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The Deconstruction of Reality: How Installation Art Creates a Performative Atmosphere in the Exhibition Space

The paper will focus on the phenomenon of installation art that plays a major role in contemporary visual art. The main peculiarity of this practice is that such a piece envelopes the viewer during the interaction with it at an art show. But if today we see installation as a separate art item in the early 20th century, we can select scenography items that influenced the development of such kind of art. The Russian avant-garde theatre may be one of the examples on the topic. These peculiar constructions created a unique theatrical organism. Through the years it influenced installation art as we see it today.

The author will highlight different types of installations that create a performative situation in the exhibition space – video installation, sound installation, VR installation, AR installation, live installation. These examples will help us to understand the performative nature of this contemporary visual art practice and the importance of a personal engagement with it. The author will also focus on those installation pieces that use surveillance and performance footage as a pivotal element of the artwork. These works create an unusual theatrical experience for the viewer by making him / her an object and a subject at the same moment.

Problems of documentation of such works will be discussed from different points of view. It will include the loss of atmosphere that contains the essence of the artwork after it has been transformed into a still picture in a catalog. By highlighting these problems, the author seeks for a solution in a professional scientific society.



Bio: Ph.D. (major: aesthetics), art historian, curator, member of the Russian Section of the International Association of Art Critics (AICA), she is also aMember of the Creative Artists' Union of Russia (Art Critics and Art Historians section), Executive committee member of SIBMAS