

TOM JUDD

Configurations: New Work

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March 7 to 31, 2013

Opening Reception:
Thursday, March 7th, 2013, from 6 p.m. to 8 p.m.

Gallery Hours:
Tuesday to Saturday, 10.30 a.m. to 6.30 p.m.

WILLIAM HOLMAN GALLERY

65 LUDLOW STREET, NEW YORK, NY 10002

THE ARCHAIC FUTURE

archaic (ar ka ik) adj. 1. Ancient 2. Old fashioned 3. No longer used except in poetry, church ritual, etc. (e.g. the word thou)

future (fyoo'char) adj. (< L futurus, about to be)
1. That which is going to be or come 2. Indicating the time to come 3. What is going to be 4. The chance to succeed, etc.

I grew up in the 60s in a pink cinderblock house with large windows, a patio with a rock garden and an open carport. Although the design was influenced by the ideas of early modern architecture, the house had none of the attention to detail; it lacked the refinement and subtleties characteristic of the period's great architects. Yet, for its time, the house was a bold statement and embraced exotic ideas about the future.



TOLCATE, 2012,
Acrylic with Collage on Paper
20 x 30 inches



MODERN CHAIR, 2013
Acrylic with Collage on Paper
30 x 22 inches

COUCHES, 2013
Acrylic with Tracing Paper on Paper
22 x 30 inches



My parents built the house in 1958. I remember a picture of my father standing in an empty field in 1957, architectural drawings under his arm, anticipating the ground breaking and imagining living in a "Modern House."

So, what happened? Well, it was all ahead of us. But something happens to our ideas about that future when the future finally arrives.

"Weather is omnipresent and buildings must be left out in the rain."

- Frank Lloyd Wright

This series of paintings reflects my love of early modern architecture, the ideas it represented, the sheer beauty of the "objects." These buildings and their designers represented the audacity of the belief that architecture could make a difference, that it could affect not only where we live, but how. This speaks to an unbridled belief in man's ability to imagine and design his future.

My paintings seek to capture something about how time continuously transforms, decontextualizes and reappropriates. In this case, the once startlingly simple and forward-thinking designs now appear almost quaint, as with antiques from a by-gone era. In retrospect, there is often a sense of nostalgia for a nobler time (the past always seems nobler), when the giants of architecture roamed the earth with their ideas of Utopia.

I think of these paintings as portraits, floating in space, returning these proud buildings to the world of dreams. They pay homage to a time of great ideas, but only from a distance. They are beautiful things, left out in the rain.

- Tom Judd, 2013



NEUTRA LA, 2013
Oil on Canvas
48 x 48 inches



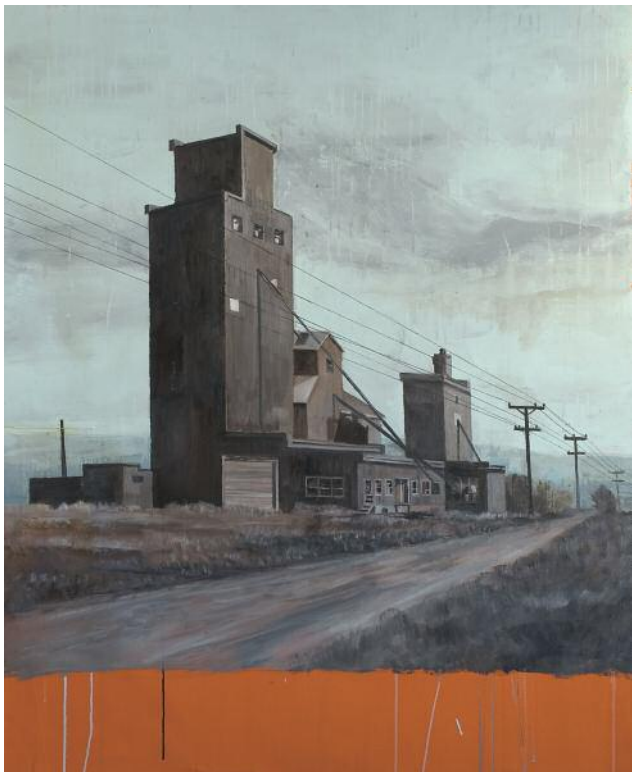
MOURA #1, 2012
Acrylic on Paper
22 x 30 inches



REFLECTIONS, 2013
Oil on Canvas
38 x 36 inches



FARNSWORTH MEIS, 2011
Oil on Canvas
80 x 90 inches



HISTORY EXPLAINED #2, 2013
Oil on Canvas
45 x 38 inches



HANSON HOUSE, BREUER, 2011
Oil on Canvas
70 x 80 inches

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