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**JOSEF ALBERS**  
**PROCESS AND PRINT MAKING**

2014

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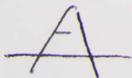


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**Josef Albers**  
**Process and Printmaking**  
(1916–1976)











# Josef Albers

## Process and Printmaking

(1916–1976)



This catalogue and its Spanish edition  
have been published  
on the occasion of the exhibition

# Josef Albers

## Process and Printmaking

(1916–1976)

Museu Fundación Juan March, Palma  
April 2–June 28, 2014

Museo de Arte Abstracto Español, Cuenca  
July 8–October 5, 2014

And it is a companion publication to the exhibition catalogue  
*Josef Albers: Minimal Means, Maximum Effect*  
Fundación Juan March, Madrid, March 28–July 6, 2014

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“Everything has form  
and every form has meaning.”

Josef Albers, *Art as Experience*, 1935



# Josef Albers Process and Printmaking

**J**osef Albers (1888–1976) is certainly more famous today for his links to the Bauhaus, where he studied and later taught from 1920 to 1933, and for his oil paintings in the series *Homage to the Square* (1950–76) than for his graphic work. Yet he also created prints and drawings throughout his career. His graphic work ranges from the austere blacks and whites of his first woodblock prints—with subjects inspired in the landscape of the coal mines in his native town, Bottrop, in the former province of Westphalia (now in North Rhine-Westphalia)—to the vivid colors and abstract geometry of his screenprints from the 1960s and 70s. Albers, like so many other artists, found printmaking to be particularly congenial because of the economical production involved, the creative liberty of the medium, and the opportunity that it offers for trial and error, experimentation and innovation.

This catalogue accompanies the exhibition *Josef Albers: Process and Printmaking (1916–1976)* presented by the Fundación Juan March at the Museu Fundación Juan March in Palma de Mallorca, from April 2 to June 28, 2014, and at the Museo de Arte Abstracto Español in Cuenca, from July 8 to October 5, 2014. The show is devoted to Albers' working methods in the field of printmaking and allows visitors to become familiar with an essential element in the work of any artist but one that is particularly central in Albers's particular case: his techniques and approaches. On the one hand, Albers deeply respected manual work and artistic craft and technique. He always considered technique to be the foundation of a particular *poiesis*, or “making”—art, in short—which consists above all in its *how*. On the other hand, besides his conscientious cultivation of technique and craft, his work reveals his talent for free inventiveness, for a qualitative leap in creativity: He was convinced that, in the case of art, unlike technique by itself, the result is not a question of (applying) an approach but rather emerges precisely when that approach is called into

question. To arrive at the work of art, one must concoct one's own approach in the very process.

Rather than simply multiple reproductions of a single image, then, Josef Albers' prints are the final, unique result of the intimate relationship the artist established with a wide range of materials, processes, and technologies—some conventional, others less so. The 103 works in this exhibition reveal that intimate link. They have been selected from among the nearly 300 prints that the artist created and the thousands of studies and drawings by means of which he developed his final works; nearly all of these studies remain unpublished and have never before been exhibited.

Albers experimented with various print mediums, including relief prints in wood and linoleum, black-and-white and color lithographs using zinc plates and stone, intaglio prints, and screenprints. With the works chosen for the exhibition, *Josef Albers: Process and Printmaking (1916–1976)* offers an unusual perspective on the workings of the artist's imagination, presenting his individual studies and the series in which the process and progress of Albers's creation of images unfold. The transformation of an initial idea and its resolution into a final form is revealed throughout the exhibition space to the visitors and throughout the pages of this book to its readers. Seen alongside the studies and preparatory drawings, Albers's prints manifest the development of his highly subtle knowledge of how the elements of form—texture, line, and color—can bring rich, unforeseen visual experiences to light.

This exhibition was developed in close collaboration with The Josef and Anni Albers Foundation in Bethany, Connecticut. The Fundación Juan March wishes to express its gratitude in particular to Nicholas Fox Weber, Brenda Danilowitz, Samuel McCune, and the entire team at the foundation for their tireless labor and assistance throughout the process of the exhibition's organization.

#### **Fundación Juan March**

Palma de Mallorca and Cuenca, April 2014

# When I First Met Josef Albers...

When I first met Josef Albers, in 1971, he let me know within five minutes that he distrusted the practice of art history. I had just told him that I was com-

pleting my Masters in that field at Yale University, but his diatribe against the scholarly pursuits that over-emphasize the influence of one painter on another and that dwell on issues that are more theoretical than visual did not bother me. Rather, Josef's passionate reaction, the fury that comes from a love of what is true and wonderful, reassured me. My delight became clear to him. He instantly asked what my father did, and when I said that my father was a printer, he replied, "Good, boy, then you know something about something. You are not just an art historian."

A few months later, I took Anni Albers, the brilliant weaver, textile designer, and printmaker to whom Josef was married for over fifty years, to our family's printing company. It was a commercial firm that specialized in both letterpress and photo-offset. On the way in to the company's handsome headquarters, completed in 1958 in what one might call "corporate Mies Van der Rohe style"—it was designed by the gifted architect Philip De Corcia, father of the well-known photographer Philip Lorca De Corcia, who was a baby crawling on the floor when I visited his unusually streamlined home at age eight while our fathers met to discuss the future Fox Press—I told Anni Albers that when my father was completing the building, he was on the verge of buying a gigantic David Smith sculpture. The eight-foot-high artwork, called *Standing Lithographer*, used a steel type case for the subject's chest. He was about to make the purchase when he learned that Phil De Corcia had miscalculated the square footage of the building and therefore there was a need for a fire door between the offices and the

plant, which meant that the ten thousand dollars used to pay for the fire door was no longer available to pay for the David Smith. Of course I expected Anni to bemoan this with me. Instead, she looked at me with a furrowed brow. She pointed to a two-color offset press that had recently arrived from Zurich, and watched the way blank paper was soaring over and under rollers and coming out with red and blue ink coverage, finally being manipulated by devices that resembled mechanical hands into neatly stacked piles at the end of its rapid run. "You see that printing press," Anni said, pointing toward it. "It's far more beautiful than anything David Smith ever touched!"

Anni and Josef were of exactly the same view on this subject. They were fascinated by mechanical processes, and loved well-designed machinery. They worshiped technical skill. The act of printing gave them a visceral thrill.

Brenda Danilowitz is *the* scholar of Josef's prints. Having been a brilliant member of the team at the Albers Foundation for many years, she has studied in depth the way Josef approached the acts of etching and lithography and line-engraving and screen printing, his use of the surface of expanses of cork and wood grain, his constant collaboration with the technicians he so admired. This exhibition, which is taking place thanks to the splendid guidance of Manuel Fontán del Junco, the knowing vision of Catalina Ballester, Assumpta Capellà and all of the extraordinary team at the Museu Fundación Juan March, provides an unprecedented opportunity for the public to see not only some of Josef's very finest graphic works, but also the processes that went into their making. As with those remarks that Josef made to me the first time I met him, it is about fact and poetry, mechanics and art, discipline and freedom. The result of Brenda's extraordinary understanding of Josef's art and fine eye has the diligence, the rigor, and the sheer beauty that were essential to him.

**Nicholas Fox Weber**

Executive Director, The Josef and Anni Albers Foundation

# The HOW of Art

Brenda  
Danilowitz

Art is concerned with the HOW, not the WHAT; not with literal content, but its performance of the content. The performance—how it is done—that is the content of Art<sup>1</sup>.

Josef Albers, “The Meaning of Art,” 1940

**F**or Albers the *how* of art was paramount. Nowhere do we see this more clearly than in his graphic work that began around 1915 or 1916, when, in his late twenties, he began to seriously realize his ambition to become an artist—although he himself would most likely not have put it that way.<sup>1</sup> One thing he did know was that he would not be a follower, one of those who look around to see which way the wind is blowing and then move in the most expedient direction.

The purpose of art for Albers was “the revelation and evocation of vision,” his formulation of Paul Klee’s “making the invisible visible.” Art had a transformative power, and it was up to the artist to make this manifest. From his earliest known works, which drew inspiration from the visible world, Albers developed his own personal visual language to translate this known world into “vision.”

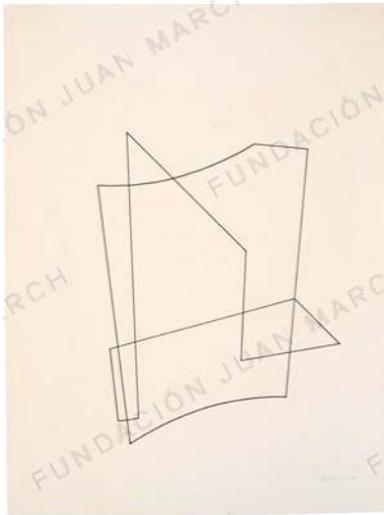
The landscape of Bottrop, Albers’s birthplace and his home base until he was almost thirty years old, was decidedly un-bucolic. A rapidly developing coal mining center, its character is best described as “gritty,” its predominant color as shades of northern gray. From this unpromising subject, Albers conjured an ink sketch of a sand mine that is a lyrical study of blacks and grays, lifted and brightened by generous expanses of white paper [CAT. 1].<sup>2</sup> From this single drawing he created a series of linoleum cut prints, each one a study of black and white—of dark and light [CAT. 2]. As dramatic in its own way as the sand mines, *The Green Flute*, a pantomime-ballet based on a libretto by Hugo von Hofmannsthal with a score by Mozart, thrilled

Albers when he saw it performed in 1916. This experience resulted in a group of delicate and spontaneously evocative, pared down line drawings, in an idiom entirely different from the sand mine series. From that starting point Albers created a rich group of lithographs, combining the drawn figures into new pictorial tableaux [CAT. 6–7].

Albers joined the Bauhaus in Weimar in 1920. It was a life-changing experience. The Bauhaus valued craftsmanship, experimentation, and invention over style and facility. Group education and practical workshops took precedence over solitary artists cultivating personal styles. Albers worked in stained and sandblasted glass, in typography, photography, wallpaper and furniture design, and he famously taught the *Vorkurs*—the fundamental preliminary course that established a kind of ethics of form. In a seminal 1928 article, “*WERKLICHER FORMUNTERRICHT*” (Teaching Form through Practice), he outlined its principles:

Our attempt to come to terms with form begins with study of the material [...]. Inventive construction and an attentiveness that leads to discoveries are developed—at least initially—through experimentation that is undisturbed, independent, and thus without preconceptions. This experimentation is (initially) a playful tinkering with the material for its own sake. That is to say, through experimentation that is amateurish [...]. Experimentation skips over study and a playful beginning develops courage. Thus we do not begin with a theoretical introduction: at the beginning there is only the material, if possible without tools. This procedure leads naturally to independent thinking [...].<sup>3</sup>

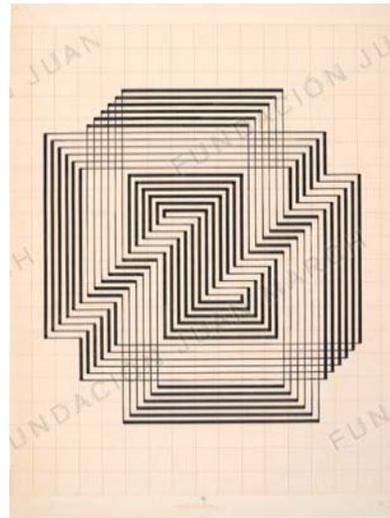
The Bauhaus was also where Albers met his wife-to-be, Anni. She was a student in the weaving workshop. They married in 1925. In 1933 the Bauhaus, after months of harassment by the Nazi authorities, closed abruptly. In an artistic limbo, Josef and Anni Albers accepted an invitation to create the art department at Black Mountain College in



**Fig. 1: Untitled, 1936. Ink on paper**

North Carolina. There, Albers resumed the printmaking of his pre-Bauhaus years. But it was with an entirely new focus. No longer did Albers seek motifs from the real world for his inspiration. The Bauhaus had taught him that the motif itself must be an invention, derived from the materials at hand and a rigorous engagement with form. Over the next decade, with ever-increasing confidence, he would produce drawings and printed works that explored the fluidity of organic line and its capacity for engaging the two-dimensional space of the picture plane. These works project an enhanced sensitivity to formal relationships, and a new and intense awareness of the visual field and its context: an awareness that that the placement and quality of every line and color affects every other line and color.

This period from roughly 1934 until 1944 shows Albers's graphic work moving from hard-edged organic forms that investigate the interplay and exchangeability of figure and ground [CAT. 8–10], to a new engagement with evocative line. If we pay close attention to the completely informal and, at times, tentative drawings in which the pencil or pen maps out circular forms with a continuous



**Fig. 2: Study for a *Graphic Tectonic*, ca. 1942. Ink on paper**

line [CAT. 15–16], we can follow the movement of the artist's hand in a visceral way.<sup>4</sup> These drawings, and others like them, were made at a time when Albers, newly arrived in the United States, was feeling his way into adapting and developing his Bauhaus teaching for his new students at Black Mountain College—a group whose cultural affinities and educational backgrounds were undoubtedly quite different from those of the Bauhaus student population. Albers's encounters with American students who were thirsty for an educational experience that devalued rote learning, correct answers, and the awarding of points in favor of experimentation, playful learning, and personal responsibility, inevitably led him towards intensified engagement with new possibilities in his own work.

Albers's mastery of line was evident in his earliest works. Now, in the 1930s, he would begin to apply that facility in new ways, most immediately by suppressing the linear geometries associated with his major Bauhaus works, in favor of new organic patterns. These new drawings spawned a whole new universe of images—from the lithographs of 1939 made in Mexico City [CAT. 17 and 19]

through the multiple drawings for the drypoint *Maternity* (1942).<sup>5</sup> And then with increasing boldness, to a group of incredibly free studies, that were concretized in further drypoints *Nippon A* and *Nippon B* [CAT. 26–27].

The woodblock prints *Adapted*, *Adapted B*, and *Adjusted* [CAT. 35–37] are an index of the distance that Albers had traveled from the drawings and lithographs of rabbits in 1916 [CAT. 3–5] to a “revelation and evocation of vision.” Far from copying, or even interpreting nature, Albers appropriated soft, smooth, wormlike creatures, transforming their protean bodies into pictorial elements, arranging them in sensuous pairs that allow multiple possibilities of combination and treatment [CAT. 38–44].

Albers had not given up on geometry. He began using pure line to manipulate the rectangular picture formats around the mid-1930s [Fig. 1], but lines did not re-enter his prints until the *Graphic Tectonic* series of 1942 [Fig. 2], and then in the *Multiplex* series of woodblock prints of 1947 and 1948, where the organic reference of the wood grain plays off against the straight lines of the figures engraved in them. In the large number of drawings that precede the final *Multiplex* prints [CAT. 57–71] we can follow Albers’s hand and his mind collaborating to attain just the right balance in the relationship of thick to thin, light to dark, line to surface. The result was an encyclopedia of invented form that invaded the picture plane and sustained Albers for years in works he came to refer to as *Structural Constellations* [CAT. 72–76].<sup>6</sup> The largest of these were sculptural translations, made in stainless steel and other metals and commissioned from Albers as architectural sculptures [Fig. 3]. The smallest were drawn in a series of notebooks—some with pages measuring a mere 2 5/8 x 4 3/16 in. (6.6 x 10.6 cm).

Whether it came about by intention or by chance, Albers’s method of engaging the “HOW” of art was to separate his investigations in line from his fascination with color. Since at least the fifteenth century in Europe, the

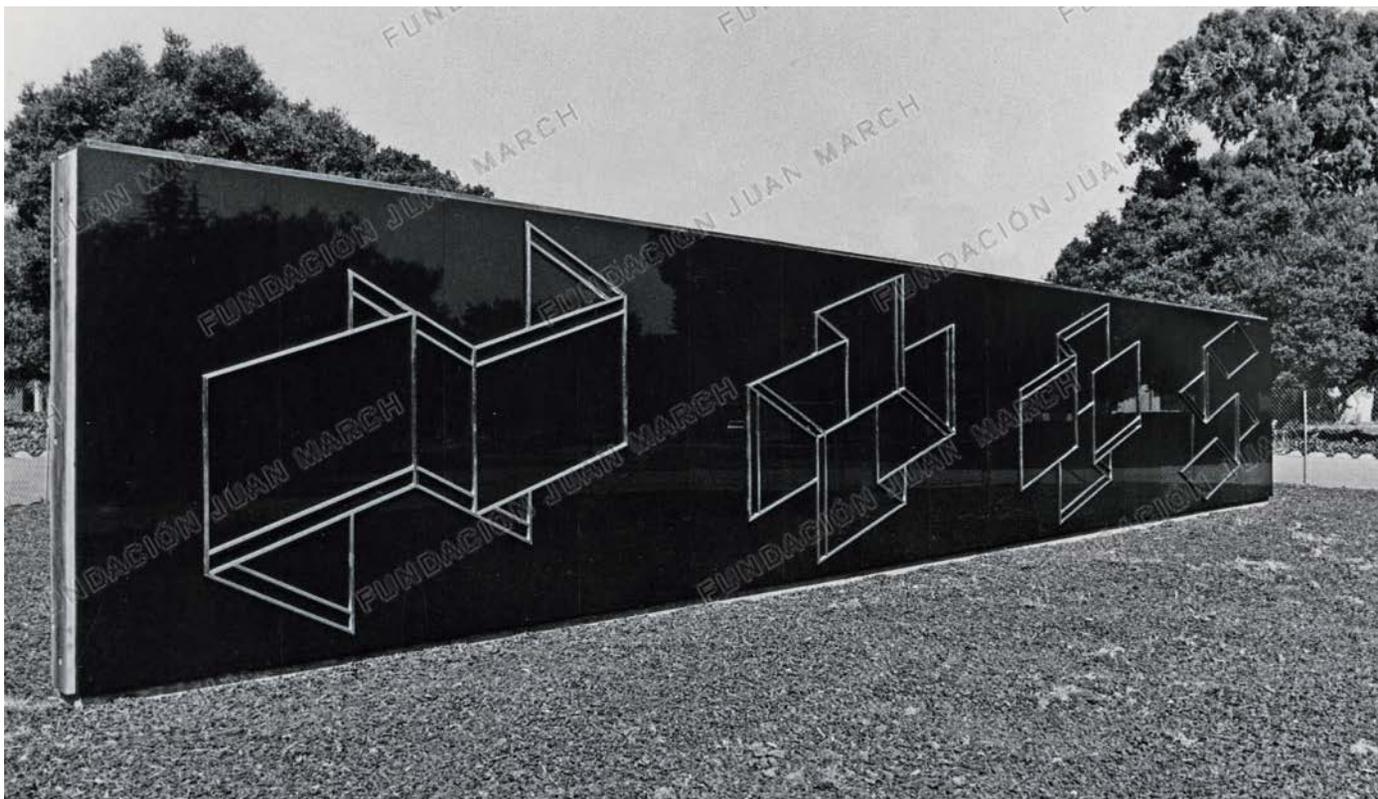
relative status of *disegno* and *colore* in painting had been a topic of fervent discussion and dispute. *Disegno* usually won out—at least until the nineteenth century. Albers treated line and color as separate but equal elements of form and shifted back and forth between them from the late 1940s until the end of his life.

At the Bauhaus Albers had not been a painter, but at Black Mountain College—where he included color and painting in his teaching—he started to paint alongside his students. In the 1930s his paintings, like his drawings and prints, were freely experimental [CAT. 11–12].

In 1947, while spending several weeks in New Mexico with Anni on a sabbatical break from Black Mountain College, Albers’s painting breakthrough came with a series he called *Variants*. As with the *Multiplex* series, the *Variants* returned to linear geometry but in a riot of intoxicating color [CAT. 99]. Like a scientist in a laboratory, Albers put down on his chosen surface (which was a thick paper, or board, and never canvas) pure color as it arrived in commercially manufactured tubes of artists’ oil paint, and observed the results of altering the quantities and placement of those colors:

What interests me most now is how colors change one another according to the proportions and quantities [I use] [...] I’m especially proud when [I can make] colors lose their identity and become unrecognizable. Greens become blue, neutral grays become red-violet and so on. Dark colors become light and vice versa.<sup>7</sup>

In 1956, for the catalogue of Albers’s first retrospective exhibition at the Yale University Art Gallery, the catalogue designers, concerned to reproduce the colors of Albers’s signature *Homage to the Square* paintings as accurately as possible, screen-printed several of the illustrations. The results of this new process delighted Albers, who soon discovered he could attain many of the color relationships and interactions of his paintings in screenprints.



**Fig. 3: Stanford Wall, 1973–1980. Black African granite and brushed steel. Stanford University, Palo Alto, California.**

There followed in the 1960s and 1970s several series of screen-printed *Variants* and *Homages to the Square*.

With color as with line, Albers selected his materials with infinite care and engaged in the process with corporeal vitality. In hundreds of color studies, large and small, he tested the juxtaposition, placement, quantity and quality of oil colors in preparation for the screenprints, and then demanded an exact matching in printers' inks. Close attention to the screenprint *E[dition] K[eller] I f* [CAT. 77] and seven of its studies [CAT. 78–84] allows us to follow Albers as he selects his colors and then repeatedly plays with their arrangement and order until he reaches the most satisfying solution. These studies, which during his lifetime were the artist's private toolbox, are now prized for their

immediacy. They generate an intense visual experience that brings the viewing public into an intimate communication with the artist and his process.

That experience confirms the power of the HOW of art.

The works in this exhibition, in a range of graphic mediums, have been selected from the more than 300 prints that Albers made and the thousands his of drawings and studies that preceded them—some almost finished works, others mere jottings on scraps of paper—from 1916 until the end of his life.

- 1 Albers's text, "The Meaning of Art," from 1940, has recently been published for the first time in the anthology of texts included in the exhibition catalogue, *Josef Albers: Minimal Means, Maximum Effect* (Madrid: Fundación Juan March, 2014), 248.
- 2 Albers assigned few dates to works made before he entered the Bauhaus in the fall of 1920. Dates have been attributed either on grounds of works made in known locations or on stylistic grounds.
- 3 Sand mining was second only to coal in Bottrop's industrial history. The sand was used in steel casting.
- 4 Josef Albers, "Teaching Form through Practice," translated by Frederick Amrine, Frederick Horowitz, and Nathan Horowitz, 2005, <http://albersfoundation.org/teaching/josef-albers/texts/>. Newly reprinted in the anthology of texts in *Josef Albers: Minimal Means, Maximum Effect* (Madrid: Fundación Juan March, 2014), 211. Published originally as "werklicher formunterricht," *bauhaus*, nos. 2-3 (1928).
- 5 Think of the way a skillful orchestra conductor can elicit silent head nodding or foot tapping in time with the music.
- 6 Shown in this exhibition are two of five drawings in pencil and ink.
- 7 Albers was one of the first artists to be invited to the Tamarind Lithography Workshop in Los Angeles, and the prints he made there in 1962 were the large structural constellations, which he titled *Interlinear* [CAT. 72-73].
- 8 Josef Albers to Franz Große Perdekamp, letter, September 7, 1947, private collection; copy at the Josef and Anni Albers Foundation (English translation by Jessica Csoma).

“The performance—how it is done—  
that is the content of Art.”

Josef Albers, *The Meaning of Art*, 1940



# Works on Display

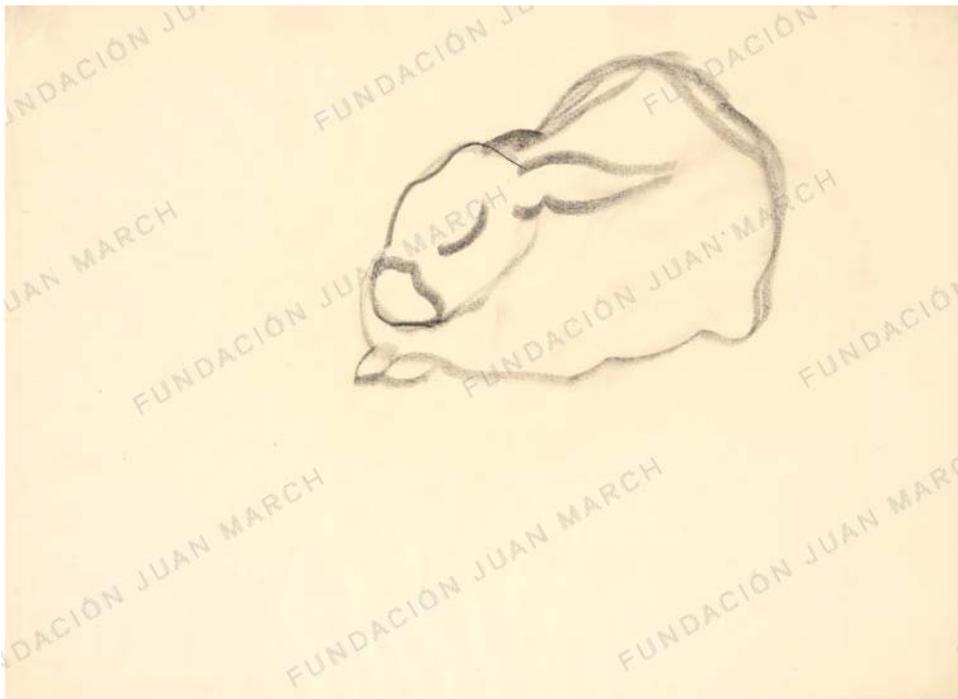




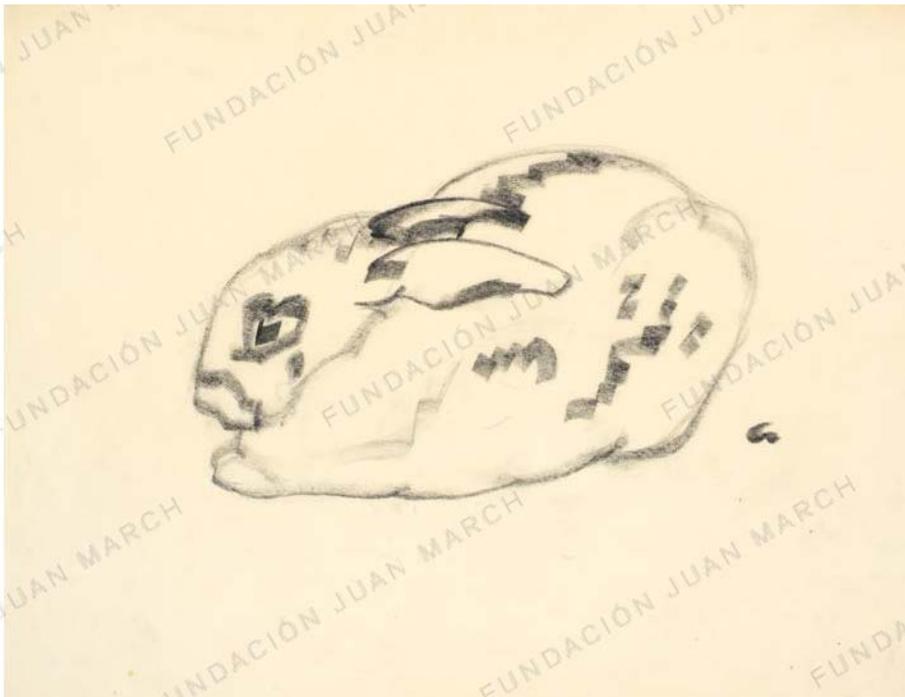
1  
*Sandgrube II* (Sand mine II), ca. 1916  
Linoleum cut on paper  
10 3/8 x 11 1/4 in. (26.4 x 28.6 cm)



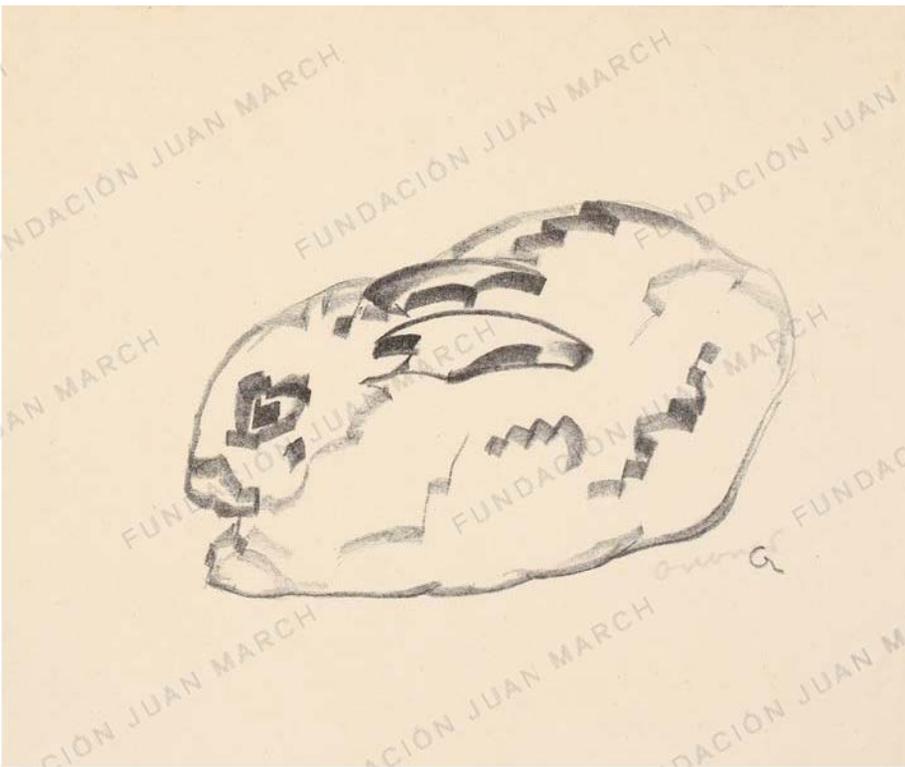
2  
Untitled (Sand mine), ca. 1916  
Ink on paper  
8 3/4 x 10 1/4 in. (22.2 x 26 cm)



3  
Untitled (Rabbit), ca. 1916  
Lithographic crayon on paper  
10 1/4 x 14 3/8 in. (26 x 36.5 cm)



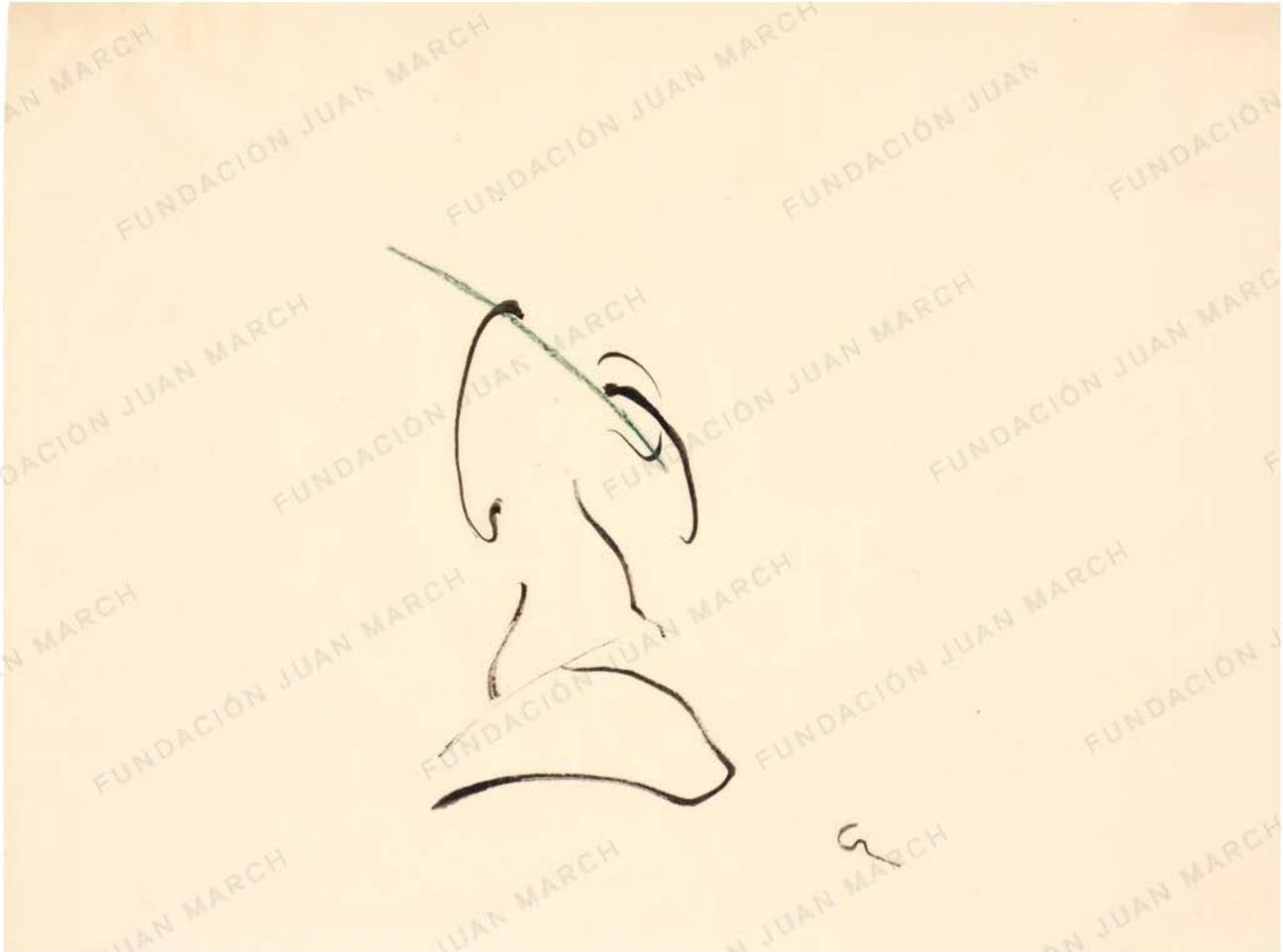
4  
Untitled (Rabbit), ca. 1916  
Lithographic crayon on tracing paper  
10 1/4 x 13 3/8 in. (26 x 34 cm)



5  
Untitled (Rabbit), ca. 1916  
Transfer stone lithograph on paper  
10 3/4 x 13 in. (27.3 x 33 cm)

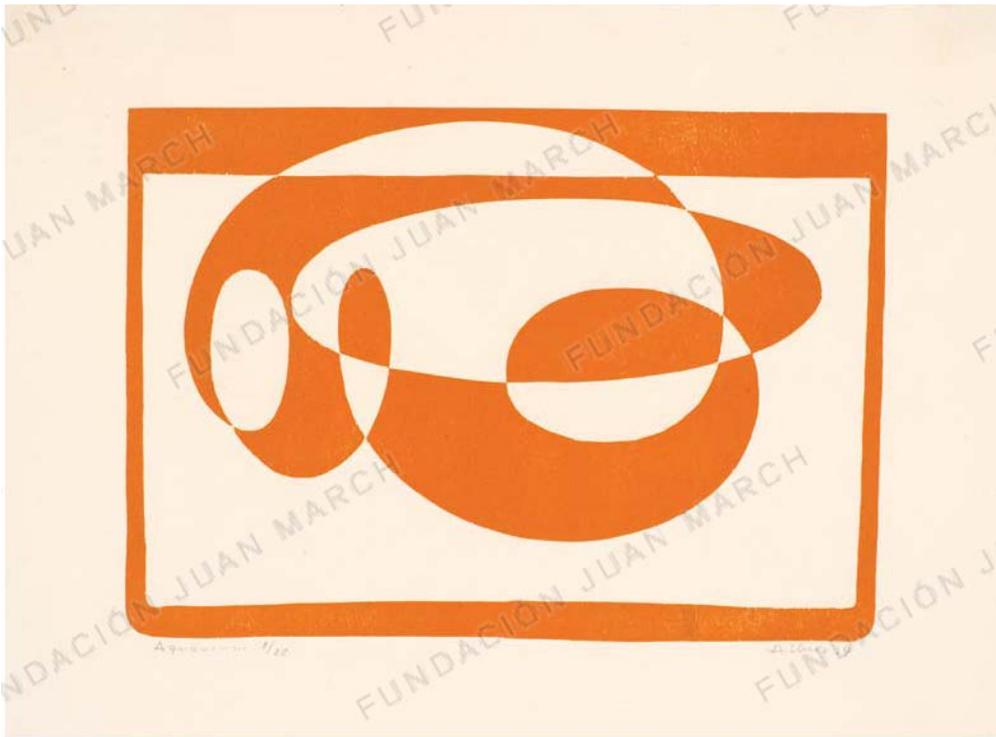


6  
Untitled (flute player and figure from  
*The Green Flute series*), ca. 1917  
Transfer stone lithograph on wax paper  
8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)



7

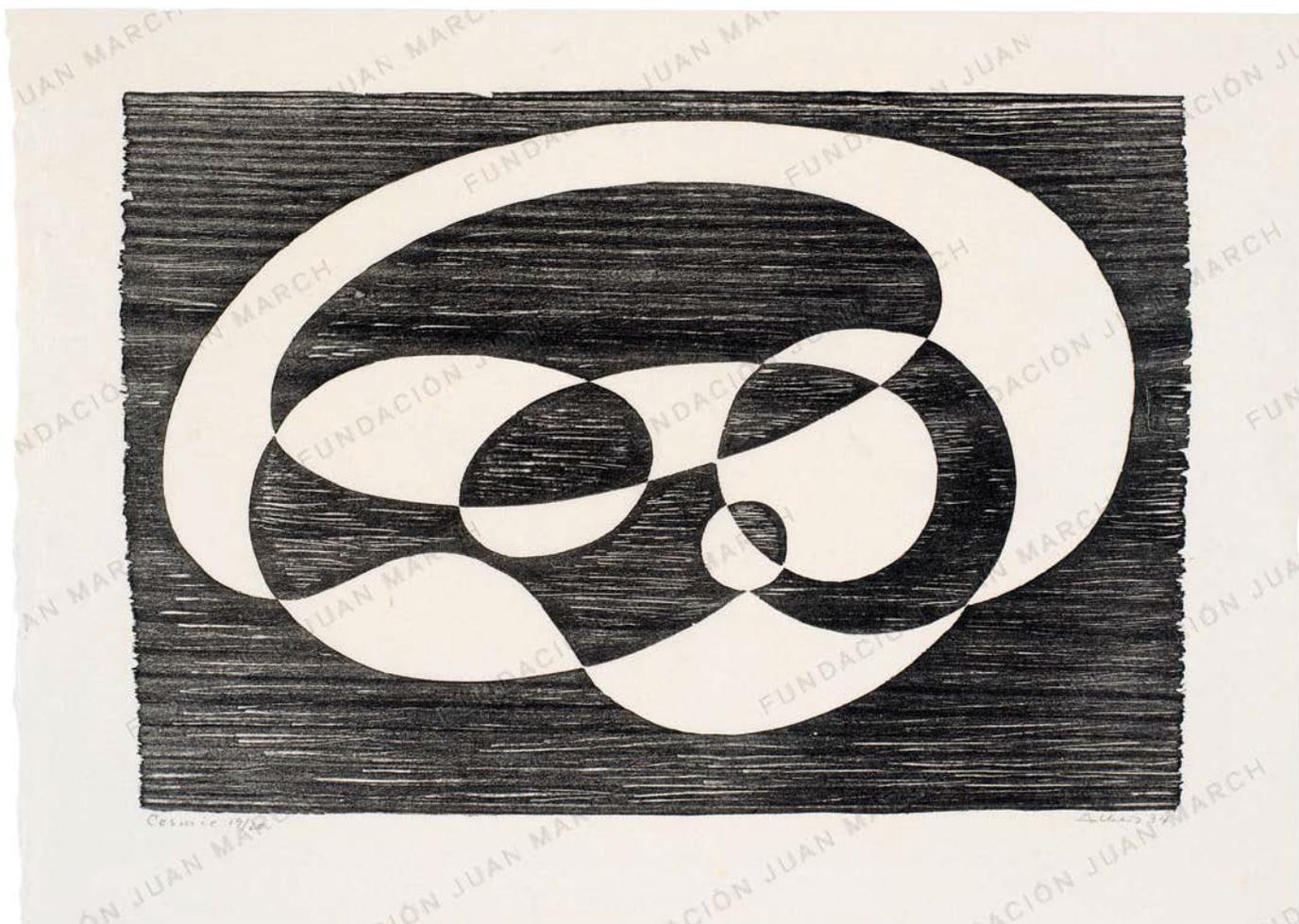
Untitled (flute player from  
*The Green Flute series*), ca. 1917  
Ink and green pencil on paper  
10 1/8 x 13 5/8 in. (25.7 x 34.6 cm)



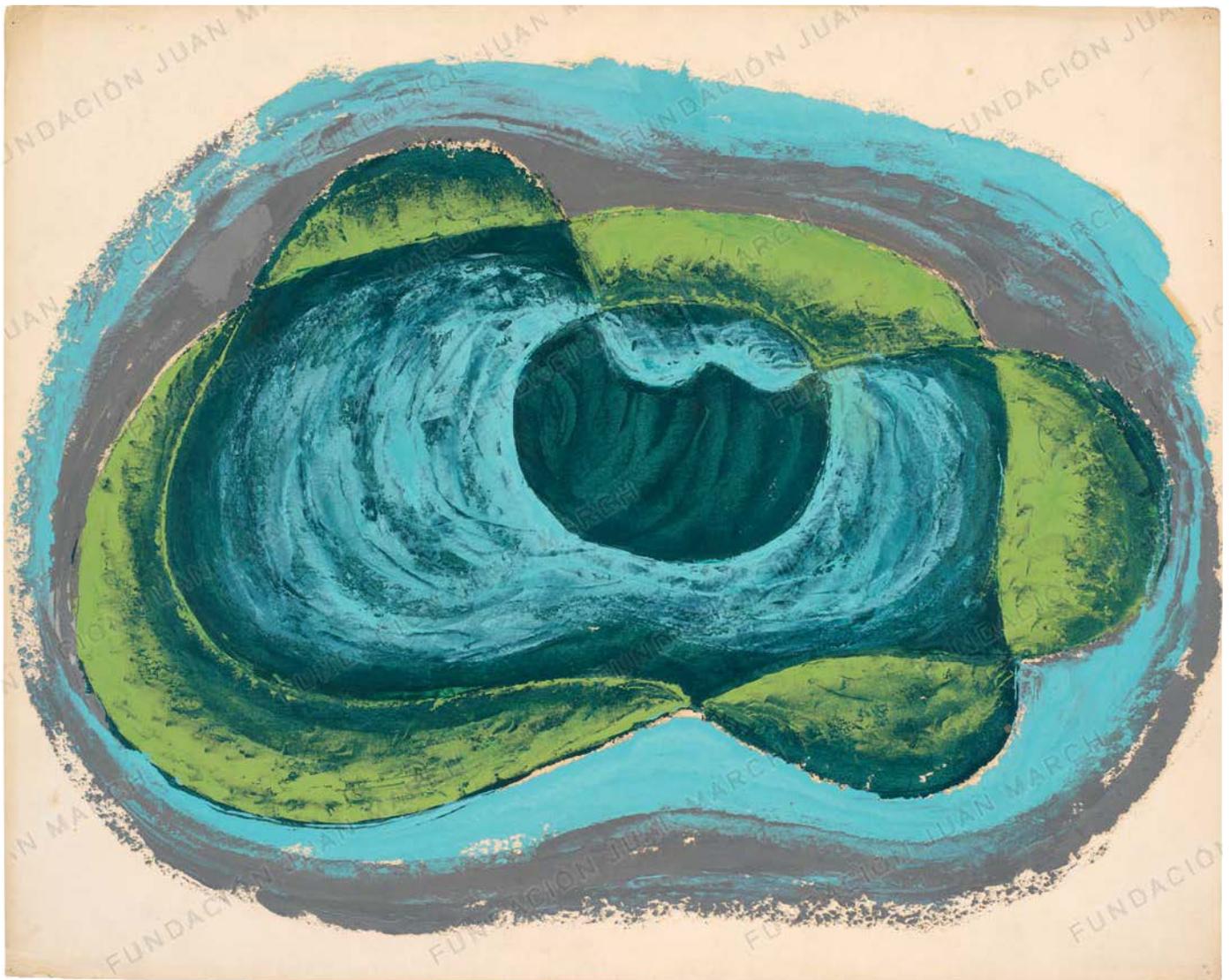
8  
*Aquarium*, 1934  
Woodblock on Japanese paper  
10 x 13 7/8 in. (25.4 x 35.2 cm)



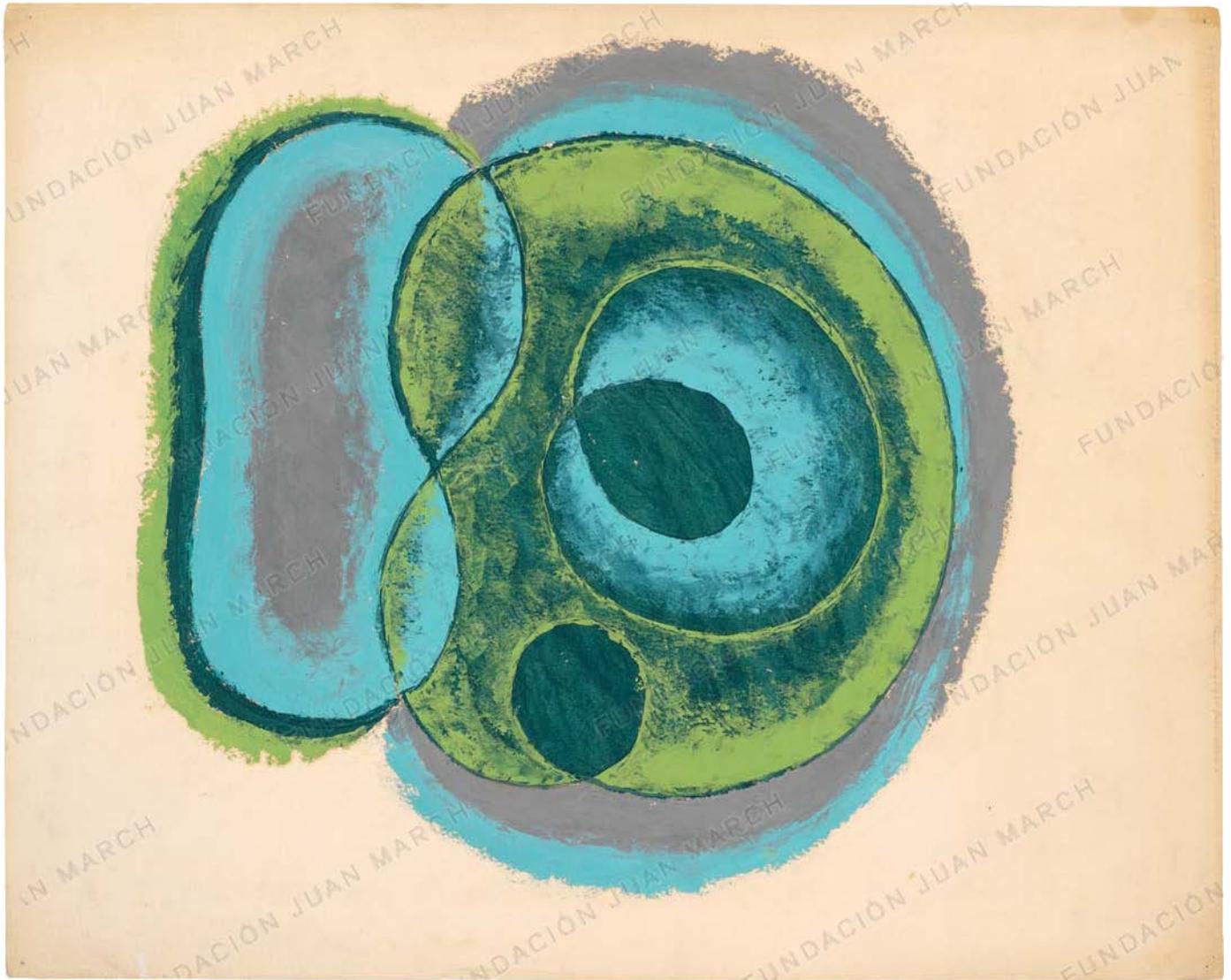
9  
Study for *Aquarium*, ca. 1934  
Ink and pencil on paper  
8 3/16 x 11 5/8 in. (20.8 x 29.5 cm)



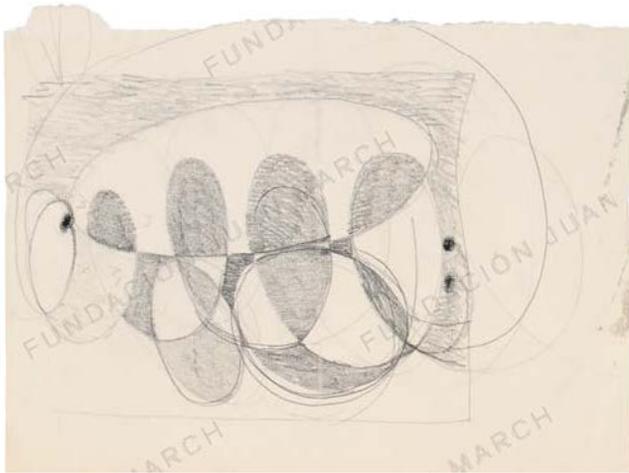
10  
*Cosmic*, 1934  
Woodblock  
deckle edge book paper  
13 x 15 3/4 in. (33 x 40 cm)



11  
Untitled, ca. 1936  
Oil on blotting paper  
19 1/8 x 24 in. (48.6 x 60.9 cm)



12  
Untitled, ca. 1936  
Oil on blotting paper  
19 1/8 x 24 in. (48.6 x 60.9 cm)



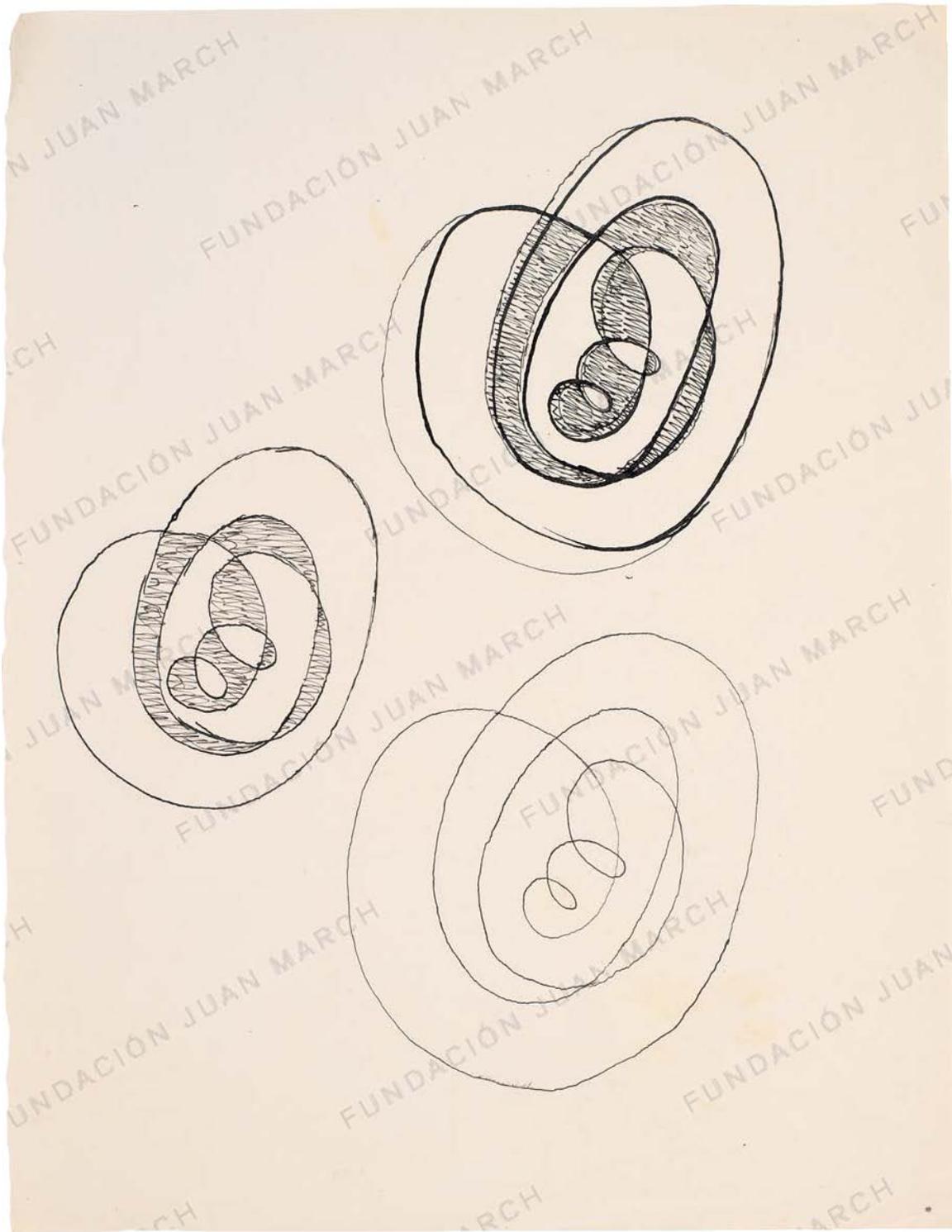
15  
 Untitled, ca. 1938  
 Ink on paper  
 11 x 8 9/16 in. (27.9 x 21.8 cm)

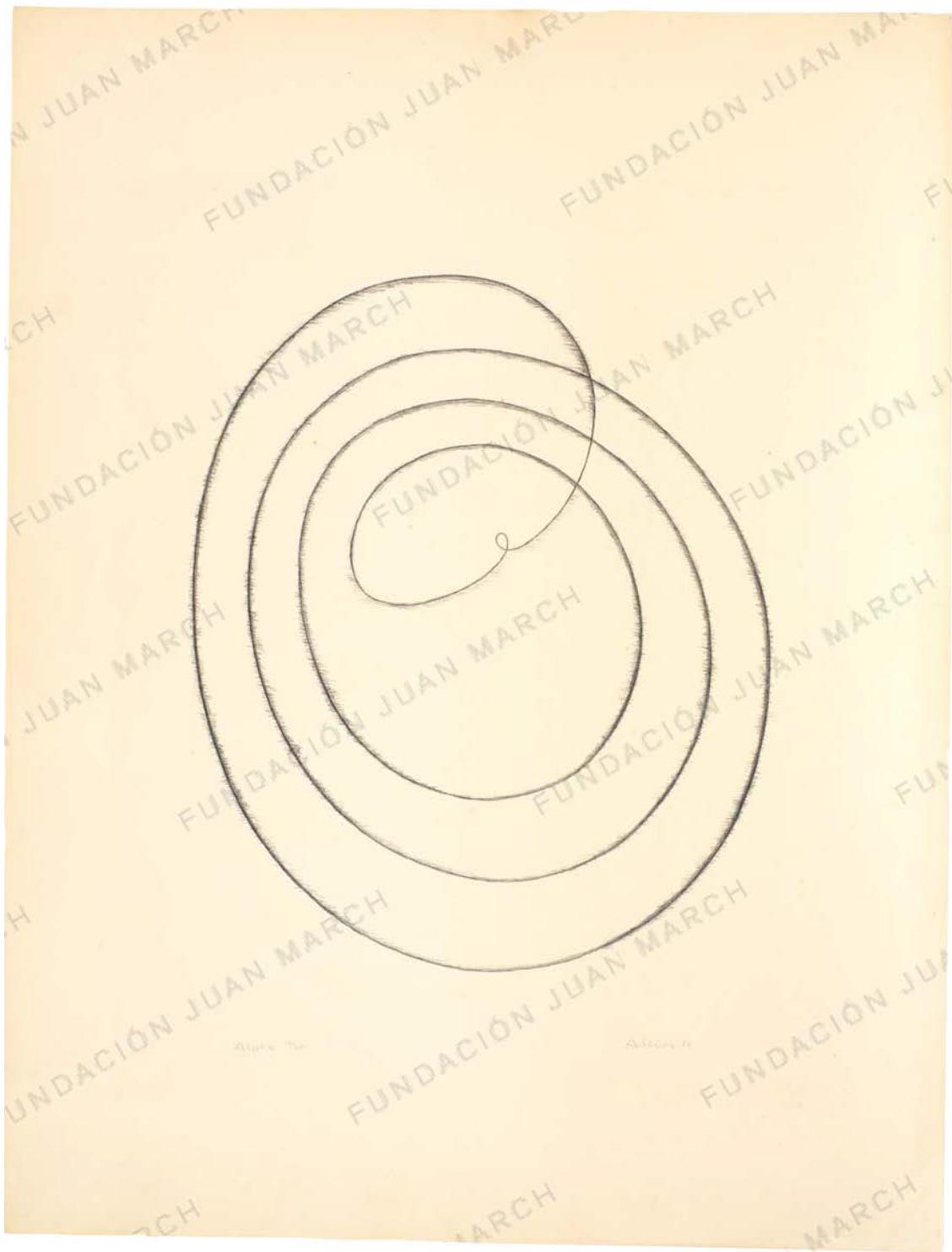


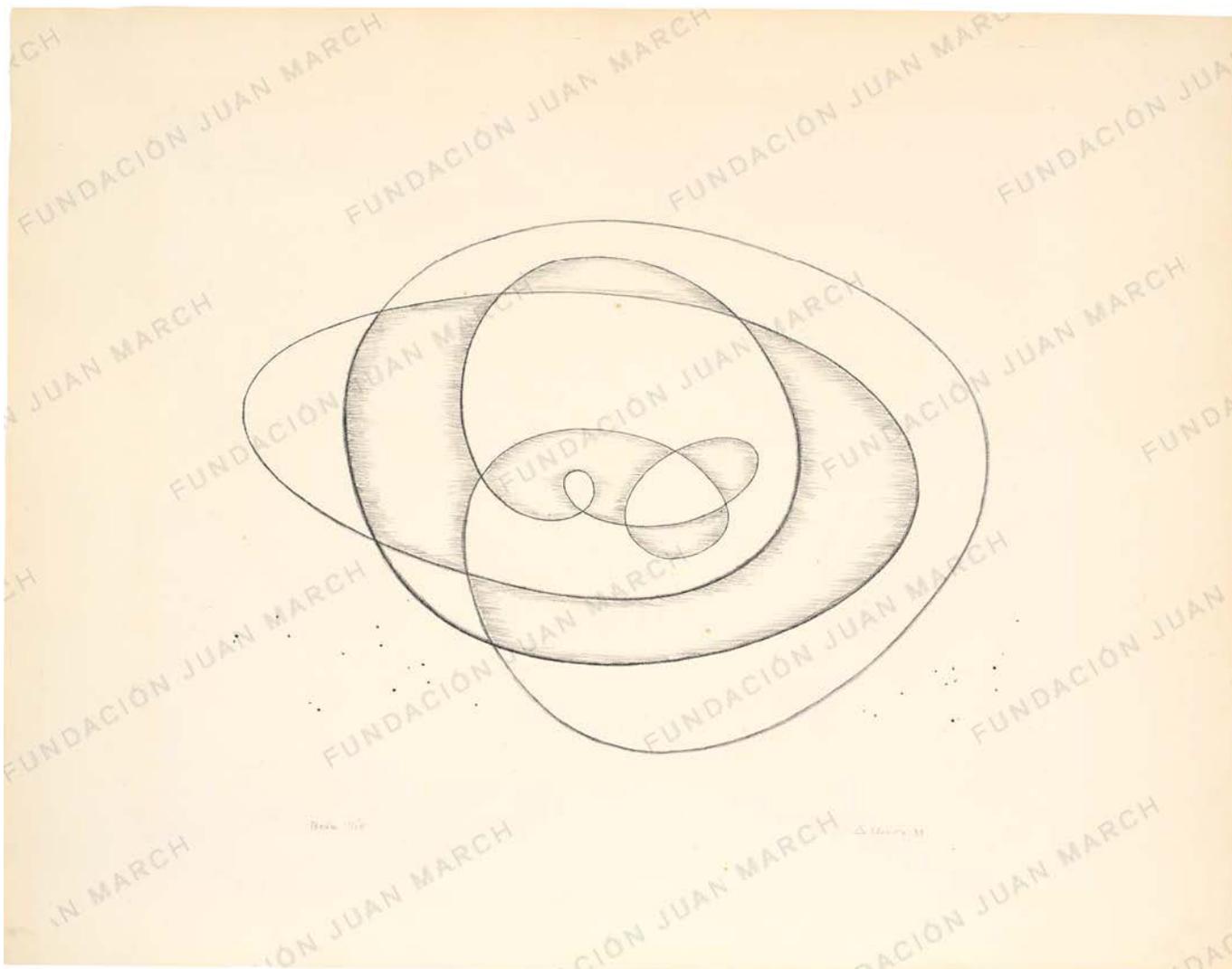
13  
 Untitled, ca. 1934  
 Pencil on paper  
 6 1/8 x 8 1/4 in. (15.6 x 20.9 cm)



14  
 Untitled, ca. 1934  
 Pencil on paper  
 5 7/8 x 8 3/16 in. (14.9 x 20.8 cm)

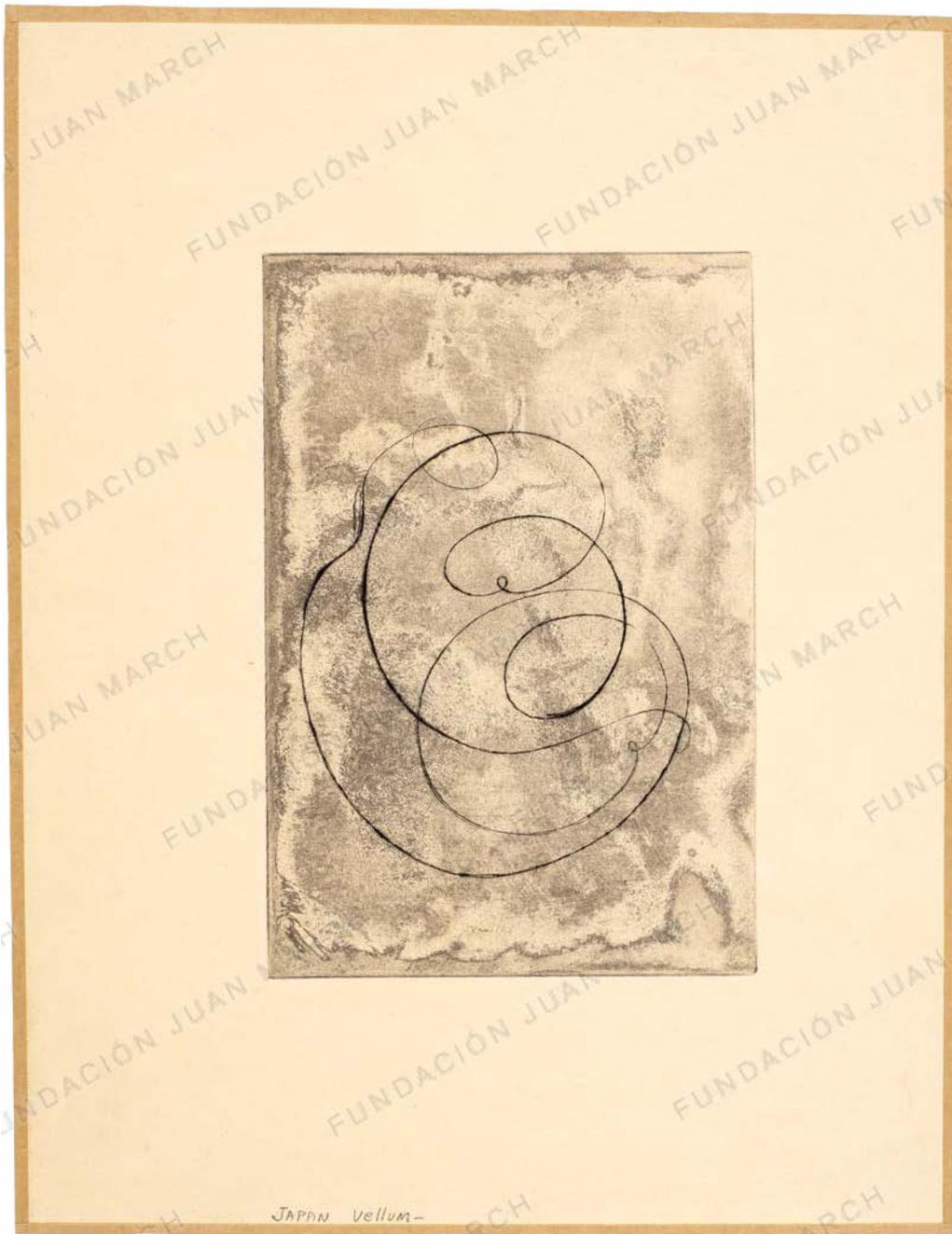




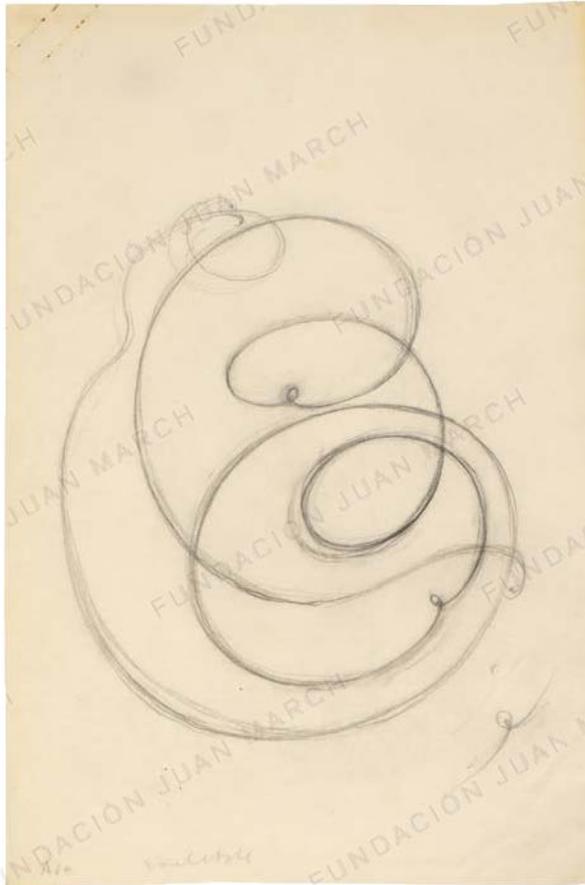


17  
*Alpha*, 1939  
Stone lithograph on paper  
25 1/2 x 19 3/4 in. (64.8 x 50.2 cm)

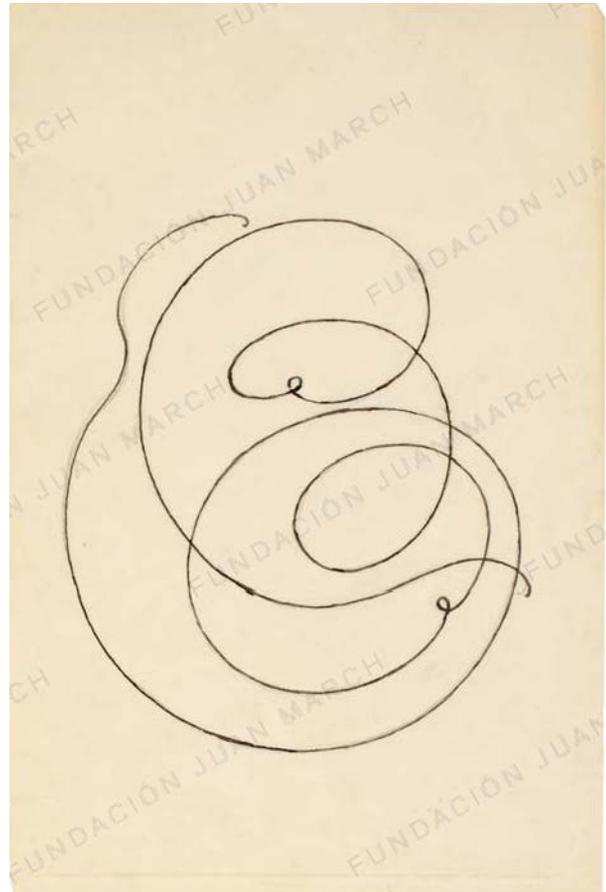
19  
*Beta*, 1939  
Stone lithograph on paper  
19 3/4 x 25 1/2 in. (50.2 x 64.8 cm)



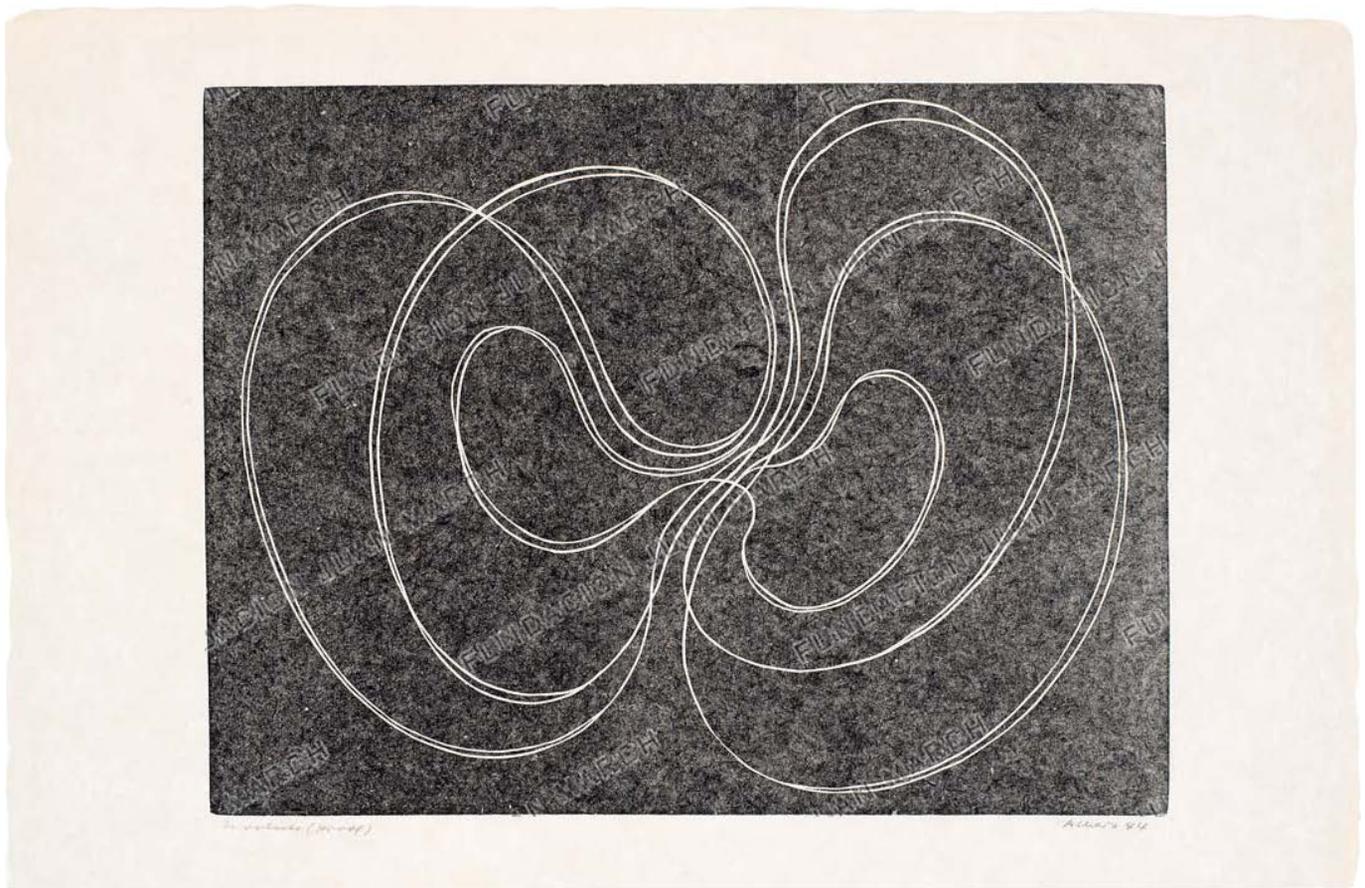
18  
*Maternity*, 1942  
Drypoint on Japanese paper  
12 15/16 x 9 15/16 in. (32.9 x 25.2 cm)



20  
Study for *Maternity*, ca. 1942  
Pencil on paper  
8 1/8 x 5 1/2 in. (20.6 x 13.9 cm)



21  
Study for *Maternity*, ca. 1942  
Ink and pencil on paper  
8 1/8 x 5 1/2 in. (20.6 x 13.9 cm)

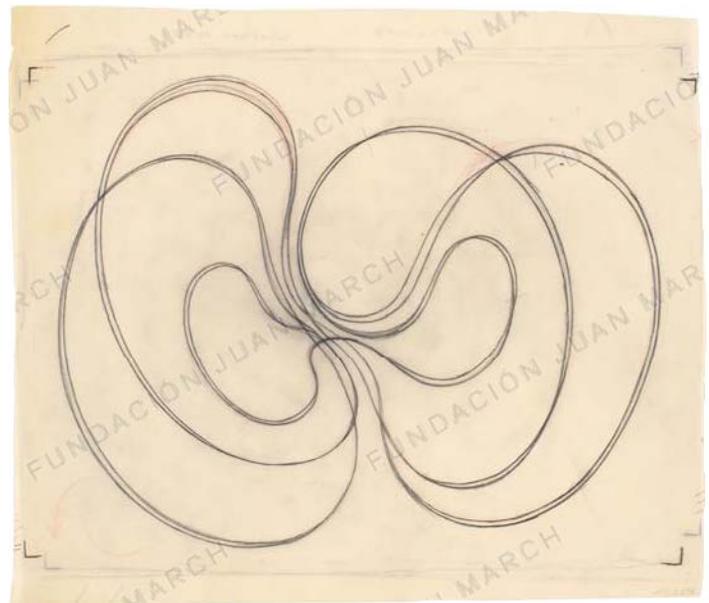
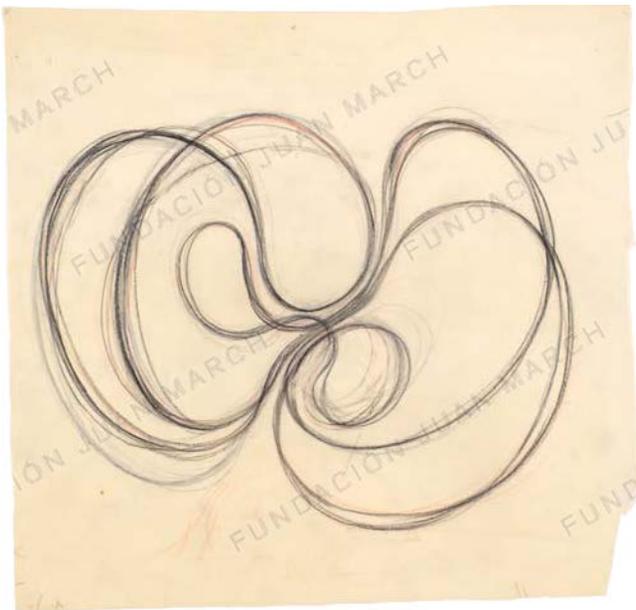


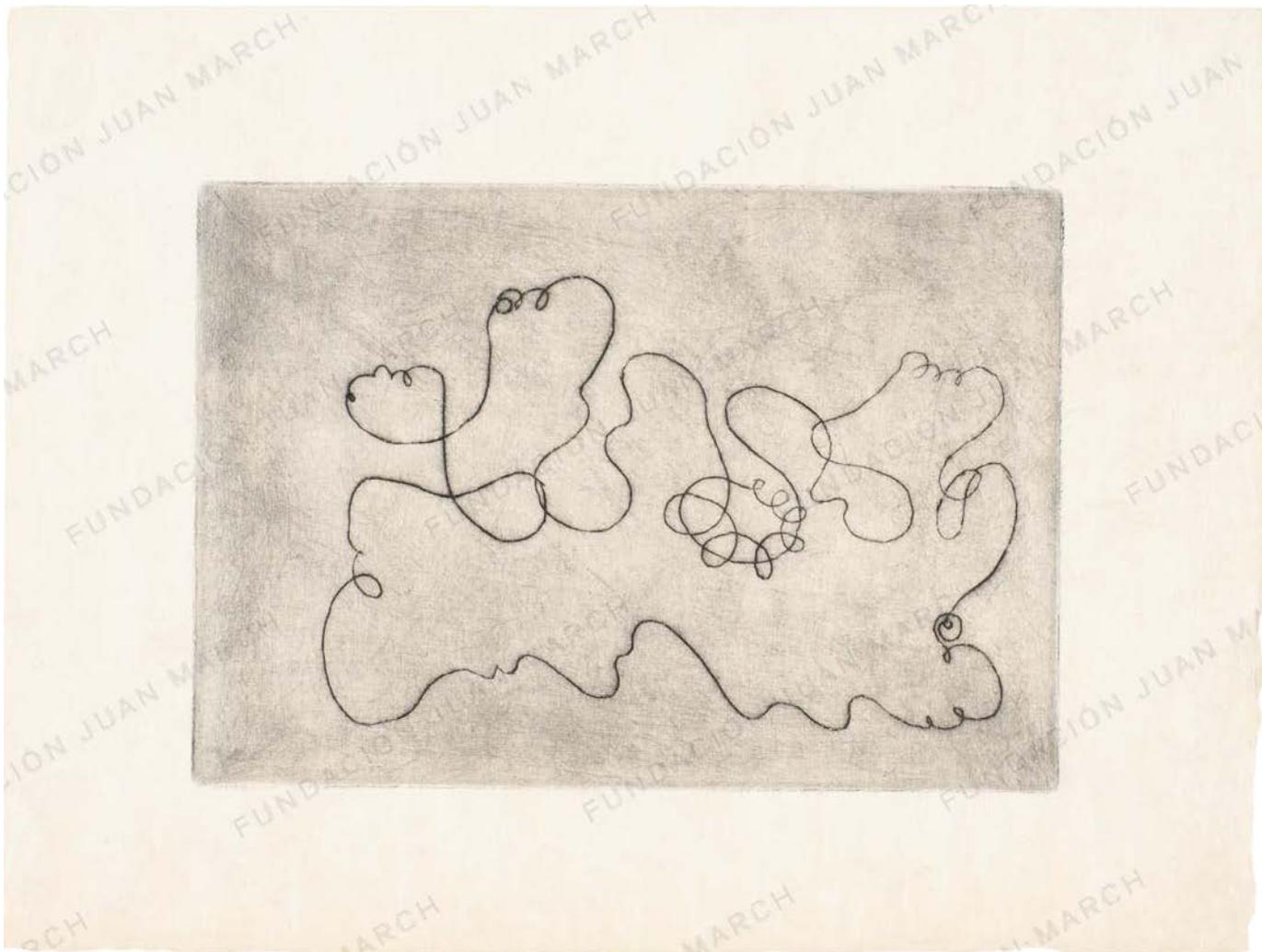
22  
*Involute*, 1944  
Cork relief on kozo paper  
11 3/8 x 17 3/4 in. (28.9 x 45.1 cm)

23  
Study for *Involute*, ca. 1944  
Pencil on paper  
5 7/16 x 8 7/16 in. (13.8 x 21.4 cm)

24  
Study for *Involute*, ca. 1944  
Pencil on paper  
13 x 13 1/2 in. (33 x 34.3 cm)

25  
Study for *Involute*, ca. 1944  
Pencil on paper  
11 3/8 x 13 1/4 in. (28.9 x 33.7 cm)





26  
*Nippon A*, 1942  
Drypoint on paper  
8 5/8 x 11 5/8 in. (21.9 x 29.5 cm)

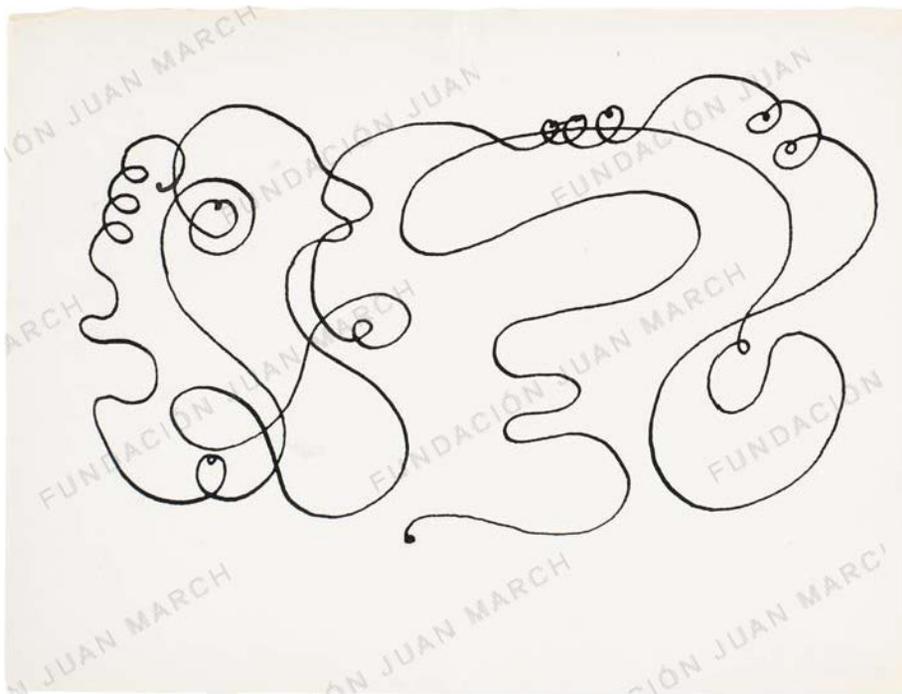


27

*Nippon B*, 1942

Drypoint on paper

8 3/4 x 11 1/2 in. (22.2 x 29.2 cm)



28  
Untitled, ca. 1940  
Ink on paper  
5 1/2 x 7 1/2 in. (13.9 x 19.1 cm)

29  
Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)

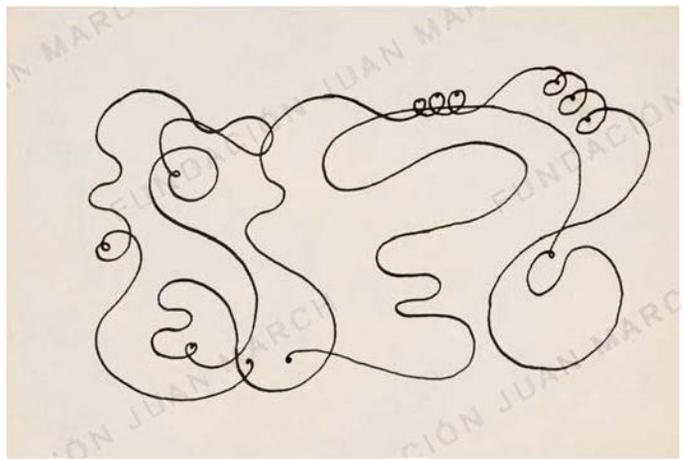
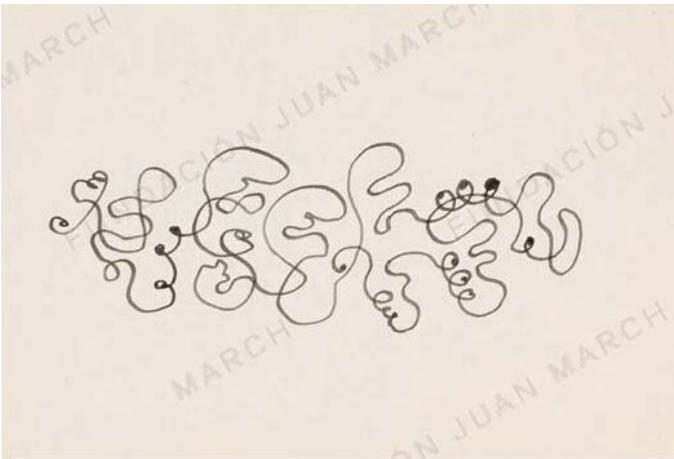
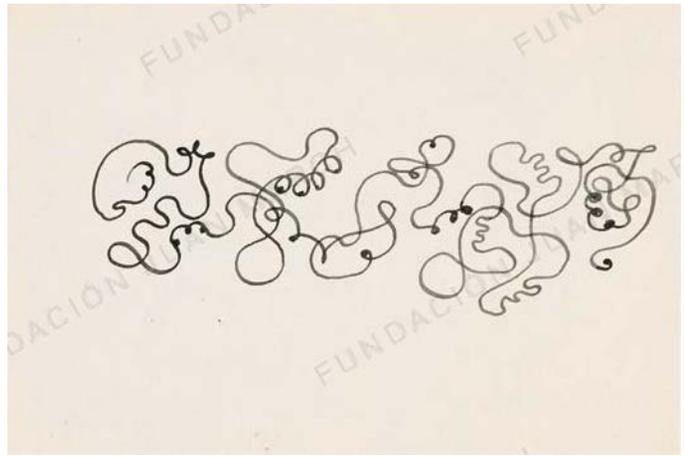
30  
Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)

31  
Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)

32  
Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)

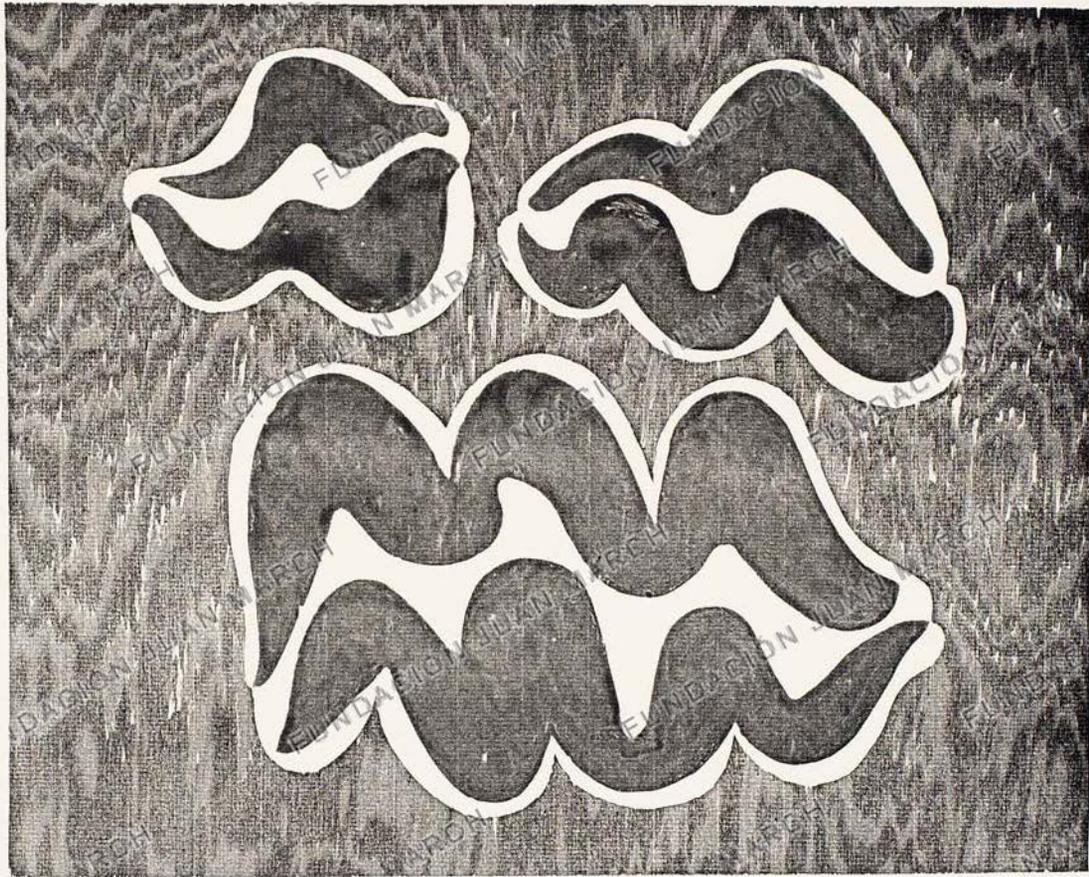
33  
Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)

34  
Untitled, ca. 1940  
Ink on paper  
5 3/8 x 8 1/2 in. (13.7 x 21.6 cm)





35  
*Adapted*, 1944  
Woodblock on paper  
12 1/2 x 15 7/8 in. (31.8 x 40.3 cm)



*Adapted B 1/15*

*J. Miró 44*

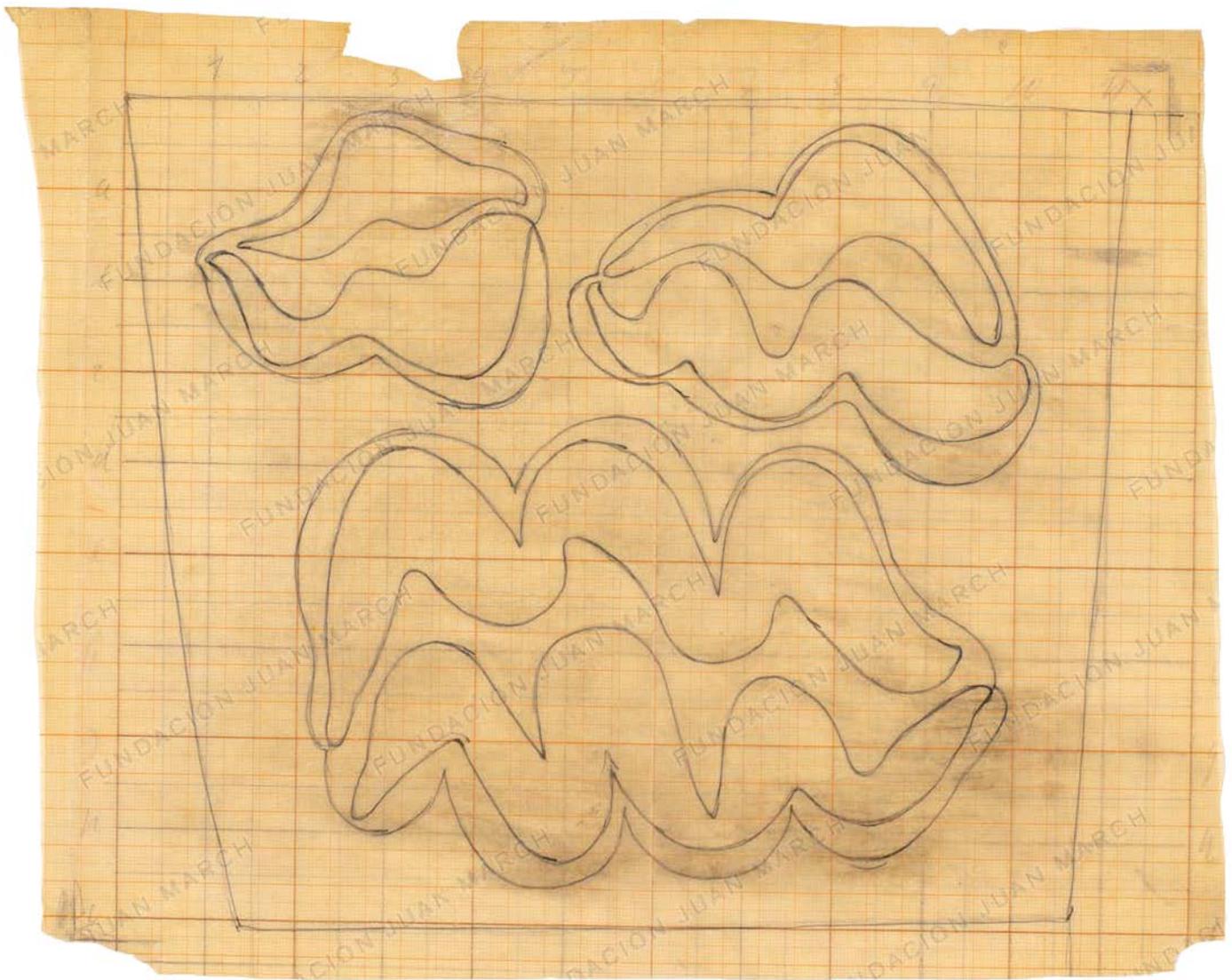
36  
*Adapted B*, 1944  
Woodblock on paper  
13 x 15 in. (33 x 38.1 cm)



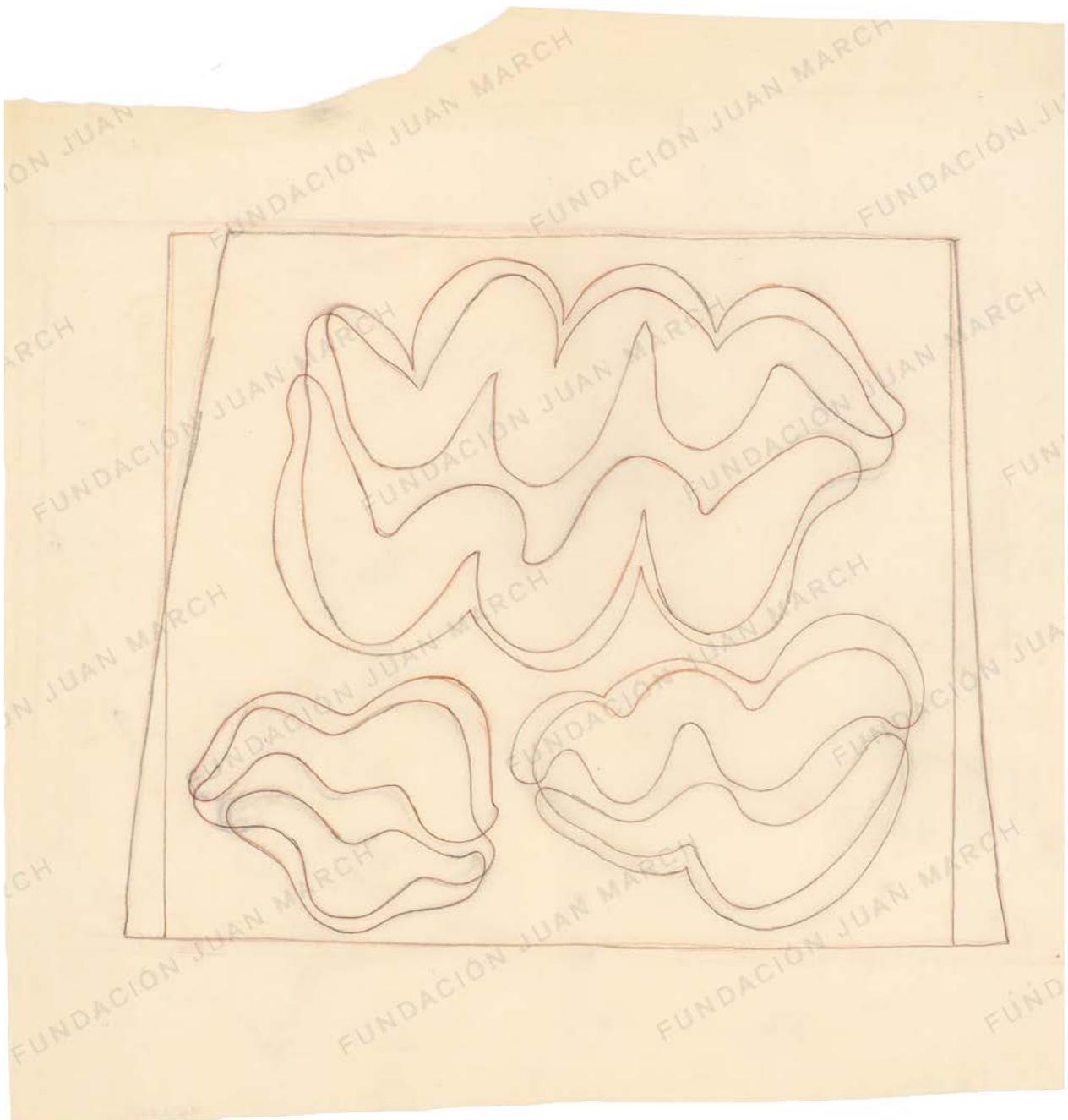
37  
*Adjusted*, 1944  
Woodblock on paper  
13 5/8 x 16 in. (34.6 x 40.6 cm)



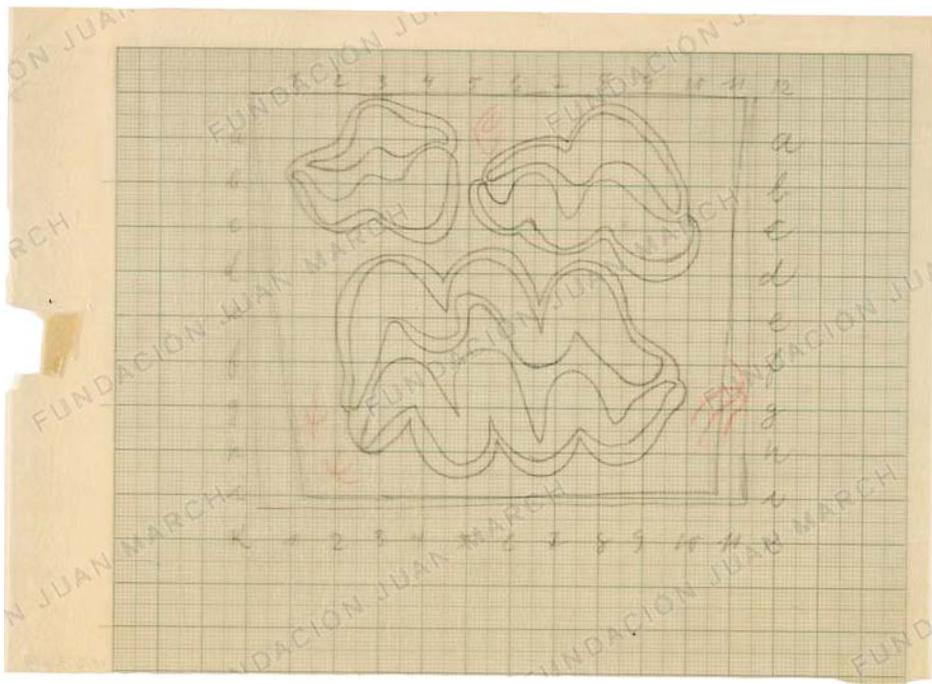
38  
Study for *Adapted*, ca. 1944  
Ink and pencil on paper  
12 3/16 x 14 1/8 in. (30.9 x 35.9 cm)



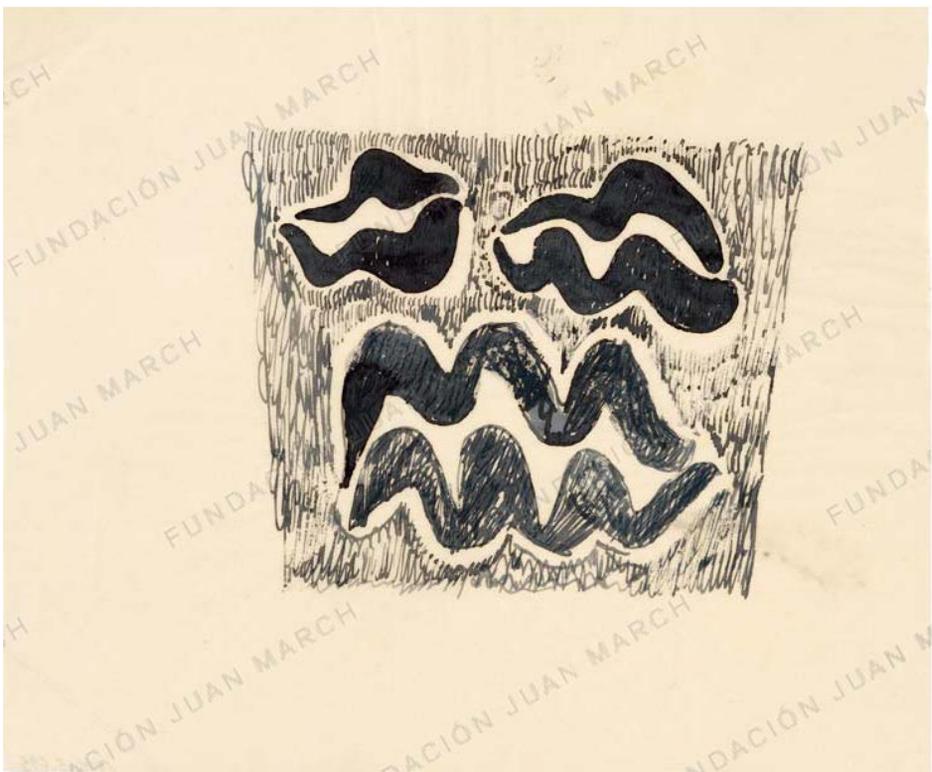
39  
Study for *Adjusted*, ca. 1942  
Pencil on paper  
10 1/4 x 12 3/8 in. (26 x 31.5 cm)



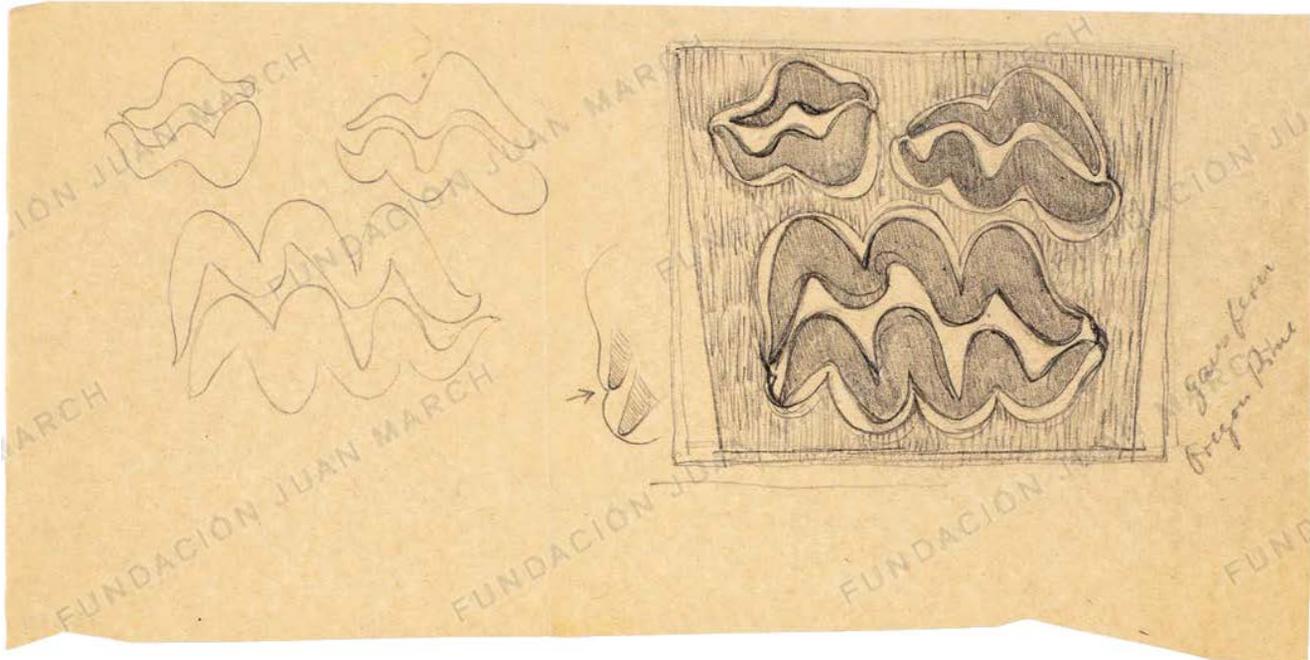
40  
Study for *Adjusted*, ca. 1944  
Pencil on paper  
12 3/4 x 13 in. (32.4 x 33 cm)



41  
Study for *Adapted*, ca. 1944  
Pencil on paper  
5 7/8 x 8 1/4 in. (14.9 x 20.9 cm)



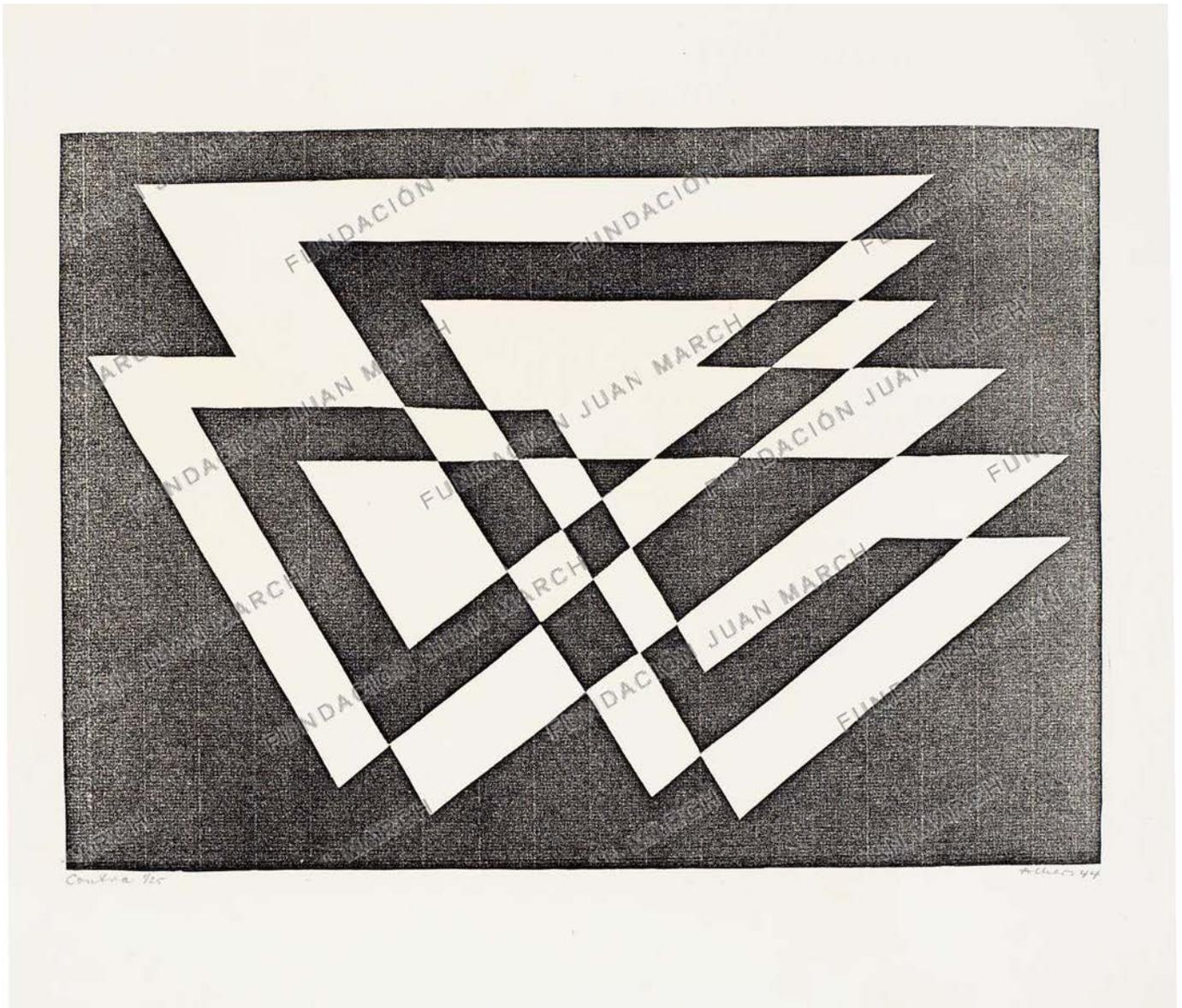
42  
Study for *Adapted*, ca. 1944  
Ink on paper  
6 1/8 x 7 1/4 in. (15.6 x 18.4 cm)



43  
 Study for *Adapted*, ca. 1944  
 Pencil on paper  
 5 3/4 x 11 3/4 in. (14.6 x 29.8 cm)



44  
 Study for *Adapted (Blutegel [Leeches])*, ca. 1944  
 Ink and pencil on paper  
 6 1/4 x 9 3/8 in. (15.9 x 23.8 cm)





45

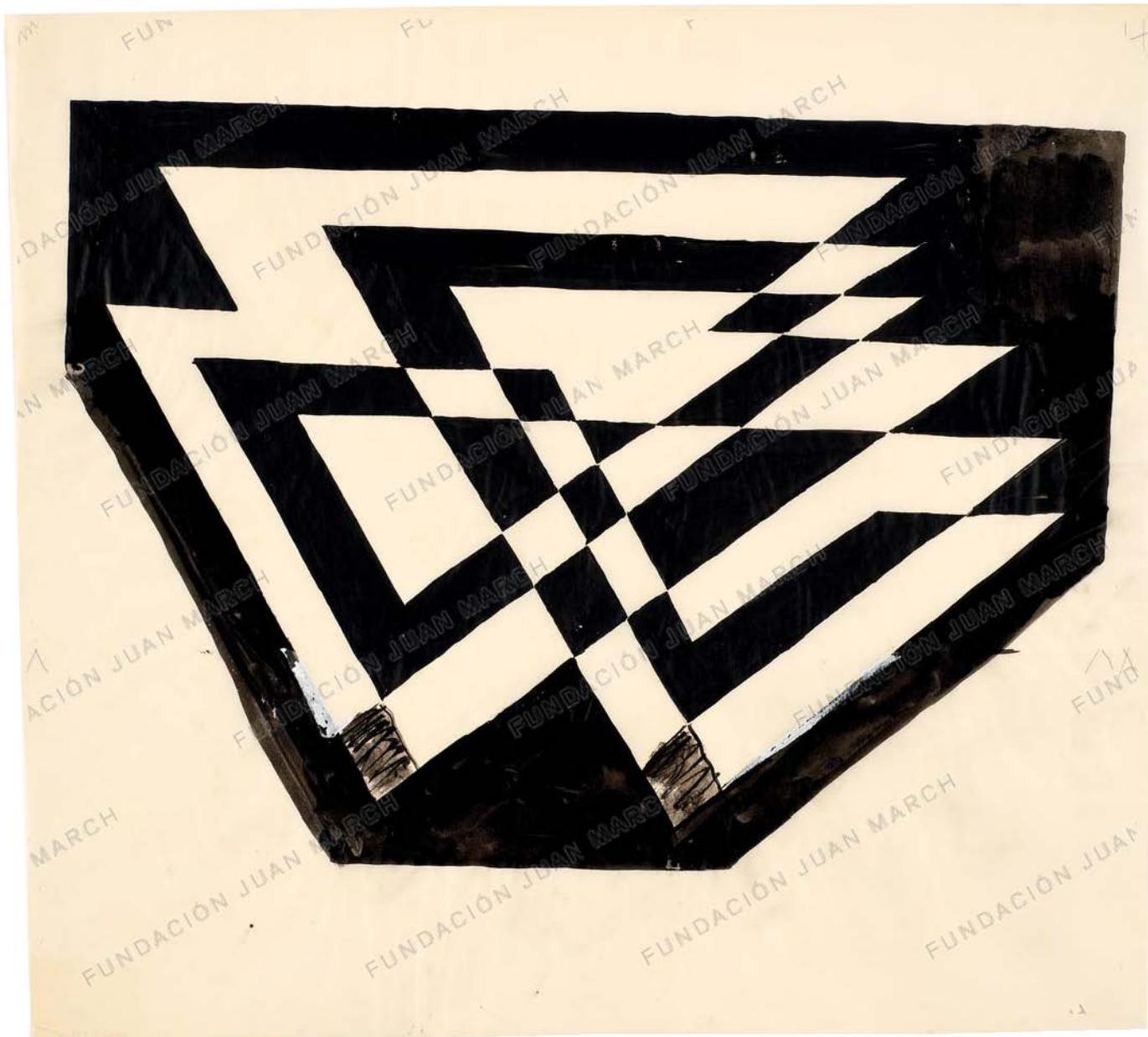
*Contra*, 1944

Linoleum cut on paper  
13 x 15 in. (33 x 38.1 cm)

46

Study for *Contra*, ca. 1944

Ink and pencil on paper  
10 x 14 in. (25.4 x 35.6 cm)



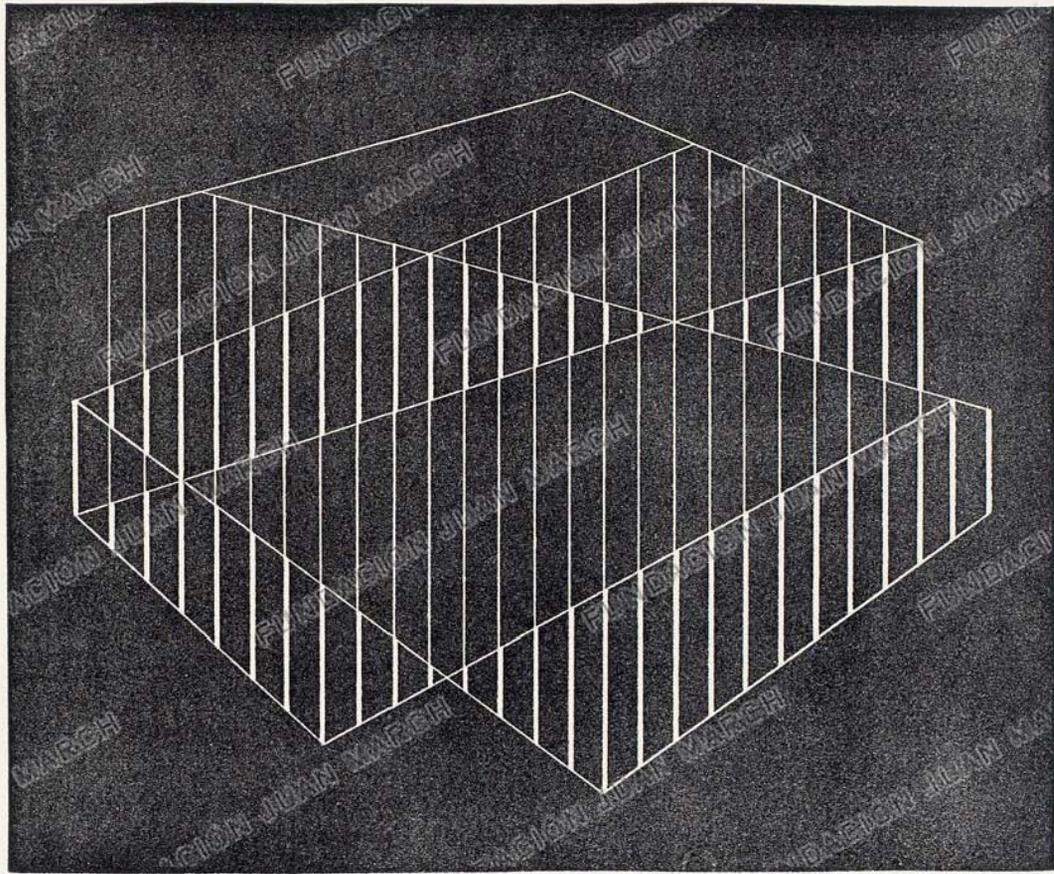


47  
Study for *Contra*, 1944  
Ink, pencil, and gouache on paper  
13 x 14 1/4 in. (33 x 36.8 cm)

48  
Study for *Contra*, ca. 1944  
Ink, red pencil, and gouache on paper  
10 1/8 x 14 in. (25.7 x 35.6 cm)



49  
Study for *Contra*, 1944  
Ink and pencil on paper  
13 x 14 7/8 in. (33 x 37.8 cm)



Fenced, 1944

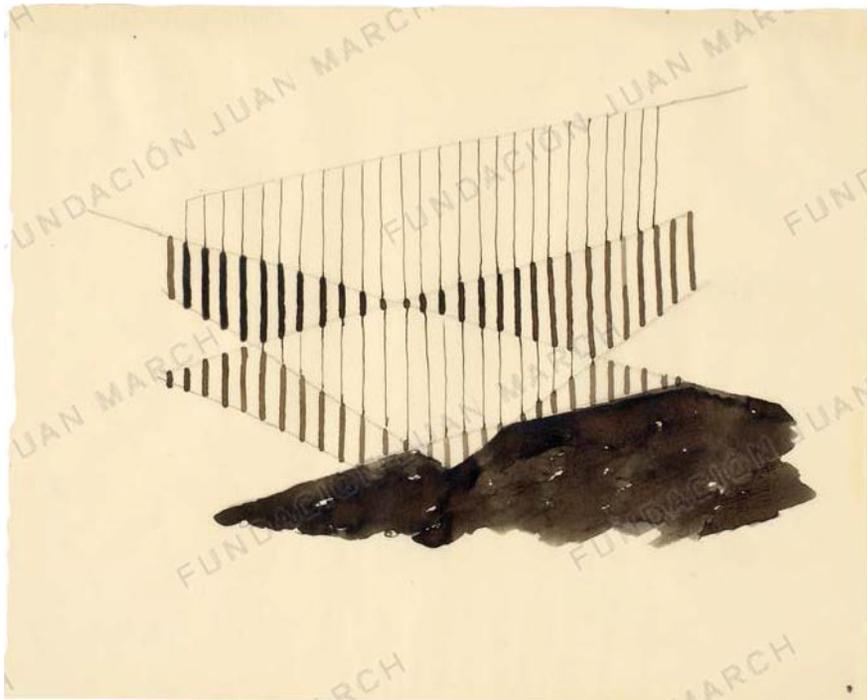
Juan March, 1944

50

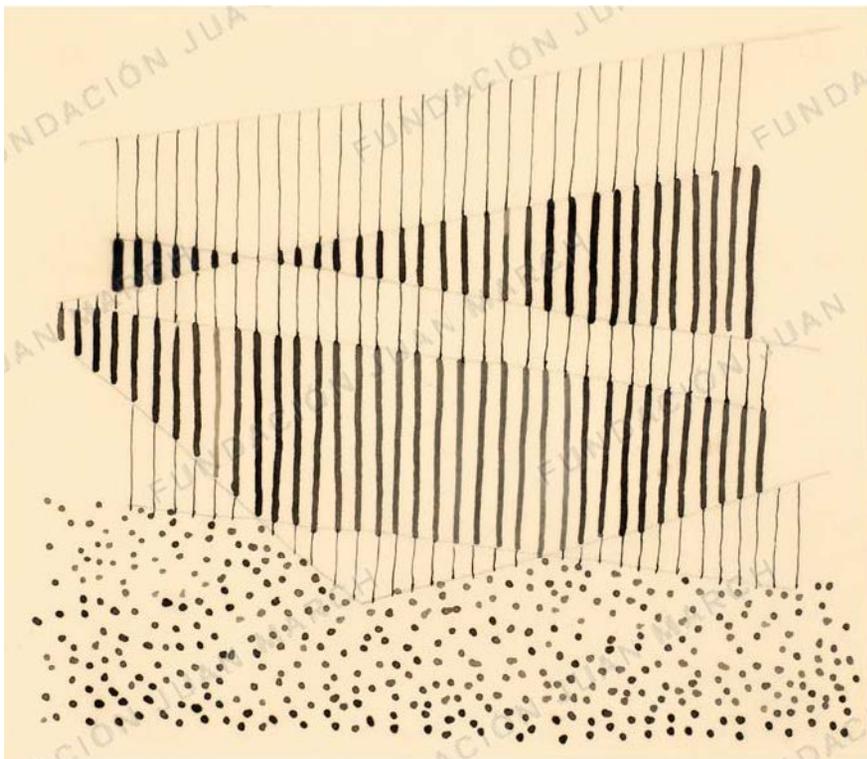
*Fenced*, 1944

Linoleum cut on paper

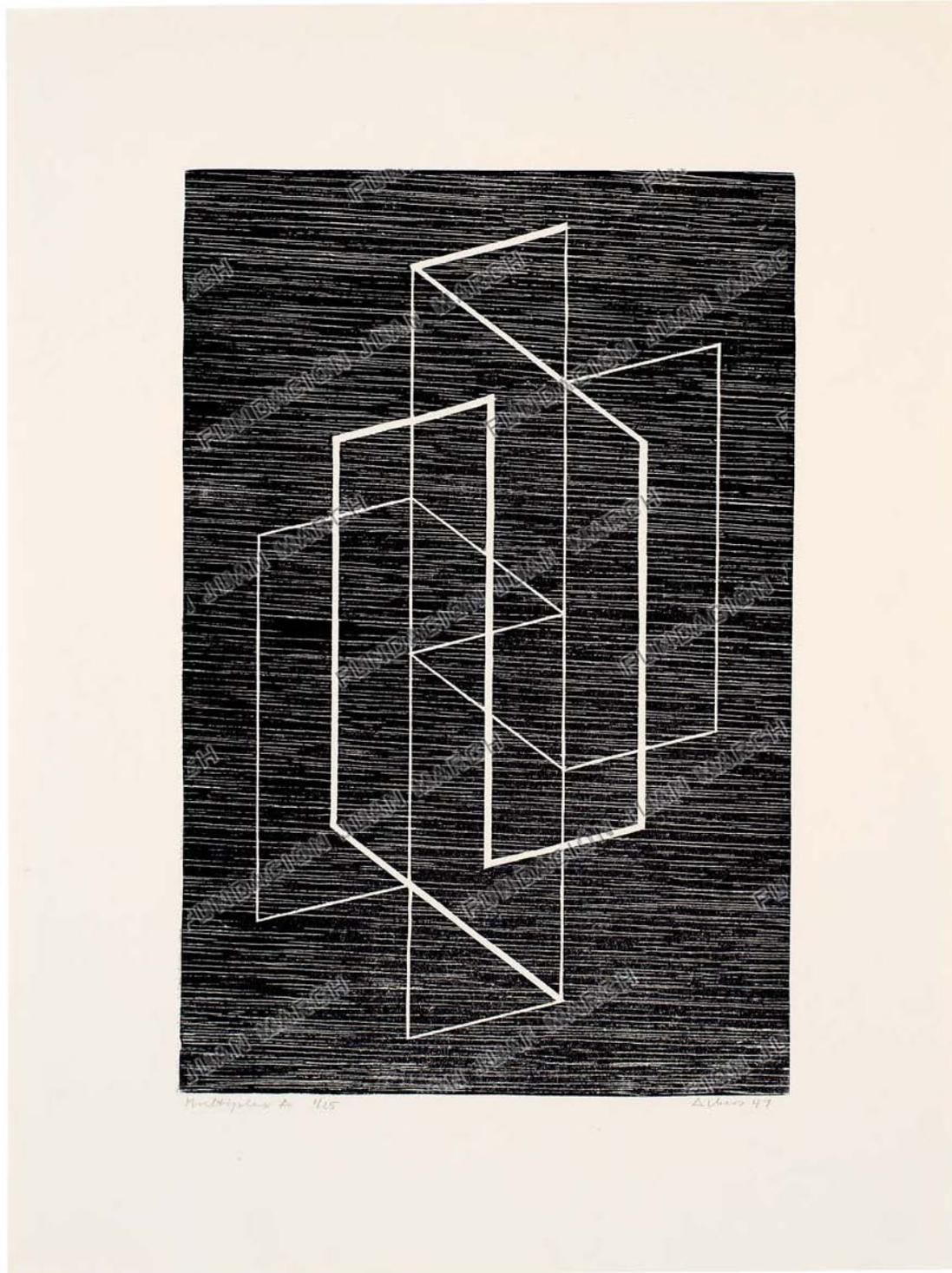
12 1/2 x 16 in. (31.7 x 40.6 cm)



51  
Study for *Fenced*, ca. 1944  
Ink and pencil on paper  
6 1/8 x 7 1/2 in. (15.6 x 19 cm)

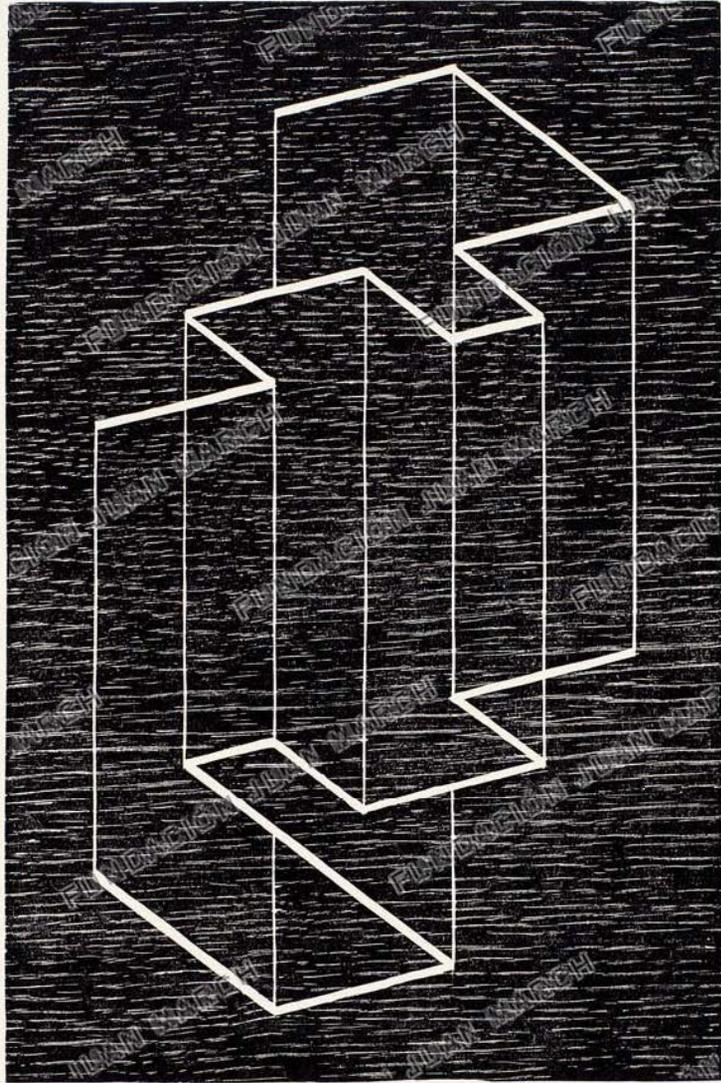


52  
Study for *Fenced*, ca. 1944  
Ink and pencil on paper  
7 1/2 x 27 5/8 in. (19 x 27 cm)



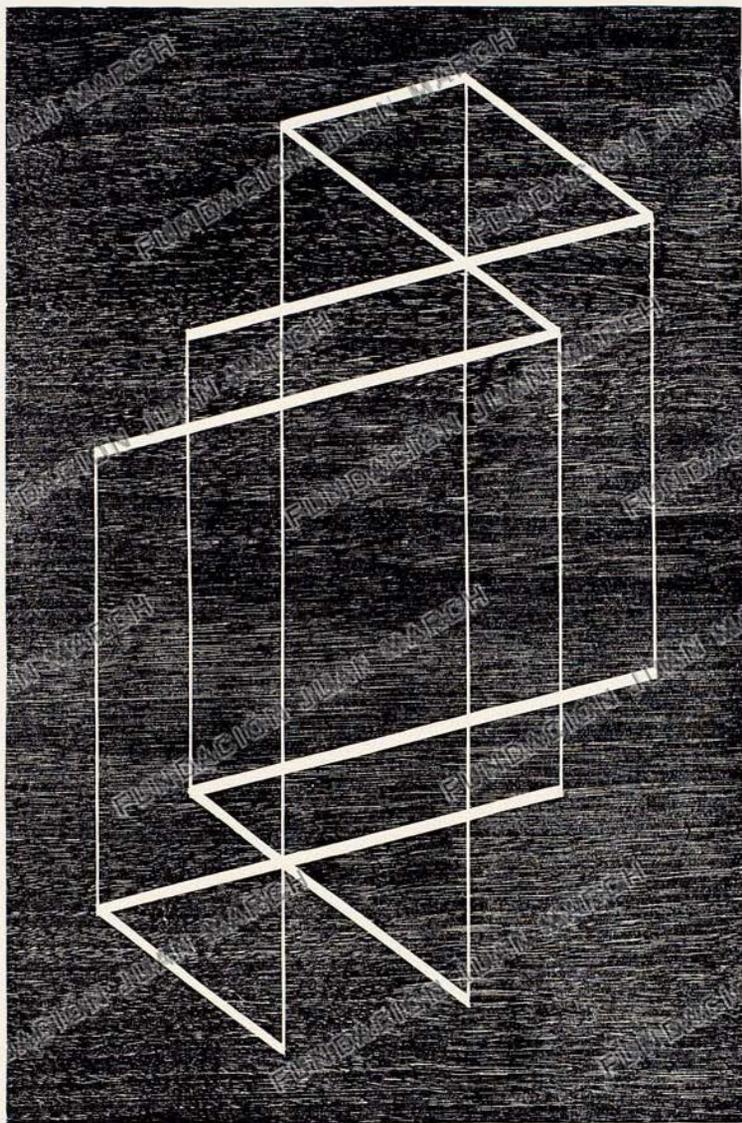
53  
*Multiplex A*, 1947  
Woodblock on paper  
16 1/2 x 12 1/2 in.  
(41.9 x 31.8 cm)

54  
*Multiplex B*, 1948  
Woodblock on paper  
16 1/2 x 12 1/2 in.  
(41.9 x 31.8 cm)



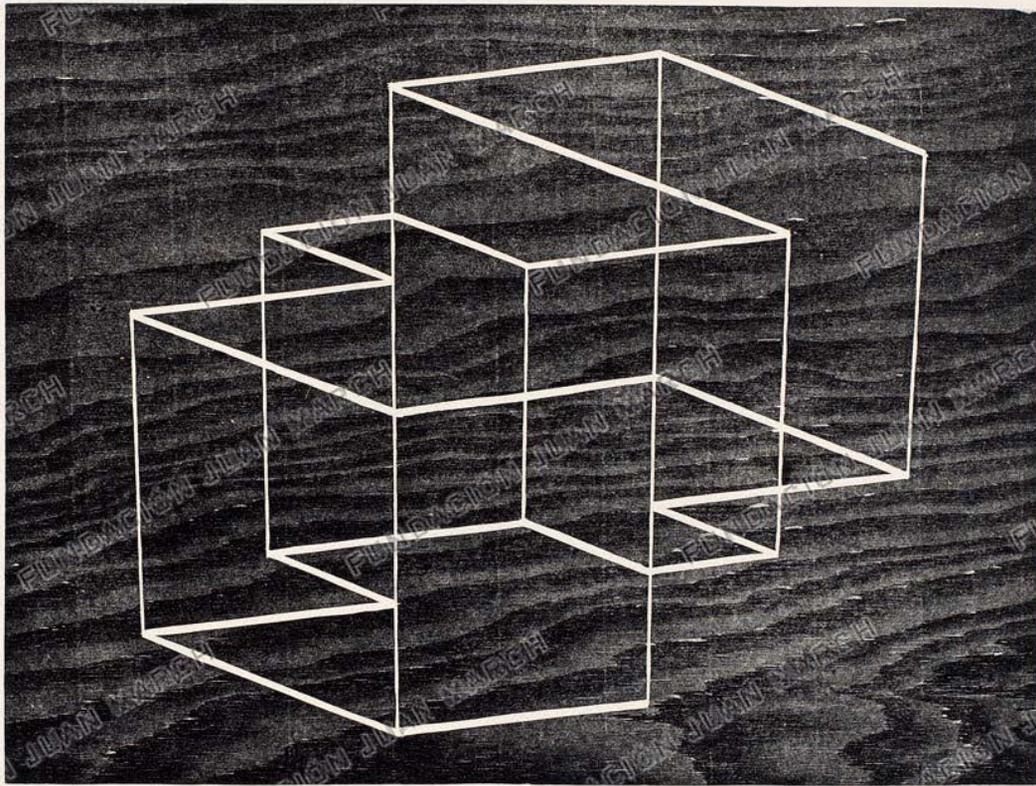
*Multiples B 7/90*

*A. Tàrradellas*



*Multiples d' 430*

*Gaudí 48*

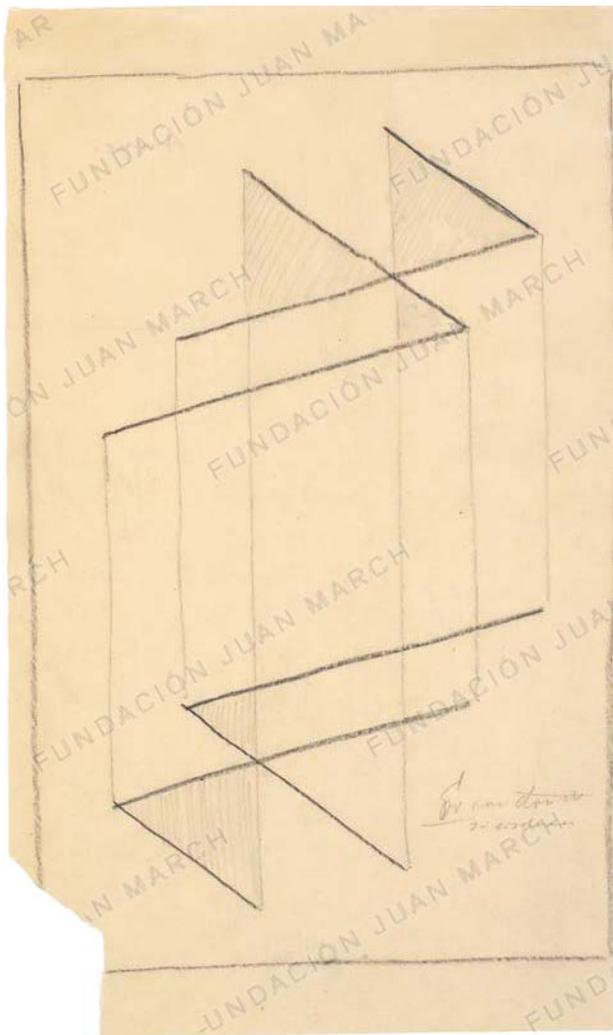


*Multiplex D* 1948

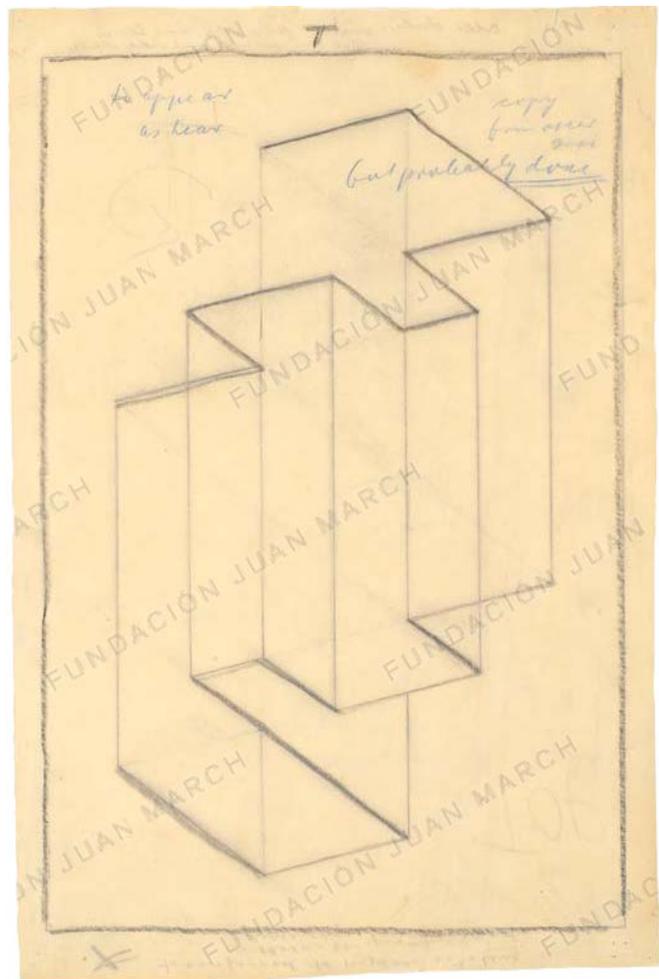
Juan March 1948

55  
*Multiplex C*, 1948  
Woodblock on paper  
16 x 11 1/2 in. (40.6 x 29.2 cm)

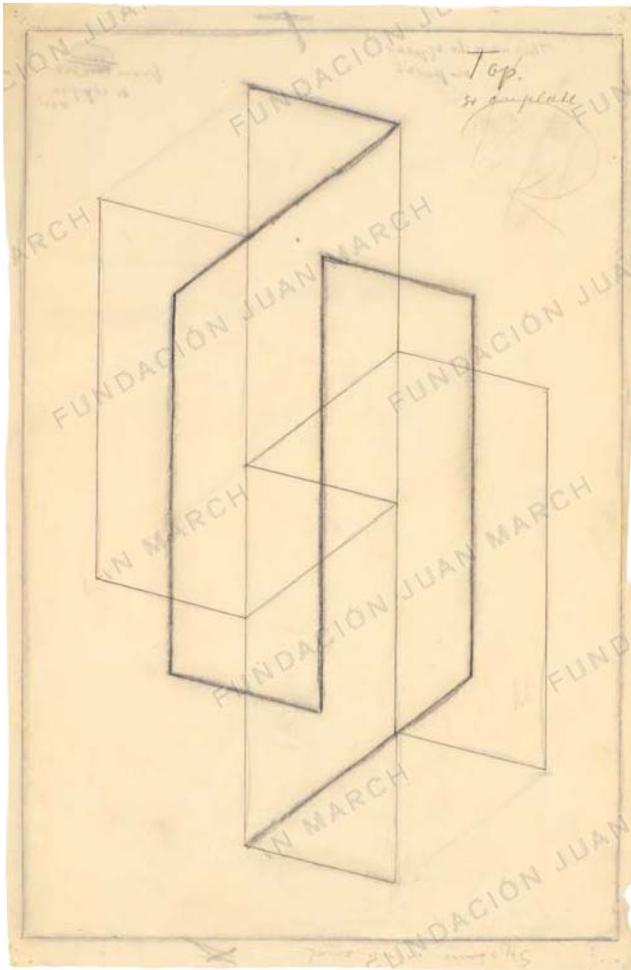
56  
*Multiplex D*, 1948  
Woodblock on paper  
12 3/4 x 16 in. (32.4 x 40.6 cm)



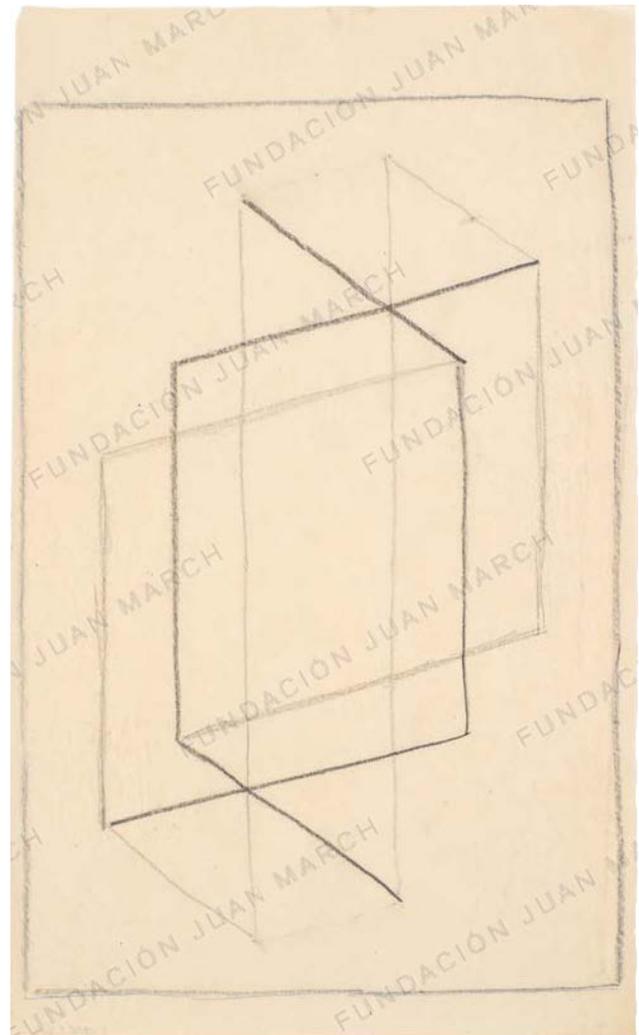
58  
 Study for *Multiplex C*, ca. 1948  
 Pencil on tracing paper  
 13 3/4 x 8 5/16 in. (35 x 21.1 cm)  
 1976.3.514



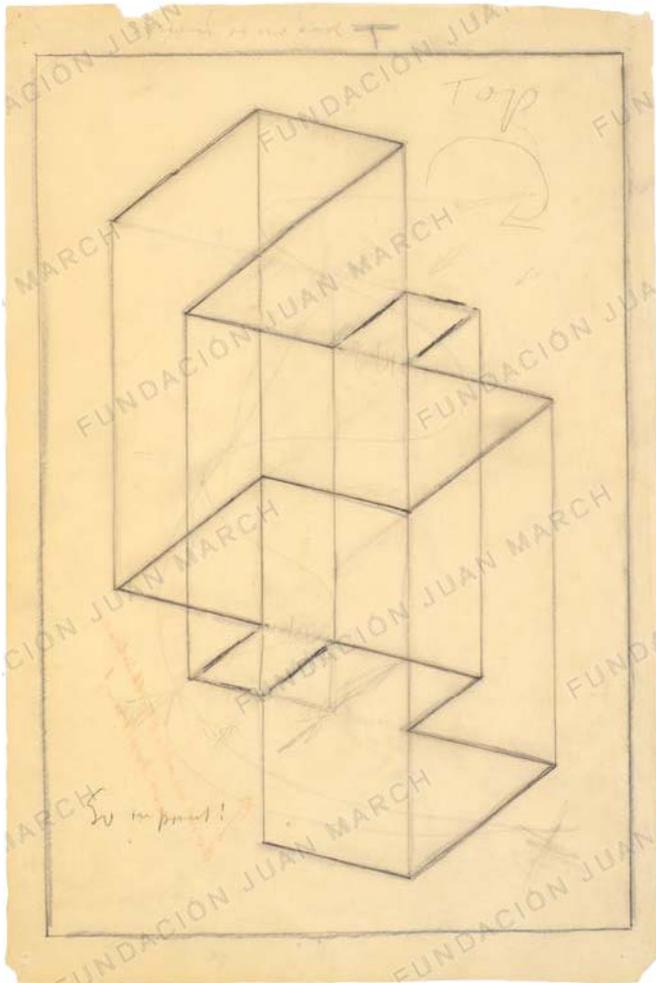
59  
 Study for *Multiplex B*, ca. 1948  
 Pencil and blue pencil on tracing paper  
 13 3/8 x 8 7/8 in. (33.9 x 22.6 cm)  
 1976.3.517



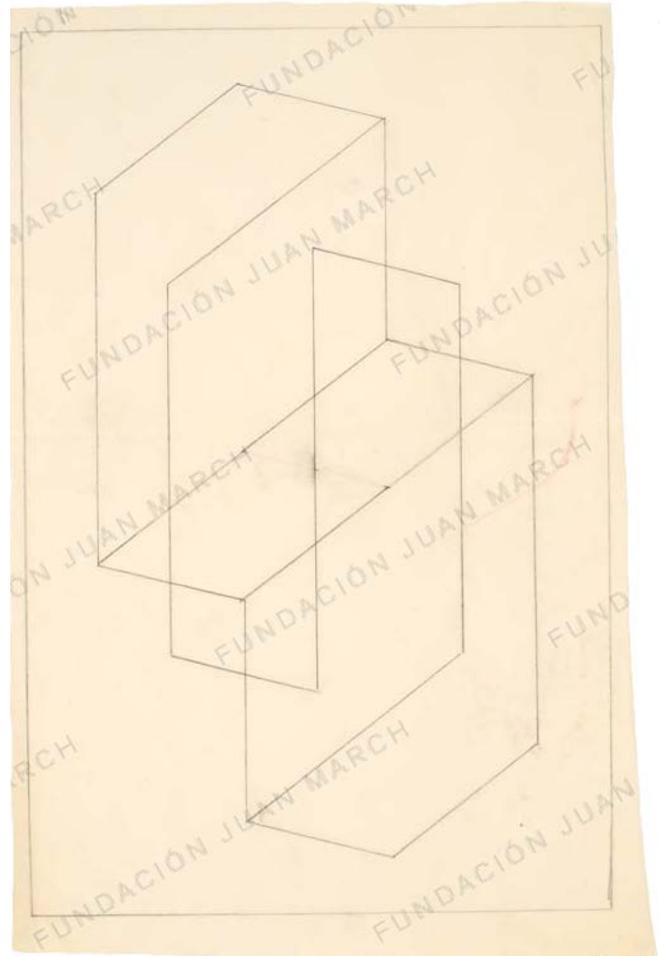
61  
Study for *Multiplex A*, ca. 1948  
Pencil on paper  
12 3/4 x 8 3/8 in. (32.4 x 21.3 cm)  
1976.3.645



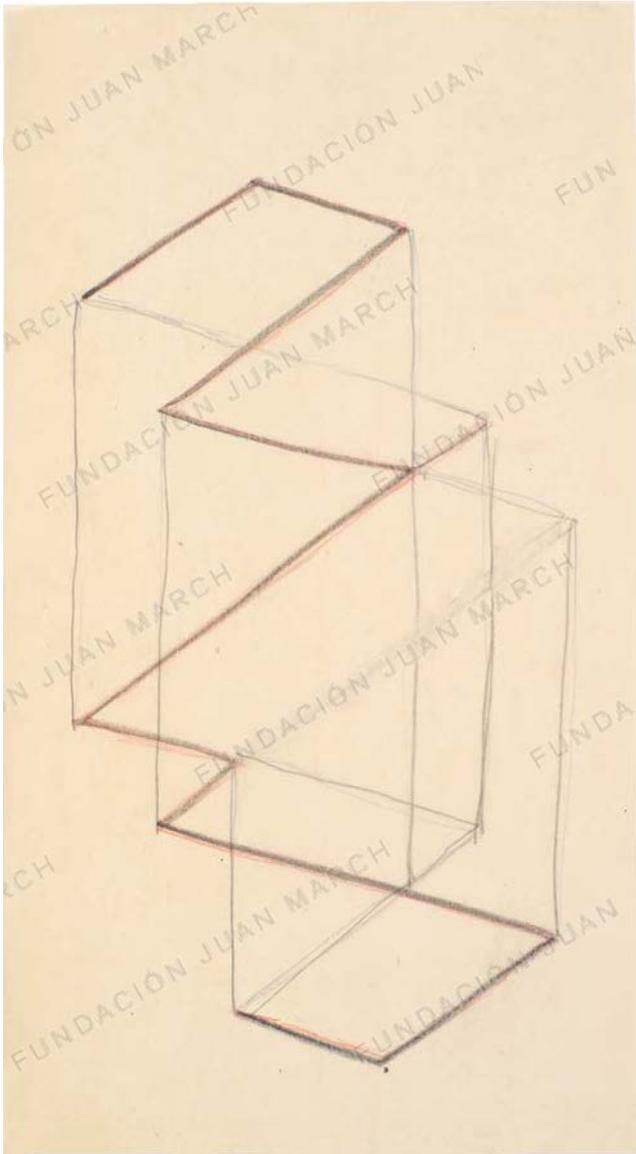
67  
Study for *Multiplex C*, ca. 1948  
Pencil on paper  
13 7/8 x 8 3/8 in. (35.2 x 21.3 cm)  
1976.3.673



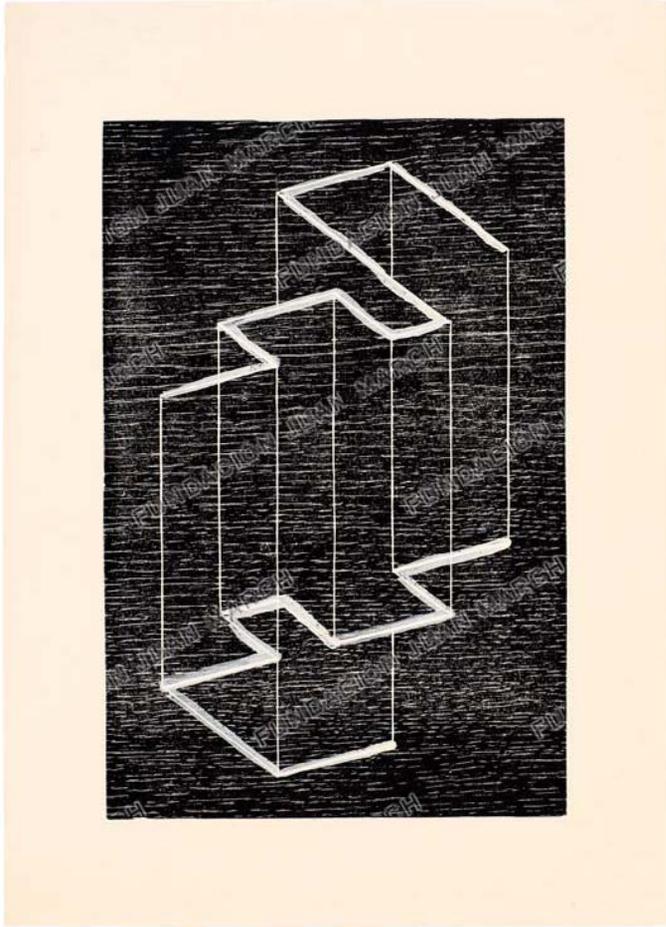
57  
 Study for *Multiplex B*, ca. 1948  
 Pencil on tracing paper  
 with red pencil on verso  
 13 1/4 x 9 in. (33.7 x 22.8 cm)



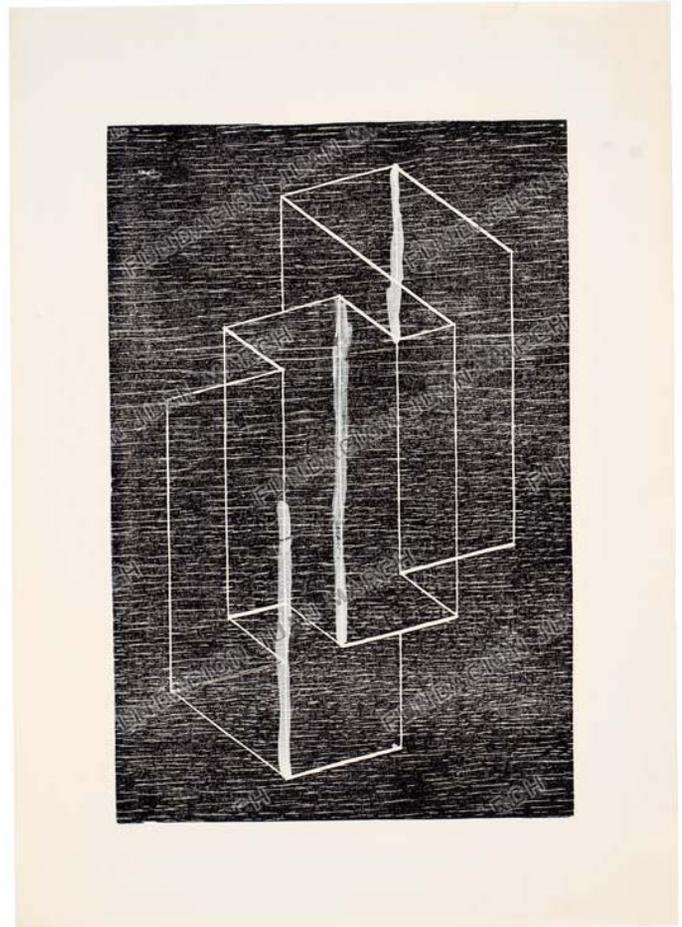
60  
 Study for *Multiplex C*, ca. 1948  
 Pencil on paper  
 13 x 8 3/4 in. (33 x 22.2 cm)



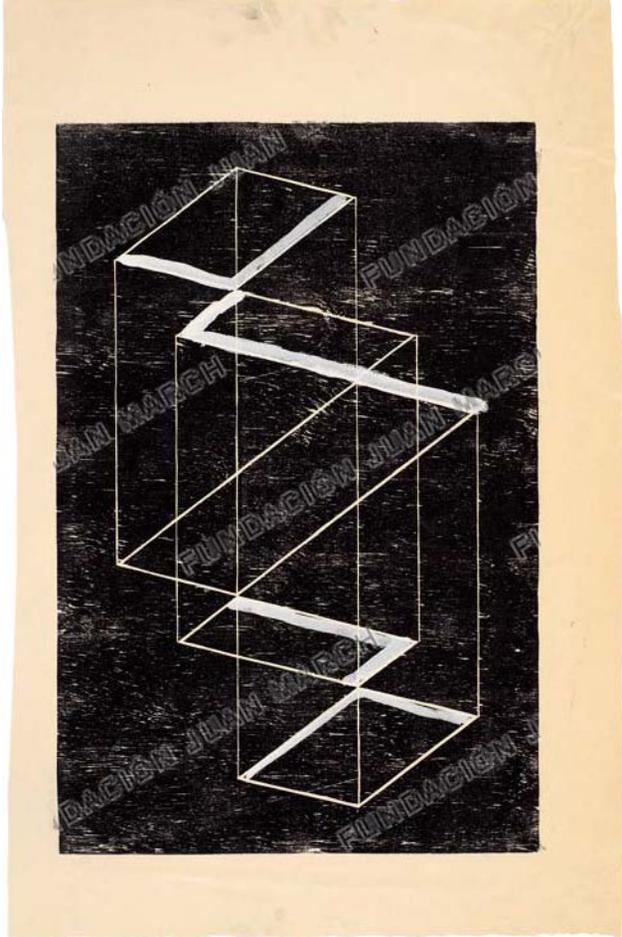
66  
Study for *Multiplex C*, ca. 1948  
Pencil on paper  
13 7/8 x 7 5/8 in. (35.2 x 19.4 cm)



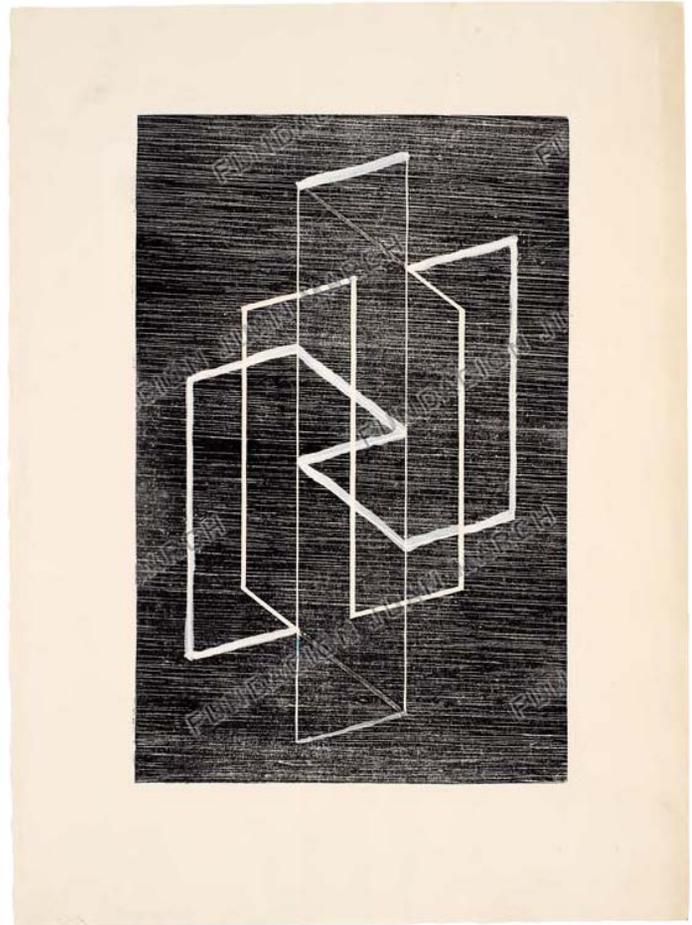
62  
Study for *Multiplex B*, ca. 1948  
Gouache over proof of wood-  
block print  
15 15/16 x 11 9/16 in. (40.5 x  
29.4 cm)



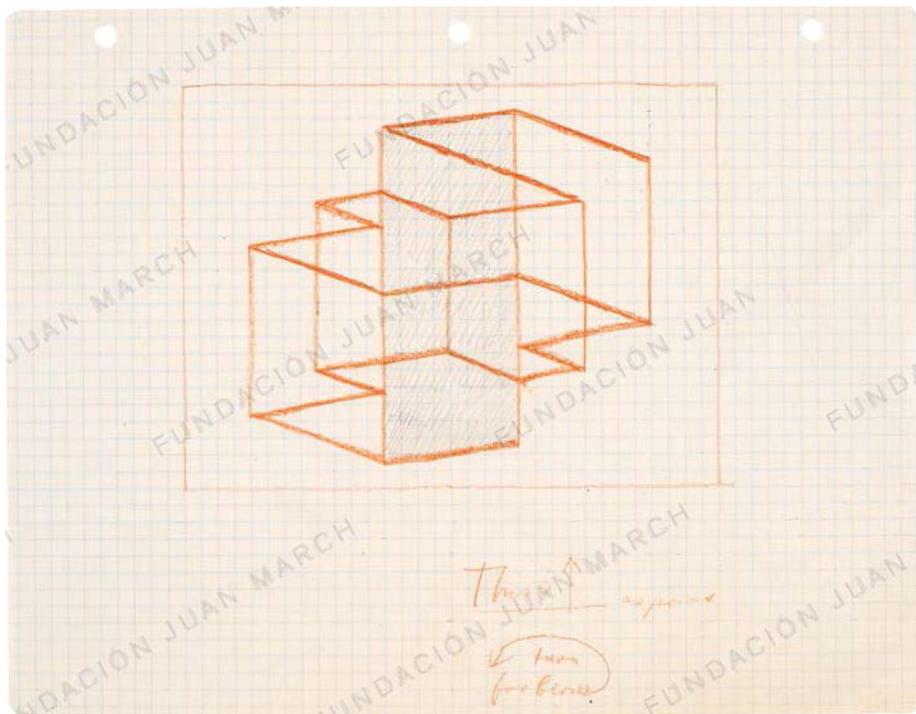
63  
Study for *Multiplex B*, ca. 1948  
Gouache over proof of woodblock print  
15 15/16 x 11 9/16 in. (40.5 x 29.4 cm)



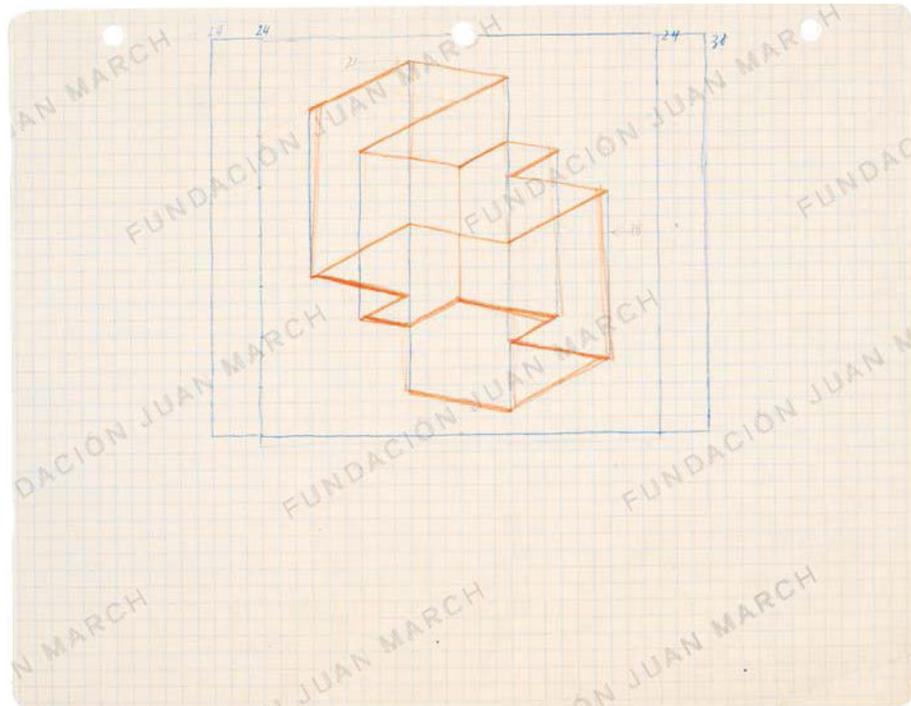
64  
Study for *Multiplex C*, ca. 1948  
Gouache over proof of woodblock print  
15 3/8 x 10 1/8 in. (39.1 x 25.7 cm)



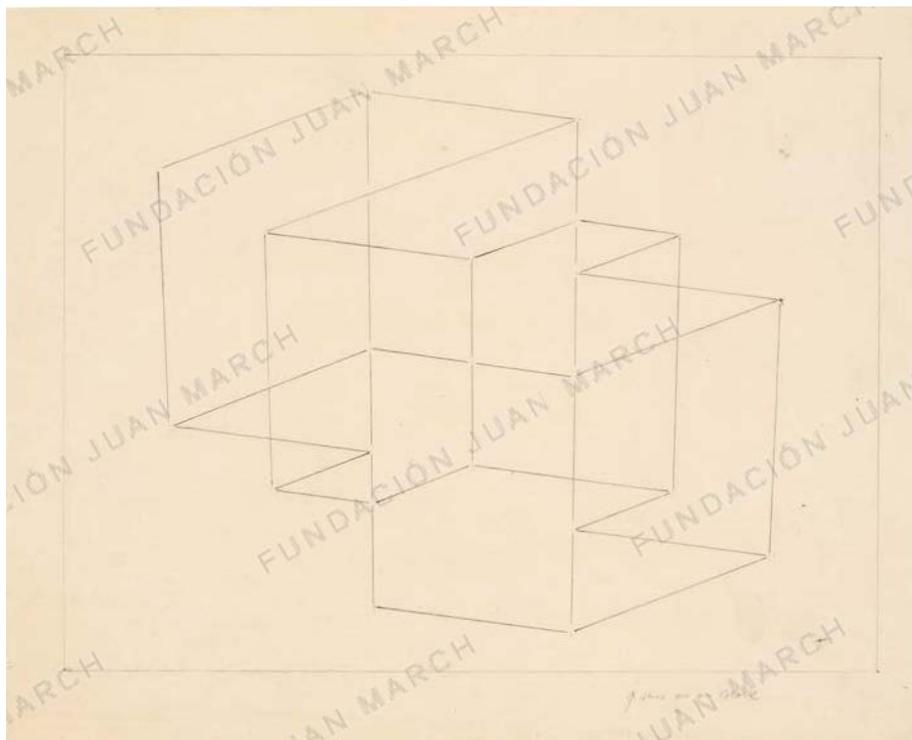
65  
Study for *Multiplex A*, ca. 1948  
Gouache over proof of woodblock print  
16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)



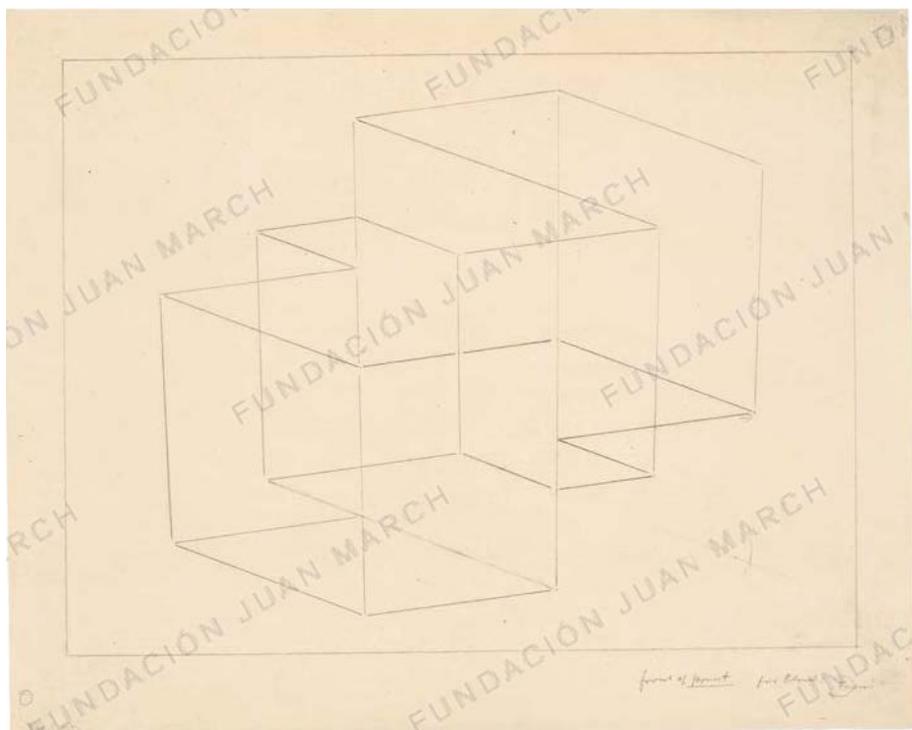
68  
 Study for *Multiplex D*, ca. 1948  
 Pencil on paper  
 8 1/2 x 11 in. (21.6 x 27.9 cm)



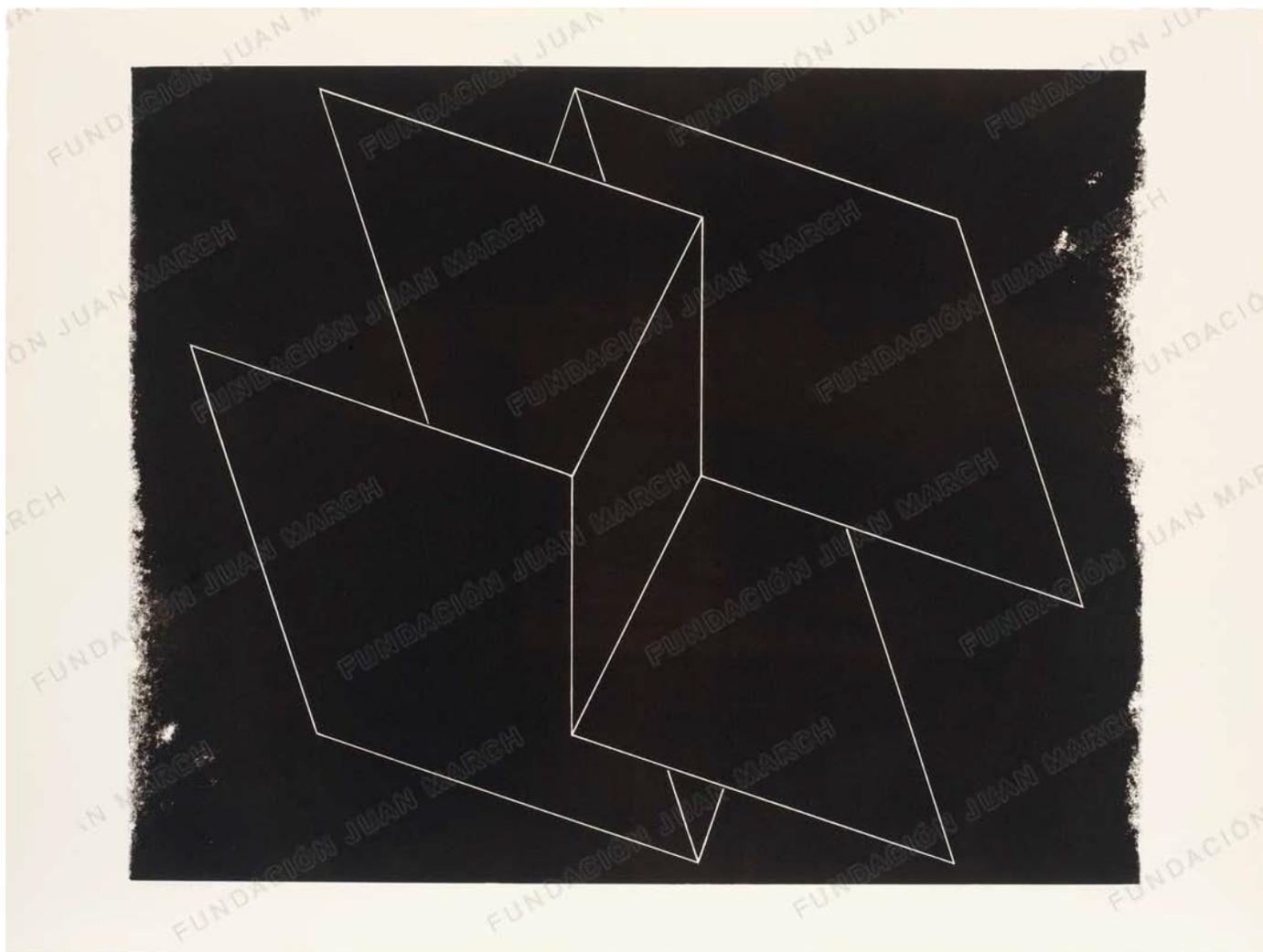
69  
 Study for *Multiplex D*, ca. 1948  
 Pencil on paper  
 8 1/2 x 11 in. (21.6 x 27.9 cm)



70  
Study for *Multiplex D*, ca. 1948  
Pencil on paper  
10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)



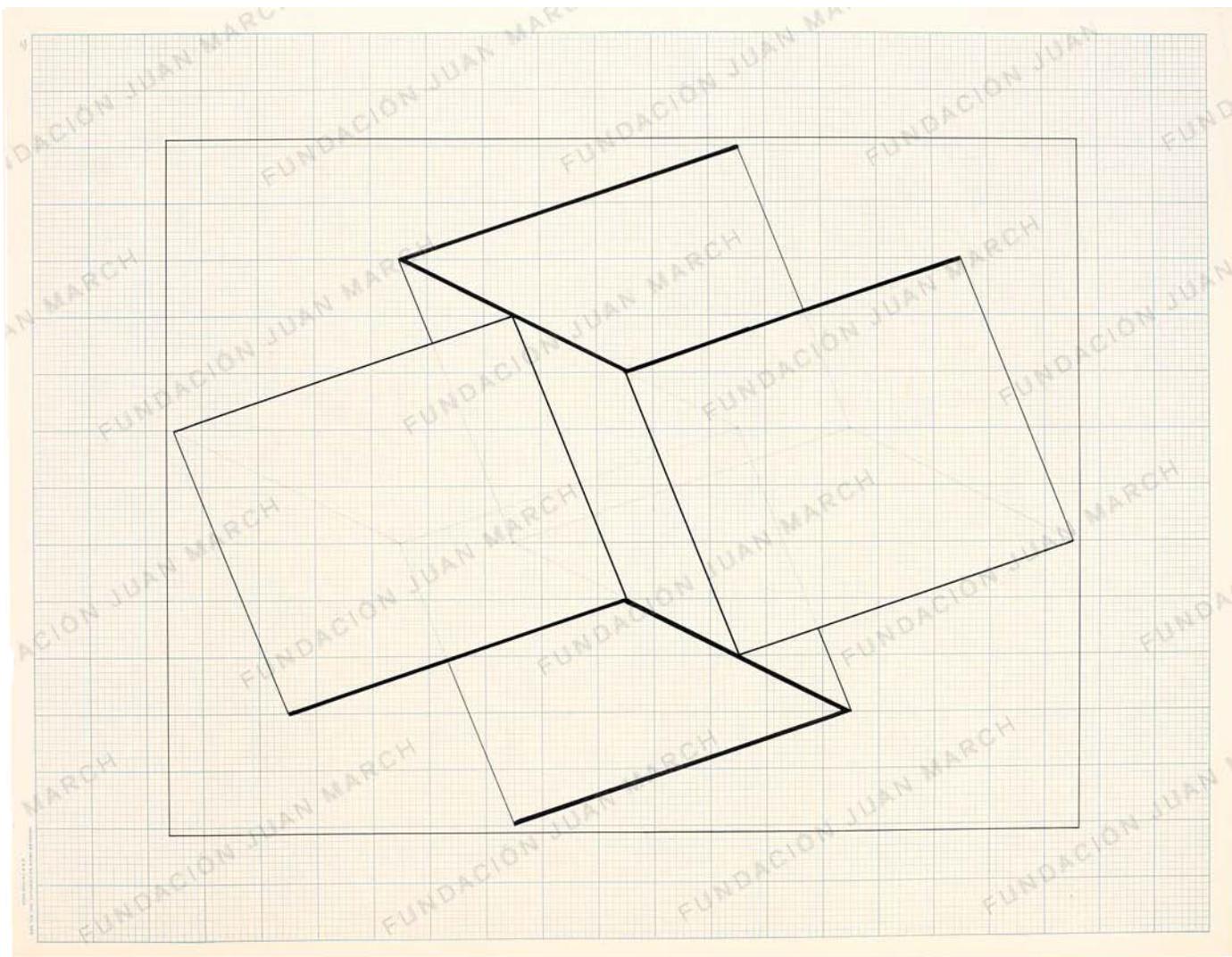
71  
Study for *Multiplex D*, ca. 1948  
Pencil on paper  
10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)



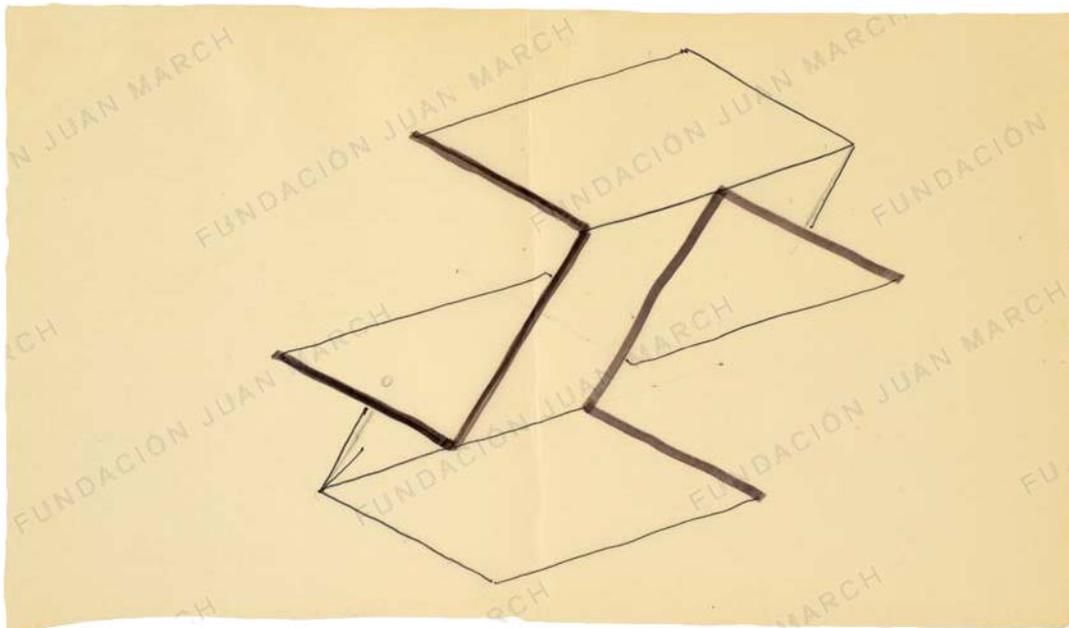
72  
*Interlinear N 65*, 1962  
Zinc plate lithograph, offset to stone  
for printing on paper  
22 x 30 in. (55.9 x 76.2 cm)



73  
*Interlinear N 32 gr, 1962*  
Zinc plate lithograph, offset to stone  
for printing on paper  
22 x 30 in. (55.9 x 76.2 cm)

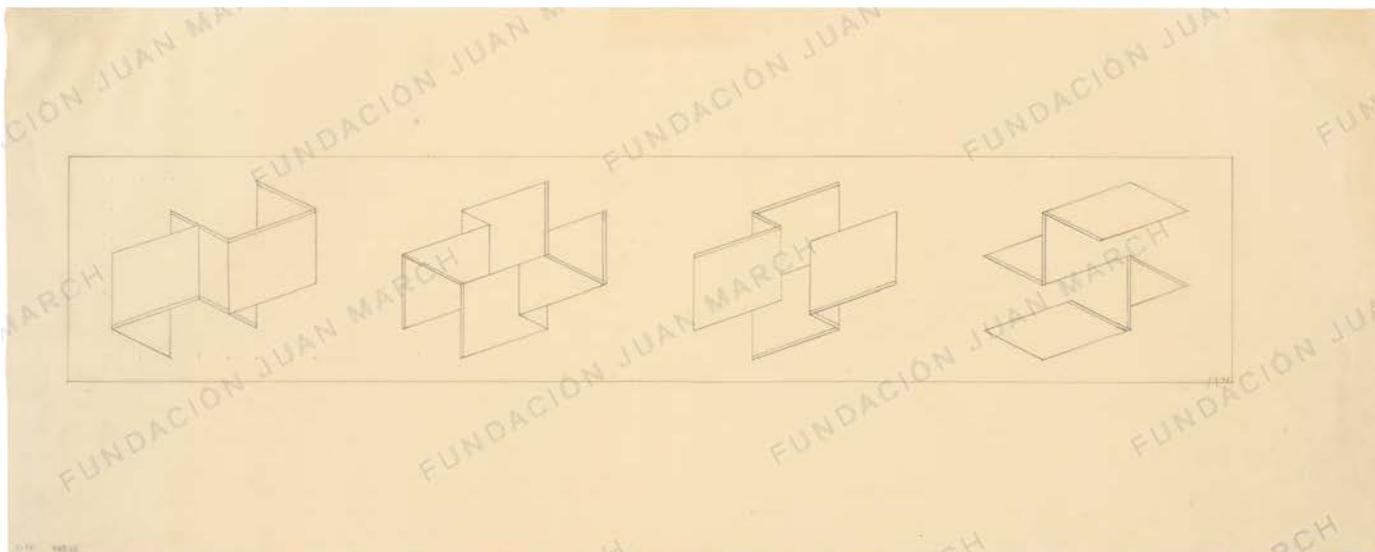


74  
Untitled structural  
constellation, ca. 1958  
Ink and pencil on  
graph paper  
17 x 22 in.  
(43.2 x 55.9 cm)



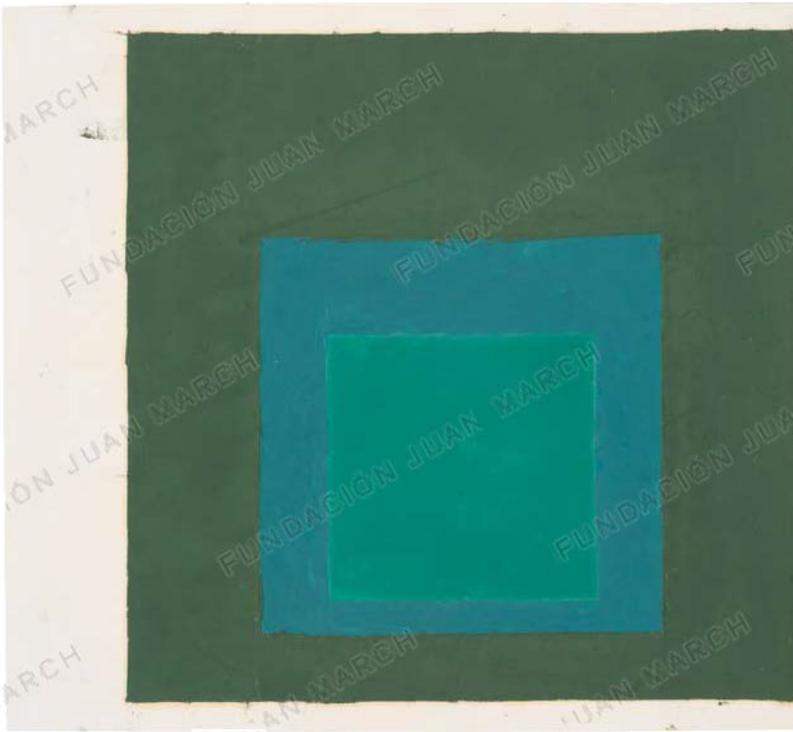
75  
Study for a structural  
constellation, ca. 1956  
Ink and pencil on paper  
11 x 19 1/4 in. (27.9 x 48.9 cm)

76  
Structural constellation  
studies for *Stanford  
University Wall*, ca. 1973  
Pencil on tracing paper  
9 3/8 x 23 5/8 in.  
(23.8 x 60 cm)





77  
*EK If*, 1970  
Screenprint on paper  
21 5/8 x 21 5/8 in. (55 x 55 cm)



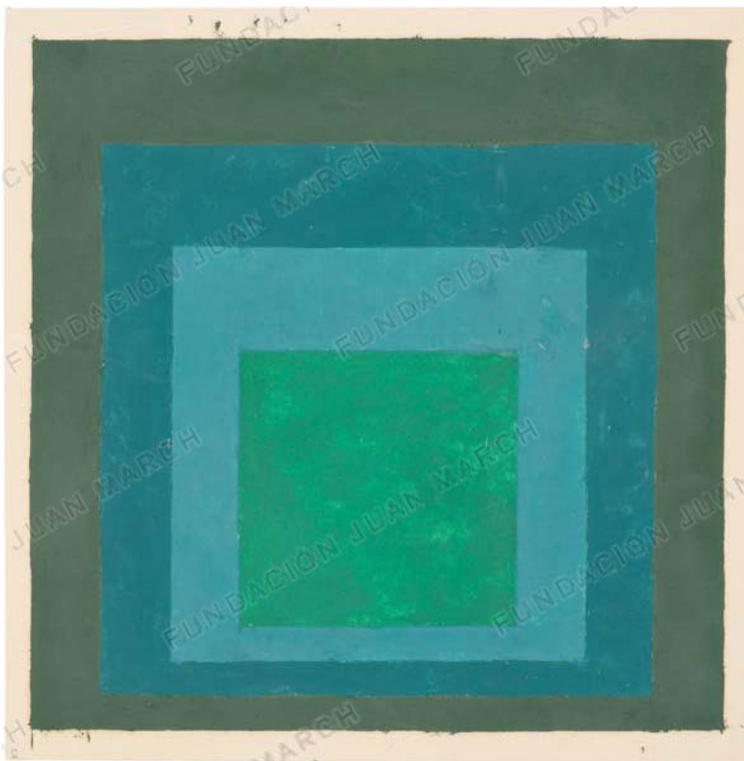
78  
Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/8 in. (30.5 x 33.3 cm)



79  
Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/16 in. (30.5 x 33.2 cm)



80  
Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/8 in. (30.5 x 33.3 cm)



81  
Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 12 in. (30.5 x 30.5 cm)



82  
 Study for screenprint *EK If*, ca. 1970  
 Oil on blotting paper with varnish  
 13 1/4 x 12 in. (33.7 x 30.5 cm)

84  
 Color study for screenprint *EK If*,  
 ca. 1970  
 Oil on blotting paper  
 6 1/16 x 12 in. (15.4 x 30.5 cm)



83  
 Study for screenprint *EK If*, ca. 1970  
 Oil on blotting paper  
 12 x 8 1/4 in. (30.5 x 20.9 cm)



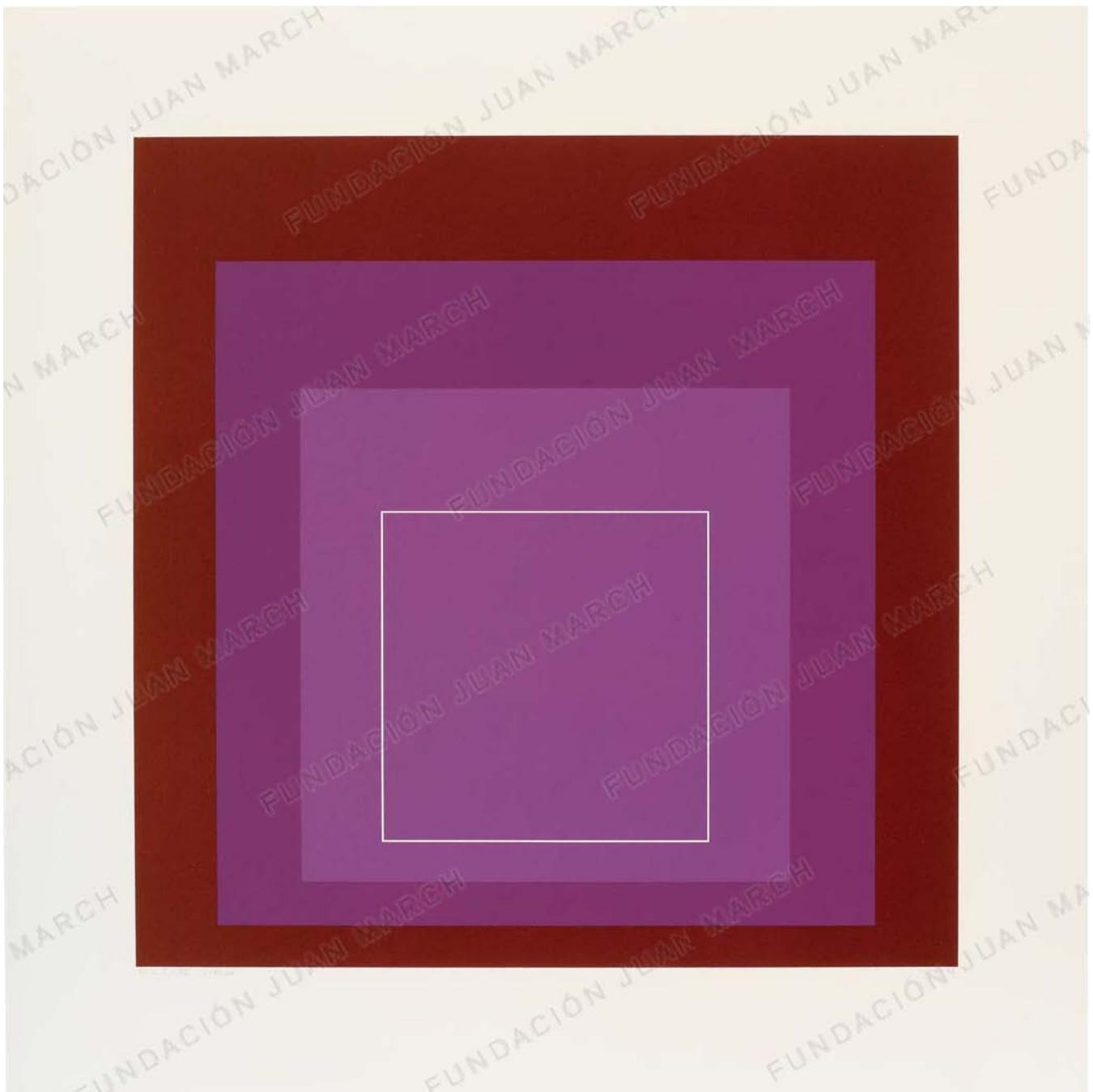
85  
*Full, 1962*  
Screenprint  
16 1/2 x 16 1/2 in. (41.9 x 41.9 cm)



86  
Study for screenprint *Full*, ca. 1962  
Oil on blotting paper  
11 15/16 x 12 1/16 in. (30.3 x 30.6 cm)



87  
*Palatial*, 1965  
Screenprint on Bristol paper  
17 x 17 in. (43.2 x 43.2 cm)



88

*WLS (White Line Square) XI, 1966*

Three-color aluminum plate lithograph on cover paper

20 3/4 x 20 3/4 in. (52.7 x 52.7 cm)

84



89  
Study for *WLS (White Line  
Square) XI*, ca. 1966  
Oil on blotting paper  
13 1/16 x 5 in. (33.2 x 12.7 cm)



90  
Color study for an *Homage  
to the Square*, ca. 1966  
Oil on blotting paper  
10 3/16 x 3 1/8 in. (25.9 x 7.9 cm)

91  
Color study, ca. 1966  
Oil on paper  
3 x 5 in. (7.6 x 12.7 cm)

92  
Color study, ca. 1966  
Oil on paper  
6 x 9 3/8 in. (15.2 x 23.8 cm)





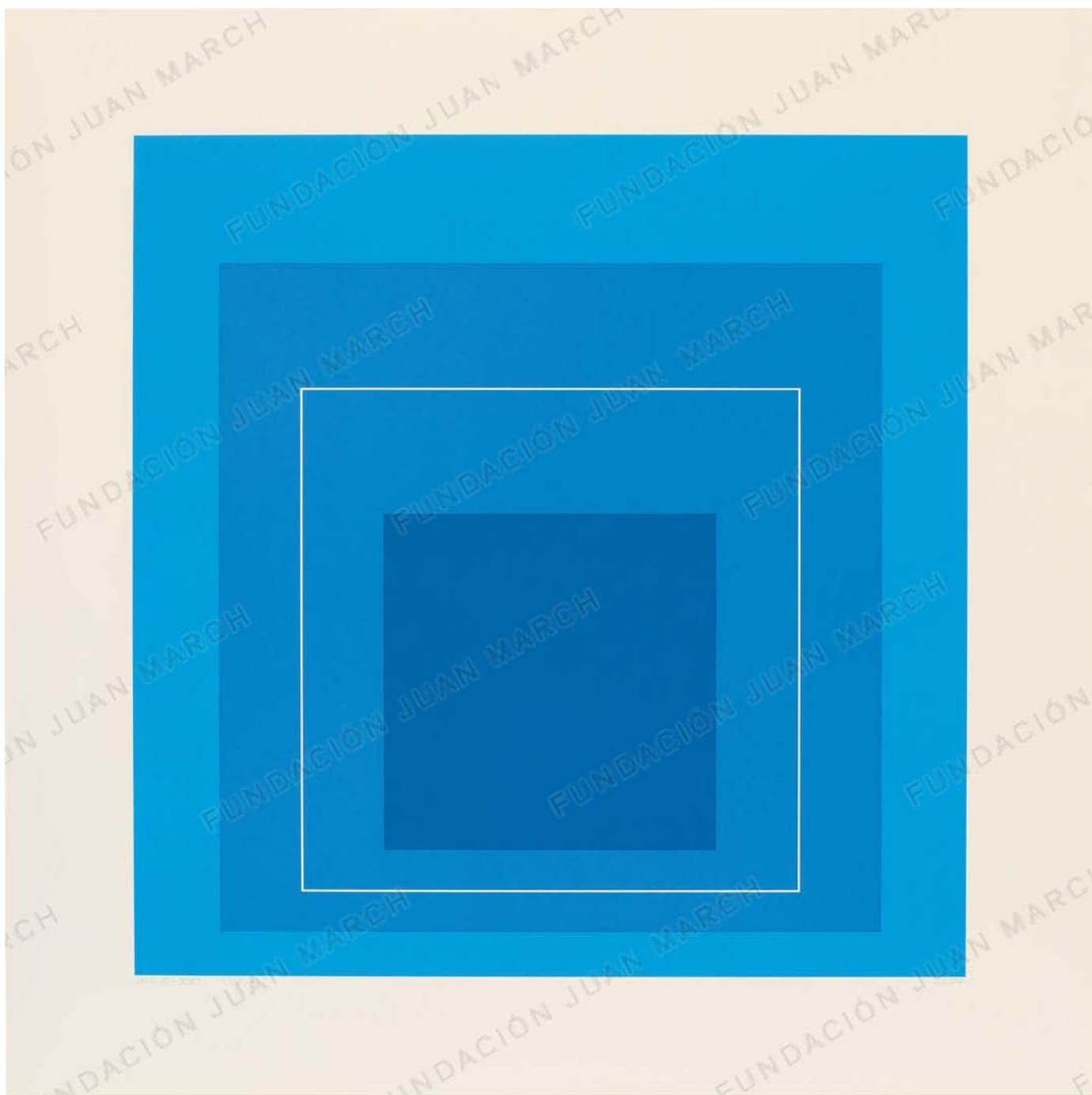
93  
Color study, ca. 1966  
Oil on card stock  
4 3/16 x 8 7/8 in. (10.6 x 22.5 cm)



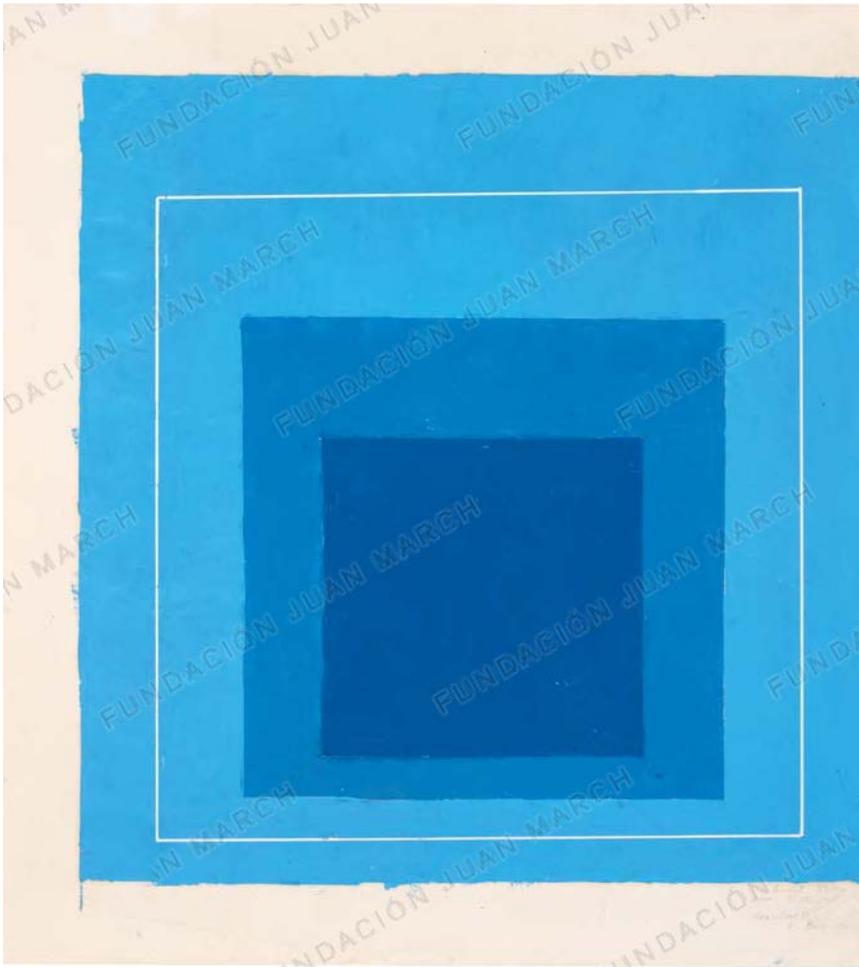
94  
Color study, ca. 1966  
Oil on card stock  
3 3/8 x 8 7/8 in. (8.6 x 22.5 cm)



95  
Color study, ca. 1966  
Oil on blotting paper  
10 1/4 x 4 in. (26 x 10.2 cm)



96  
*WLS (White Line Square) XIII*, 1966  
Three-color aluminum plate lithograph on cover paper  
20 3/4 x 20 3/4 in. (52.7 x 52.7 cm)



97  
Color study for *WLS*  
*(White Line Square) XIII*, ca. 1966  
Oil and white gouache on blotting paper  
13 1/8 x 11 15/16 in. (33.3 x 30.3 cm)

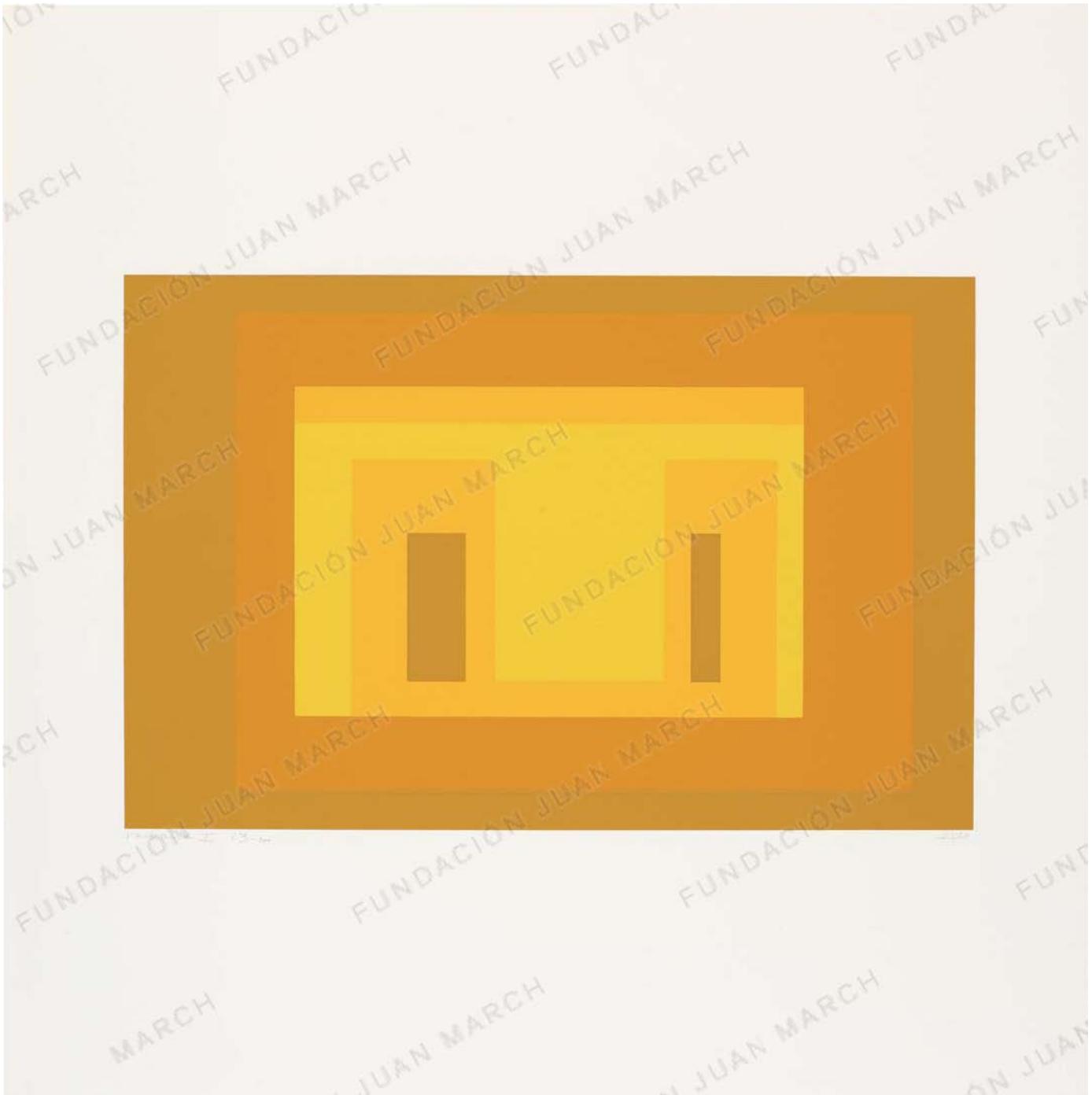


98  
Color study for *WLS*  
*(White Line Square) XIII*, ca. 1966  
Oil on blotting paper  
13 3/16 x 4 9/16 in. (33.5 x 11.6 cm)



99  
Study for a *Variant*, ca. 1947  
Oil and pencil on blotting paper  
9 1/2 x 12 1/16 in. (24.1 x 30.6 cm)

100  
*Variant I*, 1967  
Screenprint on paper  
17 x 17 in. (43.2 x 43.2 cm)



101

Study for a *Variant*, ca. 1967

Oil on blotting paper

9 3/8 x 3 15/16 in. (23.8 x 10 cm)



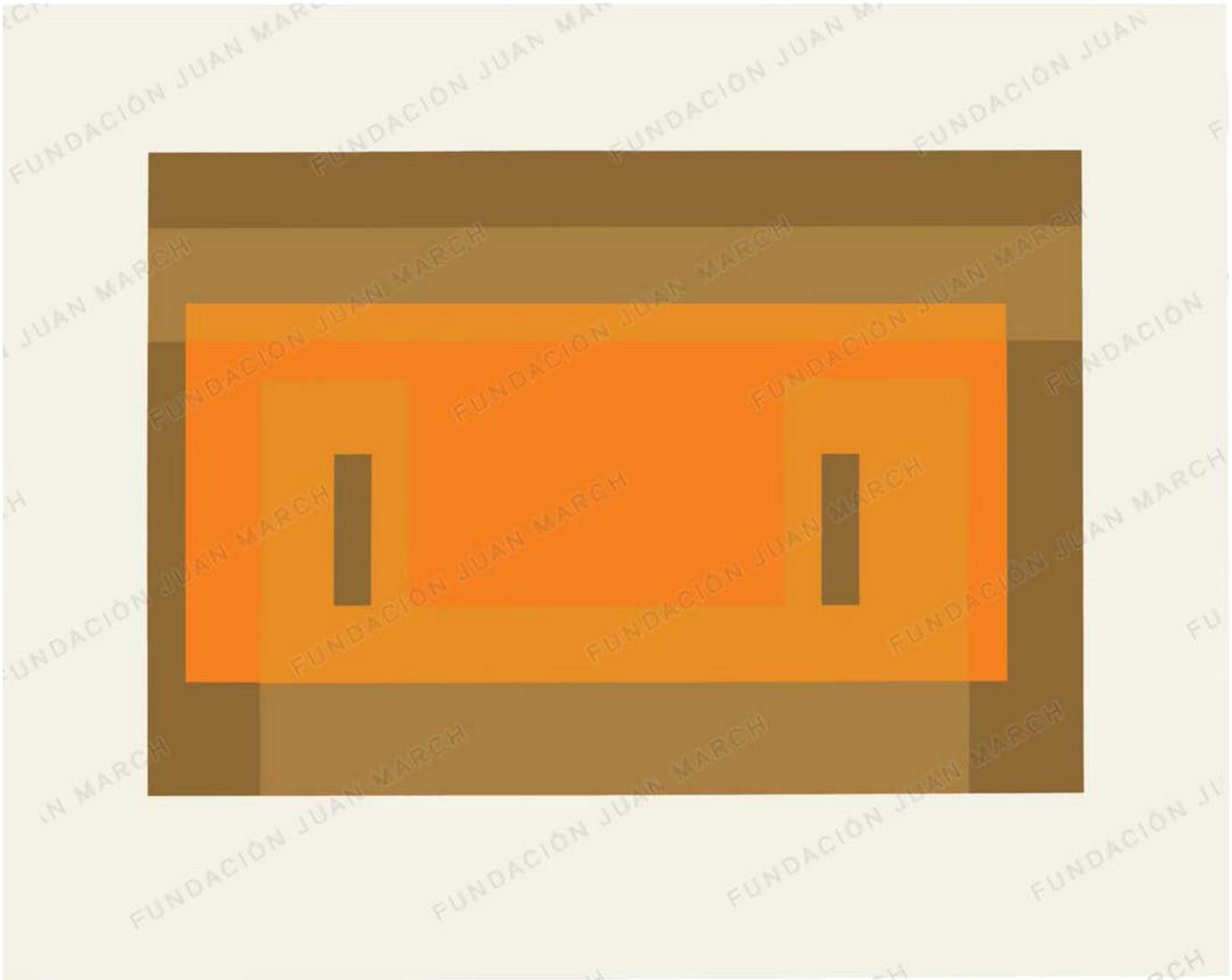
103

Study for *Red Orange Wall*, ca. 1970

Oil on blotting paper

12 x 13 1/8 in. (30.5 x 33.3 cm)





102  
*Red Orange Wall*, 1970–71  
Screenprint on Bristol paper  
26 x 33 in. (66 x 83.8 cm)

“What interests me most is how  
colors change one another according  
to the proportions and quantities.”

Josef Albers, from a letter to Franz Grosse Perdekamp, 1947



# Josef Albers

(1888–1976)

## 1888

Josef Albers is born on March 19, Bottrop, Ruhr District, Germany.

## 1902–05

He attends preparatory teachers' training school (*Präparandenschule*) in Langenhorst, close to Bottrop.

## 1905–08

Josef attends teachers' college in Büren; he receives his teacher's certificate.

## 1908–13

Josef teaches public school at the Josephschule in Bottrop, and in nearby towns of Dülmen and Stadtlohn.

## 1913–15

On leave of absence from his teaching position, Josef travels to Berlin where he studies at the Royal Art School and becomes certified as a secondary school art teacher in 1915. He visits museums and galleries in Berlin, and executes first still-life paintings and linocut prints in 1915.

## 1916

Josef studies lithography part-time at the Kunstgewerbeschule, Essen, and makes his first lithographs.

## 1917

Josef executes his first commission, a stained glass window, *Rosa mystica ora pro nobis*, for St. Michael's Church in Bottrop. It is destroyed during World War II.

## 1918–19

Josef leaves Bottrop to attend the Royal Bavarian Art Academy in Munich where he

studies drawing with Franz von Stuck and attends Max Dörner's course in painting techniques, which will influence his process in his future painting.

## 1920

Josef enrolls at the Bauhaus in Weimar. After taking the Preliminary Course under Johannes Itten, he pursues independent study in stained glass using the facilities of the Bauhaus glass workshop.

## 1921–23

Josef completes his preliminary work at the Bauhaus and is appointed a "journeyman" and placed in charge of the glass workshop. He designs and executes stained-glass windows for Walter Gropius's Sommerfeld and Otte houses in Berlin and for the reception room of Gropius's office in Weimar. All are destroyed during World War II. In the furniture workshop, Josef designs a table and bookshelf for the reception room of Gropius's office. Josef meets his future wife, Anneliese Fleischmann, a new, young student from Berlin, at the Bauhaus.

## 1923

Itten leaves the Bauhaus and Josef takes over teaching the Preliminary Course in material and design together with Laszlo Moholy-Nagy. Josef designs display cabinets to be used in the first official Bauhaus exhibition.

## 1924

Josef's first published writings appear, his essay "Historisch oder jetzig?" (Historical or contemporary?) in a special Bauhaus issue of the magazine *Junge Menschen*.



4



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Fig. 4: Josef Albers (center) and his siblings, ca. 1899, courtesy Dr. Martin Walders

Fig. 5: Josef Albers, ca. 1908

## 1925

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Josef and Anni are married on May 9. In the summer they travel to Italy on their honeymoon. The Bauhaus relocates to the city of Dessau. After the move Josef is appointed a Bauhaus Master.

## 1926–27

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Josef develops sandblasted glass paintings and designs architectural glass windows fabricated by the Berlin firm of Gottfried Heinersdorff, Puhl and Wagner. The windows are installed in the Grassi Museum, Leipzig, and in the Ullstein Printing Factory in Tempelhof, Berlin. All are destroyed during World War II. He also designs an upholstered bentwood armchair, glass and metal household objects, and a universal typeface, which is published in a special Bauhaus issue of the magazine *Offset*. He designs furniture for the Berlin apartment of the Alberses' good friends, Drs. Fritz and Anno Moellenhoff.

In July 1927 Josef and Anni travel on vacation on a banana boat to Tenerife in the Canary Islands.

## 1928

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Josef lectures at the International Congress for Art Education in Prague. His seminal article “Werklicher Formunterricht” (Teaching form through practice), expounding his educational philosophy and method, is published in the journal *Bauhaus*. Josef takes over teaching the entire Preliminary Course after Moholy-Nagy leaves the Bauhaus. He directs the Bauhaus furniture workshop after the departure of Marcel Breuer. Gropius resigns as Bauhaus director and is replaced by architect Hannes Meyer.

## 1929

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In the summer Josef and Anni travel to Avignon, Geneva, Biarritz, San Sebastián, and Paris. Josef records these travels in

photographs. In August they travel to Barcelona where they visit the International Exposition and its German Pavilion designed by Mies van der Rohe.

Josef shows twenty glass paintings in an exhibition of Bauhaus masters' work in Zurich and Basel. His armchairs are exhibited at the Kunstgewerbemuseum in Basel. He heads the wallpaper design workshop for two years while its director, Hinnerk Scheper, is away in Moscow.

## 1930

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In the summer the Alberses travel to Ascona, Switzerland. Josef again documents their travels in photographs.

Josef continues his Bauhaus teaching under the new directorship of Mies van der Rohe, and becomes assistant director.

## 1931

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Josef designs a hotel living room with furnishings for the large Berlin Building Exhibition; he continues to create works in glass and begins his first sustained serial work, the *Treble Clef* gouaches.

## 1932

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The city of Dessau withdraws funding from the Bauhaus and the school is forced to close. It reopens almost immediately as a private institution in a Berlin warehouse. Josef and Anni move to an apartment at 28 Sensburgerallee, in the Charlottenburg neighborhood of Berlin. They meet Philip Johnson, who is visiting from New York.

Josef has his first solo show at the Bauhaus: a comprehensive exhibition of his work in glass from 1921–32.

## 1933

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In August, after harassment by the Nazi authorities, Josef joins the remaining faculty members in officially closing the Bauhaus.



6



7

Fig. 6: Josef Albers with Herbert and Muzi Bayer, Ascona, ca. 1930

Fig. 7: Josef Albers, Mitla, Mexico, ca. 1937

He resumes printmaking. On the recommendation of Philip Johnson and Edward M. M. Warburg at New York's Museum of Modern Art, Josef is invited to create a department of art in the United States at the newly founded Black Mountain College, near Asheville in North Carolina. He and Anni arrive there on November 28.

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## 1934

Josef is invited by the Cuban designer Clara Porset to give three lectures at the Lyceum Club, Havana, Cuba. The Alberses travel to Cuba with their Black Mountain College colleagues and friends Ted and Bobbie Dreier. Josef's recent work is exhibited concurrently.

Josef makes his first abstract oil paintings.

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## 1935

In December the Alberses make the first of fourteen visits to Mexico. They travel to Mexico City, Oaxaca, Acapulco and visit the sites of Monte Albán and Mitla outside of Oaxaca and Teotihuacan and Tenayuca on the outskirts of Mexico City.

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## 1936

Josef starts a new series of abstract line drawings. In August an exhibition of his *Treble Clef* paintings and his graphic work is shown in the lobby of the office building of the newspaper *El Nacional* in Mexico City.

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## 1936–41

More than twenty solo shows of Josef's work are held in American galleries including J. B. Neumann's New Art Circle and the Nierendorf Gallery in New York; The Germanic Museum at Harvard University; the Addison Museum of American Art, the San Francisco Museum of Art; and the

Katharine Kuh Gallery, Chicago. Work shown includes glass paintings from the Bauhaus period and new graphics and oil paintings.

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## 1937

In April Josef's paintings are included in the first exhibition of the *American Abstract Artists* group at Squibb Galleries in New York City.

In New York, Anni is at the docks to meet their former Bauhaus colleagues Walter and Ise Gropius, who are immigrating to the US. Gropius has been invited to head the department of architecture at Harvard University.

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## 1938

Anni and Josef help the Gropiuses and Herbert Bayer assemble material for the Museum of Modern Art exhibition *Bauhaus 1919–1928*.

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## 1939

The Alberses become US citizens. In June they travel to Mexico where Josef teaches at Gobert College in Tlalpan. Anni's parents flee Nazi Germany and arrive by ship in Veracruz, Mexico, where Josef and Anni meet them.

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## 1940–1941

The Alberses spend a sabbatical year in New Mexico and Mexico. In the spring Josef teaches Basic Design and Color at Harvard University's Graduate School of Design.

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## 1942

Josef's series of zinc plate lithographs, the *Graphic Tectonics*, begun as a series of drawings at Harvard in the summer of 1941, are executed by a printer in North Carolina.

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## 1946

The Alberses leave Black Mountain College in October on a year-long sabbatical. They travel to Mexico via Canada, the Midwest, California, Texas, and New Mexico where, in October, Josef begins the *Variant* series of paintings, which evoke the domestic adobe architecture of Mexico.

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## 1947

Josef spends most of this sabbatical year painting in Mexico.

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## 1948

Josef is invited to serve on the Advisory Council of the School of the Arts, Yale University. His first post-World War II exhibition in Germany, *Josef Albers, Hans Arp, Max Bill*, is held at Galerie Herbert Hermann, Stuttgart. In October Josef agrees to take on the position of rector of Black Mountain College, which is experiencing troubled times.

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## 1949

Josef and Anni resign from Black Mountain College in March and leave in May. They travel to Mexico City, where Josef teaches at the National University (UNAM). In August they return to New York City. Josef is appointed visiting professor at Cincinnati Art Academy and at Pratt Institute, New York, where he teaches color courses. Josef makes his first linear *Structural Constellation* drawings and his first studies on paper—in black and white—for the *Homage to the Square* paintings.

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## 1950

Josef starts his *Homage to the Square* series of oil paintings on board. He is a visiting critic at Yale University Art School (Janu-

ary and February) and visiting Professor at Harvard's Graduate School of Design (summer). In the fall he accepts the appointment as Chair of the Department of Design at Yale. The Alberses move to New Haven, Connecticut. Invited by Walter Gropius, Josef contributes to the interiors of the new Harvard University Graduate Center. He designs the brick wall *America* for the reverse wall of the fireplace in the commons.

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## 1952

The Alberses travel to Mexico, where they visit the Maya ruins in the Yucatán for the first time.

Josef is invited to teach in Cuba. Josef has a one-person exhibition at the Sidney Janis Gallery in New York.

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## 1953

The Alberses return to Latin America. They travel extensively in Chile and Peru.

Josef teaches a six-week course in the Department of Architecture, Universidad Católica, Santiago, Chile, and lectures at the Institute of Technology, Lima, Peru. In December Josef is appointed visiting professor at the Hochschule für Gestaltung, Ulm, West Germany.

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## 1954

In Hawai'i, Josef teaches at the University of Honolulu.

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## 1955

Josef returns to the Hochschule für Gestaltung Ulm as visiting professor in the summer.

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## 1956

The Yale University Art Gallery mounts the first retrospective exhibition of Josef's work.

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## 1957

Josef has an exhibition at Galerie Denise René, Paris.

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## 1958

Josef retires from Yale University Art School, but remains as visiting critic until 1960. He continues to be invited as visiting teacher to art schools across America.

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## 1959

Josef is awarded a Ford Foundation fellowship. His mural *Two Structural Constellations* is engraved in the lobby of the Corning Glass Building in Manhattan.

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## 1961

Josef designs the mural *Two Portals* for the lobby of the Time and Life Building in Manhattan and a brick altar wall for St. Patrick's Church, Oklahoma City.

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## 1962

Josef is awarded a Graham Foundation fellowship and an Honorary Doctorate in Fine Arts from Yale University, one of the first of numerous honorary degrees he will receive over the next fourteen years.

He is invited as visiting artist to the Tamarind Lithography Workshop, Los Angeles, where he creates the *Interlinear* stone lithograph series.

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## 1963

Josef's monumental mural in red, white, and black, *Manhattan*, is installed in the Pan Am Building in New York, and a structural constellation sculpture in stainless steel, *Repeat and Reverse*, is installed over the entryway of Yale's newly completed Art and Architecture building, designed by the architect Paul Rudolph. The Portfolio



8



9

Fig. 8: Josef Albers teaching at Yale University, ca. 1955–1956. Photo: John Cohen

Fig. 9: Josef Albers discussing prints for *Formulation: Articulation*, 1972. Photo: John T. Hill

*Interaction of Color*, with text by Albers and eighty screen-printed plates, mostly by his students and based on his color course, is published by Yale University Press

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## 1964

Josef is invited back to Tamarind as a fellow. He creates a series of eight color lithographs, for the portfolio *Midnight and Noon*. The International Council of the Museum of Modern Art, New York, organizes the exhibition *Josef Albers: Homage to the Square*. The exhibition opens in Caracas, Venezuela, in March 1964 and travels to museums throughout the Americas through January 1967.

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## 1965

Josef gives a series of guest lectures at Trinity College, Hartford, Connecticut. The lectures are published as *Search Versus Re-Search* in 1969.

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## 1967

Josef receives the Carnegie Institute award for painting at the Pittsburgh International Exhibition. His painted mural *Growth* and brick mural loggia wall are installed on the campus of the Rochester Institute of Technology.

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## 1968

Josef receives the Grand Prix at the third Print Biennial (Bienal Americana de Grabado), Santiago, Chile, and the Grand Prix for painting from the State of Nordrhein-Westfalen, Germany. He is elected a member of the National Institute of Arts and Letters. The traveling exhibition *Albers* organized by the Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster opens in April 1968 and travels in Europe through January 1970.

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## 1970

The Alberses move from 8 North Forest Circle, New Haven, to 808 Birchwood Drive, Orange, Connecticut. Josef is made an honorary citizen of his birthplace, Bottrop.

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## 1971

Albers is the first living artist to have a retrospective exhibition at the Metropolitan Museum of Art, New York.

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## 1972

Continuing his collaboration with architects, Josef designs a steel structural constellation sculpture, *Two Supraportas*, for the facade of the new Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster. Other architectural works for this year are *Gemini*, a stainless steel structural constellation relief for the Grand Avenue National Bank lobby in Kansas City, Missouri, and *Reclining Figure*, a mosaic mural for the Celanese Building, Rockefeller Center, in Manhattan (destroyed in 1980).

Publication of *Formulation: Articulation*, a screen-print portfolio that reprises Josef's life's work.

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## 1973

Josef designs a free-standing sculptural wall for Stanford University. He receives the College Art Association's Distinguished Teaching Award.

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## 1975

Josef receives the Fine Arts Medal of the American Institute of Architects.

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## 1976

At the invitation of a former student, the architect Harry Seidler, Josef designs the

structural constellation sculpture *Wrestling* for the outside elevation of Seidler's Mutual Life Center in Sydney, Australia.

Josef Albers dies on March 25 in New Haven, Connecticut. He is buried in Orange, Connecticut.

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## 1980

Josef's *Stanford Wall* (designed in 1973) is constructed on the University campus.

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## 1983

Anni Albers presides over the opening of the Josef Albers Museum in Bottrop, Germany.

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## 1994

Anni Albers dies on May 9, the sixty-ninth anniversary of her marriage to Josef, in Orange, Connecticut. She is buried next to Josef in gravesites they selected together.



10

Fig. 10: Josef and Anni Albers at Black Mountain College, 1938. Photo: Theodore Dreier

# Catalogue of Works on Display

# 1

*Sandgrube II* (Sand mine II), ca. 1916  
Linoleum cut on paper  
10 3/8 x 11 1/4 in. (26.4 x 28.6 cm)  
1976.4.5

# 2

Untitled (Sand mine), ca. 1916  
Ink on paper  
8 3/4 x 10 1/4 in. (22.2 x 26 cm)  
1976.3.25

# 3

Untitled (Rabbit), ca. 1916  
Lithographic crayon on paper  
10 1/4 x 14 3/8 in. (26 x 36.5 cm)  
1976.3.11

# 4

Untitled (Rabbit), ca. 1916  
Lithographic crayon on tracing paper  
10 1/4 x 13 3/8 in. (26 x 34 cm)  
1976.3.11

# 5

Untitled (Rabbit), ca. 1916  
Transfer stone lithograph on paper  
10 3/4 x 13 in. (27.3 x 33 cm)  
1976.4.24

# 6

Untitled (flute player and figure from  
*The Green Flute* series), ca. 1917  
Transfer stone lithograph on wax paper  
8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)  
1976.4.36

# 7

Untitled (flute player from  
*The Green Flute* series), ca. 1917  
Ink and green pencil on paper  
10 1/8 x 13 5/8 in. (25.7 x 34.6 cm)  
1976.3.436

# 8

*Aquarium*, 1934  
Woodblock on Japanese paper  
10 x 13 7/8 in. (25.4 x 35.2 cm)  
1976.4.73

# 9

Study for *Aquarium*, ca. 1934  
Ink and pencil on paper  
8 3/16 x 11 5/8 in. (20.8 x 29.5 cm)  
1976.3.118

# 10

*Cosmic*, 1934  
Woodblock  
deckle edge book paper  
13 x 15 3/4 in. (33 x 40 cm)  
1976.4.80

# 11

Untitled, ca. 1936  
Oil on blotting paper  
19 1/8 x 24 in. (48.6 x 60.9 cm)  
1976.2.248

# 12

Untitled, ca. 1936  
Oil on blotting paper  
19 1/8 x 24 in. (48.6 x 60.9 cm)  
1976.2.249

# 13

Untitled, ca. 1934  
Pencil on paper  
6 1/8 x 8 1/4 in. (15.6 x 20.9 cm)  
1976.3.587

# 14

Untitled, ca. 1934  
Pencil on paper  
5 7/8 x 8 3/16 in. (14.9 x 20.8 cm)  
1976.3.581

# 15

Untitled, ca. 1938  
Ink on paper  
11 x 8 9/16 in. (27.9 x 21.8 cm)  
1976.3.594

# 16

Untitled, ca. 1938  
Ink on paper  
8 1/2 x 11 in. (21.6 x 27.9 cm)  
1976.3.688

# 17

*Alpha*, 1939  
Stone lithograph on paper  
25 1/2 x 19 3/4 in. (64.8 x 50.2 cm)  
1976.4.83

# 18

*Maternity*, 1942  
Drypoint on Japanese paper  
12 15/16 x 9 15/16 in. (32.9 x 25.2 cm)  
1976.4.96

# 19

*Beta*, 1939  
Stone lithograph on paper  
19 3/4 x 25 1/2 in. (50.2 x 64.8 cm)  
1976.4.84

# 20

Study for *Maternity*, ca. 1942  
Pencil on paper  
8 1/8 x 5 1/2 in. (20.6 x 13.9 cm)  
1976.3.252

# 21

Study for *Maternity*, ca. 1942  
Ink and pencil on paper  
8 1/8 x 5 1/2 in. (20.6 x 13.9 cm)  
1976.3.253

# 22

*Involute*, 1944  
Cork relief on kozo paper  
11 3/8 x 17 3/4 in. (28.9 x 45.1 cm)  
1976.4.115

# 23

Study for *Involute*, ca. 1944  
Pencil on paper  
5 7/16 x 8 7/16 in. (13.8 x 21.4 cm)  
1976.3.687

# 24

Study for *Involute*, ca. 1944  
Pencil on paper  
13 x 13 1/2 in. (33 x 34.3 cm)  
1976.3.699

# 25

Study for *Involute*, ca. 1944  
Pencil on paper  
11 3/8 x 13 1/4 in. (28.9 x 33.7 cm)  
1976.3.698

# 26

*Nippon A*, 1942  
Drypoint on paper  
8 5/8 x 11 5/8 in. (21.9 x 29.5 cm)  
1976.4.98

# 27

*Nippon B*, 1942  
Drypoint on paper  
8 3/4 x 11 1/2 in. (22.2 x 29.2 cm)  
1976.4.99

## 28

Untitled, ca. 1940  
Ink on paper  
5 1/2 x 7 1/2 in. (13.9 x 19.1 cm)  
1976.3.494

## 29

Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)  
1976.3.560

## 30

Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)  
1976.3.561

## 31

Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)  
1976.3.562

## 32

Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)  
1976.3.563

## 33

Untitled, ca. 1940  
Ink on paper  
4 x 6 in. (10.2 x 15.2 cm)  
1976.3.564

## 34

Untitled, ca. 1940  
Ink on paper  
5 3/8 x 8 1/2 in. (13.7 x 21.6 cm)  
1976.3.576

## 35

*Adapted*, 1944  
Woodblock on paper  
12 1/2 x 15 7/8 in. (31.8 x 40.3 cm)  
1976.4.109

## 36

*Adapted B*, 1944  
Woodblock on paper  
13 x 15 in. (33 x 38.1 cm)  
1976.4.110

## 37

*Adjusted*, 1944  
Woodblock on paper  
13 5/8 x 16 in. (34.6 x 40.6 cm)  
1976.4.111

## 38

Study for *Adapted*, ca. 1944  
Ink and pencil on paper  
12 3/16 x 14 1/8 in. (30.9 x 35.9 cm)  
1976.3.256

## 39

Study for *Adjusted*, ca. 1942  
Pencil on paper  
10 1/4 x 12 3/8 in. (26 x 31.5 cm)  
1976.3.241

## 40

Study for *Adjusted*, ca. 1944  
Pencil on paper  
12 3/4 x 13 in. (32.4 x 33 cm)  
1976.3.693

## 41

Study for *Adapted*, ca. 1944  
Pencil on paper  
5 7/8 x 8 1/4 in. (14.9 x 20.9 cm)  
1976.3.694

## 42

Study for *Adapted*, ca. 1944  
Ink on paper  
6 1/8 x 7 1/4 in. (15.6 x 18.4 cm)  
1976.3.695

## 43

Study for *Adapted*, ca. 1944  
Pencil on paper  
5 3/4 x 11 3/4 in. (14.6 x 29.8 cm)  
1976.3.690

## 44

Study for *Adapted (Blutegel [Leeches])*, ca. 1944  
Ink and pencil on paper  
6 1/4 x 9 3/8 in. (15.9 x 23.8 cm)  
1976.3.691

## 45

*Contra*, 1944  
Linoleum cut on paper  
13 x 15 in. (33 x 38.1 cm)  
1976.4.112

## 46

Study for *Contra*, ca. 1944  
Ink and pencil on paper  
10 x 14 in. (25.4 x 35.6 cm)  
1976.3.670

## 47

Study for *Contra*, 1944  
Ink, pencil, and gouache on paper  
13 x 14 1/4 in. (33 x 36.8 cm)  
1976.3.671

## 48

Study for *Contra*, ca. 1944  
Ink, red pencil, and gouache on paper  
10 1/8 x 14 in. (25.7 x 35.6 cm)  
1976.3.620

## 49

Study for *Contra*, 1944  
Ink and pencil on paper  
13 x 14 7/8 in. (33 x 37.8 cm)  
1976.3.186

## 50

*Fenced*, 1944  
Linoleum cut on paper  
12 1/2 x 16 in. (31.7 x 40.6 cm)  
1976.4.113

## 51

Study for *Fenced*, ca. 1944  
Ink and pencil on paper  
6 1/8 x 7 1/2 in. (15.6 x 19 cm)  
1976.3.259

## 52

Study for *Fenced*, ca. 1944  
Ink and pencil on paper  
7 1/2 x 27 5/8 in. (19 x 27 cm)  
1976.3.187

## 53

*Multiplex A*, 1947  
Woodblock on paper  
16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)  
1976.4.120

## 54

*Multiplex B*, 1948  
Woodblock on paper  
16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)  
1976.4.121

## 55

*Multiplex C*, 1948  
Woodblock on paper  
16 x 11 1/2 in. (40.6 x 29.2 cm)  
1976.4.122

## 56

*Multiplex D*, 1948  
Woodblock on paper  
12 3/4 x 16 in. (32.4 x 40.6 cm)  
1976.4.123

## 57

Study for *Multiplex B*, ca. 1948  
Pencil on tracing paper  
with red pencil on verso  
13 1/4 x 9 in. (33.7 x 22.8 cm)  
1976.3.510

## 58

Study for *Multiplex C*, ca. 1948  
Pencil on tracing paper  
13 3/4 x 8 5/16 in. (35 x 21.1 cm)  
1976.3.514

## 59

Study for *Multiplex B*, ca. 1948  
Pencil and blue pencil on tracing paper  
13 3/8 x 8 7/8 in. (33.9 x 22.6 cm)  
1976.3.517

## 60

Study for *Multiplex C*, ca. 1948  
Pencil on paper  
13 x 8 3/4 in. (33 x 22.2 cm)  
1976.3.646

## 61

Study for *Multiplex A*, ca. 1948  
Pencil on paper  
12 3/4 x 8 3/8 in. (32.4 x 21.3 cm)  
1976.3.645

## 62

Study for *Multiplex B*, ca. 1948  
Gouache over proof of woodblock print  
15 15/16 x 11 9/16 in. (40.5 x 29.4 cm)  
1976.3.700

## 63

Study for *Multiplex B*, ca. 1948  
Gouache over proof of woodblock print  
15 15/16 x 11 9/16 in. (40.5 x 29.4 cm)  
1976.3.701

## 64

Study for *Multiplex C*, ca. 1948  
Gouache over proof of woodblock print  
15 3/8 x 10 1/8 in. (39.1 x 25.7 cm)  
1976.3.702

## 65

Study for *Multiplex A*, ca. 1948  
Gouache over proof of woodblock print  
16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)  
1976.3.703

## 66

Study for *Multiplex C*, ca. 1948  
Pencil on paper  
13 7/8 x 7 5/8 in. (35.2 x 19.4 cm)  
1976.3.644

## 67

Study for *Multiplex C*, ca. 1948  
Pencil on paper  
13 7/8 x 8 3/8 in. (35.2 x 21.3 cm)  
1976.3.673

## 68

Study for *Multiplex D*, ca. 1948  
Pencil on paper  
8 1/2 x 11 in. (21.6 x 27.9 cm)  
1976.3.679

## 69

Study for *Multiplex D*, ca. 1948  
Pencil on paper  
8 1/2 x 11 in. (21.6 x 27.9 cm)  
1976.3.665

## 70

Study for *Multiplex D*, ca. 1948  
Pencil on paper  
10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)  
1976.3.666

## 71

Study for *Multiplex D*, ca. 1948  
Pencil on paper  
10 15/16 x 13 7/8 in. (27.8 x 35.2 cm)  
1976.3.664

## 72

*Interlinear N 65*, 1962  
Zinc plate lithograph, offset to printing  
on paper  
22 x 30 in. (55.9 x 76.2 cm)  
1976.4.154

## 73

*Interlinear N 32 gr*, 1962  
Zinc plate lithograph, offset to stone  
for printing on paper  
22 x 30 in. (55.9 x 76.2 cm)  
1976.4.153

## 74

Untitled structural constellation, ca. 1958  
Ink and pencil on graph paper  
17 x 22 in. (43.2 x 55.9 cm)  
1976.3.372

## 75

Study for a structural  
constellation, ca. 1956  
Ink and pencil on paper  
11 x 19 1/4 in. (27.9 x 48.9 cm)  
1976.3.338

## 76

Structural constellation  
studies for *Stanford  
University Wall*, ca. 1973  
Pencil on tracing paper  
9 3/8 x 23 5/8 in. (23.8 x 60 cm)  
1976.3.520

## 77

*EK If*, 1970  
Screenprint on paper  
21 5/8 x 21 5/8 in. (55 x 55 cm)  
1976.4.203.6

## 78

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/8 in. (30.5 x 33.3 cm)  
1976.2.57

## 79

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/16 in. (30.5 x 33.2 cm)  
1976.2.61

## 80

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 13 1/8 in. (30.5 x 33.3 cm)  
1976.2.354

## 81

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 12 in. (30.5 x 30.5 cm)  
1976.2.287

## 82

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper with varnish  
13 1/4 x 12 in. (33.7 x 30.5 cm)  
1976.2.151

## 83

Study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
12 x 8 1/4 in. (30.5 x 20.9 cm)  
1976.2.137

## 84

Color study for screenprint *EK If*, ca. 1970  
Oil on blotting paper  
6 1/16 x 12 in. (15.4 x 30.5 cm)  
1976.2.1273

## 85

*Full*, 1962  
Screenprint  
16 1/2 x 16 1/2 in. (41.9 x 41.9 cm)  
1976.4.156.6

## 86

Study for screenprint *Full*, ca. 1962  
Oil on blotting paper  
11 15/16 x 12 1/16 in. (30.3 x 30.6 cm)  
1976.2.299

## 87

*Palatial*, 1965  
Screenprint on Bristol paper  
17 x 17 in. (43.2 x 43.2 cm)  
1976.4.165.2

## 88

*WLS (White Line Square) XI*, 1966  
Three-color aluminum plate lithograph on cover paper  
20 3/4 x 20 3/4 in. (52.7 x 52.7 cm)  
1976.4.172.3

## 89

Study for *WLS (White Line Square) XI*, ca. 1966  
Oil on blotting paper  
13 1/16 x 5 in. (33.2 x 12.7 cm)  
1976.2.1401

## 90

Color study for an *Homage to the Square*, ca. 1966  
Oil on blotting paper  
10 3/16 x 3 1/8 in. (25.9 x 7.9 cm)  
1976.2.1510

## 91

Color study, ca. 1966  
Oil on paper  
3 x 5 in. (7.6 x 12.7 cm)  
1976.2.1287

## 92

Color study, ca. 1966  
Oil on paper  
6 x 9 3/8 in. (15.2 x 23.8 cm)  
1976.2.1382

## 93

Color study, ca. 1966  
Oil on card stock  
4 3/16 x 8 7/8 in. (10.6 x 22.5 cm)  
1976.2.1353

## 94

Color study, ca. 1966  
Oil on card stock  
3 3/8 x 8 7/8 in. (8.6 x 22.5 cm)  
1976.2.1381

## 95

Color study, ca. 1966  
Oil on blotting paper  
10 1/4 x 4 in. (26 x 10.2 cm)  
1976.2.1221

## 96

*WLS (White Line Square) XIII*, 1966  
Three-color aluminum plate lithograph on cover paper  
20 3/4 x 20 3/4 in. (52.7 x 52.7 cm)  
1976.4.172.5

## 97

Color study for *WLS (White Line Square) XIII*, ca. 1966  
Oil and white gouache on blotting paper  
13 1/8 x 11 15/16 in. (33.3 x 30.3 cm)  
1976.3.319

## 98

Color study for *WLS (White Line Square) XIII*, ca. 1966  
Oil on blotting paper  
13 3/16 x 4 9/16 in. (33.5 x 11.6 cm)  
1976.2.1430

## 99

Study for a *Variant*, ca. 1947  
Oil and pencil on blotting paper  
9 1/2 x 12 1/16 in. (24.1 x 30.6 cm)  
1976.2.270

## 100

*Variant I*, 1967  
Screenprint on paper  
17 x 17 in. (43.2 x 43.2 cm)  
1976.4.173.1

## 101

Study for a *Variant*, ca. 1967  
Oil on blotting paper  
9 3/8 x 3 15/16 in. (23.8 x 10 cm)  
1976.2.1498

## 102

*Red Orange Wall*, 1970–71  
Screenprint on Bristol paper  
26 x 33 in. (66 x 83.8 cm)  
1976.4.198

## 103

Study for *Red Orange Wall*, ca. 1970  
Oil on blotting paper  
12 x 13 1/8 in. (30.5 x 33.3 cm)  
1976.2.1414



“Abstract art is neither new nor unusual.”

Josef Albers, *Abstract Art*, 1935







## Exhibition Catalogues and other Publications by the Fundación Juan March

The Fundación Juan March has published more than 180 catalogues, most of them now sold out, of the exhibitions it has presented in its Madrid, Cuenca and Palma exhibition spaces. Starting in January 2014, these catalogues are now available in digital format on our webpage *All Our Art Catalogues since 1973*, at [www.march.es](http://www.march.es)

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### 1966

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Text by Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca

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### 1969

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca (1<sup>st</sup> ed.)

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### 1973

☞ ARTE'73. Multilingual ed. (Spanish, English, French, Italian and German)

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### 1974

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel. Bilingual ed. (Spanish/English). Published by the Museo de Arte Abstracto Español, Cuenca (2<sup>nd</sup> ed., rev. and exp.)

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### 1975

☞ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

☞ EXPOSICIÓN ANTOLÓGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

☞ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1976

☞ JEAN DUBUFFET. Text by Jean Dubuffet

☞ ALBERTO GIACOMETTI. Colección

de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

☞ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1977

☞ ARTE USA. Text by Harold Rosenberg

☞ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

☞ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

☞ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) 📄

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

☞ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1978

☞ ARS MEDICA. Text by Carl Ziegler

☞ FRANCIS BACON. Text by Antonio Bonet Correa

☞ BAUHAUS. Texts by Hans M. Wingler, Will Grohmann, Jürgen Joedicke, Nikolaus Pevsner, Hans Eckstein, Oskar Schlemmer, László Moholy-Nagy, Otto Stelzer and Heinz Winfried Sabais. Published by the Institut für Auslandsbeziehungen, Stuttgart, 1976

☞ KANDINSKY: 1923-1944. Texts by Werner Haftmann, Gaëtan Picon and Wassily Kandinsky

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH

☞ IV EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1979

☞ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

☞ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

☞ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

☞ GOYA. CAPRICHOS, DESASTRES, TAURAMAQUIA, DISPARATES. Text by Alfonso E. Pérez-Sánchez (1<sup>st</sup> ed.)

☞ V EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1980

☞ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

☞ ROBERT MOTHERWELL. Text by Barbaralee Diamonstein and Robert Motherwell

☞ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

☞ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1981

☞ MINIMALART. Text by Phyllis Tuchman

☞ PAUL KLEE. Óleos, acuarelas, dibujos y grabados. Text by Paul Klee

☞ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

☞ MEDIO SIGLO DE ESCULTURA: 1900-1945. Text by Jean-Louis Prat

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel

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### 1982

☞ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

☞ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

☞ PINTURA ABSTRACTA ESPAÑOLA: 1960-1970. Text by Rafael Santos Torroella

☞ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

☞ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

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### 1983

☞ ROY LICHTENSTEIN: 1970-1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

☞ FERNAND LÉGER. Text by Antonio Bonet Correa and Fernand Léger

☞ PIERRE BONNARD. Text by Ángel González García

☞ ALMADA NEGREIROS. Texts by Margarida Acciaiuoli, Antonio Espina, Ramón Gómez de la Serna, José Augusto França, Jorge de Sena, Lima

de Freitas and Almada Negreiros. Published by the Ministério da Cultura de Portugal, Lisbon, 1983

👁️ ARTE ABSTRACTO ESPAÑOL EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego

👁️ GRABADO ABSTRACTO ESPAÑOL. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego. [This catalogue accompanied the exhibition of the same name that traveled to 44 Spanish venues between 1983 and 1999.]

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### 1984

👁️ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

👁️ JOSEPH CORNELL. Text by Fernando Huici

👁️ FERNANDO ZÓBEL. Text by Francisco Calvo Serraller. Madrid and 🇨🇪

👁️ JULIA MARGARET CAMERON: 1815–1879. Texts by Mike Weaver and Julia Margaret Cameron. English ed. (Offprint: Spanish translation of text by Mike Weaver). Published by John Hansard Gallery & The Herbert Press Ltd., Southampton, 1984

👁️ JULIUS BISSIER. Text by Werner Schmalenbach

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### 1985

👁️ ROBERT RAUSCHENBERG. Text by Lawrence Alloway

👁️ VANGUARDIA RUSA: 1910–1930. Museo y Colección Ludwig. Text by Evelyn Weiss

👁️ DER DEUTSCHE HOLZSCHNITT IM 20. Text by Gunther Thiem. German ed. (Offprint: Spanish translations of texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1984

👁️ ESTRUCTURAS REPETITIVAS. Text by Simón Marchán Fiz

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### 1986

👁️ MAX ERNST. Texts by Werner Spies and Max Ernst

👁️ ARTE, PAISAJE Y ARQUITECTURA. El arte referido a la arquitectura en la República Federal de Alemania. Texts by Dieter Honisch and Manfred Sack. German ed. (Offprint: Spanish translation of introductory texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1983

👁️ ARTE ESPAÑOL EN NUEVA YORK: 1950–1970. Colección Amos Cahan. Text by Juan Manuel Bonet

👁️ OBRAS MAESTRAS DEL MUSEO DE WUPPERTAL. De Marées a Picasso. Texts by Sabine Fehleemann and Hans Günter Wachtmann

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### 1987

👁️ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

👁️ IRVING PENN. Text by John Szarkowski. English ed. published by The Museum of Modern Art, New York, 1984 (repr. 1986)

👁️ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

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### 1988

👁️ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

👁️ ZERO, A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeier. Bilingual ed. (Spanish/English)

👁️ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

👁️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1<sup>st</sup> ed.)

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### 1989

👁️ RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croës, François Daulte, Paul Lebeer and René Magritte

👁️ EDWARD HOPPER. Text by Gail Levin

👁️ ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

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### 1990

👁️ ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

👁️ CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlík

👁️ ANDY WARHOL. COCHES. Texts by Werner Spies, Christoph Becker and Andy Warhol

👁️ COL·LECCIÓ MARCH. ART ESPANYOL

CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

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### 1991

👁️ PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

👁️ VIEIRA DA SILVA. Texts by Fernando Pernes, Julián Gállego, M<sup>o</sup> João Fernandes, René Char (in French), António Ramos Rosa (in Portuguese) and Joham de Castro

👁️ MONET EN GIVERNY. Colección del Museo Marmottan de París. Texts by Arnaud d'Hauterives, Gustave Geffroy and Claude Monet

👁️ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2<sup>nd</sup> ed.)

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### 1992

👁️ RICHARD DIEBENKORN. Text by John Elderfield

👁️ ALEXEJ VON JAWLENSKY. Text by Angelica Hawlensky

👁️ DAVID HOCKNEY. Text by Marco Livingstone

👁️ COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (German ed.)

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### 1993

👁️ MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

👁️ PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

👁️ MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

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### 1994

👁️ GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

👁️ ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

👁️ TESOROS DEL ARTE JAPONÉS.

Período Edo: 1615–1868. Colección del Museo Fuji, Tokio. Texts by Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshiaki Yabe, Hirokazu Arakawa and Yoshihiko Sasama

👁️ FERNANDO ZÓBEL. RÍO JÚCAR. Texts by Fernando Zóbel and Rafael Pérez-Madero 🇨🇪

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### 1995

👁️ KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898–1918. Texts by Gerbert Frodl and Stephan Koja

👁️ ROUAULT. Texts by Stephan Koja, Jacques Maritain and Marcel Arland

👁️ MOTHERWELL. Obra gráfica: 1975–1991. Colección Kenneth Tyler. Text by Robert Motherwell 🇨🇪

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### 1996

👁️ TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

👁️ TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

👁️ MILLARES. Pinturas y dibujos sobre papel: 1963–1971. Text by Manuel Millares 🇨🇪

👁️ MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1<sup>st</sup> ed.)

👁️ PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

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### 1997

👁️ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

👁️ EMIL NOLDE. NATURALEZA Y RELIGIÓN. Text by Manfred Reuther

👁️ FRANK STELLA. Obra gráfica: 1982–1996. Colección Tyler Graphics. Texts by Sidney Guberman, Dorine Mignot and Frank Stella 🇨🇪

👁️ EL OBJETO DEL ARTE. Text by Javier Maderuelo 🇨🇪

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1<sup>st</sup> ed.)

#### 1998

☞ AMADEO DE SOUZA-CARDOSO. Texts by Javier Maderuelo, Antonio Cardoso and Joana Cunha Leal

☞ PAUL DELVAUX. Text by Gisèle Ollinger-Zinque

☞ RICHARD LINDNER. Text by Werner Spies

#### 1999

☞ MARC CHAGALL. TRADICIONES JUDÍAS. Texts by Sylvie Forestier, Benjamin Harshav, Meret Meyer and Marc Chagall

☞ KURT SCHWITTERS Y EL ESPÍRITU DE LA UTOPIA. Colección Ernst Schwitters. Texts by Javier Maderuelo, Markus Heinzelmann, Lola and Bengt Schwitters

☞ LOVIS CORINTH. Texts by Thomas Deecke, Sabine Fehleemann, Jürgen H. Meyer and Antje BIRTHÄLMER

☞ MIQUEL BARCELÓ. Cerámiques: 1995–1998. Text by Enrique Juncosa. Bilingual ed. (Spanish/Catalan) **P C**

☞ FERNANDO ZÓBEL. Obra gráfica completa. Text by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 **P C**

#### 2000

☞ VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

☞ EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger  
SCHMIDT-ROTTLUFF. Colección Brücke-Museum Berlin. Text by Magdalena M. Moeller

☞ NOLDE. VISIONES. Acuarelas. Colección de la Fundación Nolde-Seebüll. Text by Manfred Reuther **P C**

☞ LUCIO MUÑOZ. ÍNTIMO. Text by Rodrigo Muñoz Avía **C**

☞ EUSEBIO SEMPERE. PAISAJES. Text by Pablo Ramírez **P C**

#### 2001

☞ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Text by Sabine Fehlemann

☞ ADOLPH GOTTLIEB. Text by Sanford Hirsch

☞ MATISSE. ESPÍRITU Y SENTIDO. Obra sobre papel. Texts by Guillermo Solana, Marie-Thérèse Pulvenis de Séligny and Henri Matisse

☞ RÓDCHENKO. GEOMETRÍAS. Texts by Alexandr Lavrentiev and Alexandr Ródchenko **P C**

#### 2002

☞ GEORGIA O'KEEFFE. NATURALEZAS ÍNTIMAS. Texts by Lisa M. Messinger and Georgia O'Keeffe

☞ TURNER Y EL MAR. Acuarelas de la Tate. Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft

☞ MOMPÓ. Obra sobre papel. Texts by Dolores Durán Úcar **C**

☞ RIVERA. REFLEJOS. Texts by Jaime Brihuega, Marisa Rivera, Elena Rivera, Rafael Alberti and Luis Rosales **C**

☞ SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura **P C**

#### 2003

☞ ESPÍRITU DE MODERNIDAD. DE GOYA A GIACOMETTI. Obra sobre papel de la Colección Kornfeld. Text by Werner Spies

☞ KANDINSKY. ORIGEN DE LA ABSTRACCIÓN. Texts by Valeriano Bozal, Marion Ackermann and Wassily Kandinsky

☞ CHILLIDA. ELOGIO DE LA MANO. Text by Javier Maderuelo **P C**

☞ GERARDO RUEDA. CONSTRUCCIONES. Text by Barbara Rose **C**

☞ ESTEBAN VICENTE. Collages. Texts by José María Parreño and Elaine de Kooning **C**

☞ LUCIO MUÑOZ. ÍNTIMO. Texts by Rodrigo Muñoz Avía and Lucio Muñoz **P**

MUSEU D'ART ESPANYOL  
CONTEMPORANI. PALMA.FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Catalan/Spanish and English/German, 2<sup>nd</sup> ed. rev. and exp.)

#### 2004

☞ MAESTROS DE LA INVENCION DE LA COLECCIÓN E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE. Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

☞ FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París. Texts by Delfín Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos. Bilingual ed. (Spanish/French)

☞ LIUBOV POPOVA. Text by Anna María Guasch **P C**

☞ ESTEBAN VICENTE. GESTO Y COLOR. Text by Guillermo Solana **P**

☞ LUIS GORDILLO. DUPLEX. Texts by Miguel Cereceda and Jaime González de Aledo. Bilingual ed. (Spanish/English) **P C**

☞ NEW TECHNOLOGIES. NEW ICONOGRAPHY, NEW PHOTOGRAPHY. Photography of the 80's and 90's in the Collection of the Museo Nacional Centro de Arte Reina Sofía. Texts by Catherine Coleman, Pablo Llorca and María Toledo. Bilingual ed. (Spanish/English) **P C**

KANDINSKY. Acuarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) **P C**

#### 2005

☞ CONTEMPORANEA. Kunstmuseum Wolfsburg. Texts by Gijs van Tuyl, Rudi Fuchs, Holger Broeker, Alberto Ruiz de Samaniego and Susanne Köhler. Bilingual ed. (Spanish/English)

☞ ANTONIO SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura. Bilingual ed. (Spanish/English)

☞ CELEBRATION OF ART: A Half Century of the Fundación Juan March. Texts by Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina, Juan Navarro Baldeweg and Javier Fuentes. Spanish and English eds.

☞ BECKMANN. Von der Heydt-Museum, Wuppertal. Text by Sabine Fehlemann. Bilingual ed. (Spanish/German) **P C**

☞ EGON SCHIELE. IN BODY AND SOUL. Text by Miguel Sáenz. Bilingual ed. (Spanish/English) **P C**

☞ LICHTENSTEIN: IN PROCESS. Texts by Juan Antonio Ramírez and Clare Bell. Bilingual ed. (Spanish/English) **P C**

☞ FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection. Text by Francisco Caja. Bilingual ed. (Spanish/English) **P C**

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 2<sup>nd</sup> ed.)

#### 2006

☞ OTTO DIX. Text by Ulrike Lorenz. Bilingual ed. (Spanish/English)

☞ CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art. Texts by Stephan Kojka, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerkandl. Spanish, English and German eds. Published by Prestel, Munich/Fundación Juan March, Madrid, 2006

☞ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perhelfter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro

LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Boloños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL. IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broeker. Bilingual ed. (Spanish/English) **P C**

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11<sup>th</sup> ed., 1<sup>st</sup> ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

#### 2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio

Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS, A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

☞ EQUIPO CRÓNICA. CRÓNICAS REALES. Texts by Michèle Dalmace, Fernando Marías and Tomás Llorens. Bilingual ed. (Spanish/English) **P C**

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: [www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp](http://www.march.es/arte/palma/anteriores/CatalogoMinimal/index.asp). Spanish, Catalan, English and German eds. **P**

## 2008

MAXImin: Maximum Minimization in Contemporary Art. Texts by Renate Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

☞ ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English) **P C**

JOAN HERNÁNDEZ PIJUAN: THE DISTANCE OF DRAWING. Texts by Valentín Roma, Peter Dittmar and

Narcís Comadira. Bilingual ed. (Spanish/English) **P C**

Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

## 2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

☞ Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds. **P C**

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

☞ CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓN JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3<sup>rd</sup> ed. rev. and exp.)

## 2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

Supplementary publication: William Shakespeare and Thomas Middleton. TIMON OF ATHENS (1623). With illustrations by Wyndham Lewis and additional text by Paul Edwards, translation and notes by Ángel-Luis Pujante and Salvador Oliva. Bilingual ed. (Spanish/English)

Supplementary publication: Wyndham Lewis. BLAST. Revista del gran vórtice inglés (1914). Additional texts by Paul Edwards and Kevin Power. Spanish semi-facsimile ed., translation and notes by Yolanda Morató

☞ PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1948–1968). Texts by Alfonso de la Torre and Christine Jouishomme. Bilingual ed. (Spanish/English) **P C**

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886). Texts by Linda S. Ferber, Barbara Deyer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt and Sarah Barr Snook. Spanish and English eds.

Supplementary publication: Asher B. Durand. LETTERS ON LANDSCAPE PAINTING (1855). Spanish semi-facsimile ed. and English facsimile ed. PICASSO. Suite Vollard. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed. 1<sup>st</sup> ed. 1996)

## 2011

☞ COLD AMERICA: GEOMETRIC ABSTRACTION IN LATIN AMERICA (1934–1973). Texts by Osbel Suárez, César Paternosto, María Amalia García, Ferreira Gullar, Luis Pérez-Oramas, Gabriel Pérez-Barreiro and Michael Nungesser. Spanish and English eds.

WILLI BAUMEISTER. PINTURAS Y DIBUJOS. Texts by Willi Baumeister, Felicitas Baumeister, Martin Schieder, Dieter Schwarz, Elena Pontiggia and Hadwig Goetz. Spanish, German and Italian eds. **P**

ALEKSANDR DEINEKA (1899–1969). AN AVANT-GARDE FOR THE PROLETARIAT. Texts by Manuel Fontán del Junco, Christina Kiaer, Boris Groys, Fredric Jameson, Ekaterina Degot, Irina Leytes and Alessandro de Magistris. Spanish and English eds.

Supplementary publication: Boris Úralski. EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

## 2012

☞ GIANDOMENICO TIEPOLO (1727–1804): TEN FANTASY PORTRAITS. Texts by Andrés Úbeda de los Cobos. Spanish and English eds.

VLADIMIR LEBEDEV (1891–1967). Texts by Masha Koval, Nicoletta Misler, Carlos Pérez, Françoise Lévêque and Vladimir Lebedev. Bilingual ed. (Spanish/English) **P C**

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