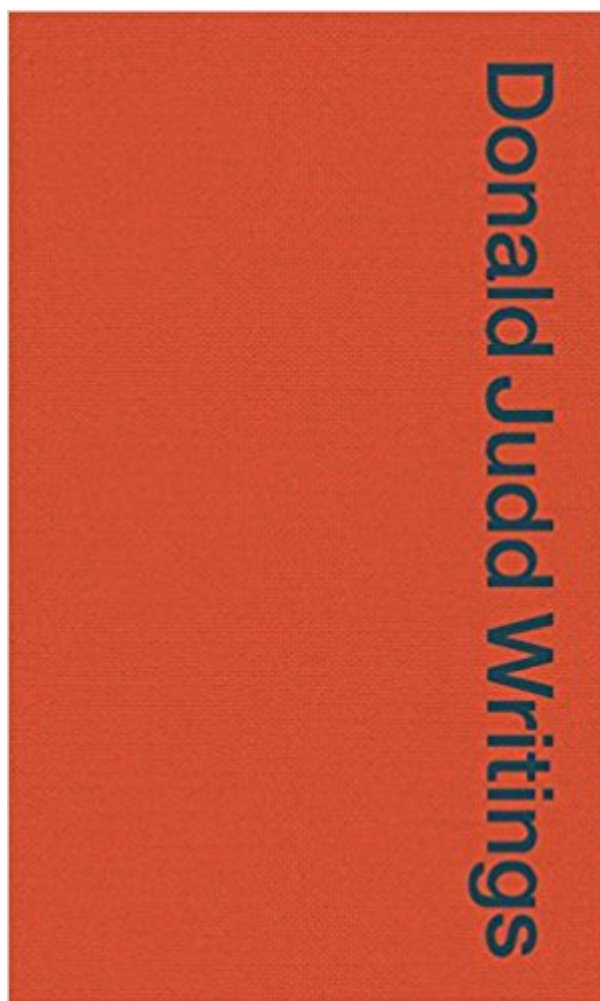


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Donald Judd Writings



Synopsis

This comprehensive collection of Donald Judd's writings includes previously unpublished writings and hundreds of notes. Donald Judd: Writings, copublished by Judd Foundation and David Zwirner Books, is the most comprehensive collection of the artist's writings assembled to date. This timely publication includes Judd's best-known essays organized chronologically with little-known texts previously published in limited editions. This new collection also includes unpublished college essays and hundreds of never-before-seen handwritten notes, a critical but unknown part of Judd's writing practice. Judd's earliest published writing, consisting largely of reviews for hire, defined the terms of art criticism in the 1960s, but his essays as a graduate student at Columbia, 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 The largest addition of newly available material is Judd's unpublished notes--transcribed from his handwritten accounts of and reactions to subjects ranging from the politics of his time, to the literary texts he admired most, from complaints about pluralism in art to his admiration for Giambattista Vico, and through him, Lucretius. In these intimate reflections we see Judd's thinking at its least mediated--a mind continuing to grapple with questions of its moment, demonstrating the intensity of thought that continues to make Judd such a formidable presence in contemporary art.

Book Information

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Customer Reviews

A definite volume with a high value. It makes an impression. (50 Covers of 2016) (Michael Carabetta AIGA Design Archives) The artist's exacting aesthetic is faithfully served by both the clear presentation and the physical construction of Donald Judd Writings. (Maxwell Donnewald Pin-Up Board)...they contain art world truths that many suspect, but are not commonly admitted. For these nuggets alone, younger artists would learn much from this book. (Richard Kostelanetz Hyperallergic) Thanks to the force of Judd's critical intelligence, this [book] is ...by many measures as heavy as any other written by any of his contemporaries. (Hyperallergic) Brick-size, over 1,000 pages long, it reflects the immense range of his interest in art, history and politics, and his disgruntlement with the state of the world...in all, a stimulating portrait of this intractable artist and thinker. (Roberta Smith The New York Times)

Flavin Judd is curator and co-president of Judd Foundation. He is the husband of psychoanalyst Michelle Judd, the father of three children, and the son of Donald Judd for whom he assisted in the making of spaces and the installation of art. For Judd Foundation, he oversees art installations, architectural issues, and design efforts (including the recent restoration of 101 Spring Street in New York). His films, art installations, and architectural designs have won awards. Caitlin Murray is director of Marfa programs at Judd Foundation, TX, where she has worked since 2008. She is co-editor of *The Present Order: Writings on the Work of Ian Hamilton Finlay*, (2011). Murray is also co-owner of the Marfa Book Company and an advisory member of Yale Union (YU), a center for contemporary art in Portland, Oregon. The work of Donald Judd (1928-1994), one of the most significant American artists of the postwar period, has come to define what has been referred to as minimalist art, a label to which the artist strongly objected on the grounds of its generality. 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, he 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 Foundation is a public charity created to preserve the permanently installed living and working spaces of Donald Judd in New York and Marfa, Texas. The foundation promotes a wider understanding of Judd's artistic legacy by providing access to these spaces and resources and by developing scholarly and educational programs.

While I disagree with Donald Judd's political interpretations, which is much of his worldview, I do

enjoy his meandering analysis of art and life. How he reaches his opinions and the progression of thought is an intellectual delight. My only true complaint is that the typeface is rather small, and I can see no reason why this isn't available on Kindle where I could improve the font size.

As far as thinking and writing about visual art, he will go down as one of the preeminent voices

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