

Donald Judd created spirit as well as form, thought together with feeling, and ethics alongside uncertainty. Polarities like these help keep existence open, and are, I imagine, one of the reasons why he objected to the label, Minimal. "I don't think anyone's work is reductive," he protested in 1966. Most scholars have downplayed the vitality of Judd's works of art, proceeding as if they somehow described only facts, including, and especially, the relationship of the body to an object. I believe, however, that all art involves relationships of values as well. In this sense, I believe art adds to our world, since it produces transitions rather than meanings. This strong claim is like one John Dewey made in his book *Art as Experience*, which Judd and many others read: "Immediacy and individuality, the traits that mark concrete existence, come from the present occasion; meaning, substance, content, from what is embedded in the self from the past." On this thinking, credible art is a force of change since nothing stands between self and world.

When artists use materials directly, they create sequences of experience that articulate belief and help structure reality. I will take each of these facets in turn, but here want to say that rather than insisting on the modernist's "at-onceness" or the postmodernist's "critique," credible art keeps the universe responsive to free will. As Karl Popper wrote: "Our universe is partly causal, partly probabilistic, and partly open: it is emergent."

Credible art is art that creates possibilities from realities, by which I mean that each work is useful only insofar as it continues to satisfy experience. This open position is scientific, like Popper's, in that makes judgments about art a matter of trial and error, and social, like Dewey's, in that truth and reality are what it is reasonable to believe.

Credible art is art that creates human potential. As Judd explained: "If something is done freely, the activity proliferates its own distinctions, grows to contain an order not of control but of more choices." This open position is exactly what Henri Bergson wrote in his 1907 book, *Creative Evolution*: "I should like to come back to a subject on which I have often spoken, the continuous creation of unforeseeable novelty which seems to be going on in the universe. As far as I am concerned I feel I am experiencing it constantly."

Disparity is a method against determinism. It opens existence to free will, which is why credible art never settles. Credible art concentrates the sensual complexity of reality. By reality, I mean both physics and fantasy. As Gilles Deleuze explained, "It is a case of a 'transition,' of a 'change,' a becoming, but it is a becoming that endures, a change that is substance itself."

We are, disparity makes clear, but the emergence of spirit and matter.

I have made an argument for indeterminism. The world in change, behavior adds to reality, and every order is only local.

This is a position that I think Judd held when reflecting on the unity of his art, principles, and activism. "Art," he said, "helps undermine general political stagnation, and provides a little freedom, which supports science, which requires freedom." A bit of freedom is what is created when we add credible art to our life.