Aesthetics of Immanence

Barbara Pfenningstorff
Goldsmiths, University of London
PhD Art

ABSTRACT

This thesis is concerned with the spatial contingencies which affect the production and reception of art. The initial argument is premised on 19th century museum architecture and its role in the aesthetic judgement and containment of art. As an idealist formation, the art museum has survived to this day. However, the thesis claims that art is an immanent space which makes sense of the contingencies it contains, and not the other way round. Since the late 1960s, then, artists such as Robert Smithson and Donald Judd have recovered what they term 'architectural afterthought' and 'space as a main aspect of art'. Building on Miwon Kwon's and James Meyer's theories on site-specificity, it is shown that today, the force of this impulse has given way to spatial dispersal, institutional immersion and corporate assimilation. Museums, in turn, have changed with these developments and have incorporated them accordingly. After a short discussion of relevant philosophical spatial concepts, it is further assessed how contemporary art practices make sense of their own space today. It is found, that artists as diverse as Gerhard Richter, James Turrell and Andrea Zittel have set up architectural sites which imbue their constructions with affective contingencies such as analogy, atmosphere and relation. The agency of these works thus furthers the impulse of Smithson and Judd and embodies an immanence of ideal and contingent space. The practice section, finally, stands on its own. It explores experimental sites which exemplify their process, economy of labour and the site-specific or -responsive nature of their display. Their formal configuration is re-organised in the event of each categorical site. In keeping with the claim of the thesis, the forms and (re-)presentations of the work are not awaiting or finalising content but become active productions in themselves.

CONTENT

INDEX OF PLATES

Index of Plates contd.

fig.1 Smithson in his studio in Greenwhich Street, New York, 1964

fig.2 Smithson with Cryosphere (1966), installation for
'Primary Structures', The Jewish Museum, New York, 1966

EARTH WINDOW

EARTH

fig.4 Earth Window, 1966

fig.3 Four-Sided Vortex, 1965

Plate 1
Robert Smithson
Early Sculptures and Drawings
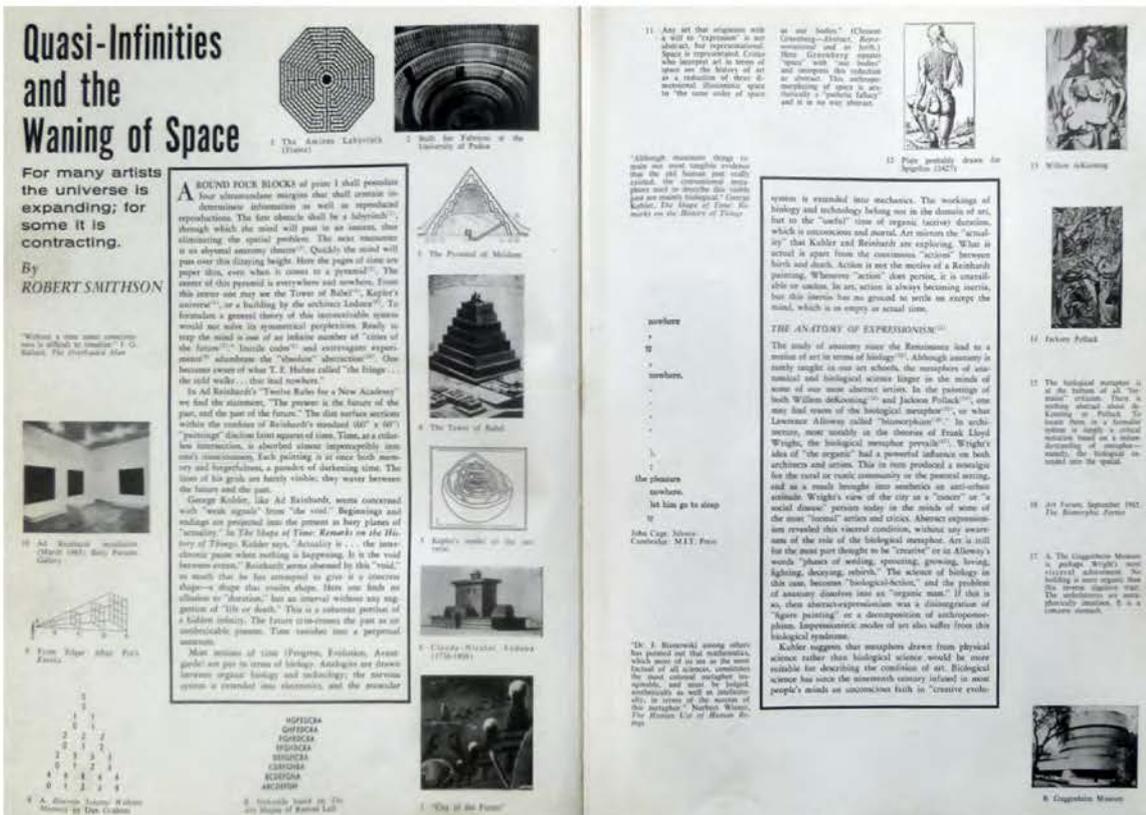
fig.5 'Quasi-Infinities and the Waining of Space'. Photograph of article in Arts
Magazine, November 1966

fig.6 'A Heap of Language', 1966

fig.7 'A Nonsite (Franklin, New Jersey)',

Plate 2
Robert Smithson
Text, Drawing, Nonsite

fig.8 Labyrinth of adobe walls adjacent to arena
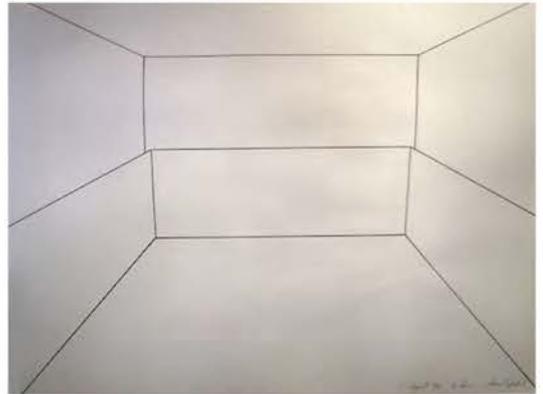
fig.9 Study for specific object, 1964

fig.10 Table and chairs within adobe courtyard
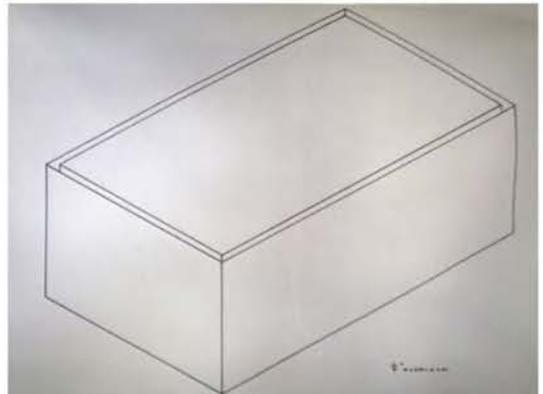
fig.11 Drawing for specific object in aluminium, 1970

fig.12 Concrete work in three units
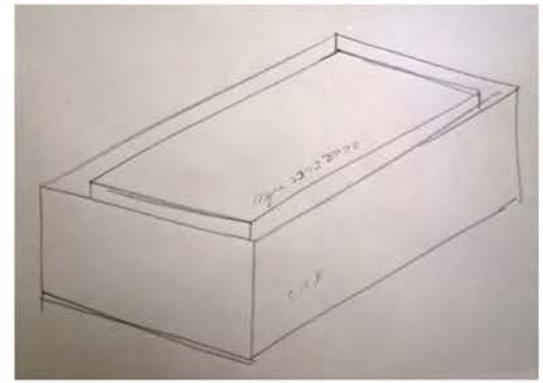
fig.13 Study for a room in the Leo Castelli Gallery, New York, 1970

Plate 3
Donald Judd
Selected Aspects of the Chinati Foundation, Marfa, Texas
and Line Drawings

fig.14 The Schindler Building

fig.15 The Cobb House, Bank Building

fig.16 The Cobb House, Exterior

Plate 4
Donald Judd
Selected Aspects of the Chinati Foundation, Marfa, contd.
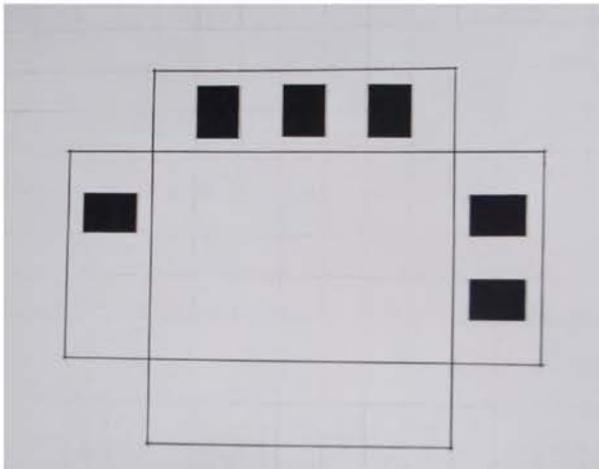
fig.17 Study for the installation of 'Grey Pictures', 1975

fig.18, 'Grey Pictures', Installation view, Städtisches Museum Abteiberg, Mönchengladbach, 1975
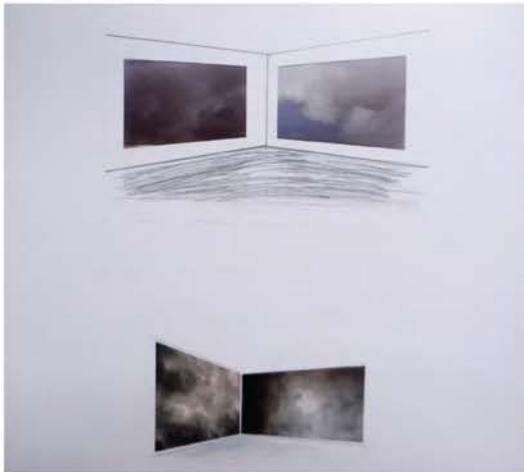
fig.19 Atlas Sheet [241], Spaces, 1970
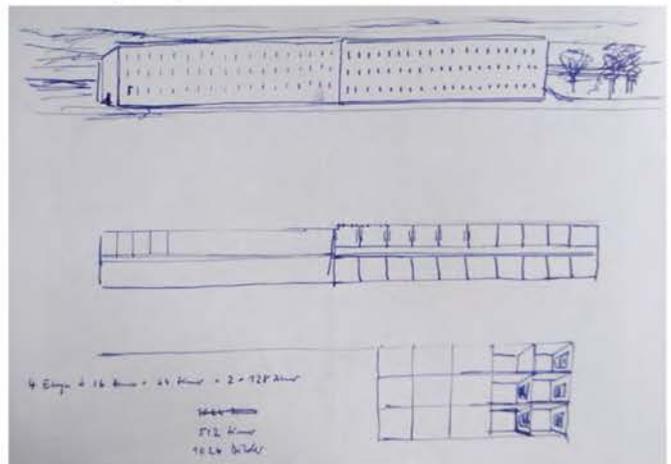
fig.20 'Museum (Barracks or Administration Buillding) for 1000 Large Pictures', 1975

Plate 5
Gerhard Richter
Exhibition Layouts and Installations
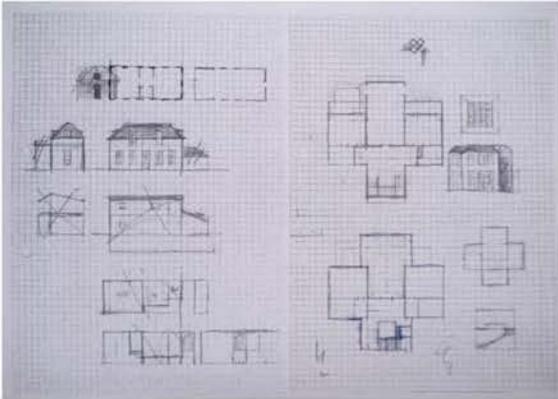
fig.21 Atlas sheet [481], Hahnwald, drawings, 1994
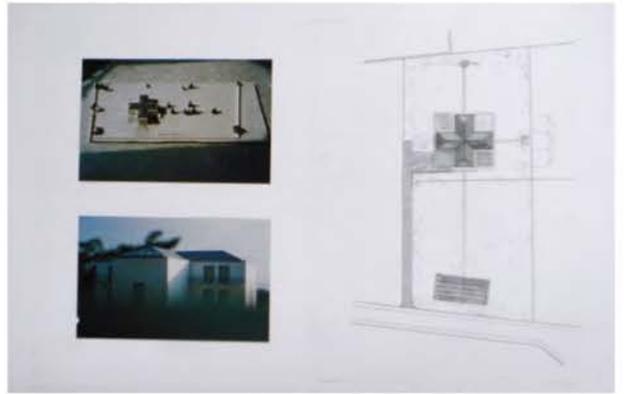
fig.22 Atlas sheet [480] Hahnwald, model, photograph and drawing,1994

fig.23 Atlas sheet [621], House, photographs,1998

fig.24 Atlas Sheet [620], House, six colour photographs, 1998

Plate 6
Gerhard Richter
Design and Photographs of House (source: Atlas)
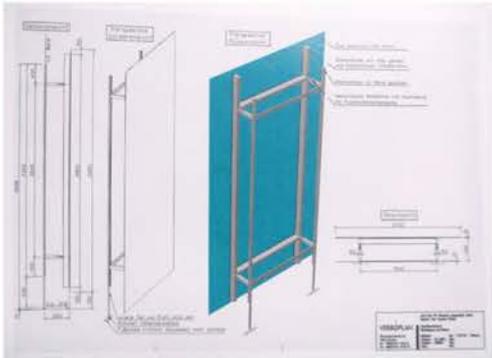
fig.25 Technical drawing for 'Eight Grey' by Verroplan, 2002

fig.27 Study for installation of 'Grey Pictures', 1975

fig.26 'Eight Grey', studio view, 2002

Plate 7
Gerhard Richter
Eight Grey

fig.28 Mendota Hotel, site of 'Mendota Stoppages', Ocean Park, Los Angeles, California, 1970

fig.29 Mendota Hotel, interior, daytime

Plate 8
James Turrell
Mendota Hotel

fig.30 'Meeting', 2006 (photograph by Hugh Pearman)
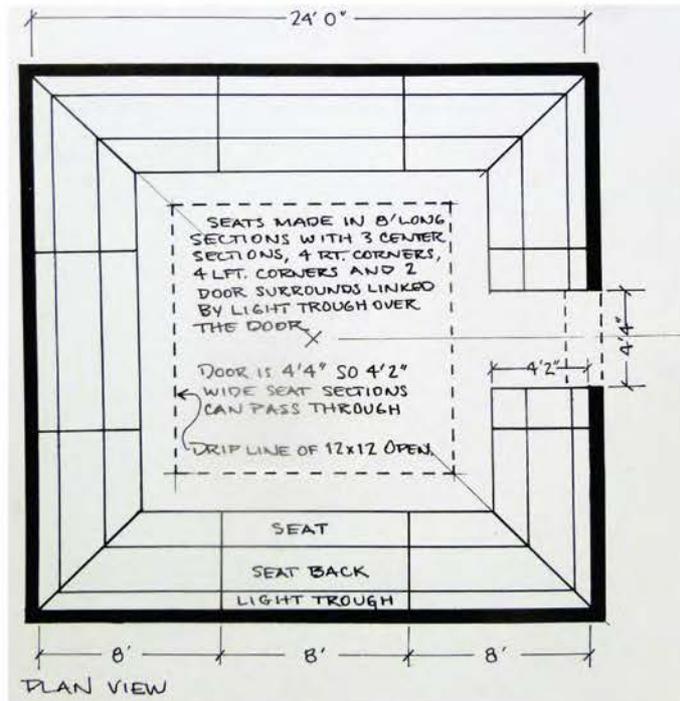
fig.31 Plan drawing of skyspace ('Meeting') for 'Air Mass', Hayward Gallery,

Plate 9
James Turrell
Skyspace

fig.32 Scale Model for 'Heavy Water', Poitiers, France, 1989
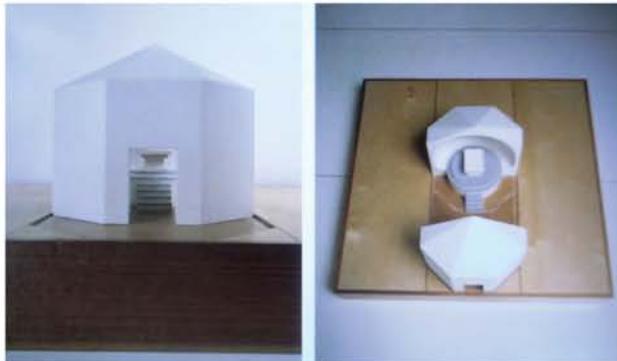
fig.33 Model for 'Alien Exam', Genova, Italy, 1988
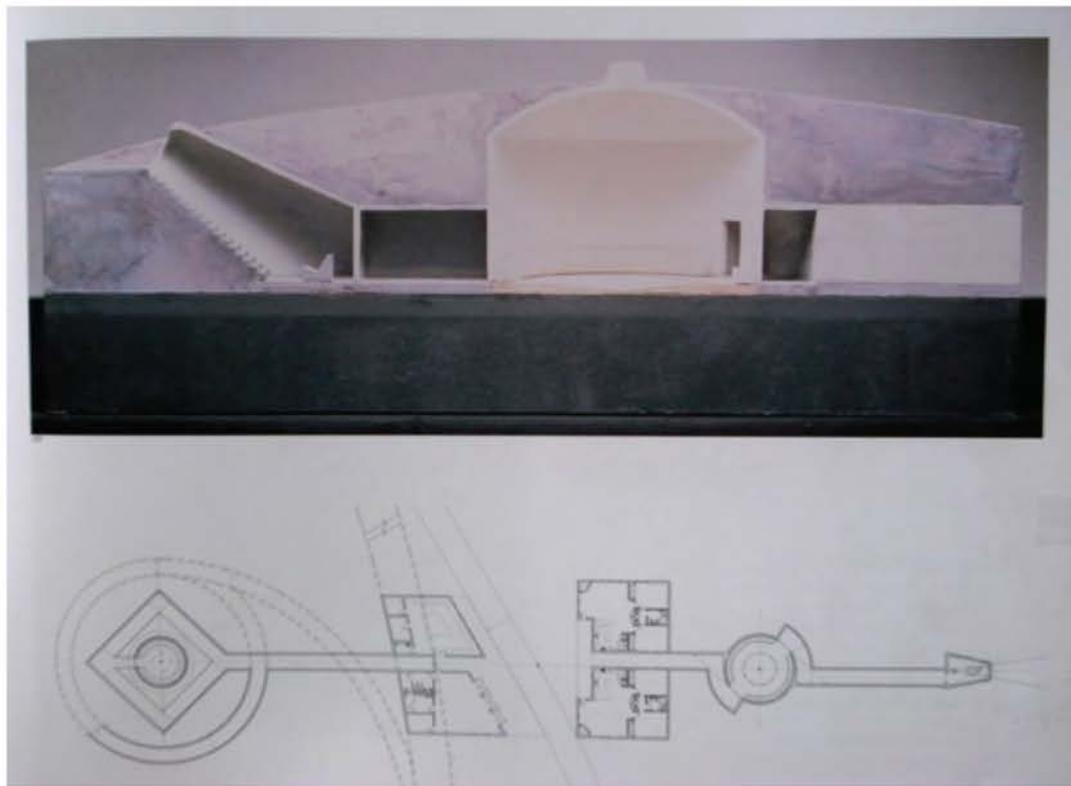
fig.34 Roden Crater: 'North Space', model in two parts, 2000

Plate 10
James Turrell
Models and Drawings for Outdoor Installations
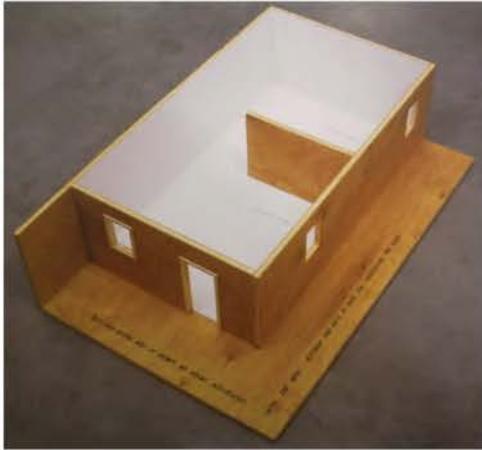
fig.35 'Domestic Model E', 2002
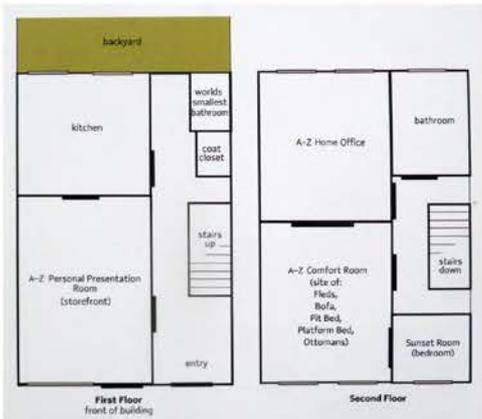
fig.36 Plan drawing of 'A-Z East', (a composite of rooms and projects 1994- 2003)

fig.37 Exterior of 'A-Z East', 150 Wythe Avenue, Brooklyn, NY

Plate 11
Andrea Zittel
A-Z East, 1994- 2003

fig.38 Exterior view of 'A-Z West', Joshua Tree, California, 2004
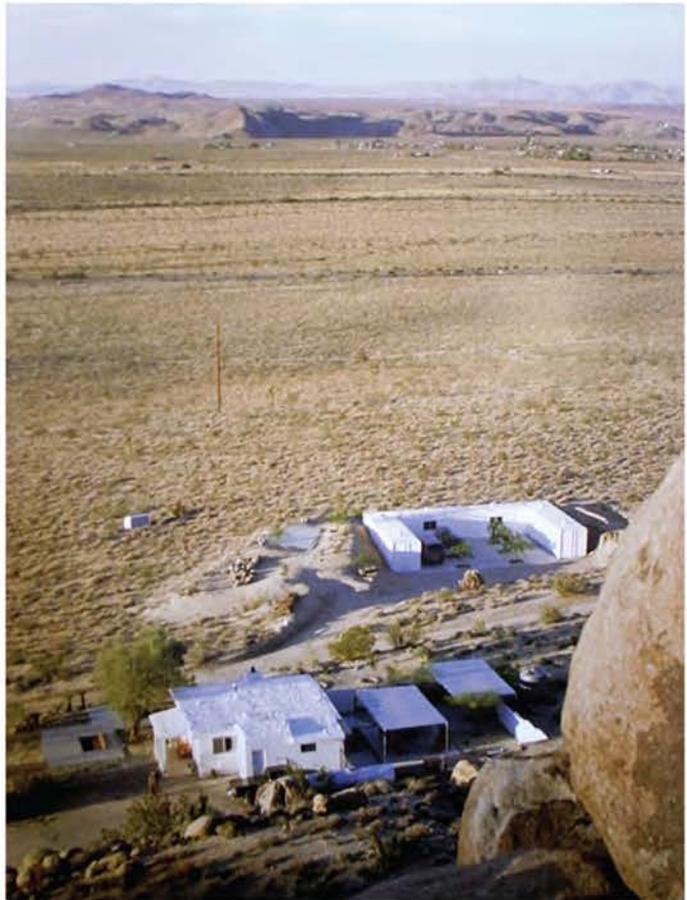
fig.39 Exterior view
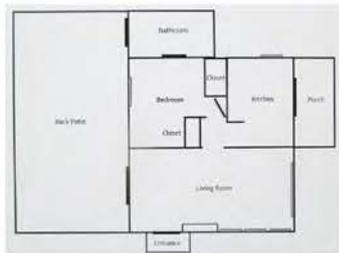
fig.40 Plan drawing of 'A-Z West', 2000- present

fig.41 Aerial view

Plate 12
Andrea Zittel
A-Z West

18

INTRODUCTION

There is a persistent urge, as persistent as it is largely unconscious, to go beyond the cabinet (or easel) picture... to a kind of picture that without actually becoming identified with the wall like a mural, would spread over it and acknowledge its physical reality. I do not know whether there is anything in modern architecture itself that explicitly invites this tendency... Abstract painting being flat needs a greater extension of surface on which to develop its ideas than does the old three dimensional easel painting, and it seems to become trivial when confined within anything measuring less than two feet by two. Thus, while the painter's relation to his art has become more private than ever because of a shrinking appreciation on the public's part, the architectural and, presumably, social location for which he destines his product has become, in inverse ratio, more public...

Perhaps the contradiction between the architectural destination of abstract art and the very private atmosphere in which it is produced will kill ambitious painting in the end. As it is, this contradiction whose ultimate cause lies outside the autonomy of art, defines specifically the crisis in which painting now finds itself.[1]

Clement Greenberg, 'The Situation at the Moment', *Partisan Review*, January 1948
in Benjamin Buchloh, *Gerhard Richter, Eight Gray*, Deutsche Guggenheim, 2002 [2]

A parallel may be drawn between the philosophical tradition of aesthetics and the developments of the early purpose-built art museums of the 19th century: they are both driven by transcendental methods of thinking about art. Pioneered by the idealist philosophies of the time, such methods consider space to be transcendental, i.e.

separate, from the objects it contains. Consequently, correct knowledge is premised on judgement from a spatial outside: objectivity, disinterestedness and detachment. In this intellectual spirit, the presentation and valuation of objects of art became subject to the formats of aesthetic critique, exhibitions and museum architecture.

As a main hypothesis of the following thesis, it can be said that this historical circumstance has not only conditioned the reception of art but has haunted its production to this day. Accordingly, since the early romantic period, the practice of art has produced various methods through which to evade the containment by both architecture, in the form of the museum, and reason, in the form of judgement. One example of such a method will contextualise the focus of this thesis around a statement by Robert Smithson in 1969:

> Art today is no longer an architectural afterthought, or an object to attach to a building after it is finished, but rather a total engagement with the building process from the ground up and from the sky down.[3]

As a result of this insight, as Lynne Cooke put it in 2004, Smithson's texts and works constitute an 'implicit critique'.[4] If art is an 'architectural afterthought', it becomes subject to museum architecture. Thus, as a main premise, the following thesis assumes that Smithson stakes the criticality of his work on the evasion of its containment by the museum. Based on Robert Smithson's and Donald Judd's writings, the argument sets out to map the extent of the consequences of this statement. It later challenges its practical and theoretical implications through an expository set of contemporary texts by the authors Miwon Kwon, James Meyer, Douglas Crimp, Brian O'Doherty and the works of the artists Andrea Zittel, James Turrell, Liam Gillick and Gerhard Richter amongst others.

Research Question

In sum, the research focuses on the question of how to orientate museum history and the circumstance of the contemporary art museum in relation to Robert Smithson's declaration that 'art today is no longer an architectural afterthought'. Is this impulse still valid? Does it have to be pragmatically redirected, or does it now require artists to evade the containment of artworks by contemporary art museums?

Dedicating an individual chapter to each of these three sub-questions, the overall argument asks if today, the idea of the museum has not become a peripheral problem for contemporary artists, given the multitude of auxiliary spaces and events such as biennales, commercial galleries, the 'Documenta' sequence, the internet- on the institutional side, and the contextualisation of external appropriated spaces- urban, peripheral, natural and constructed buildings- on the artists' side. Initiated by the works and writings of Judd and Smithson, the problem is that, provided that 'space is a main aspect of art' [5], the substance of a work becomes immanent to its space rather than being an object which is contained by a 'building after it is finished'.[6] From this starting point, the discussion investigates contemporary artists' deferral of the remit of their work towards spaces which are subsequently defined on their own terms. The resulting claim of the thesis unfolds along a similar logic: How can critique disavow its reference to judgment according to a transcendental model as long as it keeps revolving within a dialectic which is complicit with the institution of the museum? In accordance with the research of Douglas Crimp, the argument finds that museums constitute a constructive embodiment of 19th century aesthetic thought with regards to the objects it contains.[7] At the beginning of the 21st century, the unstructured experience of art remains subject to a series of institutional contingencies which interfere with the agency of its domain. The question therefore is, might a method of evaluation and experimentation along the lines of an immanent aesthetic be able to become a new framework of reference, both critically, as the rule of judgement, and spatially, as the museum? As shown throughout an exposition of works by Gerhard Richter, James Turrell and Andrea Zittel, the realm of inherent instances such as analogy, atmosphere and relation remain to be integrated into this domain. The research subsequently develops an understanding of immanent space and discusses what such a development might entail.

The practice section of the thesis, finally, facilitates the research into the perception and implementation of such a space.

Practice Section

The practice section stands on its own, yet it redirects the argument and is instrumental in the overall research. It explores experimental sites which embody their process, economy of labour and the site-specific or -responsive nature of their display. Their formal configuration is re-organised in the event of each categorical site. As a result, the

relationship between text and practice is that of a hermeneutic cycle between conceptual and material elements. In keeping with the method and claim of the thesis, the forms and (re-)presentations of the work are not awaiting or finalising content but become active productions in themselves.

Method

The argument is structured in three parts or chapters, each investigating one component of the overall research question. The method of the inquiry operates by comparison and juxtaposition similar to Smithson's travelogues[8], where travel between sites becomes 'physical metaphorical material'.[9] It also relates to Miwon Kwon and Doreen Massey's more recent understanding of a process of claiming sites in a continuum whereby traversed spaces are considered to be unfinished or revised stories-so-far.[10] In the field of human geography, Doreen Massey has introduced revisions to what she considers traditional preconceptions and socially embedded implications of how space is understood today.[11] Against a static, demarcated idea of containment, she rather thinks of a product of interrelations, a sphere of the possibility of the existence of multiplicity and embedded material practices which are being carried out as they are made. As a research method, to consider space as a simultaneity of stories-so-far then amounts to a journey across physical, empirical and theoretical encounters. A cumulative space is constructed or written, which, in the process, revises Smithson's architectural afterthought and Donald Judd's claim of space as a main aspect of art today.

In the late 1960s, Judd's claims and writings on the modernist inheritance of art were in stark competition with critics such as Clement Greenberg and Michael Fried. As Judd's 'Specific Objects' identified minimal work as three-dimensional[12], Robert Morris further held that the new sculpture should 'take relationships out of the work and make them a function of space, light, and the viewer's movement and field of vision'.[13] As a result, for Morris, the art object itself did not become 'less important', but 'less *self* important'.[14] Both Judd and Morris agreed on the redundancy of painting's illusionism. For Michael Fried, in contrast, it was the very sign of the decadence of 'literalist art' that it was 'theatrical' and staged the relation between object and 'beholder'.[15] Instead, as in the tradition of modernism, the experience of authentic art should involve the suspension of objecthood and duration.

In this way, artists of the late 1960s severely criticised Greenberg's and Fried's

ideal notions of judgement and quality for both, painting and sculpture. In a subsequent development, when the tide had turned against minimalism, the reaction was an interest in dispersal and fragmentation which questioned the perfection of the constructed object. More recently (1997), again, Yve-Alain Bois and Rosalind Krauss have used George Bataille's concept of the 'informe' to challenge this ongoing legacy of the Western modernist heritage.[16] As Bataille's principal means against idealism, the informe was grounded on the opposite of form and representation. For a similar reason, Robert Smithson drew on the idea of entropy, a process which causes a constant and irreversible degradation of energy in every system. Entropy essentially presumes an initial order and an erosion of that order. For Smithson, entropic thinking became part of his dialectic of site and nonsite. In addition, according to this logic, the very act of textualising his material built spatiality back into it. It was this reciprocal relationship between matter, form and text that interested him.

  The conclusion of the following thesis, then, draws on Peter Osborne's interpretation of Smithson's entropy.[17] For him, Smithson was the first artist of the 1970s to use the medium of photography to disseminate his environmental work through media networks. Similarly, Osborne compares Smithson's legacy to the use of photography and painting by Gerhard Richter. Along these lines, today, discussions about the relationship between site and relation have undergone a shift towards enabling critical reconfigurations again outside and within the tradition of painting. With regards to Osborne's reading of Richter, David Joselit's term 'transitive painting' becomes relevant here, where painting actualises and demonstrates the behaviour of objects within networks.[18] Since the 1990s, this understanding of painting has included the earlier institutional critique without having to negate works on canvas as unique objects of contemplation and market speculation. In this way, today, transitive painting has the capacity to 'hold in suspension the passages internal to a canvas, and those external to it'.[19] Robert Morris' notion of a diminished self importance of the art object, here, regards the object of painting. Accordingly, when subjected to other media and networks, painting's transitivity causes a translation into an infinity of dislocations, fragmentations or degradations.

  From another point of view, for Nicholas Bourriaud, transitivity is a 'tangible property' of the 'relational artwork' which constitutes a 'geometric place of a negotiation with correspondents and recipients'.[20] Such a place creates relations between individuals and groups, between the artist- and by way of transitivity- between viewers and their

world. Thus, while in its day, minimal art had provided the tools required for a critical analysis of the viewers' presence in a space and their perceptual condition, relational art has shifted such analysis toward a discursive and constructive connection with them. A relational environment no longer originates just from physical perception: viewers contribute their whole being, history and behaviour. However, similar to the fate of institutional critique, one of the many criticisms of relational art has been that it simply transfers the context of the art/space/viewer relationship towards a discursive realisation of the institutional frame. In addition, the associated idea of the artist as designer or facilitator and the resulting open-ended resolution of aesthetics has almost immediately been exposed to the charge that it espouses an ambition of democracy and emancipation instead of offering and working through the concrete material of their implementation.[21]

As a result, and in comparison, the following thesis' approach to the organisation of space and relational form is rather more architectural. In particular, the argument is interested in the embeddedness and immanent functionality of spaces which are not imbued with rhetorical or referential content. At the same time, just as in Michel de Certau's notion of 'space as a practiced place', a hidden contribution, or 'poesis', takes place when a participant spends time in such a space.[22] Similarily, Martin Heidegger's notion of 'dwelling and thinking' comes to mind, which precedes the process of building, and by implication, that of construction.[23] In this manner, dwelling and thinking can only be accomplished in the midst of things when left alone in their essence.

The method of the argument of the thesis, then, operates in a similar way: the sub-paragraphs of the chapters enable the contextualisation and thought about individual components which may be pieces of historic evidence, influential critical statements, exhibitions, works of art or a discussion around museum buildings. In chapter two, for example, a conjunction is formed between Miwon Kwon's theory on 'site-related' art and the visitor experience of the Centre Pompidou museum in Paris.[24] In a further example, the conjunction is historical: a discussion on immanence by James Meyer is set against those of the earlier historical period, again, of Clement Greenberg.[25] This method facilitates an analysis of the research problem from the necessary multiple points of view, both spatially and historically.

The third chapter, finally, tests the above theoretical considerations in terms of a concise set of artistic practices. From their own specific and sometimes opposing viewpoints, a selection of sites by Donald Judd, Andrea Zittel, James Turrell and

Gerhard Richter is discussed. The intention behind the choice of this continuum of established and exemplary artists is twofold:

First, it helps to identify a paradigmatic spectrum within a latent critical disjunction of aesthetically charged affective- and constructive/contingent space in the field of contemporary art. As exemplified by the works and writings of Judd and Smithson, this spatially ambiguous ontology commences with the history of the minimal, land- and site-specific art of the 1960s and 1970s. Post-minimal art with its shift from object to field furthers this aspiration to a formation of space in this dual imaginary and actual sense. At the same time, for each discussed artist, these combined terms are distributed differently and are shown to be flexible in terms of medium or method.

Second, the selected artists have precisely those characteristics in common which serve as the overall framework of the argument of the thesis: a critical relationship to geography, architecture and their affect on the behaviour of a viewer or participant. Within the discussed sites, the techniques of cartographic mapping, photography and descriptive geometry are adapted and advanced in order to further their spatial qualities and receptive conditions. At the same time, these sites constitute the artists' experimental living environments, houses and display spaces. Thus, against the theoretical background of the previous chapters, these environments are seen through their artists' own writings and most importantly, the spatial characteristics of the individual works as such. Methodologically, the limitation of the selection of works is productive in the sense that it allows to clearly locate the claim of the thesis, which is sought within the inherent affective and constructive expression of the chosen works themselves.

In sum, one could go further and say, that in the words of Smithson, 'a new museum of language in the vicinity of art' is written as

> [...] multi-faceted surfaces that refer, not to one subject but to many subjects within a single building of words- a brick= a word, a sentence= a room, a paragraph= a floor of rooms, etc. Or language becomes an infinite museum, whose centre is everywhere and whose limits are nowhere.[26]

In this way, the research gathers insights through a discussion of traversed sites which are subsequently assessed for the purpose of the claim and conclusion of the argument.

Short Introduction to Chapters

The first chapter is an introduction to the discussion of the main research question: How to orientate museum history (and circumstance of the contemporary art museum) in relation to Robert Smithson's declaration that 'art today is no longer an architectural afterthought'? Before focusing on the context of this statement, the chapter briefly revisits the history of the purpose-built art museum. It later distinguishes the typologies of ideal and contingent space in relation to the display of art and its architectural frame. As a first spatial typology, the museum is shown to be the formation of an ideal space which conditions the reception of art and which thereby constitutes the 'architectural afterthought' in the sense of Smithson. Its influences range from urban planning and architecture to the more intimate conventions of exhibition and display. Their social and relational impact is further analysed through Walter Benjamin's ideas and Karsten Schubert's definition of the 'new museum'.[27] The second spatial typology is that of contingent space, which, as initiated by Judd's claim of space as a main aspect of art, has led to the involvement of artists in projects such as the museum building of 'Dia Beacon' in upstate New York.

The second chapter asks if Smithson's impulse is still valid today. Now well into the 21st century, site-specificity has undergone a drastic transformation. For example, according to Miwon Kwon's understanding of 'site-related' art, the actuality of a location of the institutional frame is no longer defined as its precondition.[28] Rather, locations have become subordinate to a discursively determined site. James Meyer distinguished this trend in terms of the 'functional site', which constitutes a deterritorialised site at odds with sedentary, striated space.[29] In a more recent development, we see an inverse tendency towards spatial immersion within the institutional sphere. The works of artists such as Mike Nelson and Christoph Büchel are part of a noticeable proliferation of architectural-scale theatrical stage sets which are set up within existing exhibition venues. Liam Gillick, in turn, explicitly embraces institutional confinement by examining issues of the corporatisation of contemporary culture. In a similar vein, and attracting large audiences, Olafur Eliasson explores the contextual conditions of large gallery spaces and the urban context around them. In parallel, institutions and the design of museums have influenced such site-related art practices. The Centre Pompidou in Paris, the Guggenheim Bilbao and Tate Modern in London have all facilitated a so-

called museum experience for large crowds. What contemporary museum design and site-related art have in common, is that an 'experience' is composed of fragmentary sequences of events, which are likewise structured transitively, and not as a synchronic simultaneity. Art is produced and received as part of a wider consumption of information. Exhibitions today are increasingly structured dynamically, similar to the navigation systems of the internet. However, these communications merely impose themselves on the literal gallery space in its classical modern form. The conclusion of chapter two then is that forty years on, art still operates in the mode of an architectural afterthought in the sense of Smithson. It becomes clear, that despite its considerable impact on contemporary practices, ultimately, the force of his original impulse has been lost.

Chapter three, then, reconsiders Smithson's works which rethink the circumstance of the museum as a condition for the criticality of art. The argument questions the containment of artworks by contemporary art museums and asks whether it needs to be evaded or pragmatically redirected. The investigation shows that today, the parameters of Smithson's statement have become significantly more complex and require a commensurate reconsideration. Instead of using the methods of dissipation, assimilation and immersion identified as a conclusion in chapter two, art today may not only employ a multiplicity of modes of implementation, but may also embody deeper historic contingencies and inherent perceptive and affective spatialities. In this respect, a carefully chosen exposition of spaces by Donald Judd, Gerhard Richter, James Turrell and Andrea Zittel is assessed.

In his later years, Donald Judd, as a start, worked towards a contextual art which is displayed at the location where it is made. He aspired to a breadth of practices as exemplified by the Bauhaus and the Constructivists. However, he considered the conventions of commercial design to be oppressive and favoured a practice which thrives within the capacity of one person or a small group. As exemplified in his large site-specific works for the Chinati Foundation (1970- 1994, Marfa, Texas), his concerns resulted in that peculiar hybrid of constructive form and affective space which has often confounded his critics. In this way, like many artists of the 1960s/70s, Judd used spatial methods to overcome the aesthetic European tradition of painting. Along these lines, Gerhard Richter is exemplary for the argument because of his European perspective in relation to minimalism's exclusion of the medium. Furthermore, the subject of geography, as insinuated in his 'Atlas', treats interests central to Smithson in an equally

comprehensive, yet different way.[30] Richter's engineered 'Six Gray Mirrors' (2003, Dia Beacon, New York) exemplifies the argument for the medium of painting. For James Turrell, in turn, the substance of space itself is the material of his work. As the traditional techniques of museum displays necessarily interfere with the psychology of the space and the reception by a viewer, his works, ranging from the 'Mendota Hotel' (1966-69, Venice, California) to 'Roden Crater' (1977- ongoing, Flagstaff, Arizona), set up complex relationships between the in- and outside conditions of these interferences. This process is simultaneously accessed through the inherent sensory perception and the embodied cognition of the viewer. Andrea Zittel, finally, is chosen here because she is unique in her generation of artists with regards to her approach to architecture. Based on her thorough research on the constructive heritage of Western modernity, her relational forms are embedded into precise experimental living situations and furniture installations. Most notably, at 'A-Z West' (2000- ongoing, Joshua Tree, California), she has developed an imaginative recoding of space which takes place within experimental forms of architectural expression. Liam Gillick's work, in comparison, although relevant to this thesis in terms of discursivity, presents mere quotes from the corporate built environment rather than a concrete re-invention.

In combination, the discussed works do not only question the nature of their circumstance, but reformulate the parameters of their own spatial filiations. In this way, they tend towards the adaptation of constructive methods to the advantage of affective purposes. By reclaiming the space of their immanence from the contingencies of the museum, they expand the remit of their own production and, in turn, that of spatial practices at large.

*

Notes

1 Greenberg, Clement. The Situation at the Moment. In: *Partisan Review*, vol. 15, no.1, Jan 1948, pp. 83-84.
2 Buchloh, Benjamin. Gerhard Richter's Eight Gray: Between Vorschein und Glanz. In: Deutsches Guggenheim. *Gerhard Richter: Eight Gray 2002.* exh.cat., New York, Berlin: Guggenheim Museum Publications; 2002. pp.13-28.
3 Smithson, Robert. Aerial Art. *Studio International*, February- April 1969. In: *The Writings of Robert Smithson*, Holt, Nancy ed., designed by Sol LeWitt. New York: New York University Press; 1979. p.92.
4 Cooke, Lynne. Never No More Literature? In: Dia:Beacon, Dia Art Foundation, New York, 2003, pp. 47-73.
5 Judd, Donald. Some aspects of Color in General and Red and Black in Particular. *Artforum*, Summer 1994, in Serota, Nicholas, ed. *Donald Judd.* exh. cat. London: Tate Publishing; 2004. pp.145- 148.
6 Smithson, Robert. 'Aerial Art'.
7 Crimp, Douglas. The End of Art and the Origin of the Museum. In: *Art Journal*, Vol. 46, No. 4, *The Political Unconscious in Nineteenth-Century Art.* New York: College Art Association, Winter, 1987, pp. 261-266.
8 Smithson, Robert. 'Travelogues'. In: *The Writings of Robert Smithson*.
9 Smithson, Robert. A Provisional Theory of Nonsites. In: *Robert Smithson: The Collected Writings.* Flam, Jack, ed., Berkeley: University of California Press; 1996. 'Unpublished Writings'.
10 Kwon, Miwon. *One Place after Another; Site Specific Art and Locational Identity.* Massachusetts: Massachussets Institute of Technology: 2002.
11 Massey, Doreen. *for space.* London, New Delhi: Sage Publications; 2005. p.117.
12 Judd, Donald. 'Specific Objects'. (1965) In: Kellein, Thomas. *Donald Judd: Early Work*, 1955-1968, New York: D.A.P., 2002.
13 Morris, Robert. 'Notes on Sculpture II'. In: *Artforum,* volume 5, no 2, February 1966. p.43.
14 ibid.
15 Fried, Michael. 'Art and Objecthood'. In: *Artforum*, issue 5 (June 1967), pp. 12-23.
16 Bois, Yves-Alain. Krauss, Rosalind. eds. *Formless. A User's Guide.* Zone Books. New York. 1997.
17 Osborne, Peter. *Anywhere or Not at All: The Philosophy of Contemporary Art.* London, New York: Verso. 2013.
18 Joselit, David. 'Painting Beside Itself". In: *October*, Vol. 130 (Fall 2009), pp.125- 135.
19 ibid.
20 Bourriaud, Nicolas. *Relational Aesthetics.* Paris: Les Presses du Reel; 1998.
21 Szewczyk, Monika. ed. et al. *Meaning Liam Gillick.* Cambridge, MA, London, England: MIT Press; 2009. p.89.
22 De Certau, Michel, *The Practice of Everyday Life.* (1980) Rendall, Steven F. transl., University of California Press, Berkeley, 1984
23 Heidegger, Martin. 'Building, Dwelling, Thinking'. (1951). In: *Poetry, Language, Thought.* Hofstadter, Albert. transl., London, New York: Harper Perennial; 1975. pp.141-161.
24 Kwon, Miwon. *One Place after Another; Site Specific Art and Locational Identity.* Massachusetts: Massachussets Institute of Technology: 2002.
25 Meyer, James. 'The Functional Site or The Transformation of Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art. Suderburg, Erica. Ed.* Minnesota: University of Minnesota, Press; 2000. pp. 23- 37.
26 Smithson, Robert, 'A Museum of Language in the Vicinity of Art', *Art International*, March 1968, ibid. p.67.
27 Schubert, Karsten. Democracy of the Spectacle, The Museum Revisited. In: *The Curator's Egg.* London: Ridinghouse; 2009. p.175.
28 Kwon, Miwon. *One Place after Another; Site Specific Art and Locational Identity.*
29 Meyer, James. 'The Functional Site; or, The Transformation of Site Specificity.' p 25.
30 Richter, Gerhard. Friedel, Helmut. ed. *Gerhard Richter, Atlas.* London: Thames and Hudson, 2007

CHAPTER ONE

Architectural Afterthought

For artists, by and large, the spaces which works of art occupy, are inevitably arbitrary architectural formations. As a result, artists often play with these contingencies. It is then the exception, that an artist extinguishes these contingencies and proposes an ideal architectural formation. It can be said that, from the vantage point of the majority of contemporary works shown in art museums, the norm of display is an unintentional, unconscious and inconsequential site-specificity. This received norm of display also extends across other institutional formations such as the corporate collections in the city of London, the 19th century art museum, biennales, sculpture parks and private galleries. From the point of view of reception within such contexts, the general praxis of art then can be considered to be resigned to accepting and reflecting given spatial arrangements. As a consequence, from the opposite perspective, for artists, an ideal museum space may be understood as imposing and is often distrusted.

Based on this first assumption, the first chapter sets up an analysis of the parameters which constitute the architectural conditions for the display of art. Chapter two will focus on the critical environment around these conditions, especially with regards to site-specificity and practices which include the space of the city. The final chapter addresses the question of how a work may challenge its location of reception-exhibitions, communities and art institutions, especially with relation to viewers. Subject to circumstance, this knowledge becomes part of a practice of art which assumes an active, informed or participatory role in the constitution or construction of its site.

The initial investigation sets out to think about art, or more specifically, the condition of art, from within the space of the museum. The issue discussed here is that in some way or another, today, when considering art within such a space, we think of three spheres or aspects: the institutional contingencies, the museum architecture and the social aspect of the space. Only within these three parameters then is an individual work of art received. These three aspects therefore constitute an integral condition of the work's reception and therefore of the work itself.

In order to understand the nature of this site of reception, the following paragraph traces the history of its development as purpose built museum architecture throughout the period of the last two hundred years. It reveals the evolution of this institution as a phenomenon of repeated stratifications into a specific display system and building type.[3] The paragraph reveals the two major aspects through which the museum articulates itself to the visitor: the museum architecture and its implicit and resulting social inscription. These two notions have been intertwined to the extent that Carol Duncan and Alan Wallach identified the museum as a space for the enactment of a 'civilizing ritual'[4], and Tony Bennet interpreted it as a 'disciplinary tool of the emerging nation state'.[5] It is only amongst such facts that the museum can assess and display its values for the changing demands of contemporary life. On an architectural level, such intentions have determined the viewing conditions of art both conceptually and physically so that the museum must be understood not only to frame exhibits but also to shape the visitor experience.[6] According to museum theorist Michaela Giebelhausen, the institution of the art museum has evolved as a 'symbolic building type'.[7] With a history based in Greek antiquity, this building type is a transformative space: at once educational and utopian, it is intended to celebrate the power of art and to display the authority of the state.[8]

In 1800, Friedrich Schinkel presented a vision of the museum, where he situated a classical building in an antique landscape, peopled by draped figures and dotted with classical monuments.[9] Such antique resonances inspired the then contemporary museum practices, such as Berlin's 'Museum Island': this 'cultural complex', which combined several museums, was regarded as a sacred and tranquil sanctuary for the sciences and the arts[10], based on the Athenian Acropolis, antiquity's main cluster of cultural and ceremonial buildings and original temples to the muses.[11] Jean-Nicolas-Louis Durant's

systematisation of building types, published in the 'Précis des leçons' (1802-5), provided such early 19th century visions with a blueprint for the museum: a Greek cross inscribed into four wings of equal length, a central rotunda and four prominent entrances.[12] Durant characterised the museum as both treasure house and repository of knowledge, containing different types of objects and serving different types of audiences. These contradictory notions came into conflict when architects demanded a treasure house treatment to frame precious objects while academic advisers looked toward the conventions of the art academy with its bare walls and lighting to focus on the viewing experience. Buildings such as the Glyptothek (Leo von Klenze, 1815), the Pinakothek in Munich (von Klenze, 1836), and Schinkel's Altes Museum in Berlin (1830) were based on Durant's ideal design. First, the visitors' register was tuned from the everyday to the contemplative: an echo of Arcadia in the city. Second, they passed through the galleries, which were, as in the case of the Glyptothek, punctuated by a set of banqueting rooms reserved for royal entertainment. Accompanied by an explanatory catalogue and a contextual decorative scheme, the history of sculpture or painting unfolded in a chronological sequence along an educational and processional enfilade. The now wider audience was engulfed in this civilising ritual, whereby the art of antiquity, painting and sculpture were historically linked to contemporary production related to the benevolence of the monarch.

In terms of its theoretical foundation, Douglas Crimp regards the Altes Museum in Berlin as the paradigmatic instance of the early art museum.[13] He sees in it the first institutional expression of the modern idea of art, the initial formulation of which he attributes to Georg Wilhelm Friedrich Hegel. Designed by his close friend Friedrich Schinkel from 1823 to 1829, when Hegel delivered his 'Lectures on Aesthetics' at the University of Berlin, the conception of the Altes Museum's function was governed by Hegel's philosophy of art. Art, having ceded its place to philosophy as the supreme mode of a knowledge of the absolute, became a mere object of philosophical contemplation. In equal measure, the space of the museum became one in which art, in being abstracted from real life contexts, was depoliticised.[14]

The later 19th century shattered traditional certainties and questioned mankind's central position in the universe. Rational taxonomies came to dominate the idea of museum displays, stemming from a desire to assert control in a disorienting age.[15] During this period, the architecture of the museum not only took its inspirations from the temple of classical antiquity but also from that of the cathedral of the middle ages.

As is the case in the Natural History Museum in London (1881), diverse historical styles helped to widen the scope for figurative and educational decoration in order to illustrate a universal order.[16] By the end of the 19th century, the museum had been firmly established as an indispensable urban building type.

The Museum of Modern Art in New York constituted a new departure. It was founded with the aim of displaying contemporary art and staying abreast of developments. Conceptually, it was a museum in flux; unlike its 19th century predecessors, it was not conceived to write permanent histories. During its first ten years, it staged exhibitions which introduced American audiences to various European avant-garde movements, such as the functionalist design of the Bauhaus. The dedication to contemporary ideas was reflected in the diverse exhibition programmes and changing collections which resulted in display spaces of unprecedented flexibility. MoMA's open-plan spaces could be subdivided with partitions according to the specific needs of each exhibition. This aesthetic of display was driven by the rationalism and purism of early modernism and provided plain white walls, neutral floors and no architectural decoration. The aim was to focus on the individual work of art with nothing to distract from the act of contemplation. The 'white cube', in which works were 'hung in a single line at a respectable distance from each other', became the ubiquitous and normative form of display for most of the 20th century.[17]

The history of modern art is intimately connected to the white cube gallery space. Accordingly, works of modern art can be correlated with changes in this space of display and with the way it is perceived. In his essay 'Inside the White Cube', first published in 'Artforum' in 1976, Brian O'Doherty described the gallery as a

> [...] ghetto space, a survival compound, a proto-museum with a direct line to the timeless, a set of conditions, an attitude and a place deprived of location.[18]

For him, the development of the placeless white cube is one of modernism's achievements in the way that it is commercial, aesthetic and technological at the same time. However, the classic modernist gallery is seen as a neutralised ground which is emblematic of the separation of the artist from a society to which the gallery however provides access. He further explains:

> An image comes to mind of a 'white, ideal space, that, more than any single

picture, may be the archetypal image of twentieth century art'; it clarifies itself through a process of historical inevitability usually to the art it contains. It stands for a community with common ideas and assumptions. Artist and audience are, as it were, invisibly spread-eagled in 2-D on a white ground.[19]

With postmodernism, the gallery space has come to be no longer neutral. For O'Doherty, the postmodern may be defined by the moment when visitors started to see 'not the art but the *space* first'.[20] For him, at that moment, the wall became a membrane through which commerce and aesthetics, artist and audience started to engage in an osmotic exchange. The spectator was invited into the gallery, where the act of approach was turned back on itself as the space started to reflect how both parties showed themselves receptive to context. As O'Doherty sums it up:

> As this molecular shudder in the white walls becomes perceptible, there is a further inversion of context. The walls assimilate; the art discharges. How much can the art do without? This calibrates the degree of the gallery's mythification. How much of an object's eliminated content can the white wall replace? Context provides a large part of late modern and postmodern art's content. This is seventies art's main issue, as well as its strength and weakness.[21]

Thus, since the 1970s, works of art have come to see the gallery context as formative on the work, and often, to see the context as the work itself. The resulting ambiguities have in turn blurred the discourse around these practices. They located radical notions not so much in the art as, in O'Doherty's terms, in its attitudes to the inherited art structure of the iconic gallery space. This type of structure then is questioned not by 'classic resentment but by project and gesture, by modest didacticism and phasing of alternatives', deprived of the preceding modernist absolutes and powered by 'low-grade dialectics'.[22]

In sum, 19th century types of display had aimed to construct a contextual, educational or illustrative connection between objects and the overall gallery space. They presented the history of art as part of a larger history of national achievement. In contrast, MoMA's galleries suggested the artwork's independence from the outside world. Emphasis was on the work and its relation to artistic movements which were characterised by formal similarities. Art was presented not as a product of a specific

social order but as the work of individual genius. MoMA sought to separate the story of modern art from the competitive histories of nations. Its abstract and purified spaces provided the new secular sanctuary in which to celebrate an unadultered encounter with art'.[23] During the 1970s however, artists increasingly started to challenge this allegedly neutral environment.

Smithson's Declaration of Art as Architectural Afterthought

In equal measure to its history, the development of the museum has laid the foundation for its critique. In this tradition, Robert Smithson likened museums and galleries to tombs and voids. He engaged them by creating a dialectic of 'sites' which allowed him to work within and outside their confinement.[24] The gallery became a threshold to his earth art which assimilated outside landscapes, photographs, maps and texts. In his own words, based on the pragmatic circumstances of painting, he declared in 1969:

> Art today is no longer an architectural afterthought, or an object to attach to a building after it is finished, but rather a total engagement with the building process from the ground up and from the sky down. The old landscape of naturalism and realism is being replaced by the new landscape of abstraction and artifice.[25]

The following inquiry shows how Smithson's work and writing lead up to this declaration and revisits the cultural environment through which it came to be understood. Smithson, from the artist's point of view, came to experience the museum's historical and political circumstance as a space of 'cultural confinement'.[26] This idea further led him to identify a need to critically engage with this condition and work methodically against it. By encompassing both exhibition venues and distant locations, he performed his own early kind of institutional critique, pointing to the geographical and cultural limitations which the purportedly neutral spaces of museums impose on art.

Smithson's early wall structures (1963-65) set angular faceted shapes as an alternative to the painted forms and metaphors of the paintings of abstract expressionism. These works, fabricated from reflective plastic, defied their viewers' expectation of seeing themselves by instead mirroring the floor, ceiling, or another part of the room. Smithson intended that these **'early sculptures and drawings' [pl.1]**

engage the surrounding space, to the point that they, as he saw it, undermined the interior structure of the room. Smithson's wall pieces were to counter the impressionistic world-view of painting, which, for him, imitated the architectural detail of the window. Finally, he declared that the 'rational category of painting' has to have derived from the 'visual meaning of the word window' which he subsequently extended to mean 'wall'.[27] As he explains:

> The transparency of the window or wall as a clear 'surface' becomes diseased when the artist defines his art by the *word* 'painting' alone. [...] The walls of modern museums need *not* exist as walls, with diseased details near or on them. Instead the artist could define the interior as a total network of surfaces and lines. What's interesting about Dan Flavin's art is not only the 'lights' themselves, but what they do to the *phenomenon* of the 'barren room'.[28]

From that point onward, Smithson speaks of art as being architecturally conditioned whereby the limit of sculpture is bound by floors, walls, windows and ceilings. Furthermore, sculpture 'gains scale' when installed in spaces as large as those of the Whitney Museum.[29] In his understanding, by their sheer size, these spaces tend away from intimate connoisseurship, toward more public values.

'The Crystal Land' (1966) introduced Smithson's concept of the 'entropic landscape' as a natural and cultural phenomenon. Entropic landscapes were marginal, removed from Manhattan, and external to the gallery situation.[30] Smithson's article 'Entropy and the New Monuments' (1966) addressed examples of new large-scale sculpture from the vantage points of science fiction, monuments and entropy.[31] The essay also moved beyond the circumscribed realm of art to discuss modernist architecture and its vernacular suburban counterpart as well as science fiction and horror films, offering a stark contrast to the expository art writing by Donald Judd and Robert Morris.[32] Smithson later recalled the essay in terms of placing art outside the context of the museum and gallery. For him, the 'Entropy' article was full of suggestions of sites external to the gallery situation, containing material that 'broke down the usual confining aspect of academic art'.[33] It signalled the direction Smithson's work would later take as it moved not just off the pedestal but out of the gallery altogether. Later, Alan Kaprow, in his dialogue with Smithson in 1967, identified the 'organising

principle' found in the physical context of gallery spaces.[34] Accordingly, by assigning a new categorical name, a work gets contextualised within the lineage or family system which gives the justification of history to the novelty of the work. Kaprow identifies the condition of Smithson's work in a gallery as ironic. Smithson acknowledges the contradiction and counters this lack of possibility by proposing the development of an endless amount of points of view, which he expresses throughout the diverse modes of his work.

In 'Donald Judd' (1965), his first published essay, Smithson applied terminology drawn from crystallography to analyse the structure of Donald Judd's work.[35] He wrote about Judd's free-standing pieces and the importance of their framework by asserting their formal presence beyond the reference to flat painting. To go further, for Smithson, space, in Judd's art, belongs to an order of increasing hardness, not unlike geological formations and deposits which come from his mind rather than nature. According to Smithson, Judd is involved in 'the deposition of infinite space'.[36] Smithson later developed similar ideas in his own work, through both, entropic states in nature and their simultaneous expression as the matter of language. Under the title of 'Primary Envelopments' [37], this process is referred to by Smithson as what Anton Ehrenzweig called 'dedifferentiation', which involves a suspended question regarding 'limitlessness' in Freud's notion of the 'oceanic' which goes back to 'Civilization and Its Discontents'.[38] In this understanding, the artist, who is 'physically engulfed', tries to give evidence of this experience through a limited and mapped revision of the original unbounded state.[39] The function of Smithson's containers of the 'nonsites' then is to gather the fragments which are experienced in this physical abyss of raw matter.[40] As he puts it:

> The tools of technology become a part of the Earth's geology as they sink back into their original state. [...] One might say a 'de-architecturing' takes place before the artist sets his limits outside the studio or the room.[41]

In his terms, the strata of the earth become a jumbled museum where, embedded in the sediment is a text which contains limits and boundaries which evade the rational order and social structures which confine art. Thus, to contain this oceanic site and because, for him, 'if art is art it must have limits', Smithson collects slate chips for a 'nonsite' which then contains the disruption of the site in a physical way.[42] The container is in a

sense a fragment itself, without appeal to gestalts or anti-form- a 'fragment of a greater fragmentation', and a 'three-dimensional *perspective* containing the lack of its own containment'.[43] Smithson subsequently advanced the concept of the 'site', a 'place in the world where art is inseparable from its context'.[44] His sites included remote locations like Rozel Point on the shore of the Great Salt Lake, the Yukatan Peninsula in Mexico, the museum itself, the white cube of the gallery and the pages of 'Artforum'.[45]

Thus, by encompassing both exhibition venues and distant locations within his work, Smithson performed his own kind of institutional critique, pointing to the geographical and cultural limitations which the purportedly neutral spaces of museums impose on art. In addition to large-scale land interventions, Smithson's artistic practice included photography and film; as Eugenie Tsai put it, he 'seamlessly crossed the boundaries between media and site to expand the parameters of art' as it was understood in the 1960s, both in the formalist terms of Clement Greenberg and those of his minimalist contemporaries.[46]

From his insights during a placement as 'artist-consultant' by the engineering and architecture firm Tippets-Abbet-McCarthy-Stratton[47], finally, he developed his 'Provisional Theory of Nonsites' (1968).[48] In this text, Smithson moves on from a traditional idea of expression in painting, which for him, avoids the problem of logic and is therefore not truly abstract. Based on his experiences with cartography and surveys, he reconfigures the notion of representation of a picture for his own purposes. In this conception, logical intuition develops a new sense of metaphor free of natural or realistic expressive content. A logical picture then is a two-dimensional analogy which does not look like the thing it stands for. Accordingly, the nonsite or indoor earthwork is a three dimensional logical picture which is abstract, yet represents an actual site. By this dimensional metaphor, the nonsite represents another site which does not resemble it. Across the modes of **'space, language and nonsite' [pl.2]**, the metaphor between the syntactical construct and the complex of ideas allows the former to function as a three dimensional picture which does not look like a picture. The dimensional metaphor is for Smithson the opposite of pictorial representation. Such logical pictures include diagrams, plans of houses, site plans and topographic maps. Through this pictorial method termed 'language of sites', one can 'represent another site which does not resemble it'.[49] 'Travel' between the two sites becomes 'physical metaphorical material' devoid of 'realistic assumptions'.[50]

In his article 'Cultural Confinement' (1972), originally published in the catalogue of Harald Szeemann's 'Documenta 5' as his refusal, yet contribution, to the exhibition, Smithson finally started speaking of a dialectic which declares his preference for a 'disclosure of this confinement rather than to maintain an illusion of freedom from it'.[51] He then starts developing ideas for an art which takes account of the physical elements of nature directly, rather than in the form of representation in the gallery.

Staging of the Claim: Two Spatial Typologies

The above introduction gave a context to the understanding of the terms of Smithson's work and writing which lead him to declare that 'art is no longer an architectural afterthought'. Firstly, it identified his terminology from 'painting as end' to 'painting as means' towards a 'consciousness of surface and line, wall and window'.[52] Secondly, it showed how Smithson understood these relations as being subject to the space of the museum, which he later identified as a representational space of cultural confinement. Finally, through ideas of an infinite museum via entropy, language and a dialectic of 'site and nonsite', the engagement with this institution constituted a threshold condition between the space of the gallery and the landscape of a remote site. This reconfiguration included not only the physical methods of display but also those of the rendering of the work itself. To this effect, Smithson borrowed and appropriated geometric methods from cartography and architectural projections and summed them up as a 'language of sites'. In this way, the architectural and social conditions of display had caused a notion of critique of these conditions. The architectural parameters which underpin Smithson's quote regarding 'art as architectural afterthought' therefore lead him to reconfigure his working method along the lines of a critique of their confinement. As a starting point, these insights formulate the basis for the following research into the influence of his statement on the art and installations of today.

Based on the short discussion above, the aim here is to define the extent of a general scope of space, when speaking of art, as seen around the framework of the museum. The method used is the identification of two distinct spatial typologies. It proceeds through a classification of physical characteristics commonly found on a site, according to association of different categories or structural features. Borrowed from the language of the geometer, at its simplest level, this use of typology involves the

clustering of a large number of items and variety of descriptions into smaller groups by virtue of their shared characteristics.[53]

Two Spatial Typologies

1) Ideal Space and Monument		2) Contingent Space
monument	<---------------------------->	contingent
ideal	(pavilion)	temporary
permanent		ephemeral
passively received space (that is	ideal but temporary	active
actively intervened upon)		(institutional critique)
temple/ acropolis		

Robert Smithson's 'architectural afterthought'

Rosalind Krauss' 'expanded field' (chapter two)

Immanent Space (chapter three)

The following argument thus develops the scope of two distinct typologies: 1) that of ideal space and monument and that of 2) contingent space.

Ideal Space and Monument

More often than not, the pre-emptive purpose in the creation of new museum buildings is that of the traditional monument. In this non-sculptural sense of the word, the monument constitutes a cultural heritage or simply an example of permanent architecture. From a historical perspective, monuments present themselves as the most durable symbols of civilisations. For example, tumuli, dolmens and similar structures were erected in a number of prehistoric cultures across the world. It follows that the many forms of monumental tombs have become the main source of information and art by those cultures. As societies became organised on a larger scale, their monuments became too large and difficult to destroy. In equal measure, structures such as the pyramids and the Parthenon became symbols of their civilisations.

In more recent times, exemplary architectures have become iconic emblems of modern nation-states. It was shown above how through this tradition, the contemporary

museum still inscribes a civilising ritual and relates to the idea of a secular temple, which is both private and public. In this context, according to Brian O'Doherty, in equal measure, the 'ideal gallery' subtracts from the artwork all clues that interfere with the fact that it is 'art'.[54] The work is isolated from everything that would detract from its own evaluation of itself. This gives the gallery a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values: sanctity, formality and mystique such as found in spaces like churches, courtrooms and laboratories are combined with contemporary design to produce a unique chamber of aesthetics. For O'Doherty, the perceptual fields of force within this chamber are so powerful that, once outside it, art can lapse into secular status. Conversely, things become art in a space where powerful ideas about art focus on them. The object frequently becomes the medium through which these ideas are manifested and proffered for discussion. The sacramental nature of the space expresses one of the important projective laws of modernism: as modernism got older, context became content. In a peculiar reversal, the object introduced into the gallery 'frames the gallery and its laws'.[55]

Thus, Brian O'Doherty describes the modern gallery space as 'constructed along laws as rigorous as those for building a medieval church'.[56] The outside world must not come in, the windows are usually sealed off, walls are painted white and the ceiling becomes the source of light. As the purpose of this setting is not unlike the purpose of religious buildings, the artworks, like religious verities, are to appear untouched by time. The condition of appearing beyond time implies a claim that the work already belongs to posterity and is an assurance of good investment. Such settings are then problematised by the experience of visitors who are however not confronted with a tomb, but a mere work of art, in the unfolding presence of each other.

In the introduction to 'Inside the White Cube', Thomas McEvilley discusses O'Doherty's assumptions about human selfhood regarding the institutionalisation of the white cube.[57] For O'Doherty, presence before a work of art means an absence in favour of the eye and spectator. The eye becomes the disembodied faculty which relates exclusively to formal visual means. The spectator is the attenuated life of the self from which the eye goes forth. For the sake of the autonomous activity of vision, a reduced level of life is accepted.

In classical modernist galleries, as in churches, or in fact the Athenian Acropolis,

> [...] one does not speak in a normal voice; one does not laugh, eat, drink, lie
> down, or sleep; one does not get ill, go mad, dance, or make love.[58]

Thomas McEvilley thus searches for the significance of this mode of exhibitions and looks to other 'classes of chambers' that have been constructed on similar principles.[59] According to this interpretation, the roots of this chamber of eternal display are in fact to be found in Egyptian tombs. Much older than the medieval church, for McEvilley, these chambers provide an astonishingly close parallel to galleries. As these chambers were an illusion of eternal presence which was to be protected from the flow of time, they too were designed to eliminate awareness of the outside world. They held paintings and sculptures which were regarded as magically contiguous with eternity and thus able to provide contact with it. Even more ancient and before the Egyptian tomb, functionally comparable spaces were the Palaeolithic painted caves of the Magdalenian and Aurignacian Ages in France and Spain. In these cases as well, paintings and sculptures were found in a setting deliberately remote from the outside world and difficult to access. Most of the famous cave galleries are located far away from their entrances, and some of them require a climb to access them. In myths worldwide, such ritual spaces are symbolic re-establishments of the ancient connection between heaven and earth. This connection is renewed for the purposes of the caste in the tribe whose interests are ritually represented. By sheltering the chamber from the worldly effects of space and time, a higher metaphysical realm is made to be accessible. Thus, this specially segregated space is a kind of 'non-space' or 'ideal space' where the 'surrounding matrix of space-time is symbolically annulled'.[60] In Palaeolithic times, these caves, filled with paintings and sculptures, are said to have involved afterlife beliefs and rituals serving the ends of magical restitution to the earth. In Ancient Egypt, these purposes mainly concerned the person of the Pharaoh: the sustenance of his state was equated to his afterlife through eternity. These ideas were driven by the political interests of the ruling group, which attempted to consolidate its grip on power by seeking ratification from eternity. The process was a kind of sympathetic magic where objects, which are similar or related to desired effects, were ritually presented. McEvilley concludes, that the construction of a supposedly unchanging space, where the effects of change are deliberately disguised and hidden, sustains a magic which also

promotes constancy in the real world:

> It is an attempt to cast an appearance of eternality over the status quo in terms of social values and also, in our modern instance, artistic values.[61]

As part of a political polemic in the contemporary context, for Tony Bennett, likewise, it makes good sense to view galleries and museums as institutions of enclosure. He also looks at further historical spaces in which works of art were exhibited.[62] In this vein, Bennett critiques Douglas Crimp's proposal of 'an archaeology of the museum' on the model of Foucault's analysis of the asylum, the clinic and the prison.[63] For Crimp, like these contemporaneous building types, the gallery is equally a space of exclusion and confinement. However, according to Bennett, this is patently not so. While the space of collections had gone under various names (museums, studioli, cabinets des curieux, Wunderkammern) and fulfilled a variety of functions (demonstrations of royal power, symbols of aristocratic or mercantile status, instruments of learning), historically, they all constituted socially enclosed spaces to which access was restricted. Over the course of the late 18th and early 19th centuries however, collections of all kinds came to be displayed in buildings which were considerably less enclosed than their antecedents. According to Bennett, the closed walls of museums should not blind us to the fact that they progressively opened their doors to permit free access to the population at large. The timing of these developments varied: what was violently accomplished in France during the revolution was elsewhere more typically the product of gradual reforms. Contrary to the differentiated forms of sociability and edification of the ancien regime, the events of the French revolution caused the formative principle of addressing a public to be that of formal equals. Thus, contrary to Crimp's suggestion, the trajectory embodied in the museum's development is the reverse of that exemplified by the emergence of the prison, asylum and clinic. The conception of the museum did not aim at the sequestration of populations as was the case in the carceral institutions which coincided with it. In contrast, for Bennett, it facilitated the mixing and intermingling of elite and popular publics alike, which hitherto had tended towards separate forms of assembly.[64]

On an urban scale, museums today are being designed and constructed through a complex process involving city planners, capitalist circumstance and architects. The identified modes of presentation are inscribed by the museum to the effect that they

inadvertedly affect the conditions of display of the artist's work. It so happens then that most artists' position with regards to their spaces of reception is politically weak. This influence can be structured in an array ranging from the wider urban scale via the architecture of the building and finally, to the more intimate modes of display and exhibition. The general ambition of contemporary real estate development is largely driven by the sale and increase of floor area. Within its urban context, this development also conditions the space of the museum which is, as a result, is scaled up in equal measure. Based on the historic precedents discussed above, museums have now come to constitute growing archives and exhibition spaces alike. As a result, such inflated spatiality naturally necessitates the need for a synthesising vision. It is then inscribed in the architectural project that a museum curator writes his story within this volume of both, potential exhibits and available amounts of space. The increasing scale of museum architecture thereby creates and reflects an art industry which has come accustomed to receiving art as part of a large stream of information.

An example of the workings of this process can be observed in the project for the extension building to 'Tate Modern' in London.[65] This project can be considered a direct result of the surrounding real estate development caused by the museum's own success. Already the architectural design presents itself as a large empty white volume, waiting to be filled with art. Continuing the paradigm of the 'white cube', this tendency of production of empty museum space can also be seen in the case of the development of 'private' museums.[66] It also follows that, in the contemporary condition, there is an observable increase in scale of artworks, which depend on an institutional space or operation. Often, temporary or makeshift structures are erected, which consciously try to live up to the large representational spaces such as the Turbine Hall or the central space of the Guggenheim Museum in Bilbao. In equal measure, artists, later in their careers, tend to desire to produce ambitious large scale structures. However, often, they do not specifically engage with the qualitative difference demanded by large scale works as they merely fulfil the conditions of the institution of art. As there are no applicable standards available for the critique of such works, architecturally speaking, they often come across as unresolved. In the worst case, such projects are fetishised as embodiments of reality through a quasi-utopian ideal of construction. From this perspective then, the resulting displays will naturally amount to 'art as an architectural afterthought' in the sense of Smithson.

Finally, the social and relational impact of the contingencies of museum spaces

may be analysed through Walter Benjamin's observations and Karsten Schubert's definition of the 'new museum'. A social reading of architectural situations can be found in Walter Benjamin's discourse against 'high art'.[67] In a twist which needs to be understood as of its time, the space of the museum is acceptable to him just because it is understood to be passively working on the visiting masses, whereas the work of art is rejected in its traditional embodied format. This understanding of the function of the museum has an uncanny resemblance with the more contemporary interpretation by Karsten Schubert. For him, when a work of art is received in the 'new museum', it is subsumed by the 'general theatre of the venue, interpreted and homogenized'.[68] Contrary to Benjamin's concerns, it matters little here whether works of art are presented as auratic objects, are mechanically reproduced or physically enacted. The creation of the work here is contingent on the condition of its display. As a result then, for Schubert, art is no longer considered on its own merit, but becomes a variable in the democratic spectacle. It is not read in isolation but as part of a chain of stimuli, which are selected and calibrated to keep the visitor entertained: the artist's autonomy is subjected to the institution's overreaching corporate ambition. In this scenario, the museum has lost the privileged place it once held for artists as a space where their rights were protected and their work respected. Schubert sees the 'new museum' on one hand as a market place where artists' work is literally consumed, and on the other, the specific galleries, where consumption is metaphorical and art is offered as leisure activity and entertainment. To illustrate his understanding of this circumstance, he cites Carsten Höller's series of slides for Tate Modern's Turbine Hall ('Test Site', 2006) as an example of what he considers less critique than resigned collaboration. The slides caused Tate Modern to reach the top of that year's UK museum attendance table. Accordingly, Schubert finds the artist has become a mere content provider, who is subject to corporate protocol. Thus, the artist's role, previously at the centre of the museum, has become, 'like everyone else's, marginal'.[69]

Contingent Space

As an overarching historical theme, the above discussion identified the architecture of the gallery and the museum as the formation of an ideal space. It was shown that throughout its European history, it has been a territory dedicated to the display of art and, at the same time, has been subject to an instituting state-machine. The question

now asked concerns artists and how they have informed or reacted against the contingencies of such ideal spatialities?

First, it can be said, that the limits of museum spaces are often perceived as constraints. However, through their work, only a few artists ever step up against such containment by the museum or gallery. The basic assumption with regards to the second spatial typology, contingent space, is, that the architecture of the art museum conditions the reception of the works on display. Various paradoxes open up when spaces such as museums, private or commercial galleries, are conceived today. In order to define what constitutes a space for contemporary art, value judgements are made. As shown above, the decisions for its formation depend on a complex chain of events. They are based on the general consensus of museum history, the status quo of current display methods and separate individuating forces. As an inherently political formation, a building and idea crystallises into a shape which cannot be reduced back to one individualising voice. Accordingly, as a result, some museum buildings are received as conducive to the display of art and some as not. For an artist's position to be felt in this process, it takes more than what is, in the contemporary processes of construction, commonly referred to as consultation. Inversely, the notion of by now traditional institutional critique constitutes a purely a-posteriori positing. As mere critique, it remains locked within a self-sufficiency as art. However, as shown above, the question of the constitution of spaces of art has a long historic precedent, and from the outset, the museum and its critique have developed hand in hand.[70]

As a start for the investigation of contingent space, the following paragraph analyses the early work of Donald Judd. With regards to traditional exhibition methods, Donald Judd declared in 1982:

It's freshman English forever and never no more literature. [...] The installations and context for the art being done now is poor and unsuitable.[71]

As discussed above, the cause for this complaint lies with the 'anthology' and 'universal survey exhibition' approaches of the 19th century.[72] There have been various recent attempts to experiment with other methods and show work in a non-historical sequence. According to Karsten Schubert however, such displays have largely proven to be unsuccessful.[73] For Judd, the correction of this condition was a permanent installation of a large portion of the work of 'each of the best artists'.[74] In Judd's own practice finally,

the notion of installation acquires, in the words of Nicolas Serota, as much as the status of integral 'meaning' of the work.[75] These considerations have led to the fact that the monographic exhibition type, as favoured by Judd, has now become the most prominent for temporary exhibitions.[76] However, it is understood that such methods still need to array objects along a predetermined enfilade of rooms, divided up into bays, displaying works in a linear and temporal progression as prescribed by the museum architecture.

In his later work, Judd liberated himself from the constraints of imposed displays. In his text 'Specific Objects' (1969), he developed a theory around his idea of objects being neither painting nor sculpture, based on their installation in both the museum context and his private spaces. He states:

> Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors - which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface.[77]

Having rid himself of the residual issues of painting, the 'specific object' was fundamentally connected to the human body through the phenomenological experience of standing in a space and confronting a work. When Judd became friends with Dan Flavin, they started to be known as the progenitors of 'minimal art', a label the artists themselves disliked. Flavin had exhibited a piece entitled 'the nominal three (to William of Ockham)' in March 1964, at Green Gallery in New York. William of Ockham, however, had invented his 'razor' not to minimise forms but to identify and rely upon qualities 'inherent in matter'.[78] He removed universals in describing a world which he preferred to think consisted of individual substances, each unique in material form. Similarly, Flavin's objective was not to do away with art, but to develop an infinite system which implicated the entirety of the architecture, which contained the work, in a three-dimensional environment. In Judd's terms,

> The separation of means and structure- the world and order- is one of the main aspects of European or Western art and also of most older, reputedly civilized, art. It's in the sense of order of Thomist Christianity and of the rationalistic

philosophy which developed from it. Order underlies, overlies, is within, above, below or beyond everything. I wanted work that didn't involve incredible assumptions about everything. I couldn't begin to think about the order of the universe or, the nature of American society. I didn't want to claim too much. [...] A shape, a volume, a color, a surface is something itself. [79]

To bridge this 'separation of means and structure', Judd thought it suitable to work in terms of space, which was to be intrinsic to his objects, installations and architectural projects. He started to acquire empty industrial buildings which were gutted to reveal their plain structure and allow for a maximum of natural light. When he established himself in Marfa, Texas, during the 1970s, he acquired a range of redundant buildings to which he dedicated purposes such as the accommodation of his family and the installation of works. Accordingly, by 1994, in his last published text, Judd had defined his work largely in terms of spatial terminology:

> Material, space, and color are the main aspects of visual art. Everyone knows that there is material that can be picked up and sold, but no one sees space and color. Two of the main aspects of art are invisible; the basic nature of art is invisible. The integrity of visual art is not seen. [...] In this century, since the decline before its beginning of the traditional art of the diverse civilizations, within the subsequent art meant to be international, the development of space is only thirty years old. [...] I think that I developed space as a main aspect of art. This aspect is now widespread at a low level, which wouldn't matter much if anyone mentioned that, and is the primary aspect in the work of the few very good younger artists, who, since space is invisible, are insufficiently recognized. Space is now a main aspect of present art, comparable only to color as a force. [...] Chinese, Korean, and Japanese painting is also representational, but without the simulation of unified space, and is usually subdued to depict space. [...] The work is a great deal of knowledge about space, which is necessarily related to the space of architecture. This knowledge is, to me, particular and plentifully diverse; to almost everyone it doesn't exist; it's invisible. [80]

Along those lines, Judd developed stringent principles which often connected his 'specific objects' to his building projects. [81] Accordingly, his architecture grew primarily

from his wish to inhabit space and, at the same time, to install his own work and that of his friends and contemporaries. To this effect, he turned the raw volumes of industrial buildings into sparse but comfortable rooms.

Based on the precedent of Judd's 'Chinati Foundation', which will be discussed in chapter three, the case of 'Dia Beacon', New York (2004), shows how the considerations of the involved artists were included in the creation of a more traditional museum institution. Starting from the premise of Judd's preference for permanent installations in disused industrial buildings, the lines between art, display and museum were integrated in a combined effort of artists, curators and patrons. Dia's director at the time, Michael Govan, describes these artists' institutional relations in terms of their eschewing the 'confines' of traditional galleries and museums.[82] As, when working outdoors, these artists resorted to the vast and remote landscapes of the American south-west, also their indoor works often demanded large unencumbered spaces. Gowan writes:

> In most cases their art is intertwined with its environment, whether landscape or architecture, and requires the artist's involvement in or instructions for its installation.[83]

The renovation project of the factory building for Dia Beacon was carried out under the direction of Robert Irwin. According to curator Lynne Cooke, where possible, each artist chose his or her own space to conform to the requirements of the work to be displayed. The location of any particular body of work in the museum was 'conditioned by its needs rather than by any reference to art-historical chronologies or typologies'.[84] Consequently, paintings were sited where the north-facing skylights produce a limpid diffuse light. Sculpture was located where the east-west oriented clerestory windows filter shifting light which casts shadows over the course of the day, and the heavier concrete floor provided a more substantial-seeming ground. The overall layout of the route through the museum supplied no single path as the entrance also serves as the principal exit. Accordingly, this disposition for the reception of art was designed to escape not only chronological or typological ordering but also the implications of hierarchical placement and of resolution into a synoptic overview or master narrative. This intention was reinforced by the fact that the museum was for the most part laid out horizontally, as a standardised regular grid largely determines its form and structure.[85]

In the middle of the layout, as Cooke put it,

> [...] Richter's 'Six Gray Mirrors' (2003) serve as a pivot at the core of the whole
> facility, animating and inflecting the context and the foregrounding issues of
> spectatorship. As they engage pictorial mythemes of painting as a window onto
> the world or a mirror held up to nature, they act architectonically, destabilizing
> the certainties that would ground place and space.[86]

In a text about Dia's 'Six Gray Mirrors', which draws heavily on Richter's main theorist
Benjamin Buchloh, Cooke specifies Richter's assumptions regarding his spatial
interventions.[87] She unrolls a history of precedents of 'Six Gray Mirrors' which begins
with Richter's first exhibition in a furniture store in Düsseldorf in 1963.[88] Under what he
called 'Capitalist Realism', Richter demonstrated a preoccupation with the context in
which his paintings was received and how this framing operated physically and
conceptually. His works explored ways in which photography challenged the production
and reception of painting and the way its ocular-centrism had inextricably become
enmeshed with the spectacle of its reception. Under the pressure to justify painting's
position as a viable form of art practice, he embarked on an exploration of its history
and ontology. The major metaphorical figures which link painting to visuality, the
window and the mirror, became now Richter's subjects.[89] Several sketches in the
encyclopedic work 'Atlas', begun in 1964, depict vast galleries containing monumental
paintings.[90] Besides such projections, 'Atlas' also shows groups of pencil studies for
glass constructions and technical drawings for buildable structures. In works such as '4
Panes of Glass' (1967), Richter explored painting's illusionistic picturing. In this work,
vertical steel props are installed between the floor and ceiling of the gallery. They give
structural support to four panes of glass in steel frames which are screwed into the props
on axis, at eye level and are rotated at varying degrees to each other. Poised between
architecture and painting, as both Cooke and Buchloh understand it, they invoke
mythemes of glass as romanticism's mystical substance, expressionism's interests in a
visionary new world and modernist architecture's utopian embrace of transparency. In a
series of paintings entitled 'Window' (1967), Richter reformulated the axioms of
abstraction and representation, mimesis and figuration, by decoding the contexts which
formulate their pictorial conventions. By invoking Malevich and Rodchenko, the
monochrome became the focus in his 'Gray Paintings' series (1975).

In this way, Richter's works

> [...] ambiguously mourned what are irretrievably lost registers of pictorial
> experience: mimetic representation, individuated subjective expressiveness,
> psychic inscription, virtuoso craftsmanship and sensual gratification.[91]

For Cooke, differences in these paintings served as 'a memory of the past of painting'.[92]
In the absence of a maker's trace, Richter's paintings increasingly incorporated the walls
on which they were hung and the spaces in which they confronted each other. Their
panels started to absorb the ambient world before them as their content. Subsuming the
reflection of spectators into their surfaces, they were deprived of any stable relationship
to space and place. In this way, the mirrors undermined the viewers' authorial autonomy
by dissembling the traditional perspectival system of perception. For Cooke, this
incorporation of the surroundings thus represented a variation on the double-edged, in-
situ or environmental artwork. While confirming his preoccupations with art's reception
as begun in the Düsseldorf department store, Richter maintained the practice of painting
through the materials it is conventionally associated with, oil, pigment and watercolour,
allowing him to situate his in-situ work in dialogue with its most hallowed traditions.

In this way, Richter's work for Dia Beacon, 'Six Gray Mirrors', realised a
combination of his monochrome gray paintings, his early glass works and his
institutional sketches of the 1960s. Its individual panels were fabricated by fusing pure
pigment to the back side of the glass sheets and were subsequently cantilevered off the
wall by a visibly exposed structural steel support. Richter also instructed to have the
space of installation adjusted: the building's visible structure, columns, and beams, were
to be 'masked, transforming it into a more conventional white cube gallery'.[93] As light is
refracted through the clerestory, the visible depths thus created on the panels reflect the
approaching visitor and respond to the shifting surrounding conditions. In 1966 he
wrote on one of his sketches: 'Glas Symbol (alles sehen nichts begreifen) [to see
everything to understand nothing]' (1966), an indication of his thoughts about
perception as a transmitter of understanding.[94] By extension, it is questioned if light,
with glass as its pre-eminent transmitter, can still serve as the embodiment of
transcendental experience- in short, so Cooke, if the enlightenment project is still valid
today. As Richter's surfaces are drained of memory, they obscure as much as they
reflect. While at once somber veils and sheets of radiance, the contradiction of opacity

and reflection, monochrome and window, remains unreconciled. Nevertheless, the oscillation between neither/nor is fuelled by a qualified skepticism.

Conclusion

The first chapter identified the conditions of display of the contemporary art museum and later discussed situations which generate an implicit site specificity unintended by the work of the artist. It was shown how spatial and institutional circumstances condition a powerful influence on the reception and display of such works. It can be said, that these modes describe instances of, in Smithson's terms, 'cultural confinement' and 'architectural afterthought'. In basic terms, they inscribe artists' work as reflected through various conditions of scale of the ideal and monumental museum building: urban and spatial development, modes of display, institutional requirements. The social aspect of reception then depends on a combination of both architectural circumstance and displayed work.

In order to understand how the building type and display system of the museum has traditionally framed art, the chapter first looked at the museum from a historical, architectural and social point of view. This short history then laid the foundation for an understanding of the basic aspects of the developments of its critique by Robert Smithson. He engaged galleries by creating a dialectic of 'sites' which allowed him to work within and outside them, beyond established categories and within a landscape. As currently many so-called 'private' museums are being built, the paradigmatic model for such spaces is still the 'white cube'. This model implies a spatiality independent of artists' work which imposes criteria on its reception which are external to their intention. As many such white cubes are being constructed today, the conclusion is that art is still an architectural afterthought in the sense of Smithson. It is then the exception, when artists eschew the confines of such spaces and create their own spatial circumstances.

Based on this understanding, the argument later identified the spatial typologies of ideal and contingent space through which the circumstance of art is constituted. It first looked at architectural and social interpretations of historical precedents of galleries, monuments and the removed chambers they contained. It subsequently introduced contemporary examples of contingent space, where artists were directly involved with the construction of the architectural frame of their work. In this way, the discussion involved the trajectory where artists associated with the Dia Art Foundation

reoriented the circumstance of its museum building. In the process, Donald Judd's influence on the design of such institutions was made apparent. Finally, as accompanied by the discourse of Lynne Cooke and Benjamin Buchloh, it was shown how Gerhard Richter's 'Six Gray Mirrors' has challenged the circumstance of its installation in the context of this building.

The resulting question then is, what does it mean today, to rethink the implicit site specificity of contingent space as exemplified by the generic survey exhibition as critiqued by Judd and thus re-relate to the ideal space of the museum as proposed by Smithson? Chapters two and three will discuss how these thematics have operated within the movement of site-related art and have in turn influenced the design of contemporary art museums. Furthermore, it will be shown how these themes have been expressed effectively in the contemporary works of artists such as Liam Gillick, Olafur Eliasson and, as discussed in the third chapter, by James Turrell and Andrea Zittel.

*

Notes

AESTHETICS AND HISTORY OF THE MUSEUM

1 Buchloh, Benjamin. Gerhard Richter's Eight Gray: Between Vorschein und Glanz. In: Deutsches Guggenheim. *Gerhard Richter: Eight Gray 2002.* exh.cat., New York, Berlin: Guggenheim Museum Publications; 2002. pp.13-28.
2 Greenberg, Clement. The Situation at the Moment. In: *Partisan Review*, vol. 15, no.1, Jan 1948, pp.83-84.
3 Giebelhausen, Michaela. The Architecture *Is* the Museum. In: Marstine, Janet, ed., *New Museum Theory and Practice*, Malden, MA, USA: Blackwell Publishing; 2006. pp.41- 63.
4 Duncan, Carol, Wallach, Alan. *Civilizing Rituals: Inside Public Art Museums.* London: Routledge; 1995.
5 Bennet, Tony. *The Birth of the Museum, History, Theory, Politics*, London: Routledge, 1995. pp.15-105.
6 Giebelhausen, Michaela. *Architecture*, p.42.
7 ibid. pp.41-63.
8 ibid. p.42.
9 Bennet, *The Birth of the Museum*, pp.15-105.
10 Plagemann, Volker. Lage, Baukörper, Raumorganisation, Bildprogramm. In: *Das deutsche Kunstmuseum:1790- 1870,* Munich: Prestel; 1967.
11 Giebelhausen, Michaela. *Architecture*, p.43.
12 Durant, Jean-Nicolas-Louis. *Précis des leçons d'architecture données à l'École polytechnique* (1813), Paris: Ecole polytechnique; 2010.
13 Crimp, Douglas. The End of Art and the Origin of the Museum. In: *Art Journal*, Vol. 46, No. 4, *The Political Unconscious in Nineteenth-Century Art.* New York: College Art Association, Winter, 1987, pp. 261-266.
14 Bennet, Tony. *The Birth of the Museum*, p.92.
15 Duncan, Carol, Wallach, Alan. The Universal Survey Museum. In: *Art History*, 3: 4, Bloomington: Indiana University Press; 1980. pp.448-69.
16 Giebelhausen, Michaela. *Architecture*, p.52.
17 ibid. p.55.
18 O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space.* expanded edition, Berkley: University of California Press; 1999. p.80.
19 ibid.
20 ibid., p.76.
21 ibid., p.78.
22 ibid.
23 Giebelhausen, Michaela. *Architecture*, p.56.

SMITHSON'S DECLARATION OF ART AS AN ARCHITECTURAL AFTERTHOUGHT

24 Smithson, Robert. 'Towards the Development of an Air Terminal Site'. *Artforum*, June, 1967. In: *The Writings of Robert Smithson*, Holt, Nancy ed., New York: New York University Press; 1979. p.41.
25 Smithson, Robert. 'Aerial Art'. In: *Studio International*, February- April 1969., ibid. p.92.
26 Smithson, Robert. 'Cultural Confinement'. In: *Artforum*, October 1972., ibid. p.132.
27 Smithson, Robert. 'Air Terminal Site', ibid., p.47.
28 ibid.
29 ibid.
30 Smithson, Robert. 'The Crystal Land'. *Harper's Bazaar*, May 1966, ibid. p.19.
31 Smithson, Robert. 'Entropy and the New Monuments'. *Artforum*, June 1966, ibid. p.9.
32 Smithson, Robert. 'Donald Judd.' Philadelphia Institute of Contemporary Art Catalogue, '7 Sculptors', 1965. ibid. p.21.

33 Smithson, Robert. *Robert Smithson: The Collected Writings.* Flam, Jack, ed., Berkeley: University of California Press; 1996. p.293.

34 Smithson, Robert, Kaprow, Alan. 'What is a Museum? A Dialogue between Alan Kaprow and Robert Smithson'. Arts Yearbook, *The Museum World,* 1967, ibid. p.59.

35 Smithson, Robert. 'Donald Judd'. ibid. p.21.

36 ibid.

37 Smithson, Robert. 'A Sedimentation of the Mind: Earth Projects'. *Artforum*, September 1968, ibid. p.84.

38 Freud, Sigmund. *Civilization and Its Discontents.* (1930), London: Penguin, 2004.

39 Smithson, Robert. 'A Sedimentation of the Mind'. In: *The Collected Writings*, p.84.

40 Smithson, Robert. 'A Provisional Theory of Nonsites'. In: *Robert Smithson: The Collected Writings.* Flam, Jack, ed., Berkeley: University of California Press; 1996. from 'Unpublished Writings'.

41 Smithson, Robert. 'Sedimentation of the Mind'. p.85.

42 ibid. p.90.

43 ibid.

44 Alberro, Alexander et al. *Robert Smithson.* exh. cat., The Museum of Contemporary Art, Los Angeles: University of California Press; 2004. p.11.

45 Smithson, Robert. *Robert Smithson: The Collected Writings.* Flam, Jack, ed., Berkeley: University of California Press; 1996. p.362.

46 Alberro, Alexander. *Robert Smithson,* p.11.

47 Smithson, Robert. 'Air Terminal Site'. In: *The Collected Writings*, p.41.

48 Smithson, Robert. 'A Provisional Theory of Nonsites'. In: *The Collected Writings.*

49 ibid.

50 ibid.

51 Smithson, Robert. 'Cultural Confinement.' In: *The Collected Writings*, p.132.

STAGING OF THE CLAIM: TWO SPATIAL TYPOLOGIES

52 Smithson, Robert. 'Air Terminal Site', *The Collected Writings*, p.47.

53 Glossary of the European Spatial Planning Observation Network, ESPON. http://www.gsf.fi/projects/espon/glossary.htm. last accessed October 2011.

IDEAL SPACE AND MONUMENT

54 O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space.* expanded edition, Berkley: University of California Press; 1999. p.14.

55 ibid.

56 O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space.* expanded edition, Berkley: University of California Press; 1999.

57 ibid. p.9.

58 ibid. p10.

59 ibid. p.8.

60 ibid.

61 ibid.

62 Bennet, Tony, *The Birth of the Museum, History, Theory, Politics*, London: Routledge,1995. pp.92-94.

63 Crimp, Douglas. 'The Postmodern Museum'. In: *Parachute.* March-May.1987, p.62.

64 Bennet, *Birth of the Museum*, p.93.

65 Herzog and de Meuron, Extension to Tate Modern, London, 2012.

66 Ruiz, Christina. 'The tastemakers are here- Alpha collectors with private museums to fill make their presence felt at Art Basel'. In: *The Art Newspaper*, June 2011.

67 Benjamin, Walter. 'The Work of Art in the Age of Mechanical Reproduction'. 1936, Harry Zohn transl., in Arendt, Hannah ed. *Illuminations.* London: Fontana; 1992. pp.245-55.

68 Schubert, Karsten. 'Democracy of the Spectacle, The Museum Revisited'. In: *The Curator's Egg.* London: Ridinghouse; 2009. p.175.

69 ibid. p.176.

70 Schubert, Karsten. *The Curator's Egg.* London: Ridinghouse; 2009. p.19.
71 Judd, Donald. 'On Installation', 1982. In: *Donald Judd. Complete Writings 1975- 1986.* Halifax, Canada: The Press of the Nova Scotia College of Art and Design. p.21 ff.
72 Duncan, Carol, Wallach, Alan. 'The Universal Survey Museum'. In: *Art History*, 3: 4, Bloomington: Indiana University Press; 1980. pp.448-69.
73 Schubert, Karsten. 'Modes of Display'. In: *The Curator's Egg.* London: Ridinghouse; 2009. p.136.
74 Judd, *Complete Writings,* ibid.
75 Serota, Nicholas, ed. *Donald Judd.* exh. cat. London: Tate Publishing; 2004.
76 Schubert, Karsten. 'Modes of Display', p.136.
77 Judd, Donald. 'Specific Objects'. In: *Complete Writings 1959-1975.* Halifax, Canada: The Press of the Nova Scotia College of Art and Design; 1975. p.187.
78 Govan, Michael, Bell Tiffany, *Dan Flavin A Retrospective*, exhibition catalogue, Dia Art Foundation, 2004. p.56.
79 Judd, Donald. *Complete Writings 1959- 1975*, p.196.
80 Judd, Donald. 'Some aspects of Color in General and Red and Black in Particular'. *Artforum*, Summer 1994, in Serota, Nicholas, ed. *Donald Judd.* exh. cat. London: Tate Publishing; 2004. pp.145- 148.
81 Serota, Nicholas. 'Donald Judd: A Sense of Place', In: *Donald Judd.* exh. cat. London: Tate Publishing; 2004. pp. 99-110.
82 Govan, Michael. Introduction. In: *Dia:Beacon*, Dia Art Foundation, New York, 2003. pp.10-13.
83 Govan Michael. 'Dia in Context'. ibid. pp.15- 43.
84 Cooke, Lynne. 'Never No More Literature?' In: *Dia:Beacon*, Dia Art Foundation, New York, 2003, pp. 47- 73.
85 ibid. p.64.
86 ibid.
87 Buchloh, Benjamin. 'Gerhard Richter's Eight Gray: Between Vorschein und Glanz'. In: Deutsches Guggenheim. *Gerhard Richter: Eight Gray 2002*. exh.cat., New York, Berlin: Guggenheim Museum Publications; 2002. pp.13-28.
88 Cooke, Lynne. Gerhard Richter. http://www.diacenter.org/exhibitions/introduction/93
89 Buchloh, Benjamin. 'Vorschein und Glanz', p.20.
90 Richter, Gerhard. *Atlas.* Friedel, Helmut, ed. exh. cat., München: Lenbachhaus. Octagon, 1997.
91 Cooke, Lynne. 'Introduction', p.1.
92 Buchloh, Benjamin. quoted in: Hentschel, Martin. 'On Shifting Terrain: Looking at Richter's Abstract Paintings'. In: *Gerhard Richter,* 1998. London: Anthony d'Offay Gallery, p.11.
93 Cooke, Lynne.'Introduction', p.2.
94 ibid.

CHAPTER TWO

Site and Museum

Before focusing on the contemporary context of Smithson's statement that 'art is no longer an architectural afterthought', the previous chapter looked at the history of the purpose-built art museum. It later distinguished the typologies of ideal and contingent space with relation to a work of art and its architectural frame. The second chapter now asks if Smithson's impulse is still valid in the contemporary condition. Forty years after it was originally posited, the argument discusses the relevance of Smithson's statement for artistic, critical and institutional practices today.

Following Smithson's dialetic of site/nonsite, current explorations of site-specificity have furthered the modes of art production originating in the 1960s and 1970s such as conceptualism and minimalism. As an example of this development, Rosalind Krauss, in her article 'Sculpture in the Expanded Field' (1979), discussed how modernist sculpture absorbed its pedestal to sever its connection to the site and rendered it more autonomous, transportable and placeless.[1] While minimalism instantiated a contextual spatiality which espoused the phenomenology of the viewer, later conceptual thinking developed a version of site-specificity which challenged its unadulterated approach to space and included the wider cultural framework including that of the museum.[2] Thus, artists such as Michael Asher and Hans Haake focused their critique of institutions on issues such as the detection of social status, income, visitor behaviour and other issues relevant to the context of the institution of art. Their premise was to expose the museum's confinement to a particular place which at the same time provided the actual ground for its critique.[3]

Yet, by the end of the 20th century, these concerns became fragmentary and re-integrated into the mainstream museum- and commodity culture of art. At the same

time, contemporary works and exhibitions recall the legacies of earth art and institutional critique and develop or hybridise the impulses of these now historical activities. How then has site-specific art evolved into the 21st century?

The Reception of 70's Work and Site-Related Art in the 21st Century
According to Douglas Crimp, the site-specificity of institutional critique worked against the affirmation of commercial and aesthetic values of 'homeless' works which the materiality of this space encouraged.[4] In the contemporary condition, however, pertinent questions around the object ontology of art, the limitations of materialist critique, the role of physicality and the relation between a work and a viewer remain unresolved. In the recent past, works from the 1960s and 1970s have been successfully re-exhibited based on precisely a growing interest in their underlying critiques, to the extent that, paradoxically, their market value has risen in equal measure.[5]

In his text 'The Museum's Ruins' (1993), Crimp takes stock and reassesses the connection between the viewer and the idea of site-specificity.[6] He identifies the moment when site specificity was introduced into contemporary art as that of the emergence of minimalism in the mid-1960s. What was at issue then was the idealism of modern sculpture and the engagement of the spectator's consciousness with sculpture's own internal set of relationships. The coordinates of perception were established as existing not only between spectator and the work but among spectator, artwork, and the place inhabited by both. Whatever relationship was now to be perceived was contingent on the viewer's temporal movement shared with the object. Thus the work belonged to its site; if its site were to change, so would the interrelationship of object, context, and viewer. For Crimp, such a reorientation of the perceptual experience of art made the viewer, in effect, a subject of the work. He states:

> The critique of idealism directed against modern sculpture and its illusory sitelessness, was, however, left incomplete. The incorporation of place within the domain of the work's perception succeeded only in extending art's idealism to its surrounding site. Site was understood as specific only in a formal sense; it was abstracted, aesthetizised.[7]

The precondition of the circulation of modern artworks existed in relation to the fact that they had no specific site and were therefore said to be autonomous and homeless.

They were transposable from the studio to the commercial gallery, from there to the collector's private dwelling, the museum or the corporate lobby. Engendered under capitalism, modern art became subject to commodification. Minimal art did not resist the material conditions of modern art because it accepted art's commercial spaces as a precondition. For Crimp, this task was later taken up by the site-specific artworks of Robert Smithson, Daniel Buren, Hans Haacke and Michael Asher. However, what seems important to him and to the current argument, is that their contribution to a materialist critique and resistance to the disintegration of culture into commodities have remained fragmentary and provisional. Thus, by the time of the publication of his book in 1993, Crimp concludes that the work of these artists has remained largely inconclusive:

> What remains of this critique today are a history to be recovered and fitful, marginalized practices that struggle to exist at all in an art world more dedicated than ever before to commodity value.[8]

In this vein, many of the early precedents of minimalist and site-specific art, which once seemed too difficult to collect and reproduce, have featured in exhibitions such as 'Between Geometry and Gesture' (Whitney Museum of Art, 1990), 'Ends of the Earth: Land Art to 1974' (LA MoCA, 2012) and retrospectives such as 'Donald Judd' (Tate Modern, 2004) and 'Robert Smithson: Art in Continual Movement' (Emmen, The Netherlands, 2012). Originally, the separation and mobilisation of site-specific works had been engendered not by aesthetic imperatives but by pressures of the museum culture and the art market. Yet today, site-specific works from decades ago are being conserved, relocated and refabricated. Depending on circumstance, some of the pieces are destroyed after their specific exhibition. Sometimes, the recreations begin to function as new originals to the effect that, with or without consent of the artist, audiences are offered the aesthetic experience of site-specific copies. At other times, the process of copying ends in dispute, such as in the case of the unauthorised duplication of works by Donald Judd by his collector Giuseppe Panza for the purpose of their exhibition at the Guggenheim Museum in 1990.[9] How these inversions of authenticity and purpose agree with artists' intent, dead or alive, needs to be renegotiated in the case of each subsequent installation. Whether within a gallery, urban location or across an open landscape, site specificity used to specifically represent a grounded physical experience. A work used the site as an actual location. Its identity was composed of

physical elements which were related to distinctive topographical formations.[10] As far as the minimalism of the late 1960s deflected the idealist hermeticism of the autonomous art object by its space of presentation, it was to be experienced through the bodily presence of the 'viewer' rather than perceived by a disembodied eye. Furthermore, early 'site-specific' works caused a reversal of isolated modernist tendencies and embraced their environmental context to be formally directed by it.[11]

A critical articulation of the transition in the understanding of a work with regards to the space that surrounds it may thus define the onset of a 'postmodern' understanding in art. In her article 'Sculpture in the Expanded Field', Rosalind Krauss' analysed the remit of sculpture within the context of landscape and architecture in the way that works after modernism became part of a wider field.[12] In this way, the constraints of museum displays were to be overcome by investigations of sites in natural landscapes and the unmediated conditions of urban spaces. In this way, according to Miwon Kwon's analysis, the 'space of art' moved on from that of a tabula rasa towards that of a 'real place'.[13] The notion of site-specificity thus aligned a phenomenology of presence with an implicit critique of the art system: a work's meaning was displaced towards its environmental frame and beyond. Site-specific works in their earliest formation thus focused on establishing an indivisible relationship with their site and demanded the physical presence of the viewer for the work's completion.[14] Art's new attachment to a site provided a confluence of imperatives which changed the remit of this immanentism: to exceed the limitations of the traditional media of painting, sculpture and their institutional setting, to shift the epistemological meaning from within the art object to the contingencies of its context; to resist the market economy, and to reconsider preconceptions about the viewer, away from a Cartesian- to a physical and phenomenological experience.[15] In an important theoretical turn, James Meyer wrote:

> Site specificity had a more implicit, and less recognized, source: the modernist impulse of reflexivity. Modernist reflexivity was a reflection on medium, a task Clement Greenberg compared to Kant's call for Reason to reflect on the conditions of its immanence.[16]

Minimalism had challenged the autonomy of the art object by deflecting its meaning to the space of its presentation. Later, site-specific practices took their physical site as the

very precondition of advanced work. However, this work still confined its analysis to the frame of the space of the gallery. Institutional critique finally questioned the idealist hermeticism of this space. It no longer perceived it in terms of its perceptual dimensions but as the institution of normative exhibition conventions. 'The architectural features', writes Miwon Kwon,

> were deemed to be coded mechanisms which actively disassociate the space of art from the outer world, furthering the institution's idealist imperative of rendering itself and its hierarchization of values 'objective', 'disinterested' and 'true'.[17]

For Kwon, institutional critique therefore constituted yet another instalment of Kantian reflexivity. Based on detached judgement, reflexivity had constituted one of the main premises of Kant's 'transcendental aesthetic' in both the first and the third 'Critique'.[18]

James Meyer subsequently distinguishes between two notions of site: a 'literal site' and a 'functional site'.[19] The 'literal site' is an actual physical place which determines the formal and permanent nature of a work, such as Richard Serra's 'Tilted Arc' (1981). The 'functional site', on the other hand, is a process, an operation between sites or a mapping of institutional filiations by the artist or others who are involved in the work. He cites Smithson as a precursor for this model because of his 'polymathic enterprise, whose vectored and discursive' notion of place, opposes Serra's model. Such a site then becomes a movement in time and a chain of meanings maps itself out as it is traversed by the artist. Furthermore, as soon as the subject of the critique of the confinement of art had been exhausted, an engagement with the outside world and the integration into the realm of the social order became the preferred mode for much site-related art. Meyer has also shown how the site explorations of artists like Mark Dion and Andrea Fraser have transformed the notion of site-specificity as it emerged during the early years of institutional critique and earthworks. In these examples, sites no longer necessarily coincide with literal spaces and draw their meaning from a specific topographical relation. More contemporary works relate to places such as city streets, housing projects, supermarkets and consider media such as newspapers, television and the internet as sites as well. These developments thus have furthered Rosalind Krauss' idea of the expanded field and in addition to this spatial expansion, sites have become informed by popular culture and a wider range of discourses.

For Miwon Kwon, then, unlike its previous installments in the 1970s, 'this site is not defined as a precondition'.[20] In her reading, a site-related work includes and shifts its focus from the actuality of a location to its social conditions and the realities outside the institutional frame. Kwon uses the term 'site' for content which is generated by a work and subsequently verified by its convergence with an existing discursive formation. For her, different theoretical concepts, institutional frameworks, historical conditions, a community or seasonal event, have come to function as sites.[21] Driven by the convention of an avant-garde tradition of strategy and opposition, these more recent manifestations of site-specificity treat aesthetics and art-history as secondary. As a result, in order to instate their efficacy, there has emerged a widespread interest in artistic production which is different from that of traditional autonomy. Following similar concerns, Peter Osborne showed that an unresolved legacy of conceptual art has caused an interest in modes of work which are tied to practices such as those of architecture. Yet, at the same time, he points out that conceptual art's very rejection of aestheticism has resulted in this spatial deficit.[22] Thus, in line with Douglas Crimp's related prognosis of the situation in the early 1990s, it can be said that the legacy of site-specific art, as put into practice in the 1970s, has not only stalled, but has remained largely unchallenged or has even regressed.[23] A need for research can therefore be identified, which locates works by artists who work against this spatial deficit, a claim that will be developed further in chapter three of the current thesis.

Rosalind Krauss' 'expanded field'- theme thus has been adopted unanimously by theorists as a prerequisite for a postmodern condition: in James Meyer's terms, for example, a site operates within a network of sites, or is an institution amongst institutions.[24] While the focus of early institutional critique was the material circumstance of the reception of art, later sites have explored a field of 'contingent spheres of interest, contingent locations' of overlap of text, photographs, videos, physical places and things' which is explored temporarily.[25] Thus, this site is informational, intertextual and spatial at the same time, a map and an itinerary which is formulated by the passage of the artist. In this way, around the turn of the millenium, a notion of site emerged which focused exclusively on its relation to a 'nomadic' potential, a notion taken from Deleuze and Guattari. The term came into popular usage in isolation from its actual argument, where it is understood in its tight and inevitable relation to striation, and constitutes a type of mutual interdependency which traverses various models of instantiation.[26] However, this isolated focus on mobility needs to be

understood in the context of a period of newly affordable air travel, unprecedented dissolution of borders and the emergence of the internet, a new potential reflected in the works of Rosler, Orozco, Fraser, Dion, Tiravanija and Müller.[27] We find an example of such interpretation in the writing of James Meyer, when he notes:

> [...] this is the kind of space that the philosophers Gilles Deleuze and Felix Guattari have described as nomadic, a shifting or deterritorialized site at odds with sedentary, striated space [...].[28]

Commentaries of this type abound, based on the unprecedented possibilities for movement, focusing on nomadic space alone, rather than its relation to striated space as discussed in the philosophers' text. Robert Smithson started to be cited as a classic reference: his photographs and texts became representative for the rewriting of 'place as a vectored relation' where the 'physical place is a destination only to be seen or left behind'.[29] In this vein, Artists like Renee Green and Andrea Fraser developed interpretations of site which, like those passing through it, were unstable and contingent. Richard Serra's work became the epitome of a fixed interpretation of site-specificity while, for Meyer, Smithson's 'monument is entropic'.[30] In exhibitions such as 'Platzwechsel' (Kunsthalle Zürich, 1995), installation and texts set up a 'semantic chain which traverses physical borders'.[31] Here, the Kunsthalle itself was transformed into an elaborate nonsite in relation to a discredited park, an unusable place between industrial, civic and natural boundaries.

Thus, the movement of site from the 1960s, as grounded in the body of phenomenological experience to that of a mobile equivalent can be traced in parallel to the developments of the market economy of the time.[32] By the late 1990s, the culture which site-specificity sought to resist, had achieved a new height and new artistic methods were necessary to negotiate its by now fully immersive power.

Contemporary Immersions

The transformation of George Gilbert Scott's power station into the museum space of Tate Modern is emblematic of economic shifts beginning in the later decades of the 20th century. As de-industrialisation had left prime real estate abandoned, it was ready to be developed by entrepreneurial museum directors in search of plentiful space. At the

extreme end of the scale, such buildings were ready to be taken over by cultural and tourism industries. Contrary to the claims of the 1970s and 1990s, today, a spatial immersion of art within the institutional sphere has come to be expected. Contemporary installation practices have subsumed the phenomenological investigations of an earlier period although they may still stage challenges to the faculties of perception. In addition, the developments of environmental sculpture have come to designate work which operates from a multitude of viewpoints and creates or alters the environment in which the viewer moves.[33] In any case, there is an observable increase in size on all levels of artworks, spaces and operations. In this way, installations have come to be keyed not to the perceptual phenomenological body but to the increasingly large architectural spaces which accommodate them. Anish Kapoor's 'Marsyas' (2002) for example, and Olafur Eliasson's 'The Weather Project' (2004) directly responded to the structural and spatial demands of the hollowed-out power station of the turbine hall. More recently, in Tate's former tank rooms, a full round and large quantity of film and video projectors has surrounded viewers and presented a quantity of material at the same time. Thus, as a result of architectural preconditions, artists, often later in their careers, have come to insist on the production of full feature films and more complex, ambitious constructions of their own. However, often the resulting works do not specifically engage with the qualitative difference of large scale works. As a result, such pieces often look forlorn within their vast spaces of reception, as in the case of Louise Bourgeois's spiral staircases ('I Do, I Undo, I Redo', 2000) or Rachel Whiteread's stacks of 14000 boxes ('Embankment', 2005), also displayed in Tate's turbine hall. In equal measure, freestanding outdoor installations often display a more or less conscious lack of interest into structural requirements of scale, as in the example of Rirkrit Tiravanija's Village (Sanpaton, Thailand 2006-2008) and Anish Kapoor's Olympic monument (London, 2012), to name a few. This tendency is therefore not confined to spaces like the Turbine Hall and is part of a wider development caused by the demands of new museum lobbies and public areas which are increasingly commensurate to an urban scale.

According to James Meyer, the interest in scale in art began around the time of abstract expressionism.[34] In an understanding exemplified by artists like Jackson Pollock and Mark Rothko, the bodily relation had hitherto been transferred from the artist to a painting. The same relation was subsequently transmitted viscerally from the painting to the viewer. This relative intimacy changed with the merging of the easel

picture with the mural, where painting started to grow occupied with a predetermined architectural dimension. Seminal works and texts such as Donald Judd's 'Specific Objects' [35], Robert Morris 'Notes on Sculpture' [36], Michael Fried's 'Art and Objecthood' [37] subsequently shifted the material of the painterly relation to that of the space of reception and equated the scale of a work phenomenologically to that of the human body within a room. The exhibition 'Scale as Content' at the Corcoran Gallery of Art in Washington DC (1967) literally thematised the process of art as it moved its relation from the body to that of the space of the museum. In a parallel development, the earthworks of Michael Heizer and Robert Smithson moved the site of reception out of the gallery altogether. Their works disavowed the imposing support of the museum space and replaced its effects with that of sublime or dystopian scale and immersion in a desert or wasteland setting. As William Rubin, then director of painting and sculpture at the Museum of Modern Art, put it in 1974 when asked about these practices: 'the museum concept is not infinitely expandable'.[38]

However, while the then emerging outdoor practices confirmed Rubin's insight, the space of the museum kept growing. As a result, works which are contained within institutional spaces today are forced to increase in scale in accordance with what Robert Morris has termed the 'Wagner Effect'.[39] In this way, the phenomenological and site-specific tendency of earlier works has become instrumentalised to support and sustain the spaces of global museological competition.[40]

Consequently, such contained works have become more immersive, more expensive and more ambitious. They demand the total transformation of a person's awareness by engrossing them in a total environment. Sometimes, they aspire to a total immersion within a fictional social setting. This supposed experience is preconditioned on the partial or complete suspension of disbelief and depends on how faithfully this environment reproduces an external reality and conditions the degree of presence that can be expected from a viewer or participant.

Two strands of developments are relevant to this problem: Having left the frame of painting as a constituent for representation in early modern art, a new type of immersive representation has entered the scene in the form of the full scale architectural stage set. This type of immersion has emerged in various forms of contemporary baroque within existing institutional spaces such as in the works of Mike Nelson, Markus Schinwald, Christoph Büchel, Pablo Bronstein and Ryan Gander. While Mike Nelson does not consider the social implications of such inhabited space as viewers

65

walk through a traditional stage set, for Christoph Büchel, often ignorant participants are engulfed in a veritable social set-up. Within a dialectic experiment in the name of art, they are invited to 'view' each other as being art, sometimes without their consent and awareness. Both extremes thus pertain to two major modes which still remain to be challenged today: the dependence on the gaze of the viewer and the dialectic of institution. Further, we may mention Bice Curiger's Venice Biennale 2011, curated around the paintings of Jacopo Tintoretto.[41] In the upper level of the Biennial's central pavilion, traditionally, the most important works were displayed along its central axis, as exemplified by Harald Szeemann's exhibition in the same space.[42] Curiger specifically made a point to disrupt this history by creating a division into eight converging full height interior partitions as if to dissipate the residue of the space's history. Conceptually based on Tintoretto's fleeting brushstrokes, the idea of dissipation also ran through the curating of the realm of painting on the floor below, finding a sort of conceptual culmination in the work of Kerstin Brätsch.[43] Here, painting transcended its canvas by changing states of support and traversed various media: wall partitions, translucent perspex panels in freestanding metal frames, computer-generated shapes presented both on monumentally sized paper sheets and as knitted patterns on improvised clothing.

In both these above developments, the idea of art as an object has been traversed by transitional information or it was replaced by being made up of viewers and participants. However, as such works keep relying on the physical support of their space of display, it can be said that they have remained fundamentally bi-substantial. As such, they still operate within Smithson's 'cultural confinement' of an institutional framework.

Corporate Assimilation

How is artistic resistance then staged within such corporate environments? The changes since the late 1970s represent a break with the notion of art as an idealistic counterweight to other areas of society. In the 1980s, relations between artists and institutions, the market, the public sector and corporations became substantially more wide- ranging and complex. In this vein, since the early 1990s, Liam Gillick has repurposed minimalism and conceptualism into designed objects which are embedded in theoretical narratives and are enhanced by his performances and lectures. Donald Judd's critical practice is evoked by Gillick's theoretical interpretations of his own work.

Unlike Judd's criticism however, which was a supplement, Gillick's critical writing uses its motivations as an inherent part of his practice.[44] If Judd's work was criticised as a representative of a Western industrialised hegemony, in Gillick's work this criticism becomes an elemental component of his narrative. Here, then, the forms of modernism survive without the support of the modernist project. While minimalism had come to represent the processes of industrialisation through a demonstration of the virtues of that production, since the 1980s Western industry has increasingly shifted overseas. Western capital has morphed into an abstract information- and management economy. This historical critique of minimalism is inherent in the formalism of Gillick's own objects. While he believes that the corporate models of decision making in capitalist society merely advocate a status-quo thinking and prevent reform, his installations intend to offer a site within which to examine these issues. His screens and corrals a conceived as spatial representations of his theoretical concepts. Materialised into abstract forms, their suggestive blankness is intended to propel conversation towards new models and forms of experience. The aesthetic of these phenomena and processes are Gillick's subject. He is interested in how these ideologies find a form in which he has an implicated role. For Gillick, 'there is no outside' of the contemporary commercialised and networked life- as indeed his work feeds off these moments of proximity. 'If I deny this proximity, the work collapses into didacticism', he states.[45] Thus, he is concerned that there is no other model outside of commercial dynamics and that contemporary art might have been damaged in the last fifteen years because of its near total congruence with 'the real web of things'.[46] At issue then, is a body of work made of various distinct images and texts while object-like manifestations make a multitude of references to architecture and design. Artistically speaking, for Gillick, the speculative aspects of such models of practice and thought, as in the case of the display of a simulated built-in kitchen at the Venice Biennale (2009), have been more productive than their use as tools.[47] Plus, his work is set to be only completed by viewers or participants. He declared: 'without people it's not art- it's something else- stuff in a room.'[48] Thus, Gillick's work acts in part as a relational aesthetic in the sense of Nicolas Bourriaud, deliberately considered to be participatory and left incomplete. According to these rhetorics, the work is designed and theorised to leave a conscious freedom on the part of the viewer and places him at the focal point of a network of limitless interrelations. However, Bourriaud's 'Relational Aesthetics' was almost immediately exposed to the charge that it merely espoused a formalism with no real informational content.[49] Yet, the status of

such work and the possibilities for its critique involve mutual inflections of idealism and pragmatism. In this way, Gillick's texts make demands on their readers regarding whether or not a critical space of dialogue and reflection can arise. What such a space might look like ultimately depends on these readers and viewers and their level of willingness to participate in the work because for Gillick, the outcome must remain open.

In another and different example of corporate assimilation, Olafur Eliasson's spectacular museum installations are in equal measure driven by the institutional demand for such large works of art. Eliasson's installations reach an 'architectural' scale and dimension as much as they attract large audiences, both within the context of museum spaces and outside of them.[50] In the example of his first project in Berlin, 'Inner City Out' (2010), designed for the Martin-Gropius-Bau and curated by Daniel Birnbaum, his work set out to examine the relationship between the museum and the surrounding city. Ephemeral installations were placed in various urban locations as well as within the museum itself. According to Birnbaum, this strategy meant to introduce 'societal realities' into the museum's walls.[51] He states that, apart from the critical social spaces by El Lissitzky and the Bauhaus, most exhibition spaces in Germany have since been designed to conceive of the viewer as an isolated individual- notions of collaboration and social interaction were supposed to happen in the 'street'. In a statement which reads like a reference to Robert Smithson, Birnbaum describes the interventions of 'Inner City Out' as yet another layer in the palimpsest or cultural sedimentation of the sites and buildings of historical Berlin. However, according to his argument, contrary to the ideas of Smithson and those of early institutional critique, the exhibition was to take advantage of the possibilities of reflection and display in which the rest of the city is a productive force, not a backdrop. For those who live in Berlin, the beginning and entrance of the exhibition was to have started before and outside the moment they set foot into the Gropius Bau. In an interview, Eliasson referred to this detached legacy of exhibition spaces:

> [...] historically, museums striving to objectify communication and display have neglected to acknowledge the potential of physical presence, and in that way they've regrettably lost their ability to generate a kind of non-dogmatic criticism based on the potential of the embodied subject.[52]

But, if regarded as an active space, as in the case of his Berlin exhibition, even as an 'agent', viewers are invited to engage in 'active criticism' by acknowledging that they are 'produced' by the objects with which they are involved.[53]

Thus dissatisfied with the museum environment, in a very recent example, Eliasson's 'societal' ambitions have involved the gift of an atmospheric intervention to a town of Ukrainian steelworkers:

> Dnepropetrovsk. The Ukrainian steel billionaire and art collector Victor Pinchuk is extending his activities with a major exhibition of new paintings by Damien Hirst to be held at his art centre in Kiev next month, and a show of works by the Chapman brothers in 2013. But Pinchuk's biggest coup to date is commissioning the Danish- Icelandic artist Olafur Eliasson to make five monumental pieces for his new Interpipe Steel Mill in Dnepropetrovsk in south-east Ukraine, including a 60m-high artificial sun, which dominates the skyline of the post-Soviet state's fourth largest city. [54]

If his 'Weather Project' (Tate Modern, 2003) led viewers towards a collective absorption almost cinematic in its subjection to the directive of the museum environment, his gift to Dnepropetrovsk involves an act of biblical proportions by introducing a moment of morning sunlight into the otherwise eternally grey Ukraininan sky. Thus, while a cultivation of a dual consciousness held out in Eliasson's earlier work, his command over the technical machinery of his setup has come to a position of total dominance over the viewer's ability to relate to it.

In contrast, 'active criticism' not quite along Eliasson's terms, has become a central concern in Shannon Jackson's research in the city of Chicago.[55] With regards to urban locations, institutional- and otherwise, Jackson goes a step further than Birnbaum and Eliasson: In an early 21st century climate of diminishing funding, she looks at the ways artists, museums, landlords and communities may add value by joining forces and reverse the terms of formerly separate practices. Jackson is interested in those works which mimic or replicate aspects of the institutional or systemic structures which they aim to challenge. One of Jackson's research initiatives has examined the parallel mechanisms of developers, who look for properties, at the same time as performers, who are in need of art venues.[56] In this context, she discusses how, in each case, residents perceive the role of art and performance in their communities differently. Yet,

they depend on the same kinds of support, and many of the same institutions. Thus, Jackson is interested in artists who juggle the terrains of social engagement and aesthetic innovation, which are again in this case, seen to be mutually exclusive. Among such artists is Chicago's Theaster Gates, whose works unite studies in urban planning, ceramics and religion and comprise temples, downtown blocks, and gospel choirs. One of his more interesting works consists in the repurposing of a derelict house in Chicago, a project which, not unproblematically, he later related to a building in the urban context of 'Documenta 13'.[57] In the case of Gates, parts and fragments of such projects later get isolated and traded through the channels of the commercial gallery system.

In this way, along the lines of the further expansion of artforms, Jackson has an interest in fruitful limitations arising from practices which explore networks of obligation and responsibility.

Diachronic/ Synchronic Museum

Thus, as discussed above, artworks which are included into the display practices of the museum have increasingly become invested in a direct interest in society in general. In this way, such practices have in turn influenced institutional projects and the design of museums. Since the 1980s, it has become increasingly clear, that institutions of art could be made flexible and adaptive in the same way that art had become first site-specific, then critical, and finally market-driven by media and spectacle. As museums started to be affected by these changing considerations, they became harder to define in turn. Based on speculative investment, they increasingly started to be organised according to a commercial model borrowed from the entertainment industry. Thus, according to Jan Debbaut, museums were forced to become more interested in innovation and living culture than in historical considerations.[58] As has been the case in the United States and has now become widespread in other countries, due to the withdrawal from public funding, museums started to depend on private donors, both corporate and individual. The result are museums which are based not only on artistic vision, architecture and a collection, but are concerned with city marketing, the increase of visitor numbers, fundraising and branding. Thus re-organised from within, they strive to meet the demands of cultural engineering, which includes retail, restaurants and corporate lounges which revolve around an artistic programme.[59] In equal measure, commercial galleries, auction houses and art fairs have complemented the position of

the museum as a destination of leisure and consumption. Furthermore, as the Western idea of art has started to penetrate all areas of the globe through increased mobility and communication media, private collectors around the world have started to open their own outposts and display-buildings.

In the 1980s, together with biennales, museums became subject to urban development strategies and were supported by a small group of internationally recognisable architects. Johannes Cladders was one of the first museum directors to convince the authorities of a small town to build a new museum by a well known architect. The Abteiberg Museum in Mönchengladbach opened in 1982, catering to artists such as Michael Broodthaers, Daniel Buren and Michael Asher. Years later, this new engine of urban revitalisation contributed to the unprecedented success of Frank Gehry's Guggenheim Museum in Bilbao. In her article 'The Cultural Logic of the Late Capitalist Museum' (1990), Rosalind Krauss discussed her work on the 'expanded field' through a clash with the limits of the traditional museum space.[60] By the way of a conversation with Thomas Krens in the early 1990s, Krauss reminisced how the metaphorical understanding of the expanded field of art resulted in equal measure in the expansion of the space of the museum. A meeting of two scenes was identified when Krauss visited the exhibition of works of minimal art from the Panza Collection, curated by Suzanne Page (1990). As this exhibition more or less filled the Musee d'Art Moderne de la Ville de Paris, Krauss experienced the museum as a powerful presence and 'yet as properly empty, the museum as a space from which the collection has withdrawn'.[61] As she further put it:

> For indeed, the effect of this experience is to render it impossible to look at the paintings hanging in those few galleries still displaying the permanent collection. Compared to the scale of the Minimalist works, the earlier paintings and sculpture look impossibly tiny and inconsequential, like postcards, and the galleries take on a fussy, crowded, culturally irrelevant look, like so many curio shops.[62]

The disparateness of these two scenes constituted for her the 'cultural logic of the late capitalist museum'. According to Thomas Krens, this logic included a sweeping change of the conditions within which art itself was understood. What was revealed to him then was not only the 'tininess and inadequacy' of most museums, but that the 'encyclopedic nature of the museum was over.'[63]

Thus, without referring to Judd, Thomas Krens realised the importance of selecting only a few artists and to collect and show these few in depth over the full amount of space it might take to experience the cumulative impact of a given oeuvre. The discursive change he was imagining was, according to Krauss, one that switches from diachrony to synchrony. As Krauss put it,

> The synchronic museum -if we can call it that- would forego history in the name of a kind of intensity of experience, an aesthetic charge that is not so much temporal (historical) as it is now radically spatial, the model for which was, in Krens's own account, Minimalism.[64]

Minimalism had reshaped the way late 20th century viewers looked at art: the demands which were put on it are then according to Krens,

> a need to experience it along with its interaction with the space in which it exists; our need to have a cumulative, serial, crescendo towards the intensity of this experience; our need to have more and at a larger scale.[65]

Within the logic of this insight, for Rosalind Krauss, minimalism connected deeply to an analysis of the modern museum and was one cause of a radical revision. As part of this revision, Krauss traces Fredric Jameson's capital-logic as it works itself out in modernist art. What is exposed in her reading is the idea of cultural reprogramming or what Jameson himself called 'cultural revolution'.[66] According to Krauss, the imaginary utopian space of the artist will not only emerge from the conditions of a given moment in capitalism. The work of art has already brought them to imagine this world, which is restructured not through the present but through the next moment in the history of capital.[67] In this vein, Thomas Krens, trained in both art and business, brought these worlds together when it came to the development of new museums. He developed a culture-based economic development model which was capable of transforming abandoned urban landscapes, which he first exemplified in his transformation of unused warehouses into the Massachusetts Museum of Contemporary Art in 1999. In the late 1980s, when his business management style met the economic force and history of the Guggenheim family, he unleashed the then definitive intersection between art and finance.[68] During a time of economic upturn, when the New York Guggenheim's display

capacity constituted a mere three percent of the family's combined holdings, a strategy of spatial 'expansion' seemed the obvious choice.[69] Accordingly, Krens considered the Guggenheim Foundation an 'evolving investigative device for understanding how culture works and how it is used'.[70]

New Types of Transitive Spaces

At the time of Krauss' 1990 essay on the capital logic of museums, the trend she described was only beginning to emerge. According to Karsten Schubert, Krauss' point might have come across as exaggerated at the time of writing, yet the subsequent developments have far surpassed her predictions.[71] After 1989, when the free-market model became ubiquitous, the implementation of the concept of the late capitalist museum has slowly been implemented, and against little critical resistance. Having started out from the Guggenheim Museum in New York and its international satellite projects, by 2010 museums around the world were modeled according to Krens' impulse. Audiences had to be included as income sources when museums started to lose unconditional government support. A grip on attendance figures and visitor satisfaction became the guarantor for a static annual budget. Thus, with regards to its needs and motivations, it can be said that the history of the museum, from the early 19th century had shifted from that of scholarly pursuits of research, conservation and display to the modes of the 1980s, where the visitor became the central focus of the enterprise.[72] The returns on museum funding needed to be carefully considered, yet how such performance can be measured and remain compatible with other areas of state activity is debatable.[73] The underlying argument generally has been that culture budgets are better spent on primary education or similar social services. This reasoning then has come to be countered on external evidence of institutional effectiveness like the museum's impact on tourism or the local economy. For Karsten Schubert, this line of thinking presents a danger in the long run because there would always be other types of organisations such as theme parks or concert halls which are potentially more lucrative. To avoid this impasse, museums would need to strengthen the powers of their own definition, rather than to continue incurring damage in their financial struggle, as has been the case in the recent decades.[74] Thus, it has remained a paradox, that a museum should find its purpose in commerce. Since the times of its inception, the museum's programme was that of a non-commercial sphere, and indeed its authority was staked on

this particular distinction from other cultural activities. According to Schubert, for a generation of museum directors, Krens' model has became a powerful dogma, which is rarely questioned and explained. Its seems to have become the 'sole guarantor of institutional survival and legitimacy'.[75] By the late 20th century, as exhibitions circulated in an ever increasing range of venues, this new paradigm was responsible for many spectacular results. However, what seemed at first convincing has proven to be financially unsustainable and short-lived. Furthermore, the increased scale of operation has become the subject of frequent critique with regards to core concerns around the quality of its key competences: as James Meyer put it with regards to Olafur Eliasson's 'Weather Project', the equivalence of scale of work, corporate complexity and museum space has lead to a resulting diminished relation and passivity of the viewer.[76]

Along the lines of such criticism, in an interview of 2010 and thirty years after 'Inside the White Cube', Mark Godfrey and Brian O'Doherty discuss what they call the 'spectacular museum phenomenon.[77] In chapter one, this problematic was introduced around Karsten Höller's slides at Tate Modern (2009), under the term of 'the new museum'. Here, referring to its urban context in Bilbao, O'Doherty considers this building 'exhiliarating in the midst of these ordinary buildings', while he rejects 'the inside experience' as 'too large and questionable'.[78] Similar to Rosalind Krauss' critique of the Panza exhibition discussed above, works as monumental as Richard Serra's 'Snake' (1994-1997) appear 'lost' to O'Doherty, while Braque, Picasso and Rodchenko resemble 'postage stamps' in these vast rooms. Thus, Bilbao's interiors are perceived to be over-designed, creating a situation of incoherence, where the architect is seen to have spoken in the space of artists. Thus, as discussed above, such oversized spaces have come to condition the production of oversized works by artists in turn, a tendency which is noticeable for installations and paintings alike. In equal measure, such as in the case of Tate Modern, the purpose-designed museum experience for large crowds leads inevitably to the issue of the 'consumption' of art. The resulting disorientation causes distress to some- a fact that has even raised the question of the return of the 'modernist spectator' in a condition of 'intimacy' without crowds. Thus, many have been critical of the phenomenon of Bilbao, despite and because of its success as a popular site of mass tourism.

In either case, since Bilbao's first and second decades, city planners and scholars elsewhere have worked to define a 'formula' which would allow for the replication of its economic success and the commensurate uplift of a surrounding region.[79] The situation

raises the question of the validity of the art museum's sole affiliation with a production system of high end tourism and endless expediency at the expense of its historic role. In this respect, international air travel, once an enabler of the experience of cultural difference, has increasingly lead to a homogenisation around the regions which it directly impacts. In this case, the visitor experience, both that of the surrounding urban area and that of the museum itself, is brought about by visiting tourists themselves. In the same vein, the museum is said to be ushered in, like a spaceship, onto an economic and cultural ground with which it only indirectly engages. The 'art experience' is fully designed by the Guggenheim Foundation and its corporate collaborators; a series of individual satellites across the US, Europe and the Middle East are connected and scaled up in direct relation to the degree of the overall enterprise's geographic expansion.

However, on the artists' side, such notions of tourism may be used intelligently as the very basis for an entertainment brought about by a work, such as in the case of Karsten Höller and Tino Sehgal. Tony Bennet's analysis of the parallel development of the museum to that of popular fairgrounds in the 19th century makes this confluence nearly predictable. The question therefore arises about the difference of these two experiences, and why people are drawn to the contemporary museum in the first place? Clearly the question is not simple: one has to return, over again, to the spatial phenomena of architecture on the one hand and the aesthetic experience of art on the other. Or, more paradoxically, as O'Doherty asks: 'Is it the obsolescence of various formal avenues to transcendence? Has the museum become a kind of pseudo-spiritual place or a fortress in which something is enacted every day, some kind of sacrifice?'[80]

Thus, for two hundred years, the story of the museum concept was linear from the point of view of its evolution: from the end of the 18th century, this history could be described as a sequence of museum buildings in Paris, Berlin, London and New York which were designed by the leading architects of their times. Their galleries were laid out according to an art historical chronology.

It was the Centre Pompidou which first applied multiple perspectives to its subject, in contrast to the 20th century standard set by the Museum of Modern Art in New York. The changes ushered in by the Centre Pompidou opened the possibility for art institutions to be legitimately different from each other.[81] At the same time, with the emergence of post-modernity, the core involvement of museums changed from research and display to a more audience-driven, service-oriented and recreational approach.[82] In sum, it can be said that the Centre Pompidou marked the first time large numbers of

visitors came to a museum not to look at art. In this vast mixed-use building, the visit to galleries became optional, competing with experiences such as the undulating escalator ride along the front facade- to take in the views over Paris. The galleries of art became supplements to an overall museum experience which consists in visits of bookshops, cafes, restaurants, the mediatheque and library and performance auditoriums. In this way, for some, Beaubourg did a lot of damage. For others, it opened up a new world of experience beyond that of dated museum displays.

Hence, it has become a common ambition amongst urban planners, politicians and real estate developers to turn a location into a 'cultural destination'. In this vein, in the early 1990s in Japan, the benefactors of the Bennesse Corporation set out to transform a spectacular site at Naoshima, on a island of 3400 inhabitants, into a destination of art. In parallel to the construction of a museum, so-called 'site-specific commissions' such as the 'Art House Project' were initiated to stimulate the local economy.[83] Artists were invited to encourage local community participation and to 'respond' to local vernacular buildings.[84] This type of procedure, now common in many parts of the world, either actively intends to lead a selected locale out of an existing economic depression or, if driven by tourism, becomes an ambiguously unwelcome side-effect. In this way, Miwon Kwon, in her text on this museum complex, considers it to be part of a network of 'art-tourist destinations', which was initated by the American desert sites of the 1970s and Donald Judd's Marfa. Designed by Tadao Ando, the Chichu Art Museum at Naoshima was built for the display of works by Walter de Maria, James Turrell and a set of Monet's 'Water Lillies'. An accompanying hotel, also by Ando, is part of the overall complex. In this building, art is displayed in equal measure to the accomodation of international visitors who make this trip the destination of a single journey. According to Kwon, this project has succeeded where many comparable initiatives elsewhere have resulted in 'confusion of art with tools of social, economical and political engineering, or with products of the tourist and entertainment industries'.[85]

Thus, Kwon compares the example of Naoshima to that of the Guggenheim Museum Bilbao: While Bilbao's architecture has become an advertisement for its city, the Chichu Art Museum is barely visible from the ground. While Bilbao is ultimately indifferent to its site as a physical and social place, Chichu is built into the earth as its spaces unfold with an awarenss of the shifting qualities of light and darkness, landscape, sea and sky around it. For Kwon, Chichu's two museum buildings represent two sides of the late 20th century move away from the modernist paradigm of the museum of as a

series of 'white cube' type exhibition spaces. The two types of relation to a site- one as autonomously self contained icon, the other contextual and continuous with a site, provide two substantially different 'conditions of art and the art-viewing experience'.[86] The Benesse House Museum offers views over the adjacent landscape, a restaurant cafe and spa. At the same time, 'a small but impressive collection of modern and contemporary art is available for close viewing at all hours'.[87] Art, then, considered in this context becomes suspended between two terms: that of interior decoration, a relation which it had to entertain since the emergence of its financial dependence on collecting- and the more dubious notion of dwelling, or as Kwon puts it, 'a rare opportunity to not just see artworks, but to fully *dwell* with them'.[88] Thus, she sees these usually separate functions brought together: at the same time as the hotel supports the primary function of the museum, the experience of 'viewing art' is 'fully integrated' with the physical needs of eating and resting. The trip to Naoshima makes it possible to contemplate the displayed works in an undistracted way and at one's own pace. While this sounds plausible from the point of view of marketing, it needs to be asked what really the advantages are of eating or sleeping in a hotel environment next to or with art. The decoration/dwelling problematic has haunted art and especially painting since the 19th century and modernism. An interesting precedent can be found in Mark Rothko's ideas for the installation of his works in the Four Seasons restaurant in New York's Seagram building, which did not materialise. Its constituent paintings are now presented in a traditional museum setting, again in Tate Modern. In this way, for Kwon, within its discourse after modernism, art history has often been associated with an idealist foundation which does not sufficiently take into account the 'real' conditions and endeavours on which its formation is based. However, much post-war art including minimalism was originally conceived as a reaction against the idealism of modernist art discourse. Later, site-specific art precisely departed from this understanding of art as transcending its material conditions when it engaged with the particularities of a place as the point of departure for the conception or realisation of a work. Now taking these precedents into account means to develop these art historical parameters further.[89] In the case of Naoshima, these preceding terms intersect with museum architecture directly, albeit in an example which is exceptionally driven by the conditions of its site and the specificites of Japanese traditions which cannot directly be translated into Western art historical terms. In Kwon's re-imagination of site along these specific art historical terms, she focuses on the display of Monet's water lilies at the Chichu museum.

Although valued as masterpieces of impressionism, Claude Monet's waterlilies are an anomaly within Benesse's art collection which focuses mainly on 21st century works within the tradition of site-specificity. Yet, Kwon reconsiders the mediation of Japan in Monet's paintings which legitimises their place in the selection. For her, these paintings' Japaneseness is constituted by an 'effort to represent the immediacy of a place as experienced through the ever-changing conditions of light and climate'. Thus, the fact, that the 'Water Lillies' find themselves at Naoshima one hundred years after their making, and within the confines of Ando's 'critical regionalist' architecture[90], constitutes an 'art historical inevitability'.[91] As she puts it:

> The constellation of Monet's 'Water Lilies' with works by Walter de Maria and James Turrell at the Chichu Art Museum, thus, is not merely an accident of taste, but can be understood as an art historical argument. It is a provocation to rethink Impressionism in relation to Land Art and site specificity and vice versa.[92]

In this strange but pertinent exercise, Kwon further interprets Monet's depicted pond as an 'in-situ view' of the artist's garden in Giverny, France.[93] What does this redirection accomplish? Taking into account the introduction to her argument, it can be assumed that the site-specific interpretation of the painting intends to achieve the inclusion of the materialist foundation of its production. What actually happens however, is that she merely aligns her argument for the painting's base with that of the site-sensitive architecture of its display. The core of the argument is simply derailed from one mode of production to another. The paintings' site-specificity thus remains firmly hinged on the intricacies of its institutional support. Likewise, Chichu's outdoor installations of Sugimoto's seascape photographs produce the effect of an unresolved clash of sites, if not cultures: as if on the inside of a museum display, yet as part of Ando's landscaped architecture, a series of framed seascape photographs is fixed to an outdoor concrete wall. This outdoor photographic display however descends into a sublime celebration of the actual view of the Japanese inland sea beyond, and the impression of a doubled up effort for aesthetic effect cannot be averted.

Thus, distant locations have become the target for audiences to travel and to experience a form of art which is predicated on the fact of this difference and distance. As new frontiers are being discovered and developed, they bring about a string of

visitors and vitalisations that often prove detrimental to the locale into which they are inserted. When oversaturated, the results of this ambition even contradict the initial impetus of its purpose. However, 'elsewheres' and their fantastical or realist connotations have served as inspiration for many a lifetimes' work not only of artists. In the same way as Naoshima, the 'Land'- works in the American Southwest, have become known as a travel destination for larger audiences in need of wider infrastructural services. Thus, as within a life cycle which ends in deterioration and gentrification, the fate of these sites is inseparable from the problems of urban and regional development at large.

Conclusion

A similar phenomenon can be detected with regards to museum design as has been identified in relation to 21st century site-related art. According to Miwon Kwon and James Meyer, after its close connection to a site in the 1970s, later site-related art became dissipated and was driven by a dynamic of deterritorialisation. Along a similar logic, it can be said that contemporary exhibitions are no longer experienced as a synchronic simultaneity, but as a series of fragmentary sequences of events. One could go as far as saying, that museums and exhibitions today are increasingly structured dynamically, similar and in parallel to the patterns of textual information and the navigation systems of the internet.[94] From this, it can be concluded that the spatial experience of the museum, after a minimalist phenomenological interregnum, has become transitive again. In this way, space is not just where reception is staged but where events themselves facilitate spatial productions. Thus, the museum can be seen as a site of entertainment, based on the relation between scale of space, art, the enshrined habits of display and the architectural effects as monumental landmark or territorial signifier for the increase of real estate value. These factors are facilitated by the commodification of leisure, to the effect that the museum inevitably needs to adapt corporate business models to sustain its operation. In this way, the adaptation of corporate business processes is a recent development in art. It is also a result of the general acceleration of speeds of communication and travel, and a direct result of 21st century urbanisation. In parallel with real estate development, museums and their archives have been scaled up in equal measure. The current extension to Tate Modern for example, can be considered a consequence of the surrounding real estate

development which itself was brought about by Tate Modern's own success. The project of this building presents itself as an empty volume, designed to be filled with art-objects.[95] From a massive archive, an exhibition curator is later invited to create a story within the empty space. More often than not, museums are built while their collection is purchased later and in hindsight.[96] From this perspective, the resulting museum displays still amount to 'art as an architectural afterthought' in the sense of Robert Smithson. In this way, art is received as part of the wider consumption of information.

As a result of these investigations, the extent of the developments around the circumstance of the contemporary art museum since the 1970s has become explicit. It can be concluded that despite its considerable impact on the production of art, ultimately the force of Smithson's original impulse that 'art is no longer an architectural afterthought' has been lost. Smithson had staked the criticality of a work of art on the architecture of the museum. More precisely, in his earlier works, his dialectic concerned a work's relation to the wall and floor, which finally lead up to a call for the independence from institutional surroundings alltogether. In line with Smithson's statement, the findings of chapter two thus re-instate the impulse for an evasion or otherwise redirection of the circumstance of the museum as a condition for the criticality of a work of art. As a result, chapter three will investigate the possible avoidance of the containment of artworks by the museum on the one hand and the possibility for a pragmatic re-direction of this circumstance on the other.

*

Notes

1 Krauss, Rosalind. 'Sculpture in the Expanded Field'. In: *October*, Vol. 8. (Spring 1979), pp. 30-44.
2 Kwon, Miwon. 'One Place After Another: Notes on Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art. Suderburg, Erica. Ed.* Minnesota: University of Minnesota, Press; 2000. p.38.
3 Meyer, James. 'The Functional Site; or, The Transformation of Site Specificity.' ibid. p 25.

THE RECEPTION OF 1970'S WORK AND SITE-RELATED ART IN THE 21st CENTURY

4 ibid. p.26.
5 Kwon. 'One Place After Another'. p.38.6 Crimp, Douglas. *On the Museum's Ruins.* Cambridge, Massachusetts: MIT Press; 1993. p.154.
7 ibid.
8 ibid.
9 For the problem of original and copy of minimal art objects for contemporary exhibition, see: 'Millions for Art, a lot of it unfinished.' http://www.nytimes.com/1990/06/12/arts/millions-for-art-a-lot-of-it-unfinished.html?pagewanted=all&src=pm, last accessed July 2012.
10 Kwon, Miwon. 'One Place After Another'. p.43.
11 ibid. p.38.
12 Krauss, Rosalind. 'Sculpture in the Expanded Field'.
13 Kwon, Miwon. 'One Place After Another'. p.38.
14 Kwon, Miwon. 'One Place After Another', p.39.
15 Meyer, James. 'The Functional Site; or, The Transformation of Site Specificity.' In: *Space, Site, Intervention;*
Situating Installation Art. Suderburg, Erica. Ed. Minnesota: University of Minnesota, Press; 2000. p. 27.
16 Greenberg, Clement. 'Modernist Painting'. (1960). In: *Clement Greenberg: The Collected Essays and Criticism.* O'Brian, John. ed., vol. 4. Chicago: University of Chicago Press; 1993. pp.85-93. (Kwon's reference)
17 Kwon, Miwon. 'One Place After Another', p.40.
18 Kant, Immanuel. *Critique of Judgement.* Oxford: Oxford University Press; 2007.
19 Meyer, James. 'The Functional Site; or, The Transformation of Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art.* Suderburg, Erica. Ed. Minnesota: University of Minnesota, Press; 2000. p 25.
20 Kwon, Miwon. 'One Place After Another'. p.44.
21 ibid.
22 Osborne, Peter. 'Where is the work of art?'. In: Whittaker, E. and Landrum, A. eds., *Nonsite to Celebration Park: Essays on Art and the Politics of Space.* Bath: Bath Spa University; 2007. pp.13-32.
23 Crimp, Douglas. *On The Museum's Ruins.* Massachusetts: MIT Press; 1993.
24 Meyer, James. 'The Functional Site; or, The Transformation of Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art.* Suderburg, Erica. Ed. Minnesota: University of Minnesota, Press; 2000. pp.24-27.
25 ibid. p.30.
26 Deleuze, Gilles and Guattari, Félix. 'Memories of a Plan(e) Maker', 292ff; '1440: The Smooth and the Striated', 523ff. In: *A Thousand Plateaus.* (1980). London, New York: Continuum; 1997.
27 Meyer, James. 'The Functional Site'. p.32.
28 ibid.
29 ibid. p.30.
30 ibid. p.31.
31 ibid. p.30.
32 Jameson, Frederic. *The Cultural Logic of Late Capitalism.* Durham, NC: Duke University Press; 1991.

CONTEMPORARY IMMERSIONS

33 Bush, Julia M. 'A Decade of Sculpture: the New Media in the 1960s'. 1974
34 Meyer, James. 'No More Scale: The Experience of Size in Contemporary Sculpture,'. In: Artforum, (Summer 2004).
35 Judd, Donald. 'Specific Objects' In: *Complete Writings 1959- 1975.* Halifax, Canada: The Press of the Nova Scotia College of Art and Design; 1975. p.181.
36 Morris, Robert. 'Notes on Sculpture'. In: *Artforum,* issue 4, February 1966, p. 43.
37 Fried, Michael. 'Art and Objecthood'. In: *Artforum*, issue 5, June 1967, pp. 12-23.
38 Meyer, James. 'No More Scale'.
39 Morris, Robert. 'Size Matters'. In: *Artforum.* 2002
40 Meyer, James. 'No More Scale'.
41 Curiger, Bice, ed. et all., *Illuminations*, Venice Biennale 2011, exh. Cat, Venice, 2011
42 Curiger on Szeemann, ibid.
43 Curiger on Tintoretto, space, Brätsch in relation to Tintoretto, ibid.

CORPORATE ASSIMILATION

44 Johnson, Joshua, *Liam Gillick at Casey Kaplan Gallery,* New York, Features, Reviews, 2008 http://zine.artcat.com/2008/06/liam-gillick-at-casey-kaplan.php
45 Gillick, Liam, de Boer, RS. Question and answer session; Art historian RS de Boer focuses on Gillick's art of corporate assimilation. Museum für Moderne Kunst Frankfurt am Main. 2009. http://wn.com/Lying_Gillick_The_Art_of_Corporate_Assimilation; last accessed July 2012
46 ibid.
47 Gillick, Liam, Liam Gillick, exhibition catalogue, Kunst und Austellungshalle der Bundesrepublik Deutschland, Bonn, 2010
48 Szewczyk, Monika. ed. et al. *Meaning Liam Gillick.* Cambridge, MA, London, England: MIT Press; 2009. p.89.
49 ibid. p.88.
50 Tiffany, Rafael. 'Seeing Oneself Seeing. "The Weather Project" Notes on Olafur Eliasson's Institutionalized Critique.' In: *Anamesa*, The Perception Issue. New York University; p.79- 98. http://anamesajournal.wordpress.com/ last accessed: October 2012.
51 Birnbaum, Daniel. 'Outside.' In: *Olafur Eliasson: Inner City Out.* Birnbaum, Daniel; Eliasson Olafur. exh.cat. Martin Gropius Bau. Cologne: Verlag der Buchhandlung Walther König, 2010.
52 ibid.
53 ibid.
54 'Eliasson's "sun" brings energy to isolated Ukrainian city. The new commission is industrial magnate Victor Pinchuk's gift to the steelworkers of his hometown.' In: *The Art Newspaper,* 9 October 2012.
55 'A Rite to Heal.' In: Contemporary Art Centers (CAC) network. Chicago: MCA Chicago. 2011. http://www.ybca.org/sites/default/files/page_files/20111013_rbgb_ritetoheal.pdf. last accessed July 2012.
56 http://arts.berkeley.edu/prog_rg_page_art_neighborhoods.html
57 Gates, Theaster. *12 Ballads for Huguenot House.* Published by dOCUMENTA (13) / Museum of Contemporary Art, Chicago. Cologne: Verlag der Buchhandlung Walther König. 2012.

DIACHRONIC/ SYNCHRONIC MUSEUM

58 Debbaut, Jan. 'Transformed Power Relations: Towards a new Definition of the Art Museum.' In: Hansen, Tone. (ed.) *(Re)Staging the Art Museum.* Henie Onstad Art Centre. Berlin: Revolver Publishing. 2011. p. 74.
59 Ibid. p.70.
60 Krauss, Rosalind. 'The Cultural Logic of the Late Capitalist Museum'. In: *October*, Vol. 54, (Autumn 1990), pp. 3-17.
61- 67 ibid.
68 Decker, Darla. J. *Urban Development, Cultural Clusters: The Guggenheim Museum and its Global Distribution Strategies*. PhD dissertation, Department of Social and Cultural Analysis, Program in American Studies, New York University. May 2008. p.84.

69 The Guggenheim in 1992 had space to display at one time 3% of its 6,000 works. During the time of his directorship, Krens doubled the size of its collection.
70 Lawson-Johnston. *Growing up Guggenheim*. p.112.

NEW TYPES OF TRANSITIVE SPACES

71 Schubert, Karsten. 'Democracy of Spectacle: The Museum Revisited'. In: *The Curator's Egg*. London: Ridinghouse; 2009. p.161.
72 Schubert, Karsten. 'The Discovery of the Audience'. In: *The Curator's Egg*. London: Ridinghouse; 2009. p.70.
73 ibid. p.71.
74 ibid. p.72.
75 ibid. p.161.
76 Meyer, James. http://www.frieze.com/issue/article/what_is_the_object/ last accessed October 2012.
77 O'Doherty, Brian, Godfrey, Mark. 'Public Spectacle'. http://www.frieze.com/issue/article/public_spectacle/ last accessed July 2012.
78 ibid.
79 Decker, Darla. J. *Urban Development, Cultural Clusters: The Guggenheim Museum and its Global Distribution Strategies*. PhD dissertation. Department of Social and Cultural Analysis. Program in American Studies. New York University. May 2008. p.241.
80 O'Doherty, Brian, Godfrey, Mark. 'Public Spectacle'
81 Schubert, Karsten. 'After the Center Pompidou.' In: *The Curator's Egg*. London: Ridinghouse; 2009. p.65.
82 ibid. p.67.
83 Kwon, Miwon. 'A Position of Elsewhere: Lessons from Naoshima'. In: Kwon, Miwon. Tokuda, Kayo. *Naoshima*. Ostfildern: Hatje Cantz, 2011.
84-89 ibid.
90 'Critical Regionalism' is a term most fully theorised in Kenneth Frampton's 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance'. (Kwon's reference)
92 Kwon, Miwon. 'A Position of Elsewhere: Lessons from Naoshima'.
93 see *Monet and Japan*. exh, cat. Canberra. 2008 (Kwon's reference)

CONCLUSION

94 Kwon, Miwon. 'One Place After Another: Notes on Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art. Suderburg, Erica. Ed.* Minnesota: University of Minnesota, Press; 2000. pp. 38-63.
95 As in the case of Tate Modern, extension.
96 Ruiz, Cristina. 'The tastemakers are here- Alpha collectors with private museums to fill make their presence felt at Art Basel' *The Art Newspaper,* August, 2011

CHAPTER THREE

Immanent Space

As a result of the investigation of chapter two, the extent of the influence of the spatial circumstance of the art museum on the production and reception of art has become explicit. The conclusion of the chapter has established a series of contemporary phenomena operating within the terms of the research question, which in essence asks if art today is still an 'architectural afterthought' in the understanding of Robert Smithson. The argument has revolved around a series of works which assimilate or are immersed in the contemporary museum context. While recent decades have brought about incisive economic and urban developments, it was found that, however, the premises of the raised discussion have not fundamentally changed and are still contestable. Thus, the challenges posed so far have been found to be unresolved rather than foreclosed.

Based on the historical assumptions of the enquiry so far, the final chapter sets out to identify the implied containment-distinctions within the final part of the research question: Does it have to be pragmatically redirected or does it now require artists to evade the containment of artworks by contemporary art museums? It will be shown, that, in the contemporary condition, the parameters of Smithson's overarching statement have become more complex and result in a commensurate reconsideration. It will be analysed how art today may redirect the spatial conditions of its institutional implementation in a way that is different from the above identified modes of dissipation, assimilation and immersion. The main claim of the thesis, finally, is based on the immanent space which is made apparent as a result of the redirection of these conditions. Through an expository discussion of works by the artists Gerhard Richter, James Turrell and Andrea Zittel, the argument reveals an enactment of space which is equal to contingencies which are independent of display and museum-conventions. Thus, based on the dialectic and affirmation of Smithson and Judd, the third chapter will

conclude with an exposition of selected practices which reconsider space as a main aspect of art. It will be shown, how, through the identified modes of analogy, atmosphere and relation, these works reconfigure the relationship between artworks, their containment by the museum and the wider context of spatial production today.

The Pragmatic Redirection of the Containment of Art

In the late 1960s, art's context in general, and the contingent conditions of the 'white cube' in particular, became equated with a work's content. In the various guises of institutional critique, site-specificity, earth- and land art, control of context meant inherence to an environment. Chapter two has revealed that today, contemporary art- and museum practices are still premised on the spatial divisions inherent in the modern triad of gallery space, art object and viewer. It was also shown that to this day, in- and outside conditions keep defining the lines along which artistic positions and criticalities are staked.

One of the first examples of this development can be found in Robert Smithson's early wall structures (1963-65). Defying their viewers' expectation of reflecting themselves, their angled surfaces instead mirrored the floor and ceiling of the room in which they were installed. Smithson's 'infra perspectives' (1968), in particular, deflected the viewers' gaze away from the centre towards the periphery of the work, to the point that they 'undermined' the interior structure of the room.[1] Smithson's later 'nonsites' exemplified processes such as 'pulverisation' through a combination of conventional monuments with entropic landscapes.[2] Thus, as Lynne Cooke put it, Smithson's idea of space is implicated in a critique of the architectural container of art.[3]

It might be useful here to inquire about the nature of this binarisation of spatial concepts. As discussed in chapters one and two, these concepts have evolved both critically, as ontological idea, and materially, as the built reality of spaces of art. Influenced by Kant's and Hegel's aesthetics, argumentative frameworks were transposed into metaphorical constructs which defined the spatial conditions for the reception of art.[4] Through the application of descriptive geometry, these frameworks were constructed and turned into the architectural containers of the first purpose-built art museums.

In this way, museums have helped to objectify the critique of art to this day. Consequently, also Smithson's statement of 'art as an architectural afterthought' implies

a notion of framework and containment; ontologically, Smithson speaks of an architecture which surrounds and envelops a mere afterthought: an idea of art which lies within.

Within the context of this argument, the question then is how to relate the ubiquity of spatial and conceptual frameworks to the contemporary production of art? The starting point for this investigation is the idea of the art-object and containment, as a theoretical premise. The discussion of the last part of the thesis therefore is premised on the distinction of containment as a spatial proposition.

Immanent Space: Subsumption of Contingent and Ideal Space and Main Claim

As discussed above, a parallel may be drawn between the aesthetic tradition and the developments of the early purpose-built art museums of the 19th century: they are both driven by transcendental methods of thinking about art. Pioneered by the idealist philosophies of the time, such methods consider space to be separate from the objects it contains. Consequently, correct knowledge is premised on judgement from a spatial outside: objectivity, disinterestedness and detachment. In this intellectual spirit, the presentation and valuation of objects of art became subject to the formats of aesthetic critique, exhibitions and museum architecture. One of the main hypotheses of the thesis so far has been, that this historical circumstance has not only conditioned the reception of art but has haunted its production to this day. In this way, transcendental aesthetic thought is closely linked to the limits of museum architecture. These limits have defined the spatial contingencies of displays of objects of art and the affective encounters with them. In terms of judgement, the combined characteristics of the museum and that of aesthetic critique was to make sense of the artworks they contain. However, if the direction of this relation is inverted, the claim of the current thesis is, that art is an immanent space which makes sense of the contingencies it contains, and not the other way round.

As Peter Osborne has shown, a multiple unity cannot be plausibly constructed through a rationalist teleology such as Immanuel Kant's.[6] Instead, Osborne points towards the work of Robert Smithson, in which the logic of entropy and destruction tends instead towards a multiplication of singularities. Osborne also cites Gilles Deleuze, who turned Kant's negative conception of distributive unity into a positive concept of distributive difference which is inherently aesthetic.[7] According to this way

of thinking, an unfolding of space is the basis for a substance which is inherent rather than transcendental in nature.[8] As in the classic move from a transitive natura naturata to an immanent natura naturans, values shift from idealistic pregiven truths to embodied expressions specific to human qualities. Rather than producing limited identities, inherent notions of nature generate embodied reason; as sense-perception, this affirmation amounts to a form of self-cause which is determined by physical and mental movements which bind energies towards a comprehension.[9] Along the lines of an affirmative difference, this position is unstable, relational and circumstantial. It may be understood along the lines of Deleuze's statement, that 'sense is always an effect produced in the series by the instance which traverses them'.[10] The thesis then arrives at an ideal space which contains its own contingencies. This proposition subsequently unites the spatial and conceptual containment-distinctions which are implicit in Smithson's statement that 'art is no longer an architectural afterthought'. In this way, the argument moves from Smithson's site/nonsite dialectic and Judd's space as 'aspect' of art towards that of an affirmative difference. Contrary to the above discussed transcendental space of the museum, a space might be instantiated which does not inscribe how art is displayed and that it is displayed, thus reformulating an overdetermined position. Through inherent modes such as sense-perception and relation, this reversion can be engaged with regards to the dialectic which ties art to its institution. A redistribution of aesthetics takes place concerning a work, a viewer and the space of its reception. The main concern of this redistribution is how spatial contingencies affect the production and reception of art.

In the following paragraphs, the claim of the above proposition is assessed through an expository argument of contemporary art practices which reconstitute the above discussed historic precedents. In this way, it is found, that artists as diverse as Gerhard Richter, James Turrell and Andrea Zittel have set up architectural sites which imbue the limits of their Cartesian constructions with contingencies such as analogy, atmosphere and relation. In the context of this argument, it can be said, then, that the agency of these works furthers the impulse of Smithson and Judd and embodies an ideal, yet contingent space.

Deferral of a Work towards an Architectural Site

Donald Judd consistently deferred the meaning of his works to the rooms of galleries, and, in his later work, to that of appropriated buildings. By following a series of progressions from volume, interval, space, wall and floor, Judd fundamentally shaped the viewers' perception of the work itself and of the space it inhabits. This experience was defined by their perambulation of the room and by the effect of the height of Judd's large objects, which was deliberately set at 1.2m (4ft), or chest height. In this way, the work was fundamentally connected to the human body and to the phenomenological experience of standing in a space and confronting it.[11] As Judd put it:

> The smallest simplest work [of mine] creates space around it, since there is so much space within. [...] This is new in art, not in architecture, of course.[12]

At a larger scale, when considering suitable sites for his work, Judd preferred to exhibit in former industrial buildings instead of the conservative art museums of his time. For him, these functional buildings embodied contemporary truth, and laid the foundations for its future.[13] While he supported the 'advanced' architecture of Frank Lloyd Wright's Guggenheim Museum, he, however, considered it inappropriate for the installations of artworks.[14] For this purpose, he favoured the Frick Collection and the Museum of Modern Art, especially for their whole-room installations such as that of Mark Rothko's paintings in 1965.[15] Judd's critiques of that time set the parameters for his own installation- and display activities. He felt museums were too crowded and referred back to locations when art remained in the place where it was created, such as Greek temples or Russian churches.[16] When such contexts are dismantled and fragments exported, he felt, that their layers of meaning are lost in equal measure. With respect to the art of his own time, therefore, he hoped that it would be possible to preserve 'one large portion of contemporary thinking' in an authentic fashion.[17] He also held that artists were not recognised as experts by museums and that a disproportionate amount of money went into the construction of buildings to the detriment of the collections. For Judd, the installation of the work became as important as the work itself in a way that both can neither be 'spatially' nor 'socially or temporally disembodied'.[18] Judd further stated that it is 'museums that dissolve this connection'.[19] Referring to groups like De Stijl, the Bauhaus and the Constructivists, Judd considered the attempted breadth of their

operations as normal. In the same way, Judd himself worked to avoid the exclusivity of specialists of design and their appeal to the application of rules in control of a market. Instead, he states, that, 'within the capacity of one person or of a small group, the relationship of all visible things should be considered.' [20] For his developments in Marfa, Texas, therefore, the 'integral parts of life are manifested' and 'everything happens together and exists together'.[21]

Judd started installing his own work and that of selected artists in 1968, when he acquired a cast-iron-frame building on a corner of Spring Street in Soho, New York. The former garment factory was gutted, removing accretions and opening up the floors to reveal the plain structure and allow natural light to fill the spaces. Each floor was assigned a single purpose such as living, sleeping or the making of work. In each space a kind of seating facilitated the contemplation of the art that had been installed. In the upper levels, through the use of shadow-gaps and baseboards, a connection between his specific objects and architectural ideas was established. This building renovation set the model for most of his later projects. In the early 1970s, when Spring Street became too small to house Judd's collection and following a desire to live outside of New York, he bought two World War I hangars in the centre of Marfa, West Texas. The 'Mansana de Chinati' was Judd's first personal settlement within the city. Like a Roman encampment, the courtyard became Judd's favoured solution for living space and privacy, a preference which, according to Nicholas Serota, was equivalent to the 'volume that could be discovered in the interior of his sculpture'.[22] Where replacement or subdivision of space demanded intervention and design, Judd looked for models in the vernacular buildings around him. With its separate structures for living and bathing outdoors, the 'Mansana' included areas for working, eating, reading and sleeping. At the same time, the specific focus of these spaces remained the art installed in them.

Within the remit of his ongoing changes for art- and museum practices alike, Judd's impulses culminated in the formation of the **'Chinati Foundation' [pl.3]**. The project was initially supported by the Dia Art Foundation of Heiner Friedrich, Helen Winkler and Philippa Pellizzi, which provided funding with a 'primary emphasis on those works of art which cannot obtain sponsorship or support from commercial and private sources because of their nature or scale.' [23] In 1987, after Pellizzi's Schlumberger stock, which had financed Dia, had plummeted, an agreement transferred to the 'Chinati Foundation' a grant. According to Marianne Stockebrand, this grant was among the largest of its kind in the 20th century.[24]

The most important buildings and works of the Chinati Foundation are the 'Artillery Sheds with 100 Works in Mill Aluminium' (1982-1986), the 'Freestanding Works in Concrete' (1980-1984) and the 'Arena' (1980- 1987). In addition, the foundation consists of permanent installations of a selection of artists, a vacant bank, a supermarket, a hotel and other former commercial buildings from the 1930s in downtown Marfa which were turned into spaces such as an art studio, a ranch and an architecture office.

A small residential building and a former workshop, the **'Cobb House and Whyte (Schindler) Building' [pl.4]**, display a selection of Judd's paintings from the years 1955 to 1959 and from 1960 to 1962 respectively. The Whyte Building features furniture by Rudolph Schindler. Furthermore, Judd acquired three ranches which provide an insight into his ideas about land conservation. He repeatedly described how cities and suburbs disrespect the environment into which they spread. For him, 'the destruction of new land is a brutality' [25], and apart from some exceptions, 'new land should not be built upon.' [26] He thus insisted on land use only if it was already spoilt, such as at the edges of towns and on residual foundations. In terms of construction, he preferred to renovate and adapt only existing buildings. At the time of his death, Judd owned nearly 40,000 acres of open ranch land, which he had acquired to prevent future development.

In 1978, Dia had purchased two former artillery sheds, in which 100 works in aluminium were to be completed by Judd in four years, under the condition that they form a 'symbiotic' relationship with the buildings' architecture. The contract held that 'the installation of these works in the building should be planned so as to form a unified aesthetic entity of works and space.' [27] According to Judd,

> [...] the size and nature of the buildings was given and defined the size and scale of the works, this then determined that there be continuous windows and the size of their divisions.[28]

It follows that from the limited set of geometric possibilities of the 100 individual pieces, an infinite set of gradations of their silver-grey aluminium surfaces was generated. Instead of the surrounding sheds' existing garage doors, Judd installed quartered ribbon windows. These windows have allowed for the colours of the sky, landscape and interior to be dimly reflected on the matt surface of the aluminium.

In terms of the critique of Judd's objects, as much as they can be approached from a descriptive and metric frame of reference, Rosalind Krauss wrote in 1966,

> [...] one is totally unprepared for the extraordinary beauty of the sculptures themselves, a beauty and authority which is nowhere described or accounted for in the polemics of object-art and which leads one to feel all the more acutely the inadequacy of the theoretical line, its failure to measure up (at least in Judd's case) to the power of the sculptural statement. [29]

Judd himself identified this problematic by stating that the label 'minimal' was meaningless to him and that he didn't consider his work 'impersonal'.[30] His text 'Abstract Expressionism', in which he embraced the work of Barnett Newman and Mark Rothko, gives a closer insight into the motivation behind his specific objects and their considerations of space.[31] In this text, he refers to Newman, for whom a work should engender a sense of place which causes a person to think, feel and perceive at once. As a result, the work of art, rather than being abstracted, is therefore a reality in itself which reaches the person as a whole. In the same text, Judd's own works could be considered, when he identifies Rothko's paintings in terms of series, depth, colour, systematic structure and surface effect. Judd praises Rothko's development of a 'concatenation that will grow' as a solution that opens a work to limitless possibilities. He further describes Rothko's paintings in terms of a 'language' of 'placed' rectangles, which recede and advance because of their 'glowing' colours.[32] Judd's text 'Symmetry', finally, sheds light on his own specific mixture of metric- and surface qualities, whereby, in order to leave the old 'immediate feeling' of the European tradition, his paintings became plain, brightly colored and strokes became organic, curved and later turned into straight lines.[33] By linking his paintings and architectural designs, Judd continued to use lines to break up planes in the way that he considered symmetry and quartering a practical way to divide gates, doors and windows.

Analogy

If Donald Judd's early paintings and 'specific objects' deferred their meaning towards the space of their installation, Gerhard Richter's paintings emerged form a different spatial paradigm. Judd's 'real space' operated in three dimensions, a position which he

developed against Clement Greenberg's demand for a painting's flatness.[34] Contrary to Smithson's and Judd's early anti-paintings, however, Richter's early work did not operate against the Greenbergian entrenchment but developed from his early career as a socialist-realist muralist in the former GDR.[35]

In his own way, therefore, Richter has expressed his efforts around real space in drawings for installations, rooms and buildings such as **'Spaces', 'Grey Pictures' and 'Museum (Barracks of Administration Building) for 1000 Large Pictures' [pl.5]**. At the same time as being designs for the installation of paintings, these works form spatial propositions which function differently than Judd's. In an example discussed in chapter one, in the case of his installation for Dia Beacon, Richter preferred to cover up the ceiling trusses instead of revealing their architectural structure. In this way, Richter tends to first reinforce, and later reflect on the semblance of the paradigm of the white cube. On the surface, this seemingly traditional approach to display stages a status quo which might be considered to be an 'analogy' of a reality which exists.[36] In this way, in his glass pieces, Richter investigates ideas common to minimalism. Yet within the wider context of his work, Richter performs the contemporary version of the paradigm of the 'anthology' approach to installation which Judd strongly rejected. A status quo is enacted which becomes the performative simulacrum of its own history, whereby, in contrast to the reductive method of minimalism, the topographic record of this history becomes an analogical version of 'real space'.

In another design by Richter, across eight sheets of his 'Atlas', we find **'Hahnwald' [pl.6]**, drawings and photographs of his studio and house. In this very studio, before he sets to work, empty canvases are installed one after another, rehearsing the reception of his work in the museum. For each of his exhibitions, scale models of museum spaces and paintings are constructed, enacting and reflecting on the paradigms of the white cube and the 19th century enfilade hang. Across a series of rooms, finally, the paintings and 'Atlas' photographs become the topographic record of the journey Richter himself has traversed.

'Atlas', in turn, is Richter's ongoing encyclopedia of photographs, reproductions and drawings on approximately six hundred panels. On these panels, Richter reveals the organised but open-ended method which is central to his work.

The term 'atlas' and its originally comprehensive system of knowledge fell into metaphorical usage only in the twentieth century. As Benjamin Buchloh has shown, the temporal and spatial heterogeneity of Aby Warburg's 'Mnemosyne Atlas' (1927) is the

most important example of this anti-positivist tendency, which, in turn, anticipated André Malraux's 'Le Muséé Imaginaire'.[37] Furthermore, contrary to the perceptual rupture of the photomontages of Schwitters and Lissitzky, the display method of Warburg's and later Richter's presentation is more comparable with the literary montage of Walter Benjamin's 'Passagenwerk' of the late 1920s, when he states that 'I have nothing to say, only to show.'[38] The telling of history by individual agents is displaced by a mnemonic mapping of typologies and chronologies of contingent photographs which constitute each individual within perpetually altered relations.[39] In terms of their installation, finally, the exhibitions of Gerhard Richter's Atlas-panels, as Lynne Cooke points out, extend this structuring further to the contingency of their presentation as a whole.[40] And Giovanni Iovane has put it, in this respect:

> The sheets of Richer's Atlas *create space* without occupying it [...] Since the beginning, in fact, Richter thought of arranging a temporary 'wall of images' rather than occupying or possessing a given space.[41]

The arrangement of the panels follows the same loose chronology as the photographs on the panels themselves. Their placement is determined in part by the character and wall dimensions of the exhibition venues. In an interview, Richter spoke of a 'dream of mine-that the pictures will become an environment or become architecture, that would be even more effective.'[42] In effect, for Cooke, Richter's 'Atlas' fulfils this idea when fully on view.

Considering Richter's photographic images, a counterpart aesthetic posture was established when he stated that 'the most banal amateur photograph is more beautiful than the most beautiful painting by Cezanne'.[43] In this way, Richter associated himself with Pop Art's rediscovery of Duchamp, whose 'Nude Descending a Staircase No.2' led him to declare painting's progress to be over. Against this declaration, Richter painted his wife 'Ema, (Nude Descending a Staircase' (1966), revealing a tension between the mechanistic modernist ideal and the classical tradition of painting.[44] In her text 'Ready Made Originals: The Duchamp Models' (1986), Molly Nesbit explained the tension in modern art in terms of how descriptive geometry of engineering was taught to French high school students such as Marcel Duchamp.[45] To counter this tendency, with explicit reference to 'The Bride Stripped Bare by Her Bachelors, Even' (1915-23), Richter had produced his '4 Panes of Glass' (1967), a piece set in iron frames which rotate on a

horizontal axis side by side.

As was shown in chapter one, Lynne Cooke considers Dia's Beacon's 'Six Gray Mirrors' the culmination of the pursuit which began with '4 Glass Panes' and **'Eight Gray' (2002) [pl.7]**, a site-specific commission of paintings for the ground floor of the Guggenheim Museum Berlin in 2002. Three strands in Richter's work come together in his glass installations: the gray monochromes, the singular glass paintings and the utopian/dystopian sketches of exhibition spaces of the 1960s. These are then the parameters through which Benjamin Buchloh's commentary on 'Eight Gray' needs to be understood:

> [...] going further, Eight Gray might outright identify 'vision', the specular desire in its present forms of socialization, as the compulsion, the site, and the sense of a 'fraudulently obtained gratification, if not even as the practice of deceit. And it seems that this conflict acquires a real urgency for Richter when the spectacularization and institutionalization of memory itself is at stake. That is, when the contemporary cult of exhibition value is transferred onto the necessity of constructing spectacular sites and images of commemoration.[46]

Richter had responded to the commission by removing the architectural paneling which had been deployed to close the gallery's large vertical windows. Subsequently, eight architectural scale glass panes (500x 270x 50 cm each), were supported by a structural steel construction which allowed for an adjustment of their angle in order to include the reflections of the opposite gallery windows. The glass surface and grey coating thus enabled a fleeting composite image of the surrounding space, the street outside and the viewers themselves. Richter explained his intentions in an interview with Hans-Ulrich Obrist:

> - You were also the first to come to grips with the very problematical room situation in the German Guggenheim in Berlin, and you did it by opening a window to the street.
> - That was part of the work, so to speak. It was time-consuming to unblock the windows, and because of the angle of the panes of glass it was also expensive. Now in Düsseldorf, [...], I have integrated windows in the room once more, so that you can see in form the outside and, above all, so that you can see out from the inside. [47]

Contrary to Robert Smithson's dismissal of painting as a window in the form of a diseased architectural detail, in his text on 'Eight Gray', Buchloh embraces the interest in windows in modern art and traces it back to the 19th century.[48] Accordingly, Seurat, and later Delaunay, had recognised the problem to contain vision, as it had now been considered in scientific terms, within the picture frame. Delaunay's conception of painting as an actual window simultaneously contained and expanded the pictorial field and the actual spectatorial space. This ambiguity had started a series of modernist works within that format: Marcel Duchamp's 'Fresh Widow' (1920), Josef Albers' industrial glass assemblages such as 'Park' (1924), Ellsworth Kelly's 'Window' (1949) and later Blinky Palermo's wall painting 'Window 1' (1970- 71). The glass architecture of the 1920s would displace the earlier more mystical values with those of functionality and transparency. It responded to the cultural calls to integrate inside and outside, private and public, the redefinition of matter and energy and to fuse spatial and temporal modes of perception. Finally, in the case of Stella and Judd, methods for the application of paint came to be taken from the domain of industrial design. The difference for Buchloh in Richter's work is that it has attempted to 'integrate all of the aspects' that artists of the minimalist generation had approached in isolation: monochrome painting, transparency, reflection and a relationship to modernist architecture.[49] In this way, Richter himself has stated:

> When I look out of the window, then what I see is true for me, the different tones, colours and proportions. It is a truth and has a correctness. This detail, any detail in fact, of nature is a constant challenge, and a model for my painting.[50]

This analogy between his painting and his experience is one that Richter has emphasised repeatedly in his notes. As reductionism left Richter dissatisfied, he pointed out:

> I would like to understand what is. We know very little, and I am trying to do it by creating analogies. Almost every work of art is an analogy. When I make a representation of something, this too is an analogy of what exists; I make an effort to get a grip on the thing by depicting it.[51]

According to Kaja Silverman, Richter has used the concept of analogy to connect photography to painting, figuration to abstraction and what is knowable to what is unknowable. Analogy is linked to photography because of its agency through which the past communicates with the present.[52] Richter describes this relationship in 1965:

> Like the photograph I make a statement about real space, but when I do so I am painting; and this gives rise to a special kind of space that arises from the interpenetration and tension between the thing represented and the pictorial space. [53]

Silverman considers this way of looking at photography to be an act of 'world affirmation' similar to a philosophical model belonging to the Renaissance worldview.[54] This modernity, which can be traced back to Leonardo is worldly and committed to dynamic and reversible analogies.

Atmosphere

Similar to Gerhard Richter, James Turrell's work has developed through references of photography, windows and landscapes. However, in a further iteration of the current argument, Turrell, in turn, focuses on the 'psychology' of a space and its reception by the viewer.[55] Reclaiming the spatial contingencies of gallery and museum displays, Turrell creates 'sensing-spaces' which, similar to a camera obscura, open the space of display to the awareness of the perceptual apparatus of the viewer. Turrell states:

> I work with the convention of the picture plane and framing. The first way of doing this is when the work is out, away from you, existing simply as a picture. Then you come to enter it through seeing. The second way involves the 'window' of the picture plane, which is brought forward so that one enters the whole piece. The third way is when the picture plane is almost pulled over your head like a shirt. The light from inside then meets the light from outside in such a way that it becomes insignificant to determine from where exactly the light comes. [56]

Against the background of site-specificity and its wider relation to urban and

geographic space discussed in chapter two, the following discussion of Turrell's larger scale transition from his studio in Ocean Park to Roden Crater reveals the contemporary legacy of earth art and that of remote desert locations today.

During the late 1960s and early 1970s, Turrell lived and worked in a former hotel, the **'Mendota Hotel' [pl. 8]** in Ocean Park, Los Angeles. Rather than exhibiting in a museum environment, he preferred to use this studio to present his work directly to the viewer in a series of performances. For this purpose, he emptied the building's interior spaces, painted its walls white and sealed them off in order to map internal and external light activities through custom-made apertures. According to James Adcock, Turrell's main theorist, these events, the 'Mendota Stoppages', were among the first site-specific works to develop during the 1960s.[57]

As a specific performance developed in the evening, colours from passing traffic played across the walls. The images became progressively abstract until Turrell closed the apertures of the room so that the difference between low light and darkness was blurred and interfered with the audience's perception. At the end of the performance, the guests were led back into the living area to have tea and conversation. The day aspect of the 'stoppages' consisted of the movement of sunlight in distinct geometric light images, which were aligned with solar extremes. These ideas later drove the designs for Turrell's skyspaces entitled **'Meeting' [pl. 9]**, where light from overhead openings meets visitors sitting on benches below. In the context of the 1960s, Turrell's engagements with his audience gave the work, according to Adcock, 'a structure reminiscent of a subdued happening'.[58]

As a general rule, Turrell abandoned physical materials for works of light in order to focus on a viewer's own sensual perception. At the time, his terms raised objections with 'East-coast' critics such as Robert Morris, who, Adcock believes, misunderstood the perceptual purposes of the surface perfection of Californian light and space art.[59] In this respect, Turrell emphasises that his own works were more concerned with perception than the production of shapes and forms. Contrasting his light images with minimalism, he says:

> My works are not a looking at, but a looking into; not the displacement of space with mass but the working of space; not objects in a room, but the room. The format is not things within space, but space itself. [60]

To clarify this point, Robert Irwin remarked:

> That was the difference between the artists on the East Coast and those on the
> West. We saw it and they didn't. They relied on *con*ception while we
> worked in the domain of *per*ception.[61]

In terms of perception, then, Turrell's 'Ganzfeld' experiences are rarely encountered in general life. As the psychologist Walter Cohen wrote, 'the perceptual distinction between inner and outer seems to disappear and the Ganzfeld seems to come inside the head.' [62] For Adcock, 'Turrell's works take place where this connection occurs.' [63]

In the installation entitled 'City of Arhirit', each 'sensing space' held a different coloured mist, which was reflected off coloured surfaces outside.[64] During the exhibition of the installation at the Whitney Museum in 1980, several viewers happened to fall into the space, events that resulted in lawsuits against Turrell and the museum. Turrell's comments attest to the restitution of the boundary that he himself had obliterated:

> It was a very quiet show; the work isn't hazardous. The intention is to change
> one's thinking about seeing. I'm not responsible for how someone else takes care
> of his or her sense of bodily awareness.[65]

For his subsequent installations, Turrell came to respond better to the pragmatics of museum opportunities. Yet, as they are re-built for each specific setting, his pieces have remained site-specific in both spatial and temporal terms, or as Adcock put it, 'historically unbounded'.[14] The overall work is not dated as it is unpunctuated, homogeneous, and as a result, in Turrell's terms, 'has no sense of stylistic development'.[66]

When Turrell was evicted from the Mendota Hotel in the early 1970s, he began a search for a new studio. He scanned the deserts of the United States in his aeroplane on petrol which was paid for by a Guggenheim grant and eventually discovered an extinct volcano near Flagstaff, Arizona in 1975. After receiving an 'Art in Public Places' award that was matched by the Dia Art Foundation, Turrell purchased the crater and it became the site of his ongoing work, the **'Roden Crater Project' [pl. 10]**. Turrell chose this site because he wanted to avoid, in Adcock's terms, 'culturally prejudiced perception' to make perceptible 'the maximum amount of space that is visually comprehensible'.[67]

To this effect, the spaces at the crater are sensitive to the light of stars which are millions of light years away.[68]

According to the perceptual psychologist James J. Gibson, the distribution of stars, however, does not specify a 'spatial arrangement':

> A constellation like the Big Dipper was assumed to be a primitive kind of form even by Gestalt theorists, that is, a configuration of points with various relations of separation. An optic array, however, to use our terminology, is assumed not to be built up from points but instead to consist of transitions. The night sky, then, is not the case with which to begin the analysis of stimulus information; a textured surface is better. I believe that no matter how many relations of proximity one conceives between theoretical points of light, one cannot arrive at the optical structure that specifies a surface visible to an eye. Points of light can structure the darkness at night, to be sure, but it is not the kind of structure that evokes a perception of space.[69]

In this way, for Gibson, the night sky presents something other than the daytime spherical surface of the vault of heaven. 'Roden Crater', in turn, enables the 'visual comprehension' of both, the day and night skies, a term, which Turrell uses to signify this contested area within the apprehension of space.[70]

The chambers of the volcano are modelled after archaeo-astronomical observatories such as the inner sanctuary of Newgrange or the High Room of the Sun at Karnak.[71] The luminance in the 'East- Space' and 'West Space' ranges from the full intensity of solar noon to the virtual imperceptiblity of Ganzfeld light caused by celestial objects such as the North Star and the planet Jupiter. The 'North Space' mainly indicates the precession of the equinoxes and the pole star, Polaris. Adcock explains:

> At what is essentially a conceptual level, the sharp edge of the doorway will frame a cycle that requires 25800 years to complete. When the pyramids were being built 5000 years ago, the North Star was Thuban in the constellation Draco. In the future, 12000 years from now, it will be Vega in the constellation Lyra.[72]

The 'South Space', in turn, functions as a 'skyspace' which frames both the summer and

winter zeniths of the sun.[73] Turrell refers to this space as the 'Saros chamber' because it follows the same astronomical alignments that presumably informed Stonehenge.[74] The Saros was discovered by the Babylonians and results from a relationship between the sun, earth and moon which enables the prediction of future eclipses. The overall pattern entails approximately 70 lunar eclipses during a span of 870 years and 50 solar eclipses during a period of 1200 years.[75]

In this way, 'Roden Crater' is more a continuation of Turrell's light and space work than the kind of mark on the land found in the earthworks of earlier artists. In a 1986 article, John Russell discussed the general purpose of such large-scale environmental art. Questioning the imbalance between their large cost and limited accessibility, he asked:

> Is it a moral breakthrough, a parable of purity that could be acted out in no other way, and a lasting enrichment of human awareness? Or is it the very rich man's last ridiculous toy, and the natural descendent of the 18th century folly that looked like a castle, a bridge or a tower and served no practical purpose at all? [76]

Russell in the end approved of the project and the critical response to 'Roden Crater' has over the years remained largely positive.[77] However, negative responses to earth art in general had started to appear in the late 1970s. As Michael Auping stated: 'insofar as earth art physically interacts with the landscape, it cannot be ecologically neutral. Ecological politics is thus an inherent aspect of earth art.' [78] In equal measure, Myriam Weisang wrote:

> Five million dollars need to be raised for Roden. One is tempted to offer suggestions as to how that money could be better spent for the benefit of a greater number. Earth art is an extraordinary concept, [...] It would be a sorry legacy of our times if, by leaving the museum, all sculpture did was get into real estate.[79]

For James Adcock, Roden Crater's purposes are not elitist because its size and inaccessibility are concomitants of the experiences Turrell wants to encourage. Unlike the vast slashes of Heizer's 'Double Negative' and the roadbed of Smithson's 'Spiral Jetty', the intervention at the volcano is essentially designed to have no ecological

impact and not to be detectable from the outside. As Elizabeth Baker pointed out, none of these above earthworks is large enough to be ecologically relevant and instead, in their capacity as art, they may have a preservational effect.[80] Turrell's approach to the crater, as to his work in general, consists in 'shaping the things that are not it.'[81] For the above context, this statement could be interpreted in a wider ecological sense. Turrell uses it to conjoin the environment of the crater with its visitors' perception and cognition.

Relation

A comparable problematic is played out in the work of James Turrell and that of Andrea Zittel. Both practices have originated around the area of Los Angeles, a city whose urban and desert influences inherently intermingle. Yet, while James Turrell's work focuses on issues of perception, Andrea Zittel's experimental compounds open up enquiries around inhabitation. Zittel investigates the interplay of urban and desert locations from the point of view of her local community in Joshua Tree, California. To re-use the boundary identified in the paragraph on Turrell, the difference between concept and percept is addressed here again. However, for Zittel, this problematic is not directly reworked through the matrix of perceptual psychology, but becomes an interpretation of early 20th century constructivism. In general, Zittel reworks a supposed psychophysical link to inhabitation. She attempts to integrate systems in danger of disconnection such as society and individual, city and home, body and space, art and economic production. By way of revision and personal experimentation her practice reproblematises the historical avant-garde belief in large scale social transformation. While the problematic of spatial construction is a precondition and backdrop of James Turrell's work, for Andrea Zittel it becomes central to the overall investigation.

Zittel's experimental projects develop from an anthropocentric effort common to thinkers at the origin of Western modernity.[82] In this way, her 'investigative living' is supported by written and pictorial works which re-animate these discussions and playfully reformulate the role of functional objects in contemporary habitats.[83] Her work is based on a combination of a 19th century relationship to landscape, a modernist utopia of progress and a critique of twenty-first century inertia induced by postmodern capitalism. Yet, while Zittel follows notions of rationalism and functionalism defined by constructivist- and Bauhaus artists and theorists, her understanding of standardisation

derives more from American middle class housing which has filled suburban developments since World War II.[84] Zittel emphasises that the components of the duality freedom/constriction are not two different societal ideologies but complementary aspects inherent in human nature. Thus, her sense of autonomy and freedom is based on self-invented systems and restrictions. She states on her website www.zittel.org:

> The A-Z enterprise encompasses all aspects of day-to-day living. Home furniture, clothing, food, all become the sites of investigation in an ongoing endeavor to better understand human nature and the social construction of needs. [85]

In 1989, Zittel moved to the east coast of the US, where the limitations of her studio, **'A-Z East' [pl.11]**, inspired many of her personal reflections on the functions of space. In a series of cocktail parties or 'Thursday Evening Personal Presentations at the A-Z', Zittel tested her customised interiors' experimental surroundings. Within environments such as 'A-Z Fled' (1994) or 'A-Z Bofa' (1996), Zittel intended to facilitate socialisation among her Brooklyn community in order to alleviate the absence of familiarity in metropolitan life. Prototypes and newsletters alike presented sets of freedom and constraints in the shape of limited enclosures and conceptual rules. From her experiments, she draws conclusions such as follows:

> These things I know for sure
> 1. It is a human trait to want to organize things into categories. Inventing categories creates an illusion that there is an overriding rationale in the way that the world works. [...]
> 10. What makes us feel liberated is not total freedom, but rather living in a set of limitations that we have created and prescribed for ourselves. [...] [86]

Thus, through this humorous engagement with functionalism, Zittel's works imbue labour with meaning and pleasure.[87] For example, Zittel recalled anthropological studies that indicate that chairs evolved as a means of elevating individuals in a social hierarchy and not as the most comfortable seating position for the body.[88] As a result of her research, 'A-Z Raugh Furniture' (1998) would reconfigure domestic space as an environment of chiselled-foam rock formations. More Neolithic than modern, the ambiguity of their shape and function ultimately serves a wider variety of needs: as they

are 'low-maintenance because they show dirt less', the pieces explore some of modernism's desire to return to 'an original natural state'.[89] In one documentary photograph, 'A-Z Raugh Furniture (Jack and Lucinda)' (1998) fills a corner of the Andrea Rosen Gallery, New York, in front of a 1.5m high strip of sunshine yellow paint. Three friends, one of whom the gallerist herself and another naked, are seen reclining on the formation. In another photograph, the friends are helping themselves to fruit and wine from a picnic basket, a scene reminiscent of a Dutch still-life painting or a tableau-vivant in the style of Manet. In this primitivist guise and ironic insinuation of leisure, 'Raugh Furniture' uncovers a seemingly overcoded relational space and questions the conflation of design with sociability and ergonomic comfort. In a more recent instalment of the 'Raugh' theme, the foamy rock formation is contained within the rectilinear wooden framework of a sofa, reminiscent of those of Schindler or Judd. A small toy car is parked on the backrest plateau, pointing towards an imaginary expanse outside, or simply insinuating the string of tourist cars aligned every day in front of the vast vista of the Grand Canyon.[90]

An important extension of Zittel's livable pieces are her advertising strategies which are a parody mass communication in a way that recalls Dan Graham's conceptualist work 'Homes for America' (1966-67). Around the time of its publication, Lucy Lippard had raised doubts about Graham's type of production. She believed that art was increasingly transported within artists themselves rather than by diluted and belated exhibitions and information networks. She wrote:

> Communication (but not community) and distribution (but not accessibility) were inherent in Conceptual Art. Although the forms pointed towards democratic outreach, the content did not. [91]

In line with Lippard's objections, Zittel's environments are based less on ideological concerns and instead explore forms of sociability from the 'self' in relation to the grater whole.[92] In this way, Zittel observes that minimalism and conceptualism emerged as a reaction against not only

> [...] the subjectivity of Abstract Expressionists or the illusionism of spatial representation but also hallucinogenic-drug culture, grassroots political movements, and the era's newfound interest in Eastern religion.[93]

Zittel's choice of a desert base also recalls Judd's move from New York to Marfa in 1972. While Judd's decision represented in part a refusal of the ephemeral installation options of art, Zittel described her move as more logistical than ideological. If Judd chose Marfa because of its relative isolation, Zittel moved to Joshua Tree because of its proximity to Los Angeles where she could produce experimental artworks and develop a supportive community at the same time.[94] Thus, as 'A-Z' moves a work from its self-referentiality to the very processes of its creation, distribution and use, it sets itself apart from other precedent desert interventions such as Judd's Chinati Foundation, Smithson's Spiral Jetty and Turrel's Roden Crater.[95] Zittel's A-Z West compound contextualises Lippard's concerns in a much transformed world where the discourse of utopia has given way to one of generalised urbanisation and localised experimentation.

Situated on twenty-five acres in the high desert southeast of Los Angeles, **'A-Z West' [p.12]** is a site of the 'Five-Acre Homestead Act': In the 1940s and 1950s, the US government gave free land to those who would build a minimal structure to improve the property around it. In 2000, Zittel moved into one of these homestead cabins, installed three shipping containers, a recurrent presence in the region, for her studio, and started using her 'A-Z Wagon Stations' as guesthouses. Contrary to their mass-produced aesthetic, Zittel fabricates these pieces herself to the extent of her physical capacities. Avoiding the control of building codes, the units can be easily dismantled and transported to establish quarters in the desert or anywhere else. Another investigation, 'The Regenerating Field', is a system which recycles rubbish, a ubiquitous problem in the desert. Zittel is also the founder of 'High Desert Test Sites', a zero budget convergence of events held since 2002.[96]

According to Paola Marsoni, Zittel dives into the psycho-physical space of middle-class housing in America in a way that explores not only representations of space and function, but also notions of time, property, necessity and desire. Accordingly, she devises habitats which are a reaction to manipulative and consumerist impositions. As Zittel insists in a conversation with Alan McCollum, she uses gallery spaces only to market her work, because they are not a place where the work could really exist.[97] Instead, each of her prototypes and habitats should change a user's experience in the world by the way of its system of physical and psychological inventions. She states:

> Art, to me, is all about perception. Historically it was usually a form of visual
> perception, but now this has expanded to a more cognitive kind of perception. An

artwork allows you to understand something in a new way. [98]

In the same conversation, McCollum replies:

> [...] after experiencing your work, it's easier to see that 'empty space' is *already* a
> representation. It feels habitable, shapeable as soon as you look at it and therefore
> already a projection of one's inner emotional life. [...] when people describe a
> painting or a sculpture as a projection of some kind of 'interiority', who's to say
> that that interiority itself isn't constructed by the society as a whole? So what's the
> difference, really? And the spaces we make to live in already represent longing to
> be safe and protected and preoccupied *inside* of something, separate from the
> outside world. [99]

While Zittel was initially interested in the desert region for its open-ended, undisturbed
space, she soon became aware of its ecological constraints as well as the marks left by
local renegades and optimists and the presence of training grounds of the US military. In
his text on the American Frontier in relation to Zittel's procedure, Robert Cook referred
to a quote by John Dewey in 1930. [100] Dewey asked,

> Where is the wilderness which now beckons creative energy and affords untold
> opportunity to initiative and vigour? Where is the pioneer who goes forth
> rejoicing, even in the midst of privation, to its conquest? The wilderness exists in
> the movie and in the novel; and the children of the pioneers, who live in the
> midst of surrounding artificiality made over by marching, enjoy pioneer life idly
> in the vicarious film. [101]

Dewey sought a new type of pioneer, who would create 'a secure and morally rewarding
place in a troubled and tangled economic scene'. [102] For Cook, Zittel's practice remodels
just this frontier's kernel of philosophy and its critiques of over-cultured habits. [103]
Zittel's work, however, does not seek to leave the existing social layout and keeps
operating with the remits of the art market. Her playful solutions don't ossifying into
ideological fixtures and maintain her stance of personal liberty. The test sites between
Zittel's experimental self and the social realm rejuvenate the pragmatic situation of
needs and ends- thinking and expand it into a critique and exploratory future. For Cook,

these concerns may have become the stakes of the frontier.[104] In this spirit, Zittel has declined requests to have her works mass-produced:

> I am not a designer- designers have a social responsibility to provide solutions. [...] Art is more about asking questions. [...] I think of what I do as a kind of practical philosophy. [105]

Yet, as the latest outcome of her experiments, the ultimate frontier has come to reveal unexpected limits once again. In an interview with Beatriz Colomina and Mark Wigley, Zittel concedes:

> Z: [...] I think that I wanted the most literal kind of representation, or non-representation: to use things exactly the way they were and to not illustrate in any way. But the more direct I become, the less distinction I feel between what is real and what is not real. In the last few months, I've started to think about how representation in art or in life might be necessary to have anything feel natural again. [...]
> W: Your house has become a gallery?
> Z: Yes. Everyone knows how to find my house- I'm in my pyjamas in the morning and people are looking in my windows. But you know, I suppose I asked for it.[106]

Thus, in recent years, Zittel's approach of using herself as a centre of experimentation has led to a loss of personal life and distinction of reality to the degree that she thinks that representation in art might be necessary again.

Conclusion

The first two chapters discussed the dependence of artworks on the space of the museum and the institutional circumstances which have historically been equated with its reception. Since the 1960s, this equivocation has come to be less adequate. A variety of spaces elsewhere have come to be adapted and appropriated for the purpose of exhibitions. Institutional space has come to include changing internal and external contexts in a way that the spatial valuation of art may now be elaborated anywhere.

Subsequently, such valuation is aimed at the construction of mutually dependent typologies whose performativity depends on the convergence of historical, perceptive and relational filiations. While the substance of these filiations is rooted in deep historical precedent, other spatialities are tied into more relational or circumstantial situations.

Based on these initial considerations, the third and final chapter investigated the implications of the substantial substrate of the research question. The aim of the argument was the pragmatic redirection of the confinement of Smithson's architectural afterthought in favour of a hitherto untheorised confluence of analogical, atmospheric and relational spaces. Based on the historically conditioned binary of ideal and contingent space, in the process of its analysis and discussion, the argument moved towards an understanding and perception of immanent space. It was subsequently shown how a selection of works by Gerhard Richter, James Turrell and Andrea Zittel questioned the nature of their circumstance and reformulated it as a spatial project of their own. Established methods from cartographic mapping, photography and descriptive geometry were adapted and advanced to further affective and receptive conditions of these works. At the same time, these conditions and techniques were shown to be inherent in societal conventions on the one hand, and the perceptual universe on the other.

The conclusion of the third chapter indicates that the discussed works traverse the limits of the conceptual and pragmatic contingencies of the gallery and museum. Rather than being a mere constructive framework or 'aspect' of art, this space becomes the substance and material of its own constitution.

*

Notes

THE PRAGMATIC REDIRECTION OF THE CONTAINMENT OF ART

1 Flam, Jack, ed., *Robert Smithson: The Collected Writings*, Berkeley, California: University of California Press, 1996; p. 328.
2 ibid.
3 Cooke, Lynne. 'Never No More Literature?' In: *Dia:Beacon.* Dia Art Foundation, New York, 2003, pp. 47-73.
4 Kant, Immanuel. 'Transcendental Aesthetic, Section 1 Space, paragraph 2 'Metaphysical Exposition of the Concept of Space'. In: *Critique of Pure Reason.* Politis, Vasilis, ed., revised transl. based on Meiklejohn, London: Orion Publishing Group; 2001. pp.49-54.

IMMANENT SPACE: SUBSUMTION OF IDEAL AND CONTINGENT SPACE AND MAIN CLAIM

5 For the contesting conceptions of limit, see Rawes, Peg, *Space, Geometry and Aesthetics, Through Kant and Towards Deleuze*, Palgrave Macmillan, Hampshire and New York, 2008.
6 Osborne, Peter. *Anywhere or Not at All: The Philosophy of Contemporary Art.* London, New York: Verso. 2013. p.122.
7 Deleuze, Gilles. *Difference and Repetition.* (1968), Patton, Paul transl., London: Continuum; 2004.
8 See also Judd's philosophical description of his own aesthetic: Lecture at Yale University School of Art, Sept, 20, 1983. In: Judd, Complete Writings 1975-1980, p.25.
9 For a detailed discussion on such embodied intellection see Peg Rawes on Spinoza in: *Space, Geometry and Aesthetics, Through Kant and Towards Deleuze.* Hampshire and New York: Palgrave Macmillan; 2008. p.83.
10 Deleuze, Gilles. *Logic of Sense.* (1969), Boundas, Constantin V., ed., Lester, Mark, transl., London: The Athlone Press, 1990. p.80.

DEFERRAL OF A WORK TOWARDS AN ARCHITECTURAL SITE

11 Serota, Nicholas, 'Donald Judd: A Sense of Place' ('Practice and Placement', 'Specific Locations' and 'Architecture and Enclosure'). In: *Donald Judd*, exhibition catalogue. London: Tate Publishing; 2004. pp. 99-110.
12 Judd, Donald, '21 February 1993'. In: *Donald Judd: Large Scale Works.* exh. cat., The Pace Gallery, New York; 1993. 4 Flam, Jack, ed., *Robert Smithson: The Collected Writings*, Berkeley, California: University of California Press, 1996; p. 328.
13 Judd, Donald. 'Twentieth-Century Engineering'. In: *Complete Writings 1959- 1975.* Halifax, Canada: The Press of the Nova Scotia College of Art and Design; 1975, p.137.
14 Judd, Donald, 'New York City- A World Art Center', ibid. p.64.
15 ibid. p.63.
16 Stockebrand, Marianne. 'The Journey to Marfa and the Pathway to Chinati'. In: Stockebrand, Marianne, ed. *Chinati: The Vision of Donald Judd.* Marfa, Texas: Chinati Foundation, New Haven and London: Yale University Press; 2010 pp. 12- 49. p.19.
17 Judd, Donald. 'Complaints: Part II', In: *Collected Writings*. p.210.
18 Stockebrand, Marianne. 'The Journey to Marfa and the Pathway to Chinati'. p.30.
19 Judd, Donald, 'The Chinati Foundation/ La Fundacion Chinati' In: *'The Chinati Foundation/ La Fundacion Chinati',* Marfa: The Chinati Foundation, 1987; n.p.
20 Judd, Donald. 'Art and Architecture, 1985'. In: *Donald Judd, Architektur.* exh. cat., Münster: Westfälischer Kunstverein; 1989. p196.
21 Judd, Donald. 'Art and Architecture', lecture, Yale University School of Art, Sept, 20, 1983. In: Judd, Complete Writings 1975-1980, pp 29-31.
22 Serota, Nicholas, 'Donald Judd: A Sense of Place'. pp. 99-110.
23 Urbaschek, Stephan. *Dia Art Foundation, Institution und Sammlung 1974-1985.* Marburg: Tectum

Verlag, 2003. p.217.

24 Stockebrand, Marianne. 'The Journey to Marfa and the Pathway to Chinati'. p.35.

25 Judd, Donald. 'Ayala de Chinati'. In: *Donald Judd, Architektur*. exh. cat., Münster: Westfälischer Kunstverein; 1989. p.60.

26 Judd, Donald. 'Art and Architecture'. ibid. p.197.

27 Renewed Fourth Letter of Understanding, May 1, 1980, § 1. Dia Art Foundation, New York. as noted by Stockebrand, Marianne, In: *Chinati*, pp. 12- 49.

28 Judd, Donald. 'Artillery Sheds'. In: *Donald Judd Architektur*. p.72.

29 Krauss, Rosalind. 'Allusion and Illusion in Donald Judd.' 1966. In: *Minimalism*. Meyer, James. ed. London: Phaidon. 2000, p. 211.

30 Judd, Donald. 'A long discussion not about master-pieces but why there are so few of them Part II'. (undated) In: *Donald Judd, Collected Writings (Part 2)*. p.70.

31 ibid. p.42.

32 Judd, Donald. 'Symmetry'. (undated) In: *Donald Judd, Architektur*. p.191.

33 Judd, Donald. 'Abstract Expressionism.' (undated) In: *Donald Judd, Collected Writings (Part 2)*. p.37.

ANALOGY

34 Greenberg, Clement. 'Towards a Newer Laocoon.' (1940). In: O'Brian John, ed., *Clement Greenberg The Collected Essays and Criticism*. Chicago: The University of Chicago Press, 1986. pp. 23-37.

35 Mehring, Christine. 'East or West, Home is Best: Friends, family and Design in Richter's Early Years.' In: *Gerhard Richter Panorama*. Godfrey, Mark, Serota, Nicholas, eds., exh.cat. London: Tate Publishing. 2011. p.42.

36 Elger, Dietmar. *Gerhard Richter: A Life in Painting*. Solaro, M Elizabeth transl., Chicago and London: University of Chicago Press, 2009. p.311.

37 Buchloh, Benjamin. 'Gerhard Richter's *Atlas:* The Anomic Archive.' In: *October*, Vol. 88. (Spring, 1999), p.119.

38 Benjamin, Walter, 'Das Passagenwerk' *in Gesammelte Schriften,* vol. 5, Tiedemann, Rolf and Schweppenhiuser, Hermann eds. Frankfurt am Main: Suhrkamp, 1972-89, p. 574.

39 Buchloh, Benjamin. 'Gerhard Richter's *Atlas*: The Anomic Archive'. p.129.

40 Cooke, Lynne. http://www.diaart.org/exhibitions/introduction/54 last accessed June 2013.

41 Iovane, Giovanni, 'Present Tense Dates'. In: *History in the Present*. Manifesta Journal. No9 2009/2010. pp.90-94.

42 Quoted in Dorothea Dietrich, 'Gerhard Richter: An Interview', The Print Collector's Newsletter 16, no. 4 (Sept./Oct. 1985), p.130.

43 Quoted In: Elger, Dietmar. *Gerhard Richter: A Life in Painting*. Solaro, M Elizabeth transl., Chicago and London: University of Chicago Press, 2009. p.107.

44 ibid.

45 Nesbit, Molly. 'Ready-Made Originals. The Duchamp Model.' In: *October*, Vol. 37. (Summer, 1986), pp.53-64.

46 Buchloh, Benjamin. 'Gerhard Richter's Eight Gray: Between Vorschein und Glanz.' In: *Gerhard Richter: Eight Gray 2002*. exh.cat., New York, Berlin: Guggenheim Museum Publications; 2002. p.28.

47 Richter, Gerhard, *Text*, Elger, Dietmar, Obrist, Hans- Ulrich, eds. London: Thames and Hudson; 2009. p.522.

48 Buchloh, Benjamin. Gerhard Richter's Eight Gray. pp.20-21.

49 ibid. p.14.

50 Interview with Christiane Vielhaber, 1986. http://www.gerhard-richter.com/quotes. last accessed October 2013.

51 Quoted in: Elger, Dietmar. *Gerhard Richter: A Life in Painting*. p.311.

52 Silverman, Kaja. 'Photography by Other Means'. In: *Flesh of my Flesh*. Stanford, California: Stanford University Press. 2009. p. 13.

53 Richter, Gerhard. *The Daily Practice of Painting*. p.38.

54 Silverman, Kaja, Baker George, 'Primal Siblings'. Conversation In: *Artforum,* February 2010, p.177.

ATMOSPHERE

55 Adcock, Craig. *James Turrell- The Art of Light and Space*. Berkley: University of California Press; 1990. p.7.

56 Turrell, James, *Air Mass*, exhibition catalogue, The South Bank Centre London, 1993. p.21.

57 Adcock, Craig. *The Art of Light and Space.* p.87. All following notes on Turrell by other authors, apart from Notes 66 and 73, are Adcock's. In: *The Art of Light and Space.*

58 ibid. p.89.

59 Morris, Robert. 'Notes on Sculpture, Part 2', *Artforum* 5 (October 1966), p.21.

60 Adcock, Craig. *The Art of Light and Space.* p.137.

61 Weschler, Lawrence. *Seeing is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin.* Berkley: University of California Press, 1982. p.78.

62 Cohen, Walter. 'Spatial and Textural Characteristics of the Ganzfeld', *Psychology Bulletin* 64, 1965, p.409.

63 Adcock, Craig. *The Art of Light and Space.* p.221.

64 ibid. p.140.

65 ibid. p.51.

66 Brown, Julia, ed. *Occluded Front, James Turrell.* exh. cat. Los Angeles: Museum of Contemporary Art and The Lapis Press, 1985. Turrell interviewed by Brown, p.31.

67 Adcock, Craig. *The Art of Light and Space.* p.196.

68 Adcock in conversation with Turrell, March 1985.

69 Gibson, J. James. *The Senses Considered as Perceptual Systems.* Boston: Houghton Mifflin, 1966. p.220.

70 Adcock in conversation with Turrell, March 1985.

71 Krupp. E.C., 'Footprints in the Sky'. In: *Mapping Spaces: A Topological Survey of the Work of James Turrell.* New York: Peter Blum Edition, 1987, p.37.

72 For a discussion of precession, see W.M. Smart, Textbook on Spherical Astronomy, 6th ed., Cambridge: At the University Press, 1977. pp.226-248.

73 For detailed descriptions of the chambers see 'The Art of Light and Space'. p.162 ff. see also: De Rosa, Agostino, ed. *James Turrell- Geometrie di Luce, Roden Crater Project.* (not transl.) Istituto Universitario di Architettura di Venezia, Milan: Electra. 2007

74 Such sites are discussed by Krupp, E.C. in *Echoes of the Ancient Skies: The Astronomy of Lost Civilisations.* New York: Harper & Row. 1983.

75 see Frank Dyson and R.v.d.R. Wooley, *Eclipses of the Sun and Moon.* Oxford: Oxford University Press. 1937, pp. 24-28.

76 Russell, John. 'An Earthwork looks to the Sky', The New York Times, 5 January 1986.

77 For a list of representative articles see *The Art of Light and Space*. p.197.

78 Auping, Michael. 'Earth Art: A Study in Ecological Politics', in *Art and the Land: A Critical Anthology of Environmental Art, Sonfist, Alan. ed., New York: Dutton, 1983, p.94.*

79 Weisang, Myriam. 'Unnatural Acts', '*High Performance* 10, no.4 (1987); 42; she quotes Fred Hapgood, 'Roden's Eye', *Atlantic Monthly*, August 1987, p.52.

80 Baker, Elizabeth C., 'Artwork on the Land', *Art in America* 64 (January-February 1976). pp.92-96.

81 Turrell quoted by Keith M. McDonald, 'The Roden Crater Project', Sedona Life 4 (January 1979), p.47.

RELATION

82 Morsani, Paola. 'Emancipated Usage: The work of Andrea Zittel'. In: Morsani, Paola, Smith, Trevor, eds. *Andrea Zittel, Critical Space*, exh.cat., Contemporary Arts Museum Houston, Prestel Verlag, Munich, 2005. p.24.

83 ibid.

84 ibid.

85 www.zittel.org

86 Zittel, Andrea. In: *Critical Space*, p.14.

87 Smith, Trevor, 'The Rules of Her Game: A-Z at Work and Play. *Critical Space*, p.41.

88 www.zittel.org

89 For the evolution of 'Raugh Furniture' see *Critical Space*, pp. 168-173.

90 www.zittel.org/az-west.php?a_id=3

91 Lippard, Lucy. 'Escape Attempts'. In: 1965-1975: Reconsidering the Object of Art. p.31.

92 Smith, Trevor, 'The Rules of Her Game: A-Z at Work and Play. p.38.

93 Zittel, Andrea. 'Shabby Clique', *Artforum*, Summer 2004, p.211

94 Smith, Trevor, 'The Rules of Her Game: A-Z at Work and Play. In: *Critical Space*, p.38.

95 Morsani, Paola, 'Emancipated Usage: The work of Andrea Zittel', In: *Critical Space*, p.19.

96 Zittel, Andrea. *Critical Space*, p.14.

97 Zittel, Andrea.'Talking with Alan McCollum.' In: *Diary.* Brooklyn, December 2005. p.123, p.128.
98 ibid. p.130.
99 ibid. p.131.
100 Cook, Robert. 'New Deeds: A Frontier Practice'. In: *Critical Space.* pp. 30-43.
101 Dewey, John. 'Towards a new Individualism'. (1930) In: McDermott, John J., ed., *The Philosophy of John Dewey: The Structure of Experience and the Lived Experience.* Chicago: Chicago University Press, 1981. p.611.
102 ibid. p.609.
103 Cook, Robert. 'New Deeds: A Frontier Practice'. In: *Critical Space,* p.32.
104 ibid. p.34.
105 Finkel, Jori. 'A Desert Life in a Home as Roadside Attraction.', International Herald Tribune, September 26, 2005.
106 Colomina, Beatriz, Wigley, Mark, Zittel, Andrea. 'A-Z Drive-Thru Conversation', In: *Critical Space.* pp.45-57.

CONCLUSION

The argument of this thesis set out to orient the circumstance of art within the contemporary art museum in relation to Robert Smithson's declaration that 'art is no longer an architectural afterthought' and Donald Judd's premise of 'space as a main aspect of art'. Based on the research of the validity of these impulses, it considered the pragmatic redirection of the circumstance of the containment of artworks by contemporary art museums today. Across a set of expository examples, the research identified a residual disjunction of ideal and contingent space, which the thesis subsequently worked to integrate.

The following conclusion presents a synthesis of the answers to the initial research questions and later outlines the theoretical implications of these answers. It further shows how the argument of the thesis has converged to answer the initial study objectives. In detail, the following section unrolls the answers to the three individual parts of the research question and furthers the support and examples which were brought together in the overall argument. It ends with a set of considerations for future research.

Synthesis of Findings and Answers to Research Questions

The thesis initiated its argument around the concept of the aesthetic and its embodiment by the museum. It was subsequently shown that about a century after its invention, the modernist white cube and its spatial contingencies have ceased to be the unique possibility to present art. Yet, to this day, this institutional relation still presents itself as a condition of art's contemporaneity, whereby it manifests itself increasingly as institutional immersion and corporate assimilation. In contrast, rather than constituting an affirmation or dialectic afterthought, it was held that the discussed works in chapter

three actively engage and challenge the parameters of the spaces of their production and reception. In this way, they rethink and reformulate the genetic constitution of the latent modernist triad of art, space and viewer. Throughout the expository argument of the cited examples, the initially introduced typologies of ideal and contingent space were enhanced by various degrees of constructive, atmospheric and relational filiations. This method integrated the relationship between spaces and viewers and the way in which they may be involved in the responsibilities to a work. Accordingly, the balance between autonomy and collaboration, agency and distribution was found to be constituted differently for each discussed example.

The following paragraph concludes the three parts of the research question and their respective chapters in detail:

The first part of the question oriented museum history and the circumstance of the contemporary art museum in relation to Smithson's 'architectural afterthought'. It later identified the historical context and consequences of this impulse. The inquiry formed the foundation for an analysis of the architectural conditions which frame the display of art. Research by Douglas Crimp has shown that in the early 19th century, based on the aesthetics of Hegel, the building type of the museum became the institutional expression of the modern idea of art. Based on this short history, Robert Smithson's ideas around cultural confinement and Brian O'Doherty's investigations into the white cube gallery, the argument further analysed how idealist museum spaces have influenced the reception of artworks in the 20th century.

In line with the understanding of an afterthought to be a comment on something already completed, Smithson had been aware that his opportunity to deliver critical work would have passed when exhibiting within the confines of an existing museum building. He therefore adapted the graphic methods of geometry, projection and cartography in order to construct his dialectical work. The dynamics of his statement that 'art is no longer an architectural afterthought' indicate a negative transitivity from object to subject, i.e. from the museum architecture to the artwork, whereby the subject/object hierarchy becomes transitive. If art is an 'architectural afterthought', it becomes subject to museum architecture. In turn, the temporal aspect of the statement also indicates the spatial dimension which expresses itself as the in/outside of the museum building. In this way, the dialectic of site/nonsite embodies the architectural thought of the museum. Art, then, for Smithson, exists before and at the same time as the architecture of the museum, while the containers of site/nonsite operate their

dialectic across its spatial boundaries.

The consequences of Smithson's invention subsequently formed the basis for the second part of the research question which discussed the influence and relevance of its impulse today. As museums had evolved from the diachronic- to the late 20th century synchronic museum, they have blended into the new types of transitive spaces of the 21st century which are supported by tourism and spectacle. In parallel, contrary to the intentions of original site-specific art, today we find a tendency of artists embracing the modes of immersion and corporate assimilation within the institutional sphere. Despite Smithson's influence, it was concluded that the impulse of his statement has been largely lost; forty years after it was originally posited, the majority of art practices still operate as an 'architectural afterthought' within some sort of institutional confinement. In this way, the discussed works of chapter two related to museum architecture through critique, scale and immersion. The contemporary space of the museum was also shown to be the result of a quantitative matrix of relations and media which operate along the lines of a theoretical judgement of art. It was concluded, that the museum scenario itself cannot contribute to the critique of space, being to this day the most important foundation of the critique of art. This necessarily instrumentalises art as critique. It was posited, therefore, that the earlier ideas of Judd and Smithson had indicated a more complex relationship with regards to the space which contains it.

This insight finally formed the third part of the research question, which asked if it now requires artists to evade or pragmatically redirect the containment of artworks by contemporary art museums. As site-related art had challenged the limitation of a work by a gallery, it had also shifted the meaning and the limits of the work itself. Through the command over the means of the limitations and the contingencies of its institutional settings, the thesis therefore identified how art's relation to a site may shift the conclusion of its hermeneutic cycle from that of a transcendental aesthetics to that of synthetic sense-perception as condition of its immanence. The role of affect in Donald Judd's work was of central relevance for this problematic, as it insists on working within the parameters of both, specific objects and the space of their reception. It was therefore shown throughout the chapters, that the influence of this approach still sets the standard for much of the qualitative aspects of installation and hence that of the reception of art. Through a discussion of a series of contemporary installations and buildings by Gerhard Richter, James Turrell and Andrea Zittel, the argument further identified how space is conceived, made and constructed within its available agencies today. It was concluded,

that contrary to their contemporaries discussed in chapter two, these artists do not operate through evasion, assimilation or immersion in the institutional sphere. It was finally claimed, that the spatial constitution of the selected works does not exist in a critical relation to the museum but, using modes common to design and geometric projection, is generated through its own immanent consequences. In this way it was shown how the cited artists not only reclaim their work from the spatial containment of the museum but also from the related matrices of contemporary corporate production. In the process, the research identified a residual disjunction of ideal and contingent space across these contemporary practices, a divergence that it later set out to integrate.

Theoretical Implications

The following syntheses will show how the overall research is positioned within its theoretical framework. It will discuss how its findings may contribute to the existing understanding and influence further practices concerned with the investigated problems.

Recent historiography of the art of the 1960s and 1970s by theorists such as James Meyer, Miwon Kwon, Rosalind Krauss, Lynne Cooke and Peter Osborne has confirmed the growing importance of Robert Smithson and Donald Judd for the genealogy of contemporary practices. Within this context, the theoretical framework of the thesis draws on the writings of Smithson and Judd, as well as the relevant areas in art history, museum studies and their related philosophies. Established positions within these fields were compared to contemporary methods employed by artists and their relevance for a potential contribution to the meaning-making process of their respective spaces and viewers' role in their reception. The argument thus formed an investigation that was ultimately aimed at furthering the understanding of the artist/viewer/space relationship while at the same time extending the practice of art at hand.

The conclusion of the research may be found in the way in which experimental art practices relate to architectural and geographic spaces. These relations were shown to lead to a multiplicity of spatialities which operate, on one hand, as art objects and, on the other, beyond their immediate limits. These relations further appear as materials, perceptions and forms of an 'ideal space' of materialisations which is in principle unlimited. The potential expansion of these possible material forms is therefore consequent upon the end of their medium as immanent category of art, understood as condensed in the work itself. It is the appropriative relation to its architecture that

grounds this multiplication of materialisations and thereby the transformation of the ontology of the artwork that it involves. In this way, after an interest in processes of dissolution, corporate assimilation and immersion in the museum, the affirmative actions of spatial practice have again become a concern for artists working today. As a result, contemporary exhibitions are increasingly conceived of as an instrument of investigation into their site and a means of economic development. While the involved processes of construction and their embrace of contemporary technology have been an inherent condition of art since modernity, they have theoretically been charged with contingency and indeterminacy. The problem for art today again is how to develop agencies capable of expressing the relevant forms of material relationality, which, at the same time, are aware of the limitations of the institutionalisation of art itself. As shown through the expository argument around a selection of sited works by Donald Judd, Gerhard Richter, James Turrell and Andrea Zittel, it was shown that art may be constructive to the extent that it embodies an institutional logic which is based on a simultaneous emergence of relational functions and affective forms.

Thus, as artistic formations integrate the spaces of their reception, they perform the potential capacity to articulate and transfigure their form of experience in terms of affect, perception and relation. In this way, it was found that Smithson's nonsite, today, never exists as an ideal form because its site reconstitutes itself at the same time as relations are resumed and restored in it. In this way, site and nonsite become polarities: the first is referenced if only as analogy; the second is never complete. Together, they configure a space through which events take place. Yet, if a nonsite never exists as an ideal alternative to site, it is however, not contingent. It can only be constructed and experienced as itself, an inherently paradoxical type of site. A nonsite is constituted as a type of site by its negation of the sense of an ideal space which generates meanings within the containment of its spatial and temporal boundaries. Thus, all nonsites are sites, not in addition, but more as an analogy since they derive their meaning as internal boundaries of physical contingency. They simultaneously register relations other than those within their own location. In the precedent of Smithson, the dialectical interiority of site to nonsite used to limit the qualitatively new content of the nonsite. Certain works may transform sites into nonsites by bringing them into relation with gallery conventions, whereby the former is a dialectical product of the latter. There is a reciprocal relationship between art object, the relational space it creates and the combined recoding derived from the gallery. The museum is thus not only the foremost

condition for aesthetic discourse but it remains the ontological structure in which art is reconfigured by each instance of new work, independent from its location. Furthermore, today's institutional spaces enhance the character of nonsites through documentations which are distributed by information-networks which are a historical consequence of the inherence of urban experience to modern art. However, these communications merely impose themselves on the literal gallery space in its classical modern form. In this way, space is not just where reception is staged but where events themselves facilitate spatial productions.

Thus, art is inherently both autonomous and a lived reality. It is the ongoing exploration of possible forms of this duality which has driven works beyond the confines of the physical space of the gallery into the wider built environment. The construction of self-contained spaces by artists has often not only furthered this process, but has been the main impulse of this development. By facilitating perceptual, experiential and practical functions, their material agency raises the possibility for a release of the autonomy of art for relational effect. These practices, of course, inevitably interfere with those with which institutional space is increasingly associated: corporate assimilation, urban and regional development, cultural policy and tourism. The resulting experience cannot be identified exclusively with either the design or the spatial affect of the work. Rather, the deepening historical ambiguity of both trajectories is crucial. The experience of this space is distributed across conception and materialisation in both their traditional senses. Thus, it stands for a material organisation in the present at both practical and affective levels. The consequences of this ambiguous ontology of art and space starts to be seen in the history of the minimal, land- and site-specific art of the 1960s and 1970s. Post-minimal art with its shift from object to field furthers this aspiration to a free formation of space in this dual imaginary and actual sense. The continuum of the discussed artists of the above text has helped to identify this latent historical and critical disjunction of aesthetically charged affective and contingent constructive space. At the same time, it is clear, that for each discussed artist individually, the model of these combined terms remains fragmentary.

Donald Judd, as a start, considered the attempted breadth of De Stijl, the Bauhaus and the Constructivists, as live and normal. For him, the exclusivity of specialists of design and their role as merchants in control of a market, were oppressive. He therefore favoured the relationship of art and space to thrive within the capacity of one person or a small group. Judd aspired to a contextual art which is displayed at the

location where it is made. Like many artists of the 1960s/70s, he used constructive methods to overcome the aesthetic European tradition of painting. However, Judd rejected the term 'minimal' and its subsequent positivist interpretations. For him, his objects were 'not impersonal' and resulted in that peculiar hybrid of constructive form and affective space which has often confounded his critics.

In a similar way, Robert Smithson's early structures were to counter the 'impressionistic world-view' whereby the 'European tradition', according to him, imitated the architectural detail of the window. For Smithson, the transparency of the window or wall as a clear surface had become 'diseased' by the category of painting. Instead, the interior walls of museums should be defined as a network of surfaces and lines without diseased details on them.

The artist who insisted on not leaving the immediate feeling of the European tradition is Gerhard Richter. While Judd's influence and conceptual-critical processes slowly incorporated themselves into the space of art, Richter kept challenging this circumstance through the medium of painting. While artists like Smithson kept denying the pictorial aspect of the window by foregrounded its relationship to modernist architecture alone, Richter's glass and mirror gallery interventions proposed a synthesis between these aspects and painting.

For James Turrell, the substance of space itself became the material of his work. As the traditional techniques of museum display necessarily interfere with the psychology of the space and its reception by a viewer, Turrell has set up complex relationships between in- and outside conditions of these spaces. In his work, the light which penetrates the boundaries between them causes them to recede or disappear. This process is simultaneously accessed through the inherent sensory perception and cognition of the viewer. As Turrell puts it, the perception of his works appears like the visceral thought of seeing by entering a space through the window of the picture-plane.

For Andrea Zittel, finally, the problematic of space is accessed through her investigation into the processes of inhabitation. Her constructive critique works simultaneously in favour and against the affective power of her installations. Zittel's choice of the desert location of 'A-Z West' has allowed her to transfers the work's self-referentiality to the very processes of its creation, distribution and use. This distinguishes her from the precedents of Smithson's 'Spiral Jetty', Turrell's 'Roden Crater' and Judd's Chinati Foundation. However, Zittel's work remains within the remits of consumer culture and the necessary contingencies of the gallery and the art market.

Her solutions are always playful and only half serious. To keep her stance of personal liberty alive, for her, art is closer to a practical philosophy than to a social responsibility which provides solutions.

In sum, it can be concluded that the adaptation of constructive methods to the advantage of affective purposes is a prerequisite in the work of the above discussed artists. In this way, the cited works reclaim the space of their immanence from that of the contingencies of the museum.

Further Research

The above identified discourse on contemporary sites problematises where precisely they are meant to be situated. The location of spatial productions is increasingly amplified through documentary and mediated processes, whereby the openness of time increases the work's inherent plural possibilities. The one limit to this multiplication of spatialities at the site is the character of their analogy at the nonsite. In mediating the plan and its actualisation, the site and its documentations embrace the processes of construction as artistic form and the negative ontology of transience and entropy. Furthermore, as it traverses a diversity of materialisations, the analogical function of textual or photographic documentation models the ontology of the artwork itself. The critical point is the plurality of spatialisations, which preserves the work by continuing its identification with any further material instantiation. As this multiple unity cannot be plausibly constructed through a rationalist teleology, the logic of entropy tends instead towards a multiplication of singular material instances.

As a final conclusion it can be said that the standard point of view regarding the practice and critique of art and its architectural afterthought is commonly considered separately: affectively charged ideal space on one hand, and constructive/contingent space on the other. Having provided this evidence as the basis for its research, the thesis set out to reveal an aesthetic which integrates these definitions' inherent relations.

*

BIBLIOGRAPHY

Altshuler, Bruce; Blaszwick, Ilona. et al. *A Manual For the 21st Century Art Institution.* Cologne: Verlag der Buchhandlung Walther König, 2009

Bachelard, Gaston, *The Poetics of Space.* (1958), Maria Jolas transl., Boston, Massachusetts. Beacon Press. 1992.

Badiou, Alain. *Handbook of Inaesthetics.* Toscano, Alberto, transl., Stanford, California: Stanford University Press, Meridian: Crossing Aesthetics; 2004.

Baumgarten, Alexander, Gottlieb. *Aesthetica.* (1750). http://archive.org/details/aestheticascrip00baumgoog. University of Michigan. Last accessed May 2012.

Benjamin, Walter. 'The Work of Art in the Age of Mechanical Reproduction'. (1936), In: Harry Zohn transl. In Arendt, Hannah ed., *Illuminations.* London: Fontana; 1992. pp. 245-55.

Bennett, Tony. *The Birth of the Museum.* London: Routledge; 1995.

Birnbaum, Daniel. 'Outside.' In: *Olafur Eliasson: Inner City Out.* Birnbaum, Daniel; Eliasson Olafur. exh.cat. Martin Gropius Bau. Cologne: Verlag der Buchhandlung Walther König; 2010.

Bishop, Claire. 'Antagonism and Relational Aesthetics.' In: *October.* Fall 2004, No. 110. pp. 51-79.

Böhme, Gernot. *Atmosphäre. Essays zur neuen Ästhetik.* not translated (May 2012), Frankfurt am Main: Edition Suhrkamp; 1995.

Bois, Yve- Alain. *Painting as Model.* Cambridge, MA: MIT Press; 1990.

Bois, Yves-Alain. Krauss, Rosalind. eds. *Formless. A User's Guide.* New York: Zone Books; 1997.

Bürger, Peter. 'Negation of the Autonomy of Art'. In: *Postmodernism, A Reader.*
    Docherty, Thomas, ed., Harrow, England: Longman, Pearson Education Limited;
    1993. pp. 237-242.

Buren, Daniel.

    'The Function of the Studio'. Repensek, Thomas. transl. In: *October*, 1971, pp.
    51-58.

    'The Function of the Museum'. Oxford: Museum of Modern Art and In:
    Artforum, 1973.

Bourriaud, Nicolas. *Relational Aesthetics.* Paris: Les Presses du Reel; 1998.

Crimp, Douglas.

    On The Museum's Ruins. Massachusetts: MIT Press; 1993.

    'The End of Art and the Origin of the Museum.' In: *Art Journal*, Vol. 46, No. 4
    (Winter, 1987), pp. 261-266.

Curiger, Bice, ed. et all. *Illuminations.* exh. cat. Venice Biennale 2011, Venice; 2011.

De Certeau, Michel. *The Practice of Everyday Life.* (1980), Rendall, Steven F. transl.,
    Berkeley : University of California Press. 1984

De Duve, Thierry. *Kant after Duchamp.* Cambridge, MA.: MIT Press, *October* Books.
    1996.

Deleuze, Gilles.

    Difference and Repetition. (1968), Patton, Paul transl., London: Continuum;
    2004.

    Kant's Critical Philosophy. (1983), Tomlinson, Hugh, Habberjam, Barbara,
    transl., London: Continuum; 2008.

    Logic of Sense. (1969), Boundas, Constantin V., ed., Lester, Mark, transl.,
    London: The Athlone Press, 1990.

    'Immanence- A Life.' (1995), In: *Pure Immanence.* Zone Books. Booklyn, New
    York: Urzone Inc., 2001.

Deleuze, Gilles and Guattari, Félix. 'Memories of a Plan(e) Maker', 292ff; '1440: The
    Smooth and the Striated', 523ff. In: *A Thousand Plateaus.* (1980). London, New
    York: Continuum; 1997.

Dia Art Foundation.

    Govan, Michael, Cooke, Lynne. *Dia:Beacon.* New York: Dia Art Foundation; 2003.

    http://www.leftmatrix.com/heinerfredgallery.html. last accessed March 2011.

    http://business.highbeam.com/410951/article-1G1-102037047/mission. last accessed March 2011.

Duncan, C, Wallach, A. *Civilizing Rituals: Inside Public Art Museums.* London: Routledge; 1995.

Fried, Michael. 'Art and Objecthood'. In: *Artforum*, issue 5 (June 1967), pp. 12-23.

Giebelhausen, Michaela, 'The Architecture *is* the Museum'. In *New Museum 'Theory and Practice.* Marstine, Janet, ed., Malden, MA, USA: Blackwell Publishing; 2006.

Gates, Theaster. *12 Ballads for Huguenot House.* Published by dOCUMENTA (13) / Museum of Contemporary Art, Chicago. Cologne: Verlag der Buchhandlung Walther König. 2012.

Gillick, Liam.

    'Claiming Contingent Space', text for *Curating with Light Luggage.* Munich: Revolver/Kunstverein; 2003.

    'Semiotics of the Built Environment'. In: *The Wood Way*. exh. cat., London: Whitechapel Gallery; 2002.

    Elms, E. Anthony. '*Liam Gillick* visits Chicago.' In: Art Papers, May, June. 2010. pp. 35-41.

    Szewczyk, Monika. ed. et al. *Meaning Liam Gillick.* Cambridge, MA, London, England: MIT Press; 2009.

    de Boer, RS. Question and answer session; Art historian RS de Boer focuses on Gillick's art of corporate assimilation. Museum für Moderne Kunst Frankfurt am Main. 2009.
    http:// wn.com/Lying_Gillick_The_ Art_of_Corporate_Assimilation; last accessed July 2012

    Johnson, Joshua, *Liam Gillick at Casey Kaplan Gallery*, New York, Features, Reviews, 2008
    http://zine.artcat.com/2008/06/liam-gillick-at-casey-kaplan.php. Last accessed March 2011.

    Liam Gillick, exhibition catalogue, Kunst und Austellungshalle der Bundesrepublik Deutschland, Bonn, 2010

Govan, Michael.

    Govan, Michael, Cooke, Lynne, eds. *Dia:Beacon*, New York: Dia Art Foundation, 2003.

Govan, Michael, Bell Tiffany. Dan Flavin A Retrospective, exh. cat., New York: Dia Art Foundation; 2004.

Graham, Dan.

    'Art in Relation to Architecture'. In: *Homes for America.* exh.cat. Chiba, Japan: Chiba City Museum of Art; 2004.

    Alberro, Alexander, 'Specters of Utopia'. In: *Dan Graham, Models to Projects*, 1978- 1995, exh.cat., New York: Marian Goodman Gallery; 1995.

    Wall, Jeff, 'Dan Graham's Kammerspiel'. In: Kitnick, Alex, ed. *Dan Graham.* Cambridge MA and London; October Files, MIT Press; 2011.

Greenberg, Clement. 'Towards a Newer Laocoon.' (1940). In: O'Brian John, ed., *Clement Greenberg The Collected Essays and Criticism.* Chicago: The University of Chicago Press, 1986. pp. 23-37.

Hansen, Tone. (ed.) *(Re)Staging the Art Museum.* Henie Onstad Art Centre. Berlin: Revolver Publishing. 2011

Hantelmann, Dorothea, von. *How to Do Things with Art.* Zürich: JRP/ Ringier; 2010.

Hegel, Georg Wilhelm Friedrich.

    Introductory Lectures on Aesthetics.(1820) London: Penguin Classics; 1994.

    'Science of Logic'. In: *The Hegel Reader.* Houlgate, Steven, ed. Oxford: Blackwell Publishers; 1998. pp. 125-243. for the notion of immanence, contradiction: 'Doctrine of Essence', pp. 212-242.

Heidegger, Martin.

    'Art and Space.' (1969). Seibert, Charles H. transl., http://pdflibrary.files.wordpress.com/2008/02/art-and-space.pdf, last accessed 08/2014.

    'Building, Dwelling, Thinking'. (1951). In: *Poetry,Language,Thought.* Hofstadter, Albert. transl., London, New York: Harper Perennial; 1975. pp.141-161.

Hollier, Denis. *Against Architecture: The Writings of Georges Bataille.* (1974) Wing, Betsy, transl. Cambridge, MA.: MIT Press, OCTOBER books. 1992.

Jackson, Shannon.

'Performance, Aesthetics and Support'. In: Jackson, Shannon. *Social Works*. New York and London: Routledge; 2011. pp. 11-42.

'Art and Neighborhoods'
http://arts.berkeley.edu/prog_rg_page_art_neighborhoods.html last accessed September 2012.

'A Rite to Heal.' In: Contemporary Art Centers (CAC) network. Chicago: MCA Chicago. 2011.
http://www.ybca.org/sites/default/files/page_files/20111013_rbgb_ritetoheal.pdf. last accessed July 2012.

Jodidio, Philip. *Tadao Ando at Naoshima.* New York: Rizzoli International Publications. 2006

Joselit, David. 'Painting Beside Itself'. In: *October*, Vol. 130 (Fall 2009), pp.125- 135.

Judd, Donald.

Donald Judd, Architektur. exh. cat., Münster: Westfälischer Kunstverein; 1989.

Complete Writings 1959- 1975. Halifax, Canada: The Press of the Nova Scotia College of Art and Design; 1975.

Noever, Peter, ed. *Donald Judd Architecture.* Museum fuer Angewandte Kunst, Vienna: Hatje Cantz; 1991.

Serota, Nicholas, 'Donald Judd: A Sense of Place'. In: *Donald Judd.* exh. cat., London: Tate Publishing; 2004. pp. 99-110.

Stockebrand, Marianne, ed. *Chinati: The Vision of Donald Judd.* Marfa, Texas: Chinati Foundation, New Haven and London: Yale University Press; 2010

Kant, Immanuel.

'Transcendental Aesthetic of Space' In: *Critique of Pure Reason.* Politis, Vasilis, ed., revised transl. based on Meiklejohn, London: Orion Publishing Group; 2001. pp. 49-54.

Critique of Judgement. Oxford: Oxford University Press; 2007.

Krauss, Rosalind.

'Sculpture in the Expanded Field'. In: *October*, Vol. 8. (Spring, 1979), pp. 30-44.

'The Cultural Logic of the Late Capitalist Museum'. In: *October*, Vol. 54, (Autumn, 1990), pp. 3-17.

Kristeller, Paul Oskar. ed. *Aesthetics.* Malden, MA: Blackwell Publishing; 2008.

Kwon, Miwon.

> *One Place after Another; Site Specific Art and Locational Identity.* Massachusetts: Massachussets Institute of Technology: 2002.

> 'One Place After Another: Notes on Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art. Suderburg, Erica. Ed.* Minnesota: University of Minnesota, Press; 2000. pp. 38- 63.

> 'A Position of Elsewhere: Lessons from Naoshima'. In: Kwon, Miwon. Tokuda, Kayo. *Naoshima.* Ostfildern: Hatje Cantz, 2011.

> Kwon, Miwon, Kaiser, Philipp. 'Ends of the Earth and Back'. In: *Ends of the Earth: Land Art to 1974.* exh.cat. The Museum of Contemporary Art, Los Angeles. 2012.

Lyotard, Jean-Francois. 'The Sublime and the Avant Garde.' In: *The Inhuman: Reflections on Time.* (1988) trans. Bennington, Geoffrey; Bowlby, Rachel transl. Cambridge: Polity Press; 1991. pp. 89-107.

Massey, Doreen. *for space.* London, New Delhi: Sage Publications; 2005.

Mehring, Christine. *Blinky Palermo, Abstraction of an Era.* Yale: Yale University Press; 2009.

Meyer, James.

> *Minimalism: Art and Polemics in the Sixties.* Yale: Yale University Press: 2001.

> 'The Functional Site; or, The Transformation of Site Specificity.' In: *Space, Site, Intervention; Situating Installation Art. Suderburg, Erica. Ed.* Minnesota: University of Minnesota, Press; 2000. pp. 23- 37.

> 'No More Scale: The Experience of Size in Contemporary Sculpture,'. In: *Artforum*, (Summer 2004).

Morris, Robert. 'Notes on Sculpture'. In: *Artforum,* issue 4, February 1966, p. 43.

Nelson, Mike. *I Impostor*, British Pavillion, Venice Biennale, exh.cat., London: British Council. 2011.

Nesbit, Molly. 'Ready-Made Originals. The Duchamp Model.' In: *October*, Vol. 37. Summer, 1986, pp.53-64.

O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*, exp. ed., Berkley, CA: University of California Press; 1999.

O'Doherty, Brian, Godfrey, Mark. 'Public Spectacle'.
http://www.frieze.com/issue/article/public_ spectacle/ last accessed July 2012

Osborne, Peter.

Anywhere or Not at All: The Philosophy of Contemporary Art. London, New York: Verso. 2013.

'Where is the work of art?'. In: Whittaker, E. and Landrum, A. eds., *Nonsite to Celebration Park: Essays on Art and the Politics of Space.* Bath: Bath Spa University; 2007. pp.13-32.

'An interminable avalanche of categories': conceptual issues in the work of Robert Smithson (or, once more, against 'sculpture'). Lecture at Witte de With, Center for Contemporary Art, Rotterdam; 5 June 2008. http://www.wdw.nl/event/peter-osborne-on-robert-smithson/, last accessed May 2012.

Plagemann, Volker. 'Lage, Baukörper, Raumorganisation, Bildprogramm'. In: *Das deutsche Kunstmuseum, 1790-1870 (The German Art Museum, 1790-1870).* Giebelhausen, Manuela, transl., Munich: Prestel. 1967.

Rawes, Peg. *Space, Geometry and Aesthetics, Through Kant and Towards Deleuze.* Hampshire and New York: Palgrave Macmillan; 2008.

Rendell, Jane. *Art and Architecture.* London and New York: I.B.Tauris & Co.; 2008.

Richter, Gerhard.

Richter, Gerhard. Friedel, Helmut. ed. *Gerhard Richter, Atlas.* London: Thames and Hudson, 2007

Richter, Gerhard. *The Daily Practice of Painting*. Obrist, Hans- Ulrich, ed. London: Thames and Hudson,1995.

Richter, Gerhard. *Text*, Elger, Dietmar, Obrist, Hans- Ulrich, eds., London: Thames and Hudson; 2009.

Buchloh, Benjamin. 'Between Vorschein und Glanz'. In: *Gerhard Richter: Eight Gray.* exh.cat., Deutsche Guggenheim. New York, Berlin: Guggenheim Museum Publications; 2002.

Buchloh, Benjamin. 'Gerhard Richter's *Atlas:* The Anomic Archive.' *October*, Vol. 88. (Spring, 1999), pp. 117-145.

Cooke, Lynne. 'Gerhard Richter.' http://www.diacenter.org/exhibitions/introduction/93, last accessed April 2012.

Elger, Dietmar. *Gerhard Richter: A Life in Painting.* Solaro, M Elizabeth transl., Chicago and London: University of Chicago Press, 2009.

Richter, Gerhard. contd.

Godfrey, Mark, Serota, Nicholas, eds., *Gerhard Richter Panorama.* exh.cat. London: Tate Publishing. 2011.

Mehring, Christine. 'East or West, Home is Best: Friends, Family and Design in Richter's Early Years.' In: *Gerhard Richter Panorama.* Godfrey, Mark,   Serota, Nicholas, eds., exh.cat. London: Tate Publishing. 2011. pp.29-43.

Belz, Corinna. *Gerhard Richter Painting.* Documentary film. Berlin: Zero One Films. 2011

www.gerhard-richter.com- last accessed February 2013.

Ruiz, Christina. 'The Tastemakers are Here- Alpha Collectors with Private Museums to Fill Make their Presence felt at Art Basel'. In: *The Art Newspaper,* June 11, 2001.

Schubert, Karsten. *The Curator's Egg.* London: Ridinghouse; 2009.

Sherman, David J.; Rugoff, Irit. *Museum Culture: Histories, Discourses, Spectacles*. London: Routledge; 1994.

Silverman, Kaja. 'Photography by Other Means'. In: *Flesh of my Flesh.* Stanford, California: Stanford University Press. 2009. pp.168-221.

Silverman, Kaja, Baker George, 'Primal Siblings'. In: *Artforum*, February 2010, pp.177-183.

Smithson, Robert.

Flam, Jack. ed. *Robert Smithson: The Collected Writings.* Berkeley: University of California Press; 1996.

Holt, Nancy. ed., designed by Sol LeWitt. *The Writings of Robert Smithson.* New York: New York University Press; 1979.

Alberro, Alexander. et al. *Robert Smithson*, exh. cat., The Museum of Contemporary Art, Los Angeles, Los Angeles: University of California Press; 2004.

Cooke, Lynne. ed. et al. *Robert Smithson: Spiral Jetty, True Fictions, False Realities,* New York: University of California Press with Dia Art Foundation; 2005.

Heidenreich, Stefan. 'Nullifying Mc Luhan, Smithson and the Future of the Museum. In: Commandeur, Ingrid; van Riemsdijk-Zandeeand, Trudy, eds. *Robert Smithson: Art in Continual Movement- A Contemporary Reading*; Amsterdam: Alauda Publications; 2012. pp. 95-107.

Smithson, Robert. contd.

    Morris Reynolds, Ann. *Robert Smithson, Learning from New Jersey and Elsewhere.* Cambridge, Massachchusetts: MIT Press; 2003.

Spinoza, Baruch. *Ethics.* (1677). London: J.M.Dent & Sons; 1955.

Storr, Robert. *Dislocations.* exh. cat., New York: The Museum of Modern Art; 1991.

Texte zur Kunst, *Design.* Issue 72, December 2008.

    Smith, Jason. 'To Have Done with Critique, On Alain Badiou's Affirmative Inaesthetics', pp. 136-140.

Texte zur Kunst, *Wo stehst Du Kollege?.* Issue 81, March 2011.

    Boltanski, Luc. 'Art without Critique?'. pp.137-10.
    Buchloh, H.D. Benjamin. 'Que faire?'. pp.147-151.
    Menke, Christoph. 'From the Anti-Aesthetic to Aesthetic Experience?'. pp.157-158.

Tiffany, Rafael. 'Seeing Oneself Seeing. "The Weather Project" Notes on Olafur Eliasson's Institutionalized Critique.' In: '*Anamesa*, The Perception Issue'. New York University; p.79- 98. http://anamesajournal.wordpress.com/ last accessed: October 2012.

Turrell, James.

    Adcock, Craig. *James Turrell- The Art of Light and Space.* Berkley: University of California   Press; 1990.

    De Rosa, Agostino, ed. *James Turrell- Geometrie di Luce, Roden Crater Project.* (not transl.) Istituto Universitario di Architettura di Venezia, Milan: Electra. 2007.

    Torres, Ana Maria. *James Turrell*, exh. cat., Valencia: Institute of Modern Art; 2004.

Zittel, Andrea.

    'Zittel, Andrea. *Diary.* Vendrame, Simona, ed. Milan: Tema Celeste Editions. 2002.

    http://www.zittel.org- last accessed January 2013.

    http://www.highdeserttestsites.com- last accessed January 2013.

    'Sufficient Self', Powerpoint video for the Whitney Biennial 2004 http://vimeo.com/13089772. last accessed April 2013

Zittel, Andrea. contd.

'House After Ten Years of Living', Powerpoint video, 2009
http://vimeo.com/13271182. last accessed April 2013

Finkel, Jori. 'A Desert Life in a Home as Roadside Attraction.', *International Herald Tribune*, September 26, 2005.

Griffin, Tim. with: Bishop, Claire; Cooke, Lynne, Huyghe, Pierre; Lee, Pamela; Tiravanija, Rirkrit; Zittel, Andrea. 'Remote Possibilities'. In: *Artforum.* (Summer 2005), pp. 288-95, 366.

Morsani, Paola. ed. et.al. *Andrea Zittel, Critical Space.* exh. cat., Contemporary Arts Museum Houston, Munich: Prestel Verlag; 2005.

Trainor, James, 'Don't Fence Me In'. *frieze*, April 2005, Issue 90. pp. 89-92.

*