

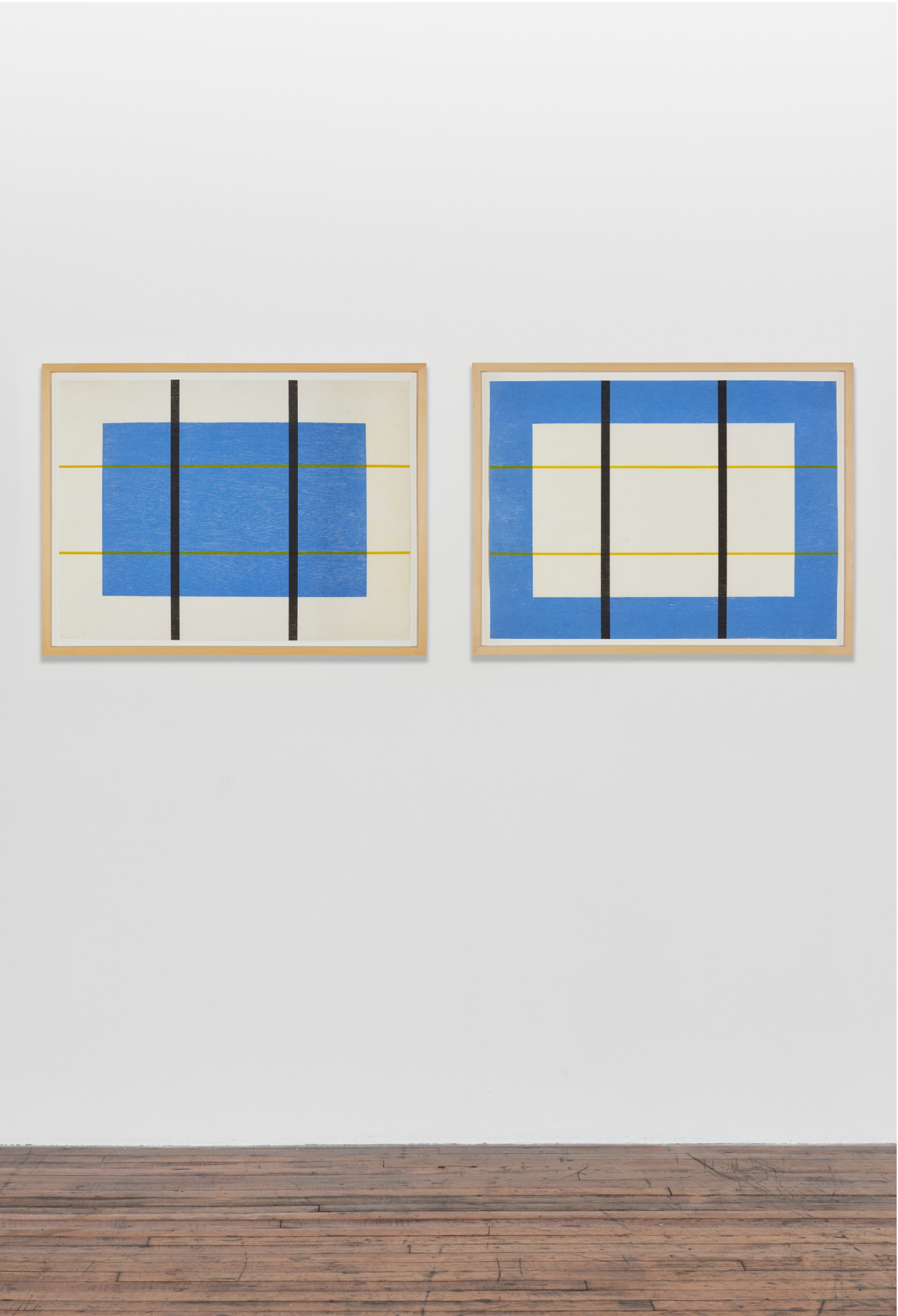
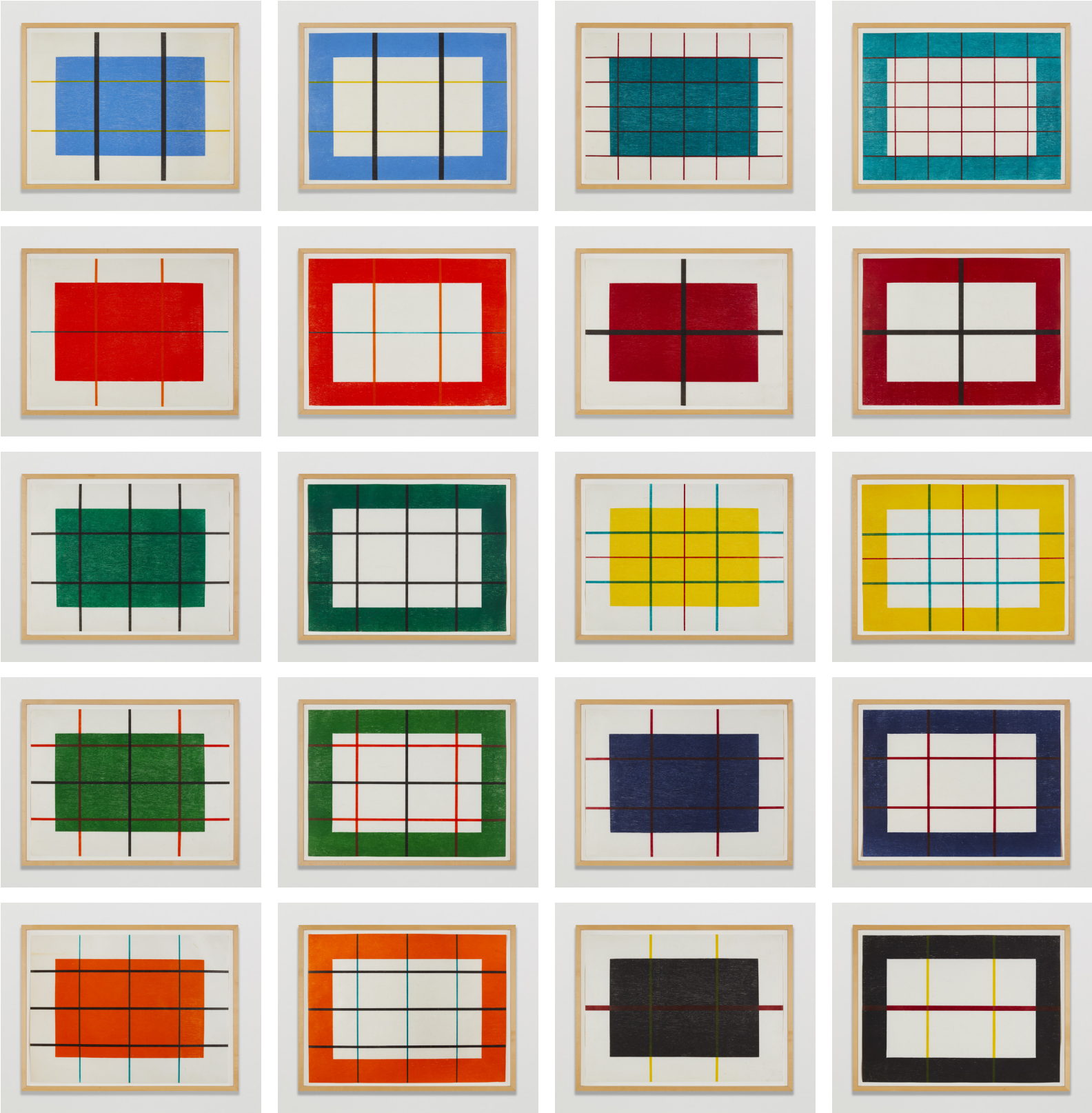
Prints: 1992  
101 Spring Street  
March 1–July 11, 2020

Public hours:  
Tuesdays–Sundays  
1:00–5:30pm

Exhibition Checklist

Donald Judd  
Untitled  
1992–93  
Set of twenty woodcuts in cadmium red, cadmium yellow, cadmium orange, ultramarine blue, cerulean blue, cobalt blue, permanent green, viridian green, black, alizarin crimson on handmade Korean paper  
23 ½ × 31 ½ inches (60 × 80 cm)  
Proof 1/2, Edition of 25  
Courtesy Robert Arber, Marfa, Texas

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Prints: 1992

In the spring of 1991, Donald Judd traveled to South Korea for a solo exhibition of his works in three-dimensions at Inkong Gallery in Seoul. The gallery invited Judd to create a set of prints for a forthcoming exhibition, for which Judd selected a local paper. The paper, known as hanji, is made from the inner bark of a mulberry plant that is native to Korea’s rocky mountainsides. The prints have previously been exhibited in The Haags Gemeentemuseum, Hague, Netherlands in 1993; the Itami City Museum of Art, Itami, Japan in 2001; and at the Chinati Foundation, Marfa, Texas in 2013. This exhibition is the first presentation of these prints in New York.

This edition of twenty woodcut prints, comprised of ten pairs, is one of the largest series of prints made by Judd. Each pair has one impression with a printed frame of color and one where the same color is reversed and printed as the interior space of the frame. The dividing vertical and horizontal lines are specific to each pair, creating proportions of 1:2, 1:3, 1:4, and 1:5. The grain of the mahogany block is a prominent element of the large blocks of color.

Whereas in his earlier prints Judd regularly printed in one or two colors, by the mid-1980s he began using multiple colors in his woodcuts. He made a similar shift towards the use of numerous colors in his three-dimensional work in the early 1980s with the development of pieces in painted aluminum. This set of prints reflects Judd’s most extensive use of color in his print practice, with ten colors used across the set: cadmium red, cadmium yellow, cadmium orange, ultramarine blue, cerulean blue, cobalt blue, permanent green, viridian green, black, and alizarin crimson.

The proofs were printed by Robert Arber, a Tamarind Master Printer in Alameda, New Mexico. This was one of a number of print collaborations between Arber and Judd. Arber relocated to Marfa in the late 1990s where he established a print shop, Arber and Son Editions. The full edition of prints was not completed by 1994, when Judd passed away. Judd Foundation will work with Arber to complete and publish the prints as a benefit edition. Judd intended for an example of all his prints to be installed in the Print Building in Marfa. The edition will support the restoration of the Print Building, a part of the Foundation’s long-term Marfa Restoration Plan.



Donald Judd & Printmaking

Donald Judd made his first prints in 1951 while studying at the Art Students League in New York. Working first with lithographs, woodcuts became his dominant print medium as early as 1953. From 1951 to 1993, Judd created over three hundred prints, two-thirds of which were woodcuts. “He loved printmaking, and particularly woodcuts because of their sturdiness and strong color,” Rudi Fuchs, friend and former Director of the Stedelijk Museum Amsterdam, wrote in the essay “Donald Judd (Artist at Work).”

Judd also worked with aquatint, etching and screen print techniques, often using multiple techniques to create prints with similar formal qualities. He used the parallelogram, for example, in his three-dimensional works, woodcuts, etchings, and aquatints.

In the 1960s, Judd engaged his father, Roy C. Judd, in his printmaking practice. Judd created the design for the print and his father would create the woodblock and print the edition. Roy Judd, also worked with his son on the fabrication of a number of early reliefs and works in three dimensions.

Judd’s prints, like his works in three-dimensions, explore symmetry, proportion, seriality, and color. As he wrote in his 1985 essay, “Symmetry,” the distinction between symmetry and asymmetry arose in his work when the lines of his painting and prints which had been organic, and then curved, later became straight. “This change divided a painting into two parts, the large broad rectangle and the narrow lines,” creating “the problem of where to place them.” Over time, the question of line and symmetry became central to Judd’s print practice.

In the 1960s and 1970s, Judd’s prints concentrated on monochromatic series. In 1986, Judd developed a set of four woodcuts with a rectangular field of color printed in brown, blue, red, and green – the first set to contain multiple colors. Each sheet measured 60 × 80 cm, a 3:4 ratio that he worked with consistently from then on. As Marietta Josephus Jitta editor of the catalogue raisonné, *Donald Judd: Prints and Works in Editions*, wrote in the essay “On Series” in that volume, “The series has something of a declaration. It is simple and almost challenging like the red and blue parallelogram of twenty years earlier. In his graphical work, the series is continually referred to as the basis for new research on the flat surface.” Many of Judd’s later prints, including untitled, 1992–93, on view at 101 Spring Street, built upon the formal innovation of the central rectangle of color first used in 1986.