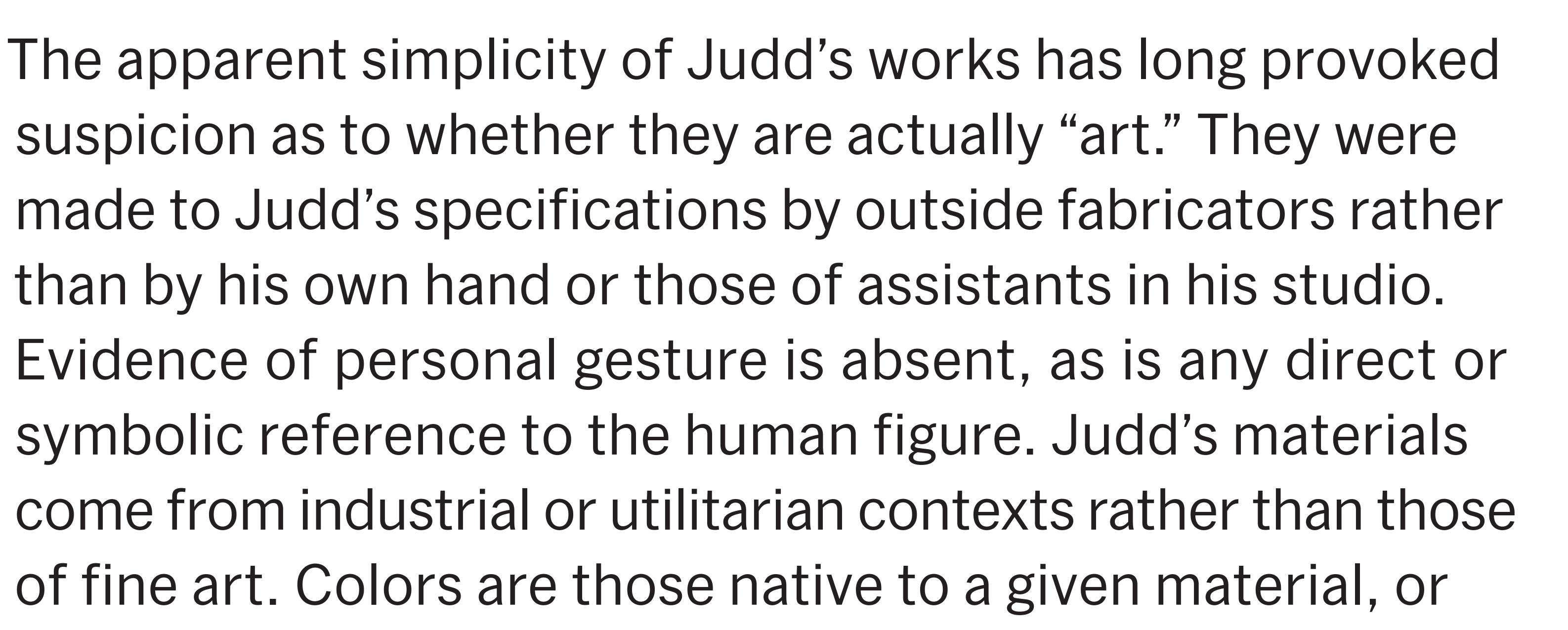
Judd explores the work of an artist who changed the course of modern sculpture. Born in Excelsior Springs, Missouri, Donald Judd (1928–1994) began his career as an abstract painter in New York City in the mid-1950s, but in 1962 he began to work in three dimensions. By the mid-1960s he had begun to develop a distinctive and intentionally narrow vocabulary, articulating objects that occupied, as Judd said, "real space."

Organized by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, with Yasmil Raymond, former associate curator; Tamar Margalit, Curatorial Assistant; and Erica Cooke, Research Fellow, Department of Painting and Sculpture.

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REPOSSI

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commercially applied to seem so. Fundamentally, the works challenge prior assumptions regarding sculpture's solidity and weight. They are concerned more with space than with mass: his objects implicate the space within, between, and around their component units.

Judd resisted the word "sculpture," believing that his innovations set his work apart from historical precedent. Whatever the terminology, it put sculpture at the forefront of artistic experimentation in the 1960s and lifted it from its longtime position as secondary to painting. Judd's activities over the course of three decades extended far beyond the realm of making works of art. He was a prolific essayist, an innovator in the fields of architecture and design, and deeply committed to democratic and environmental causes. Half a century later, the radical ramifications of Judd's achievement continue to unfold.

MoMA Audio is supported by Bloomberg Philanthropies.

Right: Judd installing his work at Leo Castelli Gallery, New York, 1966. Photo: Bob Adelman Estate © 2020 Judd Foundation/Artists Rights Society (ARS), New York

1 620 English only

BEGINNINGS, 1960–1963

During the early years of his career, Judd was more visible as an art critic than as an artist, publishing nearly six hundred reviews from 1959 to 1965. While working as a critic—with a front-row seat to observe and consider the investigations of fellow artists—Judd gradually intensified the threedimensionality of his paintings and began to incorporate found elements (for example, a metal baking pan).

Judd soon enlisted his father, a skilled carpenter, to help him make wall reliefs and freestanding box-like forms, using wood, metal, and materials sourced from odds-and-ends vendors. "I spent a lot of time looking around," he later recalled. "I'd see a nice piece of aluminum tubing or a strip of plastic on Canal Street and I'd buy it." In 1963, Judd debuted these objects in two group shows, and then a solo exhibition, at the trailblazing Green Gallery, on West Fifty-Seventh Street. Most of the works were painted in cadmium red light, a color that Judd said he chose because it "really makes an object sharp and defines its contours and angles."

This gallery includes several works that were shown at the Green Gallery, alongside sketchbook drawings that provide a glimpse into the thought process which led Judd from two to three dimensions during this crucial period.

Hear about Judd's transition to working in three dimensions. Enter 622 on MoMA Audio or moma.org/a622 on your phone. **∩** 622 English only

INDUSTRIAL FABRICATION, 1964–1965

- Judd was not fully satisfied with the cumbersome process of making his three-dimensional objects, or the homemade look of their painted wooden surfaces and found materials. A breakthrough occurred in early 1964, when the artist walked into Bernstein Brothers Sheet Metal Specialties, a shop near his loft on East Nineteenth Street. Judd learned that the metalworkers there could produce his objects to order, working from his detailed instructions to form the

sheet metal they normally used for products such as industrial sinks and ventilation ducts into works of art.

During the intensely fruitful months that followed, Judd explored various new formats and materials for the thin, hollow units he could have made by Bernstein. Among the first objects produced in that period, and on view here, were a collapsible floor box comprising three frosted amber Plexiglas sides and two steel endplates, held together by the tension of interior wires and turnbuckles, and a wall work consisting of four galvanized iron boxes of the same dimensions connected by a blue aluminum bar. Also on view in this gallery is Judd's first "stack": seven galvanized iron boxes that project out from the wall in a column, separated by intervals that equal the height of the boxes. The "stack" became Judd's most well-known format, one which he would continue to explore in different materials, colors, and sizes for nearly thirty years.

Hear about how Judd delegated the making of his work to fabricators. Enter 627 on MoMA Audio or moma.org/a627 on your phone.



SIGNATURE FORMS, LATE 1960s

- Judd had his first solo museum exhibition in 1968, at the Whitney Museum of American Art in New York. The show featured an open layout of thirty objects—several of which are on view here—that introduced the public to Judd's commitment to basic forms free of metaphorical or expressive intent. It served to identify Judd as the leader of a "Minimalist" movement—a term he disavowed—made up of artists who shared a pared-down aesthetic, an interest in repeating forms,

and the use of industrial materials and methods.

Included in addition to the "stacks" were wall works known as "progressions," which consist of a hollow bar connecting a number of L-shaped box units whose respective lengths (and, in reverse, the distances between them) correspond to a mathematical logic such as simple doubling or the Fibonacci sequence (1, 1, 2, 3, 5, 8, 13, 21 . . .). "Bullnose" progressions feature units with rounded profiles. Floor pieces included "channel" works comprising a succession of thin rectangular steel frames, whose overall footprint is a perfect square. In all of these formats the logic is self-evident; the work appears more as objective fact than as subjective expression. Judd would repeat these formats over the course of his career in countless combinations of various colors and materials, each new iteration possessing a unique character.

ON SITE, 1970s

In the early 1970s, Judd began to engage space in new ways, making works that responded to the specific parameters of a given room. In gallery installations, as well as in pieces commissioned for particular indoor or outdoor sites, he investigated the ways in which an object defines the space it occupies. He started making work in plywood, an affordable and utilitarian material (available in large sheets) that resonated with the architectural nature of his work. Judd also began to make expansive multi-unit pieces, such as the twenty-one-part floor work in this gallery, in which each unit has a unique configuration.

- This evolution of the works' scale and reference to site corresponded to a dramatic shift in Judd's circumstances: he was recentering his practice in Marfa, a small town in West Texas long past its economic heyday. There Judd acquired buildings and land large enough to satisfy his need for space to situate his art. Over the next two decades, he established permanent installations of his work and that of selected peers, in what he saw as a necessary counterpoint to the temporary displays
- at museums such as this one.

Hear about Judd's attention to scale and space. Enter 633 on MoMA Audio or moma.org/a633 on your phone.

∩ 633 English only

NEW DIRECTIONS, 1980s–1990s

- Throughout his career, Judd retained a painter's attention to color. The inherent colors of his materials—the array of browns, grays, golds, and silvers native to steel, iron, copper, brass, aluminum, and plywood—offered an expansive palette, which he further enhanced with industrially applied paint and richly hued sheets of Plexiglas. Until the 1980s, however, Judd limited each of his works to one or two colors.

Judd's work took a decisive turn in 1984, when he began to work with Lehni AG, a Swiss manufacturer of aluminum products. The resulting multicolored works, inspired by the technology available at Lehni, are shallow, outward-facing open boxes of folded aluminum. The aluminum was powder coated in colors selected from the RAL color chart, a standardized resource for commercial and industrial use. Judd arranged the colors to achieve overall balance while avoiding patterns or the appearance of a system at play. "I wanted all of the colors to be present at once," he later said. "I didn't want them to combine. I wanted a multiplicity all at once that I had not known before." At the same time, Judd continued to experiment with novel ideas for his signature forms, investigating new chromatic and spatial structures within his metal and plywood boxes. He was also deeply engaged with his writing, his projects for buildings, and new commissions. At the time of his death from cancer in 1994, at the age of sixty-five, much remained to be done.

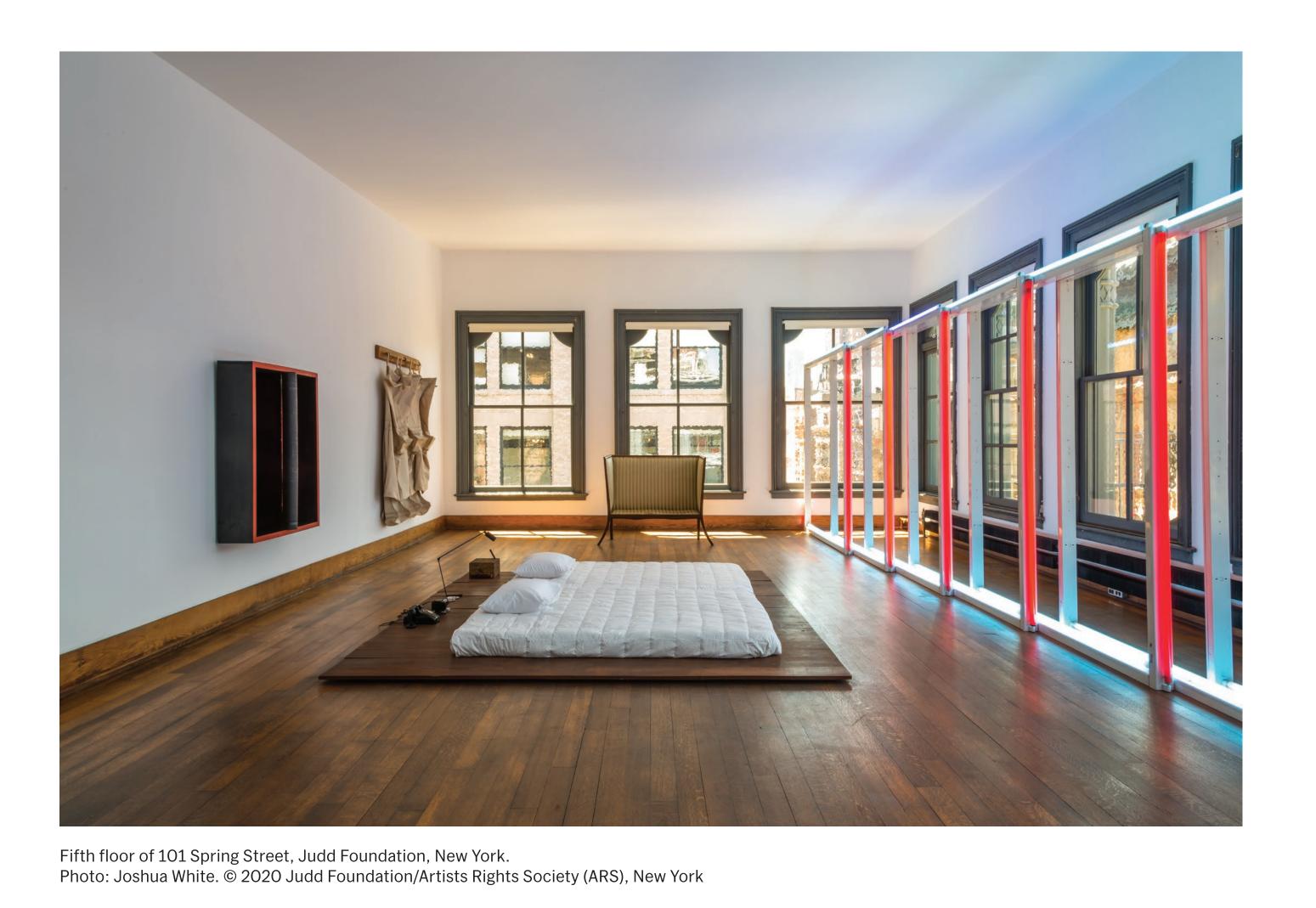
Hear about color in the last decade of Judd's career.

Enter 636 on MoMA Audio or moma.org/a636 on your phone. ∩ 636 English only

JUDD FOUNDATION 101 SPRING STREET, NEW YORK

"THE SPACE SURROUNDING MY WORK IS CRUCIAL TO IT: AS MUCH THOUGHT HAS GONE INTO THE INSTALLATION AS INTO A PIECE ITSELF."

—DONALD JUDD, 1977



Judd was among the first artists to venture into the cobblestoned streets of New York's SoHo district, a nineteenthcentury industrial center that declined in the twentieth, leaving many spaces vacant. In 1968, Judd and his wife, Julie Finch, bought a cast-iron building at 101 Spring Street, formerly home to a number of small manufacturing companies. There, across the building's five floors, Judd was able to carry out his vision for an environment that would integrate art and living. He kept the glass facade intact and the floors open, maintaining that "the building should be repaired and basically not changed"—a principle that would guide all of his future endeavors in architecture. Judd carefully installed his growing collection of furniture, ceremonial and decorative objects, textiles, and his own art and that of others, including John Chamberlain, Dan Flavin, David Novros, Claes Oldenburg, and Frank Stella. Judd Foundation restored and opened 101 Spring Street to the public in 2013. For more information, visit juddfoundation.org.

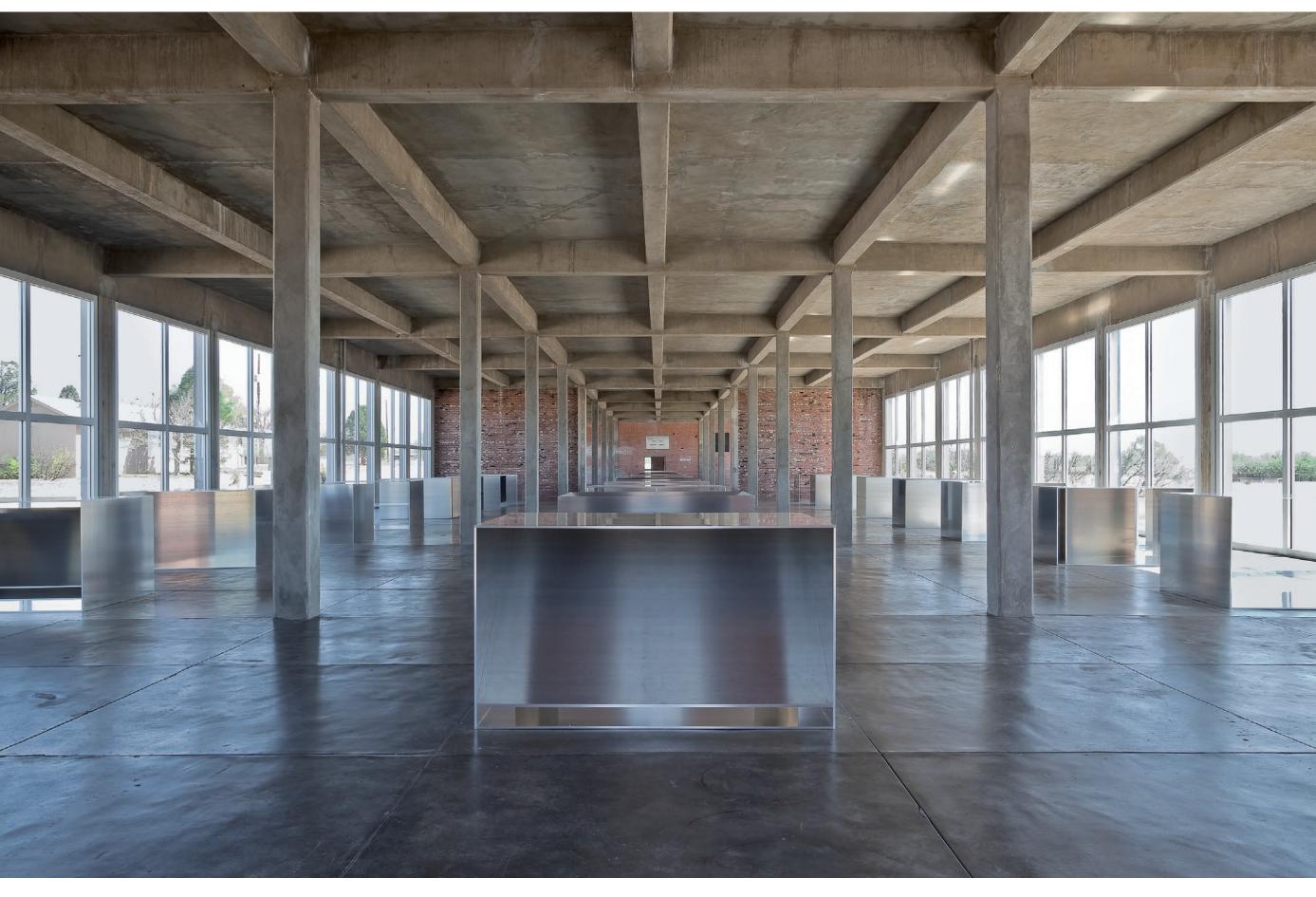
JUDD FOUNDATION MARFA, TEXAS



Interior of west building at La Mansana de Chinati/The Block, Judd Foundation, Marfa, Texas Photo: Elizabeth Felicella. © 2020 Judd Foundation/Artists Rights Society (ARS), New York

Time and space—required 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 in 1973. Sixty miles east of the United States—Mexico border, Marfa offered Judd the opportunity to develop expansive properties for living, working, and displaying art. First, he renovated La Mansana de Chinati/The Block, a city-block-sized multiuse complex with two large hangars and his two-story residence. Over the next two decades, Judd purchased many buildings in town, including a former grocery store and bank, as well as a ranch in the mountains beyond. Judd's permanent installations in these spaces remained private during his lifetime. These spaces are maintained by Judd Foundation and are open to the public. For more information, visit juddfoundation.org.

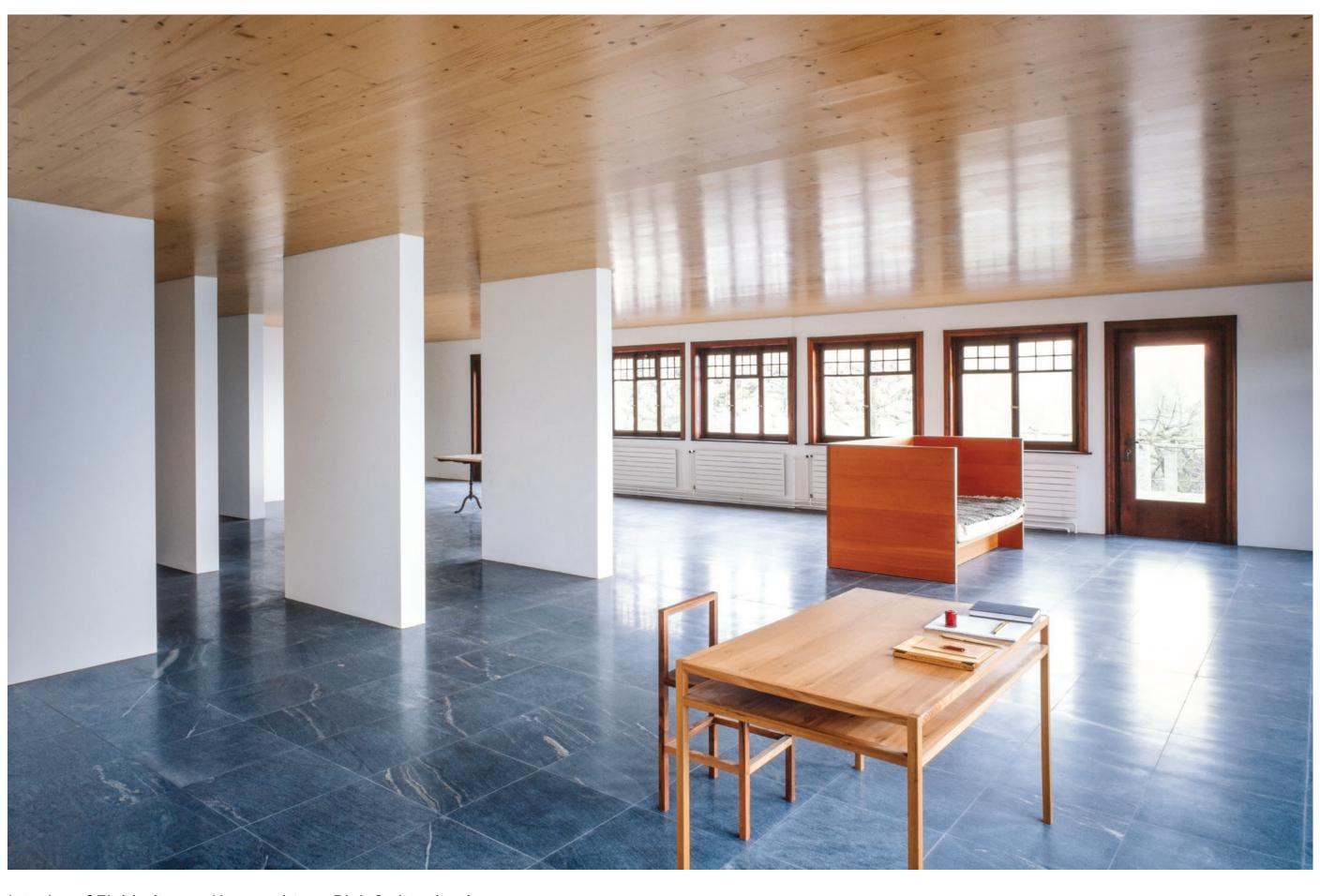
THE CHINATI FOUNDATION/LA FUNDACIÓN CHINATI MARFA, TEXAS



Installation view of Donald Judd's one hundred works in mill aluminum. 1982–86. The Chinati Foundation, Marfa, Texas. Photo: Douglas Tuck. © 2020 Judd Foundation/Artists Rights Society (ARS). New York

In 1978, Judd conceived of large-scale installations of his works, along with works by Dan Flavin and John Chamberlain, which would be housed on a former US Army base on 340 acres of land, as well as warehouses in town. Two of Judd's largest site-specific works would be featured: fifteen freestanding multipart concrete works, and one hundred works in mill aluminum. In 1986, the nonprofit organization was named the Chinati Foundation/La Fundación Chinati, after the nearby mountain range. The project gradually expanded to include installations by Carl Andre, Ingólfur Arnarsson, Roni Horn, Robert Irwin, Ilya Kabakov, Richard Long, Claes Oldenburg and Coosje van Bruggen, David Rabinowitch, and John Wesley. Judd's vision for the integration of art, architecture, and land rested on his conviction that the space occupied by work like his was as important as the objects themselves, and that such works and installation spaces should be permanent. The Chinati Foundation is open to the public. For more information, visit chinati.org.

EICHHOLTEREN KÜSSNACHT AM RIGI, SWITZERLAND



Interior of Eichholteren, Kussnacht am Rigi, Switzerland. Photo: Franziska & Bruno Mancia/FBM studio. © 2020 Judd Foundation/Artists Rights Society (ARS), New York

In the 1980s, Judd's work with Swiss fabricators as well as an active exhibition schedule in Europe prompted his decision to establish a part-time home in Switzerland. In 1986 he found a former hotel located in the countryside on Lake Lucerne. Judd retained the hotel name, Eichholteren, but otherwise reconceived the property, turning the typical Alpine chalet into a space that closely resembled other buildings he designed. He eliminated most of the internal walls and decorative details in the building, leaving blank expanses of wall and floor sparingly populated by his own furniture and works of art. The artist thus installed his Swiss-made works within a customdesigned environment that reflected his priorities. Here, as in New York and Marfa, living with his art generated ideas for works to follow. Judd did not own Eichholteren, which today is a private residence.