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CORTEZ JULISSA

Destination Art
PublicAffairs
"For me, people come first," Alice Neel (1900–1984) declared in 1950. "I have tried to assert the dignity and eternal importance of the human being." This ambitious publication surveys Neel's nearly 70-year

career through the lens of her radical humanism.

Remarkable portraits of victims of the Great Depression, fellow residents of Spanish Harlem, leaders of political organizations, queer artists, visibly pregnant women, and members of New York's global diaspora reveal that Neel viewed humanism as both a political and philosophical ideal. In

addition to these paintings of famous and unknown sitters, the more than 100 works highlighted include Neel's emotionally charged cityscapes and still lifes as well as the artist's erotic pastels and watercolors. Essays tackle Neel's portrayal of LGBTQ subjects; her unique aesthetic language, which merged abstraction and figuration; and her commitment to progressive politics, civil rights, feminism, and racial diversity. The authors also explore Neel's highly personal preoccupations with death, illness, and motherhood while reasserting her place in the broader cultural history of the 20th century.

Made in L.A. 2020

Braun Publish,Csi
The two-volume publication reflects on the Rubin Foundation's art and social justice initiatives over the last six years, including thematic essays, roundtable discussions, and newly commissioned artworks. An Incomplete Archive of Artistic Activism is a publication in two volumes, documenting the Rubin Foundation's art and social justice mission, serving as a critical and educational resource for those interested in activist art practices and philanthropy. One volume highlights the emergence of a cultural shift, addressing art's role in the formation of both community and justice, featuring essays by

Andre Lepecki and Lucy Lippard, thematic roundtables with cultural producers, and newly commissioned text-based artwork by Edgar Heap of Birds, Kameelah Janan Rasheed, Dread Scott, and Mierle Laderman Ukeles. The second volume documents exhibitions at The 8th Floor, the Foundation's exhibition and event space, such as *In the Power of Your Care*, *Enacting Stillness*, *The Intersectional Self*, and the exhibition series *Revolutionary Cycles*, with newly commissioned propositional texts by Mel Chin and Claudia Rankine. This compendium is conceived to be a critical resource for those interested in socially engaged art and includes

contributions from leading artists, scholars, critics, and activists.

Marfa Modern Hatje Cantz Pub

A beautiful book on the famed Chinati Foundation in Marfa, Texas The Chinati Foundation, a world-famous destination for large-scale contemporary art, was founded by Donald Judd (1928-1994) to preserve and present a select number of permanent installations that were inextricably linked to the surrounding landscape in Marfa, Texas. This handsome publication, first published in 2010 and now available with a new chapter devoted to the permanent installation by Robert Irwin that was inaugurated in 2016 and a new foreword by

Jenny Moore, director of the Chinati Foundation, describes how Judd developed his ideas of the role of art and museums from the early 1960s onward, culminating in the creation of Chinati. The individual installations featured here include work by John Chamberlain, Dan Flavin, David Rabinowitch, Roni Horn, Ilya Kabakov, Richard Long, Ingólfur Arnarsson, Carl Andre, Claes Oldenburg and Coosje Van Bruggen, and John Wesley, as well as by Judd himself. The book also features a complete catalogue of the collection and writings by Judd relating to Chinati and Marfa. Published in association with the Chinati Foundation/La Fundación Chinati

Monumental Minimal

DAP/Distributed Art Publishers

Twenty-one houses in and around Marfa, Texas, provide a glimpse at creative life and design in one of the art world's most intriguing destinations. When Donald Judd began his Marfa project in the early 1970s, it was regarded as an idiosyncratic quest. Today, Judd is revered for his minimalist art and the stringent standards he applied to everything around him, including interiors, architecture, and furniture. The former water stop has become a mecca for artists, art pilgrims, and design aficionados drawn to the creative enclave, the permanent installations called "among the largest and most beautiful in the world," and the

austerely beautiful high-desert landscape. In keeping with Judd's site-specific intentions, those who call Marfa home have made a choice to live in concert with their untamed, open surroundings. Marfa Modern features houses that represent unique responses to this setting—the sky, its light and sense of isolation—some that even predate Judd's arrival. Here, conceptual artist Michael Phelan lives in a former Texaco service station with battery acid stains on the concrete floor and a twenty-foot dining table lining one wall. A chef's modest house comes with the satisfaction of being handmade down to its side tables and bath, which expands into a

private courtyard with an outdoor tub. Another artist uses the many rooms of her house, a former jail, to shift between different mediums—with Judd's Fort D. A. Russell works always visible from her second-story sun porch. Extraordinary building costs mean that Marfa dwellers embrace a culture of frontier ingenuity and freedom from excess—salvaged metal signs become sliding doors and lengths of pipe become lighting fixtures, industrial warehouses are redesigned after the area's white-cube galleries to create space for private or personally created art collections, and other materials are suggested by the land itself: walls are made of adobe bricks or

rammed earth to form sculptural courtyards, or, in one remarkable instance, a mix of mud and brick plastered with local soils, cactus mucilage, horse manure, and straw.

Raw Notes Univ of California Press

A comprehensive study of one of the most significant and prolific American postwar artists. Frequently associated with California Light and Space Art, Robert Irwin (b. 1928) began as an abstract painter in the 1950s. Since that time, he has worked in architectural and outdoor interventions, developing and expanding what he terms a "conditional" art practice. He employs a wide range of media, such as scrim veils, chain link fencing, Cor-ten walls,

flowering plants, palm trees, fluorescent light bulbs, and more. Ultimately, Irwin's medium is none of these specific materials, but rather perception itself - its forms, limits, and possibilities for expansion and change. In the artist's own words, the aim of his work is to change "the whole visual structure of how you look at the world." This handsome, richly illustrated volume is the first book devoted to an in-depth investigation of the entirety of Irwin's career, tracing the development of Irwin's ambitions from his earliest canvases to his most recent light installations. Drawing on a wealth of primary sources, including the artist's library and his published and

unpublished writings, Matthew Simms surveys the full scope of Irwin's creative output, the reception of his work, and its multiple aesthetic and historical contexts. In the resulting thorough yet accessible account, essential for scholars of post-war American art, conditional art emerges as a continual source of renewed aesthetic perception.

Design [does Not Equal] Art Galerie Thaddaeus Ropac
 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.

Double Vision Getty Publications

An in-depth exploration of the interaction between mind and material world, mediated by language, image, and making—in design, the arts, culture, and science. In *Material and Mind*, Christopher Bardt delves deeply into the interaction of mind and material world, mediated by language, image, and the process of making. He examines thought not as something “pure” and autonomous but as emerging from working with material, and he identifies this as the source of imagination

and creative insight. This takes place as much in such disciplines as cognitive science, anthropology, and poetry as it does in the more obvious painting, sculpture, and design. In some fields, the medium of work is, in fact, the very medium of thinking—as fabric is for the tailor. Drawing on the philosophical notions of the “extended mind” and the “enactive mind,” and looking beyond the world of material-based arts, Bardt investigates the realms in which material and mind interweave through metaphor, representation, projection, analogues, tools, and models. He considers words and their material origins and discusses the paradox of

representation. He draws on the design process, scientific discovery, and cultural practice, among others things, to understand the dynamics of human thinking, to illuminate some of the ways we work with materials and use tools, and to demonstrate how our world continues to shape us as we shape it. Finally, he considers the seamless “immaterial” flow of imagery, text, and data and considers the place of material engagement in a digital storm.

Chinati Yale University Press

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.

Robert Irwin Knopf

A sweeping selection of Donald Judd's iconic and ambitious works alongside a diverse collection of newly commissioned writings. One of the most significant American artists of the postwar period, Donald Judd

rigorously experimented with color, form, material, and space. The works in this catalogue range from the artist's expansive installations to self-contained single units, yielding valuable new insights into his process and approach. The survey includes one of the artist's largest and most intricate installations of sixty-three wall-mounted plywood boxes, conceived in 1986. Other works include variations on some of Judd's most recognizable forms, executed in materials such as Cor-ten steel, plexiglass, copper, plywood, brushed aluminum, and enameled aluminum. Brilliant and exacting reproductions bring these works to life on the page. Following the

artist's major retrospective at The Museum of Modern Art, New York, in 2020, this book serves as a companion volume. With contributions from a wide range of voices—art historians, critics, writers, and performers— this publication includes rich new writings on Judd's oeuvre, art criticism, and enduring influence. *Artworks: 1970–1994* is published on the occasion of the eponymous 2020 exhibition at David Zwirner, New York. *Donald Judd, Colorist* Delmonico Books This publication is devoted to the titular work by the legendary San Diego-based light and space artist Irwin, the most recent addition to the Chinati Foundation's permanent collection,

inaugurated in July 2016 after 17 years of planning. *Far From Respectable* Phaidon Press 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

David Zwirner Books
A highly anticipated, complete, and beautifully illustrated book on the famed Chinati Foundation in Marfa, Texas The Chinati Foundation is widely considered one of the world's most important destinations for experiencing large-scale contemporary art. It was founded by Donald Judd (1928-1994), whose specific ambition was to preserve and present a select number of permanent

installations that were inextricably linked to the surrounding landscape. Chinati is located on 340 acres of desert on the site of former Fort D.A. Russell in Marfa, Texas. Construction and installation at the site began in 1979 with help from the Dia Art Foundation, and it was opened to the public in 1986. This handsome publication is the first comprehensive presentation of the Chinati Foundation's collection in more than twenty years. The book describes how Judd developed his ideas of the role of art and museums from the early 1960s onward, culminating in the creation of Chinati (and including its two predecessors--his buildings in New York and his residence in

Marfa). The individual installations at Chinati are presented in chronological order with stunning photography; these include work by John Chamberlain, Dan Flavin, David Rabinowitch, Roni Horn, Ilya Kabakov, Richard Long, Carl Andre, Claes Oldenburg and Coosje Van Bruggen, as well as Judd himself. His installations at Marfa include 15 outdoor works in concrete and 100 aluminum pieces housed in two carefully renovated artillery sheds. The book also features writings by Judd relating to Chinati and Marfa, and a complete catalogue of the collection. Published in association with the Chinati Foundation/La Fundación Chinati

On Art Halifax : Press of the Nova Scotia College of Art and Design

“Into the blender go Anita Loos, Bridget Jones, Sex and the City, and Clueless; out comes a diabolically amusing concoction.”
— New York Times For readers who adore Candace Bushnell, Tinsely Mortimer, and Lauren Weisberger comes New York Times bestselling author Plum Sykes’s sly and amusing satire—now back in print for its 10th anniversary in a gorgeous, eye-catching package, with a new foreword by the author. Bergdorf Blondes are a thing, you know, a New York craze. Absolutely everyone wants to be one, but it’s très difficult. You wouldn’t believe the dedication

it takes to be a gorgeous, flaxen haired, dermatologically perfect New York girl with a life that's fabulous beyond belief. Honestly, it requires a level of commitment comparable to, say, learning Hebrew or quitting cigarettes. But first, a little bit about moi. The gossips call me a champagne bubble of a girl. I'm fluent in French, intermittently. I gave up England for Princeton to my mother's horror. By day, I write articles for a fashion magazine. By night, I'm on the prowl for the ultimate accessory a Bergdorf Blonde must have: an impossibly rich man with a very large diamond ring. And of course, I'm fabulous. A Life of Picasso I: The

Prodigy Metropolitan Museum of Art Amassing a body of work that could not be ignored, Chamberlain has been clumsily shoehorned into a variety of ill-fitting categories. Perhaps the most fertile of these is the retroactive link with Abstract Expressionism. His choice of vernacular materials also tied him to Pop. These same materials understood as products of standardized manufacturing associated him with Minimalism, encouraged by the unwavering critical support of Donald Judd. His method of assembly drew him toward Neo-Dada. He remains the inveterate rebel without a tribe, while still being recognized as a

standard-bearer of sculptural practice. Driven by the pursuit of what he does not already know, the desire for unprecedented information and knowledge, Chamberlain turned away from car metal to experiment with new materials for a period. In the summer of 1966, he began squeezing and tying urethane foam.

Alice Neel: People Come First
Graywolf Press

An extraordinary lyric and visual meditation on place, nature, and art rippling out from Marfa, Texas. Situated in the outreaches of southwest Texas, the town of Marfa has long been an oasis for artists, immigrants looking for work, and ranchers, while the

ghosts of the indigenous and the borders between languages and nations are apparent everywhere. The poet and translator Jeffrey Yang experienced the vastness of desert, township, sky, and time itself as a profound clash of dislocation and familiarity. What does it mean to survive in a physical and metaphorical desert? How does a habitat long associated with wilderness and death become a center for nourishment and art? Out of those experiences and questions, Yang has fashioned a fascinating, multifaceted work—an anti-travel guide, an anti-Western, a book of last words—that is a lyrical, anthropological

investigation into history, culture, and extremity of place. Paintings and drawings of Marfa's landscapes and substations by the artist Rackstraw Downes intertwine with Yang's texts as mutual nodes and lines of energy. Hey, Marfa is a desert diary scaled to music that aspires to emit particles of light.

Donald Judd David Zwirner Books

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 land 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.

Playground Design

Abrams

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.

Material and Mind

Harper Collins

Edited by Peter

Noever, of MAK,

Vienna. Essays by

Donald Judd, Rudi

Fuchs, Brigitte Huck.

Judd The Monacelli

Press, LLC

Gritch the witch flies to

Old MacDonald's farm

for some pigs to make

a piggie pie, but when

she arrives she can't

find a single porker.

John Chamberlain

National Geographic Books

Regarded as both a legend and a villain, the critic Dave Hickey has inspired generations of artists, art critics, musicians, and writers. His 1993 book *The Invisible Dragon* became a cult hit for its potent and provocative critique of the art establishment and its call to reconsider the role of beauty in art. His next book, 1997's *Air Guitar*, introduced a new kind of cultural criticism—simultaneously insightful, complicated, vulnerable, and down-to-earth—that propelled Hickey to fame as an iconoclastic thinker, loved and loathed in equal measure, whose influence extended beyond the art world.

Far from Respectable is a focused, evocative exploration of Hickey's work, his impact on the field of art criticism, and the man himself, from his Huck Finn childhood to his drug-fueled periods as both a New York gallerist and Nashville songwriter to, finally, his anointment as a tenured professor and MacArthur Fellow. Drawing on in-person interviews with Hickey, his friends and family, and art world comrades and critics, Daniel Oppenheimer examines the controversial writer's distinctive takes on a broad range of subjects, including Norman Rockwell, Robert Mapplethorpe, academia, Las Vegas, basketball, country music, and considers how Hickey and his

vision of an “ethical,
cosmopolitan
paganism” built around

a generous definition
of art is more urgently
needed than ever
before.