

DOWNLOAD PDF JOSEF ALBERS AT THE METROPOLITAN MUSEUM OF ART

Chapter 1 : Josef Albers - Artworks, Bio & Shows on Artsy

In , the young artist Josef Albers enrolled at the Bauhaus, the recently founded school of art, architecture, and design in Weimar, Germany.

Helmut Kohl, were present. Anni Albers was special guest of honour and together with Nicholas Fox Weber, the president of the Josef and Anni Albers Foundation, she took part in the official ceremony. In her words of greeting she stressed how grateful she was that Josef had been fortunate enough to have two homelands, one in Bottrop and one in America where he lived until his death; "He loved them both. Both the town and the surrounding region were dominated by coalmining and rapid industrialisation. Besides the Josef Albers Museum there are rooms for special exhibitions, as well as the Museum for the History of the City of Bottrop and the natural history collection with finds from the Ice Age in the region. The Josef Albers Museum conserves some paintings in addition to graphic works, studies on paper, glass pictures, and furniture, almost all of it donated by Anni Albers and the Josef Albers Foundation. It has in its collection the most comprehensive collection of works by Albers on display anywhere. The clarity and simplicity of the building offer the visitor an opportunity for contemplation of the kind the pictures themselves require: The architecture is placed firmly in the service of art. It is convincing because its special proportions are right and because of its soft, even daylight. Large windows open up to the surrounding park. The museum is showing early figurative works, works from the Bauhaus period, and also paintings which were inspired by numerous trips to the countries of Latin-America, pre-Columbian sculptures and naturally paintings from the Homage to the Square series. The viewer can examine color connections here and find the unity that can be derived from multiplicity. This series reveals the significance of Albers in relation to European and American art in the second half of the 20th century. Since American artists like Agnes Martin, Sol Lewitt, Donald Judd, and Ad Reinhardt have been shown in conjunction with the work of Josef Albers, and Giorgio Morandi and Alexei Jawlenski have been shown as European classics for whom both working in series and the power of color were of central importance. The aesthetic and artistic connections here are manifold; they are to be found in the investigation of color or space, of the artistic concept or the spiritual content. The Sculpture Park The picturesque setting of the house has made a further extension possible" gradually a sculpture park showing the work of contemporary abstract sculptors has grown up around the museum. In the first two large scale sculptures were erected: Generous donations, purchases by the Museum, and loans have enabled the sculpture collection to grow continuously over many years, so that it now offers a selective survey of the work of concrete and constructivist artists. The Sculpture Park and the Museum form a harmonious ensemble. The Museum is an airy building of steel and concrete whose individual spatial modules from the outside look simple and functional. In this way not only can the works in the collections constantly be seen from outside, but from the interior, the building opens up on to the park and many of the sculptures are revealed to the viewer.

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Chapter 2 : The Father of Op Art: Josef Albers | Ackerman's Fine Art

*Josef Albers at the Metropolitan Museum of Art: An Exhibition of His Paintings and Prints [Josef Albers] on calendrierdelascience.com *FREE* shipping on qualifying offers. 76 unnumbered pages, full colour illustrations throughout, introduction by Henry Geldzahler.*

After the Nazis closed the Bauhaus in , Albers moved to the US and taught first at Black Mountain College, one of the centers of the avant-garde movement in the US in arts and literature , and then became the head of the design program at Yale. He became an American citizen in . Albers had done lithographs and woodcuts in Germany, but when he came to America, his focus shifted to painting, devoting most of his career from on to a long series of paintings called Homage to the Square. In the totally abstract works, a series of squares of different sizes is employed to study the effects of colors to react to neighboring colors by seeming to grow, contract, move toward or away from the viewer. In these works, he strove to achieve a totally flat surface and worked in families of related colors. Josef Albers at the Metropolitan Museum of Art: Paintings and Graphics, Princeton: Glass, Color, and Light NY: Yale University Press, ; Nicholas F. Original 3-color lithograph, published by Gemini GEL on Arches 21x21 inches in an edition of signed , numbered, titled, and dated impressions, of which ours is n. Original 3-color Screenprint, published in an edition of signed , numbered, titled, and dated impressions, of which ours is n. Homage To The Square: Color silkscreen after a painting, Published by the Sidney Janis Gallery. The Sidney Janis gallery represented Albers and these silkscreens after his paintings were produced with his consent and under his supervision. We also accept wire transfers and paypal. For directions and visiting information, please call. We are, of course, always available over the web and by telephone see above for contact information. Click the following for links to past shows and artists. For a visual tour of the gallery, please click here. For a list of special offers currently available, see Specials. All works are sold with an unconditional guarantee of authenticity as described in our website listing. Copyright , Spaightwood Galleries, Inc. Go back to the top of this page. Please call to confirm your visit. Browsers and guests are welcome.

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Chapter 3 : Josef Albers' colours | memento

In , Albers became the first living artist whose work was the subject of a solo retrospective at the Metropolitan Museum of Art. Though they worked in different mediums, Josef and Anni Albers' work shares a fascination with color and geometry.

The Father of Op Art: He is considered to be one of the most visionary modern painters. Op Art, or optical art, challenges the eye. It explores and creates tension between how one sees and processes patterns. The Op Art Movement was the highest expression of abstract, non-representational art. In the 19th century, scientists studied perception by crafting illusions. Albers approached the creation of art scientifically based on observation and experimentation. This body of work centered on the use of color to create different illusions and was some of the first Op Art style work to be created. This work is perhaps what he is best known for. Josef Albers had six oil paintings in this exhibition. While the show was popular and sparked interest in the movement, critics dismissed Op Art as a gimmick. Many artists who were defined as Op Art rejected the label and the movement receded as quickly as it had grown. However, this is no longer the case. It is now argued that Op Art is an offshoot of Pop Art and many works are being reexamined. Illusion and testing the limit of perception has intrigued us for centuries. Op Art speaks to this fascination. While it was shortsighted of critics to pan the movement decades ago, this did not quell interest. Op Art is full of possibility and has influenced Modern art and present day abstraction, with much of the credit going to Josef Albers and his vision. Albers was a tremendous influence as a teacher as well. Leave a Reply Your email address will not be published.

Chapter 4 : Josef and Anni Albers Foundation

An original screenprint exhibition poster by German-American artist Josef Albers () titled "Josef Albers at the Metropolitan Museum of Art", It was produced in a signed and numbered edition of

From to he began his work as a printmaker at the Kunstgewerbschule in Essen. In he received his first public commission, Rosa mystica ora pro nobis, a stained-glass window for a church in Essen. Although Albers had studied painting , it was as a maker of stained glass that he joined the faculty of the Bauhaus in , approaching his chosen medium as a component of architecture and as a stand-alone art form. In , Albers was promoted to professor, the year the Bauhaus moved to Dessau. His work in Dessau included designing furniture and working with glass. As a younger art teacher, he was teaching at the Bauhaus among artists who included Oskar Schlemmer , Wassily Kandinsky , and Paul Klee. The so-called form master, Klee taught the formal aspects in the glass workshops where Albers was the crafts master; they cooperated for several years. With the closure of the Bauhaus under Nazi pressure in the artists dispersed, most leaving the country. Albers emigrated to the United States. He also invited important American artists such as Willem de Kooning , to teach in the summer seminar. Weil remarked that, as a teacher, Albers was "his own academy". While at Yale, Albers worked to expand the nascent graphic design program then called " graphic arts " , hiring designers Alvin Eisenman , Herbert Matter , and Alvin Lustig. In , as a fellow at Yale, he received a grant from the Graham Foundation for the Advanced Studies of Fine Arts for an exhibit and lecture on his work. Bethel Baptist Church Also, at this time he worked on his structural constellation pieces. In , he published Interaction of Color which presented his theory that colors were governed by an internal and deceptive logic. The very rare first edition has a limited printing of only 2, copies and contained silk screen plates. This work has been republished since and is now even available as a cell phone app. His album cover for Terry Snyder and the All Stars album, Persuasive Percussion, shows a tightly packed grid or lattice of small black disks from which a few wander up and out as if stray molecules of some light gas. Homage to the Square[edit] Accomplished as a designer , photographer , typographer , printmaker , and poet , Albers is best remembered for his work as an abstract painter and theorist. He favored a very disciplined approach to composition. Most famous of all are the hundreds of paintings and prints that make up the series, Homage to the Square. In this rigorous series, begun in , Albers explored chromatic interactions with nested squares. Usually painting on Masonite , he used a palette knife with oil colors and often recorded the colors he used on the back of his works. The artist reworked City, a sandblasted glass construction that he had designed in at the Bauhaus, and renamed it Manhattan. The giant abstract mural of black, white, and red strips arranged in interwoven columns stood feet high and feet wide and was installed in the lobby of the building; it was removed during a lobby redesign in c. Before his death in Albers left exact specifications of the work so it could easily be replicated. Other architectural works include Gemini , a stainless steel relief for the Grand Avenue National Bank lobby in Kansas City, Missouri , and Reclining Figure , a mosaic mural for the Celanese Building in Manhattan destroyed in In our perception they alter one another. The discrepancy between physical fact and psychic effect. Visual information of our reaction to life. The ratio of effort to effect. Revelation and evocation of vision. I prefer to see with closed eyes. Art is looking at us.. To be able to perceive it we need to be receptive. Therefore art is there where art meets us now. The content of art is visual formulation of our relation to life. The measure of art, the ratio of effort to effect, the aim of art revelation and evocation of vision. When a student asked me what I was going to teach I said: And this has become the motto of all my teaching. In nearly five years before his death , Albers founded the Josef and Anni Albers Foundation, [27] a nonprofit organization he hoped would further "the revelation and evocation of vision through art. In each case Albers is shown to have made fundamental errors with serious consequences for his general claims about colour and his pedagogical method. It is suggested that the scientific colour hypothesis of Edwin H. Land should be considered in lieu of the concepts held by Albers. Homage to the Square:

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Chapter 5 : History of Art: Josef Albers

The illustrations are studies composed of color-printed paper and mounted colored paper, some with cutouts. Many folders have more than one leaf of illustrations.

Linked Open Data URI Artist Biography An elementary school teacher for twelve years, and an instructor at the Bauhaus from until , Josef Albers was one of the most influential artist-educators to immigrate to the United States during the s. Following early academic training at the Royal Art School in Berlin 1915 , the Kunstgewerbeschule in Essen part-time from to , and the Art Academy in Munich 1920 , Albers turned in to the innovative atmosphere of the Weimar Bauhaus. There he began his experimental work as an abstract artist. After three years as a student, he was hired to teach the famed Vorkurs, the introductory class that immersed students in the principles of design and the behavior of materials. Albers was convinced that students needed to develop an understanding of "the static and dynamic properties of materials. They also visited workshops where craftsmen worked daily with the structural and behavioral characteristics of industrial and natural materials. He began to explore mathematical proportions as a way to achieve balance and unity in his art. Yet, Albers did not aim to be a purely analytical painter. Although he had not taken classes with either Klee or Kandinsky as a Bauhaus student, and did not profess metaphysical concerns, Albers believed that Art is spirit, and only the quality of spirit gives the arts an important place in. Initially an expressionist, Albers began experimenting with abstract principles and unusual materials about His glass assemblages of these formative years explored the possibilities of stained, sandblasted, and constructed arrangements. In , when the Nazis forced the closing of the Berlin Bauhaus, Albers left for America where he introduced Bauhaus concepts of art and design to the newly formed experimental community of Black Mountain College in North Carolina. After fifteen years he left Black Mountain and, in , became chairman of the Department of Design at Yale. On Tideland, painted between and , marks this transition and was painted concurrently with the earliest examples of his well-known series, Homage to the Square. Albers, always a careful craftsman, was concerned that future generations understand his working methods. He often documented, on the reverse of the fiberboard panels he preferred for his paintings, the pigments, brands, varnishes, and grounds he had used in making the painting. Fascinating notations document his spatial proportions and the mathematic schemes he incorporated in each work. On Tideland, for example, was painted according to "Scheme M," in which twenty units of vertical form balance thirty units of horizontal form. Although concerned with a severely restricted format in his own work, Albers admitted other approaches: Josef Albers, Concerning Fundamental Design. Charles T Branford Co. Talks with Seventeen Artists New York: Harper and Row, , p. American Abstraction 1967 Washington, D.

Chapter 6 : Josef Albers | American painter | calendrierdelascience.com

Josef Albers is best known for his seminal "Homage to the Square" series of the s and '60s, which focused on the simplification of form and the interplay of shape and color. "Abstraction is real, probably more real than nature," he once said.

Chapter 7 : Josef Albers | Josef Albers at the Metropolitan Museum of Art () | Available for Sale | Artsy

In , Josef Albers was the first living artist to be given with a solo retrospective at the Metropolitan Museum of Art in New York. Josef Albers approached the creation of art scientifically based on both observation and experimentation.

Chapter 8 : Josef Albers - Wikipedia

Josef Albers () is best known for his seminal "Homage to the Square" series of the s and '60s, which focused on the

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simplification of form and the interplay of shape and color. "Abstraction is real, probably more real than nature," he once said.

Chapter 9 : Graves International Art - Josef Albers

Josef Albers extraordinary work can be found in some of the world's best art museums, including the Metropolitan Museum of Art, New York; Chicago Museum of Contemporary Art; Tate London and Hamberg Kunsthalle and many others.