

THE MULTICOLORED WORKS (DONALD JUDD)

Mónica de la Torre

Figure 23: Untitled, 1985 (85-14)

A remarkable degree of red means that, a remarkable exchange is made. A cool red rose and a pink cut pink, a collapse and sold hole, a little less hot. Systematize confusion and thereby contribute to discrediting the world of reality. I like the rule that corrects the emotion. What is most real is the illusions I create. My memory is. You should wear white more often—it becomes you. Today insults have become an honor... Spit is a luxury item. We frame it on the model. The mirror of rain. A shining indication of yellow consists in there having been more of the same color than could have been expected when all four were bought. This necessarily spread into nothing.

Side view 1

A cool red rose and a pink cut pink, a collapse and sold hole, a little less hot. Today insults have become a luxury item. A remarkable exchange is made. We frame it on the model. A pink cut pink, a collapse and sold hole. You should wear white more often—it becomes you.

Side view 2

Systematize confusion and thereby contribute to a shining indication of yellow. What is most real is the illusions I create. More of the same color than could have been expected—it's like the rule that corrects the emotion. This necessarily spread into nothing.

Figure 22: *Untitled*, 1985 (85-11)

View from above

My memory is a black-and-white film: it's severe and different from this reserve stock of images. As if undulating awful curtains should part. The eye's black frame renders the glance penetrating, and the range that sets fire to the cheekbone goes to increase the brightness of the pupil. Makeup doesn't need to hide. There having been more of the same color than could have been expected when all four were bought. Bananas—I always eat them—I am entitled to a dozen cocktails—please—"Keep smiling!" Act—go on—industry uninvestigated! Systematize confusion. My memory is a color film, technically superior to commercial films. I prefer black-and-white film: it's more severe and suits my taste for analysis. It's also different from the way the artistic product itself functions as advertising for the order under which it is produced. My memory is technically superior to commercial films: it's severe and different from this reserve stock of images. As if undulating awful curtains. The black frame renders the glance penetrating, and the range that sets fire to the cheekbone adds brightness to a woman's face. Makeup; let it display itself.

Side views

Makeup doesn't have the need to hide itself; it'll function as advertising for the order under which it is produced. Let it display itself, at least it does

so with honesty. Black-and-white film: it's severe and suits my taste for analysis. Let it display this reserve stock of images. Figure 20:

Untitled, 1985 (85-12)

Side view

Like the bank of mussels Alphonse Allais taught to play the castanets, my friend takes a microphone that's dropped from the sky and shouts, for it is just that a man not look for his pleasure like a Busby Berkeley ballet. The sky has coastlines where America drowns itself with machines, and my words no longer need the liner full of oblong compartments, some with lids that clack shut while others stay stubbornly closed. Some bodies must not repeat themselves at sunrise.

Side view

A retold musical comedy. We are marines. We're shipping off to war. There is great confusion in the

frame. Nobody knows exactly what room to take.
A window open upon the infinite like a Busby
Berkeley ballet. My friend takes a microphone
that's dropped from the sky and shouts: red and
black represent an excessive life, a retold musical
comedy. We're shipping off to war. There is great
confusion in the passageway. Let it display itself,
at least it does so with frankness and honesty.