

## Interaction Of Color Josef Albers

Interaction of Color Squares & Other Shapes: with Josef Albers Joseph Albers: To Open Eyes Josef Albers: Midnight and Noon Bauhaus 1919-1933 Essential Modernism Josef Albers Glass, Color, and Light Interaction of Color Albers and Moholy-Nagy Color Collective's Palette Perfect The Designer's Dictionary of Color Biology and Evolution of the Mollusca, Volume 1 Playing with Color Intersecting Colors Interaction of Color The Brilliant History of Color in Art Color Theory Homage to the Square Leap Before You Look Painting on Paper Josef Albers Josef Albers: to Open Eyes An Eye for Color Sonya Clark Poems and Drawings Healthyish The Bauhaus Group Complete Writings 1959-1975 Color Problems Design And Truth Anni Albers Moving Together Interaction of Color Small-great Objects Making Learning Visible Josef Albers in Mexico To the River The Drawings of Josef Albers Josef Albers H. N Werkman (Monographics Series)

### Interaction of Color

"Shortly after Josef Albers's death in 1976, a scarcely known and surprising segment of his work was discovered: the representational drawings he made before going to the Bauhaus in 1920. These early works-- self-portraits, portraits of friends and relatives, views of houses and public buildings in his native Westphalia, sketches of animals, travel scenes, nudes, caricatures of his students-- reveal a playful and informal side of Albers's character, as well as the root of his fascination with the interplay of two- and three-dimensional space. Presented in conjunction with some of his later abstract drawings, which are characterized by the familiar geometry of his work from the Bauhaus on, they round out our sense of the complex but consistent themes that shaped his evolution as a pioneer painter, teacher, and color theorist"--Publisher's description.

### Squares & Other Shapes: with Josef Albers

Albers in Mexico reveals the profound link between the magnificent art and architecture of ancient Mesoamerica and Albers's abstract works on canvas and paper. 'Mexico is truly the promised land of abstract art', Josef Albers once wrote to Vassily Kandinsky. Albers in Mexico reveals the profound link between the magnificent art and architecture of ancient Mesoamerica and Albers's abstract works on canvas and paper. With his wife, the artist Anni Albers, he visited Mexico and other Latin American countries more than a dozen times from 1935 to 1968, where he toured pre-Columbian archeological sites and monuments. On each visit, Albers took black-and-white photographs of the pyramids, shrines, sanctuaries and landscapes in and around these ancient sites, often grouping multiple images printed at various scales onto 8 x 10 inch sheets. The result was nearly 200 photo-collages that illustrate formal characteristics of the pre-Columbian aesthetic. Albers in Mexico brings together rarely exhibited photographs, photo-collages, prints and significant paintings from the Homage to the Square and Variants/Adobe series from the Guggenheim Museum collection and the Anni and Josef Albers Foundation. This catalogue includes two scholarly essays, Albers's poetry from the period and an illustrated map, as well as rich colour reproductions of paintings and works on paper.

## **Joseph Albers: To Open Eyes**

An experimental approach to the study and teaching of color is comprised of exercises in seeing color action and feeling color relatedness before arriving at color theory.

## **Josef Albers: Midnight and Noon**

An author's walk "from source to sea along the Ouse in Sussex is a meandering, meditative delight" drawing on history, literature, and the river itself (The Guardian, UK). In *To The River*, author Olivia Laing embarks on a weeklong, midsummer odyssey along the banks of the River Ouse in Sussex, England, from its source near Haywards Heath to the sea, where it empties into the Channel at Newhaven. More than sixty years after Virginia Woolf drowned herself in the River Ouse, Laing still finds inspiration and guidance in the author's abiding presence. Through cow pastures, woods, and neighborhood streets, Laing's meandering walk occasions a profound and haunting reflection on histories both personal and cultural, and on landscapes both physical and emotional. Along the way, she explores the roles that rivers play in human lives, tracing their intricate flow through literature, mythology and folklore. Lyrical and stirring, *To the River* is a passionate investigation into how history resides in a landscape - and how ghosts never quite leave the places they love. "Magical...By turns lyrical, melancholic and exultant, *To the River* just makes you want to follow Olivia Laing all the way to the sea."—Daily Telegraph, UK

## **Bauhaus 1919-1933**

### **Essential Modernism**

Molluscs comprise the second largest phylum of animals (after arthropods), occurring in virtually all habitats. Some are commercially important, a few are pests and some carry diseases, while many non-marine molluscs are threatened by human impacts which have resulted in more extinctions than all tetrapod vertebrates combined. This book and its companion volume provide the first comprehensive account of the Mollusca in decades. Illustrated with hundreds of colour figures, it reviews molluscan biology, genomics, anatomy, physiology, fossil history, phylogeny and classification. This volume includes general chapters drawn from extensive and diverse literature on the anatomy and physiology of their structure, movement, reproduction, feeding, digestion, excretion, respiration, nervous system and sense organs. Other chapters review the natural history (including ecology) of molluscs, their interactions with humans, and assess research on the group. Key features of both volumes: up to date treatment with an extensive bibliography; thoroughly examines the current understanding of molluscan anatomy, physiology and development; reviews fossil history and phylogenetics; overviews ecology and economic values; and summarises research activity and suggests future directions for investigation. Winston F Ponder was a Principal Research Scientist at The Australian Museum in Sydney where he is currently a Research Fellow. He has published extensively over the last 55 years

on the systematics, evolution, biology and conservation of marine and freshwater molluscs, as well as supervised post graduate students and run university courses. David R. Lindberg is former Chair of the Department of Integrative Biology, Director of the Museum of Paleontology, and Chair of the Berkeley Natural History Museums, all at the University of California. He has conducted research on the evolutionary history of marine organisms and their habitats on the rocky shores of the Pacific Rim for more than 40 years. The numerous elegant and interpretive illustrations were produced by Juliet Ponder.

### **Josef Albers Glass, Color, and Light**

Nicholas Fox Weber, for thirty-three years head of the Albers Foundation, spent many years with Anni and Josef Albers, the only husband-and-wife artistic pair at the Bauhaus (she was a textile artist; he a professor and an artist, in glass, metal, wood, and photography). The Alberses told him their own stories and described life at the Bauhaus with their fellow artists and teachers, Walter Gropius, Paul Klee, Wassily Kandinsky, Ludwig Mies van der Rohe, as well these figures' lesser-known wives and girlfriends. In this extraordinary group biography, Weber brilliantly brings to life the Bauhaus geniuses and the community of the pioneering art school in Germany's Weimar and Dessau in the 1920s and early 1930s. Here are: Walter Gropius, founder of the Bauhaus, the architect who streamlined design early in his career and who saw the school as a place for designers to collaborate in an ideal setting . . . a dashing hussar, the ardent young lover of the renowned femme fatale Alma Mahler, beginning when she was the wife of composer Gustav Mahler . . . Paul Klee, the onlooker, smoking his pipe, observing Bauhaus dances as well as his colleagues' lectures from the back of the room . . . the cook who invented recipes and threw together his limited ingredients with the same spontaneity, sense of proportion, and fascination that underscored his paintings . . . Wassily Kandinsky, the Russian-born pioneer of abstract painting, guarding a secret tragedy one could never have guessed from his lively paintings, in which he used bold colors not just for their visual vibrancy, but for their "sound" effects . . . Josef Albers, who entered the Bauhaus as a student in 1920 and was one of the seven remaining faculty members when the school was closed by the Gestapo in 1933 . . . Annelise Else Frieda Fleischmann, a Berlin heiress, an intrepid young woman, who later, as Anni Albers, made art the focal point of her existence . . . Ludwig Mies van der Rohe, imperious, decisive, often harsh, an architect who became director—the last—of the Bauhaus, and the person who guided the school's final days after SS storm troopers raided the premises. Weber captures the life, spirit, and flair with which these geniuses lived, as well as their consuming goal of making art and architecture. A portrait infused with their fulsome embrace of life, their gift for laughter, and the powerful force of their individual artistic personalities. From the Hardcover edition.

### **Interaction of Color**

The Bauhaus, the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933, brought together artists, architects and designers in an extraordinary conversation about modern art. Bauhaus 1919-1933, published to accompany a major multimedia exhibition at MoMA, is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational

perspective on the 20th century's most influential experiment in artistic education. It brings together works in a broad range of mediums, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theatre and costume design, and painting and sculpture - many of which have rarely if ever been seen outside of Germany. Featuring about 400 colour plates and a rich range of documentary images, this publication includes two overarching images by the exhibition's curators, Leah Dickerman and Barry Bergdoll, concise interpretive essays on key objects by over twenty leading scholars, and an illustrated, narrative chronology.

### **Albers and Moholy-Nagy**

Examines the life and accomplishments of this noted artist who studied the science of color and used bold shapes to create his unique works of art.

### **Color Collective's Palette Perfect**

Josef Albers (1888-1976), famous as a master at Germany's Bauhaus until 1933, and then a professor in American schools such as Yale University, influenced many young artists. His Homage to the Square series of paintings remains an important example of 20th-century art. Yet Albers's first great works - the glass pictures that he made in Germany beginning in 1921 - remain little known. Starting with found fragments of colored glass, and later employing a sophisticated sandblasting process, Albers created a new art form.

### **The Designer's Dictionary of Color**

Hendrik Werkman, born in Groningen, Holland in 1882, was a printer, typographer, painter and printmaker. He is best known for his asymmetric typographic compositions and for his experimentation with letterpress printing techniques. He also printed without the press, a technique he called 'not printing'. In *Graphic Design: A Concise History*, Richard Hollis wrote: Werkman's uninhibited graphic invention has been an inspiration to graphic designers anxious to introduce an obviously 'creative' effect. Like Piet Zwart, Werkman used type as collage. From 1923-26 Werkman created and printed an experimental typographic magazine, *The Next Call*. During the German occupation of Holland in World War II he ran an underground press and produced 40 issues of a subversive broadsheet, *The Blue Barge*. In 1945 he was executed by the Nazis, only two days before the liberation of Holland. Much of his work was destroyed at this time.

### **Biology and Evolution of the Mollusca, Volume 1**

Using minimal means—paint straight from the tube, applied meticulously with a palette knife—and a focused selection of colors, Josef Albers's sustained, serial investigation into rhythm, mood, and spatial movement is explored in this lavishly produced catalogue that looks solely at his respective grey and yellow paintings, exploring two distinct color palettes pervasive to his oeuvre. Highlighting the rich diversity of effects Albers drew from a narrow range of colors, this publication centers around the groundbreaking *Homage to the Square (A)* (1950), the

inaugural painting in the series that would occupy the artist until his death in 1976. The pairing of two palettes—black, white, and grey and an array of yellows—stems in part from Albers's 1964 series of lithographs, *Midnight and Noon*, which brought together these two opposing color sets in a single portfolio. Together they address the limitless possibilities the artist found in color and form in relation to light. The impossible simultaneity of "midnight" and "noon" moreover speaks to Albers's transcending of what he called "factual facts" in favor of the play of perception and illusion possible in art. Opening with an introduction by Nicholas Fox Weber, executive director of The Josef and Anni Albers Foundation, that contextualizes these works and their color palettes, this volume also includes Albers's own writing on *Homage to the Square*. Additionally, Elaine de Kooning's historic text and Colm Tóibín's recent writing explore this body of work from different perspectives and time periods. Published on the occasion of exhibitions at David Zwirner's New York and London galleries in 2016 and 2017, this beautifully illustrated publication looks at one of the most influential abstract painters of the twentieth century.

### **Playing with Color**

### **Intersecting Colors**

An introduction to shapes through the acclaimed art of Josef Albers. The influential art of Josef Albers is used to teach shapes in this stylish read-aloud board book, which takes children through Albers' range of geometrics, one artwork per page, beginning with squares and returning to them as a familiar refrain throughout. The variance of colour, scale, and quantity adds to the richness of the visual arc, and the accompanying text provides a humorous and engaging commentary. Readers will not only learn their shapes, but also grow familiar with fine art in this second title in the 'First Concepts with Fine Artists' series. Includes a read-aloud about the artist at the end.

### **Interaction of Color**

Published to accompany an exhibit on Albers' work as both artist and teacher, this volume assesses Albers' understanding and teaching of color as "the most relative medium in art."

### **The Brilliant History of Color in Art**

The Designer's Dictionary of Color provides an in-depth look at 30 colors key to art and graphic design. Organized by spectrum, in color-by-color sections for easy navigation, this book documents each hue with charts showing color range and palette variations. Chapters detail each color's creative history and cultural associations, with examples of color use that extend from the artistic to the utilitarian—whether the turquoise on a Reid Miles album cover or the avocado paint job on a 1970s Dodge station wagon. A practical and inspirational resource for designers and students alike, *The Designer's Dictionary of Color* opens up the world of color for all those who seek to harness its incredible power.

## **Color Theory**

Published in book form for the first time, a collection of woodcuts, sandblasted glass pictures, and oil paintings offers insight into the late artist's use of abstractions, color, and perception effects, in a volume that shares key passages from his personal writings.

## **Homage to the Square**

"Moving together" by Rudi Laermans examines contemporary dance from both a practical and a theoretical perspective, with interactions between the two. He proposes a (theoretical) framework and investigates how artistic cooperation results in dance. The book also includes some 25 interviews with choreographers from different generations.

## **Leap Before You Look**

Playing with Color is a highly accessible, fun approach to learning color application and principles. This hands-on book begins with an introduction to the philosophy of learning through the process of play. It then leads to a series of experimental design projects with an emphasis on color, providing the reader with a "toolkit" of ideas and skills. The awareness and sensitivity to form, color, material and craft gained through these visual experiments will increase the designer's confidence in their personal and professional design work. This book can be used in the classroom or independently, and readers can go directly to exercises that appeal to them.

## **Painting on Paper**

Josef Albers: To Open Eyes takes the reader through Albers's life in teaching - from his first years at the pioneering but politically fraught Bauhaus; to his 1933 emigration to the United States, where he and his wife Anni became founding members and teachers at the experimental start-up Black Mountain College; and again to his 1950 appointment to head up Yale University's newly restructured Department of Design. Throughout his forty years in education, Albers influenced everyone he encountered not, as one former student says, as a "tour guide of the world of art, but rather as a living embodiment of that world."

## **Josef Albers**

### **Josef Albers: to Open Eyes**

Among the foremost textile designers of the 20th century, Anni Albers was a central figure of the Weaving Workshop at the Bauhaus in prewar Germany. Accompanying a centennial retrospective of her work, this volume contains full-color reproductions of Albers's most important weavings, drapery materials and wall coverings, as well as scores of her highly influential commercial textile designs. Anni Albers had an enormous effect on the design of yard materials

worldwide. A comprehensive illustrated chronology details her fascinating life and career in Germany and in the United States, where she moved in the 1930s with her husband, the famed painter and instructor Josef Albers.

### **An Eye for Color**

Healthyish is recipe developer Lindsay Maitland Hunt's totally doable, delicious, and dead-simple cookbook, helping us to eat how we all want to eat—healthy, but with an occasional bit of decadence. Lindsay Maitland Hunt is an expert recipe developer who has created recipes for everyone from college students to busy families to seasoned home cooks. Now, she brings her trademark skillset to her debut cookbook, Healthyish. For anyone on the move, working long hours, and trying to eat a bit more healthfully, Healthyish offers 131 satisfying recipes with straightforward instructions, using as few pots and pans as possible, and ingredients that won't break the bank. Not to mention, you can find the ingredients at your everyday grocery store (no garam masala or açai berries here!). Emphasizing balanced eating rather than fad diet tricks, Hunt includes guilt-free recipes for every meal of the day, from breakfast to snacks to dinner, and yes, even Healthyish treats, such as: Banana-Avocado Chai Shake Peanut Butter Granola Salty Watermelon, Feta, Mint, and Avocado Salad Miso-Butter Toast with a Nine-Minute Egg Pozole with Pinto Beans and Queso Fresco Spiced Chicken and Chickpea Flatbreads with Cucumber-Dill Tzatziki Single-Serving Chocolate and Peanut Butter Cookie Designed for novices and experienced cooks alike, Hunt's meticulously considered recipes offer crowd-pleasing flavor profiles and time-saving tips and tricks, and her vegetable-centric dishes, with an occasional dash of meat, dairy, and decadence, are showcased in vibrant, mouthwatering photographs. Destined to be an everyday kitchen essential, filled with splattered and dog-eared pages, Healthyish is a call for simple ingredients, food that makes us feel good, quick prep, and even quicker cleanup, so we all can enjoy what's most important at the end of a long day: getting back to the couch.

### **Sonya Clark**

Influential teacher, writer, painter and color theorist Josef Albers was the first Bauhaus student to be asked to join the faculty. By 1933, when the Nazis forced the school to close, Albers had become one of its best-known artists and teachers. Having migrated with his wife Anni to the U.S., where he taught at Black Mountain College and at Yale, Albers began to experiment with the optical effects of simple color combinations. The experimentation blossomed into a lifelong obsession that would culminate in his best-known series of paintings, "Homage to the Square," in which he painted several differently-colored squares within larger squares in order to illustrate his theory that alterations in environment, shape and light would produce changes in color. This edition contains impeccable reproductions of Albers' famous series, which beautifully illustrate the artist's primary thesis, that the discrepancy between visual information received by the retina and what the mind perceives proves that this information is not intrinsic to color itself, but is dependent on its relationship with its surroundings.

### **Poems and Drawings**

DVD of a documentary made in 1969 by A. Bittleman and C. Howard. The genesis of *To Open Eyes: A Film on Josef Albers* developed from Arnold Bittleman's appreciation for Albers while Bittleman was a student at Yale University in the 1960s. Wanting to preserve Albers's teaching method - learning by doing - Bittleman set out with filmmaker and editor Carl Howard to make a visual record of Albers teaching students how to see and use color as a visual grammar.

### **Healthyish**

A beautiful and expansive look at Modernist design, representing iconic works including architecture, interiors, graphic design, and product design

### **The Bauhaus Group**

This is the complete, authorized collection of Donald Judd's early art criticism and polemical writings; it includes his landmark essay "Specific Objects" plus more than 500 contemporary art reviews he wrote on key artists and exhibitions of the 1960s. *Complete Writings 1959-1975* was first published in 1975 by The Press of the Nova Scotia College of Art and Design, and since then it has been the primary source for Donald Judd's early writing. Working as an art critic for the magazines *Arts*, *Arts Magazine* and, later, *Art International*, Judd regularly contributed reviews of contemporary art exhibitions between 1959 and 1965, but continued to write throughout his life on a broad range of subjects. In his reviews and essays, Judd discussed in detail the work of more than 500 artists showing in New York in the early and mid-1960s, and provided a critical account of this significant era of art in America. While addressing the social and political ramifications of art production, the writings frequently addressed the work of such artists as Jackson Pollock, Kazimir Malevich, Barnett Newman, Ad Reinhardt, Lee Bontecou, Yayoi Kusama, John Chamberlain, Dan Flavin, Kenneth Noland and Claes Oldenburg. Judd's essay "Specific Objects," first published in 1965, remains central to the analysis of the new art developed in the early 1960s. Other essays included in this publication are "Complaints I" (1969), "Complaints II" (1973) and his previously unpublished essay "Imperialism, Nationalism and Regionalism" (1975), all of which establish the polemical importance of Judd's writing. Donald Judd (1928-94) was born in Excelsior Springs, Missouri, and after having served in the United States Army, attended the College of William and Mary, Williamsburg, Virginia, and Columbia University, New York, where he received a BS in Philosophy, cum laude, in 1953. Studying at the Art Students League, Judd began his artistic career as a painter and transitioned to three-dimensional work in the early 1960s. Throughout his lifetime, in his writings and his work, he advocated for the importance of art and the artist's role in society.

### **Complete Writings 1959-1975**

Conceived as a handbook and teaching aid for artists, instructors, and students, this timeless book presents Albers' unique ideas of color experimentation in a way that is valuable to specialists as well as to a larger audience.

### **Color Problems**

Cover subtitle: An Essential guide to color-- from basic principles to practical applications.

### **Design And Truth**

#### **Anni Albers**

Small-Great Objects presents a remarkable look into the art-collecting practices of two of modern art's most widely influential figures, Anni (1899-1994) and Josef (1888-1976) Albers. Their impressive collection of over 1,400 objects from Latin America, namely Mexico and Peru, represents a conscious endeavor that goes well beyond that of a casual hobby, displaying a deep appreciation for the art, textiles, and overall ingenuity of the ancient American world. This insightful book draws on primary-source materials such as the couple's letters, personal papers, and archival photographs--many never before published--and demonstrates their conviction that these Prehispanic objects displayed a formal sophistication and bold abstraction that defy the prevalent conception of the works as "primitive." Moreover, it shows how the Alberses spread their appreciation of the ancient world to others, through their teachings, their writings, and their own art practices.

### **Moving Together**

Aimed to fashion students and designers, Palette Perfect is both a practical guide and an inspirational book that proposes a reflection on the universe of colour combinations, the moods and atmospheres they evoke and how we associate particular places and emotions to special colours. Each chapter explores a particular mood and describes the corresponding feelings and color combinations, using as examples exquisite photographs of objects, still-lives, landscapes, interiors and fashion. At the end of each chapter, a wide variety of palettes representing the chapter's particular mood or atmosphere is included.

### **Interaction of Color**

The history of art is inseparable from the history of color. And what a fascinating story they tell together: one that brims with an all-star cast of characters, eye-opening details, and unexpected detours through the annals of human civilization and scientific discovery. Enter critically acclaimed writer and popular journalist Victoria Finlay, who here takes readers across the globe and over the centuries on an unforgettable tour through the brilliant history of color in art. Written for newcomers to the subject and aspiring young artists alike, Finlay's quest to uncover the origins and science of color will beguile readers of all ages with its warm and conversational style. Her rich narrative is illustrated in full color throughout with 166 major works of art—most from the collections of the J. Paul Getty Museum. Readers of this book will revel in a treasure trove of fun-filled facts and anecdotes. Were it not for Cleopatra, for instance, purple might not have become the royal color of the Western world. Without Napoleon, the black graphite pencil might never have found its way into the hands of Cézanne. Without mango-eating cows, the sunsets of Turner might have lost their shimmering glow. And

were it not for the pigment cobalt blue, the halls of museums worldwide might still be filled with forged Vermeers. Red ocher, green earth, Indian yellow, lead white—no pigment from the artist's broad and diverse palette escapes Finlay's shrewd eye in this breathtaking exploration.

### **Small-great Objects**

In 1933, John Rice founded Black Mountain College in North Carolina as an experiment in making the arts central to learning. Though it operated for only twenty-four years, this pioneering school played a significant role in fostering avant-garde art, music, dance, and poetry, and an astonishing number of important artists taught or studied there. Among the instructors were Josef and Anni Albers, John Cage, Merce Cunningham, R. Buckminster Fuller, Karen Karnes, Willem de Kooning, and M.C. Richards, and students included Ruth Asawa, John Chamberlain, Ray Johnson, Robert Rauschenberg, and Cy Twombly. *Leap Before You Look* is a singular exploration of this legendary school and the work of the artists who spent time there. Scholars from a variety of fields contribute original essays about diverse aspects of the college--spanning everything from the college's farm program to the influence of the Bauhaus--and about the people and ideas that gave it such a lasting impact. Catalogue entries highlight selected works, including writings, musical compositions, visual arts, pottery, and weaving. The book's fresh approach and rich illustrations convey the atmosphere of creativity and experimentation unique to Black Mountain College that served as an inspiration to so many. This timely volume will be essential reading for anyone interested in art, radical pedagogy, and the enduring legacy of the college. -- Front jacket flap.

### **Making Learning Visible**

#### **Josef Albers in Mexico**

"If good design tells the truth," writes Robert Grudin in this path-breaking book on esthetics and authority, "poor design tells a lie, a lie usually related . . . to the getting or abusing of power." From the ornate cathedrals of Renaissance Europe to the much-maligned Ford Edsel of the late 1950s, all products of human design communicate much more than their mere intended functions. Design holds both psychological and moral power over us, and these forces may be manipulated, however subtly, to surprising effect. In an argument that touches upon subjects as seemingly unrelated as the Japanese tea ceremony, Italian mannerist painting, and Thomas Jefferson's Monticello plantation, Grudin turns his attention to the role of design in our daily lives, focusing especially on how political and economic powers impress themselves on us through the built environment. Although architects and designers will find valuable insights here, Grudin's intended audience is not exclusively the trained expert but all those who use designs and live within them every day.

#### **To the River**

Summary: This publication presents a wealth of in part unknown colored works on

paper by Josef Albers (1888-1976), documented for the first time. It was not until the German-born artist emigrated to the U.S. that he emerged as a prominent artist and influential teacher. Beginning in about 1940, Albers allowed himself to be inspired by Mexico's pre-Columbian architecture, sculpture and textile art, which led to a liberation of his aesthetic sensibilities and to unconventional, radiant pitches of color, the likes of which modern painting in Europe had never seen before. In ca. 1950, he discovered the square, in his eyes the ideal form for color. He was both a resolute painter as well as a color philosopher. Each of the works on paper presented here arouses a sensuous fascination for the phenomenality of color.

### **The Drawings of Josef Albers**

Publisher description

### **Josef Albers**

### **H. N Werkman (Monographics Series)**

Catalog of an exhibition held at the Tate Modern, London, Mar. 9-June 4, 2006, the Kunsthalle Bielefeld, June 25-Oct. 1, 2006, and the Whitney Museum of American Art, New York, Nov. 2, 2006-Jan. 21, 2007.

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