



Cyanotype, Untitled



Digital Chronographic Print



Architectural Site 15, October 19, 1987

For Immediate Release

Barbara Kasten: Structure, Light, Land

April 17–December 15, 2025

**Barbara Kasten creates expansive installations
and reframes ideas about modernism and abstraction.**

NEW CANAAN, CT (February 5, 2025) – The Glass House, a site of the National Trust for Historic Preservation, is pleased to present *Barbara Kasten: Structure, Light, Land*. For five decades, Chicago-based artist Barbara Kasten has created photographs and sculptural installations that reorient our sense of perception and explore the dynamic relationship between space, material, and form. Her artistic influences are deeply rooted in modernist architecture, the principles of Constructivism, and the interdisciplinary legacy of the Bauhaus, particularly the work of László Moholy-Nagy.

“Placing my work in and around The Glass House campus is an opportunity for me to take on a canonical modernist site. Each of the structures on the grounds is like a monument to one of many aesthetic phases of architectural history. Abstraction allows us to consider possibilities that are not the norm.” said Barbara Kasten.

Structure, Light, Land features Kasten’s work from multiple series, including *Architectural Sites*, *Collisions*, and *Progressions*, as well as new iterations of digital projections, cyanotypes, and sculptures. With a striking interplay of light, color, and form, Kasten’s work infiltrates the grounds of The Glass House and responds to the site’s varied built environment and landscape.

In the Brick House (1949), Kasten’s brilliantly hued *Architectural Site 15, October 19, 1987*—featuring the former home of the Whitney Museum of American Art (1966), designed by Marcel Breuer—resonates with the postmodern

interior of the Reading Room, which includes two 1986 Feltri Chairs designed by Gaetano Pesce. Five new cyanotypes by Kasten line the building's serene 1949 hallway, illuminated by circular skylights. Pesce. Five new cyanotypes by Kasten line the building's serene 1949 hallway, illuminated by the circular skylights above.

Kasten's new installation of fluorescent acrylic I-beams, modeled after the structural components of the Glass House, will be interspersed throughout the Sculpture Gallery (1970). The seven-foot-long beams respond to the site's permanent collection of works by Frank Stella, John Chamberlain, Robert Morris, George Segal, and Michael Heizer. The intervention brings attention to the structure's exposed I-beam twenty feet overhead and responds to the gallery's interior patterning of ever-changing natural light and winding staircases.

The Painting Gallery (1965) features three works: a photograph from the Collision series and two sculptural Progressions. Situated near Stella's shaped canvases, Kasten's fluorescent forms extend the narrative around post-painterly abstraction across mediums and into the present moment.

Da Monsta (1995), the last building Johnson designed at The Glass House, was named following a conversation between Johnson and the critic Herbert Muschamp. It was inspired in part by German Expressionism, an unrealized museum design by Frank Stella, and the work of Frank Gehry. Kasten's Sideways Corner (2016/2025), a video projection of three-dimensional cubes in primary colors, activates the warped and torqued walls.

The exhibition is curated by Cole Akers, Curator at The Glass House. Special thanks to the Bortolami Gallery, New York.

Barbara Kasten (b. 1936 in Chicago, Illinois) lives and works in Chicago. She received her BFA from the University of Arizona in 1959 and MFA from the California College of Arts and Crafts in 1970. Her work has been exhibited across the United States and in Europe.

Recently, Kasten was the subject of a major survey exhibition at Kunstmuseum Wolfsburg, Germany, which traveled to Sammlung Goetz, Germany (2020-23). Other recent exhibitions include *SITE LINES*, De La Warr Pavilion, Bexhill-On-Sea, England (2024); *Barbara Kasten: Scenarios*, Aspen Art Museum (2020-21); *Women in Abstraction*, Centre Pompidou, Paris, France, and Museo Guggenheim, Bilbao, Spain (2021); *Artist City*, S.R. Crown Hall, Illinois Institute of Technology, Chicago (2019); the 2020 Busan Biennale, *Words at an Exhibition: an exhibition in ten chapters and five poems*, South Korea; *Shape of Light: 100 Years of Photography and Abstract Art*, Tate Modern, London (2018); *Sharjah Biennial 14: Leaving the Echo Chamber*, Sharjah Art Foundation, UAE; and *STAGES*, a retrospective at the Institute of Contemporary Art in Philadelphia that traveled to the Graham Foundation in Chicago and the MOCA Pacific Design Center, Los Angeles (2015-16).

Recent monographs include *STAGES* (Philadelphia & Zürich: Institute of Contemporary Art & JRP | Ringier, 2015), *WORKS* (Wolfsburg & London: Kunstmuseum Wolfsburg & Koenig Books, 2020), and *Barbara Kasten: Architecture & Film* (Milan: Skira editore, 2022). Her work is featured in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Guggenheim Museum in New York; Tate Modern, London; Berkeley Museum and Pacific Film Archive, Berkeley; Walker Art Center, Minneapolis; the High Museum of Art, Atlanta; the Museum of Fine Arts, Houston; Centre Pompidou, Paris; Museum of



Contemporary Photography, Chicago; and the Smithsonian American Art Museum, Washington, DC, among many others.

The Glass House, built between 1949-1995 by architect Philip Johnson, is a site of the National Trust for Historic Preservation in New Canaan, CT. The pastoral 49-acre landscape comprises fourteen structures, including the Glass House (1949), and features a permanent collection of 20th-century paintings and sculptures, along with temporary exhibitions. The campus serves as a catalyst for the preservation and interpretation of modern architecture, landscape, and art and a canvas for inspiration and experimentation. The tour season runs from mid-April through mid-December, and advanced reservations are required.

The National Trust for Historic Preservation is a privately funded nonprofit organization that works to save America's historic places to enrich our future, reimagining historic sites for the 21st century. The guiding principle of this initiative is that historic sites must be dynamic, relevant, and evolving to foster an understanding of history and culture that is critical, sensory, and layered.

For more information or to request images, please contact:

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Visitor Information:

The Glass House Visitor Center + Design Store
199 Elm Street, New Canaan, CT 06840
Open Thursday – Monday, 10:00 am – 5:00 pm
Closed Tuesday + Wednesday.
Advanced tour tickets are required.
www.theglasshouse.org