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Better without the artist? Re-Installing Thomas Hirschhorn's *Doppelgarage* (2002): Decision Making and Evaluation

This paper is a follow-up of case research conducted during the EU-funded Projects *Inside Installations* and *PRACTICS*, 2004-2010.<sup>1</sup>

*Doppelgarage* by Swiss artist Thomas Hirschhorn, a 120 square metre environment, completely furnished with PVC flooring, cardboard wall covering, bright fluorescent light and filled up with huge objects, could be likened to an oversize walk-in collage — knit together by brown and transparent packaging tape.

After its purchase and first installation at Pinakothek der Moderne in 2005 and its dismantling in 2006 *Doppelgarage* was re-installed after a ten-year hiatus in 2016. Seeking to replicate the 2005 installation as closely as possible, the museum took the conscious decision to conduct the reinstallation of the work without the presence of the artist or his representatives. Herewith the institution put itself to the test: Would the meticulous documentation of 2005/2006 be sufficient to achieve this goal?

The paper will trace decision making (in which the packaging tape played a crucial role) and how the result was evaluated by different stakeholders, including Thomas Hirschhorn himself.

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<sup>1</sup> See: Maike Grün, 'My work isn't ephemeral, it's precarious', Discussion of a 'conservation' strategy for *Doppelgarage* by Thomas Hirschhorn, in: *Inside Installations. Theory and Practice in the Care of Complex Artworks*, T. Scholte and G. Wharton (eds.), Amsterdam University Press 2011, 221-234; Maike Grün, 'Coordinates and Plans: Geodetic Measurement of Room Installations. Methods and experience gained at the Pinakothek der Moderne, Munich', *ibid*, 185-194.