

WHAT WOULD JONALD DUDD DO?

Jonald Dudd
Michael Fried
Jerry Saltz
Justin Davidson
Caitilin Murray
Effie Judd
Bruce Glaser
Frank Stella
Georgia Dehn
Rainer Judd
Joe Nick Patoski
Penelope Gil
Marianne Stockebrand
Rob Weiner
Thomas Kellein
Kelly Sudderth
Marella Consolini
Ann Marie Nafziger
Ty the Cowboy
Robert Irwin
Dan Flavin
Judi Fuchs

WHAT WOULD JONALD DUDD DO?

Scene 1, 7:10 PM

(Jonald Dudd makes a proclamation to the audience in the gallery space.)

Jonald Dudd

We are going up to New York City, and the Son of Art & Life will be betrayed by the chief critics, curators, and theorists. They will condemn him to exile and will turn him over to the museums to be bent and scratched and damaged. In 1972 he will leave and return to life.

(Jonald Dudd exits the gallery space to take refuge in his bed in the attached Airbnb for the rest of the evening.)

WHAT WOULD JONALD DUDD DO?

Scene 2, 7:20 PM

(Michael Fried enters the Airbnb and finds Jonald Dudd in his lofted bed reading.)

Michael Fried

Artist, of all the theories, which is the greatest?

Jonald Dudd

Love art and life with all your heart and with all your soul and with your entire mind. This is the first and greatest component of situations. And the second is like it: 'Love your art practice as yourself'. All the theories and the philosophies hang on these two ideologies. Leave now and let me be alone.

(Michael Fried exits the Airbnb and returns to the gallery.)

WHAT WOULD JONALD DUDD DO?

Scene 3, 7:30 PM

(Jerry Saltz, and Justin Davidson enter the Airbnb.)

Jerry Saltz

What do you think about the Donald Judd? What style is he?

Justin Davidson

The son of Minimalism.

Jerry Saltz

How is it then that Judd, speaking by the Spirit, says they were specific objects. Judd said, "It takes a great deal of time and thought to install work carefully. This should not always be thrown away. Most art is fragile and some should be placed and never moved again. Somewhere a portion of contemporary art has to exist as an example of what the art and its context were meant to be. Somewhere, just as the platinum iridium meter guarantees the tape measure, a strict measure must exist for the art of this time and place."

(Jerry Saltz and Justin Davison exit the Airbnb and return to the gallery.)

WHAT WOULD JONALD DUDD DO?

Scene 4, 7:40 PM

(Caitlin Murray and Effie Judd enter the Airbnb.)

Caitlin Murray

Every year, as a child Judd went to his grand parents farm. When he was twenty years old, he joined the Arts Students League to study painting and drawing. After a few months where over, he transferred to the College of William and Mary in Williamsburg Virginia, the boy Judd stayed schizophrenic and moved to New York a few months after this to study Philosophy at Columbia University.

Effie Judd

Son, why have you treated us like this? Your father and I are loosing money?

Jonald Dudd

Dear Mom, Why where you searching for me? Van Horn Texas, 1260 population, nice town beautiful country mountains love, Don.

(Caitlin Murray and Effie Judd exit the Airbnb.)

WHAT WOULD JONALD DUDD DO?

Scene 5, 7:50 PM

(Bruce Glaser and Frank Stella enter the Airbnb.)

Jonald Dudd

A Artist went out to install his work. As he was installing his work an artist and a critic came along and commented on it. The work was installed quickly because it was fabricated. But when the sun came up, the light was skewed, and it moved over time because it had no mounting. Other work fell among critique, which grew and choked the work. Still other work fell on good surfaces, where it produced a discourse—a hundred times built. Whoever has eyes, let them see.

Bruce Glaser

Why do you speak to the people philosophically?

Jonald Dudd

Because the knowledge of the secrets of the concept of “Minimalism,” has been given to you, but not to them. Whoever has will be given more, and they will have abundance. Whoever does not have, even what they have will be taken from them. This is why I speak to them philosophically.

Through seeing, they do not see; through hearing they do not hear or understand. In them is fulfilled the prophecy of Duchamp: “ ‘You will be ever hearing but never understanding; you will be ever seeing but never perceiving. For this people’s heart has become calloused; they hardly hear with their ears, and they have closed their eyes. Otherwise they might see with their eyes, here with their ears, understand with their hearts and turn, and I would heal them. But blessed are your eyes because they see, and your ears because they hear. For truly I tell you, many critics and curators longed to see what you see bud did not see it, and to hear what you hear but did not hear it.

Listen then to what the philosophy of specific objects means: When anyone sees the message about the artwork and does not understand it, the critic comes and snatches away what they interpreted in their heart. This is the work sown along the path. The work falling on unstable ground refers to someone who hears the word and at once receives it with joy. But since they have no mounting, they move over a long time. When critique or persecution comes because of the work, they quickly fall away. The work falling among the ground refers to someone who hears the word, but the worries of this life and on good art refers to someone who hears the work and understands it. This is the one who produces a dialogue, yielding a hundred interpretations of what was seen.

WHAT WOULD JONALD DUDD DO?

Frank Stella

But we're all still left with structural or compositional elements. The problems aren't any different. I still have to compose a picture, and if you make an object you have to organize the structure. I don't think our work is that radical in any sense because you don't find any really new compositional or structural element. I don't know if that exists. It's like the idea of a color you haven't seen before. Does something exist that's as radical as a diagonal that's not a diagonal? Or a straight line or a compositional element that you can't describe?

Bruce Glaser

Do you think the frequent use of the word "presence" in critical writing about your kind of work has something to do with the nature of the objects you make, as if to suggest there is something more enigmatic about them than previous works of art?

Jonald Dudd

Not to me. One thing I want is to be able to see what I've done, as you said. Art is something you look at.

(Bruce Glaser and Frank Sella leave the Airbnb and return to the gallery.)

WHAT WOULD JONALD DUDD DO?

Scene 6, 8:10 PM

(Georgia Dehn, Joe Nick Patoski, Penelope Gil, and Rainier Judd enter the Airbnb.)

Georgia Dehn

Was it lawful for Judd to divorce your mother for any and every reason?

Rainier Judd

I'm the optimist in the family. The contentious custody fight was evidence that I had a different perspective from most of the art crowd and it formed my early recollections of Marfa.

Joe Nick Patoski

They divorced in 1976, shortly after Judd took up permanent residence. Then, in May 1977, he practically kidnapped his children, picking them up at school in New York City as if they were going on a weekend outing and flying them to Marfa. Rainer was six; Flavin was nine. The legal battle ultimately wound up at the Presidio County Court House, where the kids told the judge and jury that they wanted to live with their father. Judd was awarded custody.

Rainier Judd

I knew he'd won, by the way he was driving his pickup so fast up the road.

Penelope Gil

There is a hyperreality in going to Marfa with Rainer. Everybody knows who she is and the property is now like a museum. Imagine going home and seeing your bedroom being viewed by people visiting from all over the world, and finding that the pool you swam in is untouchable.

Jonald Dudd

Let the little children come to me, and do not hinder them, for the kingdom of Marfa belongs to such as these.

WHAT WOULD JONALD DUDD DO?

Scene 7, 8:20 PM

(Marianne Stockebrand, Thomas Kellein, Kelly Sudderth, Marella Consolini, Ann Marie Nafziger, Ty the Cowboy, and Rob Weiner enter the Airbnb.)

Marianne Stockebrand

Hail, the savior of the Minimalists! Look, I am bringing out his work to you to let you know that I find no basis for a change against him. Here is the work! The Special Edition of 250 copies is numbered and signed by the nine living artists represented in the Chinati Collection—Carl Andre, Ingólfur Arnarsson, John Chamberlain, Roni Horn, Ilya Kabakov, Richard Long, Claes Oldenburg, David Rabinowitch, and John Wesley—and housed in a cloth clamshell box.

ALL IN UNISON

Commercialize! Commercialize!

Rob Weiner

You take him and preserve him. As for me, it's his energy. It's something still very present.

Kelly Sudderth

We have a duty, and according to that duty he must be preserved, because he claimed to be the founder of specific objects.

(Marianne Stockebrand looks at Jonald Dudd up in his bed and pauses for a moment.)

Marianne Stockebrand

Where do you come from?

(Dudd refuses to answer and continues sketching in his notebook.)

Marianne Stockebrand

Do you refuse to speak to me? Don't you realize I have the power to change the way your legacy and vision continues?

Jonald Dudd

You would have no power over my work if it were not given to you from Rob. Therefore the one who handed my vision over to you is guilty of a greater injustice.

(Marriane Stockebrand opens the door, suggesting that Jonald Dudd should leave.)

WHAT WOULD JONALD DUDD DO?

Ty the Cowboy

If you let his work go, you are no friend of Marfa anymore. Anyone who claims to be a savior is no friend of Marfa and can kiss my rebel dick.

Marriane Stockebrand

Here is your savior.

ALL IN UNISON

Take him away! Take him away! Commercialize him!

Marriane Stockebrand

Shall I commercialize your savior?

Kelly Sudderth, Marella Consolini, Ann Marie Nafziger

We have no savior but Marfa itself.

Marriane Stockebrand

I quit The Chinati Foundation, do as you please with his work. I do not want to be a part of his commercialization anymore.

(Marianne Stockebrand, Rob Weiner, Thomas Kellein, Kelly Sudderth, Marella Consolini, Ann Marie Nafziger, and Ty the Cowboy exit the Airbnb and return to the gallery.)

WHAT WOULD JONALD DUDD DO?

Scene 8, 8:40 PM

(Robert Irwin, Dan Flavin, and Judi Fuchs enter the Airbnb.)

Robert Irwin

The first time I came to Marfa it was really cold in L.A. So I drove down to San Diego. But it was cold there too. So I started following the course of the Rio Grande. When I got here I saw Don Judd sitting on a corner. So I pulled over and we talked for a while. He wasn't sure what he was doing. He'd been taking these trips down in the wilds of northern Mexico. And now he was in Marfa. He was trying to figure out what to buy. So we talked for a while. Then I got back in my car I made it all the way down to Key West, and when I got there I thought, *Well, now I'm committed.*

Dan Flavin

Do not be afraid. I bring you good news that will cause great joy for all the people. Today in the town of Marfa a Savior has been born to you; he is the creator of specific objects, the "Minimalist". This will be a sign to you: You will find boxes wrapped in concrete and lying in a desert.

ALL IN UNISON

Glory to Jonald Dudd in the highest modernism, and on earth peace to the land on which his work rests.

(Dan Flavin leaves the Airbnb and returns to the gallery.)

Judi Fuchs

In Dudd's scale of values ... beauty and perfection are ultimately matters of dignity, not only of the artwork but of nature and culture in general. Beauty is a very special and noble state Yet Dudd fervently believes that such an idealistic notion of beauty ... is, in the end, much too limited. Like the right to liberty and the pursuit of happiness, people have a right to things beautiful.

(Robert Irwin and Judi Fuchs leave the Airbnb and return to the gallery.)

WHAT WOULD JONALD DUDD DO?

Scene 9, 9:00 PM

(The doors next to the bed are opened and Jonald Dudd exits his bed.)

JONALD DUDD

Because you have seen my work, you have believed; blessed are those who have not seen my work and yet have believed.