



November 18 - December 18, 1999

Apex Art Curatorial Program
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not-for-profit, tax-deductible org.

Apex Art does not engage in sales or sales related activities.

Donald Judd Untitled, 1988 clear anodized aluminum,
yellow plexiglass 9.875" x 39" x 9.875" photo:James Dee

*full essays on our website or by fax upon request

The Fortuitous Consequences

Charles Long
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Donald Judd
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Dorothy Krasowska
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David Robbins
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Ingrid Schaffner
•
Carolee Thea

apex

Ingrid Schaffner

That Someone

I once invited him for cocktails in Paris. He rang my doorbell at 9 rue St. Romain, to say that "he had come to say that he could not come," and then he left. But a new idea will appear...and someone will always say, "Duchamp first suggested that," although where or when they will not remember.

Julien Levy, "Duchampiana," View (Marcel Duchamp Issue), March 1945.

On October 20, 1999 we found out that our next show would be postponed. So... We asked Charles Long to loan us a work of his choice. And asked Paula Cooper Gallery to loan us a Donald Judd of their choice. Then we asked four writers to deal with this juxtaposition/situation. With excerpts here, full essays appear on our website: www.apexart.org/cancelled.htm or are available by fax upon request.

Dorothy Krasowska

After examining the pieces, it seems rather apparent why the curator selected these two particular sculptures for this exhibit. However, this juxtaposition was not planned. Chance placed these two works that brilliantly oppose and complement one another in the same gallery space. Originally, Apex Art had scheduled a completely different show, but that fell through. Luckily, there was enough time to arrange an alternative, but that also fell through. Finally, Apex was left with no time and an empty room. Quick thinking and the help of a few friends created this solution. The pieces by Judd and Long happen to work well together; they happen to create a dialogue with each other. This juxtaposition is a fluke. But if you ask me those are the best kinds of juxtapositions - unplanned ones...

Minimal art in general
forces us to look around
for other things to insert
into its space. It demands
accidental juxtapositions

instead of calculated ones. It proves that
an experience with a work of art does not always
have to be intersected with a point made by an
astute art person...

It is more productive when the audience can relate
the art to the world around them. This allows the
art to pertain to life - to life outside the gallery
space.*

World War II bunkers here make excellent art galleries and an insignificant memorial for the Holocaust stands near the square where vendors assemble to market produce on weekends.
...Rochelle limped into The German Canteen, (located under the porch) screaming unknowable German/Yiddish words like *schweinhund*, *Dummkopf*, *shtom a bebel*, and *fur dompft Juden* across. We came running.*

Carolee Thea

David Robbins

At the Center for Contemporary Acquisitions, panic! In its exhibition schedule a hole, no less unsightly for being small, had opened: A contemporary artist had up and cancelled on them. Cancelled! Word spread through the CCA's offices as fast as would news of some Biennial's invitees, and for the better part of an hour bedlam darkened those white halls. After the junior curatorial staff had managed to revive all the

interns, a tough old bird of a chief curator emerged from her office to address the youngsters, most of whom still lay where they had fallen. *