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**Event-Specific Art in New Zealand:
a Visual Culture Analysis of *One Day Sculpture*
and Selected Case Studies**

A thesis presented in partial fulfilment of the requirements for the degree of

Master of Arts

in

Visual and Material Culture
at Massey University, Wellington,
New Zealand.

Henry William Davidson

2011

Abstract

This thesis introduces the term event-specific art as a new way to view recent art practices. It defines event-specific art as practices that are transmediumistic, participatory, interventionist and temporary in nature and are reliant on documentation, and the effects of media convergence and relational networks. These types of practices also interrogate notions of publicness, spectacle and position themselves in dialogue with entertainment and leisure experiences. Because event-specific art is engaged in the visual landscape of the everyday, visual culture studies, rather than a more conventional art history conceptual framework is employed. Interviews with artists, curators and critics provide the primary data for this research and close interpretations of event-specific art projects are undertaken. *One Day Sculpture*, a recent international series of temporary public sculpture based in New Zealand in 2008 - 2009 is the central case study of this thesis. Other case studies are utilised to demonstrate how event-specificity involves certain practices of looking that are present throughout the wider culture. Event-specificity is shown to be a particular modality of visual experience in the early twenty-first century.

Acknowledgements

This work would not have been possible without the support and guidance of my partner Luka Mues and my Mother Margaret Mckenzie Davidson. I would like to thank my supervisor Marcus Moore for his guidance and invaluable knowledge in helping me to realise this project. He was able to assist me in turning my interests in to a viable piece of research. I am also grateful to my second supervisor Dr Bronwyn Labrum for her useful feedback and assistance in shaping this study. I am tremendously thankful to the interview participants of this research for agreeing to speak with me and be a part of this project. The School of Visual and Material Culture provided me with financial support to complete this research and for this I am also grateful. Finally I would like to thank Bohpa Chhay for her feedback and interest in reading an early version of this work.

“This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University’s Human Ethics Committees. The Researcher named above is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor Sylvia Rumball, Assistant to the Vice-Chancellor (Research Ethics), phone 06-350-5249, e-mail humanethics@massey.ac.nz”.

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