

SALON 94

A terracotta vase with a bulbous base and a flared neck. The vase is a warm, reddish-brown color with a smooth, matte finish. It has a wide, flared opening at the top and a rounded, bulbous body. The neck is narrow and tapers slightly. The vase is centered in the image against a plain, light-colored background.

TEFAF

OCTOBER 30 - NOVEMBER 4, 2020

Magdalene A.N. Odundo

Magdalene A.N. Odundo's ceramics are distinguished by the exceptional precision of their construction, as she deliberately eliminates the irregularities that are characteristic of the coiling technique. After hand-building a vessel, she carefully smooths the walls and polishes the clay when it is as hard as leather, repeating this technique many times in order to achieve a burnished finish. *Untitled, Symmetrical Series*, 2016/17 has been constructed using this method and was fired in an oxidizing atmosphere turning the work red-orange—a technique used by the Ancient Greeks and Romans. Rather than using glazes, which essentially seal the vessel's surface, Odundo uses a terra sigillata slip, which is an ultra-refined mixture of clay that can give a soft sheen when applied to earthenware. After burnishing the surface with stones and polishing tools, she fires her sculptures in a gas kiln, controlling the amount of oxygen in order to determine whether they remain bright orange (oxidizing), or turn iridescent black (reduction firing). Made with terracotta clay, this work has been fired multiple times in an oxidized kiln in order to achieve its vibrant orange color. When asked what this technique meant to her, Odundo replied: "the notion that actually making things comes from years of practice. There's complexity in reaching a status where you can actually be more fluid. I wish I could say that I've made the perfect piece—if I'd done that, I probably would have stopped making years ago."

Odundo's work engages with the rich history of African ceramics—not only as purely functional pottery like the vessels African women have made throughout the centuries to carry and store water but also because of its tradition as African women's work. She has been equally inspired by the shape of the female body which actually provides the vocabulary for naming the parts of ceramic objects (belly, shoulder, neck, lip). For example, the rounded belly and high protruding neck and shoulders present in *Untitled, Symmetrical Series*, 2016/17 echoes the shape of a woman's hourglass figure. When asked about her chosen medium, that artist has explained that "Clay has always allowed me to reflect on, what again, I keep coming back to that notion and that concept of what it is to be human."

The artist's journey in the ceramic world started when she arrived in the United Kingdom in 1971. Born in Nairobi, Kenya in 1950 during the period of British colonization, Odundo's childhood was divided between Delhi, Mombasa and Nairobi. She apprenticed as a commercial graphic designer at an advertising firm in Nairobi, where her mentors encouraged her to pursue further study at the Cambridge School of Art in the United Kingdom, where she specialized in ceramics. Shortly after she studied traditional hand-built pottery at the Pottery Training Center in Abuja, Nigeria. Odundo received a BA from West Surrey College of Art & Design and a master's degree at the Royal College of Art in London. Throughout her career, Odundo has synthesized ceramic techniques and material culture encountered in her travels. It is undeniable that the artist has been influenced by British ceramic traditions but Odundo's work pushes against any attempts to define it geographically. She finds and amplifies similarities, thereby creating universal vessels that resonate with the global history of pottery.

S94



Magdalene A.N. Odundo
Untitled, Symmetrical
Series, 2016/17

Terracotta
21 1/8 x 11 3/4 x 11 3/4 inches (53.7 x 29.8 x 29.8 cm)
'Odundo 2016/17' under vase
(MO 5)
\$125,000



Judy Chicago

While Judy Chicago is best known as a pioneering feminist artist, the first decade of her artistic production is among the most complex, interesting, and most revisited periods of her career. From 1964 to 1973, she created drawings, paintings, and sculpture that demonstrated her affinity for exploring color and geometry through a very reduced formal vocabulary. Both color and geometry were used to explore the female and male body as one.

For Chicago, minimalism was more than a phase, it was a formative approach the artist integrated into her later work. Although, for Chicago the minimalism of the day required a different approach. She harnessed the principals of minimalism and found her own voice in the process, producing work based around the body and not around the box. Not being able to be defined singularly with one group, she can be paired with the Southern California Light and Space artists as well as the minimalist and early feminist practitioners—yet standing out from all three movements, embodying a unique approach of hybridity, engaging in multiple forms of making and thought.

The seemingly dramatic shift and direction of her work after 1973 was a gradual process which is easily illuminated and traced through the development of crucial works made between 1964 and 1973. Prior to developing the lexicon of vaginal or ‘core’ imagery that was to occupy her for most of the 1970s and her seminal work *The Dinner Party*, 1974-1979, Chicago’s content was about testing the limits of color through self-designed diagrams, systems, and spatial patterning. (Chicago’s production during the late 1960s and early 1970s represents a passionate and original pursuit of the experiential nature of color, transformation, and visual perception.)

The Cardinal, 1964 was created while Chicago was a graduate student at the University of California in Los Angeles. To learn how to spray paint, she enrolled in an auto body school (the only woman in a class of 250) and was already exhibiting in the nascent and extremely macho L.A. art scene. At this time, she was interested in moving between two and three dimensions in her work, combining painting and ceramic. *The Cardinal* is one of four major early and transitional ceramic works produced in 1964, and the last available work from this small but important series. *In My Mother’s House*, 1964 is owned by the Monterey Museum of Art; *Bigamy*, 1964 is owned privately and the final work remains unknown.

“These sculptures were me as myself in graduate school before I tried to ‘be one of the guys’. And the title, The Cardinal indicates that I was already trying to infuse the feminine with spiritual authority.”

– Judy Chicago

Much like her other works at the time such as *Bigamy*, 1964 one can see Chicago’s interest in the combining of female and male forms, phallic and yonic imagery. *The Cardinal*’s diagrammatic rendering cues the viewer in to look for anatomy yet sustains our curiosity as it becomes increasingly difficult to decipher its color and form.

This sculpture was exhibited at the Rolf Nelson Gallery who had spaces on La Cienega Boulevard in Los Angeles from 1964 to 1966. It was included in Hard Edge, a group exhibition with works by Ronald Davis and Judy Chicago in May 1964. It was purchased directly out of this exhibition by artist Marion Samplere and remained in his collection until now.

S94



Judy Chicago
The Cardinal, 1964

Acrylic and silver metallic acrylic on fired clay
17 x 22 x 18 inches (43.2 x 55.9 x 45.7 cm)
(JuC 669)
\$150,000

S94



Olga de Amaral

While Judy Chicago is best known as a pioneering feminist artist, the first decade of her Born in Bogotá, Colombia, Olga de Amaral is a renowned artist whose technique, which incorporates fiber, paint, gesso and precious metals, transforms the two-dimensional textile structure into sculptural presences that seamlessly blend art, craft, and design. In their engagement with materials and processes, her works become essentially unclassifiable and self-reflexively authentic.

Amaral is an important figure in the development of post-war Latin American abstraction. Her creation of “off stretcher” works, using non-traditional materials, acquires greater historical resonance with each passing year. Understanding and being understood is an important part of her work. Through a complex system based on artisanal technique, she finds answers to inner questions. As a result, Amaral’s work is deeply driven by her exploration of Colombian culture and threads of her own identity. Architecture, mathematics, landscape, and the socio-cultural dichotomies of Colombia are woven together with each strand of fiber. Her golden surfaces of light embody the hidden aspects of her inner self.

The use of gold, inspired by the intertwined histories of pre-Hispanic and Colonial art, gives her work a presence at once sensual and otherworldly. In his prologue essay to the book *Olga de Amaral: El Manto de la Memoria* (2000), Edward-Lucie-Smith comments on the transcendent qualities of her art: “A large part of Olga’s production has been concerned with gold, but there are in fact no equivalents for what she makes in Pre-Columbian archaeology. Nevertheless one feels that such objects ought in logic to exist — that she has supplied a lack.”

Throughout her career, Amaral has gathered myriad accolades that speak volumes of her importance in both academic and artistic circles. In 1965, she established and directed the Textile Department at the Universidad de los Andes (University of the Andes) in Bogotá. She was awarded a Guggenheim Fellowship in 1973, and in 2005 was named “Artist Visionary” by the Museum of Art and Design in New York. In 2008, she served as honorary co-chair for the benefit of the Multicultural Audience Development Initiative, Metropolitan Museum of Art, New York. In 2011, she was honored at the multicultural gala of the Metropolitan Museum of Art in New York. In 2019 she received the Lifetime Achievement Award from the Women’s Caucus for Art (in New York).

Galleries and institutions worldwide have exhibited Amaral’s work, the full range of which is represented in the collections of over forty museums, including the Musée d’Art Moderne de la Ville de Paris, the Museum of Modern Art, New York, the Metropolitan Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, Kyoto, Japan, San Francisco’s De Young Museum, the Museum Bellerive in Zürich, the Museum of Fine Arts, Houston, and the Renwick Gallery of the National Gallery in Washington, D.C. She currently lives and works in Bogotá, Colombia.

Her long-established recognition in the United States has now extended to Europe. She has had solo exhibitions in Paris (Galerie Agnès Monplaisir, 2010), London (Louis Blouin Foundation, 2013), Brussels (La Patinoire Royale - galerie Valérie Bach, 2018) and has been featured in important group shows, such as the upcoming *Southern Geometries: from Mexico to the Land of Fire* at the Foundation Cartier in Paris.

S94



Olga de Amaral
Arbol H, 2013

Linen, gesso, gold leaf, and acrylic
81 x 17 inches (205.7 x 43.2 cm)
(OldA 3)
\$225,000

S94



Installation of Donald Judd furniture with Olga de Amaral and Myungjin Kim, 2020, Salon 94, New York, NY
Image: Courtesy Donald Judd Furniture and Salon 94

S94



Olga de Amaral
Alquimia Plata 6 A, 1995
Linen, gesso, silver and gold leaf, and acrylic
44 x 70 inches (111.8 x 177.8 cm)
(OldA 1)
\$390,000

S94



Olga de Amaral
Sol Rojo 3, 2012

Linen, gesso, and acrylic
27 1/2 x 29 inches (69.9 x 73.7 cm)
(OldA 2)
\$150,000

S94



Installation of Donald Judd furniture with Olga de Amaral, 2020, Salon 94, New York, NY
Image: Courtesy Donald Judd Furniture and Salon 94

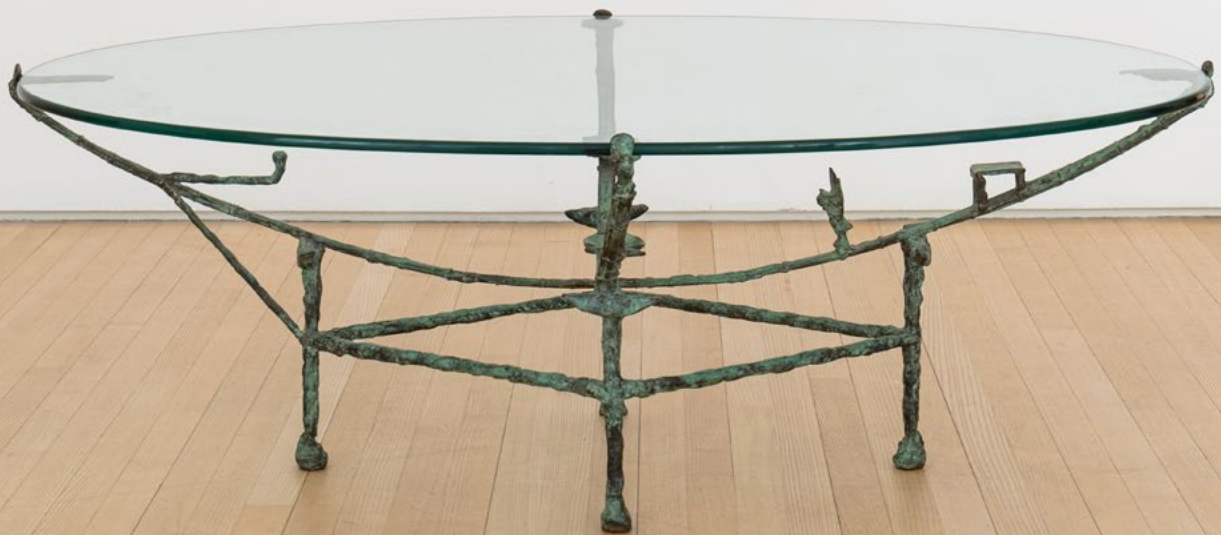
Diego Giacometti

The younger brother and lifelong collaborator of Alberto Giacometti, Diego was born in 1902 into one of the most influential families of the Modern period. Sharing an appreciation for the sculpted form similar to that of his brother, Diego garnered attention from collectors and gallerists who saw his comparable talent in his early works that were often meticulously crafted stands and props for Alberto's sculptures. Establishing himself as a sculptor in his own right in the mid-1930s, Diego's plaster maquettes translated flawlessly into the bronze furniture and objects that he is now so celebrated for.

As an independent artist, he began incorporating his affinity for nature into his designs, echoing the Alpine surroundings of his childhood and transforming familiar flora and animalia into bronze. This highly sought-after subject matter is wonderfully apparent in the *Abouret de coiffeuse à la Souris* chair, featuring a lively mouse climbing up the leg of the chair. A delightful *mis-en-scène*, it captures the wonder and charm at the heart of Giacometti's practice.

In *Low, oval table with Owl in flight, nest, and perch*, the tabletop sits delicately atop the arc of the bird's flight. Refined and articulately rendered in bronze, the frame of the table is beautifully naturalistic, resembling the organic shapes of branches and bones.

S94



Diego Giacometti
*Low, oval table with
"Owl in flight, nest,
and perch", 1979*

Cast bronze
17 1/2 x 50 5/8 x 33 3/8 inches (44.5 x 128.6 x 84.8 cm)
(DiG 13)
\$550,000



Provenance

The Artist

James Lord

Thomas Gibson Fine Art, London

Greenberg Gallery, St. Louis

Mr. and Mrs. Ronald K. Greenberg, St. Louis

Literature

Daniel Marchesseau, *Diego Giacometti* (Paris: Hermann, 1986), illustrated on page 109.

Diego Giacometti (St. Louis: The Greenberg Gallery, 1985), illustrated on page 34.

S94



Please note, the availability of the works is subject to change.

The background of the poster is a photograph of a grand, classical interior space. It features a large, arched opening in a wall made of light-colored stone blocks. The arch is flanked by four tall, fluted columns. Below the columns and the arch, there is a decorative base made of red and white marble. In the foreground, three dark, minimalist wooden chairs are arranged on a red, textured rug. The floor is made of black and white checkered tiles. The text is overlaid on this image in a clean, white, sans-serif font.

SALON 94 DESIGN

TEFAF

DONALD JUDD

OCTOBER 30 – NOVEMBER 4, 2020

Salon 94 Design Announces Representation of Judd Furniture

There is design, there is sculpture, and then there is the furniture of Donald Judd (1928–1994). In the early 1970s, the great artist turned his mind to the project of furnishing his Soho loft, beginning with a pair of metal sinks and a wood platform bed. He was motivated not by any programmatic purpose, but simple aesthetics and pragmatism. No store-bought furnishings could have been appropriate to his vision of clarity and total integration. A few years later, when establishing himself in Marfa, Texas – where “there was no furniture and none to be bought, either old or new” – he returned again to the discipline. This was the beginning of a more sustained engagement. From this moment on, he began creating furniture not just for his own immediate purposes, but as a self-standing investigation, parallel to his art and not to be confused with it (“a work of art exists as itself,” Judd wrote, “a chair exists as a chair itself”). He executed the forms in basic pine, at first, then moved on to other woods, and eventually metal.

Like his art works, Judd’s furniture forms are precise and orthogonal, fabricated by hand to his dimensions. They are possessed of that extreme simplicity that comes only from extensive refinement, honed to absolute finality from all the possibilities afforded by space itself. Judd wrote compellingly of his thoughts on this furniture. His most well-known statement on the topic, tellingly, is titled “It’s Hard to Find a Good Lamp.” Clearly, his essential dissatisfaction with what was available commercially – almost all of which he dismissed as “junk for consumers” – was still in place. But Judd also realized how difficult it was for mass producers to resist mediocrity, given the challenges of manufacturing costs and distribution. This explains his strategy of a restricted production, which allowed him to retain total control over quality and quantity. “Our furniture goes around the world,” he wrote, “but only one by one.”

Salon 94 Design is honored to represent this important material, making it more available to the public. The timing is right – given the *Judd* retrospective on now at the Museum of Modern Art (MoMA), which allows visitors to use his iconic wood benches and chairs. Given our cross-disciplinary breadth,

Salon 94 Design is uniquely well positioned to contextualize the furniture in a specific and autonomous way, free of any determinant category.

There is also a personal connection here. Jeanne Greenberg Rohatyn, founder of Salon 94 and Salon 94 Design, lived with Judd's work growing up in St. Louis. Greenberg Gallery, owned by her father, was the artist's primary Midwestern venue. Their house included major works, and moreover, subscribed to his tenets. "Our furniture was spare and essential," she remembers, "a Saarinen kitchen table, a Judd bench, a makeshift table of trash cans with a slab of wood on top. The only flourish was Diego Giacometti." Of his outfitted Land Rover, she remembers sitting in it, "feeling its heat and strict lines, its proportions perfectly symmetric to its function."

To be sure, S94D's program ranges far outside the aesthetic that Judd made his own. Yet even the differences are fascinating. Consider the way, for example, that his contemporary Gaetano Pesce's (born 1939) metamorphic, open-ended works juxtapose to Judd's tightly calibrated furniture – a true contrast of the Dionysian and Apollonian. But transcending the particularities of individual artistic visions we can see a program in its entirety, as deeply informed by Greenberg Rohatyn's early encounters with Judd. "A single one of his chairs," she notes, "through its sheer discipline, can rearrange and re-order a room." That lesson still animates the gallery's program today. Judd's furniture may be orchestrated from a geometry of lines and planes. But in its new home at S94D, it has come full circle.

Coinciding with this announcement is a presentation of metal furniture designed by Donald Judd in 1984. Furniture: 1984, is on view by appointment from October 26 until November 6 at 12 E 94th Street, New York, NY.

For all inquiries and appointments contact trang@salon94design.com
For all press inquiries contact sophie@companyagenda.com

For more information about Donald Judd Furniture, visit
judd.furniture and salon94design.com/donaldjudd

For more information about S94D, visit our Instagram
[@salon94design](https://www.instagram.com/salon94design) and our website salon94design.com

S94D



Installation of Donald Judd furniture with Philippe Malouin *Copper Rug*, 2020, Salon 94 Design, 89th Street, New York, NY
Image: Courtesy Donald Judd Furniture and Salon 94 Design

S94D



Donald Judd
Armchair I, 1984

Copper
29 1/2 x 19 3/4 x 19 3/4 inches (74.9 x 50.2 x 50.2 cm)
Numbered 157
Fabricated 2020 / (DJ 1)
\$12,000

S94D



Donald Judd
Chair 2, 1984

Painted aluminum: RAL 3020
29 1/2 x 19 3/4 x 19 3/4 inches (74.9 x 50.2 x 50.2 cm)
To be fabricated / (DJ 2)
\$7,500
By commission

S94D



Donald Judd
Stool 5, 1984

Painted aluminum: RAL 9017
19 3/4 x 19 3/4 x 19 3/4 inches (50.2 x 50.2 x 50.2 cm)
Numbered 100
Fabricated 2020 / (DJ 3)
\$6,500

S94D



Donald Judd
Seat/Table/Shelf 9
1984

Copper
29 1/2 x 39 3/8 x 19 3/4 inches (74.9 x 100 x 50.2 cm)
Numbered 100
Fabricated 2020 / (DJ 4)
\$17,000

S94D



Donald Judd
Desk 10, 1984

Clear anodized aluminum
29 1/2 x 39 3/8 x 39 3/8 inches (74.9 x 100 x 100 cm)
Numbered 102
Fabricated 2020 / (DJ 5)
\$10,000

S94D



Installation of Donald Judd furniture with Philippe Malouin *Copper Rug*, 2020, Salon 94 Design, 89th Street, New York, NY
Image: Courtesy Donald Judd Furniture and Salon 94 Design

S94D



Donald Judd
Table 12, 1984

Clear anodized aluminum
19 3/4 x 39 3/8 x 39 3/8 inches (50.2 x 100 x 100 cm)
Numbered 104
Fabricated 2020 / (DJ 6)
\$12,000

S94D



Donald Judd
*Seat/Table/Shelf/
Seat 13*, 1984

Brass
29 1/2 x 59 x 19 3/4 inches (74.9 x 149.9 x 50.2 cm)
Numbered 100
Fabricated 2020 / (DJ 7)
\$21,000

S94D



Donald Judd
Corner Chair 15
1984

Clear anodized aluminum
29 1/2 x 19 3/4 x 19 3/4 inches (74.9 x 50.2 x 50.2 cm)
Numbered 122
Fabricated 2020 / (DJ 8)
\$8,000

S94D



Donald Judd
Corner Chair 15
1984

Painted aluminum: RAL 9017
29 1/2 x 19 3/4 x 19 3/4 inches (74.9 x 50.2 x 50.2 cm)
Numbered 100
Fabricated 2020 / (DJ 9)
\$8,000

Philippe Malouin

British-Canadian Philippe Malouin holds a bachelor's degree in Design from the Design Academy Eindhoven. He has also studied at the École Nationale Supérieure de Création Industrielle in Paris and University of Montreal.

He set up his studio in 2008 after working for English designer Tom Dixon. Philippe has also taught at the Royal College of Art in London between 2012-2015.

His diverse portfolio includes tables, rugs, chairs, lights, art objects and installations. Philippe's client list includes: Iittala, Please Wait to be Seated, SCP, Marset Edizioni, Resident, OTHR, Hem, Ace hotel, Matter-Made, Established & Sons, Roll & Hill, 1882 Ltd., Kvadrat, Umbra Shift, IZÉ, Aesop.

Philippe is represented by Salon 94 Design gallery in New York City. He has recently won the Wallpaper* Magazine 'designer of the year' award. Philippe lives and works in London, where he operates his design studio.

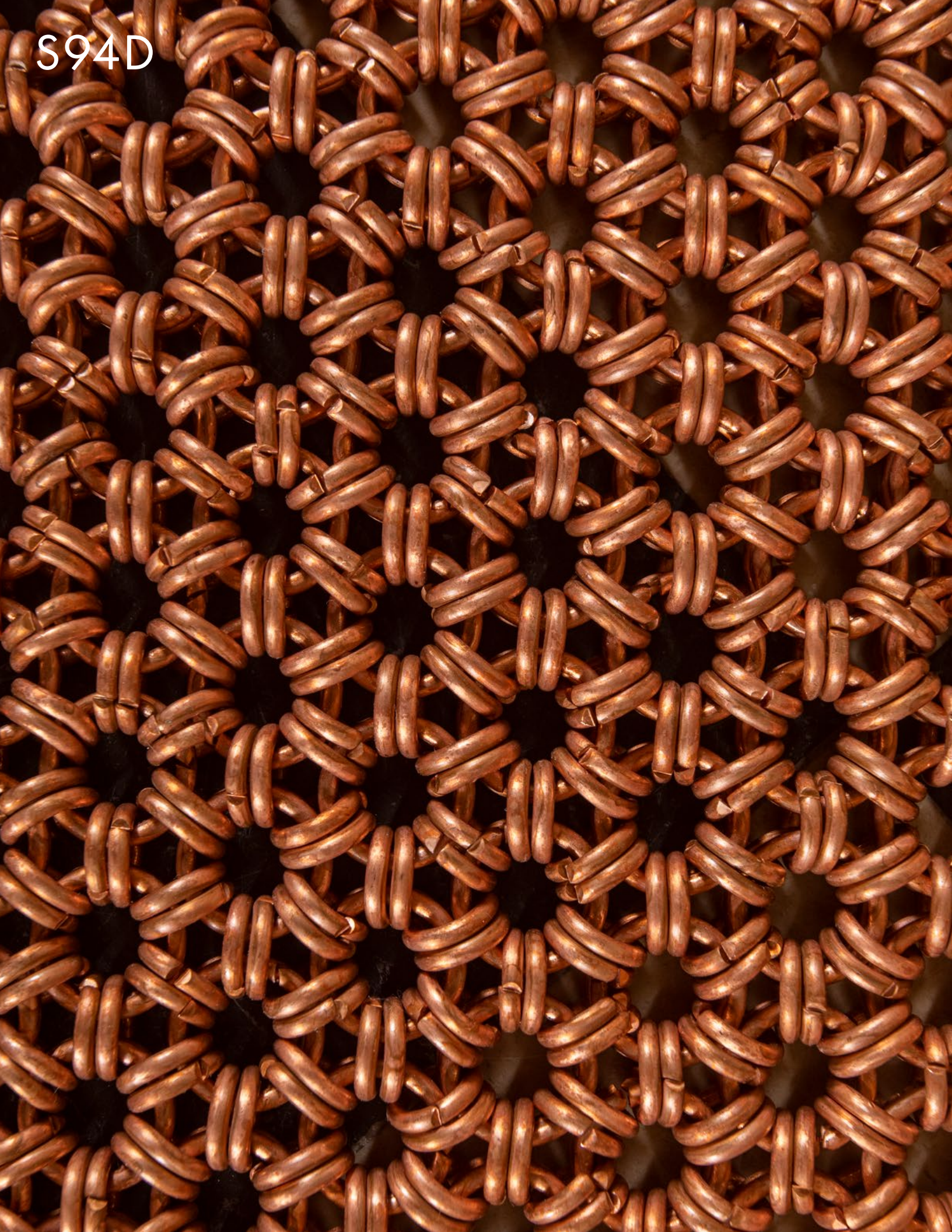
S94D



Philippe Malouin
Copper Rug, 2020

Copper
98.43 x 137.8 inches
(250 x 350 cm)
(PM 66)
\$115,000

S94D



S94D



Installation of Donald Judd furniture with Philippe Malouin 2020, Salon 94, New York, NY
Image: Courtesy Donald Judd Furniture and Salon 94

MyungJin Kim

In MyungJin's most current body of work, 'Paradise', she sculpts organically shaped, low relief, narrative story vessels in warm earthy terra cotta rather than the porcelain clay she had used for so many years in previous bodies of work. Although the themes in her work are archetypal, MJ filters and distills events from the immediacy of her own life as poignant subject matter in her art. MyungJin's narrative story vessels depict a primal botanical landscape inspired by the ancient plants in her garden. Frequently subject matter among other things, are mated pairs of owls and birds. The owl has been an enduring subject matter appearing intermittently through the years in MJ Kim's ceramic art.

Each vessel is hand-made with terra cotta clay. Imagery is begun as low relief sculpture around the vessels with painted details in white slip added to complete the image. It is where the complexity of the 2 dimensional and the 3 dimensional come together to complete a form and an image. The vessels are painted and polished with terra sigillata, best known as the surface finish on remarkable pre-columbian ceramic art from Mexico, Central and South America. This shift in her work was inspired by a recent trip to Mexico City.

S94D



MyungJin Kim
Paradise #29, 2020

Terra Cotta, Terra Sigillata
31 x 22 x 22 inches (78.7 x 55.9 x 55.9 cm)
(MK 9)
\$9,500.00

S94D



MyungJin Kim
Paradise #39, 2020

Terra Cotta, Terra Sigillata
19 x 15 x 10 inches (48.3 x 38.1 x 25.4 cm)
(MK 21)
\$4,000.00

S94D



MyungJin Kim
Paradise #22, 2020

Terra Cotta, Terra Sigillata
22 x 22 x 18 inches (55.9 x 55.9 x 45.7 cm)
(MK 16)
\$7,500.00

S94D

A work of art exists as itself;
a chair exists as a chair itself.
And the idea of a chair
isn't a chair. —Donald Judd