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Important Early Sculpture by Donald Judd Now on View Near Bochner Wall Drawing; Recent Minimalist Acquisitions to Replace Rothko Mural Paintings on View Since 2003 at the National Gallery of Art, East Building

Washington, DC – Donald Judd's *Untitled* (1963), the first major sculpture by the minimalist artist to be acquired by the National Gallery of Art is now on view indefinitely in the East Building Concourse galleries near Mel Bochner's wall drawing, *Theory of Boundaries* (1969–1970), a seminal conceptual piece. The Judd acquisition was made possible by the Patrons' Permanent Fund. The Gallery owns 11 other works by Judd, including four works of sculpture, the first two of which came into the museum's collection in 1991 from Dorothy and Herbert Vogel.

On September 1, visitors will see minimalist and minimalist-related art highlighting recent acquisitions in the first room of the Concourse galleries of post World War II art. The minimalist art will replace eight of Mark Rothko's Seagram and Harvard mural paintings from the extensive Gallery holdings of Rothko works. The last day to see the mural paintings, which have been on view since 2003, is August 12, 2007.

"Looking back across forty years, minimalism appears as one of the most significant conceptual tendencies in postwar art," said Earl A. Powell III, director, National Gallery of Art. "As both a writer and artist, Donald Judd was its leading philosopher, and today his work is highly coveted by both museums and collectors alike. I am delighted to have an object by Donald Judd of such historical significance and beauty in the Gallery's collection."

***Untitled* by Donald Judd (1928-1994)**

Untitled, oil on wood with Plexiglas, measures 19 1/2 x 48 1/2 x 48 1/2 inches. It is one of Judd's first floor pieces and the first to make use of Plexiglas, which subsequently became a signature material for the artist. *Untitled* was first exhibited in the artist's solo show at the Green Gallery in December 1963. Widely considered to be a landmark show for the definition of minimalism, the exhibition showcased a transformation in the artist's work from painting to the creation of large, simplified three-dimensional objects. All the works included were made of plywood and painted cadmium red, an intense, non-naturalistic hue. Judd once said that he chose that red because it "seems to be the only color that makes an object sharp and defines its contours and angles." *Untitled* was acquired by Dan Flavin (1933–1996), a fellow minimalist, soon after it was made and was owned by him for close to forty years, a testament to the important relationship between these two artists.

Minimalist Installation

Dan Flavin's work will be part of a special installation in the East Building Concourse lobby gallery of minimalist and minimalist-related work drawn from the Gallery's collections and those of its donors. Exploring the minimalist interest in serial ways of working, the new installation will feature three versions of Flavin's "*monument*" for V. Tatlin (1966, 1968, 1969–1970), two of which were acquired in 2001 with funds from the Collectors Committee and one of which is on loan from a private collection.

The room will also include Robert Morris's cage piece *Untitled* (1967/1986), which was part of the recent Edward R. Broida gift to the National Gallery of Art; Robert Gober's *The Slanted Sink* (1985), a gift of the Collectors Committee; *Title*, a three-part painting by On Kawara (1965), purchased with funds from the Patrons' Permanent Fund; and Frank Stella's painting *Marquis de Portago* (First Version) (1960), on loan from the Robert and Jane Meyerhoff Collection.

"Theory of Boundaries" by Mel Bochner

One of the most significant early works of conceptual art, Mel Bochner's *Theory of Boundaries* (1969-1970) is currently on view next to Judd's *Untitled*. The wall drawing by Bochner (b. 1940) represents a key transition in postwar art from gestural abstract painting and minimal sculpture to the more language-based conceptual art.

The artist and his assistant Nicholas Knight installed *Theory of Boundaries* over the course of three days, February 14 through 16, 2007. The work consists of four equally sized squares with words—drawn to look like fractions—embedded in the center of each. Each "word fraction" determines the color and border of the colored square on which it is inscribed so that language itself becomes a primary factor in the creation of the artwork. The installation of the work is site-specific: the size of the wall to be used governs the size of the drawing.

The National Gallery of Art's acquisition of *Theory of Boundaries* was made possible by The Nancy Lee and Perry Bass Fund.

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General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit www.nga.gov/renovation (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

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