

Contents

Acknowledgments 9

Introduction: Challenges of Installation Art 11

On Changes and Challenges 13

Installation Art and the Museum 17

Decisions and Discussions 21

Doing Artworks 27

Outline of the Book 32

1 Key Concepts and Developments in Conservation Theory and Practice 35

1.1 Introduction 36

1.2 The Emergence of Conservation as a Profession 37

1.3 Authenticity and Artist's Intent: Key Concepts and Stumbling Blocks 48

1.4 Conclusion 57

2 From Singularity to Multiplicity: Authenticity in Practice 61

2.1 Introduction 63

2.2 More than One *One Candle*? 73

2.3 Authenticity as a Matter of Perspective 74

2.4 From Perspectives to Practices 80

2.5 *One Candle* as Singular 83

2.6 Disruptions and Dispersion 88

2.7 External Multiple *One Candles* 95

2.8 *One Candle*: More than One, Less than Many 103

3 From Intention to Interaction: Artist's Intention Reconsidered 109

3.1 Introduction 111

3.2 Problems of Reinstallation: Artist's Intent in Practice 115

3.3 By Means of Measuring: *A Stretch Museum Scale 1:1* 122

- 3.4 Never Stop Starting: *ensemble autour de ~~MUR~~* 131
- 3.5 Conclusion: Multiple Practices 139

4 From Object to Collective, from Artists to Actants:

Ownership Reframed 143

- 4.1 Introduction 144
- 4.2 The Emergence of *No Ghost Just a Shell* 151
- 4.3 Searching for New Concepts 156
- 4.4 Acquiring *No Ghost Just a Shell*: From Artists to Museum 159
- 4.5 A New Artwork: *Travelling Pod* 161
- 4.6 The Museum System 165
- 4.7 'What Exactly Have We Acquired?' 168
- 4.8 Another *No Ghost Just a Shell* 172
- 4.9 By Way of Conclusion 178

Conclusion: Challenges and Potentialities of Installation Art 181

On Challenges and Potentialities 182

Foregrounding Practices 183

New Vistas 185

List of Illustrations 189

References 193

Interviews 213

Index 217