

minimal art



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minimal art  Dan Flavin Henryk Górecki Robert Smithson John Tavener Richard Serra Frank Stella Donald Judd Michael Nyman Robert Mangold Terry Riley Sol Lewitt Tony Smith Karl Andre Robert Morris

b. 1933, Jamaica, N.Y.; d. 1996, Riverhead, N.Y.

Daniel Flavin was born in Jamaica, New York, on April 1, 1933.

He studied for the priesthood for a time. During military service in 1954–55, Flavin studied art through the University of Maryland Extension Program in Korea. Upon his return to New York in 1956, he briefly attended the Hans Hofmann School of Fine Arts and studied art history at the New School for Social Research. In 1959, he took drawing and painting classes at Columbia University; this year, he began to make assemblages and collages in addition to painting. Flavin's early paintings reflect the influence of Abstract Expressionism [more]. His first solo show of constructions and watercolors was held at the Judson Gallery, New York, in 1961.

In the summer of 1961, while working as a guard at the American Museum of Natural History, New York, Flavin started to make sketches for sculptures in which electric lights were incorporated.

Late in that year, he made his first light sculptures; he called these "icons."

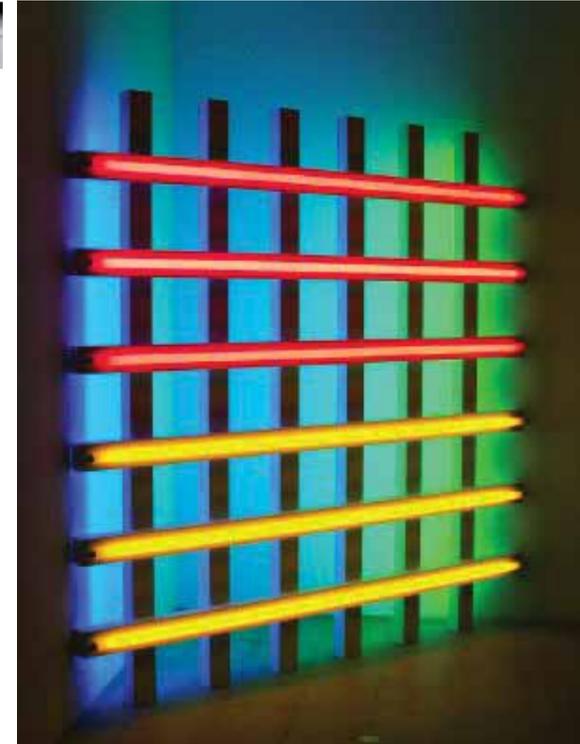
In 1963, he began to work with colored fluorescent tubes. His sculpture was shown in a solo exhibition, some light, at the Kaymar Gallery, New York, in 1964. In 1967, Flavin was a guest instructor of design at the University of North Carolina in Greensboro. By 1968, he had developed his sculpture into room-size environments of light; this year, he outlined an entire gallery in ultraviolet light at Documenta in Kassel.

A retrospective of Flavin's work was organized by the National Gallery of Canada, Ottawa, in 1969; the exhibition traveled to the Jewish Museum in New York in 1970. Among Flavin's numerous exhibitions in Europe were solo shows in Cologne in 1974 and Basel in 1975. He has executed many commissions, including the lighting of several tracks at Grand Central Station in New York in 1976.

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× untitled

b. 1935, Colfax, California

Terry Riley is an American composer associated with the minimalist school. Born in Colfax, California, Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an MA in composition at the University of California, Berkeley, studying with Seymour Shifrin and Robert Erickson. He was involved in the experimental San Francisco Tape Music Center working with Morton Subotnick, Steve Reich, Pauline Oliveros, and Ramon Sender. His most influential teacher, however, was Pandit Pran Nath (1918-1996), a master of Indian classical voice, who also taught La Monte Young and Marian Zazeela. Riley made numerous trips to India over the course of their association to study and to accompany him on tabla, tambura, and voice. Throughout the 1960s he traveled frequently around Europe as well, taking in musical influences and supporting himself by playing in piano bars, until he joined the Mills College faculty in 1971 to teach Indian classical music. Riley was awarded an Honorary Doctorate Degree in Music at Chapman University in 2007.

While his early endeavours were influenced by Karlheinz Stockhausen, Riley changed direction after first encountering La Monte Young, in whose Theater of Eternal Music he later performed from 1965-66. The String Quartet (1960) was Riley's first work in this new style; it was followed shortly after by a string trio, in which he first employed the repetitive short phrases that he (and minimalism) are now known for.

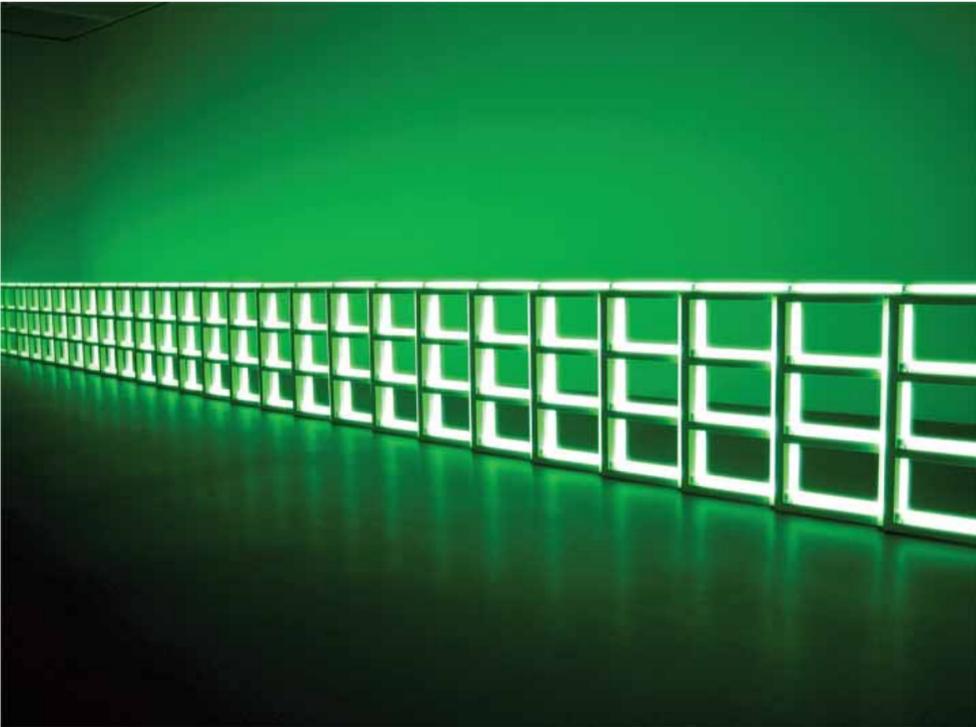
His music is usually based on improvising through a series of modal figures of different lengths, such as in In C and the Keyboard Studies. In C (1964) is probably Riley's best-known work and one that brought the minimalist music movement to prominence. Its first performance was given by Steve Reich, Jon Gibson, Pauline Oliveros, and Morton Subotnick, among others, and it has influenced their work and that of many others, including John Adams, Roberto Carnevale, and Philip Glass.

Its form was an innovation: the piece consists of 53 separate modules of roughly one measure apiece, each containing a different musical pattern but each, as the title implies, in C. One performer beats a steady pulse of Cs on the piano to keep tempo.

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x untitled

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Terry Riley

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