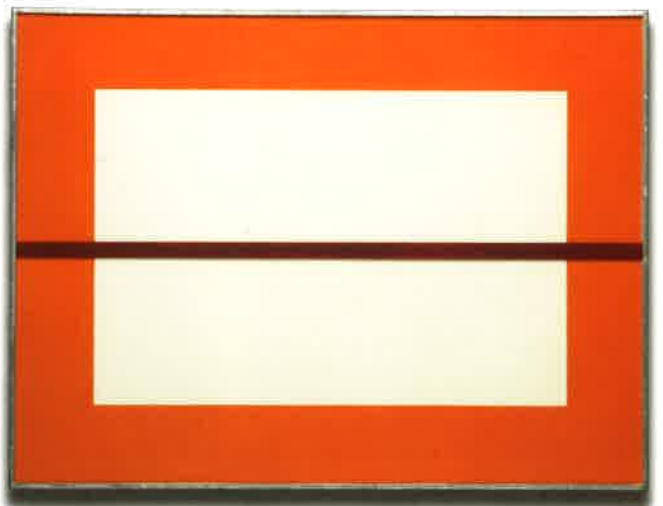
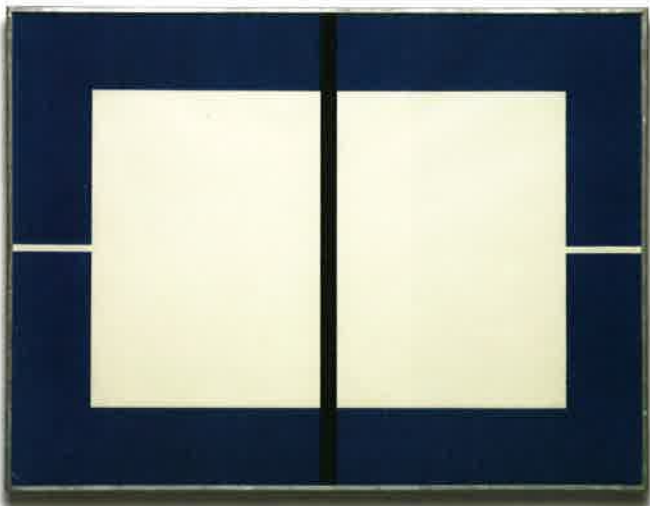
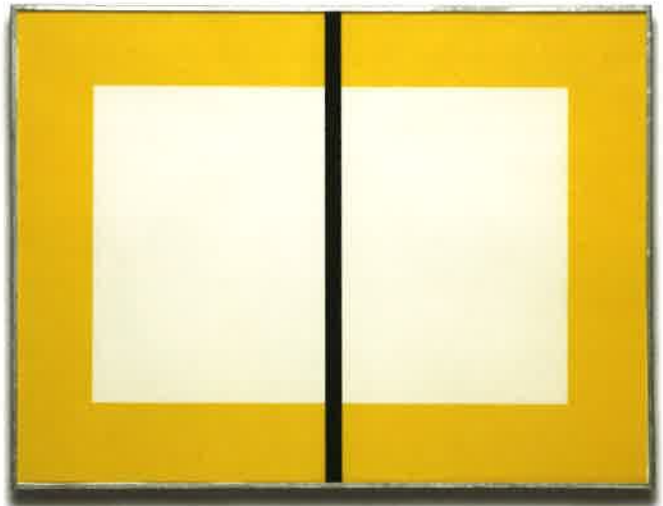
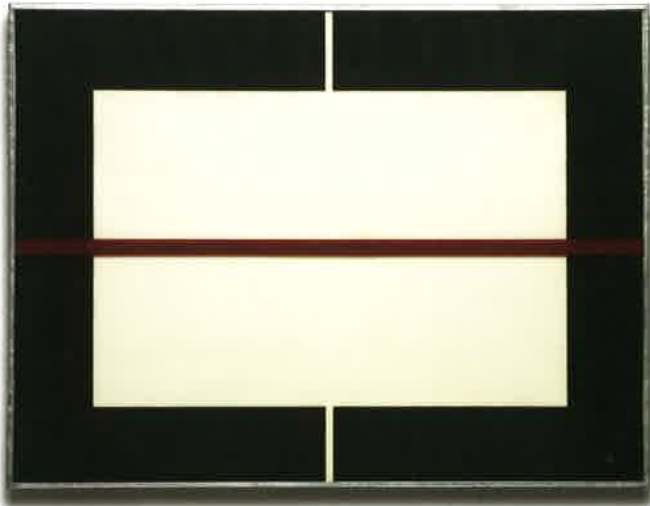
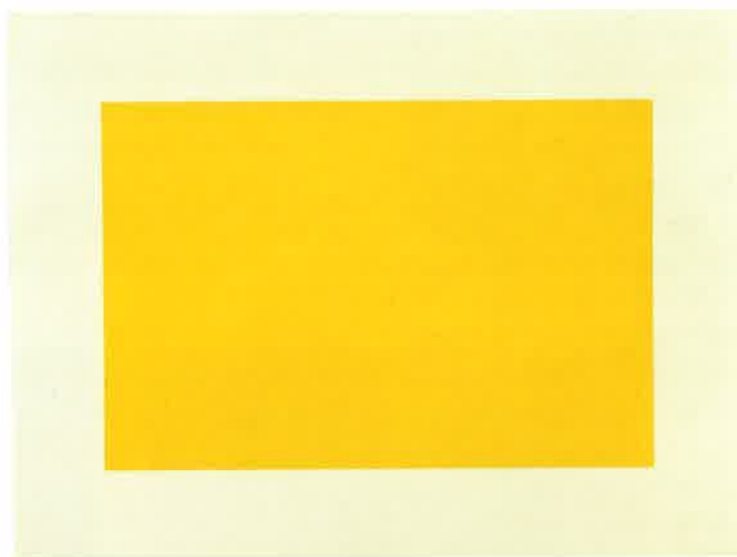


DONALD JUDD AND SOL LEWITT



CONCEPTUAL COLOR IN PRINT



Donald Judd

Untitled, 1988–1990

Two from a set of six color woodcuts, printed in cadmium yellow light

23 5/8 x 31 1/2 in. (each sheet), S. 187–188

Printed by Maurice Sanchez, Derrière L'Etoile Studios, New York

Published by Brooke Alexander Editions, New York, and Kölnischer Kunstverein, Cologne

Museum purchase, gift of the Graphic Arts Council and the National Endowment for the Arts, a federal agency

1990.1.18a–b

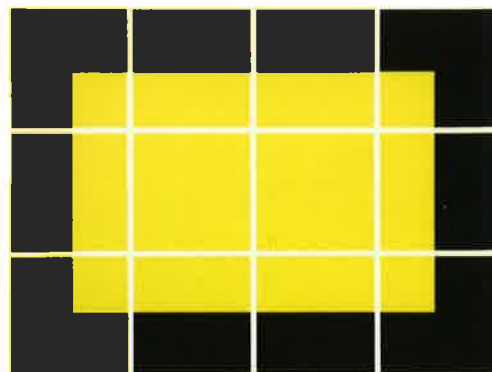
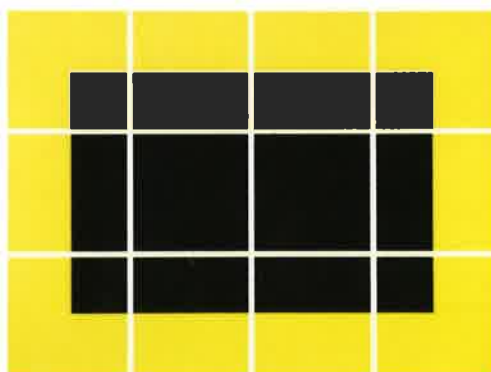
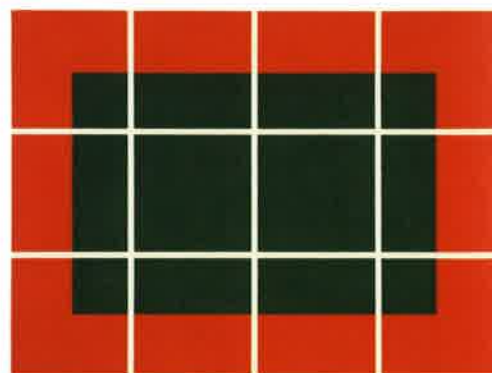
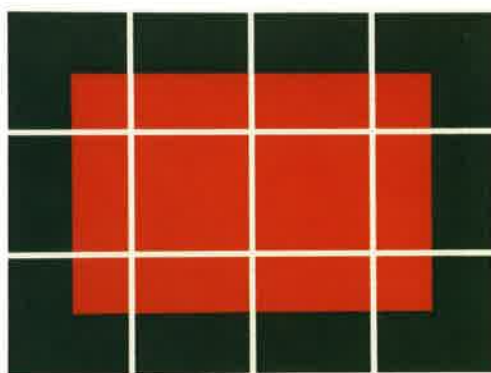
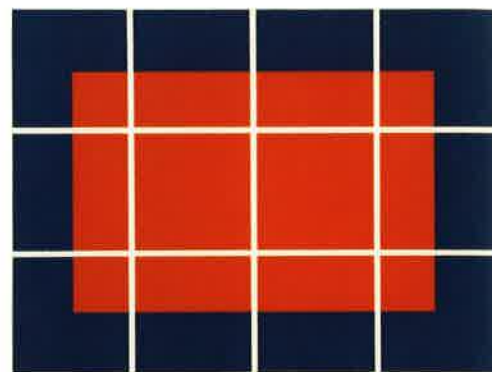
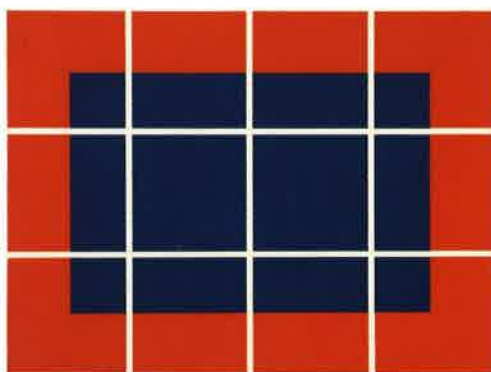
DONALD JUDD AND SOL LEWITT: CONCEPTUAL COLOR IN PRINT

Anderson Gallery of Graphic Art

October 17, 2009 – March 7, 2010

Works in the Exhibition

Sheet measurements for prints are in inches, height preceding width. S-numbers refer to catalogue numbers in *Donald Judd: Prints and Works in Editions, A Catalogue Raisonné*, ed. Jörg Schellmann and Mariette Josephus Jitta (Munich and New York: Edition Schellmann, 1996).



Donald Judd
Untitled, 1992–1993
 Set of ten color woodcuts
 23 x 30 3/4 in. (each sheet),
 S. 261–270
 Printed by Tadashi Toda, Kyoto
 Published by Creative Works Editions, Kyoto
 Gift of Gretchen and John Berggruen
 2000.175.2.1–10

The Museums' recent acquisition of the set of prints *Untitled* (1993) by Donald Judd (American, 1928–1994), each with an oil-paint stripe in red or black on the glass of the frame, has prompted the theme of this exhibition: the conceptual use of color in prints by Judd and fellow artist Sol LeWitt (American, 1928–2007).

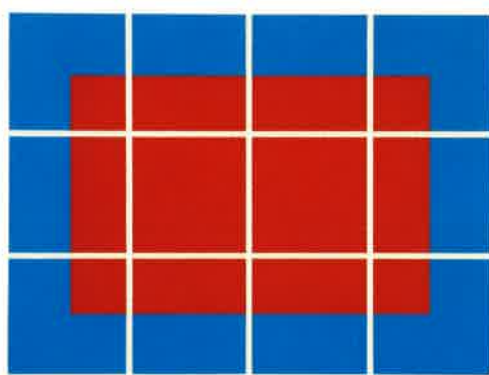
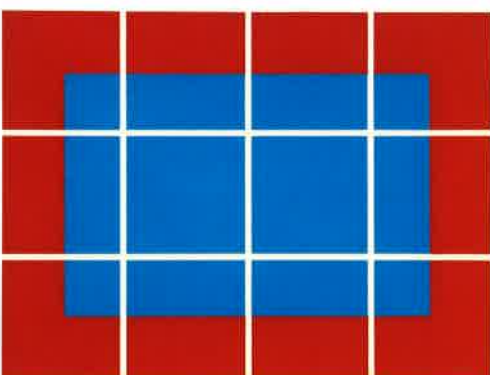
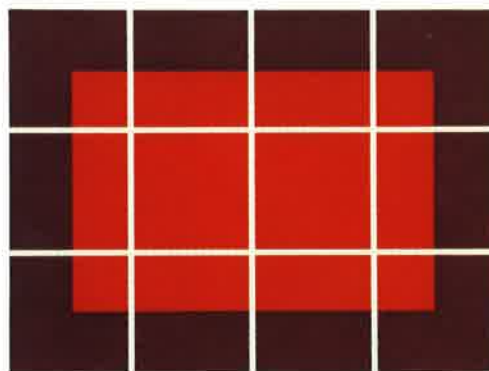
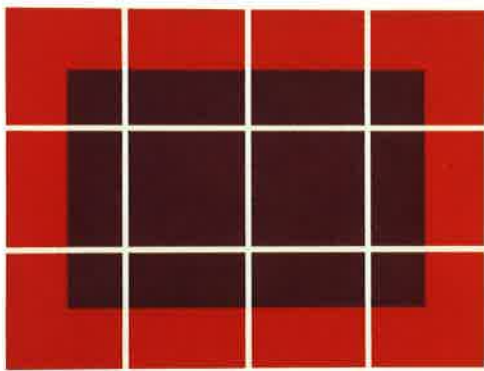
Judd was a major figure in the minimalist art movement of the 1960s and 1970s, when he and others sought to create a depersonalized art in which the physical properties of space, scale, and materials were explored as phenomena of interest on their own. He regarded color as "what art is made from" and saw it as the defining element in his art that included sculpture, furniture, and a large body of prints.

In interviews and in his own writing, Judd often discussed the primacy of color in his art, revealing for example that he "did not want color combinations to be harmonious, an old and implicative idea which is the easiest to avoid, or to be inharmonious in reaction, which is harder to avoid." Instead, Judd selected his colors visually by weighing the brightness and clarity of one color he liked against other colors. He also rejected color as image or symbol, declaring in 1993 that "these are no longer present in the best art."¹

The curator Rudi Fuchs, in his essay in the exhibition catalogue *Donald Judd* (2004), speculates that printmaking aided Judd in his explorations with color. "When we talked about and looked at the prints I realized that for him they were important: what was important was the simple practice of printing and counterbalancing colours. The woodcuts were an easy way to get to know colour and its behaviour better, and that accumulated knowledge helped in designing and formulating the multicoloured wall pieces."²

Interestingly, and in spite of Judd's many declarations on the primacy of color, it was not until after his death that its full importance in his art began to be realized. The prevailing critical view of Judd's art in the 1970s, was that it embodied concepts of simplicity, reduction, and absence. Thirty years later, a new and different appreciation of his work recognizes its complexity and richness, above all in his use of color.

Sol LeWitt's use of color can be compared and contrasted to Judd's. Like Judd, LeWitt was identified as a Minimalist (a label he later rejected), and he became better known for helping to establish Conceptual Art as one of the dominant movements of the postwar era. His early sculpture, wall drawings, and prints were always based



on ideas that involved simple and logical systems or concepts. They were composed of the most basic geometric shapes, using a palette of black and white and the primary colors (red, yellow, and blue). "LeWitt's pure reds, yellows, and blues provide once again, in the history of twentieth-century art, the shock of recognizing the unadulterated beauty of these primary hues, a eureka experience we were taught most insistently by Mondrian, but which every generation feels the need to rediscover," wrote Robert Rosenblum in 1978 about LeWitt's use of color.³ For LeWitt, color functioned as one element within a construct that included equally geometry and line. The effects he achieved through combinations of color in his prints were balanced and ultimately predictable.

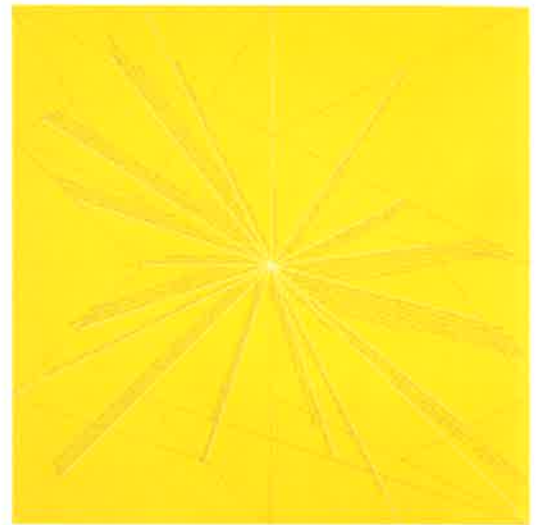
By the early 1980s, LeWitt began relaxing the rigor of his systems, including the use of color. He introduced gray into his print projects, and by mid-decade he was using mixed colors rather than pure red, blue, and yellow. He also began to layer colors in his screenprints, creating surfaces of strong visual interest until, by the mid-1990s, color took on a primary function in a composition, often obscuring its geometric or systematic underpinnings. The evolution of LeWitt's use of color over twenty years, from austere to exuberant, reveals a subjective side to his conceptual practice that can be appreciated (much as for Judd) as testimony to his vigorous mind and artistic integrity.

Notes:

¹ Donald Judd, "Some aspects of color in general and red and black in particular" (1993), in *Donald Judd Colorist*, ed. Dietmar Elger (Ostfildern-Ruit, Germany: Hatje Cantz Publishers, 2000), 114, 115.

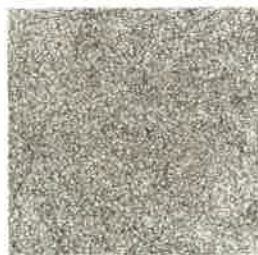
² Rudi Fuchs, "Donald Judd (Artist at Work)," in *Donald Judd*, ed. Nicholas Serota (New York: Distributed Art Publishers, Inc., 2004), 23.

³ Robert Rosenblum, "Notes on Sol LeWitt," in *Sol LeWitt*, ed. Alicia Legg (New York: Museum of Modern Art, 1978), 18.



Sol LeWitt
Lines to Specific Points, 1975
 Three from a set of five color aquatints and etchings
 17 13/16 x 17 15/16 in. (each sheet)
 Printed by John Slivon at Crown Point Press, Oakland
 Published by Parasol Press, New York
 Crown Point Press Archive, museum purchase, gift of several donors
 1991.28.463.3, 1991.28.463.4, 1991.28.463.1

Sol LeWitt
*Scribbles Printed in Four Directions
 Using Four Colors*, 1971
 Three from a set of fifteen color etchings
 15 x 15 in. (each sheet)
 Printed by Kathan Brown
 at Crown Point Press, Oakland
 Published by Parasol Press, New York, and
 Wadsworth Atheneum, Hartford, Connecticut
 Crown Point Press Archive, museum purchase,
 Achenbach Foundation for Graphic Arts
 Endowment Fund
 1991.28.789, 1991.28.790,
 1991.28.793
 (full set exhibited 1991.28.789-803)





Sol LeWitt

Bands of Color in Four Directions & All Combinations, 1971

One from a portfolio of sixteen color etchings, 21 1/8 x 21 1/8 in. (each sheet)

Printed by Kathan Brown at Crown Point Press, Oakland

Published by Parasol Press, New York, and

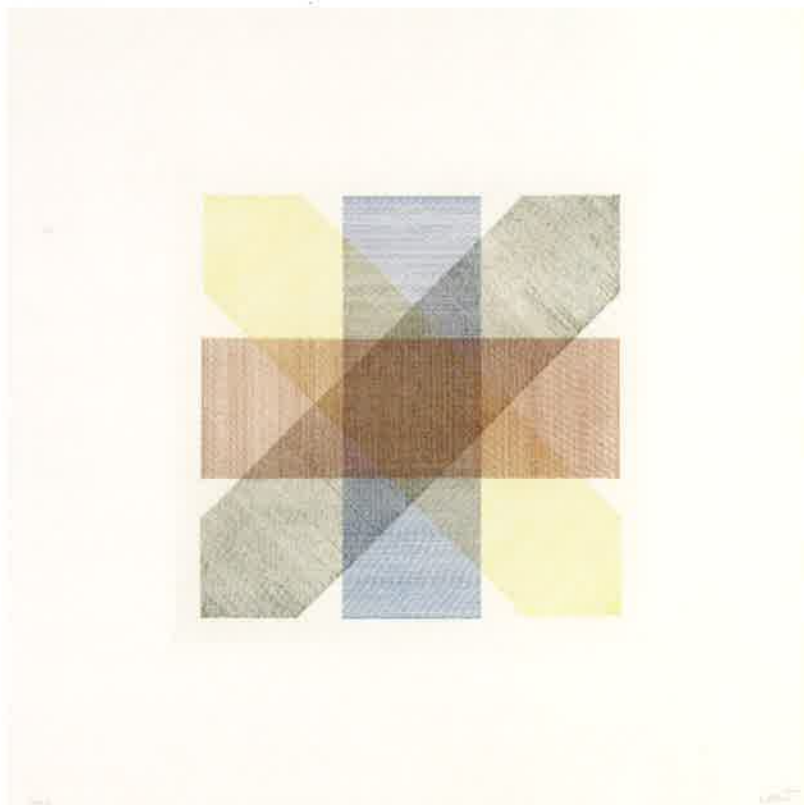
Wadsworth Atheneum, Hartford, Connecticut

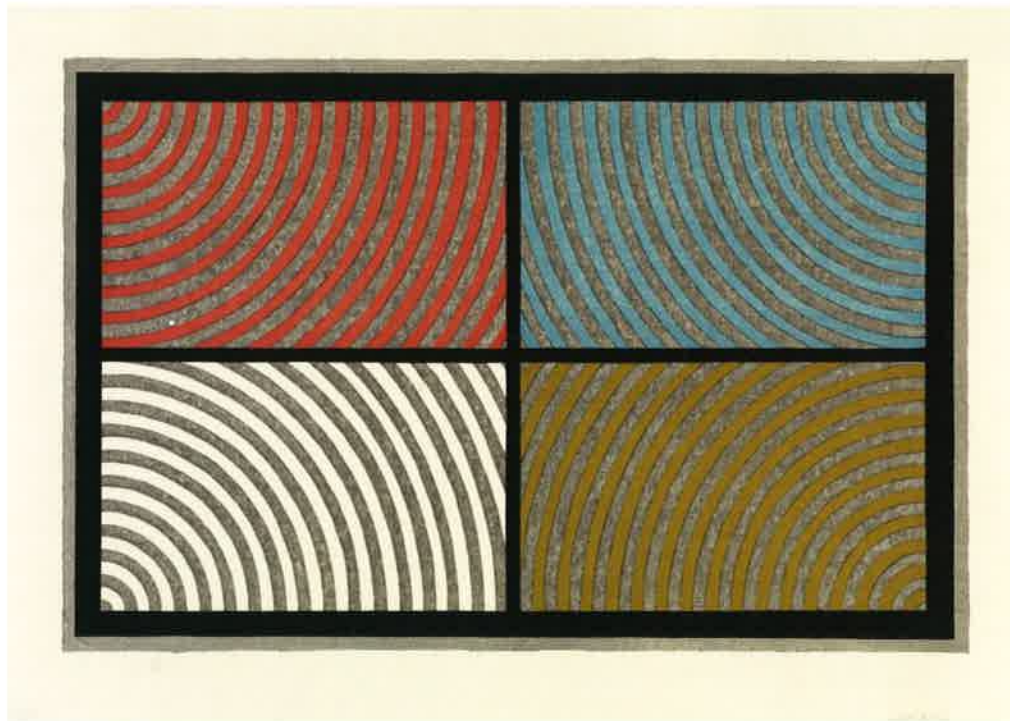
Crown Point Press Archive, museum purchase,

bequest of Sheldon G. Cooper in memory of Patricia Tobin Cooper

1991.28.815

(full set exhibited 1991.28.815-830)





Sol LeWitt
Arcs from Four Corners, 1986
Color woodcut
23 1/8 x 32 5/8 in.
Printed by Tadashi Toda, Kyoto
Published by Crown Point Press, San Francisco
Crown Point Press Archive, gift of Crown Point Press
1992.167.673

DONALD JUDD AND SOL LEWITT: CONCEPTUAL COLOR IN PRINT

Anderson Gallery of Graphic Art

October 17, 2009 – March 7, 2010

Cover image:

Donald Judd

Untitled, 1993

Set of four color woodcuts with oil-paint stripe
on the glass of each galvanized iron frame

23 1/2 x 31 3/8 in. (each sheet), S. 298–301

Printed by Maurice Sanchez, Derrière L'Étoile Studios, New York

Published by Edition Schellmann, Cologne–New York

Foundation purchase, Phyllis C. Wattis Fund for Major Accessions

2007.82.1–4



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de Young

Fine Arts Museums
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