



Do stones have memory?
A story of building reuse and
artistic inspiration

Session 10

Chris Burden, *Exposing the Foundation of the Museum*, 1986, three excavations of earth.
Installation view, Museum of Contemporary Art, Los Angeles

SESSION 10

1. Administration (change in dates: 8th of December)
2. Image-Building
 1. Hal Foster
 2. Riegel
3. The Contaminated Container (Art Contra Building)
 1. Haus Der Kunst
 2. Kara Walker, *A Subtlety*
4. The Minimalist Museum Paradigm
 1. Dia: Beacon
5. In-class debate



Emil Michael Klein at Galeria Federico Vavassori, Milan
Installation View, October 3–30, 2025



Enzo
Camacho
& Ami Lien
Offerings
for
Escalante,
2024



Enzo
Camacho
& Ami Lien
Offerings
for
Escalante,
2024



Enzo Camacho & Ami Lien
Offerings for Escalante, 2024



Rene Matic, *Feelings Wheel*, 2022–ongoing, Installation view, CCA Berlin, 2024



Live Stream
with
Patricia L. Boyd,
Jason Hirata,
Nina Könnemann,
Michael E. Smith,
and Matt Welch

“Once outside the white cube, art is forced into a dialogue with the architecture that contains it; the frame collapses, and the work reveals the conditions of its own display.”

Brian O’Doherty, *Inside the White Cube* (1976)

I. Image-Building



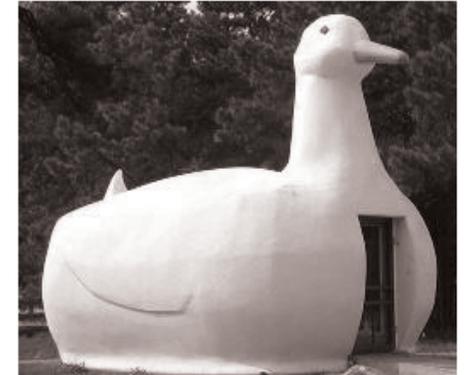
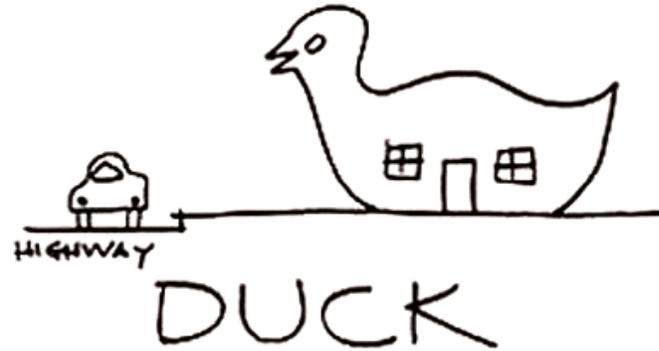
Ibrahim Mahama, wrapping of Kunsthalle Bern, installation view, 2025. Courtesy: the artist and Kunsthalle Bern



Ibrahim Mahama,
Purple Hibiscus,
2024

Decorated Ducks

1. *"The dialectic of postwar art has produced not only a move from pictorial illusion into actual space, but also a refashioning of space as illusion writ large."* Hal Foster
2. **Postwar: Pop + Minimalism:** Reorganization of cultural spaces; surface, media, display reshape how buildings operate or what is prioritized
3. **Architecture's focus on Image:** A shift from structure/function to icons meant for circulation as an image.
4. **Imageability:** Buildings judged by legibility and impact; architecture competes with consumer culture of spectacle and a branded environment.
5. **Symbol in Space (Venturi & Scott Brown):**
 1. Architecture as sign-system
 2. decorated ducks
 3. Bilbao/Pompidou
6. **Art–Architecture Complex (Foster):** Museums often offer an atmosphere rather than a space for critical engagement. They become machines of seeing.



VS



Venturi & Scott Brown

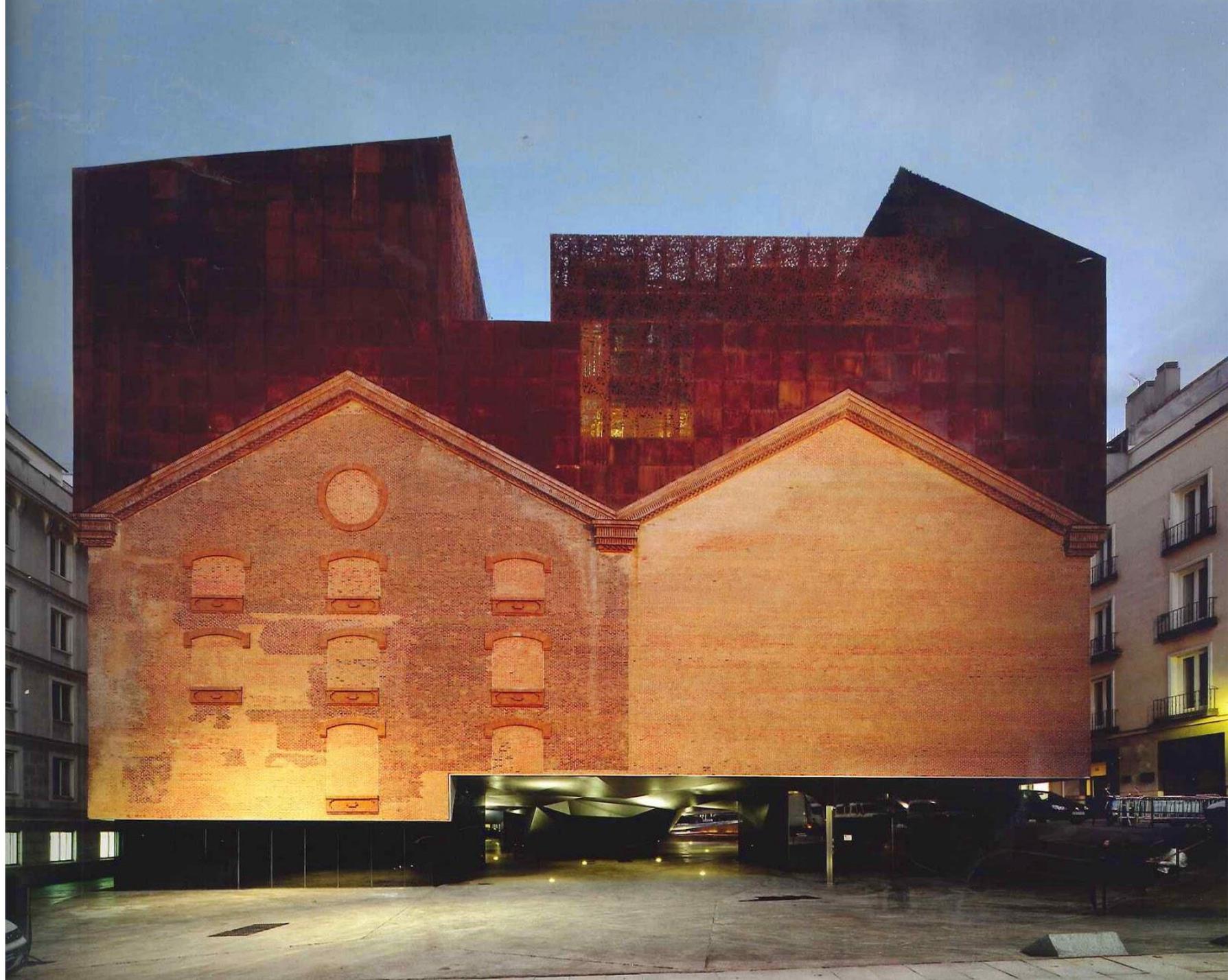


LUMA Arles (Arles, France) from Frank Gerry





Isometric Slides by Carsten Höller (2001)



CaixaForum Madrid
(Herzog & de
Meuron, 2008)



Fondazione Prada, Milan (REM/Koolhaas)



Mushroom Room by Carsten Höller (2000)



Walter De Maria



Exhibition view of "Recycling Beauty" Fondazione Prada, Milan



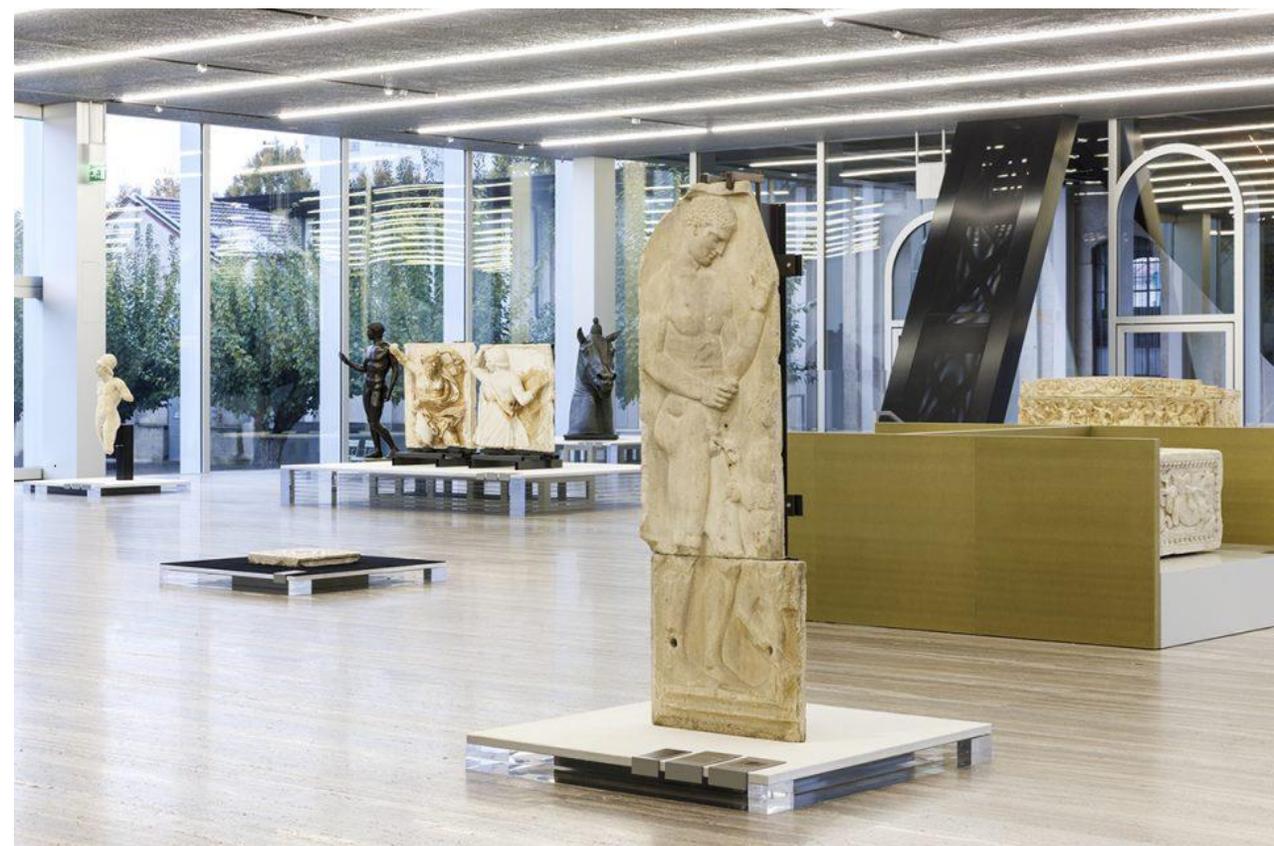
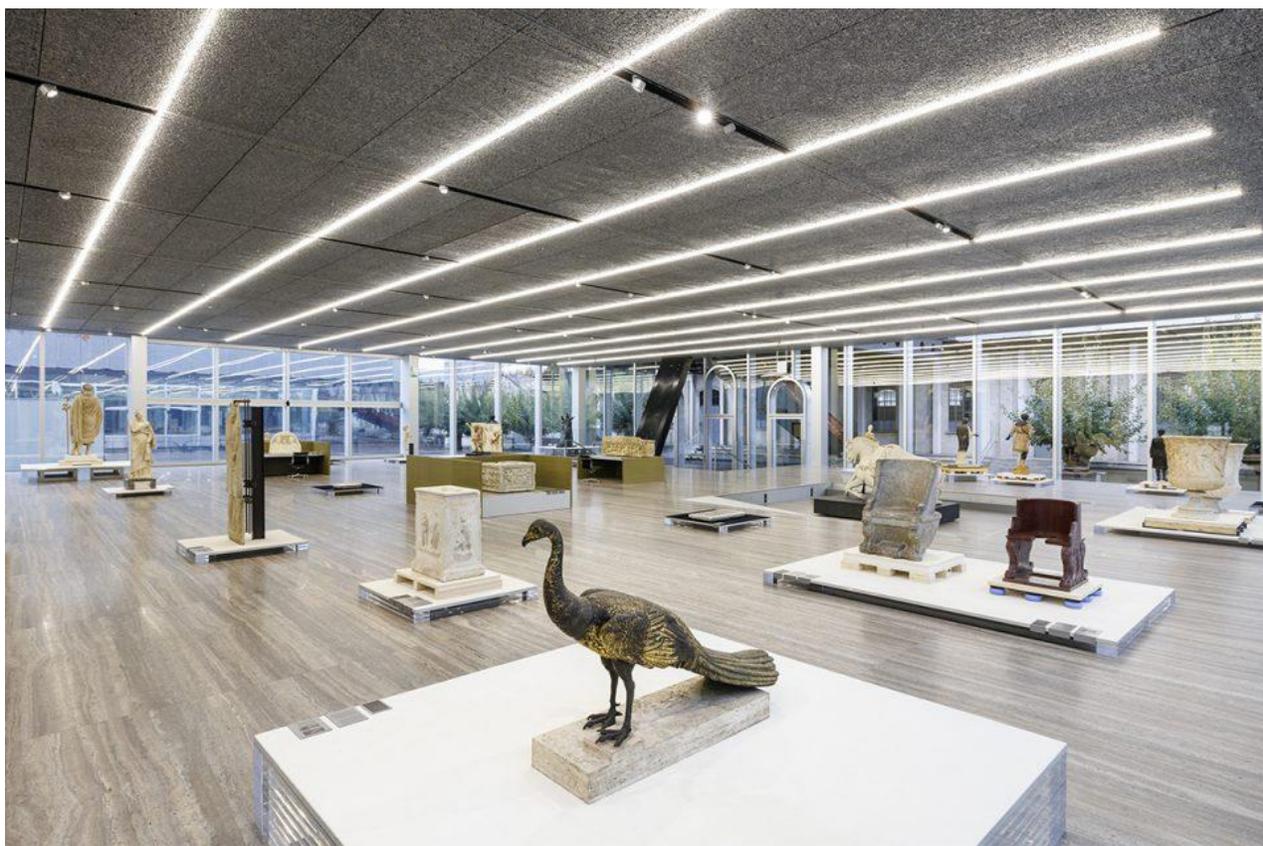
Reconstruction of the Colossus of Constantine 2022, 1:1 scale reconstruction (h 11.06 m), A collaboration between Musei Capitolini, Fondazione Prada and Fundación Factum, Conceived by Claudio Parisi Presicce. Produced by Factum Arte



Exhibition view of "Recycling Beauty" Fondazione Prada, Milan



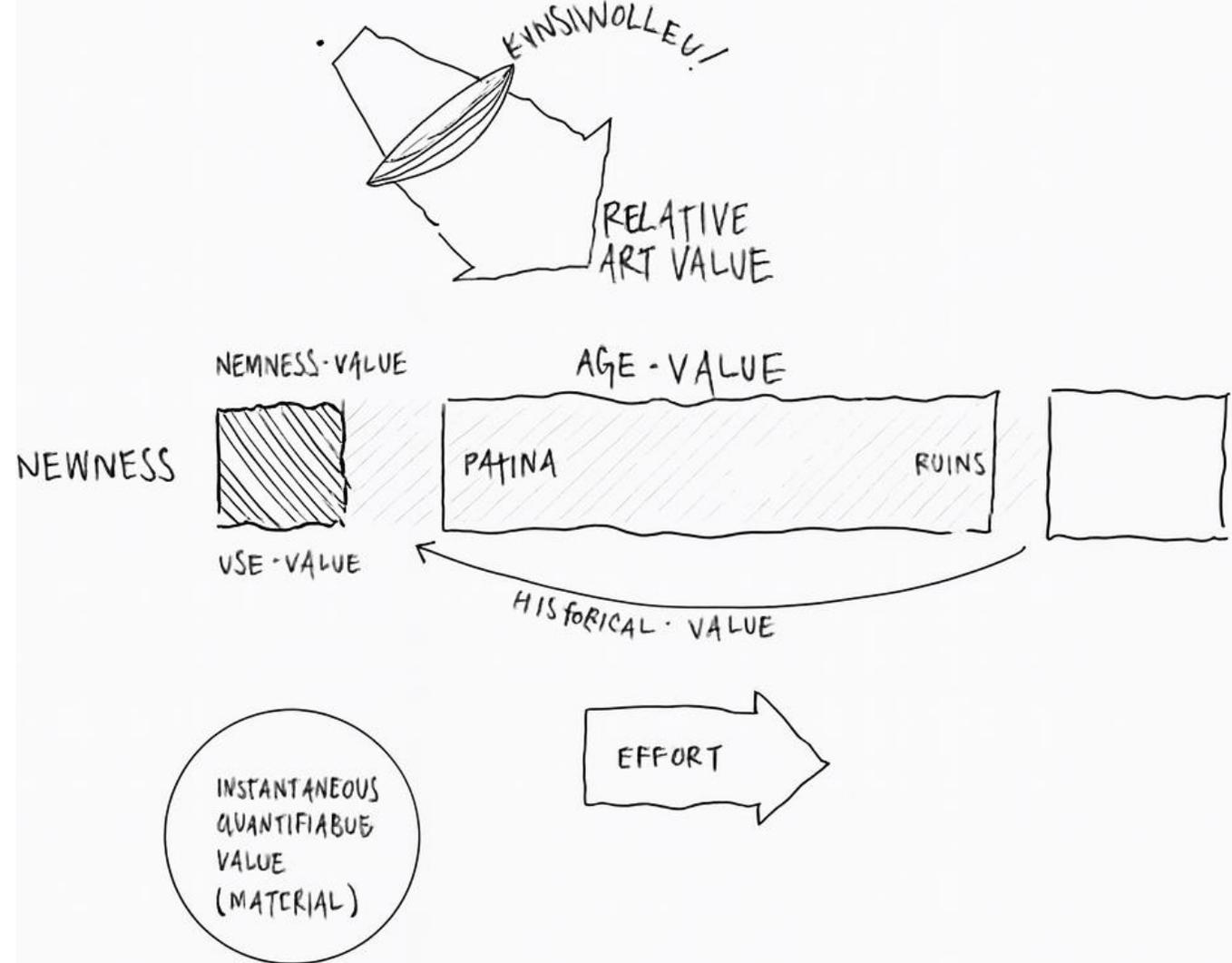
In the foreground: Sarcophagus with scenes of Dionysus in combat against the Amazons, 2nd half of the 2nd century CE (c. 160 CE), Cortona, Museo Diocesano



Exhibition view of "Recycling Beauty" Fondazione Prada, Milan

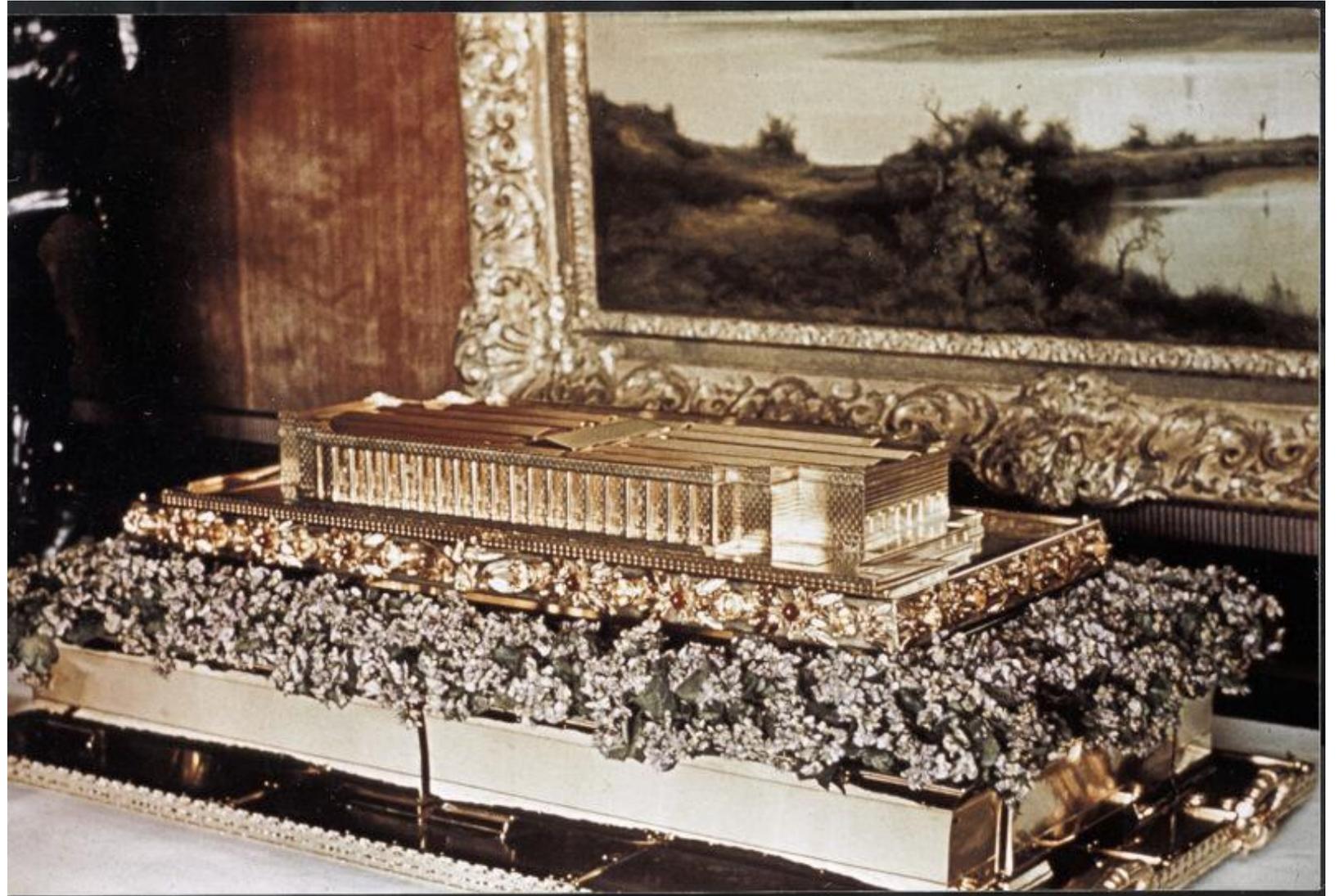
Alois Riegl, *Der moderne Denkmalkultus* (1903)

1. **Neuesheitswert (value of newness):** modern society is drawn to objects that appear *neu*, *vollständig*, *unverbraucht*
2. **Alterswert (age-value):** Historical objects gain value because they show their age, like *Patina*, *Abnutzung*, *Ruinencharakter*
3. **Historischer Wert (historical value):** monuments serve as documents of the past. Their worth lies in their ability to represent a *genaue historische Phase*
4. **Kunstwert (art-value):** An object may be preserved because of its *künstlerische Qualität*, ex. its style, craftsmanship. This is not dependent on age
5. **Erhaltungsprinzipien (principles of preservation)**
Riegl distinguishes between *Konservierung* (minimal intervention to protect Alterswert) and *Restaurierung* (active shaping that risks privileging Neuesheitswert), warning that each value system reshapes how we treat monuments today.
6. How does that fit into 21st century?



II. The Contaminated Container

"Institutional critique seemed to presume that institutions could be reformed from within, but what happens when the institution itself is built on irredeemable foundations?" (Buchloh, *Neo-Avantgarde and Culture Industry*, 2000).



Frist Failure: Origin Story (1937 - 1945)

1. The Haus der Kunst was constructed between 1933 and 1937
2. Designed Paul Troost as a monumental exercise in totalitarian classicism
3. Opened in 1937 with the “**Große Deutsche Kunstausstellung,**”
4. The Architecture as Ideology: “a spatial rhetoric of domination.”
5. *“Nazi architecture sought to discipline subjects long before a single artwork entered the gallery.”*



Second Failure: Cosmetic Democracy (1945–1965)



Secound Failure: Cosmetic Democracy (1945–1965)

1. **Stunde Null:** U.S. occupation reuses it immediately, and exhibitions restart in 1946
1. **Modernism as Silent Denazification**
2. **Cold War Internationalism as cover:** By the 1950s–60s, global exhibitions (Picasso 1955, Brazilian artists 1959, the 1962 return of “Entartete Kunst”) frame the site as cosmopolitan and democratic.
3. Architectural “softening” (whitewashed pillars, velum ceilings, burlap walls) reinforces this rebranding.
4. **The Museum’s Unconscious**
As recent scholarship (e.g., Bénédicte Savoy) shows, Haus der Kunst becomes a site of repressed memory: a museum that performs transparency and renewal while suppressing the building’s own past—what Hal Foster might call a form of “traumatic illusionism.”



Third Failure: Institutional Critique + Blockbuster artist (1990s–2010s)

1. 1992-1993: Reorganization Under Christoph Vitali
2. "Elan Vital oder Das Auge des Eros" (1993)
3. 2003-2011: Chris Dercon's "Critical Reconstruction"
 1. High-Profile International Artists





Ai Weiwei, *Remembering*, 2009, Haus der Kunst (Munich)



Ai Weiwei, *Template*, 2007, Haus der Kunst (Munich)



Ai Weiwei, Haus der Kunst (Munich)



Paul McCarthy, *Flowers Inflatable*

Fourth Failure:

An institution that could not welcome

1. *Postwar: Art Between the Pacific and the Atlantic, 1945–1965*, the exhibition that changed the canon in the 21st century
 1. Okwui Enwezor, Katy Siegel, and Ulrich Wilmes
 2. Modernism after 1945 is plural and intertwined
1. Ultimate departure



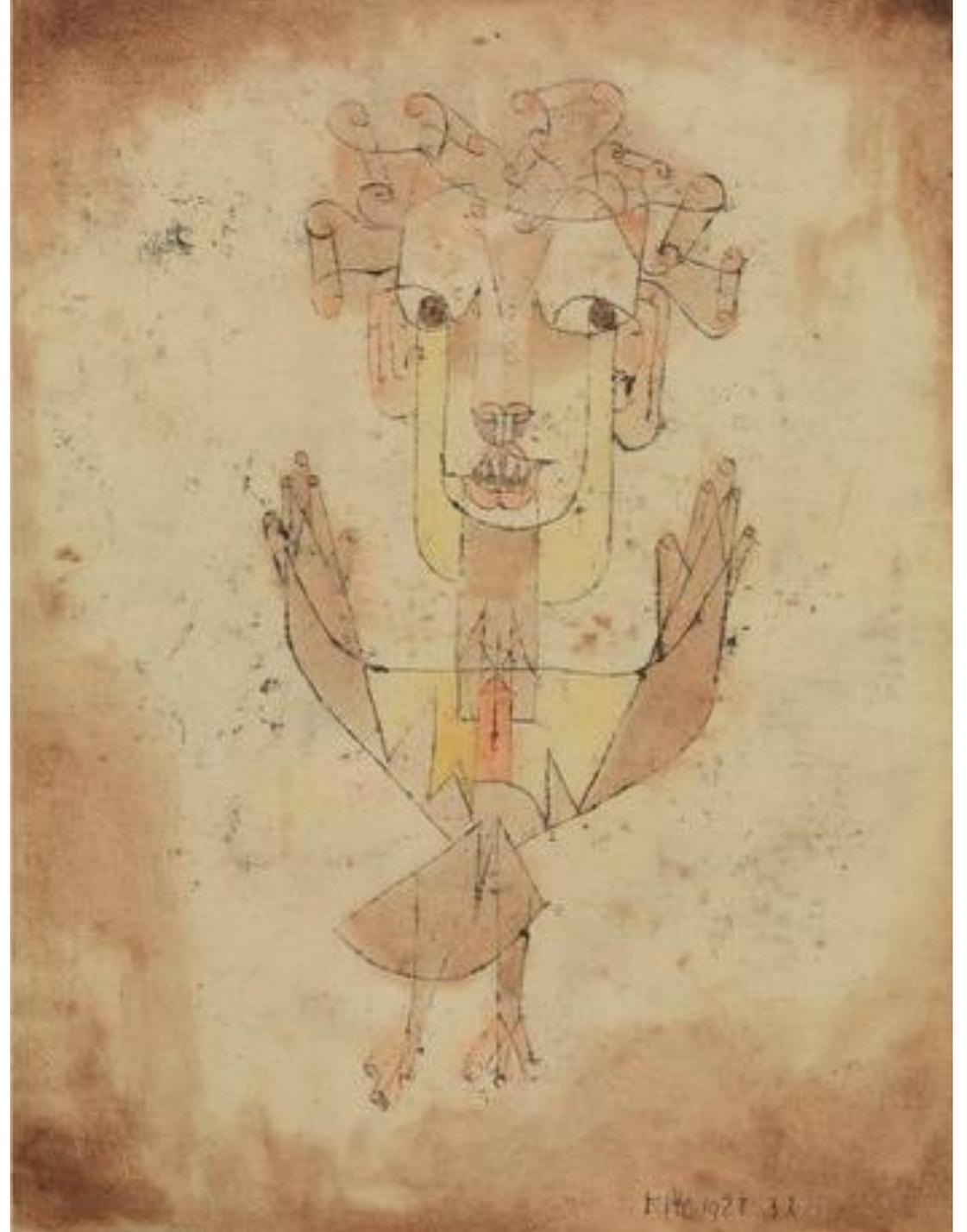
Postwar: Art Between the Pacific and the Atlantic, 1945–1965

1. *Black Box*, Documenta11

1. **“Postwar is not an art movement but a global condition.”** Okwui Enwezor

1. **“We must think historically in the present.”** Okwui Enwezor

Paul Klee, *Angelus Novus*, 1920, Oil transfer and watercolor on paper





Kara Walker,
A Subtlety,
2014



III. The Minimalist Museum Paradigm

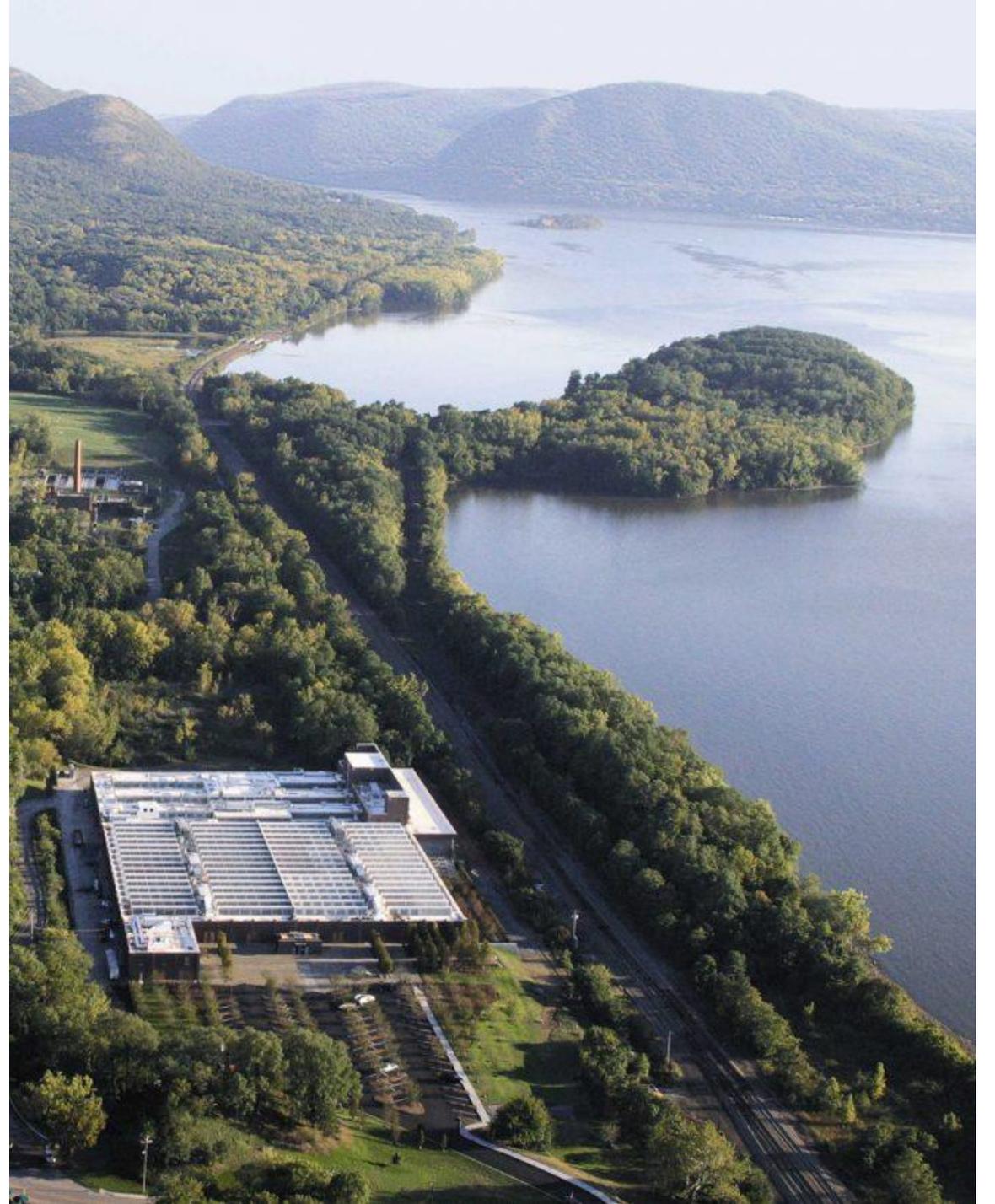
Rem Koolhaas: “Minimum is the ultimate ornament, a self-righteous crime, the contemporary Baroque. Minimum is the maximum in drag. It does not signify beauty, but guilt.”



Meg Webster at Dia:Beacon

Dia: Beacon

1. 240,000 square meters
2. 1929 Nabisco box-printing factory converted/opened in 2003
3. Built to support large-scale, long-term projects by artists like Walter De Maria, Dan Flavin, Michael Heizer, and Donald Judd....
4. “syntax of postwar art”
 - The module
 - the grid
 - serial repetition
 - industrial materials
 - bodily address in actual space





Walter De Maria, *The Lightning Field*, 1977



Michael Heizer, *City*, 1970–2022.



Robert Smithson, *Spiral Jetty*, 1970. Photo: Nancy Holt/Holt/Smithson Foundation.



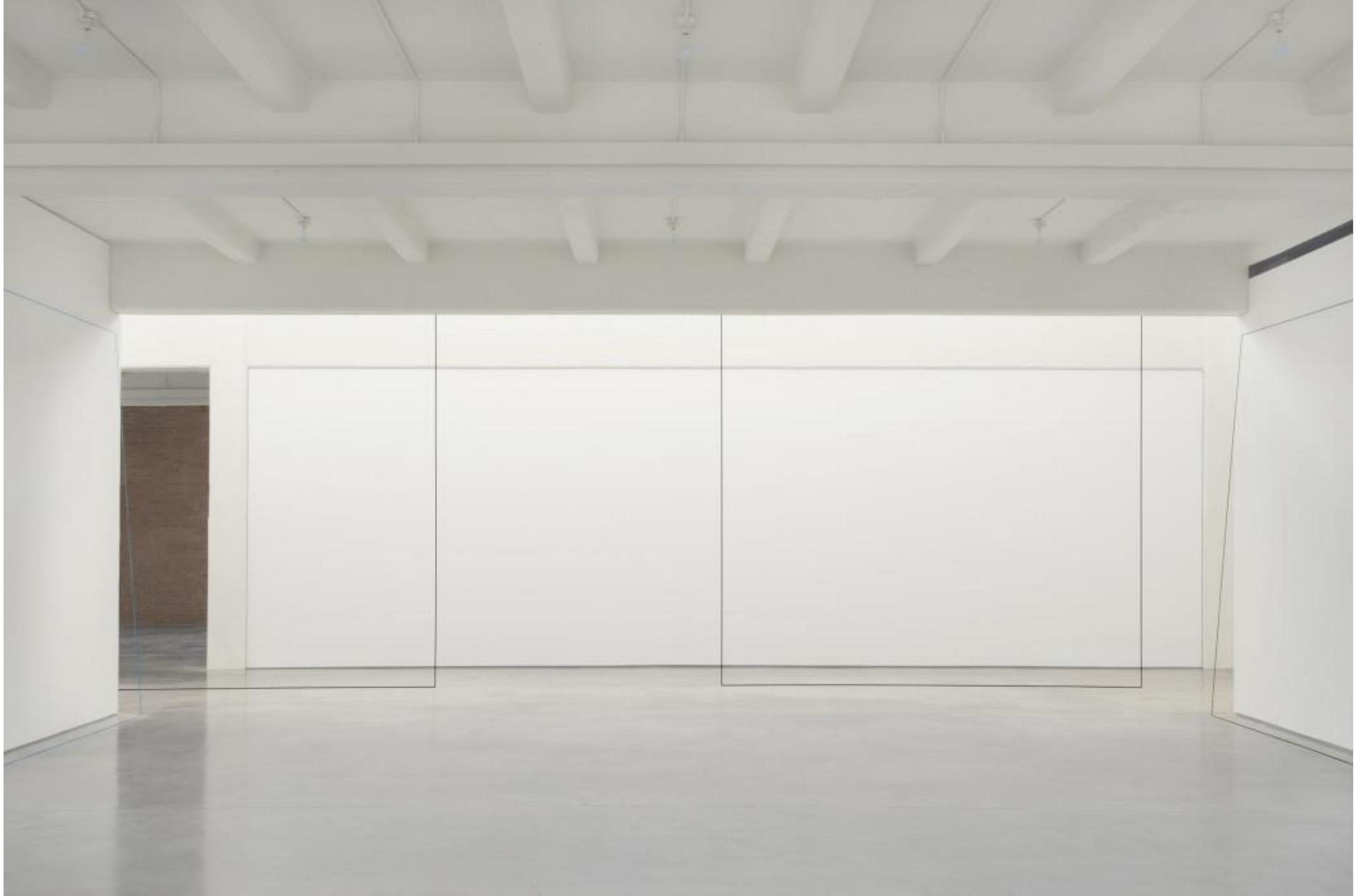
future site of
Dia : Beacon
125 beekman street
beacon, new york



Walter De
Maria, *360° I*
Ching/64
Sculptures, 1981



Dan Flavin, *untitled (to you, Heiner, with admiration and affection)*, 1973.



Fred Sandback, *Untitled* (from *Ten Vertical Constructions*), 1977–79.



"Weight is a value for me...I simply know more about weight than lightness"

Richard Serra *Torqued Ellipses I, II, IV, V, VI*, 1996-99, *Double Torqued Ellipses I, II, III*, 1997-99, and *Snake*, 1996



Michael Heizer, *North, East, South, West*, 1967/2002

post-industrial sublime

1. Michael Fried's "theatricality" is reborn as a museum experience
2. The visitor becomes part of the museum's staging
3. a **post-industrial sublime** created through the interplay of building, artwork, and visitor movement.
4. **Loss of reciprocity between art and site.** Hal Foster notes that Beacon shifts from the old Dia tension between artwork and environment to "pictorialism writ large," where building and art mirror each other and close the **reflexivity**.



Andy Warhol, *Shadows*, 1978–79. Installation view, Dia Beacon, New York,

In-class structured debate

You will work in three groups, each taking a position on how to respond to a “charged” museum space, one marked by complex histories, ideologies, or uses.

1. TRANSFORM IT: *Argue for architectural intervention.* How can architecture itself create the conditions for critique?

1. How can architectural interventions make ideological histories visible instead of hiding them?
2. Can a building be redesigned to function as a critical instrument, not a cosmetic solution?

2. PRESERVE IT: *Argue that the building should remain intact and be addressed directly.*

1. Avoids camouflaging or neutralizing the building’s difficult histories.
2. Museums can function as social laboratories, equipped to hold conflict, complexity, and contested memory. What would your programming and distribution of funding look like?

3. REMOVE IT: *Argue for demolition or decommissioning.*

1. When does continued presence reinforce violence, exclusion, or ideological harm? Does removal create a path for repair or the building of new public forms?

Resources

1. Books

1. Stabi
2. TU library
3. UDK library

2. Online

1. Artforum
2. Hyperallergic (maybe)
3. Frieze
4. Mousse
5. Spike Art
6. Texte zur Kunst (German)
7. The New York Times – Arts
8. October (theory)
9. Grey Room (theory)
10. The Art Bulletin (art history)
11. Contemporary Art Daily (images)
12. Third Text (theory)



