exhibition of the work, Bowen found an unpublished archive of an interview between the artist and the critic Willoughby Sharp accompanied by numerous photographs. This discovery allows her to restore the original conditions of the installation, its emphasis on its temporal dimension and on the intersubjectivity originally proposed. To this analysis, Bowen adds the impact of the historical environment on the perception of the work between 1970 and today, between a politically agitated period in a San José “lost in time” and the current city. This allows her to develop a phenomenology of “presentism” theorised by François Hartog (2015).

Like Dore Bowen, the text of **Marie-Laure Delaporte**, *From Dan Graham's proprioceptive installations to Jesper Just's "post-cinema" walks* considers the discrepancy—and continuities—linked to the passage of time on the works. She analyses anew the series based on Dan Graham (b. 1942)'s *Time-delay* and restores the original surprise of the spectator discovering her own bodily presence simultaneously in the present and in the past. The author juxtaposes this well-known series with a study of a recent installation/exhibition by Danish artist Jesper Just (b. 1974) in the vast basement of the Palais de Tokyo in Paris. Both the effective simplicity of Dan Graham's installation and Just's “post-cinema” scenography displayed on giant screens create a hiatus between our history and our physical presence in front of the image. In Graham's work, the vertiginous self-perceptive primacy of the living subject emerges, while in Just the spectator's body is lost in the face of the gigantic scale of the images, the architecture of the place and the architecture represented, dissolving in opposing temporalities. The text manifests that the passage of history transforms the installation centred on the phenomenology of the living individual into a vision in which the latter is dissolved in images which technological deployment echoes the gigantic scale of the megacities. The dominant character in Just's films is the One World Trade Center, she explains.

Ann Hamilton (b. 1956)'s installations analysed by **Pascale Saarbach** in *Ann Hamilton: The conditions of attention* work on the intersubjectivity between the artist as the organiser of the device, or by her actual presence, and the viewer. Although the works cannot be qualified as theatrical, they borrow from this artistic category scenographic qualities, which, like Robert Wilson's or Romeo Castellucci's theatre of images, capture the spectator, literally embracing its

physical body. Hamilton's installations are almost always immersive. The public is enveloped in darkness, surrounded by mannequins, it hears and feels presences. In addition, scented elements, tactile materials and sounds—voice, noises that cross the space—surprise the senses. The author here makes an almost political reading of Hamilton's works. Her installations, she claims, transform the viewer's perception of space and time through an environment where she loses her footing and yet finds herself present to herself. This capturing of attention is an antidote to the post-capitalist society's hold on attention as denounced by Jonathan Crary (1999, 2013).

While Ann Hamilton's artwork willingly emphasises sounds, in *Musical installations: problematic works* musicologist **Jacques Amblard** examines the reverse: installations made by music composers that integrate other arts. The musicians John Cage and Nam June Paik have mostly inspired visual artists while in France, in the years 2000, "serious" composers, under the persistent authority of Pierre Boulez (and Stockhausen in Germany), considered installations as playful occupations, marginal suites of concrete music, made by composers seduced by pop and cultural industry. Because of this negative view, accentuated by a similar take by the musical elite on popular culture, some young composers have heralded the opposite view, engulfed into the "regressive" practice, broadcasting their installations on Youtube, the computer screen being the most efficient vector. Another strong trend, possibly mixed with playfulness, expresses a romanticism of the machine, a fascination with technology. It allows itself to play more serious music, purporting to be scholarly, "highbrow" music, with installations produced by laboratory research, legitimised by the institutions. The installations of these composers often veer on a cosmic Neo-futurism, using light effects, mirrors, crystal instruments. Other musicians try to broaden the listening experience to all parts of the body. To the critical eye of the musicologist, many of these installations are content with a somewhat naive phenomenology.

Part IV Installations and Eastern philosophy of space and time

The texts of the fourth part highlight how the Eastern concept of space as a link between the self, the collective, and nature, finds an apt expression in installations. Five authors endeavour to examine how ways of thinking the space in Japan, Korea, and China led to an appropriation of the form of installation to manifest experientially philosophical or spiritual concepts specific to these cultures: concept of emptiness as an invisible carrier of psychic energy, of resonance between the material, the social and the spiritual.

These texts insist on the material, sensory presence of space, which acts as an awakening to the continuity between our biological and cerebral life, between body and mind, a continuity which, as said before, is also essential

to phenomenology. They offer an entry into the works of artists but also into the mechanisms of a heuristic revelation of meaning, as enlightenment, Nirvana, *Satori*.

The first text, *The sense of emptiness in the art of installation of Onishi Yasuaki* by **Kim Hyeon-suk** discusses the role of the empty space in the installations of the Japanese artist (b. 1979), using lightweight material such as a black liquid adhesive (hot glue), with the support of non-material materials such as light, air or other intangible materials. She analyses a few striking examples through the prism of Taoist and Buddhist concept of emptiness as “interspace” or “space-time”—in Japanese “*ma* (間)”—i.e. a moment between two states. The characters represent a door opening, favouring a flux of air, an exchange between two spaces, a process of homeostasis. She shows how such a concept is also part of Korean and Chinese culture and related both to the Chinese Taoist concept of *qi* (氣, primordial breath) and to the Indian Buddhist concept of *sunyata*, a void that is full.

The second text untitled *Art in situ or the site as the art: A mode of Japanese reception of contemporary art* by **Uemura Hiroshi** concerns installations exhibited in rural landscapes in Japan, taking place in local art festivals. The author questions the relationships of the works to the place and the visitors, asking: what is the nature and merit of their presence in a specific location; what is the relation to the visitor's bodily presence. He argues convincingly that despite the apparent inscription of these festivals in a global aesthetic practice—that of outdoor installations art contemporary art festivals—Japanese visitors enjoy the site-specificity of the artwork because it relates to the traditional Japanese system of experiencing places known as *meisho-meguri*—i.e. “a pilgrimage to a series of famous sites” rooted in ancient religious practice. He claims that the procession of the visitor within the artistic sites participates in the same game of physical displacement to a series of religious or quasi-religious places. The grafting of one ancient practice on contemporary aesthetic experience coming from the West, thus modifies the experience. For the Japanese visitor, the encounter with the works counts less than the process of walking from one to the other.

The third text *Ikebana as an installation* by **Jacline Moriceau** also concerns Japan, more precisely the master of ikebana, Teshigahara Sōfū (1900-1979). Ikebana is the traditional Japanese art of flower composition, which she compares to the modern practice of Installation. As an installation engages the visitor in a multiple sensory, bodily, mental, interaction with space and time, “ikebana” creates an ephemeral space involving the creator, the place, and some active spectators. This intriguing text again suggests that the grafting of a contemporary practice on a traditional art permitted the extension of the latter in size and audience—the master was a well-travelled

artist—while maintaining its original significance. Conversely, the art of ikebana brought to Installation art a possible otherworldly meaning—that of linking the living and the dead.

The fourth text, *The meditative space in the sound installation of Kim Kichul* by **Park Hye-Jun**, concerns a contemporary Korean artist, born in 1969. Deeply involved in the practice of Buddhism and devoted in particular to the Bodhisattva of compassion, Gwan-eum (觀音) (Guān Yīn in Chinese), Kim Kichul, who started as a sculptor, came to make installations that claim to sculpt the sound. His installations endeavour to make visible, and physical, the sound of a bell, of rain, of trees, associated with places of worships and with meditation. The contemporary vocabulary of installations, and of technology, serves to manifest a space that is both in and out of the visitor. The sound creates this communication and imposes on the real a quality of spiritual wellbeing. The author's precise phenomenological descriptions help the global reader recreate for herself, the peculiar, intangible, yet sensory experience.

The fifth and last text regarding *The installations of the Chinese artist Xu Bing: The invisible space of language* by **Marie Laureillard**, argues that Xu Bing (b. 1955)'s aim is to restore communication beyond language, at a global level. In his *Book from the Sky* (1987-1991), *The Living Word* (2001) or *Book from the Ground* (2003-2019) the artist shows defiance for language as creating an invisible barrier between body and mind. Yet his installations, which material is language, betray a belief in the sensorial impact of immersing the spectator in a “word-space”, the space of the Chinese language made global, or the space of emojis. This space is in our mind, as well as in our language-saturated environment. The works appear as a site of tangency between the here / the tangible and the inside / the intangible.

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