

## 12. Displacements, Furnishings, Houses, and Museums: Six Motifs and Three Terms of Connoisseurship

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Kennst du das Haus?

—Goethe, *Mignon*

### Houses That Are Nowhere

In 1926, Philip Lovell wrote, "Los Angeles is truly a city of homes." A little later Raymond Chandler started writing about a "big dry and sunny place with ugly homes and no style." By 1944, Theodor Adorno, in Santa Monica, could write, "Dwelling, in the proper sense, is now impossible." Then in January 1945, *Arts & Architecture* announced the start of the Case Study Houses program:

We can only promise our best efforts in the midst of the confusions and contradictions that confront every man who is now thinking about his post war home. We expect to report as honestly and directly as we know how the conclusions which must inevitably be drawn from the mass of material that these very words will loose about our heads. Therefore, while the objective is very firm, the means and the methods must of necessity remain fluid in order that the general plan can be accommodated to changing conditions and conceptions. . . .

What man has learned about himself in the last five years will, we are sure, express itself in the way in which he will want to be housing in the future. Only one thing will stop the realization of that wish, and that is the tenacity with which man clings to old forms because he does not yet understand the new. . . .

It becomes the obligation of all those who serve and profit through man's wish to live well, to take the mysteries and the black magic out of the hard facts that go into the building of "house."<sup>1</sup>

About twenty years after *Arts & Architecture* began its effort of rationalization, Universal Studios purchased all the homes of the Chavez Ravine neighborhood, whose inhabitants had been evicted to permit construction of Dodger Stadium. Everything was transported to Universal's lot, where it provided the set for the Gregory Peck vehicle *To Kill a Mockingbird*.

And more recently we find even more homes without places:

Paloma del Sol, an association financially supported by all residents, will maintain recreation facilities and common areas.

Some public facilities and roadway construction are funded by special tax assessments payable by homeowners. Ask sales personnel for details.

Not all financial arrangements required to ensure completion of the proposed development have been obtained or approved.

Availability of water could have a significant impact on future development. Photos are figurative and are intended to depict lifestyle only.

Models used in this ad do not reflect any racial preference.

The depictions of houses are Artists' Conceptions; actual construction or changed building plans may render the illustrations inaccurate.

Square footages are approximate.

The pool, basketball court and grape vine photos illustrate offsite public and/or private facilities in the general vicinity which may be available for use subject to fees, rules and regulations established by their owner or operator.

Prices and terms effective date of publication and may be subject to change without prior notice or obligation.<sup>2</sup>

Besides Paloma del Sol, this issue of *New Homes* features advertisements for more than 167 other new communities in southern California. Since they are located in regions far from other habitations, the ads include maps showing how to get to them. But the maps are deceptive—distances seem to be represented visually but are not. Each bears the caption "Map Not Drawn To Scale." They're conceptual.

### Houses in Museums

Consider *Blueprints for Modern Living: History and Legacy of the Case Study Houses* at the Museum of Contemporary Art (MoCA) in Los Angeles, the first exhibition devoted to the program, which, in the years immediately after the end of World War II, focused international attention on Los Angeles as a home of thoughtful, innovative, and aesthetically refined domestic architecture.

While these houses are not to be considered as solutions of typical living problems, though meeting specific and rather special needs, some contributions to the needs of the typical might be developed. . . . These houses must function as an integral part of the living pattern of the occupants and will therefore be completely "used"

in a very full and real sense. "Houses" in these cases means center of productive activities. . . .

For a married couple both occupied professionally with mechanical experiment and graphic presentation. . . .

A place for a kind of relaxed privacy necessary for the development and preparation of ideas to be continued in professional work centers. . . .

Intimate conversation, groups in discussion, the use of a projection machine for amusement and education, and facilities for self-indulgent hobbies, i.e. cooking and the entertainment of very close friends.<sup>3</sup>

As with any exhibition of architecture, the question is, What to show? Besides photographs, drawings, and models, Craig Hodgetts and Ming Fung, the exhibit designers, built full-scale details of some of the structures under discussion. Museum patrons found themselves passing from conventional displays into, for example, a corner of the house Charles and Ray Eames built for themselves in the Pacific Palisades forty years ago. The handsome black steel structure was re-created in painted foamboard. Elsewhere, patrons passed through Ralph Rapson's *Greenbelt House*, a structure that, until then, had existed only as a drawing. Bisecting the pavilion were flat cutouts of cacti and flowers. On the mezzanine, patrons found themselves inside a tableau that re-created not only a room of a famous Pierre Koenig hillside house, but the room as it appears in the famous photograph by Julius Shulman. In the museum, the glass room floated above the glittering light of incandescent TVs suspended in blackness.<sup>4</sup>

### Furnishings of Museums

A few weeks later, *Blueprints* was gone. Above the desk at the entrance hung an oversize photograph of Michael Heizer's *Double Negative*, the incisions into a Nevada mesa that, according to the identifying card, feature as an item in MoCA's permanent collection.

Young people tumbled out of Bruce Nauman's *Green Light Corridor* (on loan from Count Giuseppe Panza), through which they had squeezed on a dare. Some ran into a corridor blocked by Dan Flavin's glowing yellow and pink fluorescent tubes. Others hung out in rooms devised by James Turrell and Doug Wheeler; evacuated chambers where, with special lighting, the walls and floors seem to dissolve. The patron is overcome with vertigo, discovering the space impossible to negotiate—a sensation offered as euphoria. The diffused sense of distraction-as-entertainment contrasts strongly with the kind of distraction most adult viewers are required to maintain during the working day; it probably provides a degree of recuperation.

These artworks do not need to be read. Space is evacuated of the nonartistic, and so the patron assumes that the unspecified totality of whatever's happening is the significance. Experiencing, consuming, the artwork becomes its production. The only

labor recognized is the act of consumption. This displaces not only the producer but the possibility of expression.

It is an experience like an encounter in real life. A juxtaposition of material that, for an earlier artistic generation, would have provided the motif for a photographic still life, is rendered accessible directly by the installation. Here and in other installations the happy accident of the street photographer becomes available without waiting or maintaining vigilance, and in the flesh. A mandate to facilitate access to these experiences finesses all obstacles.

The history of the work becomes an arbitrary notation. Material scattered on the floor is identified by a card as a work completed twenty years earlier. The gap revealed whenever the nowhere of the museum would refer to places outside of it, which delighted Robert Smithson, has become an aspect of works that promised to overcome it. In the installation, nature isn't dead, but domesticated—brought into the house—as part of the theater of objects. And, as a theater, the stage becomes not only the most ephemeral of artworks, but also the most coercive.

The erosion of the object's integrity is not merely an aspect of some styles of installation, but it is characteristic of all objects in the contemporary art context, as can be illustrated by consideration of the old-fashioned exhibition practice of skying. Until the beginning of the century it was common to display pictures crowded together one on top of another, often so that a wall was covered with as many as could fit. Nothing could be less like the contemporary practice of isolating works, surrounding them with wide margins of empty wall. The gallery patron is offered the opportunity to savor his or her encounters, and to rest and reflect, and to brace him- or herself for more. Skying was possible because each picture was understood to comprise an entirely self-contained, independent, and bounded unit: its location—as long as it was visible—was irrelevant. But today, if two artworks are perceived to be within the same space, such a gesture is understood as either clumsy expediency or as an interpretive gesture on the part of the person responsible for the exhibition, the curator. The curator sets two artworks together, suggesting to connoisseurs that they are in the presence of an opportunity to exercise discrimination. But the foregrounding of the curator and of the exhibition context in institutional culture is increasingly apparent in situations that have nothing to do with pedagogy. Indeed, Dan Flavin's observation that "art is shedding its vaunted mystery for a common sense of keenly realized decoration" is demonstrating unexpected applications.<sup>5</sup>

### **Furnishings That Are Nowhere**

Count Doctor Giuseppe Panza di Biumo, for example, has demonstrated that an aesthetic that insists on respect for the specificity of objects, materials, and situations is no impediment to perfect liquidity. On the contrary, it is site-specific or ephemerally experiential artwork that circulates with the least resistance—the perfect art commodity for globalism. In 1990 Panza authorized a Los Angeles gallery to fabricate sculptures

that, on exhibition, were identified as works by Carl Andre and Donald Judd, based on the certifications of authenticity and sole ownership that Panza was farsighted enough to extract from the artists. One reviewer admired the "unmediated physicality" of what was, in a sense, nothing more than a novel use of receipts.<sup>6</sup> A furious exchange of letters followed in the art press.<sup>7</sup>

The question of refabrication and ownership of ideas figured in the subsequent debates following the Guggenheim's acquisition of Panza's collection. This sale in 1990 was the end of a two-decade-long campaign by Panza to institutionalize his collection intact, as a whole. Panza stressed the integrity of his collection as something like an artwork itself, and insisted it would never be sold in pieces. Starting in 1973 it had been "placed" variously with the (then unbuilt) Mönchengladbach Museum, a proposed renovation of the stables of a Medici Villa in Poggio a Caiano near Florence, the (Sacher) Hoffman Kunstmuseum in Basel, a proposed renovation of the Venaria and Rivoli castles in Turin, a proposed renovation of the Arsenale in Venice, a proposed renovation of the Villa Doria Pamphili in Rome, a proposed renovation of an abbey near Parma, Williams College Museum of Art, a proposed renovation of an abandoned mill in Adams, Massachusetts, a proposed renovation of the Union Depot in Saint Paul, Minnesota . . . In April of 1990 the new director of the Guggenheim, Thomas Krens, announced that it was purchasing the bulk of Panza's minimal and conceptual collections—more than 300 works—for \$32 million. The next month the Guggenheim put out at auction a Chagall, a Kandinsky, and a Modigliani, earning \$47.3 million, to cover the Panza acquisition. As a gift, Panza would donate to the Guggenheim 105 more works and his villa, which would be maintained by the Guggenheim and the Italian government. As it turned out, the only curators would be Italian cultural authorities.<sup>8</sup>

### Furnishings of Houses

Panza provides an example of how the most ambitious performance of domesticity—the most thoroughgoing pursuit of refined materialism, light, Mediterraneanism, specificity of *Heimat*, plus a whole panoply of historical resonance and romance—can devolve into travesty. He systematically betrayed his own aesthetic of sublime domesticity by denying his homeland his patrimony, by breaking the unity of his collection, by demonstrating the absolute fungibility of the most evanescent experience, and, in the end, by displacing the artist, and the artwork, with himself. It would be missing the point to explain his story in terms of grossness of character or greed or obtuseness. Unfortunately the case suggests that even the most penetrating critical vigilance—that of the artists, that of the works with all their value and promise—can forestall the collapse of the aesthetic into the financial, and the domestic into the institutional.

Panza's significance is further indicated by the fact that his self-appointed public antagonist, Donald Judd, devoted himself to the cultivation of his own version of the institutionalization of the domestic, and the collapse of the aesthetic into real estate, and of real estate into publicity.<sup>9</sup>

In 1979, at Judd's instigation, the Dia Foundation purchased Fort Russell, an abandoned army camp and World War II prison for German POWs located in Marfa, Texas, and began renovating it into a Kunsthalle centered around the world of Judd and a few of Judd's colleagues. Judd was retained on a salary from the foundation as curator of the collection—his own. When the Dia Foundation lost its oil-industry-based endowment it suspended work on Marfa. Judd threatened legal retaliation, and, in a 1987 settlement, Dia transferred ownership to the (Judd-instigated) Chinati Foundation. The Judd-supervised renovation of the sheds into spaces that stage, as he puts it, "the idea of large permanent installation, which I consider my idea," scrupulously avoids artificial illumination and provides a suitably inconvenient pilgrimage site.<sup>10</sup>

And so the artist equals the collector, who equals the artist. The cover of MoCA's inaugural exhibition catalog did not feature a work of art, but rather the names of the collectors whose collections made up *The First Show*. Likewise, the collection equals the collector. Los Angeles history is filled with collector-artists whose work takes the form of institutionalized real estate. The residences of railroad tycoon Henry E. Huntington, oil heiress Aline Barnsdall, and a subsequent oil heir, J. Paul Getty, became museums. For years, the home of Louise and Walter Arensberg was the best museum of modern art in southern California.<sup>11</sup> During the forties and fifties, the best venue for contemporary concert music was *Arts & Architecture* columnist Peter Yates's house. More recently, the purchaser of one of Frank Lloyd Wright's Los Angeles houses realized its upkeep was beyond his means and established a Trust for the Preservation of Cultural Heritage, as well as a friends committee (composed of relatives and business associates), to which he surrendered the title of the property and became officially the house's curator. Norton Simon appropriated the Pasadena Museum, providing a model for Armand Hammer's own vanity museum and the foundations of Eli Broad, J. Patrick Lannan, Peter Norton, Frederick Weisman, and others.<sup>12</sup>

### Material

And where the collector-artist reigns, this is what remains of nature: the opportunity for an eye to discover beauty in raw materials and stock. And design philosophy that speaks of being based on the attributes of the material, as opposed to design based on an a priori idea. The painstaking joinery of luscious slivers of wood in the houses of Greene and Greene, the delirious sheen of glass and steel of Ellwood, or the alarmingly rusting steel of Morphosis or Michele Sae. Unarticulated planes of concrete and stucco function as a wall worth watching—in a trope combining references to the supposedly vernacular mission style and the modernists from Irving Gill, Rudolph Schindler, and Richard Neutra to Tadao Ando and Luis Barragán.

And the palette of materials includes sunlight—its ubiquity, brilliance, variability. It would seem that one of the primary goals of design is to stage performances of light



Figure 1. Erika Suderburg, *Home*, 1998. Black-and-white photograph. Courtesy of the artist.

and shadow. The audience is encouraged to address light as a material, not a medium—a substance to be enjoyed for its pure luminosity or obscurity. This material light is produced by translucent materials—glass bricks, frosted or etched glass panes, screens—or by apertures positioned where there is no view—as in skylights, or Schindleresque glass slits cut high up where the wall meets the ceiling. And if a view would only be of some unfortunate urban scene, the staging of material light permits the domestic space to be interpenetrated by the Spirit of the Place in a palatable form. The attraction of a nature without details provides not only southern California architects but a whole school of artists—Robert Irwin, Maria Nordman, Eric Orr, James Turrell—with a content that is literally beyond nature: “I’ve been reading these things written by an artist in New York named Hopkins who’s been researching UFO abduction cases. In many cases the abductees give a much more powerful description of the light than exists in much of our literature.”<sup>13</sup>

### Openness

The theater of domesticity adorns itself in a nakedness so innocent it becomes the apogee of luxury. The fussiness of the traditional domestic interior is erased by architecture, the space is evacuated. Decoration in the sense of accumulation is superseded by the model of installation art. Likewise the physical and visual barriers defining inside and outside, public and private, are abolished because the frankness, guilelessness, and virtue of modernity in the field of social relations has rendered them superfluous. The home-dwellers are too occupied professionally with mechanical experiment and graphic presentation and self-indulgent hobbies to require privacy, or even enclosure. Schindler observed:

The thick heavy wall has been abandoned and the room enclosures are designed subject to the principle of division of labor. . . . The feeling of safety created in dusky dens still gives us the illusion of coziness in darkened rooms. This remembrance, however, is rapidly overcome by our understanding natural phenomena, the pacification of the world, and our strong feeling for outdoor life.<sup>14</sup>



Figure 2. Erika Suderburg, *Home*, 1998. Black-and-white photograph. Courtesy of the artist.

The aesthetic of openness disassociates the experience of limit from physical obstruction, but the building retains its function of enacting and representing coercion and control.

I would rather not look out to the conflicting panorama of everyone's fantasies. . . .

One of the most unpleasant things I experienced when I first arrived here was driving down the street and seeing one fantasy creation after another. . . .

I'm not a recluse, but I do have the desire to have my own environment.<sup>15</sup>

What's at issue is not scopophilia or spectacle but a kind of physical openness that functions to enforce passivity. The transformation of limit into behavior creates a new experience of spatiality. The field of extension nominally shared with one's fellow citizens becomes a cue for self-censorship and acquiescence. As the old distinctions between interior and exterior collapse, the option of even temporary or delusory exemption from pacification is foreclosed. The vista becomes subject to the inhabitant's requirements for decor. As *Angeles* magazine commanded, "Make your yard the most elegant room in your home."<sup>16</sup>

Maximum visibility requires maintenance by both subtle and crude technologies of invisibility. Performances of openness must be defended against criminal or insane populations that fail to respect or recognize the boundaries meant to exclude them. Geographic isolation and segregation minimize the risk. The open houses, open cars, and open amenities found in certain locales provide aliens with a vivid demonstration of privilege. But when such neighborhoods are adjacent to less desirable ones—and they always are—their isolation is maintained through a multiplication of security systems. Patrolling municipal and private police lessen the necessity of defensive bulk, and technology enables the house to defend itself by equipping it with sensitivity to light, sound, and motion.<sup>17</sup>

## Pain

Popular narratives of housing construction or renovation conventionally contain anecdotes about the client's difficulty in securing tradespeople who could perform the high-quality work demanded—such as "precision welding, impeccable stucco finishing." Of course the lament over the decline of craftsmanship constitutes a polite way of saying that it is not easy to exploit craftspeople to the degree one would like. Nevertheless, the complaint is significant as a sign of the leak of a curatorial sensibility into the sphere of ethics.

"Scrupulousness" refers literally to a small stone, or a tiny weight, that causes pain out of proportion to its size. To be scrupulous is to be a little mad. To be mad over the nuances of precision welding or stucco finishing suggests an investment of time and attention in excess of a simple desire to get your money's worth. This investment in the construction process suggests an ambition for domesticity that is supernatural. It has become a matter requiring the sacrifice of more than money:

The old bungalow looked questionable, but, Peggy maintains, "this was our chance to flex our muscles as architects." Like most remodelers, they woefully underestimated the challenge.

"As walls came down and comforts disappeared, our spirits waned," recalls Jeffrey.

"We were camping out in an empty shell and eating enough canned chili for a lifetime."

But as the house opened up and sunlight streamed in, "moments of exhilaration strengthened us."<sup>18</sup>

The steady investment of scrupulousness, if applied without stint to every object and relation, without regard to conventional notions of significance, can transform one's life (so the notion seems to argue) into something like a work of art. Encounters with sunlight and bathwater take on the air of a stroll through a museum, according to ads for bathwater and ads for museums.

Under the mandate of total scrupulousness even slight concessions made to necessity can be transformed into coups de théâtre. Los Angeles is a center for the production of art furniture; the concentration of craftspeople eases access to furnishings that are outside of the routine. Designers such as Peter Shire, Sam Maloof, and Robert Wilhite and moonlighting architects produce tables and chairs that are avidly collected as artworks. Wilhite's winning entry in a competition sponsored by the city of Santa Monica provided a curious recontextualization of art furniture into street furniture. On the curb, his bus-stop benches are elegant compositions of gray and black planes of concrete, rather contemptuous of the pedestrian's desire to rest.

And it is no surprise that shelter magazines regularly feature articles on diet and exercise, incorporating exercise facilities into the home, and restaurants whose fare is always described as consisting of the freshest ingredients and of the most scrupulous preparation. Self-imposed rules with regard to food, especially if they require sacrifice and inconvenience, are ubiquitous. Certain categories of food, or ingredients, are abstained from for medical, religious, or ethical reasons. In some cases, the defense of one's body against the substances that one has chosen to recognize as destructive becomes, in itself, a mechanism of self-destruction—a vain attempt to sustain vigilance of ever-expanding categories of hostile environmental conditions. As this ends in an impaired ability to consume, a whole industry has developed catering to the treatment and cure of such disorders.

The longing for a more scrupulously absolutist domesticity leads to the ritualization of labor in the form of quaint chores—homey activities such as cooking, gardening, and carpentry. The activity of recreation discards the referent and becomes an end in itself. Motifs of work are translated into sport. Along Santa Monica Boulevard in Beverly Hills, the path through the park is crowded not with joggers but with people engaged in a determined, demonstrative form of walking. They do not stroll, but stride forcefully, with upraised fists pumping rhythmically in the air. Once it is rescued from utility, the most ordinary of activities bathes the everyday in ecstasy. And

one becomes, in one's extraordinary ordinariness, an artwork. To be sheltered, to be healthy, to be beautiful, to be psychologically adjusted lie within the universal sentence to labor without end.

The Martha Stewart phenomenon can be seen as the most successful marketing of this peculiar conflation of aesthetics and ethics. In the carefully natural-lit photographs illustrating *Martha Stewart Living*, varieties of peppers and door handles and the gestures of washing a car become decor, performance art, sculpture. With breathtaking logic *MSL* readers have even been offered the spectacle of "Martha at Marfa."<sup>19</sup>

### The End of Furnishings of Houses

Domesticity as contracting identity through contracting exclusivity: maintaining a family, *famulus*, a household. What is significant is not the struggle between new forms of family—gay and lesbian domestic partnership, multigenerational, collectivized—and old forms, but rather a change in the way domestic functions are fulfilled. The strategy of professionalization of domestic services—once a cornerstone of utopian feminism—has been realized, partially.

Your child starts choking while you're at work. Does your housekeeper really know what to do? If your housekeeper is Hispanic, cultural or language differences could prevent her from knowing how to handle emergency and first-aid situations. Safe Kids, U.S.A. teaches your Spanish-speaking housekeeper what she needs to know about keeping your family safe while you're away. She'll learn things like Infant/Child CPR, fire and earthquake procedures, getting help (911), general home safety and more. Locations throughout Southern California.<sup>20</sup>

While everyone concedes the necessity of two incomes to support a family, in California a third of all children live with one parent only. This may explain why a child's career as beneficiary of the mother's or father's anxieties begins early. In an environment so hostile to the real needs of nonadults, there are gyms for those as young as three months, computer literacy courses beginning at three years, baseball tutors, training to prevent math anxiety. And professionally staged children's parties featuring bubbles, multiculturalism, petting zoos, marionettes, and live reptiles . . .

*Merrymaking* decorates to create a magical environment around your child's interest (theme). We create games that highlight that idea and bring the fantasy to life.

For example: an Alice in Wonderland/Mad Hatter party includes a tea party complete with Drink Me tea bottles, games of decorating top hats, painting rose gardens, and playing crazy croquet.

The best part is that the host/hostess is someone who loves to dress up as your favorite character and never stops having fun with kids and makes your child feel ever so special at his/her celebration. . . .

Vince and Kelly first met while teaching in Morocco as Peace Corps volunteers.

Seven years later, they re-met in Los Angeles and created *Inka-Neeto Good Things for Kids, Incognito*. . . .

Combining eclectic backgrounds in teaching, acting, singing and holistic health care, Vince and Kelly engage children in a variety of fun activities which promote self-esteem, multicultural and environmental appreciation—all disguised as just having fun.<sup>21</sup>

The fact that the most egregious acts of psychological and physical cruelty against children occur typically within the family is represented as a marginal phenomenon,<sup>22</sup> and public outrage over the condition of children has been orchestrated by those whose rhetoric is motivated less by concern for victimized children than for maintenance of the conditions that ensure victimization.

It is the pathos of the parents who will not be denied the gratification of possessing the child that was their dream:

#### Brainwave Retraining May Be Able to Help:

If your child . . . is easily distracted, has difficulty completing tasks, often acts before thinking, does not seem to listen, is unusually restless and fidgety in boring situations . . .

Brainwave retraining addresses the physiological basis of the above conditions with a non-invasive technique in which the child learns to regulate his own behavior and to approach his academic potential.

What some parents have said: "You have given us back the child we had always wanted."<sup>23</sup>

#### Or the pathos of an audience:

A festive crowd of more than 10,000 gathered here Friday night for a chance to see the purportedly miraculous image of a slain girl appearing on a blank, white billboard, prompting concern by police that the nightly event is turning into a public safety hazard.<sup>24</sup>

According to legend the dying poet chastised her daughter for crying—"mourning isn't appropriate inside a home dedicated to the muses."<sup>25</sup> Papery violet-red bougainvillea blossoms scrape the asphalt. Figures pass—skeptically, angrily, but compliantly—through spaces too beautiful for words. Do you know the house?

#### Notes

The epigraph is from Goethe's *Mignon*.

1. Charles Eames and Eero Saarinen, "Case Study Houses 8 and 9," *Arts & Architecture* 62 (December 1945): 43–51.

2. *New Homes* 24, no. 2 (June 1991): 119 (advertisement).

3. Eames and Saarinen, "Case Study."

4. See the catalog *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge: MIT Press, 1989); "Utopia in the Suburbs," Douglas R. Suisman, *Art in America* 78, no. 3 (March 1990): 184–93; and *Hodgetts + Fung: Scenarios and Spaces* (New York: Rizzoli, 1997), 74–93.

5. Dan Flavin, "Some Remarks," *Artforum* 5 (December 1966): 20–25.

6. Francis Colpitt, "Space Commanders," *Art in America* 78 (January 1990): 66–74.

7. "Artist Disowns 'Refabricated' Work," *Art in America* 78, no. 3 (March 1990): 31 (Andre), and "Artist Disowns 'Copied' Sculpture," in "Letters," *Art in America* 78, no. 4 (April 1990): 33 (Judd). The two works in question, Andre's *Fall* (1968) and Judd's *Galvanized Iron Wall* (1974) are featured in *Art of the Sixties and Seventies: The Panza Collection* (New York: Rizzoli, 1987), which is, unintentionally, one of the most absorbing documents of curatorial performance to date. Inside, one finds that Panza—and since 1991, the Guggenheim Museum—owns a large number of works by Judd. There are photographs of works installed elegantly in Panza's villa. In addition to the installation photographs, other documents are reproduced. For example, the photograph of DJ28 (Panza's system of identification combines the artist's initials with the number of the artwork by that artist acquired) on p. 162 is accompanied on p. 164 by illustration 2/A, a reproduction of a standard commercial purchase order form, on which are noted the dimensions of DJ28, followed by Judd's signature. It is not a receipt—for there is no price noted—so what is it: a certificate of authenticity? registration data? plans? the work itself? On the next page one finds examples of a different document, a typed form with blank spaces that have been filled in by hand. This item establishes that in 1974 a sale from Judd to Panza has taken place, that it involved exclusive ownership of a work that is described and that "has not been constructed or realized and its existence is presently evidenced solely by the following, which is hereinafter referred to as 'the Document.'" The document concludes, "I hereby grant Dr. Panza, his successors and assigns, the right to have the work constructed or realized, provided that this is made by reference to and in strict compliance with the Document and all of the details and instructions set forth therein and provided further that I, or my personal representatives or my Estate, am notified in writing of the realization" (165, ill. 17).

It is fortunate that this book permits readers to trace the stylistic development of the contracts Panza prepared for his artists to sign. Not every art collector would think of including actual gallery invoices for acquisitions or gallery responses to inquiries (219, ill. 8, concerning Robert Barry, and 234, ill. 3, concerning Joseph Kosuth). The care for establishing the rights to a work was probably suggested to Panza by the artists themselves. Certainly Sol LeWitt's elegant certification forms for his drawing formulae dating from 1969 (213–17) would encourage anyone to consider documentation an artistic genre. And the content of Douglas Huebler's *Duration Piece #12* of 1969 (210, ill. 5), imposing upon the artwork's owner an absurd and laborious task—transporting sand from the West Coast to the East Coast and vice versa in March every ten years until the year 2069—suggested perhaps that it would be possible for the owner to impose something similarly absurd upon the artist. And so, an early Panza contract such as that with Bruce Nauman for *Floating Room* (184, ill. 27) contains the phrase "I undertake not to do, realize, sell, or authorize the same work and or of similar work" (the last part of the phrase is scribbled out). Panza's estimation of the value of his contracts was such that he apparently took the trouble to secure them signed for works that he had purchased years earlier. In the contract illustrated on p. 219, ill. 10, Robert Barry agreed to terms of sale on December 1, 1975, for a work he actually sold to Panza in 1970. By 1976 Panza had refined his contract to an all-purpose certificate of ownership, receipt, and surrender of rights. The contract with James Turrell for *Wallen* (243, ill. 4) significantly omits any requirement of participation or notification of the artist when the work is fabricated.

Panza entered the Angelino institutional arena in 1984, when he refinanced his business

by selling MoCA a number of paintings from the fifties and sixties that were irrelevant to his collection of minimal and conceptual art. MoCA, besides producing the previously mentioned monograph, gave Panza a seat on its board of directors. He used this position to denounce his colleagues as barbarians because of a proposal to sell part of the recently purchased Panza collection in order to keep up payments to him. See "Controversy Mars MOCA Opening," *Art in America*, December 1986, and Richard W. Walker, "MOCA-Panza Dispute Settled," *Art News*, March 1987, 21.

8. See David Galloway, "Report from Italy: Count Panza Divests," *Art in America*, December 1984; Charles Giuliano, "Williams College Coup," *Art News*, summer 1987, 58-59; "Panzas for St. Paul?" *Art in America*, October 1987, 208; Walter Robinson, "Guggenheim Gets Panza Trove," *Art in America*, April 1990, 37-38; Philip Weiss, "Selling the Collection," *Art in America*, July 1990, 124-31; and Raphael Rubenstein, "Panza's Gift to Italy," *Art in America*, September 1996, 29. For critiques of Panza and Panzaism, see Ann Reynolds, "Reproducing Nature: The Museum of Natural History as Nonsite," *October* 45 (summer 1988): 109-27; Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (fall 1990): 3-17; and Yves-Alain Bois, "Panza the Idealist?" *Journal of Art*, October 1990.

9. See "A Portrait of the Artist as His Own Man," *House & Garden*, April 1985, 154-62, 120-22; and Patricia Failing, "Judd and Panza Square Off," *Artnews*, November 1990.

10. The Dia Foundation, founded by Philippa de Menil in 1974, provides a link between curatorial performance and the post-1975 economic restructuring variously termed post-Fordism or flexible accumulation. When its executive director speaks of it as "geographically dispersed, but conceptually focused," he adds that "Dia's far-flung structure and decentralization" oppose "the norm of the singular, all-enclosing museum building" with a "more flexible approach" (Michael Wise and Jillian Burt, "Museum as Multinational," *Blueprint*, October 1990). Dia maintains a collection of sites: a Kunsthalle in New York; two rooms for Walter De Maria installations in Soho and one of his projects in Kassel; spaces for Fred Sandback, La Monte Young, and Dan Flavin; cosponsorship of the Andy Warhol Museum in Pittsburgh; an artists' bookstore in Soho that sponsors formidably oppositional symposia, which are documented in elegant little pastel-bound paperbacks; and James Turrell's *Roden Crater* and De Maria's *Lightning Field* in Arizona. Access to this last is by reservation only: visitors are escorted to a cabin where they are required to stay for twenty-four hours. No books, TV, or other annoyances are permitted to distract from the giant knitting needles and the rattlesnakes.

Philippa's older sister Christophe began her career as a fashion designer by costuming a Robert Wilson production. Wilson also provided architectural interventions in her New York apartment. Frank Gehry supervised its renovation, Michael Heizer frosted the kitchen windows, and Doug Wheeler provided a table and the balustrade. Philippa and Christophe's mother, Dominique de Menil, was the patron of Houston's Montrose Avenue ensemble, featuring Philip Johnson's University of Saint Thomas campus, Howard Barnstone's pavilion for Mark Rothko's paintings-for-an-unspecified-deity, Renzo Piano's ensemble of museum pavilions, and the neighborhood's original bungalows, retained as outbuildings and guest quarters. All of them painted, by decree of Barnstone, the same dove gray. See Reyner Banham, "In the Neighborhood of Art," *Art in America*, June 1987, 124-29; and Charles Wright, "Almost No Boundaries: The Dia Art Foundation," in *Breaking Down the Boundaries* (Seattle: University of Washington, Henry Art Gallery, 1989). Dia's woes are detailed in "Dia Divided by Conflict," *Art Newspaper* 7 (March 1996): 1, and "New Day at Dia," *Art News* 95 (May 1996): 53.

The one traditional institution making the greatest effort to explore the possibilities of decentralization and flexibility is, obviously, the Guggenheim under the leadership of Thomas Krens. "The suggestion that the new Guggenheim projects might constitute the expansion of a real estate empire caused Krens to draw up his immense frame and tower over the table.

"That," he said in a tone that could chill blood, "is a very bad choice of words." Wise and Burt, "Museum as Multinational," 44-48.

MASS MOCA, Krens's project for North Adams, Massachusetts, opened in the summer of 1999. See Peter Schjeldahl's independent, observant, and hilarious "Minimalism Depot: MASS MOCA Makes a Theme Park out of Edginess," *New Yorker*, August 2, 1999, 81-82. This article is a companion to other discussions of installation art by Schjeldahl that render my contribution redundant. See his "Bonjour Ristesse: The Hugo Boss Prize," *Village Voice*, August 11, 1998, and "Festivalism: Oceans of Fun at the Venice Biennale," *New Yorker*, July 5, 1999, 85-86.

11. See Naomi Sawelson-Gorse, "Hollywood Conversations: Duchamp and the Arensbergs," in *West Coast Duchamp*, ed. Bonnie Clearwater (Miami Beach, Fla.: Grassfield Press, 1991).

12. For a comprehensive anthology of the range of museum experiences in L.A., see Ralph Rugoff, *Circus Americanus* (New York: Verso, 1995).

13. "James Turrell, an interview with James Lewis," *Flash Art*, no. 156 (January/February 1991): 113.

14. Rudolph Schindler, "Care of the Body," *Los Angeles Times*, April 4 and 11, 1926; reprinted in *Oppositions* no. 18 (Fall 1979): 60-85.

15. Charles Ward, quoted in Marie MoneySmith, "Time Lapse: A Contemporary House in Venice Echoes the Past," *Angeles*, February 1990, 64-75.

16. *Ibid.*

17. It is interesting to contrast the plein-air activities described in John Rechy's stories of Los Angeles in the fifties through the seventies with the case in 1991 of the elderly widow reprimanded by her condo's executive board for chastely kissing her beau good night at the front door—suggesting, among other things, pacification's characteristic emphasis on the regulation of the behavior of women. On the subject of Rechy, there is also a role of Los Angeles—the center of U.S. pornography production—as distributor of other forbidden images, whether of misbehaving movie stars, Rodney King, or the Dead Sea Scrolls.

18. "Met Home of the Year Contest Winners: Grand Winners Peggy Bosley and Jeffrey Biben," *Metropolitan Home*, February 1991, 97-101. Similar statements are ubiquitous in magazines and newspapers, along with the case studies that perhaps serve as inspiration: "As soon as her three children were asleep, Gail Claridge started wallpapering the nursery in her English Tudor doll house. When she was finished, she put the tiny crocheted rug her grandmother had made on the floor near the cradle and placed the lamp she made out of an old earring on a table near the armoire. Haunted by the lovely houses she'd seen on a trip to England, Claridge 'lived vicariously through this little doll house. I figured it was the closest I would ever come to having an English Tudor house. I never dreamed I'd have one.' That was in 1974. Today this soft-spoken redhead is a successful interior designer with a Horatio Alger story and a doll-house-come-to-life in her own 5,000-square-foot English Tudor home on a picturesque lot in Chatsworth." Karen Back, "An English Country Manor," *Southern California Home & Garden*, February 1988, 48-55, 91.

"Producer Aaron Spelling and his wife Candy are making themselves at home in The Manor, their newly built, 56,000-square-foot chateau in Holmby Hills. . . . Now that the landscaping has been completed, the size of the megamansion—which includes a bowling alley and a full-size ice rink—is less apparent. . . . 'I think one of the most unique things about our home is a large, formal rose garden planted on top of the garage, with a stairway leading up to it,' [Candy Spelling] added. 'And another thing we've never mentioned is a lovely French wine and cheese room, furnished with sidewalk tables and chairs and French music. With my husband's work, we have no time to get to Paris, so it's a little touch of the Left Bank here.'" Ruth Ryon, "Settling into 56,000 Sq. Ft.," *Los Angeles Times*, June 9, 1991.

19. "Martha at Marfa," *Martha Stewart Living*, no. 42 (September 1996): 114-22, plus the

recipe section. "Martha Stewart, who has long admired Judd's work, meets Texas chefs Louis Lambert and Grady Spears. . . . Martha Stewart had always wanted to visit Marfa, and not because of the name. . . . As the party began, guests drank margaritas and ate pulled-chicken tamales while reminiscing about the mysterious Judd."

20. Ad in *L.A. Parent Magazine*, June 1991. Another indication of the professionalization of chores is the crisis over a proposed citywide ban on leaf blowers, covered by Bettina Boxall in "Leaf Blower Issue a Clash of Expectations, Realities," *Los Angeles Times*, January 11, 1998. "Gardeners, nannies, maids and car detailers have become standard fixtures of the middle class to a degree unknown a few decades ago—and still unknown in many other parts of the country."

21. Ad from the "Advertising Supplement Guide to Birthday Parties," *L.A. Parent Magazine*, June 1991.

22. "In Los Angeles, an average of one child was killed by its parents each week—a rate second only to New York" (Paul Dean, "A Home, a Family, a Prison," *Los Angeles Times*, October 20, 1991). "In the last five years, the number of children reported to authorities nationwide increased 16%, to more than 3.1 million. About one-third of the time, investigators confirm abuse has occurred. The increase in Los Angeles County has dwarfed the national average, soaring 63% in the last five years and seriously taxing child protection efforts" (James Rainey and Sonia Nazario, "Child Abuse Reports Swamp County System," *Los Angeles Times*, January 11, 1998).

23. Ad in *L.A. Parent Magazine*, June 1991.

24. "Billboard Crowds Seen as a Hazard," David Smollar, Patrick McDonnell, and Nora Tamichow, *Los Angeles Times*, July 20, 1991.

25. Sappho, fragment 150, in *Greek Lyric*, ed. and trans. David A. Campbell, vol. 1 (Cambridge, Mass.: Harvard University Press, 1990).