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DONALD JUDD

JUDD

November 18, 2021- January 15, 2022

*It's all about three dimensions and the space inside the boxes, around the boxes, between the boxes.
It's all about space, and you can't paint the space or anything; you can only make it exist.
It's about seeing and about the actuality of space.*¹

D. Judd, 1977



Donald Judd. Untitled, 1989

Galería Elvira González is pleased to announce the fifth solo exhibition at the gallery of **Donald Judd** (1928 -1994), a fundamental artist in the history of postwar art. The opening will be on November 18 and will present seven works.

In the early 1960s, Judd began to work in New York on an industrially manufactured type of works that he defined as *Specific Objects*, trying to break with the traditional idea of sculpture. His works are conceived with lineal and simple forms, from which he created his own formal language. These began his way to produce works where the repetition of a form, the seriality, the use of industrial materials and the transformation of the space where the object is placed, initiated a new way of thinking about the work of art, in opposition to Abstract Expressionism and Pop Art. Donald Judd and some artists of his generation configured at the end of the 60's what is known as Minimal Art.

Throughout his life Judd wrote several articles and essays advocating the value of critical thinking and the importance of the artist in society. Judd's practice evidence how architecture and design were part of his main interests. The conservation and rehabilitation of buildings, as well as furniture design and printmaking, were major activities of his thinking and his work as an artist.

Donald Judd (Missouri, 1928 - New York, 1994)

Graduated in Philosophy at Columbia University, in the 1940s he began his career as a painter linked to the expressionist movement to later focus on the world of engraving and woodcut evolving from the figurative to the abstract, emphasizing the line and the concise and simple form.

Judd always pursued autonomy and clarity, of object and space. He abandoned painting in the early 1960s and from 1964 he turned to professional manufacturers to make his works in galvanized iron, aluminum, stainless steel, brass and copper. From the mid 1960s onward, Judd produced and exhibited a large number of his iconic forms. These range from what are referred to as *stacks*, which are hung at even intervals from floor to ceiling; *progressions*, whose measurements follow simple numerical sequences; *bull-nosed shaped* protrusions from the wall, and *box-like forms* that are installed directly on the floor. This sculptural vocabulary continued to serve as a basic foundation from which Judd developed many versions in varied combinations of metals, colored Plexiglas, and plywood.ⁱⁱ

In 1968 he established his studio in New York, after acquiring in Soho a cast-iron building designed in 1870 by Nicholas Whyte, whose five floors he renovated over the years, and which now holds Judd Foundation. Always interested in finding a proper space to install his work, in 1986 he created The Chinati Foundation in Marfa, Texas, where his large-scale work can be seen permanently outdoors and in rehabilitated hangars, as well as works by several artist friends and contemporaries such as Larry Bell, John Chamberlain and Dan Flavin.

Along with his two former residences in New York and Marfa, which offer permanent displays, his work is also in the collections of the Museum of Modern Art (MoMA), the National Gallery of Art in Washington, D.C., the Peggy Guggenheim Collection in Venice and the Tate Gallery in London, Centre Pompidou, Paris, among other institutions.

Throughout his career Judd exhibited regularly and extensively in galleries and museums in the United States, Europe and Japan. Some of his most important exhibitions were held at The Whitney Museum of American Art in New York (1968, 1988); The National Gallery of Canada in Ottawa (1975); Stedelijk Van Abbemuseum in Eindhoven, The Netherlands (1987), and The Saint Louis Art Museum (1991). After his death in 1994, notable exhibitions have taken place at The Museum of Modern Art in Saitama, Japan (1999); Walker Art Center, Minneapolis (2001); Tate Modern, London (2004); The Pulitzer Foundation for the Arts, St. Louis, Missouri (2013-2014), and his last major retrospective at the Museum of Modern Art (MoMA), New York (2020).



Donald Judd. Untitled, 1987. Photo by Michel Nguyen

ⁱ Interview: Kasper König und Donald Judd, in *Donald Judd: Für Josef Albers*, exh. cat. (Bottrop: Moderne Galerie Bottrop, 1977), 5. English transcript, Judd Foundation Archives, Marfa, Texas.

ⁱⁱ *Donald Judd: Introduction* by Annie Ochmanek, Modern Museum of Art (MoMA), New York, 2017