

# Photography in the Context of Installation and Dimensionality

Murat Han Er<sup>1</sup>

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## Article Info

## Abstract

**Keywords:**  
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*"Installation Art", which dates back to the 1960s and has its origins in Dada and ready-made, emerged together with art genres such as environment, happening, performance and assemblaj in a period when all art disciplines were transformed and traditional art rules were broken. Installation art is an experience in which the work is integrated with the space and the viewer, but the presence of the viewer is included in the work. In Installation Art, one can see quite different and diverse art approaches such as video, sound, performance, painting and dance, as well as different and very interesting materials and methods. Experiences such as the audience's sensory participation in the work and even the audience's intervention in the work enable the installation to be used by quite different fields. In this understanding, photography, along with all artistic disciplines, is a highly utilized field of art. Photography shows itself in various forms in quite different installations such as performance, sculpture, dimensional objects, mixed media. Within the scope of this study, photography, which creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell together with space and audience experience, is examined in the context of installation.*

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## Introduction

The 1960s is a period of significant artistic movements. All art disciplines experienced serious transformations and changes during this period. All traditional rules were broken down and artworks and methods began to be constructed entirely on the rules and principles created by artists. In this period, beyond art disciplines such as painting and sculpture, artistic production forms such as environment, happening, performance and assemblaj emerged. One of the other artistic fields that emerged in this period is installation art.

Orlova defines the term Installation art as a synthetic, mixed-media, multi-object artwork that may or may not occupy the entire exhibition space. According to Orlova; Installation can include: video, sound, sculpture, new media, various objects, painting and any medium that the artist will prepare to form context that the viewer will interact with to feel an emotional experience. Since installation art is an open art form, the viewer can become part of the installation, and often the viewer's perception is influenced by the atmosphere. The appearance of an installation work can often change in the process, so it can be documented in various types and forms (Orlova, 2020: 101).

In Installation Art, it is seen that quite different art disciplines such as video, dance, sound, performance, painting, as well as different and quite interesting materials and methods are used. The sensory

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<sup>1</sup> Assist. Prof., Atatürk University, Faculty of Fine Arts, Department of Photography, murathan.er@atauni.edu.tr, Orcid: 0000-0002-3896-2796.

involvement of the audience in the work increases its use by quite different fields. In this understanding, photography is used quite a lot in addition to all artistic disciplines. Photography shows itself in various forms and shapes in quite different installations such as performance, sculpture, dimensional objects, mixed media. It creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell together with the space and audience experience.

## **Methods**

This study, titled *Photography in the Context of Installation and Dimensionality*, is a descriptive study in the research survey model. Within the scope of the study, first of all, Installation Art and its use were scanned in the literature and discussed with the first examples of the period. After the discussion of Installation Art, Installation works in which the use of Photography is seen in Installation Art were examined. The Installation works produced with this approach and the Installation works created by artists with Photography are exemplified and evaluated.

## **Findings**

### **What is the Art of Installation?**

N. A. Kelly (2010:4) defines Installation Art as a broad term applied to a range of art practices that involve the placement or configuration of objects in a space, where the sum of the objects and the space constitute the artwork. According to C. Bishop (2005:6), "Installation Art" is a term that refers to a type of art in which the viewer is physically involved and is generally described as "theatrical", "immersive" or "experiential". Orlova (2020:98), on the other hand, stated that Installation Art, which developed in the second half of the twentieth century, was often referred to as a "large art object" and rapidly evolved from an experimental art form associated with sculpture to an independent art form. Orlova also stated that the Tate Guide to Modern Art Terms defines the term "installation" almost correctly. A mixed-media building or assemblage created for a particular area and for a brief period of time is frequently referred to as an installation, which is also characterized as an environment. The pieces frequently take up the whole room or gallery. Additionally, throughout the installation, the observer must always travel through this area or chamber in order to engage with the artwork in its entirety. Some works invite viewers to simply wander through them while engaging their minds. In addition, some pieces are so physically delicate that viewing them requires standing on the edge of a room or passing through a narrow entryway (Wilson & Lack, 2008:106 cited in Orlova 2020:99). The scaling of the installation should also be added to this fragility or containedness. Because while some installations are quite small, installations with flamboyant dimensions are also designed.

The Russian philosopher Oleg Krivtsun, on the other hand, proposed the definition of Installation Art as "a three-dimensional expressionist structure made from specific materials or found objects, which aims to create a special emotional and sensory atmosphere of a unique environmental effect... Above all, installation art is an object of emotion capture" (Krivtsun, 2018:94 cited in Orlova 2020:99). V. V. Saaze (2013:17), on the other hand, states that this term is generally used to describe works that emerged in the 1960s and later and share certain basic characteristics such as the creation of an event, site-specificity, focus on the theatrical, process, spectatorship and temporality, but that the term "Installation Art" is a very controversial term and therefore cannot be easily defined. According to Saaze, reference books such as Rosenthal's *Understanding Installation Art*, 2003 and *Installations for the New Millennium*, 2003 by De Oliveira, Oxley and Petry, which are among the important sources for Installation, show that there is no clear definition of the term. When considered historically, Installation Art has a long history and is placed in the tradition of action, painting, dada, fluxus, minimalism, performance and conceptual art movements (Saaze, 2013:17). As can be seen, "Installation Art" is an artistic approach that does not represent only one movement and includes many long-established or current art movements.

"Installation Art" can encompass traditional and non-traditional media such as Sculpture, Drawing, Painting, and Readymades, Found Objects, Text. Depending on the type, number and nature of the objects used in the installation, installation spaces vary from the most complex to the most narrow and minimal.

The experience that Installation Art creates for the viewer is very different from more traditional works of art such as paintings, which are often viewed from a single point of reference (Kelly, 2010:4). According to M. Brenson, Installations involve selection and arrangement in a space that is usually shared by visitors. Installations can also involve writing and teaching. Installations are designed in part to contextualize and therefore to empower themselves by instilling a gallery or museum consciousness and even appearance (Kocur & Leung, 2005:58).

"Installation Art" requires the viewer to actively engage with the artwork. When the viewer enters the room or gallery, they are confronted with multiple perspectives and positioning angles in the installation, rather than the traditional perspective of looking at a picture hanging on the wall. "Installation Art" can make the viewer experience not only the visual senses but also many of the senses such as touching objects, sound and smell. The creation of "Installation Art" differs from the processes in other art productions. In contrast to the creation of a finished and completed art object, in installation, experience and communication are always a characteristic feature. This feature is created by incorporating the space and the exhibition area into the artwork. A viewer's direct experience of the artwork, the installation, is central to the realization of this art. However, the display of the installation in its space is also limited and temporary. Therefore, the "documentation" of the Installation may be the only proof of its existence, or it may be the only way for the viewer to interact with the artwork. However, according to some commentators, the prevalence and centrality of Installation Art in Contemporary Art will come to an end in the near future. However, contrary to this interpretation, artists continue to show their understanding of installation in their works. The versatility and flexibility of installation art, due to the way it is produced and exhibited, ensures that it is in demand by both viewers and artists and that it continues to be a legitimate and relevant form within Contemporary Art practice (Kelly, 2010:5,7).

## **First examples**

Bishop (2005:8) states that installation art already has an increasingly canonical history. According to Bishop, this history, which is western in orientation and spans the twentieth century, always begins with El Lissitzky, Kurt Schwitters and Marcel Duchamp, describes the "Environments" and "Happenings" of the 1950s, pays homage to the Minimalist sculpture of the 1960s, and finally defends the rise of installation art in the 1970s and 1980s. His historical narrative culminates in the apotheosis of the 1990s as an institutionally sanctioned and perfected art form, traditionally seen in the spectacular installations that fill such large and important museums as the Guggenheim in New York and the Turbine Hall of Tate Modern.

However, Bishop (2005:8) states that this historical approach accurately conveys the different time periods during the development of Installation Art, but in doing so, it also forces us to establish various voluntary and involuntary similarities between quite different and unrelated works. Bishop attributes this to the fact that, unlike other arts, Installation Art does not have a direct historical development. According to Bishop, it has been influenced by different disciplines such as cinema, performance, sculpture, theater, set design, architecture, and painting, so it has created several parallel histories rather than a single history. This multiple history is evident in the diversity of works produced as installations today, in which any one or more of these influences can be seen simultaneously. For this reason, some installations draw the viewer into a fictional world reminiscent of a movie or theater set, or provide very little visual stimuli and very few perceptual cues to be perceived. While some installations try to raise the viewer's awareness of certain senses, such as touch or smell, some of the installations stimulate various emotions through the image. Others discourage the viewer from contemplation, insisting that

they take action, write something, drink something, or talk to other people. These very different genres show that a different approach is necessary in the context of the history and origin of installation art (Bishop, 2005:8).

Kelly (2010:6) similarly stated that although "Installation Art" is mostly associated with the period from the 1960s to the present day, it has many precedents, especially in the early twentieth century Avant-Garde movements such as Suprematism, Constructivism, Dada, Surrealism and Futurism. El Lissitzky and Marcel Duchamp's exhibition designs and Kurt Schwitters' changes to the rooms in his house known as "Merzbau" point to the early prototypes of Installation Art.

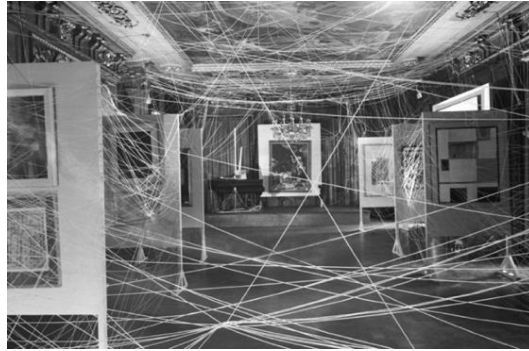


**Image 1.** Kurt Schwitters, *Merzbau*, 1933

Another example in the context of the historical process is M. Duchamp's "1200 Bags of Coal" at the "Exposition Internationale du Surréalisme" exhibition in Paris in 1938. In addition, his work titled "A Mile of String", which he produced for "The First Paper of Surrealism" in New York in 1942, is also very important in terms of the first installation examples. Duchamp generally considers the exhibition space as a "non-neutral" space for the presentation of art. Duchamp opened a window in the ceiling of the gallery, challenging the traditional lighting system of the gallery. Here he created a different atmosphere with coal sacks. The viewers were given searchlights to see the works in this dark space. All this is a challenge that emerged as a result of examining the spatial and behavioral elements in the gallery (Fitzpatrick, 2004 cited in Süzen, 2010:149).



**Image 2.** Marcel Duchamp, *1200 Bags of Coal*, 1938



**Image 3.** *Marcel Duchamp, A Mile of String, 1942*

When Duchamp arrived in New York in the summer of 1942, he and his friend André Breton created an exhibition called "The First Paper of Surrealism", which opened in Manhattan on October 14, 1942. Throughout this exhibition, Duchamp used a rope that forced the viewer to look at the work from different angles and paths, creating many different points of view. Duchamp's mischievous installation in the exhibition, known as "his twine", illustrates the complexity of his escape from Europe, as well as the many independent transatlantic crossings that both Marcel and George made as they pursued their dreams or fled wars (<http> 1).

According to Saaze (2013:18), the term 'installation' was first coined in the 1970s and initially used in the context of exhibition displays, with the understanding that the context in which a work of art is presented affects the experience and meaning of the work. Saaze states that in the 1970s, J. Reiss used the verb 'installation' to describe a working process that breaks away from the artist's studio and aims to establish direct contact with the viewer. According to Reiss, the essence of installation art is the participation of the viewer. Reiss argues that this is linked to a political agenda and defines the term 'installation art' as an art practice that appropriates the exhibition environment but also seeks to change it (Saaze, 2013:18).

Moreover, the insistence on the actual presence of the viewer is arguably the most important feature of installation art. At the beginning of his book *The Spaces of Installation Art* (1999), in his attempts to describe installation, Reiss draws attention to a number of reoccurring characteristics, one of which being the viewer's continued involvement in the process of creation. In Reiss' book, this point is not really developed. It is however challenging to study Installation art without experiencing the sensation of being inside the piece, as Reiss points out, because audience engagement is "so integral to Installation art." (Bishop, 2005:6). According to Orlova, it is also very difficult to document most of the installations with photography or video due to their complex structure. This is linked to some site-specific characteristics, such as the participatory nature of some of the pieces or the humidity and acoustics of the dysfunctional hydroelectric generating station space. This art form, which Bishop calls "experiential" and "open" (Sergey Stupin's term), creates a unique atmosphere that viewers must witness (Orlova, 2020:98).

Like "Installation Art", 'experience' is a controversial term which various philosophers have discussed and many different interpretations have emerged. However, every theory of experience speaks to a more fundamental notion, and that is that the subject of experience is a human person. These discourses were crucial to the conceptualization and critical reception of installation art as a type of creative activity in the late 1960s; they are not abstract notions isolated from the context in which art is produced (Bishop, 2005:8). According to Wharton & Molotch (2010:210), the installations of the 1960s were anti-establishment in general and anti-museum in particular. Their temporary nature was often part of their purpose. These early examples included "Happenings" created by Allan Kaprow, Fluxus projects and other Dada-inspired events. When artifacts emerged from such works, they were more like incidental accessories than objects to be preserved. The performances were one-off and organized for public interaction in public spaces.

Davies, on the other hand, brings a more rooted historical perspective to Installation Art. With this different approach, Davies considers Installation Art as 'the latest manifestation of the oldest tradition in art'. Davies argues that although framed, portable painting is a more recent phenomenon in Western art, the origins of installation art go back to non-portable ancient drawings in caves, tombs and cathedrals (Saaze, 2013:18).

Reiss, on the other hand, turns to the New York art scene in a historical context and defines the history of installation art as a process of commodification from the late 1950s to the 1990s. Reiss refers to the beginning of installation art as Minimalism and Environments (Saaze, 2013:18). The 1960s and 1970s, the period in which Installation Art emerged, was a time of social, political and cultural turmoil. A number of avant-garde movements such as Minimalism, Environmental Art, Land Art, Conceptual Art and Performance Art, which influenced the development of Installation Art, emerged as a direct reaction to and rejection of Modernism's limitations on artworks and artists (Kelly, 2010:6). The Minimalism movement, which seems to be a continuation of modernist formalist understandings, but on the other hand turns the modernist understanding upside down with its different attitude towards space and the viewer, is among the important factors in breaking the shell of the 'white cube' in the 1960s with various examples that 'staged' the space itself. American Minimalist Carl Andre's words about his works that expand the boundaries of the concept of 'sculpture', "I do not make my sculptures by molding or sculpting. On the contrary, I see sculpture itself as the sculpting of space, I use it to shape space" (Batchelor 1996:138 cited in O'Doherty, 2010:10), can be considered a sign of this perceptual transformation towards space. However, the 'site-specificity' of Minimalist works is not only a reflection of the artists' expanding perception of space. The phenomenological dimension of such works, which allow the viewer to perceive space and thus open a window to the consciousness of their own existence in space, is perhaps the most important feature of Minimalism. As Hal Foster points out, Minimalism's opening to the perception of space and the viewer has also brought up other conditions of the process of perceiving a work of art, paving the way for critical approaches to the spaces where art is exhibited (Michael Asher), the ways in which art is exhibited (Daniel Buren) and the status of art as a commodity (Hans Haacke). This dimension of Minimalism, of course, ignites the debates sparked by Duchamp's "Fountain" (1917) and the strategy of presenting "ready-made" in an art space. In this sense, one of the most striking examples of the post-1960 period is Carl Andre's "Equivalent VIII" (1966), which consists of 120 stacked bricks (O'Doherty, 2010:11).



**Image 4.** *Carl Andre, Equivalent VIII, 1966*

In this process, minimalist artists abandoned forms such as frames in painting and pedestals in sculpture. They opposed as much as possible these characteristic strategies of representation and transcendence of painting and sculpture, which have a long history. Their aim was to draw the viewer's attention not to these forms but to the material, context and space based on the totality of the actual experience of the artwork. Developments in relatively new art fields such as Happenings, Environmenta, Land Art, Conceptual Art, Performance, and Video Art have led to the creation of temporary, performative and site-specific works. With this trend, the commodification of the work of art has been turned upside down and thoughts and concepts have been directed towards what the work of art communicates rather than what it represents (Kelly, 2010:6).

One of the most important features of Installation Art is that the works created with this approach can change their appearance throughout their "life". These changes in appearance and perhaps form can be seen due to curatorial reasons, artist decisions and more specific situations. For example, El Lissitzky's "Proun Room" of 1923 allows viewers to rearrange the objects in the work, Kurt Schwitters' "Merzbau" of 1937 constantly increases in size, Joseph Kosuth's "One and Three Chairs" of 1935 and Nam June Paik's "TV Buddha" of 1974 allow the use of various inventory designs. With these examples, it is understood that change is in fact one of the most important and characteristic features of installation art (Orlova, 2020:99).



**Image 5.** *E. Lissitzky, Proun Room, 1923*

The increase in large-scale venues and international exhibitions in the 1980s led to the production of large-scale and spectacular works in Installation Art. The emergence of new technologies such as video and film also influenced the development of Installation Art. In terms of the use of space, narrative and interaction with the viewer, the traditions of the cinematic experience have been much relied upon by artists. However, contemporary developments in Digital Technology, Virtual Reality and the Internet as a Virtual Space have further transformed and expanded this approach (Kelly, 2010:7). This change and transformation will manifest itself in a continuous manner (Kelly, 2010:7). However, C. Bishop (2005:6) notes that the diversity in appearance, content and scope of the works produced under this name today, as well as the freedom in the use of the term, almost prevents it from having any meaning. Bishop also notes that the word 'installation' has now expanded to describe any arrangement of objects in any space, so much so that it can be happily adapted to describe even a traditional exhibition of paintings on a wall. However, Bishop noted that there is a fine line between installation of art and installation art, and that this ambiguity has been present since the 1960s when the terms were first coined.

## **Installation and Dimensionality in Photography**

In Installation Art, quite different and very interesting materials and methods are used, as seen in quite different art disciplines such as video, dance, sound, performance, painting.

In the physical content of Installation Art, some works use simple materials such as a room full of earth (Walter de Maria, The New York Earth Room), while others use performance and computer-generated screens. In installations such as "Revolted by the Thought of Known Places" in 1994, Joan Jonas combined performance with video and related works (Wharton & Molotch, 2010:210). With the use of photography in the art of installation, photography manifests itself in quite different installations such as performance, sculpture, dimensional objects and mixed media.

As Bishop (2005:10) points out, especially since the 1960s with installation art, artists have started to work in specific places where the whole space is treated as a single situation in which the viewer enters, rather than making a self-contained object. With this way of working, photography has taken its place

in installation art, sometimes as an object or just documentation and sometimes as "fine art photography".

Since the installation is a "open art form" and the viewer can participate in it, the observer's vision is frequently altered. For audiences who are not eyewitnesses and who only have access to the text, images, or videos that were available at the time, detailed explanations are crucial. Installation artworks represent "a significant shift in emphasis from traditional limited sculptures or two-dimensional images placed in front of the viewer, instead focusing on site-specific pieces that envelop the individual, frequently incorporating elements of the existing environment and designed to elicit complex sensory and emotional experiences." (Orlova, 2020:100,101). Artists who have this experience in their works use photography to bring together the "visual" and "testimony", which actually constitute the origin of photography, with the presence of the viewer in the space.

Wolfgang Tillmans is constantly experimenting with new forms of presentation in order to revitalize his practice. In his early exhibitions in New York and Cologne, Tillmans created exhibitions that contrasted with the framing and hanging formats that are considered essential for photography in galleries. Contrary to the generally accepted ways of displaying photographs, his exhibitions included a jumble of color and black-and-white prints that differed in size from each other by pinning them to the wall or taping them haphazardly. Tillmans' images are also in a state of constant change. Tillmans' own sensibility and the time period and preoccupations he was in are always at the forefront of the decision-making mechanism that produces his work. His installation works can be considered as an investigation into his life, relationships and context. In this context, the concept of questioning the everyday became more visible in the mid-2000s with the exhibition "truth study center", which showed a mixture of old and new images in wooden showcases. In his work, Tillmans uses photography as a method of documentation as well as a method of processing and sharing his findings (Soutter, 2013:79,80).



**Image 6.** *Wolfgang Tillmans, Truth Study Center, 2005*

Although Rachel Harrison is an artist who uses photographic images, she is not actually a photographic artist. Harrison's work is often associated with sculpture. Since the mid-1990s, her installations have been constructed by combining all kinds of detritus from consumer culture with artist-made shapes that can be seen as half figure and half pedestal. His materials of choice are fairly simple: wire, wood, polystyrene, cement and spray paint. In Harrison's work, the content of each installation, full of visual and verbal references, competes for the viewer's attention. In his chaotic and riotous work "Voyage Of The Beagle", photographic images - mostly images ripped from magazines - were used. Voyage Of The Beagle is a solo installation featuring a frieze of fifty-seven photographs. In order to produce the work, he went on a photographic "expedition" for a year, carrying a digital camera with him. The work presents a series of variations based on the idea of a face. Indeed, like a surrealist, he capitalizes on the camera's ability to capture a part of the world and transform it into a bizarre fragment. Like a pop artist, he uses the kitsch content of photographs in ways that transfer directly to his work. Like a conceptualist, he capitalizes on the way photographs provide a visual document of a self-imposed system. His



rejection of the traditional aspects of photography as an art medium allows him to access its other connotations and interpretive possibilities within art (Soutter, 2013:117-119).

Instead of photographic contexts, Harrison's work is thought of as a sculptor moving into three dimensions and using photographic images (Soutter, 2013:119). The work of American artist Rachel Harrison (b. 1966) in the 1990s has also served as an example for many to allow themselves to work with the unstable and subversive capacity of photography in pan-media art practice. Similarly, Michael Queenland's (b. 1970) practice in the mid-2000s explored photography, along with other art materials, as a transformative medium for everyday objects and experiences (Cotton, 2020:286).



**Image 7.** Rachel Harrison, *Voyage Of The Beagle*, 2007

In addition to the documentary and testimonial properties of photographs, the use of photography as an object has been largely ignored in the past. However, its use has increasingly attracted more and more attention as it allows for unlimited forms and formalization. Thinking of photographs as objects has also gained traction in art, where artists use different technologies and modes of presentation to enrich the meaning and communicative possibilities of the work, or appropriated and recontextualized existing images to highlight the difference between the original purpose of the image and its function in art (Maria, et al., 2020:23). Letha Wilson is an artist who uses photography as an object with a similar orientation in her work. Wilson usually works with photography, but when we look at her works, it is seen that the photographs are produced in three dimensions. For this reason, Wilson defines her works as 'photo sculptures'. The artist creates this sculptural form through mixed media techniques that create a play between reality and representation or the arrangement of images in space (Maria, et al., 2020:23-24).

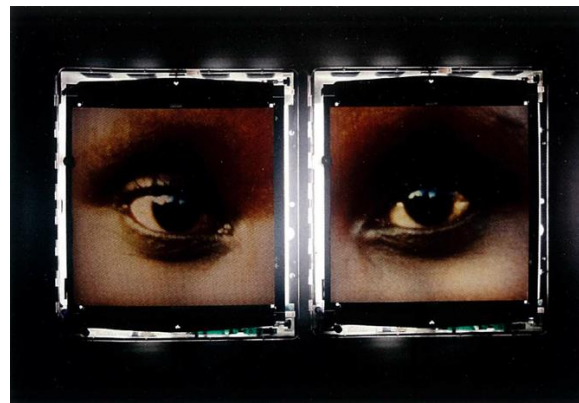


**Image 8.** Letha Wilson, *Ghost of a Tree*, 2012

As a photographer, Alfredo Jaar is an artist whose installation works integrate the witnessing aspect of photography with installation. In 1994, more than one million Rwandans were killed in the genocide.

Jaar, a Chilean photographer, was there to witness the atrocities. Jaar took thousands of photographs during this atrocity to document the horror. However, when he returned to Rwanda, he felt that none of the images reflected the reality of what he had seen there. He therefore wanted to take a different, more individual and personal approach. Instead of showing a series of images, he created an installation called "The Rwanda Project" (Lowe, 2018:229). This installation is based on a single photograph showing the eyes of a woman who had seen her family slaughtered; in other words, the result instead of the cause, two eyes instead of a million slaughtered bodies. Before the viewer sees 'The Eyes of Gutete Emerita', they first read a text in the same frame that tells the story of these eyes, the story of this woman and her family (Ranciere, 2010:90-91).

Jaar explains the speed of the work as an attempt to change the habits of the viewers, who move too quickly from work to work, from image to image. The slowness of his text is deliberately frustrating and impatient for viewers. What Jaar constructs is an aesthetic experience; it is about temporality, memory, attention, an ethical encounter of insight. It does not show or reconstruct any act of violence or suffering; it only shows us the eyes that bear witness to what we can never experience or understand - precisely what we learn to relate to. Jaar's own subjective position as an interviewer, a researcher or an artist does not fall outside the parameters of the installation. Viewers are presented with Jaar's visual memory. Jaar crystallizes his relationship with the subject and his story or experience by resorting to a concept. Jaar presents the "language of events" through aesthetic strategies: time, memory, representation, affect. Jaar reminds us that the visual is always more than what is seen (Emerling, 2012:107).



**Image 9.** *Alfredo Jaar, The Eyes of Gutete Emerita*

Erik Kessels is another artist who uses photography in his installations. Kessels created his installation by filling a gallery in Amsterdam with prints of images uploaded to Flickr for twenty-four hours. This exhibition of 350,000 photographs (24 Hrs In Photos, 2011) is anchored by printing these photographs in the installation. Kessels transformed the prints into a stack. In this work, Kessels creates a sea of images, planning to 'visualize the feeling of drowning in representations of other people's experiences'. According to Durden, while Kessels' work cannot give us an answer, it points us very briefly and quite effectively to a specific contemporary photographic reality. In this reality, it is a reality that today's and future photographers will have to start looking for their way (Durden, 2014:448).



**Image 10.** Erik Kessels, *24 Hrs In Photos*, 2011

Alexandra Leykauf's work, from artist's books to exhibition installations, creates in the viewer a highly sensitive awareness of the forced perspective constructed by a photographic representation and the creative ways in which we can explore and unpack the assumed character of photography. The installation works use found and deliberately distorted images to test how far a photograph can be reduced and still retain its representational information and perspective, reinforcing but also breaking the misleading effect of photographs (Cotton, 2020:298). Takaaki Akaishi is another artist who carries his photographic authorship into an elaborate installation process. In his gallery installations, framed and pinned photographs, soft sculptures like mountains covered with photo-printed fabrics, backdrops, decors and traces of performative actions come together. In Akaishi's hands, photography becomes a binding and unifying element rather than a material fixation of a result (Cotton, 2020:298).



**Image 11.** Takaaki Akaishi, *Mountain Range*, 2011



**Image 12.** Alexandra Leykauf, *Fenster IV+V*, 2021

Jorma Puranen is an artist who uses the representational power of photography to explore the past. In "Imaginary Homecoming", Puranen explores the history and displacement of a particular community. In this work, Puranen explores the history, identity and displacement of the minority Sámi people, evoking a 'metaphorical return' for them. To create the portraits on glass negatives, Puranen sourced source images from the ethnographic archives of the Musée de 'Homme in Paris. They were taken by

the French photographer G. Roche, who was commissioned by Prince Roland Bonaparte on an expedition to Lapland in 1884. Puranen states that "Imaginary Homecoming" attempts to establish a 'dialog' between the past and the present; between two landscapes and historical moments, but also between two cultures. Puranen sees these old, found photographs as a symbolic gesture of returning these people to their homeland. He therefore constructed an imaginary homecoming for the portraits, returning them (albeit temporarily) to their original landscape (Maria, et al., 2020:161).



**Image 13.** *Jorma Puranen, Imaginary Homecoming, 1992*

## Conclusion

The 1960s is a period of very important artistic movements. All art disciplines experienced serious transformations and changes during this period. All traditional rules were broken down and artworks and methods began to be constructed entirely on the basis of rules and principles created by the artist. In this period, beyond art disciplines such as painting and sculpture, artistic production forms such as environment, happening, performance and assemblaj emerged. One of the other artistic fields that emerged in this period and whose origins go back to Dada and ready-made is Installation Art. Installation Art is an experience in which the work is integrated with the space and the viewer, but the presence of the viewer is included in the work. Its large scale and ostentatiousness are among its most attractive features. It includes quite different and diverse art approaches such as video, sound, performance, painting and dance. In addition, different and very interesting materials and methods are encountered.

Audience and experiencing are very important for installation. Experiences such as the viewer's sensory participation in the work and even the viewer's intervention in the work enable the installation to be used by quite different fields. In this understanding, photography, along with all artistic disciplines, is a highly utilized field of art. Photography shows itself in various forms in quite different installations such as performance, sculpture, dimensional objects, mixed media. With installation, photography creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell, along with the experience of space and audience. In addition, although the continuity and witnessing of Photography contrasts with the fact of transience at the end of the installation, this state of witnessing and transience creates a new experiencing space.

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#### **Image Sources**

**Image 1.** *Kurt Schwitters, Merzbau, 1933*

[https://de.wikipedia.org/wiki/Merzbau#/media/Datei:Hanover\\_Merzbau.jpg](https://de.wikipedia.org/wiki/Merzbau#/media/Datei:Hanover_Merzbau.jpg) [Access Date: 20.09.2023]

**Image 2.** *Marcel Duchamp, 1200 Bags of Coal, 1938*

<https://www.wikiart.org/en/marcel-duchamp/1200-bags-of-coal-installation-view-at-international-exhibition-of-surrealism-1938> [Access Date: 20.09.2023]

**Image 3.** *Marcel Duchamp, A Mile of String, 1942*

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**Image 4.** *Carl Andre, Equivalent VIII, 1966*

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**Image 5.** *E. Lissitzky, Proun Room, 1923*

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**Image 6.** *Wolfgang Tillmans, installation view, Truth Study Center, 2005*

(Soutter, 2013:80)

**Image 7.** *Rachel Harrison, Voyage Of The Beagle, 2007*

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**Image 8.** *Letha Wilson, Ghost of a Tree, 2012*

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**Image 9.** *Alfredo Jaar-The Eyes of Gutete Emerita*

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**Image 10.** *Erik Kessels, 24 Hrs In Photos, 2011*

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(Cotton, 2020:296)

**Image 12.** *Alexandra Leykauf, Fenster IV+V, 2021*

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**Image 13.** *Jorma Puranen, Imaginary Homecoming, 1992*

(Maria, vd., 2020:161)