

## More about legendary artist and art instructor Josef Albers in advance of 'Rauschenberg & Albers' exhibition

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Florida SouthWestern State College has announced that its next exhibition at the Rauschenberg Gallery will be *Rauschenberg & Albers: Box vs. Square*, the first in-depth investigation anywhere of the student-teacher relationship between these two great modern masters.

Josef Albers was a painter, poet, sculptor, teacher, and art theoretician. Color Field painting and Op Art were among the innovative movements he helped pioneer.

Albers' work can be separated into three series. *Transformations of a Scheme* (1948–52) was a series of engravings on plastic. *Structural Constellations* (1953–58) consisted of drawings. In both of these early, monochromatic works, Albers created complex linear designs, each subject to multiple spatial interpretations. Evincing his basic approach to exploring the mutability of human perception and the range of optical and psychological effects that colors alone can produce depending on their position and proximity, these series systematically explored the effects of perception.

His signature series of paintings was *Homage to the Square*, which he began in 1950 and continued to explore until his death in 1976. In each of the more than 1,000 related works included in this series, Albers employed a single, repeated geometric shape devoid of symbolism to systematically experiment with the “relativity” of color – how it changes through juxtaposition, placement, and interaction with other colors, generating the illusion of attraction, resistance, weight, and movement. He accomplished this by superimposing colored forms on top of each other, carefully arranging them so that the color of each square optically alters the sizes, hues, and spatial relationships of the others. Such sustained attention to a single aspect of painting reflects Albers conviction that insight is only attained through “continued trying and critical repetition.”

*Homage to the Square* was exhibited worldwide and formed the basis of the first solo exhibition given to a living artist at the Metropolitan Museum of Art in 1971. ■