



# Dan Flavin



**Dan Flavin**

## **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**, 2014 *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: 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 professional 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 York's 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 Flavin's 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 Flavin's 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 Flavin's 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 Flavin's ideas about these works and their original installation.

*Dan Flavin* Dan Flavin, **Dan Flavin** Dan Flavin, Tiffany Bell, Pulitzer Foundation for the Arts, 2008-01-01

Dan Flavin Isabelle Dervaux, Dan Flavin, 2012

Although Minimalist artist Dan Flavin (1933-1996) is best known for his brightly coloured installations of fluorescent lights, he was also an avid draftsman. This richly illustrated publication is the first to explore the central role drawing played in his art, to include his drawings from nature and to consider excerpts from his journal in which he wrote about his passion for drawing.

*Dan Flavin, Three Installations in Fluorescent Light* Dan Flavin, Kunsthalle Köln, 1974

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** Dan Flavin, 1975

**Frederic Church** Jennifer Raab, 2015-01-01

A reconsideration of Church's works offering a sustained examination of the aesthetics of detail that fundamentally shaped 19th century American landscape painting

**Dan Flavin: Fluorescent Light**, 1969

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web may 6 2018 this ritual in its historical sense is a family celebration and a gesture of hospitality conveying the message that the new member of the family is welcomed by both the living members of the family and the ancestors this is a one off ritual in zulu culture unlike the birthday party in western culture

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