

Artwork history



Dan Flavin

greens crossing greens (to Piet Mondrian who lacked green), 1966

Green fluorescent light

First section: 4 feet (122 cm) high x 20 feet (610 cm) wide; second section: 2 feet (61 cm) high x 22 feet (670 cm) wide

Solomon R. Guggenheim Museum, New York

Panza Collection, 1991

91.3705

Cat. rais. no. 116 (*Dan Flavin: The Complete Lights, 1961–1996*, 2004)

Provenance:

Galerie Heiner Friedrich, Cologne; sold in unrealized form to Giuseppe and Giovanna Panza, Milan and Varese, 1973 (Panza no. DF-16); sold to the Solomon R. Guggenheim Museum, New York, 1991.

Fabrications and documentation held by the Guggenheim:

- 1995 fabrication supervised by Flavin studio
- No certificate of authenticity (see below for explanation)

Other editions:

- None; unique

History

Dan Flavin's first "barrier" originated as a proposal for a never-realized installation at the Kornblee Gallery at 58 East 79th Street, New York (**fig. 1**). The drawing, dated May 17, 1966, shows that it was designed to occupy the gallery's back space, a high-ceilinged parlor room with a fireplace and traditional moldings.¹ (See reconstructed floor plan and model, **figs. 2, 3**, and photos of Kornblee Gallery taken during Flavin's fall 1967 exhibition there, **figs. 4, 5**.) The two post-and-lintel-like barriers, 4 feet and 8 feet high, respectively, would have partitioned the space so that viewers entering the room would only have had access to a triangular area less than a third the size of the room as a whole. (The door to the rear of the gallery was for gallery staff only.)

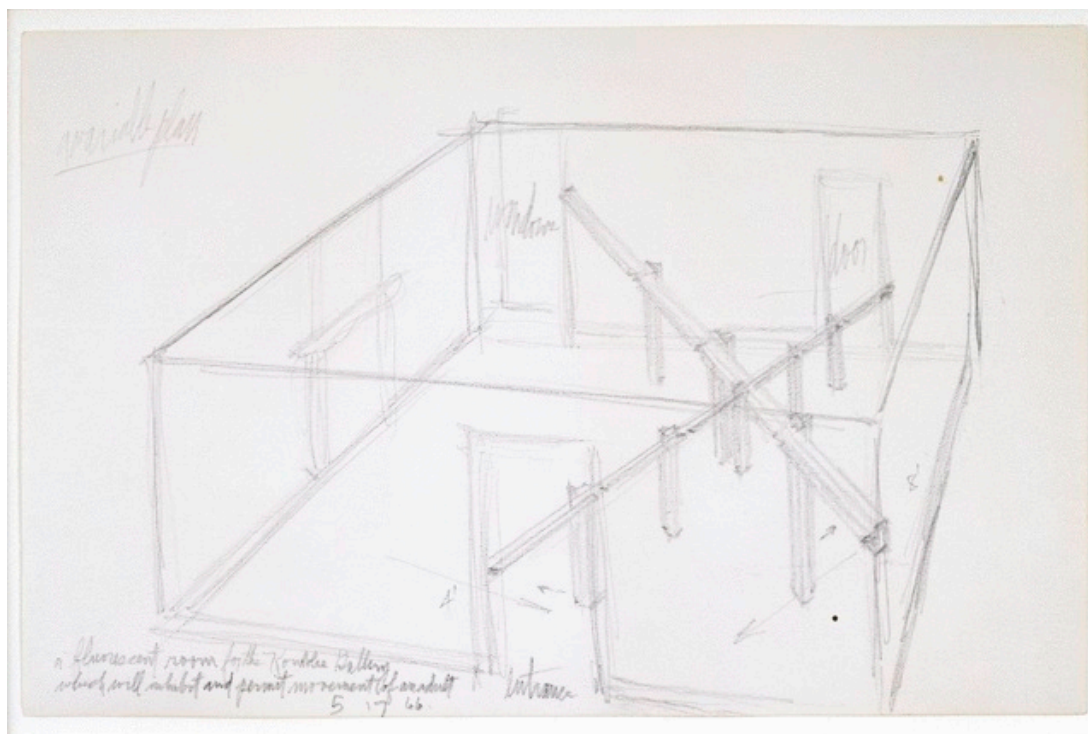


Figure 1: Dan Flavin, *proposal for a barrier in the Kornblee Gallery*, May 17, 1966

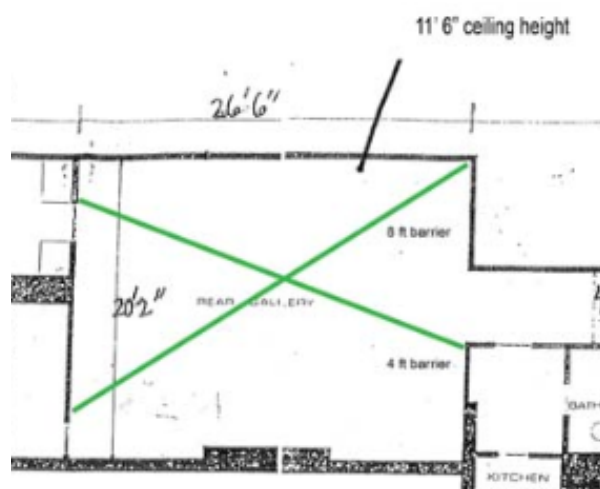
Ballpoint ink on paper. Inscribed: u.l.: *a variable plan* / l.l. *a fluorescent room for the Kornblee Gallery which will inhibit and permit movement of an adult* / 5 17 66 [dimensions noted: 4' and 8' heights]

Collection of Stephen Flavin

¹ Jill Kornblee moved her gallery to 57th street in the early 1970s; as of 2011, the former space at E. 79th Street was occupied by Sheperd / W & K Galleries. Staff there, including director David Wojciechowski, shared the floorplan in fig. 2.

Dan Flavin, *greens crossing greens (to Piet Mondrian who lacked green)*, 1966 (91.3705)

Artwork history, last updated May 2021



Figures 2 and 3: Floor plan and model reconstructing the approximate position of the two barriers described in Flavin's 5/17/66 drawing for Kornblee Gallery (prepared in 2011 by the PCI team and SRGM Exhibition Design staff)

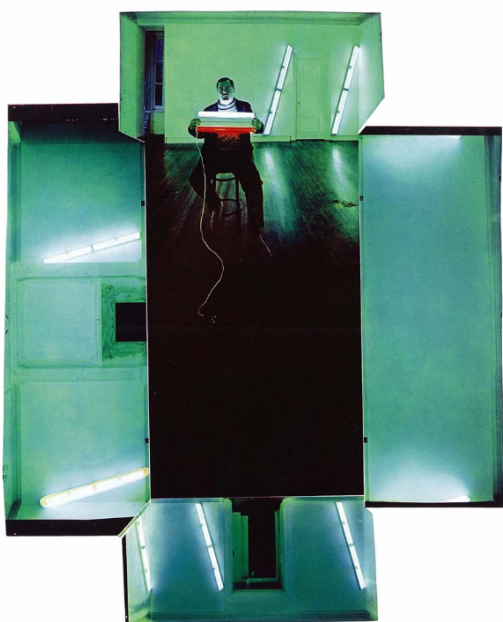


Figure 4: Flavin in his Fall 1967 exhibition at Kornblee Gallery (room depicted in the May 17, 1966 drawing). Photograph by Arnold Newman, *Look Magazine* (Fall 1968).



Figure 5: View of Fall 1967 exhibition at Kornblee Gallery (room depicted in Flavin's May 17, 1966 drawing)

Later in 1966, Flavin realized a modified version of the Kornblee proposal for the group exhibition *Kunst Licht Kunst* (Sept. 24 – Dec. 5, 1966) at the Stedelijk van Abbemuseum, Eindhoven. The curator of the exhibition, Jan Leering, director of the Van Abbemuseum, had invited Flavin to contribute a site-specific work back in December 1965, when he visited the artist during a research trip to New York.² In early 1966, Leering sent Flavin a photograph and floor plan of the allotted space—a vaulted, hexagonal room, in which El Lissitzky’s *Proun Room* (1923) had been reconstructed for Leering’s El Lissitzky exhibition the previous year (hence, it has been referred to as the “Lissitzky cabinet”). Leering suggested that Flavin send plans for his installation in advance, but the artist—citing a recent experience with a group exhibition in Boston, in which neighboring works with light had created a “‘destructive’ context”—insisted on being present in person in order to conceive and install the work.³

While in Europe to install his solo exhibition at Galerie Rudolf Zwirner, Cologne, in September 1966, Flavin traveled to Eindhoven to design and supervise the installation.⁴ He created two working drawings on notebook paper, later published in the catalogue for his 1973 exhibition at the St. Louis Art Museum. The first, dated September 17–18, suggests that he initially considered ultraviolet light for the color (**fig. 6**). (By the time of a Sept. 18–19 letter to his then wife, Sonja Flavin, [**fig. 10**] he had already decided to change color scheme to all green.) The second sketch, dated September 23rd, offers a plan view of the final configuration of the barriers: while the earlier plan had shown both abutting the diagonal back walls, now only one of them does so (**fig. 7**). At their other ends, both barriers appear to stop short of the two facing entrances to the gallery (see floor plan of the space, **fig. 8**); Tiffany Bell observes that there is the suggestion of opening doors in Flavin’s final sketch and argues that this spacing was to allow for the doors to open without hitting the barriers.⁵

² Flavin refers to Leering’s visit in a Dec. 26, 1965 letter to Jill Kornblee, Archives of the Estate of Dan Flavin, New York.

³ Dan Flavin to Jan Leering, March 30, 1966, Stedelijk Van Abbemuseum archives (shared by Van Abbemuseum in 2011); this is also described by Paula Feldman, 2003 (see “Other published references” below).

⁴ The Cologne exhibition on September 16th; Flavin traveled to Eindhoven on Sept. 17th or 18th and remained there until the 24th.

⁵ See transcript of July 12–13, 2011 Advisory Committee Meeting on Dan Flavin, Panza Collection Initiative (Day 1). Bell sees this work as “site-specific” (see also her essay in the 2010 Zwirner catalog).

Dan Flavin, *greens crossing greens (to Piet Mondrian who lacked green)*, 1966 (91.3705)

Artwork history, last updated May 2021

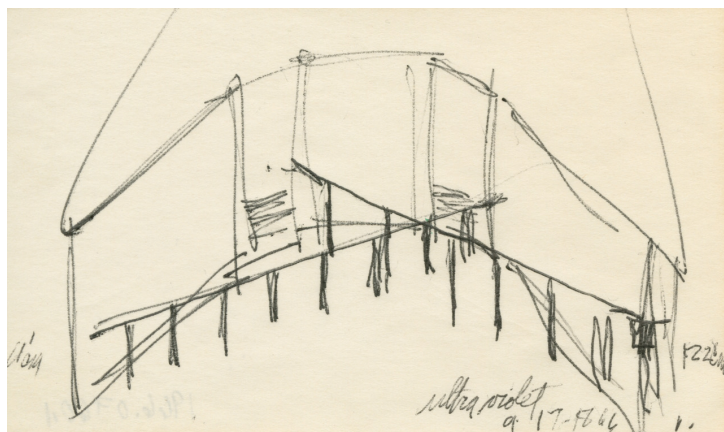


Figure 6: Dan Flavin, drawing for Eindhoven installation (Sept. 17–18, 1966). Collection of Stephen Flavin

Inscribed, l.l.: 61' cm [2 ft] / l.r.: *ultra violet* / 9 17-18 66 / 1' / 122 cm [4 ft]

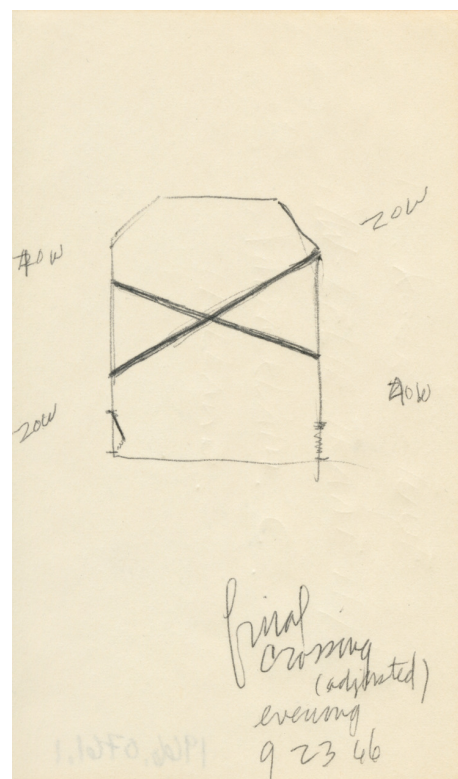


Figure 7: Dan Flavin, drawing for Eindhoven installation (Sept. 23, 1966). Collection of Stephen Flavin

Inscribed: *final crossing (adjusted) / evening* / 9 23 66

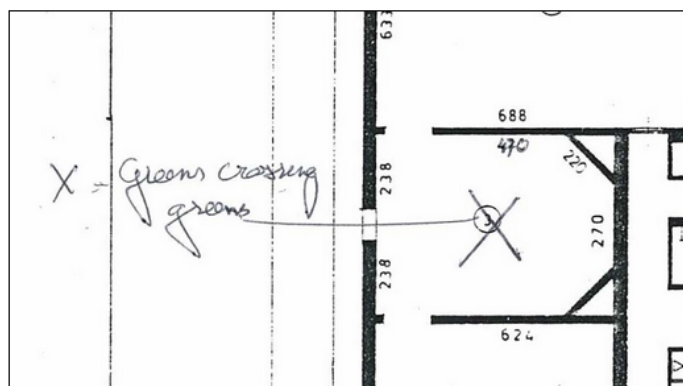


Figure 8: Floor plan of "Lissitzky cabinet" room at Stedelijk Van Abbemuseum (obtained by Guggenheim staff in 1995).

In a Sept. 22, 1966 handwritten note on Zwirner gallery stationary, Flavin provided a description of the installation along with a title (**fig. 9**). This description was subsequently published in the catalogues for Flavin's 1967–68 exhibition at the Museum of Contemporary Art, Chicago, and his 1969 retrospective at the National Gallery of Canada, Ottawa:

About "greens crossing greens" (to Piet Mondrian who lacked green) of May 17, 1966:

This room contains two simple segmented barrier channels of green fluorescent light which cut each other's course arbitrarily, each at a different horizontal height over the floor

The length of either channel is variable – restricted by bounds of walls.

Green is used throughout because it is pleasant color at this extent, brilliant as fluorescent light and soft in the total barrier.

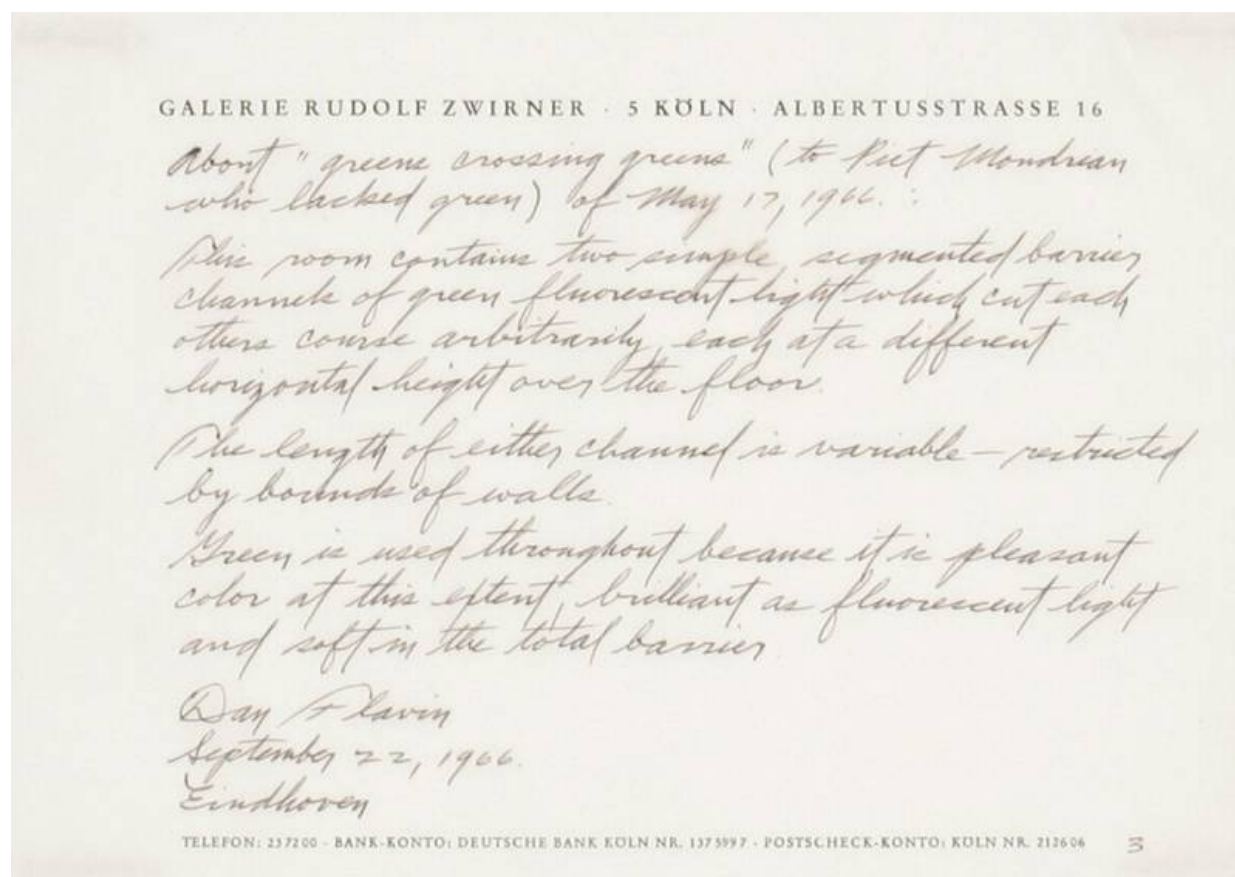


Figure 9: Handwritten statement by Flavin "about 'greens crossing greens'", signed Sept. 22, 1966. Collection of Kröller-Müller Museum, Otterlo, The Netherlands.

Notably, Flavin dated the work to the execution of his drawing for Kornblee. The connection to the original Kornblee proposal was made even more explicit in an unpublished letter to Sonja Flavin held by the Estate of Dan Flavin, dated September 18–19, 1966, which includes a quick sketch showing the final configuration of the barriers (which he compared to "lighted viaducts") (**fig. 10**). In it, Flavin writes: "This afternoon I completed planning a design for the Lissitzky cabinet (...) This is the plan based directly on one for the Kornblee gallery of May 17, 1966."

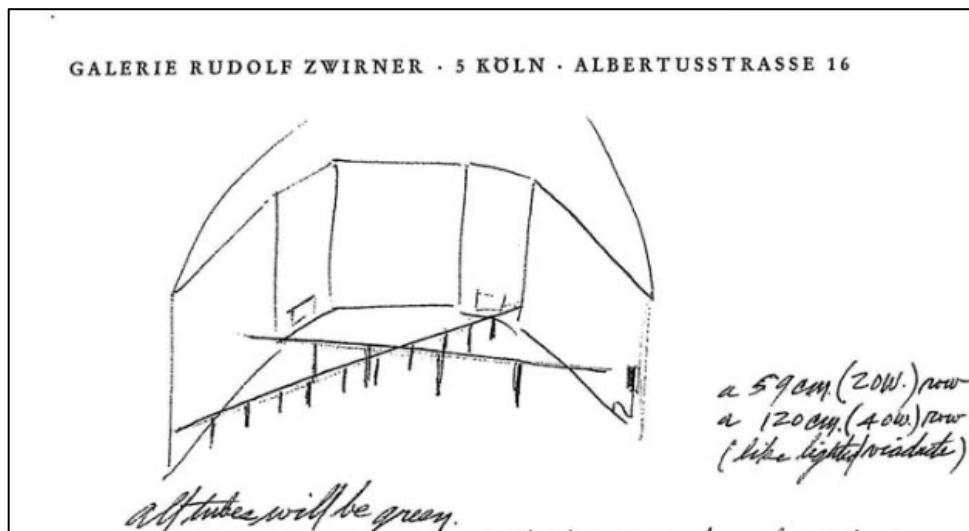


Figure 10: Photocopy of sketch and notes from a September 18-19, 1966 letter from Dan Flavin, in Eindhoven, to Sonja Flavin. Archives of the Estate of Dan Flavin, New York.

The dimensions of the work differed significantly from the original Kornblee plan. In the original proposal, a visitor could have walked under the 8-foot barrier; for Eindhoven, Flavin chose 2- and 4-foot fixtures, thereby further impeding movement. Indeed, Flavin objected to the two known photographs of the Eindhoven installation because they show a visitor standing *behind* the barrier (**figs. 11, 12**).⁶ The number of fixtures was also smaller: the taller barrier was composed of four vertical fixtures supporting five horizontal fixtures (instead of three vertical and four horizontal fixtures in the Kornblee plan). And

⁶ Flavin's objection to the photos is recalled by Michael Govan, from a 1991 conversation with the artist, in *Dan Flavin: The Architecture of Light* (Exh. cat., Deutsche Guggenheim, 1999), pp. 26-7.

the shorter barrier was composed of ten vertical fixtures supporting eleven horizontal fixtures (instead of five and six, respectively, as Flavin had proposed for Kornblee). The Eindhoven version also differed from the Kornblee proposal with regard to equipment. For Kornblee, Flavin's drawing depicts standard linear fluorescent fixtures with exposed lamps. At Eindhoven, the piece was fabricated using fixtures with translucent, three-sided covers, concealing the lamps entirely and making the light more diffuse.

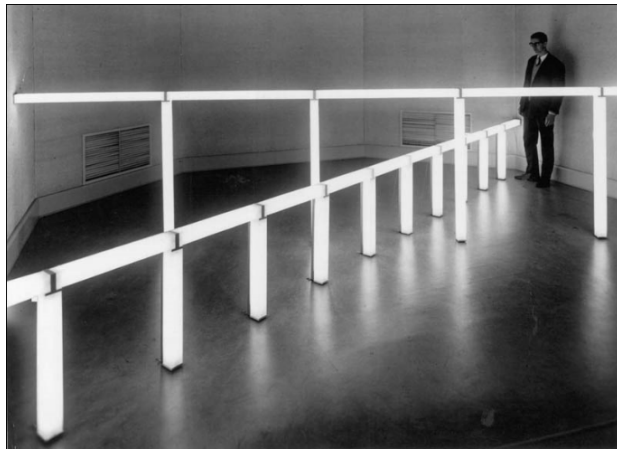


Figure 11: Stedelijk van Abbemuseum, Eindhoven, 1966. Photo: Van den Bichelaar, Van Abbemuseum., Van Abbemuseum.



Figure 12: Stedelijk van Abbemuseum, Eindhoven, 1966. Photo by Rolf Schroeter, *Art in America* 55, no. 3 (May–June 1967).

The installation was destroyed following the 1966 exhibition, but Leering made an effort to purchase the work for the Van Abbemuseum's permanent collection beginning in 1968. A March 1972 letter from Leering to Castelli says that Flavin wanted to install the piece “anew with new equipment but never found the time to come [back] to Eindhoven.” Leering also wrote that the work “only would exist permanently if it would enter our collection.”⁷ Negotiations between Leering and Flavin's dealers collapsed by 1972, as the artist raised the asking price significantly. However, in 1975, two years after Heiner Friedrich sold the work to Giuseppe Panza, Friedrich wrote to John Weber about the possible sale of another version of *greens crossing greens* to the Van Abbemuseum under its new director, Rudi Fuchs. It is not clear what became of these negotiations, although the sale was never made.

In 1973 the work was one of seven “room environments” that Panza purchased in an unrealized state from Galerie Heiner Friedrich; the purchase agreement stipulated that the installation of the rooms

⁷ March 13, 1972 letter from Leering to Castelli, Leo Castelli Gallery papers, Archives of American Art, Smithsonian Institution.

should be completed within three years. In the mid-late 1970s, Flavin and his dealers corresponded with Panza about plans for the installation of these works at Varese.⁸ The artist traveled to Varese a number of times in the mid-late 1970s (five confirmed visits took place between 1975 and 1979). A November 1977 telegram from Galerie Heiner Friedrich regarding the artist's upcoming visit to Varese asks Panza to "have room ready for green barrier installation."⁹ Of the seven installations, however, the only ones ultimately realized at Varese were the *Varese corridor*, 1976, and *untitled*, 1968, a modification of the ultraviolet light room originally executed in 1968 for *documenta*.

The 1980 catalogue of Panza's collection edited by Germano Celant (*Das Bild einer Geschichte 1956/1976, Die Sammlung Panza di Biumo*) listed *greens crossing greens* and reproduced one of the photographs from the 1966 Eindhoven installation. Tiffany Bell, then an assistant to the artist, recalls that when she showed the catalogue to Flavin, he claimed that Panza did not own the work.¹⁰

In 1988, Panza fabricated and installed the work, without consulting Flavin, as part of an exhibition of his collection at the Centro de Arte Reina Sofía (*Arte Minimal de la Colección Panza*, March 24 – Dec. 31, 1988) (figs. 13, 14).¹¹ Photographs of the Madrid installation reveal that the work was installed in a rectangular room with a single central doorway; the shorter barrier extended from side-wall to side-wall, but the taller one extended from a side-wall to the front wall, just to the right of the door. The dimensions of the room are not known, but the photographs indicate that were more fixtures than at Eindhoven.

⁸ The 1973 purchase agreement is in the Solomon R. Guggenheim Museum Archives, New York.

⁹ Richard Tobias (Galerie Heiner Friedrich) to Giuseppe Panza, Nov. 20, 1977 telegraph, copy in Guggenheim curatorial files.

¹⁰ Tiffany Bell, Panza Collection Initiative, April 20, 2011, transcript and recording in PCI records, SRGM Archives. According to Bell, Flavin said, "He [Panza] does not own that piece! I don't know why he's got that idea." She also recalls the artist saying, "This piece does not exist anymore."

¹¹ In advance of the exhibition, Panza wrote to Leo Castelli regarding the exhibition and requested instructions from Flavin on how to install this and several other works. Jan. 11, 1988 letter in Giuseppe Panza Papers, 1956–1990 (940009), Getty Research Institute, Research Library, Los Angeles. Morgan Spangle forwarded this to Flavin (copy of Jan. 14, 1988 letter from Spangle in Leo Castelli Gallery records, circa 1880-2000, bulk 1957-1999. Archives of American Art, Smithsonian Institution), but there is no record of a response from Flavin.

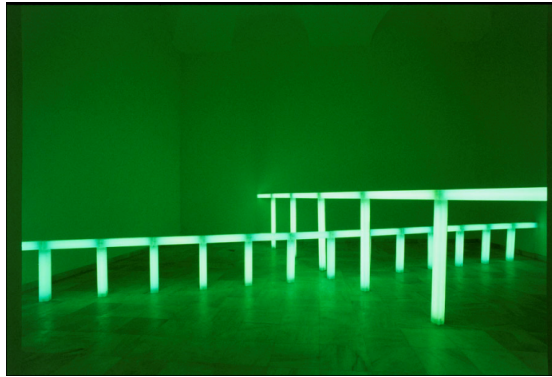


Figure 13: Centro de Arte Reina Sofía, Madrid, 1988. Incorrect, unauthorized installation by Panza. Photo: Giorgio Colombo.



Figure 14: Centro de Arte Reina Sofía, Madrid, 1988. Alternate view, showing unseen side of barrier (with Panza in the background, at the exhibition opening). Photo: Giorgio Colombo.

In September-October 1988, Flavin sent Tomas Llorens Serra, director of the Reina Sofía, two letters expressing his adamant objection to Panza's reconstructions. The first letter concerned *untitled (to Jan and Ron Greenberg)*, 1972–73 (SRGM 91.3708), which Flavin had seen published in the July issue of *Art in America*. Upon learning that learned Panza had also remade *greens crossing greens*, Flavin sent another letter demanding that it, too, be immediately removed and destroyed:

I had the original destroyed in 1966 in Eindhoven. I never reconstructed it. As far as I can detect, Dr. Panza never even saw it. He has apparently faked its reconstruction based upon a small, monochromatic photograph of the Eindhoven installation produced in my retrospective exposition catalogue for the National Gallery of Canada, Ontario, in 1969.¹²

Although Flavin was under the impression that his request was respected, exhibition coordinators from the Reina Sofía recall that both works remained on view.¹³ However, the fabrication was destroyed upon the close of the exhibition or shortly thereafter.

In 1995, the Guggenheim consulted the artist and his assistant Steve Morse on the re-fabrication of this work for Flavin's exhibition at the Guggenheim Museum SoHo (Sept. 13, 1995 – Jan. 28, 1996). As with most of the other works that were refabricated at the time, the fixtures were purchased from Hasco. A decision was made by the Guggenheim curators, in dialogue with the artist, to replicate the configuration of the original Eindhoven installation, based on photographs and drawings, as well as

¹² Dan Flavin to Tomas Llorens Serra, Oct. 16, 1988, copy in Guggenheim curatorial files.

¹³ Carmen Giménez, Panza Collection Initiative, Feb. 7, 2011, Panza Collection Initiative, and Guadalupe Echevarria, May 26, 2011 email to Ted Mann.

room dimensions provided by the Van Abbemuseum.¹⁴ False walls were built to replicate the Lissitzky room, and the same number of fixtures was used (**figs. 15, 16**). A photograph was taken of the artist “blessing” the completed installation at the exhibition opening (**fig. 17**).¹⁵ Efforts were made at the time to secure a certificate for the work (along with certificates for other works that had never been issued to Panza), but this did not happen before the artist died in 1996. This conforms, however, to Flavin’s tendency to not provide certificates for works that he did not consider eligible for future resale or transfer.¹⁶



Figure 15: Guggenheim Museum SoHo, 1995. Photo: David Heald, SRGM.

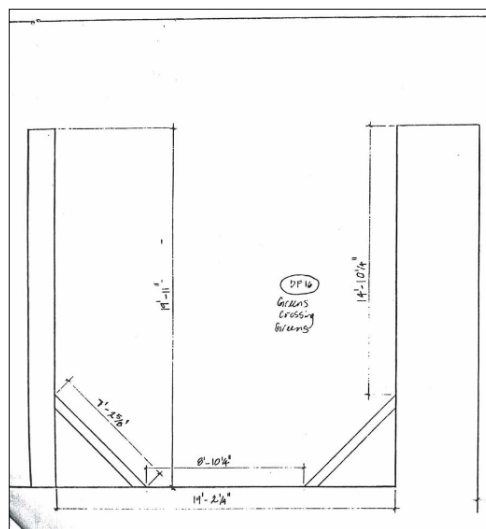


Figure 16: Plan of 1995–96 Guggenheim Museum SoHo installation (based on dimensions of 1966 Eindhoven room)

¹⁴ Michael Govan recalls, “that’s what we resolved because that was the simplest solution... [Flavin] hadn’t seen [the work] since 1966, so I think he was not willing to take a lot of risk and he knew he couldn’t figure out that... and it wasn’t his current vocabulary.” May 12, 2011 interview with Govan, Panza Collection Initiative.

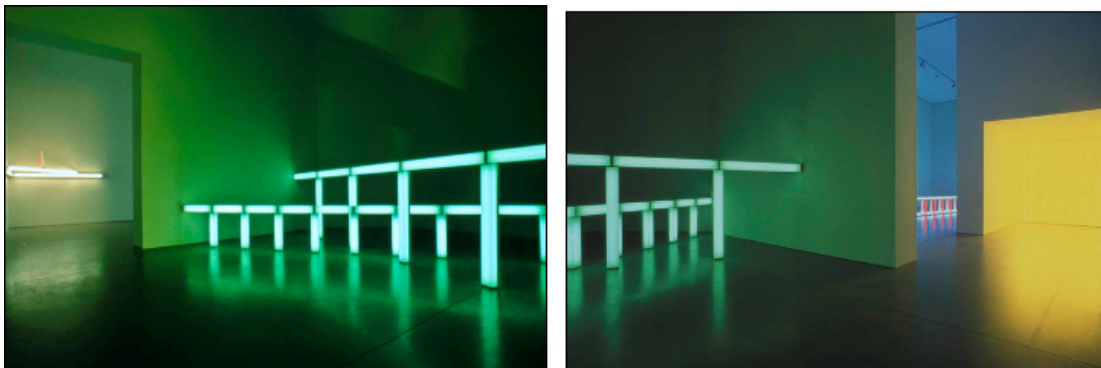
¹⁵ Govan says he asked Flavin to do this: “I figured that was the best way to get the ultimate irrefutable evidence of his approval of the work.” Ibid.

¹⁶ Flavin did not issue certificates of authenticity for site-specific installations, such as the two large works he created for the Guggenheim’s Frank Lloyd Wright Rotunda, untitled (to untitled (to Ward Jackson, an old friend and colleague who, during the Fall of 1957 when I finally returned to New York from Washington and joined him to work together in this museum, kindly communicated), 1971 (Complete Lights #265) and untitled (Tracey, to celebrate the love of a lifetime), 1962 (CL #640). See Tiffany Bell’s discussion of this in the transcript of the July 2011 Advisory Committee Meeting on Dan Flavin (accessible in the Panza Collection Initiative Records, Solomon R. Guggenheim Museum Archives).



Figure 17: Flavin at the Guggenheim Museum SoHo, 1995, seen “blessing” *greens crossing greens* (Michael Govan is behind him)

The 1995 re-fabrication has since been exhibited in the 1999–2000 Flavin exhibition at the Deutsche Guggenheim, Berlin (**figs. 18, 19**); the National Gallery of Art, Washington DC (**fig. 20**), and the Modern Museum of Art, Fort Worth, venues of the 2004–2006 Dia retrospective; and, most recently, a Guggenheim-organized traveling exhibition (*Art in America: 300 Years of Innovation*) at the National Art Museum of China, Beijing, 2007 (**fig. 21**) and the Guggenheim Museum Bilbao, 2007–8 (**fig. 22**). (See *Exhibitions* below, for details.) In each case, notwithstanding Flavin’s 1966 statement that *greens crossing greens* was to be variable in its dimensions, the Eindhoven installation has been replicated.



Figures 18 and 19: Deutsche Guggenheim Berlin, 2000 (alternate partial views). Photos: Matthias Schormann

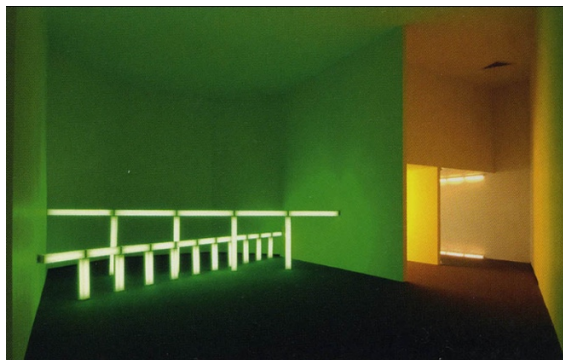


Figure 20: National Gallery of Art, Washington DC, 2004. Photo: Rob Shelley

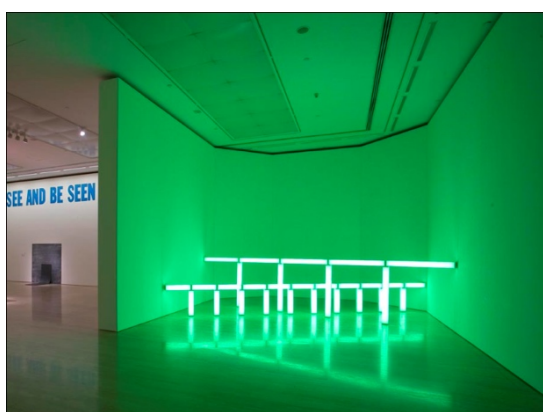


Figure 21: National Art Museum of China, Beijing, 2007



Figure 22: Guggenheim Museum Bilbao, 2008. Photo: Erika Ede.

For the Panza Collection Initiative's Advisory Committee Meeting on Dan Flavin in July 12–13, 2011, the PCI team chose to install the work for the purposes of study in the Guggenheim Museum's Tower 7 without replicating the faceted back walls of the Eindhoven installation (**fig. 23**). A preliminary plan (**fig. 24**) shows how the existing fabrication (without the addition of new modules or modification to the room) would not cross at the center of the work; a second plan (**fig. 25**) illustrates how in order to achieve a central crossing, one of the barriers would have to be placed perpendicular to the walls. Ultimately, for the purposes of the meeting, one of the gallery walls was built out in order to decrease the overall room width and allow for a diagonal angle to both barriers and a central crossing (**fig. 26**). This exercise served to facilitate a discussion among the committee members about the work's special relationship to its original site and the adaptability implied by Flavin's September 1966 handwritten statement. This presentation was not open to the general public.

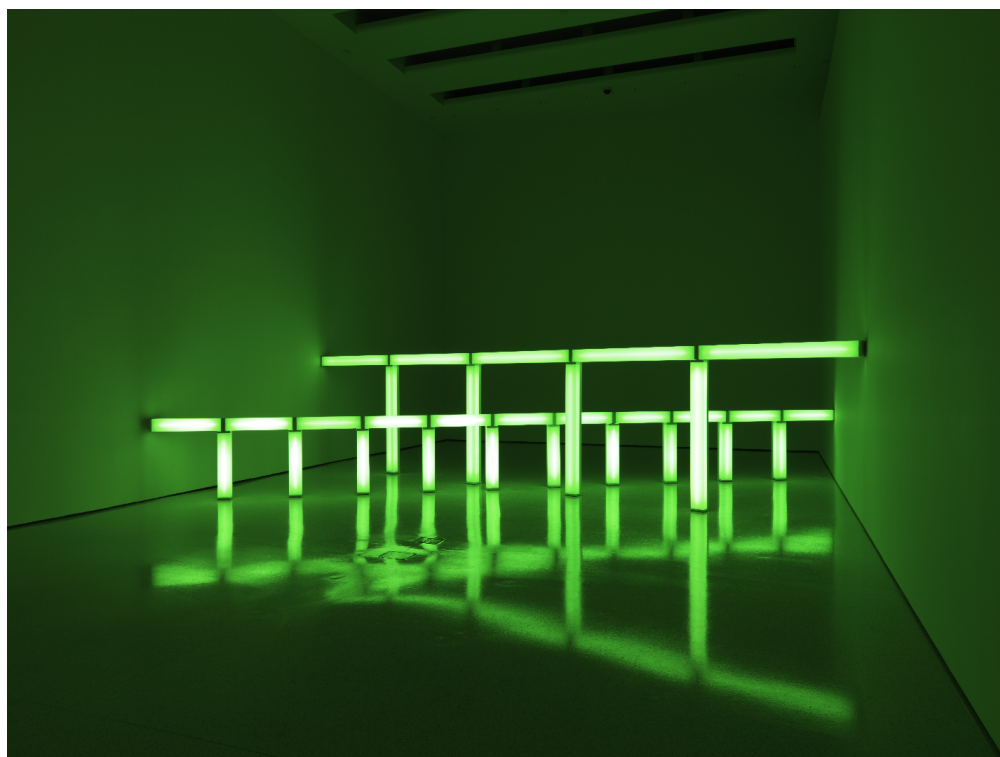


Figure 23: Installation for study purposes (closed to the public), without faceted walls, July 2011 Panza Collection Initiative Advisory Committee Meeting, Tower 7 of Guggenheim Museum. Photo: Kristopher McKay, SRGM.

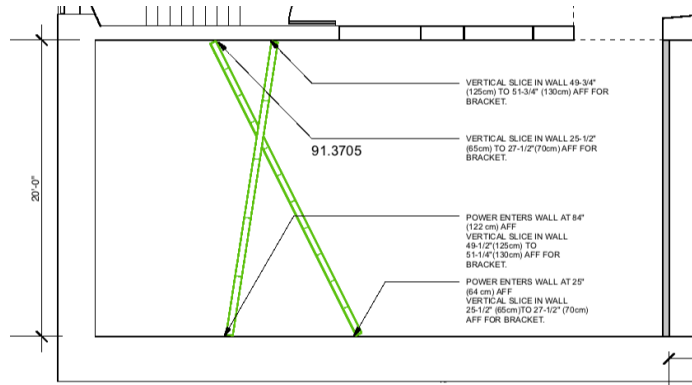


Figure 245: initial plan for 2011 PCI installation, based on existing barrier lengths and no modifications to the room.

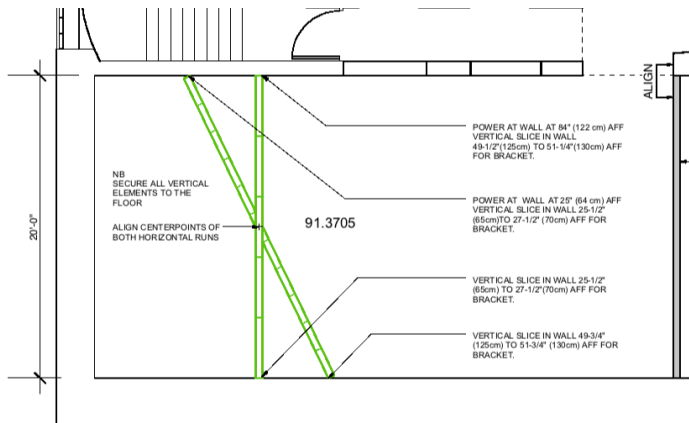


Figure 25: second plan, with barriers adjusted in order to have them cross at their center.

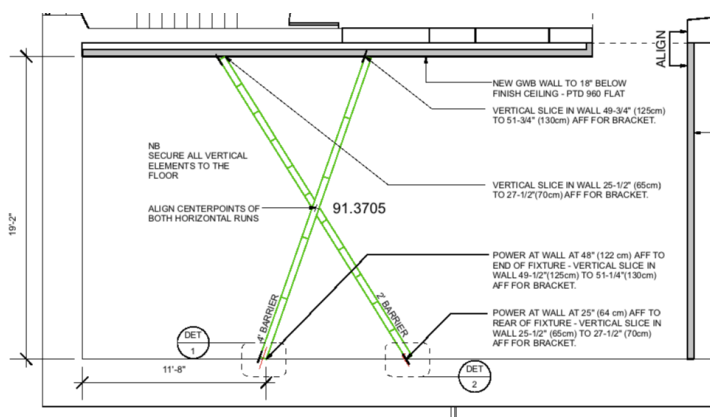


Figure 26: plan of final installation at 2011 AC meeting, with construction of temporary wall on north side of gallery

Exhibitions

Stedelijk Van Abbemuseum, Eindhoven, Netherlands, *Kunst Licht Kunst*, Sept. 25 – Dec. 4, 1966. Not in catalogue.

Centro de Arte Reina Sofía, Madrid, *Arte Minimal de la Colección Panza*, March 24 – December 31, 1988. (Fabrication and installation not authorized by Flavin.) Catalogue: p. 27, color ill. (Reina Sofía installation); p. 60.

Solomon R. Guggenheim Museum SoHo, New York, *Dan Flavin*, Sept. 13, 1995 – Jan. 28, 1996. (1995 re-fabrication.) No catalogue.

Deutsche Guggenheim, Berlin, *Dan Flavin: The Architecture of Light*, Nov. 6, 1999 – Feb. 13, 2000. (1995 re-fabrication.) Catalogue: pp. 26–27; pp. 28–29, color ill. (1995 Guggenheim SoHo installation).

National Gallery of Art, Washington D.C., *Dan Flavin: A Retrospective*. Sept. 29, 2004 – Jan. 23, 2005. (Organized by Dia Art Foundation in association with the National Gallery of Art). Traveled to: Modern Art Museum of Fort Worth, Feb. 25 – June 5, 2005. The work did not travel to Museum of Contemporary Art, Chicago, or other venues in Europe. (1995 re-fabrication.) Catalogue: p. 56; p. 57, color ill. (1995 Guggenheim SoHo installation); pp. 58, 117.

National Art Museum of China, Beijing, *Art in America: 300 Years of Innovation*, Feb. 10, 2007 – April 5, 2007. Organized by the Solomon R. Guggenheim Museum. Traveled to Shanghai Art Museum, May 1 – June 30, 2007; The State Pushkin Museum of Fine Arts, Moscow, June 24 – Sept. 9, 2007; Guggenheim Museum Bilbao (*Art in the USA: 300 Años de Innovación*), Oct. 8, 2007 – April 27, 2008. (1995 re-fabrication.) Beijing catalogue: pp. 284–5, color ill. (SoHo installation); Bilbao catalogue: p. 222, color ill. (1995 Guggenheim SoHo installation).

Other published references

Dan Flavin, “some remarks... excerpts from a spleenish journal,” in *Artforum* 5, no. 4 (Dec. 1966), p. 29.

Frank Popper, “L’Art de la Lumière artificielle,” in *L’Oeil* no. 144 (Dec. 1966), p. 37, b/w ill. (1966 Eindhoven installation).

Cor Blok, “Letter from Holland,” in *Art International* 10, no. 10 (Dec. 1966), p. 37, b/w ill. (1966 Eindhoven installation).

Nan R. Piene, “Light Art,” in *Art in America* 55, no. 3 (May – June 1967), p. 24, color ill. (1966 Eindhoven installation); p. 40.

Peter de Bretteville and Arthur Golding (eds.), "Portfolio: Four Sculptors," in *Perspecta* no. 11 (1967), p. 44, b/w ill. (1966 Eindhoven installation).

Paul B. M. Panhuysen, "Flavin, Berns, and Moholy-Nagy," in *Museumjournaal* 12, nos. 5–6 (1967), pp. 139–40, 160–61.

Otto Piene, "The Proliferation of the Sun," in *Arts Magazine* 41, no. 8 (Summer 1967), p. 31, b/w ill. (1966 Eindhoven installation).

A New Aesthetic (exh. cat., Washington DC: Washington Gallery of Modern Art, 1967), p. 38, b/w ill. (1966 Eindhoven installation).

Dan Flavin: pink and 'gold' (exh. cat., Chicago: Museum of Contemporary Art, 1967), unpag.

fluorescent light, etc. from Dan Flavin / lumière fluorescente, etc. par Dan Flavin (Exh. cat., Ottawa: National Gallery of Canada, 1969) p. 251, b/w ill. (1966 Eindhoven installation).

Jack Burnham, *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century* (New York: George Braziller, 1968), pp. 303–4.

Jennifer Licht, *Spaces* (Exh. cat., New York: Museum of Modern Art, 1969), unpag., b/w ill. (1966 Eindhoven installation).

Douglas Davis, *Art and the Future: A History/Prophecy of the Collaboration between Science, Technology, and Art* (New York and Washington, DC: Praeger, 1973), p. 44.

Emily S. Rauh, *drawing and diagrams 1963–1972 by Dan Flavin. corners, barriers and corridors in fluorescent light from Dan Flavin* (exh. cat., 2 vols., St. Louis Art Museum, 1973), pp. 52, 54.

Dan Flavin: three installations in fluorescent light/Drei Installationen in fluoreszierendem Licht (exh. cat., Kunsthalle Köln, 1973), p. 22

Germano Celant, "Dan Flavin," in *Domus*, no. 519 (Feb. 1973), unpag. English translation, p. 44, b/w ill. (1966 Eindhoven installation).

Functies van Teken en Functions of Drawing (exh. cat., Otterlo: Rijksmuseum Kröller-Müller, 1975), checklist no. 49, b/w ill. (Flavin's handwritten statement on Galerie Rudolf Zwirner letterhead).

Germano Celant, *Das Bild einer Geschichte 1956/1976, Die Sammlung Panza di Biumo / Die Geschichte eines Bildes: Action painting, Newdada, Pop art, Minimal art, Conceptual and Environmental art* (Milan: Electa International, 1980), p. 104, b/w ill. (1966 Eindhoven installation).

Art of the Sixties and Seventies (New York: Rizzoli, 1988), p. 174, b/w ill. (1966 Eindhoven installation).

“La Collection Panza”, in *Art Contemporain Lyon* (Summer 1989), unpag., color ill. (1988 Reina Sofía installation).

Patricia Failing, “Judd and Panza Square Off,” in *Art News* 89, no. 9 (Nov. 1990), p. 150.

Puvagel Renate, “Bild-Objekte oder Licht-Körper,” in *Kritisches Lexikon der Gegenwartskunst* no. 13 (1991) p. 10.

Adachiara Zevi, “Icône fluorescent/Dan Flavin’s Fluorescent Icons,” in *L’Architettura* 39, nos. 7–8 (July–August 1993), p. 467, color ill.

Pepe Karmel, “Outrageous in the 1960’s but Seeming Serene in the 90’s,” *New York Times*, Sept. 22, 1995, sec. C, p. 30.

Marianne Stockebrand, “Pink, Yellow, Blue, Green, and Other Colors in the Work of Dan Flavin,” in *Chinati Foundation Newsletter* 2 (1996), pp. 7–8.

Richard Kalina, “In Another Light,” in *Art in America* 84, no. 6 (June 1996), pp. 71; 68–69, color ill.

Art of the Fifties, Sixties and Seventies: The Panza Collection (Milan: Editoriale Jaca Book; Wappingers’ Falls, New York.: Antique Collectors’ Club, 1999), p. 214, b/w ill. (1966 Eindhoven installation).

Paula van den Bosch, Evert van Straaten, and Carel Blotkamp, *The Collection Visser at the Kröller-Müller Museum* (Otterlo, Netherlands: Rijksmuseum Kröller-Müller, 2000), p. 151, b/w ill. (Flavin’s handwritten statement on Galerie Rudolf Zwirner stationary).

Nancy Spector (ed.), *Guggenheim Museum Collection: A to Z*. (Revised edition, New York: Solomon R. Guggenheim Museum, 2001), p. 106; p. 107, color ill. (SoHo 1995–96 installation).

Dan Flavin (Exh. cat., London: Serpentine Gallery, 2001), p. 18.

Light in Architecture and Art: The Work of Dan Flavin (Marfa: Chinati Foundation, 2002) p. 165 (color ill.).

Paula Feldman, “Dan Flavin: Site-Specific Installations in the Netherlands, 1966–68,” in *The Burlington Magazine* 175, no. 1207 (Oct. 2003), p. 721, b/w ill. (Eindhoven installation), pp. 722, color ill. (1995 Guggenheim Soho installation); pp. 723–4.

Paul Wood (ed.), *Varieties of Modernism* (New Haven and London: Yale University Press, 2004), p. 215, color ill. (1995 Guggenheim Soho installation, detail); p. 218, color ill. (1995 Guggenheim Soho installation).

Panza Collection Initiative records (A0071), Solomon R. Guggenheim Museum Archives, New York
Dan Flavin, *greens crossing greens (to Piet Mondrian who lacked green)*, 1966 (91.3705)
Artwork history, last updated May 2021

Ann Goldstein (ed.), *A Minimal Future? Art as Object, 1958–1968* (Exh. cat., Los Angeles: Museum of Contemporary Art; Cambridge, Mass. And London: MIT Press, 2004), p. 81, b/w ill. (1995 Guggenheim Soho installation).

Martha Buskirk, *The Contingent Object of Contemporary Art* (Cambridge, Mass.: MIT Press, 2003), p. 43; p. 44, b/w ill. (1966 Eindhoven installation).

Tiffany Bell, with David Gray, “Catalogue of Lights,” in *Dan Flavin: The Complete Lights, 1961–1996* (New York: Dia Art Foundation; New Haven and London: Yale University Press, 2004), p. 253, color ill. (1995–96 Guggenheim SoHo installation).

Michael Govan, “Dan Flavin’s Architecture of Light,” *Guggenheim Magazine* (Winter 2004), cover (color ill., SoHo installation); p. 22, color ill. (1995 Guggenheim Soho installation).

Kristine Bell, Tiffany Bell, and Alexandra Whitney (eds.), *Dan Flavin: Series and Progressions* (Exh. cat., David Zwirner Gallery, New York; Göttingen: Steidl, 2010), p. 12, color ill. (1995 Guggenheim SoHo installation); p. 18 (b/w ill., Eindhoven installation); p. 145, color ill. (2004 National Gallery of Art installation).

Ann M. Wagner, “Flavin’s Limited Light,” in *Dan Flavin: New Light* (Ed. Jeffrey Weiss; New Haven and London: Yale University Press, 2006), p. 122; p. 123, b/w ills. (1966 Eindhoven installation views).

Francesca Esmay, Ted Mann, and Jeffrey Weiss, *Object Lessons: Case Studies in Minimal Art—The Guggenheim Panza Collection Initiative* (New York: Solomon R. Guggenheim Foundation, 2021), pp. 66–67; p. 73, n. 14; p. 235; p. 303, checklist, color ill. (1995 Guggenheim Soho installation).