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Castelli

24 West 40

# Robert Morris at the End of Minimalism: In the Realm of the Carceral (1978)

Miguel de Baca

Robert Morris's *In the Realm of the Carceral* (1978) is a series of twelve black ink drawings of various details of prison architecture rendered as bold, linear graphics. The series refers visually to Giovanni Battista Piranesi's *Carceri d'Invenzione* (1745–60), a well-known collection of etchings depicting the dark and labyrinthine interiors of imaginary monumental prisons, examples of which fascinated a young Morris visiting the Nelson-Atkins Gallery in his hometown, Kansas City. Morris's reference to Piranesi was sparked by his reading of the renowned French theorist Michel Foucault's *Discipline and Punish: The Birth of the Prison* (1975), which had become available in English translation in 1977.[1] Already the compact connection between Foucault and Piranesi, as though it were a foregone conclusion that one would lead Morris automatically to the other, warrants examination. But to this we must add that critics have attributed to the *Carceral* drawings a threshold moment in Morris's career, to quote Branden Joseph, "the series of works with which Morris's minimalist project may be said to have ended."[2] Given the artist's synonymy with minimalism as it was emerging in the 1960s, the suggestion of an end to his engagement at the close of the unwieldy 1970s merits a closer look.

One of the radical propositions of minimalist sculpture in the 1960s was a heightened awareness of the viewing process itself as salient feature of the work. Most of these artworks are exhibited without a traditional pedestal, breaking the illusion that the sculpture belongs conceptually apart from the viewer's world in a different and loftier plane. Because these works are so frequently nonobjective, the viewer comes to rely more on their bodily cues to comprehend what they are seeing: what are a sculpture's proportions, heft, and weight compared to one's own? Is the object at eye level, and how does that affect one's approach? Following closely on the aesthetics of the performance artist John Cage, with whom Morris was intensely involved in the late 1950s and early 1960s, ideally the beholder would be freed from preconceived notions and prior connotations enough in this space to encounter art in a newly liberating way.

Despite this, photographs of exhibitions of minimalist artwork—usually without viewers pictured at all—are the enduring visual record from this period and the primary way in which information about minimalism was disseminated. Crisp, geometric forms of minimal art placed evenly within the uncrowded rectangle of the gallery recall architectural projections. It is interesting to note that the *Carceral* drawings, restrained to line and shape, are similarly diagrammatic; it is not too difficult to imagine that they are two-dimensional approximations of those exhibition photographs from the 1960s. Take, for example, Morris's landmark solo show at Green Gallery from December 1964

to January 1965: an installation of seven untitled works now known as *Boiler, Cloud, Corner Beam, Corner Piece, Floor Beam, Table,* and *Wall-Floor Slab*. One of the photographs frequently used to illustrate the exhibition includes *Floor Beam, Table, Corner Beam, Corner Piece,* and *Cloud.* [fig. 1] Analyzed as a flat image, the axonometric perspective of the *Floor Beam* and the angled intersections of the background sculptures resemble certain drawings in the *Carceral* series especially *Towers of Silence* [pl. 1] and *Places for the Solitary.* [pl. 2] As another example, an installation photograph of the exhibition *10* at Dwan Gallery (1966),[fig. 2] which included a sculpture by Morris, *Untitled* (1966), bears a resemblance to *The Hot and Cold Pools of Persuasion* [pl. 3] and its companion image, *Flume and Sluice Gates for the Pools of Persuasion*, [pl. 4] especially if we visually equate Carl Andre's floor-bound *Field* (1966) with either of the black rectangular pools. The same photograph brings *The Gardens of Compulsory Exercise* [pl. 5] also to mind, if we see Robert Smithson's painted steel *Alogon* (1966) as the triangular fence slicing in from the right, and Sol LeWitt's *A5* (1966) as an open-work structure comparable to the post-and-beam armature in the drawing's foreground.

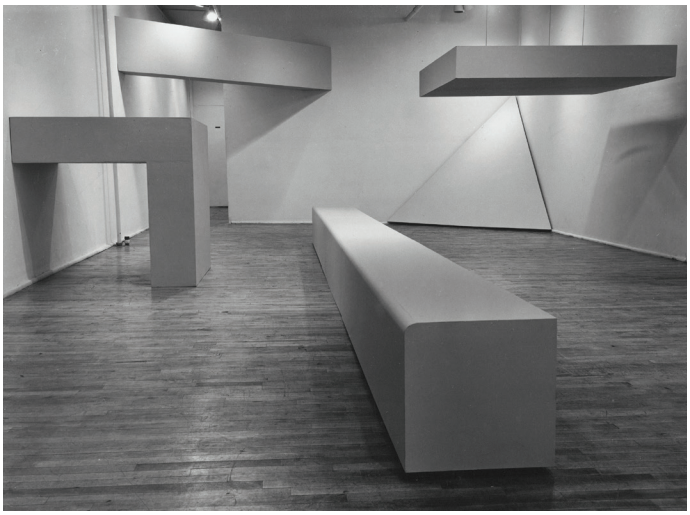


fig. 1: Installation view: *Robert Morris*, Green Gallery, New York, December 1964 – January 1965.

fig. 2: Installation view: *X*, Dwan Gallery, New York, October 4 – 29, 1966.

The installation view of *Systemic Painting* (1966) at the Solomon R. Guggenheim Museum,[fig. 3] with its iconic spiral ramps crossing the view of minimalist paintings by Kenneth Noland, Dean Fleming, Jo Baer, and Larry Zox, tempts a comparison to Morris's *Separate Walkways: The Warders Above, the Inmates Below,* [pl. 6] and perhaps more obliquely—but certainly comprehensible to anyone who has seen the Guggenheim's unique vaulted atrium—to *Arena of the Combatants* [pl. 7] and *The Walled Grounds of Parades and Punishments.* [pl. 8] Bold, flat masses and exaggerated orthogonal lines in the *Carceral* drawings identify the "look" of minimalist sculpture in these airless atmospheres, but what remains conspicuously missing or marginalized in the exhibition photographs, as well as the drawings, are the ambient bodies whose interactions with objects are central to the art's proper apprehension.

The formal features shared between the *Carceral* drawings and photographs of landmark minimalist exhibitions are more than just coincidence. In the 1975 essay, "Aligned with Nazca," Morris concluded, "All twentieth century art

seems compelled by a type of Cartesian projection that will net every experience by a vertical plane interposed between the viewer and the world."[3] Visiting the expansive ancient Nazca geoglyphs in Peru impressed upon him that the customary visual experience of these monumental lines in the landscape—that they could be pictorialized as lines at all—was only available to the eye from a distance and especially aerially when earth could be seen "straight out" at ninety degrees from the body. Morris readily applied the critique: "Minimal art's diagrammatic aspect was derived from plans generated by drawings on flat pages. Most Miminal art was an art of flat surfaces in space," which he readily acknowledged "[diminish] the density of the physical."[4] The immense openness of the Nazca site permitted Morris to identify a tension between minimalism's invention of an active and freeing space for its beholders and its simultaneous faithfulness to the order of a diagrammatic system, which as I argue here, is aptly crystallized by the hermetic, banal photographs through which minimal art is mainly represented.

fig. 3: Installation view: *Systemic Painting*, Solomon R. Guggenheim Museum, New York, September 21 – November 27, 1966.

As time went on, the ambition that minimalism once had to transform the organization of the beholder's space in the bracketed experience of the museum gallery could not be held separate from the social reality of the public realm. Minimalism's desire for a strong visual impact, evident in its choice of industrial materials and austere geometry, is predicated upon a willingness to accept powerfulness as a positive quality without offering a critique of the abuses of authority that power supplies.[5] Nowhere is this more vividly illustrated in contemporary art history than in the example of Richard Serra's *Tilted Arc* (1981),[fig. 4] a large-scale minimalist sculpture sited in front of a federal building in downtown Manhattan, eventually removed after a prolonged period of public outrage against it. Already by the early 1970s, Morris perceived the potentially domineering qualities of minimalism and began to experiment with the psychological effects of power in his works from this period. An exhibition of Morris's *Blind Time* drawings (1973), *Labyrinth* (1974), and *Voice* (1974) held simultaneously at Leo

fig. 4: Richard Serra, *Tilted Arc*, 1981. Weatherproof steel, cylindrical section: 12 feet high × 120 feet along the chord × 2 ½ inches thick. Installed in 1981 at the Federal Plaza, New York. Collection of U.S. General Services Administration, Washington, D.C. Destroyed by the U.S. Government in 1989.

Castelli and Sonnabend galleries in 1974 stand out in this trajectory and bring us closer to associations manifest in the *Carceral* drawings a few years later.

Before a discussion of these three artworks, it is vital to know that the early 1970s was a period of unprecedented, piqued interest in the social psychology of power. Philip Zimbardo's 1971 Stanford Prison Experiment is an oft-cited example; in it, research volunteers were randomly assigned the roles of prisoner or warden and allowed to run a simulated prison in a campus basement. The increasingly violent and pathological behavior of the guards eventually became so extreme that the study was terminated earlier than planned. Zimbardo's experiment reinforced the findings of another classic study on obedience and authority by Yale social psychologist Stanley Milgram, in which volunteers playing the role of 'teacher' were instructed to administer an electric shock to 'learners' in a separate room if an error was made on a verbal test. Remarkably, teachers readily delivered dangerous levels of electricity to learners simply at the direction of the experimenter (although no shocks were actually given, the participants believed them to be real). Published first in 1963 as a journal article, Milgram applied his paradigm widely to a range of power dynamics in his book *Obedience to Authority* in 1974, including to German enforcers at concentration camps and American troops who killed unarmed villagers at My Lai during the Vietnam War. Morris, who was deeply inserted in antiauthoritarian and antiwar protests in the late 1960s and 1970s, would surely have been sensitive to this emerging information about the human capacity for atrocity.[6]

fig. 5: Robert Morris, *Blind Time*, 1973. Graphite on paper, 35 × 46 inches.

As a group of ninety-eight individual drawings, *Blind Time* [fig. 5] distills the creative act to a set of functions to be enacted or obeyed and is like an experiment in that it is both a test of skill and a kept record of the examination. Morris blindfolded himself and executed various instructions for drawing with graphite. The results of the performative process are gestural and contain traces of finger- and handprints, recalling the spontaneity, accidental mark-making, and bodily indexical qualities celebrated of abstract expressionist painting from the 1950s. But *Blind Time* is both creative and self-subverting—the artist drew not only blindfolded, but also under the constraints of time, sometimes with a non-dominant hand, and so on. *Blind Time* thus recasts ebullient principles from the heyday of a previous style as a set of controlled procedures. Correlatively, it stands to reason that the future *Carceral* would enact a

parallel commentary on minimalism as its foil, emphasizing its authoritative and overly rigorous architectural formulas as the predominating aspects.

fig. 6: Robert Morris, *Untitled (Labyrinth)*, 1974. Painted plywood and masonite, 8 feet high, 30 feet diameter. Solomon R. Guggenheim Museum, New York, Panza Collection.

*Labyrinth,* [fig. 6] which is the readiest comparison to the *Carceral* drawings, was created for the Institute of Contemporary Art (ICA) at the University of Pennsylvania and alights on compatible themes of submission and control. The sculpture is an eight-foot-high round labyrinth, eighty feet in diameter, with an eighteen-inch-wide walkway that winds through intricate passages to the center. At the ICA, visitors who entered the labyrinth were subject to surveillance by onlookers situated on a balcony above the imposing structure, and the admonishment "Enter at Your Own Risk" printed near the opening slit dramatized the feeling of confinement that the viewer would experience inside. Returning to Morris's essay, "Aligned with Nazca," the labyrinth is a key metaphor for the psychological impact of such enclosed spaces. Within a labyrinth, the beholder submits to its spatial system; Morris noted that this type of environment alludes to what human psychology cannot achieve, namely, to see oneself as an object "for external examination."[7] This stands in contrast to the view outside the labyrinth, in which the movement inside its coil can be watched.

fig. 7: Robert Morris inside *Passageway*, 1961. Painted plywood, light fixtures, light bulbs, audio. 8 × 50 feet. Installation at Yoko Ono's studio, 112 Chambers Street, 1961–62.

*Labyrinth* revisits the early Passageway (1961),[fig. 7] one of his contributions to a suite of happenings enacted at Yoko Ono's loft.[8] The sculpture is a curved plywood corridor whose walls narrow and converge at a dead end and is accompanied by an audio recording faintly sounding out heartbeats, connecting the feeling of its enclosure to the beholder's physiology. Both *Labyrinth* and *Passageway* thus impart an acute sense of being closed in upon and subject to the dominating spatial regime of the structure. Although the intention behind *Passageway* was to experience the narrowing path as an exercise in the contingency of perception given different spatial circumstances, some perceived it as actively antagonistic, neatly summarized by what Morris once himself noticed: a visitor to *Passageway* scrawled "Fuck you, too," on one of its walls.[9]

It is frequently assumed that by the turn of the sixties Morris was retreating from the stark architectural allusions ample in his minimalist work earlier in the decade in favor of soft sculpture made of thread waste and felt. In actuality, the artist was as interested as ever in architecture, especially at a large scale, as the suite of expansive ink-on-paper drawings *Para-Architectural Projects* (1971) proves. Morris had trained as an engineer at the University of Kansas and later served in the Army Corps of Engineers during the Korean War, and the drafting skills he learned are amply realized in drawings such as *Section of a Concourse,* [fig. 8] its rigorous orthogonal lines seeming to continue indefinitely beyond the edge. The *Projects* visualize monumental structures as vast and desolate, foreshadowing both the physically and psychologically disorienting space Morris presented in the maze of the *Labyrinth* installation just a few years later, and the punitive state structures represented in the *Carceral* series at the end of the decade.

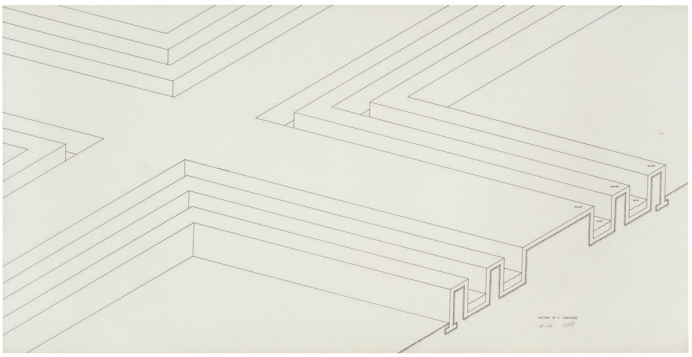


fig. 8: Robert Morris, *Section of a Concourse*, 1971. Ink on paper, 42 × 83 inches.

Four drawings in *Carceral—Inmate Work Project: Perpetual Construction and Dismantling of the Labyrinth, Observation Yards, Security Walls,* and *Stockade* [pl. 9–12] — refer closely to *Labyrinth*. Of these, *Inmate Work Project* names the labyrinth in its title. As Anaël Lejeune notes, the disintegrating walls of the maze remind the viewer of modular minimalist forms. The title alludes to the Sisyphean task of making and dismantling the structure, which as a punishment is meant to "train and subjugate" the prisoner.[10] *Security Walls* refer to the characteristic features of prison architecture, a fortress-like perimeter and dedicated sentry points; just as in *Labyrinth*, we are reminded that the viewer interacts with the sculpture either by entering its maze or monitoring others from above. *Observation Yards* and *Stockade* offer the viewer a gaze from the perimeter onto the inmates' areas below. The walled pens allude to common methods of keeping prisoners separate from one another to control their movement.

fig. 9: Robert Morris, *Voice*, 1973–74. Eight fabric-covered loud speakers connected to eight channels and mounted on wall panels; sixteen wooden boxes covered in felt; and two four-channel tape recorders and amplification system. Overall dimensions variable.

*Voice,* [fig. 9] while not immediately apparent in its connection to *Carceral*, is an important bridge to Morris's later reading of Foucault's *Discipline and Punish*. The artwork is a sound installation consisting of eight audio tracks, totaling three hours and thirty minutes of recordings. The track section "They" includes the reading aloud of texts by early-twentieth-century German psychiatrist Emil Kraepelin,

whose research contributed to the modern medical diagnoses of bipolar disorder and schizophrenia. Despite his important advances, Kraepelin held the unsettling belief that those afflicted with mental health conditions had no place in society. As a social policy, proponents of 'racial hygiene' like Kraepelin promoted sequestering individuals with unwanted behaviors—ranging from insanity to depression to homosexuality—to achieve brighter prospects for cultural development.[11] Thus, Kraepelin is a revealing example of how scientific knowledge is rarely classificatory for its own sake, but rather, can be wielded as an instrument of control. In *Voice*, Morris subverts Kraepelin's texts by alternating and overlapping the voices of male and female actors, undermining the singular voice of the author, and alluding to the instability of the single self that was the subject of Kraepelin's research. Morris also had the actors switch pronouns, further stirring a sense of ambiguity.

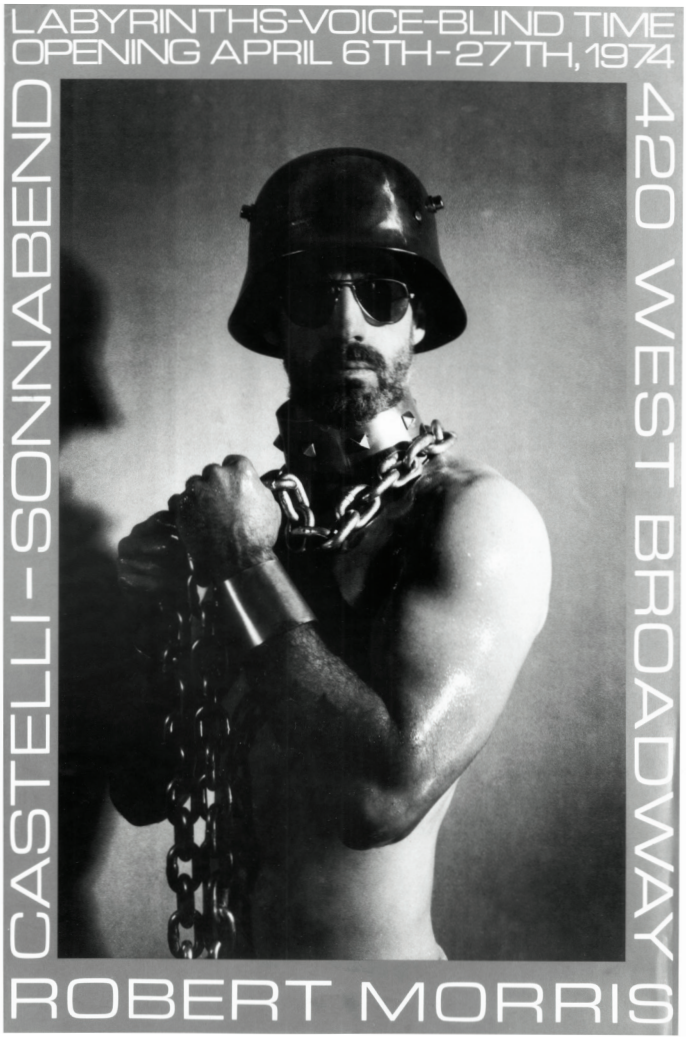



fig. 10: Robert Morris, *Poster for Castelli-Sonnabend Gallery Exhibition "Voice,"* April 6–27, 1974, 1974. Offset lithograph, 36 ⅞ × 23 ¾ inches.

The themes of these three works—obedience, authority, submission, confinement, subjugation, and disorder—were provocatively expressed by the advertisement poster for the exhibition *Labyrinths — Voice — Blind Time* at Leo Castelli and Sonnabend galleries.[fig. 10] The now infamous and highly sexualized poster includes a photograph of a semi-naked Morris sporting manacles, a steel collar, Nazi German helmet, and aviator sunglasses. His extravagant costume refers to the masculine belligerence of a repressive regime and, at the same time, parodies it through erotic exaggeration. Susan Sontag addressed the poster in her essay "Fascinating Fascism" (1974), the shock of which she argued is that image is not *more* shocking, the visual markers of authoritarianism having entered a "vast repertory of popular iconography."[12] Sontag noted the picture's citation of the queer sadomasochism and bondage subcommunity, a reference that would have existed at the edge of propriety at the time, even in the liberal circles Morris inhabited. In any case, the image relies on a highly charged symbolism of authority to advertise a suite of artworks about control, subservience, and the policing of deviants.

This brings us, at last, to Foucault. The central thesis of *Discipline and Punish* is that the modern penal system is based not on the deprivation of liberty, but rather on

a wide definition of the criminal as socially marginal and therefore subject to intense scrutiny. If we look broadly across societal institutions—education, labor, religion, even the family—Foucault maintains that we can see the evidence of compatibly punitive systems of control in place. Properly functioning social regulation relies on individuals to internalize categories of normalcy and aberrancy, to aspire to one and fear the other. In previous eras, retribution for error was punished physically, but in our time, according to the intellectual historian Mark Poster, "the object of control has shifted from the body to the mind."[13] As we can see, some of the ideas formalized by Discipline and Punish were already robust in Morris's practice before he picked up Foucault in 1977, so the question is not about Foucault as a turning point. However, it is yet significant to ask why Foucault mattered at all, not only to Morris, but also to a generation of American post-minimalist artists through the 1970s and 1980s.

The landmark cultural and social upheavals of the 1960s had become increasingly turbulent by the following decade as conservatives tightened a grip on national politics and the radicalization of the antiwar and civil rights movement met with a shockingly militarized response, exemplified by police violence on college campuses like Kent State and Jackson State (1970). Altogether these cataclysmic phenomena were enough to expose jagged divisions of power and the volatility with which power could be applied. At the same time, artists—including Morris, as a part of the protest group Art Workers Coalition—launched a major critique of public museums' political inaction and interrogating their questionable corporate partnerships. That the repression of a marginal counterculture was not only enshrined on the political right, but also within institutions usually associated with the left, exacerbated tensions, and led to an ambivalence toward the university, the museum, and gallery as potential sites of resistance.[14]

In those same years, among some groups of downtown literati, recent French theory had begun to surface. Roland Barthes, Jean Beaudrillard, and Michel Foucault, among others, supplied young leftists with a new language to revise the stale Marxist critique of the previous generation. These authors captured an exhilarating sense of how to interpret diverse signs and symbols, and their theoretical apparatus was capacious enough to apply to a rapidly expanding field of artistic practices: conceptual art, land art, performance, video, early digital art, and beyond. To quote François Cusset, "French theory allowed artists… the opportunity to once more participate in discourse—or in criticism—by revealing the close similarity, or even the interchangeable nature, of discursive and creative poles: the artist *wields* a performative discourse about the world." For its part, the universe of powers described in *Discipline and Punish* was so broad that

it enabled its readers to see themselves as the marginal others upon whom repressions had been exercised, thereby validating their attempts at resistance.


fig. 11: Giovanni Battista Piranesi, *The Arch of Titus (Veduta dell'Arco di Tito)*, ca. 1760. Etching. Sheet: 15 15/16 × 24 15/16 inches. Plate: 20 11/16 × 27 7/8 inches.

What Morris took away from his reading of Foucault was much more than the creative spark leading him to *In the Realm of the Carceral*. He gained license to gather up his activism, the heterogeneous artworks of the first half of the 1970s (e.g., *Labyrinth, Voice, Blind Time*), the highly charged fascist symbolism of the Castelli and Sonnabend poster, and a new critical stance put forward in "Aligned with Nazca," into a cohesive, creative, and transgressive discourse against the abuse of power. As Poster writes, Foucault presented a configuration of power that was so widespread in society that it "[extends] to the most intimate recesses of everyday life," squaring with the sentiment Morris articulated that post-minimal art newly takes "the space of the self" as its primary investigation.[15] The stark *Carceral* drawings represent a moment of significant culmination; they plumb the depths of personal psychological terror in direct relationship not only to what Morris read in *Discipline and Punish*, but also to the violent confrontations of the 1970s in the world outside, with which Morris was already polemically engaged.

fig. 12: Giovanni Battista Piranesi, *The Staircase with Trophies.* Plate begun in 1749, additions until early to late 1760's. Etching and engraving. Plate: 21 ½ × 15 ¾ inches. Sheet: 27 × 20 inches.

It is no surprise, then, that Morris illustrates the spectacle of power, and its effects on the human psyche, by referencing Piranesi's archetypal *Carceri d'Invenzione*. In his own time during the Italian Enlightenment and since, Piranesi is known as an artist whose work forges an interface between reason and imagination, order and feeling. His studio atop the Piazza di Spagna was frequented by Romans and foreigners alike, who sought out his atmospheric scenes of the city's ruins and baroque buildings in juxtaposition, such as in the engraving *Vedute dell'Arco di Tito* from the *Views of Rome* (c. 1760).[fig. 11] As a trained architect and engineer, Piranesi favored architectural details in his scenes, often with great flourish. Depicted human figures are typically engaged in lively activity but are ultimately minor parts of his compositions. He instead

fig. 13: Giovanni Battista Piranesi, *The Sawhorse.* Plate begun in 1749, additions possibly until 1760 Etching and engraving Plate: 16 ⅜ × 22 inches. Sheet: 17 ⅝ × 24 ½ inches.

fig. 14: Giovanni Battista Piranesi, *The Giant Wheel.* Plate begun in 1749, additions until early to late 1761 Etching and engraving Plate: 21 ⅝ × 16 ⅛ inches . Sheet: 24 ½ × 20 inches.

emphasized the thrilling visual impact created by a gigantic central envelope of space, dramatic angularity, and bold chiaroscuro.

Piranesi's *Carceri* amplify these emotional elements to an extreme and provide an alternative impression of Palladian Rome: an imaginary world of psychological and physical horror. In *The Staircase with Trophies*, for instance, Piranesi details the familiar rectilinear masonry of classical antiquity, but set within an intimidatingly infinite chamber meant to cow the figures in its midst.[fig. 12] Steep staircases and elevated walkways slash through the composition, affording the bird's eye view of a staging ground for torture below, clearly also prefiguring Morris's *In the Realm of the Carceral*.[16] In *The Sawhorse*, Piranesi isolates two figures, the guard and the damned, within a similarly cavernous room featuring ladders and toothed machines.[fig. 13] Similarly, *The Giant Wheel*[fig. 14] alludes to the breaking wheel, a punishment that entailed several days of public mutilation followed by decapitation, crucifixion, or burning at the stake. Piranesi represents the wheel as a hazy, nightmarish orb, vastly out of scale and in the upper register of the engraving, redoubling its threatening psychological presence. Foucault's history of incarceration brought such images by Piranesi into new focus for Morris: the earlier Italian artist was situated at a moment in history in which rituals of corporal punishment had changed to social regulation through surveillance. However, the bloodlessness of the latter is haunted by the "inhuman frigidity" of the former—a coldness that pervades I*n the Realm of the Carceral*.

To bring us back to where we started, is *Carceral* in some sense the end of Morris's engagement with minimalism? The question is more accurately, minimalism to whom? Although Morris's earliest sculptural practice was arrived at through his involvement with Cage, "[whose] disarticulation of transcendent structure was understood as a subversion of power," the original attempt to redefine communal public space was visionary but ultimately unrealistic.[17] Instead, minimalism was more readily

comprehended as an intrusion into that space and a sign of aggression. This much was already known to Morris by the close of the sixties, and the broader cultural context had shifted. By the early 1970s, more was known about the psychology of domination, and there were escalating displays of force against antiwar and civil rights protestors. Through a variety of media, Morris was engaged with a thoroughgoing investigation and critique of displays of power, and Foucault provided the means to consolidate these disparate articulations under a formalized discourse. In the end, *In the Realm of the Carceral* represents but one, strong pictorial citation of the distancing effects of power extending from the minimalist project, if even its failed utopia. But Morris continued to engage with power, its various articulations in space, and its psychological effects on the viewer for the remainder of his career.

NOTES

1 Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper and Row, 1989), pp. 135–137.

2 Branden W. Joseph, "The Tower and the Line: Toward a Genealogy of Minimalism," *Grey Room* 27 (Spring 2007): 75. See also Anaël Lejeune, "*In the Realm of the Carceral: Robert Morris et le pouvoir disciplinaire*," Marges 20 (2015): 29–43 and Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist* (New Haven, CT: Yale UP, 2000), p. 255.

3 Robert Morris, "Aligned with Nazca," in *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge, MA: MIT Press, 1993), p. 158.

4 Ibid., p. 159.

5 This argument was made early on by Donald B. Kuspit in "Authoritarian Abstraction," *The Journal of Aesthetics and Art Criticism* 36, no. 1 (Autumn 1977): 25–38. It is a line of thinking forcefully and eloquently executed in Anna C. Chave, "Minimalism and the Rhetoric of Power," *Arts Magazine* 64, no. 5 (January 1990), pp. 44–63.

6 The Zimbardo and Milgram experiments are popularly known and frequently cited. A concise summary is in George R. Mastroiann and George Reed, "Apples, Barrels, and Abu Ghraib," *Sociological Focus* 39, no. 4 (November 2006), pp. 239–250.

7 Morris, "Nazca," p. 165.

8 James Meyer, *Minimalism: Art and Polemics in the Sixties* (New Haven, CT: Yale UP, 2001), p. 51.

9 Robert Morris, in an interview with Simon Grant, *Tate Etc.*, no. 14 (Autumn 2008). Accessed online: https://www.tate.org.uk/tate-etc/issue-14-autumn-2008/simon-grant-interviews-robert-morris.

10 Lejeune, "Carceral," p. 43.

11 Martin Brüne, "On Human Self-Domestication, Psychiatry, and Eugenics," *Philosophy, Ethics, and Humanities in Medicine* vol. 2, no. 21, p. 2.

12 Susan Sontag, "Fascinating Fascism," in *Under the Sign of Saturn* (New York: Farrar, Straus, Giroux, 1980), p. 101.

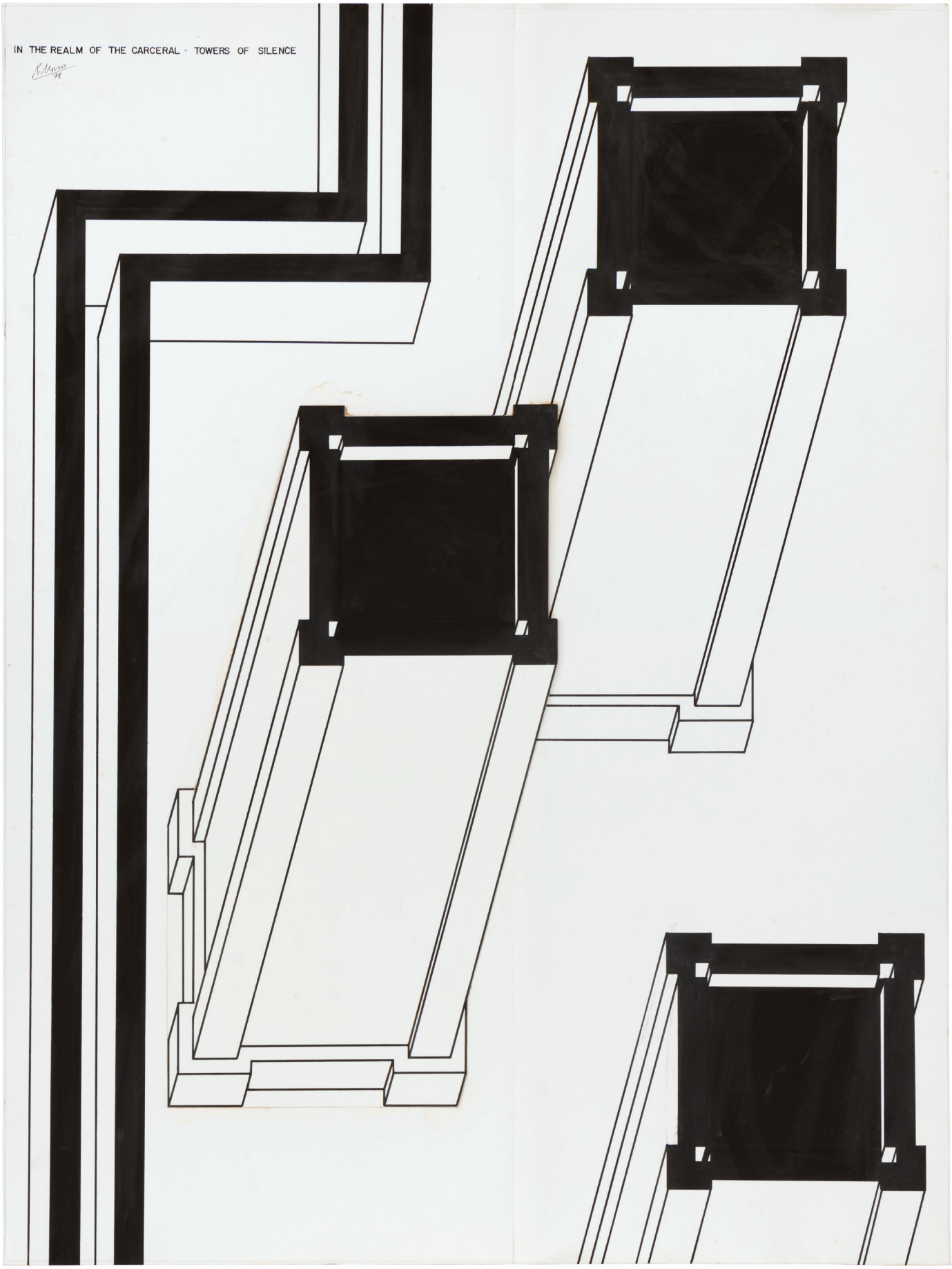
13 Mark Poster, "Foucault and History," *Social Research* vol. 49, no. 1 (Spring 1982), p. 125.

14 François Cusset, *French Theory: How Foucault, Derrida, Deleuze, & Co. Transformed the Intellectual Life of the United States*, trans. Jeff Fort with Josephine Berganza and Marlon Jones (Minneapolis, MN: Minnesota UP, 2008), p. 234.

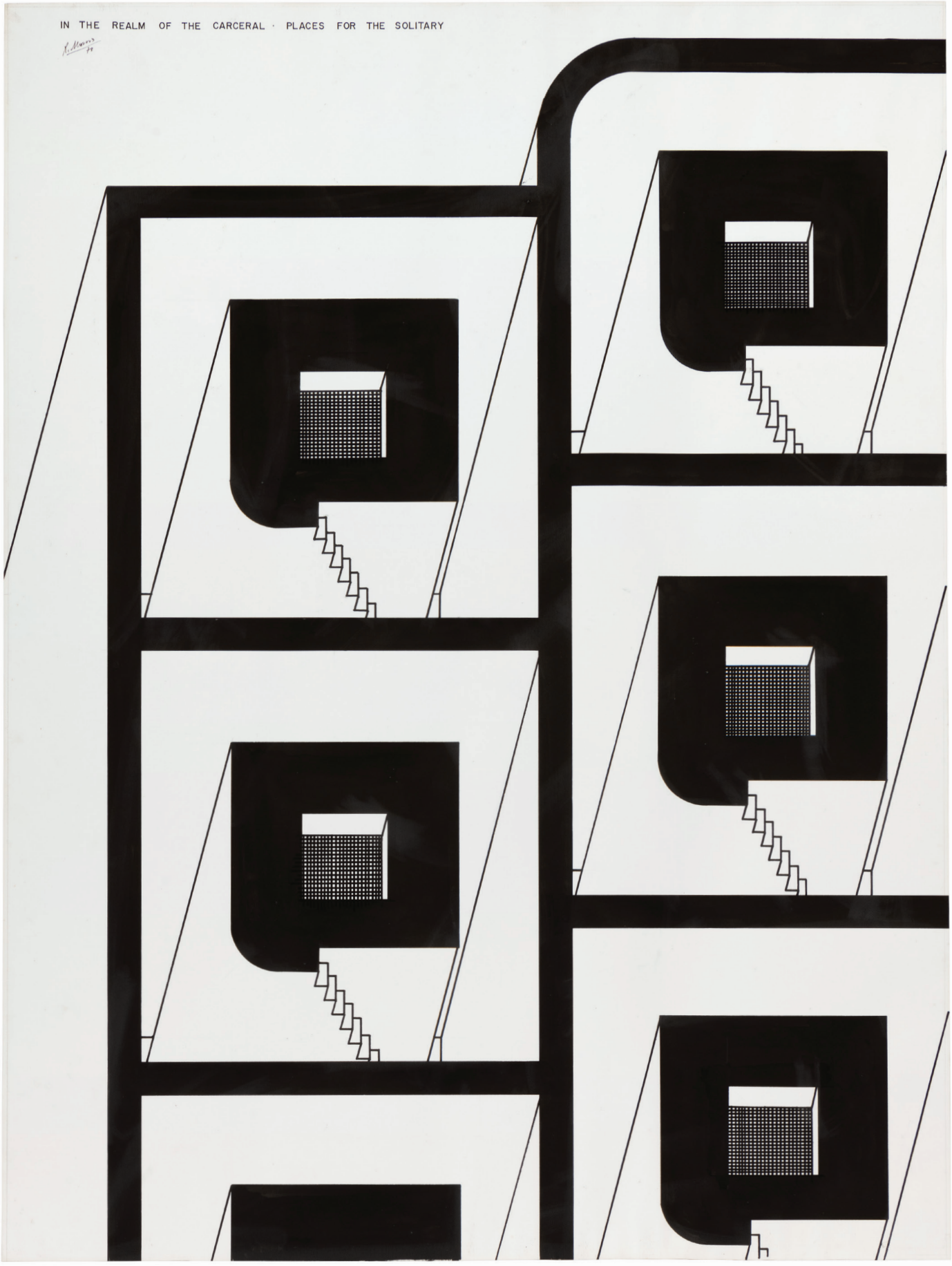
15 Poster, "Foucault," 122 and Morris, "Nazca," p. 159.

16 Stephen F. Eisenman, "The Space of the Self: Robert Morris' 'In the Realm of the Carceral'," *Arts Magazine* 55, no. 1 (September 1980), p. 105.

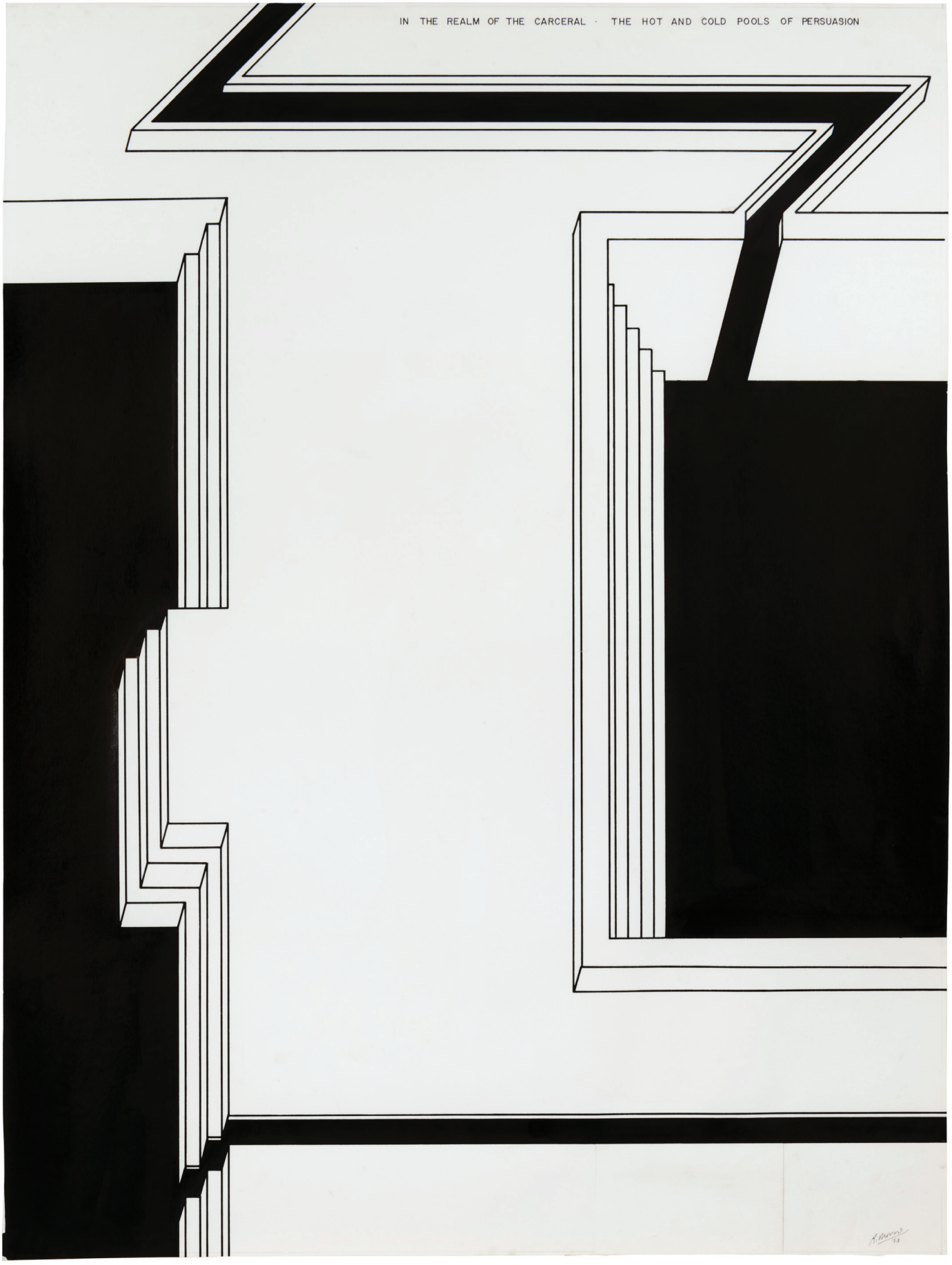
17 Joseph, "The Tower and the Line," p. 62.



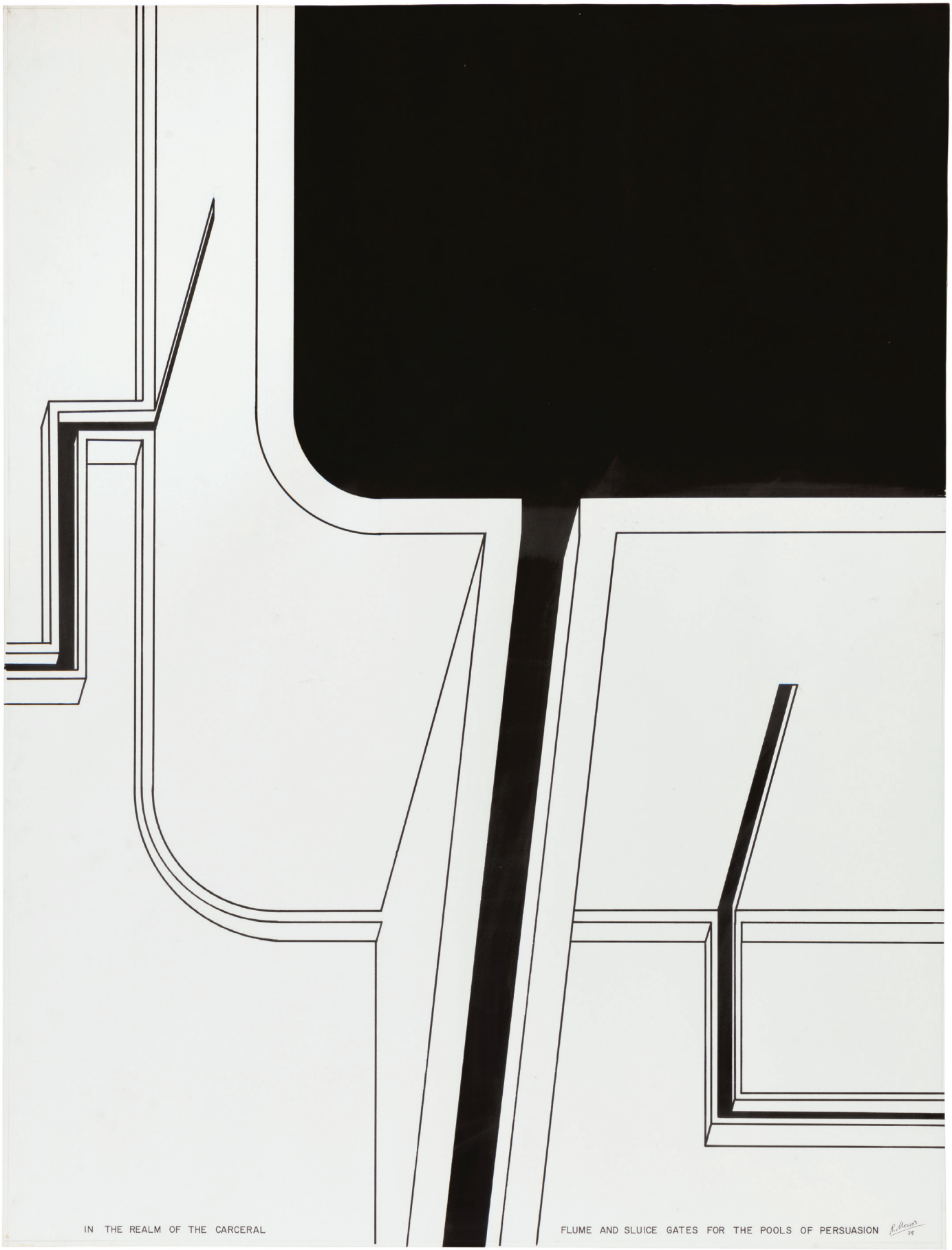

Robert Morris, *In the Realm of the Carceral—Towers of Silence*, 1978
Ink on paper mounted on board, 44 ¼ × 33 ¼ inches



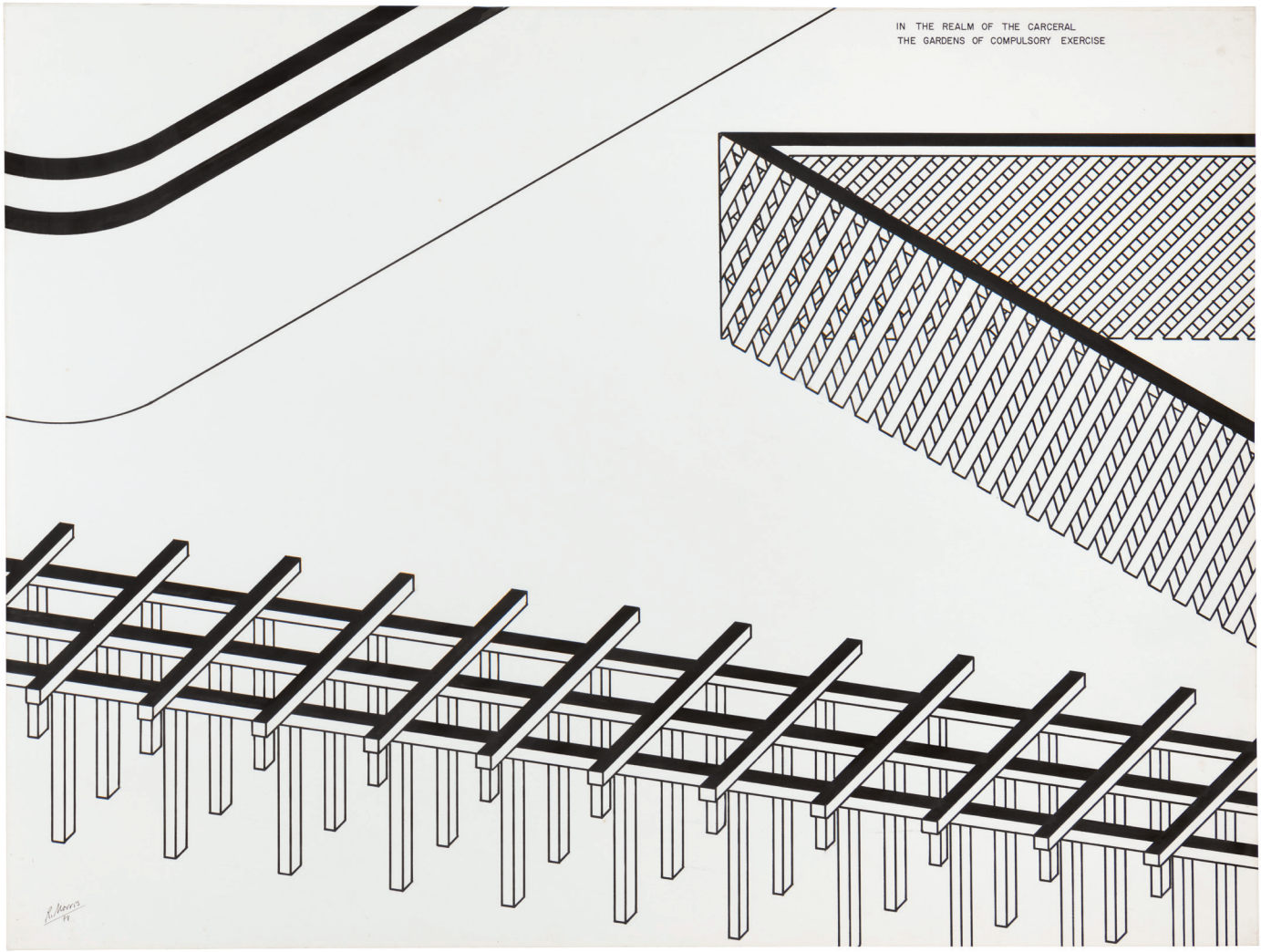

Robert Morris, *In the Realm of the Carceral—Places for the Solitary*, 1978
Ink on paper mounted on board, 44 ¼ x 33 ¼ inches




Robert Morris, *In the Realm of the Carceral—Hot and Cold Pools of Persuasion*, 1978
Ink on paper mounted on board, 44 ¼ × 33 ¼ inches

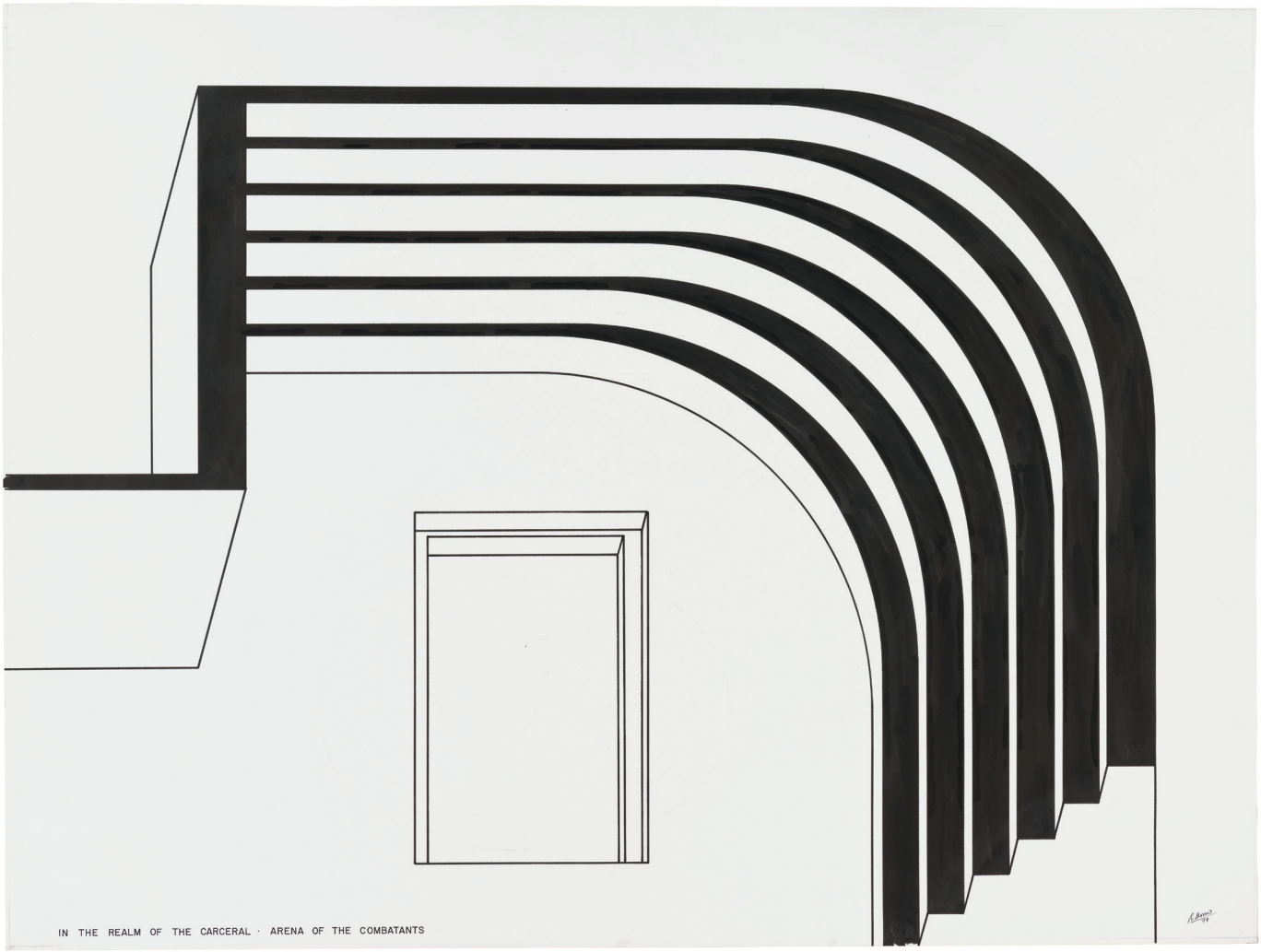



Robert Morris, *In the Realm of the Carceral—Flume and Sluice Gates for the Pools of Persuasion*, 1978
Ink on paper mounted on board, 44 ¼ x 33 ¼ inches

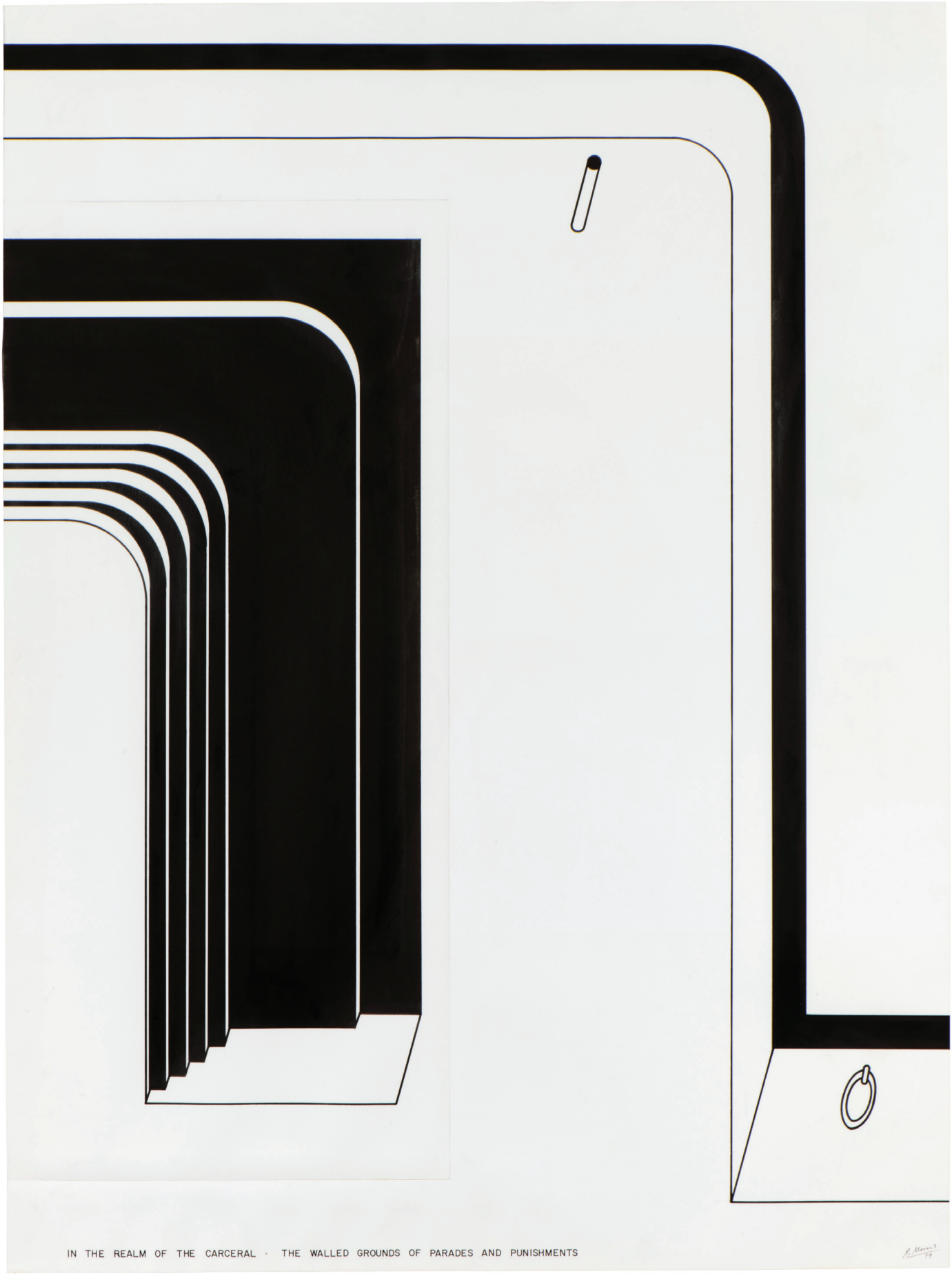



Robert Morris, *In the Realm of the Carceral—The Gardens of Compulsory Exercise*, 1978
Ink on paper mounted on board, 33 ¼ × 44 ¼ inches

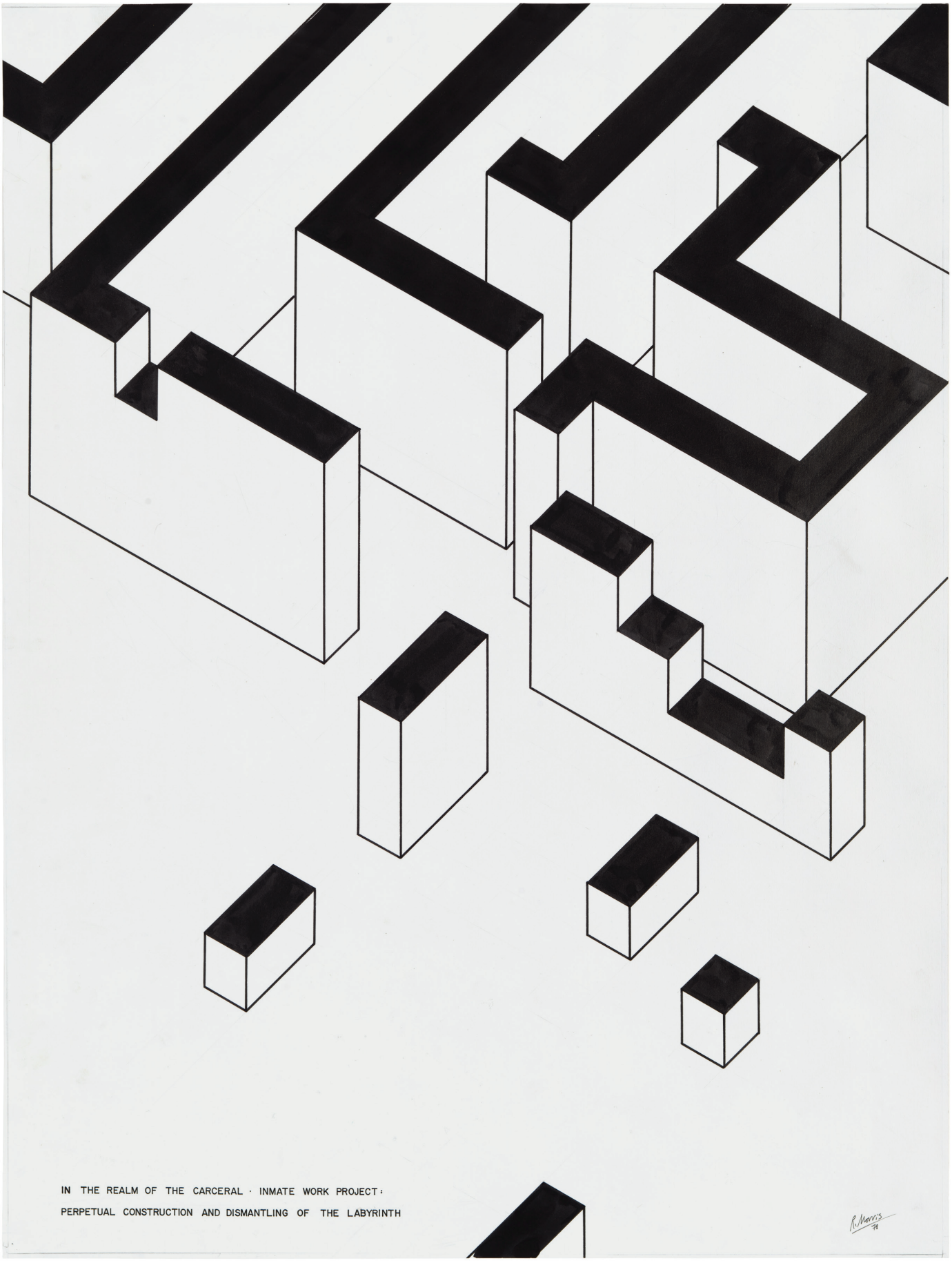

Robert Morris, *In the Realm of the Carceral—Separate Walkways: The Warders Above, the Inmates Below*, 1978
Ink on paper mounted on board, 33 ¾ × 45 inches
Private Collection



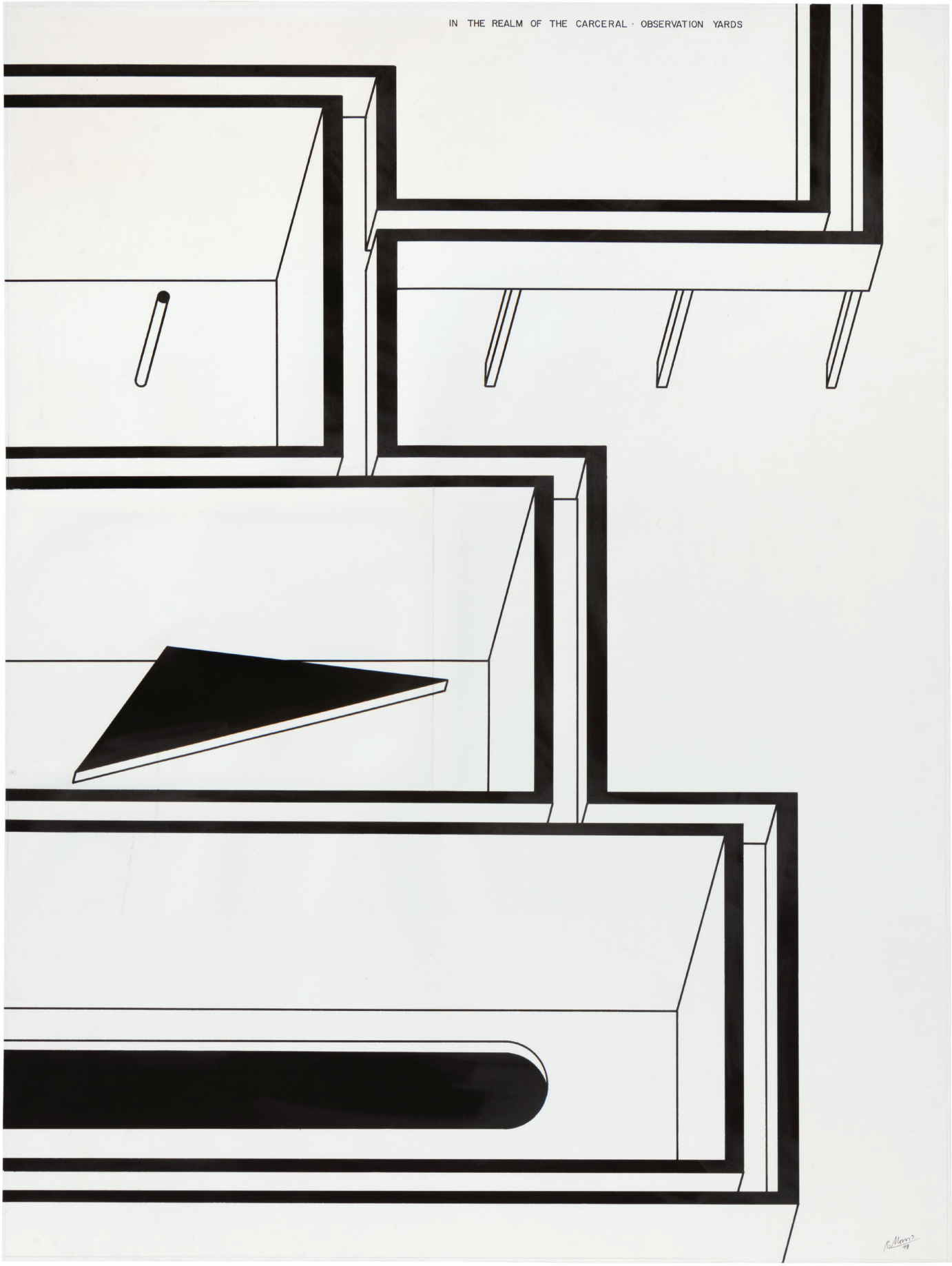

Robert Morris, *In the Realm of the Carceral—Arena of the Combatants*, 1978
Ink on paper mounted on board, 33 ¾ × 45 inches
Collection of MAH Musée d'art et d'histoire, Ville de Genève



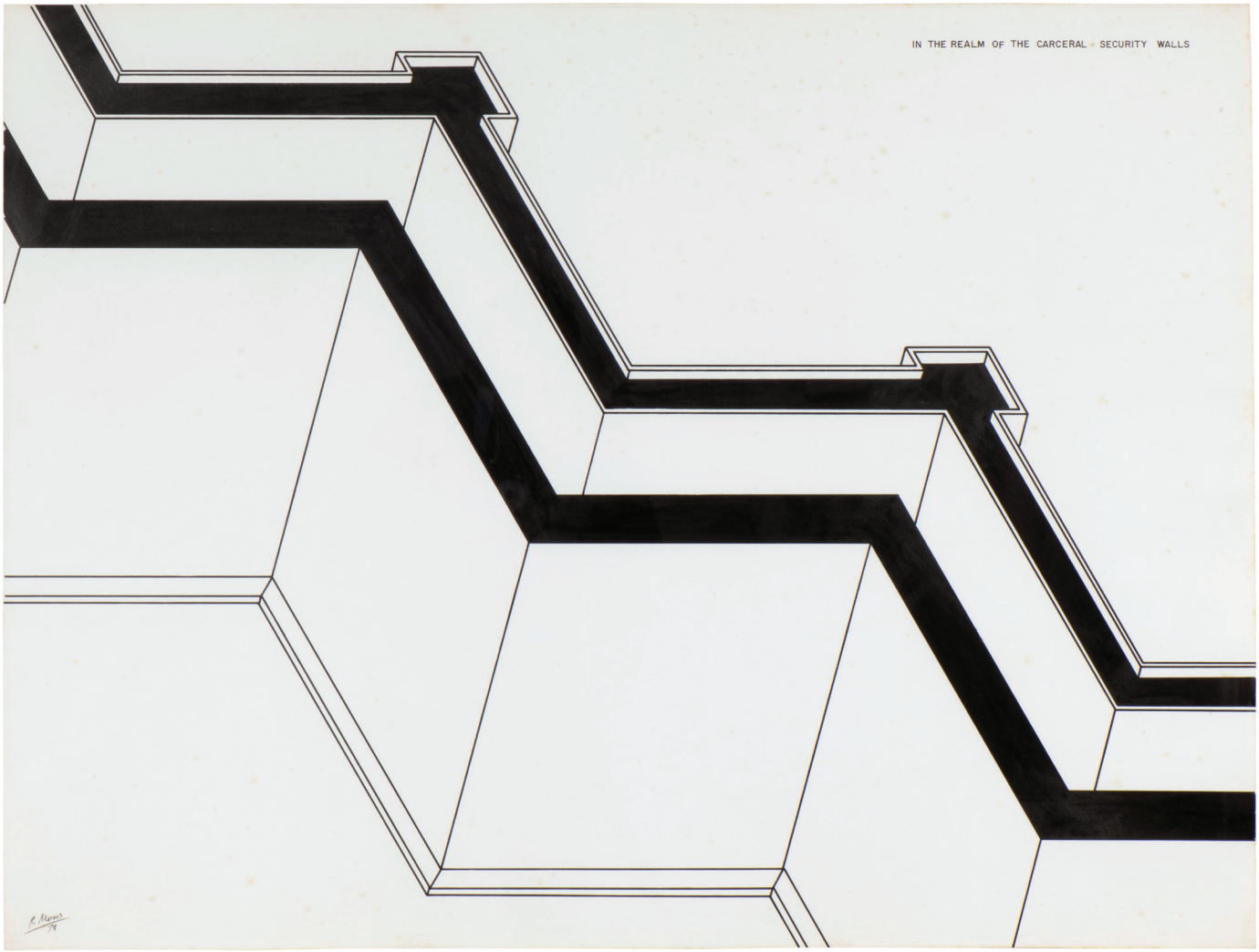

Robert Morris, *In the Realm of the Carceral—The Walled Grounds of Parades and Punishments*, 1978
Ink on paper mounted on board, 44 × 33 inches




Robert Morris, *In the Realm of the Carceral—Inmate Work Project: Perpetual Construction and Dismantling of the Labyrinth*, 1978
Ink on paper mounted on board, 44 ¼ × 33 ¼ inches
Collection of National Gallery of Australia, Canberra




Robert Morris, *In the Realm of the Carceral—Observation Yards*, 1978
Ink on paper mounted on board, 44 ¼ × 33 ¼ inches




Robert Morris, *In the Realm of the Carceral—Security Walls*, 1978
Ink on paper mounted on board, 33 ⅛ x 44 inches


Robert Morris, *In the Realm of the Carceral—Stockade*, 1978
Ink on paper mounted on board, 44 ¼ × 33 ¼ inches
Collection of National Gallery of Australia, Canberra

Robert Morris
*In the Realm of the Carceral—Towers of Silence*, 1978
Ink on paper mounted on board
44 ¼ × 33 ¼ inches

Robert Morris
*In the Realm of the Carceral—Places for the Solitary*, 1978
Ink on paper mounted on board
44 ¼ x 33 ¼ inches

Robert Morris
*In the Realm of the Carceral—Hot and Cold Pools of Persuasion*, 1978
Ink on paper mounted on board
44 ¼ × 33 ¼ inches

Robert Morris
*In the Realm of the Carceral—Flume and Sluice Gates for the Pools of Persuasion*, 1978
Ink on paper mounted on board
44 ¼ x 33 ¼ inches

Robert Morris
*In the Realm of the Carceral—The Gardens of Compulsory Exercise*, 1978
Ink on paper mounted on board
33 ¼ × 44 ¼ inches

Robert Morris
*In the Realm of the Carceral—The Walled Grounds of Parades and Punishments*, 1978
Ink on paper mounted on board
44 × 33 inches

Robert Morris
*In the Realm of the Carceral—Observation Yards*, 1978
Ink on paper mounted on board
44 ¼ × 33 ¼ inches

Robert Morris
*In the Realm of the Carceral—Security Walls*, 1978
Ink on paper mounted on board
33 ⅛ x 44 inches

27

Giovanni Battista Piranesi
*The Staircase with Trophies*
Plate begun in 1749, additions until early to late 1760's
Etching and engraving
Plate: 21 ½ × 15 ¾ inches
Sheet: 27 × 20 inches

Giovanni Battista Piranesi
*The Giant Wheel*
Plate begun in 1749, additions until early to late 1761
Etching and engraving
Plate: 21 ⅝ × 16 ⅛ inches
Sheet: 24 ½ × 20 inches

Giovanni Battista Piranesi
*The Sawhorse*
Plate begun in 1749, additions possibly until 1760
Etching and engraving
Plate: 16 ⅜ × 22 inches
Sheet: 17 ⅝ × 24 ½ inches

Figure 1: Photo by Rudolph Burckhardt
Figure 2: Courtesy Dwan Gallery records,
Archives of American Art, Smithsonian Institution
Figure 3: Photo by Robert E. Mates
Figure 4: Photo by Dith Prahn
Figure 5: Photo by Dan Bradica
Figure 8: Photo by Stan Narten
Plate 6: Photo by Annik Wetter
Plate 7: Photo by André Longchamp
Plates 1–5, 8, 10–11: Photo by Adam Reich

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