

ANEXO D: MANUSCRITOS

Textos personales sin publicar y sin fecha de Robert Smithson sobre Donald Judd que constituyen anotaciones en el desarrollo de los escritos que Smithson publica posteriormente entre 1965 y 1966. Robert Smithson and Nancy Holt papers, 1905-1987, microfilm, carril 3834.

Untitled

Time not space ~~conquered~~
 is bounded by the Juddian "object",
 which by excluding physical
 illusion brings the mind by way
 of the eye to a double dualism
 that follows a horizontal calibrates
 shape, that not only accelerates
 the one's sense of interval, but
 also stimulates an uninterrupted
 perpetuation. This in turn perpetuates
 a time stress, that yields a sequence
 that declines with an increase
 of viewing. By and large, this influences
 an impenetrable sense of order, which
 subsequently may be viewed in
 terms of solids, ^{or} ~~or~~ a conscious
 set of deposits or mental ~~refined~~
 objects that exist within the rigid
 confinement of the viewing mind.
 Judd maintains this incessant out
 put in direct relation to time without
 any recourse to the categories of
 painting, sculpture or architecture,
 this ~~collaborative method~~ ^{continuum} evades
 the rational deduction process.

(2)

~~When~~ This retention of time
passes ^{away} from space into a virtual
recurrence of solid sequences, that
depend on highly ordered physiological
factors in regard to color. The
harmony of each sequence is
accentuated by the surfaces in-
volved, without any recourse to
memory. ~~the~~ ^{an} ~~the~~ inherent metric
results in a powerful sense of
the preceding accent, yet this does
not change the set horizontal
order of the accentuation, never-
theless a significant lapse of
significance enters Judd's over
all control. This phenomena is
predominantly disinterested ~~and~~
~~compared to~~ interest. This element
prevails in Judd's changes in
direction, whether it be long
or short objects. The components
never fail to follow the quantit-
ative rather than qualitative
sequence for instance VAVAV in
to a squares result.

(6)

Judd is indifferent to the "character" of his objects. This indifference results in an indeterminate attitude toward the unknown proportions of individual sequences. The coded blocks remain ambiguous by being contained within the twin "odds" and "evens" of ~~abstract sets~~ ^{abstract sets}. The mathematical probability may be denied by the physical structure of the object in question. But ~~such a~~ question, becomes a pseudo-question like "Is the physical matter unthinkable as a specific object?" This approach is dangerous and should not be confused with other ~~more~~ types of entropic thinking, ~~about objects~~. It is important to ~~emphasize~~ place emphasis on the coloration ~~of~~ as a random choice, but not in regard to the over all structure of the regression as an abstract. Together with the object's capacity for storing non-determinate analogs or meta-ideas, exists a condition of negative communication. This is important.

⑦

The items arranged or considered as arranged, in a judgmental sequence are individually distinguishable parts ^{could be} called "terms". (See An Experiment with Time by J. W. Dunne).
Judgmental serial items are terms like "peas in a pod, or the oscillations of a pendulum, or ridges and furrows in ploughland, or stresses along a cantilever girder," yet all these terms form a whole from which the regress of Time extends within a given encodement. Just as the first swing of a pendulum is indeterminate, so is the "beginning" of a judgmental sequence. This lop-sidedness of direction may or may not be of practical significance. Yet, one senses the pull of weight on one side. Dragging one's own sight down to an indeterminate level of vision. This tends to produce "brain-fatigue" or the ~~mirage~~ ^{false} boredom. One tries in vain to find the times behind the Time.

(8)

Enciphered as cryptogram the
blocks go from left to right.

$$\begin{array}{cccccc} 2 & -\frac{1}{2} & +\frac{1}{4} & -\frac{1}{8} & -\frac{1}{16} & -\frac{1}{32} \\ 2 & 1 & \frac{1}{4} & \frac{1}{8} & \frac{3}{16} & \frac{5}{32} \end{array} \rightarrow$$

The decidedly anti-relativist direction
reminds one of A. S. Eddington's
"serialism" or psychoneural parallelism.
The ciphers contain "brain-traces"
of an abstract absolute, that correlates
with the Law of Probability. Judd's
own "quantum theory" metaphor drawn
from Heisenberg (see Judd's New York
Letter IX/31/1965, regarding Larry Poons) make
this point clear: the phenomena
no longer determines anything other
than that "something" might be the
case. The probable transposition
of the "line" of time's arrow into a
sequence of box-like terms minus
the "exact interval of time", becomes
an actuality. The "times" when nothing
is happening between two definite
objects or terms. Regression becomes
a concrete fact, which is irrefutable.
~~One of the main reasons is overthrown.~~

Ontological argument is brought into question, and imminent reality is undermined by the unreadable or is continuous functions without coordinated spaces. This logic is recognized by Communication theorists as "saccadic", an irregular sequence of rapid jerking eye movements over printed lines of reading matter or numbers. The eye spends 90% per cent of the time confixed on one point, than moves to the another point in a saccadic manner. Eye fixations on a judicious series effects a similar saccadic movement, the visual field is brought into an acute constraint. The intake of visual information is next to nil. Perceptions of such objects bring one to the peripheral vision of the edge. The location of fixation dis-connected from the "whole" intakes more than it should, thus forming a saccade in the mind. Juddal overloads the fovea centralis, the center of sharp vision, with lephers of metal constraint. ~~So such information is packed into~~

(10)

~~his mind as to the~~
The effect is similar to certain
musical progressions employed by
Carlo Gesualdo or bag-pipe players.
Both the music and the Judolia object
affects the mind rather than the
retina. Numerous small sections
are broken down into saccadic
brain-traces, these too have a tendency
to be interrupted by sharp angles. The
horizontal unity of the sequence is
destroyed by contrapuntal structures
that evade primary orders, as well as
basic form. ~~the "basic" emphasis~~
~~structures (two parts melody and~~
Harmony is made less and less
accessible by the divisions between
the terms. To delineate the harmony would
disclose the lack of vertical and
horizontal points, and make one aware
of the object's eccentricity.

Robert Smithson

UNTITLED

Time does not originate outside of Don Judd's "objects", but is contained in them. By excluding the illusion of pictorial space Judd has made time a physical element, and shows that "the one" is "the many". Dualism leads to infinite "progression". Judd has fabricated such progressions, an example of such a progression is selected from L. B. W. Jolley's Summation of Series:

$$1 - 1/2 + 1/3 - 1/4 + 1/5 - 1/6 + 1/7 - 1/8 + 1/9 - 1/10 \infty$$

This progression determined the scale of one of Judd's objects. The "square bar" that connects Judd's separate modules maintains a precarious equilibrium. It's "structure" is more obvious to the mind than the eye. It lacks any dominant element, except the dualism between the bar and the modules. This order is unstable, and the slightest physical movement might mean its destruction. Time's direction becomes a progression, within a terminal shape that is immobile. The gaze of the eye cannot hold to the limits of an object because its pattern is "unreadable". The thinking behind the object is unknown. For a "split-second" all "time-actions" seem stable, but one's memory is soon abolished by the object. The past, present,

UNTITLED (continued)

and future are trapped in the physical confines of arrested space---"time's arrow" becomes "time's box". As Judd says, "...linear history has unraveled somewhat". Actually linear history has crystallized into "blocks" of ~~concrete~~ ^{steel}. Movement is made impossible. The Juddian progression is never simple. One must see and think in blocks, the mind must associate blocks with absolute formulae. These formulae lead to the abolition of chronology. The eyes follow a double path into areas that can only be visualized in terms of inverse order. The basic or absolute abstraction in this formulae is never revealed to the viewer, and its apparent completeness is a mask. It will be impossible to give any idea of such a mask, for it reveals no obvious features. At the threshold of awareness a new mental process intrudes, and overwhelms any previous comprehension. Judd cheerfully accepts the most dangerous mental dualisms, and visually retards any understanding of this domain. The eyes grow weary, heavy upon the mind, and bring to one's consciousness a valid disappointment. The thought-process is clogged off and the "time" discloses a physical fatality. One sees a group of distances made of false "solids" that seem innocuous, and dull. The forms diminish and grow into blocks. Block after block guides the mind into a phenomena of coded lassitude. The object's implications cannot be seized. No space is "seized". The future of this object cannot be brought into focus, no date is waiting for it. Tomorrow is destroyed. An ineffectual, intolerable, and feverish arithmetic makes this object "specific". Judd has worked himself into the art habit and isolated its perpetual exfoliation into an indifferent form. The result is a powerful sense of regressus in infinitum, a paradox of exhaustion. Time becomes less than the whole. Monochrome and purple fight to function properly, but never quite make it. Everything hangs by a utilitarian group of nails. The "third dimension" is removed; "space" becomes absence, and so is excluded from this abstract logic. An inaccessible regression enforces a danger-stimulus, to which no reaction is appropriate. Measurements will not help. Nothing asks to be inspected.

UNTITLED (Continued)

Inattention is taken to its highest level. A series---persistent and bland---emerges without composition. Nothing is composed in this nerve-less structure. Judd has laid the foundation for the "specific" paralysis of art. "Painting is dead." he says. "Sculpture is dead." But the art habit continues. "The generality and the specific" are in his words "a handy device". Familiar forms take the eye into an ineffable and hermetically exclusive series of "doubles". Multiplicity hangs on multiplicity, not by any direct reason, but by a tired vision. One is always tired of being tired. The object is compounded into a maze of right-angles; some hidden, some visible. The mind is eclipsed by the promise of understanding something hidden. An amalgam of "perceptions" place it on the eye-level, till it decomposes into a memory. A unfathomable memory. Other artists spill into one's mind, as a possible clue to the object's meaning---Albright Durer for example. Or Alfred Lord Tennyson, who said:

"Let me not cast in endless shade.

What is so wonderfully made."

There is nothing to explain. that this object is a metaphor of many nonentities, a parade of multiple aspects and confused relations. The conclusion, if any, is never reached, the object evolves into a vacant end. Judd's omissions are inspired. A lack of talent is at the root of all great art. Judd's object fits that root. It is the common factor in the substrata of emptiness. Judd has reconstituted his basic incoherence into a semblance of order. But not for long in the mind of the viewer, all is reduplicated into a false impression. The ideal tautology fails. The eye's rapture is thrown off by chance distractions. The unity denies unity by asserting it. We are suddenly at the outskirts of futility. Dualism forces the mind into an artificial infinity for an instant, then goes back to torrential meaninglessness. This is the enigma of the hidden abstraction that overcomes one's expectation. Time crawls over the cubic regularity of the specific object, ever so slowly. Second by second, module by module, while the gray bar remains at rest. Deposits of Time build up and down. These thoughts, they are swallowed by Judd's

UNTITLED (continued)

memory bank. In the inorganic matrix of the mind, blindness takes place. A thorough analysis of the geometrical problem of this object would be useless. Sight is an inefficient habit, a necessity that leads to specific unrealities and blunt adjustments. The mobile eye looks from a fixed point, and sees an oblique set of conditions, that offer no precise location. The object forms a conjunction with the eye---a horde of thoughts stop what ever seems necessary. The structure of the eye is forgotten. Points of fixation are struck on the different planes of the object. A general enervation weakens the specific attention span. Infinite melancholy results. There seems to be no cure in this specific failure of vision. A second goes by without any experience of the object. The brain is troubled by this lapse. Other thoughts flood one's perception. Obfuscations prevent any direct motive from emerging from the block encodement. Super-infinities give way to sub-infinities, or the abominable infinities. Sequences of lost ideas, emanate from discrete sources--- a string of incompletely understood phenomena, lacking the common thermal, mechanical, electrical, magnetic, and chemical factors. From form to form nothing is seen. Zero-sight on the horizon-line is repeated over and over almost exactly. Successive negatives and positives follow the entropy. For Judd subjectivity becomes the guarantee of objectivity, because it is something more than a mere correlation of objectivity. Indifference to realism and idealism is evident in this "phenomenology of perception". The consciousness is invaded by intuitions of abandonment. The mind reconstructs "a sight" that "looks" at another sight, while deminishing any spacial idea. The infinite of what is not, may be seen as the nullity of what is. Unlike Newton and Schopenhauer this "time-structure" is not uniform, but disjointed. Multiform progressions toward the infinite avoid the dimensions of vile space. Judd obscures rather than emphasizes whatever slight logical unity his drawing may have had. His drawing is a line of thought rather than a unit of thoughts. It has no accessible meaning to the senses. It is a numerical vicissitude without any logical coherence. It does not delight in the evocation

UNTITLED (continued)

of the senses or spirit. "Soul is at the bottom of the barrel." says Judd. There is no tendency to improvement on any special level. All aspects of "work" and "thought" are frozen solid in the brain.

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UNTITLED (continued)

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Thoughts of the brain. In the inorganic matrix of the mind, blindness takes place. A thorough analysis of the geometrical problem of this object would be useless. Sight is an inefficient habit, a necessity that leads to specific unrealities and blunt adjustments. The mobile eye looks from a fixed point, and sees an oblique set of conditions, that offer no precise location. The object forms a conjunction with the eye---a horde of thoughts stop what ever seems necessary. The aperture of the eye is forgotten. Lines of fixation are converged on the different points of the object. A general observation weakens the specific attention span. Infinite melancholy results. There seems to be a cure in this specific failure of vision. A second goes by without any experiences of the object. The brain is troubled by this lapse. Other thoughts flood one's perception. Obfuscations prevent any direct motive from emerging from the block encodement. Super-infinities give way to sub-infinities, or the abominable infinities. Sequences of lost ideas, emanate from discrete sources--- a string of incompletely understood phenomena, lacking the common thermal, mechanical, electrical, magnetic, and chemical promise---fade. Form for form nothing is seen. Zero sight on the horizon-line is repeated over and over almost exactly. Successive negatives and positives follow the entropy. For Judd subjectivity becomes the guarantee of objectivity, because it is something more than a mere correlation of objectivity. Indifference to realism and idealism is evident in this "phenomenology of perception". The consciousness is invaded by intuitions of abandonment. The mind reconstructs "a sight" that "looks" at another sight, while deminishing any definite idea. The infinite of what is not, may be seen as the nullity of what is. Unlike Newton and Schopenhauer this "time-structure" is not uniform, but disjointed. Multiford progressions toward the infinite avoid the dimensions of vile space. Judd obscures rather than emphasizes whatever slight logical unity his drawing may have had. His drawing is a line of thought rather than a unit of thoughts. It has no accessible meaning to the senses. It is a numerical vicissitude without any logical coherence. It does not diligit in the evocation

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level. All aspects of "work" and "thought" are frozen solid
in the brain.



~~Behind the natural flux, we are~~
~~told by~~

The physical structure supporting Nature remains invisible to the naked eye. Atoms, particles, electrons, protons, neutrons, all have one thing in common; all ~~them~~ exist in a sub-~~what is it, that atoms, particles, electrons, protons, neutrons, etc. have~~ in common, a ~~very~~ scale microscopic state, and are measured in terms of infinitesimal quantity. Judd reverses this scale of perception and brings the hidden physical structure into full view ~~by enabling him to think in the~~ form of finite quality. This reversal of material values makes of mass a ~~single~~ unit which does not depend on Nature's infinitesimal spaces for its apparent Reality. Once this scale is achieved any number of reversals can take place within single works of art. Judd telescopes matter rather than space into his conceptions.

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Robert Smithson
October 25, 1965

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DONALD JUDD (continued)

In geology, solidified masses of rock are called "concretions"; many of Judd's works suggest what could be abstract concretions of geological structure. Judd has brought into existence artifices of lime, clay, flint, sandstone, iron, etc. His strata is cantilevered off walls, while his deposits rest on floors. Some of his surfaces have the ageless look of rock that is billions of years old. One thinks of a petrified world without any trace of life. Fossils don't even exist in it. Only barren surfaces with the characteristics of shale and ice. Airless blocks of false granite without any reason for being fill Judd's solid-state world. It is a world without creation.

⑧

no natural equivalent to
anything physical, yet all it
brings to mind is physicality.
The perplexity of something so
definite brings one to the fantastic.

✓

This element of the fantastic might be better understood in the light of some ~~fantastic~~ ~~speculations~~ ~~which exist~~ ^{from} a science fiction novel called The Time Stream by Eric Temple ^{Bell}, the late professor of mathematics at the California Institute of Technology. Oddly enough Bell conceives of ~~five pillars~~ ^{conception} of five ~~vertical~~ ^{pillars}. These five pillars are the support ⁱⁿ the structure of Bell's idea of parallel world's of time. ~~time~~ ^{for Bell} has a ~~structure~~ ^{in other words} a ~~structure~~ ^{as at certain} ~~structure~~. Judd's five pillars seem to belong to such a ~~surface~~ ^{state}. ~~These~~ ^{are} ~~from~~ ^{the} ~~work~~ ^{of} ~~the~~ ^{work} ~~of~~ ^{of} ~~Judd's~~ ^{work} detached dimensionality.

(7)

The works that Judd showed in the VIII Sao Paulo Biennial are most compelling. The materiality inherent in the surfaces ~~is~~ engulfed the basic structures. Both structure and surface exist simultaneously in a state of suspended motion. In one work, we see five galvanized iron verticals, sprayed blue, ~~no supports~~ supporting one ^{horizontal} ~~beam support~~. As one becomes aware of the ^{injection} "depth" of the ~~structure~~, the supports vanish from your mind, and become "non-supports". Since the non-supports are hollow, they draw emptiness from their open square ends, this serves to make the surfaces more vivid, and almost violently hard. ~~As surfaces~~ they exist as externalized "gaps" that seem to belong to another dimensionality. The more one tries to grasp this surface-structure, the more baffled one gets. It seems to have

Donald Judd

Donald Judd's radical technique questions the "work" in a work of art. All the fatuous notions about skill, tools, and materials have been eliminated from his art. He employs a technique from which he is detached in order to produce, what could be called "an interior architecture", rather than sculpture. Like Johan Chamberlain, Judd is not impressed by the "methodical labor of sculpture or any kind of "conspicuous timbering". The aloofness of Judd's esthetic position is awesome and original.



3

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The formal logic of crystallography apart from any preconceived scientific content relates to Judd's art in an ~~intuitive~~ abstract way. If we ~~define~~ ^{define} ~~an~~ ^{an} abstract crystal ~~as a solid~~ ^{as a solid} bounded by symmetrically grouped surfaces, which have definite relationships to a set of imaginary lines called axes, ~~we~~ ^{we} have ~~another~~ ^{another} clue to the structure of ~~crystal~~ ^{Judd's} "pink plexiglass box". Inside the box five wires are strung in a way that resembles very strongly the crystallographic idea of axes. Yet, Judd's axes don't correspond with any natural crystal. The entire box would collapse without the tension of the axes. The five axes polarize between two metal sides. The inside surfaces of the metal sides are visible through the transparent plexiglass. In other words every surface is within full view, which makes the inside and outside equally important. Like many of Judd's

(3)

there is no confusion between
the anthropomorphic, and the
abstract. The way there is in
"abstract-expressionism" or
"action painting" ~~the stillness~~
in his art get ~~stiller as soon~~
as ~~anthropomorphic values are~~
~~expressed~~ ^{the jewel} All self-possessed
projections have no place in
such forms. His art remains in a
fixed condition without any illusion
of space.

~~Th...~~

(4)

Judd's ~~art~~ ~~indicates~~ a radical concept of infinity, an infinity that is ^{variable} ~~of space~~. Space in Judd's ~~work~~ ^{art} seems to belong to an order of increasing hardness, not unlike geological formations. He has ~~to~~ put space down, ~~as to say~~ in the form of deposits, such deposits come ^{from his} ~~from~~ a mind ~~which~~ rather than nature. ~~It is as if~~ Instead of bringing Christ down from the cross, the way the painters of the Renaissance, Baroque and Mannerist periods did in their many versions of the Deposition, Judd has brought space down into ~~an~~ an abstract world of mineral forms. ~~There is~~ ~~no~~ ~~comparison~~ ~~between~~ ~~the~~ ~~anthropomorphic~~ ~~and~~ ~~the~~ ~~abstract~~ ~~mind~~ ~~the~~ ~~way~~ ~~there~~ ~~is~~ ~~an~~ ~~"~~ ~~abstract-expressionist~~ ~~"~~ ~~action-~~ ~~painting~~ ~~"~~. His art ^{is} ~~doesn't~~ ~~disseminate~~ ~~into~~ ~~streams~~ ~~of~~ ~~organic~~ ~~rivers~~ ~~of~~ ~~action~~; ^{is} ~~is~~ ~~not~~ ~~disseminated~~ ~~into~~ ~~streams~~ ~~of~~ ~~organic~~ ~~rivers~~ ~~of~~ ~~action~~.

Judd

Donald Judd has set up a complex task force to carry out his ~~plans~~ ^{art} the intricacy of such technical maneuvers baffles those who think in terms of ~~the~~ "art-supply" store mediums. Judd has extended the creative process beyond the ^{use of} ~~the~~ ^{retail} ~~manufacture~~ "art-supplies", and has gone directly into manufacturing himself. Why ~~should any artist be satisfied~~ with what the market makes available to him? What the art stores offer the artist, often reduces his art to the hobby ^{level} of ~~practice making~~. No wonder so many painters and sculptors feel ~~the~~ ~~art~~ ~~stores~~ ~~retail~~ ~~stores~~ will feel cheated because ~~the~~ ~~work~~ comes from a factory, ~~not~~ ~~from~~ the colorful garret of the anguished painter.

Modern art begins with
the division of labor and the
specialization of functions, with
Donald Judd the whole artist
is involved and extended
rather than divided into a
new kind of art. The confinement
^{that has been} imposed by the specialisms of
"painting sculpture drawing ect." has
^{been} projected onto art by an artless
value system more concerned
with markets than esthetics.
At any rate, esthetics will
replace morals as the values of
the future. Donald Judd has dis-
closed this future

When this brings the myth of the
 "creativity" into question, for what
 is the artist as creator, if not just
 another attempt to get some confused
 notion of art anthropomorphic good back
 into ~~the art~~, "creativity" is an excuse
 for a messy mind to practice art.



it is inert and contemplative.
 "Creativity", that fallacious
 moral substitute
 from the dissected world of analysis,
 is projected
 onto the unconscious minds of many
 artists. Judd's art is not ~~misleading~~
 by "creativity" because it is beyond
 "creation". His logic is definitely
 abstract no myths are needed
 at all. Notions of "classicism" are also
 excluded. By avoiding such anthropo-
 morphic ~~inference~~, Judd's conscious-
 ness increases, and brings his mind
 to a state similar to that of a
 architect or a composer. At this
 state art can no longer be confused
 with labor. * Since his art is beyond
 "creation", there is no confusion
 to "create" the work in anthropomorphic
 terms. To put it bluntly, Judd doesn't
 have to "play God". It is impossible
 for a self-possessed viewer to
 understand his art.

The need to infuse the abstract
with "the personal touch", ~~causes~~
causes ^{only} ~~the~~ work of art to die be-
fore your eyes, it ~~becomes~~ mortal.
~~It leads to dead spaces.~~
This ~~causes~~ work of art dies a
through ~~the~~ death. This in turn
leads to ~~the~~ an infinity of dead
spaces.

(3)

Judd's art is not trapped by
the myth of creation, ^{in other}
words Judd is outside of his art
and not in it. ~~Content is~~ reflection
~~is~~ Creativity is a moral ~~perfection~~
of the dissected world of analysis,
and psychoanalysis is a similar
reflection of the mind. Creativity
~~is~~ is a mind infected by analytical
content, verging on art. Judd avoids
~~such~~ ~~infections~~ by
increasing ~~the~~ consciousness, ^{ness} ~~to the~~
~~point~~ ~~where~~ in a manner similar
to a composer or an architect. ~~As~~
~~to~~ ~~is~~ not driven into the divided
departments of "painting and sculpture";
both of which for too long have
justified the subject by "creativity".
~~Its concepts are~~ ~~unrelated~~ ~~and~~
~~concepts~~

(2)

force to carry out his plans. Judd maintains a such a ~~task~~ force. The intricacy of such maneuvers baffles the old-time specialist. The specialist feels cheated because the work doesn't come from the colorful garret of the anguished painter. The specialist can't imagine where it comes from. It's sources seem invisible... it's techniques elusive. Judd has disclosed a world of ~~an~~ ungraspable architecture. Those who miss the art in Judd's ^{work} production, "Cloddishly for pride of workship", when they don't find it they might yearn in the most fatuous way for the "craftsman of the middle-ages". This sentimental attitude toward "work" comes from a puritan hang-over. Judd's art is aggressively contemplative and inert, quite the opposite of organic floods of "action-painting". With Judd

~~and beyond the ^{(2) a} and departments~~
~~of art.~~
~~Not only does he employ means-~~
~~of his art is not limited~~
~~by the specialisation. He finds the~~
~~general ~~and~~ departments of "sculpture~~
~~and painting "pretensions. ~~art~~~~
~~can be forced to the hobby level~~
~~Such general departments have~~
~~a tendency to reduce the in-~~
~~terest art to ~~the~~ level of a tortured~~
~~hobbyism. The art-supply store~~
~~keeps conditions ~~the~~ certain artists~~
~~no ~~to~~ to preconceived mediums~~
~~which ~~put~~ the artist in a sub-~~
~~retail out. Judd has avoided this~~
~~out by making ^{his} technique almost~~
~~invisible. ~~which~~ ~~in~~ ~~the~~ ~~see~~~~
~~those~~
~~who ~~are~~ ~~of~~ ~~concern~~~~
~~the~~
~~only the~~
~~generalities of a work of art~~
~~been created by Judd's art.~~

By someone else

"Work" is a moral ~~myth~~ ^{myth} which
has more to do with ~~"action"~~ ^{"action"}, than
art. ~~art is the wedding of action and art is~~
the wedding of action and art is
always absolute.



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Donald Judd's radical technique ~~being~~ to question the "work" in a work of art. All the fatuous notions about skill, tools, and materials have been excluded from his art. "Work" is a moral myth which has more to do with "action", than art. The wedding of action and art is always abortive. After all, the architect doesn't build his own buildings.

The intricacy of Judd's technical maneuvers baffles those who think in terms of ~~standard art materials~~ ^{standard art materials} ~~mediums~~. Judd is not satisfied with the "art supplies", that the retail market makes available to him. ~~He~~ ~~uses standard mass-produced materials,~~ ~~when you can customize.~~ ~~The age of~~ ~~mass production is over.~~ ~~With all the~~ ~~available~~ ~~materials~~ ~~there~~ ~~are good~~ ~~materials~~ ~~available~~ ~~for~~ ~~artists.~~ Judd prefers to "customize"

rather than resort to the standard mass-produced art supplies. ~~His~~ ~~materials~~ ~~are~~ ~~not~~ ~~much~~ ~~different~~ ~~from~~ ~~the~~ ~~standard~~ ~~materials~~ ~~available~~ ~~for~~ ~~artists.~~

years ~~of~~ ~~my~~ ~~life~~ ~~of~~ ~~my~~ ~~art~~
Judd is ~~not~~ ~~exhausted~~ ~~by~~ ~~art~~, yet ^{by his} ~~that~~ ~~is~~ ~~that~~ ~~is~~ ~~that~~
the sheer inertia of being in a
a state of perpetual ~~and~~ fatigue
gives him an odd kind of energy,
to produce more ^{art} ~~of this sort~~ ~~and~~ ~~just~~
~~The law of inertia~~ ~~marks the first~~
~~great~~ all energy behaves like matter
all energy resists change of
motion



Judd (1)

Donald Judd's radical technique questions the "work" in a work of art. All the fatuous notions about skill, tools, and materials have been eliminated from his art. The sentimental myths about "work" such as "pride in craftsmanship" have been abolished, the technique he employs doesn't call attention to itself. ~~The values of work and labor are destroyed.~~ ~~the aesthetic meaning of Judd's work has extended~~

(2) a

~~One might say, this~~
~~might even~~
employ ~~one~~ ~~could~~ ~~even~~ say he
~~uses~~ a anti-technique in an
invisible way in order to produce
an ungraspable kind of ~~structure~~
~~architecture~~ ^{inferior} architecture.

P ^{consciousness}

(2) b

With Judd there is ^{no} confusion between the anthropomorphic and the abstract. This ~~makes~~ ^{leads} for an increased consciousness of structural ~~integrity~~, which ~~because~~ maintains a remote distance from the organic. The "unconscious" has no place in his art. His crystalline state of mind is far removed from the organic floods of "action painting". He translates his concepts into ~~an artificial reality~~ ^{an artificial reality} facts, without any illusionistic representations.

P Space in Judd's art seems to belong to an order of increasing hardness, not unlike geological formations. He has put space down in the form of deposits. Such deposits come from his mind rather than nature; instead of bringing Christ down from the cross, the way the ~~classical~~ ^{classical} painters of the Renaissance, Baroque and Mannerist periods did in their many versions of the Deposition, Judd has brought

(3)

space down into an abstract world of mineral forms. He is involved in what could be called, "The Deposition of Infinite Space". Time has many anthropomorphic representations, such as Father Time, but space has none. There is no Mother Space or Father space. Space is nothing, yet we all have a kind of vague faith in it. Artists talk about "space" ~~the way~~ in generalities, the way religious people might talk about God. All such general values are fallacious. Judd's art in some way is about spacelessness. What seems so solid and final in his work is at the same time elusive.

Judd

~~Art is not isolated by~~
~~the division of labor and the~~
~~specialization of functions,~~
 With Donald Judd the whole
 artist is involved and extended
 rather than divided. ~~interest~~
~~specialized.~~ His art is not
 trapped by specialisms like
 "painting, sculpture, drawing etc".
 The ~~process~~ isolation of techniques
 into such specialisms belongs
 to a regressive value system.
 A value system where morals
 rather than aesthetics rule. By
 avoiding such specialisms, Judd
 extends the techniques of art
 into a state similar to that of
 the architect, ~~just as~~ the
 architect doesn't build his own
 building with his own hands, but
 instead sets up a complex task

Donald Judd is exhausted by his art,
 yet the sheer interior of being in
 a state of perpetual fatigue gives
 him an odd kind of energy to
 produce more art. Perpetual fatigue
 is the reverse of perpetual motion.
~~It is caused by mental and~~
~~physical strain.~~ Motion or action
 dissipate this interior art producing
 energy. "Work" is a moral myth
 that has nothing to do with the
 real forces of energy and interior.
 Without mental and physical strain,
 everything would ~~return to a~~ be
 a chaos of action. At this point,
 it would be worth your while to
 consider "action painting": Judd,
 the "tired artist" can accomplish
~~more art~~ ^{at high level} ~~than~~ ^{more art of a high quality}
 than the best "action artist".

