

For immediate release

## DONALD JUDD

May 6 – June 25, 2011

Public Reception: Friday, May 6, 6 – 8 PM



Installation view, *Donald Judd*, David Zwirner, New York, 2011.

David Zwirner is pleased to present an exhibition of works by Donald Judd drawn from the artist's seminal 1989 exhibition held at the Staatliche Kunsthalle Baden-Baden, Germany. Brought together from international public and private collections, this will be the first time these particular works have been exhibited together in a group of this size since Judd's 1989 installation.

The exhibition, which will span both of the gallery's spaces at 525 and 533 West 19<sup>th</sup> Street, will reflect the artist's intended clarity and rigor in its installation. These works comprise one of Judd's few explorations of color on a large scale using anodized aluminum and thus provide a focused investigation of the key concerns within Judd's practice.

This will be the gallery's inaugural exhibition of the artist's work since having announced its exclusive representation of Judd Foundation.

One of the most significant American artists of the post-war period, Donald Judd's oeuvre has come to define what has been referred to as Minimalist art—a label the artist strongly objected to. The unaffected, straightforward quality of Judd's work demonstrates his strong interest in color, form, material, and space. With the intention of creating work that could assume a direct material and physical 'presence' without recourse to grand philosophical statements, Judd eschewed the classical ideals of representational sculpture to create a rigorous visual vocabulary that sought clear and definite objects as its primary mode of articulation.

Judd began his practice as a painter in the late 1940s; however, he soon introduced three-dimensional elements into the surface of his work. His first sculptural objects took the form of shallow reliefs, and by 1963 he had begun to create freestanding works that were presented directly on the floor and the wall. Throughout his practice, Judd used materials such as plywood, steel, concrete, Plexiglas, and aluminum and employed commercial fabricators in order to get the surfaces and angles he desired. He created declaratively simple, fundamental sculptural forms, many of which took the shape of simple 'boxes' or 'stacks,' which he would often arrange according to repeated or sequential progressions.

Consisting of twelve identically scaled anodized aluminum works, the historic exhibition at the Kunsthalle Baden-Baden was significant in that it marked the first time Judd used colored anodized aluminum in such a large, floor-mounted format. Although he had previously examined the qualities of an open box form, the works created for Baden-Baden display a distinct systematic approach in determining the interior space of each box, which Judd divided vertically in different spatial configurations, sometimes introducing color through the use of anodized elements or sheets of Plexiglas in blue, black, or amber. The combinations of materials, dividers, and colors—which differ from box to box—thus determine the singular nature of each work within a finite number of variable possibilities; each of the boxes being an individual work that represents one possibility out of the given parameters.

These works demonstrate the artist's visionary approach to using industrial material as well as his considered attitude toward proportion and installation. They were designed not for the actual space at Baden-Baden, but in relation to each other and within the given framework of their

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Hannover, Germany; Kunsthaus Bregenz, Austria; and Musée d'Art Moderne et d'Art Contemporain, Nice in 2000-2001. Permanent installations of the artist's work can be found at Judd Foundation spaces in New York City and Marfa, Texas, along with the neighboring Chinati Foundation; his work is also on long-term view at Dia:Beacon, New York.

**David Zwirner** ([www.davidzwirner.com](http://www.davidzwirner.com)) is a leading contemporary art gallery active in both the primary and secondary markets. Since 1993, when he opened his first gallery in New York, Zwirner has helped foster the careers of some of the most influential artists working today, including Luc Tuymans and Neo Rauch, who had their U.S. debut exhibitions at the gallery. The gallery has maintained long-term representation of artists as varied as Francis Alÿs, Stan Douglas, Marlene Dumas, Chris Ofili, Raymond Pettibon, and Thomas Ruff, in addition to the Estates of Alice Neel, Jason Rhoades, and Al Taylor, among others. In the secondary market, the gallery has become known for presenting historically-researched exhibitions and publications devoted to the work of modern and contemporary masters.

With the addition of Donald Judd, the gallery is pleased to continue its goal of promoting the legacy of Minimal and new abstract art by significant artists that came to prominence in the 1960s. The gallery represents the artists On Kawara and John McCracken and the Estates of Gordon Matta-Clark and Fred Sandback; in 2009, the gallery announced its exclusive representation of the Estate of Dan Flavin. Recent exhibitions presented by the gallery include *Dan Flavin: Series and Progressions* (2009), an ambitious survey of the artist's work in fluorescent light; *Edward Kienholz: Roxys*, which presented a seminal installation by the artist; *Primary Atmospheres: Works from California 1960-1970*, a critically-acclaimed survey of West Coast Minimalism; *John McCracken: New Works in Bronze and Steel* (all 2010); and *112 Greene Street: The Early Years (1970-1974)* (2011), which focused on Gordon Matta-Clark's work in the context of one of New York's first alternative, artist-run venues.

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design. Installed together, these artworks present a particularly unified experience of composition and space. For Judd, the placement of a color, panel, or, ultimately, a work, was always part of a larger context. The presentation of the boxes as a group allows for their unique spatial arrangements and colors to be apprehended by the viewer as a whole, while also emphasizing their relationship to the surrounding architectural environment. As such, the exhibition will provide a rare opportunity to experience a large-scale presentation of a single body of work by the artist.

The exhibition will be accompanied by a fully-illustrated catalogue, to be published in collaboration with Steidl, Göttingen. The publication will include new scholarship on Judd by noted art historian Richard Shiff, in addition to archival material and re-printed interviews with the artist.

The work of **Donald Judd** (b. 1928 Excelsior Springs, Missouri; d. 1994 New York) has been exhibited internationally since the 1960s and is included in numerous museum collections. A survey exhibition of the artist's work was organized by the Tate Modern, London, in 2004 and traveled to the K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, and the Kunstmuseum Basel. Other important exhibitions of the artist's work include *Donald Judd: Early Work 1955-1968*, which traveled from the Kunsthalle Bielefeld, Germany to the Menil Collection, Houston in 2002-2003 and *Donald Judd: Colorist*, held at the Sprengel Museum,

## Upcoming Events Related to Donald Judd:

### **Bad is Good: Flavin Judd and Rama Chorpash**

**April 21, 2011**

#### **Parsons The New School for Design**

Anna-Maria and Stephen Kellen Auditorium, Sheila C. Johnson Design Center  
66 Fifth Avenue at 13th Street  
6:00 PM

Flavin Judd will be in conversation with Rama Chorpash, designer and Director of Product Design for the School of Constructed Environments, Parsons The New School for Design. Judd and Chorpash will discuss Donald Judd's process and principles of design.

The Donald Judd Architecture + Design Lecture Series is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

RSVP is required, space is limited and seating is first come, first served basis.

For more information, contact Judd Foundation at 212 219 2747 x 1004 or [rsvp@juddfoundation.org](mailto:rsvp@juddfoundation.org)

### **Judd and Loos: A Moderated Panel**

**May 4, 2011**

#### **The Museum of Modern Art, New York**

Adam Yarinsky, Principal of Architecture Research Office (ARO) and lead architect for the restoration of Judd's SoHo home and studio at 101 Spring Street, will present a lecture on Donald Judd and Austrian architect Adolf Loos (1870-1933). Yarinsky will consider the spatial, material and programmatic qualities of Judd's architectural interventions in 101 Spring Street and Judd's installed spaces in Marfa, Texas. The lecture will be followed by a panel discussion moderated by Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art, featuring Robert Bates of Walter B. Melvin Architects and Flavin Judd.

For more information, contact Judd Foundation at 212 219 2747 x 1006 or [events@juddfoundation.org](mailto:events@juddfoundation.org)

### **Exhibition Walkthrough with James Lawrence**

**May 21, 2011**

#### **David Zwirner**

525 West 19th Street  
11:00 AM

James Lawrence will provide a walkthrough of the Donald Judd exhibition at David Zwirner. Lawrence is a critic and historian of post-war and contemporary art. His recent articles and essays include studies of Donald Judd, Richard Serra, Rachel Whiteread, and Robert Rauschenberg. He is a frequent contributor to *The Burlington Magazine*.

Space is limited. To RSVP, contact Ashley Stewart at 212 517 8677 or [ashley@davidzwirner.com](mailto:ashley@davidzwirner.com)