



Références 2014





This is one of two rooms devoted to Dan Flavin, whose dazzling, atmospheric works use mass-produced fluorescent lights arranged in simple linear forms.

This display of sculptures by Dan Flavin includes works belonging to a collection of international contemporary art jointly owned by Tate and National Galleries of Scotland. It is known as ARTIST ROOMS and focuses on individual rooms devoted to particular artists.

Flavin always limited his choice of material to standard-sized lamps in a range of commercially available colours, and many of his works are serial variations of the same basic layouts. This neutral geometry and reliance on industrially produced elements led to Flavin's sculptures being associated with the cool, rational aesthetics of minimalism. However, Flavin always rejected this label, and described his work as 'maximalist' to reflect the balance between its economy of means and visual exuberance.

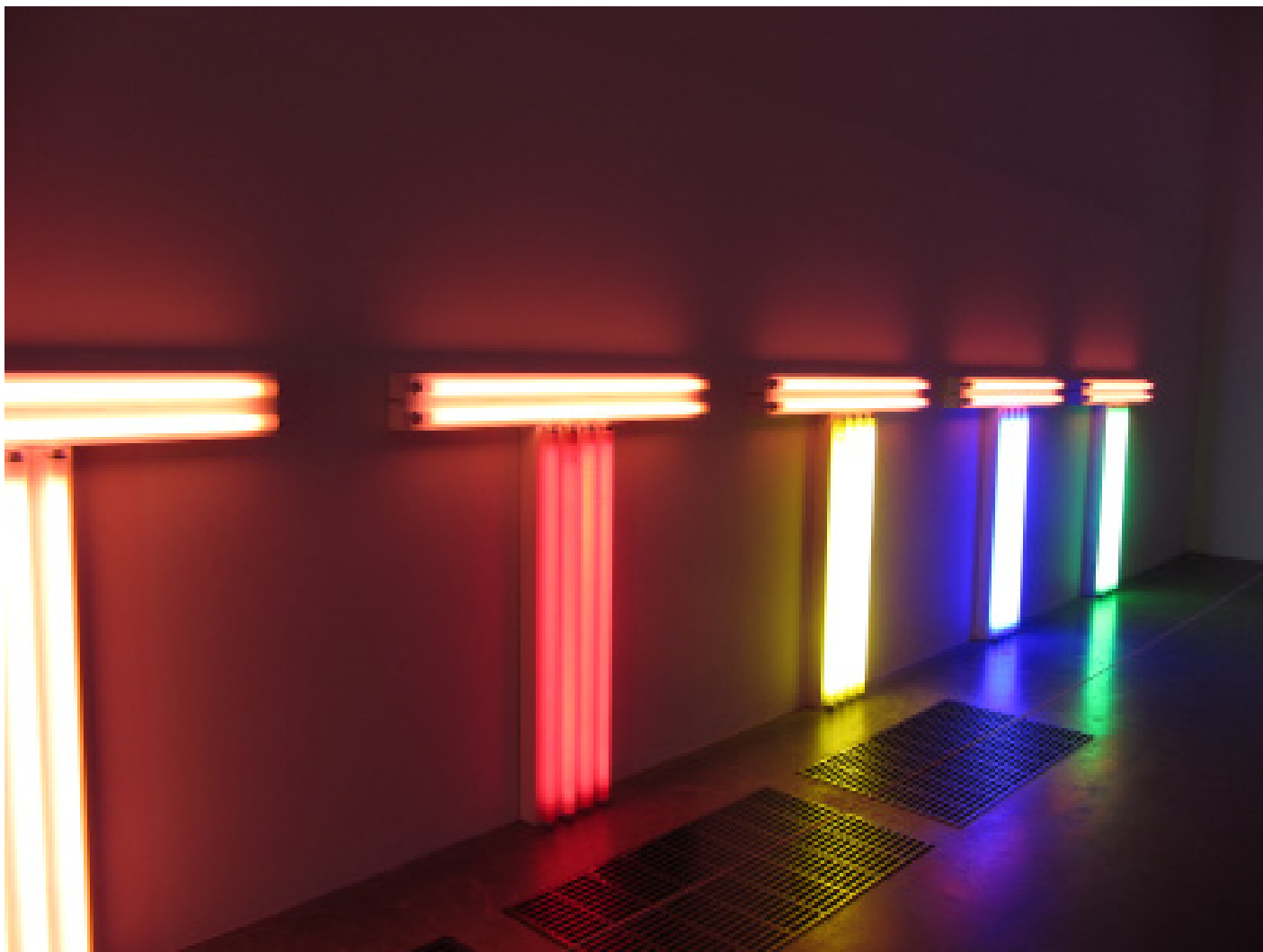
Unified (to Don Judd, colorist), 1-5 1987 is a vibrant celebration of colour in the form of a homage to the sculptor Donald Judd. At a time when Judd was known chiefly for his pared-down approach to materials and structures, Flavin chose to draw attention to his friend's chromatic inventiveness.

Like Judd's sculptures, Flavin's work engages with the architecture in which it is shown. He saw his fluorescent tubes as real materials with a real spatial presence, and rejected any attempt to link his use of light with spirituality. Indeed, he bluntly insisted that his art 'is what it is, and it ain't nothin' else... it is very easy to understand.'

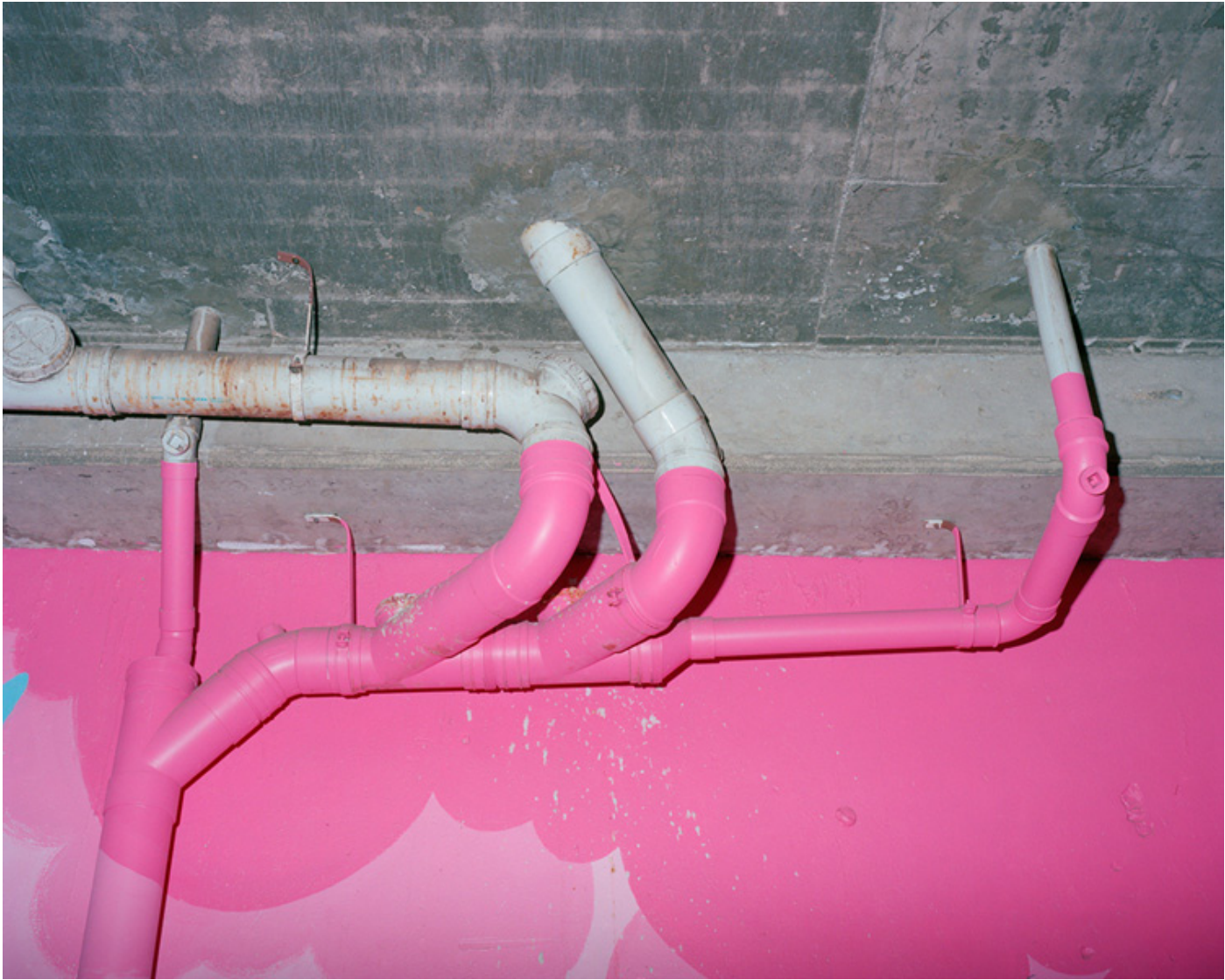
Dan Flavin (1923–1996) was born in New York City. He lived and worked in New York City and Long Island, NY.

ARTIST ROOMS was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and British Governments, and is being shared with museums and galleries throughout the UK with additional generous support from The Art Fund and the Scottish Government.

Curated by Matthew Gale







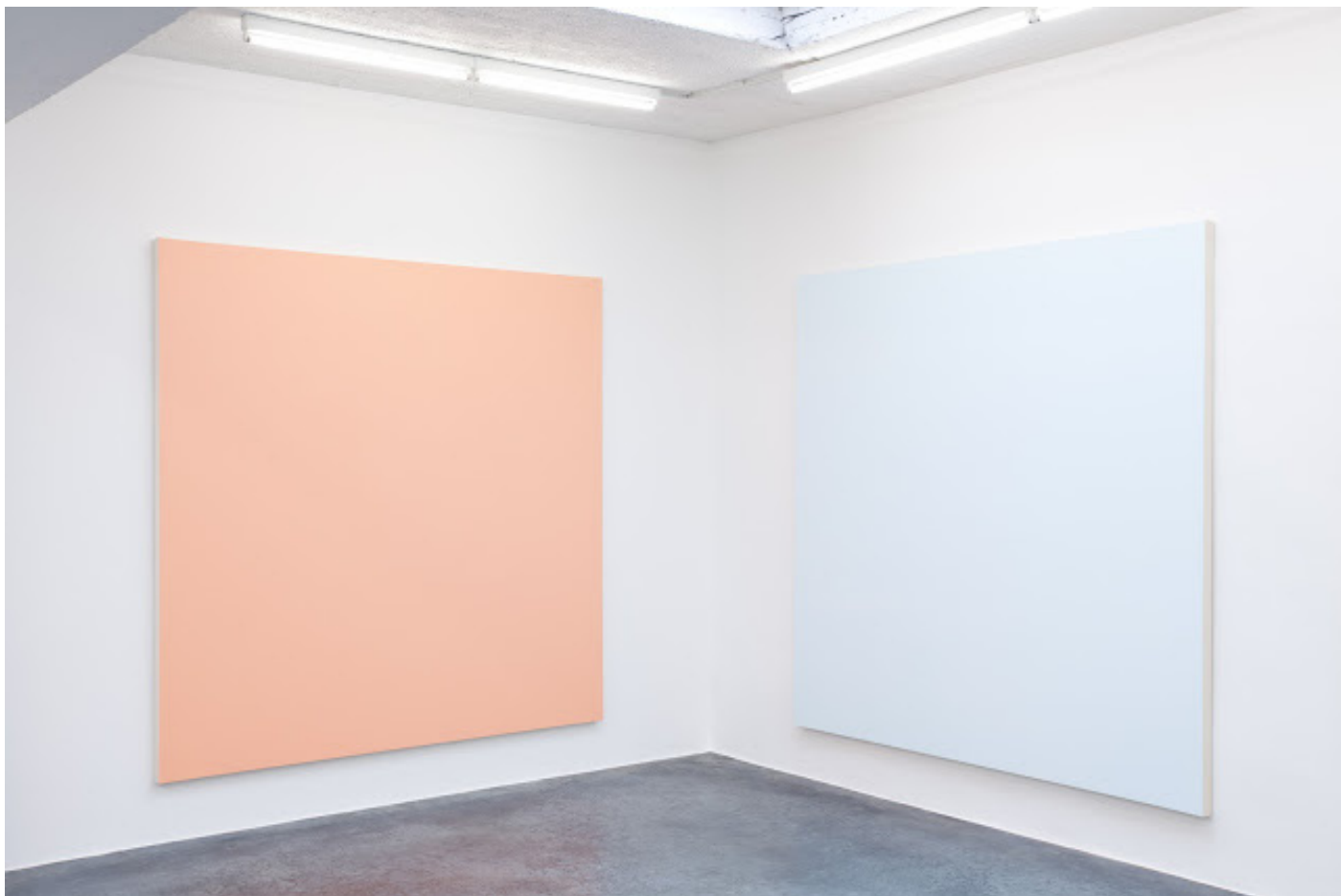
















Frank Stella 1936

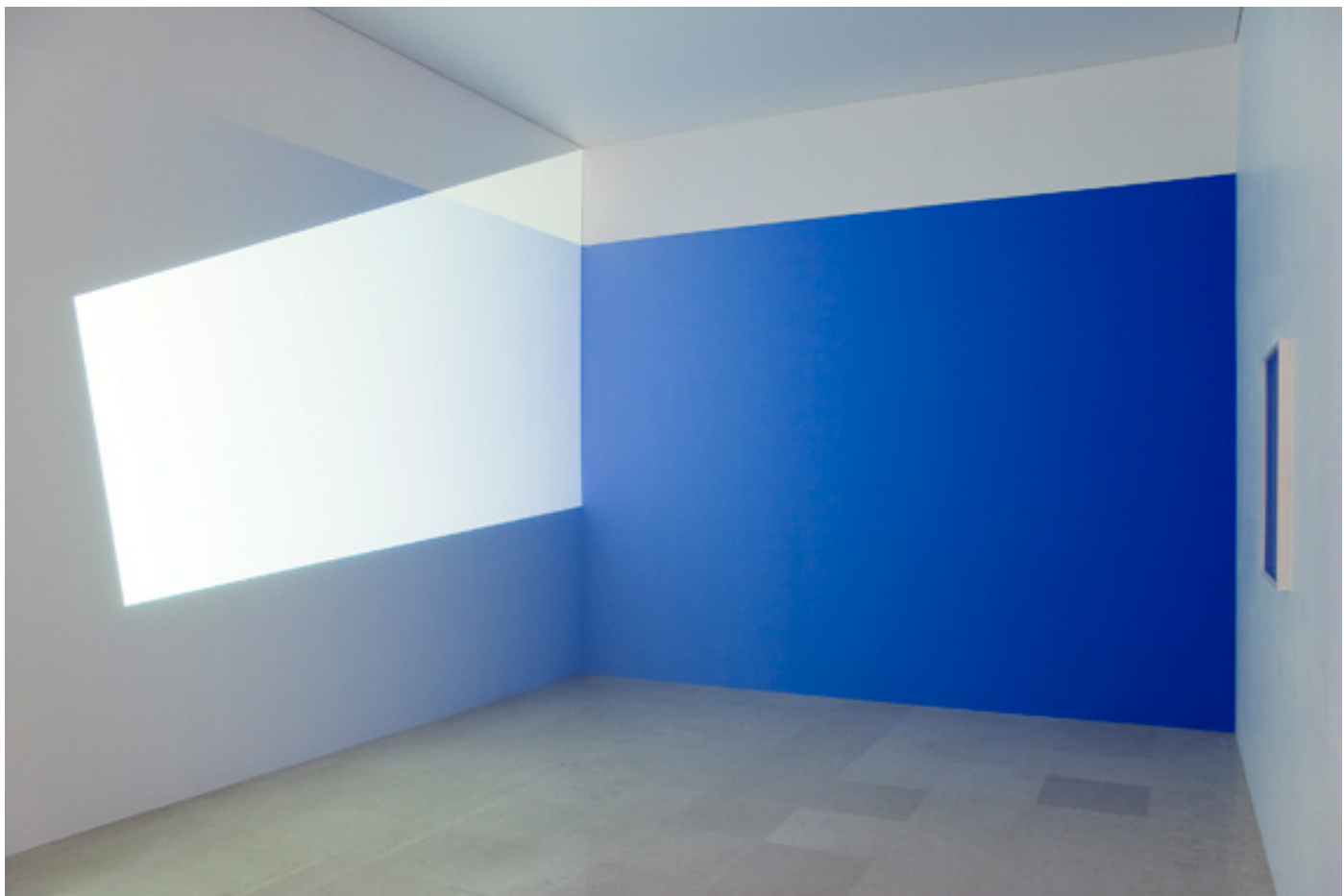
Born and works USA

Six Mile Bottom 1960

Alkyd paint on canvas

'All I want anyone to get out of my paintings ...is the fact that you can see the whole idea without any confusion', Stella has said. In 1960, he began to use canvases of varying shape to emphasise the painting's status as an object. With an ordinary house-painter's brush, he applied strips of aluminium paint in a repetitive pattern determined by the irregular edges of the canvas. This process was followed rigorously, even to the extent of removing the rectangle at the centre of *Six Mile Bottom*, which would not otherwise have fitted the pattern.





Dadamaino 1930–2004

Born and worked Italy

Volume 1960

Tempera on canvas

In the late 1950s, Dadamaino (the name adopted by Eduarda Maino) made a series of 'Volumes' – single colour canvases from which large holes had been cut. As the title suggests, these works were intended to open up the two-dimensional surface of the painting, to introduce space and depth. 'I always hated matter and sought immateriality', she said. Acknowledging the influence of Lucio Fontana, she argued that such gestures 'totally removed' the material element of the work, allowing a 'return to tabula rasa, in purity'.

Purchased 2012

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Anish Kapoor









Lynda Benglis









