

# The Museum of Modern Art

## THE MUSEUM OF MODERN ART PRESENTS FIRST US RETROSPECTIVE IN 30 YEARS DEDICATED TO DONALD JUDD

### *Judd*

The Steven and Alexandra Cohen Center for Special Exhibitions, Floor Six  
March 1–July 11, 2020

**NEW YORK, February 4, 2020** —The Museum of Modern Art’s exhibition *Judd*, on view in the Steven and Alexandra Cohen Center for Special Exhibitions in the David and Peggy Rockefeller Building from March 1 through July 11, 2020, is the first major US retrospective dedicated to the work of Donald Judd (1928–1994) in over three decades. Presented solely at MoMA, the exhibition explores the remarkable vision of an artist who revolutionized the history of sculpture, highlighting the full scope of Judd’s career through 70 works in sculpture, painting, drawing, and prints, from public and private collections in the US and abroad. *Judd* is organized by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, with Yasmil Raymond, former Associate Curator; Tamar Margalit, Curatorial Assistant; and Erica Cooke, Research Fellow, Department of Painting and Sculpture, MoMA.

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.

“Half a century after Judd established himself as a leading figure of his time, there remains a great deal to discover,” said Temkin. “MoMA’s presentation covers the full arc of his career, aiming to reveal its largely unexpected variety and complexity.”

“We commend the leadership of MoMA, Ann Temkin, and her team for their in-depth research and their substantial commitment toward this significant exhibition. Don’s work remains as vital today as it was when he created it. We appreciate MoMA providing the opportunity for a new generation to engage with his work in New York,” said Rainer Judd, President, Judd Foundation.

*Judd* will be the first full-scale introduction to the artist’s career for many viewers (including a generation born since his last American retrospective in 1988). It will be organized in chronological order to demonstrate an artistic vision that developed in both methodical and utterly unpredictable ways.

The exhibition begins with a wide selection of paintings, objects, drawings, and prints from the early 1960s, bringing the viewer along on the step-by-step journey that led from paintings to works that were fully three-dimensional. In the mid-1960s, Judd created a fundamental

vocabulary of works in three dimensions, including hollow boxes, stacks, and progressions made with metals and plastics by commercial fabricators. These are represented with the inclusion of their early—or even first—manifestations as well as significant ideas that were carried out in a few pieces and then laid aside. The 1970s gallery presents important changes to the work that in part reflect that Judd was re-centering his practice in Marfa, Texas, and working on site-specific pieces elsewhere. His experimentation extended to new levels of scale and types of structure, as well as to the introduction of plywood as a key material. The exhibition’s final gallery presents the aspect of Judd’s career least familiar to American viewers: the works from his last decade, mostly fabricated in Europe, whose chromatic and material exuberance emphatically contradicts the “Minimalist” label that Judd had always rejected.

Judd’s activity extended far beyond the realm of making works of art. He was a prolific art critic and essayist, deeply committed to democratic and environmental causes, and active in the fields of architecture and design. A “reading room” outside the exhibition entrance will feature Judd-designed furniture. Visitors will be invited to use the furniture and browse the exhibition catalogue, several key books on Judd’s work, and the artist’s own writings.

The exhibition is accompanied by a richly illustrated catalogue that uses newly available archival materials from the Judd Foundation and elsewhere to expand scholarly perspectives on Judd’s work. Essays by Ann Temkin, Erica Cooke, Tamar Margalit, Christine Mehring, James Meyer, Annie Ochmanek, Yasmit Raymond, and Jeffrey Weiss address subjects such as Judd’s early beginnings in painting, the fabrication of his sculptures, his site-specific pieces, and his work in design and architecture. Hardcover, \$75. ISBN: 978-1-63345-032-5. Published by The Museum of Modern Art, New York, and available at MoMA stores and online at [store.moma.org](http://store.moma.org). Distributed to the trade through ARTBOOK|D.A.P. in the United States and Canada, and through Thames & Hudson in the rest of the world.

**SPONSORSHIP:**



**The exhibition is made possible by Hyundai Card.**



**REPOSSI**

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**AUDIO GUIDE:**

The audio playlist explores Judd's artistic experimentation--from early paintings to his revolutionary sculptural works from the mid-1960s and beyond. Hear from artists Jamie Dearing, Mary Heilmann, Leslie Hewitt, Park McArthur, Charles Ray, and poet John Yao, as they reflect on the innovations and impact of Judd's work, then and now.

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**Downloadable high-resolution press images are available at [moma.org/press](http://moma.org/press).**

**PUBLIC INFORMATION:**

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, (212) 708-9400, [moma.org](http://moma.org). Hours: Daily, 10:30 a.m.–5:30 p.m. Open until 9:00 p.m. Fridays and the first Thursday of each month. Museum Admission: \$25 adults; \$18 seniors 65 years and over with I.D. and visitors with disabilities; \$14 full-time students with current I.D. Free admission for Members and children 16 and under. Admission to MoMA is free for all visitors every Friday evening, 5:30–9:00 p.m., during UNIQLO Free Friday Nights. Tickets include admission to special exhibitions, films, and MoMA PS1.



Hyundai Card is proud to support this long-awaited retrospective of the work of Donald Judd, whose revolutionary ideas transformed the language of modern art. Judd's radical approach to form, materials, working methods, and display established him as one of the pivotal figures of the twentieth century. Bringing together a selection of Judd's objects, paintings, and drawings, the exhibition explores the artist's provocative use of industrial materials and his bold investigation of form and space. Judd broke open the boundaries of traditional approaches to painting and sculpture through a remarkable spirit of creativity and innovation—values that Hyundai Card always seeks to pursue. Hyundai Card is committed to supporting the work of visionaries like Judd, whose legacy continues to stimulate dialogue about the intersection between art and life around the globe.

At Hyundai Card, we embrace the power of design, music, and the arts, and believe in the power of the arts to enrich everyday life. We are proud to partner with The Museum of Modern Art to support *Judd* and in its mission to connect people with art in meaningful ways. Hyundai Card is a leading premium credit card company based in Seoul, Korea. Fully committed to creative pursuits, Hyundai Card seeks to identify important movements in culture, society, and technology, as well as to stimulate meaningful and inspiring experiences in everyday life. Whether Hyundai Card is supporting cultural pioneers; building libraries of design, travel, music, and cooking for its members; or designing credit cards and digital services that are as beautiful as they are functional, our most inventive endeavors of premium products and digital and cultural services all draw from the creative well that the arts provide.



The Henry Luce Foundation seeks to enrich public discourse by promoting innovative scholarship, cultivating new leaders, and fostering international understanding. The Foundation advances its mission through grant making and leadership programs in the fields of Asia, higher education, religion and theology, art, and public policy.

The Foundation's American Art Program, a leader in arts funding since 1982, supports museums, arts organizations, and universities, in their efforts to advance the understanding and experience of American and Native American visual arts through research, exhibitions, collection projects, and publications.

# REPOSSI

Repossi is pleased to announce a new initiative in support of the arts with its sponsorship of *Judd*, the first major US retrospective of the work of Donald Judd in more than thirty years.

*Judd* will be on view in The Museum of Modern Art's Steven and Alexandra Cohen Center for Special Exhibitions in the David and Peggy Rockefeller Building from March 1 through July 11, 2020.

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. Repossi has chosen *Judd* as its first major sponsorship in the arts to honor the artist's radical creativity and impact. The exhibition demonstrates an artistic vision that developed in both methodical and utterly unpredictable ways.

REPOSSI has, for three generations, created high jewelry with an emphasis on technical skill and elegance. With Gaia Repossi, the company steps into the contemporary era, imbuing a new architecturalism into audacious pieces meant to be worn like a precious second skin. Joining forces with LVMH in 2015, today REPOSSI has standalone boutiques on Paris's Place Vendôme and Monaco, including additional points of sale around Europe, Asia, America and the Middle East.