

VIETOS SPECIFIKOS SAMPRATA IR PROBLEMIŠKUMAS ŠIUOLAIKINĖJE LIETUVOS DAILĖJE

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Keliolika pastarųjų metų stebint Lietuvos šiuolaikinės dailės sceną galima teigti, kad vietos specifika žymintis menas tampa vis populiarsnis ir daugialypis, o analizuojant konkrečius kūrinius daug dėmesio skiriama būtent jų santykiu su vieta klausimams. Šiame straipsnyje, atsižvelgiant į šalies kultūrinio gyvenimo kaitą, siekiama apžvelgti vietos specifikos sampratą, funkcionavimą ir pristatyti vietą ženklinančios šiuolaikinės Lietuvos dailės atsiradimo ir raidos prielaidas. Daugiausia dėmesio skiriama viešojoje erdvėje realizuotiems Lietuvos menininkų šiuolaikinės dailės kūriniams ir meniniams projektams. Analizuojant Lietuvos *site-specific* dailės pavyzdžius remiamasi viena iš konstruktyviausių ir pastaraisiais metais bene svarbiausių šiuolaikinio meno ir vietos sąveikos klausimams skirta amerikiečių meno istorikės ir teoretikės Miwon Kwon studija *One Place after Another: Site-specific Art and Locational Identity (Viena vieta po kitos. Vietos specifika ir vietos tapatumas)*.

REIKŠMINIAI ŽODŽIAI: *site-specific* menas, post-skulptūrinė dailė, menas viešojoje erdvėje, institucijos kritika, šiuolaikinė Lietuvos dailė, šiuolaikinės dailės teorija.

Vietos specifikos (angl. *site-specific*) terminas dailėje yra neatsiejamas nuo XX a. antrojoje pusėje atsiradusių radikalių erdvės sampratos pokyčių, paveikusių įvairias teorijos ir praktikos disciplinas. Būtent tuo metu buvo kvestionuotas ir peržiūrėtas modernybėje įsitvirtinęs dekartiškasis funkcinis požiūris į erdvę kaip begaliniai „tąsų ir neutralų konteinerį“.

Viena vertus, šią reviziją padiktavo radikalūs technologijų pokyčiai, panaikinę buvusius erdvės pojūčius. Kita vertus, postmoderniame lauke sugriuvus vienintelio naratyvo modeliui kilo klausimas ir dėl galimo vieno, kad ir neutralaus bei tąsaus erdvės apibrėžimo¹.

¹ Užsiėmus daugialypėmis erdvės analizėmis, tapo svarbu atskirti abstrakčios ir konkrečios erdvės sampratas, kadangi tiek kasdienėje kalboje, tiek ir teoriniuose tekstuose jos buvo vartojamos

THE CONCEPT OF SITE-SPECIFIC ART AND ITS PROBLEMS IN THE CONTEMPORARY LITHUANIAN ART

Aušra Trakšelytė

KEYWORDS: site-specific art, post-sculptural art, art in public spaces, criticism of institutions, contemporary Lithuanian art, contemporary art criticism.

SUMMARY

It could be said that during the last dozen or so years, Lithuanian site-specific art became more popular and complex and a lot of attention has been paid particularly to its relation to the site. This article overviews the concept and functions of site specification, and reasons for the birth and development of Lithuanian site-specific art in the wider context of cultural life of the whole country. The author devotes a lot of attention to contemporary art and art projects in the public spaces.

The term site-specific is directly connected to post-sculptural and spatial art, which, according to Rosalind Krauss, in the 1960s and 70s, is described not by its connection to sculpture art, but by its relation to cultural surroundings and could be produced from any media or material.

Analysis of site-specific Lithuanian art is based on one of the most constructive and most important studies in recent years, studies devoted to contemporary art and space interaction by American art historian and critic Miwon Kwon *One Place after Another: Site-specific Art and Locational Identity*. The aim of this study could be summarized as an attempt to *reframe* site-specific art, to view how it intervenes in today's socio-political processes, changes city life and perception of public space.

The main point in Miwon Kwon's study is that the concept of site-specific art changes with time. Kwon talks about development of site-specific art, starting from the

phenomenological experience of the specific *here and now* place, develops it into *widened* contemporary art concept (social-institutional model) and finally reaches *displaced space* (discourse model) completely disconnected from physical parameters or even contemporary art problems. Although Miwon Kwon describes singled out models chronologically, they are changeable and simultaneous definitions. There are examples of art that illustrate models of the concept, but are not identical to them, as artwork might suit more than one concept.

In Lithuanian art, phenomenological site-specific art concept is most consistent in Mindaugas Navakas' art. Separate artwork by different authors, that question art as an institution from *inside* and/or *outside*, belong to a social-institutional model, where place is described through socially determined institutional art context.

The discourse model differs from the previous models in its comprehension of a place as not a precondition, but the meaning through its relation to existing discourse. The discourse model can be useful in interpreting the project by Nomedas and Gediminas Urbonas' *Pro-test laboratory*. Although the discourse model is dominant in Urbonas' earlier projects, for example *Transaction, RR: Ruta Remake*, the main difference between them and *Pro-test laboratory* is the importance of the site (*Lietuva* cinema).

Kwon site-specific theory was used to analyse artwork by Lithuanian artists. The analysed artwork conforms well to models and principles described by the art critic. Because of the socio-political reasons and their influence on cultural situation, these movements in Lithuania started not in 1960s-70s, but later, in 1980s-90s. This delay and a cultural turn to western values, which gained strength in 1990s, influenced changes in authors' strategies. But the main difference between Lithuanian and western site-specific art lies elsewhere. Lithuanian artists lack a critical or a reflective point of view of artwork as merchandise. These aspects form important part of site-specific art ideas.