



Donald Judd in courtyard of La Mansana de Chinati/The Block with *To Dave Shackman* (1964), 1975.
Photo Jamie Dearing © Judd Foundation. Jamie Dearing Papers, Judd Foundation Archives, Marfa, Texas.
Donald Judd Art © 2026 Judd Foundation/ARS, NY/JASPAR, Tokyo.

JUDD|Marfa

February 15(Sun.) - June 7(Sun.), 2026

Closed on Mondays (open on Feb.23, May 4)

Opening Hours: 11:00 – 19:00

Admission Fee: Adults 1,500 yen / Pair discount 2,600 yen / Student (high school to 25 years), Seniors (70 years and over), Visitors with disabilities, their caregiver (up to 1) with ID 1,300 yen / Children (elementary to junior high) 500 yen

Organizer / Venue: WATARI-UM, The Watari Museum of Contemporary Art

Special Cooperation: Judd Foundation

Cooperation: The Chinati Foundation / Isetan Shinjuku

Subsidy: The Obayashi Foundation

Exhibition Cooperation: Kirishima Open-Air Museum /

Ohara Museum of Art, Ohara Art Foundation, Kurashiki / Shizuoka Prefectural Museum of Art

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WATARI-UM, The Watari Museum of Contemporary Art

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15 untitled works in concrete, 1980–84.

Permanent collection, The Chinati Foundation, Marfa, Texas.
Photo by Douglas Tuck, courtesy The Chinati Foundation. Donald Judd Art © 2026 Judd Foundation / Artists Rights Society (ARS), New York

To me, it's not the middle of nowhere; as I said, it's the center of the world, and it's basically because I like the land and I like to be here.

– Donald Judd

*Interview with Hans Keller For the television program Roerend Goed, Summer 1993

Donald Judd (1928–1994), known as a leading artist of the twentieth century, left New York in the 1970s and moved to Marfa, Texas, near Mexico. There he repurposed buildings for living and working, and established the Chinati Foundation for the permanent installation of his work and that of other artists such as Dan Flavin, John Chamberlain, and Ilya Kabakov. Each of the spaces Judd pursued in this way has now, after half a century, remain as Judd intended in Marfa.

In addition to a selection of Judd's early paintings from the 1950s and the three-dimensional works from the 1960s through the 1990s, this exhibition introduces his spaces in Marfa through drawings, plans, videos, and materials. The works and materials presented in this exhibition allow visitors to discover Judd's strong conviction about the integrity of visual art and its installation, of which he wrote "cannot be reduced to performance."

The exhibition also features a section documenting the 1978 exhibition, *The Sculpture of Donald Judd* (February 22–March 22, 1978), organized by WATARI-UM founder Shizuko Watari.

Exhibition contents

From paintings to objects

In the late 1950s, before beginning to make his works in three-dimensions, Judd started his artistic career with paintings influenced by Abstract Expressionism and the work of his contemporaries. Some of these paintings are exhibited in Japan for the first time in this exhibition. While depicting concrete subjects like landscapes, the paintings gradually became more abstract, emphasizing shapes and colors over the natural world.

In the 1960s, Judd moved away from painting and progressed toward creating three-dimensional works. The exhibition features works from the early to mid-1960s and 1970s, including a work from 1990 known as a stack, in which ten units are installed vertically.



Untitled, 1955
Oil on canvas
Donald Judd Art © 2026 Judd Foundation/ARS, NY/JASPAR, Tokyo.



Welfare Island, 1956
Oil on canvas
Donald Judd Art © 2026 Judd Foundation/ARS, NY/JASPAR, Tokyo.

Exhibition contents



Untitled, 1990 Black anodized aluminum with bronze plexiglas/10 units
Collection: Shizuoka Prefectural Museum of Art

Judd and Japan

In 1978, *The Sculpture of Donald Judd*, a solo exhibition of Judd's work was held at Galerie Watari, the predecessor of the WATARI-UM. This visit was the first of the artist to Japan. Exhibition materials, including the accompanying catalogue, as well as the works and drawings acquired during the time will be on view.



Donald Judd and Shizuko Watari in Tokyo, 1978

Exhibition contents

Marfa, Texas

This place is primarily for the installation of art, necessarily for whatever architecture of my own that can be included in an existing situation, for work, and altogether for my idea of living. As I said, the main purpose of the place in Marfa is the serious and permanent installation of art.

– Donald Judd *

* "Marfa, Texas," 1985

Judd first visited Marfa in 1971, where he began repurposing existing buildings throughout the town for living and working spaces. This was a practical application of his belief that "the space surrounding my work is crucial to it." In 1986, he established the Chinati Foundation as an independent, not-for-profit site for the permanent installation of large-scale works. Judd's intention for Chinati was to bring art, architecture, and land together to form a coherent whole.

The buildings in Marfa, installed with Judd's work and furniture, as well as those by other artists and designers, expand upon his understanding of the relationship between art and architecture. By working with existing structures, and respecting the architectural vernacular of the American Southwest as well as the city's historical context, Judd developed his idea of the importance of space, proportion, and materials in his work.

Realizing a place appropriate for the works, and the coexistence of creating, exhibiting, installing art and living – this exhibition introduces his philosophy and practice regarding space through drawings, plans, photographs and maps.



South room, West building, La Mansana de Chinati/The Block, Judd Foundation, Marfa, Texas.
Photo Alex Marks © Judd Foundation. Donald Judd Art © 2026 Judd Foundation/ARS,NY/JASPAR, Tokyo.

Donald Judd (1928–1994)

Donald Judd remains one of the most significant artists of the twentieth century. His radical ideas and work continue to provoke and influence the fields of art, architecture, and design. Donald Clarence Judd was born on June 3, 1928 in Excelsior Springs, Missouri. He served in the United States Army in Korea from June 1946 until November 1947. Upon his return to the United States, Judd studied philosophy and art history at Columbia University and painting at the Art Students League. From 1959 to 1965, he worked as an art critic, often writing over a dozen reviews a month. Judd was a painter until the early 1960s, when he began making work in three dimensions which changed the idea of art. Throughout his lifetime Judd advocated for the importance of art and artistic expression. He wrote extensively on the importance of land preservation, empirical knowledge, and engaged citizenship.

Judd developed his ideas concerning the permanent installation of artwork first in New York, at 101 Spring Street, a five-story cast-iron building he purchased in 1968. Judd began to purchase properties in Marfa in 1973 where he would continue permanently installing his work and the work of others until his death in 1994. These spaces, including studios, living quarters, and ranches, reflect the diversity of his life's work. Judd established the ideas of Judd Foundation in 1977, founded to preserve his art, spaces, libraries, and archives as a standard for the installation of his work. In 1986, he founded the Chinati Foundation / La Fundación for the permanent installation of large-scale works by himself and his contemporaries, artist residencies and long-term exhibitions.

For almost four decades, Judd exhibited throughout the United States, Europe, and Asia with his work in museum collections worldwide. Major exhibitions of his work include the Whitney Museum of American Art, New York (1968, 1988); the National Gallery of Canada, Ottawa (1975); Stedelijk Van Abbemuseum, Eindhoven (1970); Tate Modern, London (2004); and the Museum of Modern Art, New York, (2020).



Donald Judd, 1977.

Courtesy Judd Foundation Archives, Marfa, Texas. Donald Judd Art © 2026
Judd Foundation/ARS, NY/JASPAR, Tokyo.

Related event

Symposium Considering Judd

February 15, 2026

Opening remarks: **Etsuko Watari**

(Director of WATARI-UM, The Watari Museum of Contemporary Art)



Donald Judd in studio, 1982.

Photo Jamie Dearing © Judd Foundation.

Jamie Dearing Papers, Judd Foundation Archives, Marfa, Texas.

Part I 13:00-15:00

Judd's art works

Speakers:

Akira Tatehata (Art critic)

Mika Kuraya (Director of the Yokohama Museum of Art)

Flavin Judd (Artistic director of Judd Foundation)

Moderator: **Koichi Watari**

(CEO of WATARI-UM, The Watari Museum of Contemporary Art)



Untitled, 1991

Clear anodized aluminum with transparent amber over yellow plexiglass

Donald Judd Art © 2026 Judd Foundation/ARS, NY/JASPAR, Tokyo

Part II 15:30-17:30

Judd's design, architecture, spaces

Speakers:

Kashiwa Sato (Creative director)

Jun Aoki (Architect)

Sinichiro Nakahara (CDO of the Conran Shop Japan)

Moderator: **Shimpei Terada** (Architect)

Organizer: WATARI-UM, The Watari Museum of Contemporary Art

Special Cooperation: Judd Foundation

Cooperation: The Chinati Foundation

Venue: Architect's House Main Building Hall

Subsidy: Takashimaya Charitable Trust for Art and Culture

Further details will be announced at a later date.



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Permanent collection, The Chinati Foundation, Marfa, Texas.
Photo by Florian Holzherr, courtesy The Chinati Foundation.
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