



**Art:** *Untitled*

**Site:** Interior Gallery

**Place:** Dia: Beacon

**Location:** Beacon, NY

**Artist:** Donald Judd

Judd's work, for a very long time, has been about boxes – solid boxes; hollow boxes; rows, arrays, clusters and groupings of boxes. The most intriguing ones seen, so far, are the ones at Dia (of course). They are plywood, not finished to the degree that so many of his others are, in a manufactured-looking fashion, a bit more (dare I say) handmade, in fact. They appear to be the packing crates that his other boxes arrived in, lined up as if their contents will be positioned in exactly the same configuration once they are removed. But there is interesting variation in these boxes: some are solid, some hollow, some have walls within them that slope or otherwise divide the space within or without. They are compelling for both their sameness and their subtle variety. And they are large, filling a section of a vast room.

**Impact:**

- Containment
  - Scale
- Primal/spiritual
- Positive/negative space defined
  - Experiential
- Modular model of interior landscape

**Art-to-Site Rating:** High

**View Date:** July 2007



diacenter.org, Bill Jacobson

But it is the perfect harmony of these minimal constructs with their environment that creates the real tension. They are squares within a rectangular grid, situated in a large square or rectangular space. The space itself is surrounded by bays, making a grid of both positive and negative space (some are open, some closed off); above them is a grid of clerestory windows. The high windows illuminate the pieces, the room and the floor in a grid of light patterns. The result is a responsiveness between the art and its environment that could not be attained with any other installation in this room, and the artwork could not be so enhanced by its setting if it were moved into another gallery. There is a meaningful layering of repetition and concept with work and site.



*Sculpturehead*

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