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Mira Banay


The Making of a New »Differential Space«

Permanent Site-Specific Art in America and the Dia Art Foundation (1974–2006)



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Introduction

Permanent monumental site-specific artworks are a phenomenon unique to America. The most significant ones were created in the 1970s by Walter De Maria, James Turrell, Michael Heizer, and Robert Smithson, and were erected in remote desert locations in the Southwestern United States. None of them would have been possible without the support of private and/or public sponsors, with the most consequential sponsor being the Dia Art Foundation. Its financial support included the purchase of large stretches of land and funding for the production of the artwork, a massive project overseen by the artist that involved engineers, land developers, earth moving machinery, and specially designed materials and objects.

The decision to erect these works in remote locations far from urban centers is commonly regarded as part of an artistic and political protest against the contemporary art industry in general, and the American art establishment in particular. However, this choice also impacted on two other aspects of the artworks: their monumental size and their permanence.

The most obvious feature of the desert artworks is their link with land, earth, landscape, nature, and open space. Consequently, the terms coined by artists and critics in the 1970s to characterize this genre included Earthworks, Land Art, Process Art, Environmental Art, Ecological Art, and Total Art Installations, to name just a few. Clearly, all of them refer to the fact that the particular location of the work is an essential element in its production and interpretation. However, these appellations are largely ambiguous, and do not capture the essence of the works. They can more accurately be called “site-specific,” a term that since the 1980s has given rise to numerous variations, such as: site-oriented, site-determined, site-referenced, site-conscious, site-responsive, site-related, functional site, and others.

The first site-specific artworks appeared in the 1960s, and demanded an experiential perception of the site, whether it was a gallery space, an alternative exhibition space, or a desert space marked with temporary random patterns. Even for some of the earliest desert installations, the artists cut into the earth, dug holes, and moved earth from one place to another, using space as a factor of time. Moreover, working in a seemingly limitless landscape, they also took into consideration lighting conditions, topographical features, and seasonal climate changes. This different approach of thinking and acting represented a major rupture from historicist criticisms, which also include European modernism.

The most significant difference between the desert artworks and other site-specific art, however, is their extremely limited accessibility. Most of the permanent works installed in the 1970s are located in remote areas, and are very difficult to reach. On the whole, they can be viewed, if at all, only by request, which is not routinely granted. Consequently, much of what is known about them comes from written descriptions by art critics, art historians, patrons, or

curators, or from photographic images to which the artists or sponsors hold the rights. Iconographic analyses of the works are therefore deficient, and may explain why they are generally perceived as outside any historical framework.

Thus, virtually as a matter of course, most modern discussions of the artworks relate to them from a distance in terms of both their physical remoteness and the time of their creation, almost forty years ago. In contrast, I attempt here to reevaluate the works and their social, financial, and political contexts from “up close,” offering a fresh contemporary perspective that leads to novel conclusions.

This book focuses on works allied under different stipulations with the Dia Art Foundation, without question the most significant American public sponsor of the site-specific desert artworks. Dia’s full or partial financial support is barely documented in catalogues, monographs, anthologies, and scholarly publications on the topic of Earthworks, Land Art, Process Art, and Environmental Art. None of these sources relate to the influence of the connection between the works and Dia on the spatial aspect of the art or on its character as artistic production within the American social space. This issue is at the heart of this book; accordingly it is addressed from three perspectives:

- The Dia Art Foundation’s manifesto and shifting strategies (1974–2006).
- Diverse Site-Specific artworks and the sites acquired, wholly or in part by the Dia Art Foundation, for their installation.
- The dialectic space of the artworks.

One of the most difficult tasks in the attempt to trace the involvement of Dia in the desert projects was obtaining information about the foundation itself. In May, 2005 I visited the Dia archive in New York, where I discovered that the archive makes available very few of the relevant documents, such as contracts with the artists it supports. However, both the New York archive and the *Documenta* archive in Kassel, Germany provided me with certain sources that refer to the works supported by Dia, including articles, published interviews with the artists, and correspondence between the artists and the foundation. From this material I was able to date the works, identify their locations, and in some instances, determine the extent of Dia’s involvement in their production and installation, as well as to discover details of the foundation’s loans of certain artworks to various museums in America and Europe. Also available in the archives are critical articles, catalogues, artists’ collected writings, monographs, recorded interviews with art dealers, and material pertaining specifically to the artists Walter De Maria, Michael Heizer, James Turrell, Robert Smithson, Donald Judd, Dan Flavin, and few others.

The phenomenon of site-specificity in the context of the public sphere has been addressed in detail by scholars such as Douglas Crimp, James Meyer, and Miwon Kwon. However, to the best of my knowledge, no comprehensive research has previously offered a critical analysis of the permanent site-specific artworks of the 1970s as a production of social space, and the role of the ongoing alliance with the Dia Art Foundation.

Moreover, very little has been published concerning American sociopolitical policy in regard to the relationship between American art and politics. The publications that do refer to this social phenomenon tend to relate to it in the context of a much broader subject, such as

American foreign policy (the Congress for Cultural Freedom). In addition, several references relevant to this book are dedicated to the American presence in West Germany.¹ The information in these publications is essential for an understanding of the connections between Dia's German founder, Heiner Friedrich, and the American art industry, and will be referred to in the body of this book.

The founding of an American nonprofit organization such as the Dia Art Foundation was feasible thanks to the particular nature of the American economy. A small number of publications deal with philanthropic sponsorship of the arts in the context of American economic structures. The most compelling of these is *The Economics of Art and Culture: An American Perspective* (1993), in which James Heilbrun and Charles M. Gray provide important information about public policy regarding the fine arts and the performing arts in the United States. The authors develop a set of theoretical concepts that serve their examination of the historical growth of consumption and production in the arts, the functioning of art markets, the financial problems of museums, and the key role played by public policy.

The most significant publication devoted to the background of art foundations like Dia is Paul J. Dimaggio's *Nonprofit Enterprise in the Arts* (1986), which presents a collection of essays from several different disciplines. This collection of articles focuses on the nonprofit nature of American cultural industries, how they are financed, the way in which they constrain the patterns of funding, and the missions that artists and trustees may wish to pursue.

A more generic publication of Pierre Bourdieu, *Sociology in Question*, (1984) and *Paying the Piper* (1993), a collection of essays by Judith Huggins Balfe, sheds light on the nature of art patronage. The authors consider not only the artists and their productions, but also the patrons and the reasons that motivate them to support the arts.

Although all of the above publications provide important background information for this book, none of them deal directly with the Dia Art Foundation's involvement in the arts. The single publication dedicated entirely to Dia is Stephan Urbaschek's research.² Urbaschek focuses exclusively on the founding of Dia and its activities under the direction of Heiner Friedrich, Helen Winkler, and Philippa de Menil. He presents the manifestoes formulated by the foundation directors, as well as a list of the exhibitions mounted by Friedrich in both his German and American galleries, and a list of artworks supported by Dia. However, the author's main interest is to provide a chronological outline of Dia's activities up to 1985. Consequently, the artworks serve primarily to illustrate Dia's operations and strategy, rather than as the subjects of formal or iconographic analysis. Moreover, there is no mention of the foundation's ongoing activities.

1 Detlef Junker, *The United States and Germany in the Era of the Cold War*, Cambridge: Cambridge University Press, 2004; Phyllis Tuchman, "American Art in West Germany, A History of Phenomenon," *Artforum*, 8 (November 1970), pp. 58–69; Wibke von Bonin, "Germany, The American Presence," *Arts Magazine*, 44/5 (March 1970), pp. 52–55; Frances Stonor Saunders, *The Cultural Cold War: The CIA and the World of Arts and Letters*, New York: New Press, 2000; Michael Glasmeier and Karin Stengel (eds.), *Archive in Motion, Documenta Manuel, 50 Years Documenta 1955–2005*, Göttingen: Steidl Verlag, 2005.

2 Stephan Urbaschek, *Dia Art Foundation, Institution und Sammlung 1974–1985*, PhD. Diss., Marburg: Tectum Verlag, 2003.

A catalogue published in 2003 in honor of the opening of Dia's newest museum, Dia: Beacon, includes articles by Michael Govan, the foundation's third director, and Lynn Cooke, the museum curator, which outline the history of Dia's activities up to that point. It also contains numerous reproductions of artworks in the Dia collection, accompanied by entries detailing their provenance. Although the catalogue is a valuable source, it offers only partial insight into the foundation's current strategies and plans for the future. Interestingly enough, Dia is described here as the largest museum of contemporary art in the world, a monumentality which corresponds to the monumentality of the site-specific artworks that are the subject of the present discussion.

The first major scholarly work to deal with Land and Environmental Art, Earthworks, and site-specific installations was "Art and Objecthood" by Michael Fried (1967). Lawrence Alloway, published nine years later (1976), "Sites/Nonsites" and "Site Inspection," which were the first essays dedicated to the subject, based on actual visits to the sites in Arizona, Nevada, Texas, and Utah. Alloway describes the monumental feature of the works and relates to the topography of the site as an integral part of the sculptural system. Moreover, he underlines the discrepancy between the actual site and its photographic and cinematic documentation, claiming that the latter forms have become media in their own rights.

Craig Owens and Rosalind Krauss paved the way for a new approach to site-specific artworks of the 1960s and early '70s, relating to them from a postmodern perspective. Unlike Alloway, Owens's "Earthwords" (1979) maintains that the key innovation of these works was a radical dislocation of the notion of point-of-view; it now shifted from being a function of physical location to being a mode of photographic, cinematic, or textual confrontation with the work of art. Krauss's essay "Sculpture in the Expanded Field" (1979) is a paradigmatic analysis of works including Robert Smithson's *Spiral Jetty*, Michael Heizer's *Double Negative*, and Walter De Maria's *Mile Long Kilometer*. The author regards them as a historical departure from modernism that represents a structural transformation in the realm of culture. The works by Owens and Krauss were of particular assistance to me in analyzing the desert artworks, *inter alia* because they were published relatively close in time to their creation.

Writings by the artists Donald Judd, Robert Morris, and Robert Smithson provide important information pertaining not only to their own artistic productions, but to those of their fellow artists as well. *Land and Environmental Art* (1998, 2005), edited by Jeffrey Kastner and Brian Wallis, *Art in the Land: A Critical Anthology of Environmental Art* edited (1983), by Alan Sonfist, *Minimalism* (2000, 2005), edited by James Meyer and *Space Site Intervention* (2000), edited by Erika Suderburg, are critical anthologies concerned mainly with Land and Environmental Art which contain articles written by a variety of theoreticians, philosophers, art critics, and artists, as well as presenting panoramic photographs of the artworks.

John Beardsley's *Earthworks and Beyond: Contemporary Art in the Landscape* (1998), relates primarily to Earthworks and Land Art of the 1960s and the 1970s that reshaped remote and urban landscapes. The author also explores at length the increasing involvement of artists in land reclamation and urban design. Gilles A. Tiberghien's *Land Art* (1995), examines Earthworks from the late 1960s, describing them as projects that engage the land in a larger sense by entering into a relationship of reciprocity with the earth and thereby producing a complex dia-

logue with the environment. The text is accompanied by aerial photographs that allow the works to be seen from multiple perspectives. *Earthworks: Art and the Landscape of the Sixties* (2002), by Suzaan Boettger examines the artworks, follows the artists' activities and relationships with their patrons, and provides invaluable information regarding art dealers and art connoisseurs of the late 1960s in the context of the social and political turbulence at that time. All of these sources are extremely valuable. However, with the sole exception of Boettger and Tiberghien, who offer a certain amount of data regarding Dia's involvement in these projects during the period it was headed by Heiner Friedrich, none of the authors relate to the role of the foundation in the site-specific artworks.

A different approach to Earthworks is taken by Maureen Korp in *Sacred Art of the Earth: Ancient and Contemporary Earthworks* (1997), where she describes American earthworks from the ancient and modern world which, in her opinion, share features with sacred places. In an analysis of six prominent site-specific earthworks, Korp argues that the religious and aesthetic concerns of contemporary American artists can provide insight into their ancient counterparts.

The recently published monograph by Kenneth Baker's *The Lightning Field* (2008) is rather controversial. The publication is the first monograph devoted entirely to a single site-specific work. Baker offers numerous quotations from scholars, philosophers, and theoreticians from different fields, including psychoanalysts and sociologists, in what might be regarded more as the personal impressions of an intellectual who visited the site many times than a scholarly study. Nevertheless, he is the only author to mention the existence of nuclear test sites in the Southwestern United States, close to several of the artworks. Indeed, Walter De Maria's *The Lightning Field* serves to reawaken in him memories of the American fear of nuclear testing. Baker's response to De Maria's work altered between his first visit to the site in 1977 and his later visits. This aspect of his book influenced his description of the mental and psychological reaction to a permanent site-specific work.

The recently published *Spiral Jetta* (2008) by Erin Hogan is the journal of a solo journey to monumental site-specific artworks in the Southwestern United States. Although not meant to be an academic work, it provides a very clear description of the sites and the works, as well as a detailed account of the route between them, which she depicts as an integral part of the total experience. Beginning with Smithson's *Spiral Jetty* and ending in Marfa, Texas, the author set out to view all the monumental site-specific installations, even though some are still not open to visitors. The book conveys the narrative of a personal experience, and a good travel companion for anyone wishing to visit the desert artworks.

Certain publications on contemporary art discourse and the issue of space are also relevant to this volume. *The Lure of the Local: Senses of Place in a Multicultural Society* (1997), a pivotal work by Lucy Lippard, talks about a holistic vision of place shaped by subjective human experience. Lippard claims that space is not a neutral container or void within which social interactions take place, but rather an ideological product and an instrument in and of itself. She argues that closer attention should be paid to the role of places in the formation of our identities and cultural values, and advocates a particular type of relationship to places as a means of countering the trends of dominant capitalist society.

Conceptions of geography and space are linked with the way in which political power produces a space, which is then concretized as a place. A significant publication that relates to this notion is Irit Rogoff's *Terra Infrima: Geography's Visual Culture* (2000), which introduced the idea of a conceptual definition of geography. Although Rogoff does not refer directly to the permanent site-specific artworks of the 1970s, her authoritative research discusses important issues regarding the complexity of the engagement of world artists in the 1990s with the subjects of place and belonging, as well as suggesting a reevaluation of our relationship with the spaces in which we live.

For almost twenty years, scholars in different disciplines have been concerned with the critical concept of spatial practice, whereby the multidimensional complexities of space are projected onto a site. In geographical terms, spatialization has been defined as an epistemic structure. These issues are addressed in *Geographical Imaginations* (1995), by Derek Gregory, *Geography and National Identity* by David Hooson, and *Geographies of the Mind* (1994), essays in historical geography edited by David Lowenthal and Martyn J. Bowden. David Harvey's *Spaces of hope* (2000), invites the reader to participate in the architecture of a wholly new way of life, through the understanding of our position with regard to political, social, and economic failures that define not just our cities and towns, but more so our entire earthly environment.

Wilbur Zelinsky's *Nation into State: The Shifting Symbolic Foundations of American Nationalism* (1988), suggests various ways of understanding nationalism and its symbols in the context of the American landscape and the inevitability of nationalistic monuments. The author also sheds light on societal changes in the attitude toward national identity.

The most up-to-date book dealing directly with site-specific art is Miwon Kwon's *One Place after another: Site-Specific Art and Locational Identity* (2002). Kwon voices criticism of the co-opting of what she defines as site-specific art by market forces and mainstream institutions, regarding it as an atypical instance of art in confrontation with spatial politics in inhabited public spaces. Moreover, she claims that throughout the years, sites were structured (inter)textually rather than spatially, and that this model has been replaced by a "nomadic" narrative, an "itinerary" or fragmentary sequence of events and actions through spaces that is in line with the existing sociopolitical reality. As a result, she argues, theorists have formulated a theory of art and site, especially public sites that can also be applied to broader areas of contemporary social, economic, and political life.

Significant though Kwon's work is, it relates only in passing to the earliest formation of site-specific desert artworks from the 1960s and early '70s. The author describes them as temporary installations that extended into space, transforming it into the subject of the work, or as protests against the art industry and the commercialization of art. Moreover, she disregards the permanent site-specific desert artworks produced with the financial support of the Dia Art Foundation or other sponsors for that matter. Even in May of 2012, when Philipp Kaiser, curator of L.A.'s Museum of Contemporary Art at the time, invited Kwon to join him in curating an exhibition on Land Art, in particular because Michael Heizer's *Double Negative* is in the permanent collection of L.A.'s Museum of Contemporary Art, the exhibition was being limited to 1974. Their controversial exhibition and catalogue title: *Ends of the Earth: Land Art to 1974* documented the history of Land art from its emergence in 1962. The exhibition presented more

than two hundred and fifty works by over eighty international artists from United Kingdom, Japan, Israel, Iceland, Eastern and Northern Europe, as well as North and South Americas. The title “Ends of the Earth” is a double-entendre, envisioned to shatter the conventional myth of what is used to be defined as ‘Earth Art’. Accordingly, the canonical land artworks such as the *Lightning Field* (1974, 1977), *Roden Crater* (1972-present) not to mention *the Dia Art Foundation* (founded in 1974), were simultaneously excluded.

It was clear to me that I could not properly research the works without seeing them *in situ*. I therefore embarked on a journey to the United States, planning an itinerary that would take me to the various sites (very similar to the trip described by Erin Hogan). Visits to Walter De Maria’s *The Lightning Field* and Donald Judd’s *Marfa Project* had to be arranged in advance, and it took quite a few communications with the American National Parks Association before I was able to find out the precise location of Smithson’s *Spiral Jetty*.

The first stop on this journey was *The Lightning Field*. Having arrived in the small town of Quemado, New Mexico on the date specified, myself and the other visitors to the site were met at the appointed time by an official driver of the Dia Art Foundation. In accordance with Dia regulations, there were only six of us in the group, and to my surprise, the majority had no formal connection to the art world. We were taken to the foundation’s guest lodge on the outer edge of the installation.

My intimate encounter with Walter De Maria’s magnum opus was a once in a lifetime experience. I was able to walk among the metal poles and take in the panoramic view of the work, which changed constantly as the afternoon light was gradually replaced by the brilliant colors of the sunset. The sight was even more dazzling the next morning at sunrise. The approximately twenty hours I spent in *The Lightning Field* confirmed the fact that it generates a multifaceted experience in which every aspect plays a part: the materials, the size, the place and space, the mountains in the distance, the wilderness, the Sublime, the philosophical, the spiritual, and above all, the involvement of all the human senses which, to use Lefebvre’s terms, sharpens the “perceived” and opens the way for the “conceived.” De Maria’s assertion that “the invisible is real” can only be thoroughly comprehended at the site.

Next on my itinerary was Salt Lake City, the point of departure for the drive to *Spiral Jetty*. The installation is situated near Golden Spike National Historic Site, adjacent to the Great Salt Lake off Rozel Point, the gateway to the site. The winding bumpy road eventually brought us to the destination. Visitors who make the effort to get here are struck by the difference between what they find and the photographic images and written descriptions of the mythical monumental work with which they are familiar. Although still visible, *Spiral Jetty* has largely dried out, and the water around it no longer has a reddish tint, but is mainly gray with white salty marks (reminding me of the Dead Sea). My visit aroused the sense of a space that contains more than what our eyes can see.

Following my visits to the two monumental artworks, I went to Houston, Texas to gain an urban perspective by viewing the unique collection of the Menil family, including the Rothko Chapel, Barnett Newman’s *Broken Obelisk*, the Cy Twombly Gallery, and the Dan Flavin in-

stallation. From there I travelled to the last stop on my itinerary, Marfa, to visit Donald Judd's archives, living quarters, personal art collection, and other projects.

The morning and afternoon tours at the site include the army base and downtown Marfa, allowing the visitor to view a series of permanent site specific installations by various artists that occupy two artillery sheds, a dozen barracks, and several multipurpose buildings, as well as outdoor installations in the landscape. The experience is very different from a visit to a conventional, or even unconventional, museum. It might be defined as the American version of a *Gesamtkunstwerk*, a total work encompassing all of Judd's art and life. The visit to Marfa extended my comprehension of the close relationship between Dia's achievements and Judd's enterprise. The significant role that site specific artworks such as Walter De Maria's in Manhattan and Dia's collection at Dia: Beacon, turn to become not just a documentation to an historical act, but more so a statement directed for all times.

The descriptions in the body of the book are therefore based on my personal impressions of the works. Seeing and experiencing the site-specific artworks significantly enhanced my efforts to shed new light on them and contribute a novel perspective to the literature.

I propose a different approach from that adopted in any previous works. In my opinion, these works have generally been regarded as Dia projects and thus not appropriate for inclusion in scholarly discourse. I would like to rectify this situation by bringing them back into the discourse of art. Part of this book is therefore devoted to a thorough analysis of their structure and iconography. This book is meant primarily to identify the logic behind the massive support provided to these artworks by a group of sponsors without any apparent intent to profit from their action. The rationale underlying this phenomenon has never truly been fathomed, nor have its consequences.

This book that critically examines the contemporary value of the site-specific artworks that Dia chose to support was aided by a wide range of publications. For the theoretical background of these exceptional installations, I turned to Susan Buck-Morss's "Aesthetics and Anaesthetics: Walter Benjamin's Artwork," Terry Eagleton's *The Ideology of the Aesthetic*, and Maurice Merleau-Ponty's "Eye and Mind." All of them provided me with a valuable basis on which to construct my interpretation of each of the works.

For the past forty years, the artists who created the monumental desert installations have relentlessly sought to prevent their works from being categorized as part of any sort of contextual framework. Their efforts have been in vain. Whatever the artist's intent, these are most definitely site-specific artworks as they are situated in very particular sites. Moreover, they have been transformed into pilgrimage sites, especially for art connoisseurs. For this reason as well, it is important to renew discussion of this unique phenomenon.

In the task of reassessing the artworks in the contexts of space and site, I was greatly aided by the French philosophers and sociologists Henri Lefebvre and Michel Foucault, and by the Chinese-American geographer Yi-Fu Tuan, whose works deal with such abstract terms as "place" and "space." Lefebvre's *The Production of Space* is a poststructural, as well as postmodern, critical discourse. Tuan's *Space and Place: The Perspective of Experience* and Michel Foucault's *Space, Knowledge and Power* and "Of Other Spaces," also assisted me greatly in understanding the concept of space production in reference to the site-specific desert artworks.

Foucault maintains that space was conceived of in the past as frozen and immobile, while time was perceived as rich, alive, and dialectic. He and Lefebvre extend the discourse on space by including in their discussions representations of production relations that include power relations expressed correspondingly in time and space. Foucault, Lefebvre, and Tuan all contributed significantly to my dialectic understanding of the social aspects of space and the importance of the forces that formulate the spaces of representation in which we live, such as monuments, archaeological sites, and national parks. This helped me to recognize the “under-currents” in the site-specific artworks, the aspects that could not be perceived visually from a visit to the sites, and in some cases are deliberately concealed.

Lefebvre examines urban spaces and the patterns of their production. I have projected his analysis onto the open spaces of the American desert. According to Lefebvre, as a result of certain social processes, actual space becomes a theatrical set or raw material that endows every object in it with an added value, transforming it into a symbol. Thus, space is a social product. As will be shown, the desert artworks are the products, among other things, of the political and more precisely industrial forces at work in American society.

Chapter I of this book focuses on the social and economic context of the second half of the 20th century, the period within which the Dia Art Foundation was founded and supported the site-specific desert artworks. At that time, with Europe still reeling from the devastating effects of two world wars, the United States was establishing itself as a world power and a cultural and economic center. Furthermore, it maintained an extraordinary relationship with Germany (by means of The Marshall Plan), which was of mutual benefit to the two countries.

In the United States, art and culture are perceived as integral parts of the economy, and consequently are subject to the usual financial constraints. Thus, funding arrangements (affected by tax laws) have long been a key component of the American art industry. Moreover, it is believed that broad-based support for the arts is necessary in order to promote principles such as democracy, integration, and active participation in society.

This section also considers the factors and interested parties that propelled the American art industry at this time, including: governmental, national, and international projects; the founding of public and private nonprofit organizations to promote the arts; the establishment of museums of modern and contemporary art; the character of contemporary art galleries; and the complex relationship between the artists who created works that were monumental in size and budget and their sponsors. The survey of the American society, economy, and art industry provides an essential background for the examination of the founding of the Dia Art Foundation and the unique role it played.

Chapter II presents the history of the Dia Art Foundation from its founding in 1974 and until 2006, a period during which it was run by three different directors, with the members of the board of directors changing accordingly. The chapter is divided into two parts. The first relates to Dia’s founders and the history of the foundation under the leadership of the directors Heiner Friedrich, Charles Wright, and Michael Govan. The second part considers Dia’s Strategic Expanse Next to the American Art Field.

Chapter III is devoted to the artworks that best illustrate Dia's manifesto. Supported by Dia, all of them are unmistakably site-specific works with a strong link to a particular location/space. The discussion focuses on four models represented by these artworks.

1. A single site-specific work supported fully or partially by the Dia Art Foundation. Examples include installations by Michael Heizer, James Turrell, and Walter De Maria. As Walter De Maria's *The Lightning Field* is the only one funded in full by Dia, this work is analyzed in the greatest detail.
2. A single artwork or series of works by a particular artist that is exhibited permanently in a single space/building. This model is illustrated by the Dan Flavin Art Institute, supported in full by Dia.
3. A unique art project by a single artist that enjoys a changing amount of support from Dia. The example offered here is Donald Judd's independent projects in Marfa, Texas.
4. Exhibition spaces established by Dia in existing edifices that underwent austere conversions and architectural changes for this purpose.

Chapter IV considers the outcome of Dia's support for the monumental permanent site-specific artworks in the American desert. It portrays the process and meaning of these works in the social and economic space in which they are installed.

American society intruded on its desert space in a manner that stripped it of its natural values and characteristics. Used by social, economic, and political interests for their own purposes, it became studded with cities, public parks, army camps and barracks, rural towns, agricultural and industrial parks, science centers, and the like. Along with these open and easily accessible facilities, the desert was home to less accessible nuclear testing sites in locations in New Mexico, Nevada, Utah, Arizona and few others that were termed "uninhabited." Thus, virginal American nature was subjected to "unnatural" man-made interventions, creating, in the spirit of Foucault, Western postmodernist dystopias. It is precisely in these remote areas that the permanent monumental site-specific artworks were installed. Consequently, I contend that they are not merely aesthetic elements in the desert landscape, but functional installations on their way to becoming abstract symbols of "reparation," and monuments to the self-image of American society.