

Michele Whiting
9th February 2011

Thesis Title: Space, Place and Site Through Moving Image Installation
Art Practice: *Entering Elsewhere*

Abstract

This practice-led thesis primarily investigates space, place and site through experiencing moving image installation art practice, focusing on ways in which artists use site as moving image subject. Integral to this examination is my own work, exploring specific sites through filming, editing and installation. By purposeful experimentation, visual finding and discoveries, questions emerging from practice are raised, and are examined through practice and mutual engagement with other contemporary art works.

An experiential and comparative approach has led to critical engagement of strategies and tactics used by contemporary artists, shown in the U.K. between 2002 and 2009, including Willie Doherty, Ori Gersht, Ergin Çavuşoğlu, Matt White and Lucy Gunning. I also draw upon selected works from moving image's history, through which further commonalities are made apparent, examining works by Robert Smithson, Andy Warhol, Margaret Tait, William Raban and Tacita Dean (among others). The works are investigated through first hand experience, through visual analysis including artist and gallerist interviews, and through articulating the making of my own installations.

Space, place and site are critically examined through encountering the projected image, acknowledging that while the works experienced possess powerful imagery, their impact extends beyond purely aesthetic definitions.

This written component engages with the event of the artwork as a mode of being that occurs in the interval between the viewer and the observed subject. Relevant theoretical approaches are used to consider the works drawing on a broad base of literature, including: Edward Soja, Doris von Drathan and Irit Rogoff in order to investigate the central concepts.

The discursive account interrogates a complex terrain, opening out apperceptive approaches made in terms of filming, editing and installation, constructing a vibrant and reciprocal research field; one that suggests that there exists a collective field of work, which until now has lain submerged in the broader picture of moving image installation. It emerges here for the first time as a (selected) focused view of a significant body of site oriented moving image installations, thus serving as a context for approaches made in my own art practice.