

GAGOSIAN

Gagosian to Exhibit Objects and Prints by Donald Judd in New York

Exhibition Featuring Works from 1965 to 1991 Opens May 13 at both Madison Avenue Locations



Donald Judd, untitled, 1980, galvanized iron and plexiglass, 114 × 27 × 24 inches (289.6 × 68.6 × 61 cm)
© Judd Foundation/Artists Rights Society (ARS), New York. Photo: Rob McKeever

[Download Press Images](#)

Usually when someone says a thing is too simple, they're saying that certain familiar things aren't there.
—Donald Judd

NEW YORK, April 28, 2023—Gagosian is pleased to announce an exhibition of works dating from 1965 to 1991 by Donald Judd (1928–1994) across the gallery's 976 and 980 Madison Avenue locations in New York.

The exhibition features fifteen of Judd's objects made with some of his primary materials, including anodized and painted aluminum, galvanized iron, colored plexiglass, and plywood. The works' carefully considered proportions emphasize their materials' intrinsic qualities and relationships between part and whole.

Judd began as a painter in the 1950s, but by the early 1960s he came to focus on three-dimensional forms. He developed an art that exists on its own determinedly physical terms, removed from notions of

metaphor or illusion. To this end, he designated that his works were untitled and originated new terms to describe them, including “wall piece”—a single unit or multiple units designed to hang on the wall—and “floor piece”—a work that stands directly on the floor without a traditional sculptural pedestal.

In the New York presentation, two untitled metallic pieces from 1970 and 1979 take the form of wall works in which the horizontal arrangement of cuboidal elements establishes a visual rhythm that alludes to mathematical progression and the interaction of positive and negative space. A bullnosed piece in galvanized iron from 1965 projects unaccompanied from the wall, while an untitled work from 1964–74 features two fluorescent-orange wood elements linked by a piece of blue lacquered aluminum. Four untitled stacks, made between 1980 and 1990, feature ten identical components arranged in a vertical orientation with the space between each unit equal to its height. One is made from galvanized iron and blue plexiglass; the others are in violet, red, and blue anodized aluminum, respectively, with plexiglass elements.

The exhibition includes two untitled works from 1991, in which Judd used clear anodized aluminum and colored plexiglass sheets to produce suspended, divided forms that conjure new spatial relations as the viewer moves around them. The black plexiglass sheets overlaid with transparent green in one work and transparent amber in the other lend these outwardly austere constructions an unexpected richness.

Also on view in the exhibition is a set of twenty woodcuts, consisting of ten pairs of rectangles and grids. The prints reflect Judd’s most extensive use of color in his printmaking and comprise one of the largest series of prints he made. Each pair has one impression with a printed frame of color and one in which the same color is reversed and printed as the interior space of the frame. Judd was invited by Inkong Gallery, Seoul, to make a set of prints for a forthcoming exhibition for which he selected a local paper, hanji, on which proofs were printed. These proofs, printed by Judd with master printer Robert Arber, were approved by the artist in 1992–93. The full edition, unfinished in 1994, was completed by Arber and Judd Foundation in 2020.

Donald Judd was born in 1928 in Excelsior Springs, Missouri, and died in 1994 in New York. Collections include the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art; Tate, London; Museum Ludwig, Cologne, Germany; and Tokyo Metropolitan Art Museum. Exhibitions include the Whitney Museum of American Art, New York (1968 and 1988); Van Abbemuseum, Eindhoven, Netherlands (1970, traveled to Museum Folkwang, Essen, Germany; Kunstverein Hannover, Germany; and Whitechapel Art Gallery, London); National Gallery of Canada, Ottawa (1975); and Tate Modern, London (2004, traveled to Kunstsammlung Nordrhein Westfalen, Düsseldorf, Germany; and Kunstmuseum Basel). The Museum of Modern Art, New York, presented a major retrospective of Judd’s work in 2020–21. Judd established Judd Foundation in 1977 to preserve his art, spaces, libraries, and archives in New York and in Marfa, Texas. He founded the Chinati Foundation/La Fundación Chinati in 1986 for the permanent installation of his and his contemporaries’ large-scale works.

#DonaldJudd

DONALD JUDD

May 13–July 14, 2023

976 and 980 Madison Avenue, New York

Press

Gagosian | press@gagosian.com

Hallie Freer | hfreer@gagosian.com | +1 212 744 2313

Polskin Arts

Meagan Jones | meagan.jones@finnpartners.com | +1 212 593 6485

Julia Esposito | julia.esposito@finnpartners.com | +1 212 715 1643