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**Donald Judd Writings**-Donald Judd 2016-11-22 With hundreds of pages of new and previously unpublished essays, notes, and letters, Donald Judd Writings is the most comprehensive collection of the artist's writings assembled to date. This timely publication includes Judd's best-known essays, as well as little-known texts previously published in limited editions. Moreover, this new collection also includes unpublished college essays and hundreds of never-before-seen notes, a critical but unknown part of Judd's writing practice. Judd's earliest published writing, consisting largely of art reviews for hire, defined the terms of art criticism in the 1960s, but his essays as an undergraduate at Columbia University in New York, published here for the first time, contain the seeds of his later writing, and allow readers to trace the development of his critical style. The writings that followed Judd's early reviews are no less significant art-historically, but have been relegated to smaller publications and have remained largely unavailable until now. The largest addition of newly available material is Judd's unpublished notes—transcribed from his handwritten accounts of and reactions to subjects ranging from the politics of his time, to the literary texts he admired most. In these intimate reflections we see Judd's thinking at his least mediated—a mind continuing to grapple with questions of its moment, thinking them through, changing positions, and demonstrating the intensity of thought that continues to make Judd such a formidable presence in contemporary visual art. Edited by the artist's son, Judd Foundation curator and co-president Flavin Judd, and Judd Foundation archivist Caitlin Murray, this volume finally provides readers with the full extent of Donald Judd's influence on contemporary art, art history, and art criticism.

**Donald Judd Spaces**-Judd Donald 2020-03-17 This book presents an unprecedented visual survey of the living and working spaces of the artist Donald Judd in New York and Texas. Filled with newly commissioned and previously unpublished archival photographs alongside five essays by the artist, this book provides an opportunity to explore Judd's personal spaces, which are a crucial part of this revered artist's oeuvre. From a 19th-century cast-iron building in Manhattan to an extensive ranch in the mountains of western Texas, this book details the interiors, exteriors, and lands surrounding the buildings that comprise Judd's extant living and working spaces. Readers will discover how Judd developed the concept of permanent installation at Spring Street in New York City, with artworks, furniture, and decorative objects striking a balance between the building's historic qualities and his own architectural innovations. His buildings in Marfa, Texas, demonstrate how Judd reiterated his concept of integrative living on a larger scale, extending to the reaches of the Chinati Mountains at Ayala de Chinati, his 33,000-acre ranch south of the town. Each of the spaces was thoroughly considered by Judd with resolute attention to function and design. From furniture to utilitarian structures that Judd designed himself, these residences reflect Judd's consistent aesthetic. His spaces underscore his deep interest in the preservation of buildings and his deliberate interventions within existing architecture. Published with Judd Foundation

**Donald Judd Interviews**-Donald Judd 2019-11-12 Donald Judd Interviews presents sixty interviews with the artist over the course of four decades, and is the first compilation of its kind. It is the companion volume to the critically acclaimed and bestselling Donald Judd Writings. This collection of interviews engages a diverse range of topics, from philosophy and politics to Judd's insightful critiques of his own work and the work of others such as Mark di Suvero, Edward Hopper, Yayoi Kusama, Barnett Newman, and Jackson Pollock. The opening discussion of the volume between Judd, Dan Flavin, and Frank Stella provides the foundation for many of the succeeding conversations, focusing on the nature and material conditions of the new art developing in the 1960s. The publication also gathers a substantial body of unpublished material across a range of mediums including extensive interviews with art historians Lucy R. Lippard and Barbara Rose. Judd's contributions in interviews, panels, and extemporaneous conversations are marked by his forthright manner and rigorous thinking, whether in dialogue with art critics, art historians, or his contemporaries. In one of the last

interviews, he observed, "Generally expensive art is in expensive, chic circumstances; it's a falsification. The society is basically not interested in art. And most people who are artists do that because they like the work; they like to do that [make art]. Art has an integrity of its own and a purpose of its own, and it's not to serve the society. That's been tried now, in the Soviet Union and lots of places, and it doesn't work. The only role I can think of, in a very general way, for the artist is that they tend to shake up the society a little bit just by their existence, in which case it helps undermine the general political stagnation and, perhaps by providing a little freedom, supports science, which requires freedom. If the artist isn't free, you won't have any art." Donald Judd Interviews is co-published by Judd Foundation and David Zwirner Books. The interviews expand upon the artist's thinking present in Donald Judd Writings (Judd Foundation/David Zwirner Books, 2016).

**Chinati**-Marianne Stockebrand 2020-03-10 A beautiful book on the famed Chinati Foundation in Marfa, Texas

**Complete Writings 1959-1975**-Donald Judd 2016 This is the complete, authorized collection of Donald Judd's early art criticism and polemical writings; it includes his landmark essay "Specific Objects" plus more than 500 contemporary art reviews he wrote on key artists and exhibitions of the 1960s. Complete Writings 1959-1975 was first published in 1975 by The Press of the Nova Scotia College of Art and Design, and since then it has been the primary source for Donald Judd's early writing. Working as an art critic for the magazines Arts, Arts Magazine and, later, Art International, Judd regularly contributed reviews of contemporary art exhibitions between 1959 and 1965, but continued to write throughout his life on a broad range of subjects. In his reviews and essays, Judd discussed in detail the work of more than 500 artists showing in New York in the early and mid-1960s, and provided a critical account of this significant era of art in America. While addressing the social and political ramifications of art production, the writings frequently addressed the work of such artists as Jackson Pollock, Kazimir Malevich, Barnett Newman, Ad Reinhardt, Lee Bontecou, Yayoi Kusama, John Chamberlain, Dan Flavin, Kenneth Noland and Claes Oldenburg. Judd's essay "Specific Objects," first published in 1965, remains central to the analysis of the new art developed in the early 1960s. Other essays included in this publication are "Complaints I" (1969), "Complaints II" (1973) and his previously unpublished essay "Imperialism, Nationalism and Regionalism" (1975), all of which establish the polemical importance of Judd's writing. Donald Judd (1928-94) was born in Excelsior Springs, Missouri, and after having served in the United States Army, attended the College of William and Mary, Williamsburg, Virginia, and Columbia University, New York, where he received a BS in Philosophy, cum laude, in 1953. Studying at the Art Students League, Judd began his artistic career as a painter and transitioned to three-dimensional work in the early 1960s. Throughout his lifetime, in his writings and his work, he advocated for the importance of art and the artist's role in society.

**Donald Judd**-David Raskin 2017-09-05 This pioneering, critically acclaimed book, originally published in 2010 and now available in paperback, is an authoritative and enlightening guide to a wide array of works by the great American artist Donald Judd (1928-1994). Showcasing the entire breadth of Judd's practices, the book draws on documents from nearly twenty archives and investigates Judd and his work both within and outside the context of the 1960s Minimalist art movement. David Raskin explains why some of Judd's works seem startlingly ephemeral while others remain insistently physical; in the process of answering this perplexing question, Raskin traces Judd's principles from his beginnings as an art critic through his fabulous installations and designs in Marfa, Texas. Raskin develops a truly singular picture of Judd: he shows us an artist who asserted his individuality with spare designs; who found spiritual values in plywood, Plexiglas, and industrial production; who refused to distinguish between thinking and feeling while asserting that science marked the limits of knowledge; who claimed that his art provided intuitions of morality but not a specific set of

tenets; and who worked for political causes that were neither left nor right.

**Donald Judd**-Alex Gartenfeld 2018-04 This book presents an important, unpublished, and unseen body of work by Donald Judd, one of the most significant artists of the 20th-century. Donald Judd remains an important artist, whose radical ideas and work continue to provoke and influence the fields of art, architecture, and design. This book focuses on one of his first mature series of work, during an intense period when he was significantly moving away from accepted traditional styles through investigations of form and color. Featuring texts by renowned art historians and critics, Donald Judd: Paintings 1959-61 presents new scholarship on this canonical artist and demonstrates his ongoing influence. Published in association with Institute of Contemporary Art, Miami

**Donald Judd**-Donald Judd 2019-07-23 One of the most important American artists of the post-war period, Donald Judd has come to define Minimalist art - a label he strongly objected to. His unaffected, straightforward approach and strong interest in colour, form, material and space, allowed him to create work with a direct material and physical 'presence' without recourse to grand philosophical statements.

**Donald Judd, Colorist**-Donald Judd 2000 Artwork by Donald Judd. Contributions by Martin Engler, William Agee. Text by Dietmar Elger.

**Architektur**-Donald Judd 2003 Edited by Peter Noever, of MAK, Vienna. Essays by Donald Judd, Rudi Fuchs, Brigitte Huck.

**Judd**-Ann Temkin 2020-03-24 The first retrospective in 30 years on American maverick Donald Judd's minimalist sculpture, architecture and furniture Published to accompany the first US retrospective exhibition of Donald Judd's sculpture in more than 30 years, Judd explores the work of a landmark artist who, over the course of his career, developed a material and formal vocabulary that transformed the field of modern sculpture. Donald Judd was among a generation of artists in the 1960s who sought to entirely do away with illusion, narrative and metaphorical content. He turned to three dimensions as well as industrial working methods and materials in order to investigate "real space," by his definition. Judd surveys the evolution of the artist's work, beginning with his paintings, reliefs and handmade objects from the early 1960s; through the years in which he built an iconic vocabulary of works in three dimensions, including hollow boxes, stacks and progressions made with metals and plastics by commercial fabricators; and continuing through his extensive engagement with color during the last decade of his life. This richly illustrated catalog takes a close look at Judd's achievements, and, using newly available archival materials at the Judd Foundation and elsewhere, expands scholarly perspectives on his work. The essays address subjects such as his early beginnings in painting, the fabrication of his sculptures, his site-specific pieces and his work in design and architecture. Donald Judd (1928-94) began his professional career working as a painter while studying art history and writing art criticism. One of the foremost sculptors of our time, Judd refused this designation and other attempts to label his art: his revolutionary approach to form, materials, working methods and display went beyond the set of existing terms in midcentury New York. His work, in turn, changed the language of modern sculpture.

**Donald Judd**-Marianne Stockebrand 2014-11-04 The first publication dedicated to Judd's late works, which exemplify his radically new approach to color

**Donald Judd Interviews**-Caitlin Murray 2019-11-12 Donald Judd Interviews presents sixty interviews with the artist over the course of four decades, and is the first compilation of its kind. It is the companion volume to the critically acclaimed and bestselling Donald Judd Writings. This collection of interviews engages a diverse range of topics, from philosophy and politics to Judd's insightful critiques of his own work and the work of others such as Mark di Suvero, Edward Hopper, Yayoi Kusama, Barnett Newman, and Jackson Pollock. The opening discussion of the volume between Judd, Dan Flavin, and Frank Stella provides the foundation for many of the succeeding conversations, focusing on the nature and material conditions of the new art developing in the 1960s. The publication also gathers a substantial body of unpublished material across a range of mediums including extensive interviews with art historians Lucy R. Lippard and Barbara Rose. Judd's contributions in interviews, panels, and extemporaneous conversations are marked by his forthright manner and rigorous thinking, whether in dialogue with art critics, art historians, or his

contemporaries. In one of the last interviews, he observed, "Generally expensive art is in expensive, chic circumstances; it's a falsification. The society is basically not interested in art. And most people who are artists do that because they like the work; they like to do that [make art]. Art has an integrity of its own and a purpose of its own, and it's not to serve the society. That's been tried now, in the Soviet Union and lots of places, and it doesn't work. The only role I can think of, in a very general way, for the artist is that they tend to shake up the society a little bit just by their existence, in which case it helps undermine the general political stagnation and, perhaps by providing a little freedom, supports science, which requires freedom. If the artist isn't free, you won't have any art." Donald Judd Interviews is co-published by Judd Foundation and David Zwirner Books. The interviews expand upon the artist's thinking present in Donald Judd Writings (Judd Foundation/David Zwirner Books, 2016).

**Donald Judd: Cor-ten**-Donald Judd 2016-06-28 The work of Donald Judd, one of the most significant American artists of the postwar period, has come to define Minimalist art, a label to which the artist strongly objected. The unaffected, straightforward quality of Judd's work demonstrates his strong interest in color, form, material, and space. Wanting to create works that could assume a direct material and physical presence without recourse to grand philosophical statements, Judd eschewed classical ideals of representational sculpture and created works that relied on clear, definite objects. Donald Judd: Cor-ten represents the first-ever focused examination of Judd's works in Cor-ten steel, which he began to produce in earnest in 1989 and would continue to elaborate on until his death in 1994. Cor-ten is an alloy that makes steel more resistant to corrosion, and eliminates the need for paint. With its distinctive red-brown patina, Cor-ten afforded Judd a new medium for exploring the relationship between surface and volume, as well as color and form. Prior to 1989, Judd executed a handful of works in Cor-ten primarily as outdoor commissions or site-specific works. This volume is produced on the occasion of the 2015 exhibition at David Zwirner, New York. Designed in close collaboration with Flavin Judd and Judd Foundation, Donald Judd: Cor-ten sheds new light on a body of work that represents the culmination of three decades of aesthetic output and underscores the mastery and control over material and space that characterizes Judd's practice as a whole.

**Critical Realism and Composition Theory**-Donald Judd 2005-07-05 The field of composition theory has emerged as part of the intellectual turmoil and set of pedagogical debates which have beset higher education for the last four decades and is now revolutionizing the theory and praxis of higher education. This volume examines three of the dominant pedagogical theories within composition theory: expressivist, cognitivist, and social-constructivist and builds its critique on the fact that much of modern composition theory has focused on epistemological concerns while neglecting the ontological foundations of that which is being discussed. Critical Realism and Composition Theory offers an alternative approach to teaching composition. This problem-oriented alternative is designed to lead students beyond the abstract, contemplative description of a problem to an expanded understanding that shows that concerns for justice cannot be addressed intellectually without at the same time confronting the practical constraints that limiting powers of social institutions play in both defining a problem and its social solution.

**Donald Judd**-Thomas Kellein 2002 Edited and with an essay by Thomas Kellein. Texts by Donald Judd.

**Donald Judd**-Annie Ochmanek 2021 "Gathers the main monographic essays written on the work of one of the most influential American artists of the postwar era"--

**Donald Judd**-Donald Judd 1986

**The Longing for Less**-Kyle Chayka 2020-01-21 New York Times Book Review Editor's Choice "More than just a story of an abiding cultural preoccupation, The Longing For Less peels back the commodified husk of minimalism to reveal something surprising and thoroughly alive." -Jenny Odell, author of How to Do Nothing "Less is more": Everywhere we hear the mantra. Marie Kondo and other decluttering gurus promise that shedding our stuff will solve our problems. We commit to cleanse diets and strive for inbox zero. Amid the frantic pace and distraction of everyday life, we covet silence-and airy, Instagrammable spaces in which to enjoy it. The popular term for this brand of upscale austerity, "minimalism," has mostly come to stand for things to buy and consume. But minimalism has richer, deeper, and altogether more valuable gifts to offer. Kyle Chayka is one of our

sharpest cultural observers. After spending years covering minimalist trends for leading publications, he now delves beneath this lifestyle's glossy surface, seeking better ways to claim the time and space we crave. He shows that our longing for less goes back further than we realize. His search leads him to the philosophical and spiritual origins of minimalism, and to the stories of artists such as Agnes Martin and Donald Judd; composers such as John Cage and Julius Eastman; architects and designers; visionaries and misfits. As Chayka looks anew at their extraordinary lives and explores the places where they worked—from Manhattan lofts to the Texas high desert and the back alleys of Kyoto—he reminds us that what we most require is presence, not absence. The result is an elegant new synthesis of our minimalist desires and our profound emotional needs.

**Challengers, Competition, and Reelection**—Jonathan S. Krasno 1997-02-01 Why do US Senators have a harder time winning re-election than members of the House of Representatives? This text argues that Senate challengers are more likely to be experienced politicians who wage intense, costly media campaigns than are those who take on House incumbents.

**Donald Judd, Richard Long, Kristján Gudmundsson**—1988

**Donald Judd, Prints and Works in Editions**—Rubi Fuchs 1993 Artwork by Donald Judd. Edited by Jarg Schellmann. Contributions by Rudi Fuchs, Mariette Jitta.

**Complete Writings, 1975-1986**—Donald Judd 1987

**Don Judd**—Donald Judd 1971

**Donald Judd & Josef Albers**—Heinz Liesbrock 2015-02-28 Donald Judd assigned Josef Albers a prime place in his search for a way past Abstract Expressionism, particularly for the German artist's use of color and of rectangular variants, which Judd explored in his final series of works. Albers overturned the traditional conception that color is either a harmoniously composed totality or symbolically allusive, and Judd likewise rejected traditional color usage in his wall pieces, stressing instead their self-reflexivity and "uncanny materiality." This most recent volume in the series "Albers in Context," sponsored by Bottrop, Germany's Josef Albers Museum, examines the affiliations between Albers and Judd, presenting a selection of their works side by side. It includes a 1991 essay on Albers that Judd wrote on the occasion of an Albers exhibition in Marfa, Texas, where Judd resided from 1971 until his death in 1994.

**Donald Judd**—Donald Judd 2011-04 Born in Missouri in 1928, Donald Judd was a prolific and respected art critic and writer who went on to become one of the leading representatives of American Minimal Art. This volume examines Judd's work - both his critical and artistic output - in a new light, providing a unique perspective on his artistic legacy.

**Donald Judd**—2004

**Josef Albers, Donald Judd**—Josef Albers 2007

**Donald Judd, the Moscow installation**—Donald Judd 1994

**Design [does Not Equal] Art**—Barbara J. Bloemink 2004 "Design [does not equal] Art presents distinctive functional designs that share the limited palette, materials, and elegant, geometric abstract forms characteristic of Minimalist and post-Minimalist art, including pine desks and porcelain tableware by Judd, stone and steel tables and chairs by Burton, lamps by Tuttle, folding screens by LeWitt, rugs by Rosemarie Trockel and Barbara Bloom, daybeds by Whiteread, and much more." "Filled with hundreds of photographs and drawing on candid conversations with many of the artists, Design [does not equal] Art is an authoritative, essential resource for designers, scholars of Minimalist and post-Minimalist art, collectors, and

anyone interested in furniture and design of the late twentieth and early twenty-first centuries."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Enrico Castellani, Dan Flavin, Donald Judd, Günther Uecker**—Haunch of Venison (Gallery) 2009 Published by haunch of Venison on the occasion of the exhibition at Haunch of Venison, Enrico Castellani, Dan Flavin, Donald Judd, Gunther Uecker London, 10 September-31 October 2009.

**Lee Bontecou**—Elizabeth A. T. Smith 2008 New in paperback Artist Lee Bontecou (b. 1931) became widely known in the 1960s and 1970s for her welded steel sculptures and plastic and epoxy molded assemblages--powerful constructions that evoked natural phenomena and organic biological life as well as machines and instruments of war. This critically acclaimed book--available for the first time in paperback--reevaluates the career of this highly influential artist and focuses not only upon the impact of her early work but also on the import she has exerted on a generation of younger artists. Featuring some 50 sculptures and more than 100 drawings from the late 1950s to 2003, the book presents four essays that reposition Bontecou's work within the history of recent art, examine its shifting critical reception, discuss the artistic context in which her work was made, and analyze how science underpinned some of her earliest explorations.

**Donald Judd**—Eleonora E. Nagy 2018 "This illustrated volume focuses on Donald Judd's works in metal, arguably his signature material. It includes an overview of Judd's life and art, examines his formal innovations and use of metal and nonmetal alloys, provides an account of his artistic process, and discusses conservation of his work. There are also case studies and several technical appendixes"--Provided by publisher.

**7 Sculptors [Anthony Caro, John Chamberlain, Donald Judd, Alexander Liberman, Tina Matkovic, David Smith, Anne Truitt]**—University of Pennsylvania. Institute of Contemporary Art 1969

**Donald Judd furniture**—Donald Judd 1993

**Working Papers**—2011

**Donald Judd, Selected Works from the Judd Foundation**—2006

**Donald Judd**—Urs Peter Flückiger 2021-04-30 Donald Judd (1928-1994) ist einer der bedeutendsten Vertreter der amerikanischen Minimal Art. Zu den weniger bekannten Aspekten seiner Arbeit gehören zahlreiche Architekturentwürfe, in denen er sich der Beziehung zwischen Architektur und Kunst widmet. Bedeutsam für Judds Arbeit auf diesem Gebiet ist ein spezieller Ort: das ehemalige Militärfort Marfa in der texanischen Wüste, das er teilweise kaufte und systematisch zu einem der größten Ensemble von Gegenwartskunst weltweit ausbaute. Die vorliegende Neuauflage aktualisiert und erweitert den erfolgreichen Titel Donald Judd, Architecture in Marfa, Texas, der 2007 beim Birkhäuser Verlag erschienen ist, um die Darstellung zwei weiterer Gebäudekomplexe in Marfa sowie um ein Nachwort des Autors, das Judds architektonisches Werk in einen aktuellen Kontext stellt.

**Art and Objecthood**—Michael Fried 1998-04-18 Much acclaimed and highly controversial, Michael Fried's art criticism defines the contours of late modernism in the visual arts. This volume contains 27 pieces--uncompromising, exciting, and impassioned writings, aware of their transformative power during a time of intense controversy about the nature of modernism and the aims and essence of advanced painting and sculpture. 16 color plates. 72 halftones.

**Donald Judd: Fifteen Works**—Donald Judd