

space, place & landscape  
IN CONTEMPORARY ART

**Shannon Mattern, Ph.D.**  
215.898.6203  
215.417.7514  
[scmatter@sas.upenn.edu](mailto:scmatter@sas.upenn.edu)  
[www.wordsinspace.net](http://www.wordsinspace.net)

**304 Jaffe Building**  
**Office Hours: M 1-2**  
and by appointment

Decreasing frictions of distance, instantaneous global communications, virtual tourism, and a host of other phenomena characteristic of a Network Society – a Global Village – have supposedly transformed our conceptions of space and time. This seminar will focus on one of those cosmic dimensions, space, and how it has been, and is, explored in contemporary art. While much recent theoretical work has focused the themes of space and place, much recent creative work has examined such spatial themes as globalization, nationalism and spatialized identity, tourism, and placelessness. We'll use spatial theoretical frameworks to examine how contemporary artists address the concepts of space, place, and landscape.

## TEXTS

Available at *House of Our Own*, 3920 Spruce Street

Simon Sadler, *The Situationist City* (Cambridge, MA: MIT Press, 1999).  
Gaston Bachelard, (Maria Jolas, Trans.) *The Poetics of Space* (Boston: Beacon Press, 1964).  
James Putnam, *Art and Artifact: The Museum as Medium* (New York: Thames & Hudson, 2001).

Additional readings available on reserve in the Fisher Fine Arts Library, and on Blackboard –  
[www.courseweb.upenn.edu](http://www.courseweb.upenn.edu)

And then there's...

*ArtForum*, *Art In America*, *Art News*, *Cabinet* ([www.cabinetmagazine.org](http://www.cabinetmagazine.org)), [www.artnet.com](http://www.artnet.com),  
[www.transmag.org](http://www.transmag.org), [www.artkrush.com](http://www.artkrush.com),

## YOUR CONTRIBUTIONS TO THE CLASS

**Attendance: 10%** Your regular attendance is integral to the class's success! Besides, showing up – and staying awake and engaged – are the very *least* you can do! You will be permitted two *excused* absences throughout the semester. An excused absence is one about which you have informed me *before* class – either in person, by phone, or via email.

**Participation: 10%** A *seminar* is by definition interactive. You are encouraged to contribute thoughtfully and meaningfully to class discussions; your reading log will help you to prepare. However, if you are uncomfortable speaking in class, we can discuss other ways for you to contribute.

**ThoughtMap: 10%** Anyone can skim through a book and highlight key words; only a careful, thoughtful reader completes a text with a firm grasp of its primary argument(s), significance, and applications. Each week, as you complete your readings, you should keep *informal* notes in a journal. First, please attempt to summarize each text in one or two sentences. Then, map your thoughts. Note passages or ideas that strike you, concepts that spark thought. Draw connections between readings inside and *outside* of class, and between the readings and your life experiences. Insert relevant clippings or images\*. Discuss what these texts mean to you and how they contribute to your understanding of space, place, and landscape – and the artists and artworks addressing them. These logs are designed not only to allow you to reflect critically and creatively on the texts, to improve your reading comprehension, and to prepare you for the class discussion—but also to enable me to verify that you are carefully, thoroughly reading each week’s assigned texts.

Although I don’t require a particular number of pages or any particular format for each week’s ThoughtLog, I do recommend that you submit at least two pages each week. Bring your journal to class; I will review your work during our mid-class break and return your journal by the end of class. You will be permitted two missed entries.

\*Be sure to reference cited passages and ideas in case you wish to pursue a particular thought for another assignment.

**Show & Tell: 2@15% each** On two occasions throughout the semester, you will be asked to prepare a **15- to 20-minute lecture/class discussion (with images!)**, and hand in a **five- to seven-page paper** on your presentation topic. Your presentation and paper should address an exhibit, the work of a particular artist, the work of an artistic movement, etc., that is related to the day’s discussion topic. This is your opportunity to share with the class some of your favorite work – and to relate that work to the ideas that you and your classmates will have explored for that day.

**Gallery Reviews: 2@10%** You will write two **critical reviews – each four to five pages – of “space-related” exhibits** that you will have seen in person during the Spring 2004 semester. We’ll keep a log of SPL-related exhibits on our Discussion Board on Blackboard, and I encourage each of you to post relevant announcements. Although I encourage you to avoid contrived or stretched connections to the specific texts we’ll be reading in the class, I recommend that you choose works that allow you to discuss the “big ideas” and broad themes we’ll be discussing this semester. The first review is due before spring break – by **noon on March 3** – and the second review is due at our last class meeting on **April 19**.

**Final Project: 20%** The topic and format of this final project are completely self-determined. Please make arrangements to speak with me by April 12 to discuss your proposal. Some suggested formats: For the academic purist: a 12 to 15-page paper on a topic of your choosing. For the adventurous: a creative project – a photo essay, an installation, a series of drawings or paintings – and a short accompanying text. For the collaborative: a partner or group project for which the scope is proportionate to the number of group members. This project will be due during the final exam period.

**MONDAY, JANUARY 12**  
**INTRODUCTION**

**MONDAY, JANUARY 19**  
**NO CLASS**

/Martin Luther King, Jr., Day

**MONDAY, JANUARY 26**  
**SPACE\_PLACE\_CONTEXT**

**/History of Spatiality in/of Art**

David Summers, "Introduction" Real Spaces: World Art History and the Rise of Western Modernism (New York: Phaidon, 2003): 15-60.

W.J.T. Mitchell, "Introduction" and "Imperial Landscape" In Landscape and Power (Chicago, The University of Chicago Press, 1994): 1-34.

**/Defining Terms**  
**/Disciplinary Diagrams**

Mike Crang and Nigel Thrift, "Introduction" Thinking Space (New York: Routledge, 2000): 1-30

Martin Heidegger, "Art and Space," Reprinted In Neil Leach, Ed., Rethinking Architecture: A Reader in Cultural Theory (London: Routledge, 1997): 121-124.

Michel de Certeau, "Spatial Stories" In Steven Rendall, Trans., The Practice of Everyday Life (Berkeley: University of California Press, 1984): 115-130.

David Harvey, "From Space to Place and Back Again" In Justice, Nature and the Geography of Difference (Malden, MA: Blackwell, 1996): 291-326

Michel Foucault, "Of Other Spaces" Diacritics 16:1 (Spring 1986): 22-27.

John Brinkerhoff Jackson, "The Word Itself" In Discovering the Vernacular Landscape (New Haven: Yale University Press, 1984): 1-8

- Doug Aitken, "Diamond Sea," "Electric Earth," "Interiors": <http://alanexpose2.chez.tiscali.fr/Aitken/DiamondSea.htm>
- Thomas Struth
- Leah Gilliam: Agenda for a Landscape @ Zenith Media Lounge, New Museum, July 12-September 22, 2002
- Brooke A. Knight, "every environment is text-rich #4": <http://www.variablemedia.org/>
- Wired 11.06: 30 Spaces for the 21<sup>st</sup> Century: <http://www.wired.com/wired/archive/11.06/newworld.html>

## MONDAY, FEBRUARY 2 EXPERIENCING\_SPACE

Yi-Fu Tuan, "Experiential Perspective," "Space, Place, and the Child," and "Body, Personal Relations, and Spatial Values" In Space and Place: The Perspective of Experience (Minneapolis: The University of Minnesota Press, 1977): 8-50.

Michel de Certeau, "Walking in the City" In Steven Rendall, Trans., The Practice of Everyday Life (Los Angeles: University of California Press, 1984): 91-110.

Mike Crang, "Relics, Places and Unwritten Geographies in the Work of Michel de Certeau (1925-86) In Thinking Space (New York: Routledge, 2000): 136-153.

Georges Perec, "Espèces d'espaces" In Species of Spaces and Other Pieces (New York: Penguin Books, 1974): 2-96. (a fast, enjoyable read – lots of white space!)

- Ernesto Neto -- **@ the Fabric Workshop March 6, 2004!**
- Instant Places -- <http://www.ashtonsystems.net/%7Ekbdquo/instant.html> @Open Space, Vancouver
- Ken Goldberg, Randall Packer, Gregory Kuhn, Wojciech Matusik, "Mori"
- Hiro Yamagata
- Rei Naito, "One Place on the Earth"
- Glowlab: <http://glowlab.blogs.com/>; Psy.Geo.Conflux: <http://glowlab.blogs.com/psygeocon/>
- e-Xplo," sonic/performative spatial experiences: <http://www.e-xplo.org/>
- Rirkrit Tiravanija: participatory installation:  
<http://adaweb.walkerart.org/context/artists/tiravanija/tiravanija1.html>

## MONDAY, FEBRUARY 9 MEMORY\_SPACE\_&\_THE\_UNCANNY

BOOK: Gaston Bachelard, In Maria Jolas, Trans. The Poetics of Space (Boston: Beacon Press, 1964): 1-241.

Jessica Bradley and Andreas Huyssen, Displacements: Miroslaw Balka, Doris Salcedo, Rachel Whiteread (Toronto: Art Gallery of Ontario, 1998).

Andreas Huyssen, "Doris Salcedo's Memory Sculpture: *Unland: The Orphan's Tunic*" In Present Pasts: Urban Palimpsests and the Politics of Memory (Stanford: Stanford University Press, 2003): 110-121.

Shimon Attie, "The Writing on the Wall, Berlin, 1992-93: Projections in Berlin's Jewish Quarter" Art Journal (Fall 2003): 74-83.

Sigmund Freud, Part I "The Uncanny" in David McLintock, Trans., The Uncanny (New York: Penguin Books, 2003): 123-134.

Anthony Vidler, "Introduction" In The Architectural Uncanny: Essays in the Modern Unhomely (Cambridge, MA: The MIT Press, 1992): 3-14.

- Mirosław Balka, Doris Salcedo, Rachel Whiteread
- Ilya & Emilia Kabakov, "The Palace of Projects," Regiment Armory, NYC, June 16 – July 10, 2000
- Koo Jeong-a, "TRANSarea"
- Gregor Schneider, "Totes Haus ur" @ 2001 Venice Biennale
- Diana Thater
- James Casebere
- Lori Nix, "Some Other Place"
- Gregory Crewdson
- Jeffrey Aaronson, "Subconscious City": <http://www.kashyahildebrand.org/newyork/aaronson/index.html>

## **MONDAY, FEBRUARY 16** **APPROPRIATING\_REFASHIONING\_SUBVERTING\_SPACE**

### **/Travel & Tourism**

Dean MacCannell, "Staged Authenticity" In The Tourist: A New Theory of the Leisure Class (New York: Schocken Books, 1976): 91-107.

Ellen Strain, "The Filtering Eye of the Tourist" and "Virtual Reality and the Challenges of Reembodied Tourism" In Public Places, Private Journeys: Ethnography, Entertainment, and the Tourist Gaze (New Brunswick: Rutgers University Press, 2003): 1-11, 248-273.

Daniel Jewesbury, "tourist:pioneer:hybrid: London Bridge, the Mirage in the Arizona Desert" In David Crouch & Nina Lubben, Eds., Visual Culture and Tourism (New York: Oxford, 2003): 223-239

### **/Spatial Detournement**

Guy Debord, "Environmental Planning" In Trans. Donald Nicholson Smith, The Society of the Spectacle (New York: Zone Books, 1995): 119-127.

BOOK: Simon Sadler, The Situationist City (Cambridge, MA: MIT Press, 1999).

Corey Kilgannon, "Street Artists, Fighting Over Gentrified Streets" The New York Times (May 12, 2003).

Mel Gussow, "Theater That Uses the City as a Stage" The New York Times (July 3, 2003).

- Lee Mingwei, "The Tourist": [http://www.moma.org/exhibitions/2003/projects\\_80.html](http://www.moma.org/exhibitions/2003/projects_80.html)
- Walter Martin and Paloma Munoz, "Travelers"
- "Traces of Friday: Art, Tourism, Displacement," ICA, Sept. 4 – Dec. 14, 2003
- "Wish You Were Here: The Art of Adventure," The Cleveland Institute of Art, October 30 – December 23, 2003: <http://www.cia.edu/galleries/reinberger/wish-you-were-here.asp>
- Diller + Scofidio, "Tourisms: suitCase Studies," 1991; "Interclone Hotel," 1997
- Paul Ramirez Jonas, "The Earth Seen From Above"
- Psy.Geo.Conflux: <http://glowlab.blogs.com/psygeocon/>

- Archaeopteryx, “Packing”
- “Going Places: A Project for Public Buses,” Cairo, Egypt: <http://www.cairobus.com/>
- Johanna Kandl, “Speaking in Public,” 9<sup>th</sup> Cairo International Biennale
- Deborah Warner, “The Angel Project”
- Aleksandra Mir, “Naming Tokyo” <http://www.aleksandramir.info/> @ ICA Jan. 24 – April 4
- Krzysztof Wodiczko, Homeless Vehicle Project, projections
- RTMark: [www.rtmark.com](http://www.rtmark.com)

**Field Trip:** Slought Networks: Fiona Templeton, “You the City”

## **MONDAY, FEBRUARY 23**

### **MAKING\_SPACES**

#### **/Spaces in Political Economy**

Henri Lefebvre, “Plan of the Present Work,” “Social Space” In Donald Nicholson-Smith, Trans., The Production of Space (Malden, MA: Blackwell, 1991): 1-168.

Andy Merrifield, “Henri Lefebvre: A Socialist in Space” In Thinking Space (New York: Routledge, 2000): 167-182.

- Eric Heist, “Leisure Management Corp.”
- Allan deSouza, “People in White Houses,” AlterNatives
- Thomas Demand
- Joyce Kozloff, “Boys’ Art,” “Knowledge,” etc.
- Daniel Zeller – aerial photos of cities
- Gareth James, “New Work City,” “Reconstruction” – labor, politics of property, global capitalism
- Creative Time’s “Consuming Places,” August 15 – October 27, 2002: <http://www.creativezeit.org/consumingplaces/>
- Human Capital Software Solutions: <http://www.humancapitalsoftwaresolutions.com>
- “Living Inside the Grid,” New Museum of Contemporary Art, February 28 – June 15, 2003

## MONDAY, MARCH 1

### SPACES\_OF\_IDENTITY:

#### /Gender & Sexual Orientation

Don Mitchell, "Feminism and Cultural Change: Geographies of Gender" In Cultural Geography: A Critical Introduction (Malden, MA: Blackwell, 2000): 199-229

Jane Rendell, "Introduction: Gender, Space"; Doreen Massey, from Space, Place, and Gender; Rosalyn Deutsche, "Men In Space"; bell hooks, "Choosing the Margin as a Space of Radical Openness"; Elizabeth Grosz, "Woman, Chora, Dwelling" In Jane Rendell et. al., Eds., Gender Space Architecture: An Interdisciplinary Introduction (New York: Routledge, 2000): 15-24, 128-133, 134-139, 203-209, 210-221.

Don Mitchell, "Sex and Sexuality: The Cultural Politics and Political Geography of Liberation" (Queer Spaces) In Cultural Geography: A Critical Introduction (Malden, MA: Blackwell, 2000): 171-198

Rosalyn Deutsche, excerpt from "Boys Town" In Evictions: Art and Spatial Politics (Cambridge, MA: The MIT Press, 1996): 209-244.

#### /Race & Ethnicity

Don Mitchell, "'A Place for Everyone': Cultural Geographies of Race" and "Geographies of Belonging? Nations, Nationalism, and Identity in an Era of 'Deterritorialization'" In Cultural Geography: A Critical Introduction (Malden, MA: Blackwell, 2000): 230-283.

Edward Said, "Invention, Memory, and Place" and W.J.T. Mitchell, "Holy Landscape: Israel, Palestine, and the American Wilderness" Critical Inquiry 26:2 (March 2000): 175-223.

- "Inhabiting Identity," The Urban Center, NY, May 8 – June 28, 2003:  
<http://www.archleague.org/young/young.html>
- Rachel Whiteread
- SubRosa: <http://www.cyberfeminism.net/>
- Do-Ho Suh, "The Perfect Home," "Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home": <http://www.pbs.org/art21/artists/suh/index.html>
- Andrea Zittel: <http://www.zittel.org/>
- Laurie Simmons, "Food, Clothing, Shelter," "The Green Grass of Home," "Kaleidoscope House"
- Matthew Barney
- Assume Vivid Astro Focus / Eli Sudbrack
- Christian Holstad, "Life is a Gift"
- K48\_3: "Teenage Rebel\_The Bedroom Show"
- Kara Walker: <http://www.pbs.org/art21/artists/walker/>
- Isaac Julien
- Siah Armajani: ethnicity, place & ideology
- Katrin Sigurdardottir: geography & identity:  
<http://www.artkrush.com/featuredartist/katrinsigurdardottir/index.html>

## *Ernesto Neto Opening Reception*

Friday, March 5, 5:30 – 7:30, Fabric Workshop & Museum, 1315 Cherry Street

### **MONDAY, MARCH 8**

#### **NO CLASS**

/Spring Break

### **MONDAY, MARCH 15**

#### **SPACES\_OF/WITHIN\_GLOBALIZATION\_AND\_POSTCOLONIALISM**

David Harvey, “Contemporary Globalization” and “Uneven Geographical Developments and Universal Rights” In Spaces of Hope (Berkeley: University of California Press, 2000): 53-94

David Harvey, “Time-Space Compression and the Postmodern Condition” In The Condition of Postmodernity (Malden, MA: Blackwell, 1990): 284-307.

John Durham Peters, “Exile, Nomadism, and Diaspora: The Stakes of Mobility in the Western Canon” In Hamid Naficy, Ed., Home, Exile, Homeland: Film, Media, and the Politics of Place

Tim Griffin, “Global Tendencies: Globalism and the Large-Scale Exhibition” Artforum (November 2003): 152-163, 206, 212.

Pamela M. Lee, “Boundary Issues: The Art World Under the Sign of Globalism” Artforum (November 2003): 164-167.

T. J. Demos, “Desire in Diaspora: Emily Jacir” Art Journal (Winter 2003): 68-78.

- Several artists from Documenta 11: <http://www.documenta.de/data/english/index.html>
- Bodys Isek Kingelez
- Emily Jacir, “Where We Come From,” “Memorial to 418 Palestinian Villages That Were Destroyed, Depopulated and Occupied by Israel in 1948”
- Alexander Gursky
- Allan Sekula, “Flight Patterns,” “Fish Story,” “Freeway to China,” “Geography Lesson,” “Dismal Science”
- Jason Rhoades, “Meccatuna”
- Cai Guo-Qiang
- Mona Hatoum, “Here Is Everywhere”: <http://www.moma.org/exhibitions/2003/pdfs/MonaArtistChoice.pdf>
- “Without Fear or Reproach,” Witte Zaal, Ghent, Belgium: [http://www.aeroplastics.net/WFOR/WFOR\\_00.html](http://www.aeroplastics.net/WFOR/WFOR_00.html)
- Cinqué Hicks, “We Are All Global Nomads”
- Stop Motion Studies: <http://www.stopmotionstudies.net/>

**Field Trip:** “Hopping Fences” @ Philadelphia Art Alliance



## MONDAY, MARCH 22 SPACES\_OF\_CONTROL

Michel Foucault, "Panopticism" In Alan Sheridan, Trans., Discipline and Punish: The Birth of the Prison (New York: Vintage Books, 1977): 195-228.

Chris Philo, "Foucault's Geography" In Thinking Space (New York: Routledge, 2000): 205-238.

Paul Virilio, "The Vision Machine" In James Der Derian, Ed., The Virilio Reader (Malden, MA: Blackwell, 1998): 134-151.

Tim Luke and Gearoid O Tuathail, "Thinking Geopolitical Space: The Spatiality of War, Speed and Vision in the Work of Paul Virilio" In Thinking Space (New York: Routledge, 2000): 360-379.

- Julia Scher, "Securityland," "Scherware," "Insecurity By Julia": <http://adaweb.walkerart.org/project/secure/corridor/sec1.html>; <http://www.scherware.com/>; <http://www.insecuritybyjulia.com/>
- Mariko Mori, "UFO"
- ctrl[space] Rhetorics of Surveillance: <http://ctrlspace.zkm.de/e/>
- Surveillance Camera Players: <http://www.notbored.org/the-scp.html>
- Lutz Bacher, "Closed Circuit"
- Dan Graham
- John Klima, "Train Terrain"
- Catarina Leitão: domesticated, urbanized nature: <http://www.catarinaleitao.net/#>
- Cryptome "Eyeballing" Series: <http://www.cybergeography.org/maps/maps27.html>; <http://www.cryptome.org/eyeball.htm>
- Agora Phobia Digitalis: <http://www.agora-phobia-digitalis.org/>

**Field Trip:** Adam Cvijanovic Exhibit w/ Alex Baker @ Pennsylvania Academy of Fine Arts

## MONDAY, MARCH 29 PUBLIC\_AND\_PRIVATE\_SPACES

Patricia C. Phillips, "Creating Democracy: A Dialogue with Krzysztof Wodiczko" Art Journal (Winter 2003): 32-47.

Alan Riding, "Keeping It Together by Living in Public" The New York Times (December 7, 2003).

**More Texts TBD**

**Guest Lecturer:** Beck Feibelman

- Diller + Scofidio
- Janet Cardiff: <http://www.abbeymedia.com/Janweb/>
- Lois Dodd, "Windows and Doorways"
- Siah Armajani: <http://hirshhorn.si.edu/collection/search.asp?Artist=Armajani+Siah&hasImage=1>
- "On the Wall," Fabric Workshop and Museum, May 9 – September 13, 2003
- Andrea Zittel: <http://www.zittel.org/>
- Sophie Calle: [http://www.donaldyoung.com/calle/sophie\\_calle\\_index.html](http://www.donaldyoung.com/calle/sophie_calle_index.html)

- Roberto Behar & Rosario Marquardt, “The Living Room”
- Kevin Zucker: banal interior public environmenta
- Lucy Orta, “Nexus Architecture,” “Body Architecture,” “Life Nexus Village”:  
[http://studioorta.free.fr/lucy\\_orta.html](http://studioorta.free.fr/lucy_orta.html)
- Tracy Emin, “Everyone I Have Ever Slept With, 1963-1995”; “My Bed”
- Gordon Matta-Clark, “Splitting”

## MONDAY, APRIL 5

### NON/UN/URBER/HYPER\_SPACES

Marc Augé, “From Places to Non-Places” In John Howe, Trans., Non-places: Introduction to an Anthropology of Supermodernity (New York: Verso, 1995): 75-115.

Daniel Birnbaum, “Running on Empty” Artforum (November 2003): 168-173.

Jean Baudrillard, “The Precession of Simulacra” In Sheila Faria Glaser, Trans., Simulacra and Simulations (Ann Arbor, MI: The University of Michigan Press, 1994): 1-42.

Gilles Deleuze & Felix Guattari, “Introduction: Rhizome” In Brian Massumi, Trans., A Thousand Plateaus: Capitalism and Schizophrenia (Minneapolis: University of Minnesota Press, 1987): 3-25.

Marcus A. Doel, “Un-glunking Geogrophy: Spatial Science After Dr. Seuss and Gilles Deleuze” In Thinking Space (New York: Routledge, 2000): 117-135.

- Do-Ho Suh
- Wim Wenders, “Pictures From The Surface of the Earth”
- Graham Gussin, “Fall (7,200-1)”
- Isidro Blasco, “The Next Room Over,” “At the End of Things”
- Gregor Schneider
- Diana Thater, “Knots + Surfaces”
- Craig Kalpakjian: <http://www.andrearosengallery.com>
- Giles Lane, “Urban Tapestries”: tech & urban experience:  
<http://www.proboscis.org.uk/urbantapestries/index.html>
- Rhizome.org
- Neil Mulholland, “Bill Posters in Guilty: On the Cultural Logic of Ambient” Metamute (November 28, 2002):  
[http://www.metamute.com/look/article.tpl?idLanguage=1&IdPublication=1&NrIssue=25&NrSection=10&NrArticle=762&ST\\_max=0](http://www.metamute.com/look/article.tpl?idLanguage=1&IdPublication=1&NrIssue=25&NrSection=10&NrArticle=762&ST_max=0)
- Heath Bunting and Kate Rich, “Walking the Chalk: Street Testing the Tech Fad, War Chalking”  
[http://www.metamute.com/look/article.tpl?idLanguage=1&IdPublication=1&NrIssue=25&NrSection=10&NrArticle=803&ST\\_max=0](http://www.metamute.com/look/article.tpl?idLanguage=1&IdPublication=1&NrIssue=25&NrSection=10&NrArticle=803&ST_max=0)

**Guest Lecturer:** Gerard Brown

**MONDAY, APRIL 12**  
**PLACE-BASED ART**

Rosalyn Deutsche, "Uneven Development: Public Art in New York City," "Property Values: Hans Haacke, Real Estate, and the Museum" In Evictions: Art and Spatial Politics (Cambridge, MA: The MIT Press, 1996): 49-107, 159-192. (lots of pictures, reproductions of artworks)

Erika Suderburg, "Introduction: On Installation and Site Specificity"; James Meyer, "The Functional Site; or, The Transformation of Site Specificity"; and Miwon Kwon, "One Place After Another: Notes on Site Specificity" In Erika Suderburg, Ed., Space Site Intervention: Situating Installation Art (Minneapolis: University of Minnesota Press, 2000): 1-63.

Nick Kaye, "Introduction: Site-Specifics," "Spaces," "Site" In Site-Specific Art: Performance, Place and Documentation (New York: Routledge, 2000): 1-137. (lots of pictures, reproductions of artworks)

- Robert Smithson
- Andy Goldsworthy
- Claes Oldenberg
- Richard Serra
- Ann Hamilton
- Andrea Zittel
- Jenny Holzer
- Cai Guo-Ziang
- Sarah Sze
- Gregor Schneider
- Center for Land Use Interpretation: <http://www.clui.org/>
- Public Art Fund: <http://www.publicartfund.org/>
- Invisible Ideas: <http://www.invisibleideas.org/>

**Guest Lecturer:** Michelle Oosterbaan

**MONDAY, APRIL 19**  
**SPACES\_OF\_DISPLAY**  
**/Exhibition Rhetorics and Politics**

James Putnam, Art and Artifact: The Museum as Medium (New York: Thames & Hudson, 2001).

- Jessica Stockholder
- Pierre Huyghe, "Streamside Day Follies"
- Gareth James
- "Project Spaces" @ Artists' Space, March 8 – May 3, 2003: <http://www.artistspace.org/>
- Dia: Beacon

**Field Trip:** Ed Dormer @ Schuylkill Center for Environmental Education

### **Other Spatial Artists**

- Rita McBride
- Roy McMakin
- Hiroshi Sugimoto
- Joe Fig
- Judy Pfaff
- Chris Caccamise
- Robert Adams, "The New West"
- Pierre Huyghe, "Les Grands Ensembles"
- Richard Galpin, "Reconstruction" Series
- Erik Benson, architectural paintings, <http://www.rare-gallery.com/artists.html>