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## CURTIS VALENTINE

*Variations on Dawn and Dusk* Omnidawn

Showcasing 21 works by the artists who spearheaded minimalism--Donald Judd, Carl Andre, Dan Flavin, Robert Mangold, Sol LeWitt and Robert Morris--this catalog seeks to explore these artists' ambivalent relationship to the notion of the monument. In this respect, Dan Flavin's 1967 Monument, a stepped formation of white fluorescent tubes dedicated to Russian artist Vladimir Tatlin, is the chronological and conceptual starting-point of the exhibition. This emblematic work demonstrates the importance of constructivist theories for minimalism, and the European roots of an art often considered to be typically American. The exhibition looks into transatlantic exchanges and influences for the artists of the New York scene: Carl Andre and Robert Morris have both recognized the influence of Constantin Brancusi's work on their own, while Robert Mangold has acknowledged his admiration of Piet Mondrian. Alongside an essay by curator Philippe Vergne, Monumental Minimal includes full-spread installation views of the exhibition as well as archival photographs.

*Seeing Is Forgetting the Name of the Thing One Sees* Henry Holt and Company

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

Architektur Graywolf Press

"Devoted to the writings of this seminal post-war American artist. Fully half of these writings, which span a period from the mid-1960s through the 1990s, are published here for the very first time"--Dust jacket.

**Notes Toward a Conditional Art** Hatje Cantz

A small town in the vast desert of West Texas, Marfa attracts visitors from around the world to its art foundations and galleries, film and music festivals, and design and architecture symposiums. While newcomers sometimes see it as "another Santa Fe," long-time residents often take a bemused, even disapproving attitude toward the changes that Marfa has undergone since artist Donald Judd came to town in the 1970s and began creating spaces for his own and other artists' work. They remember when ranching and the military formed the basis of the town's economy, even as they acknowledge that tourist dollars are now essential to Marfa's sustainability. Marfa tells an engaging story of how this isolated place became a beacon in the art world, like the famous Marfa Lights that draw curious spectators into the West Texas night. As Kathleen Shafer delves into the town's early history, the

impact of Donald Judd, the expansion of arts programming, and the increase in tourism, she unlocks the complex interplay between the particularities of the place, the forces of commerce and growth, the textures of local culture and tradition, and the transformative role of artists and creative work. Bookending her story between two iconic artworks--the whimsical Prada Marfa and the crass Playboy Marfa--Shafer illuminates the shifting cultural landscape of Marfa, showing why this place has become a mecca for so many and how the influx of newcomers has transformed its character. [John Chamberlain](#) Getty Publications

Presenting the latest iteration of this crucial exhibition, always a barometer of contemporary American art The 2022 Whitney Biennial is accompanied by this landmark volume. Each of the Biennial's participants is represented by a selected exhibition history, a bibliography, and imagery complemented by a personal statement or interview that foregrounds the artist's own voice. Essays by the curators and other contributors elucidate themes of the exhibition and discuss the participants. The 2022 Biennial's two curators, David Breslin and Adrienne Edwards, are known for their close collaboration with living artists. Coming after several years of seismic upheaval in and beyond the cultural, social, and political landscapes, this catalogue will offer a new take on the storied institution of the Biennial while continuing to serve--as previous editions have--as an invaluable resource on present-day trends in contemporary art in the United States.

[Boom](#) The Monacelli Press, LLC

Equal parts design inspiration and travelogue, this book highlights the rapidly growing adaptive reuse movement Cool Is Everywhere is a photographic survey of the adaptive reuse design movement in America's coolest cities. Michel Arnaud has been studying the spread of urban life into smaller towns for years now, looking at how today's architects are blending the past with the present in exciting ways. These cities' and towns' residents are rethinking the usage of available architecture and repurposing it. Explore the arts and design district of Richmond, Virginia, where an old department store was turned into the beautiful Quirk Hotel. Journey to Greenville, South Carolina, home to a synagogue that became a church that became a private residence. Cool Is Everywhere highlights remarkable designs that have transformed ordinary buildings into works of art. From North Adams, Massachusetts, to Oakland, California, join Michel as he explores the skyscrapers and quaint neighborhoods that led him to believe that cool is, in fact, everywhere. North Adams, Massachusetts MASS MoCA Greylock WORKS Greenville, South Carolina Terry Iwaskiw and Melinda Lehman Residence The Anchorage Art & Light Gallery West Village Lofts at Brandon Mill ArtBomb Studio Buffalo, New York Darwin D. Martin House Complex Buffalo RiverWorks Northland Workforce Training Center Hotel Henry Urban Resort Conference Center at the Richardson Olmsted Campus Thin Man Brewery Oakland, California Equator Coffees Café Creative Growth Art Center Mei-Lan Tan and Victor Lefebvre Studio and Residence Ronald Rael and Virginia San Fratello Backyard Cabin Tassafaronga Village's Pasta Factory Temescal Alleys Portland, Oregon Portland Japanese Garden Jean Vollum Natural Capital Center Swift Hi-Lo Hotel The Zipper Cincinnati, Ohio 21c Museum Hotel Lois and Richard Rosenthal Center for Contemporary Art Urbana Café Findlay Market Hughes Residence at Artichoke Curated Cookware Collection Neil Marquardt and Lauren Klar Residence MadTree Brewing Company Rhinegeist Brewery Hotel Covington Richmond, Virginia Black History Museum and Cultural Center of Virginia American Civil War Museum at Historic Tredegar The Markel Center at Virginia Commonwealth University Quirk Hotel Mobilux Todd and Neely Dykshorn Residence Blue Bee Cider Birmingham, Alabama Pepper Place Brat Brot Gartenbar Sloss Furnaces Back Forty Beer Company Innovation Depot MAKEbhm Cheryl Morgan Residence Studio Goodlight and Liesa Cole and Stan Bedingfield Residence David Carrigan Residence Woodlawn Cycle Café Nashville, Tennessee Marathon Village Frist Art Museum Vadis Turner and Clay Ezell Residence David Lusk Gallery Elephant Gallery and Studio Noelle, Nashville Old Glory Pittsburgh, Pennsylvania Bob Bingham Studio Mattress Factory Michael Olijnyk Residence at the Mattress Factory City of



Asylum Ace Hotel CLASS Community Service Center Omaha, Nebraska Howlin' Hounds Coffee Gallery 1516 Kaneko Steve and Julie Burgess Residence Maria Fernandez Residence Boiler Room Restaurant Todd Simon Residence Denver, Colorado Union Station The Source Hotel and Market Hall Il Posto Denver Central Market Family Jones Spirit House Austin, Texas Seaholm Power Plant The Contemporary Austin Austin by Ellsworth Kelly Central Library, Austin Public Library Garage 979 Springdale in East Austin Marfa, Texas Barbara Hill Residence Wrong Gallery Ballroom Marfa The Chinati Foundation/La Fundaciol?n Chinati

**Robert Irwin: Untitled (Dawn to Dusk)** University of Texas 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, Juddexplores 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. Juddsurveys 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.

**Double Vision** Knopf

The New Yorker staff writer and Filterworld author Kyle Chayka examines the deep roots-and untapped possibilities-of our newfound, all-consuming drive to reduce. "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. In *The Longing for Less*, one of our sharpest cultural critics delves beneath the glossy surface of minimalist trends, seeking better ways to claim the time and space we crave. Kyle Chayka's 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 synthesis of our minimalist desires and our profound emotional needs. With a new afterword by the author.

**Donald Judd, Colorist** David Zwirner Books

**\*\*NAMED ONE OF THE BEST ART BOOKS OF THE DECADE BY ARTNEWS\*\*** The first and definitive biography of the celebrated collectors Dominique and John de Menil, who became one of the greatest cultural forces of the twentieth century through groundbreaking exhibits of art, artistic scholarship, the creation of innovative galleries and museums, and work with civil rights. Dominique and John de Menil created an oasis of culture in their Philip Johnson-designed house with everyone from Marlene Dietrich and René Magritte to Andy Warhol and Jasper Johns. In Houston, they built the Menil Collection, the Rothko Chapel, the Byzantine Fresco Chapel, the Cy Twombly Gallery, and underwrote the Contemporary Arts Museum. Now, with unprecedented access to family archives, William Middleton has written a sweeping biography of this unique couple. From their ancestors in Normandy and Alsace, to their own early years in France, and their travels in South America before settling in Houston. We see them introduced to the artists in Europe and America whose works they would collect, and we see how, by the 1960s, their collection had grown to include 17,000 paintings, sculptures, drawings, photographs, rare books, and decorative objects. And here is, as well, a vivid behind-the-scenes look at the art world of the twentieth century and the enormous influence the de Menils wielded through what they collected and built and through the causes they believed in.

**Donald Judd** David Zwirner Books

Artwork by Donald Judd. Contributions by Martin Engler, William Agee. Text by Dietmar Elger.

**Robert Irwin Getty Garden** Phaidon Press

"The poems that comprise *Variations on Dawn and Dusk* are best considered as a single inquiry broken into discrete parts--they don't build exactly one upon another, they aren't a progressive series, but each is a meditation gathered around fundamental points of concern: light, dark, sky, cloud, faith, doubt, thought, care, memory, dust, and more. The project as a whole is meant as an imitation of so deep it becomes a participation in Robert Irwin's untitled (dawn to dusk) (2016), a permanent installation at the Chinati Foundation in Marfa, TX"--

**Chinati** Yale University Press

"Robert Irwin, perhaps the most influential of the California artists, moved from his beginnings in abstract expressionism through successive shifts in style and sensibility, into a new aesthetic territory altogether, one where philosophical concepts of perception and the world interact. Weschler has charted the journey with exceptional clarity and cogency. He has also, in the process, provided what seems to me the best running history of postwar West Coast art that I have yet seen."—Calvin Tomkins

**Robert Irwin** Getty Publications

*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).

**Minimal Art from the Marzona Collection** Whitney Museum of American Art

'Destination Art' serves as a guide to land and environmental works, sculpture parks and site-specific installations worldwide. Along with photographs, this book features 50 key destinations in substantial detail, and a further 150 sites giving concise descriptions.

**Donald Judd** Hatje Cantz

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 austere 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.

**Carol Bove: Collage Sculptures** Univ of California Press

During the 1960s and 1970s, the Russian conceptual artist Ilya Kabakov was a galvanizing figure in Moscow's underground art community, ultimately gaining international prominence as the "leader" of a band of artists known as the Moscow Conceptual Circle. Throughout this time, he created texts that he would distribute among his friends, and by the late 1990s his written production amounted to hundreds of pages. Devoted to themes that range from the "cosmism" of pre-Revolutionary Russian modernism to the philosophical implications of Moscow's garbage, Kabakov's handmade booklets were typed out on paper, then stapled or sewn together using rough butcher paper for their covers. Among these writings are faux Socialist Realist verses, theoretical explorations, art historical analyses, accompaniments to installation projects, and transcripts of dialogues between the artist and literary theorists, critics, journalists, and other artists. This volume offers for the first time in English the most significant texts written by Kabakov. The writings have been expressly selected for this English-language volume and there exists no equivalent work in any language.

**Chinati** David Zwirner Books

"Master techniques for painting spectacular sea animals in watercolor!"—Cover.

**Donald Judd Writings** Abrams

Twenty years of thinking about Judd: authoritative meditations on the epochal minimalist from renowned American art historian Richard Shiff This important new publication collects more than 20 years of sustained thinking about Donald Judd from one of today's most respected art historians and theorists. In *Sensuous Thoughts*, Richard Shiff draws on Judd's own writing, on the work of the pragmatist philosophers Charles Sander Pierce and William James, and on interviews with many of Judd's contemporaries and close relations, to dramatically enhance the act of looking at Judd's work. Across nearly 300 pages, Shiff closely explicates such topics as Judd's dialogues with artists such as Willem de Kooning, Jackson Pollock, Lee Bontecou and Claes Oldenburg, among others; while other essays examine the impact that Judd's writings, such as "Specific Objects," had on his own work. *Sensuous Thoughts* also includes 140 color images as both reference throughout and in a dedicated plate section in the back of the book. Richard Shiff(born 1943) is the author of *Doubt: Theories of Modernism and Postmodernism* and *Writing after Art: Essays on Modern and Contemporary Artists*, and is the Effie Marie Cain Regents Chair in Art and director of the Center for the Study of Modernism at the University of Texas at Austin.

**Whitney Biennial 2022** Walter Foster Publishing

A treasure trove of essays, recipes, and images exploring the people and food of Marfa and its premier restaurant, The Capri Cooking in Marfa introduces an unusual small town in the West Texas desert and, within it, a fine-dining oasis in a most unlikely place. The Capri excels at serving the spectrum of guests that Marfa draws, from locals and ranchers to artists, museum-board members, and discerning tourists. Featuring more than 80 recipes inspired by local products, this is the story of this unique community told through the lens of food, sharing the cuisine and characters that make The Capri a destination unto itself.

**Marfa** Galerie Thaddaeus Ropac

This book explores four decades of Robert Irwin's outdoor environment projects through his drawings and architectural models. Over the course of a storied career, Robert Irwin has come to regard art as site determined, or something that works in and responds to its surroundings. This book opens with his projects on college campuses between 1975 and 1982. These are followed by Irwin's major, yet never realized, commission for the Miami International Airport, where he proposed to transform the structure, parking lots, and roadways into a sequence of aesthetic and practical spaces that engaged directly with the South Florida environment. It then turns to one of Irwin's most celebrated works, the Central Garden at the J. Paul Getty Museum in Los Angeles. Finally, the book takes readers to the Chinati Foundation in Marfa, Texas, and one of Irwin's most ambitious works to date--a monumental artwork that brilliantly connects viewers to the land and sky. Throughout this collection of drawings, models, and photographs of magnificent, groundbreaking projects, readers will come to see Irwin as a visionary artist and a brilliant draftsman.

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