SCIENCE FICTION UTOPIA
Donald Judd's Postmodern Museum

Andrew Lummus
(EUR: 745879; UoG: 2904090; Iscte: 123812)

IntM. Managing Art and Cultural Heritage in Global Markets
Erasmus School of History, Culture, and Communication
Erasmus University Rotterdam
College of Arts and Humanities
University of Glasgow
Faculdade de Letras
University of Lisbon

Prof. Luís Urbano Afonso
13 June, 2025

Word count: 19.999

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INTRODUCTION

Donald Judd and Marfa

Donald Judd (American, 1928-1994) was an artist associated with the Minimalist movement who established the Chinati Foundation in Marfa, Texas in 1986, after 15 years of development. Originally named the Art Museum of the Pecos, the Chinati Foundation is a contemporary art museum dedicated to perpetually exhibiting the art of Judd and his colleagues in the West Texan desert. To this end, originally financed by the Dia Art Foundation, Judd bought and rehabilitated several buildings around town like the old bank, a wool and mohair warehouse, and a decommissioned US Army fort to house objects. He converted further buildings to serve as studios, offices, and living spaces as he made Marfa his permanent home. After his death from lymphatic cancer, these additional buildings have been made into museum and research spaces under the auspices of the Judd Foundation. In recent decades, the town has become gentrified. The small, remote ranching town is now an artist colony.

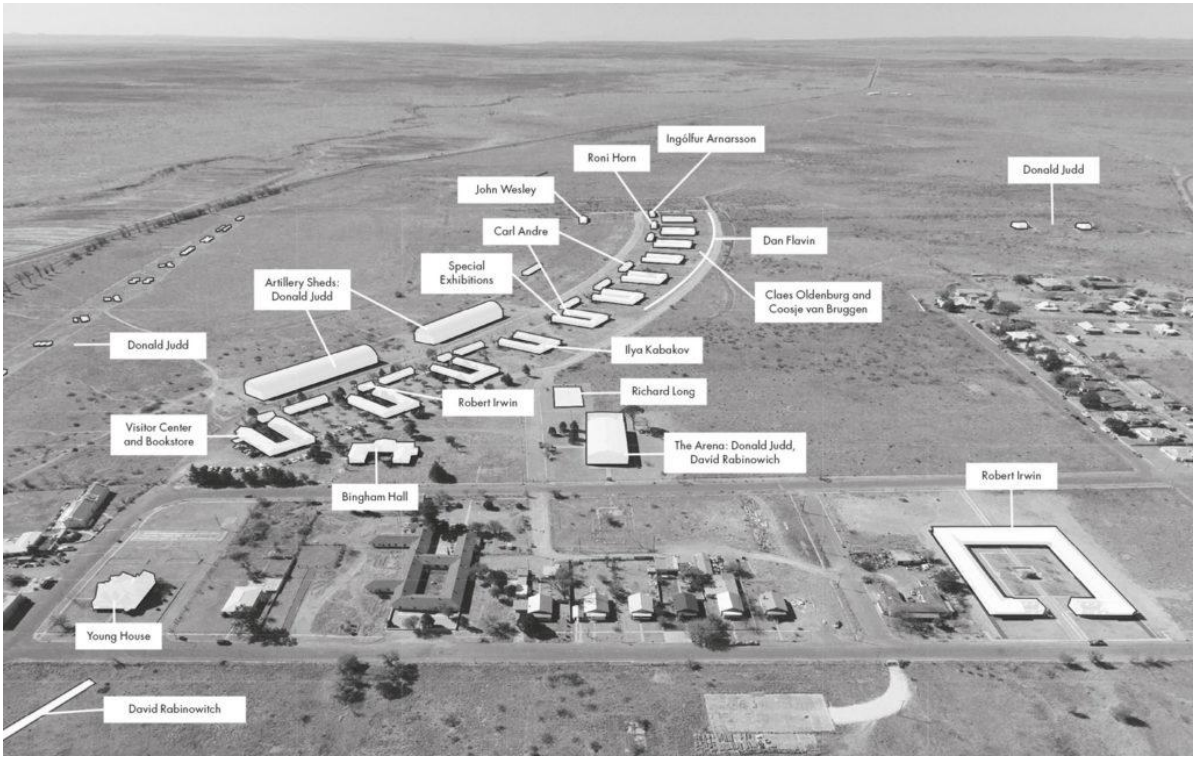

Figure 1.[1]

[1] Figure 1. A map of Chinati Foundation properties, focused on the former Fort D.A. Russell, with highlighted exhibition sites. Judd Foundation sites are scattered throughout the town proper and include the Ayala de Chinati ranch houses (Las Casas, Casa Perez, and Casa Morales) outside of Marfa. Image via the Chinati Foundation.

Judd very clearly aimed to avoid big business, only retreating to West Texas because of the financialization of the New York art scene. He was largely contemptuous of contemporary art display, remarking of the then-new Museum Moderner Kunst in Frankfurt (among a wider denigration of museum architecture in general and Hans Hollein in particular) 'I haven't been inside since animals tend to avoid pain' (1992). He sought to build an art museum that did not follow those trends he saw to be vapid, superficial, cynical, and fascistic, the postmodern pastiche in which,

> The most conspicuous aspect is stupidity: the car doesn't run because the motor is in the middle for symbolism and the wheels are on top for panache… all museums and most buildings designed by architects assert status, power, and money. It's impossible to take these seriously (ibid).

Addressing the same concerns over a changing society, Judd found different solutions. He no longer believed in the superiority of the forces of culture, of the museum as an educational institution, and so rather aimed to integrate art and life. He found room for this in the Southwest.[2] He pursued his idea that,

> The installation of my work and of others' is contemporary with its creation. The work is not disembodied spatially, socially, temporally, as in most museums. The space surrounding my work is crucial to it: as much thought has gone into the installation as into a piece itself… Very little is left in any period with the original intentions evident. I'm trying to do this (1977). The main purpose of the place in Marfa is the serious and permanent installation of art. I insist on this because nothing existing now, despite the growth of activity in museums and so-called public art, is sufficiently close to the interests of the best art. Museums are at best anthologies and "public art" is always adventitious (1985).

If the work in Marfa has such a clear conceptual and socio-political mission, how did the opposite come to occur? Rosalind Krauss asked a similar question with the postmodern 1980s in the rearview: 'How is it that an art that insisted so hard on specificity could have already

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[2] Judd long considered moving to Mexico and made several trips to Baja California, but the legal expenses related to taxes and customs made it impractical, along with an 'argument about long hair with the Mexican officials at the border in Tijuana… I suspect that [Nixon] asked Mexico to help keep the hippies home, something he could not legally do from his side' (Judd 1985). He also considered moving to Australia. One can only imagine the increased shipping costs from such a relocation.

programmed within it the logic of its violation?' (1997, 435). To understand this requires an assessment of the postmodern turn and Judd's place within it, situated within twentieth-century American society.

Literature Review

I engage with Judd's writings throughout the text, but his corpus is too extensive to entirely review within the scope of this thesis. Critics have claimed for decades that his writing is obtuse (see pp. 2-3 in the prologue of Charles Reeve's *Squarehead,* 1989). Most misreadings seem to be attempts to fit Judd (usually as antagonist) into one's own critical frameworks. Judd wrote in obstinately plain English but typically either explains himself recursively within each text by providing examples or means nothing more than the conventional reading of each word. If a work is 'first-rate,' it is just that. He largely avoids pretentious theoretical art-speak, even at the cost of losing jargon-enabled precision. David Raskin has done much of the work of clarifying Judd's concepts throughout his scholarship, but most succinctly in his 2010 monograph, and I operate largely off of these definitions. Judd's own statements clearly explain his intents in Marfa, if not always their socio-political and philosophical implications, and are collected in the two volumes of *Complete Writings* (1976 and 1987), *Donald Judd Writings* (2016; collected writings from 1958-1993), and *Donald Judd Interviews* (2019). Rather than submerging myself in a discursive morass about Judd's intents, I have focused instead on these implications.

There have been several books on Judd's work in Marfa. Many compile photography. The 1975 catalogue raisonné concludes just before the Marfan work began in earnest, and as such can only be considered to cover what one may term the 'early Judd' period. The Judd Foundation has begun work on a comprehensive second edition. The Chinati Foundation monograph is a coffee table book (if a nice one), *Donald Judd Spaces* (2020) ibid, and Urs Peter Flückiger's *Donald Judd: Architecture in Marfa, Texas* (2021) focuses more on the creative technical compromises in renovating the Marfan properties. Various other publications touch on the Marfan work, namely *Donald Judd: Architecture* (2003), but the best essays have been republished in volumes of collected criticism: The *October Files* entry on Judd and Richard Shiff's *Sensuous thoughts* (2020). Of particular note, and not republished there, are Jonathan Hill's 1998 article "Building art" and Alexander Bigman's 2017 article "Architecture and objecthood." These are critical

appraisals, based in German aesthetics, of how the converted military-industrial architecture of the foundations affect the display of objects and the relationship of the viewer to space. They influence my philosophical approach. Julian Rose's two-part *Gagosian Quarterly* feature from 2022 informs my treatment of the history of Judd's architectural interventions.

Judd's own writings have been considered some of the best art criticism on his contemporaries (Leider 2000), but I will occasionally turn this back on Judd, incorporating the criticism of his artist peers. Chief among these is Robert Smithson, whose writings were collected in a 1979 volume, and the generation of Neo-Geo descendants (coming of age in 'high postmodernism') represented by Peter Halley, who had selected essays published in 2013. More comprehensive surveys of these artist-writers of the 1960s have been conducted by Kenneth Baker in *Minimalism: Art and circumstance* (1988), Frances Colpitt in *Minimal art: The critical perspective* (1990), and most completely and pedagogically by James Meyer in *Minimalism: Art and polemics in the sixties* (2001).

Several PhD dissertations help structure my understanding of the Marfa foundations thanks to their extensive primary research, most prominently *Abdication in an artistic democracy* (2006) by James A. Lawrence, *Donald Judd and the Marfa objective* (2005) by Melissa Susan Gaido Allen, and *Lauretta Vinciarelli in context* (2018) by Rebecca Siefert, the last of which exposed the crucial contributions of the titular architect to Marfa (including Italian architectural theory) during her decade-long romantic and professional partnership with Judd. This is of particular note; I build off of Siefert's history of Vinciarelli, which, due to its recency, is sparsely incorporated into the contemporary Judd scholarship. This provides a degree of novelty to my thesis. My work builds most directly off of David Raskin's monograph. My thesis would constitute something of an additional chapter, furthering many of his political and philosophical propositions into a study of the foundations in Marfa. I consider them as an apotheosis of Judd's ideology, one which Raskin only briefly touches on (2010, 108-111), and one that has implications for our understanding of the postmodern museum. I then expand on these implications to draw conclusions about the nature of the contemporary museum.

Theoretical Framework

I work from a critical cultural Marxist perspective on postmodern theory, influenced by structuralist and poststructuralist philosophy. Of particular note is my engagement with the

philosophy of technology developed by Martin Heidegger. I am indebted to the defining studies of postmodernism done by fellow Haverford College alumni Fredric Jameson and Craig Owens, and those by the *October* group, primarily Hal Foster and Rosalind Krauss, as well as the continental contribution of Jean Baudrillard. My research design traces the framework built by these theorists, who frequently worked in tandem and critically engaged with minimalism, and applies this analysis to Marfa. My current-day analysis lies within this same Marxist tradition, following Jameson with Slavoj Žižek and Mark Fisher. A part of my interest in Judd and his generation comes from their ready and learned engagement with this kind of philosophy and social theory. Occasionally, I will make passing reference to a philosopher or theorist just by name when considerate brevity (borne by institutional requirement) demands I do not write an entire paragraph of explanation. This is not meant to be pedantry or an appeal-to-authority, but just to satisfy that reader that may either find my description so obvious in its origin or, conversely, wonder in whose framework I refer to a concept. I try to define my terms clearly. A full devolution into the connections between each thinker and the artwork is impractical for a text of this length, especially given the broad relations to empiricism, pragmatism, and phenomenology. Myriad further discussions could and should result from more completely analyzing the influence of, say, Merleau-Ponty or Bergson, but that relates less directly to my thesis. Suffice it to say I am aware of these connections, and try to make that clear by these name-drops.

My Heideggerian analysis is only directly preempted by Pablo Llamazares Blanco's analysis of existential space in Judd's work (2020). In English, Heidegger has not been a direct focus in the Judd scholarship, but rather an omnipresent undercurrent in his practice of demarcation and place-making. I aim to foreground this influence. My further politicization of these philosophical contentions represents a new direction for such research rather than filling an extant gap. I take as an imperative Hal Foster's speculation:

> Minimalism may resist the spectacular image and the disembodied subject of advanced capitalism, while pop may embrace them. But in the end minimalism may resist these effects only to advance them too. This notion will remain conjectural, however, at the homological level of reflections or the mechanistic level of responses, unless a local link between artistic forms and socio-economic forces in the 1960s is found (1996, 62).

Because of Marfa's entirely unique position as an artist-designed, minimalist-focused, decentralized art museum, it provides a perfect case to study the changing role of museums in society. Moreso than Smithson's land art or the various Dia Art Foundation sites, only Judd's Marfa proposes a new vision of museology as a critique of and solution to twentieth-century society.

Research Question

If Judd's artwork is seen as a bridge between late modernism and postmodernism, how do we understand his museum design in Marfa, Texas?

Ancillary Questions

What is the postmodern museum? How does a museum influence the interplay of people and space through architecture? How do the Marfa foundations reflect Judd's vision for America? What kind of society can accommodate Judd's museums, and what kind of society is constructed by them?

Thesis Statement

Judd used science-fictional material and temporal techniques to engage with a Scottish-American individualist legacy of utopian design. This, in practice, proposed a postmodernism that did not divorce from humanism. Judd's approach allowed for a de-hierarchized art institution and alternative conceptions of the modern-postmodern divide. However, this antiauthoritarian praxis could easily be recaptured by capital through commercializing the radically contingent subject, which prefigures the postmodern art museum and contemporary 'art experience.' This reflects broader changes in the phenomenology of art in contemporary society and thus museum design.

Structure

My thesis takes the form of an entirely qualitative, critical analysis of the Chinati and Judd Foundations in Marfa, Texas. My first chapter aims to define the terms that I use so liberally throughout, namely 'postmodernism.' This, of course, implies a modernism that it transgresses, the definition of which has wider implications on how we understand Judd's techniques. I examine these largely through comparison to Robert Smithson to understand

utopian and dystopian attitudes in their works, differing responses to their time. In this way, it also acts as an extended literature review. The second chapter examines the Marfan foundations as Judd and Vinciarelli built them, how they functioned, and the social implications in reference to latter-20th century America. This ties to urbanism and social theory, a legacy within which I situate the Marfan museum design, given a politicization of the philosophical propositions within his work. This ties to Judd's own political leanings and activism; I mean to show how they are inextricable.[3] The third chapter revisits the foundations in the present day, after their transformation into a tourist destination for the ultrawealthy artworld. I examine how Judd's techniques, established in the first chapter and enacted in the second, made the commercialization of his work somewhat inevitable by the third. However, within this capital recapture, I also highlight the utility of Judd's structuralizing museology and its relationship to the Dia Art Foundation.

[3] Judd explained, 'I've always thought that my work had political implications, had attitudes that would permit, limit, or prohibit some kinds of political behavior and some institutions. Also, I've thought that the situation was pretty bad and that my work was all I could do' (1970).

CHAPTER ONE
Challenge to Postmodernity

Linearity and Delineation

Judd did not consider himself a postmodern artist. He used many late modernist techniques, yet along with Robert Smithson, his work somehow inaugurated postmodernism. David Raskin acknowledges that Judd 'resonates between modernism and postmodernism' (2010, 67) and Lynne Cooke that he was 'a crucial figure on the crux between the demise of late Modernism and the instantiation of Postmodernist practices' (1989, 55-56). Hal Foster agrees, yet others (Art & Language, Buzz Spector, Anna Chave) view the minimalists in line with high modernism via the proliferation of corporate ideology.[4] How do we square this? To answer this question we will have to circuitously define our terms, and in doing so, find that our answer is itself a redefinition of terms. This, however, gives us a steady base with which to resume our discussion of Judd's museum design, since that will itself be a subject of redefinition.

Judd's art responded to his society. This is made quite obvious in his socio-political laments ('Imperialism, nationalism and regionalism' (1975), to select just one) and the explicit clarion call for 'new work… not like a movement' in 'Specific objects' since 'movements no longer work; also, linear history has unraveled somewhat' (1965, 181). In this statement we can elucidate two main principles: A divorce from art history and an individualist mode. Artists should stand alone (as his numerous complaints about the syncretic term 'minimalism' evidence)[5] and their work should respond to current conditions. Thankfully, this statement can be illustrated, quite literally, by Alfred H. Barr, Jr. and Rosalind Krauss. Barr's 1936 diagram shows the already-beginning convolution and unsuitability of linear art history for high modernism, while in 1979, Krauss, after her break with Greenbergian formalism and Michael Fried, adopts a structuralist approach with a Klein group to explain Earth Art.

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[4] See Foster's 'The Crux of Minimalism,' chapter 2 of *Return of the real* (1996). See 'Don Judd' (1975) by Karl Beveridge and Ian Burn in *October files: Donald Judd* (2021), Buzz Spector's *Objects and logotypes* (1980), Anna Chave's 'Minimalism and the rhetoric of power' (1990).

[5] See his taxonomic protestations within the very exhibition catalogue for *Primary structures* (1966) at the Jewish Museum, biting the hand that fed his institutional legitimacy. Such complaints were consistent throughout his career, given his stylistic grouping with late modernists like Tony Smith belies a complete misunderstanding of the critical precepts of each artists' work. This statement was reprinted in the first volume of *Complete writings*, on page 190.

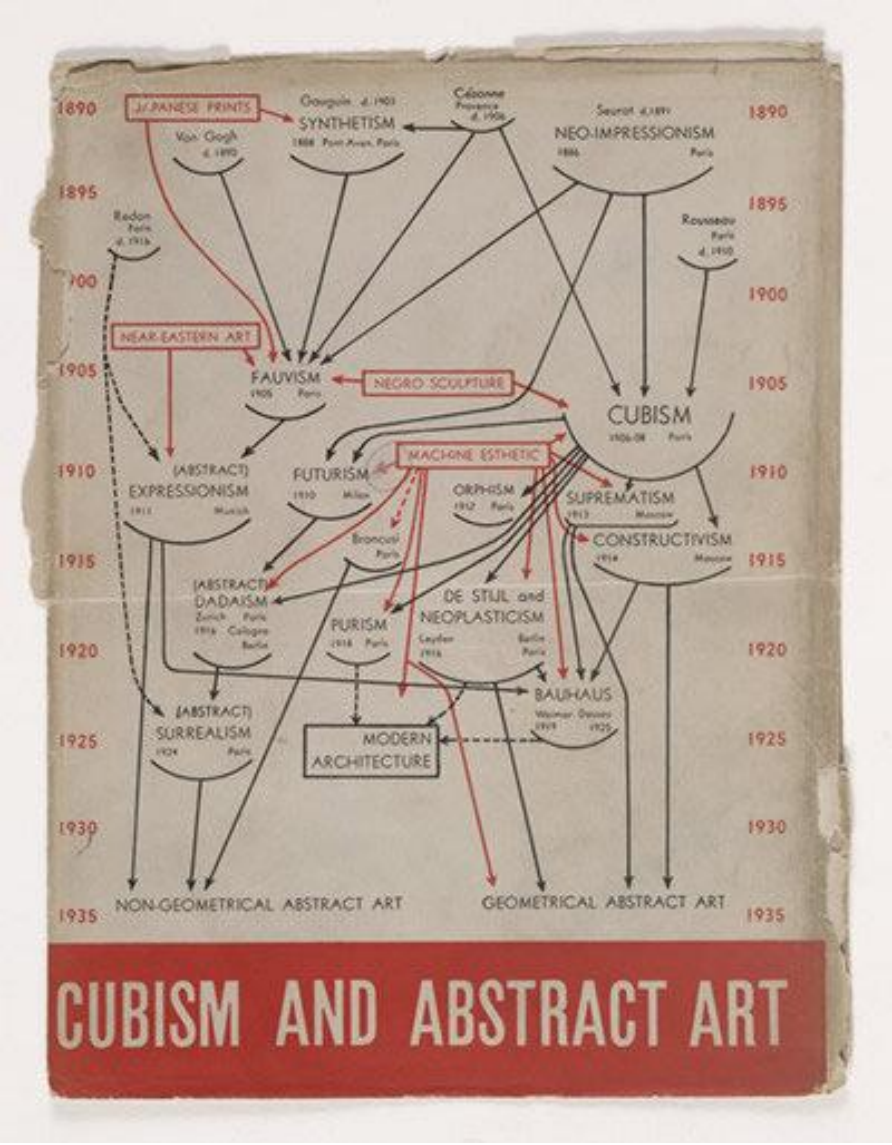

Figure 2.[6]

[6] Figure 2. Alfred H. Barr, Jr. Papers, 3.C.4. The Museum of Modern Art Archives, New York. Image via New York Art Resources Consortium.

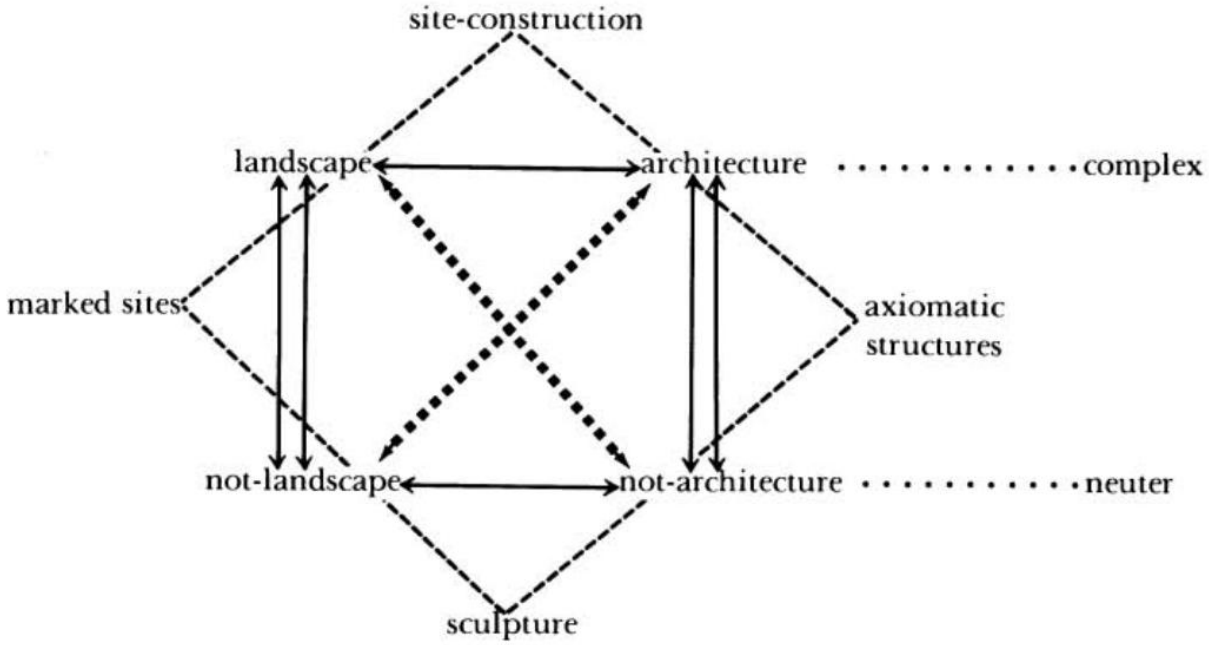

Figure 3.[7]

This shift that spurred Krauss and Judd (frequent critical sparring partners), this depersonalizing condition beginning in the 1960s, was the widescale shift in American society from a material to information economy, from production to consumption, which Fredric Jameson identifies as *Postmodernism, or, the cultural logic of late capitalism* (1991). This is a primarily Marxist critical interpretation of the period, further developed for art history by Hal Foster in *The anti-aesthetic* (1983) and *The return of the real* (1996). These texts serve as the fundamental referents for my discussion of postmodernism, along with more occasional reference to the terms advanced by Jean Baudrillard in *Simulations* (1983). Foster himself reviewed Judd's exhibitions and wrote on him (and the other minimalists) extensively, and I do not mean to restate him; my approach introduces Peter Halley's critical reappraisal of minimalism in the 1980s-90s, which I extend to reground Judd and Robert Smithson within an alternative modernism based on José Ortega y Gasset's *The dehumanization of art* (Spanish 1925, English 1948/1968). My essential assertion within this section is that Judd posited an actionable philosophical basis for postmodern utopia in Marfa, while the recognized artistic

[7] Figure 3. Image reproduced from Rosalind Krauss, 'Sculpture in the expanded field' (1979).

postmodernism, that of Smithson's Earthworks and Site/nonsites, provided a basis for dystopia.[8] While this utopian design itself will be examined in later sections, I want to clearly articulate my understanding of Judd's philosophical positions, based on my contention (adapted from Craig Owens) that he reframed Heidegger's 'Enframing' (*Ge-stell*) as a postmodern device. Whereas his pop art contemporaries reproduced images as simulacra, Judd reproduced an essence with simulacral effects. This contention requires a derivation of his first principles, rooted in a deep humanism, and then how he built a system of visual comprehension that could handle late capitalist reality.

Practiced Doubt

The fundamental concern of Judd's work, across mediums, is skepticism, 'an Enlightenment-liberal injunction to revisit and test decisions' (Lawrence 2006, 16). Judd took the world as he perceived it, in the empiricist tradition, and began to form his systems of belief from these observations. We can take, as his philosophical starting point, a seemingly-offhanded remark in a tepid review of Robert Morris' sculpture from 1964: 'Things that exist exist, and everything is on their side' ('Black, white and gray,' 117). If something is observable, it must exist in some manner (whether ideally or realistically), so we must take it seriously and interrogate the 'everything' that permits and/or constitutes its being. Likewise, he assumed the position that art 'had to enter into material existence to assume its meaning' (Shiff 2020, 131). Art cannot exist in theory because we would have nothing to observe.[9] Its traits and effects are embodied in physical experience. Necessarily, this practiced skepticism will produce doubt when encountering experience that challenges one's beliefs. As such, we must delimit our belief systems to the inductively verifiable, a practice congruent with the American Pragmatist tradition.[10] This delimiting process is, in consequence, the essential method of his work, which

[8] Gary Shapiro asserted this of Smithson in his excellent *Earthwards* (1995). The split I reference is related to the nihilism underlying some elements of Nietzche and Heidegger's *Verwindung,* as examined by Gianni Vattimo (1987). I do not mean to degrade the work of Smithson, which I love, but merely to examine the nihilistic nature of his described future. It is worth noting that Smithson, ten years Judd's junior, died at just 35. Judd did not begin his utopian work (as I describe it) in Marfa until his late forties. There are hints of a utopian shift in Smithson's response to *Ge-stell* (see Veleva, 2021) that could have emerged if not for his passing. This is one part of the tragedy.

[9] Judd followed his remark on Morris with, 'Nothing can be said of things that don't exist' ('Black, white and gray' 1964, 117).

[10] This relies on Charles Sanders Peirce's process of Inquiry, well-outlined in Cheryl Misak's *The American Pragmatists* (2013).

he termed 'local order.'[11] This is an anti-universalist and therefore dehierarchal mode of understanding.[12] It rejects overarching positivist systems and entrusts the subject with defining reality.

How does this manifest in the work? Its formalism is illusory; neither is it directly referential to art-historical composition, because 'an order that evokes the concept of order subordinates the authority of feeling to the authority of thought' (Shiff 2020, 135).[13] A process of academic examination proves that the work is not immediately believable; it requires a crutch. Raskin described Judd's strategy as 'balanced differences… in a speculative fashion that avoided conventional oppositions' (2010, 12). Simple arrangements of 1:1, 1:2, 2:3 are immediate and whole. One of Judd's concessions was the use of these basic proportions, which he viewed as the simplest order he could get that did not imply any anthropomorphic meaning beyond a simple, neutral relation. Judd explains it plainly:

> You see, the thing about my work is that it is given. Just as you take a stack or row of boxes, it's a row. *Everybody knows about rows, so it's given in advance.* … You don't walk up to it and understand how it is working, but I think you do understand that there is a scheme there, and that it doesn't look as if it is just done part by part visually. So it's not conceived part by part, it's done in one shot (Coplans 1971, 47-49).[14]

If we are to simply imply relation to create wholeness, to make an 'indefeasible' proposition (that something exists because it cannot be deconstructed), we need to delineate our elements.[15] To this end, Judd created plywood, steel, and plexiglass boxes to contain and define space. Judd referred to this as the creation of 'real' rather than pictorial, 'illusionistic' space (1965). This is an architectural method of spatial articulation and its expounding is one of his true contributions to art theory.

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[11] I would not pretend to give a more comprehensive or sophisticated account of Judd's local order than David Raskin did in his 2010 monograph. What follows is a tailored version of this concept to explain its relationship to Enframing.

[12] Judd uses the word 'antihierarchal' throughout his writings to describe his art. Given my contention that Judd's art actively deconstructs rather than just opposes hierarchal systems, I use 'dehierarchal.'

[13] Judd himself describes this Dewey-esque phenomenology of art experience: 'All experience… involves feeling; all thought involves feeling. All feeling is based on experience which involved thought. Emotion or feeling is simply a quick summation of experience, some of which is thought, necessarily quick so that we can act quickly' (1983, 30).

[14] Emphasis my own.

[15] 'Indefeasible' is Peirce's term for a statement that aims at truth and withstands testing (Misak 2013, 36).

This directly responds to his time.[16] Rectilinearity, seriality, and partition are three of the basic characteristics of what we might term the Weberian technological order 'for the rational organization of everyday social life' (Habermas 1983, 9). This manifested in high modernism, which is part of what ties Judd superficially to that lineage. As Lawrence explains, 'Mondrian's… protocols of geometry acquired an aesthetic mystique because of their role in an avant-garde project, and, in turn, geometry provided the rational armature for an aesthetic dogma. The known image not only contains its own tradition, it also implies its own future' (2006, 114). Though he certainly admired the 'wholeness' of Mondrian, Judd pursued geometry to different ends.[17] He made boxes for their visual comprehensibility based on an assumption about the conditioning of the modern subject. Lawrence later notes that, 'we continue to think according to the patterns that have previously served us well, and no amount of avant-garde rhetoric can rescind those patterns overnight' (2006, 163-164). By using rectilinear delimiting and serialization as cognitive-perceptual *givens*, Judd assumes that geometricization and partition have been engendered within the (post)modern subject. Baudrillard describes this as 'private "telematics": each person sees himself at the controls of a hypothetical machine, isolated in a position of perfect and remote sovereignty, at an infinite distance from his universe of origin' (1983, 128). Foster and Jameson explain this as one of the central late capitalist drives, built from their readings of Michel Foucault. From the monastic blueprint of St. Gall to the Panopticon and Mies van der Rohe's glass towers, separation and rectilinearity allow for the physical and mental compartmentalization of society.

Judd's work reckons with the increasing technologization of the modern world, but does not directly pass judgement one way or the other. He uses industrial production methods but does not celebrate them. He complained,

> "Sculpture can choose one of two courses: it can be fashioned as a reaction against technology or as an extension of technical methodology." That's the choice? That's Max Kozloff's or Hilton Kramer's choice. Originally I agreed to write this to keep *Studio International* from calling me a minimalist (Judd 1969, 198).

[16] See Joshua Shannon's 'A loft without labor' (2009) in *October files: Donald Judd* (2021) for a critical history of the 1960s deindustrialization of New York City and its effect on Judd's work.
[17] Judd noted of Mondrian, 'since I leapt into the world an empiricist, ideality was not a quality I wanted' (1981, 16).

He articulated a postmodern anxiety rather than a warning, physically instantiated in his neurotically-perfect industrial totems.[18] In this way, we can situate Judd's work at the postmodern junction, both 'the mandala of the sixties built by the hero in the last stages of his own narconia' and 'a collection of the high-tech reproductive traces… of the most atrocious traumas of the postcontemporary world' (Jameson 1991, 156).[19] How do we calm this anxiety? Judd aimed to build spatial systems, which were 'the only "certainty" of an experience' (Jameson 1991, 157), that affirmed the ability of the viewer to determine their own reality.[20] In this way, 'by assertively placing the onus of perceptual experience on the viewer… Judd's art conceals the anxieties of new technology that found their most pressing articulation in modern warfare under a stolid and silent surface' (Slifkin 2011, 198). But these spatial systems are open, not set, despite the 'pseudo-Hemingway' *diktats* of Master Judd. They resist direct positivist understandings. This is what led Yve-Alain Bois to conclude, 'this was a far cry from positivism. What I was dealing with here no longer had anything to do with the assertion of brute facts but rather with suspending just such assertion' (1991, 76). Judd's approach remands the viewer to deconstruct formalist systems.

In the introduction to *The anti-aesthetic* (1983), Foster defines his two types of postmodernism: the reaction, to repudiate modernism and celebrate the status quo; and the resistance, to 'deconstruct modernism and resist the status quo' (xii) and it is this latter postmodernism to which I contend Judd's Marfan work belongs. Michael Fried, standing for himself and Greenbergian late modernism, launched a repudiation of Judd's work (and minimalism more generally) in 1967's 'Art and objecthood' as a misappropriation of formalist approaches. Because of his grounding within Abstract Expressionism, he did not identify Judd's development of Frank Stella's geometry.[21] Judd uses serialization, and the relationships between these related components, to create one whole artwork. This is because he premises the moment of comprehension within a Bergsonian understanding of duration. He views duration, and thus

[18] This anxiety follows the technological accelerationist fears of Herbert Marcuse. Eleanora E. Nagy (2015) has brilliantly expanded on the specific material associations of Judd's materials to civic, military, and industrial usages.
[19] Jameson ties this more to Warhol's electric chairs and car crashes. For more on that, see Foster's 'Death in America' (1996).
[20] This spatial utopian approach was concomitant with the rejection of 'a traditional left party politics' (Jameson 1991, 160), which is congruent with Judd's anarchist activism. The chapter 'Citizen Judd' in Raskin's monograph contains the best account of Judd's politics, addressed in my next chapter.
[21] See Krauss, 'Stella's new work and the problem of series' (1971).

the temporal component of art experience, as continuous. For Bergson, each singular moment contains both itself and the transition from the previous in a constant-becoming, and Judd articulates this in space through artworks that act as 'more ecosystem than stage, these disparities [between components] afford only transitions' (Raskin 2010, 79). You cannot view one of the boxes in isolation; they all coexist. This is congruent to the breakdown of linear art history and periodized movements, the postmodern shift Gary Shapiro termed 'postperiodization' for Smithson's antitemporal techniques (1995, 26). Judd shared an interest in this all-at-once collapsing of history as early as 1964, writing, 'things can only be diverse and should be diverse. Styles, schools, common goals and long-term stability are not credible ideas' ('Local history,' 151). Judd's reliance on immediate experience removes any potential for systematic, abstract understanding of the works. They must be lived. This questioning of the 'long-term stability' of meaning is indebted to Jacques Derrida, and this deconstructive approach is evident in his engagement with Heidegger.

Simulacral Enframing

In *The question concerning technology* (German 1954, English 1977), Martin Heidegger advanced a single term to explain the essence of modern technology and its influence on society: Enframing. I have been circumlocuting by using terms like geometricization, rationalization, and partitioning to describe the technological order. This is not to insulate myself with vagary, but to more gradually describe the Weberian 'modern condition' that manifests from Enframing. I derive this connection to Heidegger through Craig Owens, who highlights the relevance of this concept to the postmodern fragmentation of this modern condition, the universalist 'master narrative.' Owens responds to Jameson's concerns over subjectivity, noting Jameson's 'radical Nietzchean perspectivism' whereby the creation of new subjective realities creates unbounded, schizophrenic (after Deleuze and Guattari) realities (1983, 65).[22] Owens questions, 'for what made the *grands récits* of modernity master narratives if not the fact that they were all narratives of mastery, of man seeking his telos in the conquest of nature?' (ibid). Here, Owens seeks to understand what, exactly, is fragmenting? What was the fundamental drive that stitched the modern world together under one shared premise? He finds this in Enframing, which is expanded

[22] Jameson stitches this back together with Hegel via Marx.

and recontextualized in Derrida's *The truth in painting* (1987).[23] I argue that Judd performed this essential modernist device as simulacrum, after Baudrillard, to fragment reality and reconstitute the individual.

Heidegger begins by asserting that 'technology is a mode of revealing' for truth (*aletheia*) but this 'simply does not fit modern machine-powered technology' (1977, 13). The process of technological development is related to understanding the nature of the world, which no longer seems to be the goal in modernity after the industrial revolution. The development of Newtonian physics and such positivist methods of understanding the world seems tied to technology, but Heidegger posits a deeper drive that ties them together. He observes that, 'the revealing that rules in modern technology is a challenging [*Herausfordern*], which puts to nature the unreasonable demand that it supply energy that can be extracted and stored as such' (1977, 14). This is the manipulation of nature as a resource, not just for survival, but for the accumulation (and 'storage') of surplus value, which begets a Marxist reading as capitalist wealth accumulation. Heidegger further describes in his particular prose, 'Enframing means the gathering together of that setting-upon which sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing-reserve' (1977, 20). This is not explicitly a technological process, but a challenging-forth of rationalization and privatization that provides the impetus for modern industry. What concludes the essay is a statement by Heidegger that does not seem far from an explication of Judd's process:

> The frenziedness of technology may entrench itself everywhere to such an extent that someday, throughout everything technological, the essence of technology may come to presence in the coming-to-pass of truth. Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it. Such a realm is art. But certainly only if

[23] Judd owned seven books by and about Heidegger (stored together on one end of a dedicated shelf in his library, shelf 025B) and owned *The truth in painting* in particular (along with several others by Derrida). While the English translation of Heidegger's *The question concerning technology* would come roughly fifteen years after Judd began showing his art, it could still be said to influence his mature work, like that in Marfa. For a survey of Judd's philosophical foundations in art and architecture, see *Empathy, form, and space: Problems in German aesthetics, 1873-1893* (1993).

> reflection on art, for its part, does not shut its eyes to the constellation of truth after which we are *questioning* (1977, 35).

It is this ending that Derrida picked up and ran with, recombining it with Hegel. He interrogates Enframing in art as the actual framing of artwork, examining the margins of the painting. If we challenge-forth reality by geometricizing and delimiting it, is all meaning contained within the frame? Given that we produce our own reality by rationalizing it, Derrida concludes that we go '*head first*,' that our seemingly-objective positivist system is 'an effect of a projection of the mind' (1987, 26) and as such we must question it. He concludes that the demarcating boundaries reflexively help construe the artwork itself, and thus postmodernizes Enframing by eroding its deterministic hegemony.

Figure 4.[24]

[24] Figure 4. *Newstead Abbey,* Frank Stella, 1960. 119 x 72 in, aluminum paint on canvas. Stedelijk Museum Amsterdam. Image by author.

Judd enacts this process by reproducing the technological order and subjecting it to subjectivity, to perception. Foster describes, '[the viewer] is prompted to explore the perceptual consequences of a particular intervention in a given site' (1996, 38). This idea was initiated by the early-20th-century avant-garde but not truly instantiated until the work of the minimalists, which 'complicates the purity of conception with the contingency of perception' (Foster 1996, 40). This subjective process is done through a simulacral reproduction of Enframing, as Peter Halley describes of Ad Reinhardt and Frank Stella, Judd's influences and immediate predecessors. Halley notes how Reinhardt embraced the denigrating terms 'academic, dogmatic, absolute' to 'radically free his art from any subject other than mental pattern and intellectual process' ('Against postmodernism' 1981, 62). He describes Stella's work as 'both materialist and bureaucratic,' postmodern in its 'hyper-realization, simulation, closure, and hermetic theatricality' (1986, 121) with the endless, going-nowhere, striped, shaped canvases of the Aluminum paintings. Halley terms them postmodern in their science-fictional capacity rather than being neoprimitive or existential, depicting a future where 'abstract circulation and movement become the only reality' (1986, 124). I argue Judd made this postmodern Enframing more radical and complete through the intensive subjectivity of his Marfan installations. We can see this development through related pieces across his career.

Judd used this complication of Enframing as one of his key devices, evidenced as early as 1968 by Elizabeth Baker's review of his early-career Whitney Museum show. She identifies how the 'frame piece' produces real space—despite seemingly 'imprisoning a chunk of pictorial space, like a model for an archaic universe' (1968, 16)—through the interstitial space between components. Seeing that the frames are arranged in a row, we immediately understand the (non)composition and perceive the intercostal gaps. Because of the simplicity of arrangement, the internalization of Enframing and the subsequent effect of geometricization, 'everything is perfectly comprehensible from a single viewpoint' (Wallis 1983, 42) despite the claims of perspectival shifts contended by Rosalind Krauss two years prior.[25] This appropriates formalist, geometric, Enframing techniques to different ends, as Brian Wallis notes, 'Judd set about debunking precisely those qualities sacred to the Modernist program… to bring it more in line with the real world… not in the self-conscious voice of the artist but in the anonymous voice of the industrial designer' (1983, 45). This is a bastardization of the elitist elegance applied to

[25] See 'Allusion and Illusion in Donald Judd' (1966).

modernist abstraction. By performing Enframing as a radically subjective reproduction of the technological order, as Baudrillard's 'private telematics,' Judd banalized high art. He enfranchised the subject as the primary functionary of the art experience through practiced doubt.

Figure 5.[26]

[26] Figure 5. The sculpture to which Baker refers. Untitled, 1968 (DSS 124). Image reproduced from *October Files: Donald Judd* (2021, 16). This work was not catalogued in the Whitney exhibition.

Figure 6.[27]

Ortega y Gasset y Smithson

James A. Lawrence positions postwar American art as a challenge to 'prevailing values… interpretive arrest… a breakdown of procedure… [when] habitual attitudes of mind no longer offer viable solutions to the problem at hand' (2006, 3). Halley attributes this self-examination by the minimalists to 'America's fascination-repulsion for its shallow cultural roots and its vulnerability to the impact of technological change' ('Beat, minimalism…' 1981, 41). Through the perspective of José Ortega y Gasset in *The dehumanization of art* (1968) via Peter Halley, we can understand Judd's doubt as a deep skepticism over both the technological order and this repulsion. Halley explains that Ortegan modernism, as he puts it, is premised on doubt since the advent of scientific relativism complicated Newtonian physics. Positivist systems, like that of

[27] Figure 6. A better photograph of an extremely similar Judd work (DSS 92) in the collection of (with image from) the Whitney Museum. It is likely that both are the same turquoise, a color Judd used consistently in the metal pieces. There are several differences: this work is dated from 1966, and contains ten rectangular components as opposed to the eight pictured in the 1968 Whitney exhibition. It is also made of aluminum rather than cold-rolled steel. Both have 48 x 120 in. components and 120 in. total depth, but DSS 92 has 6 5/8 in. component depth and 6 in. intervals, while DSS 124 has 8 in. each depth and intervals. Due to the more even proportions, we can view DSS 124 as a refined second attempt. All with reference to the catalogue raisonné, *Donald Judd* (1975), whose authors supply the initials for the common DSS shorthand.

Clement Greenberg, could not fully explain avant-garde reactions to dominant universal modernism, which were dismissed as aberrations in a historic process. Ortega y Gasset, following the empiricists and American Pragmatists, sought to reexamine basic functions of human experience including the art object by using abstraction and depersonalization (Halley 'Against postmodernism' 1981, 55). He posited a near-Duchampian version of modernism, one that naturally erodes the hierarchy of artistic production. Judd follows this in the inauguration statement for the Chinati Foundation, quoting Ortega y Gasset's lament that art and culture should be inextricable from man's life and proclaiming, 'all of the arts, in fact all parts of society, have to be rejoined… This would be democratic in a good sense, unlike the present increasing fragmentation into separate but equal categories' (1986, 111-112). Enframing, like all precepts, must be exposed to the same skepticism, which can be conducted by unifying it with a certain place. This allows for a rigorously tested production of real-world local order. This generates surety, rather than negating it through dedifferentiation.[28] Judd would use the same techniques I previously examined, but situate them in the American West, outside of the white cube. This is a development.

Robert Smithson and Judd shared an Ortegan doubt over the future, and Smithson was one of the few people who seems to have initially understood his counterpart's post-temporal aims.[29] He described Judd, with others of their cadre, as involved in a science fiction project:

> Instead of causing us to remember the past like the old monuments, the new monuments seem to cause us to forget the future... [they] are made of artificial materials… They are not built for the ages, but rather against the ages. They are involved in a systematic reduction of time… Both past and future are placed into an objective present (1966, 11).

[28] Smithson borrowed 'dedifferentiation' from Anton Ehrenzweig, as noted by Shapiro (1995, 28).
[29] They were friends for a long while. Smithson (with Nancy Holt) recounts double-date rock-hunting trips with Judd and his then-wife, dancer-activist Julie Finch, in 'The crystal land' (1966). Smithson's 'Donald Judd' (1965) shows an excellent, early understanding of Judd's innovative practices and intents. In a letter to the editor of *Arts Magazine,* published February 1967, Judd simply stated: 'Smithson isn't my spokesman' (2015, 217). Judd claimed that Smithson 'stole and misunderstood' all of his ideas by the end, and their rift seemed unbridged at Smithson's untimely death in 1973 (Jones 1996, 310). Richard Serra recalled, 'Judd didn't like Smithson, Smithson didn't like Judd, they were in a fierce competition, but I got along with both of them. I saw Smithson like I saw Warhol, as a kind of enraged Catholic, and I saw Judd as more of a Puritan—they were prototypes of different moralities, the one wanting to be a revolutionary and the other wanting to assert and set standards' (McShine 2007, 22).

Buying these assertions, Caroline A. Jones argues Smithson's engagement with place, with Earthworks in the desiccated American West and ruined industrial sites in Site/nonsites, constitute a fusion of the technological and natural sublimes. His Earthworks consist of altered sections of landscape (refer to Krauss's diagram) that blur the lines between natural and mechanical, between ancient and modern. They return to prehistoric techniques of site-marking with new industrial tools. The Sites/nonsites, set within museums and galleries, dialectically refer to exterior locations, notably dilapidated industrial sites near Smithson's home of Passaic, New Jersey. By construing these sites in such an indirect way, Smithson calls into question our ability to differentiate between places, particularly in relation to the reshaping and partitioning of America by industry and suburbs. He dedifferentiates these places, exhibition-space and industry-space, which shows a connection within the same overarching project, and our increasing fragmentation of meaning. Smithson brings the landscape, kicking and screaming, into the future-present. This is based on his concept of entropy, which partially explains his dystopia, since 'he assumes that entropy is unavoidable and that our civilization and industry are only temporary phenomena, both under the sign of this universal power' (Veleva 2021, 149). We can see Smithson's future-present in his late drawings.

Figure 7.[30]

Smithson cribs the leftmost structure from Vladimir Tatlin—referencing the Tower of Babel—but reproduces it cynically, without the highly political, utopian aspirations of Tatlin during the Russian Revolution.[31] Here, Smithson reveals his view of the technological order as ultimately rapacious and domineering. Devoid of a strategy of ecological mitigation, Smithson's reproduction of such a strategy treats the earth as a resource, as standing-reserve, as described by Heidegger. There is no ironic wit in this reproduction, just nihilism. Jones describes of the Earthworks, 'geometry, technology, and now the desert become antidotes and armors, hardened carapaces that permit encounters with the otherwise fearful sublime' (1996, 324). She goes on to

[30] Figure 7. *Island Project* (1970), Robert Smithson. Pencil on paper, 19 x 24 in. Image via Marian Goodman Gallery.
[31] Compare this cynicism to Dan Flavin's *'monument' for V. Tatlin* (series, 1964-1990), works praised by Smithson in 'Entropy and the new monuments.'

assert that Smithson reshaped the machine's 'dryness, mechanicity, [and] hardness' (ibid) into the landscape of the desert as a future-monument. Yet, this defies our innate understanding that the desert and machine cannot be dedifferentiated. The desert cannot be made to mimic the machine through violent mechanical reshaping because it is not an aesthetic object, it is an independent system. No matter how visually harmonious the end product is (the famous instance, 1970's *Spiral Jetty*), its making embeds industrial violence into the landscape and disrupts the ecosystem, which Smithson vocally cared little for.[32] This certainly reflects a postmodernity, but one far less optimistic than the 'paradoxically utopian situation' Jones credits him for (1996, 316). She describes Smithson's performative and iconic attributes of the technological sublime, but here she misattributes an iconicization of the performance of the machine to be the performance itself. Industrialization does not reproduce itself in Smithson's dryness and hardness because those are not exclusive domain of the technological sublime. The technological order reproduces itself in Enframing, 'an effort to normalize, to accept as given, the omnipresence of these geometric signs' (Halley, 1984, 94) since 'it is geometric signs in the form of art, architecture, and statistical analyses that the managerial class reserves to communicate with itself' (104).

Smithson critiques modernist perceptual techniques to negate the meaning underlying our creation of place. As Gary Shapiro describes of Smithson's *Spiral Jetty* film, 'journeying to the center of the spiral, as Smithson does at one point, does not provide a stable, substantial focus, for there is nothing there' (1995, 15). He engages the aesthetics of meaningless, nonsited spectacle and mechanized reproducibility, the compartmentalization of humanity. It contains a lack that is actual vacancy, a dystopia. As Habermas describes of the first Dada avant-garde to which Smithson is so indebted, 'nothing remains from a desublimated meaning or a destructured form; an emancipatory effect does not follow' (1983, 11). As with Smithson's Site/nonsites, Foster argues that, 'it could be recouped by gallery and museum, it played to the myth of the redemptive artist' (1996, 185) given that 'the institution *imports* critique, whether as a show of tolerance or for the purpose of inoculation' (191). Without a critical, cautious engagement with the place of his works, Smithson negates meaning.

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[32] In an unsent letter, Smithson compared environmentalists to Nazis after they blocked his attempts to cover an undisturbed island in Vancouver with broken glass (Jones 1996, 331). He seemed to form his own philosophical view of 'a humanized nature' (Shapiro 1995, 41) but did not seem well-versed in actual ecology.

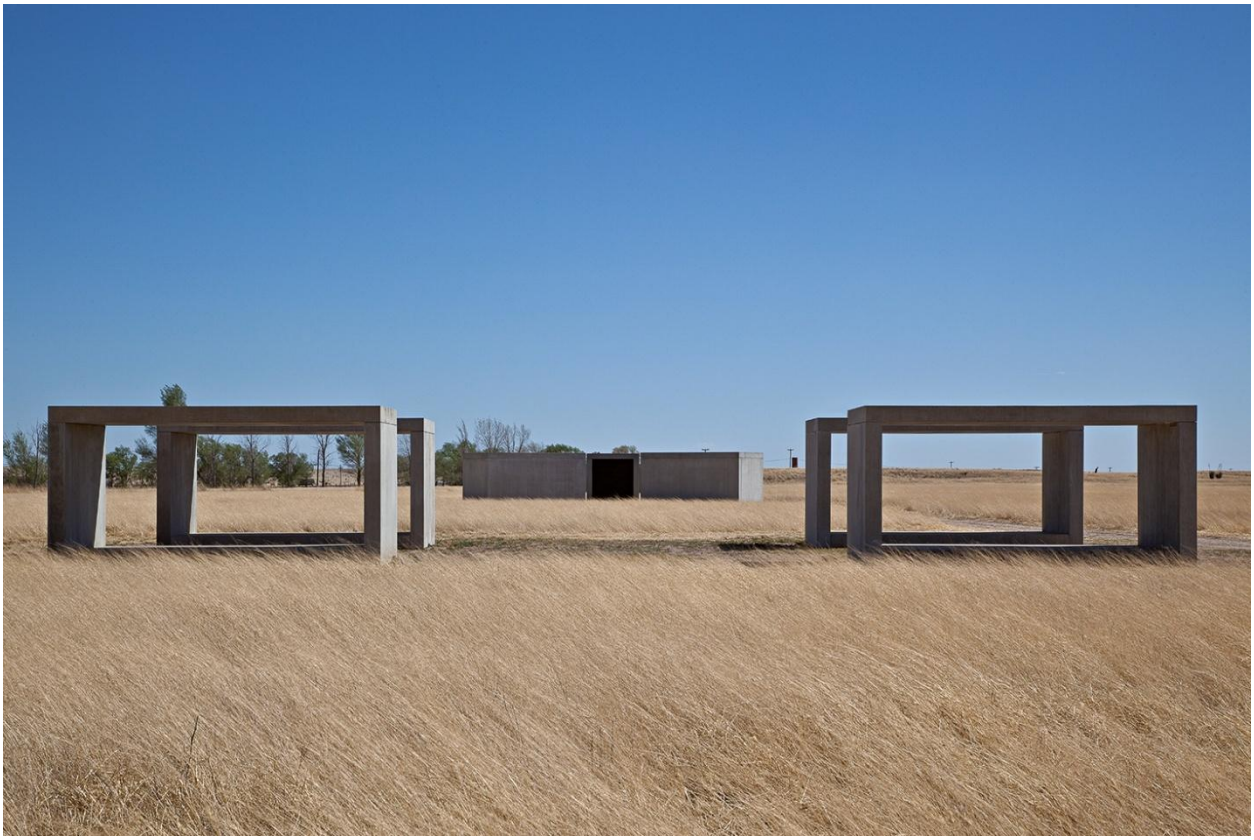

Figure 8.[33]

Judd's approach attempted to create new meaning by investing a site with interest.[34] An avid ecologist, he proposed a synergistic coexistence between his simulacral Enframing and the stark light of the West Texan desert. They were not meant to be congruent, but complementary. Judd's pragmatist beliefs inform his understanding of place. We cannot believe that the site exists as-it-does outside of our perception of it; the desert, constructed as a place by a fox or an ant, is a fundamentally different place. The grass and ground and sky are all at a different scale, inhabit different (differentiated) space, and serve different ecological roles.[35] This is the same as Judd's approach to Morris's sculptures. Smithson's contentions are unverifiable, so they do not point at truth. To combine Peirce and Heidegger, they are not 'indices of our percepts' (Misak 2013, 40) towards *aletheia*, they are defeasible through Inquiry, as I have just done. In Marfa, Judd adapts

[33] Figure 8. Seven sections of 15 untitled works in concrete, each 2.5 x 2.5 x 5 meters, 1980-1984, Donald Judd. Artwork and image: The Chinati Foundation.
[34] This involves the Heideggerian process of placemaking, which Judd developed through his 'real space' and 'interest.' See Raskin's monograph for 'interest' and Heidegger's 'Art and space' for placemaking.
[35] Christian Norberg-Schulz explains this process of environmental differentiation, from Heidegger, in his excellent theoretical synthesis *Genius loci*, 1980, p. 10.

Enlightenment methods and reuses industrial architecture not to didactically fix society, but to encourage individuals to interrogate the world around them. Judd articulates 'freedom's "first element" in the form of an aesthetic attuned to individuated, subjective agency' (Antliff 2011, 55-56). To Judd, we must coexist with the machine in the garden, and use our own subjectivity to erode hierarchies. His utopian design follows this impetus to invest existing objects with meaning, bringing art and life together.

> 'This would be democratic in a good sense, unlike the present increasing fragmentation into separate but equal categories, equal within the arts, but inferior to the powerful bureaucracies' (Judd 1986, 111).

CHAPTER TWO

Art and Utopia

Enframing to Enclosure

> 'Vinciarelli, who closely witnessed Judd's life during the mid 1970s and 1980s, characterized Judd's interior design as correlating to the 18th-century "aristocratic use of space"' (Murayama 2009, 180).

Donald Judd wrote disparagingly of 'postmodern society' throughout his career. He largely railed against the term as tautological and nondescriptive, noting further that as a style of falsity and imitation, it derived from a 'fake society,' which he described unscientifically as 'fascist.'[36] He viewed the desublimated meaning of postmodernism as a natural consequence and tool of an elongated wartime economy and a state that desperately tries to maintain control. Judd wrote at the outbreak of the 1991 Gulf War,

> The so-called "post modern" architecture is a manifestation of the fake economy, even of fake business, of fake institutions… Fascist architecture's main quality is not its aggressiveness but its mindlessness and vague generality… The vague purpose of the museum is to immobilize art, to have culture without culture having any effect, to make art fake. The purpose of fake is to avoid disturbing the social hierarchy (1991, 17-18).

As seen in the prior chapter, Judd proposed an alternative postmodernism, utilizing some such techniques of phantasmagoria, or technoaesthetics, a 'sensory addiction to a compensatory reality… a means of social control' (Buck-Morss 1997, 394-395) without abandoning his fundamental humanism. If he viewed this postmodern society as ultimately vapid and corrupting, how did he extend his philosophical underpinnings to propose an alternative utopian museum? How did he avoid rebuilding the halls of power?

All of his architectural work in Marfa is heavily indebted to his partner and collaborator Lauretta Vinciarelli, who was involved there from 1978-1983 (Siefert 2018, 151). She provided both the practiced architectural pedigree and an Italian theoretical basis, sharing his 'strong distaste for… hallmarks of Postmodernism and the capitalistic greed that they believed was too

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[36] On this tautology: Judd noted the most obvious critique, that postmodernism relies on a modernism to transgress, which it must itself construct, throughout his later writings. Jameson takes this further, writing, 'postmodernism theory is itself an example of what it claims to anatomize: the newer allegorical structures are postmodern and cannot be articulated without the allegory of postmodernism itself' (1991, 168).

often responsible for destructive building practices' (Siefert 2018, 148). Her contributions are inextricable from the end result. As such, this chapter will examine the Marfan exhibition design as a hybrid of Judd's American individualist beliefs with Vinciarelli's revisited classicism and typology. As a theoretician, from her educational foundations at La Sapienza in Rome to teaching at Judd's alma mater, Columbia University, she concurrently developed simulacral Enframing as a practice for art and life.

Judd's Heideggerian Enframing architecturally becomes enclosure. This, and its permutations and inversions, is the basic technique of museum design in Marfa. Christian Norberg-Schulz notes that in spatial theory, drawn from Sigfried Giedion, 'any enclosure becomes manifest as a "figure" in relation to the extended ground of the landscape' (1980, 12) which relies on the pictorial perspective that Judd tried so clearly to move past, after Derrida.[37] This responds to the Enlightenment, as 'Foucault located the *disciplinary societies* in the eighteenth and nineteenth centuries… They initiate the organization of vast spaces of enclosure' (Deleuze 1997, 443). Judd performs enclosure as a simulacral 'surface' for the urban fabric of Marfa, which allows for a more intentional and specific engagement with artworks in *place*. This encourages us to ask, '*how* are the boundaries which define the place' (Norberg-Schulz 1980, 14).[38] This use and questioning of boundaries provides a different mode of art display than that of the Enlightenment museum, and represents an innovation in exhibition design. This, placed as it is throughout a living town, becomes a utopian endeavor. This contains a commensurate politics.

[37] Judd owned three books by Norberg-Schulz, though not the excellent theoretical synthesis from which I cite.

[38] Norberg-Schulz rightfully attributes this postmodern questioning to Robert Venturi. Judd owned two of Venturi's books, but did not seem to like his brand of postmodernism, a sentiment shared and well-expressed by his peer Dan Graham: 'Venturi's Pop-like architecture appears to equivocate in its attitude toward commercial, vulgarized mass culture, its "populism" passively reflecting or ironically adopting some of mass culture's sentiments and conventions. Advertising images and consumerism are depicted in his architecture as simple facts of life, neither good nor bad, but to be dealt with realistically by a nonconstructivist, nonutopian architectural strategy. He also sees the ascendance of mass culture as somewhat positive in that it expresses the real (not manipulated) tastes of the lower and middle classes as against upper-middle-class architectural values' (1981, 55).

Figure 9.[39]

Vinciarelli developed these ideas in line with her contemporary, Italian postmodernist Aldo Rossi, both affiliates of the influential theoreticians Saverio Muratori, Manfredo Tafuri, and Ludovico Quaroni in Italy and New York. They engaged with historical typology as a panacea to the ill-fated functionalism of the International Style and planned modernism, also trying to reclaim some measure of neoclassicism after the reaction of a post-Mussolini Italy. Vinciarelli would apply this updated, austere historicism to her work (much on paper) in Marfa, engaging most famously with the courtyard and pergola-types (for which Judd is often credited) incorporated with vernacular Texan techniques. Her contribution to Judd's Enframing aids in its postmodernization, that pivot from high modernist geometry-as-object to postmodern, poststructural geometry-as-relations, which she developed as a 'spatial fabric' that could engender affect through experience (Siefert 2018, 69).

[39] Figure 9. San Cataldo Cemetery ossuary, Modena, Italy. By Aldo Rossi. Photograph by Diego Terna, image via Dezeen Magazine.

> One would hardly expect drawings based on the grid or on a pre-determined system to affect the viewer in the "active" way that Vinciarelli described. Yet, according to Eva [*sic*] Meltzer, affect theory continued to be popular, despite Frederic Jameson's proclamation in *Postmodernism, or the cultural logic of late capitalism* (1984) that affect was in fact "waning" as a result of the postmodern turn (Siefert 2018, 64).

The geometricization parallels the developments of Aldo Rossi in his revival of classical form to reawaken affect at San Cataldo Cemetery in Modena, Italy. In the monolithic ossuary, Rossi iterates the cube *ad absurdum*, which manages to both evoke and question the classical roots of funerary architecture while still presenting a beautiful whole. Key to this effect (and affect) is Rossi's choice to eschew the traditional sepulchral marble in favor of a vernacular terracotta-colored façade. This captures the Modenese light, bringing focus away from the monumental scale and form to the micro-level of surface and its relationship to the earth, to where all mortal coils come to rest. The capture of light through geometric field and surface is central to the display of the artworks within la Mansana de Chinati.

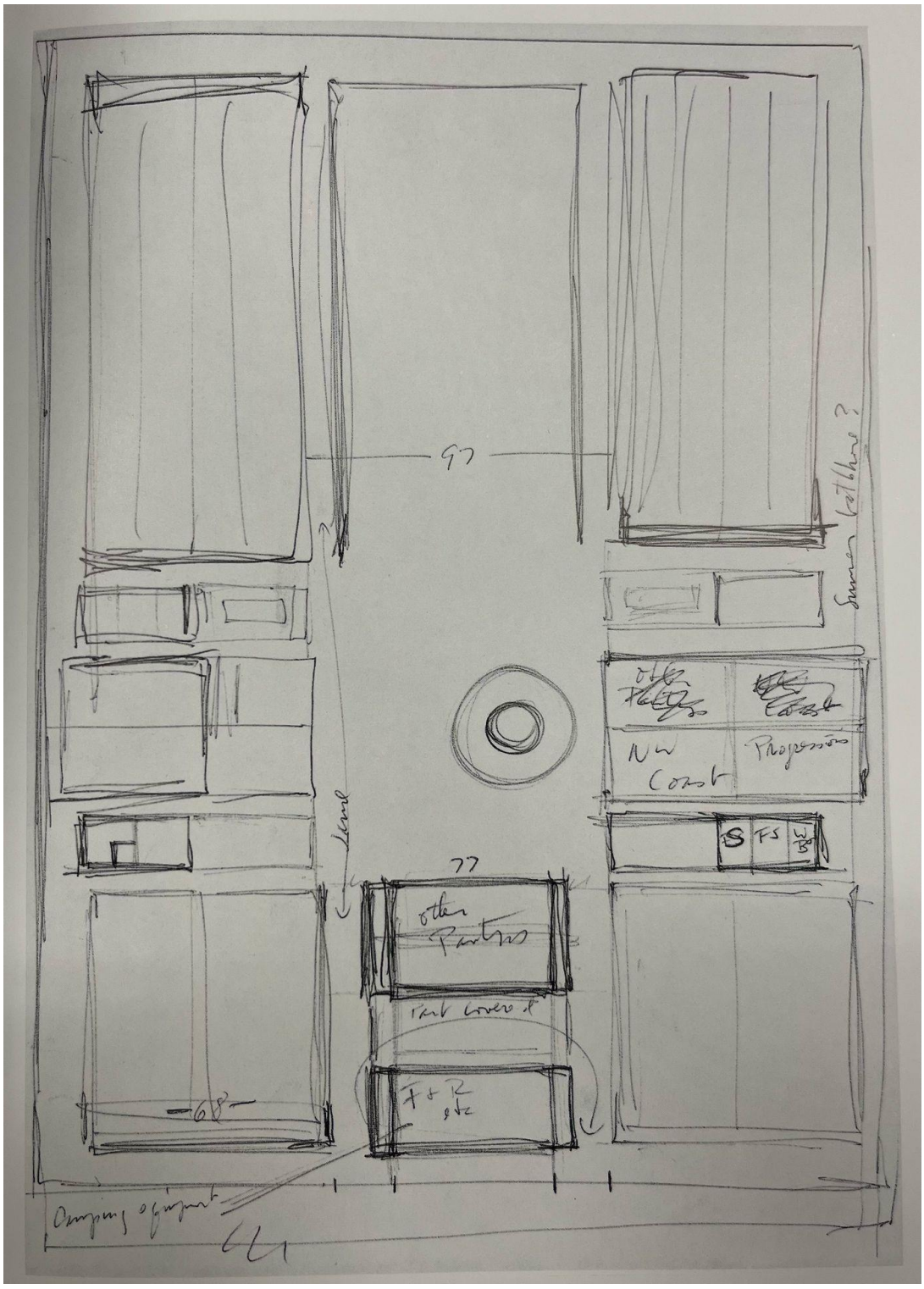

Figure 10.[40]

[40] Figure 10. Plan for la Mansana de Chinati by Donald Judd with U-shaped interior walls, offset circular installation, and perimeter wall. Image reproduced from page 59 of P. Noever, Ed. *Donald Judd: Architecture* (1991).

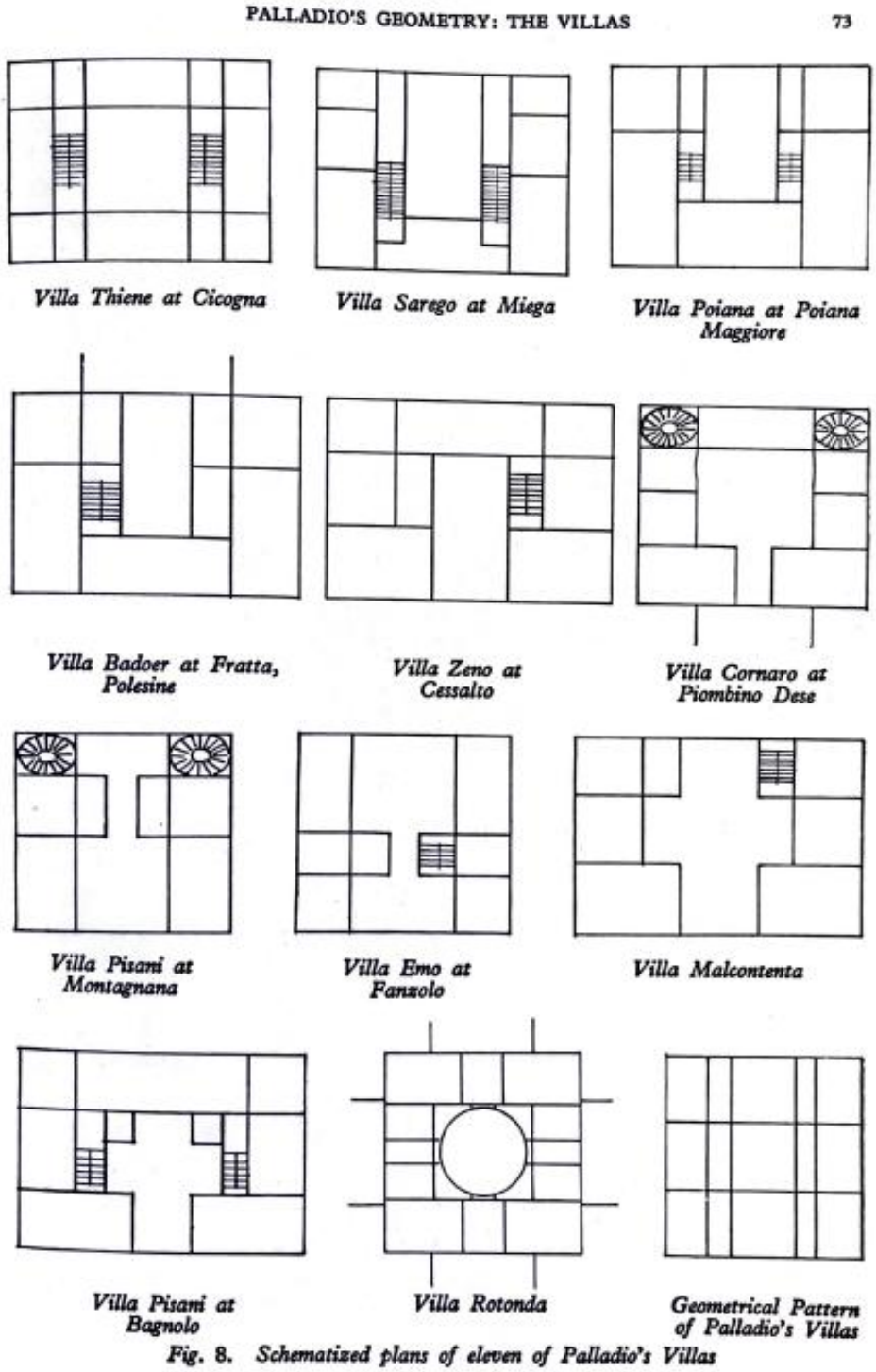

Figure 11.[41]

[41] Figure 11. Diagram of the variable template grids in Palladio's classical villa plans, reproduced from Rudolf Wittkower's *Architectural principles in the age of humanism* (1962), p. 73. This edition was published shortly after Judd's study under Wittkower at Columbia University; the original was published by the Warburg Institute in 1949. Judd owned eight books by his former professor.

Gaining its nickname because it comprises an entire city block, the Block consists of two warehouses for artworks, a spare two-story building converted into spartan living quarters, and two new constructions: a studio and a well-stocked personal library. In a move that engendered some initial degree of recalcitrance from the local Marfans towards their new patron, Judd moved to immediately enclose la Mansana in an 'adobe boundary wall, "poor and Mexican" for most Americans, but in fact a cheap and almost forgotten technique' (Huck 2003, 35). This transformed a mundane city block into a courtyard-type baronial estate, a type drawn directly from Vinciarelli, which she would later use to renovate the family villa in Gradoli, Italy (Siefert 2018, 17-18). Just as the dusky earthen-pink wall encloses the artist's refuge, this intervention encapsulates one of the central juxtapositions of Marfa: an aristocratic domination of space with indigenous building methods. This calls into question the delimiting power at play here; which is the dominant culture, which has the power to demarcate, and who has the right to enter? As Norberg-Schulz explains, 'the enclosing properties of a boundary are determined by its *openings*' (1980, 13), and Judd designed special doors for the Block that complement and activate the work therein. As Slavoj Žižek describes of windows,

> The incommensurability between inside and outside is a transcendental *a priori*—in our most elementary phenomenological experience, the reality we see through a window is always minimally spectral, not as fully real as the closed space where we are… A barren zone is given a fantasmatic status, elevated into a spectacle, solely by being enframed' (2016, 269).

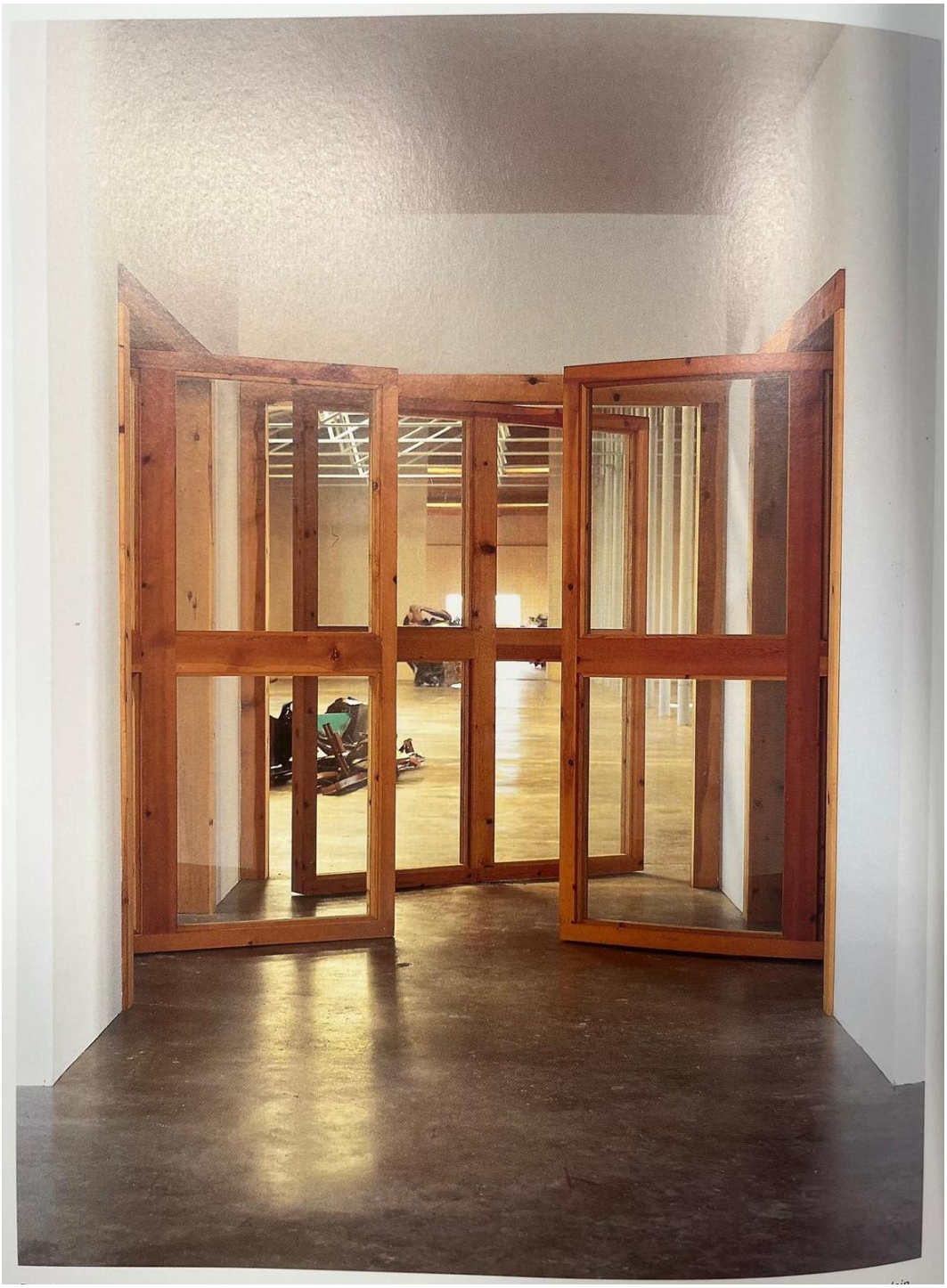

Figure 12.[42]

[42] Figure 12. The doors in question, installed at the Chinati Foundation's Chamberlain Building. Sculptures by John Chamberlain are visible, as is light from the opposite door. At the time, these quarter-panes suffered from structural instability and were fixed in place; recent renovations have produced new, more resilient doors that can withstand such use. Image reproduced from page 108 of P. Noever, Ed. *Donald Judd: Architecture* (1991).

The doors work by questioning the compound's *enceinte*, and therefore its Enframing. The perimeter wall clearly demarcates the Block, emphasizing the existing boundary of streets, but also concatenating the existing and new structures by subjecting everything to a grid. This follows Norberg-Schulz's understanding of the *genius loci* that, 'where nature suggests a delimited space he builds an enclosure' (1980, 17) but instead responding to the existing urban fabric. This is itself questioned within the Block by a U-shaped adobe wall, self-defeatingly open on one end. By casting shadows, these walls both create cool patches in the evening and alter the reach of light to the structures within. This light is utilized by the quartered glass doors to interface with the surfaces of Judd's objects. The questioning within these doors comes with their mobility, as Judd developed the quartered window (a form also used by Aldo Rossi) to axially rotate both as a door and at each pane. This allows for customizable airflow into each building for ventilation, the travel of voices, and of bodies. This questioning is completed by an evolution of this door installed at the courtyard of the Arena, one of the converted Fort D.A. Russell properties managed by the Chinati Foundation. This gate marks the entrance to the building's courtyard, which is itself bounded by nothing but a wire fence. This inverts the materiality of the Block's walls and doors, thus questioning the very Enframing of these complexes, the nature of inside and outside, while simultaneously creating a specific articulation of space. The spaces are ultimately demarcated and private, but open to access. One just must be aware that the light shines on both sides, and that the door swings both ways.

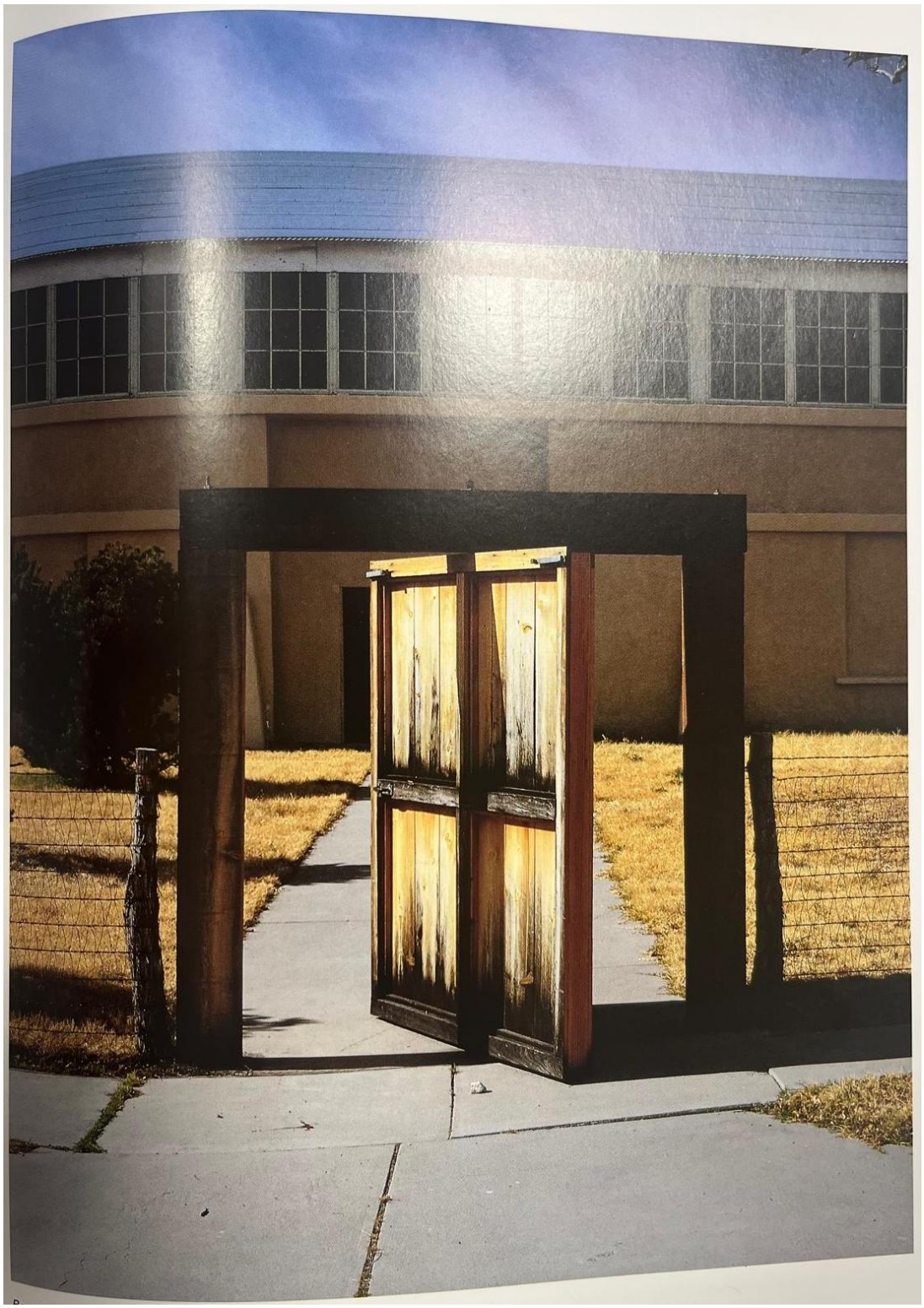

Figure 13.[43]

[43] Figure 13. The freestanding gate to the Arena courtyard. Image reproduced from page 109 of P. Noever, Ed. *Donald Judd: Architecture* (1991).

What if the grid extended as a simulacral device to cover the landscape?[44] Moving beyond a traditional sculpture garden, how, then, would artworks interface with their sites? To begin to understand this innovation in museum design, we must understand the conceptions of human settlement that Judd, Vinciarelli, and Smithson (in his own site-works) reacted against. This involves Frederick Law Olmsted, Leo Marx, Kenneth Frampton, and dueling ideas of the garden and city. This will then clearly explain his development of the 'biotechnics' approach of Patrick Geddes and Lewis Mumford as an integrated method of art display in Marfa. We can then read into this a clear and evident politics, reflected in Judd's own activism, that responds to changes in latter-20th-century society.

An Environmental Phenomenology

> 'The Chinati Foundation… is actually a result of the choice of location, which not only is a practical one but also an idealistic one, perhaps even a sentimental one' (Fuchs 1987, 88).
>
> '[Vinciarelli] wanted to turn modernist functionalism on its head, to instead base form on a historical, climatic, and economic analysis of the region' (Siefert 2018, 71).

Concerned by the social, theoretical, and physical abstraction brought on by modernity, Judd, Vinciarelli, and Smithson responded to a science that 'departs from the "given"' to '[bring] us back to the concrete things, uncovering the meanings inherent in the life-world… for an "environmental phenomenology"' (Norberg-Schulz 1980, 10). In this way, perceiving a site reflexively construes the subject, which then affects their interplay with space and society. This is in line with John Dewey's *Art as experience*, first published in 1934, from which we can see a clear origin of Judd's phenomenology explored in the previous chapter. Dewey sets the art experience within the reciprocity of man and nature, writing, 'the material of esthetic experience in being human—human in connection with the nature of which it is a part—is social' (Dewey 1980, 326). If art, place, and viewer coexist socially, what is the nature of this relationship? Judd and Vinciarelli understood this to be a system, rather than a simplified dialectic, between nature and man, garden and city, art and life. The concretization of these theoretical positions is the great museological development of the work in Marfa. This reflects a sophisticated

[44] This was the premise of Vinciarelli's Italian contemporary Superstudio's *Continuous monument* renderings of 1969-1970.

environmental phenomenology that begins at the margins, as in Judd's artworks. Through delimiting living-room, Judd and Vinciarelli were able to question the relationship of art to exhibition space in productive, generative ways. This built a utopian promise within an alternative postmodern museum.

If we begin from a phenomenology of architecture, the *genius loci* is that spirit of *place* that is revealed through architecture (Norberg-Schulz 1980, 5). The modern impulse would be to Enframe a *place*, to flatten, exploit, and reveal it as standing-reserve. This is itself premised on a separation of the technological order from nature itself, an Enlightenment process. *How* are nature and man separated? The aestheticized gardens of the eighteenth century proposed a controlled, rationalized, ordered nature in line with the taxonomic efforts of these early 'natural scientists.' Man compartmentalizes nature into a differentiated encounter with the sublime, separate from an increasingly partitioned and rationalized daily life. Smithson firmly positioned himself against such gardening, as explained by Gary Shapiro:

> He knows that [the earth] is not the idealized landscape of the eighteenth-century English estate and the aesthetics that legitimates it… Nature as the restful antidote to culture or civilization, nature as the play of titanic forces that awakens a sense of the sublime—these are not constant features of "human nature" … but constructions related to specific historical contexts (1995, 113-114). The garden is the way in which the landowning class provides an ideological justification for its own status (118).

His reading of such endeavors positions the 18th-century garden as a development of the nascent market economy. Smithson's response, following his conception of entropy, was to continue this process in the current 'historical context.' Yet, the 18th century was still present in Marfa, as Vinciarelli compared Judd's Marfan buildings and enclosures to the 1975 Kubrick film *Barry Lyndon* (Murayama 2009, 180). This is intentional, an influence from Italian postmodernism repurposed to a Texan vernacular. The distinction that squares these different approaches lies ahead in the 19th century and the development of the American landscape architecture movement, begun by Frederick Law Olmsted.

In his analysis of Olmsted's design of Central Park, Smithson articulated his understanding of nature and man as 'the democratic dialectic between the sylvan and the

industrial' (1973, 64).[45] He sought to continue this effort through his Earthworks that would change and develop over time, subjecting the technological order itself to entropy. This responds to Heidegger's 'withering criticism for those who might fantasize about escaping the technological world altogether by fleeing into an aesthetic retreat (or, we could add, an ecological utopia)' (Shapiro 1995, 130). Smithson follows Olmsted's 'place of negotiation rather than domination' as a practicable alternative to the Thoreauvian, Romantic, idealized, unspoiled garden (Martin 2011, 168). By overlaying the natural and manmade in a reflexive, recursive dialectic, Smithson can update the modernist endeavor of Olmsted for postmodernity. This makes the Earthworks' simulacra (their reproduction of environmental trauma) self-aware, since after Heidegger, 'an escape is always structured and determined by the very thing from which one is trying to flee. An art that would respond to the decay of modernism and to the hollowness of the technological vision of things would be one that speaks to these very themes' (Shapiro 1995, 130).

Judd and Vinciarelli proposed that, if viewed as a demarcated system, a simulacral grid over the landscape, their aristocratic use of space could coexist with a democratic impulse to make natural space (and art) available. This avoids positioning the museum as a harmful technological entity, disrupting *place* as in the emblematic case of Smithson's account: the drilling of a tunnel through Central Park for the universalist Metropolitan Museum of Art (1973). The Marfan approach avoids dialecticism much as it avoids historical linearity, that which narrows the possibilities in favor of either a monopolistic or duopolistic 'victory of universal civilization' (Frampton 1983, 17).[46] If man and nature were not dialectic, but rather systemic coinhabitants in localized sections of grid, then so might be garden and city, and art and life. This extends Judd's generation of local order through his artwork to a spatial mode of art display that rejects any universal mode of understanding, even a dialectical Hegelian version.

This move to locality reflects a similar attitude to Kenneth Frampton's concept of critical regionalism. Frampton sees instrumental reason, which he calls technics and what we might term Enframing (or a product thereof), as the master discourse with the avant-garde as a counterforce. He proposes an *arrière-garde* for human living, one that responds to local needs

[45] It should be noted, to extend this metaphor simplistically, democracy is here construed as bipartisan rather than egalitarian.
[46] Frampton writes this in reference to the proliferation of high-rises and freeways.

without devolving into a fossilized autochthonous revival, by deriving architectural elements '*indirectly* from the peculiarities of a particular place' like 'range and quality of the local light' (1983, 21), which is naturally dynamic. This may now seem to resonate more directly with the integration of sculptures into the Marfan landscape, but it all relies on a more distinct demarcation between landscapes, regions, and places into individual habitable systems. Frampton draws this from Heidegger's understanding of places defined by their boundaries, which reproduced architecturally, resists 'the endless processal flux of the Megalopolis' (1983, 25) represented by endless interstates and suburban crawl. Judd echoes, 'the walled enclosure is against the belated strip city, still growing decades after the fashion' (1985). This responds to one of the basic questions posed by Leo Marx: 'What possible bearing can the urge to idealize a simple, rural environment have upon the lives men lead in an intricately organized, urban, industrial, nuclear-armed society?' (1964, 5). We can see this in Judd's installation of Richard Long's 1988 *Sea lava circles* on a concrete pad at the Chinati Foundation.

Figure 14.[47]

[47] Figure 14. *Sea lava circles*, Richard Long, 1988. Artwork on long-term loan from the Judd Foundation. Image via the Chinati Foundation.

Smithson turns Leo Marx's 'nuclear-armed society' back onto the pastoral ideal, viewing these as the only two components, whereas Judd disregards such designations in favor of demarcating local systems. If we take this theoretical impetus into space, we can understand this desire to break up the universal modern museum into multiple buildings, or even multiple art-sites, that each respond to conditions of their installation. Judd installs Long's Icelandic rock circles, which utilize similar dialectical techniques to the those of Smithson's Site/nonsites and Earthworks, but places them onto a pre-made grid section that used to serve as a tennis court.[48] Judd may have demurred that 'military landscape overlain with a landscape of consumer kitsch is hard to defeat' (1989) but he succeeds here due to the creation of a system between viewer, nature, and technology. Just a few short paces from the grass, the subject walks over a dedifferentiated site, flattened earth. This is only to encounter yet another dedifferentiated site, the circles. This double desublimation creates a specificity that the subject activates through the act of perceiving, a recontextualization of the concrete *place* by the investment of a postmodern totem. The site of the rocks is still dedifferentiated, but they now find a new home on the slab, and therefore the slab is itself remade into a home for the rocks through the experience of the viewer. The subject, through the act of perception, is able to create a new place, to generate new meaning. This is a democratic coexistence with the already-existing, reused *place* rather than simulacral reshaping. This utilizes the grid as a reification of history and modernity to move past modernism.

Through partitioning, Judd addressed that fragmentation described by Craig Owens of 'the hegemony of Western culture, but also (our sense of) our identity as a culture' as we realize 'that our culture is neither as homogenous nor as monolithic as we once believed it to be' (1983, 58). This more adequately splits up 'the unspoiled terrain of the New World as a possible setting for a pastoral utopia' (Marx 1964, 73) into distinct regions with concerns that could be addressed. What Smithson assumed was lost, Judd tried to rebuild. This is actionable and Jeffersonian, and shows that Judd's museum design of decentered installations has a clear utopian impetus. This is because, if art and life are to coexist (after Ortega y Gasset), this radical subjectivity will politically structure the community against the overbearing state. By generating indefeasible propositions at a local level, Judd resists the 'fascist' fakeness that dominated the

[48] Robert Fones on *place* in this work: 'Judd also said: "West Texas looks like Iceland" and Sea Lava Circles seems perfectly at home here' (1996).

commercial postmodern condition and generates social space.[49] This resistance manifests in Judd's commitments to Jeffersonian democracy and the Reformist Left. We can view his installations as structuring devices of this local order.

A Democratic Instrument

> The township is a political organization based on geography, a pretty neutral base, dealing with anything that is a common problem within the area. Obviously there is quite a bit that is accidental about a community… but geography and common specific interests are the only practical and ultimate bases for live, free politics. Individuals and the communities they form should have political power. It shouldn't occur in a hierarchy resting, living on, an undifferentiated mass (Judd 1971, 202).

What political system can accommodate such a society? Fredric Jameson noted that any art in postmodernity that conceives of a humanist subject is by nature utopian by assuming the existence of an audience of such subjects (1991, 163-165) and that such an individualism is 'as American as the Shakers' (162).[50] Krauss describes how 'Minimalism's reformation of the subject as radically contingent is… a kind of Utopian gesture… an act of reparations to a subject whose everyday experience is one of increasing isolation, reification, specialization' (1997, 433). Does this type of individual subject still exist? Jameson writes that the schizophrenic postmodern subject 'is condemned to live in a perpetual present with which the various moments of his or her past have little connection and for which there is no conceivable future on the horizon… The schizophrenic thus does not know personal identity in our sense, since our feeling of identity depends on our sense of the persistence of the "I" and the "me" over time' (1983, 119). But by unifying our linguistic fragmentation with local order, with unmistakable elements of an enduring history, we marry 'an increase in our perceptions, a libidinal or hallucinogenic

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[49] The 'fascist' postmodernism is closest to that identified by Foster in 1983 as reaction, that which celebrates the status quo and is neoconservative, the same critique levied by Dan Graham.

[50] The United Society of Believers in Christ's Second Appearing, most commonly called the Shakers, are a small Protestant sect who were historically most active in the Northeastern United States. Their radical humanism and utopian communities are quite emblematically early American, and they are most remembered today for their austere furniture, which prefigures later 19th-century modernism. Judd collected Shaker furniture, some of which is on view at Cobb House in Marfa. In 1996, the Parrish Art Museum in New York held coterminous exhibitions of Judd and Shaker furniture (Cotter 1996). Is it any coincidence that both Judd and the Shakers are remembered more for their material artefacts than their philosophical contentions?

intensification of our normally humdrum and familiar surroundings' not with 'loss, as "unreality"' (ibid), but with a radical endorsement of our subjectivity. Through this process, Judd's art constructs individual subjects. We become the determiners of reality, and thus society, by practiced doubt. This reifies the enduring 'I.' In line with the essential doubt of Ortega y Gasset, such an art would presume a democracy (Halley 'Against postmodernism' 1981, 53-54). The Spaniard was an advocate of liberalism through and after the Spanish Civil War.[51] Judd's politics hewed closer to those of Noam Chomsky, but shared a general antiauthoritarian ethos.[52] While Chomsky's anarcho-syndicalism would have dehierarchized and localized a socialist state, Judd still held faith in limited privatization as a Jeffersonian democrat.[53] This approach, predicated on a humanist subject, would be spatialized through civic architecture.

The spatial grid as a delineating device, if used to localize rather than universalize, to focus on interiority and subjectivity, leads us 'to see in all these varied Utopian visions as they have emerged from the sixties the development of a whole range of properly spatial Utopias in which the transformation of social relations and political institutions is projected onto the vision of place and landscape' (Jameson 1991, 160). 20th-century social theorist Lewis Mumford saw the civic benefits of a society designed in this way, moving further through the late-19th-century garden city to his approach of 'biotechnics.'[54] He viewed modern architecture after Louis Sullivan as disciplinary but temporary, representing an imperfect manifestation of the technological order that will be made obsolete and replaced, thus obviating its claim to permanence (1986, 75). Actual enduring use, rather than a 'compulsive, bureaucratic spirit' (78), comes from 'the spaciousness, the color, the interest that is lacking in the environment of the individual house' which, if instead derived from the locality, could be typologically linked to form decentralized networks of communities (71-72). The agglomeration over time of these small, township-level communities and their built history serves the social function of identity

[51] See Ortega y Gasset's *The revolt of the masses*, published in English in 1932.
[52] Raskin has noted that Judd briefly served on an editorial board with Chomsky, though there is no indication they interacted directly. Judd owned eleven books by and about Chomsky, and was himself involved with the Reformist Left journal *The Public Life.* The affiliations (philosophical and actual) of the Smithson-Judd divide to the New Left-Reformist Left split seem to pave an interesting avenue for study.
[53] Raskin and Allan Antliff have noted Judd's engagement with anarchism. Various anarchist texts abound in his library, with specific devotion given to Mikhail Bakunin, Peter Kropotkin, Emma Goldman, and Pierre-Joseph Proudhon.
[54] Judd owned ten books by Mumford as well as both the biography and edited anthology by Donald Miller, *The Lewis Mumford reader*, from which I cite.

formation, as it did in the medieval village (124). This medieval relationship, before Enframing treated land as a resource, was one of 'stewardship and trust' (126), which is much closer to Judd's approach of buying swathes of ranchland to do nothing but allow the local scrub to recover (Fuchs 1987, 89). Mumford calls for a reunification of art and life, given that the partitioning of art into the academy has left community decoration to 'anonymous jerry-builders' (1986, 223) which deprives the populace of a more authentic cultural development.

Mumford was the protégé of Patrick Geddes, the Scottish biologist, urbanist, and social theorist responsible for redevelopments in and around the University of Edinburgh and the garden city plan for Tel Aviv, Israel.[55] Geddes was a radical humanist and Comtean positivist which informed his creation of sociological systems (along with Mumford) for the understanding of cultural formation. Their 'Megamachine,' representing what we might term the Industrial Revolution and its consequences, disciplines a population through convincing the people of a technocracy, of the faith in scientific progress (Renwick & Gunn 2008, 73). Geddes tried to affect some remedies to this modern condition in his own time through his influence on the British Arts and Crafts movement and subsequent Celtic Renaissance, of which he was a chief patron. He tried to fragment the universal story of modernism, imagining a syncretic, apocryphal, but land-based version of Celtic identity. Through this, he hoped to influence 'Iona to educate London' (Ferguson 2011, 136). This was a regionalization of his basic view 'of the social world as a product of the causal interdependence of human beings in a natural and cultural environment' (Scott 2016, 239), in short, a system. This system is necessarily democratic when composed of humanistic subjects, which he sought to spatialize through 'some slight but daily strengthening reunion of Democracy with Culture; and this in no parliamentary and abstract sense, but in the civic and concrete one' (Geddes 1895/1992, 20). I contend Judd adapted this Scottish-American legacy as a utopian design for Marfa. From his simulacral return to Enframing to adaptively-reused industrial architecture, he reasserts a fundamental humanism within postmodernity.

This dovetails nicely with Vinciarelli's explorations of the carpet city, which spatializes this generation of culture in a more concrete way. She introduced this typology program at

[55] Geddes was heavily influenced by early psychology and the American Pragmatists, hosting William James at Edinburgh for his summer lecture series. Murdo MacDonald has conducted the most complete historical assessments of Geddes, his work, and influences, particularly in the context of Scottish indigeneity.

Columbia's architecture department in 1978 (Siefert 2018, 126). Through the ReVisions study group from 1975 (the year before she and Judd met), she long contributed to and questioned these postmodern attempts to reframe urban planning at the Institute for Architecture and Urban Studies (IAUS), of which Kenneth Frampton was one of the four core 'Beatles' (Siefert 2018, 80-82). Vinciarelli, through her own education and her work with ReVisions, provided a link to Rossi, who was published and exhibited in America by IAUS (ibid). Vinciarelli's carpet city, combined with Rossi's idea of *la Città Analoga*, helps explain the scattering of Judd's properties across Marfa.[56] Rebecca Siefert explains this affinity between Rossi and Vinciarelli:

> In a 1978 lecture, Vinciarelli explained that she also understood monuments "as how Aldo Rossi defined a monument, as something whose presence in this city has a meaning which is not only connected to its beautiful form for some reason but it is a monument because it is connected very much with the history of the city" (2018, 173).

[56] See Rossi's *The architecture of the city,* published in English in 1982.

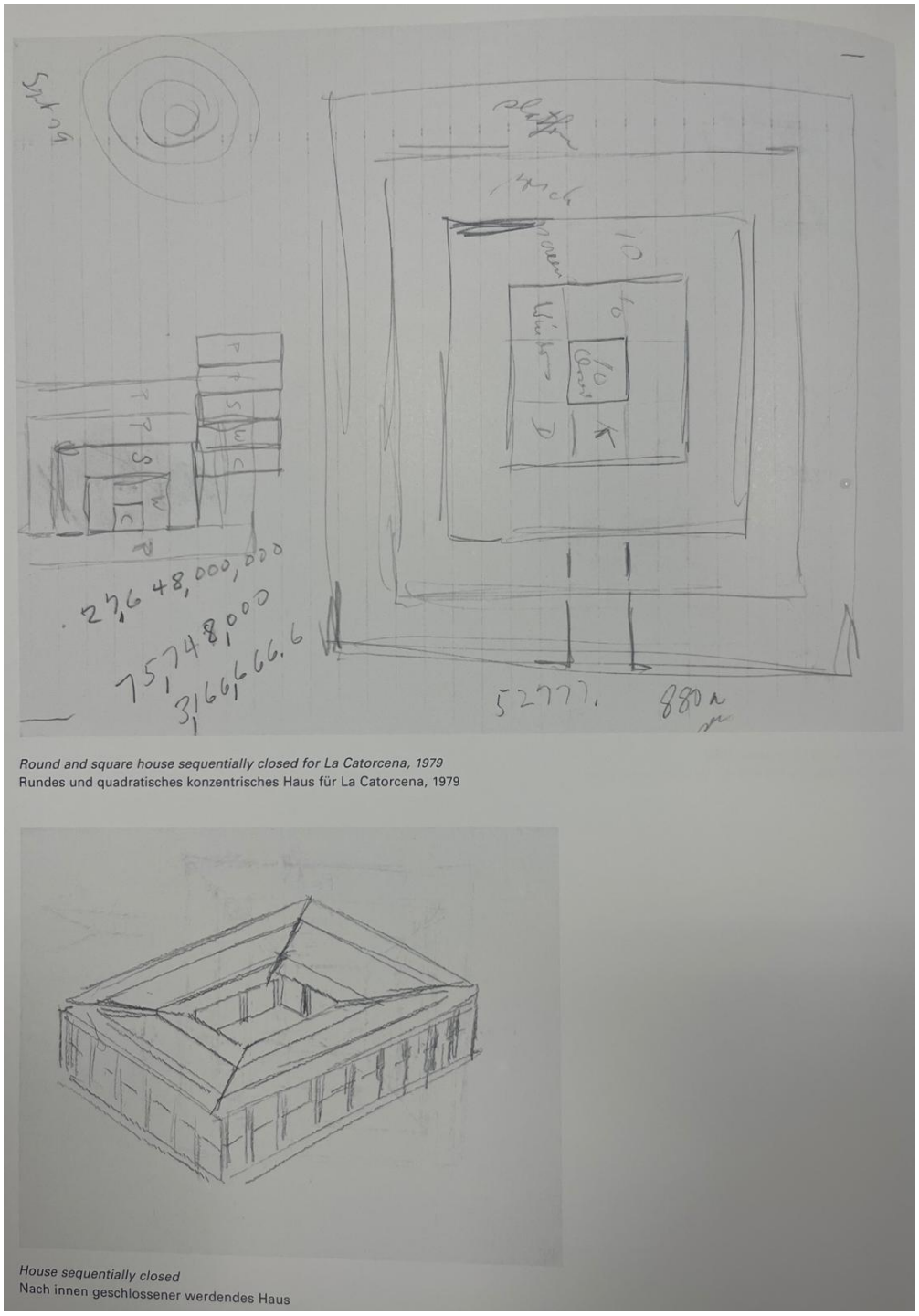

Figure 15.[57]

Vinciarelli's carpet city, resembling a textile from above, uses fluid grids to create social housing that more directly addresses the needs of residents. Rather than a strict high modernist

[57] Figure 15. Judd's plans for a courtyard-type villa at La Catorcena, a site south of Marfa. Image reproduced from page 54 of P. Noever, Ed. *Donald Judd: Architecture* (1991).

formula, this ‘was based on a generative system or pattern, and the ways architects could adjust that pattern to suit human habitability’ (Siefert 2018, 127). This would be an open system of experience and reinterpretation rather than any prescription, as explained by their contemporary Dan Graham, ‘Instead of behavioristically connecting the architectural work to the present environment, Rossi uses these types to connect the present to the past in order to restore coherence and memory to the city… Type evokes a principle that is rooted in the collective memory. Type refers only to its own essence as architecture’ (1981, 57). Vinciarelli most often used the courtyard-type house. This, like Rossi’s ossuary, iterates the grid and enclosure for both its genuine and simulacral benefits. Then, if these vernacular Enframing-sites (both art installations and buildings/complexes like the Block) are spread throughout an urban fabric, they will demarcate and structure the space of Marfa, after Rossi. If this simulacral Enframing creates individual subjects, who would naturally pursue a democracy, then this changes the Marfan installations into a utopian effort. This envisions the new museum as a democratic instrument through civic design. This positions the township-level community as a building block for a broader social order. But did this community work as intended? The next chapter will examine Marfa in current-day, its contemporary museological context, and whether it could have gone any other way.

CHAPTER THREE
Science Fiction Museology

Marfa Reframed

Today, Marfa is beset by gentrification and commodification, a tourist destination for the bicoastal cultural elite, so much so that it is the site of Elmgreen & Dragset's 2005 parodic art installation *Prada Marfa*. This 'is a playful commentary on how art galleries contribute to the process of gentrification in urban areas. More often than not, the galleries themselves have to leave the same neighborhoods because of an influx in fashion shops and chain stores, which drive the rent up' (Peyton Gardner 2017, 105) The flocks of tourists came from within Texas and the bicoastal poles of New York and Los Angeles. The first wave of touristic development in Marfa was spearheaded by the Crowleys, an art business-lawyer couple from Houston who arrived in 1997 (Seman 2008). They began developing and flipping residential-rental properties while actively marketing Marfa within their wealthy circles. This began a cycle of resentment among the economically-disadvantaged locals, who are frustrated at perceived gentrification of their home by wealthy out-of-towners (Hogan 2013). The reticence of the famously-private Judd while he nearly monopolized real estate in the town engendered suspicion. The town must be actively explored and interfaced by tourists, and will not passively entertain guests (Shafer 2014). This has forced many locals to move to nearby Valentine or Alpine, where rents remain lower, modelling gentrification through resident replacement (Bullington 2007; Meyer 2016). However, this does provide employment in the various shops and cafes for the economically-precarious community (Holder 2013).

Why did Judd's utopia (like all of them) fail, and how can we understand these changes as shifts of the role of the museum in society? The same socio-political processes that enabled Marfa's institutional de-hierarchization also led to its dissolution and recapture by the commercial apparatus Judd tried to avoid. The causative processes can be explained in several ways, all of which relate to the proliferation of neoliberalism through the late twentieth century. The first process involves the enfranchisement of the individualist subject becoming what Mark Fisher calls 'isotomic individualization,' which erodes hierarchies but creates the perfect consumer. This inverts Judd's phenomenology and prioritizes the 'art experience' that tells the subject how to feel. In this way, it was always going to become commodified, despite the express intent behind the artworks themselves. Judd complained, 'I dislike very much this sort of sloppy

correlation of such highly different activities as science and art, the careless and general history and the mystical projection of the future' (1969, 198). Like how Halley argued for Stella, Judd's art display uses highly intentional temporal and spatial techniques as a redoubt and roadmap, a strategy that seems all the more relevant in our current age of accelerationism and lost futures. The postmodern temporal collapse can erode meaning, but it also encourages Deleuzian association in the museum viewer, which, along with similar architectural techniques of adaptive reuse, has become a template for the new American museum.

Stylizing Minimalism

We can understand the 'supermodern' condition to involve both a flattening and an excess of time within a constant present; this denial of historical progress periodizes decades as immortal styles while 'history is on our heels, following us like our shadows, like death' (Augé 1995, 26-27). This is largely congruous with the future-nostalgia condition of science fiction, as explained by Jameson (1991), which can both expand and limit our understandings of the present. Fisher determines this temporal collapse in his 'capitalist realism' as a condition of the post-production economy, which leads to a generalized anxiety, the instant-present, and a lack of long-term time for the working poor (2018, 515-516).[58] In this way, Judd's divorce from elitist institutions also breaks the subject's connection to history, and thus jeopardizes their place within a historically-determined society. This combines with Marc Augé's 'egoistic individual' (1995, 40) who determines their identity through differing combinations of historical pastiche. In art display, this enables 'the false pluralism of the posthistorical museum, market, and academy in which anything goes (as long as accepted forms predominate)' (Foster 1996, x). This breaks down the academy, but in a commercial falsehood, that which Judd would have described as 'fascist,' whereby 'a reconnection of art and life *has* occurred, but under the terms of the culture industry, not the avant garde… assimilated into the operations of spectacular culture' (Foster 1996, 21). Capitalist subjects are removed from their culture and it is sold back to them. Fisher noted that most people live in 'aesthetic poverty' (2018, 503); the common person is not entitled to the consumer luxury in chain stores, that Warholian democracy that is invisibly gated by class.

[58] Fisher works directly from Jameson to define capitalist realism, which 'can be subsumed under the rubric of postmodernism as theorized by Jameson' (Fisher 2009, 7).

Despite his democratic impulses, Judd's work was recaptured by this commercial juggernaut, helping to syncretize his disparate techniques into a narrow 'style.'

Figure 16.[59]

Interior designer John Pawson ordered Judd furniture to decorate Calvin Klein's chic new Manhattan storefront in 1995.[60] The pared-down minimalist clothing, heavily influenced by contemporaries Helmut Lang and Jil Sander, shared a basic 'austere, simple and yet sensual and assured' visual language with the spare wooden chairs and tables (Sudjic 2000, 55). This similarity influenced the design process, as Pawson recalled, 'I talked a lot about Donald Judd when we were discussing the interior, but it took a long time to persuade [Klein] that he should fly out to Marfa in Texas, and see Judd's work for himself' (Sudjic 2000, 66). While this should

[59] Figure 16. A view between columns of a Judd bench in the Calvin Klein store. Image reproduced from *John Pawson: Works*, pp. 62-63. This appears to be a Winter Garden Bench 16 in pine, based on the Judd Furniture catalogue. These are no longer available to view in-person. The 205 W 39th St. flagship was dramatically redesigned by American artist Sterling Ruby in 2017 under Belgian creative director Raf Simons, closed in 2019 after Simons' departure, and is currently under redevelopment.

[60] Pawson met Judd and revered his work, stating, 'Judd made changes to existing buildings which were incredibly subtle, and he was constantly refining… I have always had this thought of Judd in my mind, and whether he would have wanted to show his work in one of my spaces' (Sudjic 2000, 31).

not be construed as a commercial exploitation of the artworks, it does evidence the growing 'brand' of Judd, the co-option of his geometricization and material honesty into an idea of 'minimalist' design. By incorporating Judd, Pawson brings conceptions of minimalism out of the Continental tradition and into a vision of austere Americana, one more congruent, perhaps, with the Shakers, but based in the American West, with its accompanying sublime. The vernacular Texan site of Judd's superficially Bauhaus-adjacent objects creates a minimalist vision of American art predicated on this experience of the individualist subject, adopting some Germanic simplicity to strip back the overwhelming experience of the modern age.[61] If the basic appearance of Judd's works could be commercially appropriated due to surface similarities, could not his phenomenology?

Experiential Enframing or Isotomic Individualization?

Judd's art was predicated on the immediate, ahistoric experience of an individualist subject. His work creates such a subject through the act of perception. However, this immediacy is subject to a misreading, whereby the art-space dictates an experience for the subject. In this way, the subjective experience is used to re-hierarchize or re-institutionalize an installation. The challenging-forth of art-as-experience may reveal our truth to be a desire to *yield* control to a hierarchal order, to some sort of *pater*-patrician, to experience a pre-scripted 'non-place' after Augé, free from our own histories. This follows Judd's observation that, 'most people don't want control of their affairs and less so all the time' ('Ausstellungsleitungsstreit' 1989). Krauss understands this to have invaded the museum by quoting Ernest Mandel to explain the

[61] Helmut Lang is Austrian and Jil Sander is German. Minimalist architecture has long been tied to Austrian demagogue Adolf Loos, with his proto-fascist manifesto *Ornament and crime* (first delivered in 1910) inspired largely by the functionalism of Louis Sullivan. This sparseness could be a panacea to the prescriptive overdesign of Art Nouveau, as Loos wrote in 'The poor little rich man' (1900). This was republished in *Spoken into the void* (1982) by the Institute for Architecture and Urban Studies (IAUS) during Vinciarelli's involvement, with an introduction by Aldo Rossi.
'For him there were to be no more painters, no more artists, no more craftsmen. He was precluded from all future living and striving, developing and desiring. He thought, this is what it means to learn to go about life with one's own corpse. Yes indeed. He is finished. *He is complete!'* (Loos 1900/1982, 127). This contains some eerie similarities to the overabundance of consumer comforts in the postmodern age of its republishing and to the Freudian compulsion of accumulation in Baudrillard's 'A marginal system: Collecting' in *The system of objects* (French 1968, English 1996). Alexander Bigman's new book *Pictures and the past* (2024) highlights the 'specter of fascism in postmodern art,' which brings echoes of Operation Paperclip; the influence of German asceticism in such a relationship to the American postmodern is understudied.

'generalized universal industrialization' of the post-postmodern condition (1997, 438). This is the mechanism through which mass consent is gained in later liberal democracies, drawn from Gramsci: '*precorporation*: the pre-emptive formatting and shaping of desires, aspirations and hopes by capitalist culture' (Fisher 2009, 9). While Judd's simulacral Enframing capitalized on this precorporation to erode institutional academicism in a banalization of high art, this hegemony was soon replaced by a renewed dominance of capital, proving the postmodern turn to have been a realization of capitalist development rather than a transition to a postcapitalist future. This questions our very distinction of the 'postmodern' as a dissent or resistance to universal modernism.

This recapture through the radically contingent subject, who becomes a consumer, is confronted by Fisher:

> It is of course possible to argue that the art that has dominated in capitalist realism, its artistic and commercial value massively inflated, is a fake art, a betrayal and dilution of art's inherent militancy. But why not go all the way … and argue that there is no readymade, already-existing utopian energy; that there is nothing which, by its very nature, resists incorporation into capital? So it is not then a matter of creativity versus capitalism—or rather of capitalism as the capturing of the creativity of the multitude. Instead, the enemy now could better be called creative capitalism, and overcoming it will not involve inventing new modes of positivism, but new kinds of negativity' (Fisher 2018, 490).

Like Smithson's desublimation, Judd's subjectivity is not an emancipatory state of being. Rather, simulacral Enframing propagates. This has only accelerated in the years since the Chinati Foundation's establishment, from the Reagan to Trump administrations, making its assessment in art all the timelier. The 2020 music video for witch house duo SALEM's 'Red River' shows this through Chinese mass surveillance footage. Numbers and boxes flicker over the faces of the masses of individuals. Then, a shot of gridlike apartment blocks, reminiscent of Corbusier's Unité d'Habitation (itself a failed utopian endeavor), followed by rows of water-filled transparent fishtanks at a wet market. The synthesizers sweep out as the camera pans over miles of rectangular storage containers at a port, stacked end-to-end, then masses of them knocked into a disordered heap, and finally a container ship sinking into the ocean. This simple sequentialization of images, one after the other, encourages the viewer to interpret their connections.

Figure 17.[62]

The extreme individual is reincorporated into a posthuman dataset, whereby Enframing is completely simulacral, referring to total dematerialization, recapturing the very subject of the technological order. Heidegger described this late-capitalist condition as when, '[man] does not apprehend Enframing as a claim… he fails to see himself as the one spoken to' while 'he comes to the very brink of a precipitous fall; that is, he comes to the point where he himself will have to be taken as standing-reserve. Meanwhile man, precisely as the one so threatened, exalts himself to the posture of lord of the earth' (1977, 27). This creates the need for a system that perfectly maintains every lord's radical sovereignty, the correctness of their worldview, of which Heidegger notes, 'the current talk about human resources, about the supply of patients for a clinic, gives evidence of this' (1977, 18). Rather than Judd's Jeffersonian aspirations, we create a false democracy of mass consent through manufactured consensus. This reveals that Enframing is not by nature emancipatory,

> For the greatest myth about technology — which is structural to all radical technological transformations in the modern bourgeois period — is that technological change can in and of itself dissolve the specialist division of intellectual labour which produces and

[62] Figure 17. Still from 1:05 in 'Red River' by SALEM, 2020, available on YouTube at: https://www.youtube.com/watch?v=87P04Vam2wQ.

> sustains the professional categories of art… any critique of the museum has to take account of the fact that technology is now not just inside the museum, but that the museum is now inside technology. (Roberts 1997, 73).

This reflects an inherent contradiction within the concept of 'late capitalism:' no end is in sight; rather, technology seems to accelerate into hypercapitalism. We can therefore see this postmodern museum naturally become an accelerated type of art experience.

'New' Individuals, 'New' Spectacles

If we understand the American ethos to be fundamentally individualist, we must aim to create American art museums that address this nature. This follows Augé's assessment that 'never before have individual histories been so explicitly affected by collective history, but never before, either, have the reference points for collective identification been so unstable. The individual production of meaning is thus more necessary than ever' (1995, 37). Despite its commercialization, Judd's science-fiction utopia still persists in his art installations, which resist appropriation and misreading by placing the onus of interpretation on the viewer. 'Viewing becomes an exercise in constructing and revising values according to prevailing conditions rather than an injunction to pursue the posited goal of "correct" interpretation. In exchange for interpretive freedom, one must accept an ethical duty' (Lawrence 2006, 250). As Žižek explains, 'these "interstitial spaces" are thus the proper place for utopian dreaming—they remind us of architecture's great politico-ethical responsibility' (2012, 291). If we are to preserve and renew a democratic commitment to art, we must assume this egalitarian responsibility and imagine new futures that can accommodate such an existence. Judd's work in Marfa directly anticipated the development of the 'postmodern museum' as explained most completely by Rosalind Krauss, and was forced towards commercialization by the broader socioeconomic conditions of financialization and 'hypercapitalism' that I have briefly outlined. Yet within this recapture, there is a basic resilience and specificity to the Marfan foundations that resist this condition and posit some degree of authenticity based on this 'individual production of meaning.'

Figure 18.[63]

In the years after the Chinati Foundation opened, Krauss noted that in contemporary art museums, there was ‘a new centrality given to James Turrell, an extremely minor figure for Minimalism in the late 1960s and early 1970s, but one who plays an important role in the reprogrammation of Minimalism for the late 1980s’ (1997, 436). Foster described some of these contemporary makers of art-spaces working after minimalism, with particular reference to Turrell:

> Although many practitioners aim, in good Minimalist fashion, to promote phenomenological experience, often what they offer is the near-reverse: "experience" returned as "atmosphere" and/or "affect," in spaces that confuse the actual with the virtual and/or with sensations that are produced as effects yet seem intimate, indeed internal, nonetheless (2012, 7).

[63] Figure 18. One of Turrell’s *Skyspace* installations, this executed in 2016 for the Museum Voorlinden, Wassenaar, Netherlands. Photograph by author.

Turrell's work, along the lines of Augé's 'non-place,' creates an art experience that operates on the premise of a precorporated individualist subject. This utilizes the imperative within Judd's phenomenology, which has been developed into a full museum model by the erstwhile patron of the Chinati Foundation, the Dia Art Foundation. We can see the installations in Marfa as phenomenological prototypes for several of their art-sites and their flagship Dia:Beacon, through which co-founder Heiner Friedrich intended to herald an American 'Renaissance.'[64] These sites, however, lack the specificity of Judd's work that entrusts the individual with interpretation, rather tailoring the experience in an illusion of subjectivity. This restates a new form of institutional hegemony over the art experience.

Figure 19.[65]

Compare the parallelograms of the Marfa Project to the nested rectangles of Turrell's Voorlinden *Skyspace*. Turrell's rectilinearity Enframes the subject in an experiential reproduction of the exhibition space. The space contains benches around the edges of the space and the

[64] Robert Whitman recalled, 'Heiner told me he wanted to establish a method of funding not seen since the Renaissance… He wanted to make a Sistine Chapel, create a Shakespeare' (Hoban 1985, 52). Friedrich himself stated, 'the 20th century clearly stands beside the Renaissance as one of the most powerfully visual ages. We have artists of the magnitude of Titian, be it Andy Warhol; of the magnitude of Michelangelo, be it Dan Flavin; of the magnitude of Donatello, be it Walter De Maria. This is why we did Dia' (Colacello 1996). The relationship between Friedrich and Judd was always fraught and highly personal: '"Don Judd had to be smarter than anyone else, including Heiner," says Julie Sylvester. "Don used to say that Dia was his idea and Heiner stole it. There was some point where he'd turn on you—it happened in every single relationship"' (ibid).

[65] Figure 19. Dan Flavin, *untitled* (Marfa Project), 1996. Image and artwork, the Chinati Foundation.

vacancy at the center, rather than containing the art object, is filled by the ethereality of the outside world through the window in the ceiling. This encourages the viewer to reflect on the ambient conditions as the 'lord' of the room, since clearly there is no art object dictating the space. This internalizes the experience of Turrell's luminosity, but it is not actually subjective. The light itself is not natural, but Turrell's. This responds to Fisher's determination that 'the most Gothic description of Capital is also the most accurate' (2009, 15) and to Gary Shapiro's description of a journey to the center of *Spiral Jetty* because 'the center is missing, but we cannot stop searching for it or positing it. It is not that there is nothing there—it is that what *is* there is not capable of exercising responsibility' (Fisher 2009, 60). The 'real' world through the window is dematerialized and reproduced as a simulation by comparison to the other light effects. Turrell's work pre-determines the desublimation of interpretive space from light, reproducing it instead as 'affect' disguised as 'experience,' as explained by Foster. This is a misappropriation of Judd's phenomenology, that derived from Dewey, in its dictation of the ambient conditions for viewing.

Flavin; Fort Russell Page 2

B. Services to be Rendered by the Artist

1. The Artist shall advise the Foundation of such redesign of the interiors of six (6) consecutive former barracks buildings of Fort Russell as he deems necessary to facilitate the installation of the Works, two (2) corridors per building, for a total of twelve (12) which the Artist shall design and have executed in accordance with plans and designs annexed hereto as Schedule "B". The Artist shall be available for consultation with the Foundation at such reasonable times, particularly during successive spring and fall seasons on site as needed, as may be necessary to execute his installational requirements.

2. The Works are not intended to serve any utilitarian function and their design need not, and will not, be dictated by any useful purpose.

3. In the event that exterior utilitarian lighting is required in areas proximate to the Works, the Artist reserves the right to design such lighting so that it does not interfere with the Works. The Artist shall have no obligation, however, to design such utilitarian lighting.

Figure 20.[66]

The light installations of Dan Flavin in Marfa, conceived during the Chinati Foundation's gestation but not born until after both Judd and Flavin's early deaths, utilize similar affects to those of Turrell, but in a more critical manner.[67] Flavin's is nonlinear in its pathing, does not

[66] Figure 20. Image of the contract between Dia and Flavin, published from the Chinati Foundation Archives at: https://chinati.org/wp-content/uploads/2021/09/Flavin_Dia-letter-agreement_page2.jpg.

[67] Flavin signed a contract with the Dia Art Foundation in 1979 for their commission, but only finished the plans shortly before his death in 1996. In 1987, Judd's creative legal wrangling had separated the Chinati Foundation from Dia and assumed the relevant assets, including Flavin's Marfa Project. Judd's partner at the time of his death in 1994, art historian Marianne Stockebrand, assumed directorship of the Chinati Foundation and executed Flavin's works. Judd and Flavin were close for years; Judd's son carries his name. They split around Judd's messy divorce from Dia, with Flavin not joining his lawsuit and seeing their patronage in a more favorable light. When the Dia money ran out, Flavin questioned, 'what do you do when the golden goose stops laying eggs? You could wring its neck and eat it, but then it would really be over' (Hoban 1985, 54).

contain a center, and emphasizes a kind of phenomenological parallax in the tilted effect on the viewer's body. This is an implicit questioning of the rectilinearity of the museum space, and only enabled by the specific contractual conditions determined at the work's inception. Rather than a complete art space to be installed within an existing museum (and thus subject to its spatial constraints), Flavin's contract detailed the 'redesign of the interiors' of several barracks at the converted Army fort 'to facilitate the installation of the Works' (¶1, Figure 20). Working within an existing U-shaped building, Flavin uses corners, angled planes, and light cast to opposite walls to question not just the building and its previous habitation (rather evident from the exterior), but its relationship to its surroundings, kept visible through new windows. Whereas the Dia earthworks of Smithson engage with a desublimated natural sublime, that described by Dave Hickey (2024, 125), and the more traditional Manhattan gallery-perversions of Walter de Maria (*Earth Room*, 1977; *The Broken Kilometer*, 1979) with a transgression of the modern museum, only Judd's Marfa reshapes a real town into an art-site. This is inseparable, whether by nature or institution, from the lived history of Marfa, down to Flavin's repurposed barracks with vernacular trim left intact.

Figure 21.[68]

The Museum as Hyperspace

Dia has gone on to fund the creation of Turrell's *magnum opus*, Roden Crater, in Arizona.[69] This converted volcanic cone in the Painted Desert works much more similarly to the prehistoric observatory-ritual sites of the British Isles. This direct interface with astronomy and the landscape situates Turrell's work outside the art-life sphere of Judd's Marfa. These are spectacular constructions. As such, they fill separate museological roles; Judd's work attempts to redefine the contemporary art museum in postmodernity, while Turrell makes art-sites, closer to other Western Dia installations like Walter de Maria's *Lightning Field* (1977) in New Mexico.[70] Krauss describes these Dia installations as 'the museum as hyperspace' (1997, 438), which the

[68] Figure 21. Walter de Maria, *The Broken Kilometer* (1979). Dia Art Foundation. Photograph by author.
[69] I will not yet italicize Roden Crater. When it finally opens and becomes an artwork, the natural feature will be granted this dubious ontological honor.
[70] The two most famous works of husband-and-wife Robert Smithson and Nancy Holt, *Spiral Jetty* (1970) and *Sun Tunnels* (1973-1976), respectively, are among these Dia properties.

Marfan foundations specifically subvert through a real-life grounding. These installations are fundamentally different endeavors, but address some similar concerns with the role of the museum in a spectacular society, as explained by Krauss. She relates the postmodern museum to Disneyland, an art institution 'dealing with mass markets, rather than art markets, and with simulacral experience rather than aesthetic immediacy' (1997, 441). Much as in the utopic globalist pastiche of EPCOT (Experimental Prototype Community of Tomorrow), the postmodern museum can now be a site of temporal collapse.

Judd's posthistorical exhibitions provide a template for this strategy. Minimalist progenitor Tony Smith's end of art came with the New Jersey Turnpike, 'the endlessness of the expanse, of its sense of being cultural but totally off the scale of culture. It was an experience…. That could not be framed, and thus, [broke] the very notion of frame' (Krauss 1997, 430). This idea is enduring into contemporary experience, that postmodern trauma is a shattering of the frame of reality (Žižek 2012, 273). Then-Guggenheim director Thomas Krens' revelation that led to him developing contemporary museum MASS MoCA came from driving through dilapidated industrial sites in North Adams, Massachusetts (Krauss 1997, 431), which is not dissimilar to Smithson's experience in his hometown of Passaic, New Jersey; this development only reached museology well downstream of the advances of the minimalists in the 1960s and '70s. In fact, it was only enabled by their ontological changes to the art object, site, and viewer. This is the change 'from diachrony to synchrony… The synchronic museum… would forego history in the name of a kind of intensity of experience' (ibid). This mirrors Judd's systems-approach as a development from Smithson's dialectics. Yet, Post-Fordist capitalism involves the shift from hierarchal corporate regimes to a multipolar network structure, a decentralized system, whereby 'capitalism is transformed and legitimized as an egalitarian project… This is how capitalism, at the level of consumption, integrated the legacy of '68, the critique of alienated consumption: authentic experience matters' (Žižek 2012, 256-257). This authenticity was prone to recapture by hierarchy, as in Turrell, so the new trend of posthistorical display in converted industrial architecture remanded stylistic interpretation to the care of the consumer.

Amid his own work, Judd installed works by various other artists he respected, some of which he commissioned or bought, and others of whom created works as gestures of friendship.[71]

[71] The Judd Foundation mostly displays the artist's own work, but also some by others that he collected. The Judd Architecture Studio contains a number of smaller works by other artists: two etchings each by

These works show some degree of stylistic and conceptual variety. Connecting them is an exercise in determining the art's principles, which is a revealing process for the viewer. Related to his rejection of historical categorization and syncretic genres, this was a consistent approach of Judd throughout his career. He valued those artistic approaches which took seriously their medium, as in the formalist paradigm, but eschewed authorial ostentatiousness in favor of intentional conspicuousness, a direct intensity of experience. This can be seen in his collections, as 'the work of the painters he most appreciated—Newman, Klein, and especially early Frank Stella—all seemed to him to be approaching the condition of *objects* rather than paintings' whereas his favorite colorists, Chamberlain and Flavin, took colors as given and strong, 'narrow and intense' (Leider 2000, 100-101). This also allows for his deep appreciation of Claes Oldenburg and Roy Lichtenstein, the superficially-anthropomorphic work that seems incongruous with Judd's taste. In Oldenburg's fleshlike objects and Lichtenstein's comic panels, each take something as a medium that is novel, take it seriously, and reproduce it so forcefully as to break the conventions of both that medium and the modern art it is assumed to be, much as in Judd's treatment of geometry. Understanding these connections, and the intensity that connects their work, provides a framework for posthistorical art display that must be subjectively constructed by the viewer.

This follows the move past posthistory, towards a more Deleuzian connection of disparate styles, where 'there is no question of "posthistory" but rather of practices with different rhythms and raw materials, intersecting at particular times or around particular problems, in response to unforeseeable events' (Rajchman 2003, 232). Forming these intersections requires repeated viewing, close to a fusion of art and life, thus why Judd aimed to live and work surrounded by art. This requires a longer-term display of a more limited group of artists, with a comprehensive survey of their works or a series thereof, in order to build corpora of associative connections that move past historic periodization. This also resists the financialization of the

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Rembrandt and Matisse, a number of de Stijl and Bauhaus works by Theo van Doesburg, Walter Dexel, Karl Peter Röhl, and Josef Albers, along with more contemporary works by Barnett Newman, Antonio Calderara, and Larry Bell. La Mansana de Chinati contains a Rembrandt etching, a Frank Stella painting, a Dan Flavin light-work, and a Yayoi Kusama sculpture. Ayala de Chinati has three Goya etchings and a Dan Flavin lithograph.

Besides the buildings devoted to Chamberlain and Flavin and the tennis-court Richard Long, the Chinati Foundation displays art and installations by Carl Andrew, Roni Horn, Robert Irwin, Claes Oldenburg and Coosje van Bruggen, Ilya Kabakov, David Rabinowitch, John Wesley, and Ingólfur Arnarsson.

museum model embodied by ‘the increased control of resources in the form of art objects that can be cheaply and efficiently entered into circulation’ (Krauss 1997, 439), the subtext to many of Judd’s complaints over frantic exhibition schedules.

The Dia Art Foundation, of course a key party in initiating this permanent-display practice, brought it full-circle at Dia:Beacon, the flagship museum that opened in 2003. This was built under the directorship of Michael Govan, former deputy of Thomas Krens at the Guggenheim. As a part of his expert fundraising strategy, he would fly potential donors to Marfa and other still-Dia sites to convince them of the *gravitas* of their efforts (Colacello 1996). In a converted Nabisco factory, the Dia Art Foundation displays a collection of more contemporary work alongside the stable of ‘Dia’ artists, with Judd and Smithson well-represented. Robert Irwin aided in the landscape design, and the building follows the adaptive reuse architectural model, the ‘light industrial aesthetic [that] is now the favored official unofficial style, offering the museum visit as a neighborhood experience’ (Roberts 1997, 72). Dia:Beacon installations tend to be longer-term; several of their more famous works, like Andy Warhol’s *Shadows* (1978-1979) and Michael Heizer’s *North, East, South, West* (1967/2002), are essentially on permanent display. It is still firmly a museum, an institution separate from daily life, but it incorporates some of the display techniques pioneered by Judd and his peers. It attempts to follow, so to say, the Marfan model. This represents a new vision of postmodern America through museum design. This is Judd’s innovation and influence on the contemporary art museum. Its recapture by the commercial behemoth was inevitable, but it nonetheless allowed for a more dehierarchal art experience, an individualist American museum, where the viewer is enfranchised to create meaning.

Figure 22.[72]

[72] Figure 22. Artworks by John Chamberlain on view at Dia:Beacon in 2020. Photograph by author. The windows, while not as interesting as Judd's, still activate the sculptures by a reference to their shared industrial, material past. These works were returned to storage in 2023, after 20 years of ongoing display. *Gondolas* from front to back: *Gondola W. H. Auden* (1981), *Gondola T. S. Eliot* (1981), *Gondola Henry Wadsworth Longfellow* (1981), *Gondola Herman Melville* (1981). Freestanding: *King King Minor* (1982), *SWIFT WI T* (1979), *Two Dark Ladies* (1979), *Luftschloss* (1979). Right wall: *Hit Height Lear* (1979), *The Hot Lady From Bristol* (1979).

CONCLUSION

Summary

Through my rereading of Judd's work, I point towards a more emotionally productive engagement with his museology, freed somewhat from the postmodern nihilism or male-modernist 'rhetoric of power' (Chave 1990) that has pervaded the discourse on minimalism. I advance simulacral Enframing as a mode of understanding Judd's work. This is a novel term, and I built it from the existing scholarship in such a way as to apply not just to Judd's art, but to be theoretically versatile enough to apply to others that engage with such spatial delimiting and geometricization. I follow Raskin's description of 'local order' as an essential characteristic of Judd's work and apply it to the new urbanism of Marfa, interpreted through postmodern Italian architectural theory via Lauretta Vinciarelli and Aldo Rossi. This brings the critical elements of Marfa's museum within an Ortegan art-life fusion and a lineage of Scottish-American utopianism. This demonstrates the political implications of the museum. I then explain how the dehierarchal tools Judd used also naturally led to the recapture of his museum within commercial culture. This is evidenced through the gentrification of Marfa, and some of the techniques he helped pioneer in Marfa have also been reincorporated into the museum institution through the Dia Art Foundation.

Discussion

We must now question the purpose of the postmodern designation in the 1970s and *denouement* in the 1990s. The 'late capitalist' condition to which it responded seems to be moreso 'advanced capitalist,' and has developed into 'hypercapitalist.' Krauss, drawing her conclusions from Jameson, was largely apt in her understanding that,

> While the artist might be creating a Utopian alternative to, or compensation for, a certain nightmare induced by industrialization or commodification, he is at the very same time projecting an imaginary space which, if it is shaped somehow by the structural features of that same nightmare, works to produce the possibility for its receiver fictively to occupy the territory of what will be a next, more advanced level of capital (1997, 435).

As such, the term 'postmodern' itself approaches irrelevance, or at least requires some sort of adjustment. That art that could still conceive of a postcapitalist future is the only art that might qualify. Otherwise, the 'post' prefix becomes irrelevant. There must be a sort of science-fiction imaginary within this, otherwise, it becomes in inherently critical and negative art that would fit

within the rubric of critical modernism. The modernism of José Ortega y Gasset, as examined by Peter Halley, provides an alternative to the institution of Clement Greenberg. Under the Ortegan framework, the critical aspect of 'modernism' is inherent; it positions itself as a natural counterforce to the rationalizing scientism of 'modernity.' Ortegan modern art is a challenge to art's autonomy. I extrapolate this autonomy to be a status contiguous with Enframing and thus the partitioning of human life, which Ortegan modern art would therefore subvert.

In this Ortegan way, we can also determine the cultural critique of the postmodern museum to have been, largely, one contiguous with that of modernism. If the recapture was inevitable, what is the purpose in claiming that postmodernism was anything but an *evolution*, an advanced phase of capitalist modernity? Likewise, can we determine the subsequent generation of 'postminimalists' in which Smithson is frequently (ahistorically) categorized to be anything but 'advanced minimalists?'[73] Benjamin Buchloh describes the futility in these dissents:

> Judd's declamatory, hands-off approach did not reflect an emerging society on unalienated labor but rather affirmed the opposite: the artist's subdued integration into a society of design services and product consumption where the various strands of design… would soon come together in the most advanced system of domination and daily controls that humanity had ever known, with the practices and the languages of designer culture becoming the central enforcer of universal commodity compulsion (McShine 2007, 48).

We can understand Judd's 'late period' work in Marfa to parallel the development and reach some of the same conclusions as the postminimalists. This change is not total; Judd's puritanism still outweighs his perversity, but nonetheless the progress is there. This allows us to view the phenomenological experimentation of minimalism not as a late-modernist impasse that had to be transgressed, but rather one continuous movement that identified and then critiqued an aspect of the art experience.

What power does art have to influence these broader socio-economic conditions? The museum interfaces between art and society, but what level of authority should it hold over art? These are questions not just for further research, but active issues of our time, reflected in the

[73] This term was coined by Robert Pincus-Witten in 1971 to describe Eva Hesse, Richard Serra, Mel Bochner, and others, but is a highly imprecise and ahistorical category that relies on (and propagates) a characterization of minimalism as modernist.

current debates over relational aesthetics (Scanlon 2005), where the museum becomes a site of 'the increasing cultural hegemony of the new identity politics' (Roberts 1997, 69). We might understand Judd's work to have foreseen and understood the useful diversion of postmodernism as 'the restructuration of a certain number of elements already given: features that in an earlier period or system were subordinate now become dominant, and features that had been dominant now become secondary' (Jameson 1983, 123). His late work in Marfa already moves past this, fragmenting and reconstituting the humanist subject as the central figure to break down hierarchies. For much of the interceding six decades since 'Specific objects,' this has been treated as a conservatism by Judd, a reluctance to leave modernism behind. Yet, I am neither proposing a return to this dialectical historic synthesis to proclaim that he was 'right after all.' Rather, I assert that a postmodern systemic approach *is* more adequate to understanding these relations. We must provide room for both cultural desublimation and artistic reification; rather than just mimicking this schizophrenic conclusion through Hans Hollein-style pastiche, the museum as an (anti)institution must develop multiple 'types' to address a widening diversity of perspectives. The Marfan model is one such type, partially iterated in Beacon.

Can these postmodern museums offer a genuine critique of society? Within the minimalist movement, these radical phenomenologies do not seem to provide such a method. 'Postminimalist' sculptor Richard Serra saw the rebellions of institutional critique in the post-Judd generation ultimately as failures, recollecting,

> There are works that can be read as a critique of cultural institutions, but that content has been co-opted by the institutions themselves. The political qualities in Hans Haacke or Daniel Buren or myself—whoever was challenging the institution by revealing or critiquing it—have become a convention. Critique as content has a limited lifespan. Everything is up for consumption. The critique has become part of the consumption (McShine 2007, 35).

When has the art museum ever been a vessel of critique while itself being an object of critique? Collecting institutions are definitionally inextricable from capital, and as such will reflect the interests and attitudes of a bourgeois owner and audience. Why are museums so hopefully positioned as socially-ameliorative public spaces? One especially useful conclusion of Judd's remains his decentering of the museum model, the fact that he did not, in fact, create a museum. His foundations operate more independently and lack the same institutional oversight as major

museums. This proves that art does not need to exist solely inside the museum, both of which may hold false promises of liberation.

New Avenues of Research

My thesis suggests new ways to assess Judd's work and the art of the 1960s. Judd's work clearly exists within existing frameworks of American utopianism. There seem to be thematic parallels in Marfa's relationship to the New Lanark community and its direct descendent, New Harmony, Indiana, on which Judd owned a book. I briefly outline these connections through Patrick Geddes, but there is clearly a broader lineage that could affect our understanding of these 20th century utopian efforts. There is also a clear philosophical connection between Judd and Bergson that deserves a more thorough analysis than I was able to conduct in this project. Bergson seemed to be a pervasive influence for this generation of artists, often directly through Deleuze's monograph. A more extensive analysis of this Bergsonist revival and the social and theoretical conditions that led to this relevance seems pertinent. How do these concepts (of the virtual and actual) carry forward into the present day, with these pseudo-subjective art experiences, after Turrell? More broadly and retroactively, what are the political consequences of the dehierarchal art of this generation, and how have they influenced cultural production?

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