



Dan Flavin

Minjie Lin



Dan Flavin:

Dan Flavin Tiffany Bell, Michael Govan, 2004-01-01 New scholarship and interpretation of Flavin's work also appears in the form of three critical essays by experts and an extensive chronology, comprehensive bibliography and exhibition history. In addition, this book includes Flavin's text in daylight or cool white, an autobiographical sketch originally published in *Artforum* in 1965 and two interviews with the artist, one from 1972 and the other from 1982. **BOOK JACKET** **Dan Flavin, Fluorescent Light, Etc** Dan Flavin, National Gallery of Canada, Vancouver Art Gallery, 1969 **Dan Flavin** Jeffrey Weiss, 2006-01-01 In making light his primary medium, Dan Flavin (1933-1996) established himself as one of the most innovative and significant artists of the minimalist movement. A new generation encountered Flavin's work through the critically acclaimed exhibition *Dan Flavin: A Retrospective*, which opened in October 2004 at the National Gallery of Art, Washington. *Dan Flavin: New Light* includes essays that respond to this exhibition and to the renewed interest in Flavin's work and its place in 20th-century art. In this volume, six leading scholars of contemporary art consider the ambiguities and multiple resonances of Flavin's light works. Each addresses the ontological complexity of the work object, based yet situational and painterly in its deployment of colored light within the insistently sculptural world of minimalism. The book's contributors interpret this tension by exploring Flavin's early assemblages, the relationship of drawing to his installation practice, the specificity of his materials and their operation in actual space, and the openly ambivalent place of Flavin's work within the history of late modernism. Also available from Yale University Press: *DAN FLAVIN: A RETROSPECTIVE* ISBN 0 300 10632 7 *DAN FLAVIN: THE COMPLETE LIGHTS* ISBN 0 300 10633 5 *Dan Flavin*, 2014 [Dan Flavin: Series and Progressions](#) Dan Flavin, 2015-08-25 Described by fellow artist Mel Bochner as one of the first artists to make use of a basically progressional procedure, influential Minimalist artist Dan Flavin was known for his systematic arrangement of color and light. This major monograph was published on the occasion of *Dan Flavin: Series and Progressions*, the first exhibition of the artist's work held in 2009 at David Zwirner in New York, since the gallery announced its representation of Dan Flavin. Featuring over fifty full-color plates of exemplary works made between 1963 and 1990, in addition to a comprehensive selection of installation views, archival photographs and documents, this publication carefully examines Flavin's use of progressions and serial structures, ideas that were central to his practice throughout his career. It also describes how his manipulations of color and light were aspects of his work that not only led to it being characterized as Minimalist art but came to define and influence Conceptual artistic practices. *Dan Flavin: Series and Progressions* includes new scholarship by noted Flavin scholar and curator Tiffany Bell, author of the artist's catalogue raisonné, Anne Rorimer, Richard Shiff, and Alexandra Whitney, an interview with Dan Graham, and a facsimile of the original catalogue from Flavin's 1967-1968 exhibition alternating pink and gold at the Museum of Contemporary Art, Chicago. Additional context is provided by a detailed illustrated chronology which documents historical exhibitions of Flavin's work. [Dan Flavin](#) Michael Govan, Dan Flavin, Tiffany

Bell, Brydon Smith, National Gallery of Art (U.S.), 2004 Dan Flavin 1933 1996 is considered one of the most important and innovative artists of the late twentieth century The simplicity and systematic character of his extraordinary work along with his relentless exploration and ingenious discovery of an art of light established him as a progenitor and chief exponent of Minimalism Uniquely situated outside the mediums of painting and sculpture the majority of Flavin's work after 1963 consists of art made from light This landmark book the first retrospective publication of Flavin's art since 1969 includes around 45 of the artist's most important light works beginning with a pivotal series of constructed boxes with attached incandescent or fluorescent lights called icons made from 1961 to 1963 Works spanning Flavin's career are discussed in depth including examples that integrate light with the surrounding space and show the particular characteristics of blended fluorescent light large scale installations and constructed corridors The book also includes reproductions of Flavin's drawings which show his thought processes and working methods New scholarship and interpretation of Flavin's work appears in the form of three critical essays by experts an extensive chronology comprehensive bibliography and exhibition history In addition Flavin's seminal text in daylight or cool white an autobiographical sketch originally published in Artforum in 1965 is included Exquisitely designed and produced with many new stunning color reproductions Dan Flavin A Retrospective captures the brilliance of this artist's contribution to and challenges of the art world and will be the authoritative volume on Flavin for years to come publisher description

Dan Flavin, Lumière Fluorescente, Etc Dan Flavin, Vancouver Art Gallery, National Gallery of Canada, 1969

Dan Flavin: Rediscovery of Light Natalia Spektor, 2012-07-19 Seminar paper from the year 2012 in the subject English Language and Literature Studies Other grade 2 0 University of Cologne Englisches Seminar language English abstract In 1957 Flavin began to experiment with drawing and fashioning hybrid collages and assemblages mostly made with found materials Four years later he created the first of eight icons boxy monochrome painted constructions outfitted with incandescent bulbs and short fluorescent tubes wall hung objects which are neither painting nor sculpture and which represent his first use of light He worked on icons consistently for three years constructing the objects by using hand tools and then painting them Dispensing altogether with the traditional materials of painting and sculpture Dan Flavin adopted common commercially available fluorescent light as the primary medium for his art He preferred standardised utilitarian fluorescent light to custom designed showy neon As Michael Govan notes Flavin confined himself to a limited palette red blue green pink yellow ultraviolet and four different whites and form straight two four six and eight foot tubes see 2004 II 19 In most cases Flavin named his works as untitled but often added a dedication Furthermore he used lower case for inscription except for proper names and places Many of his works have the same or similar titles Further with the diagonal of May 25 1963 Dan Flavin established a system as he himself called it which is a structured whole and whose parts are replaceable Flavin 1965 24 To understand his system and oeuvre as a whole a special attention should be paid to the following questions Why did Flavin choose light as a medium for his works How did he understand and define the

phenomenon of light Which influences were significant for Dan Flavin s art and why Why did he choose exactly an icon and later the diagonal as a form of representation for his first light works Which ideas meanings and principles are veiled in his works What was new in Flavin s rediscovery of light To answer these questions and to consider the significance of his artistic work in the art historical context Dan Flavin s oeuvre and the development of his artistic style will be analysed through his key works with fluorescent light from different periods of time

Dan Flavin ,2004 *Dan Flavin* Dan Flavin,1991 Dan Flavin Dan Flavin,Jeffrey Weiss,2008 This book examines a seminal early exhibition of work by Dan Flavin that took place in 1964 at New Yorks influential though short lived Green Gallery This exhibition was groundbreaking not only in terms of its presentation of radically innovative work that used commercially available colored fluorescent light but also because it marked a turning point in Flavins career The Green Gallery show was the first exhibition in which the artist presented only fluorescent light pieces and it included such important works as the diagonal of May 25 1963 to Robert Rosenblum 1963 a primary picture 1964 and the nominal three to William of Ockham 1963 It marked the development of the minimalist language of illumination that would characterize Flavins influential work until his death in 1996 and is therefore considered by many to be one of the key gallery exhibitions of the 1960s Dan Flavin The 1964 Green Gallery exhibition includes new scholarship on this important body of work by Jeffrey Weiss Director of the Dia Art Foundation New York The publication documents the original show with rare archival photographs and reproductions of the early critical reviews and responses to Flavins fluorescent light works and includes a selection of recently commissioned statements by artists and critics who saw the exhibition in 1964 The book also contains new color plates that document each of the works from the exhibition in addition to a selection of drawings which show the development of Flavins ideas about these works and their original installation

Dan Flavin Dan Flavin,Tiffany Bell,Pulitzer Foundation for the Arts,2008-01-01 **Dan Flavin** Dan Flavin,Jay Belloli,Emily S. Rauh,Forth Worth Art Museum,Art Institute of Chicago,University Art Museum (Berkeley, California),1977 **Dan Flavin** Dan Flavin,1981 **Dan Flavin, Three Installations in Fluorescent Light** Dan Flavin,Kunsthalle Köln,1974 **Dan Flavin** Dan Flavin,1975 **Dan Flavin, Lights** Dan Flavin,2012 Transforming color into light is one of the great themes of painting Dan Flavin 1933 1996 used light as color and material Employing ordinary neon light tubes he developed a radical new form of art that freed the picture from its frame and turned it into a luminous space consuming color object Expanding the wall painting by turning it into a light installation corresponded with the liberation of light from its traditionally spiritual meaning Flavin s works recall neon signs from urban nightlife or commonplace living room lamps Viewers find themselves immersed in a splendid play of light and color that allows the physical experience of unrestrained art This publication elucidates the development of Flavin s oeuvre from the visual objects the so called Icons to the spatial installations with neon tubes and explains their genesis based on drawings and prints an independent group of works that testifies to the artist s visual sensitivity German edition ISBN 978 3 7757 3522 3 Exhibition

schedule mumok museum moderner kunst stiftung ludwig Vienna October 13 2012 February 3 2013 Kunstmuseum St Gallen March 16 August 18 2013 **Dan Flavin: Fluorescent Light**, 1969 *Dan Flavin, Drawings, Diagrams and Prints, 1972-1975* Dan Flavin, Fort Worth Art Museum, 1977 *Dan Flavin: Corners, Barriers and Corridors* Dan Flavin, 2016-11-22 Showcasing Dan Flavin's corner barrier and corridor works this catalogue explores the artist's core sculptural vocabulary and how his use of fluorescent light forged a new relationship between the art object and its surrounding architecture This publication examines how Flavin's light works which he described as situations function in space occupying key positions that highlight how the rooms themselves are constructed The exhibition is not only historically significant as it mines early explorations in Flavin's practice but many of the works are reproduced for the first time in plates that accurately capture their colors Published on the occasion of the 2015 eponymous exhibition at David Zwirner New York *Corners Barriers and Corridors* takes as its point of departure the artist's influential show *Corners Barriers and Corridors* in fluorescent light from Dan Flavin presented at the Saint Louis Art Museum in 1973 Above all the photography reveals the unexpected and powerful interplay between the light of neighboring pieces and the space the way the walls floor and various hues mingle to form unpredicted palettes that reveal what Michael Auping following Donald Judd calls the exoskeleton These works with their immediate relationship to architecture not only function as color experiments but as structural explorations in light and in his essay Auping explores how Flavin's investigations of corners barriers and corridors became an essential part of the way the artist understood space This publication also features rarely seen photographs of Flavin installing his historic 1973 exhibition as well as detailed notes by Alexandra Whitney about the works included in the St Louis presentation Designed by McCall Associates in close collaboration with the Estate of Dan Flavin this catalogue presents an especially significant body of work in a completely new way and offers a vital historical perspective on Flavin's practice

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