Architecture of Color: The Legacy of Luis Barragán
23 September — 19 November 2016
Luis Barragán (1902-1988) was one of the greatest second-generation modernists, and along with Oscar Niemeyer, the most important 20th century architect to emerge from Latin America.

Architecture of Color: The Legacy of Luis Barragán will explore Barragán's architectural practice, his spiritual sense of aesthetics, and his unique use of color. The exhibition will also celebrate his legacy through the artworks of his contemporaries, those influenced by him, and those with whom he shares a visual and deeper synergy. This is the first exhibition of Barragán's work in New York since his retrospective at the Museum of Modern Art in 1976.

The exhibition — curated by Oscar Humphries — will include works by Mexico-based artists with whom Barragán had close ties, including Mathias Goeritz, Chucho Reyes and Eduardo Terrazas. Timothy Taylor 16x34 will transform the interior of the gallery with colorful walls that reference Barragán's work, creating conversations in color with pieces by some of the most influential living and non-living artists of the past century. These artists will include Josef Albers, Carl Andre, Dan Flavin, Sheila Hicks, Agnes Martin and Sean Scully, and will be presented with Barragán-designed furniture.

Barragán's bold use of color, his masterful manipulation of natural and artificial light, and his command of form which he applied to local and international architectural practice placed him at the very forefront of twentieth century architecture. It has been Barragán's amalgamation of expansive references, together with his virtuosity and sensitivity as a creator of spaces, that transports the occupant beyond architecture into the realm of art.

One of Modernism's most poetic voices, his design approach was at once totally new and classical. He saw and interpreted his country's natural and cultural geography through a 20th century lens. Mathias Goeritz, who collaborated with Barragán on the Torres de Satélite (1957-58), was the first to use the term 'emotional architecture' in relation to Barragán's work. This exhibition will explore those same principles in painting and sculpture, drawing a parallel between Barragán's 'emotional architecture' and the 'emotional abstraction' of many of the artists included in the exhibition.

“Barragán was an architect surrounded by artists, not by architects,” says Eduardo Terrazas, whose friendship with Barragán began in the 1960s.

In describing the exhibition, Tim Taylor says, “Oscar has taken the feeling and meaning of a Barragán space and created an immersive physical reference by way of artists who speak Barragán's language of color and the result is rather extraordinary. The intimacy of our New York space is perfectly suited for this exhibition as Barragán worked at a human scale.”

Barragán's furniture, never put into production and only made for specific projects, has the same simplicity of form, tactility of material, and authenticity that is evident in his buildings. In this exhibition, rare examples of his design practice will be shown: a bench and a pair of chairs from his famous equestrian project Cuadra San Cristóbal (1966-68), Los Clubes, Mexico City.

The exhibition will also include rare archival material loaned by public and private collections in Mexico and abroad, documenting Barragán's architectural practice, as well as personal documents and ephemera not previously shown in the United States.

“My house is my refuge, an emotional piece of architecture, not a cold piece of convenience.” Luis Barragán

Luis Barragán (1902-1988) was born in Guadalajara, Mexico. Having graduated as an engineer from the Escuela Libre de Ingenieros in 1923, he travelled to Europe. There he encountered the new architecture of the Bauhaus Group and Le Corbusier (whom he met in the 1920s). Returning to Mexico, Barragán opened his architectural practice in Mexico City in 1937 and there developed his distinctive and humane style which has come to define the world's vision of a modern Mexico, and indeed mid-century architecture more broadly. Barragán's private means enabled him to focus on mostly intimate houses rather than public commissions, notable examples include Cuadra San Cristóbal (1966—68); Gilardi House (1975—77) and the convent Tlalpan Chapel (1954—60) — all of which are located in and around Mexico City. His place on the international stage was cemented in 1980 when he was awarded the acclaimed Pritzker Prize. His personal home, the Luis Barragán House and Studio was declared a UNESCO World Heritage Site in 2004.

Architecture of Color: The Legacy of Luis Barragán
23 September — 19 November 2016
Luis Barragán

*Cuadra San Cristóbal, 1966–68*

Felt-tip pen on paper
8 3/8 × 10 7/8 in.
21.2 × 27.6 cm

Provenance

Barragán Foundation, Switzerland
Mathias Goeritz
_Dibujo Ideográfico Del Museo Experimental El Eco, 1952_

Ink on paper
10 1/4 × 8 1/2 in.
26 × 21.6 cm
Mathias Goeritz  
*Crísto*, 1951

Carved wood
14 1/8 × 9 7/8 × 2 in.  
36 × 25 × 5 cm

Provenance

The Artist  
Private Collection, New York
Josef Albers

*Study for Open*, 1940

Oil on paper
12 1/8 × 16 3/4 in.
30.6 × 42.7 cm

Exhibitions


Provenance

Estate of Josef Albers
Josef Albers Foundation
Private Collection, Connecticut
Waddington Galleries, London
Stephen Mazoh, New York,
Private Collection
Josef Albers
*Variant/Adobe: Red, Violet, Rose Around Orange*, 1948

Oil on masonite
15 × 26 3/8 in.
38.1 × 67 cm
Sheila Hicks
*Never Say No*, 2015

Metal, cotton, silk, linen
10 1/2 × 6 3/8 in.
26.7 × 16.2 cm

Provenance
The Artist
Sheila Hicks

*Quatre Temps*, 2014

Linen

42 × 42 in.
106.7 × 106.7 cm
Eduardo Terrazas
Cosmos 1.1.246, 2016

Wool yarn on wooden board covered with Campeche wax
30 × 30 cm
Eduardo Terrazas
*Cosmos 1.1.247, 2016*

Wool yarn on wooden board covered with Campeche wax


30 × 30 cm
Eduardo Terrazas
*Cosmos 1.1.249*, 2016
Wool yarn on wooden board covered with Campeche wax
30 × 30 cm
Eduardo Terrazas
*Cosmos 1.1.250*, 2016

Wool yarn on wooden board covered with Campeche wax
30 × 30 cm
Eduardo Terrazas

*Cosmos 1.1.251*, 2016

Wool yarn on wooden board covered with Campeche wax


30 × 30 cm

Provenance

The Artist
Eduardo Terrazas

*Cosmos 1.1.252*, 2016

Wool yarn on wooden board covered with Campeche wax


30 × 30 cm

Provenance

The Artist
Exhibitions

*Shadow and Line: Harmony in Black and White*, Birnam Wood Gallery, New York, USA 2014

*Agnes Martin: Richard Tuttle*, Modern Art Museum of Fort Worth, Fort Worth, USA 1998

*Agnes Martin / Richard Tuttle*, SITE Santa Fe, Santa Fe, USA 1998

Provenance

Pace Wildenstein Gallery, New York
Birnam Wood Gallery, New York
Edward Cella Collection, Los Angeles
Agnes Martin

*Untitled*, 2002

Gesso, acrylic, and pencil on canvas
12 × 12 in.
30.5 × 30.5 cm

Provenance

The Artist
Wes Mills Collection, Montana
Anthony Meier Fine Arts, San Francisco
Private Collection, USA
Agnes Martin

*Untitled*, 2001

Acrylic and graphite on canvas

12 × 12 in.
30.5 × 30.5 cm

Exhibitions

*Agnes Martin*, Timothy Taylor Gallery, London, UK 2010

Provenance

Private Collection, London
Carl Andre

1PB4CU Quincunx, 2003

One lead and four copper plates
24 × 24 × 3/8 in.
61 × 61 × 0.9 cm

Provenance

Paula Cooper Gallery, New York
Private Collection
Dan Flavin
*Untitled (To Ksenija)*, 1985

Green, blue, yellow, and pink fluorescent tubes
96 × 6 3/4 × 4 1/2 in.
244 × 17.2 × 11.4 cm

Exhibitions

*Secrets of Sunset Beach*, Timothy Taylor Gallery, London, UK 2013


*Dan Flavin: Some drawings and installations of florescent light*, Leo Castelli Gallery, New York, USA 1998

*Dan Flavin*, Leo Castelli Gallery, New York, USA 1997

*Richard Artschwager, Dan Flavin, Donald Judd, Richard Tuttle*, Galerie Tanit, Munich, Germany 1988

*Ksenija’s frieze from Dan Flavin*, Leo Castelli Gallery, New York, USA 1985

Provenance

Art & Public, Geneva
Private Collection
Sotheby’s, London
Private Collection, Madrid
Sean Scully

*Wall Pale Yellow*, 2016

Oil on copper
27.5 × 27.5 in.
69.9 × 69.9 cm
Luis Barragán
Bench for Cuadra San Cristóbal, 1966—68

Pine wood
19 1/4 × 114 1/8 × 17 3/4 in.
49 × 290 × 45 cm
Luis Barragán  
*Pair of Butaque Chairs From Cuadra San Cristóbal*, 1966–68

Pine wood  
33 × 24 × 17 3/4 in.  
83.8 × 61 × 45 cm

Provenance

Cuadra San Cristóbal (Egerström Family)
Architecture of Color: The Legacy of Luis Barragán
23 September — 19 November 2016