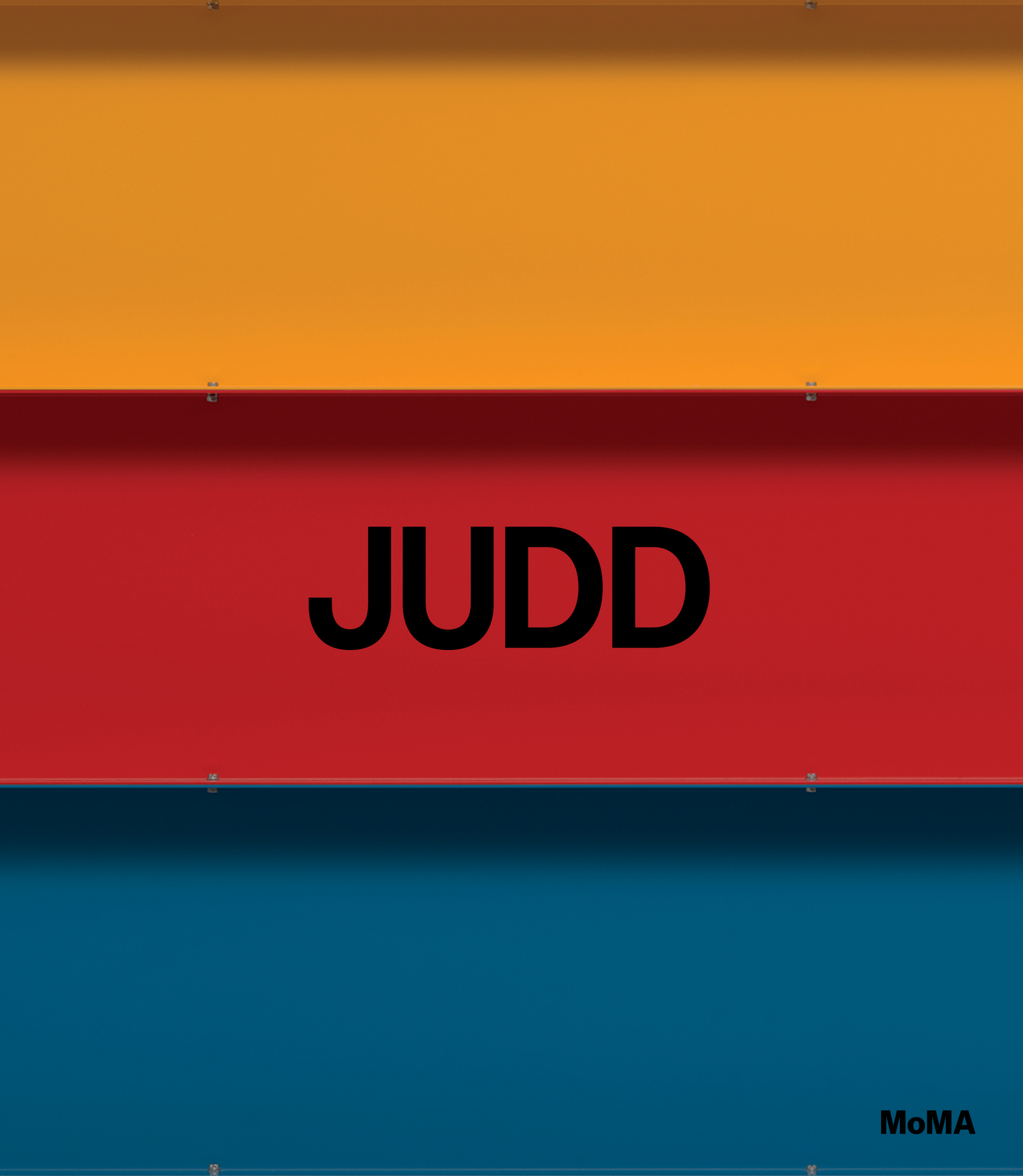

JUDD
MoMA

JUDD

EDITED BY ANN TEMKIN

With contributions by Erica Cooke, Tamar Margalit, Christine Mehring,
James Meyer, Annie Ochmanek, Yasmil Raymond, Ann Temkin, and Jeffrey Weiss

THE MUSEUM OF MODERN ART, NEW YORK

CONTENTS

Hyundai Card

Hyundai Card is proud to support this long-awaited retrospective of the work of Donald Judd, whose revolutionary ideas transformed the language of modern art. Judd's radical approach to form, materials, working methods, and display established him as one of the pivotal figures of the twentieth century. Bringing together a selection of Judd's objects, paintings, prints, and drawings, the exhibition explores the artist's provocative use of industrial materials and his bold investigation of form and space. Judd broke open the boundaries of traditional approaches to painting and sculpture through a remarkable spirit of creativity and innovation—values that Hyundai Card always seeks to pursue. Hyundai Card is committed to supporting the work of visionaries like Judd, whose legacy continues to stimulate dialogue about the intersection between art and life around the globe.

At Hyundai Card, we embrace the power of design, music, and the arts, and believe in the power of the arts to enrich everyday life. We are proud to partner with The Museum of Modern Art to support *Judd* and in its mission to connect people with art in meaningful ways. Hyundai Card is a leading premium credit card company based in Seoul, Korea. Fully committed to creative pursuits, Hyundai Card seeks to identify important movements in culture, society, and technology, as well as to stimulate meaningful and inspiring experiences in everyday life. Whether Hyundai Card is supporting cultural pioneers; building libraries of design, travel, music, and cooking for its members; or designing credit cards and digital services that are as beautiful as they are functional, our most inventive endeavors of premium products and digital and cultural services all draw from the creative well that the arts provide.

HENRY LUCE FOUNDATION

The Henry Luce Foundation seeks to enrich public discourse by promoting innovative scholarship, cultivating new leaders, and fostering international understanding. The Foundation advances its mission through grant-making and leadership programs in the fields of Asia, higher education, religion and theology, art, and public policy.

The Foundation's American Art Program, a leader in arts funding since 1982, supports museums, arts organizations, and universities in their efforts to advance the understanding and experience of American and Native American visual arts through research, exhibitions, collection projects, and publications.

FOREWORD

The Museum of Modern Art is pleased to present this exhibition of the work of Donald Judd, an indispensable figure in the history of twentieth-century art. Judd's work has long been the stuff of legend to the initiated—take, for example, the classic bumper sticker I ■ JUDD—but its full breadth and complexity remain unknown to most museumgoers. There has been no retrospective of Judd's work in the United States in more than thirty years, the last being an exhibition held at the Whitney Museum of American Art in New York in 1988. While scores of art museums worldwide include Judd's work in their holdings, rarely does one encounter more than one piece on display at any given time. Yet it is in seeing his objects in dialogue with one another that we are able to more clearly apprehend their logic and beauty. Judd demonstrated this with the permanent installations of his work that can now be seen at the properties of the Judd Foundation in Marfa, Texas, and New York City, and of the Chinati Foundation in Marfa. The magnitude of Judd's achievement has made Marfa an increasingly popular travel destination in recent years, but the number of people who have the opportunity to experience his work there remains relatively small.

This exhibition therefore aims to present the arc of Judd's career in a concise presentation of about seventy works. We first thank our generous lenders, who have placed their trust in our ability to handle and display their works with care and thoughtfulness. The show could not have come into being without the unstinting support of the Judd Foundation. Rainer Judd, President, and Flavin Judd, Artistic Director, have been outstanding partners in myriad ways. They and their colleagues have opened their archives to us, shared their own research, and provided invaluable counsel at every stage of exhibition preparation. The Chinati Foundation has been a generous friend to the project and has provided critical resources for our work. We extend warm appreciation to Jenny Moore, Director, and Rob Weiner, Associate Director, for their important guidance.

MoMA's exhibition team has been led by Ann Temkin, the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture. Temkin has brought to the project a particular focus on modern sculpture dating back to the exhibition *Constantin Brancusi* at the Philadelphia Museum of Art in 1995. Her study of Judd developed in part from her exhibition *Barnett Newman* (2002), also in Philadelphia: Newman was an important friend and inspiration to Judd in matters of art and in framing the role of the artist in contemporary life. Temkin was joined by Curatorial Assistant Annie Ochmanek early on; Yasmil Raymond, Associate Curator; Tamar Margalit, Curatorial Assistant; and Erica Cooke, MRC Fellow, subsequently joined the team as well. Each of them has brought extraordinary devotion to the research for and development of this catalogue and exhibition. I also extend my gratitude to Christine Mehring, James Meyer, and Jeffrey Weiss for their important contributions to this catalogue.

Essential support for the exhibition was kindly provided by Hyundai Card. For many years, our partners at Hyundai Card have been committed to helping The Museum of Modern Art realize projects at a level of ambition that would not otherwise be possible. The Henry Luce Foundation provided leadership support for this project, and we thank them for their initial enthusiasm and for their enduring faith in the exhibition over the course of its preparation. The Lunder Foundation–Peter and Paula Lunder Family also provided generous funding. Furthermore, we are extremely grateful to the Jo Carole Lauder Publications Fund of The International Council of The Museum of Modern Art and to the Dale S. and Norman Mills Leff Publication Fund for the support of this publication.

An exhibition of this scope cannot be realized without the participation of colleagues in virtually every department in the Museum. I join the curators in thanking everyone for their remarkable dedication to a project that required an exceptional degree of sensitivity, knowledge, and expertise. Judd's exacting standards have inspired our work, as has his untiring advocacy on behalf of art and artists.

Glenn D. Lowry
The David Rockefeller Director
The Museum of Modern Art

INTRODUCTION: THE ORIGINALITY OF DONALD JUDD

Ann Temkin

Lucy Lippard: Well, we'll begin I guess with this business about sculpture again. Do you still consider that it's not sculpture?

Donald Judd: It's not sculpture. . . .

LL: What in God's name do you call it then? You just call it three-dimensional art?

DJ: [inaudible]

. . .

LL: You really do mind the word?

DJ: Yes. And also because I never thought about sculpture. Almost never.

—From an interview at the Whitney Museum of American Art, New York, 1968

Today it is commonplace to refer to Judd as one of the great sculptors of the twentieth century, and any museum or textbook classification of his work would place it unhesitatingly within "sculpture." Yet Judd himself maintained a firm resistance to that term from the moment he shifted away from making paintings to making objects in 1962. Three years later, Judd's essay "Specific Objects"—addressing not his own work but that of colleagues such as John Chamberlain, Claes Oldenburg, and Lee Bontecou—articulated the qualities of "the new three-dimensional work" that was neither painting nor sculpture.[1] On-site at his first museum retrospective, at the Whitney, in April 1968, Judd's friend Lucy Lippard tried to persuade him that it was impractical to jettison the word, but he could not bring himself to concede that he made "sculpture."[2] Nevertheless, Judd was by then widely acknowledged as the principal voice for a small cohort of artists who had, in a matter of three or four years, catapulted sculpture from its usual secondary status vis-à-vis painting to an undisputed prominence as the defining field of its time. That reinvigoration of sculpture was sufficiently galvanic to place it at the forefront of artistic experimentation throughout the second half of the 1960s and to continue to transform the parameters of art since then.

Judd's stubborn refusal of the genre classification gains clarity when viewed through the lens of modernism's profound commitment to the concept of originality. Since the nineteenth-century beginnings of the Western avant-garde, the achievement of innovation had been perceived to be synonymous with artistic merit. Judd believed in a history of art that proceeded through successive pathbreaking developments built on those that preceded them. While not confusing that with "progress," he attached utmost importance to not repeating what had already been done. He wrote in "Specific Objects" that his generation's "disinterest in painting and sculpture is a disinterest in doing it again."[3] His own sense of the intertwined nature of artmaking and art history was such that he enrolled as a graduate student of art history at the same time that he was making his own paintings during his late twenties.

Judd therefore was keenly, even painfully, aware of the historical moment into which he had been cast by circumstance. Born in 1928, he was twenty when Jackson Pollock showed his first drip painting, and twenty-eight when Pollock died. Such a bracket of time is significant within any artistic career, but at this particular point in history it was especially charged. The sense of responsibility was palpable among a new generation of artists fueled by the breakthroughs of the New York School. Just to take a five-year window, New York City artists born (mostly elsewhere) between 1925 and 1930 include Joan Mitchell, Robert Rauschenberg, Ed Clark, John Chamberlain, Alex Katz, Allan Kaprow, Cy Twombly, Andy Warhol, Sol LeWitt, Helen Frankenthaler, Claes Oldenburg, Yayoi Kusama, Jo Baer, Jasper Johns, Marisol, Robert Ryman, and Faith Ringgold, among a host of others. They all knew that it fell to them to create a next chapter.

For a congenitally ambitious person like Judd, this moment brought with it an imperative to greatness. He understood the profundity of innovation among the prior generation of painters, and, self-critiquing the paintings he had made for nearly a decade, he realized that he was not the one to take it further. As his work developed from two dimensions to three, he recognized that a possible solution was an invention that transcended any single discipline. A well-known anecdote describes how Pollock showed Lee Krasner a recently completed canvas and worriedly asked, "Is this a painting?"—needing her "yes" to confirm that he had not altogether disconnected from five hundred years of Western tradition. Judd, on the other hand, found it crucial that by 1964 he had invented something about which he could ask himself, "Is this a sculpture?" and credibly answer, "No."

Judd's rationale for a disavowal of the term was based on differentiating the character of his own work from the qualities he saw as commonly associated with sculpture throughout the preceding generations. He described sculpture as something solid and weighty; an effect of massiveness, whether at small or large scale, would always remain foreign to his goals.[4] Judd's work is organized in terms of hollow volumes and

negative spaces, all articulated by thin sheets of material in curved or straight planes. The air can be completely enclosed, as for example inside a box on the floor or the wall, or can pass through the elements of a work, as in the intervals within the works known as "stacks" and "progressions." The transparency of Plexiglas, a favored material, revealed the emptiness of the structure it formed. Side views of Judd's sculptures often show how air courses through them: for example, via the thin hollow channel that runs along the entire front length of a rectilinear progression.

Judd also defined "sculpture" in terms of its long-standing tendency toward anthropomorphism. The geometric abstraction of the early twentieth century arguably had a more far-reaching effect in painting than in sculpture; in the latter, human reference still dominated, even if only in subtly allusive ways. Constantin Brancusi, Alberto Giacometti, Henry Moore, and David Smith were all makers of work that resonated with the formal qualities of the upright human body. Such allusion to a body violated the nondescriptive parameters that Judd unquestioningly accepted for his own work. Even a central core or spine within the structure of an abstract form offered too much of a corporal reference for him. Judd disavowed any structure that was hierarchical, including (like a body) central and peripheral components, primary and lesser areas and aspects. His works were composed of individual elements equivalently and inseparably involved in the creation of a whole.

Judd's desire to make an "allover" work in three dimensions was a direct development from what he saw as the most advanced recent painting. Although he repeatedly rejected a connection with sculpture—telling Lippard he "almost never" thought about it—Judd willingly acknowledged the precedent of postwar artists such as Pollock, Barnett Newman, Mark Rothko, and Clyfford Still. He could follow the implications for nondescriptive form and color embedded in that prior work without using paint or canvas, and while divorcing himself from recognized conventions of painting. For example, when deciding the proportions of the elements of a work that would go on a wall, he knew that the distance of its projection from the wall had to exceed that which would make it appear as a "relief," so that it in no way would conform to a traditional category of Western art. Instead, the cantilevered effect of the way in which individual boxes, or the units of a stack, project from the wall distinguishes them from something that can be associated with prior art—and yet they are also not objects meant as anything other than art.

The strangeness of the results came in part from their lack of qualities people would understand as "artistic." Judd's work offered no evidence of the artist's hand, featured materials that belonged to industry rather than fine art, and took the mundane form of boxes or box-like units. All of these factors have led many observers to challenge their identification as art. In this sense Judd's work belongs to a distinct tradition of modern sculpture, one in which the boundaries of the medium are intentionally pushed to the limits of understanding. That tradition is exemplified by Brancusi's *Bird in Space* being categorized by the United States Customs Department as a household good rather than a work of art on its arrival in New York from Paris in 1926. The decision denied *Bird* tax-exempt status until Brancusi took the matter to court and won a landmark victory for modern art.

Judd set high stakes for establishing the originality of his art. Again acting within a solid modernist tradition, he decided to identify an exceptionally narrow set of parameters to define the language within which his work would take form. Artists such as Brancusi and Piet Mondrian had chosen the avenue of apparent simplicity to signal "original" territory (whether metaphorically, by allusion to eggs, for example; or materially, by limiting a palette to black, white, and primary colors). Inevitably, the seeming simplicity of an artist's vocabulary implied what could be perceived as sameness among the works that he or she made year in and year out. But no matter how subtle the variations, one can read the "new" by making internal comparisons among the works within a given artist's oeuvre. Another popular art-world anecdote tells of an encounter between Franz Kline and an angry collector who had seen Barnett Newman's first exhibition and found the paintings laughably simple. Kline calmly quizzed the collector as to the paintings' dimensions and colors, asked the same about their stripes (or "zips"), and further queried such issues as the orientations of the paintings and the zips. Kline's triumphant response to the flummoxed man's attempted answers was that "it all sounds damned complicated to me."[5] In exactly this tradition, Judd demonstrated the uniqueness of each and every one of his works precisely by risking that it be seen as hardly distinct from another one.

What did Judd find compelling in the umpteenth iteration of a stack, or a floor box, two or ten or twenty years after he created the first one? The constant promise of discovery was real for him, as was his conviction that a certain form became something entirely different when articulated in different materials, colors, and sizes. Given that Judd's works did not come into being under his own hand, and that he did not make maquettes for possible sculptures, his only way to see the result of a certain set of specifications was that it be made. Judd often remarked that he never knew what a certain work of art would look like until it was created, that it was always a surprise. But with the surprise came confirmation. It is only through repetition that the boxes, the progressions, and so forth became their own proof of the initial premise of the strength of this innovative form. These Judds created "Judd" as much as Judd created them.

Such a manifestation of originality was antithetical to that of Pablo Picasso, who entirely reinvented his methods and styles in the course of a decade, year, or even day. His repudiation of repetition, his never-ending quest for the new, was obvious to anyone. By contrast, Judd's sort of reinvention was nearly hidden in plain sight, and yet to him more powerful for the way in which it forced the issue. Judd placed himself on a precipice of sameness and boringness precisely in order to point out the fact of difference and interest. How did a given metal complement this color of Plexiglas, or that? How did this color look above this one, or below it? How did one's perception of the interior space of a box change when that space was divided diagonally from left to right, or right to left? The articulation of difference became an articulation of originality, honed so finely as to go unnoticed by the uninterested but to be relished during the course of committed experience.

The transcription of Judd's 1968 interview with Lippard, now housed in the Archives of American Art at the Smithsonian Institution in Washington, DC, is prefaced by a note that the artist spoke softly and that some words were difficult to make out.[6] We do not imagine a shy or reluctant speaker when we consider an artist who first became well-known as a prolific writer, and whose bluntly assertive texts are in large part responsible for his reputation as the leader of his cohort. But Judd's awkwardness on this occasion, seated in his first museum show, attests to a strong allergy to words when it came to his own works of art. Paradoxically, this voluble man left us in a difficult place regarding language. The fact that Judd would not call his objects sculptures was the least of it. Only two of them carry a title. The words applied to the various types of work—"stacks," "progressions," "bullnoses," "channel pieces"—are terms of convenience that arose from mere necessity, almost as afterthoughts. Thanks to a catalogue raisonné published in 1975, there are inventory figures known as DSS numbers (after the authors of the catalogue). But until the next iteration of that catalogue appears some years from now, there are no such numbers for Judd's work of the last two decades of his life (a more prolific time than the fourteen years the catalogue raisonné does cover). Among the cognoscenti, ascriptions often revert to original or current owners (the Philip Johnson piece, the Max's Kansas City piece) or cities or institutions (the Stockholm stack, the Basel progression). This worked fairly well fifty years ago, when a manageable number of the artist's objects had entered the world, but now it is an utterly inadequate way of identifying the great many works by Judd in existence.

Judd's opposition to titles places him in the historical context of abstract painting that had for decades ruled out words in favor of numbers or nothing. Artists of the prior generation such as Still and Rothko (who famously declared that "silence is so accurate") had already rejected titling; today their paintings are known by numbers or by perfunctory references to colors. The lack of title emphasized the lack of a subject other than the work of art itself. Like these painters, Judd cared about what his objects *were*. In his case, the lack of a title compels the citation of materials, including the color of Plexiglas or type of steel. It drives home his desire for these works to be recognized as "specific objects," forcing the speaker to articulate each work's particularity.

The erroneous conclusion from the lack of language, from the silence of the art, is that it has nothing to do with or say to the human condition. That conclusion might result as well from the absence of subjective expression in the objects, and their lack of evident handwork. For Judd, their openness, their lack of hierarchical composition, and their autonomy from narrative embodied democratic values of equality, independence, and individuality. Even their extreme, though unexpected, fragility is a meaningful quality that can be considered integral to their character. But from the outset these points were hard for many viewers to discern. When Judd donated a work to *In Honor of Dr. Martin Luther King, Jr.*, a benefit exhibition for the Southern Christian Leadership Conference organized at The Museum of Modern Art in 1968, art critic John Canaday remarked on the work as exemplifying art that was not merely apolitical but "that rejects all connection with life of any kind."[7] Canaday not only made the classic mistake of assuming that artists' values are directly expressed in their art, but equated an art removed from the maker's hand with an art removed from a heart and mind. That accusation followed Judd throughout his life. It has also allowed for a great deal of willful blindness in experiencing his work: blindness to color, to materiality, to the play of light, to the occupation and definition of space.

This denial of the work's "connection with life of any kind" is particularly inapt in that Judd was an artist deeply involved in the interrelation of art and life. His ambitions and activities far exceeded the realm of sculpture, as well as those of drawings and prints, which comprise sizable legacies in their

own rights. Years before he began to make objects, he had established himself as a writer; throughout the course of his life, Judd's voluminous writings on art would incorporate such topics as education, history, philosophy, government, current events, and culture as a whole. Beginning with his purchase of an 1870 cast-iron manufacturing building at 101 Spring Street in New York's SoHo district in 1968, architecture and design would occupy a central place in his work. The building at 101 Spring launched twenty-five years of planning spaces for art and life, spaces that served needs and uses both private and public. Judd's residence in SoHo provided room for his passion for collecting, whether books, cacti, or art and design, as well as the opportunity to curate ground-floor exhibitions of work by lesser-known artists. The late 1960s also drew Judd to the responsibilities of participatory citizenship, an aspect of his life owing much to the activist work of his wife, Julie Finch, in matters ranging from civil rights and antiwar efforts to the protection of urban neighborhoods threatened by developers and city planners.

Time and space for the many activities that Judd's vision would come to encompass were primary reasons for the artist's move from New York City to Marfa, Texas, in the mid-1970s. Marfa, a once-thriving town two hundred miles southeast of El Paso, offered Judd the opportunity to develop expansive properties for living, work, and the display of art in a variety of available buildings in and near the town. He first began renovations on what he would call La Mansana (The Block), a large multiuse complex centered on two former airplane hangars. Today, the Judd Foundation maintains The Block as well as six other art-filled buildings in town and a large ranch in the mountains beyond. In addition to the then-private Block, Judd conceived a public museum that would in 1986 be named the Chinati Foundation, designed for large-scale installations of his own artwork and that of others. Judd's purpose for this enterprise rested on his conviction that the space occupied by work like his was as crucial as the objects themselves, and his ideal that installation space be permanent. As he had redefined sculpture, he aimed to redefine the museum as an artist-created and artist-centered institution that, while fundamentally different, could in certain aspects offer a model to traditional public art institutions.

This exhibition presents a group of about seventy works that range in date from 1960 to 1992, representing primarily three-dimensional work but also a few early paintings and works on paper from different points in Judd's career. While necessarily concise, it presents textbook works together with less familiar objects that played critical roles in his exploration of possible directions during the course of three decades. Within Judd's signature formats, the selection was made to show (as he showed himself) that a certain color, or material, and the combinations thereof, like different structures and sizes, produce objects that possess absolutely distinct presences. Although Judd's career can be misread as one with relatively little evolution, he was in fact continually inventing: new circumstances and opportunities resulted in conceptual and material changes within the corpus. During his lifetime, Judd often preferred to mix works from different moments in his museum exhibitions, emphasizing the overall unity of his practice. But bearing in mind that we are offering most of our viewers (including a generation born since his last American retrospective, in 1988) their first full-scale introduction to Judd's career, chronological order felt most elucidative. The sequence of the exhibition presents a career arc that seen in retrospect demonstrates a universe of form that developed in both methodical and utterly unpredictable ways.

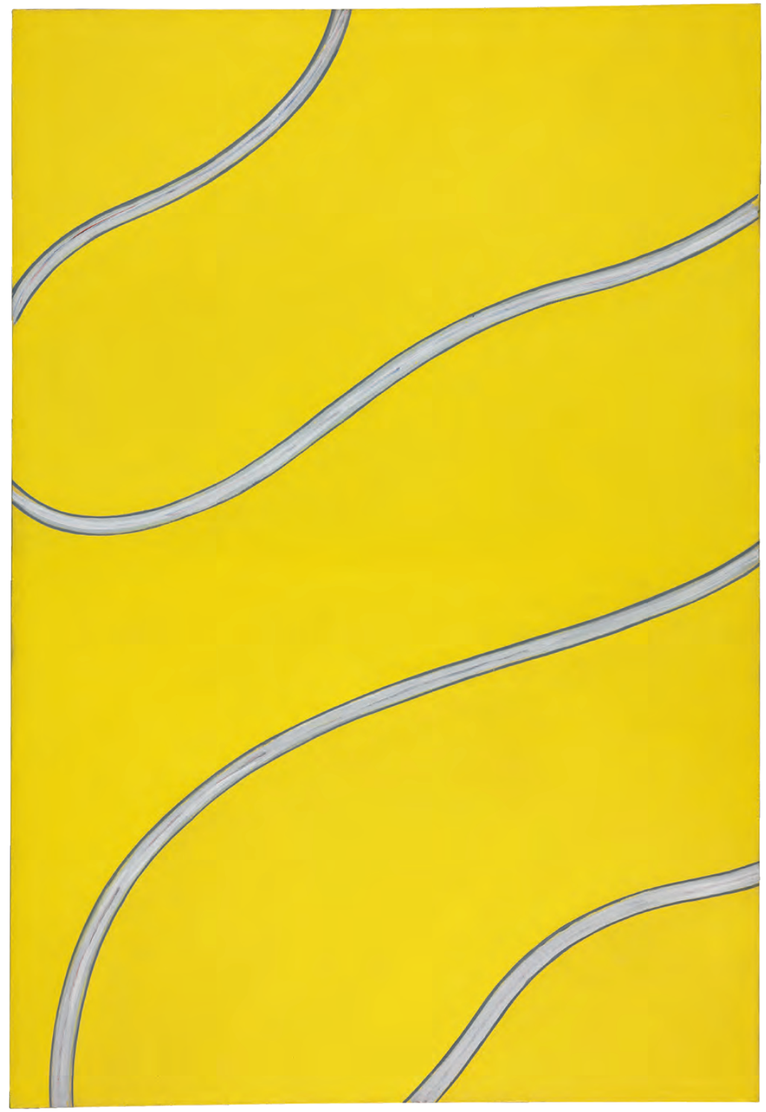
We knew that we did not want to create special architecture for the display, but to more or less work with what was given, as Judd tended to do. The Museum of Modern Art's fifteen-thousand-square-foot sixth-floor exhibition space has no permanent interior walls but comprises three zones (north, south, and a lateral band between the two). We designed walls that articulated those three areas and thus allowed for a clear sequential articulation of the 1960s, 1970s, and 1980s–'90s. Wishing not to confuse the artist's deep sensitivity to space with a historically false aura of emptiness, we have aimed for galleries that may appear unexpectedly dense and full of variety. In terms of selection, we overrepresent the beginning few years, so that the viewer can take, along with Judd, the step-by-step journey that led from paintings to works that were fully three-dimensional. In the mid-1960s, we signal the arrival of fundamental forms such as "stacks" and "progressions" with the inclusion of their early, or even first, manifestations; we also represent significant ideas that were carried out in a few pieces and then laid aside. The 1970s gallery presents important changes to the work that reflect the fact that Judd was recentering his practice in Marfa and working on site-specific pieces elsewhere. His experimentation extended to new levels of scale and types of structures, as well as to the introduction of plywood as a key material. The exhibition's final gallery presents the aspect of Judd's career least familiar to American viewers: the works from his last decade, mostly fabricated in Europe, whose chromatic and material exuberance emphatically contradicts the "Minimalist" label that Judd had always rejected.

This publication builds upon a vast literature on Judd that commenced soon after the start of his career, and that continues to the present moment with a steady stream of new books, catalogues, essays, and articles. The distance afforded by the fifty-five years that have passed since the artist developed his artistic language, and the twenty-five years since his death, naturally enables new vantage points from which to examine Judd's work. We have grounded the writing for the catalogue in archival resources and historical documents that illuminate the realities of Judd's undertaking; dialogues with many of the artist's close associates; and firsthand encounters with scores of artworks during the course of several years of research travel. As is true for any groundbreaking artist, heroizing mythologies have obscured or distorted certain particularities of Judd's life and work, so our goal lay in exploring what actually happened in the artist's studios, at the fabricators', and in galleries and museums. With an artist-writer such as Judd, a common impulse is to follow his own discussion of his art and disregard what he chose not to explain or reveal. This catalogue's contributors share an interest in considering those writings analytically as they conduct their own nuanced inquiries into Judd's work throughout the full span of his career.

A full understanding of Judd's contribution to the history of modern art continues to unfold. If Judd did not choose predecessors in sculpture to guide him in what he wanted to do, he has proven in various ways just such a predecessor to any number of artists, regardless of apparent relation between his work and theirs. Not only have the formal and conceptual aspects of Judd's objects had a profound bearing on what would later ensue, but in recent years the notion of an artist-run museum deeply rooted in its site has served as inspiration for contemporary artists who have engaged their art to reshape a particular rural or urban community. While in the 1960s Judd could argue that the ordinary understanding of "sculpture" was something that did not accommodate his concerns, the pivotal changes wrought by his work and that of his peers transformed the meaning of the word. Judd redefined the terms of sculpture for those who would follow, surely knowing that those terms, too, would be rethought by subsequent generations of artists equally invested in their own new beginnings.

Notes

1. Donald Judd, "Specific Objects" (1965), in *Donald Judd Writings*, ed. Flavin Judd and Caitlin Murray (New York: Judd Foundation/David Zwirner Books, 2016), 134–45.
2. Donald Judd, interview by Lucy Lippard, April 10, 1968, transcript, 71–72, Lucy R. Lippard Papers, 1930s–2010, bulk 1960s–1990, Archives of American Art, Smithsonian Institution, Washington, DC.
3. Judd, "Specific Objects," 135.
4. For example, Judd told curator John Coplans that he "dislike[d] sculptural bulk, weight and massiveness." "Don Judd: An Interview with John Coplans," in *Don Judd*, exh. cat. (Pasadena, CA: Pasadena Art Museum, 1971), 37.
5. Thomas B. Hess, *Barnett Newman*, exh. cat. (New York: The Museum of Modern Art, 1971), 89.
6. Judd, interview by Lippard, prefatory note.
7. John Canaday, "Art: Modern Museum Honors Dr. King," *New York Times*, October 31, 1968. See Charlotte Barat and Darby English, "Blackness at MoMA: A Legacy of Deficit," in *Among Others: Blackness at MoMA* (New York: The Museum of Modern Art, 2019), 51.

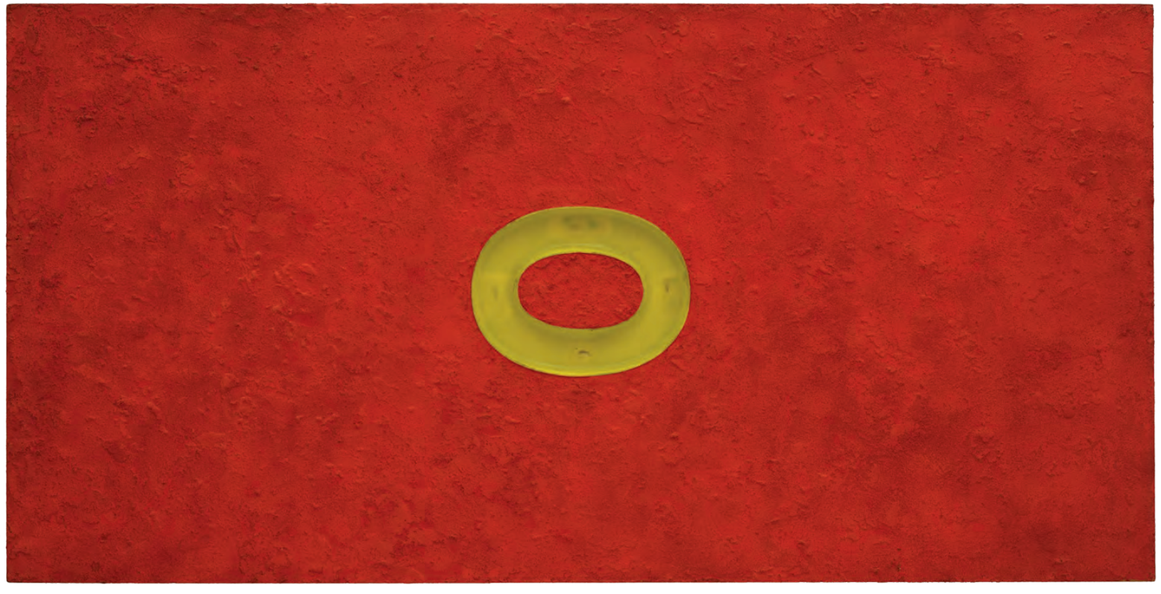


Untitled
c. 1960
Oil on canvas, 70 × 47⅞" (177.8 × 121.6 cm)
DSS 6
National Gallery of Canada, Ottawa

Untitled
1961
Synthetic polymer paint and sand on
composition board, 72 × 47⅞" (183 × 121.7 cm)
DSS 17
The Museum of Modern Art, New York
Gift of Leo Castelli, 1982

Untitled
1961
Oil on composition board mounted on wood, with inset tinned steel baking pan, 48⅛ × 36⅛ × 4" (122.2 × 91.8 × 10.2 cm)
DSS 23
The Museum of Modern Art, New York
Gift of Barbara Rose, 1973

Next spread: Shown in Donald Judd, *National Gallery of Canada, Ottawa, May 24–July 6, 1975*

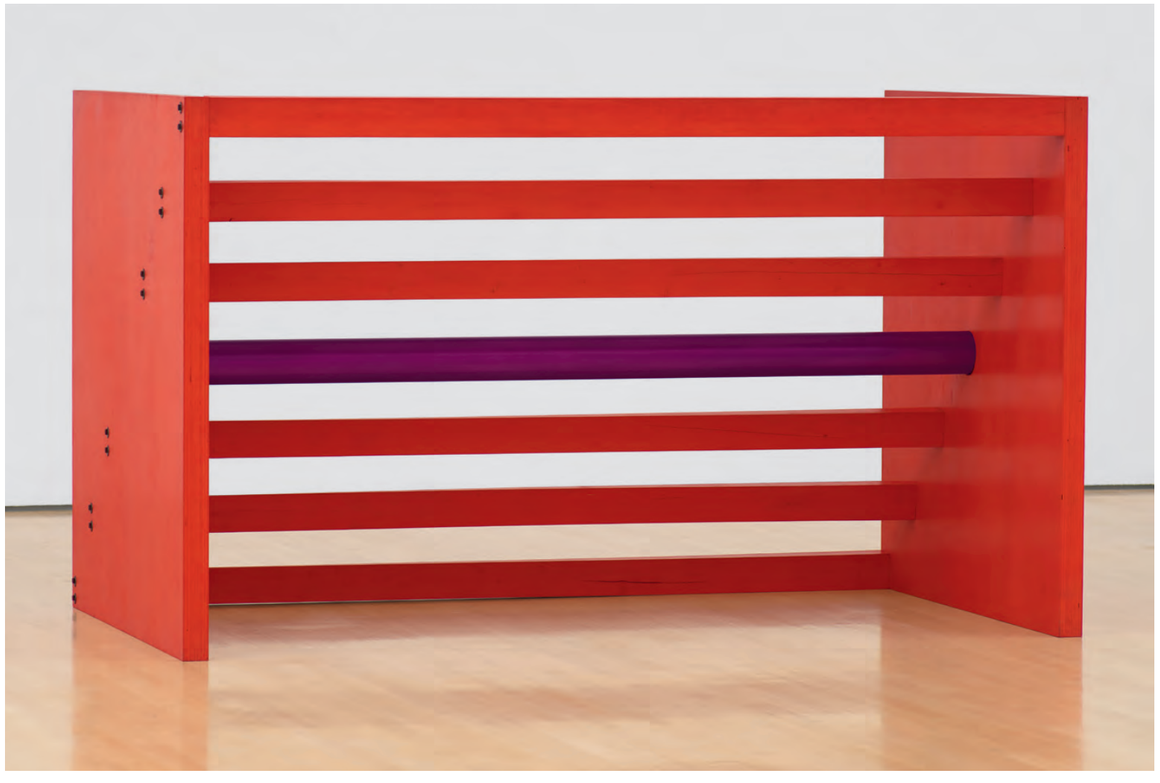


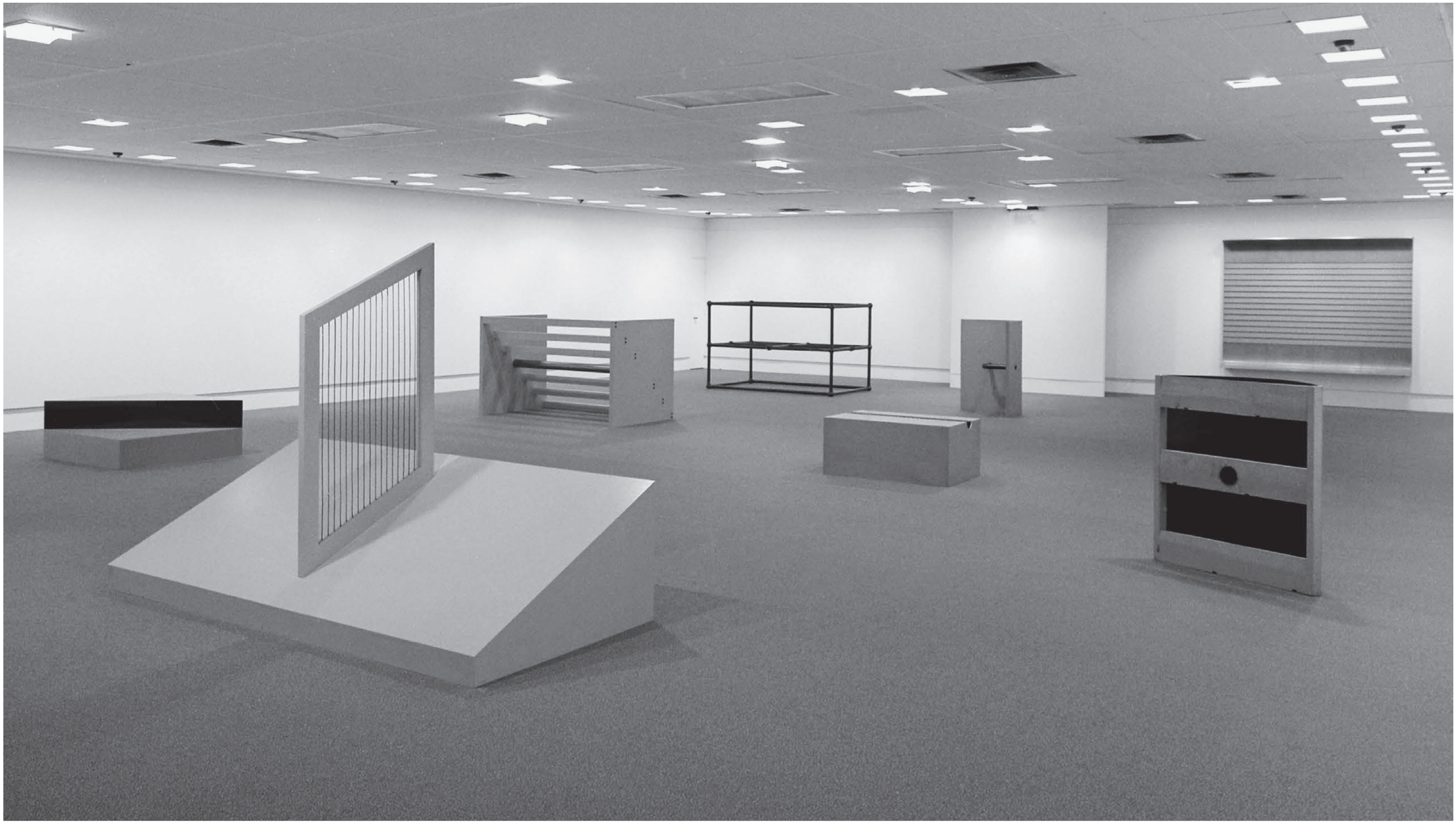
Untitled
1962
Cadmium red light oil on acrylic and sand
on composition board with yellow Plexiglas,
48 × 96 × 3" (121.9 × 243.8 × 7.6 cm)
DSS 30
San Francisco Museum of Modern Art
Bequest of Phyllis C. Wattis

Untitled
1962
Cadmium red light oil on wood with black enameled metal pipe, 47⅞ × 32⅞ × 21⅞" (121.5 × 83.5 × 55.5 cm)
DSS 33
Kunstmuseum Basel
*NOT IN EXHIBITION

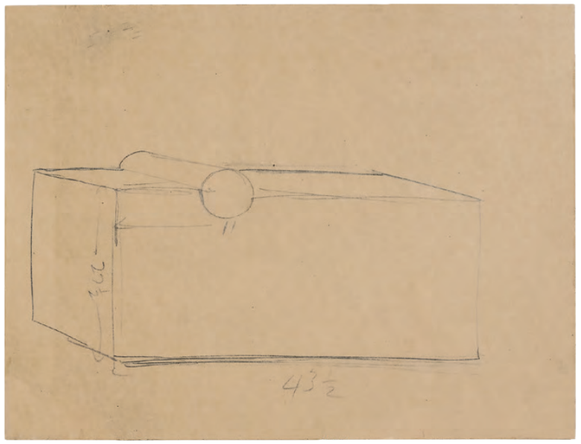
Untitled
1963, refabricated 1975
Cadmium red light oil on wood and purple lacquer on aluminum, 48 × 83 × 48" (122 × 210.8 × 122 cm)
DSS 35
National Gallery of Canada, Ottawa

Next spread: Shown in Donald Judd, *National Gallery of Canada, Ottawa, May 24–July 6, 1975*





Untitled
1963
Cadmium red light oil on wood with violet Plexiglas, 19½ × 48½ × 48½" (49.5 × 123.2 × 123.2 cm)
DSS 38
National Gallery of Art, Washington, DC
Patrons' Permanent Fund



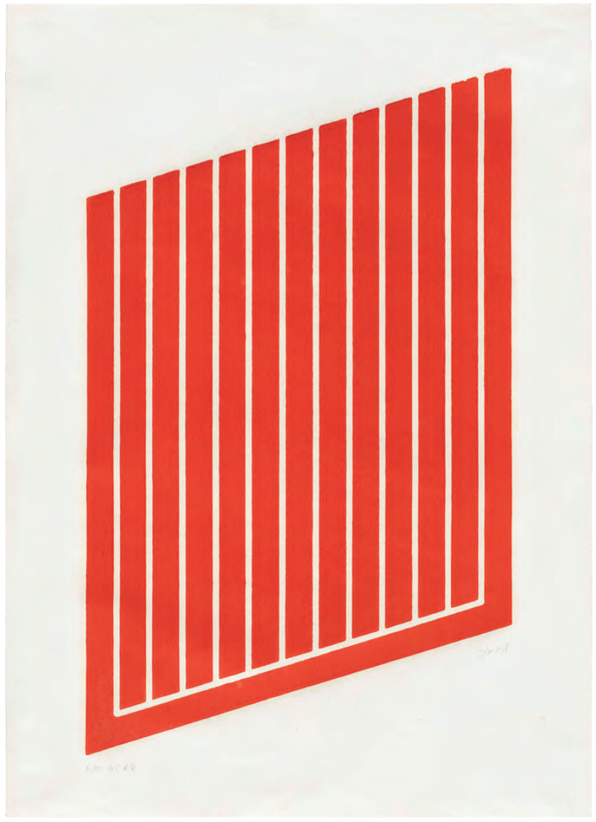
Drawing for floor piece
1962
Felt-tip pen on paper, 9½ × 12½" (24.1 × 31.8 cm)
Pace Gallery
*FOR REFERENCE

Untitled
1963
Cadmium red light oil on wood with iron pipe, 22⅛ × 45⅜ × 30½" (56.2 × 115.3 × 77.5 cm)
DSS 39
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution, Washington, DC
Joseph H. Hirshhorn Purchase Fund, 1991

Untitled
1963
Cadmium red light oil on wood, 20¾ × 16¾ × 2" (52.7 × 42.5 × 5.1 cm)
DSS 331
Judd Foundation

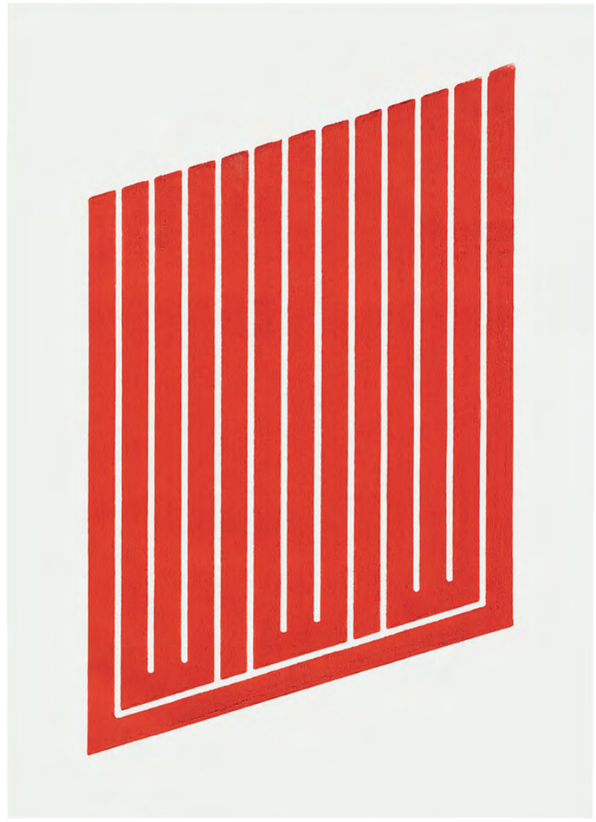
Untitled
1963
Cadmium red light oil on wood, 20¾ × 16¾ × 2" (52.7 × 42.5 × 5.1 cm)
DSS 333
Judd Foundation

Untitled
1968
Cadmium red light oil on wood, 20¾ × 16¾ × 2" (52.7 × 42.5 × 5.1 cm)
DSS 351
Judd Foundation

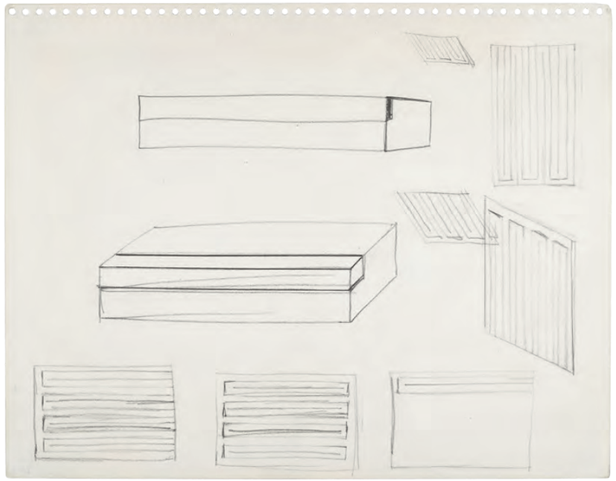


Untitled
1961–69
One from a series of twenty-six woodcuts, 30⅝ × 22⅛" (77.8 × 56 cm)
Edition of ten
The Museum of Modern Art, New York
Gift of Edgar B. Howard through the Associates, 1984

Untitled
1961–69
One from a series of twenty-six woodcuts, 30⅝ × 22⅛" (77.8 × 56 cm)
Edition of ten
The Museum of Modern Art, New York
Gift of Phillip Johnson, 1973

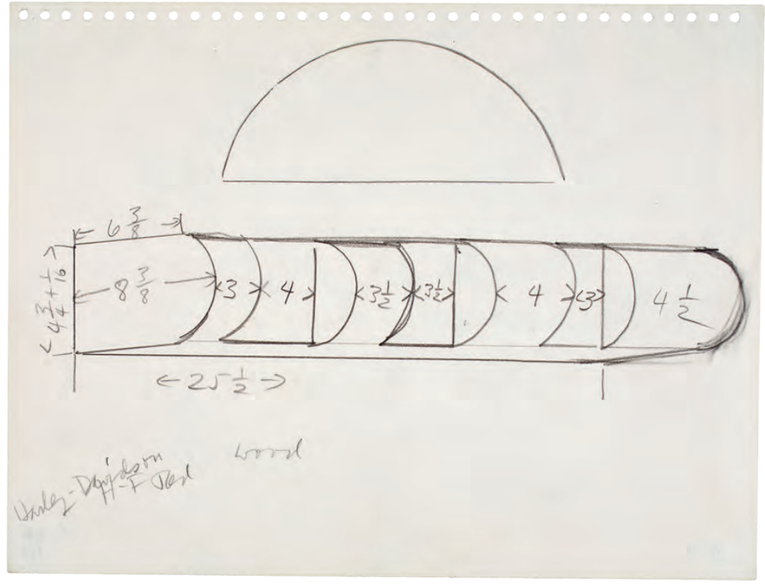


Untitled
1963
Cadmium red light oil and black oil on wood with galvanized iron and aluminum, 76 × 96 × 11¾" (193 × 243.8 × 29.8 cm)
DSS 42
Collezione Prada, Milan



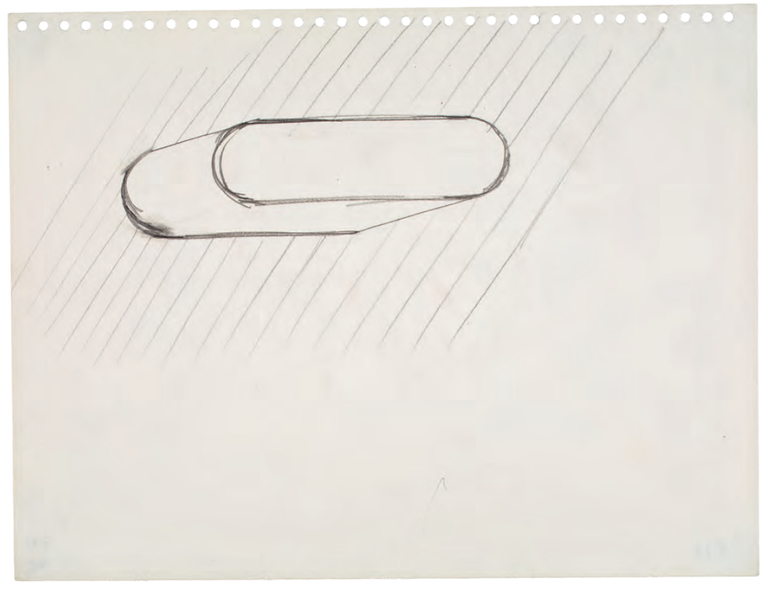
Drawing for wall pieces and woodblocks
1963
Pencil on paper, 11 × 14" (27.9 × 35.6 cm)
Judd Foundation
*FOR REFERENCE

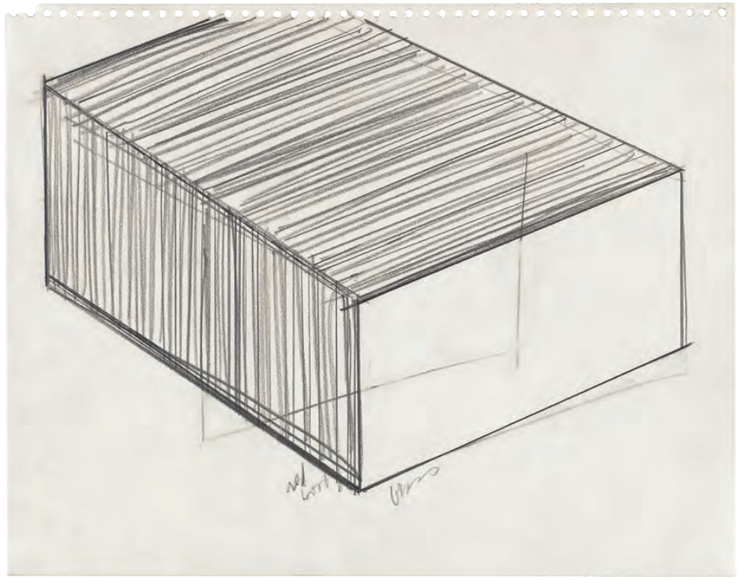
Untitled
1963
Purple lacquer on aluminum, cadmium red light oil on wood, 5 × 32¾ × 5" (12.7 × 83.2 × 12.7 cm)
DSS 44
Collection Martin Z. Margulies



Drawing for a wall piece (cf. DSS 45 and DSS 67)
1963
Pencil on paper, 8½ × 11"
(21.6 × 27.9 cm)
Judd Foundation

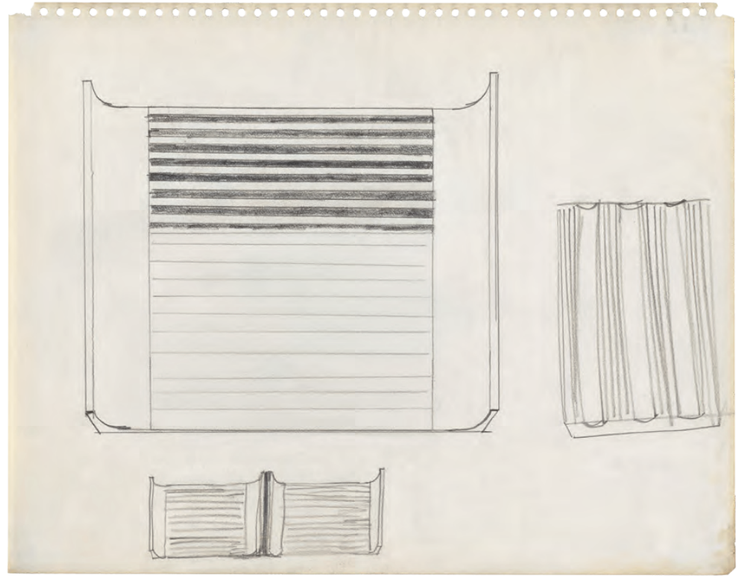
Drawing for a wall piece (DSS 63)
1963
Pencil on paper, 8½ × 11"
(21.6 × 27.9 cm)
Judd Foundation





Drawing for a floor piece
1964
Pencil on paper, 11 × 14"
(27.9 × 35.5 cm)
Kunstmuseum Basel

Drawing for a floor piece (cf. DSS 39)
1963
Pencil on paper, 10 15/16 × 14 1/16"
(27.8 × 35.7 cm)
Kunstmuseum Basel
Gift of the artist

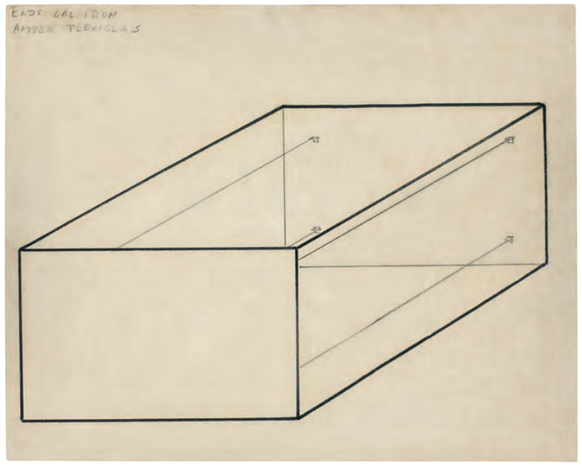


Drawing for wall pieces (cf. DSS 40)
1963
Pencil on paper, 10 15/16 × 14 1/16"
(27.8 × 35.7 cm)
Kunstmuseum Basel
Gift of the artist

Drawing for wall pieces (cf. DSS 98)
1964–65
Pencil on paper, 10 15/16 × 14"
(27.8 × 35.5 cm)
Kunstmuseum Basel

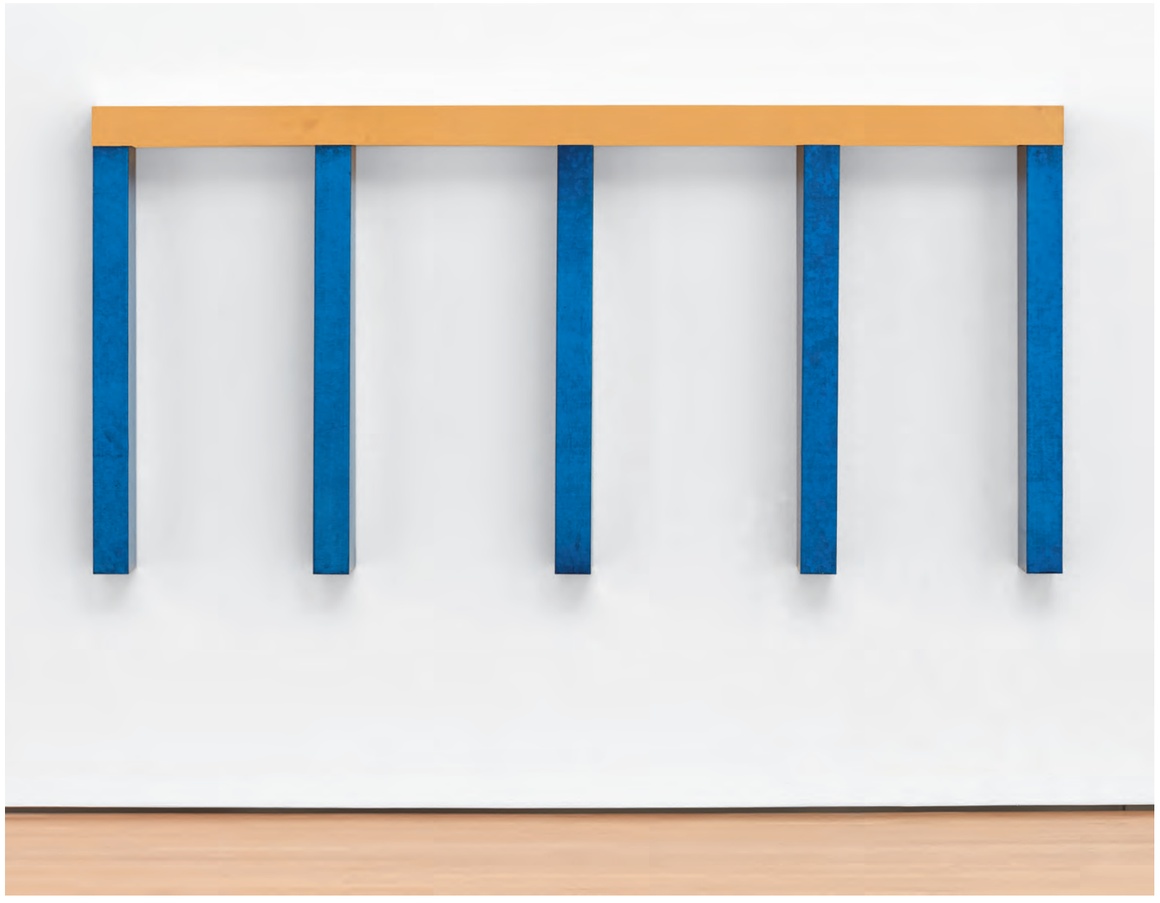
Untitled
1964
Cadmium red light enamel on galvanized iron,
151½ × 93 × 78" (39.4 × 236.2 × 198.1 cm)
DSS 50
Private collection

Next spread: Shown in Shape and Structure:
1965, *Tibor de Nagy Gallery, New York,*
January 5–23, 1965



Drawing for a floor piece
1965
Ink on paper, 10¾ × 13½" (27.31 × 34.29 cm)
The Museum of Contemporary Art,
Los Angeles
Gift of Michael Asher
*FOR REFERENCE

Untitled
1964
Orange pebbled Plexiglas and hot-rolled
steel, 20 × 45⅜ × 31" (50.8 × 115.3 × 78.7 cm)
DSS 53
Collection of Stephen Flavin, Garrison,
New York



Untitled
1964
Brass and galvanized iron with blue lacquer,
40½ × 84 × 6¾" (102.9 × 213.4 × 17.2 cm)
DSS 55
National Gallery of Canada, Ottawa

Next spread: Shown in the Eighth São Paulo Bienal, as presented at the National Collection of Fine Arts, Smithsonian Institution, Washington, DC, January 27–March 6, 1966


UNITED STATES
EXHIBITION AT THE
VIII SAO PAULO BIENAL
THROUGH MARCH 6, 1966
OF FINE ARTS

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