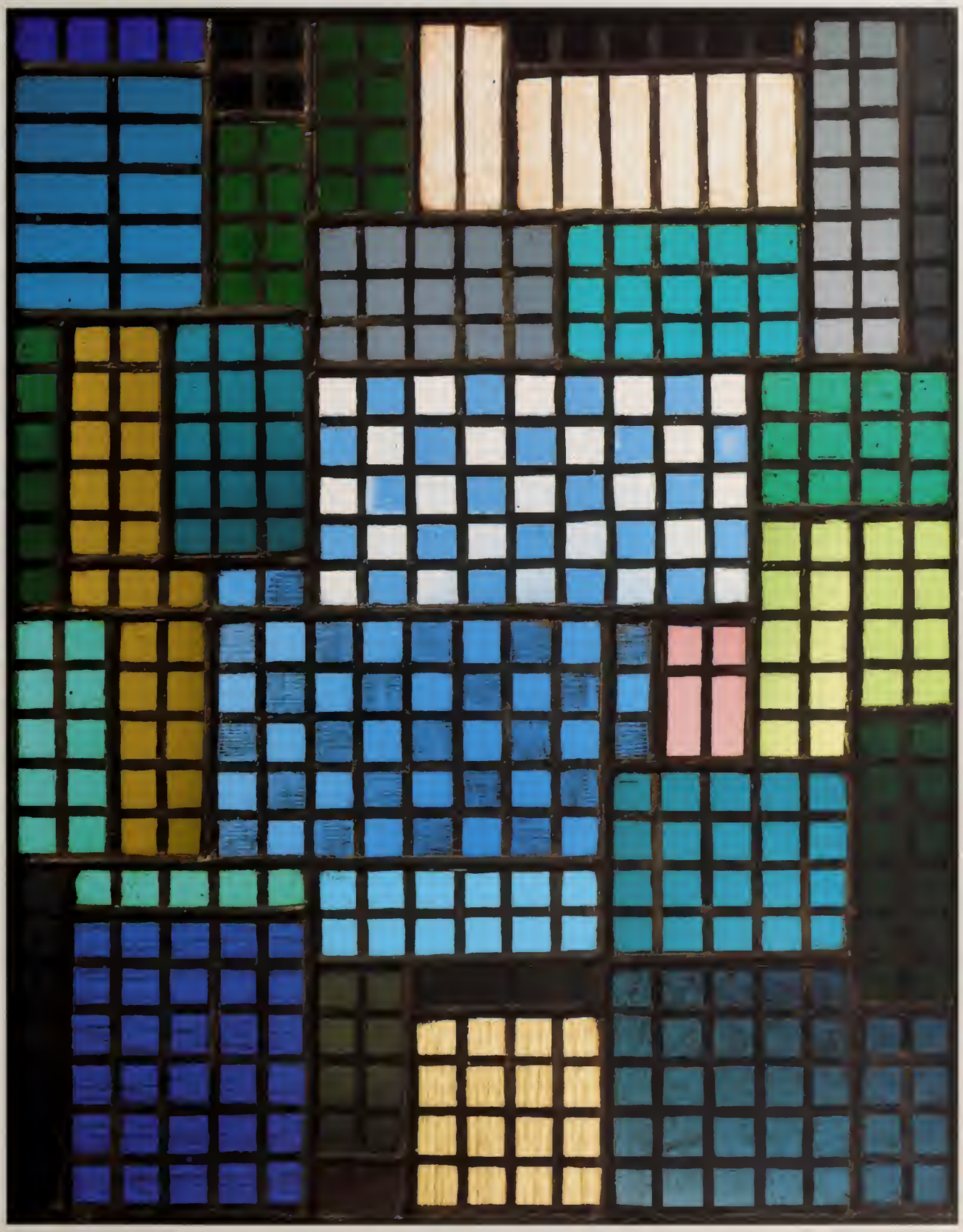
Josef Albers *Glass, Color, and Light*



Josef Albers *Glass, Color, and Light*

152 pages with 56 full-color plates and
19 black-and-white illustrations

As a master at Germany's Bauhaus until 1933, and then as a professor in American schools such as Black Mountain College and Yale University, Josef Albers (1888–1976) influenced scores of young artists. His *Homage to the Square* series of paintings remains a touchstone of twentieth-century art. Yet Albers's first great works of art—the glass pictures that he made in Germany starting in 1921—remain little known. First using found fragments of colored glass, and then employing a sophisticated sandblasting process on glass, Albers created a new art form as spectacular in its mastery of color and light as it was inherently fragile.

Josef Albers: Glass, Color, and Light is the first monograph devoted to Albers's work in glass. Accompanying the color reproductions of every extant glass picture is full documentation by Brenda Danilowitz of the Josef Albers Foundation. This volume also illustrates and provides information on Albers's architectural commissions in glass and those works that were lost or destroyed after the artist fled Nazi Germany. Essays by Nicholas Fox Weber, Executive Director of the Josef Albers Foundation, and Fred Licht, Curator of the Peggy Guggenheim Collection, illuminate the many themes suggested by this extraordinary group of works, while a chronology of Albers's life and professional career places the glass works in the context of his entire oeuvre. A statement by the artist, an exhibition history, and a select bibliography make this the first comprehensive source on the subject.

Cover:
Park, ca. 1924 (cat. no. 7). Glass, wire, metal, and paint, in wood frame; 49.5 x 38 cm (19½ x 15 inches). The Josef Albers Foundation.

Printed in Germany

Josef Albers *Glass, Color, and Light*

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An exhibition organized by the Peggy Guggenheim Collection, Venice, and the Josef Albers Foundation, Orange, Connecticut

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Peggy Guggenheim Collection, Venice
March 30–July 10, 1994

Palazzo delle Esposizioni, Rome
July 21–October 3, 1994

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June 7–Sept. 17, 1995

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Fall 1995

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Preface

Philip Rylands

In October 1942, at the opening party for her museum-gallery in New York, Peggy Guggenheim wore one earring by Alexander Calder and another by Yves Tanguy to show, as she wrote in her memoirs, "my impartiality between Surrealist and abstract art." Peggy's perception of Modern art as two opposite trends was derived, apparently, from Marcel Duchamp, who had taught her the difference between abstraction and Surrealism when she first decided to dedicate herself to art, in 1938. This impartiality is perhaps what makes the Peggy Guggenheim Collection unique. Its coverage of so much of early twentieth-century avant-garde art is such that one sometimes feels lured into identifying its lacunae, as if it were a stamp collection with incomplete sets. Although the collection includes works by Paul Klee and Vasily Kandinsky from their Bauhaus years, works by other masters of the school are missing. Given the preeminence of Josef Albers in the history of twentieth-century abstraction (both in Europe and America) and the importance of abstraction in Peggy's collection, his absence is curious. It was unlikely, however, that Albers and Peggy would have crossed paths in the 1940s, when he taught at Black Mountain College in North Carolina and she was based in New York. Furthermore, by the time Albers's fame began to spread in the United States during the 1950s, Peggy had already turned her back on New York and settled in Venice.

It is, therefore, with a proud sense of enriching one of the key elements of the Peggy Guggenheim Collection—European abstraction—that we present this exhibition, the first dedicated solely to Albers's works in glass and the first important exhibition in Italy of the artist's work. In addition, it marks a crescendo of interest in the production of the German Bauhaus.

In 1988, the Solomon R. Guggenheim Museum in New York organized a retrospective of the art of Albers, which was curated by Nicholas Fox Weber, Executive Director of the Josef Albers Foundation in Orange, Connecticut. The Josef Albers Foundation later, in 1991, made a munificent gift of nineteen works by Albers to the Solomon R. Guggenheim Foundation. Conversations between Nicholas Fox Weber and the Peggy Guggenheim Collection's Curator, Fred Licht, led to the conception of the current specialized exhibition project. We are extremely grateful to Nicholas Fox Weber and to

the trustees of the Josef Albers Foundation, who have in large part made this exhibition possible. The foundation has lent the majority of the works in the exhibition, making them available for additional showings, and has enthusiastically supported our requests for loans from other collections. The Josef Albers Foundation has also helped to resolve difficult questions of framing and installation and has assumed many of the preparatory costs. We would like to thank the foundation's Brenda Danilowitz, Curatorial Associate; Kelly Feeney, Curatorial Associate; and Phyllis Fitzgerald, Administrative Assistant, for their indefatigable work on the exhibition and this catalogue.

We would also like to express our gratitude to Jared Bark and James Dearing, whose inventive and meticulous framing has enabled us to show the glass works to the best possible effect for the first time. They have employed professionalism, technical know-how, and a sense of aesthetics in creating new standards for the presentation of these works, and they did so under a demanding schedule.

This catalogue is more than the permanent record of a transient event. Brenda Danilowitz has documented all known works on glass by Albers, extant or otherwise, and has thus contributed to the catalogue raisonné of Albers's oeuvre. This has been a major project, in research and in editing, conducted by the staff of the Josef Albers Foundation together with the Publications Department of the Solomon R. Guggenheim Museum—Anthony Calnek, Director of Publications, and Laura Morris, Associate Editor, in particular—and with Chiara Barbieri, Deputy Director's Assistant, of the Peggy Guggenheim Collection.

We would like to acknowledge the role of certain Guggenheim staff members who have worked beyond the call of duty to make *Josef Albers: Glass, Color, and Light* a success: Fred Licht contributed his expertise and wrote an essay for this catalogue; Paul Schwartzbaum, Chief Conservator and Assistant Director for Technical Services for the New York museum and Conservator for the Venice institution, carried out advisory and supervisory work that no one else could have done so ably. Renata Rossani, Administrator, stoically worked out all the shipping arrangements (and many other details) together with Chiara Barbieri. Claudia Rech, Development and Public Affairs Officer, and Annarita Fuso, Public Affairs Assistant, have managed the public-relations aspects of the project.

The Peggy Guggenheim Collection receives an important annual grant for its exhibitions and programs from the Regione Veneto. Since 1992, the collection has benefited greatly from the generous support of a group of international corporate benefactors, Intrapresæ Collezione Guggenheim. This association includes Aermec, Arclinea, Bisazza Mosaico, Cartiere Miliani Fabriano, Gruppo 3M Italia, Impresa Gadola, Istituto Poligrafico e Zecca dello Stato, Knoll Italia, Reggiani Illuminazione, Rex Built-in, Sàfilo Group, and Swatch. The Peggy Guggenheim Collection is grateful for financial support for specific aspects of the project from Alitalia and from the Josef Albers Foundation.

It has been a great pleasure to collaborate with the other institutions hosting *Josef Albers: Glass, Color, and Light*, including the Palazzo delle Esposizioni, Rome; IVAM Centre Julio González, Valencia; and Smith College Museum of Art, Northampton, Massachusetts.

This exhibition has been made possible both by the loan of works from the Josef Albers Foundation and by the generosity of other museums and collectors. The international loan of glass objects represents no small gesture of confidence and is a gratifying expression of support. Therefore, we most warmly thank Mr. and Mrs. James H. Clark, Jr. of Dallas, Texas; the Josef Albers Museum, Bottrop, Germany; the Department of Twentieth Century Art of the Metropolitan Museum of Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Kunsthaus Zürich; as well as our colleagues at the Solomon R. Guggenheim Museum.

A New Light: Josef Albers's Work in Glass

Nicholas Fox Weber

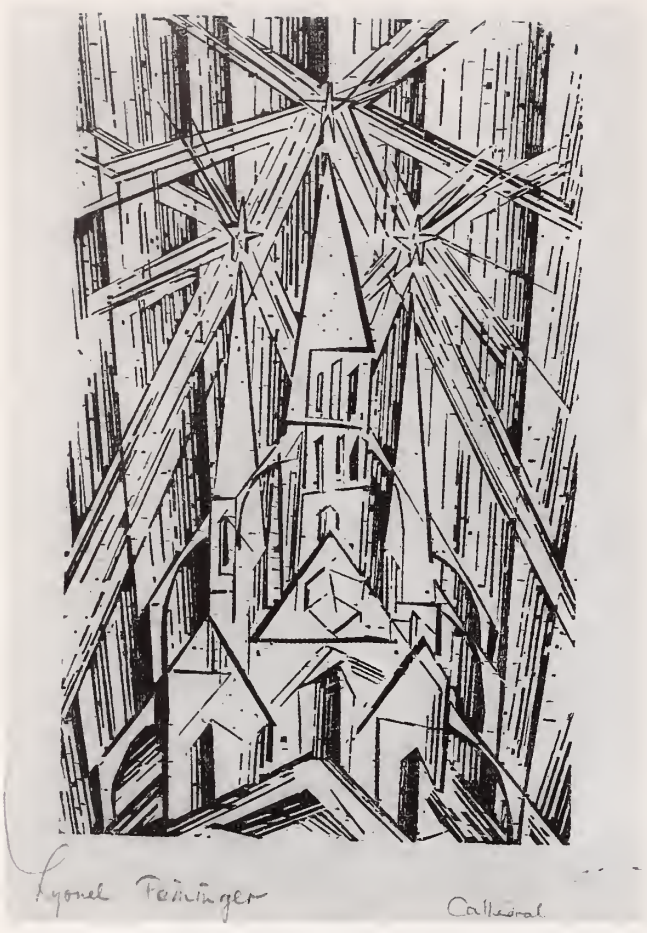
Windows bring light into darkness. In Gothic cathedrals, not only did they illuminate vast interiors—in which, without them, one would barely have been able to see beyond the haze of candlelight and oil lamps—but these openings to the outdoors also represented the *lux nova* (new light) of Christian faith. Window light overcame the darkness or blindness of all that had preceded. Where previously there had been confusion, and vision had been obscured, once the sun's rays passed through glass there was, quite literally, enlightenment.

It was the image of one of these Gothic cathedrals that, in 1920, beckoned Josef Albers to the Bauhaus. The cathedral was in a woodcut by Lyonel Feininger on the cover of a simple four-page pamphlet describing the experimental new school in Weimar. Feininger's image was there, ostensibly, as a symbol of the integration of all the arts. Walter Gropius, the founding director of the school, reiterated that goal in a statement inside the pamphlet, which stressed proficiency in craft. But the cathedral also implied a certain spiritualism. With its towers soaring heavenward and its wondrous windows, it signified a new light.

Windows not only invite brightness, but also allow the old to be discarded. "I was thirty-two . . . threw all my old things out the window, started once more from the bottom. That was the best step I made in my life,"[1] Albers said of his move to the Bauhaus. Going there was no easy trick for the impoverished public-school teacher, who had to arrange funding from the regional teaching system of Nordrhein-Westfalen, with which he was affiliated, and then forsake almost all of the traditions in which he had been educated. But it was worth chucking the past to enter this brave new world.

It was perfectly fitting that windows were what Albers elected to create once he was at the Bauhaus. Glass was his medium of choice throughout his years at the school, both when he was a student and after he was elevated to the position of master. His fondness for the material persisted through every incarnation of the Bauhaus: from its infancy in Weimar, through its heyday in Dessau, to its last legs in Berlin, where it struggled nobly to survive until the gestapo padlocked the doors and tried to shatter the dream. Glass enabled Albers to realize his most cherished goals; with this relatively ordinary form of matter, he could make a piercing

Albers with Herbert and Mutzi Bayer, Ascona, Switzerland, 1929.



Lyonel Feininger's *Cathedral* for the cover of the 1919 Bauhaus program. Woodcut, printed in black, on paper, block 30.5 x 19 cm (12 x 7½ inches). The Museum of Modern Art, New York, Gift of Abby Aldrich Rockefeller 156.45. Photograph © 1994 The Museum of Modern Art, New York.

light shine brightly and the old and dark disappear. Technical know-how could lead to spiritual uplift. Mastery of craft might beget poetry and laughter. And with glass the artist could give exultant voice to a range of resplendent, and seemingly holy, colors.

The clarity implicit in the *lux nova* was Josef Albers's perpetual aim. From the time of the early, single-line drawings of farm animals that he made as a grade-school teacher in his mid-twenties, through the twenty-six years he tirelessly pursued his *Homages to the Square*—between 1950, when he was sixty-two, and 1976, the year of his death—he eschewed the murky and vague in favor of the crisp and decisive. In his work and teachings, he always made claim for the value of staying away from private emotions because they are difficult to fathom accurately and are not universal. Art should provide something else: a lift, an awakening, a removal into another, brighter sphere. No wonder the fabulous substance of glass offered Albers so much. Its translucency, its vibrant transmission of color, its mutability, and its ability to be cut, assembled, and sandblasted in myriad arrangements that bear no direct evidence of personal handwriting made all of the spiritual and visual possibilities resoundingly, gloriously apparent.

As much as Albers regarded his move to the Bauhaus and his immersion in the making of abstract art as an about-face shift, it was not, however, the total schism with his own past that he suggested. Born in 1888 in the industrial city of Bottrop—located in Westphalia, not far from the Münsterland, a pocket of Catholicism in northern Germany—the artist was brought up a Catholic, and knew and respected the dogmas and traditions inculcated upon him since birth. The faith and the texts of his religion remained with him always, as did the training he had received from his father, who, by Albers's account, had shown him how to etch and paint glass. At the Bauhaus, he approached the medium in a completely different and pioneering way, but he did so with values that had been paramount to him for as long as he could remember: a high regard for traditional craftsmanship and a sense of the miraculous.

Glass was the symbol of an essential basis of Catholicism: the conception whereby Mary became the mother of Jesus. A medieval hymn made clear the metaphoric role of the material:

As the sunbeam through the glass
Passeth but not breaketh.
So the Virgin, as she was,
Virgin still remaineth.[2]

In Northern Renaissance art, glass—in the windows of the church-interiors where the Annunciation is depicted, and in the glistening, womblike carafes near the Virgin—signifies Jesus's lineage as the son of God. In the broadest, most general way, it evokes the light and brightness born of Christianity; at the same time, specifically and literally, it symbolizes the miracle of the birth of Christ. Consciously or unconsciously, the devout and erudite Albers knew this even before he began to work with the new material. It was sacred, the stuff of revelations. It represented thinking on another sphere, an acceptance of the inexplicable, and the wonder of faith.

Albers had made one window before he went to the Bauhaus, for St. Michael's Church in Bottrop (see no. 1 in the Appendix of Works in Glass for Architectural Projects). He completed it in 1918, after about a year's work. A distinctly modern rose window, its lines and lettering were highly charged with the energies of Art Nouveau and Expressionism. Surrounding the vibrant rose motif were the words *rosa mystica* (mystic rose) and *ora pro nobis* (pray for us), in Albers's personalized version of the traditional German lettering style known as Fraktur. While the St. Michael's composition was, aesthetically, a far cry from what he made later at the Bauhaus and from the body of his glass work that we now celebrate, this church commission makes clear that to Albers, from the start, glass represented holiness. And holiness was very much on Albers's mind. In his drawings and prints of that pre-Bauhaus period, he returned time and again to church façades and interiors. Be they the cathedrals of Cologne or Münster, or the smaller structures of modest Westphalian villages, houses of religion were a recurrent theme.

During the years that he made the window at St. Michael's and taught in Bottrop, Albers was studying at the Essen Kunstgewerbeschule under the Dutch artist Jan Thorn-Prikker, a glass craftsman. Thorn-Prikker worked with flat expanses of bright color and stressed that real light was as important to an art work as its drawing or its painted color. His dream, he suggested, was to paint with the sun itself. Although Albers later complained when art

Josef Albers, *Homage to the Square: Apparition*, 1959. Oil on Masonite, 120.7 x 120.7 cm (47½ x 47½ inches). Solomon R. Guggenheim Museum, New York 61.1590.

Josef and Anni Albers upon their arrival in New York, November 25, 1933.

historians overemphasized his connection to Thorn-Prikker—the artist never admitted freely to influences—there is no question that in Essen his understanding of glass grew, and he sensed its vast potential and vigor.

The specifics of how Albers developed his glass art at the Bauhaus, and the connections of his work to the art of others, have been elucidated with insight by Fred Licht in the following essay. As with any medium in which Josef Albers worked, the artist noticed what others were doing, but still found in it unique and unprecedented possibilities. In glass, his tireless experimentation and jubilant immersion in both abstraction and other aspects of Modernism resulted in an extraordinary and highly varied body of work, as Professor Licht explains.

Glass permits the process of transformation so pivotal to Albers's notion of the value of art. For his early assemblages, he picked up discarded fragments at the Weimar town dump. Garbage became jewels. In later works, glassmakers' samples acquire a celestial radiance; an orderly grid becomes a source of euphoria; stencils and the machinery of sandblasting help make objects that dance with rhythmic leaps. In the opaque works, the artist achieved an illusion of translucency, so that light that is actually reflected appears to be emanating from a direct source. A cool geometry gives voice to luxuriance and freedom.

In an essay on Rembrandt, Jean Genet wrote: "'To want to be nothing' is an oft-heard phrase. It is Christian. Are we to understand that man seeks to lose, to let dissolve, that which, in one way or other, singularizes him in a *trivial* way, that which gives him his opacity, in order, on the day of his death, to offer God a pure, not even iridescent, transparency?"[3] With glass, Albers did indeed achieve the objective of both his early Catholicism and his later, absolute devotion to color and form: the eradication of his own individuality. The denial of self was in deference to a greater, universal truth—even if, in the visual arena, the truth was that nothing was certain. He did not go the full distance that Genet describes, to pure, colorless transparency. But—when vision was his subject, and optical, spiritual transformation his quarry—he shed both personal encumbrances and any visual details that struck him as disturbing or gratuitous.

This remained true for the rest of his life, from the time the Bauhaus closed and he abandoned glass, until his death some forty years later. A pure and

selfless approach underlies his paintings in oil on Masonite and his engravings and embossings. He manipulated those mediums to emulate many of the conditions of glassmaking, above all in the *Homage to the Square* panels. In those paintings, which he termed his "platters to serve color,"[4] the application of six to ten coats of white Liquitex gesso on top of a hard, unyielding surface creates a luminous and neutral setting where color can have its fullest voice.

The substitution of new materials for his beloved medium of the Bauhaus was completely necessary. Glass, in fact, was not above what Genet characterizes as "trivial." Its mundanity was evident in the disaster Albers and his wife, Anni, had encountered a month after arriving in America in November 1933, when they went to inspect their crates of household goods at the U.S. Customs House in New York. Albers wrote to the Director of Customs at the Treasury Department in Washington, D.C., on February 12, 1934 (with someone else clearly putting his words into English):

We found all our boxes except one broken open without keys. Our things were carelessly thrown around on the floors and tables. . . . It was a disgusting sight, showing the entire ruthlessness and inefficiency of those who had handled the articles. . . . Ten of my thirty-two Glass Pictures were broken or cracked. . . . They had been ruthlessly and carelessly stacked against each other without the least consideration of their fragility, size, or weight.[5]

There may be a very simple reason that Albers never worked in glass again: the material was too fragile, the loss too painful. The possibilities for spiritual purity had been truly shattered by human brutality—the very force that Josef and Anni Albers had fled in Germany, and that, in a different form, sullied their arrival in their new sanctuary. Holy as it was, glass could not avoid or escape life's vicissitudes. Within the decade following the closing of the Bauhaus and the Albers' arrival in America, glass would be crushed into splinters on Kristallnacht, and the destruction of the material would become as portentous and significant a symbol as the passing of light through a perfect, round window. The precious windows of Gothic cathedrals would have to be removed and packed away if they were to survive the hideous onslaught; many did not.

No wonder, then, that Albers sought the value of glass in safer, seemingly more permanent mediums. But, fortunately, a number of pieces have survived from his early, jubilant period, and the restorer's art has proved beneficent for some that were cracked or broken entirely. The presentation of so much of this body of work is the unique treat offered by the current exhibition. Genet wrote in that same essay: "A work of art should exalt only those truths which are not demonstrable, and which are even 'false,' those which we cannot carry to their ultimate conclusions without absurdity, without negating both them and ourself. They will never have the good or bad fortune to be applied. Let them live by virtue of the song that they have become and that they inspire."[6] This exhibition, *Josef Albers: Glass, Color, and Light*, permits the song of those elusive, miraculous, and incomprehensible truths to be sung with resonance and harmony.

1. Quoted in Neil Welliver, "Albers on Albers," *Art News* 64, no. 9 (Jan. 1966), p. 48.

2. Quoted in Erwin Panofsky, *Early Netherlandish Painting: Its Origins and Character* (Cambridge, Mass.: Harvard University Press, 1966), p. 144. First edition, 1953.

3. Jean Genet, "Something Which Seemed to Resemble Decay . . . ," trans. Bernard Frechtman, *Antaeus*, no. 54 (spring 1985), p. 114.

4. Conversation with the author, January 11, 1974.

5. Letter in the archives of the Josef Albers Foundation, Orange, Conn.

6. Genet, p. 108.

Albers: Glass, Color, and Light

Fred Licht

I took him photographs of constructivist pictures. Kafka said, "They are merely dreams of a marvellous America, of a wonderland of unlimited possibilities. That is perfectly understandable, because Europe is becoming more and more a land of impossible limitations."
—*Gustav Janouch*, Conversations with Kafka

Before artists knew how to render light illusionistically—when light could only be represented emblematically (for example, as a halo) or integrated directly with imagery (as in stained-glass windows)—it was universally understood as the manifestation of a divine presence. It represented illumination, enlightenment, and the grace through which man could orient himself among the dangers and pitfalls of the world.

This tradition in the arts began to undergo radical changes around 1800, as first evident in the work of Francisco de Goya. In his prints, Goya used light and dark not in terms of their metaphysical meanings but simply as white, black, and intermediate values of gray. The struggle for new meanings and aesthetic functions for light and dark is one of the most fascinating phenomena of Modern art. In the nineteenth and twentieth centuries, the need to explore light was a paramount concern of artists ranging from the Impressionists, who insisted on a morally neutral basis for all visual experience, to the Fauves, who used the dynamics of color to generate light, to Pablo Picasso, who used an image of a lightbulb to illuminate the destruction of Guernica.

Josef Albers's exploration of the functions of light is fully within this tradition. His work in glass, most of it dating from the 1920s, is the key to his entire oeuvre, including the culminating *Homage to the Square* series, one of the essential totems of twentieth-century art. When Albers's first hesitant searches came to an end, when he joined the Bauhaus in 1920 as a student, glass became his central concern. To better comprehend the role of Albers's achievements in this medium, we must first examine the traditions that influenced and conditioned both the Bauhaus and Albers himself.

Few, if any, national traditions have precise points of origin that dominate and shape all future developments as does Germany. In philosophy, we automatically think of Kant as a starting point, in music, Beethoven, and in literature, Goethe. True, there are predecessors for all these exemplars. Luther

Rhenish Legend, 1921. Glass assemblage mounted on copper sheet, 49.5 x 44.4 cm (19 ½ x 17 ½ inches). The Metropolitan Museum of Art, New York, Gift of the Artist, 1972 1972.40.1.

Albers, 1919.

came before Kant, Bach before Beethoven, and Klopstock before Goethe. Be that as it may, Luther, Bach, and Klopstock did not found continua of German philosophy, music, and poetry, respectively, whereas from Kant, Beethoven, and Goethe, they seem to rise like a consistent and majestic monument, without seams or interruptions.

In German visual arts, there is no single figure who serves such a role. Typifying an important trend that continued to develop through the nineteenth century, the Nazarenes sought moral regeneration through art by attempting to revive a lost Golden Age. Caspar David Friedrich represents the note of isolated, naïve introspection that is characteristic of so much of German art. Philipp Otto Runge, the most complex of the founding fathers of German art and the most influential upon the formative years of subsequent artists, combined in his work a scientific bent, a sense of religious obligation, and a powerful impulse toward historical speculation.

It may seem farfetched to return to German Romanticism when discussing such a militant, sober, and even tough twentieth-century artist as Albers. Yet the fruitful studies by such scholars and critics of Modern art as Robert Rosenblum and Werner Hofmann have proved conclusively that the impulses generated in the period around 1800 wielded a powerfully fertile influence on twentieth-century art.[1] In addition, the years immediately after World War I bear certain striking spiritual similarities to the early Romantic period in the desperate yet exhilarating sense of having reached a zero point from which to start afresh. Both periods also nurtured the hope of salvation through communality, which was expressed in the arts by the emergence of numerous tightly woven associations. (In the post–World War I period, the Bauhaus was far more close-knit than earlier associations such as Der Blaue Reiter or Die Brücke, and the various Dada groups were marked by a militant solidarity.) Art in both epochs assumed a messianic function and was aimed at the conversion of all levels of society. Similarly, the absorption of the sciences into art was influential upon both the Romantics and the artists growing to maturity during and immediately after World War I.

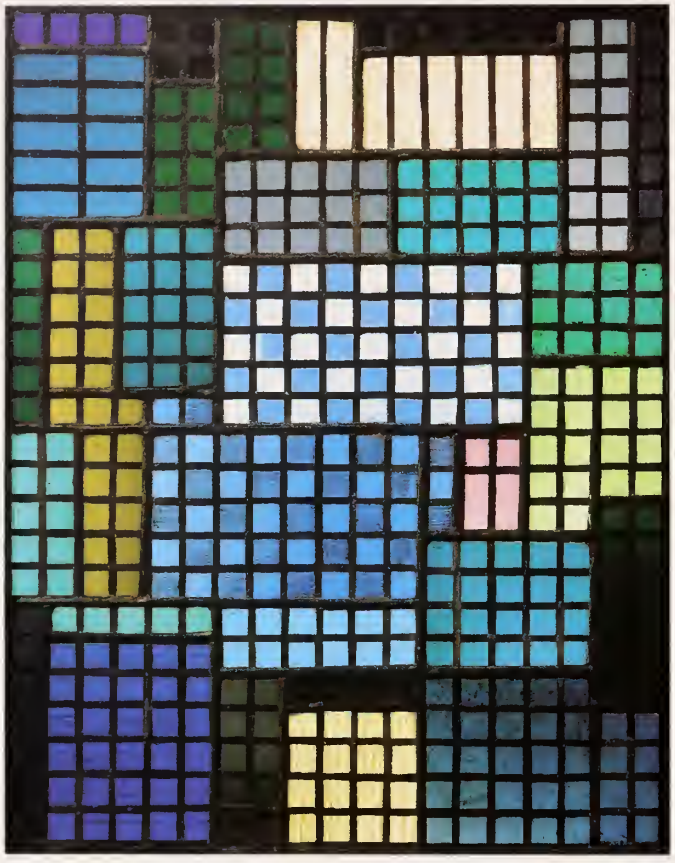
If the anti-Romantic Goya had eliminated light as a symbol of divine manifestation, then the Romantics were engaged in a passionate struggle to resurrect light as a vehicle for metaphysical

speculation consonant with the new circumstances of a secularized world. Friedrich's work fascinates largely as a result of his gamble upon the effectiveness of conveying meaning distilled from darkness—his *Monk by the Sea*[2] is the perfect Romantic counterpart of Goya's *Black Paintings*—and from light—*The Cross in the Mountains* (*Tetschen Altarpiece*)[3] brings him breathtakingly close to the abyss of Hollywood kitsch. Still, Friedrich remains within the tradition of easel painting.

Runge, however, discovered new paths with his eternally perplexing *Morning*. By containing a luminous inner image within the darker outer frame, and using discrepant scales, he translated the purpose and meaning of medieval stained-glass windows into a modern mode. As in stained glass, the central "light image" can be perceived only in opposition to the darkness that surrounds it. (By contrast, in Caravaggesque lighting, light and dark are seen together and function within the same continuity of space.) The inner image in Runge's painting is diaphanous and incorporeal, while the darkness of the peripheral image pertains to the reality of earthly and netherworldly things. In his later works on glass, Albers played with similar relationships of image to ground, of transparent to opaque, of light as pulsating life against a passive expanse of a single hue. This is true not only of the glass panels but also of the later *Homage to the Square* series. It is perhaps not amiss to point out here that Runge's *Morning*, although not a square within a square, is nevertheless a rectangle within a rectangle. I do not want to suggest a direct connection between Runge and Albers but rather a common cultural matrix that was first revealed by Runge and then recast in new terms by Albers.

The first fruits of Albers's early obsession with glass composition, *Figure* (1921, cat. no. 1) and *Rheinische Legende* (*Rhenish Legend*, 1921, cat. no. 2), lie within the tradition of medieval glass windows. They are made up of glass fragments of varying shapes, sizes, and densities, which act as carefully articulated color areas against the black of the metal frames. His choice of materials, disparate pieces of glass culled from the city dump, was not suggested by Dada experiments but was forced upon the artist by his financial situation and the shortage of art supplies in Germany during this period. Yet in each panel, Albers perfectly integrated the varying densities of glass and the autonomous elements of

Philipp Otto Runge, *Morning*, 1808. Oil on canvas, 108.9 x 85.4 cm (42 7/8 x 33 5/8 inches). Hamburger Kunsthalle.



Park, ca. 1924. Glass, wire, metal, and paint, in wood frame, 49.5 x 38 cm (19 1/2 x 15 inches). The Josef Albers Foundation GL-28.

composition (i.e., luminosity, hue, degree of transparency, and actual dimension) to form a harmonious constellation and to conjure a luminous magic. Devoid of any sense of academic exercise, the works are fully resolved and highly expressive, reflecting the intellectual energy and the perceptual discipline that must have gone into them. The masters of the Bauhaus were so deeply impressed by these panels that they reopened the shop for glass production, which had been closed, and put it under Albers's direction.

Albers's maturation as an artist was marked by self-discipline and a measured use of former experience as a safe point of departure, rather than by a pursuit of novelty. His next two works, *Fensterbild* (*Window Picture*, 1921, cat. no. 3) and *Untitled* (1921, cat. no. 4), clearly document how Albers checked each new expressive impulse with the knowledge he had gained from previous works. The fragments of wire mesh of irregular, indeterminate shape and dimension in *Untitled* are reminiscent of medieval glass leading but are actually as random as the pieces of glass with which they are visually, but not structurally, associated. It is only in *Gitterbild* (*Grid Mounted*, 1921, cat. no. 5) that metal is used as a structural device. The broad spectrum of colors characteristic of the earlier panels remains in this work, but the shape and size of the glass pieces unexpectedly have been regimented to a consistent module. The last remnant of metal used for purely visual purposes is the net of very fine wire that covers (instead of contains) the individual glass tesserae, dividing them vertically into three, or into tiny tic-tac-toe patterns.

Park (ca. 1924, cat. no. 7) represents a fundamentally new departure. Albers imparted to *Park* a far more sober, intensely disciplined style that would mark his later work, leaving behind those impulses rooted in the spontaneity of German and French expressionist tendencies.[4] Material needs had dictated the capricious nature of Albers's first two glass panels and made them the incunabula to what later became known as assemblage. *Grid Mounted* sacrifices the exuberant profusion of shapes of the earlier works but retains the lyrical freedom of their wide chromatic range. Yellows, purples, oranges, whites, and greens give a staccato, syncopated quality to the composition, while the wire-mesh covering adds irregular ornamentation.

In *Park*, Albers finally did away with diversely shaped elements and substituted for them a logical, tectonic organization, which orders distinct groups of green, blue, and white rectangles into a modular system. The metal framework, which still plays a slightly calligraphic role in *Grid Mounted*, assumes an exclusively architectural function in *Park*. Only the changes in thickness of the metal strips afford a small measure of variation. The slightly wider strips of leading divide the areas of color into distinct groups of blocks of a single color or into checkerboard arrangements. In the vertical configuration of olive-green squares on the left, the thicker strips not only outline the particular chromatic group but also accentuate the shift from left to right of the lower block of olive-green squares. Although far from uniform, the arrangement of the individual squares and the linear structure retain an architectural rather than expressive effect.

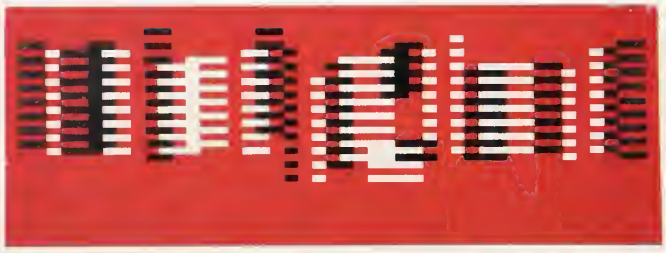
Albers renounced the lavish bouquet of rubies, ultramarines, yellows, and greens of the earlier panels, reducing his palette in *Park* to a narrow range of green and blue hues, highlighted by sparse, small areas of white. Instead of arranging distinct colors for variety and contrapuntal complexity, Albers now concentrated on constantly shifting, subtle modulations in color groups, creating what can be called a climate of color. It is precisely that climate, first created in *Park*, that the artist developed consistently in his later work, reaching its apogee in the *Homage to the Square* series. In *Park*, Albers set aside the seductive powers of color in order to reveal its spiritual energy.

One small area of *Park* stands out in serene but insistent contradiction to the work's severe economy in color range and the basic form of the square: the two rectangles and squares of a mildly glowing pink to the right and below the center of the panel. Within the context of the repetitive web of squares surrounding it, the black lines within the pink area declare themselves very eloquently to be a cross, which we can perceive as a purely formal device or as a mystic symbol. In either case, the area's effect of warmth and stable tranquility within the overall syncopation of cool colors is deeply moving. Isolated and diminutive, the area asserts itself as the heart of the entire composition and sets the tone to which all other hues are attuned.

This ardent glow is also a last reminder of Albers's roots in the German Romantic tradition. Only rarely did he again make reference to the religious/visual strategies of Runge and Friedrich. Yet, if we wish to grasp the full implications of his later development, it is useful to remember his accomplishment in *Park*. Light, whether evoked by pure color combinations (as in the *Homage to the Square* paintings) or by rhythmic interactions and rapid switches between reflecting and matte surfaces (as in the elaborate glass works of the 1920s), represents illumination in the spiritual sense of the word. Nor should we forget that in 1955 Albers completed perhaps his most successful monumental commission, a large window for the altar of the Abbot's Chapel in St. John's Abbey Church in Collegeville, Minnesota (see no. 7 in the Appendix of Works in Glass for Architectural Projects). *White Cross Window* is made of photosensitive glass, which did not exist in the 1920s. Although this window is more technologically complex than *Park*, it is directly related to the earlier work and is imbued with the spiritual ideals of Albers's earliest years.

The early assemblages and "grid pictures" clearly belong to the realm of the pictorial, and can be looked at, enjoyed, and studied like easel paintings. *Park* is a decisive step away from the work as independent panel, drawing much closer to the structural, tectonic image integrated into a larger architectural context.[5] Albers's earlier works in glass and Paul Klee's paintings of the early Bauhaus period bear certain similarities (although it is impossible to resolve the question of which artist, Albers or Klee, influenced the other, or whether it was a mutual exchange). After *Park*, the two artists travel distinctly different paths, Albers pursuing a course toward constantly increasing monumentality and structural discipline and Klee cultivating the endless possibilities of traditional easel painting.

Also after this point, Albers moved beyond the ornamental nature inherent to stained glass (as windows or panels fitted into buildings) to find new definitions for glass. Because the Bauhaus aspired to the integration of painting and sculpture within architecture, the institution encouraged him to search for the structural rather than the isolated. To fulfill these new demands, Albers began to develop a new technique for glass imagery in order to make works that would no longer be composed of separate elements, like mosaic or stained glass, but would be one piece, truly architectural in character. He turned



White Cross Window, 1955. Window of photosensitive glass panels in Abbot's Chapel, St. John's Abbey Church, Collegeville, Minnesota.

Fugue, 1925. Sandblasted opaque flashed glass with black paint, 24.8 x 65.7 cm (9 3/4 x 25 7/8 inches). The Josef Albers Foundation GL-6.

to flashed glass, which is intimately related to etching and allows the artist a similar precision of effect. Rather than use acid, as in etching, Albers used sand under pressure. Nicholas Fox Weber has described both the process and the results that can be attained from the medium with such succinct accuracy that I can do no better than to quote him:

He invented a technique for sandblasting layers of opaque glass that were fused—or flashed—together. . . . He started with a sheet of opaque, pure white milk-glass coated with a hair-thin layer of glass in a second color: red, yellow, black, blue or gray. The front color was melted on by blowing the glass a second time. On top of it Albers placed a stencil cut from blotting paper; then he sandblasted with a compressed-air blower to remove all the areas of the surface that the stencil allowed to remain exposed. (Sandblasting enabled him to obtain sharper contours than would have been possible to achieve through chemical treatment with acids.) After removing the stencil, he generally added another color with paint (often a glass-painter's black iron oxide); finally he baked the entire piece in a kiln to make the paint permanent. There were variations on the process. Intense sandblasting would reveal the milk-glass background . . . ; sandblasting for a shorter time would dull a top layer of black to produce a dark gray. . . . Sometimes Albers used more than one stencil on a single work. . . .

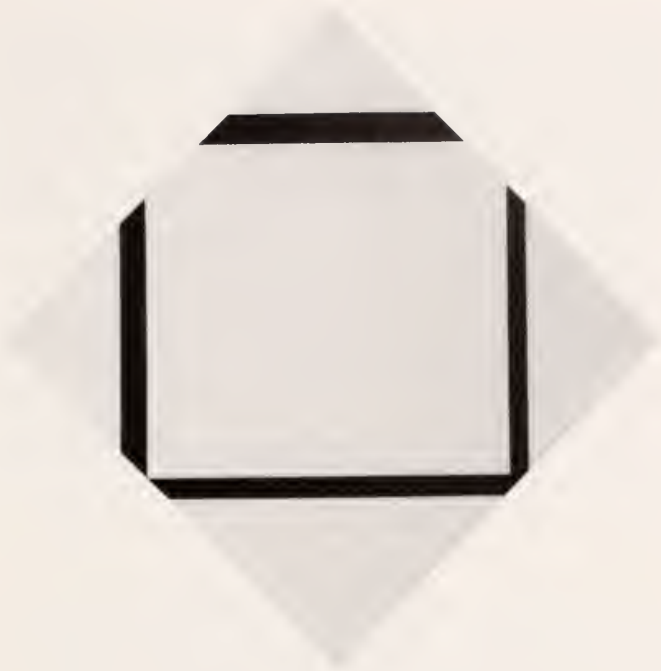
Albers was able to achieve light of a striking quality with the opaque milk-glass. It is, in fact, a light reflected off an opaque surface that gives the illusion of being light shining through a translucent medium. We feel as if the main light source is behind the object, whereas in reality it comes from the side that we are on (although back lighting can be an important secondary source). Albers outdid nature in these flashed-glass pieces. He used opaque glass to create an apparent translucency more powerful than actual translucency, and he made reflected light appear to be light coming from a direct source.[6]

The works Albers produced with this method during the 1920s have a great variety that ranges from the severely rectangular rhythmic calculations of *City* (1928, cat. no. 27) to the rounded, more impish *Diskant VII* (*Treble Clef*, 1932, cat. no. 52). In this decade, Albers continued his inquiry into the significance of the color-light conundrum while opening a new chapter in his development—the exploration of the variable relationships between figure and ground—that would preoccupy him to

the end of his days. Within art criticism there is still no adequate vocabulary to discuss light as color, and color as light, phenomena that we all respond to as individuals. All that can be said with some semblance of accuracy is that Albers's interests in color are altogether different from the color elaborations we find in De Stijl or Russian Constructivist images. In Piet Mondrian or Kazimir Malevich, color is reduced to its lowest denominator of primary, or at most secondary, hues. At the same time, color is meant to be associated with and absorbed by structure, becoming a function of form and rigorously impervious to the intimations of mood or emotion. In Albers, although color always interpenetrates form, it retains a high degree of autonomy, setting the tone of his works just as structure sets their tempo. The lyrical is dominant in Albers's works, even in those that are the most soberly analytical. In these aspects, he remains solidly within the German Romantic tradition.

Albers's second preoccupation—the constantly shifting relationships between figure and ground—is slightly more amenable to language than is color. From this perspective, Albers's work has little to do with De Stijl. Mondrian never allowed a discrepancy between figure and ground. Even in his most "pure" paintings, those in which white reigns almost autocratically over black (or black plus one primary color), all pictorial elements are integrated in a continuous, inviolable ground. In Albers, by contrast, it is precisely the tension between what is immediately perceived as ground or as figure that generates the vitality of his art.

The architectural character of Albers's flashed-glass panels is fully apparent in *Fuge* (*Fugue*, 1925, cat. nos. 12, 13), in which six groups of black and white rectangles are composed horizontally against an even red ground. Within these individual clusters, the red appears sometimes as ground, showing through the mesh of black and white rectangles, and sometimes as figure—the red rectangles that exist as autonomous colored forms. In this way, Albers creates a supple modulation of planar and spatial relationships. We can easily perceive this ambiguous relationship in, for example, the third group from the right, in which a large red rectangle asserts itself as a finite form. This rectangle, however, does not belong to the plane defined by the black and white rectangles; it "bleeds" into the red ground between the short white rectangles to the right and forms



Piet Mondrian, *Composition 1A*, 1930. Oil on canvas, 75.2 x 75.2 cm (29 5/8 x 29 5/8 inches). Solomon R. Guggenheim Museum, Hilla Rebay Collection, 1971 71.1936 R96.

longer bars to the left. These red bars ultimately become part of the ground again at the top and the bottom of the series of white bars, as if the white bars were a bridge over a red channel connecting the upper and lower registers of the ground. Even more amazing are the changes that occur within the red depending on whether it is tightly circumscribed by black or white elements or whether it stands as a continuous large surface.

The rhythmic articulation of this panel is equally complex. The varying heights of each of the six groups rise to a slight crescendo, creating a subtle, central, vertical axis. This central focus prevents the panel from being read like an unending, evenly paced Chinese scroll. The rhythmic rising and dipping of the silhouettes adds an undulating effect to the rectangular rigidity of the individual groups and keeps the composition supple in spite of Albers's insistence on austere, interlocking, rectangular forms.

Factory (1925, cat. no. 9) is somewhat more complex than *Fugue* because it continues the spatial, rhythmic, and coloristic research of the latter while introducing recognizable subject matter. It would probably be impossible to establish whether Albers titled *Factory* before, during, or after the work's completion. Did he set out to paint a factory, or did the theme of a factory building sidle into the composition inadvertently?[7] At any rate, the factory appears in several guises. If interpreted as a frontal view, the group of black squares on a white ground at the left represents the façade in strong sunlight, while the clusters of black and white squares on red (just to the left of the four dominant black verticals) and of red squares on black (to the right of the same black verticals) show the same façade under different lighting conditions, in shadow or at night. The black verticals declare themselves as smokestacks, and the long white and black lines at the extreme left and right of the composition can be read as exterior walls enclosing the factory yard. Simultaneously, *Factory* can be seen as the diagrammatic ground plan of a modern factory.

The subject of the work, however, is secondary to the extraordinary magic that Albers created through the interplay of the three colors that act interchangeably as figure and ground. We realize in this work that Albers achieved the total interpenetration of color and rhythm. The black squares on the red ground in the extreme lower-right corner, in particular, produce a startling effect. Instead of acting as interstices in a grid as do the other clusters of squares, these shapes appear like islands awash in a surrounding red liquid. The metamorphosis of form and of perception has rarely known such a triumph.

The organization of *City* depends on clearly defined groups of vertical elements constituted by black and white rectangles interspersed with similarly shaped red forms. These reds read sometimes as parts of the surrounding matrix and sometimes as red rectangles with an independence equal to that of their neighboring black and white elements. The red areas derive what little sense of structure they have only from the frame containing the composition. The dynamic play of ground against figure makes *City* representative of Albers's works in glass of the 1920s. Albers abandoned that interest in only a very few works; it is in those rare works, such as *Dominating White* (1927, cat. no. 20), that he drew closest to the tenets and aspirations of De Stijl.

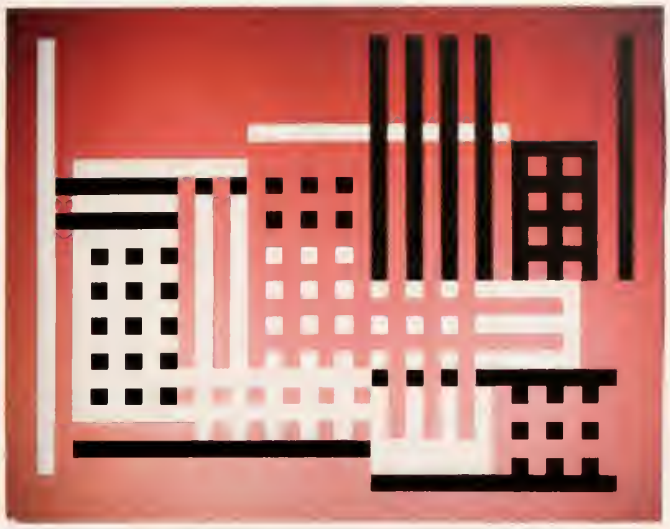
Toward the end of the 1920s, Albers introduced a surprising variant into his formal repertoire: the whimsical transformation of objects into pictorial motifs. Perhaps these more playful compositions mark one of the most important transitional periods in Albers's life and work. He could now break away from the discipline of his structured, austere work conceived along lines dictated by Bauhaus principles. Coincidentally, the world around him was swiftly darkening, and the rising tide of Nazism was probably more clearly perceptible from the vantage point of the Bauhaus than anywhere else. Needing to find an antidote within himself for sustenance, he drew upon wit and upon what the Elizabethans called "conceits."

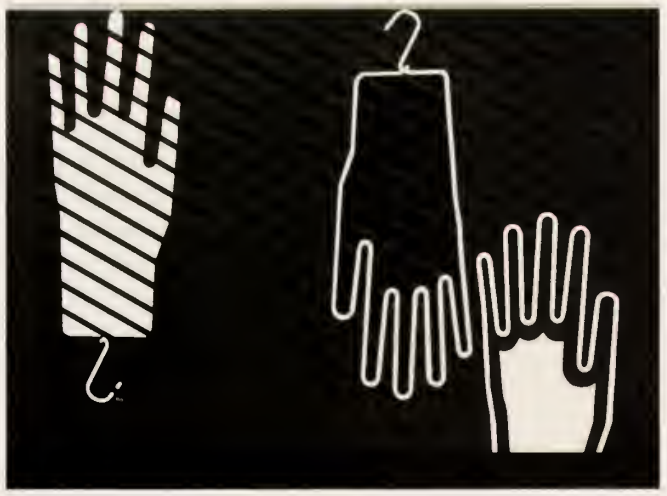
The first of this group of glass panels that employs exterior reality as a point of departure is *Interior a* (1929, cat. no. 36). This panel marks the transition from Albers's earlier structural compositions to the humorously jazzy contemplations of random objects, such as *Handschuhleisten* (*Glove Stretchers*, 1928, cat. no. 26), or conventional symbols, such as *Treble Clef*. Though in *Interior a* Albers depicted a recognizable subject (which includes windows with mullions that once again suggest Christ's cross), he dealt with the same perceptual problems of distance, ground, and rhythmic variations on a theme as in the earlier glass compositions.

Glove Stretchers is a far more enterprising departure. Deceptively simple, the work quickly becomes a teasing conundrum as soon as we examine it attentively. To begin with, the image evokes the comparison of glove stretchers to hands, as well as the equation that glove stretchers are the interior diagrams of gloves as gloves are the exterior diagrams of hands. This perplexing relationship between organic and inorganic becomes the subject of the picture. The deliberate ambiguity of the form at the right leads to further speculation. Is that shape a hand or glove? Is its solid white patch a "hole" exposing a white ground hidden behind the dominant gray expanse, or is it light modeling the black "hand"? Also teasing are the two elements clearly defined by their hooks as glove stretchers. Near reversals of each other, the form at the left, with fingers pointing up, is white against a black ground, and the other stretcher, with fingers pointing down, is black against a white profile, rather than a white ground. The pattern of diagonals that traverse both glove stretchers follows suit. In the white glove stretcher, the diagonals are the black lines that command the entire gray field, while in the black stretcher, those narrow black lines abruptly turn into gray ones and the gray ground becomes wide black bands. In addition, the horizontal black strip at the bottom of the panel and the white one at the top are problematic in that they do not inhabit the same spatial planes as the image's other blacks and whites. We are in turn bemused, baffled, and even irritated by the insidious ingenuity of this very simple graphic image.

The unusually ambitious, large *Treble Clef* of 1932 is somehow more harmonious, more sensuously satisfying than the other glass paintings dealing with recognizable forms. In it, glass reveals its full power to unite both the material and the spiritual realms. The white area seems to absorb light into its very core so that what is essentially a glossy, hard substance becomes an immaterial white aura. Just as Albers was capable of making antagonistic colors coexist, he was able to harmonize various degrees of reflection, refraction, and absorption of light without sacrificing the individual characteristics of these properties.

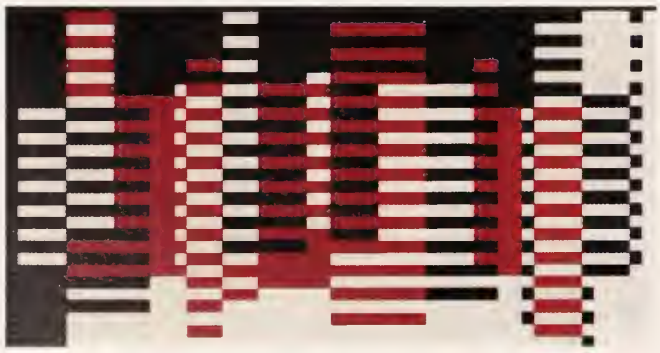
Albers transposed the treble clef, a familiar symbol depending on sheer convention for its meaning, into a purely pictorial motif[8] by putting it in apposition to a ground that shifts dynamically from gray to





Factory, 1925. Sandblasted flashed glass with black paint, 35.8 x 45.8 cm (14 1/8 x 18 1/16 inches). Yale University Art Gallery, New Haven 1977.160.1.

Glove Stretchers, 1928. Sandblasted opaque flashed glass, 40 x 52.9 cm (15 3/4 x 20 11/16 inches). The Josef Albers Foundation GL-19.



Treble Clef, 1932. Sandblasted opaque flashed glass, 76.5 x 45.1 cm (30 1/8 x 17 3/4 inches). The Josef Albers Foundation GL-11.

City, 1928. Sandblasted opaque flashed glass with black paint, 28 x 55 cm (11 x 21 5/8 inches). Kunsthaus Zürich Inv. Nr. 1960/8.

black to white. We can best appreciate the sophistication of Albers's tactics by seeing how he weaves the ground into the treble clef without losing the differentiation between ground and figure.

In 1933, the year after *Treble Clef* was created, the Bauhaus closed and Albers left for the United States, bringing this stage of his career—and, for the most part, his work in glass—to an end. While he would go on to conquer new terrain in America and establish for himself a key position in the history of twentieth-century art, perhaps the single work that exemplifies the astonishing vitality and endurance of Albers's contribution is *City*. The very title that he gave the work in 1928, *City*—not "Stadt" or "metropolis"—hints at the role America was beginning to play in the European imagination and foreshadows his own emigration. Albers was one of the few artists whose European origins and subsequent career in America affected the maturation of American art and the unprecedented international nature of art after World War II. It may very well be that it was his faculty for grasping what was essential in the whole tenor of twentieth-century urban life that enabled him to enter so smoothly into the mainstream of American art and exercise such an enormous influence, not by means of the exotic appeal that so many of the later immigrant artists had, but because he was a truly intercontinental talent. In 1963, he expanded *City* into a gigantic Formica screen that was titled *Manhattan* and installed over the escalators of the Pan American Airlines Building in New York. It is a measure of Albers's genius that a work of modest dimensions created by him in Germany in 1928 should retain all its freshness in America, actually increasing in specific meaning when enlarged to monumental dimensions after an interval of over thirty years.

1. See Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper & Row, 1975). Werner Hofmann's nine exhibitions in the *Kunst um 1800* series were held at the Hamburger Kunsthalle from 1974 to 1981. For their titles and catalogue information, see Werner Hofmann, *Hamburger Erfahrungen 1969–1990* (Hamburg: Kunsthalle, 1990), pp. 15, note 2; 160–61.

2. Of 1809–10, in the collection of the Schloss Charlottenburg, Berlin.

3. Of 1807–08, in the collection of the Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen Dresden.

4. For Albers's early interest in German Expressionism and the work of Robert Delaunay, see Margit Rowell, "On Albers' Color," *Artforum* 10, no. 5 (Jan. 1972), p. 27.

5. In fact, *Park* is surprisingly similar to the huge window Albers executed for St. John's Abbey Church.

6. Nicholas Fox Weber, "The Artist as Alchemist," in Solomon R. Guggenheim Museum, *Josef Albers: A Retrospective*, exhib. cat. (New York: The Solomon R. Guggenheim Foundation, 1988), p. 23.

7. Perhaps *Factory* was titled using a method similar to one often described by Klee. An as-yet-unnamed work imposed a "reading" upon Klee, from which he invented a suitable title.

8. In this respect, *Treble Clef* is something of a precursor to the use of quotidian symbols in Pop art.

Catalogue

This book documents all the known works in glass by Josef Albers. The entries in this catalogue of the wall pictures—and in the two appendixes, one of destroyed and lost works, the other of works in glass for architectural projects—are based on archival records housed at the Josef Albers Foundation as well as on information provided by current owners.

Although some of the glass pictures were exhibited in Germany before 1933, no records of sales remain from that period. When Albers emigrated to the United States in 1933, friends and relatives in Germany kept many of the works, which later made their way into other collections through purchases or donations. Albers brought thirty-two glass pictures with him to the United States. The only extant list of these works was prepared by the art dealer John Becker, who received them in New York. Becker listed a number of the pictures by name; he referred to others by descriptions, such as "red and black enamel small"; to others he gave titles that do not coincide with later documentation. In this catalogue, the works described as having been shipped by Albers to the United States have been positively identified from Becker's list.

The titles used in this catalogue were derived from Albers's inscriptions on the works and on photographs of them, from his handwritten lists, and from exhibition checklists and catalogues. Some titles were contemporary with the works, while others were conferred many years later. Known German titles appear first with English translations in parentheses. Works with English-only titles either had German names that Albers abandoned for English titles after 1933 (such as the *Skyscrapers*, cat. nos. 29–32, previously referred to as *Hochbauten*), or, to the best of our knowledge, were named by Albers after 1933 (such as *Frontal*, cat. no. 21, and *Pergola*, cat. no. 34). Because *Kaiserlich* (cat. no. 6) and *Nachrollen* (no. 3 in the Appendix of Destroyed and Lost Works) have been known only by German titles, they have not been assigned English titles.

In the entries, height precedes width, followed by depth when relevant. Exhibitions and references are abbreviated in this catalogue; they can be found in full form at the back of this book.

—B.D.

1. *Figure*

1921
Glass assemblage mounted on brass sheet
54.6 x 39.4 cm (21 1/2 x 15 1/2 inches)
Signed and dated "Albers 1921" at lower right
The Metropolitan Museum of Art, New York
Gift of the Artist, 1972 1972.40.2

Listed as *Mann* in checklist to exhibition in
Braunschweig, 1933

Exhibitions:
Braunschweig, 1933; Cambridge, Mass., 1936; New York, 1938;
New York, 1988

References:
Gomringer, 1968; Kehlmann, 1992; The Museum of Modern
Art, 1938; Solomon R. Guggenheim Museum, 1988; Spies,
1970; Wissman, 1971

2. *Rheinische Legende* (*Rhenish Legend*)

1921
Glass assemblage mounted on copper sheet
49.5 x 44.4 cm (19 1/2 x 17 1/2 inches)
Signed and dated "Albers 1921" at lower right
The Metropolitan Museum of Art, New York
Gift of the Artist, 1972 1972.40.1

Listed as *Legende* in checklist to exhibition in
Braunschweig, 1933

Exhibitions:
Braunschweig, 1933; New York, 1936; Cambridge, Mass., 1936;
New Haven, 1956; New York, 1988

References:
Finkelstein, 1979; Gomringer, 1968; Solomon R. Guggenheim
Museum, 1988; Yale University Art Gallery, 1956

3. *Fensterbild* (*Window Picture*)

1921
Glass, wire, painted metal, nails, mesh, imitation pearls, and brush and ink, on painted wood box
58.4 x 55.2 x 21.2 cm (23 x 21 3/4 x 8 3/8 inches)
Signed and dated "Albers 1921" at lower right of both the work and box
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Gift of Joseph H. Hirshhorn, 1972 HMSG 72.6

Albers had a light box fabricated for this work in 1938. The work has been removed from the box for display in the current exhibition

Exhibitions:
Andover, Mass., 1938; New York, 1988

References:
Lerner, [1974]; Solomon R. Guggenheim Museum, 1988

4. *Untitled*

1921
Glass, wire, and metal, set in metal frame
37.5 x 29.8 cm (14 3/4 x 11 3/4 inches)
The Josef Albers Foundation GL-24

Listed as *Scherben und Gitterbild* in checklist to exhibition
in Braunschweig, 1933

Exhibitions:
Braunschweig, 1933; New York, 1988

Reference:
Solomon R. Guggenheim Museum, 1988

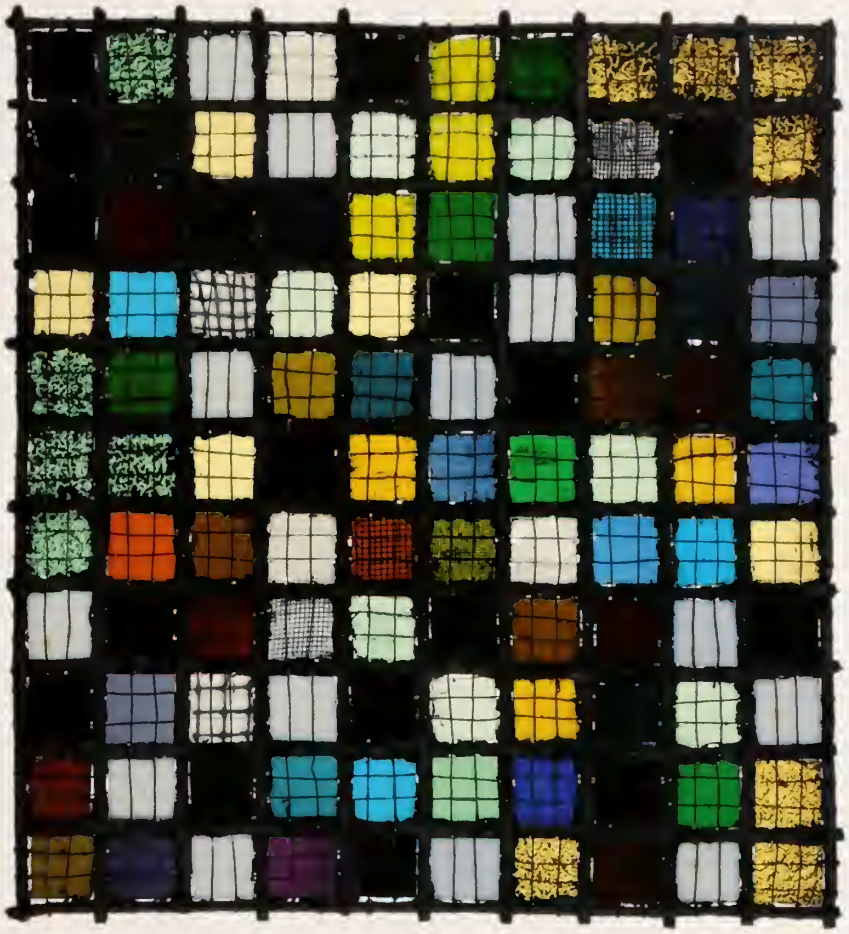
5. *Gitterbild* (*Grid Mounted*)

1921
Glass pieces interlaced with copper wire, in a sheet
of fence latticework
32.4 x 28.9 cm (12 3/4 x 11 3/8 inches)
The Josef Albers Foundation GL-21

Shipped by Albers to the United States in 1933
(listed as *Checkerboard*)

Exhibitions:
Braunschweig, 1933; New York, 1938; New Haven, 1956;
New York, 1988

References:
Benezra, 1985; Finkelstein, 1979; Gomringer, 1968; Kehlmann,
1992; The Museum of Modern Art, 1938; Rowell, 1972;
Solomon R. Guggenheim Museum, 1988; Wissman, 1971;
Yale University Art Gallery, 1956



6. Kaiserlich

ca. 1923
Glass assemblage in lead support
48 x 49 cm (18 7/8 x 19 1/4 inches)
Josef Albers Museum, Bottrop
Gift of The Josef Albers Foundation, 1980

Exhibition:
New Haven, 1956

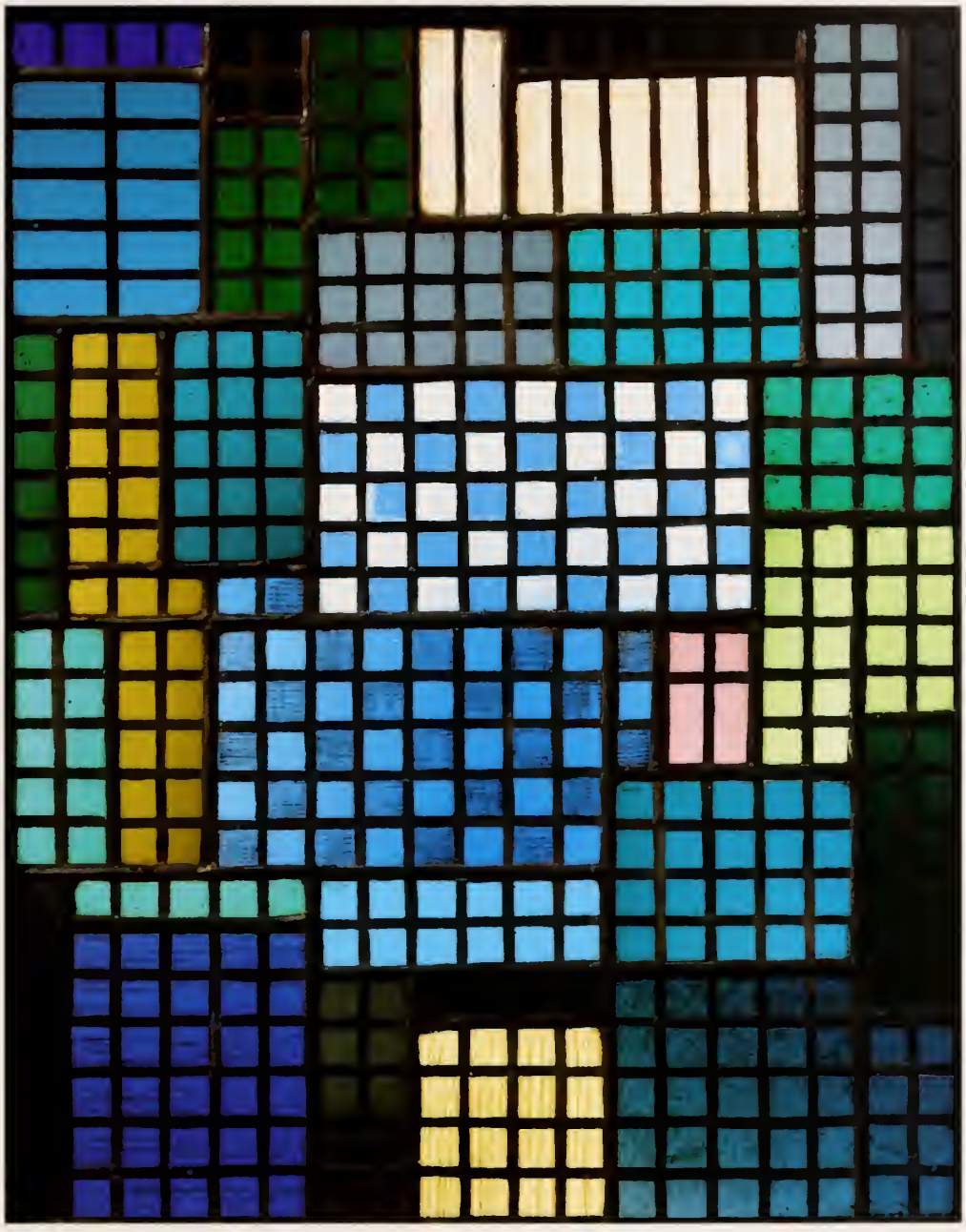
References:
Finkelstein, 1979; Gomringer, 1968; Schumacher, 1983;
Yale University Art Gallery, 1956

7. Park

ca. 1924
Glass, wire, metal, and paint, in wood frame
49.5 x 38 cm (19 1/2 x 15 inches)
Inscribed "Bauhaus Weimar" at lower right
The Josef Albers Foundation GL-28

Acquired directly from Albers by Mrs. Gretchen M. Williams of Winnetka, Illinois in February 1950. Sold at auction at Sotheby's, New York, on May 4, 1973, to McCrory Corporation; acquired by the Josef Albers Foundation in 1992

Reference:
Rotzler, 1977



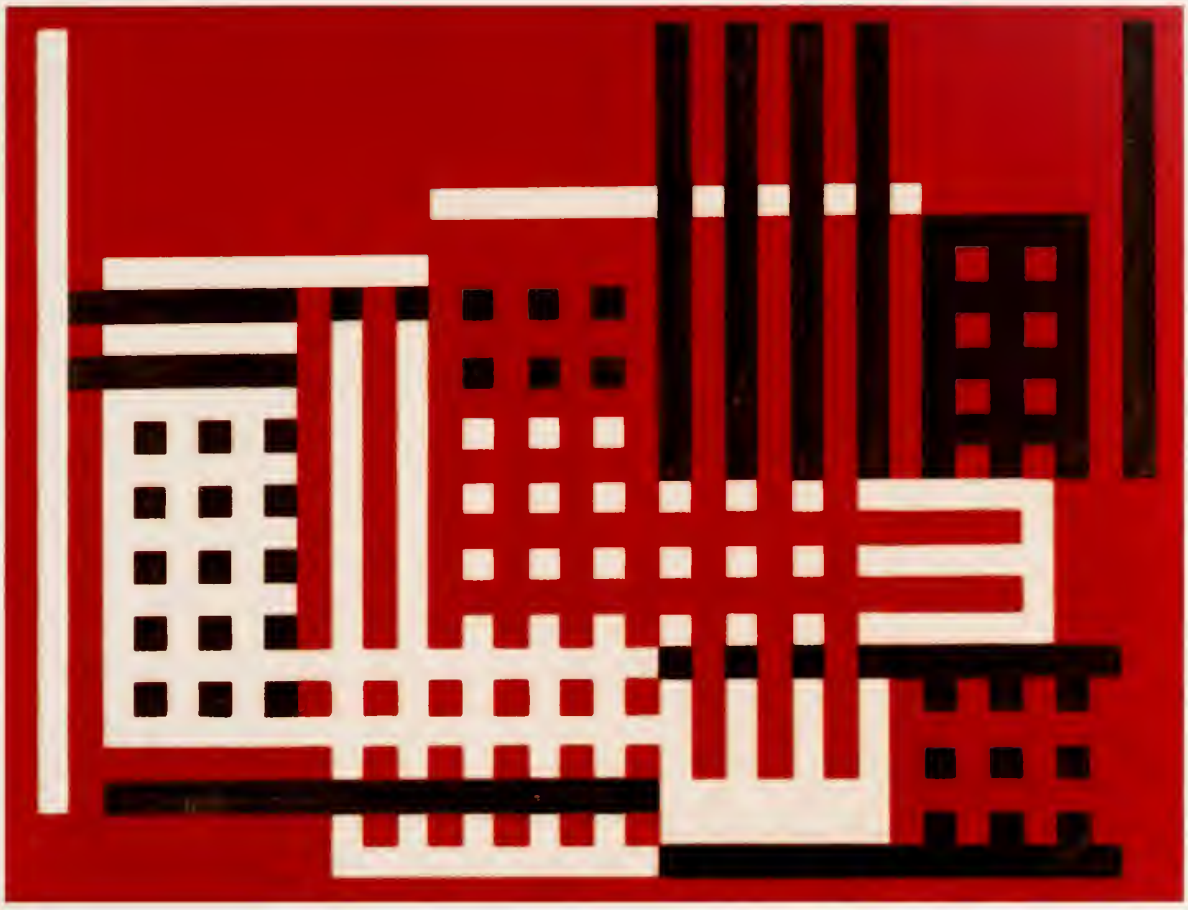
8. *Factory*

1925
Sandblasted opaque flashed glass with black paint
29.4 x 36 cm (11 9/16 x 14 3/16 inches)
The Josef Albers Foundation GL-4

Shipped by Albers to the United States in 1933

Exhibitions:
New York, 1936; Montreal, 1991

Reference:
The Montreal Museum of Fine Arts, 1991



9. *Factory*

1925
Sandblasted flashed glass with black paint
35.8 x 45.8 cm (14 1/8 x 18 1/16 inches)
Inscribed "Factory" in pencil on frame
Yale University Art Gallery, New Haven 1977.160.1

Exhibitions:
New Haven, 1956; New York, 1988; London, 1994

References:
Gomringer, 1958; Kehlmann, 1992; Solomon R. Guggenheim Museum, 1988; The South Bank Centre, 1994; Yale University Art Gallery, 1956

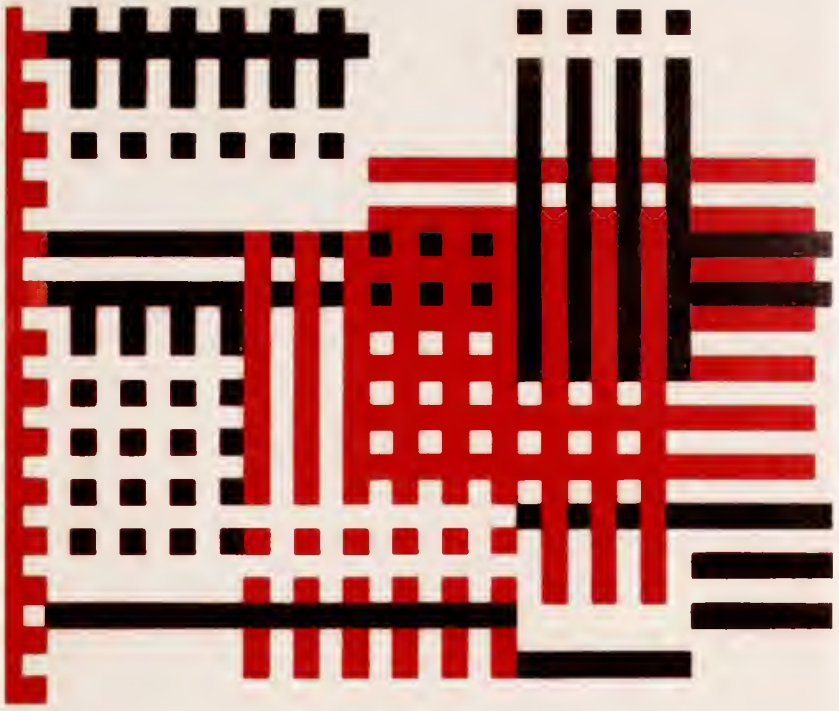
10. *Fabrik B* (*Factory B*)

1925
Sandblasted opaque flashed glass with black paint
30 x 34 cm (11 3/4 x 13 3/8 inches)
Titled, signed, and dated on reverse
Museum Morsbroich, Leverkusen 3154

In wood frame fabricated in 1960 for an exhibition
at Galerie Suzanne Bollag, Zurich
Acquired from Galerie Suzanne Bollag in 1963

Exhibitions:
Berlin, 1958; Locarno, 1959; Zurich, 1960; Düsseldorf, 1970;
Paris, 1978

References:
Gomringer, 1968; Musée d'Art Moderne de la Ville de Paris,
1978; Musée National d'Art Moderne, 1978; Museum
Morsbroich, 1985; *1903–1978 Haftpflichtverband*, 1978; Städtische
Kunsthalle Düsseldorf, 1970

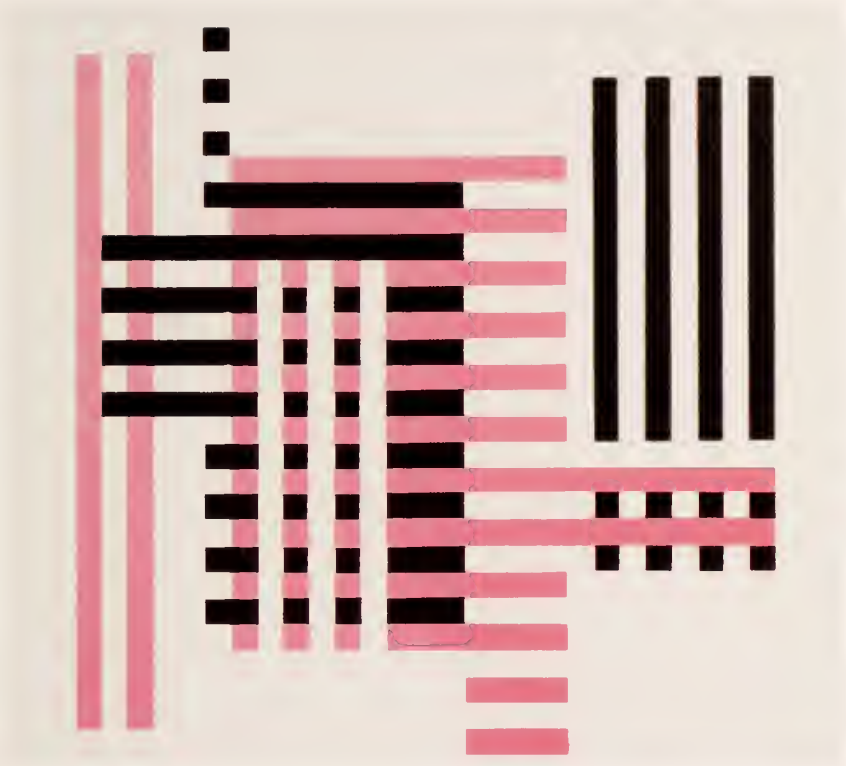


11. *Bundled*

1925
Sandblasted flashed glass with black paint
32.4 x 31.4 cm (12 3/4 x 12 3/8 inches)
Signed and dated "Albers 1925" on reverse
The Josef Albers Foundation GL-5

Exhibitions:
London, 1962; Montreal, 1991

References:
Gomringer, 1958; Gomringer, 1968; The Montreal Museum of Fine Arts, 1991; Wissman, 1971



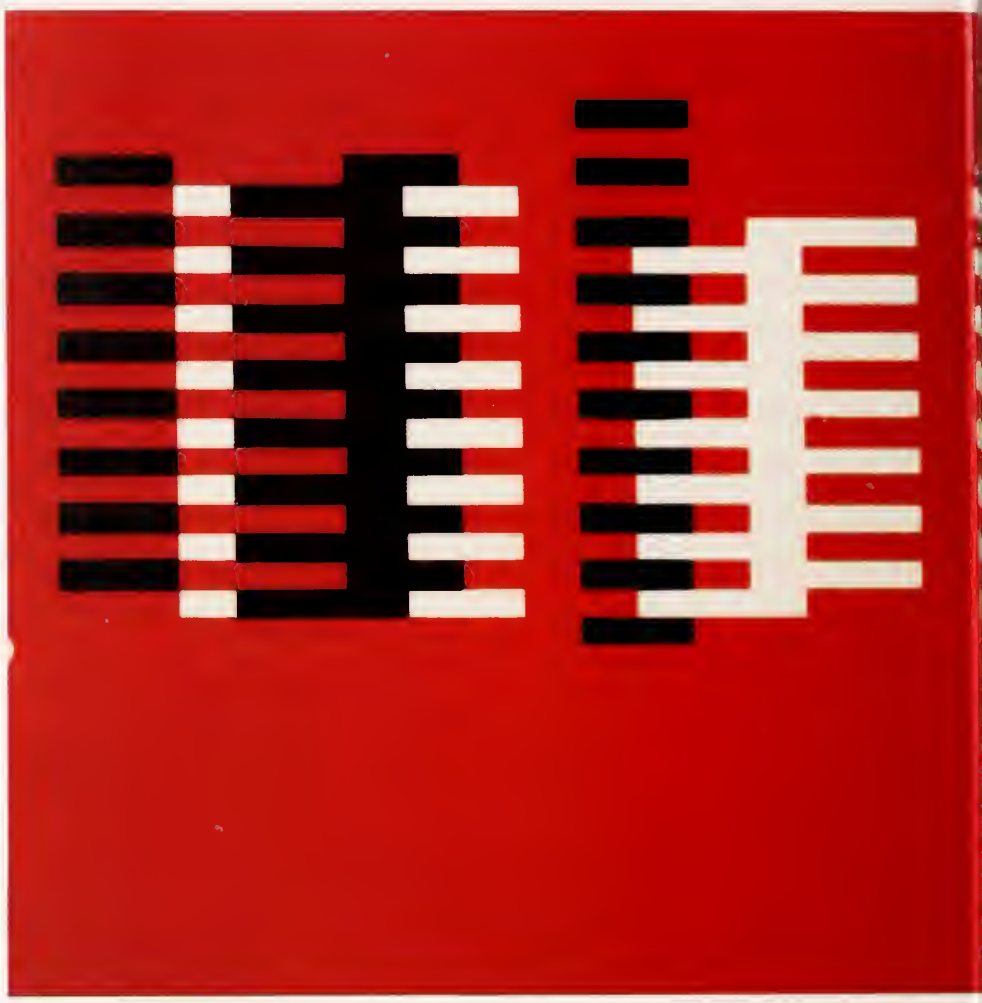
12. *Fuge* (*Fugue*)

1925
Sandblasted opaque flashed glass with black paint
24.8 x 65.7 cm (9 3/4 x 25 7/8 inches)
The Josef Albers Foundation GL-6
(illustrated)

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1988; London, 1994

References:
Albers, 1933; Benezra, 1985; Finkelstein, 1979; Solomon R. Guggenheim Museum, 1988; The South Bank Centre, 1994; Staber, 1965



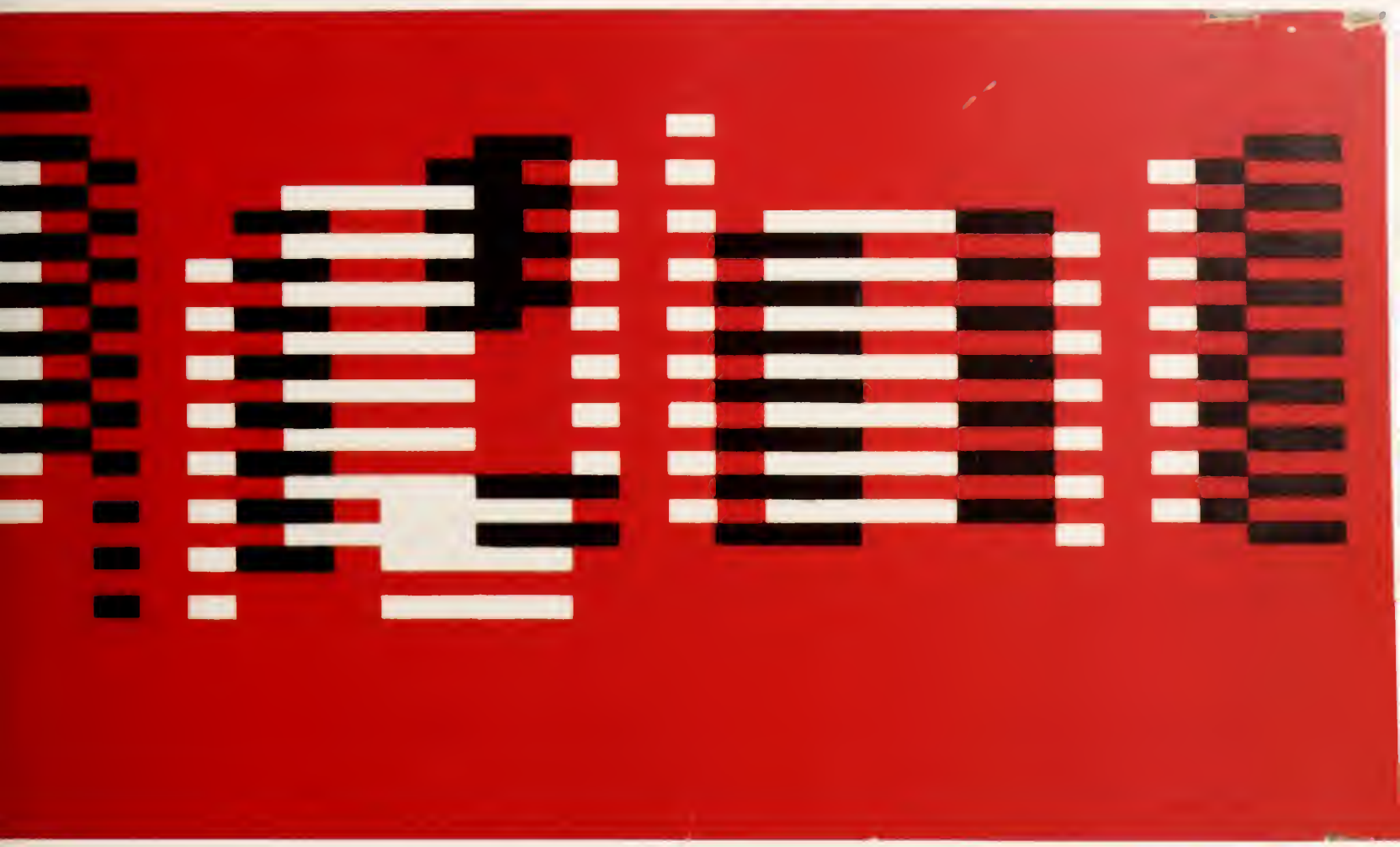
13. *Fuge* (*Fugue*)

1925
Sandblasted opaque flashed glass with black paint
24.5 x 66 cm (9 5/8 x 26 inches)
Kunstmuseum Basel
(not illustrated)

This work is identical to *Fuge* (*Fugue*), cat. no. 12

Exhibition:
New Haven, 1956

References:
Albers, 1964; Gomringer, 1968; Schmidt, 1964; Staber, 1965; Wissman, 1971



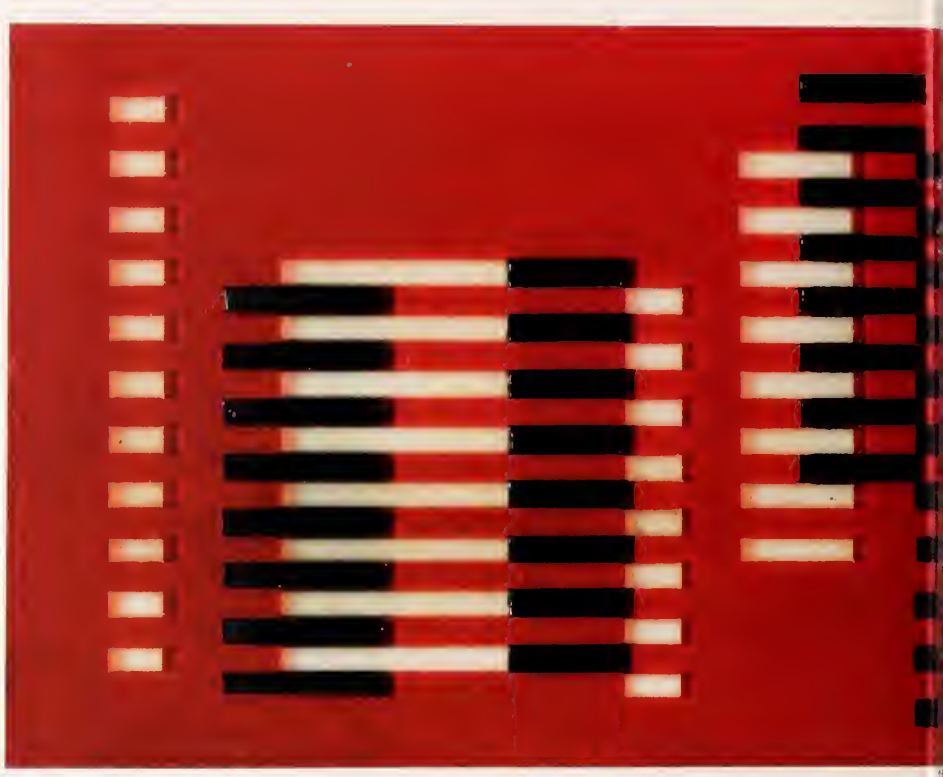
14. *Fuge II* (*Fugue II*)

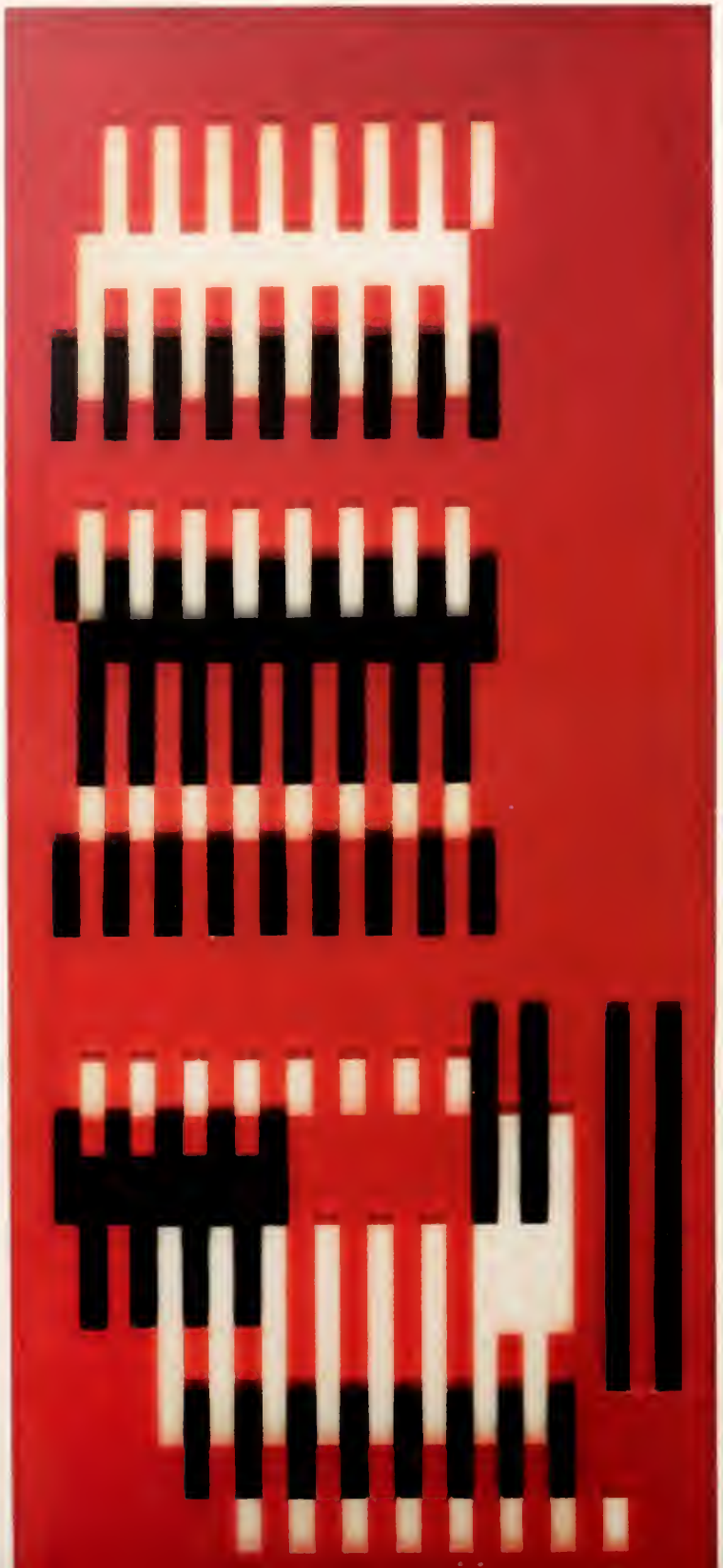
1925
Sandblasted opaque flashed glass with black paint
15.8 x 58.1 cm (6 1/4 x 22 7/8 inches)
Signed and dated "Albers 1925" on reverse
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Gift of the Joseph H. Hirshhorn Foundation, 1972 HMSG 72.4

Mounted in a composition-board frame designed by Albers

Exhibition:
New York, 1988

References:
Lerner, [1974]; Solomon R. Guggenheim Museum, 1988

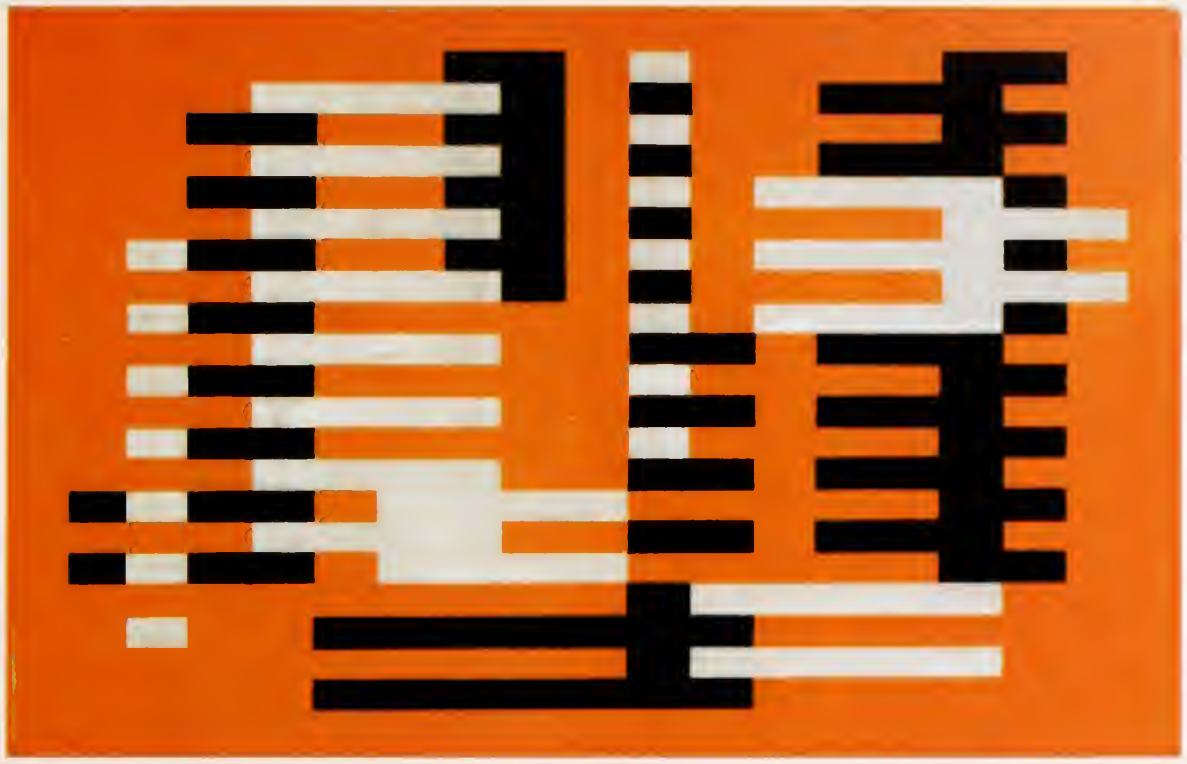




15. *Tektonische Gruppe* (*Tectonic Group*)

1925
Sandblasted opaque flashed glass with black paint
29 x 45 cm (11 3/8 x 17 3/4 inches)
Collection of Max Bill

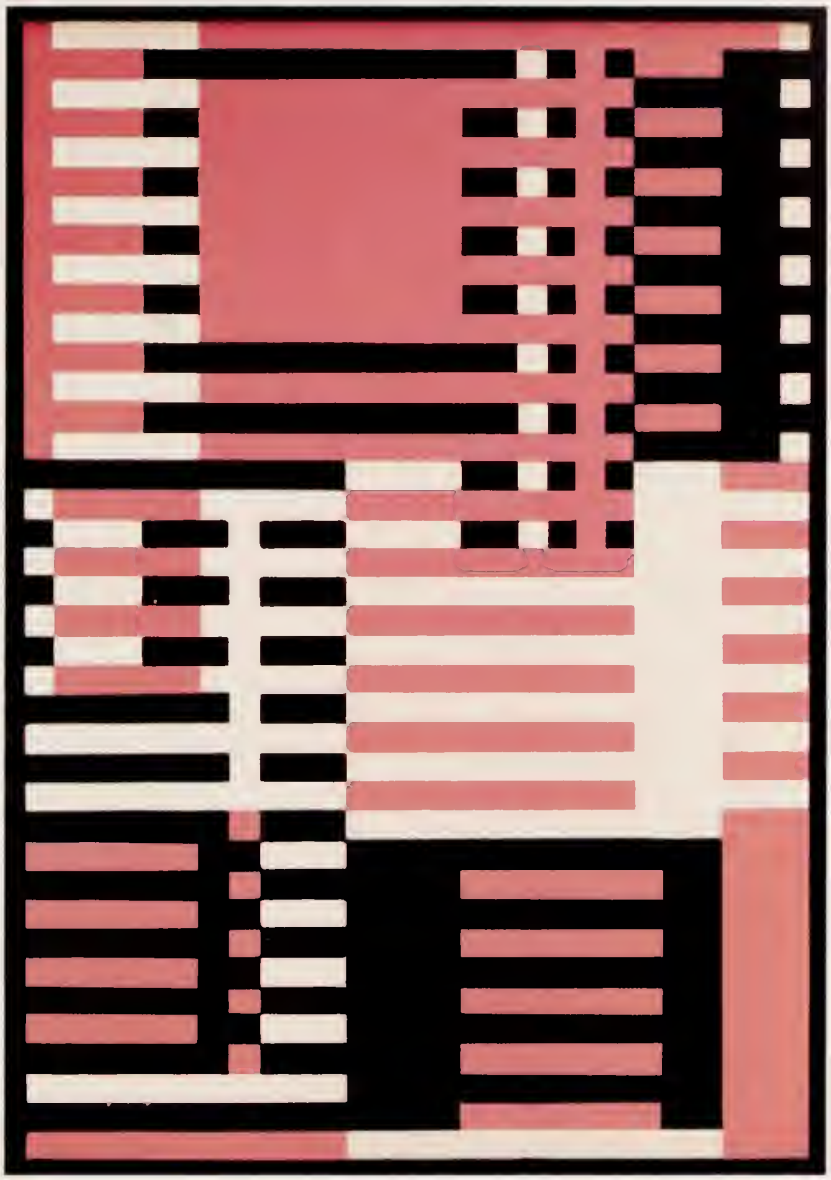
Reference:
Bill, 1958



16. *Goldrosa*
(also known as *Upward* and *Structure in Red*)

ca. 1926
Sandblasted flashed glass with black paint
44.6 x 31.4 cm (17 9/16 x 12 3/8 inches)
The Josef Albers Foundation GL-1

Exhibition:
Berlin, 1958



17. *Upward*

ca. 1926
Sandblasted flashed glass with black paint
44.6 x 31.4 cm (17 9/16 x 12 3/8 inches)
The Josef Albers Foundation GL-2
(illustrated)

Shipped by Albers to the United States in 1933
Listed as *Streifenbild blau* in checklist to exhibition in Braunschweig, 1933. Listed as *Construction in Blue, White, and Black*, 1925–26, in Yale University Art Gallery, 1956

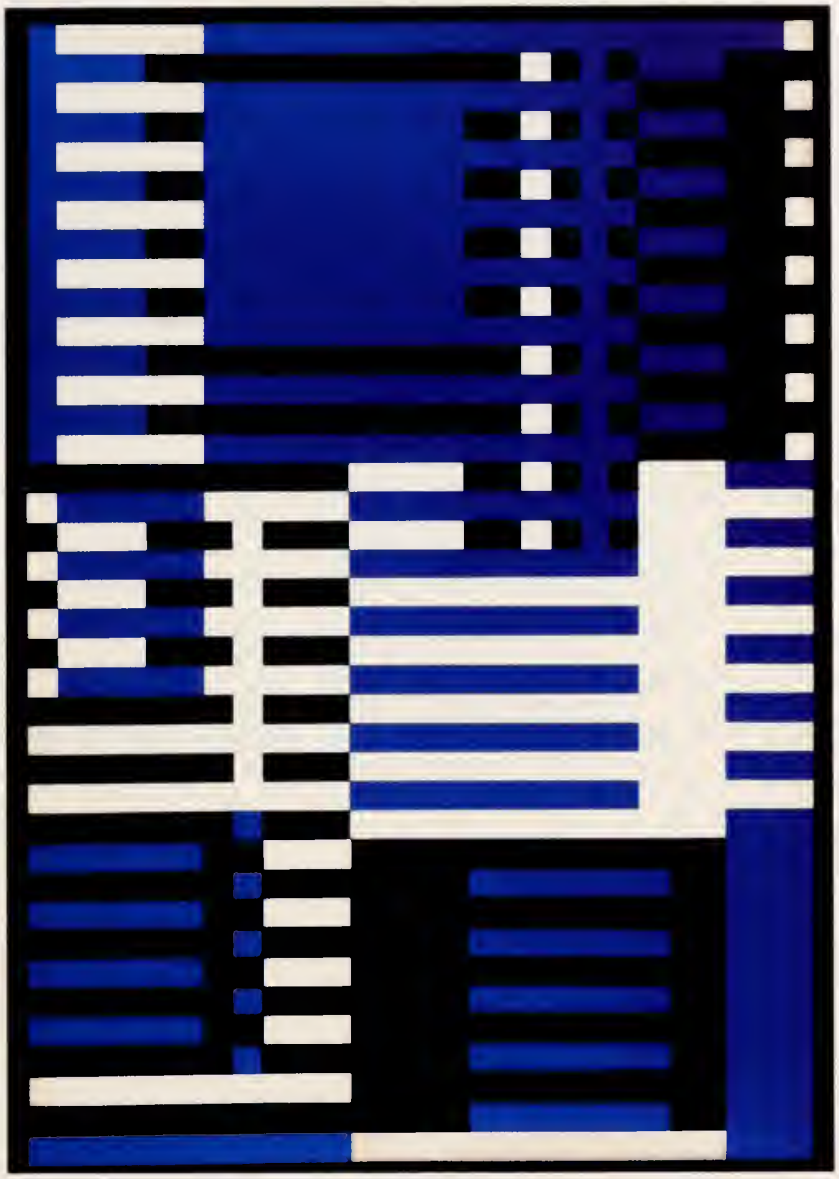
Exhibitions:
Braunschweig, 1933; New York, 1938; New Haven, 1956; Zurich, 1960; New York, 1988; Montreal, 1991

References:
Gomringer, 1968; Kehlmann, 1992; The Montreal Museum of Fine Arts, 1991; The Museum of Modern Art, 1938; Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956

18. *Structure in Blue*

ca. 1926
Sandblasted flashed glass with black paint
43.5 x 30 cm (17 1/8 x 11 13/16 inches)
Collection of Sally and Eliot Robinson
(not illustrated)

Mounted in a composition-board frame designed by Albers
This work is identical to *Upward*, cat. no. 17

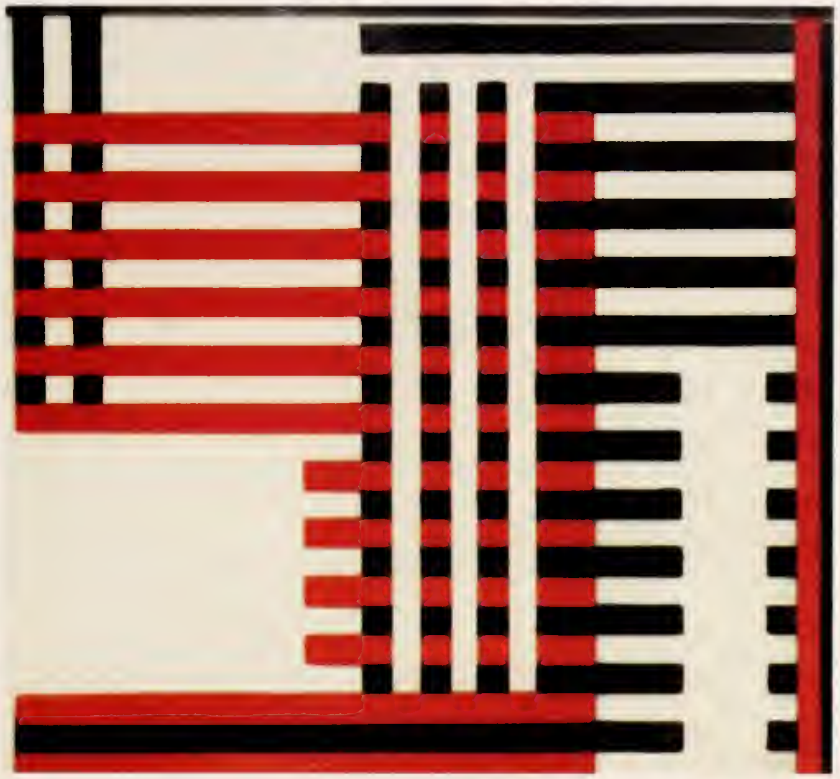


19. *Latticework*

ca. 1926
Sandblasted opaque flashed glass with black paint
28.5 x 30.1 cm (11 1/4 x 11 7/8 inches)
Inscribed "Latticework Albers ca. 1926" on reverse of frame
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Gift of the Joseph H. Hitshhorn Foundation, 1974 HMSG 74.5

Exhibitions:
London, 1962; New York, 1988

Reference:
Solomon R. Guggenheim Museum, 1988



20. *Dominating White*

1927
Sandblasted opaque flashed glass with black paint
22.1 x 30 cm (8 11/16 x 11 13/16 inches)
The Josef Albers Foundation GL-3

Shipped by Albers to the United States in 1933

Exhibition:
New York, 1988

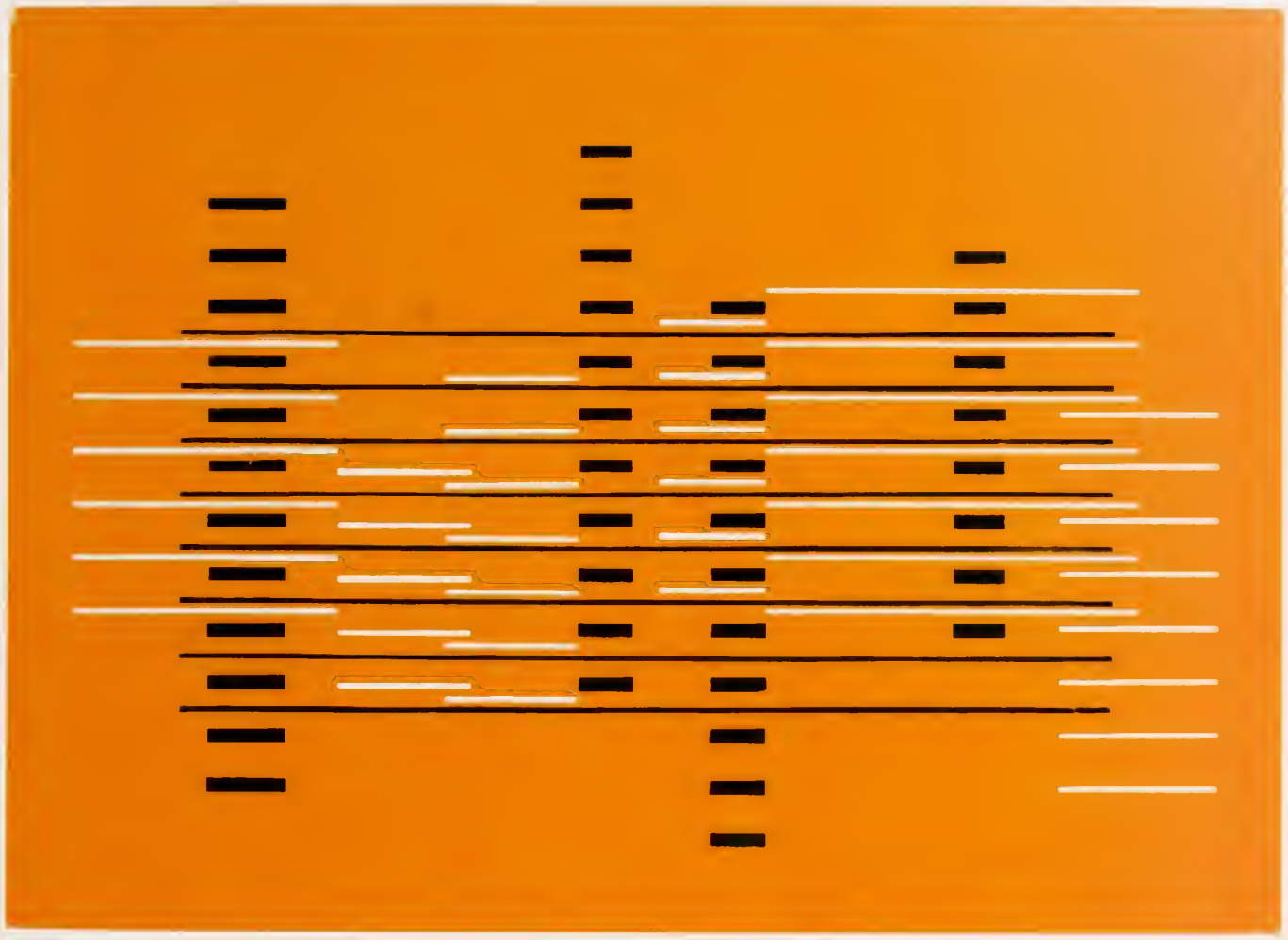
Reference:
Solomon R. Guggenheim Museum, 1988

21. *Frontal*

1927
Sandblasted opaque flashed glass with black paint
34.8 x 47.9 cm (13 11/16 x 18 7/8 inches)
The Josef Albers Foundation GL-10

Exhibitions:
New Haven, 1956; New York, 1988; Montreal, 1991

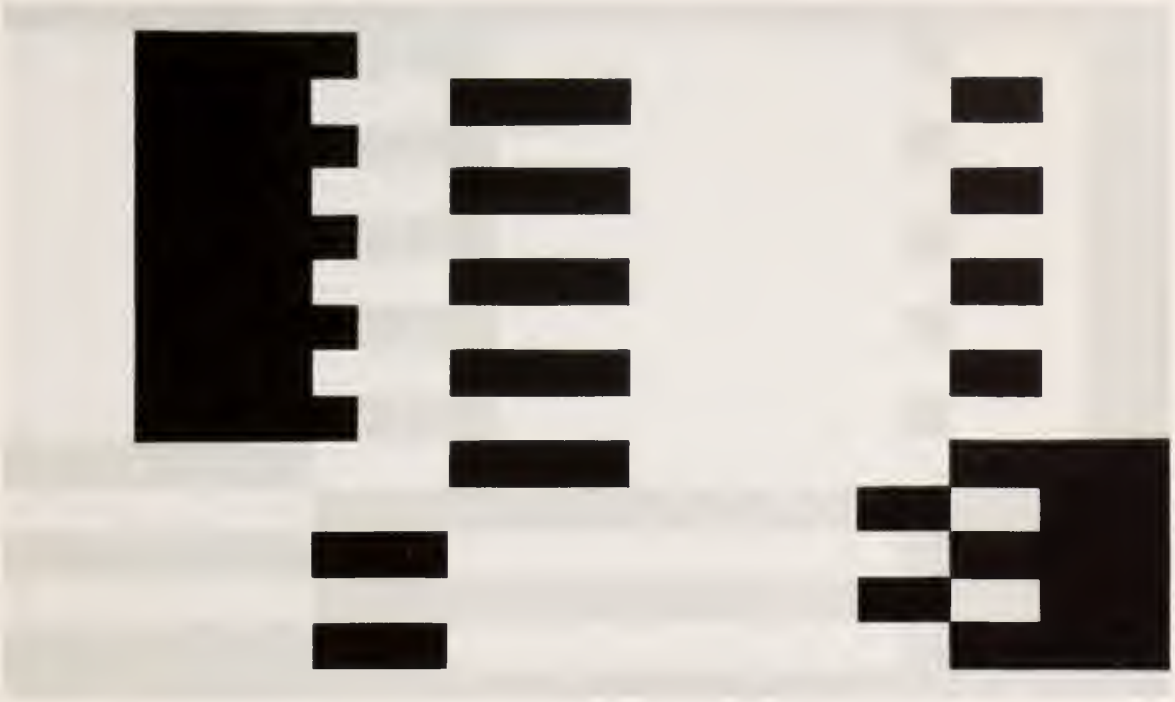
References:
The Montreal Museum of Fine Arts, 1991; Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956



22. *Interlocked*

1927
Sandblasted opaque flashed glass
32.7 x 52.2 cm (12 7/8 x 20 9/16 inches)
Solomon R. Guggenheim Museum, New York
Gift, The Josef Albers Foundation, 1991 91.3877

Façade (with Balconies) (see no. 2 in the Appendix of Destroyed and Lost Works) appears to have been identical to this work

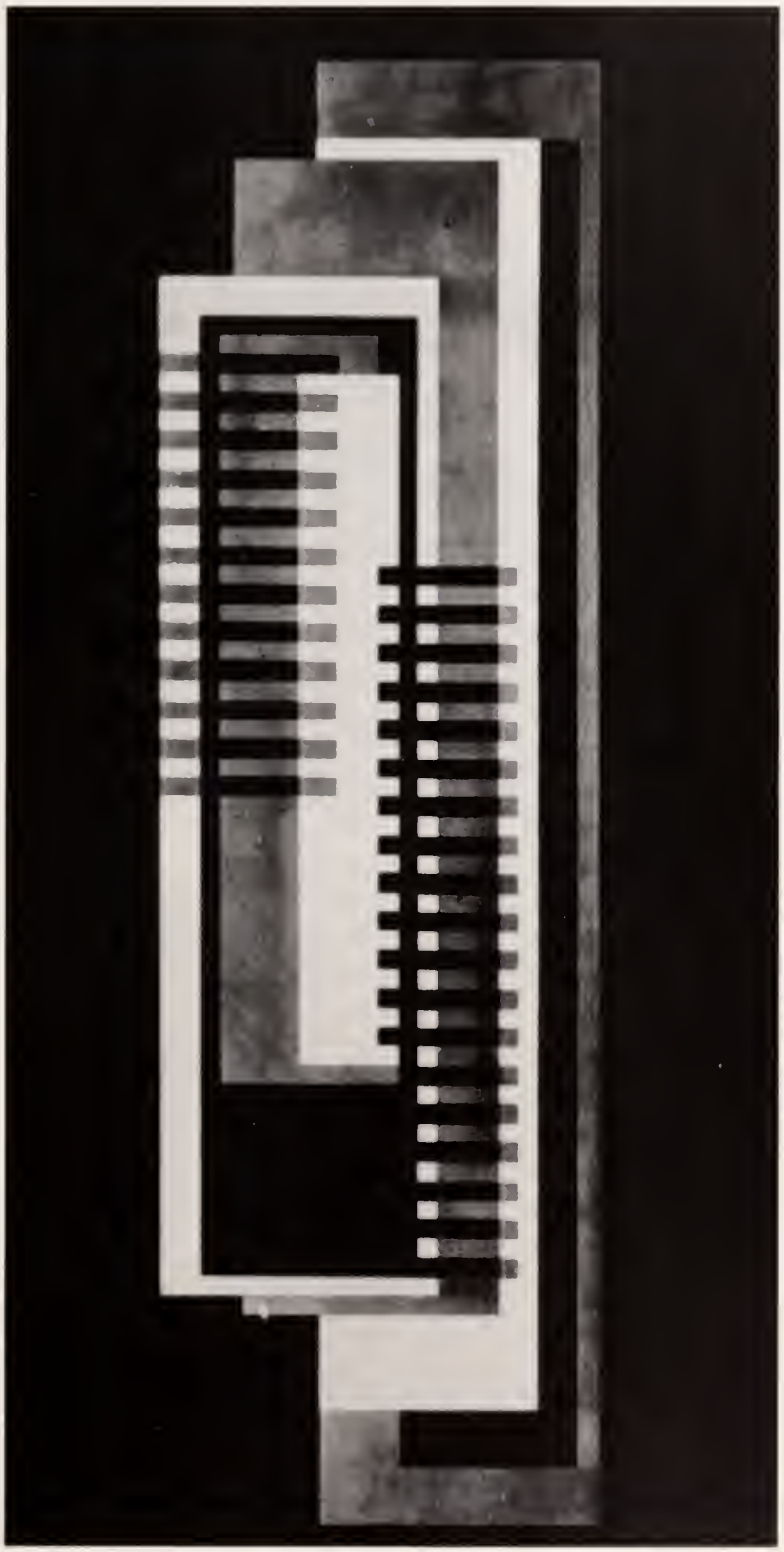


23. *Overlapping*

1927
Sandblasted opaque flashed glass
60.1 x 27.9 cm (23 5/8 x 10 15/16 inches)
Inscribed, on reverse of metal support, in Albers's hand: "Overlapping Albers cir. 1927 can be hung from any side / do not stand this against wall / might slide because of metal frame / when dusty or soiled clean with wet cloth + soap"; at bottom of reverse is part of a label that reads: ". . . t Gemeinschaft 3346"
The Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, Mass.
Purchase, Kuno Francke Memorial Fund and Association Fund
BR49.261

Exhibitions:
New York, 1949; Princeton, 1971; Cambridge, Mass., 1971; Cambridge, Mass., 1991

References:
The Art Museum, Princeton University, 1971; The Busch-Reisinger Museum, 1971; Ehrlich, 1991; Finkelstein, 1979; Haxthausen, 1980; Rowell, 1972; Wight, 1974



24. *Pillars*

1928
Sandblasted opaque flashed glass with black paint
29.9 x 31.1 cm (11 3/4 x 12 1/4 inches)
The Metropolitan Museum of Art, New York
George A. Hearn Fund, 1970 1970.139

Albers referred to this work as *Walls and Pillars I*. Spies, 1970, uses the title *Walls and Posts*

Exhibition:
New York, 1971

References:
Finkelstein, 1979; The Metropolitan Museum of Art, 1971; Spies, 1970

25. *Walls and Screens*
(also known as *Pillars II*)

1928
Sandblasted opaque flashed glass with black paint
30.5 x 25.8 cm (12 x 10 1/8 inches)
Collection of Mr. and Mrs. James H. Clark, Jr.

Acquired from Sidney Janis Gallery in 1965

Exhibitions:
London, 1962; Dallas, 1972; Austin, 1973; New York, 1988

References:
Comune di Ferrara, 1989; Finkelstein, 1979; Gomringer, 1968; Solomon R. Guggenheim Museum, 1988

26. *Handschuhleisten* (*Glove Stretchers*)

1928
Sandblasted opaque flashed glass
40 x 52.9 cm (15 3/4 x 20 13/16 inches)
Signed and dated "Albers 1928" on reverse of Albers's original composition-board frame (removed in 1987)
The Josef Albers Foundation GL-19

Exhibitions:
Braunschweig, 1933; New York, 1971; New York, 1988

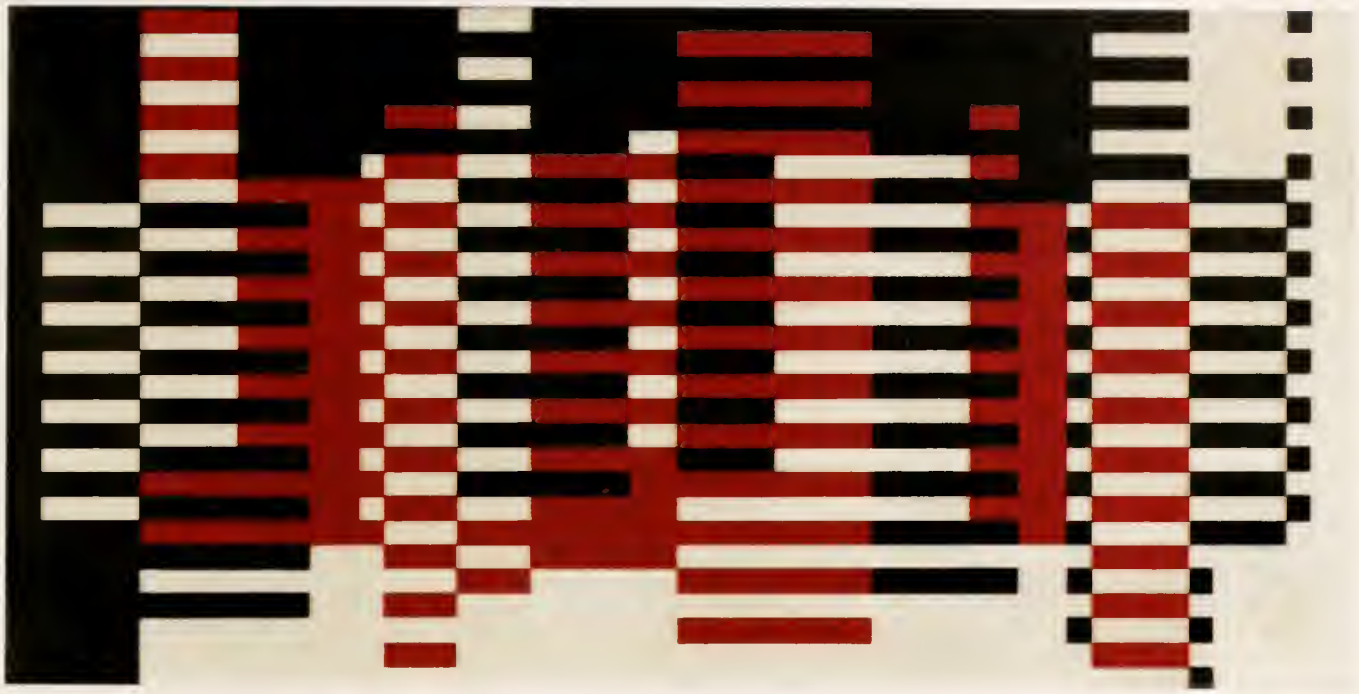
References:
Finkelstein, 1979; Gomringer, 1968; The Metropolitan Museum of Art, 1971; Solomon R. Guggenheim Museum, 1988

27. *City*

1928
Sandblasted opaque flashed glass with black paint
28 x 55 cm (11 x 21 5/8 inches)
Kunsthaus Zürich Inv. Nr. 1960/8

Exhibitions:
Braunschweig, 1933; Locarno, 1959; Zurich, 1960

References:
Albers, 1960; Finkelstein, 1979; Gomringer, 1958; Lohse, 1960; Roh, 1958; Staber, 1965; Wingler, 1969



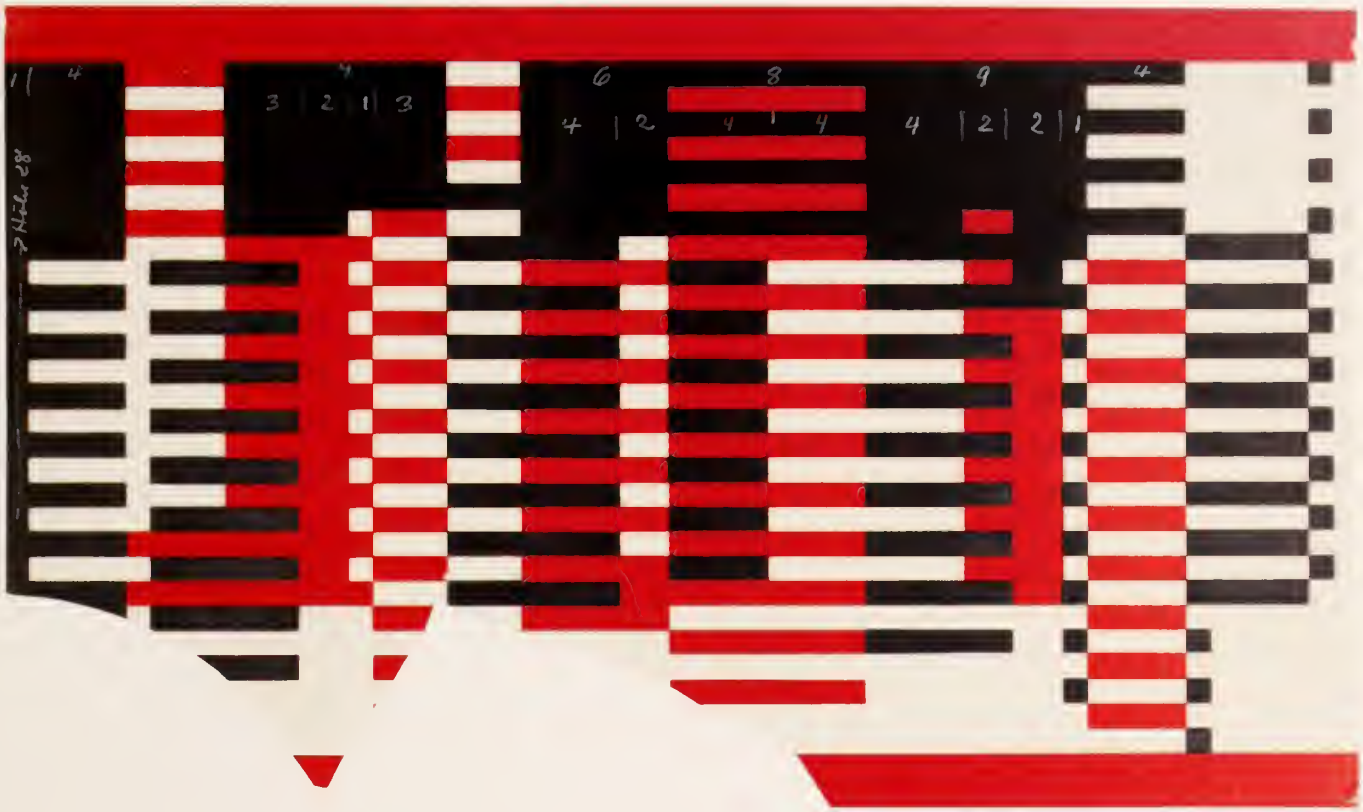
28. *City*

1928
Sandblasted opaque flashed glass with black paint
33 x 55.3 cm (13 x 21 3/4 inches)
The Josef Albers Foundation GL-14

Badly damaged with sections of glass missing
Albers's numerical notations in white chalk or pencil are visible on the surface

Exhibition:
New York, 1994

References:
Finkelstein, 1979; Staber, 1965


1 | 4
3 | 2 | 1 | 3
4 | 2
4 | 1 | 4
4 | 2 | 2 | 1

29. *Skyscrapers on Transparent Yellow*

1927/1929
Sandblasted flashed glass with black paint
35.2 x 34.9 cm (13 7/8 x 13 3/4 inches)
The Josef Albers Foundation GL-9

In early exhibition listings, no distinction is made between the four versions of *Skyscrapers*; therefore, it is not certain which of the pieces were shown in Braunschweig, 1933, and New York, 1936. The listing in the checklist to the exhibition in Braunschweig, 1933, includes one work titled *Hochbauten*, which is dated 1927. One work titled *Hochbauten* is also on the list of works shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1936; New York, 1988

References:
Benezra, 1985; Gomringer, 1968; Solomon R. Guggenheim Museum, 1988; Spies, 1970

30. *Skyscrapers A*
(also known as *Skyscrapers I*)

1927/1929
Sandblasted opaque flashed glass
34.9 x 34.9 cm (13 3/4 x 13 3/4 inches)
Collection of Mr. and Mrs. James H. Clark, Jr.
(illustrated)

Acquired from Sidney Janis Gallery in 1965
Yale University Art Gallery, 1956, dates this work to 1925

Exhibitions (see note to cat. no. 29):
Braunschweig, 1933; New York, 1936; New Haven, 1956; London, 1962; Austin, 1972; New York, 1988; Montreal, 1991

References:
Finkelstein, 1979; Hajós, 1933; The Montreal Museum of Fine Arts, 1991; Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956

31. *Skyscrapers*

1927
Sandblasted opaque flashed glass
36 x 36 cm (14 3/16 x 14 3/16 inches)
Signed and initialed "Albers" and "A" twice on cardboard backing and also inscribed "wb 27/5a"
Private collection
(not illustrated)

This work is identical to *Skyscrapers A*, cat. no. 30

The grandparents of the current owners of the work purchased it from a Düsseldorf dealer in 1929. They brought it to the United States, via the Netherlands, during World War II. It is the only work in glass by Albers known to have been sold before he left Germany in 1933

Exhibitions (see note to cat. no. 29):
Braunschweig, 1933; New York, 1936

32. *Skyscrapers B*
(also known as *Skyscrapers II*)

1929
Sandblasted flashed glass
36.2 x 36.2 cm (14 1/4 x 14 1/4 inches)
Signed "Albers 1929" on reverse of frame
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Gift of the Joseph H. Hirshhorn Foundation, 1974 HMSG 74.6

Yale University Art Gallery, 1956, dates this work to 1925

Exhibitions (see note to cat. no. 29):
Braunschweig, 1933; New York, 1936; New Haven, 1956; London, 1962; New York, 1988

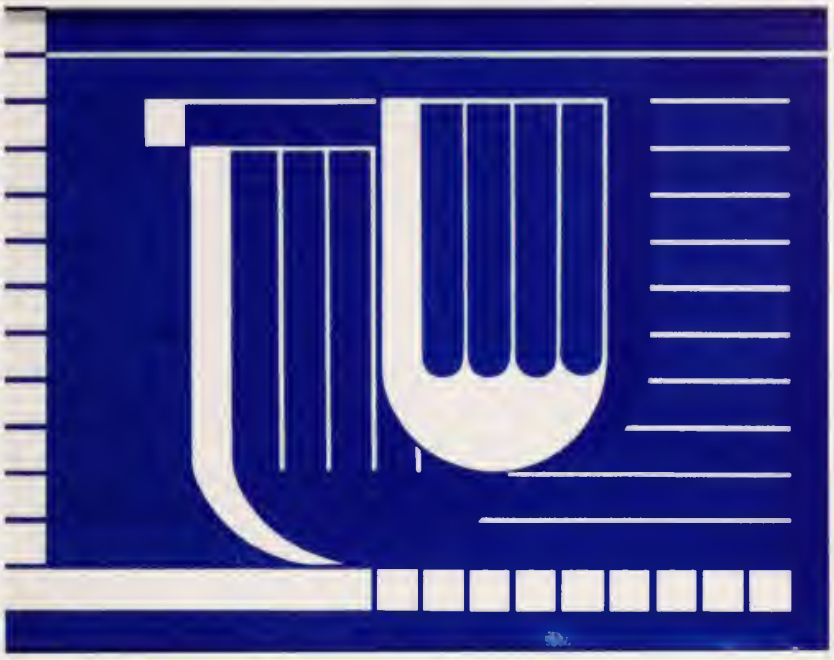
References:
Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956

33. Becher (Beaker)

1929
Sandblasted opaque flashed glass
29 x 37 cm (11 7/16 x 14 9/16 inches)
Private collection

In a ca. 1929 photograph, this picture can be seen hanging on the wall of the Albers's living room in Dessau

References:
Finkelstein, 1979; Grohmann, 1961



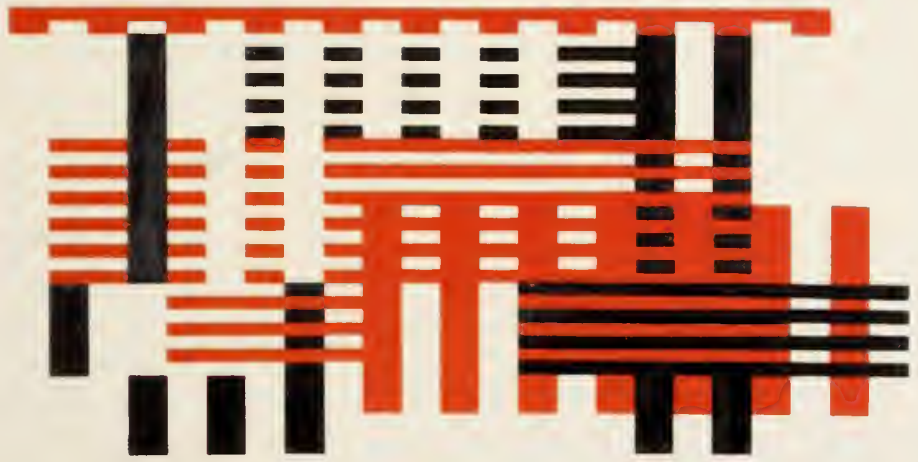
34. *Pergola*

1929
Sandblasted opaque flashed glass with black paint
27 x 45.6 cm (10 5/8 x 17 15/16 inches)
Signed and dated on reverse of Albers's original composition-board frame (removed in 1987)
The Josef Albers Foundation GL-26

The title was given in 1971 at the time of the work's exhibition at the Albers retrospective at the Metropolitan Museum of Art (information in a letter dated July 22, 1971, from Kay Bearman to Josef Albers, in the files of the Josef Albers Foundation). Most likely, it was at this time too that Albers appended the note to this work that reads "when this side up (i.e. upside down) it may remind of a Mississippi steamboat"

Exhibitions:
New York, 1971; New York, 1988

References:
The Metropolitan Museum of Art, 1971; Rowell, 1972; Solomon R. Guggenheim Museum, 1988



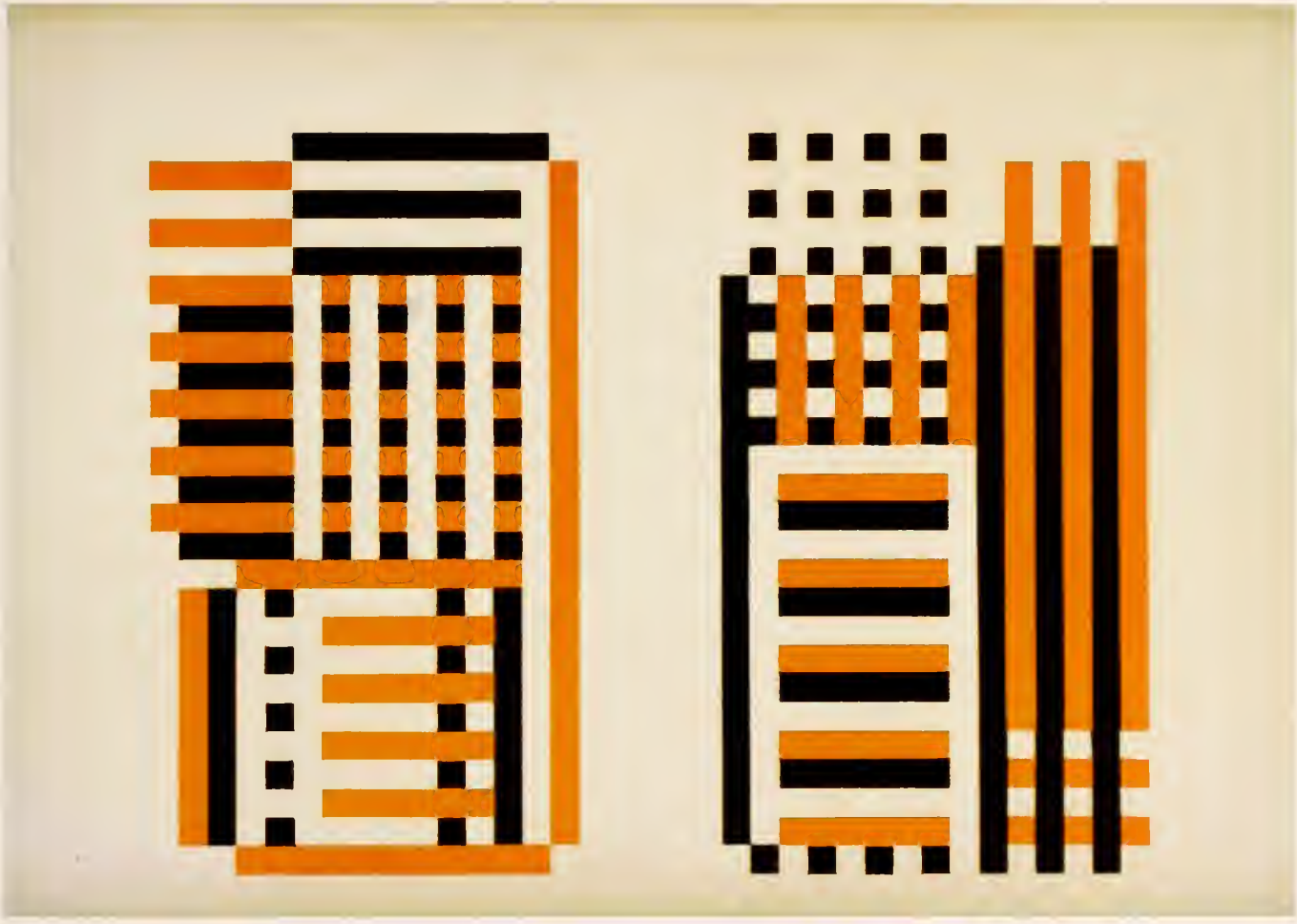
35. *Lauben* (*Bowers*)

1929
Sandblasted opaque flashed glass with black paint
34.6 x 45.7 cm (13 5/8 x 18 inches)
Signed and dated on reverse of Albers's original composition-board frame (removed in 1987)
The Josef Albers Foundation GL-27

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; London, 1962; New York, 1971; Montreal, 1991

References:
Finkelstein, 1979; Gomringer, 1968; The Metropolitan Museum of Art, 1971; The Montreal Museum of Fine Arts, 1991



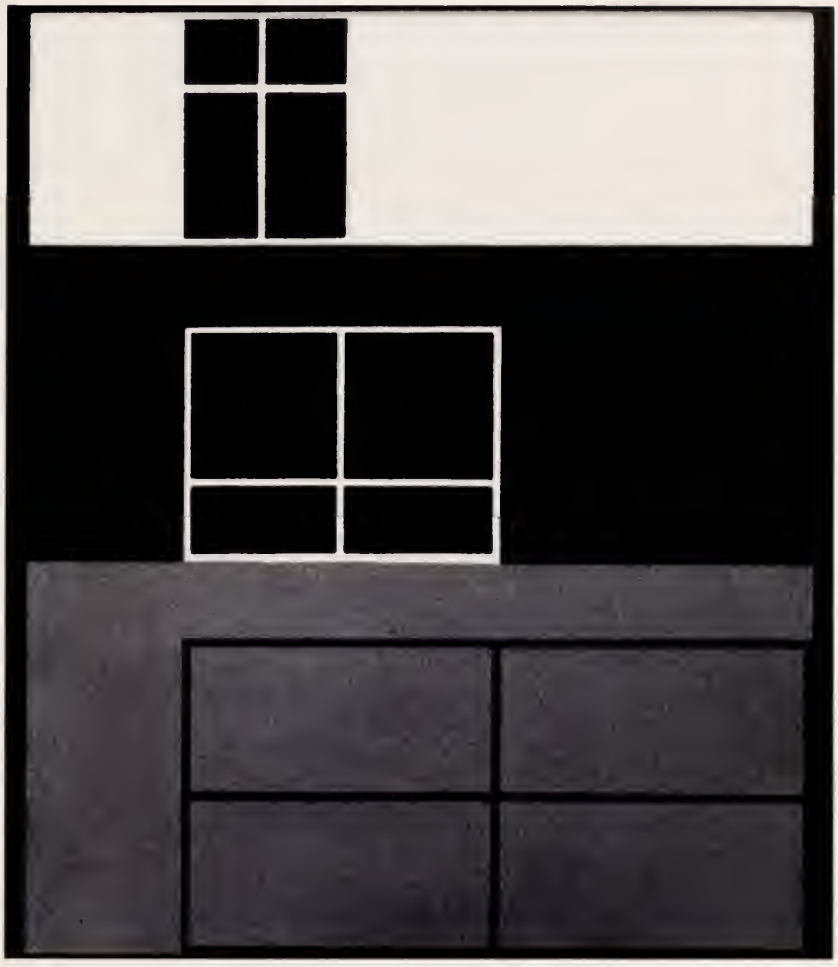
36. *Interior a*

1929
Sandblasted opaque flashed glass
25.6 x 21.4 cm (10 1/16 x 8 7/16 inches)
The Josef Albers Foundation GL-17

Two objects titled *Interior 1* and *Interior 2* were on the list of works shipped by Albers to the United States in 1933. The listing in the checklist to the exhibition in Braunschweig, 1933, includes one work titled *Interieur II*. It is not known which of the four *Interiors* created by Albers (see also cat. nos. 37–39) corresponds to each of these three titles

Exhibitions:
Braunschweig, 1933; London, 1962; New York, 1988

References:
Finkelstein, 1979; Solomon R. Guggenheim Museum, 1988

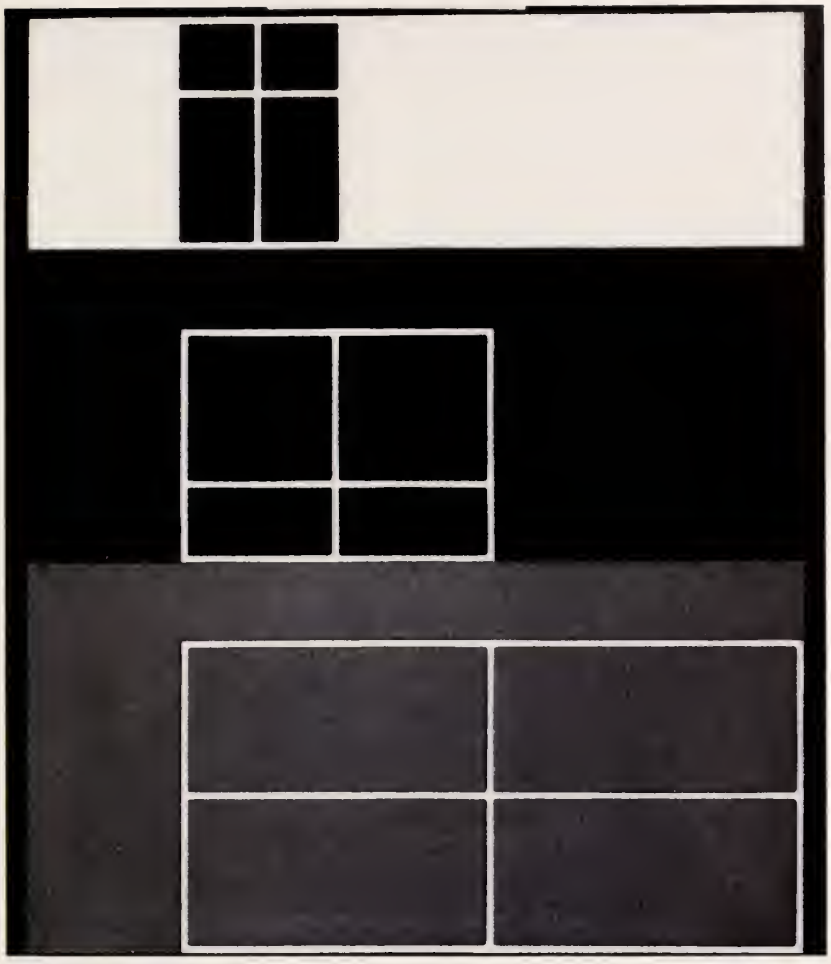


37. *Interior b*

1929
Sandblasted opaque flashed glass
25.4 x 21.5 cm (10 x 8 7/16 inches)
The Josef Albers Foundation GL-18

Exhibitions (see note to cat. no. 36):
Braunschweig, 1933; London, 1962; New York, 1988

Reference:
Solomon R. Guggenheim Museum, 1988



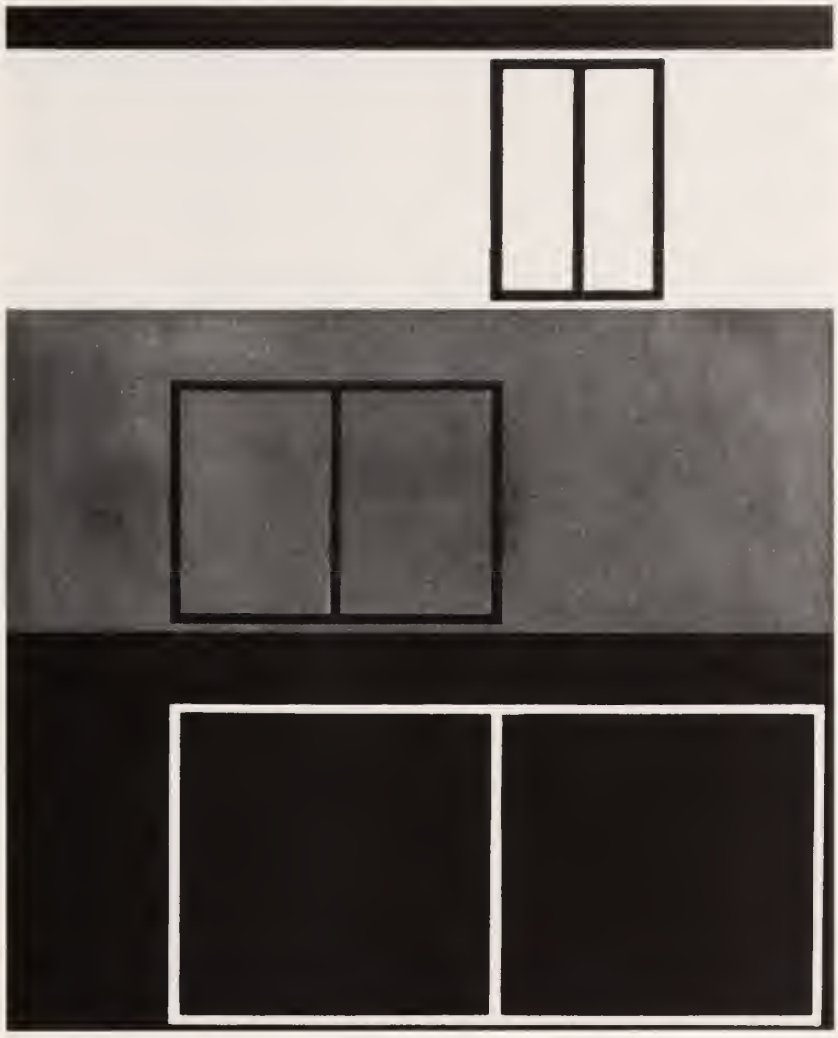
38. *Interior A*

1929
Sandblasted opaque flashed glass
32.5 x 25.5 cm (12 13/16 x 10 1/16 inches)
Josef Albers Museum, Bottrop

Yale University Art Gallery, 1956, titles this work *Interior I*

Exhibitions (see note to cat. no. 36):
Braunschweig, 1933; New Haven, 1956; New York, 1988

References:
Finkelstein, 1979; Gomringer, 1968; Schumacher, 1983; Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956



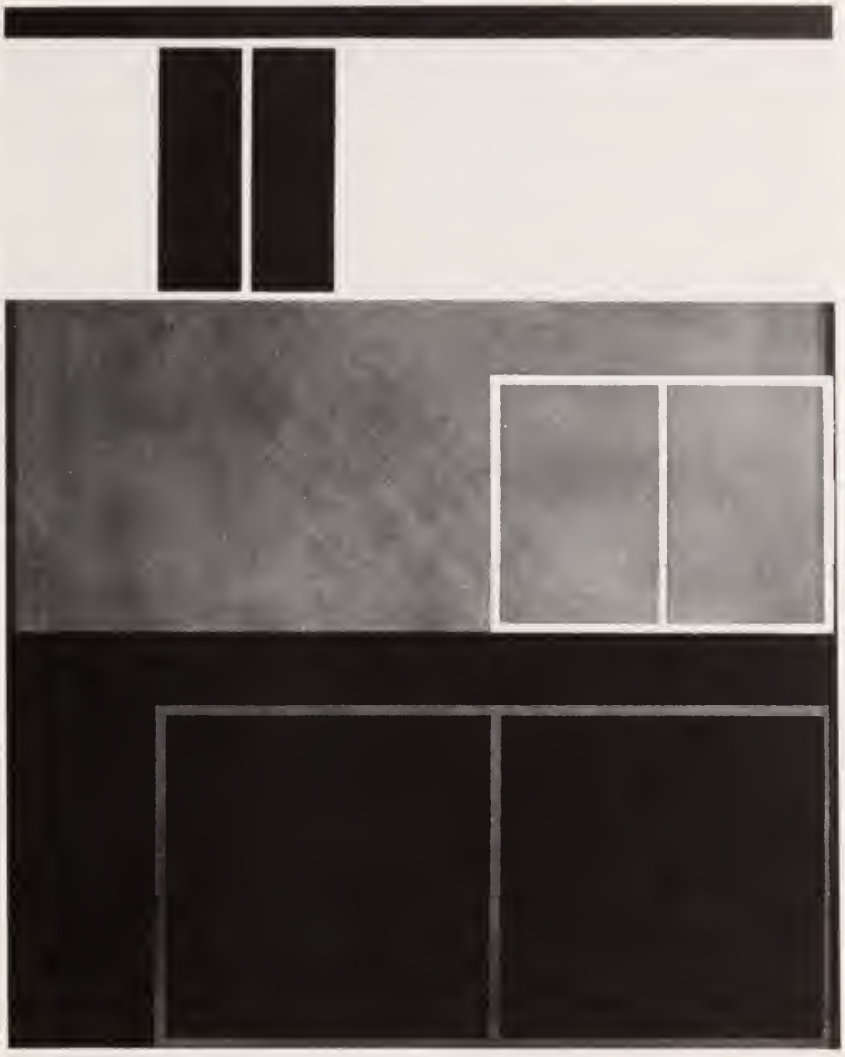
39. *Interior B*

1929
Sandblasted opaque flashed glass
33 x 25 cm (13 x 9 13/16 inches)
Josef Albers Museum, Bottrop

Yale University Art Gallery, 1956, titles this work *Interior II*

Exhibitions (see note to cat. no. 36):
Braunschweig, 1933; New Haven, 1956; New York, 1988

References:
Schumacher, 1983; Solomon R. Guggenheim Museum, 1988; Yale University Art Gallery, 1956



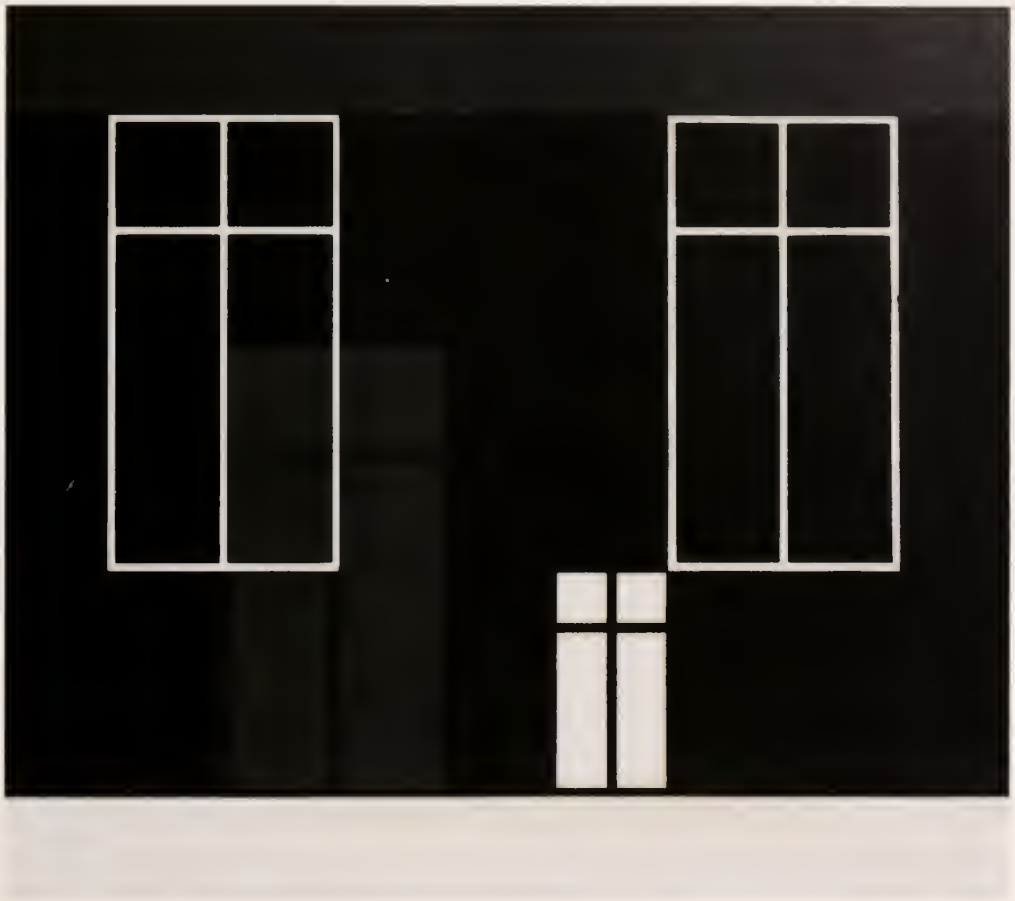
40. *Fenster* (*Windows*)

1929
Sandblasted opaque flashed glass
33.6 x 37.5 cm (13 1/4 x 14 3/4 inches)
Collection of Mr. and Mrs. James H. Clark, Jr.

Acquired from Sidney Janis Gallery in 1965
Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New Haven, 1956; London, 1962; New York, 1988

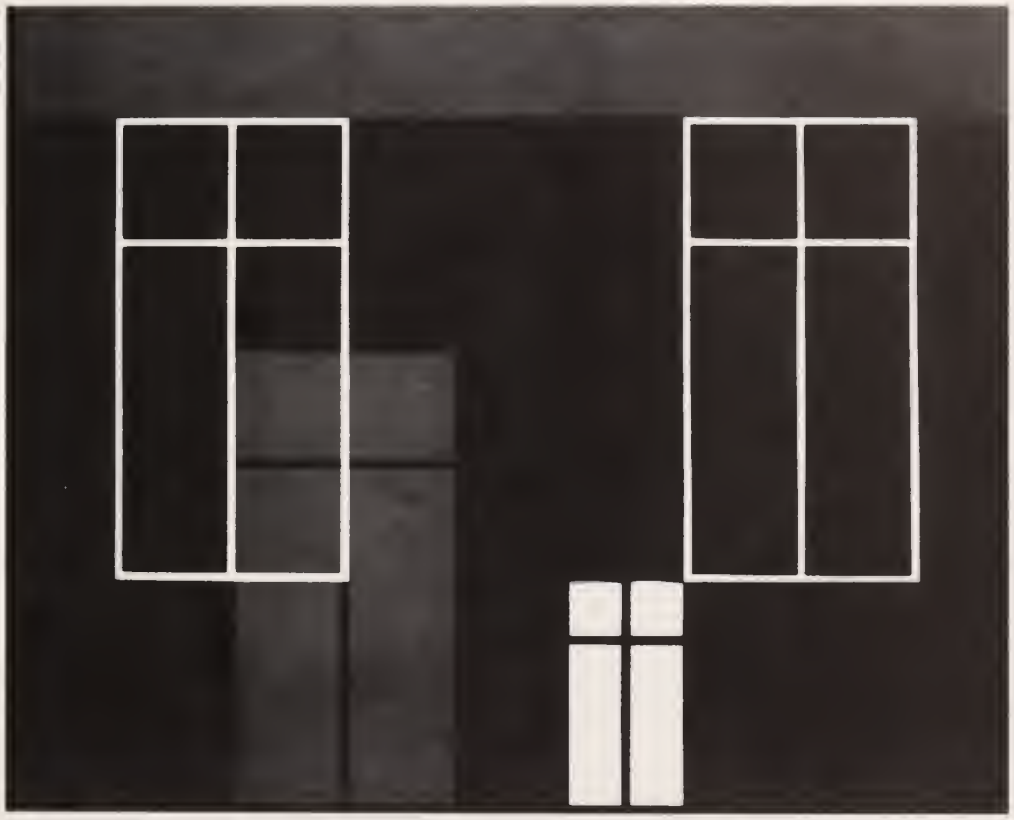
References:
Albers, 1933; Benezra, 1985; Finkelstein, 1979; Solomon R. Guggenheim Museum, 1988; "Windows," 1963; Yale University Art Gallery, 1956



41. *Fenster* (*Windows*)

1929
Sandblasted opaque flashed glass
25 x 28 cm (9 13/16 x 11 inches)
Westfälisches Landesmuseum für Kunst und Kulturgeschichte,
Münster Inv. Nr. 1004a LM

References:
Gomringer, 1968; Rowell, 1972; Wissman, 1971

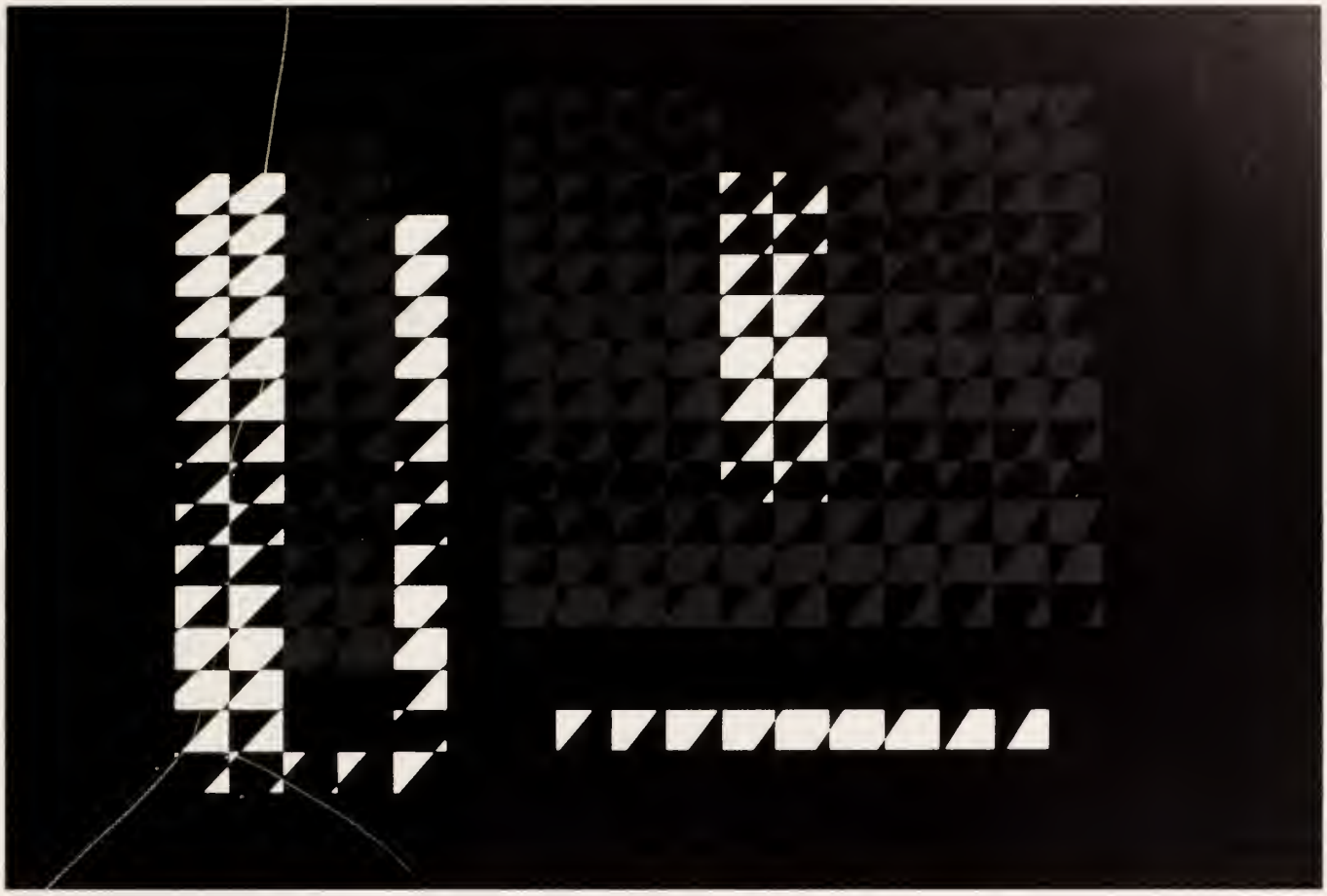


42. *Dom* (*Cathedral*)

1930
Sandblasted opaque flashed glass
35.4 x 49.1 cm (13 15/16 x 19 5/16 inches)
Titled and dated on reverse of Albers's original composition-board frame (removed in 1987)
The Josef Albers Foundation GL-13

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1936



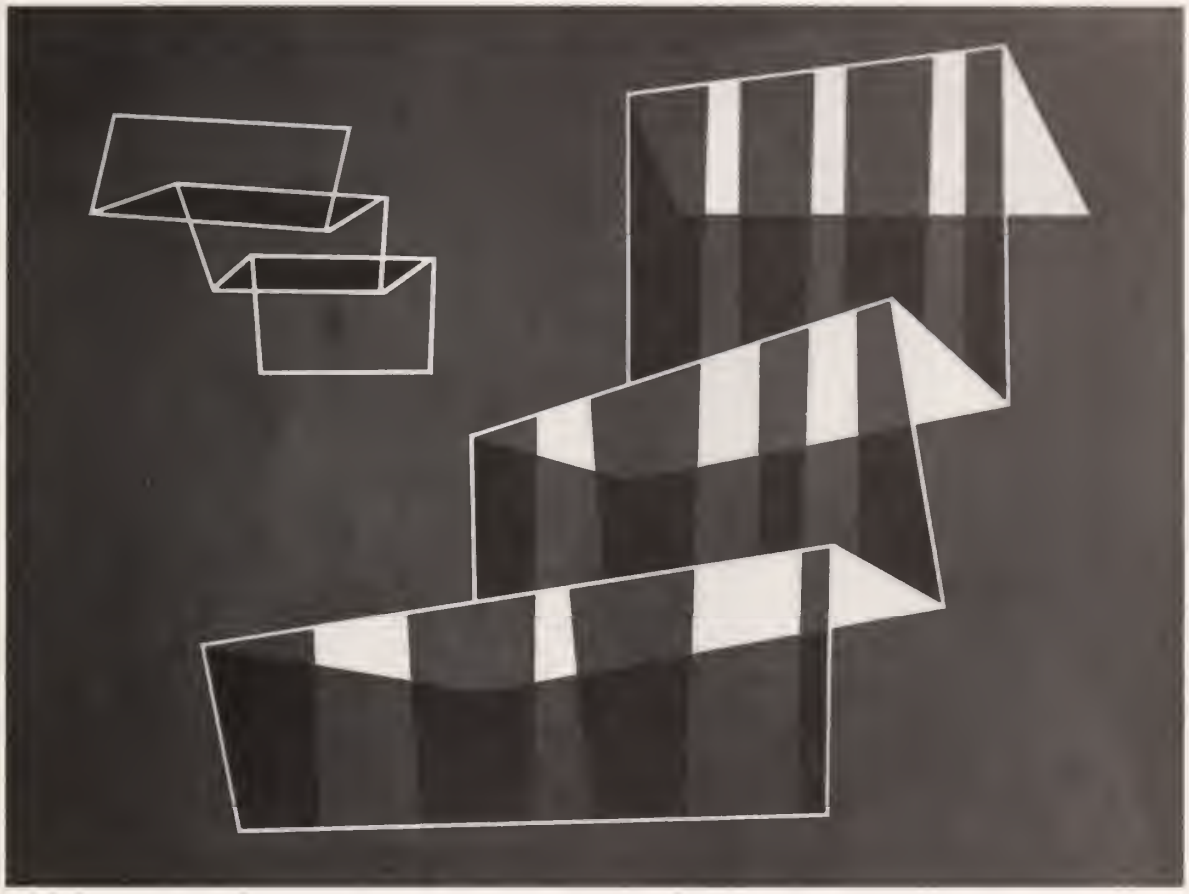
43. *Stufen* (*Steps*)

1931
Sandblasted opaque flashed glass
39.4 x 52.1 cm (15 1/2 x 20 1/2 inches)
Family of Paul M. Hirschland

Acquired from Gertrude Stein Gallery, New York, 1972
Shipped by Albers to the United States in 1933
Albers repeated this image in several mediums: casein on Masonite; baked enamel paint on Alumelite; gouache; oil on paper; and silkscreen

Exhibitions:
Braunschweig, 1933; New York, 1936; New York, 1988

References:
Gomringer, 1968; Rowell, 1972; Solomon R. Guggenheim Museum, 1988; Spies, 1970



44. *Im Wasser* (*In the Water*)

1931
Sandblasted opaque flashed glass
45 x 49.3 cm (17 3/4 x 19 7/16 inches)
Josef Albers Museum, Bottrop

Mounted in a painted wood frame designed by Albers
Albers discussed the composition and title of this work in his untitled statement listed below, which is included on pages 141–42 of this catalogue

Exhibitions:
Braunschweig, 1933; New York, 1936

References:
Albers, 1933; Albers, n.d., untitled statement; Comune di Ferrara, 1989; Schumacher, 1983

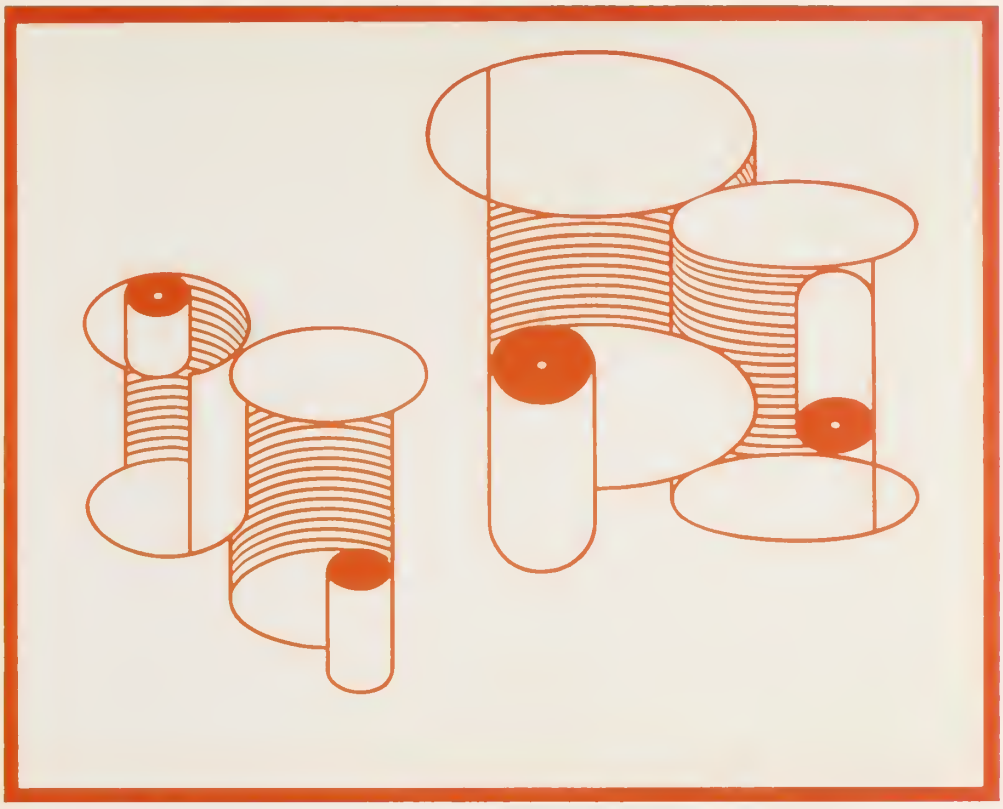
45. *Kabel* (*Cables*)

1931
Sandblasted opaque flashed glass
40 x 50 cm (15 3/4 x 19 11/16 inches)
Signed and dated on reverse of Albers's original composition-board frame (removed in 1987)
The Josef Albers Foundation GL-12

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1936

References:
Abstraction-Création, 1936; Finkelstein, 1979



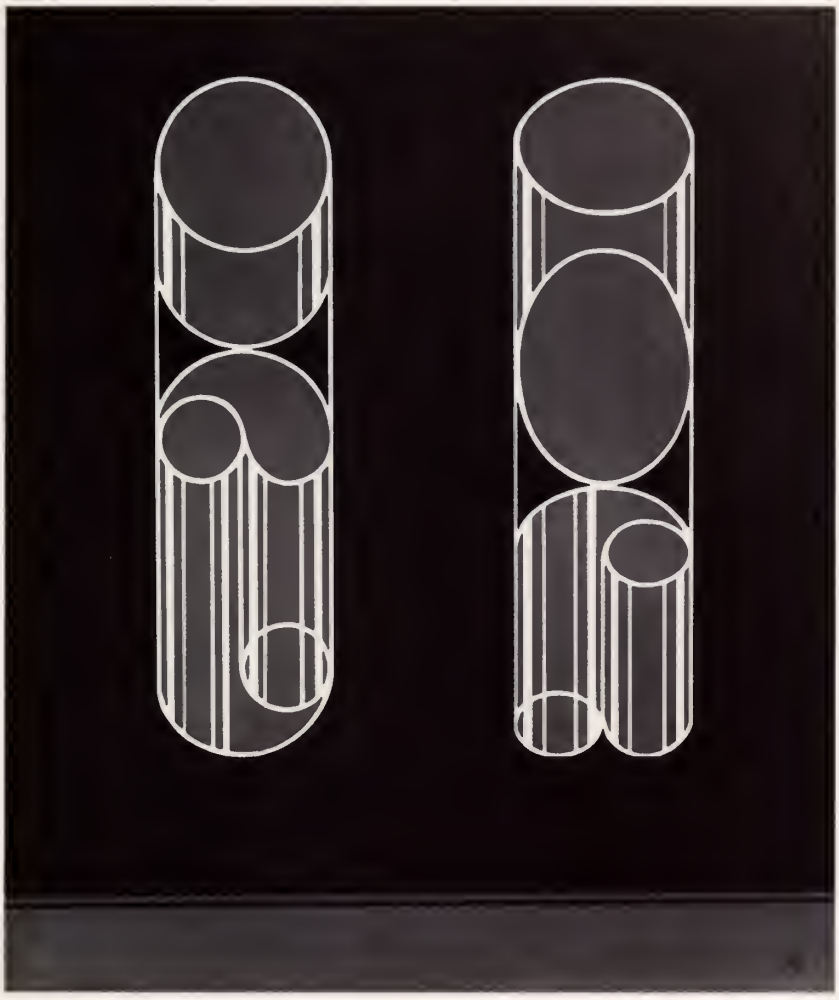
46. *Unmögliche* (*Impossibles*)

1931
Sandblasted opaque flashed glass
45 x 37.7 cm (17 11/16 x 14 7/8 inches)
Solomon R. Guggenheim Museum, New York
Gift, The Josef Albers Foundation, 1991 91.3878

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1971

References:
Gomringer, 1958; Gomringer, 1968; The Metropolitan Museum of Art, 1971; Staber, 1965



47. *Falsch gewickelt* (*Rolled Wrongly*)

1931
Sandblasted opaque flashed glass
42.1 x 42.1 cm (16 9/16 x 16 9/16 inches)
The Josef Albers Foundation GL-22

Shipped by Albers to the United States in 1933. Broken during installation at the Yale University Art Gallery in 1956, and subsequently repaired. Sometime after 1956, Albers had a reproduction made by Venus Glass Works, New York (now in the collection of the Josef Albers Foundation), based on his original 1931 drawing. In Spies, 1970, *Rolled Wrongly* is titled *Incorrectly Wound*

Exhibitions:
Braunschweig, 1933; New York, 1936; New Haven, 1956; New York, 1971; New York, 1988

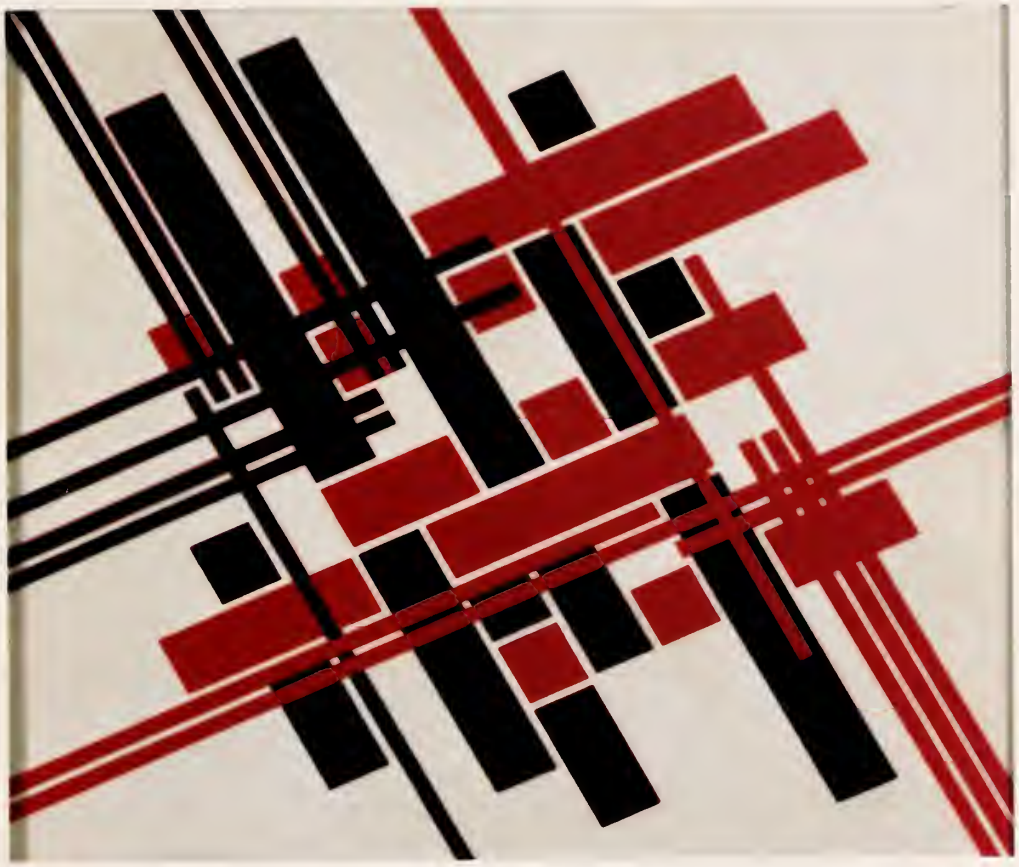
References:
Abstraction-Création, 1934; Finkelstein, 1979; The Metropolitan Museum of Art, 1971; Rowell, 1972; Solomon R. Guggenheim Museum, 1988; Spies, 1970; Yale University Art Gallery, 1956

48. *Fliegend* (*Flying*)

1931
Sandblasted opaque flashed glass mounted on cardboard
30.2 x 35 cm (11 7/8 x 13 3/4 inches)
Staatsgalerie Stuttgart Inv. No. 3276

Finkelstein, 1979, dates this work to 1926

References:
Finkelstein, 1979; Wissman, 1971



49. *Six and Three*
(also known as *Four Sixes and Three Threes*)

1931
Sandblasted opaque flashed glass
56 x 35.5 cm (22 1/16 x 14 inches)
The Josef Albers Foundation GL-16

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1994

50. *Gesimse* (*Shelves*)

1932
Sandblasted opaque flashed glass
34 x 64.9 cm (13 3/8 x 25 9/16 inches)
The Josef Albers Foundation GL-15

Shipped by Albers to the United States in 1933

Exhibition:
Braunschweig, 1933

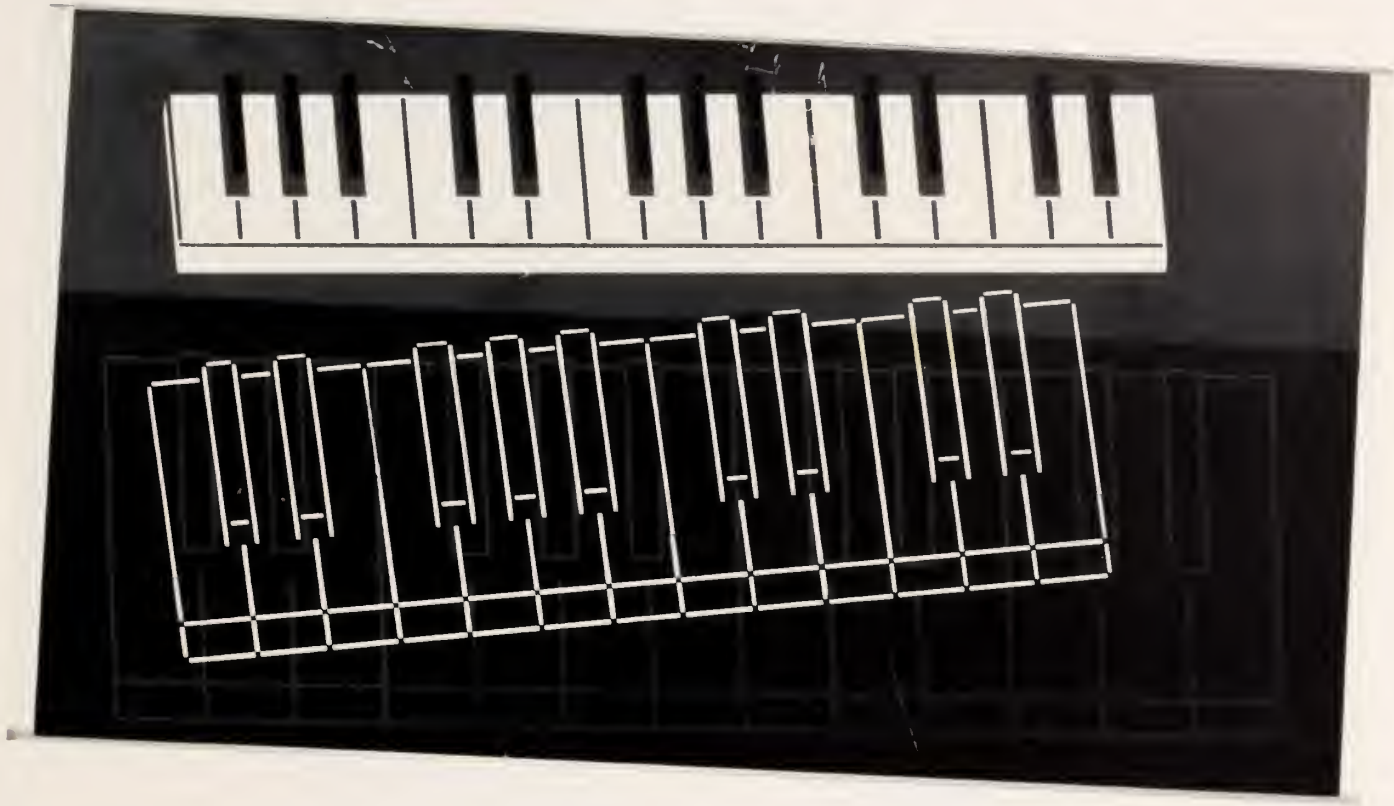
51. *Klaviatur* (*Keyboard*)

1932
Sandblasted opaque flashed glass
37.3 x 64.9 cm (14 11/16 x 25 9/16 inches)
The Josef Albers Foundation GL-7

Shipped by Albers to the United States in 1933

Exhibitions:
Braunschweig, 1933; New York, 1936; New York, 1988

Reference:
Solomon R. Guggenheim Museum, 1988



52. *Diskant VII* (*Treble Clef*)

1932
Sandblasted opaque flashed glass
76.5 x 45.1 cm (30 1/8 x 17 3/4 inches)
The Josef Albers Foundation GL-11

53. *K-Trio*

1932
Sandblasted opaque flashed glass
47.9 x 54.8 cm (18 7/8 x 21 9/16 inches)
The Josef Albers Foundation GL-23

Shipped by Albers to the United States in 1933

Exhibition:
Braunschweig, 1933

Appendix of Destroyed and Lost Works

Of the sixty-one wall pictures in glass by Josef Albers that have been identified, eight have been either destroyed or lost track of through the years. The last four works illustrated in this appendix are known to us only through unlabeled photographs.

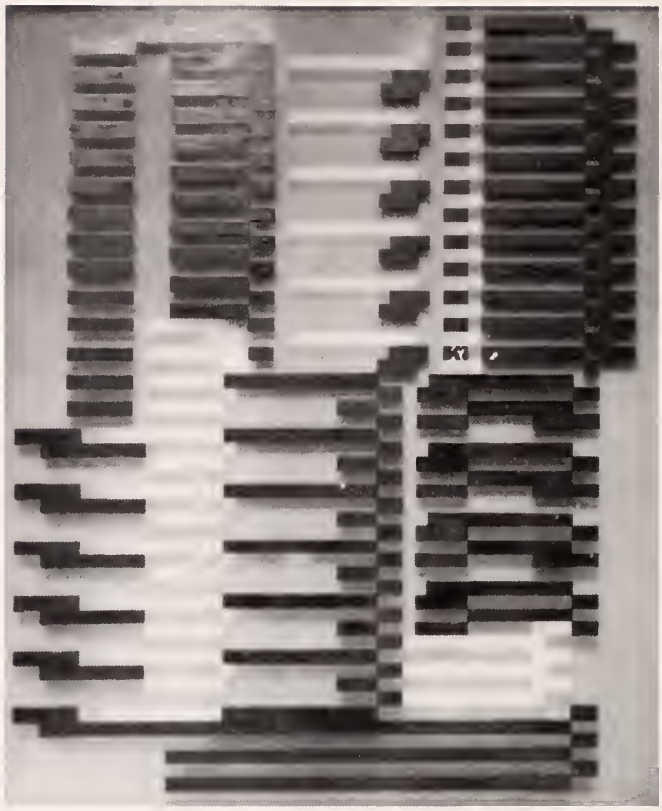
1. *Fabrik A* (*Factory A*)

1925
Sandblasted flashed glass with black paint
46 x 35.5 cm (18 1/8 x 14 inches)
Location unknown

Formerly in the collection of Mrs. Arnold Maremont of Chicago and New York. Acquired by Maremont from Galerie Suzanne Bollag, Zurich in 1960

Exhibitions:
Berlin, 1958; Locarno, 1959; Zurich, 1960

Reference:
Gomringer, 1958

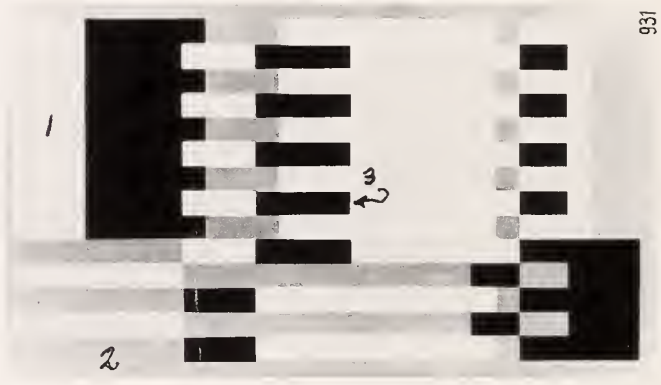


2. *Façade (with Balconies)*

1927
Sandblasted opaque flashed glass
Destroyed

Shipped by Albers to the United States in 1933. Broken in 1962 during transport to London for exhibition at Marlborough Fine Art Ltd. *Interlocked* (cat. no. 22) appears to be identical to this work. Listed as *Fassade* in checklist to exhibition in Braunschweig, 1933

Exhibitions:
Braunschweig, 1933; London, 1962



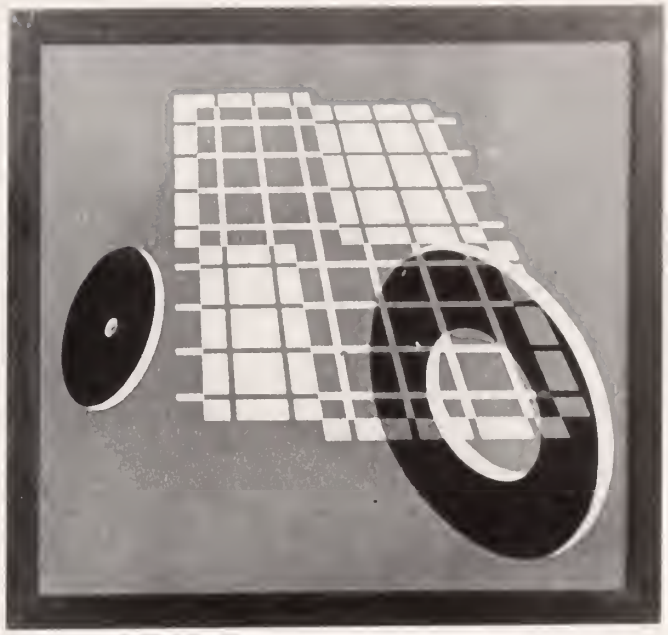
3. *Nachrollen*

1931
Sandblasted flashed glass
Location unknown

Dated 1931 in checklist to exhibition in Braunschweig, 1933

Exhibitions:
Braunschweig, 1933; New Haven, 1956

Reference:
Loew, 1956

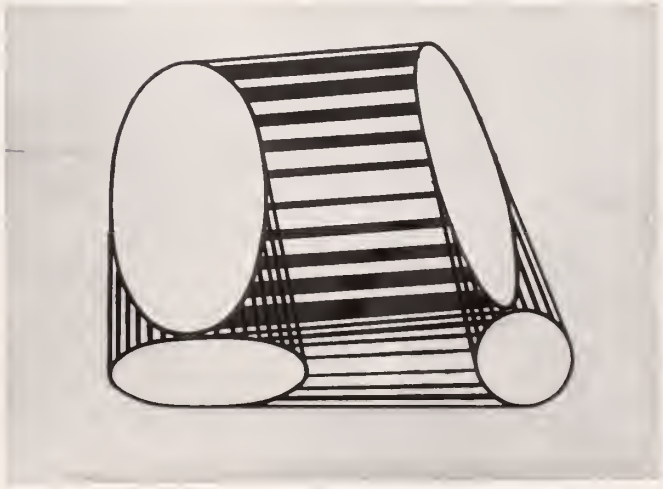


4. *Kegel-Zylinder* (*Cone-Cylinder*)

1932
Sandblasted flashed glass
Location unknown

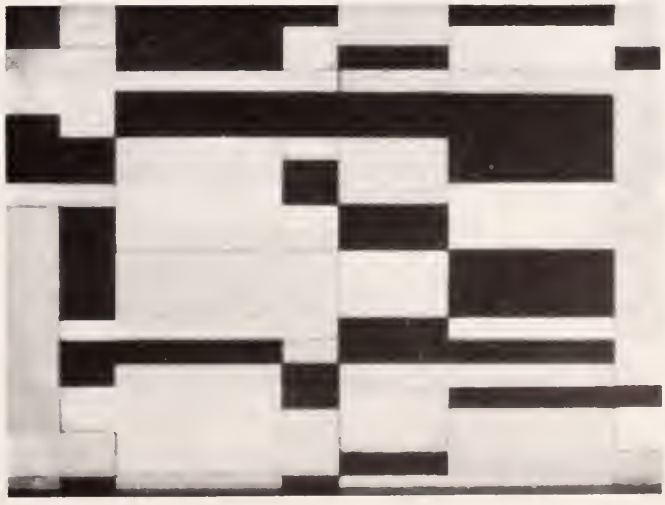
Exhibition:
Braunschweig, 1933

Reference:
Finkelstein, 1979



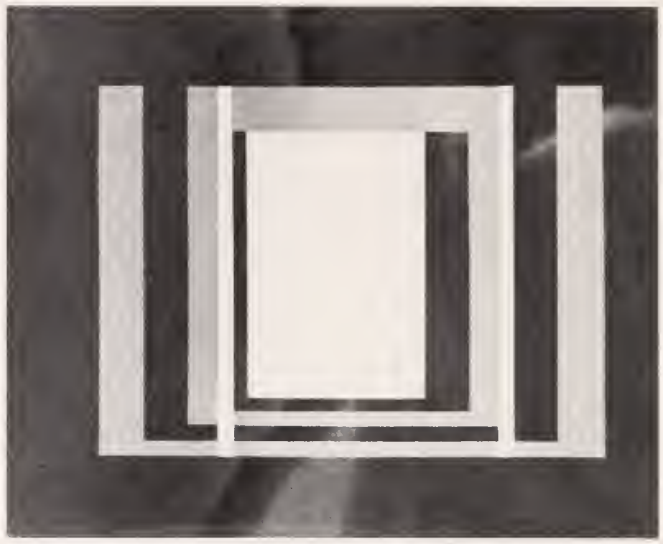
5. Title unknown

Sandblasted flashed glass
Location unknown



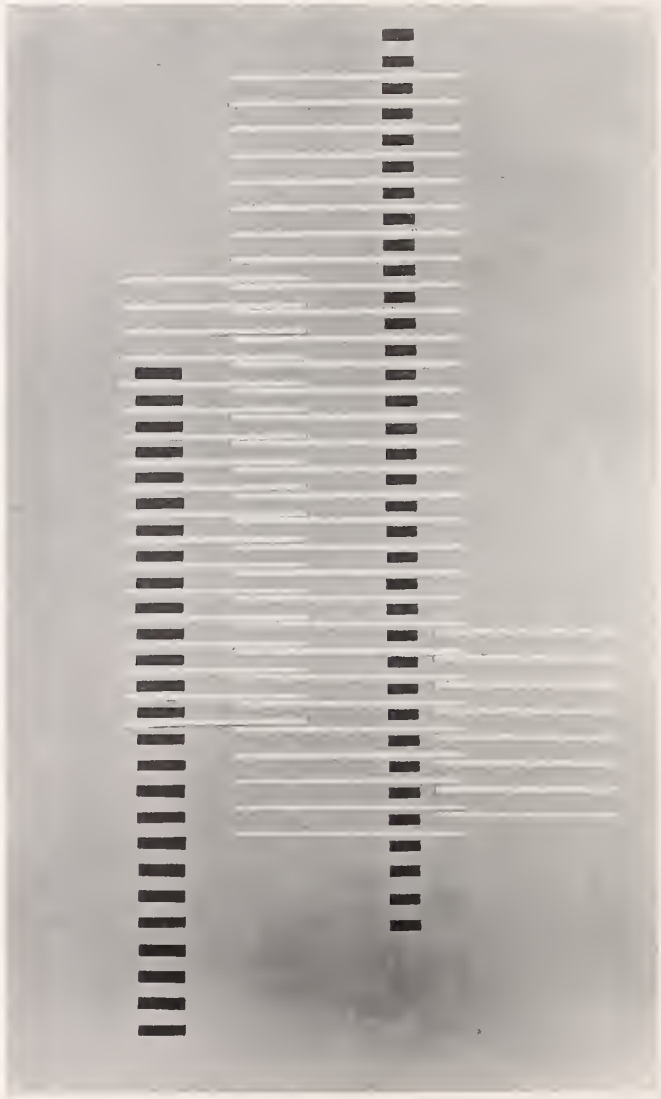
6. Title unknown

Sandblasted flashed glass
Location unknown



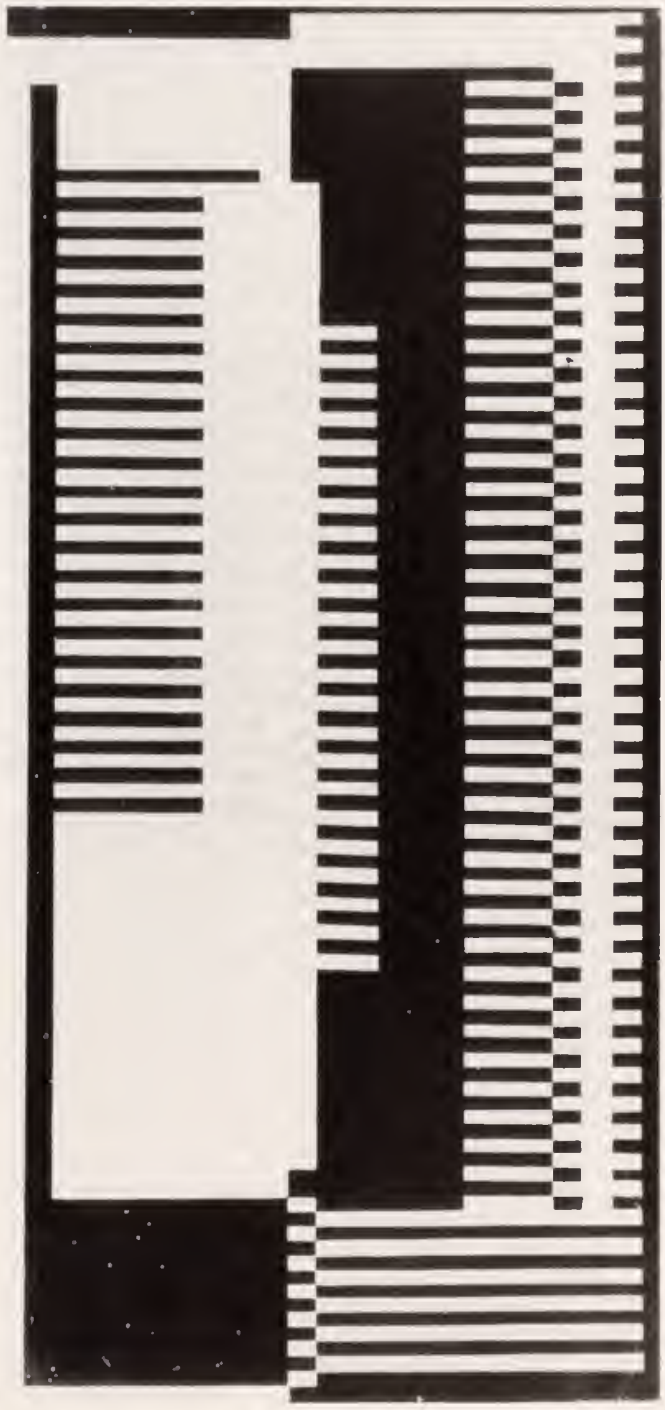
7. Title unknown

Sandblasted flashed glass
Location unknown



8. Title unknown

Sandblasted flashed glass
Location unknown



Appendix of Works in Glass for Architectural Projects

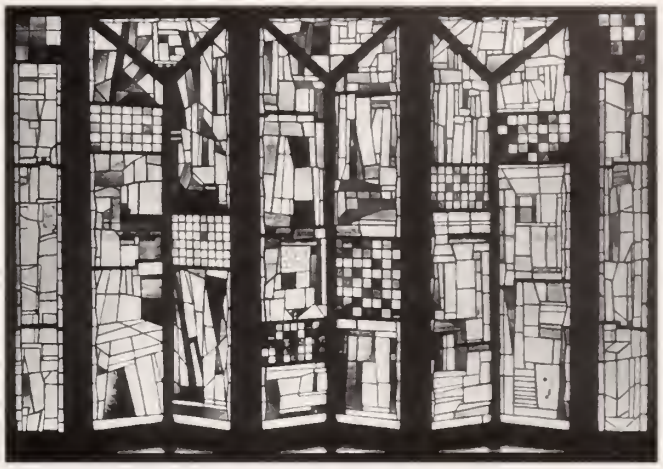
Josef Albers had a strong penchant for architectural projects in which all of the arts were combined. He cared greatly about the entire visual environment, including design, furniture, painting, and all myriad details of fenestration, ornament (or its lack), and household objects. Therefore, it was with particular enthusiasm that he undertook the design of glass windows for a range of buildings. The first he designed, for St. Michael's Church in his hometown of Bottrop, was *Rosa mystica ora pro nobis* in 1917. Later, at the Bauhaus, he worked on commissions for buildings as new and pioneering in their way as the abstract compositions he was making from glass shards and bottle fragments and from neat geometric forms of glass in vibrant colors. The first such commission was a window for the Sommerfeld house, designed by Walter Gropius and Adolf Meyer in 1920. This pioneering venture in Berlin provided an opportunity for Albers and several other Bauhaus students to see their design work put to everyday use (Joost Schmidt carved the beams; Marcel Breuer made some of the furniture). From then on, Albers seemed to relish every opportunity for architectural work. His Bauhaus affiliation led to projects for windows in the director's office at the school in Weimar, the Otte house in Berlin, and the Grassi Museum in Leipzig. Through his marriage to a member of a prominent Berlin publishing family, he designed three stained-glass windows for the Ullstein publishing house in Berlin-Tempelhof in 1928. These commissions represent some of the most vibrant and inventive of his compositions in glass.

Alas, all of the architectural projects in glass that Albers made in Germany were destroyed during World War II. In America in the 1950s, he happily accepted two further commissions for works in glass—*White Cross Window* at St. John's Abbey Church in Collegeville, Minnesota (designed by Breuer) in 1955, and door panels for the Todd Theater in Chicago (designed by Bertrand Goldberg) in 1957. Both projects gave him vast pleasure, as did the fireplace walls and other architectural projects he carried out over the years in the country that became his safe haven. But the most original and inventive of his pieces in glass, made just at the time he was discovering all of its possibilities, remain to us only in photographs. A complete, illustrated list follows.

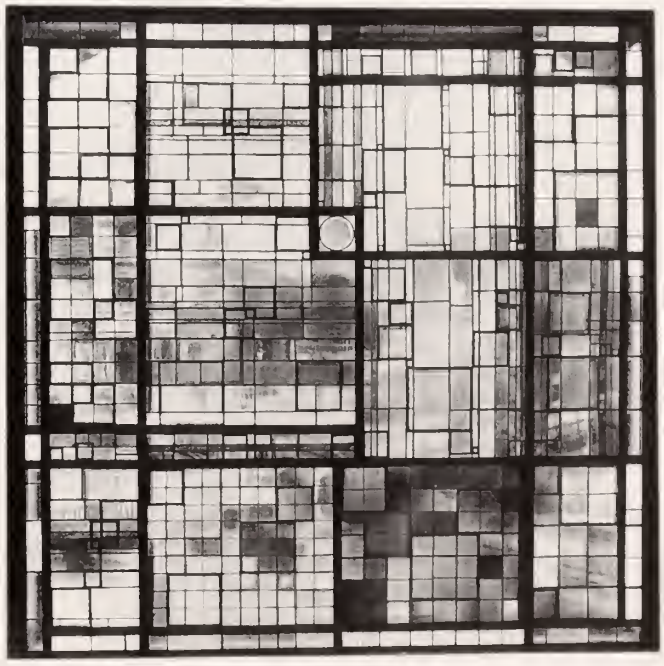
—N.F.W.

1. *Rosa mystica ora pro nobis*, St. Michael's Church, Bottrop, Germany
Stained-glass window
Executed by Puhl & Wagner-Gottfried Heinersdorf, Berlin
1917–18
Destroyed

2. Sommerfeld house, Berlin-Steglitz
Stained-glass window in second-floor stairwell
Executed by Albers in the glass workshop at Weimar
1920–21
Destroyed



3. Dr. Otte house, Berlin-Zehlendorf
Stained-glass window in stairwell
Probably executed by Puhl & Wagner-Gottfried
Heinersdorf, Berlin
1921–22
Destroyed



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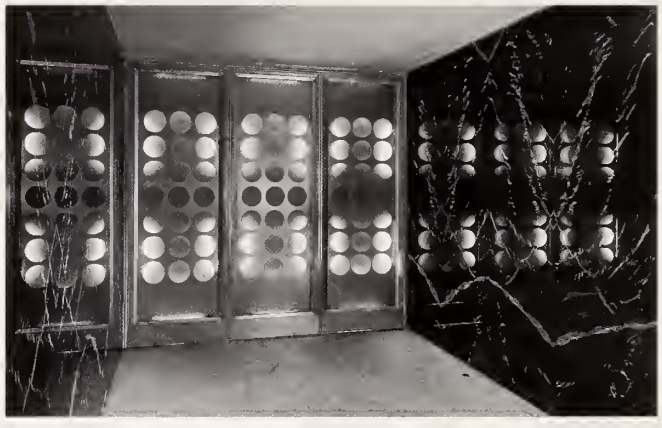
4. Grassi Museum, Leipzig
Ten stained-glass windows in first- and second-floor stairwells
Executed by Puhl & Wagner-Gottfried Heinersdorf, Berlin
1923
Destroyed

5. *Red and White Window*, Bauhaus, Weimar
Stained-glass window in antechamber of director's office
Executed by Albers for the first *Bauhaus Ausstellung* (*Bauhaus Exhibition*)
1923
Destroyed

6. Ullstein Publishing House, Berlin-Tempelhof
Three stained-glass windows in workers' entrance hall
Executed by Puhl & Wagner-Gottfried Heinersdorf, Berlin
1928
Destroyed, probably during occupation by the Red Army in 1945

7. *White Cross Window*, Abbot's Chapel, St. John's Abbey Church, Collegeville, Minnesota
Window of photosensitive glass panels
Executed by Corning Glass Works, Corning, New York
1955

8. Todd Theater, Chicago
Sandblasted-glass illuminated door panels
1957



"A New Type of Glass Picture"

Josef Albers

Glass paintings ordinarily are transparent and therefore window pictures. They are composed from differently colored pieces of glass usually held together with lead.

With my wall glass paintings I have developed a new type of glass picture.

By using opaque glass and only one pane for a picture I achieved the movability of a small easel painting permitting [it] to be hung on a wall, as well as to be mounted into the wall as a fixed architectural part, both indoors and outdoors.

The technique applied is sandblasting. The material used is flashed glass which in most cases consists of a milk glass body covered in front with a hair-thin glass film—the flashing coat—of another color, for the most part black or red, but available also in other colors.

Sandblasting is used the way the tombstone carver applies it for engraving of names which, nowadays, is rarely done by chiseling.

The glass to be sandblasted has to be covered with an especially prepared stencil paper or rubber pasted air-tight upon the pane. Into this stencil cover the design has to be cut out. First the forms to appear white. These must be engraved through the front layer of the flashing coat into the milk glass body of the glass. The sand blown with great pressure from the sandblaster will grind a relief into the glass wherever it is uncovered. It works similar to fluorhydric acid used in hyalography, but more precisely.

A short treatment with sandblasting achieves, instead of making a relief, only a dulling of the glossy surface, a process used for making frosted glass. I have used this method to produce a dull dark grey on a shiny deep black. The grey forms require a second cut of the stencil and a second but shorter sandblasting. Besides sandblasting it is possible to apply also glass painters' colors which become permanent after burning in a kiln.

This will explain that the color and form possibilities are very limited. But the unusual color intensity, the purest white and deepest black and the necessary preciseness as well as the flatness of the design elements offer an unusual and particular material and form effect.

Particularly "White Cross" [see no. 7 in the Appendix of Works in Glass for Architectural Projects] should speak by itself, through its simplicity in composition and color: the latter only

graduated violets on white. Though almost mathematical in form and measurement, its radial and static symmetry, I believe, improves its mystic atmosphere and vibration.

Concerning "In the Water" [see cat. no. 44], I should like to mention its economy in design. It is constructed only with equally long horizontals and equally high curves moving vertically. This order permits the most simple stencil cut possible. (The stencil is necessary since the glass painting is made in opaque glass and executed with sandblasting only.) So the composition is appropriate to material and technique.

The design elements are strictly two-dimensional. All lines exist only mathematically, that is, not by themselves, but only as boundaries between different color areas. The three colors, white, black, grey, are actually two colors, namely, white and glossy and dulled black. All color areas are without modulation, therefore flat.

Despite the emphasized two-dimensionality of the design elements, the picture appears voluminous and spatial, and even transparent, though the colors are opaque. This has been achieved through graduated distances between the horizontals and through interpenetrations which function as overlappings. This results in heaping and accentuation within the groups of equally colored stripes. Thus the whole produces an illusion of plastic movement.

This painting is not representative but abstract. It is not an abstraction derived from an experience in nature. Its name has been chosen—after the composition had been finished—because it reminds me of the movement of water plants. Therefore the name functions as distinction, not as topic.

Untitled statement on the glass pictures, n.d., Josef Albers Papers, vol. 2, Sterling Memorial Library, Manuscripts and Archives, Yale University, New Haven.

Chronology

Early Years

1888
Born March 19 in Bottrop, a small industrial city in the Ruhr district, Germany, the oldest son of Lorenz Albers and Magdalena Schumacher Albers.

1902–05
Attends Präparanden-Schule, Langenhorst.

1905–08
Attends Lehrerseminar (Teacher's College), Büren; receives teacher's certificate.

1908
Visits museums in Munich and the Folkwang Museum, Hagen, where he first sees paintings by Paul Cézanne and Henri Matisse.

1908–13
Teaches public school, primary grades, in small towns and then in Bottrop, for the Westfalian regional teaching system.

1913–15
Attends Königliche Kunstschule, Berlin, where he studies art education under Philipp Franck. Exempted from military service because of teaching affiliation. Visits state museums and galleries in Berlin. Executes first figurative oils, mostly boldly colored still lifes, and drawings reminiscent of Albrecht Dürer.

1915
Receives certificate as art teacher.

1916–19
While still teaching in public schools in Bottrop, attends Kunstgewerbeschule, Essen. Studies with Jan Thorn-Prikker, a stained-glass artisan and drawing instructor. Begins independent work in stained glass. Executes first lithographs and block prints, some of which are exhibited in 1918 at Galerie Goltz, Munich. Makes additional figurative drawings, including portraits, self-portraits, and images of farm animals and local scenery. Albers's style, while reflecting his awareness of contemporary European artistic movements, begins to emerge with an emphasis on precise articulation and visual spareness.

1917
Designs *Rosa mystica ora pro nobis*, stained-glass window commissioned for St. Michael's Church, Bottrop (destroyed).

1919–20
At Königliche Bayerische Akademie der Bildenden Kunst, Munich, attends Franz von Stuck's drawing class and Max Doerner's course in painting technique. Makes many figurative drawings there, as well as brush and ink drawings of the rural Bavarian town of Mittenwald.

Bauhaus

1920
Attends the Bauhaus in Weimar, where he takes the preliminary course and begins independent study in glass assemblage. From this point, all of his art, with the exception of his photographs and designs for functional objects, is abstract.

1920–23
Creates stained-glass windows for houses in Berlin designed by Walter Gropius, founding director of the Bauhaus, and for the reception room of Gropius's office in Weimar. These are complex abstract compositions juxtaposing multiple pieces of clear and colored single-pane glass. Also makes wood furniture for Gropius's office.

1921–22
Makes glass assemblages, in which he uses detritus from the dump in Weimar.

1922
Promoted to level of journeyman at the Bauhaus. Reorganizes the glass workshop.

1923
Invited by Gropius to conduct preliminary course in material and design. Designs stained-glass windows for Grassi Museum, Leipzig (destroyed).

1924
First essay, "Historisch oder jetzig?" is published in special Bauhaus issue of Hamburg periodical *Junge Menschen*.

1925
Moves with the Bauhaus to Dessau. Appointed Bauhaus master. Marries Anneliese Fleischmann, a weaving student at the Bauhaus. Travels to Italy. Develops sandblasted flashed-glass paintings with increasingly refined geometric compositions. He continues making these—in what becomes known as his "thermometer" style—for the next four years.

1926
Designs tea glasses of glass, metal, wood, plastic, and porcelain and begins working in typography. Designs furniture, primarily in wood and glass, for the Berlin apartment of

Albers (third from right) and friends, Berlin, ca. 1914.

Drs. Fritz and Anno Moellenhoff.

1926–32
Takes numerous black-and-white photographs, many of which he mounts as photo-collages, including portraits of his Bauhaus colleagues.

1928
Gropius leaves the Bauhaus and is replaced by Hannes Meyer. Albers takes charge of the preliminary course and lectures at the International Congress for Art Education, Prague. Designs an upholstered wood chair. His stained-glass windows for Ullstein Publishing House, Berlin-Tempelhof, are executed (destroyed); here, as in the Grassi Museum windows, the design is a more simplified geometric abstraction than in earlier works.

1928–30
Following Marcel Breuer's departure in 1928, Albers assumes directorship of the furniture workshop, a position Breuer had held since 1925. Heads wallpaper-design program.

1929
Shows twenty glass paintings in exhibition of Bauhaus masters in Zurich and Basel; other artists featured include Vasily Kandinsky and Paul Klee. Designs a chair for mass production.

1929–32
Continues to make sandblasted glass constructions, now using illusionistic, volumetric forms, most of which combine straight lines and curves.

1930
Ludwig Mies van der Rohe replaces Meyer as director of the Bauhaus; Albers becomes assistant director.

1932
Moves with the Bauhaus to Berlin. Has first solo show at the Bauhaus, a comprehensive exhibition of glass works from 1920 to 1932. In addition to basic design, teaches freehand drawing and lettering. Begins *Treble Clef* series in different mediums, his first major use of a single form repeated with very slight compositional variations in many different color schemes.

1933
With other remaining faculty members, closes the Bauhaus. Executes series of woodcut and linoleum-cut prints in Berlin.

Black Mountain College

1933
On the recommendation of Philip Johnson at the Museum of Modern Art, New York, Josef and Anni Albers are invited to teach at the newly founded Black Mountain College, North Carolina, where they arrive on November 28. Albers is based there for the next sixteen years.

1934
Gives lecture series at Lyceum, Havana, Cuba. Executes woodcuts and linoleum cuts in Asheville, North Carolina, near Black Mountain College.

1935
Makes first of fourteen visits to Mexico and Latin America. Paints first free-form abstractions.

1936
Executes series of spare geometric drawings.

1936–40
At invitation of Gropius, holds seminars and lectures at the Graduate School of Design, Harvard University, Cambridge, Massachusetts. Paints, in gouache and oil, various small series of geometric abstractions of highly diverse imagery.

1936–41
Exhibits glass paintings from the Bauhaus period, new oil paintings, and other works in over twenty solo shows in American galleries.

1937
Included in first *American Abstract Artists* exhibition at Squibb Galleries, New York, April 3–17.

1939
Becomes a United States citizen.

1940–42
Makes autumn-leaf collages and small drypoints of meandering linear compositions.

1941
Takes a sabbatical year, painting in New Mexico and teaching basic design and color at Harvard.

1941–42
Executes *Graphic Tectonic* series of drawings and zinc-plate lithographs featuring geometric imagery that emphasizes the use of drafting tools in the creative process.

1942–46
Plays increasingly active role in the administration of Black Mountain College, writing on educational theory and lecturing on behalf of the school.

1943
Begins *Biconjugate* and *Kinetic*

series of two-figure geometric abstractions.

1944
Makes series of prints in Asheville, many of which superimpose geometric figures on grounds with wood-grain and cork-relief patterns.

1947
Spends a sabbatical year painting in Mexico. Begins *Variant* series, largest group of paintings to date, in which similar geometric compositions are executed in various color schemes. These paintings demonstrate his growing concerns with the effects of color and its mutability.

1948
Serves as rector of Black Mountain College. Makes *Multiples* woodcuts in Asheville.

1948–50
Elected member of the Advisory Council of the Arts, Yale University, New Haven.

1949
Leaves Black Mountain College. Travels to Mexico. Appointed visiting professor at the Cincinnati Art Academy and Pratt Institute, Brooklyn, where he teaches color theory and leads a faculty workshop. Begins *Structural Constellations*, also called *Transformations of a Scheme*, a series of linear, geometric drawings whose deliberately ambiguous imagery offers multiple readings. Over the next twenty-five years, Albers will execute the *Constellations* as drawings, white line engravings on black Vinylite, prints made from engraved brass, inkless intaglio prints, embossings on paper, and large wall reliefs made in various materials including stainless-steel tubes and incised marble with gold leaf.

Yale University

1950
Begins *Homage to the Square* series, for which he will use four closely related compositions of squares to present different color climates and activity. Over the next twenty-five years, he will render them as oil paintings on Masonite, lithographs, screen prints, Aubusson and other tapestries, and large interior walls in various mediums. Serves as visiting critic at Yale University School of Art and visiting professor at the Graduate School of Design, Harvard University. Appointed chairman of Department of Design at Yale and establishes residency in New Haven. Executes *America*, the rear wall of a brick fireplace, for Swaine Room, Harkness Commons, Harvard University Graduate Center.

1952
Appointed Fellow of Saybrook College, Yale University.

1953–54
Lectures in the Department of Architecture, Universidad Católica, Santiago, and at the Escuela Nacional de Ingenieros del Perú, Lima. Takes position as visiting professor at the Hochschule für Gestaltung, Ulm, West Germany.

1955
Returns as visiting professor to the Hochschule für Gestaltung, Ulm. Designs *White Cross Window* for Abbot's Chapel, St. John's Abbey Church, Collegeville, Minnesota.

1956
Has first retrospective exhibition at Yale University Art Gallery. Named Professor of Art Emeritus at Yale.

1957
Receives Officer's Cross, Order of Merit, First Class, of the German Federal Republic, and made honorary Doctor of Fine Arts at the University of Hartford.

1957–58
Teaches at Syracuse University, New York. Appointed visiting professor at the Carnegie Institute, Pittsburgh.

1958
Retires as chairman of the Department of Design at Yale University; remains as visiting professor until 1960. Lectures at the University of Minnesota, Kansas City Art Institute, Art Institute of Chicago, and Department of Architecture, Princeton University. Awarded the Conrad von Soest Prize for painting by Landesverband Westfalen-Lippe, West Germany.

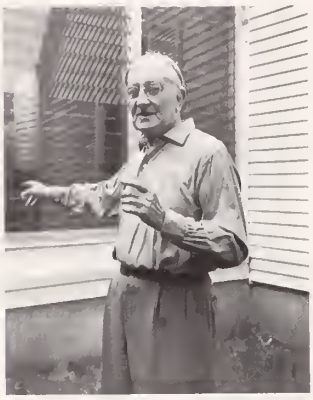
Late Years

1959
Awarded a Ford Foundation Fellowship. Executes *Two Structural Constellations*, in gold-leaf engraving on marble, for Corning Glass Building lobby, New York City, and *Manuscript Wall*, a recessed mortar composition, for the Manuscript Society Building, New Haven.

1960
Attends the Cultural Congress, Munich.

Albers teaching at the Bauhaus, Dessau, 1928.

Albers in front of *City*, Dessau, 1928.



Albers teaching at Black Mountain College, August 1948.

Albers at his home in New Haven, 1965.

1961
Executes *Two Portals*, a glass and bronze mural, for the Time and Life Building lobby, New York, and the brick *St. Patrick's Altar Wall*, for St. Patrick's Church, Oklahoma City.

1962
Teaches at the University of Oregon, Eugene. Awarded a Graham Foundation Fellowship. Named honorary Doctor of Fine Arts at Yale University.

1963
Receives a fellowship from Tamarind Lithography Workshop, Los Angeles. *Interaction of Color* is published. Executes *Manhattan*, a Formica mural, for the Pan Am Building lobby, New York, and *Repeat and Reverse*, a steel sculpture, for the Art and Architecture Building entrance at Yale University.

1964
Lectures at Smith College, Northampton, Massachusetts, and the University of Miami. Awarded a second fellowship by Tamarind Lithography Workshop. Named honorary Doctor of Fine Arts at the California College of Arts and Crafts, Oakland, and receives a medal for "extraordinary work in the field of the graphic arts" from the American Institute of Graphic Arts, New York.

1965
Delivers lecture series at Trinity College, Hartford, published as *Search Versus Re-search*. Featured in *The Responsive Eye*, a traveling exhibition organized by William Seitz for the Museum of Modern Art, New York; as a result, he comes to be regarded as the father of Op Art.

1966
Appointed visiting professor at the University of South Florida, Tampa. Receives honorary Doctorate of Laws, University of Bridgeport, Connecticut.

1967
Receives Carnegie Institute Award for painting at the Pittsburgh International Exhibition. Executes *RIT Loggia Wall*, in brick, for the Science Building, and *Growth*, painted murals, for the Administration Building lobby, Rochester Institute of Technology, New York. Named honorary Doctor of Fine Arts at the University of North Carolina, Chapel Hill, and honorary Doctor of Philosophy at the Ruhr-Universität, Bochum, West Germany.

1968
Wins the Grand Prize at *La III bienal americana de grabado*, Santiago, and the Grand Prize for painting from the State of Nordrhein-Westfalen, West Germany. Receives the Commander's Cross, Order of Merit of the German Federal Republic. Elected member of the National Institute of Arts and Letters, New York.

1969
Named honorary Doctor of Fine Arts at the University of Illinois, Champaign-Urbana, Minneapolis School of Art, and Kenyon College, Gambier, Ohio.

1970
Moves from New Haven to Orange, Connecticut. Elected Benjamin Franklin Fellow of the Royal Society of the Arts, London. Made honorary citizen of Bottrop.

1971
Gives thirteen paintings and fifty-eight prints to the Metropolitan Museum of Art, New York, following his solo exhibition there, the museum's first retrospective devoted to a living artist. Wins the First Medal for graphic arts, Skowhegan School of Painting and Sculpture, Maine. Named honorary Doctor of Fine Arts at Washington University, St. Louis.

1972
Designs *Two Supraportas*, a steel sculpture, for the Westfälisches Landesmuseum für Kunst und Kulturgeschichte entrance, Münster; *Gemini*, a stainless-steel relief mural, for the Grand Avenue National Bank lobby, Crown Center, Kansas City, Missouri; and *Reclining Figure*, a mosaic-tile mural, for the Celanese Building lobby, New York. Named honorary Doctor of Fine Arts at the Maryland Institute and College of Art, Baltimore. Awarded the Gold Medal at the *First Graphic Biennial*, Norway.

1973
Josef Albers, Formulation: Articulation published. Designs *Stanford Wall*, a two-sided, freestanding brick, granite, and steel wall, for Lomita Mall, Stanford University (installed in 1980). Receives Distinguished Teaching of Art Award from the College Art Association, and honorary Doctorate of Laws from York University, Downsview, Ontario. Elected member of the American Academy of Arts and Letters, Boston.

1974
Elected Extraordinary

Member of the Akademie der Künste, Berlin.

1975
Named honorary Doctor of Fine Arts at Pratt Institute, Brooklyn, and awarded a Medal of Fine Arts by the American Institute of Architects, New York Chapter.

1976
Designs *Wrestling*, an aluminum relief mural, for Mutual Life Centre, Sydney, Australia. Dies on March 25 in New Haven; buried in Orange.

Posthumous

1976
Named honorary Doctor of Fine Arts at the Philadelphia College of Art.

1976–77
Albers's figurative drawings and Bauhaus-period photographs rediscovered.

1977–82
Groups of Albers's paintings given by Anni Albers and the Josef Albers Foundation to the Solomon R. Guggenheim Museum, New York; Tate Gallery, London; San Francisco Museum of Modern Art; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Detroit Institute of Arts; Museum of Fine Arts, Houston; Berlin Nationalgalerie; Milwaukee Art Center; Museo de Arte Contemporáneo, Caracas; Rijksmuseum Kröller-Müller, Otterlo; Louisiana Museum of Modern Art, Humlebaek, Denmark; Los Angeles County Museum of Art; and Dallas Museum of Art.

1978
Permanent exhibition space devoted to Albers's work opens at Yale University Art Gallery, featuring gift from Anni Albers and the Josef Albers Foundation of sixty-four paintings and forty-nine prints.

1983
The Josef Albers Museum opens in Bottrop, housing the gift from Anni Albers and the Josef Albers Foundation of 91 paintings and 234 prints.

1988
Josef Albers: A Retrospective opens at the Solomon R. Guggenheim Museum, New York, on the one-hundredth anniversary of the artist's birth.

1992
Josef Albers: Photographien 1928–1955 opens at the Kölnischer Kunstverein.

Exhibitions with Works in Glass

1929
Zurich, Kunsthaus Zürich, *Abstrakte und surrealistische Malerei und Plastik.*

Basel, Kunsthalle Basel, *Das Bauhaus Dessau*, April 20–May 9.

1932
Berlin, Bauhaus, *Josef Albers Glasbilder*, twenty-third *Bauhaus Exhibition*, May 1–12.

1933
Leipzig, Kunstverein Leipzig, exhibition with Maria Slavona, Jan.

Braunschweig, Gesellschaft der Freunde junger Kunst, Feb. 26–March 26. (Works by Josef Albers, Rolf Cavael, Karl Sommer, and Hildegard Sommer-Peters.) Checklist.

Berlin, exhibition in Albers's studio, July.

1936
New York, New Art Circle (J. B. Neumann Gallery), March 9–30. Checklist.

Cambridge, Mass., Germanic Museum, Harvard University, *Josef Albers and Hubert Landau*, Nov. 9–30.

1938
Andover, Mass., Addison Gallery of American Art, Phillips Academy, April 10–May 8.

New York, The Museum of Modern Art, *Bauhaus 1919–1928*, Dec.

1942
Baltimore, The Baltimore Museum of Art, *Abstractions by Josef Albers*, Dec. 4, 1942–Jan. 3, 1943.

1949
New York, Egan Gallery, *Albers: Paintings in Black, Grey, White.* Sidney Janis Gallery, *Albers: Paintings Titled "Variants."* Joint exhibition, Jan. 24–Feb. 12.

1956
New Haven, Yale University Art Gallery, *Josef Albers–Paintings, Prints, Projects*, April 25–June 18.

1958
Berlin, Amerikahaus, with the Akademie der Künste, *Josef Albers. Zum 70 Geburtestag*, May 7–31.

1959
Locarno, Switzerland, Galleria La Palma, *Josef Albers*, July 31–Aug. 21.

1960
Zurich, Galerie Suzanne Bollag, *Josef Albers*, Jan. 6–30.

1962
London, Marlborough Fine Art Ltd., *Painters of the Bauhaus*, March–April.

1970
Düsseldorf, Städtische Kunsthalle Düsseldorf, *Josef Albers*, Sept. 4–Oct. 4.

1971
Princeton, The Art Museum, Princeton University, *Josef Albers: Paintings and Graphics, 1917–1970*, Jan. 5–26.

Cambridge, Mass., The Busch-Reisinger Museum, Harvard University, *Concepts of the Bauhaus: The Busch-Reisinger Museum Collection*, April 30–Sept. 3.

New York, The Metropolitan Museum of Art, *Josef Albers at The Metropolitan Museum of Art*, Nov. 1971–Jan. 11, 1972.

1972
Dallas, Dallas Museum of Fine Arts, *Geometric Abstraction: 1926–1942*, Oct. 7–Nov. 8.

Austin, University Art Museum, University of Texas, *Not So Long Ago*, Oct. 15–Dec. 17.

1973
Austin, University Art Museum, University of Texas, *The Non-Objective World, 1914–1955*, Oct. 14–Dec. 15.

1978
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Paris–Berlin*, July 12–Nov. 6.

1980
Stockholm, Galerie Christel, *Albers–Paintings*, Jan.–Feb.

1988
New York, Solomon R. Guggenheim Museum, *Josef Albers: A Retrospective*, March 24–May 29. Traveled to Baden-Baden, Staatliche Kunsthalle Baden-Baden, June 12–July 24; Berlin, Bauhaus-Archiv, Aug. 10–Oct. 4; Pori, Finland, The Pori Art Museum, Oct. 19–Dec. 4.

1991
Cambridge, Mass., Fogg Art Museum, Harvard University Art Museums, *Images of the Modern Metropolis*, Jan. 12–March 10.

Montreal, The Montreal Museum of Fine Arts, *The 1920s: Age of the Metropolis.* June 20–Nov. 10.

1994
London, The South Bank Centre, organizer, *Josef Albers.* Dublin, Irish Museum of Modern Art, Feb. 3–March 27; Coventry, The Mead Gallery Arts Centre, April 23–May 21; Oxford, The Museum of Modern Art, June 26–Sept. 11; Norwich, The Norfolk Institute of Art, Sept. 26–Nov. 5.

New York, American Craft Museum, *Bauhaus Workshops: 1919–1933*, June 30–Oct. 9.

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