

ONE DAY SCULPTURE

A NEW ZEALAND-WIDE SERIES OF TEMPORARY PUBLIC ARTWORKS

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PHOTOGRAPHY IN/AS PUBLIC SCULPTURE

Everyone will have noticed how much easier it is to get hold of a picture, more particularly a piece of sculpture, not to mention architecture, in a photograph than in reality. — Walter Benjamin¹

The photography of three-dimensional art is as old as photography itself. Sculptures, like buildings, proved to be ideal early subjects, standing still long enough for the slow exposures to take place (sculpture's light-reflecting 'whiteness' even made the process relatively rapid).² Nineteenth century pioneers of photography Louis Daguerre and William Henry Fox Talbot each extolled the camera's ability to precisely reproduce art and architecture as one of photography's prime virtues.³ For Talbot, the appeal went beyond the merely functional; the process had a sense of magical inevitability. Speaking of his own residence, Lacock Abbey, inscribed in a camera obscura, he famously exclaimed it was "the first [building] that was ever yet known to have drawn its own picture."⁴ Yet he further remarked upon variables such as the camera operator's mastery, noting "how very great a number of different effects may be obtained from [photographing] a single specimen of sculpture".⁵ Sculpture had become a photogenic art.

We hardly need Walter Benjamin to remind us that the study of art has become dependent upon – or indeed has been transformed by – photographic reproductions.⁶ Documentation, and cameras, have become wound up in the entire artistic process. For this reason it is striking that most discussion of sculpture, performance, photography and video remain intent on keeping the mediums apart. Substantive appreciations of the photography of sculpture certainly exist – both from technical and art historical perspectives.⁷ But the discourse is largely a modernist one, in which photography is implicitly considered subservient to the purer experience of the three-dimensional object. Even in sophisticated accounts, photography is felt to drain the sculpture of physical presence, following a long tradition of tension between experience and representation.⁸ Such apprehension was widespread among Minimalists, for instance, who held an "almost moralistic aversion to photographic reduction of experience".⁹ Carl Andre's statement stands as a motto: "art is a direct

experience with something in the world, and photography is just a rumor, a kind of pornography of art.”¹⁰

Although the rejection of the flattening of the sculptural experience to the two-dimensional is understandable at one level, it can also signal a repression of photography's transformative influence on the art object. Much has been written about “the bleeding of photography into other media” since the conceptual art movements of the 1960s, and for their part, perhaps due to a desire to be taken seriously as artists, photographers appear to have been comfortable to consider their work in sculptural terms.¹¹ For instance, Peter C. Bunnell's seminal 1970 exhibition ‘Photography into Sculpture’, held at New York's Museum of Modern Art, pointed to “a different kind of photography, one in which the previously illusionistic qualities of space and scale are transformed into actual space and dimension, thereby shifting photography into sculpture”.¹² However, there is relatively little written about sculpture into, or after, photography; despite the fact that sculpture's traditional mnemonic purpose as permanent memorial has long been supplemented by photography.¹³ Only recently in the wake of sculpturally trained artists like James Casebere and Thomas Demand have artists and critics started to theorise ‘photo-sculptures’ as such.¹⁴ Mark Godfrey, for instance, speaking of the “the roller coaster linking sculpture and photography”, suggests that in the photographic work of sculptors today “the traditional kinaesthetic experience of sculptural viewing is simultaneously celebrated and withheld.”¹⁵

THE PHOTO-SPECTACLE OF PUBLIC SCULPTURE

A gradual overcoming of sculptural antipathy towards photography came with earth art, and more broadly what Rosalind Krauss called ‘sculpture in the expanded field’.¹⁶ In a similar logic to the documentation of happenings and other performance art, photographs quickly emerged as crucial to the afterlife of such artworks, and in many cases entirely bound up in their production. Undoubtedly the key artist here is Robert Smithson. Not only did Smithson's photographic ‘non-sites’ constitute a performative mode of sculpture making, he also experimented with complex modes of documentation that become artworks in and of themselves.¹⁷ Smithson's *Spiral Jetty* (1970) is as much a film as a sculpture.¹⁸ As Craig Owens observed, Smithson confronts “an object as if it were an image”, but “deflates the myth that photographs are a means of gaining mastery and control over objects, of rendering them more accessible to consciousness”.¹⁹ Thus within sculpture in the expanded field, documentation frequently stands in for the experience itself, even as this is often tinted with a sense of loss.²⁰

We know where this narrative lead us. In the contemporary period, characterised by glossy magazines and the high-speed distribution of digital images over the Internet – with artists and curators vying for attention in a crowded marketplace – public sculpture, particularly its temporary variants, have a seemingly inevitable, or wilful, tendency towards the photogenic. Whether furtively everyday or spectacular – even cinematic in their event-based orientation – this is demonstrated by the predilection, in documentation, for the narrative series, or dramatic views taken from above.²¹ This photogenic trajectory in contemporary sculptural practice does not necessarily make it any less compelling, complex or moving, but it does mean we need to think critically about the way photographs are used. Consider three recent works that have gained acclaim through widely circulated still images: Francis Alÿs' *When Faith Moves Mountains*, 2002; Michael Elmgreen and Ingar Dragset's *Prada Marfa*, 2005; and Heather and Ivan Morrison's jack-knifed flower truck, *I lost her near Fantasy Island. Life has not been the same*, 2006. More than mere documentation; the accompanying images become part of the work. They help to generate fascination and myth, producing a desire to know more about the physical, actual event, while simultaneously adding a dramatic virtual layer to it, opening up new image-worlds.

PHOTOGRAPHY AND SOCIAL SPACE: THE ANTI BILLBOARD

A concern with sculpture's 'photogenia' also invites a reconsideration of how photography functions within and *as* public sculpture. Artists have long paid attention to photography's role in commodifying public space. It is, of course, no accident, that during the decades that saw the rise of advertising photography, the Soviet Constructivists gravitated towards the politically instrumental use of photography in agit-prop. Likewise, Margaret Bourke-White's pointedly ironic 1937 photograph of a bread line in front of a billboard advertisement for 'the American Way'.²² The effect of Bourke-White's image juxtaposition is reminiscent of John Heartfield's deconstructive photomontages of Nazi rhetoric, and both are precursor to more recent works that are explicitly critical of the dominant public language of billboard advertising.

In recent decades, countless artists have appropriated the billboard form for their own ends, effectively creating a mode of counter-photography in the public sphere. Most are city-based re-orientations of social space, taking inspiration from Situationist Guy Debord's proposition that we live in a 'society of the spectacle' (and his strategy of resistance called *detournement*, in which images are appropriated and their intended meanings subverted). In key works of the postmodern period stretching from the 1970s, including those by Victor Burgin and Barbara Kruger, the awareness that advertising is a domain of social fantasy that operates by exploiting gaps in social desire effectively shifts photography from being a personal or studio practice into a *social practice*.²³ Memorable instances of artists' billboards in my own city of Melbourne, Australia, include Patricia Piccinini's *Protein Lattice*, 1999, and Julie Rrap's *Overstepping*, 2001, and *Pearl John (Fleshstones)*, 2003 – all slightly surrealist in their use of digital imaging, touching on genetic science and playing on their confusion with advertising.

Perhaps unsurprisingly, two examples of billboard works I know of that lie outside the city both move away from advertising into more abstract terrain. Australian artist Geoff Kleem's temporary outdoor installation in the gardens at Heide Museum of Modern Art in Melbourne, *Untitled*, 2007, featured a cool photograph of a hot Australian beach, with large rectangles of blue sky digitally replaced with white 'windows'.²⁴ Kleem's wooden structures are hybrid objects – functioning both as easels and benches (they can be sat upon). Kleem's engagement with the legacy of minimal art, and more recently with the landscape, is shared by New Zealand artist Gavin Hipkins, whose permanent installation of nine vinyl billboard-style images are also located in a field – in this case Macraes Heritage and Art Park, Macraes, Otago, New Zealand. Hipkins' images extend his interest in the monochrome (extending to the rear of the wooden structures) and the postcolonial uncanny.²⁵

Perhaps the most revelatory deployment of photography in public space is found in Cuban-American artist Felix Gonzalez-Torres' anti-billboards. Like his influential piles of candy, and sculptural stacks of printed sheets, available for viewers of museums and galleries to take away – and endlessly replenished – his billboard image *Untitled*, 1992, of his own empty double bed with crumpled white sheets is an open-ended gift from the artist to viewers. The image was displayed on twenty four billboards scattered across New York City soon after his partner's AIDS-related death, with no text and no logo. Trained as a photographer, but better known as a sculptor, Gonzalez-Torres' use of photography – like his hauntingly poetic final work in 1995 featuring the image of a bird in flight against an empty grey sky – seems to have been prompted by the way in which the medium alludes to the passage of time and the transitory nature of being. His billboards speak of the fragility of memory as well as the constructs of 'private' versus 'public'. Even more overtly than his museum-based work, they are a fundamental eruption of non-commodified intimacy

into the public sphere – or what Nicolas Bourriaud would call as a ‘social interstice’, a space of potentiality in human relations.

PORTRAITURE, PERFORMANCE AND PARTICIPATION

Photographers have often paid attention to the public life of private images. Consider Walker Evans’ *Penny Picture Display, Savannah*, 1936, invoking both our ubiquitous objectification as images and photography’s endless reduplication.²⁶ More recently a genre of socially charged citizen portrait projects has emerged. Well known examples include Braco Dimitrijevic ‘Casual Passer-by’ works on buildings and buses, 1971–, which he started in the advanced sculpture course at St Martin’s School of Art in London (along with memorial plaques). Also monumentalizing ordinary people, Beat Streuli’s huge photographic billboard portraits, such as those produced in central Sydney for Jonathan Watkins’ ‘everyday’ 1998 Biennial of Sydney, present unaware subjects in contemplative poses, and tend to emphasise isolation and cultural difference. In a more formal embrace of multicultural difference, Anne Zahalka’s *Welcome to Sydney*, 2002, commissioned for the arrival hall of the Sydney International Airport, features a series of seventeen panoramic portraits portraying the city’s multicultural community in front of new housing estates and other Sydney landscapes, with a greeting in their local language. More overtly political, Allan Sekula displayed open-air photographic panels he calls ‘portable monument for labour’ at Documenta 12 in *Shipwreck and Workers – Version 3 for Kassel*, 2007. Viewed from behind as abstract orange monochromes, the photographic image here moves ambiguously into the extended spatio-temporal logic of sculpture.

The work of Spanish artist Maider López at the 2008 SCAPE Biennale of Art in Public Space, Christchurch, combined various strategies outlined above, with the active participation of a group of locals. Intervening in an urban shopping strip, through the selective positioning of volunteers and objects López captures a rare moment when the advertising and signage disappear. The resulting billboard work shows the street before and after, while the freely available posters operate as an unstable sculptural object in the mode defined by Gonzalez-Torres. A playful and performative intervention in the urban environment – the slightly absurd poses reminiscent of Erwin Wurm’s well-known ‘one minute sculptures’ – both the billboard and take-home stacks of printed posters question distinctions between the public and private, and the traditional solidity of sculpture. An earlier work, *Ataskoa*, 2005, consisted of an artificial traffic jam in the Spanish mountains.²⁷ Such works are emblematic of a situation in which, as Godfrey suggests, “photography and sculpture have entered a more complex phase of their relationship, folding over each other, reversing positions, flipping back and forth, the one becoming the other.”²⁸

Given more space, my emerging taxonomy of photography in public space would address certain other issues raised by *participatory* public sculptures that utilise photography. Wit Pimkanchanapong’s *Singapore*, 2008, for instance, constructed at the city hall during the 2008 Singapore Biennale, literalised the participatory culture of so-called Web 2.0. On a huge Google Earth satellite image of Singapore on the floor of the politically charged chambers of City Hall, visitors were invited to physically add comments – thus gradually building up a collaborative ‘citizens’ map’ of the island state.²⁹ Indeed, various experiments with photography on the Internet also have sculptural dimensions, notably Harrell Fletcher and Miranda July’s *Learning to Love You More* (2002–6), a website and ultimately a photo-book comprised of work made by the general public in response to assignments given by the artists (#1 Make a child’s outfit in an adult size; #5 Recreate an object from someone’s past; #50 Take a flash photo under your bed; and so on). The results of this networked participatory amateurism are humble feats of creativity – built on scraps of memory and fantasy, and mediated by photography.³⁰

CONCLUSIONS

Boris Groys has argued that installation art – the dominant form of contemporary art – is biased towards an experience of the here and now.³¹ This appears especially true of its temporary, public forms. Yet across the disparate variety of examples sketched above that fuse photography with sculpture, the common denominator is the introduction of alternative temporalities beyond the present. Very commonly, photography in contemporary sculpture infuses the space of art with memory – recalling space as ‘compressed time’, to use Gaston Bachelard’s phrase.³² Often, photography in public space show us traces of the past and points at something absent, building on the medium’s melancholic, existential associations.³³ This can take the form of irrevocable loss, as in Gonzalez-Torres’ introduction of the tense of private mourning into public space. Or it can serve to remind us of alternative – lost or repressed, often violent – histories of places.³⁴ It can even take the form of a collage of imaginary times, as in Bekkah Carran’s, *I Remember Golden Light*, Wellington, 6 March 2009, a work created as part of One Day Sculpture – an archive of found photos, grafted inside a temporary structure at the National Library of New Zealand in Wellington. Inter-fabrications of photography, sculpture, and historical narratives clearly have the capacity to introduce complex temporal layers to our experience of a place.³⁵

I want to conclude this paper by way of returning to my opening discussion about documentation. For rather than bemoaning the notion that the (spectacular) image is replacing the first-hand experience of art – a case of glossy art magazines or the Internet taking over – it would seem far more compelling to understand contemporary sculptural practice in terms of what Godfrey describes as “a shift from conceiving space as physical bulk to thinking about social space”.³⁶ Just as some of the most compelling contemporary uses of photography use the medium to reclaim some sense of the social context of experience, photography’s role in and as public sculpture is very sympathetic to this social turn. Such photography puts a stress on the unfinished nature of social relations and the always-already mediated nature of public space. It is implicitly relational, involving dialogue, and invokes the struggle between what is and could be. Indeed, this even extends to archetypal promotional images; in cases where photographs of a given, but as yet unaltered, site are circulated before an action or event, its very promotion serves to charge this space with time, generating a sense of anticipation for its future transformation (this is certainly my experience with various One Day Sculpture invitations).

We arrive, then, with a double formula: the photographic image in public sculpture unsettles the *presence* of the place in which it is installed, by which we mean a site’s illusion of completeness and presentness.³⁷ At the same time, photography’s role in the documentation of public sculpture introduces an imaginary potentiality to a site. Thus, much more than a mere reproduction, photography’s complex temporality can function to multiply the potential of sculpture in public place – invoking art’s fundamental proposition that things could be otherwise.

¹ Walter Benjamin, 'A Small History of Photography [1931]', *One Way Street and Other Writings* (London: Verso, 1979), p. 253.

² As Talbot wrote in *The Pencil of Nature* in 1844, "Statues, busts and other specimens of sculpture are generally well represented by the photographic art; and also very rapidly, in consequence of their whiteness." See Helmut Gernsheim, *Focus on Architecture and Sculpture* (London: Fountain Press, 1949), p. 16.

³ As Geoffrey Batchen reminds us, one of Daguerre's earliest photographs featured three rows of fossilized shells – which Batchen calls "examples of nature exactly replicating itself in and of stone". Geoffrey Batchen, *Each Wild Idea: Writing, Photography, History* (Cambridge, MA: MIT Press, 2001), p. 114.

⁴ Quoted in Batchen, *Each Wild Idea*, p. 118.

⁵ Quoted in Batchen, *Each Wild Idea*, p. 122.

⁶ As Mary Bergstein puts it, in her discussion of Walter Benjamin's well-known 1936 essay 'The Work of Art in the Age of Mechanical Reproduction', "all art historians living in the later part of our century are perforce connoisseurs of photography". See Mary Bergstein, 'Lonely Aphrodites: On the Documentary Photography of Sculpture', *The Art Bulletin*, Vol. 74, No. 3 (Sep., 1992), pp. 475-498; 476.

⁷ See for instance Eugenia Parry Janis, 'Fabled Bodies: Some Observations on the Photography of Sculpture', in Jeffrey Fraenkel, ed., *The Kiss of Apollo: Photography and Sculpture 1845 to the Present* (San Francisco: Fraenkel Gallery, 1991), pp. 9–23. Modernist photographer Lee Friedlander's book *The American Monument* (1976) consists of deadpan photographs of some 200 public sculptures.

⁸ Consider the following: "If the work of sculpture is to be considered the primary referent, then the intervening photographic process, with its inevitable subjectivity, propels the representational image away from the referent, if psychologically closer to the beholder. In the history of sculpture, photography acts as a mode of critical intervention, and so, simply stated, the documentary photography of sculpture is a special area of art historiography." Mary Bergstein, 'Lonely Aphrodites: On the Documentary Photography of Sculpture', *The Art Bulletin*, Vol. 74, No. 3 (Sep., 1992), pp. 475-498.

⁹ Liz Cotz, 'Language Between Performance and Photography', *October*, 111, Winter 2005, pp. 6–7.

¹⁰ Carl Andre, interview by Willoughby Sharp, *Avalanche* 1 (Fall 1970), p. 24.

¹¹ Batchen, *Each Wild Idea*, p. 110.

¹² Peter C. Bunnell, 'Photography into Sculpture', *Museum of Modern Art Members Newsletter*, No. 8 (Spring, 1970), pp. 11–12. Bunnell's exhibition called attention to the photographic artefact as an object and featured several artists incorporating photographs within built structures.

¹³ The most concerted effort in this regard is Geraldine A. Johnson (ed.), *Sculpture and Photography: Envisioning the Third Dimension* (Cambridge: Cambridge University Press, 1998).

¹⁴ Aside from Casebere and Demand, there is of course a much longer history of pre-digital photographers staging elaborate sculptural tableaux. From another perspective, Ed Ruscha's 'dumb' photographic collections of vernacular American architecture – whether gasoline stations or swimming pools – turn the built environment into a series of sculptural objects, while his *Every Building on the Sunset Strip* (1966) concertina book is often exhibited stretched out to fill a Perspex case.

¹⁵ Mark Godfrey, 'Image Structures', *Art Forum*, February 2005, p. 151. Godfrey's important essay sketches out the trajectory in relation to artists like Giuseppe Gabellone and Simon Starling, as well as historical precursors like Brassai.

¹⁶ Krauss, 'Sculpture in the Expanded Field'

¹⁷ As Craig Owens concluded: "Smithson .. accomplishes a radical dislocation of the notion of point-of-view, which is no longer a function of physical position, but of the mode (photographic, cinematic, textual) of confrontation with the work of art." Owens drew important new conclusions about the clash between sculpture and photography in his essays 'Photography *en abyme*', *October*, 5 (Summer, 1978), pp. 86–8; and 'Earth-words' *October* 10 (Autumn 1979), pp. 120–30.

¹⁸ Colin Perry, 'Giuseppe Gabellone', *frieze*, January-February 2009, p. 148.

¹⁹ Owens, 'Photography *en abyme*', p. 86

²⁰ As Owens points out, Smithson "raises serious doubts about their capacity to convey anything but a sense of loss, of absence." 'Photography *en abyme*', p. 88. Of course there are exceptions: artists Christo and Jean Claude famously never sell their photographic documentation as a way of financing their projects, preferring to offer their drawings, while Tino Sehgal's 'constructed situations' are never documented at all.

²¹ It should also be noted that a counter-specacle tradition in public sculpture, in which the everyday or the overlooked is pointed at, framed, and repackaged as art is arguably an equally photographic effect; making the ordinary marvelous through its framing is entirely consistent with the media age. A work by Lisa Kelly in The West Brunswick Sculpture Triennial in Melbourne in March 2009, *Wild Sown Under-Storey*, involved a 'seeding action' in which green manure crop-seeds were cast in a suburban front garden. Photographic documentation of the process of their growth – "a shaggy transformation of suburban ground" – was included in the makeshift catalogue. Like a performance, *the 'sculpture' here transforms in time*, which we witness through photographic documentation.

²² *Louisville Flood Victims* (1937) depicts a dozen or so black Americans standing in a bread line, while the billboard shows a family of four white people and a dog, happily driving their car. Over top of the car, which looks like it might run over the line of black people, the billboard says, 'Worlds Highest Standard of Living, There's no way like the American Way'.

²³ This fact is of course also regularly used in an uncritically promotional way to entice viewers to visit exhibitions by artists. One example that immediately spring to mind is Tracey Moffatt's portrait of herself as a photojournalist, staring out of city bus shelters during her solo show at the Museum of Contemporary Art in Sydney in 2003–4, which was both part of the exhibition and an advertisement for it.

²⁴ See Charles Green, 'Geoff Kleem', *Art Forum*, December, 2005.

²⁵ Hipkins' images are sourced from his archive of international museum dioramas, actual mines and Californian theme parks – engaging with both the history of the site as an historic gold mine, and its aspirations as a tourist attraction. According to the company's website:
The Macraes Heritage & Art Park situated on the Macraes Goldfield is a fine example of post mining land use. Developed around what were previously waste rock stacks, the area is now home to large scale artworks by some of New Zealand's most well regarded artists. Works to date include *The Mine* by Gavin Hipkins - which consists of nine 6m x 3m billboards... The artworks complement the 356 hectares that have already been rehabilitated on site. Adjacent to the artwork are interpreted historic mining and farm relics and artifacts, with all attractions linked by walkways which join the various facets of the park. Our overall goal for the park is to become a 'must see' tourist attraction, which will continue to add value to the local (Macraes) and surrounding district. In consultation with stakeholders, OceanaGold is reviewing other options for community sustainability post mine closure.
www.oceanagold.com/index.php?option=com_content&view=article&id=59&Itemid=128, Accessed 12 November 2008.

²⁶ In quite a different vein, Andy Warhol's controversial commission for the 1964 New York World's Fair, in which he decorated the New York State Pavilion with the mural *Thirteen Most Wanted Men*, silkscreened mug shot which, according to Douglas Crimp's persuasive account, "crosswire[d] the codes of criminality, looking, and homoerotic desire." See Douglas Crimp, 'Getting the Warhol We Deserve: Cultural Studies and Queer Culture', *Inf | Visible Culture: An Electronic Journal For Visual Studies*, www.rochester.edu/in_visible_culture/issue1/crimp/crimp.html, Accessed 2 December 2007.

²⁷ Lòpez's *Ataskoa* involved a public announcement to create a traffic jam in the hills, made in the newspapers, over the radio, with flyers, _posters. On 18 September 2005, 160 cars (approximately 425 people) _gathered at Intza, Navarre, on the sides of Mount Aralar in Spain.

²⁸ Godfrey, 'Image Structures', p. 149.

²⁹ As Felicity Fenner observed, "Visitors were encouraged to post notes and messages onto sites of personal significance to them, this creating a citizen's maps of the island state over the duration of the exhibition. Because the room is steeped in political history, every nuance of the nation's transformation was symbolically monitored by the ghosts of former leaders." Felicity Fenner, 'Places and Contexts in Two Singapore Biennales' *Artlink*, 28.4, 2008, p. 44.

³⁰ Note also Harell Fletcher's billboard work. See Julia Bryan-Wilson, 'Signs and Symbols', *Artforum*, 47.2, October 2008, pp. 165–8.

³¹ As Boris Groys writes:

what the installation offers to the fluid, circulating multitudes is an aura of the here and now. The installation is, above all, a mass-cultural version of individual flânerie, as described by Benjamin, and therefore a place for the emergence of aura, for 'profane illumination.' In general, the installation operates as a reversal of reproduction. The installation takes a copy out of an unmarked, open space of anonymous circulation and places it – if only temporarily – within a fixed, stable, closed context of the topologically well-defined 'here and now.'"

See Boris Groys, 'Politics of Installation', *e-Flux Journal*, Issue, January 2009, <http://www.e-flux.com/journal/view/31>

³² Gaston Bachelard, Gaston Bachelard, *The Poetics of Space* [1958], trans. Maria Jolas (Boston: Beacon Press, 1994), p. 8. In Lucy Lippard slogan, 'place' is "space plus memory". See Lucy Lippard, *The Lure of the Local: The Sense of Place in a Multicentered Society* (The New Press, New York, 1998).

³³ As Geoffrey Batchen reminds us, in that most canonical of photography theories, Roland Barthes' notion of the 'that-has-been' tense, "the reality offered by the photograph is not that of truth-to-appearances but rather of truth-to-presence, a matter of being (of something's irrefutable place in space and time)". Batchen, *Each Wild Idea*, p. 125.

³⁴ Tom Nicholson public *Monuments for the Flooding of Royal Park* (2008) centred on a looped 8-minute video projection using archival photography from the State Library of Victoria's collection.

³⁵ As with the growing trend of introducing photography into the very structure of architecture – Indigenous Australian artist Michael Riley's Clouds embedded at Jean Nouvel's Musée du quai Branly or Thomas Struth's collaboration with Herzog de Meuron springs to mind.

³⁶ Godfrey, 'Image Structures', p. 148. In precisely this manner, Swiss artist Thomas Hirschhorn has reinvented the collage form in his low-grade sculptural anti-monuments (bearing a debt to John Heartfield, among others). Hirschhorn politically motivated anti-monuments, or 'spatialised readymades', made of low-grade materials, are essentially collage-based – reflecting his training as a graphic designer and interest in dialectics. He

refers to his work as ‘displays’ or ‘memories of sculpture’. They often incorporate found photographic materials – objects of consumer culture juxtaposed with scenes of brutality – such as images from fashion and beauty magazines, such as in *Lascaux III*, 1997, which was held at Burger King in Bordeaux

³⁷ Scott McQuire has made this argument in relation the use of digital screens by artists such as Rafael Lozano-Hemmer. See Scott McQuire, *The Media City Media, Architecture and Urban Space* (London: Sage, 2008).

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