



Art: *Untitled*

Site: Exterior landscape

Place: The Glass House

Location: New Canaan, CT

Artist: Donald Judd



cambridge2000.com

This unexpected element in the landscape on the property of The Glass House at first appears to be a relic of some abandoned cistern or well. On closer inspection, it is too large and perfectly geometric and the top edge of its “wall” has a subtle change in surface plane that doesn’t appear to be functional. It is, after all, art. It is also a kind of sentry that greets all visitors as they stroll toward the residential structures that occupy key sites on the highly manicured grounds. As elegant or grand as the surrounding architecture is, this minimal work is, comparatively, the ugly duckling on the lot.

That is to say, its unfinished, raw-concrete surface does not begin to compete with the handsome fieldstone walls, the reflective glass, the whitewashed or muted-palette colors of

other scattered structures. To my mind that makes it stand out with a primitive energy and stoicism not in evidence elsewhere. Also, it is a much needed circle in a mostly rectangular environment – a surprising turn for Judd, since he is a man nearly obsessed with right angles.

And his boxes do not necessarily have any connection to their locations. However, here there is a site-sensitivity. In fact, the surface ledge around the circle changes in pitch as the immediate landscape changes its slope. This

minimal cast concrete form is a subtle topographic map of the site, an ancient model of the Earth’s contours at this locus. This marker of place, a representation of the calculation of ground slope, is manifested in the form of some early geographical information system.

Impact:

- Site-specific
- Minimal
- Referential
 - Scale
- Experiential

Art-to-Site Rating: High

View Date: July 2008



Sculpturehead

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