



with fondest regards

An exhibition by Mathias C. Pfund based on the Mary Ann and Hal Glicksman donation.

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Kunsthau Biel
Centre d'art Bienne



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The opening of the Glicksman donation at the Kunsthau Biel Centre d'art Bienne (KBCB)¹ on October 18, 2023, in the presence of American collectors couple Mary Ann Duganne and Hal Glicksman, marked the end of a process that began two years earlier, at another opening. In September 2021, Paul Bernard, then curator at the Musée d'art moderne et contemporain de Genève (Mamco), met Hal Glicksman on the occasion of the exhibition *Se Souvenir du Présent*, organized by Anne Gyffon-Selle and Arnaud Zohou at the Crac de Montbéliard². The exhibition presented a spectrum of assemblagist practices from different times and places, which the Glicksman couple had loaned three works³ from their several hundred pieces-collection. Exchanges continued and, after several trips to the couple's properties (in Ymeray and Santa Monica), their art collection was finally deposited and shared between Mamco and the KBCB⁴.

Mary Ann and Hal met in Larry Bell's studio in 1976; "[Larry Bell] had moved to San Diego and let me stay in his place. Here's come this beautiful lady – Mary Ann Duganne had been given the key to water the plants. We met and six months later were living together"⁵. Mary Ann is an artist and actress who studied at the Ecole des Beaux Arts in Paris during May 1968 protests. A close friend of Guy de Cointet (1934-1983), whom she met in 1975⁶, she performed thirteen of his plays, including *At Sunrise A Cry Was Heard*, *Ethiopia or Five Sisters*⁷. She continued to perform his work long after his death, and to this day, still takes part in its institutional recognition. Mary Ann Duganne Glicksman is also an advocate for disability rights who has interwoven art and activism throughout her lifelong involvement with art and nonprofit organizations⁸.

Hal Glicksman's biography, published on the Getty Research Institute website (where part of his archive is kept) states: "born in 1937 in Beverly Hills, California, Hal Glicksman curated a number of key exhibitions in Southern California during the 1960s and 1970s, and helped establish and foster several important Southern California art institutions. He started his career as a preparator at the Pasadena Art Museum under the leadership of Walter Hopps, where he helped formalize professional guidelines for preparators. While at the Pasadena Art Museum, Glicksman worked on the 1963 Marcel Duchamp retrospective. He also designed and installed the United States' presentation for the eighth Bienal Internacional de São Paulo, Brazil in 1965. Glicksman served as Assistant Curator for the Los Angeles County Museum of Art's exhibition, *Art and Technology*, 1967-1971. In 1969 Glicksman was

appointed Gallery Director and Assistant Professor at Pomona College. While there he produced a seminal Michael Asher exhibition, as well as exhibitions of work by other artists, including Tom Eatherton, Lloyd Hamrol and Ron Cooper. In 1970 Glicksman accepted a position as Associate Director of the Corcoran Gallery of Art in Washington, D.C., again under the leadership of Walter Hopps. Glicksman returned to California in 1972 as Director of the Art Gallery at the University of California, Irvine (UCI). Among the significant group exhibitions he curated at UCI, *Assemblage in California* and *Los Four* demonstrate Glicksman's long-term interest in both Chicano art and assemblage art in California. While at UCI Glicksman also exhibited work by Bruce Nauman, Maria Nordman, Larry Bell, Sol LeWitt, Eleanor Antin, Peter Alexander, John Baldessari and Jane Reynolds. In 1975 Glicksman organized the large-scale exhibition *Collage and Assemblage* at the Los Angeles Institute of Contemporary Art. Also in 1975, Glicksman was appointed Art Gallery Director at Otis Art Institute, where he curated exhibitions focusing on contemporary artists such as Dan Flavin, Richard Tuttle, On Kawara, Hap Tivey, Sam Francis and Wallace Berman. Following his tenure at Otis, Glicksman curated exhibitions for the Santa Monica Arts Commission and Beyond Baroque Literary Arts Center. In 1981 he founded his own gallery, Percept, a short-lived venue for light and space art. [...] Glicksman also played an important role in the 1985 founding of the Santa Monica Museum of Art, where he served as the museum's first director and helped establish the museum's collecting policy and development agenda"⁹. In an article published in the Los Angeles Time on 10 May 1970, art critic William Wilson presents Hal Glicksman as "a sympathetic, practical, artist-oriented administrator. [...] His nuts-and-bolts knowledge of gallery operation made him useful to the artists in a way that would be impossible to an administrator with a purely theoretical background in art history. His attitude of modest helpfulness to the artist is quite in contrast to the imperious self-seeking of modern curators who are causing an anti-museum revolt among artists"¹⁰.

For Hal, "it is the obligation of the curator to exhibit artworks to their best aesthetic advantage and to show respect for the artist, to empathize with him and with the viewer who wish to share an aesthetic experience. Museum and gallery-going today is so structured and overlaid with preconceptions, that it is an effort for the viewer to make contact with the work of art. If visitors see the art works, and not the installation, that installation has succeeded"¹¹.

His closeness to the artists is underlined by the many dedications that can be found in the couple's collection's pieces: "To Hal and Gretchen¹² the greatest people Michael Asher¹³"; "To Hal on your birthday, Aug 26, 1976 Regards, Rosemarie Castoro¹⁴"; "Happy Birthday Mary Ann¹⁵"; "For Hal - Best curator I've dealt with to date¹⁶" or "For Hal who made it easy¹⁷". Among these works, a fragment of brown napkin stands out for its modesty, bearing a notation in ballpoint ink: "*untitled (for Mary Ann and Hal with fondest regards)* 1976". This title is accompanied by two sketches, numbered 1 and 2. This is a jotting by Dan Flavin in the wake of his exhibition at the Otis Art Gallery which opened in December 1976.

Dan Flavin met Hal Glicksman through Donald Judd, in January 1966, on the occasion of the installation of the 'American Section' traveling exhibition in Washington¹⁸. Judd introduced Hal to Dan as the person who hung his complex pieces in LA. In December 1966, a monographic exhibition of Dan Flavin's work was organized at the Wilder Gallery in Los Angeles, resulting in a proposal acquired by Robert Rowan, President of the Board of the Pasadena Art Museum¹⁹. Hal took charge of the installation. The following year, Flavin asked him to assemble a piece in Betty Freeman's home²⁰, a collector and supporter of the music program at Pasadena Art Museum; "I built the piece while he watched²¹". A "photograph by Betty Freeman" conserved at the Getty Research Institute shows Hal Glicksman shaking hands with Dan Flavin under the newly installed proposal²².

In a letter dated July 8, 1975, Hal writes to Dan: "[...] This month I am starting a new position as Director of Gallery of the Otis Art Institute and this will allow me to travel. [...] I should not beat around the bush but state straight off that I would like you to exhibit at Otis. What makes me so hesitant and has kept me from writing for so long is the fact that I am aware that my space and resources are very small and your art long overdue for a major exhibition in Southern California. The Otis Gallery is part of a small (200 students) art school that has hitherto gone unnoticed, even locally. It seems, however, that no one in our museums is dealing with contemporary art and we would never see your work here unless you showed at a smaller place. We could offer you a clean space and lots of dedicated help. [...] There is a group of young artists that were students of mine and Mike Asher's at Irvine who would like to work on your installation. It is for their sake most of all that I would ask you to come²³".

Indeed, conditions at the Otis Art Gallery were far from optimal: "the weight of bureaucracy is unreal²⁴"; for example "the walls could only be painted by County of Los Angeles painters every seven years²⁵". Moreover "the audience for conceptual art was so tiny and rarified [...] at the time²⁶": the Otis Art Gallery was "an esoteric art program that had the misfortune of being on the Titanic²⁷". Nevertheless, the pedagogical program quickly improved, "a lot of things had happened in modern art that hadn't been brought into the school's curriculum before. They are there now and Otis is reflecting the way artists are finding new values in traditional techniques. Otis today has its roots in tradition as it takes a quantum leap into the art techniques of the present and future²⁸".

After several epistolary exchanges and a visit by Dan Flavin to Los Angeles in the spring of 1976, where he presumably met Mary Ann²⁹, the exhibition was scheduled for December, shortly before another exhibition dedicated to the artist at Ace Gallery Venice in Los Angeles³⁰.

"The equipment budget of 600.00 [dollars] (not to include electrician costs, I trust) is inhibiting but we'll succeed somehow³¹". On October 18, Flavin writes: "Hal, I've been considering installing only in the two entrance-exit warp between the galleries³²", then, on November 8: "I had hoped to be able to offer a plan by Nov. but I've been too busy to complete one I apologize³³". The document in question, a preparatory sketch by the artist, was completed four days later in Rotterdam, at the Rijn Hotel, and finalized just before the opening on December 9, 1976³⁴. "Dan dedicated the piece at Otis to Mary Ann and me, but he did not give us the drawing³⁵". However, a copy of the first draft dating from before December 9, 1976 is preserved in his archives at the Getty³⁶. This "final rough sketch" is reproduced in the brochure (1000 copies) accompanying the Otis exhibition.

A press article written by William Wilson and published in the Los Angeles Times on December 17, 1976, reports that "the exhibition consists of just two works [*untitled (for Mary Ann and Hal with fondest regards)* 1 & 2], one in each big gallery [...]. Each consists of a checkerboard pattern formed out of 10 big fluorescent tube fixtures placed five straight up and five across, half facing the wall while half facing the open gallery. The only difference in them is that one has pink facing us and green staring at the wall while the other is vice versa." Further on he elaborates: "the center of his grid becomes remarkably solid. Edges of horizontals contact walls firmly, making a scalloped light pattern that stretches

the field in a manner that Hans Hoffman would have approved [...] Secondary pleasures of such work are the environmental effects of reflected light. For some optical reason, for example, both galleries are cast in a greenish glow. Once you get used to that it is fun to notice that the natural light coming from the foyer is a lovely artificial-looking lavender³⁷". While the *Complete Lights* catalogue refers to these two works as the artist's first "grids"³⁸, a notebook sketch produced by Flavin in Munich on March 20, 1971³⁹ already testifies to the presence of this motif in the artist's projects; a grid of 5 horizontal fixtures by 5 vertical fixtures occupying a corner is depicted with the following comment: "this design is much older than the date would indicate⁴⁰". The brochure accompanying the exhibition, on top of including a reproduction of the "final rough sketch" as well as the CV of the artist, reproduces the two proposals (one of which, *untitled (for Mary Ann and Hal with fondest regards)* 1, on the front cover); the photographs were taken by artist Ron Cooper "who was experimenting with light at the time (...). I remember that Cooper and I used extra fluorescent lamps to light the walls next to the Flavin and did some other tricks with exposures to get the results we wanted⁴¹".

"Edition: 3, Fabricated: 0⁴²": produced in editions of 3 each, none of the grids were sold at the time.

At the end of the exhibition, the fixtures were used by students and faculty to light their studios. "The lamps were considered used and were not rare or valuable at the time⁴³"; so Hal recovered and stored the 4 boxes containing a total of 45 fluorescent tubes⁴⁴ from the brand Industrial: F96T12-DP and F96T12-G⁴⁵.

"After the show⁴⁶", "Flavin made the drawing [on the brown napkin] for me in a Mexican restaurant in Venice popular with artists. He loved to eat and meet with people for dinner. I remember he had a large combination dinner and then ordered a burrito afterward, a huge amount of food⁴⁷". The specificity of this drawing is that it presents an alternative version of the two reduced grids in the shape of two crosses, each made up of two 8-foot by 8-foot fixtures crossing perpendicularly in their middle. The color combination remains the same as on the original grids: for the first element, the horizontal 'pink' notation crosses the vertical 'green' notation and vice versa for the second. Although not a Dan Flavin certificate *per se*⁴⁸, this drawing, an inscription on paper, exists within a notation system developed by the artist, in line with the process involving the conception (and realisation) of his ideas⁴⁹.

According to the catalogue raisonné, the cross motif, composed of 2 fixtures of the same length crossing perpendicularly in the middle, can be identified in Dan Flavin's work from 1968 up until 1973. The seven occurrences recorded are composed solely of 4-foot by 4-foot or 2-foot by 2-foot fixtures, and are all wall pieces (often installed in a corner above the floor)⁵⁰. Entry number 227 in the catalogue raisonné, *untitled* (1969) is the only exception: it is a proposal made up of four crosses (2-foot, 4-foot, 6-foot and 8-foot) in pink and green fluorescent light spanning a corner and lying on the floor⁵¹. Dan Flavin has thus never imagined a single 8-foot by 8-foot cross across a corner "to the best of our knowledge⁵²": the versions of the brown napkin therefore constitute a hapax in the artist's corpus. Another unique feature of this proposal is the use of the superlative form "fond" in its dedication to the Glicksman couple⁵³. The only other use of this superlative found in Dan Flavin's works appears in a dedication of a ballpoint ink portrait of his long-time assistant Robert Skolnik⁵⁴ dated March 24, 1977: "for Robert with fondest regards⁵⁵".

"He left that little drawing for me for making a little one version in Larry Bell studio where I was living at the time. But we had to move and we moved in this tiny little house and there wasn't a corner where to put a Flavin. So I put the drawing in the drawer and forgot about it⁵⁶".

On September 25, 2003, almost 9 years after Dan Flavin's death, Tiffany Bell, then project director of his catalogue raisonné, contacted Glicksman. In their mail exchange, Glicksman mentioned "the tiny drawing of the piece on a paper towel⁵⁷". 17 years later, during the lockdown imposed by the SARS-CoV-2 pandemic, the Glicksman couple decided to transform the garage in their Santa Monica home into an exhibition space, to display some of their collection. Interpreting the indications of the brown napkin, Hal contacted the company LA Lighting and commissioned four custom fixtures with matching socket connectors and the instant start ballast⁵⁸. In the exhibition space, "the Flavins [were] alone in half the space and a wall of drawings and posters opposite⁵⁹". Shortly afterwards, the Los Angeles gallerist Tom Jimmerson organized the show *Nothing Was Forbidden* at as-is.la from February 26 to April 16, 2022: "an exhibition of artworks, documents and artefacts drawn from the collection of the Los Angeles curator Hal Glicksman⁶⁰". Jimmerson followed the spirit of the 2020 Glicksman's installation by placing the Flavins opposite each other

and all the framed works on one opposite wall⁶¹. On February 2, 2023, in the context of the Glicksman donation to Mamco and the KBCB, Hal wrote to the David Zwirner Gallery, which represents the artist's estate. He mentioned the existence of the paper towel and asked them to register this version of the work with the Flavin archive and the Artists Rights Society (ARS). He also suggested that they consign the 2020 fixtures and extra lamps to their home⁶²; "I got a call from the assistant of David Zwirner that they did not accept the drawing as a Flavin work⁶³".

On July 5, 2023, it was Paul Bernard who, in turn contacted Zwirner and, two months later, received news from the estate: "there is not enough to establish the [authenticity of the] pieces. My feeling about the little paper towel 'drawing' is that it was a note to make clear how the dedication should read and which grid was which. The crossed color notation was a shorthand for the grids and not cross shaped pieces, independent of the grids (the 2 light works in the catalogue raisonné dedicated to Mary Ann and Hal (CL 395 and 396)). Dan probably wrote this out for the purpose of wall labels and the brochure. The larger reproduced working sketch is the 'Rosetta Stone' for this shorthand. In the lower left it shows the steps that Dan went through to arrive at the cross-shaped shorthand⁶⁴". In addition, "for the record, the Estate has not authorized the presentation of the works in the As Is gallery in LA [...] and they do not consider it legitimate.⁶⁵" "Indeed, an art-world declaration that a work is inauthentic is the equivalent of an economic death sentence, rendering a work unsalable⁶⁶".

A reproduction of the "Rosetta Stone" in question, measuring 41x28 cm, occupies the central double-page of the exhibition brochure, as previously stated. It is a *final altered rough sketch* bearing two successive dates: November 12 and December 9, 1976⁶⁷. Although the reproduction process has greatly flattened the image, the document remains characteristic of Dan Flavin's practice. Indeed, his drawings for his fluorescent tube installations are mainly sketchy statements of conceptions⁶⁸: they bear witness to the evolutionary process of refining the artist's ideas⁶⁹. It is not uncommon, for example, for certain elements to be crossed out⁷⁰. Drawings range in format from the 3x5 inch notebook pages Flavin carried with him to the middle-sized drawing paper⁷¹ to the large sheets of graph paper he used for his diagrams. His drawings are executed with a ballpoint pen⁷². What's more, his drawings are of real calligraphic interest, as they are usually accompanied by extensive cursory notations⁷³.

In the upper two-thirds of the sketch are depicted in transparency the two exhibition rooms of the Otis Art Institute as seen from the entrance, except for a few details⁷⁴. The floor is marked with the distorted word⁷⁵ "reception area", and on the ceiling "open grid" is superimposed on the word "black". The lower right-hand corner of the first room is occupied by a crossed-out grid composed of five horizontal lines intersected by as many impetuously drawn vertical lines. The special feature of this grid is that the outside horizontals are flush with the end of the verticals. In addition, the words "pink" and "yellow" remain discernible beneath the multiple strokes that make up each of the lines, horizontal and vertical respectively. To its right is the number "8" and a calligraphic representation of the grid in which the tubes are replaced by their color designations: 5 horizontal "yellow" lines intersect 5 vertical "pink" lines. Just below, another sketch of the grid with a modified composition (the outside horizontals this time exceed the end of the verticals) is circled. The words "the correct configuration" are inscribed inside the circle. At the far end of the second exhibition room, in the opposite corner, another grid is drawn, also accompanied by the mention "8" and framed by the text "the reverse". Below the sketch are two sets of notes. The first inscription: "for the Otis Institute of Los Angeles County 11 12 76 2⁷⁶ (in the Rijn Hotel Rotterdam)⁷⁷" occupies the lower right-hand corner. The lower left-hand corner contains the second series of summary jottings, marked "final" and underlined twice. Immediately below, a crossed out draft repeats a grid sketch (composed of 4 vertical elements by 4 horizontal elements) with the central vertical inscription "pink" crossed in the middle by the horizontal "green". Following on from the drawing, the number "1" is also crossed out. Directly next to it is an inverted repetition of the cross inscriptions, without the grid in the background: "green" (horizontal) crossing "pink" (vertical) followed by the number "2".

In the same spirit, a little further to the left is another crossed-out grid sketch (also composed of 4 x 4 elements) with the horizontal inscription "green" crossing the vertical inscription "pink" accompanied by the number "2", also crossed out. The unredacted repetition of the cross-wise inscription: "pink" (horizontal) over "green" (vertical) and bearing the number "1" is directly next to it, in the reading direction. Underneath, in brackets, is the mention "altered 12 9 76⁷⁸". Also in brackets, the final title of the work follows: "- for Mary Ann and Hal with fondest regards".

This new date corresponds to that of the vernissage, the day before the announced opening of the exhibition, and marks the final modifications made to the project, which concerned the colors of the fluorescent tubes. However, if the first indications ("pink" and "yellow") do not correspond to what was shown at the Otis Art Institute in December 1976, they do coincide with his February 1977 proposal⁷⁹: "an eight-foot by eight-foot corner light sculpture [...] Constructed of 10 fluorescent tubes (five yellow, five pink)⁸⁰" at Vancouver's Ace Gallery⁸¹. In the catalogue raisonné, this proposal (*untitled*, Cat. No. 397) is dated 1976: Tiffany Bell may have used the drawing in the brochure to establish the piece's origin, or perhaps on the basis of other documents held by the estate or even passed on by "the elusive Doug Xmas⁸²".

Insofar as Dan Flavin supervised the installation at the Otis Art Gallery, his proposal cannot be considered a "mis-installation⁸³". Consequently, the estate's interpretation of the final rough sketch seems well-founded (the fact that the crossed color notation functions as a shorthand for the grids). However, it is not possible to establish precisely when the brown napkin was formulated. Its materiality and fragmentary nature would seem to indicate that it was produced as Hal remembers at a restaurant, and it would not be the artist's only drawing produced in this type of setting⁸⁴. At most, it can be considered as coming from a later generation than the final rough sketch, which the estate acknowledges.

*85

Dan Flavin's use of fluorescent lighting as an artistic medium spans an over 40-years long period from 1963 until his passing in 1996. This "technological⁸⁶ readymade⁸⁷" consists of two main components: the lamp ("[...] a sealed glass tube with an interior coating of one or more phosphor compounds to impart color to the emitted light⁸⁸") and the fixture ("a painted metal 'pan' with a corresponding painted metal cover [...] [that] serves to facilitate electrical supply into a lamp [...] through a ballast⁹⁰". "Once current is supplied through the endcaps (the electrodes)⁹¹": "fluorescent lamp phosphors convert the ultraviolet emission of a rare-gas [typically argon/mercury] discharge plasma into visible (white) light. The phosphor is responsible for nearly all the visible light produced by the lamp with the visible mercury lines contributing only a few percent to the total lamp light output⁹²". "As their name suggests, the tube lights fluoresce, a term indicating a

process of glimmering or illuminating that is dynamic and never static⁹³".

The logics underlying Dan Flavin's practice were clearly established and stable from 1963⁹⁴ until his death: he chose to use six models of colored fluorescent lamps and four varieties of white⁹⁵, supported by corresponding fixtures available "off-the-shelf⁹⁶", all in different dimensions⁹⁷. To speak of his light constructions, Dan Flavin refused to use the word "work", favouring the word "proposal⁹⁸"; he also used the term "aggregation" to describe his particular system of interior spatial situations⁹⁹. "I like my use of light to be openly situational in the sense that there is no invitation to meditate, to contemplate¹⁰⁰". The light was of primary concern to the artist¹⁰¹; the physical matter of his proposals seems to be understood as "that which is needed for the epiphany of the image¹⁰²". This image, rooted in immateriality because it is literally made up of light, exists simultaneously with the act of visual perception¹⁰³. "For all the phenomenological and intellectual richness contained in Flavin's works, their sensory and physical effect as experienced in space is ultimately most important¹⁰⁴". The oppression of constant light can be quite aggressive, with some side effect including headaches and blurred vision. It's not uncommon to see museum guards in proximity to Flavin works wear sunglasses.

In addition, the generation of his signed certificates and diagrams accompanying the sale of his works, another key element of his practice, were gladly delegated to others (Flavin's family members and assistants or later galleries representing his work). If they have no intrinsic artistic quality in his system; "this is a certificate only. This is not a drawing of mine¹⁰⁵", Flavin "regarded the original certificate as so integral to his work that he [...] declined to give collectors duplicate certificates even if there was clear evidence that the work was authentic¹⁰⁶". In fact, "if someone showed up with a certificate and a damaged fixture, Flavin would replace it. But without a certificate, the owner was out of luck¹⁰⁷". They seem to be nothing more than the statement of authenticity itself, indicating little more than their own existence. According to the same idea, "a Dan Flavin artwork without a certificate is basically an expensive reading light¹⁰⁸".

"Three main aspects of Flavin's work are the fluorescent tubes as the source of light, the light diffused through the surrounding space or cast upon nearby surfaces, and

the arrangement together or placement upon surfaces of the fixtures and tubes. The lit tubes are intense and very definite. They are very much a particular visible state, a phenomenon¹⁰⁹. "There is no projected core of inner vision, only the literal projection of each fixture and tube from the ground to the wall [...] The lights are simultaneously the sign and the thing specified and the medium for in-forming them both. Fluorescent light objects in place are re-placeable in various contingently determined, interdependent relations with specific environmental situations... The lights are untransformed; there are no symbolic, transcendental or monetary (redeeming) added values present. Light is immediately present in all places; the sensation is optical and singular¹¹⁰"; "Electric light is related to a specific time in history. Flavin has observed that when the existing system of electric lighting ceases to exist, his art will no longer function. Made of standardized, replaceable units that in Flavin's words, 'can be bought in any hardware store', his arrangements of fluorescent tubes within the interior (or adjacent exterior) architectural frame of the exhibition space function only *in situ*, and upon completion of the exhibition cease to function artistically [...] ¹¹¹".

The very fact that Flavin's work is conceived as an edition "already introduces the possibility of variability – of objects understood to be different but same¹¹²". In fact, very pragmatically, "Flavin generally conceived his sculptures in editions of three or five, but would wait to create individual works until they had been sold to avoid unnecessary production and storage costs. Until the point of sale, his sculptures existed as drawings or exhibition copies¹¹³". It is important to note that "the capacity of replication [the capacity of the work to be multiplied or remade with presumably no meaningful difference from one object to the next] is intrinsic to the material identity of the minimalist object [...] ¹¹⁴": "in its reproductibility, the work of Minimal art almost seeks to escape finitude – the trap of time¹¹⁵". However, "distinctions occurring among multiple copies can be said to challenge the neutrality – the presumed innocence – of replication¹¹⁶".

Indeed, despite this simple theoretical framework and reduced palette of expression, his proposals unfolded in an astonishing spectrum of variations, both formal and qualitative in the artist's own lifetime.

Regarding fixtures, "Flavin used fixtures from a variety of commercial lighting suppliers, and as a result, there is a wide range in fixture shapes, sizes, and colors. [...] Flavin mostly used spot-welded,

single-lamps fixtures [...] he also used prefabricated, commercially available fixtures that could hold either two or four lamps at a time¹¹⁷". "In Europe, where 8-foot fixtures are not available, Flavin sometimes used 5-foot (152 cm) fixtures and lamps¹¹⁸". The late 70's saw the establishment of certain aesthetic standards in the artist's work: arrangements were made with companies producing commercially available fixtures for them "to be double-coated to create a cleaner, more durable and uniform paint finish¹¹⁹". Furthermore, "poorly produced, off-the-shelf fixtures were routinely rejected if they arrived dented or scratched¹²⁰". These coincided with the appointment of dedicated fabricators (or "shop managers"), who each brought their own influence to bear on the execution of the proposals¹²¹. One of the artist's most radical decisions concerned the refabrication of most of his extant works in the Guggenheim's Panza Collection in 1995 because of their "poor craft¹²²".

For their part, "fluorescent lamp colors can vary significantly by manufacturer and date¹²³" but "Flavin came to accept variances of this kind as being simply inevitable¹²⁴", although he had also "developed a deep familiarity with how each would transmit, combine, and reflect through a given space or onto a particular surface¹²⁵". Moreover "the lamp will go out (as they should, no doubt)¹²⁶"; "thus, replacement is inherent in and imperative for the ongoing maintenance of Flavin's work¹²⁷". In the early 90s, caught up in the obsolescence of his medium, the artist's production "has relied primarily on Hasco Electric, a lighting manufacturer with customizing capabilities" that "emulated the older Mercury-brand fixtures that [he] used in the 1970's¹²⁸". In this regard, Francesca Esmay argues that "to a degree, customization has always played a role in Flavin's practice¹²⁹".

The certificates themselves are not free of errors: the one for *untitled*, blue and red fluorescent light, 4 ft. wide across a corner, circa 1970 (Cat. No. 263) acquired by Ghislain Mollet-Viéville (edition number 4/5) does not contain the diagram indicating the placement of the proposal across a corner¹³⁰; the title of the work begins with a capital letter, and finally, "seven confirmed works in this edition¹³¹" exist.

Above all, these instabilities and inconsistencies underline the fact that Dan Flavin had never ceased to make choices and to position himself with his singular sensibility¹³² in the face of the various complexities and contradictions posed by the framework of his practice. For example, "during his lifetime, Flavin often modified older installations and created new ones on the occasion

of an exhibition¹³³". The catalogue raisonné also bears witness to the organic nature of his practice through its appendix, (numbered A1-A78), which includes works of undetermined status¹³⁴.

Of course, there are many cases where the artist's initial idea is betrayed¹³⁵, rendering his proposal null and void: for example, making an installation that manifests "an utter spatial and architectural misinterpretation of it¹³⁶"; arranging fluorescent tubes in the wrong sequence¹³⁷, hanging the work upside down¹³⁸, using plastic gels¹³⁹ or not having the corresponding certificate¹⁴⁰...

Although "any recourse to Flavin's own 'intentions' leads to a *cul-de-sac*, given the fact that the artist's opinion (...) was subject to development, contradiction, and change¹⁴¹", his 1982 statement, "all posthumous interpretations are less¹⁴²", still rings true, since what guaranteed the uniqueness of his work was the continuity of the interpretative acts he provided to materialize his ideas. For Joseph Kosuth it meant that: "when someone 'buys' a Flavin he isn't buying a light show, for if he was he could just go to a hardware store and get the goods for considerably less. He isn't 'buying' anything. He is subsidizing Flavin's activity as an artist¹⁴³". In 2004, Wade Guyton cannily highlighted "the terminal nature of the work¹⁴⁴": "Flavin's sculptures don't illuminate forever, but operate in reverse, counting down to their inoperability, their burnout [...] instead of seeing the potential blackout inherent in the radiance, Flavin's legacy is shiny, happy and fashionable¹⁴⁵".

"At the time of his death, many editions had not been sold out and thus many 'available' works were neither made nor certificated¹⁴⁶". "The artist's intentions for what would become of these, after his death, were unclear¹⁴⁷". Shortly after his passing, a panel of experts¹⁴⁸ convened to assess the Flavin estate's value, and the understanding was that no posthumous work would be produced¹⁴⁹. On this subject, in the 2004 catalogue raisonné, Tiffany Bell writes "there are no plans to complete the editions¹⁵⁰". However, "the estate had the right, by law and by custom, to complete those editions¹⁵¹" and they "quietly reversed [their] position on the production of posthumous versions of the artist's fluorescent light sculptures¹⁵²" by starting manufacturing unrealized editions in 2007 in close conjunction with the David Zwirner Gallery. Thus, *untitled (to Mary Ann and Hal with fondest regards) 1 and 2 (1976)*¹⁵³, despite their faulty title, were recently shown at Seoul's PKM Gallery during the *Fluorescent Lights 1964-1995* exhibition in 2018 and are currently available for sale¹⁵⁴.

"Technical and aesthetic standards for posthumous fabrication [...] are maintained by Steve Morse, the studio's chief fabricator [and] are largely those practiced during Flavin's lifetime¹⁵⁵". The new lamps produced are not just used for posthumous productions for exhibition and sale, but also to replace old ones in existing works¹⁵⁶. Since "[...] this contemporary mode of custom production can yield lamps with significant variations compared to the lamp industry¹⁵⁷", one might ask to which extent is it "remaining true to [Flavin's] concept of relying on commonly available materials¹⁵⁸"? Greg Allen argues: "the preservation of Flavin's once-radical industrial approach to art now relies to no small degree on the hand-crafted artisanal traditions he rebelled against¹⁵⁹". In the marketplace, "owners and sellers of early fabrications routinely claim that their objects possess more authenticity (which implies higher monetary value) than a posthumous example. Supporter of posthumous fabrication argue that the practice corresponds to Flavin's wishes, and that it allows the work to have a robust future". Before lifting the ban on posthumous edition, "[...] despite Flavin's preferences, the estate recommend[ed] repairing rust spots or chipped enamel, rather than replacing the entire fixture¹⁶⁰"; "When Flavin works c[a]me to auction [...] important factors affecting their price [were] the presence and condition of original parts. Sculptures with original bulbs or fixtures go for more than those with obvious restorations or, horrors, new materials¹⁶¹". Since the new posthumous works entered the market¹⁶², "in any event, there is a sense from some market participants that prices for the works with an estate-signed certificate would be higher if they were accompanied by an artist signed certificate. Zwirner Gallery, however, states that this is untrue, and that there is no price differential¹⁶³"; "Most new collectors don't care or know any better¹⁶⁴". Nonetheless, "the fact that there is a market for Flavins with estate-signed certificates demonstrates that such works are considered authentic¹⁶⁵".

"A conception of authenticity [...] that assumes that authenticity is a stable, inherent quality of a work or good is likely to find itself in conflict with both theory and practice¹⁶⁶"; "the meaning and value of authenticity ultimately depend on community consensus in a particular context. Whether something is authentic is a matter of the relationship of the audience to the work or good, the expectations inherent in that relationship, and the purposes for which the audience desires authenticity. Indeed [...] it is a means by which value is conferred and communicated¹⁶⁷".

What values are we talking about, beyond monetary ones? Aloïs Riegl argues that “every monument¹⁶⁸ of art is, without exception, a historical¹⁶⁹ monument as well, since it represents a particular stage in the development of the fine arts for which no entirely equivalent replacement can be found”. For any product of human activity carried out in past times that has managed to survive until the present, there are several competing values that inform different approaches to conservation: age value, historical value and newness value. The age value is the one that “reveals itself at first glance in the monument’s outmoded appearance” and that appeals to the emotions¹⁷⁰, it’s the oxidation of the bronze, the moss on stones; the historical value, rests on a scientific basis (“and therefore can only be achieved through intellectual reflection”) and is concerned by “the monument’s original form as a work of man” and, finally, the “newness value¹⁷¹”, which considers any monument to be the equal of a recent modern creation, and which requires “that the (old) monument present the characteristic aspect of any human work at the moment of its emergence¹⁷²”. Not only do these values clash in Dan Flavin’s work (with different intensities depending on whether the proposals were made during his lifetime or after his death¹⁷³), but the conceptual nature of his work, set in the historical time of the 60s (marked by “the breach [...] between aesthetic identity and the paradoxes of material constitution¹⁷⁴”), adds further layers of complexity to its contemporary reception¹⁷⁵: “how are we to choose between a vintage fabrication and a new one: is it the historicity of the medium or of the work’s conceptual terms (the permissibility of later fabrication) that we should respect?¹⁷⁶” For Cesare Brandi, “a work of art is thus described due to the fact of a singular recognition which takes place in the consciousness¹⁷⁷”. When one encounters a Flavin proposal posthumously produced by the estate, the viewer has to go through a two-steps validating process, or in other words a double adoption, since the work first has to be recognized as a work authored by the artist, and then acknowledged in its historical dimension (notwithstanding its contemporary fabrication). Michael Baxandall postulates in *The Period eye*, that it’s “the social acts and cultural practices that shape attention to visual form within a given culture¹⁷⁸”. “Even so, with the passing of the era¹⁷⁹, the trap of times returns. The work may have found a way to be self-perpetuating, but, notwithstanding fantasies of atemporality, the historicity of the object – the historical identity of its medium and form – is tenacious¹⁸⁰”.

“The light may be perpetuated, but the lamp and fixture will come to look increasingly old¹⁸¹, artefacts of mid-twentieth-century technology, which contradict Flavin’s timeless ideal¹⁸²”. Aloïs Riegl warns: “eternal preservation is simply impossible: as the forces of nature will eventually overcome all man’s tricks and man himself in his fight against it¹⁸³”. Like time capsules, the luminescent tubes transmitted by Hal Glicksman will bathe us for a few more hours in the mildly toxic¹⁸⁴ light of their era.

“After life, death still to be lived¹⁸⁵”.

Mathias C. Pfund

- 1 Until January 2024, the institution was known as the Kunsthaus Centre d’art Pasquart.
- 2 Interview with Paul Bernard, March 7, 2024.
- 3 Georges Hems, *Portable Merz House (Ymeray Opera)*, 2006; *Trough of Saints (Ymeray Opera)*, 2006 & Fred Mason, *Untitled*, undated (1960s).
- 4 It should be noted that a first donation was made by the couple to Mamco in 2022.
- 5 “This generous donation will enable the Geneva museum to consolidate its collection dedicated to the Californian scene, while providing Bienne with exceptional material for developing a number of artistic narratives. KBCB website: <https://www.pasquart.ch/fr/event/donation-glicksman/>.
- 6 Hal Glicksman quoted by Richard Herz, *The Beat and the Buzz, Inside the LA Art World*, 2009, p. 103.
- 7 Mary Ann Duganne Glicksman, “Mary Ann Duganne Glicksman” in *ArtForum*, vol. 45, no. 10, summer 2007.
- 8 Marilou Thiébaud, “Entretien avec Mary Ann Duganne-Glicksman” in Guy de Cointet, *Théâtre Complet*, Paraguay Press, 2017, p. 437.
- 9 The Computer Access Center (CAC), International Society of Augmentative and Alternative Communication (ISAAC)
- 10 Getty Research Institute [GRI], Hal Glicksman papers 1927-2010, Research Library, Accession no. 2009.M.5.
- 11 William Wilson, “A Milestone in Modernism at Pomona College” in *The Los Angeles Times*, May 10, 1970.
- 12 Hal Glicksman, “A Guide to Art Installations” in *Museum News*, *The Journal of the American Association of Museums*, vol. 50, no. 6, February 1972, p. 27.
- 13 Gretchen Rae Taylor (Hal Glicksman’s wife until 1975 and notably director of Womanspace gallery in 1973, a forerunner of the *Women’s building*).
- 14 Michael Asher, *Unrealized Proposals for Corcoran Gallery of Art*, July 1971, set of four blueprints, plexiglas, 50 x 64 x 3.5 cm (each with frame), Coll. MAMCO, donation Mary Ann and Hal Glicksman, inv. 2023-359(4).
- 15 Rosemarie Castoro, *Untitled*, 1976, ink on drawing paper, 35.5 x 42.5 cm (with frame), Coll. MAMCO, donation Mary Ann and Hal Glicksman, inv. 2023-363.
- 16 Robert Rauschenberg, *Rauschenberg at Dwan Gallery*, 1965, lithography, KBCB, inv. 002297.
- 17 Dan Graham, *Present, Continuous Pasts project at Otis Art Institute*, 1975, ink and felt pen on paper, KBCB, inv. 002301.
- 18 John Baldessari, *Throwing a Ball Once to Get Three Melodies and Fifteen Chords*, 1975, black and white photograph, felt pen, KBCB, inv. 002302.
- 19 This exhibition was originally curated by Walter Hopps for the VIII São Paulo Bienal in 1965. The Washington exhibition took place at the National Collection of Fine Art (part of the Smithsonian Institution).
- 20 Email exchange with Hal Glicksman, March 14, 2024. According to installation plans in Hal Glicksman’s archive at GRI, this would be *untitled*, 1966 (Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, Yale University Press, 1 janv. 2004 [CL]: cat. no. 117). GRI, Hal Glicksman papers 1927-2010, box 105, flat file.
- 21 *monument 4 for those who have been killed in ambush (to P.K. who reminded me about death)*, (CL: cat. no. 108); email exchange with Hal Glicksman, March 14, 2024. See also “Betty Freeman: Audio Gallery Tour”, *Christie’s ArtCasts*, April 3, 2009.
- 22 Email exchange with Hal Glicksman, March 14, 2024.
- 23 “I’ve always maintained this. It’s important to me that I don’t get my hands dirty. It’s not because I’m instinctively lazy. It’s a declaration: art is thought.” Dan Flavin interviewed by Phyllis

- 24 Tiffany Bell, Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 194.
- 25 GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 26 *Ibid.*
- 27 Hal Glicksman, quoted by Suzanne Muchnic, “Shaky state of the fine Arts” in *The Los Angeles Times*, July 3, 1978.
- 28 Hal Glicksman, *Nothing Was Forbidden*, courtesy of Hal.
- 29 *Ibid.*
- 30 Hal Glicksman, quoted by Barbara Isenberg, “It’s evolution without the ‘R’ at Otis Institute” in *The Los Angeles Times*, May 21, 1976.
- 31 Letter from Dan Flavin, March 29, 1976, GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 32 *Dan Flavin: Installation*, from December 1976 to January 22, 1977. Besides, Hal Glicksman took part in the installation, according to the invoice dated December 15, 1976 to Douglas Christmas for “Assembly and Installation of 2 Dan Flavin sculptures at Ace Gallery 12/13/76”. According to the catalogue raisonné, one of these is *untitled (fondly, to Helen)* (CL: cat. no. 382). GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 33 Letter from Dan Flavin, November 8, 1976, GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 34 Letter from Dan Flavin, October 18, 1976, GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 35 Letter from Dan Flavin, November 8, 1976, GRI, Hal Glicksman papers 1927-2010, box 5, series 1.
- 36 Contact sheets and negatives show Dan Flavin annotating what appears to be the original drawing, removed from a folder, in an office at the Otis Art Institute during the exhibition’s installation. GRI, Hal Glicksman papers, box 21, series II and box 100, series II.
- 37 Email exchange between Hal Glicksman and Tiffany Bell, September 29, 2003.
- 38 GRI, Hal Glicksman papers, 1927-2008, box 21, series II.
- 39 William Wilson, “Flavin Exhibits at Otis Institute” in *The Los Angeles Times*, Fri, December 17, 1976.
- 40 “Green is the most luminous and intense of the fluorescent colors; when pink and green are mixed they seem to radiate yellow”. Tiffany Bell, “Dan Flavin, Posthumously” (2000) in Paula Feldman and Karsten Schubert, *It is what it is: writings on Dan Flavin since 1964*, Thames and Hudson, 2004, p. 252.
- 41 CL: cat. nos. 395 et 396, pp. 334-335.
- 42 This drawing is reproduced in Tiffany Bell, Isabelle Dervaux, Jennifer Raab, *Dan Flavin: Drawings*, The Morgan Library & Museum, 2012, p.138.
- 43 “[Flavin] was also always very conscious of his legacy. Despite our record problems, he was careful about keeping records; he always included notes on the back of everything he collected, and his journals were done – this is 1959 – in a way that shows he started thinking about his place in art history. He was always conscious of it.” Interview of Stephen Flavin (the artist’s son and executor of the estate) by Greg Allen, “Re-inventing the Lightbulb, 2/2: Stephen Flavin”, January 1, 2005: <https://greg.org/2005/01/reinventing-the-lightbulb-22-s.html>.
- 44 Email exchange between Hal Glicksman and Tiffany Bell, September 29, 2003.
- 45 “Except for site-specific installations and temporary exhibitions, Flavin intended to issue most of his work in editions. He began making the works in editions of three but later used a general rule of issuing large works in editions of three and the smaller ones in editions of five [...] Flavin’s practice was to fabricate and certify

works as they were sold [...] The number 0 indicates that although the work may have been fabricated for exhibition, none were sold and therefore none of the works currently exist to the best of our knowledge". Tiffany Bell, "Methodology for the Catalogue of light" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, Yale University Press, 1 Janv. 2004, pp. 208-209.

43 Email exchange with Hal Glicksman, March 14, 2024.

44 "When you work for the Los Angeles County you don't put lights fixtures and drive home with them (laughs)". Interview between Hal Glicksman, Paul Bernard and Julien Fronsacq, April 7, 2023.

44 The boxes contain 14 green and 31 pink fluorescent tubes.

45 "F indicates 'fluorescent', [96] indicates length in inches, T12 indicates diameter [12/8-inch], and [the letter] indicates color - in this case [DP (display pink) and Green]" Francesca Esmay, "Technical History" in Francesca Esmay, Ted Mann, Jeffrey Weiss, *Object Lessons: Case Studies in Minimal Art*, Guggenheim Museum Publications, 2021, p. 75.

46 Interview between Hal Glicksman, Paul Bernard and Julien Fronsacq, April 7, 2023.

47 Email exchange with Hal Glicksman, March 14, 2024.

48 Documents - sometimes printed on cheap pulp paper - "given to the initial buyers of each work for authentication purposes. They were intended to guarantee Flavin's authorship of the works upon transfer of ownership and remain the primary documentation that the work was made. (...) Though signed by the artist, the diagrams on the certificates were made by others (...) so as not to be identified as drawings by the artist." Tiffany Bell, "Methodology for the Catalogue of light" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 207.

49 "Flavin commonly dated his work to the year of the conception - usually in a drawing - not to the year of fabrication" Tiffany Bell, *op. cit.*, p. 207.

50 CL: cat. nos. 195, 242, 243, 244, 253, 273, 338.

51 The bibliographical reference given for this entry; checklist no. 27 of the catalogue *Highlights of the 1968-1969 Art Season*, Aldrich Museum of Contemporary Art (1969), does not correspond to the work in question. Furthermore, the catalogue states that this project is formally related to cat. no. 240 & 241, *untitled (to Jane & Brydon Smith) 1 and 2*, 1969. Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 289.

52 Tiffany Bell, *op. cit.*, p. 208.

53 In general, Dan Flavin writes "untitled" in lower case, then in brackets addresses "elaborate dedication titles with which he acknowledged debts and admiration both personal and artistic. He dedicated pieces to friends, colleagues, fellow artists, sometimes to the museum workmen who installed them, even to a beloved golden retriever" Roberta Smith, "Dan Flavin, 63, sculptor of fluorescent lights, dies" in *The New York Times*, December 4, 1996.

The artist himself said: "but dedications I really liked. I think that's an honorable sentimental profession. And sometimes you can tease with them and sometimes you can play them straight" Dan Flavin interviewed by Tiffany Bell, Long Island, New York, 13 July 1982 in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 196.

"The dedications are mostly extraneous but personal. They're sentimental, and that's nice. But they're apart. [...] It's a lovely, incidental thing. It's a very fine sentiment to me. It's the kind of trifling that makes life easier to take from time to time" Dan Flavin interviewed by Phyllis Tuchman, March 9, 1972 in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 194.

Here's a bouquet of affectionate dedications "with all the admiration and love I can sense and summon" (CL: cat. no. 236); "fondly" (CL: cat. nos. 270, 344, 360, 382, 383, 384, 385, 391-394, 411, 456-462); "with the affection of years" (CL: cat. no. 307); "with admiration and affection" (CL: cat. nos. 333, 440); "with pride and affection" (CL: cat. no. 341); "with respect and affection" (CL: cat. no. 354); "with pleasure, affectionately" (CL: cat. no. 358); "with gratitude aplenty" (CL: cat. no. 359); "affectionately" (CL: cat. nos. 176, 371, 390, 510); "with affection" (CL: cat. no. 398); "in long respect and affection" (CL: cat. nos. 404, 405, 420, 421), "with fond regards" (CL: cat. nos. 406, 407); "in awe and appreciation" (CL: cat. no. 445); "lovingly" (CL: cat. nos. 502, 503); "respectfully" (CL: cat. no. 507); "with gratitude and esteem" (CL: cat. no. 508); "with respect and admiration" (CL: cat. no. 562) and "to celebrate the love of a lifetime" (CL: cat. no. 640).

54 Robert Skolnik was Dan Flavin's first full-time studio assistant between 1977 and 1983.

55 Note that the catalogue *Dan Flavin: A Retrospective* (2004, p. 185) erroneously uses the superlative in the caption to the drawing of October 4, 1975 "Heiner Friedrich for Luciano with fond regards".

56 Interview between Hal Glicksman, Paul Bernard and Julien Fronsacq, April 7, 2023.

57 Email exchange between Hal Glicksman and Tiffany Bell, September 25, 2003.

58 "I need 4 inch wide housing with a one piece cover [made of 20 gauge steel]" email exchanges between Hal Glicksman and LA Lighting, September 30, 2020.

59 Email exchange with Hal Glicksman, March 14, 2024.

60 Synopsis of the exhibition published on the gallery's website: <https://www.as-is.la/exhibitions>

61 Email exchange with Hal Glicksman, March 14, 2024.

62 Email exchange between Hal Glicksman, Lili Boyle and David Zwirner, February 2, 2023.

63 Email exchange with Hal Glicksman, March 14, 2024.

64 Email exchange between Paul Bernard and Justine Durrett, September 15, 2023.

65 *Ibid.*

66 Amy Adler, "Why Art Does Not Need Copyright" in *The Georges Washington Law Review*, vol. 86, 2018, p. 346.

67 "A second date denotes a change or enhancement of the idea that often occurred with the fabrication of the work" Tiffany Bell, "Dating the works" in Tiffany Bell, Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 124.

See also, Jay Belloli, Emily Rauh Pulitzer, *Dan Flavin: drawings, diagrams and prints 1972-1975*, Fort Worth Art Museum, 1977, [DDP]: cat. no. 66, p. 42: "an inventory of two design recommendations for final finished diagrams of circular fluorescent light of one wall March 5, 1973 with later notation. inscribed: '3/26/73' left center edge, upper diagram, graphite pencil, indicating date of final diagram made from sketch".

68 "These so personal memos of mine [are] a kind of intimate, idiosyncratic, synoptic shorthand (by now, mainly my « style »)" Dan Flavin, "Statement by the artist on his graphic art '...on drawing and diagramming'" in Dan Flavin, Jay Belloli, Emily Rauh Pulitzer, *Dan Flavin: drawings, diagrams and prints 1972-1975*, Fort Worth Art Museum, 1977, p. 6.

69 "My drawing is not at all inventive about itself. It is an instrument not a resultant" Dan Flavin, "some remarks... excerpts from a spleenish journal" in *Artforum*, vol. 5, no. 4, December 1966, p. 28.

70 DDP: cat. nos. 7, 9, 52, 53, 55, 57, 58, 62 & 137.

71 8,5 x 11 inch.

72 "Although it should be noted that he used a very fine technical ballpoint pen, not an everyday Bic. [...] The brand of the ballpoint pen was *Illustrator*" Isabelle Dervaux, "A 'holy compulsion' for Drawing" in Tiffany Bell, Isabelle Dervaux, Jennifer Raab, *Dan Flavin: Drawings*, The Morgan Library & Museum, 2012, p. 18.

73 "- Information on the number of tubes, color, size, place, date, title, dedication and circumstances of execution [...] Often writing and drawing grow together, especially in the color descriptions, where occasionally the lines of writing stand in place of individually drawn tubes." Dr. Franz Meyer, "Excerpts of statement on the graphic art of Dan Flavin" in Tiffany Bell, Isabelle Dervaux, Jennifer Raab, *op. cit.*, p. 7.

74 Apart from the location of the openings in the picture rails, the architecture is faithfully represented. See, for example, the plan reproduced on page 85 of the publication *Richard Tuttle* by Marcia Tucker (1975) for her two-part exhibition from mid-January to the end of February 1976.

75 "In other examples [Dan Flavin] distorted the words that refer to parts of a room - ceiling, floor, wall, door - twisting and stretching the letters in all directions so they cover the entire area they designate", Isabelle Dervaux, *op. cit.*, p. 21.

76 It is not unusual for Dan Flavin to number his sketches if he produces more than one on the same day, so the drawing in question is the second. The first sketch is *untitled (to the "last war", the final one)*: "for Don's War Resisters League exposition in Heiner's rooms, 141 Wooster Street / 11 12 76 1 (in the Rijn Hotel Rotterdam)" exhibited at the Kunstmuseum Basel on the occasion of the exhibition *Dan Flavin: Dedications in Light* (March 2-August 18, 2024) and loaned by the artist's estate.

77 "[Flavin] makes final presentation (after four years of negotiations) of proposal to light pedestrian and bicycles tunnels under the Maas River in Rotterdam. After plans are completed and designs approved, the proposal is turned down in 1978 for lack of funding" "Chronology" in Tiffany Bell, Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 185.

"The tunnels under the Maas in Rotterdam started in '69 or something like that, and then finally was politically defeated in longevity. It's sad. Everything I did there pleased me. I liked the system, I liked the invention of the replacement fixture. It was such a pleasure really to do it. To have it disappear or never permitted is sad. I was a foreigner for one thing and the political incapacity of changing politicians - you know, no continuity, no interest [...] That's a project I think I really liked the most in a way because of the extension of the corridor." Dan Flavin interviewed by Tiffany Bell, Long Island, New York, 13 July 1982 in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 197.

A sketch of a possible sequence of lamps for the Maas River bicycle tunnel in Rotterdam dated December 5, 1974; see DDP: cat. no. 196, p. 57.

78 Another drawing by the artist is marked "altered", see DDP: cat. no. 91 ("A rough sketch of the final structural alteration to the modular unit for the side walls installation in the upper gallery of the Kunsthalle, Cologne of the drawing of 17 12 72 2. Inscribed: 'altered modular 4/unit' upper left corner 'refer to note of/12 18 72 3/for color use/troughout/ 6 2-3 73 1 in Panopticon Club 1900/ in Cologne' lower right quarter sheet". Dan Flavin uses other synonyms in his drawings to indicate modification: "substitution" (DDP: cat. no. 37), "corrected" (DDP: cat. no. 40), "changed for" (DDP: cat. no. 50).

79 CL: cat. no. 397, *untitled*, 1976.

80 Art Perry, "Flavin throws light on his art" in *The Province*, February 17, 1977.

81 "Pink and yellow together is rather difficult to take, found more in public lighting in a vulgar way" Dan Flavin interviewed by Phyllis Tuchman March 9, 1972 in Tiffany Bell, Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 194.

82 Letter from Hal Glicksman to Dan Flavin, October 21, 1975, GRI, Hal Glicksman papers 1927-2010, box 5, series 1.

Douglas Christmas (1944), infamous art dealer and founder of now-defunct blue-chip Ace Gallery in 1961. "He's been accused of fabricating artists' works, failing to return unsold artworks, withholding payments, and financial mismanagement." Catherine G. Wagley, "The Story Behind Legendary Dealer Doug Christmas's Incredible Fall From Grace, Ahead of His Trial" in *Artnews*, September 13, 2022.

"I live only two blocks from Ace Venice (and the beach), but Doug Christmas might as well be on the moon for all the information I can get out of him" Hal Glicksman, letter to Dan Flavin, January 27, 1976. GRI, Hal Glicksman papers 1927-2010, box 5, series 1.

83 Dan Flavin's CV mentions three exhibitions not recognized by the artist; Galleria Sperone, Milan, 1967; Galerie Ileana Sonnabend, Paris in October 1970 and "Arte Minimal de la Collection Panza" at the Reina Sofia in 1988. In reaction to the latter, the artist sent a letter to the editors of *Art in America* 76 entitled "Mis-installation"; "To the Editors: the color reproduction of *To Jan and Ron Greenberg* of 1972, as installed in Madrid's Reina Sofia and published in the July issue of your magazine reveals an utter spatial and architectural misinterpretation of it. The back-to-back yellow and green fluorescent lights are intended to be confined in a corridor from floor to ceiling tightly. I have told Dr. Panza to remove the lamps and fixtures" Dan Flavin, "Letters" in *Art in America* 76, no. 9 (September 1988), p. 21.

84 DDP: cat. no. 107 ("A complete set of eight proposals to employ a single circular fluorescent light in every white around the four corners and mid-wall positions of the perimeter of one wall, March 1, 1974 [...] The sketches were done in Les Pleiades, a restaurant near the uptown Leo Castelli Gallery in Manhattan"); DDP: cat. no. 144 ("Claes Oldenburg, an American artist, April 27, 1974 inscribed: 'Claes/In Les Pleiades/ 4 27 74 2' lower right edge sheet"). DDP: cat. no. 199 ("Rainer Speck, a urologist from Cologne, January 2, 1975") bears a shopping list on its back.

85 The content of this second part is largely informed by research published in 2021 *Object Lessons: Case Studies in Minimal Art - The Guggenheim Panza Collection Initiative* (PCI) by Francesca Esmay, Ted Mann and Jeffrey Weiss. The PCI is a long-term study project dedicated to exploring the complex issues surrounding the identity of works acquired from Italian collectors Rosa Giovanna and Giuseppe Panza in 1992. This collection includes works in a state of limbo - either unrealized or in the form of flawed fabrication. In addition, the article "Getting Real" by Christine Mehring published in *Artforum* vol. 60, no.1 of September 2021 offers interesting perspectives and developments.

86 Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *Object Lessons: Case Studies in Minimal Art: The Guggenheim Panza Collection Initiative*, Guggenheim Museum Publications, 2021, p. 62.

87 Yet Flavin does not defunctionalize his fluorescent sconces.

88 Francesca Esmay, "Technical History" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, pp. 74-75.

"In most lamps, color is determined by the chemical composition of phosphors that coat the inside of the glass tube; by blending together red, greens, and blue phosphor components in specific proportions, one can achieve various hues", *ibid.*

89 Francesca Esmay, *op. cit.*, pp. 74-75.

90 "The ballast is required because the fluorescent lamp has a negative differential electrical impedance, and if it would be powered directly from the wall socket it would draw a rapidly increasing current until limited by a fuse, circuit breaker or some catastrophic failure". Alok M. Srivastava, Timothy J. Sommerer, "Fluorescent Lamp Phosphors" in *The Electrochemical Society Interface*, Summer, 1998, pp. 28-29.

91 *Ibid.*, p. 81.

92 Alok M. Srivastava and Timothy J. Sommerer, *op. cit.*, pp. 28-29.

93 Josef Helfenstein, "Foreword" in Josef Helfenstein, Olga Osadtschy (dir.), *Dan Flavin: Dedications in Lights*, Kunstmuseum Basel, 2014, p. 14.

94 "Fluorescent lighting was developed in the 1930's - it was released to the public in 1938 [...] and by the point of 1963, these fixtures technologically were not very far advanced from what they were in the 30's [...] it was not, as you say, cutting-edge technology. However, this is 1963, this stuff was commonly used everywhere. The space program put crummy fluorescent lights in their space capsules, even the ones that landed on the moon!" Panza Collection Initiative, interview with Steve Morse in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 276.

95 Red, yellow (sometimes labeled as "gold" by manufacturer), blue, green, pink, filtered ultraviolet, cool white, warm light, daylight and soft white.

96 "When an artist enters the canon of art, thus securing their place in art history, certain discourses—arguments, examples, even particular phrases—begin to congeal around their work. In the case of Dan Flavin, one such expression is 'off-the-shell', which refers to the fluorescent lamps and fixtures that the artist purchased from ordinary hardware stores to make his celebrated works in light. It emphasizes the everyday nature of these materials, placing Flavin's works in the tradition of Marcel Duchamp's Readymades and suggesting that they are of a piece with the world around them, distinguished only by the artist's gesture." Jules Pelta Feldman, "In Time: Performing Dan Flavin" in Josef Helfenstein, Olga Osadtschy (dir.), *op. cit.*, p. 213.

97 "The four sizes of fluorescent light fixtures that are the most common in the United States: 2 feet (61 cm), 4 feet (122 cm), 6 feet (183 cm), and 8 feet (244 cm) long" Tiffany Bell, "Methodology for the Catalogue of light" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 208.

98 "I prefer the term 'proposal' and endeavor to use it accurately. I know no 'work' as my art." Dan Flavin, "Some other comments...", September 8, 1967 in *Art Forum*, vol. 6, No. 4, December 1967.

99 Invitation card for Dan Flavin, Kornblee Gallery, New York, October 7- November 8, 1967.

100 Dan Flavin, quoted by Michael Gibson, "The Strange Case of the Fluorescent Tube" in *Art International 1* (Autumn 1987), p. 105.

101 "The painted metal fixtures and tubular glass lamps were very much secondary to the colored light they emit" Francesca Esmay, *op. cit.*, p. 74.

102 "The image's spatiality is not limited to the envelope of the material transformed into the image, for other elements can also be taken as the physical means to transmit the image, acting as intermediaries between the work and the beholder. For example,

consider the quality of atmosphere and light. A mere limpid atmosphere or a certain dazzling light can be taken as the source from which the image becomes manifest, no less that through marble, bronze or some other material. It follows that it would be wrong to maintain that only Pentelic marble was used for the Parthenon, because the atmosphere and light around the Parthenon are as material as the marble itself." Cesare Brandi, *Restoration. Theory and practice* (1963), edited by Giuseppe Basile, Florence, Nardini, 2005, p. 53.

103 "An object reflects a pattern of light on to the eye. The light enters the eye through the pupil, is gathered by the lens, and thrown on the screen at the back of the eye, the retina. On the retina is a network of nerve fibres which pass the light through a system of cells to several millions of receptors, the cones. The cones are sensitive both to light and to colour, and they respond by carrying information about light and colour to the brain. It is at this point that human equipment for visual perception ceases to be uniform, from one man to the next." Michael Baxandall, "The Period Eye" in Michael Baxandall, *Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style*, Oxford University Press, 1988, p. 29.

104 Josef Helfenstein, "Foreword" in Josef Helfenstein, Olga Osadtschy (dir.), *Dan Flavin: Dedications in Lights*, Kunstmuseum Basel, 2014, p. 14.

105 Manuscript inscription on the 4/5 certificate for "untitled, circa 1970, blue and red fluorescent light, 4' wide the front blue lighted unit is 4' long the rear red lighted unit is about 2' long and centered" (CL: cat. no. 263). Thanks to Ghislain Mollet-Viéville for sharing this document.

106 Thomas and Charles Danziger, "Brothers in Law: When Conceptual Art Certificates of Authenticity Go Up in Smoke" in *Art+Auction*, (November 2015):

<https://danziger.com/brothersinlaw/2015-11.pdf>

107 Greg Allen, "The Dark Side of Success", *New York Times*, January 2, 2005.

108 Thomas and Charles Danziger, *op. cit.*

109 Donald Judd, "Aspects of Flavin's Work", in *Fluorescent light*, etc. from Dan Flavin exhibition catalogue (Ottawa: The National Gallery of Canada), September 13-October 19, 1969, p. 27.

110 Dan Graham, "Flavin's proposal" in *Arts Magazine* 44, (February 1970), p. 44.

111 Dan Graham, "Art in relation to architecture/architecture in relation to art" in *Artforum* vol. 17, no. 6, February 1979, p. 22.

112 Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 66.

113 Jeffrey Weiss, "Introduction" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 21.

114 *Ibid.*, p. 19.

115 *Ibid.*, p. 33.

116 *Ibid.*, p. 21.

117 Francesca Esmay, *op. cit.*, p. 75.

118 Tiffany Bell, "Methodology for the Catalogue of light", in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 208.

119 Francesca Esmay, *op. cit.*, p. 77.

120 *Ibid.*

121 "The role of the fabricator was that of a collaborator, who exercised a crucial, if often unrecognized, influence on the way the work comes to look." Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 69.

122 Dan Flavin to Rudolf Zwirner, June 24, 1967 quoted by Frederica Esmay, *op. cit.*, p. 77.

123 *Ibid.*, p. 76.

124 Jeffrey Weiss, *op. cit.*, p. 66.

125 Frederica Esmay, "Technical History" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 75.

126 Dan Flavin, "some remarks... excerpts from a spleenish journal" in *Artforum*, vol. 5, no. 4, December 1966, p. 27.

127 Francesca Esmay, *op. cit.*, p. 76.

128 Ted Mann, "Chronology" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 56.

129 "When Flavin took a standard fluorescent strip light and put it diagonally on the wall, omitting all of the associated hardware that typically came with the fixture, he was engaged with a form of customization" Francesca Esmay, *op. cit.*, p. 79.

130 "The certificate was prepared in Paris, while Flavin was showing at Marquardt, and the little diagram was not included", Morgan Spangle, letter to Ghislain Mollet-Viéville, January 9, 1992.

131 "In addition, there are two valid certificates for edition 4/5" Tiffany Bell, letter to Ghislain Mollet-Viéville, July 20, 2006.

132 A few examples of coquetry:

"He didn't like the writing on the bulb to be out, but he accepted the Mercury label where it was [...] The label was put on after [the double - or triple-coating]" PCI interview with Robert Skolnik in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 272.

"Cords were preferably hidden or allowed to hang from the left, unlike the alternative made for a cleaner look, and except in certain cases, the lights were mounted just above the floor if the architecture permitted, or at the top of the floor molding". Tiffany Bell, "Fluorescent light as art" in Michael Govan and Tiffany Bell, *Dan Flavin: A Retrospective*, 2004, p. 109.

"Contrary to certain curator's expectations, Flavin often preferred to allow natural illumination from windows or sky lights to blend and complicate his fluorescent lights - to respect the architecture" Michael Govan, "Irony and Light" in Tiffany Bell, Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 95.

133 Michael Govan, "Preface and acknowledgments" in Tiffany Bell and Michael Govan, *Dan Flavin: A Retrospective*, 2004, p. 14. Furthermore, Tiffany Bell points to the existence of "copies that Flavin certified as 'outside the edition' and made as gift to family and friends" Tiffany Bell, "Methodology for the Catalogue of light" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 208.

134 "We know that Flavin often installed lights in the offices of his dealers or put in additional lights in various installations or exhibitions to enhance the entrance, an alcove, or stairwell, or other 'leftover' space [...] These are perhaps no less works of art than those in the first section but were not registered in the usual ways in the artist's inventories, institutional or gallery exhibition checklists invoices." Tiffany Bell, "Methodology for the Catalogue of light" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 207.

"Catalogues raisonnés are known to be fallible (some more than others), yet they are often the sine qua non of authenticity." Amy M. Adler, "Artificial Authenticity" (September 18, 2022). 98 NYU Law Review, No. 3, NYU Law and Economics Research Paper no. 23-08, NYU School of Law, Public Law Research Paper no. 23-14, note 164, p. 739.

135 "They do not represent my thought whatsoever". Dan Flavin, "Letters" in *Art in America* 76, no. 9 (September 1988), p. 21.

136 The exhibition *Arte Minimal de la Collection Panza* at the Reina Sofía in 1988 contains an installation not acknowledged by the artist; see note 83. The cross-shaped version of *untitled (for Mary Ann and Hal with fondest regards) 1 and 2* were curiously installed by Hal in his garage in Santa Monica next to two bulbs lit from the ceiling; these two light sources interfere with the experience proposed by Flavin.

137 *untitled (to Henri Matisse)* exhibited at the Reina Sofía in 1988: "photographs of the installation indicates that the fabrication was wrong (...): rather than pink-yellow-blue-green it was yellow-pink-blue-red (...). Furthermore, rather than a single four-lamp fixture, the fabrication was made from four conjoined single-lamp fixtures (...) with implications for how the different colors interacted with one another" Ted Mann, "Chronology" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 54.

138 The cover of *Art Magazine* 44 in February 1970 featured a photographic reproduction of the work *untitled (to Henri Matisse)* upside down.

139 [Asked if Flavin ever used colored gel sleeve] "Never, no, hated them. No, he would say that's not a Flavin, that's not colored fluorescent lights. Or that is gel colored fluorescent light, that's not fluorescent light of a color" PCI interview with Steve Morse in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 276.

The Reina Sofía resorted to red plastic gels over white lamps in order to achieve the red light of the Flavins in their infamous *Arte Minimal de la Collection Panza* show. A public institution in Geneva is using the same strategy, and is currently exhibiting its Dan Flavin in this way.

140 "In 1992, lawyer Stephen Susman and his wife bought a Flavin sculpture, *untitled*, from 1964 (CL: cat. no. 90). But at some point, Susman lost the certificate, even though he still had the "sculpture": three horizontal bulbs. When he attempted to consign the sculpture to Christie's in 2006, the auction house refused it, telling him it was worthless without a certificate. Susman approached the Dan Flavin estate and asked them to issue a replacement certificate of authenticity. When they refused, he sued them, arguing breach of the purchase agreement as well as promissory estoppel [...] Ultimately the parties settled the lawsuit on undisclosed terms" Amy M. Adler, *op. cit.*, pp. 748-749.

141 Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 69.

142 Dan Flavin interviewed by Tiffany Bell, Long Island, New York, 13 July 1982 in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 197.

143 Joseph Kosuth, "Art after philosophy" (1969) in Charles Harrison and Paul Wood, *Art in Theory 1900-1990, an anthology of changing ideas*, Oxford, 1992, note 12, p. 849.

144 Wade Guyton, "Dan Flavin", *V magazine* no. 31, Fall 2004, unpaginated.

145 *Ibid.*

146 Tiffany Bell "Methodology for the Catalogue of lights" in Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 208.

147 Nick Paumgarten, "Dealer's Hand, Why are so many people paying so much money for art? Ask David Zwirner", *The New Yorker*, November 24, 2013.

148 Paula Cooper and Douglas Baxter, (the president of Pace) were on the panel of experts.

149 *Ibid.*

150 Tiffany Bell, "Methodology for the Catalogue of light", in

Tiffany Bell, Michael Govan, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p. 208.

151 Nick Paumgarten, *op. cit.*

152 Julia Halperin, "Flavins will see the light of day, Artist's estate lifts ban on the posthumous production of unrealised fluorescent light sculptures" in *News*, Issue 247, June 2013.

153 © 2018 Estate of Dan Flavin / Artists Rights Society (ARS), New York. Courtesy David Zwirner and PKM Gallery.

154 <https://www.pkmgallery.com/exhibitions/dan-flavin/selected-works>

155 Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 69.

However, "there are no instructions for installing the object. Do we rely on precedent? What if the record shows a multiplicity of precedents, each specific to the unrecoverable circumstances of a given time and place?" Jeffrey Weiss, "Things not necessarily meant to be viewed as art" in *Artforum*, vol. 51 no. 7, March 2013. In the exhibition *Dan Flavin: Dedications in Light* at the Kunstmuseum Basel, installed under Steve Morse's supervision, the proposals belonging to the estate present a wide variety of fixture models (rounded, not rounded, customized, historical Mercury ones with labels, Damar Lighting - with the 1998 Canada/U. S. UL Mark -, some with traces of scratches). Some of the proposals are fitted with either commercially distributed lamps (Sylvania, General-Electric, Duro-Test) or estate-sourced lamps (with no markings, apart from the statutory designations). In addition, most are fitted with a clamp connector for non-metallic cable that accompanies the electrical cord when it leaves the fixture. Two proposals in particular (*monument 4 for those who have been killed in ambush (to P. K. Who reminded me about dead)*, 1966 and *untitled (in memory of Josef Albers) 1 and 2*, 1977) have similar qualities and seem to reflect the estate's latest ideal standard: not rounded fixtures covered with thick white paint, no visible labels, estate-sourced lamps. In both cases, as the proposals are high on the wall, the electrical cords are visible on the floor but pass through the wall). According to Olga Osadtschy, curator of the exhibition, the estate produced the proposals by rearranging their stock of lamps and fixtures. At the end of the exhibition, they will all be dismantled again and none will be sold.

156 "Replacement lamps can be bought through Zwirner's website for \$11 to \$70 per piece". Anna Louie Sussman, "How Dead Artists Continue Producing Work", *ARTSY*, June 7, 2018.

157 "For example, dramatic shifts occurred when new, estate-sourced lamps were used during the first round of replacement in *untitled (Marfa project)*" Francesca Esmay, "Technical History" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 79.

158 Amy M. Adler, *op. cit.*, note 213, p. 748.

159 Paula Cooper, quoted by Nick Paumgarten, *op. cit.*

160 "The saving grace, if you will, is that once they're on, the light's so dazzling, you can't see the restoration." Greg Allen, "The Dark Side of success", *New York Times*, January 2, 2005.

161 *Ibid.*

162 "There have been about 30 works with estate certificates sold since Dan's passing, [Stephen Flavin] estimates". Anna Louie Sussman, *op. cit.*

163 Adler, Amy M., *op. cit.*, note 213, p. 748.

164 Paula Cooper quoted by Nick Paumgarten, *op. cit.*

165 Amy M Adler, *op. cit.*, p. 752.

166 Laura A. Heymann, "Dialogues of authenticity" in *Special Issue: Thinking and Rethinking Intellectual Property Studies in Law, Politics, and Society*, Volume 67, p. 28.

167 *Ibid.*, p. 27.

168 The notion of monument exists in Dan Flavin's work, generally in an ironic way through his series of proposals "*monument*" for *V. Tatlin* "the great revolutionary, who dreamed of art as science" which ran from 1964 to 1982: "I always use 'monuments' in quotes to emphasize the ironic humor of temporary monuments. These 'monuments' only survive as long as the light system is useful (2,100 hours)". Dan Flavin, quoted by Michael Govan and Tiffany Bell, *Dan Flavin: The Complete Lights 1961-1996*, 2004, p.45.

However, his proposal *monument 4 for those who have been killed in ambush (to P.K. who reminded me about death)* (CL: cat. no. 108) exists without this mocking charge.

169 "Everything that once was can never be again, and [...] everything that once was forms an irreplaceable and inextricable link in a chain of development." Alois Riegl, "The Modern Cult of Monuments: Its Essence and Its Development" in Nicholas Price, M. Kirby Talley, Jr., Alessandra Melucco Vacarro, *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Los Angeles: The Getty Conservation Institute, 1996, p. 70.

170 They are "[...] indispensable catalysts which trigger in the beholder a sense of the life cycle, of the emergence of the particular from the general and its gradual but inevitable dissolution back into the general. This immediate emotional effect depends on neither scholarly knowledge nor historical education for its satisfaction, since it is evoked by mere sensory perception [...] the viewer sees in the decaying monument evidence of his own mortality". Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin", trans. Kurt W. Forster and Diane Ghirardo, in *Oppositions*, no. 25 (Fall 1982), p. 21-51.

171 *Gegenwartswerte*.

"The core of Riegl's theory of monument preservation is a system of values that describe the qualities for which a monument is valued. He identifies a set of past (memory or commemorative) values (*Erinnerungswerte*)—precisely deliberate commemorative value (*gewollter Erinnerungswert*), historical value (*historischer Erinnerungswert*), and age value (*Alterswert*)—and a set of present-day values (*Gegenwartswerte*)—namely use value (*Gebrauchswert*) and artistic value (*Kunstwert*), the latter further subdivided into newness value (*Neuheitswert*) and relative artistic value (*relative Kunstwert*; i.e. changing tastes). These values are 'not permanent categories but historical occurrences'" Alexandra Harrer, "The Legacy of Alois Riegl: Material Authenticity of the Monument in the Digital Age" in *Built heritage* 1, 2017, p. 31.

172 Alois Riegl, *Le culte moderne des monuments: son essence et sa genèse*, éditions du seuil, Paris, 2013, p. 95 [english translation by The Operator].

173 For example, "we must note that the cult of historical value [...] admits a limited value of the copy, in the case that the original ('the document') has been totally lost. In this case, an insoluble conflict with the value of antiquity only arises if the copy is not presented as an aid to scientific research, but as a fully-fledged equivalent of the original, claiming the same historical and aesthetic recognition". Alois Riegl, *Le culte moderne des monuments: son essence et sa genèse*, p. 92 [english translation by The Operator].

An "authentic reproduction" is precisely "a [category of] object that replicates certain of the qualities of the original but does not claim (and is not expected to embody) a situation in time or place". Laura A. Heymann, *op. cit.*, p. 30.

The exhibition copy is another category of object that the estate frequently uses for their exhibitions: "an exhibition copy [...] is

defined [...] as an object, either fully or in its component parts, that is made and displayed in lieu of an existing artwork for exhibition" Eleonora E. Nagy, "The Making of Mike Kelley's *The Wages of Sin's Exhibition Copy: Replication as a Means of Preservation*" in *Studies in Conservation*, 67(1-2), 2022, p. 130.

174 Jeffrey Weiss, "Things not necessarily meant to be viewed as art" in *Artforum*, vol. 51 no. 7, March 2013.

175 As Greg Allen summarizes it: "art made from obviously impermanent materials that is being pinstakingly preserved; art made to stay shiny and new that is being treasured for its age; art challenging the notion of originality that is being scrutinized for that quality; once-standard, off-the-shelf materials that are now hard to find; collectors who cling to a piece of paper that proves their dated light fixture is worthy of a museum, not a recycling bin; and caretakers of a reputation who make decisions that they readily admit run counter to the artist's original intentions". Greg Allen, "The Dark Side of Success", *New York Times*, January 2, 2005.

176 Jeffrey Weiss, "Things not necessarily meant to be viewed as art" in *Artforum*, vol. 51 no. 7, March 2013.

177 Cesare Brandi, *Restoration. Theory and practice* (1963), edited by Giuseppe Basile, Florence, Nardini, 2005, p. 16.

178 Margareta Lovell, Elizabeth Honig, "In Memoriam: Michael David Kighley Baxandall, Professor of History of Art, Emeritus, UC Berkeley, 1933-2008", University of California, 2009.

179 Already in 1978, Jane Birkin asked: "Ex-fan des sixties, où sont tes années folles?"

180 Jeffrey Weiss, "Introduction" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 34.

181 "If you own a fixture that dates from '68 or '69, they look terrible. They're all banged up" Anna Louie Sussman, *op. cit.*

182 Jeffrey Weiss, "Overview" in Francesca Esmay, Ted Mann and Jeffrey Weiss, *op. cit.*, p. 72.

183 Alois Riegl, *Le culte moderne des monuments: son essence et sa genèse*, p. 90 [english translation by The Operator].

184 Today, from August 24, 2023, "under the Restriction of Hazardous Substances (RoHS) Directive, it became forbidden to produce or import fluorescent tubes and lamps inside the European Union. There are two major reasons why fluorescent lights have been banned: they contain mercury which is a toxic element [...] [and] fluorescent lamps are so energy-demanding, their phase-out is an important step towards reaching th[e] goal [to cut emissions by a minimum of 55% by 2030 and - doubtfully - becoming the first area to achieve climate neutrality by 2050]" Rob Suddaby, "EU ban on fluorescent lighting - are you prepared?", published on lumenradio.com, August 10, 2023.

"Mercury is a chemical element with neurotoxic effects, used in industrial processes and in a variety of products like lamps. Mercury released to the environment enters the food chain where it can bio-accumulate mainly in fish". Directorate-General for Environment, "Clean and circular electronics: Commission ends use of mercury in lamps as mercury-free alternatives prevail", website of the European Commission, December 16, 2021.

https://environment.ec.europa.eu/news/clean-and-circular-electronics-commission-ends-use-mercury-lamps-mercury-free-alternatives-prevail-2021-12-16_en

[185] Francis Ponge, « La mort à vivre » in *Le Parti pris des choses suivi de Proèmes*, Paris, Poésie/Gallimard, 1995, p. 151 [english translation by The Operator].

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Mathias C. Pfund, *Dan Flavin*, untitled (for Mary Ann and Hal with fondest regards) 1, 1976 [brown napkin, 1977], 2024

Back cover:

Mathias C. Pfund, *Dan Flavin*, untitled (for Mary Ann and Hal with fondest regards) 2, 1976 [brown napkin, 1977], 2024

