



# Dan Flavin The Architecture Of Light

**Daniel Marzona**



## **Dan Flavin The Architecture Of Light:**

*Dan Flavin* Dan Flavin, Solomon R. Guggenheim Foundation, 1999 This book published on the occasion of Dan Flavin The Architecture of Light at the Deutsche Guggenheim Berlin draws upon the Solomon R Guggenheim Museum s extensive holdings of the artist s work **Light in Architecture** Dan Flavin, 2002 **Designing with Light** Victoria Meyers, 2006 In the first chapter of *Designing with Light* Meyers summarizes recent developments in the science of light and their cultural impact and then surveys the uses of light in contemporary visual art theater film and even music This overview reveals how the work of artists as diverse as videographer Bill Viola stage director Robert Wilson and composer John Cage can lend architects insight into the properties of light Each of the following chapters is devoted to one aspect of light in contemporary architecture beginning with Color and continuing with Lines Form Glass Windows Sky Frames Shadows and finally Reflections Within these chapters some two hundred vivid color photographs illustrate the myriad ways in which architects like Zaha Hadid Herzog de Meuron Rem Koolhaas and John Pawson have employed light internally and externally in their recent commissions Enriched with this abundance of images as well as with numerous insights from Meyers s own architectural practice *Designing with Light* will appeal to every student practitioner and enthusiast of contemporary architecture BOOK JACKET *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 **The Infinite Line** Briony Fer, 2004-01-01 A trav s de la obra de varios artistas Rothko Piero Manzoni Agnes Martin Dan Flavin Eva Hesse Blinky Palermo y Louise Bourgeois se analizan aspectos innovadores del arte de los a os 50 y 60 incidiendo en la tendencia a la repetici n y la seriaci n que tiene lugar tras el declive del modernismo empleada por el minimalismo y considerada como estrategia que genera nuevas formas de ver y pensar *Light in Architecture and Art* Tiffany Bell, 2002 **The Magic of Light** Carter Ratcliff, Arthur Zajonc, Stephen Antonakos, 2002 *Enrico Castellani, Dan Flavin, Donald Judd, Günther Uecker* Haunch of Venison (Gallery), Enrico Castellani, Adachiara Zevi, 2009 Published by haunch of Venison on the occasion of the exhibition at Haunch of Venison Enrico Castellani Dan Flavin Donald Judd Gunther Uecker London 10 September 31 October 2009 *Light in Architecture and Art* Tiffany Bell, 2002 Dan Flavin, Three Installations in Fluorescent Light Dan Flavin, Kunsthalle Köln, 1974 Minimal Art Daniel Marzona, 2004 The bare minimum Often regarded as a backlash against abstract expressionism Minimalism was characterized by simplified stripped down forms and materials used to express ideas in a direct and impersonal manner By presenting artworks as simple objects minimalist artists sought to communicate esthetic ideals without reference to expressive or historical themes This critical movement which began in the 1960s and branched out into land art performance art and conceptual art is still a major

influence today This book explains the how why where and when of Minimal Art and the artists who helped define it Featured artists Carl Andre Stephen Antonakos Jo Baer Larry Bell Ronald Bladen Walter De Maria Dan Flavin Robert Grosvenor Eva Hesse Donald Judd Gary Kuehn Sol LeWitt Robert Mangold John McCracken Robert Morris Robert Ryman Fred Sandback Richard Serra Tony Smith Frank Stella Robert Smithson Anne Truitt About the Series Each book in TASCHEN's Basic Genre Series features a detailed illustrated introduction plus a timeline of the most important political cultural and social events that took place during that period a selection of the most important works of the epoch each of which is presented on a 2 page spread with a full page image and with an interpretation of the respective work plus a portrait and brief biography of the artist approximately 100 colour illustrations with explanatory captions **Allora & Calzadilla** Sofía Hernández Chong Cuy,2005 [Richard Shiff: Writing After Art](#) Richard Shiff,2023-05-16 A broad and deep anthology of critic and art historian Richard Shiff's most influential writings which have shaped our understanding of twentieth and twenty first century art Elegantly designed as intended for broad readership including art historians art critics artists among other lovers of art this volume is a must read experience with pleasure and discovery Phong Bui *The Brooklyn Rail* In his engaging and often strikingly deep observations of major modern and contemporary visual art Shiff has written about an impressive range of artists including Willem de Kooning Marlene Dumas Jasper Johns Donald Judd Barnett Newman Pablo Picasso and Bridget Riley A leading scholar and powerful voice Shiff's insight into some of the most prominent artistic practices spans generation place and approach as seen in this considered selection of essays on twenty six artists These writings first appeared in exhibition catalogues for retrospectives at galleries and institutions including the Centre Georges Pompidou the Solomon R Guggenheim Museum The Museum of Modern Art and Tate Modern Shiff supplements his unquestionable fluency in art history with insights cultivated from his readings in philosophy phenomenology literary theory and psychoanalysis among other fields Shiff's writing conceptually rich meditative and enjoyable to read is attuned to the nuances of artistic style and technique drawing out art's social implications not merely from broad histories but also directly from artists mark making and technical gestures Actively engaged as a viewer and a writer Shiff has transformed the act of looking at art into contemplative and captivating writing Includes essays on Georg Baselitz Mark Bradford Georges Braque Jim Campbell Chuck Close Willem de Kooning Peter Doig Marlene Dumas Dan Flavin Suzan Frecon Lucian Freud Ellen Gallagher Jasper Johns Donald Judd Ellsworth Kelly Brice Marden Julie Mehretu Barnett Newman Pablo Picasso Bridget Riley Richard Serra Joel Shapiro Richard Tuttle Cy Twombly Jack Whitten and Zeng Fanzhi **The Architect and Designer Birthday Book** James Biber,2024-06-25 A thoughtfully curated collection in a stunning package that recognizes and celebrates the birthdays of famous infamous and often overlooked designers and architects The gift book for design and architect professionals and students they didn't know they needed but will no longer be able to live without Drawn from architect James Biber's epic Instagram project in which he posted a birthday bio of a famous or less famous designer or architect every day for a mid

pandemic year The Architect and Designer Birthday Book is filled with personal opinionated and humorous observations on fascinating design and architect figures past and present The minibiographies and birthday profiles in the book cover a range of international architects and designers as well as artists including Architects from the Aaltos Aino and Alvar to Zumthor Rivals Bernini and Borromini Photographers Lee Miller Louise Dahl Wolfe Vivian Maier Dody Weston Thompson Margaret Morton and Judith Turner Midcentury modernists Marcel Breuer Walter Gropius and Florence Knoll Charlotte Perriand Lilly Reich Anne Tyng and Denise Scott Brown More anecdotal histories than authorized biographies these daily profiles are not only fun to read but provide spot on commentary for anyone interested in how designers and architects relate to each other as well as their place in history It is the intersection of Biber s life and the history of architecture and design **Dan Flavin** Dan Flavin,Pace Gallery,1993 **Made of Light** Mark Major,Jonathan Speirs,Anthony Tischhauser,2005 Our visual experience and emotional reaction to buildings is shaped by the control of light and shadow Light is increasingly integrated into the fabric of buildings and becomes a part of the architecture This book investigates the basic properties and qualities of light presents a sketchbook of ideas and observations and includes an in depth interview *Contemporary Art: November 12, 2002, New York, Cat #NY010402* Phillips New York (Auctioneers : 2001),2002 *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 woks 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 *From Pop to Now* Sonnabend Gallery (New York, N.Y.), Rachel Haidu, 2002 Taking one of Andy Warhol's famous Campbell soup can paintings as its starting point *From Pop to Now* presents a definitive survey of works collected by international gallery owners Ileana and Michael Sonnabend over the last four decades For more than half a century the Sonnabends have been a seminal force in the contemporary art world often showing bold new work considered impossible to sell or too difficult for the times In Paris from 1962 to 1973 and in New York from 1970 to the present the Sonnabend galleries shows have showcased a virtual who's who of contemporary art spanning the full gamut of artistic exploration from Pop Art to Minimalism and Conceptualism from painting and sculpture to video and photography During the height of the Pop movement Ileana was dubbed the Mom of Pop Art and the impact made by her artists at the time among them Jasper Johns Robert Rauschenberg Cy Twombly Andy Warhol Roy Lichtenstein Claes Oldenburg and James Rosenquist is now as legendary as Sonnabend's passion for collecting contemporary art Committed to exposing audiences in Europe and the United States to the most exciting contemporary work on both continents the Sonnabends brought to New York the works of Italian Arte Povera artists Mario Merz Gilberto Zorio Jannis Kounellis and Pier Calzolari and other Europeans including Bernd and Hilla Becher Christian Boltanski and Anselm Kiefer More than a collection *From Pop to Now* looks at a pivotal time in contemporary art history bringing together not only the names that have made history but also the seminal artworks that have defined a generation *Gyorgy Kepes* John R. Blakinger, 2019-06-25 How Gyorgy Kepes the last disciple of Bauhaus modernism became the single most significant artist within a network of scientific experts and elites Gyorgy Kepes 1906 2001 was the last disciple of Bauhaus modernism an acolyte of László Moholy-Nagy and a self-styled revolutionary artist But by midcentury transplanted to America Kepes found he was trapped in the military industrial aesthetic complex In this first book-length study of Kepes John Blakinger argues that Kepes by opening the research laboratory to the arts established a new paradigm for creative practice the artist as technocrat First at Chicago's New Bauhaus and then for many years at MIT Kepes pioneered interdisciplinary collaboration between the arts and sciences what he termed interthinking and interseeing Kepes and his colleagues ranging from metallurgists to mathematicians became part of an important but little explored constellation the Cold War avant-garde Blakinger traces Kepes's career in the United States through a series of episodes Kepes's work with the military on camouflage techniques his development of a visual design pedagogy as seen in the exhibition *The New Landscape* and his book *The New Landscape in Art and Science* his encyclopedic *Vision Value* series his unpublished magnum opus the *Light Book* the Center for Advanced Visual Studies (CAVS) an art science research institute established by Kepes at MIT in 1967 and the Center's proposals for massive environmental installations that would animate the urban landscape CAVS was entangled in the antiwar politics of the late 1960s as many students and faculty protested

MIT's partnerships with defense contractors some of whom had ties to the Center In attempting to undream the Bauhaus into existence in the postwar world Kepes faced profound resistance Generously illustrated drawing on the vast archive of Kepes's papers at Stanford and MIT's CAVS Special Collection this book supplies a missing chapter in our understanding of midcentury modern and Cold War visual culture

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