

# Michael Asher

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<b>Born</b>	July 15, 1943 Los Angeles, California
<b>Died</b>	October 15, 2012 (aged 69) Los Angeles, California
<b>Nationality</b>	American
<b>Known for</b>	Conceptual artist
<b>Studied from</b>	University of California, Irvine(Bachelor's degree,1966)

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- He began teaching at the California Institute of the Arts in 1973.
  - His "post-studio art" course consisted of intensive group critiques that can focus on a single work for eight hours or more.
  - *Seven Days in the Art World* by Sarah Thornton is set in Asher's Post-Studio Crit class. Thornton describes the Crit as a "rite of passage" for the students and as the artist's "most influential" work - "an institutional critique that reveals the limits of the rest of the curriculum."

- His pieces were always site-specific; they were always temporary, and whatever was made or moved for them was destroyed or put back after the exhibitions



Michael Asher ,1969  
Whitney Museum of American Art

- In 1969, for the group show “Anti-Illusion: Procedures/Materials” at the Whitney Museum of American Art, he concealed a blower above a door to create a slab of air that visitors passed through when they moved from one gallery to the next.



Michael Asher installation , 1970.  
Pomona College Museum of Art .

- *Installation* (1970) at Pomona College, he created a work by reconfiguring the interior space of a gallery and then leaving the gallery open, without a door, 24 hours a day, introducing light and the noise of the street into the gallery as experiential elements.



Michael Asher, *Untitled*  
(1974. Installation view, Claire Copley Gallery, Los Angeles)

- The Claire Copley Gallery in Los Angeles, in 1974, he removed a crucial wall that protected the office space from view, framing the art gallery's behind-the-scenes business operations as something worth viewing itself.



Untitled, 1991, the University of California, San Diego

- His untitled 1991 work featuring a functional, polished, granite drinking fountain juxtaposed with a flag pole was his first permanent public outdoor work in the United States. Part of the Stuart Collection of public art on the campus of the University of California, San Diego, this drinking fountain is an exact replica of commercial metal fountains typically found in business offices and government buildings. Instead of its usual context as interior office furniture, the fountain is placed monument like on a grass island in the center of the campus.