



*Sport on
Bathing Beach,
Biarritz, 1929*

Fotografía montada
sobre cartón, 23 x 17,1 cm
© The Josef and Anni
Albers Foundation
(1976.7.188)

Josef Albers

medios mínimos, efecto máximo

28 de marzo – 6 de julio de 2014

Ciclo de conferencias
En torno a Josef Albers

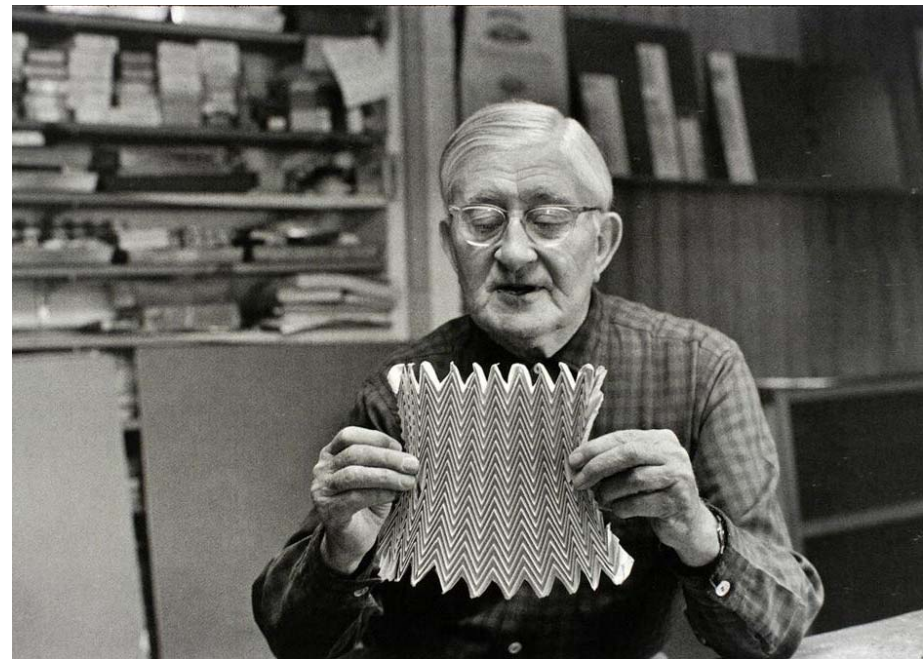
Josef Albers y España. Un antes y un después
Laura Martínez de Guereñu

Jueves, 3 de abril de 2014, 19:30 horas
Salón de actos. Castelló 77. 28006 Madrid
Entrada gratuita. Se puede reservar anticipadamente

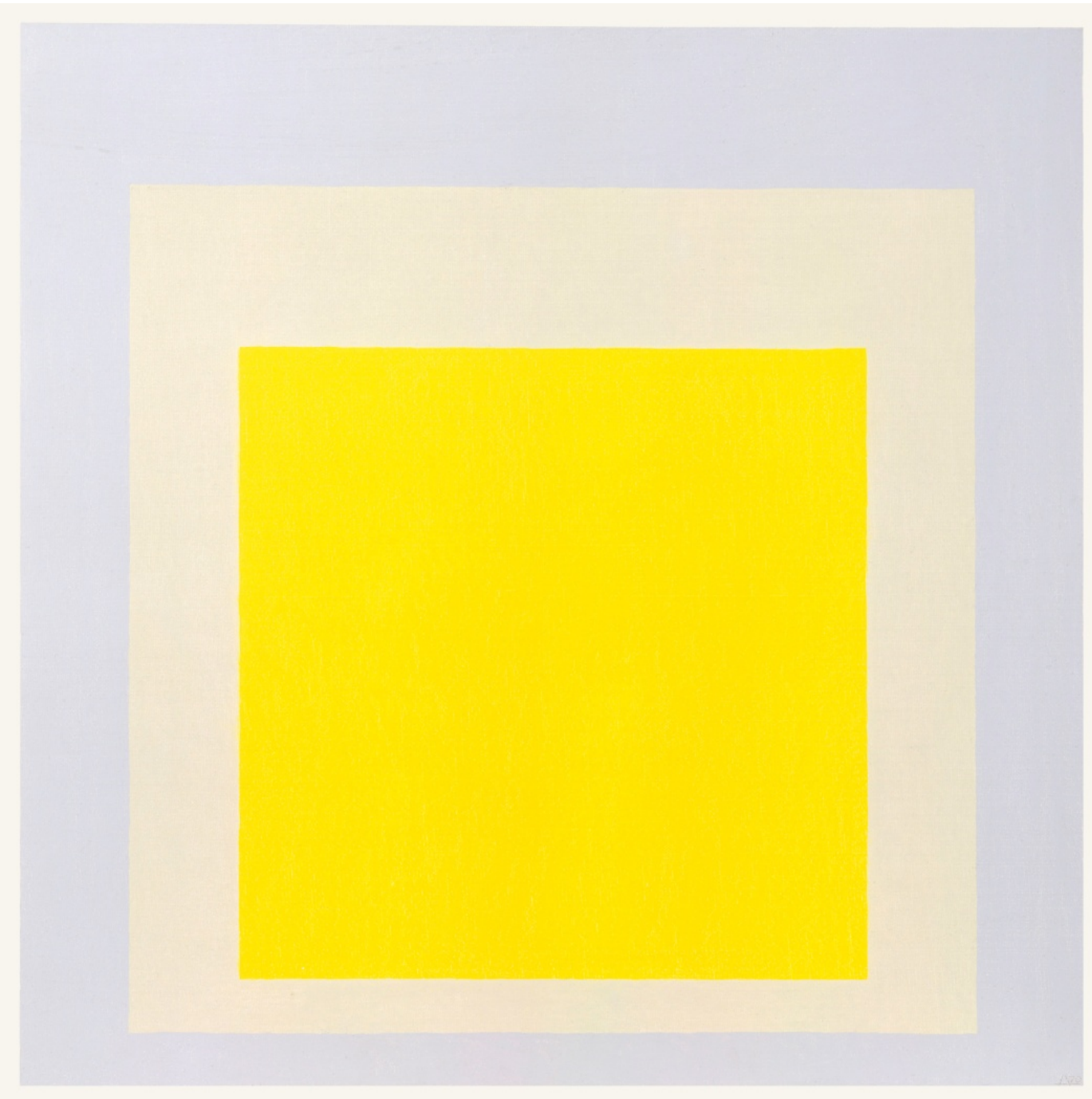

FUNDACIÓN JUAN MARCH



Josef Albers, *Rippled Sand*, Biarritz, 1929
The Josef and Anni Albers Foundation, Bethany (1976.7.197)



Josef Albers en Orange Connecticut, 1968
Fotografía: Henri Cartier-Bresson



Homage to the Square: Frontal-Forward
[Homenaje al cuadrado:
Frontal-Hacia delante], 1970
Óleo sobre Masonite. 101,6 x 101,6 cm
The Metropolitan Museum of Art,
Nueva York
Donación de Douglas Dillon, 1991

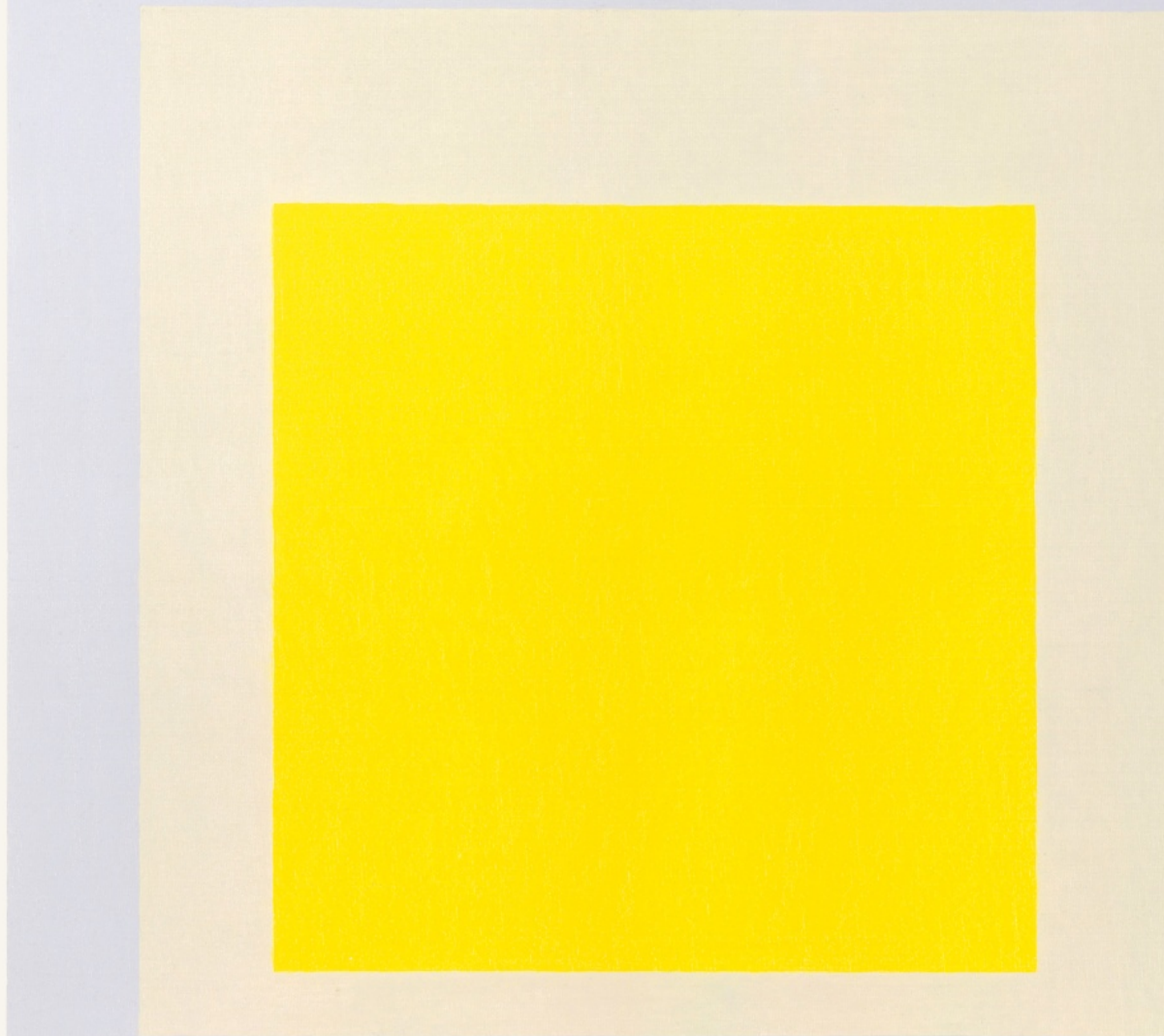


Gitterbild (Grid Mounted)

[Cuadro con enrejado], c 1921-1922

Ensamblaje de vidrio. 32,4 x 28,9 cm

The Josef and Anni Albers Foundation

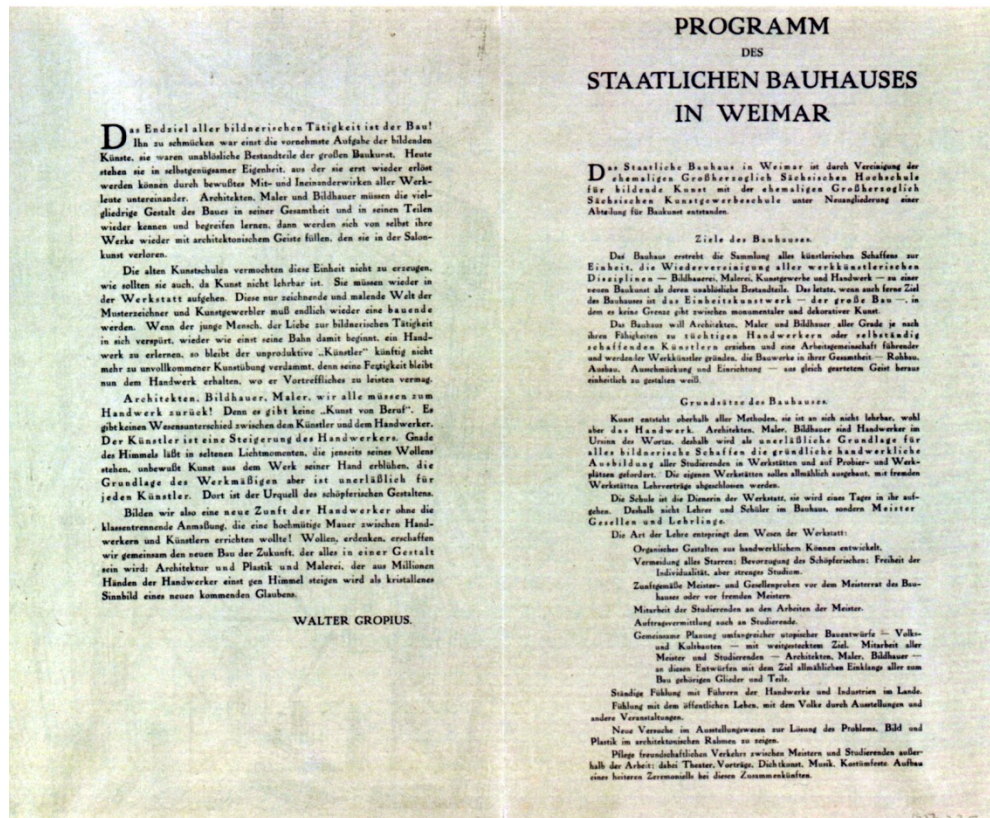


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Josef Albers, 1919
Fotógrafo desconocido
The Josef and Anni Albers Foundation, Bethany



Walter Gropius, texto
Programa manifesto de la Bauhaus Weimar, 1919
 Grabado sobre madera. 31,9 x 19,6 cm
 Harvard Art Museum, Busch-Reisinger Museum

Lyonel Feininger
Cubierta del manifesto de la Bauhaus Weimar, 1919
 Grabado sobre madera. 31,9 x 19,6 cm
 Bauhaus-Archiv, Berlin



San Sebastián



Sommer 30

San Sebastián, "Sommer 1930", 1929 [sic]

Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm

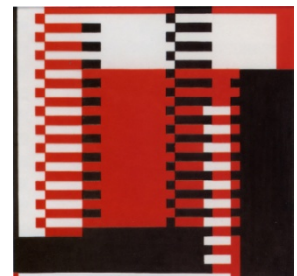
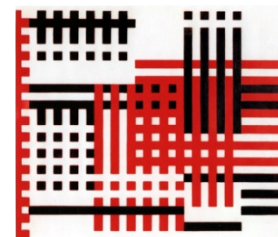
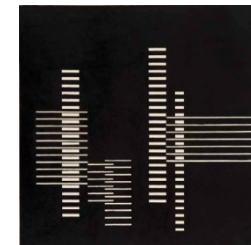
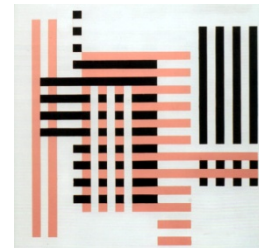
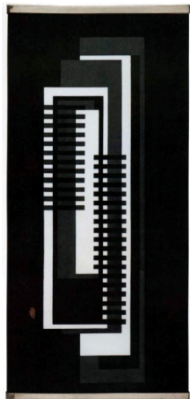
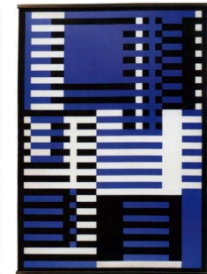
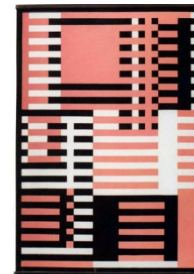
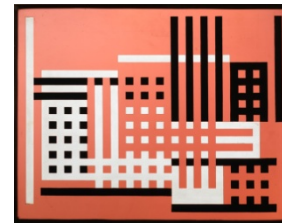
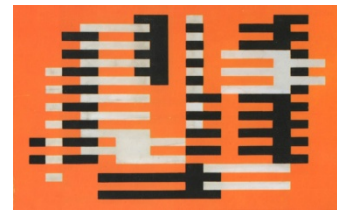
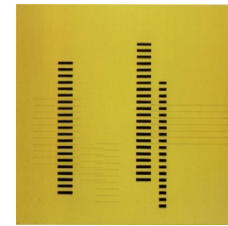
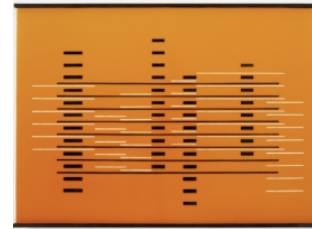
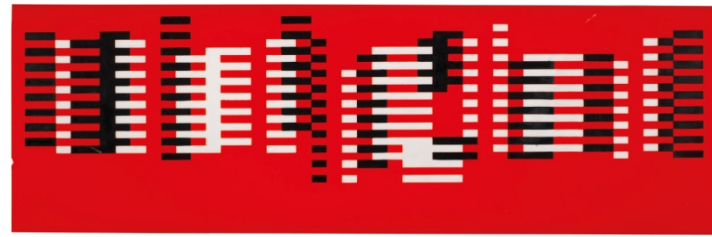
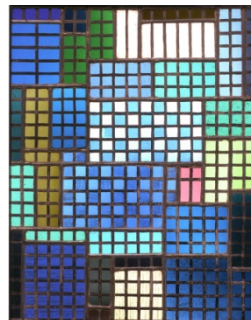
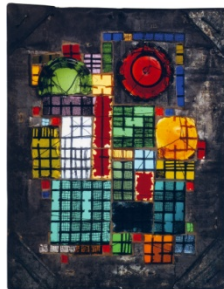
The Josef and Anni Albers Foundation, Bethany

kunsthalle basel

bauhaus dessau:

j. albers
l. feininger
w. kandinsky
p. klee
o. schlemmer

20. april bis 9. mai 1929





Silla con brazos [modelo] ti 244, 1928

Madera de fresno curvada, chapada y almohadón de pluma, tapicería de pelo de caballo entrettejido en jaspe verde. 147 x 145 x 17 cm

Stiftung Bauhaus Dessau



Exposición Bauhaus Dessau, instalada en el Gewerbemuseum, Basilea, 1929

Fotografía: anónima. 1929

Bauhaus-Archiv Berlín

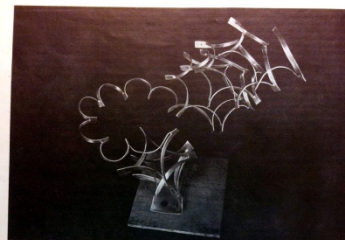
2/3
2. jahrgang
1928



A black and white portrait of a man, likely a historical figure, shown in profile facing left. He has dark hair and is wearing a suit jacket and a white shirt with a dark tie. The background is a plain, light color.



ernst kállai, oskar schlemmer
mart stam



1 plastische materialstudie in aysenland
 lehrung der materialkunde (ohne rücksicht auf rechtlich anliegen,
 stärke beugungsprobe, schlageläge test), der materialkunde (zu
 werbung: lehrbuch – abgefragt von der lehrstunde – an
 arbeitung: zur lehrstunde, ohne jedes rechtsgut)

afms brüder

foto: emmanuel

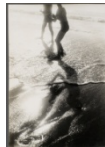
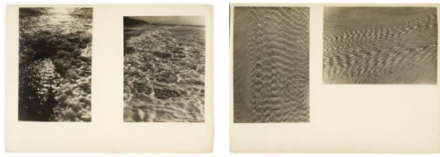
„Ziel ethischer Verantwortung“
„Prophetie formaler“
 Die Ethik ist eine Wissenschaft, die sich mit dem Verhalten von Individuen, Gruppen und Organisationen vor und während der wirtschaftlichen Handlung auseinandersetzt. Sie ist eine Wissenschaft, die sich mit dem Verhalten von Individuen, Gruppen und Organisationen vor und während der wirtschaftlichen Handlung auseinandersetzt. Sie ist eine Wissenschaft, die sich mit dem Verhalten von Individuen, Gruppen und Organisationen vor und während der wirtschaftlichen Handlung auseinandersetzt.

[illegible][illegible][illegible]

*These methods are valid and reliable when appropriate assumptions are made.



“Werklicher Formunterricht” en *Bauhausbuch*, no 2-3 (Dessau, 1928), pp. 3-7.
Copia del artículo original, caja 3, Josef Albers Papers (MS 32),
Manuscripts and Archives, Yale University Library.



Donostia-San Sebastián

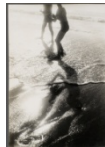
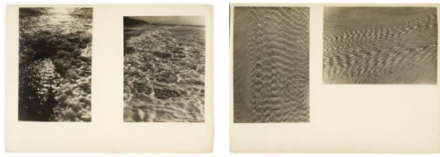


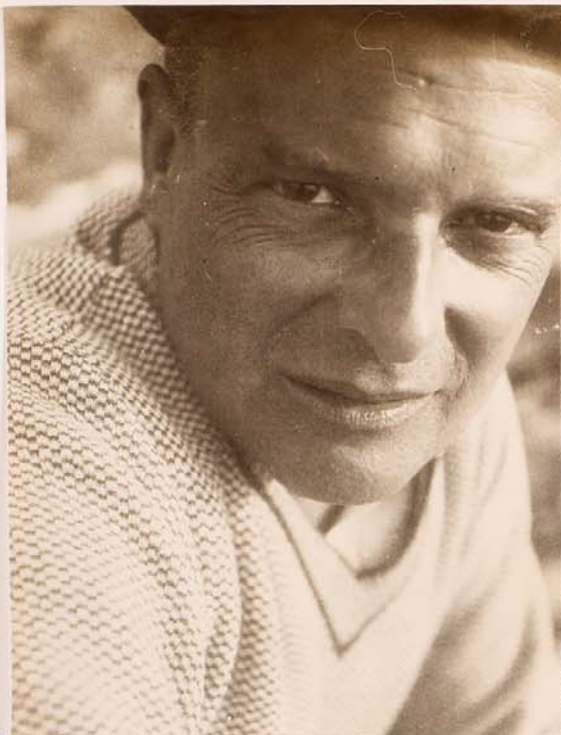
Biarritz
Guéthary
Hendaya

Barcelona

Dessau







Klee, Guéthary (Biarritz)

Vol. 28



© from Klee



Paul and Lily Klee in Guéthary, near Biarritz, 1929 [Paul y Lilly Klee en Guéthary, cerca de Biarritz, 1929]

Copias de plata en gelatina montada sobre cartón, fotocollage. 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany (1976.7.5)



G. G. G. G.

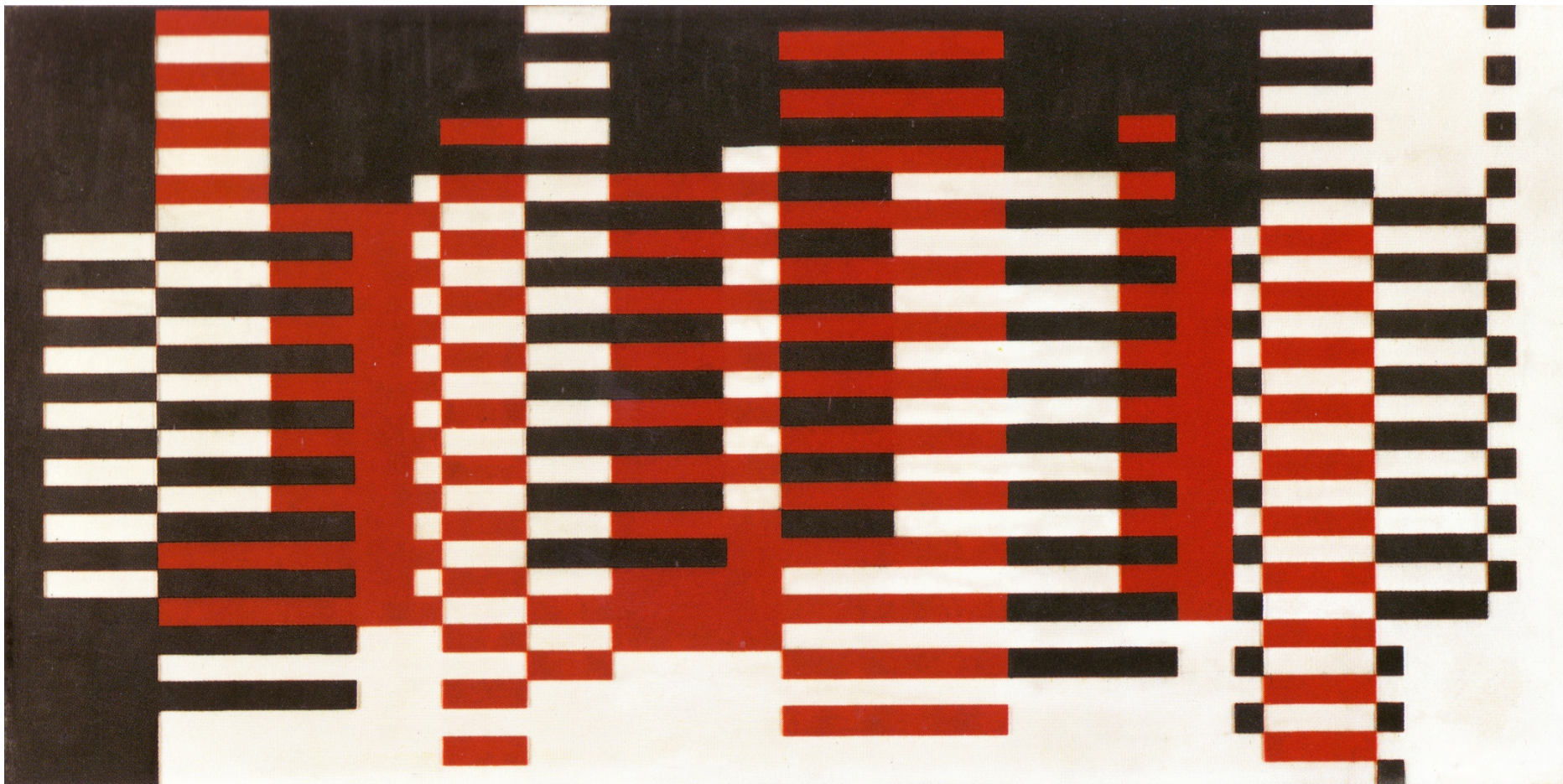
XII. 23



Biarritz VIII 1929 [Biarritz VIII 1929], 1929

Copias de plata en gelatina montada sobre cartón, 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany (1976.7.38)



City [Ciudad], 1928
Vidrio esmerilado opaco y pintura negra, 28 x 55 cm
Kunsthaus Zürich

In the spring of 1920 I left the painting class of Franz von Stuck at the Academy of Munich for the Bauhaus in Weimar, founded about half a year before. I had no idea then with whom I would study there; I did not know that later Kandinsky and Klee would be my teachers, nor that they were former students of Stuck.

I had taught before in public schools the 4 R's and religion, art and gymnastics, et cetera, but never craft. And being only an amateur, I knew little about craft and more from observation than from practice. Besides, I had left teaching in order to become a painter and hoped never to return to education. My hesitation to start teaching again, and in a field in which I felt little competence, Gropius overcame with insistent but, again, warmly concerned persuasion.

After destroying most of my academy studies I began again in Weimar, with the beginning of the "Vorkurs" (the introductory course obligatory for all new students). Being 32, I was the oldest among the students there, who came from many countries and ways of life. We had classes only on Saturday mornings with Johannes Itten, who in the evening also gave "Analysis of the Old Master". All the week we worked on our own, and more or less for the one teacher and the one class. Often we met for dancing, singing and discussions. Bauhaus for 13 years, until it closed in 1933. Then the newly founded Black Mountain College in North Carolina called my wife and me as the first Bauhaus teachers in the United States. And there I have been teaching again for 16 years. At Harvard it happened that I gave courses again next door to Gropius. (!)

After my first semester, the Vorkurs, and the term exhibition, I was accepted for the study of handcraft in one of the workshops. My desire was to enter the glass workshop. But, I was advised by the conference of the Bauhaus Masters first to study wall painting.

As I did not agree that for me wall painting was the necessary preparation for glass painting, I worked independently of a workshop. With rucksack and hammer, I went to the garbage dumps where all kinds of bottles provided the glass I needed for my studies of glass painting.

During my second semester, Gropius, warmly concerned, warned me dutifully and repeatedly that I could not remain at the Bauhaus if I would not comply with the advice of the masters, namely, to study first wall painting. In the meantime, the glass workshop had been dismantled since its members had left for Italy and its space was needed for other, more urgent, work.

At the obligatory exhibition at the semester's end, I hung several of my glass painting studies. They were combinations of bottle shards mounted, because of the lack of proper tools and better materials, in the most unprofessional way on old tin, screen, and lattice. I thought this would be my swan song at the Bauhaus...

Then, I got a letter from the conference of the Masters informing me first that I was accepted for further studies and then asking me to organize -- a new glass workshop. So, suddenly, I found myself in my own glass workshop and soon I had orders for colored glass windows.

In the Fall of 1923 towards the end of the first public Bauhaus exhibition "Kunst und Industrie eine neue Einheit" (Art and Industry and a New Unity), before the new semester opened, Gropius

at a student meeting, developed a new schedule for the Vorkurs semester. In this plan was a workshop course to introduce the new student to the principles of craft, which in Gropius' plan -- I was to teach, though I had heard nothing about it before.

I had taught before in public schools the 4 R's and religion, art and gymnastics, et cetera, but never craft. And being only an amateur, I knew little about craft and more from observation than from practice. Besides, I had left teaching in order to become a painter and hoped never to return to education. My hesitation to start teaching again, and in a field in which I felt little competence, Gropius overcame with insistent but, again, warmly concerned persuasion.

In return for the surprise Gropius gave me with his appointment to teach craft, I surprised him, after the first semester, by changing the subject of my course from "Principles of Craft" to "Principles of Design".

Since then I have been teaching. I remained at the Bauhaus for 13 years, until it closed in 1933. Then the newly founded Black Mountain College in North Carolina called my wife and me as the first Bauhaus teachers in the United States. And there I have been teaching again for 16 years. At Harvard it happened that I gave courses again next door to Gropius. (!)

I often wonder what my fate would have been in Europe, without Gropius' persuasion to do teaching again. Thank you, Pius.



Rhenish Legend [Leyenda Renana], 1921
 Asemblaje, vidrio y cobre, 49,5 x 44,5 cm
 The Metropolitan Museum of Art, Nueva York
 Donación del artista, 1972

Figure [Figura], 1921
 Asemblaje de vidrio montado en lámina de latón, 54,6 x 39,4 cm
 The Metropolitan Museum of Art, Nueva York
 Donación del artista, 1972



Marcel Breuer

Josef Albers con su propia "Pintura de trama", 1921-1922

Anotado con letra manuscrita de Albers en el reverso:

"Mein Portrait von Marcel Breuer, Weimar, 1921-22"

The Josef and Anni Albers Foundation, Bethany



Fensterbild [Imagen de ventana], 1921

Vidrio, alambre, metal pintado, clavos, malla, perlas de imitación y tinta sobre madera. 54,1 x 54,1 cm

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C., Gift of the Joseph H. Hirshhorn Foundation, 1972.

Untitled [Sin título], 1921

Vidrio, alambre, metal en marco de cobre. 37,5 x 29,8 cm

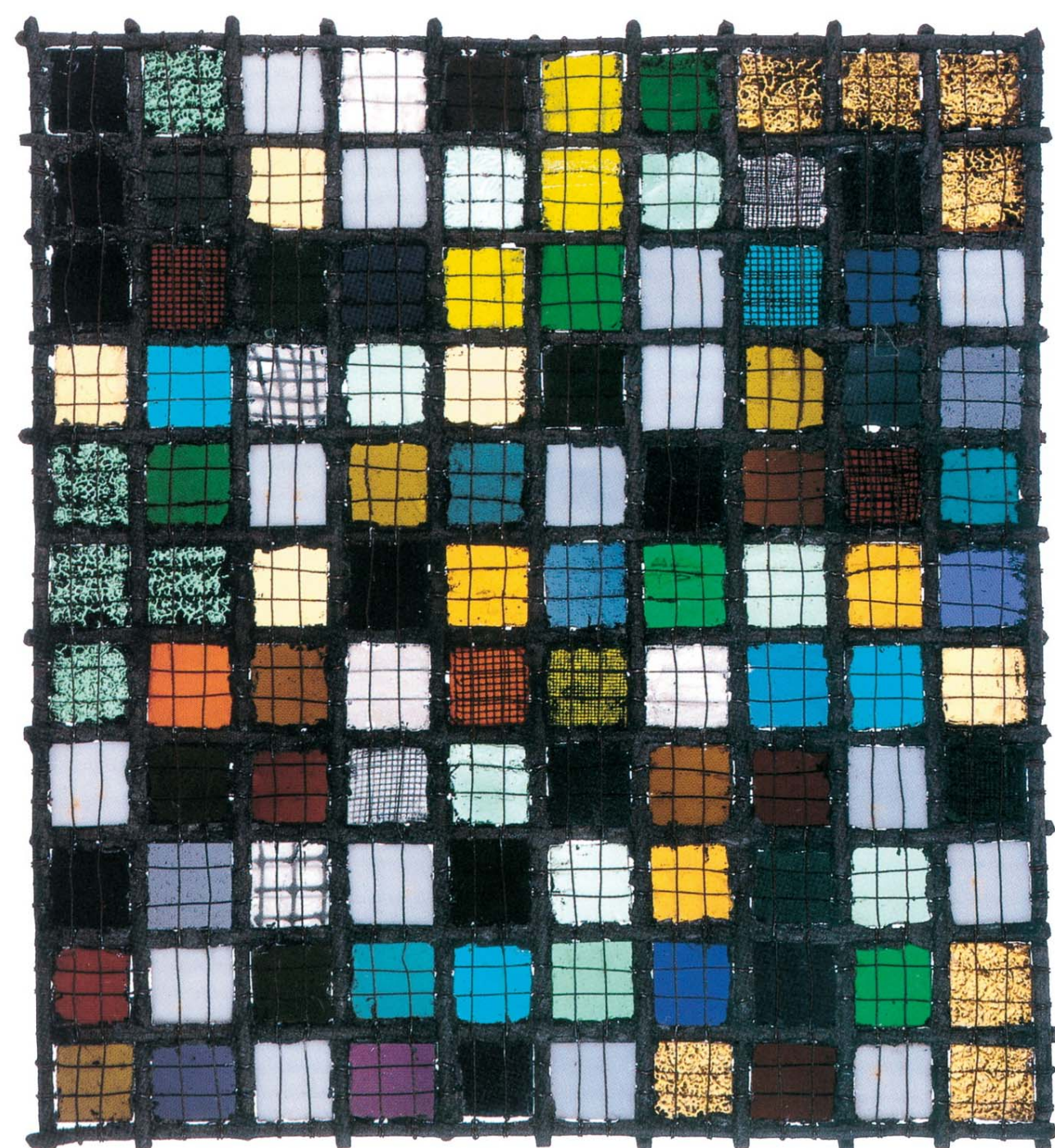
The Josef and Anni Albers Foundation, Bethany



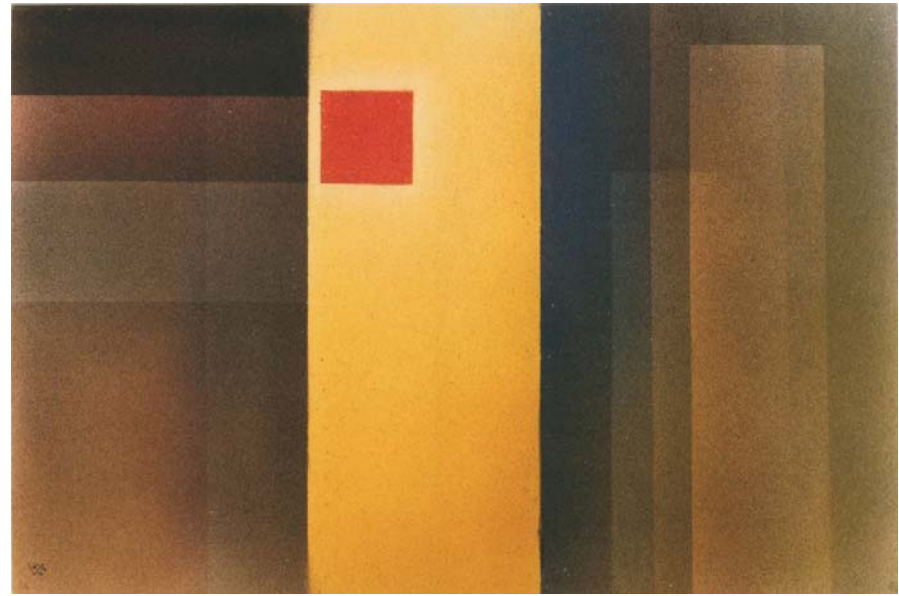
Taller de vidrio, Bauhaus Weimar, c 1923



Paul Klee en su estudio, Bauhaus Weimar, 1923

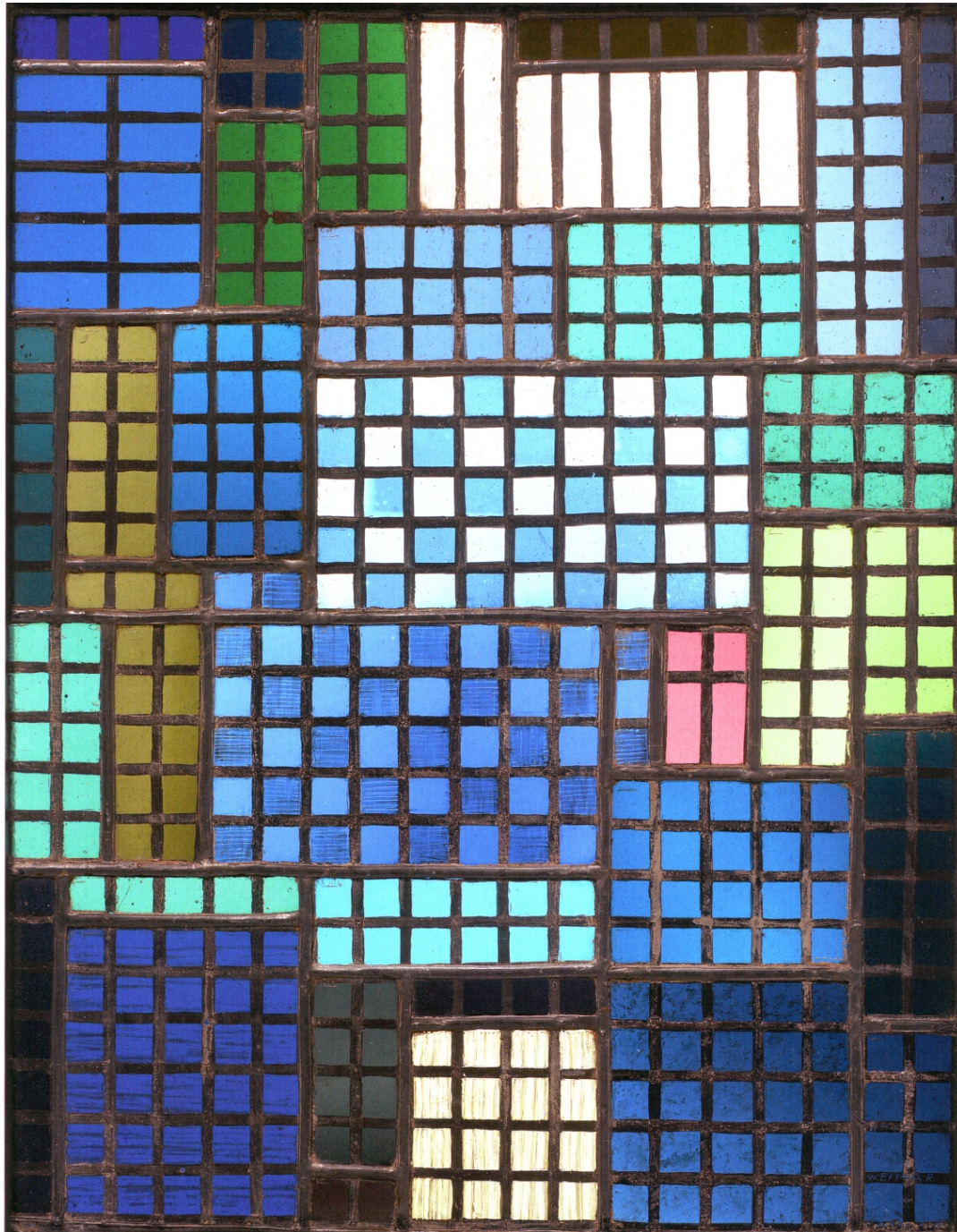


Gitterbild (Grid Mounted)
[Cuadro con enrejado], c 1921-1922
Ensamblaje de vidrio. 32,4 x 28,9 cm
The Josef and Anni Albers Foundation, Bethany



Vasili Kandinsky
Rotes Quadrat [Cuadrado rojo], 1928
 Acuarela en papel, 32,2 x 48,3 cm
 Long Beach Museum of Art, The Milton Wichner Collection

Paul Klee
Architektur [Architecture], 1923
 Óleo sobre cartón, 58 x 39 cm
 Staatliche Museen zu Berlin, Nationalgalerie



Park [Parque], c 1924

Vidrio, alambre, metal y pintura, 49,5 x 38 cm

Inscrito "Bauhaus Weimar" en el extremo inferior derecho
The Josef and Anni Albers Foundation, Bethany

Die Lehre gliedert sich in:

1. Werklehre für:

- i.** Stein **ii.** Holz **iii.** Metall **iv.** Ton **v.** Glas **vi.** Farbe **vii.** Gewebe

Ergänzende Lehrgebiete:

- a.** Material- und Werkzeugkunde,
b. Grundbegriffe von Buchführung, Preisberechnung, Vertragsabschlüssen.

2. Formlehre:

- | | | |
|--------------------------|--|------------------------|
| i. Anschauung | ii. Darstellung | iii. Gestaltung |
| 1. Naturstudium | 1. Projektionslehre | 1. Raumlehre |
| 2. Lehre von den Stoffen | 2. Lehre der Konstruktionen | 2. Farblehre |
| | 3. Werkzeichnen und Modellbau
für alle räumlichen Gebilde | 3. Kompositionslehre |

Ergänzende Lehrgebiete:

Vorträge aus allen Gebieten der Kunst und Wissenschaft aus Vergangenheit und Gegenwart.

Der Gang der Ausbildung umfaßt drei Abschnitte (s. graphischer Plan):

1. Die Vorlehre.

Dauer: ein halbes Jahr. Elementarer Formunterricht in Verbindung mit Material-Übungen in der besonderen Werkstatt für die Vorlehre.

Ergebnis: Aufnahme in eine Lehrwerkstatt.

2. Die Werklehre

in einer der Lehrwerkstätten unter Abschluß eines gesetzlichen Lehrbriefes und die ergänzende Formlehre.

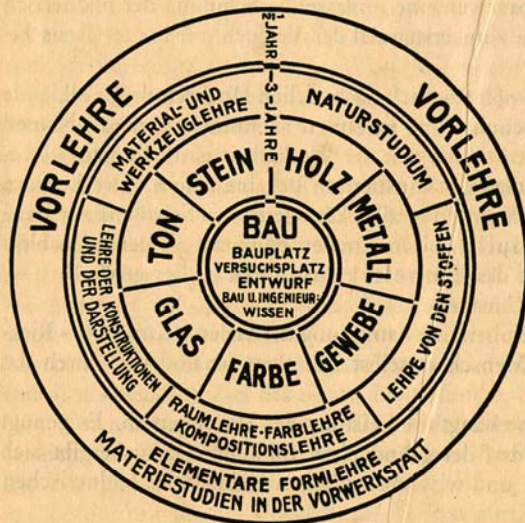
Dauer: 3 Jahre.

Ergebnis: Gesellenbrief der Handwerkskammer, gegebenenfalls des Bauhauses.

3. Die Baulehre.

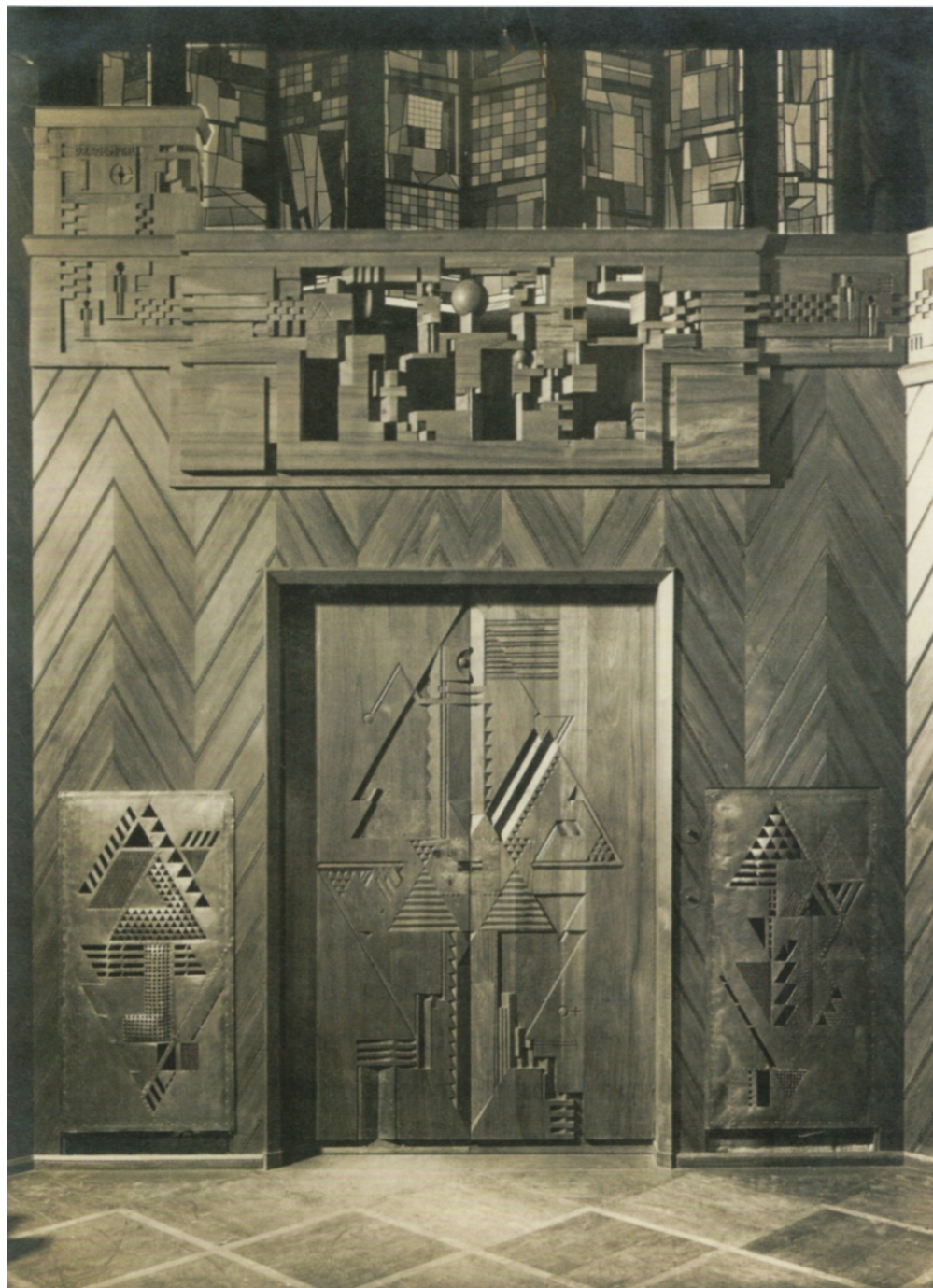
Handwerkliche Mitarbeit am Bau (auf Bauplätzen der Praxis) und freie Ausbildung im Bauen (auf dem Probierplatz des Bauhauses) für besonders befähigte Gesellen. Dauer: je nach der Leistung und nach den Umständen. Bau- und Probierplatz dienen im gegenseitigen Austausch zur Fortsetzung der Werklehre und der Formlehre. Ergebnis: Der Meisterbrief der Handwerkskammer, gegebenenfalls des Bauhauses.

Während der ganzen Dauer der Ausbildung wird auf der Einheitsgrundlage von Ton, Farbe und Form eine praktische Harmonisierungslehre erteilt mit dem Ziele, die physischen und psychischen Eigenschaften des Einzelnen zum Ausgleich zu bringen. (Vergleiche Aufsatz Gertrud Grunow Seite 20.)



Herbert Bayer (cubierta) y Lászlo Moholy-Nagy (diseño), *Staatliches Bauhaus in Weimar 1919-1923*, por Walter Gropius, et. all (Weimar y Munich: Edición Bauhaus, c 1923)

Diagrama de organización del curriculum de la Bauhaus
Diseñado por Walter Gropius, 1923.
Catálogo de la Exposición Bauhaus, 1923



Casa Sommerfeld, Berlin-Steglitz

Ventana de vidrio esmerilado en la escalera del segundo piso

Ejecutado por Albers en el taller de vidrio de Weimar

1920-21

Destruído

Walter Gropius y Adolf Meyer

Casa Sommerfeld, Berlin-Steglitz, 1920-21 (destruida)

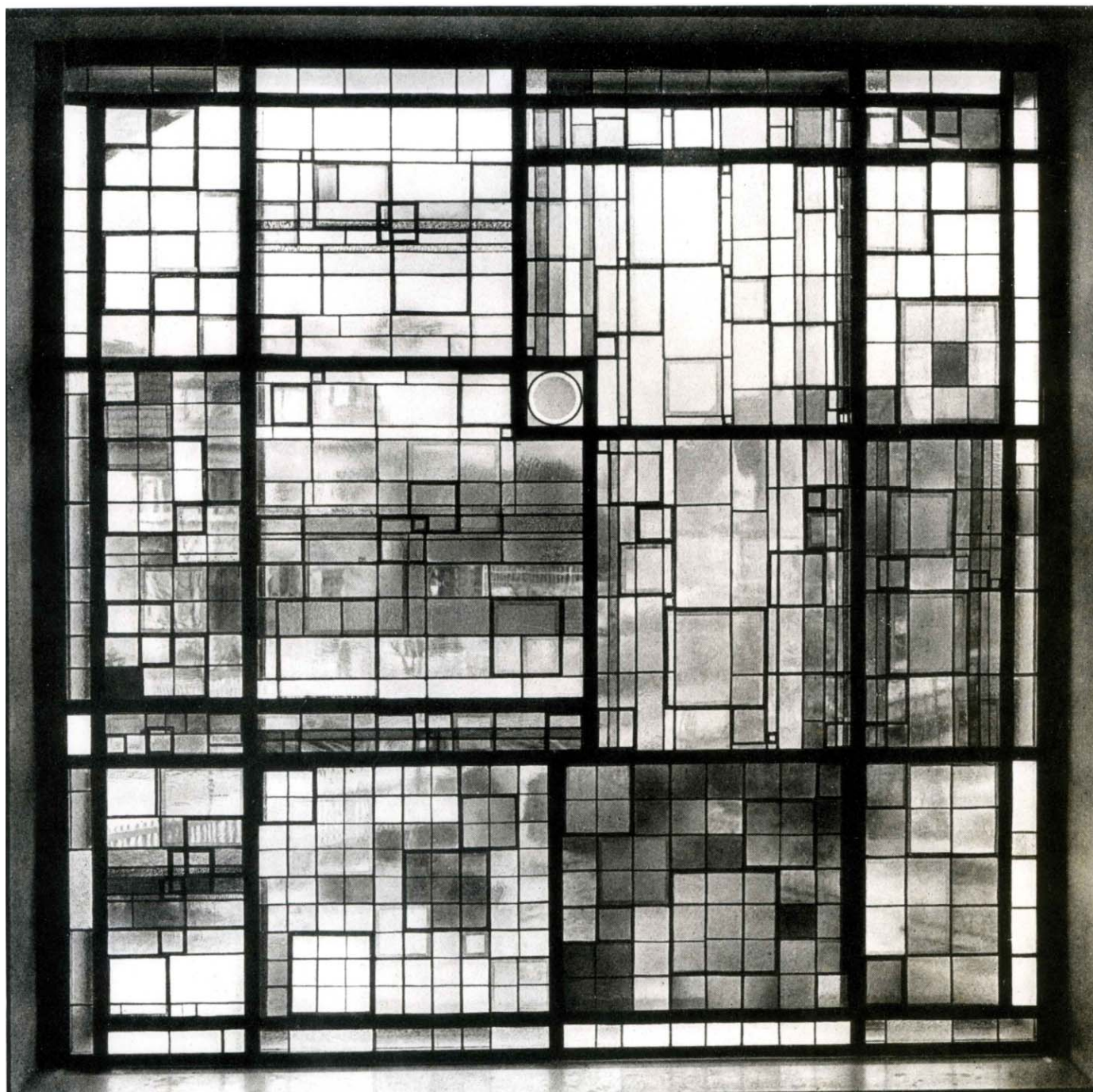
Entrada y puerta de acceso, con tallados de madera de Joost

Schmidt y ventanas de vidrio esmerilado de Josef Albers

Fotógrafo desconocido

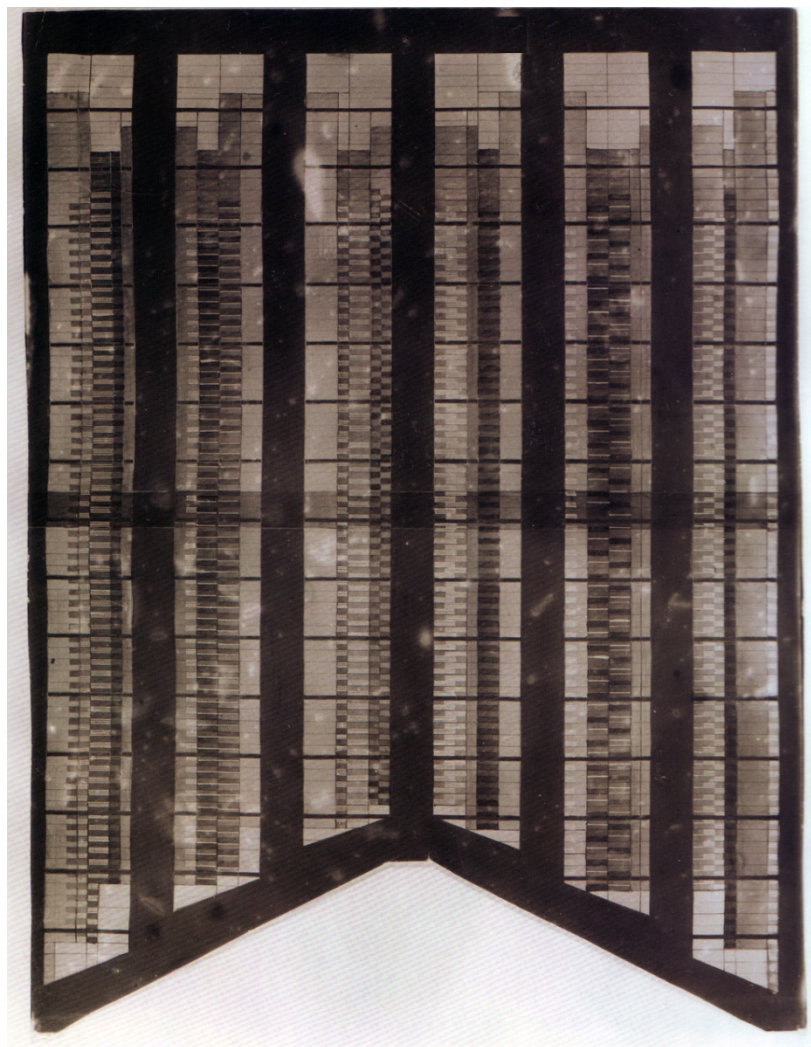
Copias de plata en gelatina, 17 x 23 cm

Bauhaus-Archiv, Berlin



Rosa mystica ora pro nobis
 Iglesia de San Miguel, Bottrop
 Vidriera policromada
 Ejecutado por Puhl & Wagner-
 Gottfried Heinersdorf, Berlin
 1917-18 (destruido)

Casa Dr. Otte, Berlin-Zehlendorf
 Vidriera policromada en escalera
 Ejecutado por Albers en el taller de
 vidrio de Weimar
 1922-23 (destruido)



Estudio de la escalera central para el Museo Grassi,
Leipzig, 1926. 22,8 x 17,8 cm
Berlinische Galerie, Berlin

Vista de los huecos de la escalera central del Museo Grassi, Leipzig,
1927. Ejecutados por Puhl & Wager-Gottfried Heinersdorff, Berlin
Ventanas originales destruidas entre Diciembre de 1943 y 1945
Grassi Museum für Angewandte Kunst, Leipzig



Imprenta Ullstein, Berlin-Tempelhof
Tres vidrieras policromadas en el espacio de acceso de trabajadores
Ejecutados por Puhl & Wager-Gottfried Heinersdorff, Berlin
1928
Destruído,
probablemente durante la ocupación del Ejército Rojo en 1945

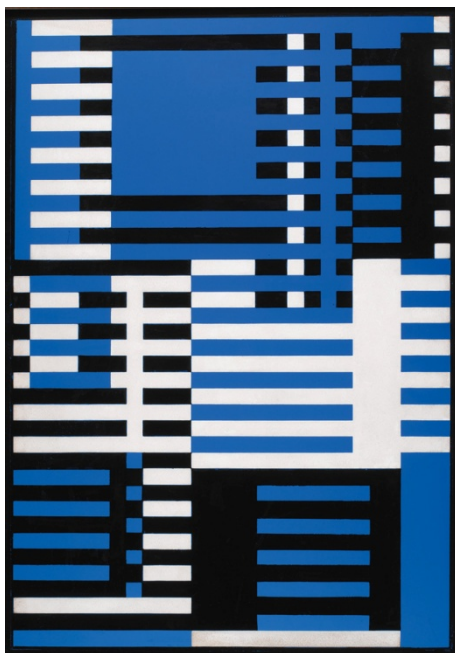
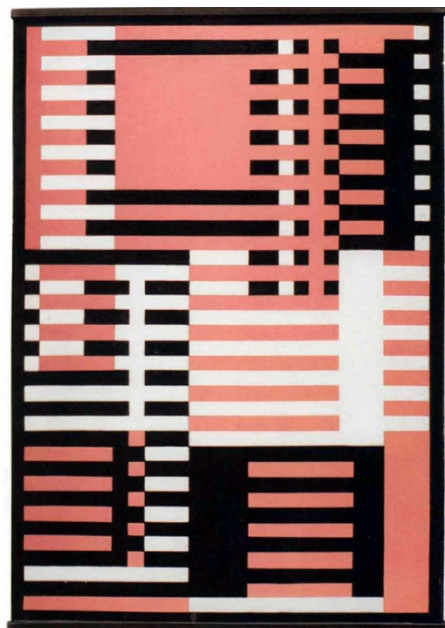
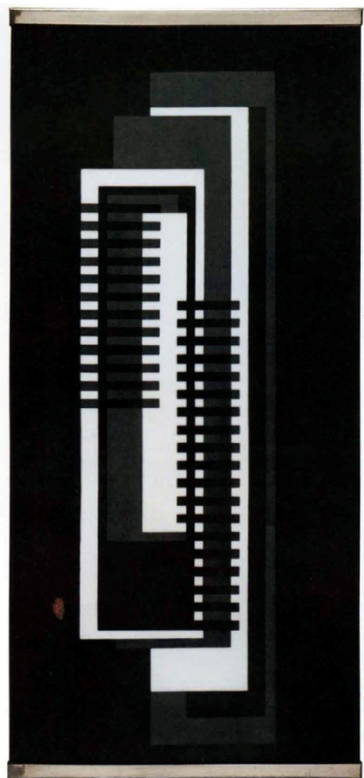


Maestros de la Bauhaus en la cubierta del edificio de Walter Gropius, Dessau, durante la inauguración del edificio, 5 de Diciembre de 1926

De izquierda a derecha: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Gropius, Marcel Breuer, Vasili Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, Oskar Schlemmer.

Fotógrafo desconocido. Negativo original (9 x 12 cm)
Bauhaus-Archiv, Berlin

Josef y Anni Albers en los alrededores de las viviendas de Maestros en Dessau, c 1926
The Josef and Anni Albers Foundation, Bethany

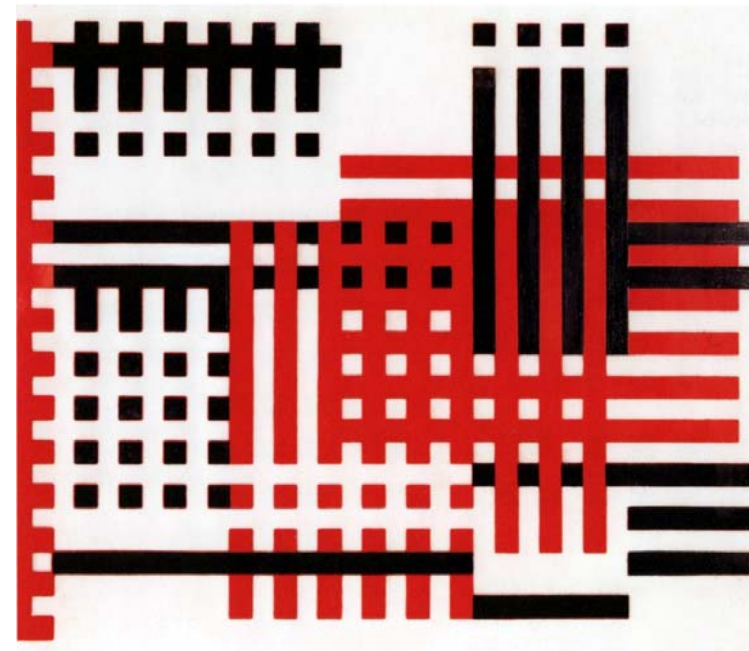


Anni Albers
Wall hanging [Tapis], 1926
 Seda (tejido de tres hebras)
 Harvard Art Museums,
 Busch-Reisinger Museum

Josef Albers
Goldrosa, c 1926
 Vidrio rojo esmerilado sobre vidrio opalino blanco, 44,6 x 31,4 cm
 The Josef and Anni Albers Foundation, Bethany

Overlapping [Superposición], c 1927
 Vidrio negro opaco esmerilado sobre vidrio opalino blanco, 58,4 x 27,9 cm
 Harvard Art Museum, Busch-Reisinger Museum

Aufwärts [Hacia arriba] (Ascendente con azul transparente), c 1926
 Vidrio plaqué con pulido de chorro de arena y pintura negra, 44,6 x 3,4 cm
 The Josef and Anni Albers Foundation, Bethany



Fabrik B [Fábrica B], 1925
Vidrio esmerilado y pintura negra. 30 x 34 cm
Museum Morsbroich, Leverkusen 3154

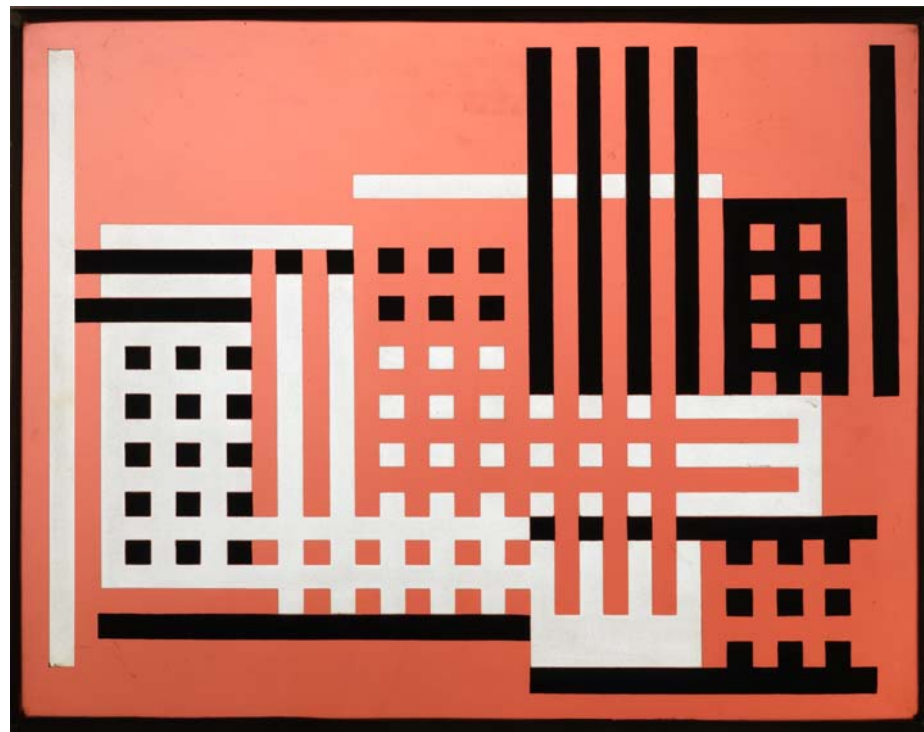
Fabrik [Fábrica], 1926
Gouache y lápiz sobre papel. 50 x 37,7 cm
Centre Pompidou, Musée national d'art moderne/Centre de création industrielle, París. Donación de Société Kandinsky en 2002



Fabrik [25/2b] [Fábrica (25/2b)], 1925

Vidrio esmerilado y pintura negra. 27,9 x 35,6 cm

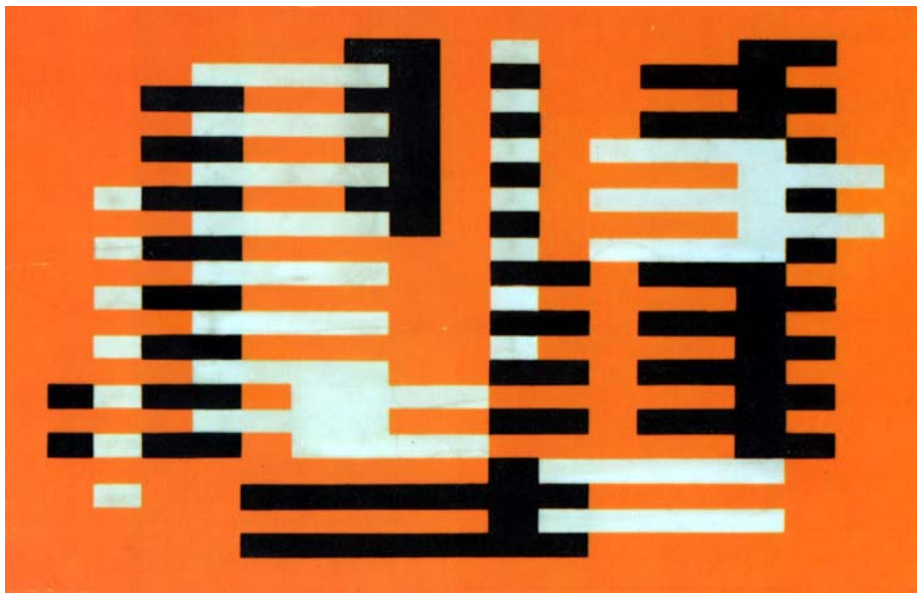
The Josef and Anni Albers Foundation, Bethany



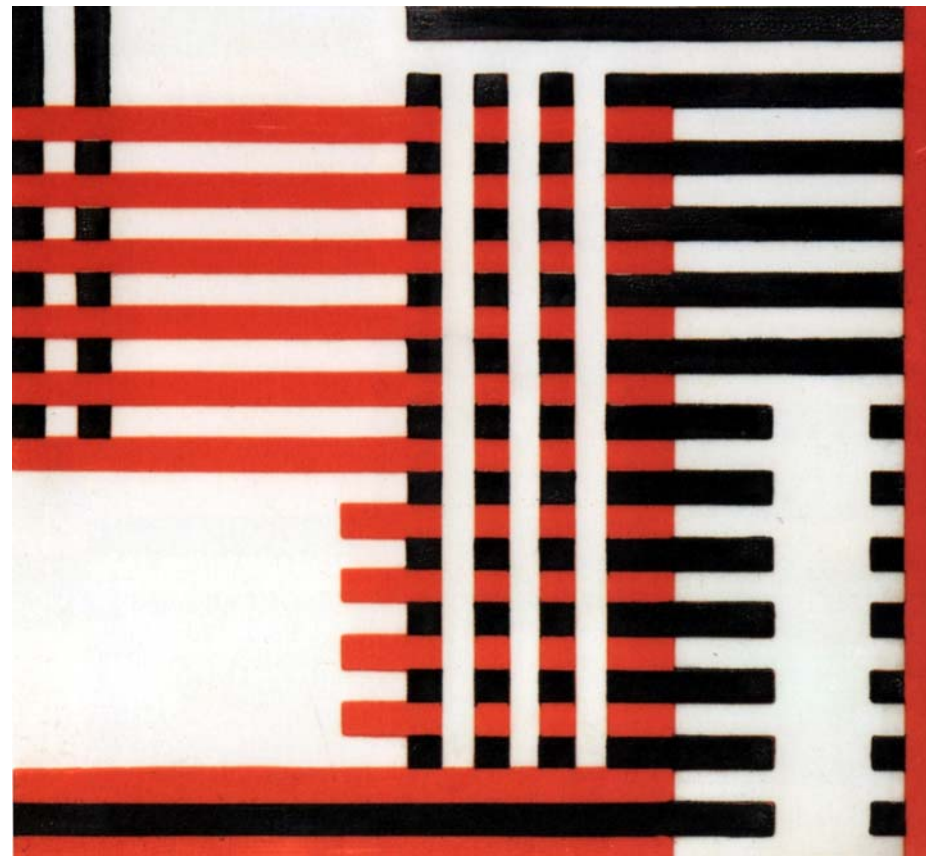
Fabrik A [Fábrica A], 1925-1926

Vidrio esmerilado y pintura negra. 35,6 x 45,7 cm.

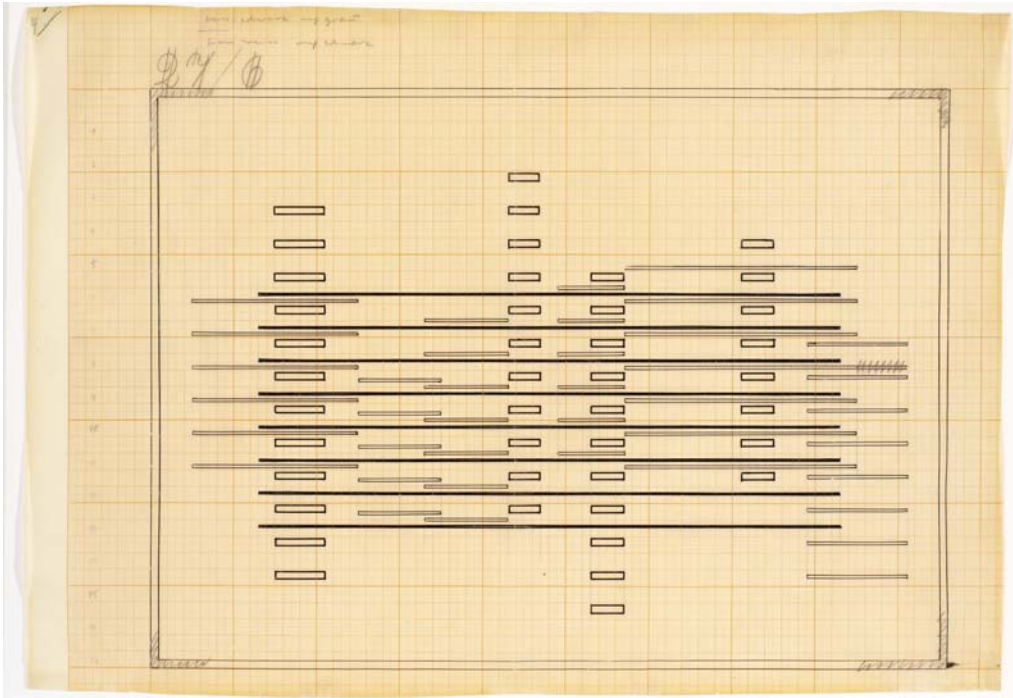
The Josef and Anni Albers Foundation, Bethany



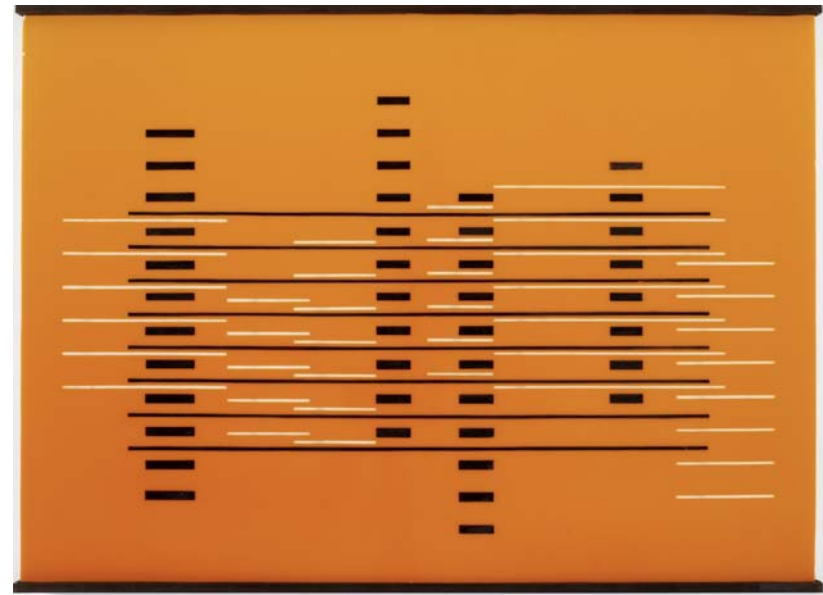
Tektonische Gruppe [Tectonic Group], 1925
 Vidrio esmerilado y pintura negra. 29 x 45 cm.
 Colección de Max Bill
 Referencia: Bill, 1958



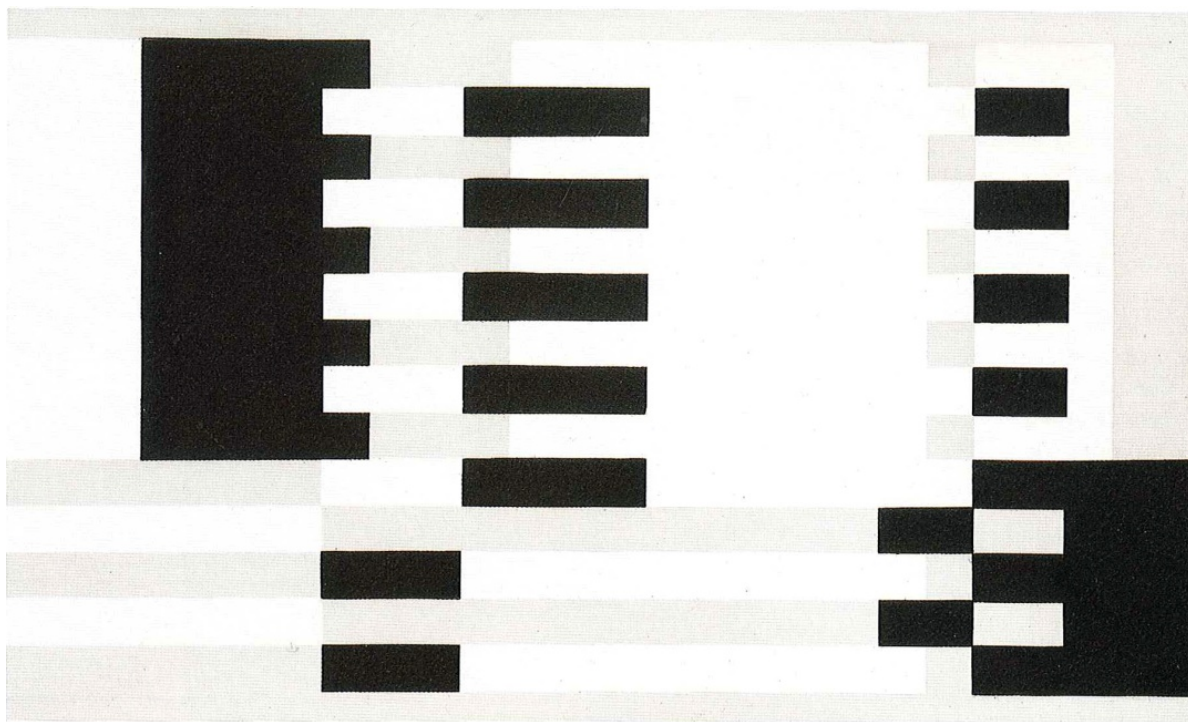
Latticework [Celosía], c 1926
 Vidrio esmerilado y pintura negra. 28,5 x 30,1cm.
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington, D.C. Donación de la Joseph H. Hirshhorn Foundation, 1974



Dibujo preparatorio para pintura sobre vidrio Frontal
1976.3.458
The Josef and Anni Albers Foundation, Bethany



Frontal [Frontal], c 1927
Vidrio esmerilado opaco y pintura negra. 34,8 x 47,9 cm
The Josef and Anni Albers Foundation, Bethany



Interlocked [Entrelazado], 1927

Vidrio esmerilado opaco y pintura negra. 32,7 x 52,2 cm

Solomon R. Guggenheim, Nueva York

Donación, The Josef and Anni Albers Foundation, Bethany, 1991

Anni y Josef Albers en la terraza de "Prellerhouse", c 1927-29

(Residencia de estudiantes proyectada por Walter Gropius en Dessau)

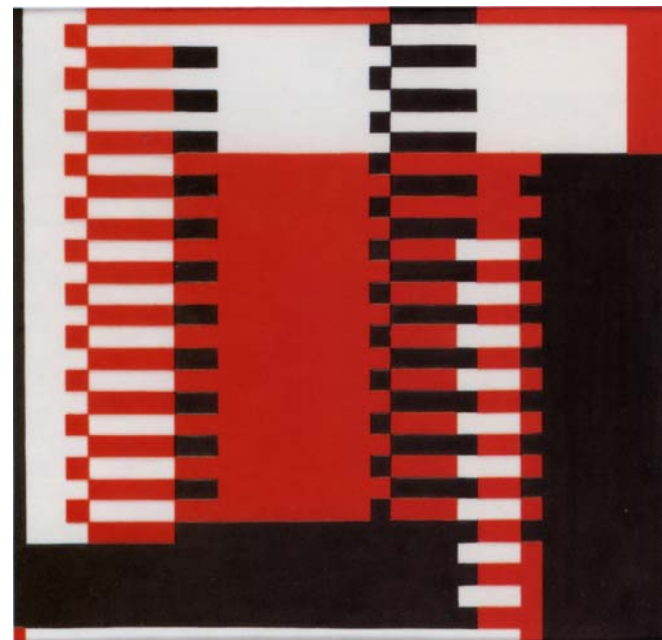
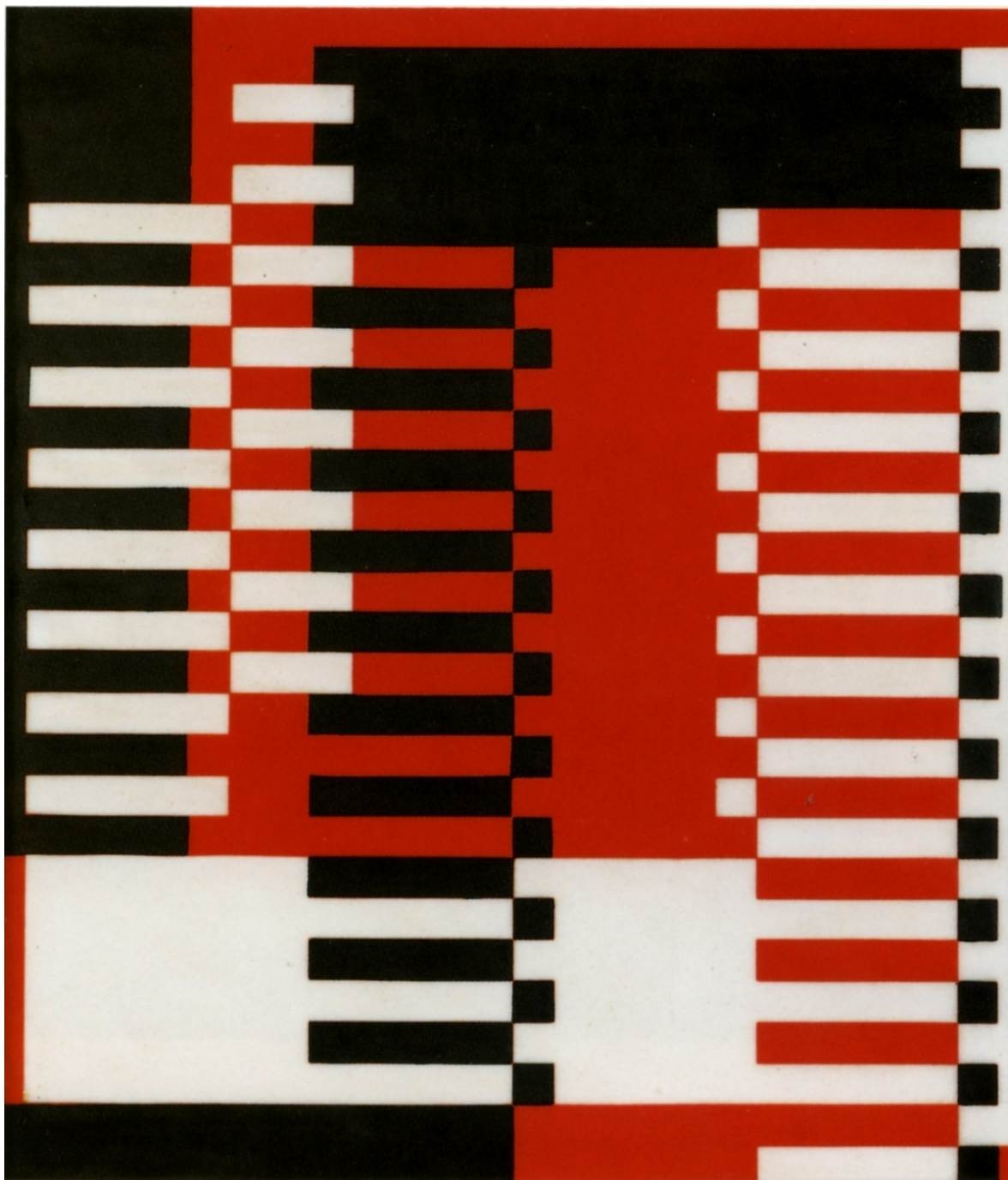
Fotografía de Marianne Brandt

Bauhaus-Archiv, Berlin

Miembros de la Bauhaus (Anni Albers asoma a a izquierda) en los balcones y terrazas del edificio de estudiantes, 1927

Fotógrafo desconocido

Bauhaus-Archiv, Berlin

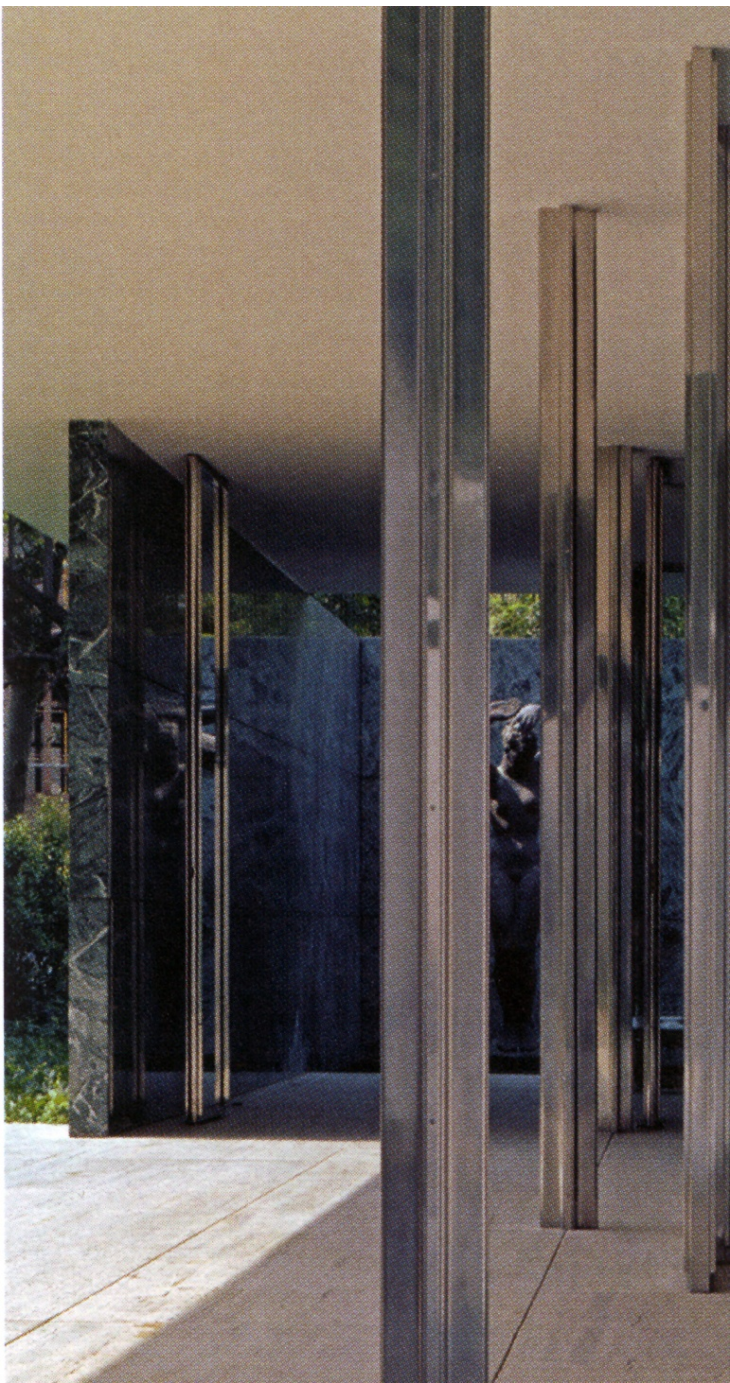


Pillars [Pilares], 1928

Vidrio esmerilado opaco y pintura negra. 29,9 x 31,1 cm
The Metropolitan Museum of Art, Nueva York
George A. Hearn Fund, 1970

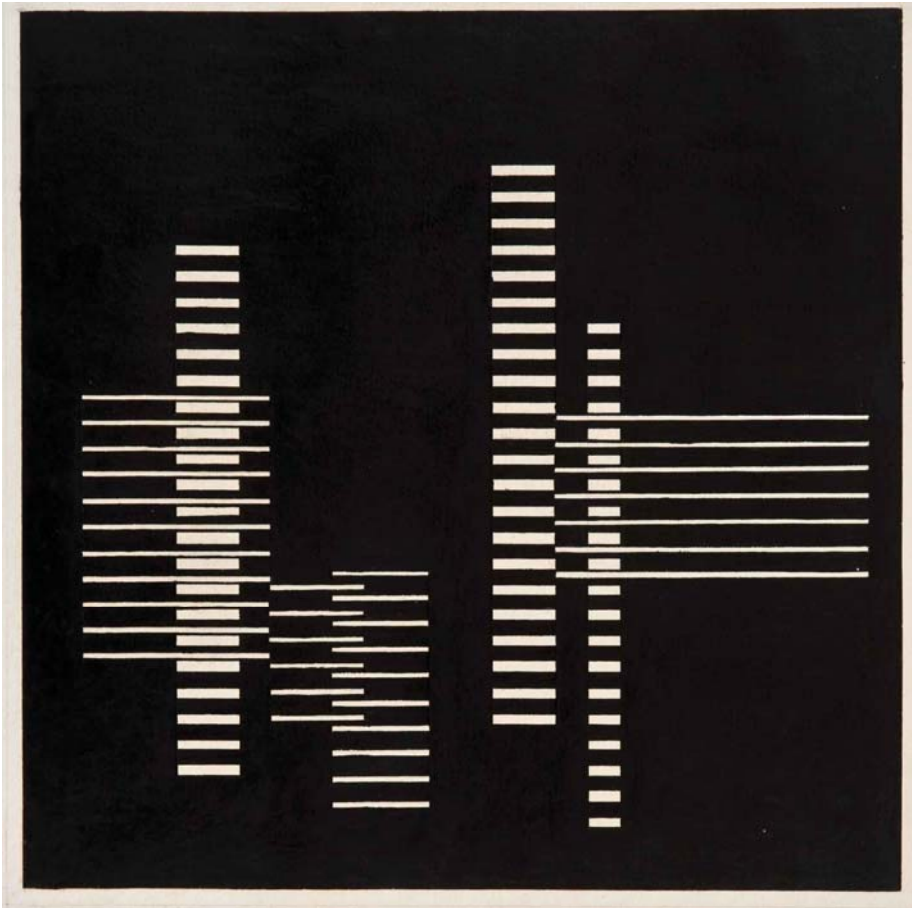
Walls and Screens [Muros y pantallas], 1928

Vidrio esmerilado opaco y pintura negra. 30,5 x 25,8 cm
Collección de Mr. y Mrs. James H. Clark, Jr.



Mies van der Rohe
Mies van der Rohe en la sala de estar
 Casa Tugendhat, Brno, República Checa, 1928

Mies van der Rohe
Columnas de cromo
 Pabellón de Barcelona (1929), reconstrucción 1986



Final Study for "Skycrapers (A)" [Estudio final para Rascacielos (A)], 1929
 Gouache sobre papel. Hoja: 35,8 x 38,7 cm.
 Imagen: 33,6 x 33,3 cm
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington, D.C. Legado de Joseph H. Hirshhorn, 1981



Skycrapers (B) [Rascacielos (B)], 1929
 Laminado de vidrio y pintura montado en marco metálico original del artista.
 36,2 x 36,2 cm
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington, D.C. Donación de la Joseph H. Hirshhorn Foundation, 1974



Walter Gropius

Ausstellung Internationaler Architekten [Exposición de arquitectos internacionales], Bauhaus, Weimar. Verano 1923.

A la izquierda: Rascacielos de vidrio de Mies van der Rohe (1923) y Edificio de oficinas de hormigón (1923).

A la derecha: Torre del Chicago Tribune de Gropius (1922)

Fotografía: autor desconocido, 1923

Copia de plata en gelatina, 17,2 x 12 cm

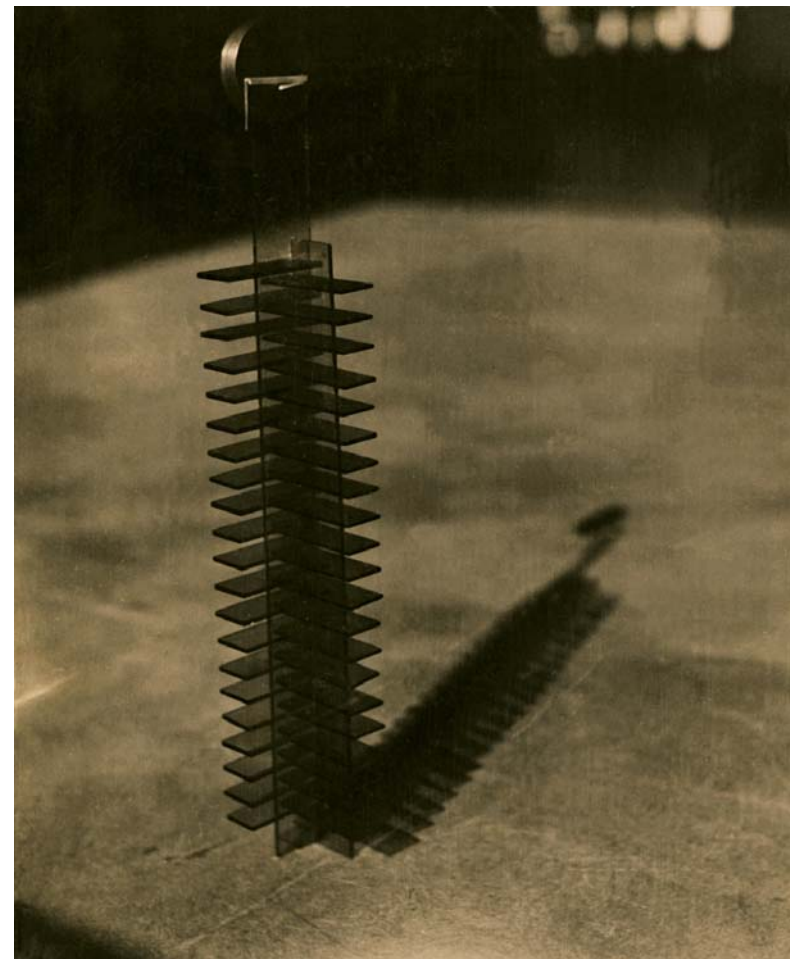
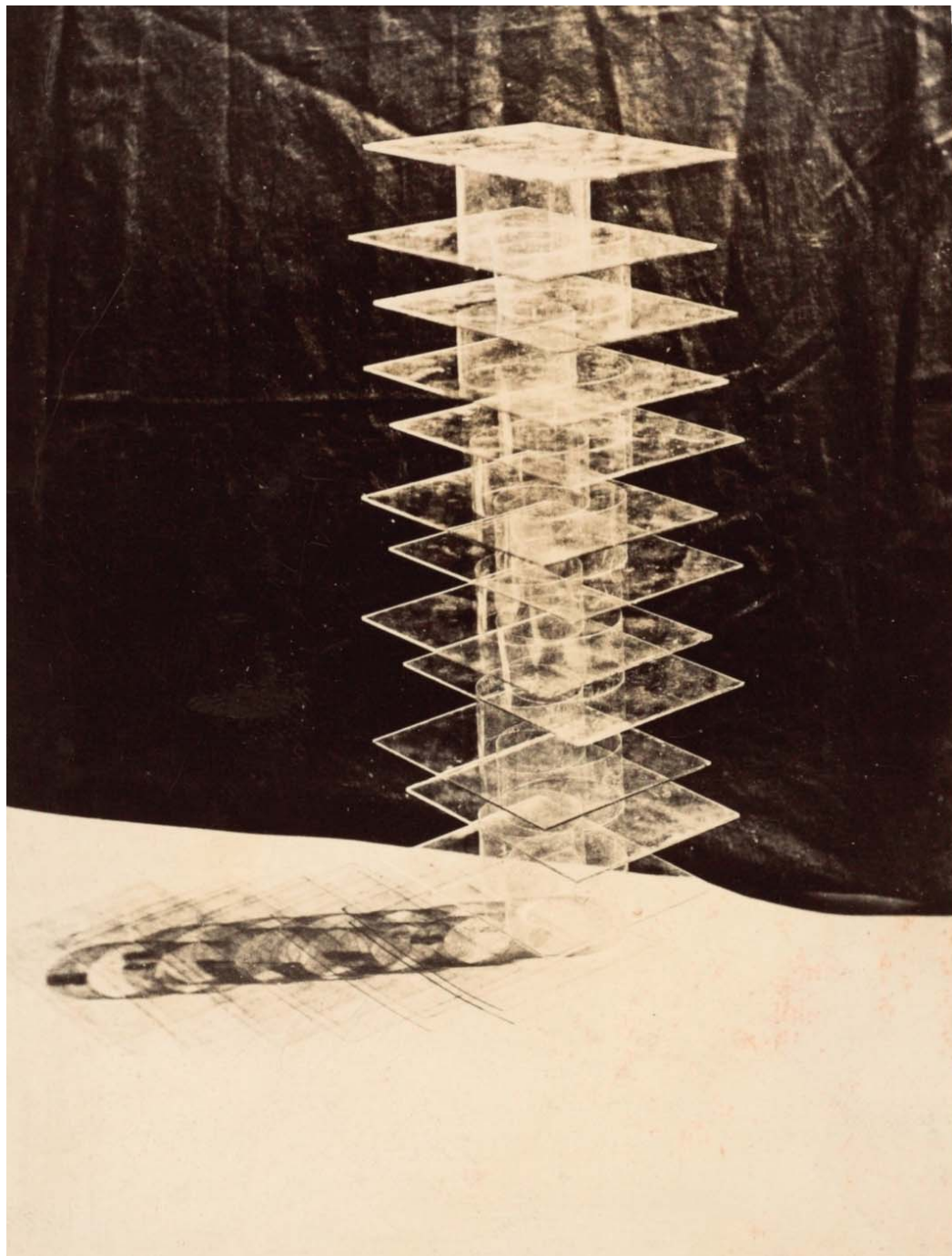
Bauhaus-Universität, Weimar, Archiv der Moderne

Mies van der Rohe

Vista de maqueta del Proyecto de Rascacielos de Vidrio, 1922

Gouache aerógrafo en copia de plata en gelatina, 18,8 x 13,7 cm

Colección privada, Nueva York

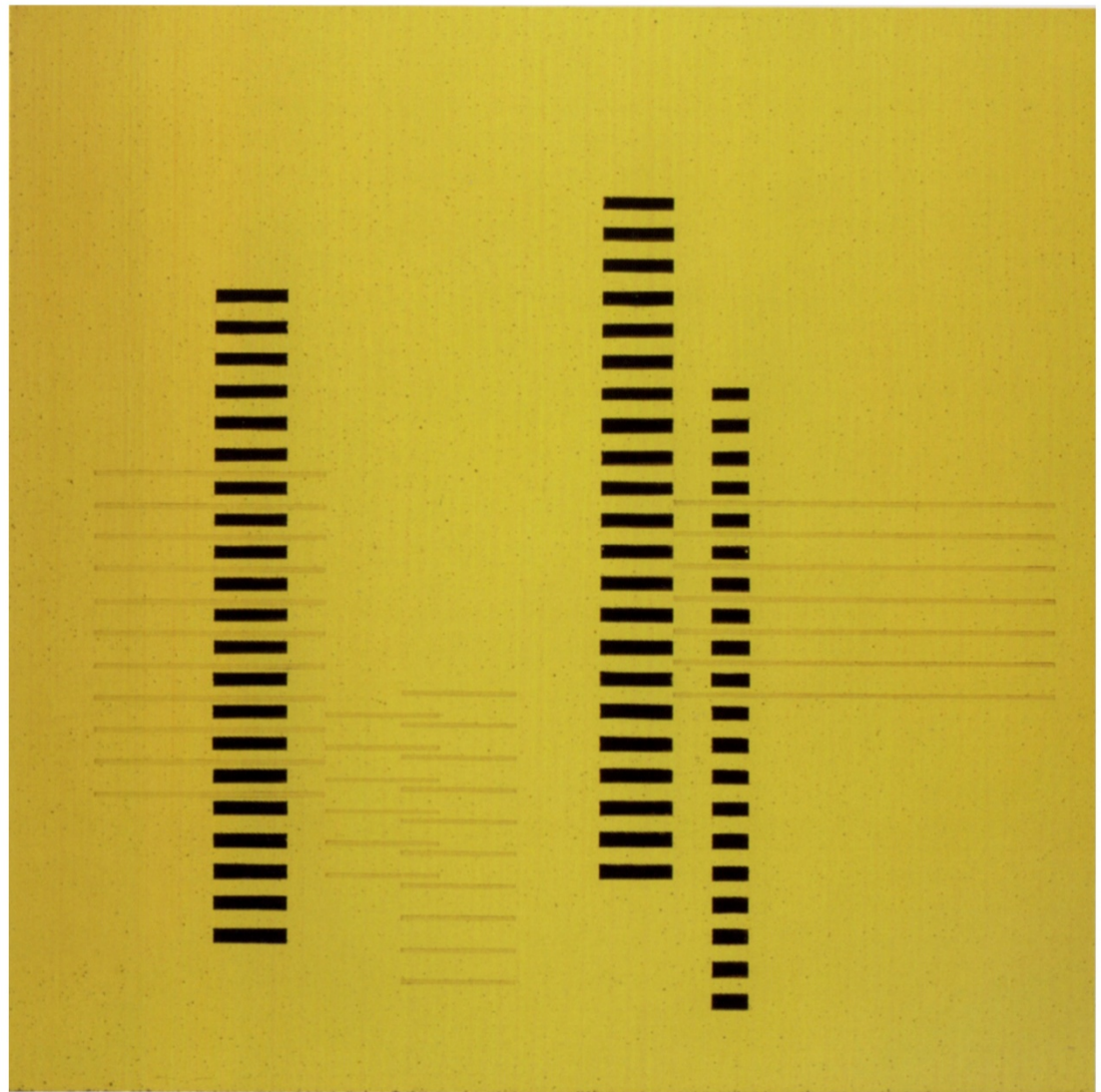


Edmund Colleijn
Ejercicio de construcción (vidrio), de las clases del Curso Preliminar de Josef Albers, 1927-1928
Copia vintage. Plata en gelatina, brillo. 9,2 x 7,6 cm
Stiftung Bauhaus Dessau,

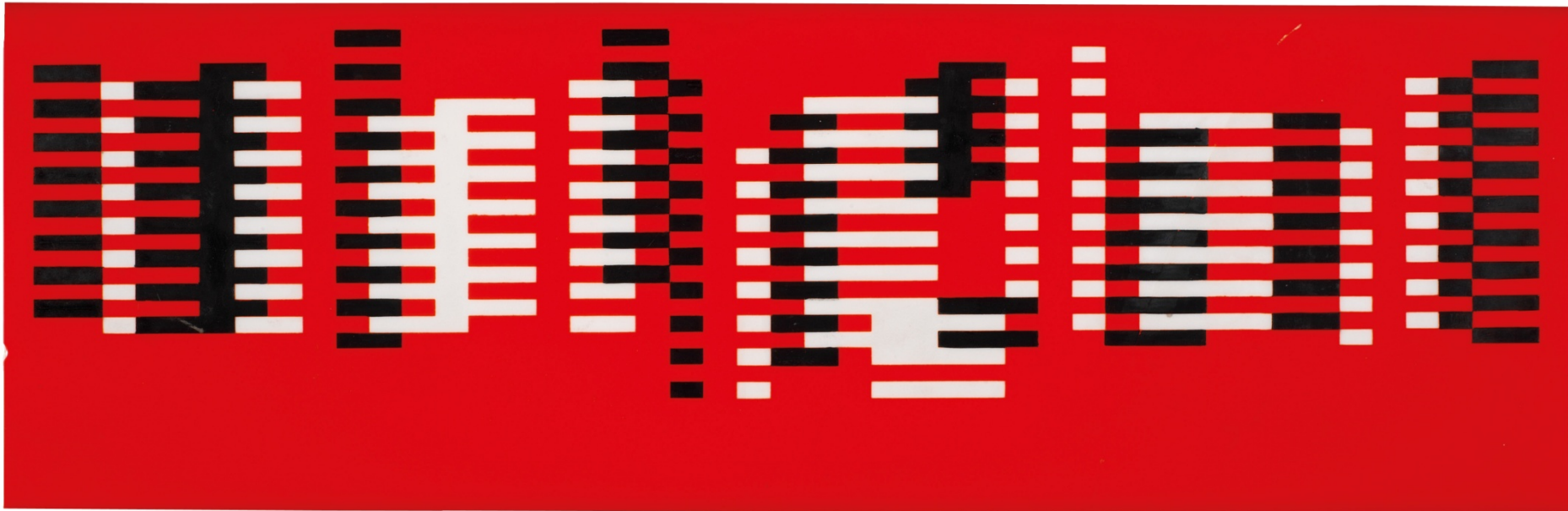
Edmund Colleijn
Ejercicio de construcción (vidrio), de las clases del Curso Preliminar de Josef Albers, 1927-1928
Copia vintage. Plata en gelatina, brillo, montada sobre cartón de álbum negro. 9 x 6,9 cm
Stiftung Bauhaus Dessau



Anni Albers
Tejido de pared, c 1925
 Die Neue Sammlung, Staatliches Museum für angewandte
 Kunst Design in der Pinakothek der Moderne, Munich



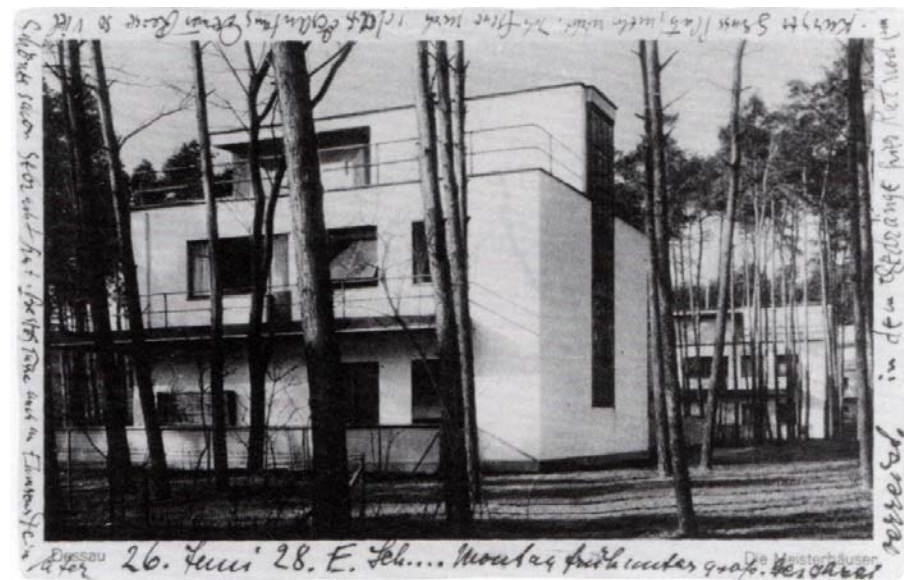
Josef Albers
Skyscrapers on Transparent Yellow [Rascacielos en amarillo transparente], c 1929
 The Josef and Anni Albers Foundation, Bethany (1976.6.9)



Fuga, c 1926

Vidrio plaqué con pulido de chorro de arena y pintura negra

The Josef and Anni Albers Foundation, Bethany (1976.6.6)



Master houses in Dessau [Casas de profesores en Dessau], 1926.

Fotógrafa: Lucia Moholy-Nagy.

Zentrum Paul Klee, Berna, archivo de imágenes/ Donación de la familia Klee

Josef con su cámara Leica, c 1930

Fotógrafo desconocido, probablemente Gerhard Kadow
Bauhaus-Archiv, Berlin



Anni Albers



Walter Gropius



Oskar Schlemmer



El Lissitzky
Vasili Kandinsky



Ludwig Mies van der Rohe



Amédée Ozenfant



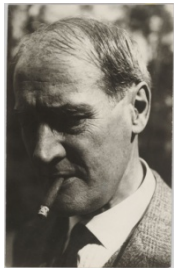
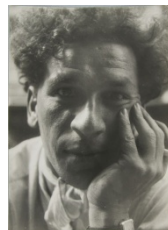
Herbert Bayer



Paul Klee



Xanti Schawinsky



Lyonel Feininger



Mein Freund Perdekamp! [¡Mi amigo Perdekamp!]
(retrato de Franz Grosse Perdekamp), c 1917
Dibujo a lápiz, 31,7 x 21,8 cm
The Josef and Anni Albers Foundation, Bethany (1976.3.424)

Self-Portrait VI [Autorretrato VI], c 1919
Tinta sobre papel. 29,2 x 19,7 cm
The Josef and Anni Albers Foundation, Bethany



Ludwig Mies van der Rohe, Dessau, c 1930
Harvard Art Museums, BR 49.33

Walter Gropius, Ascona, verano del 30, 1930
Foto collage. 41 x 29,5 cm
The Josef and Anni Albers Foundation, Bethany

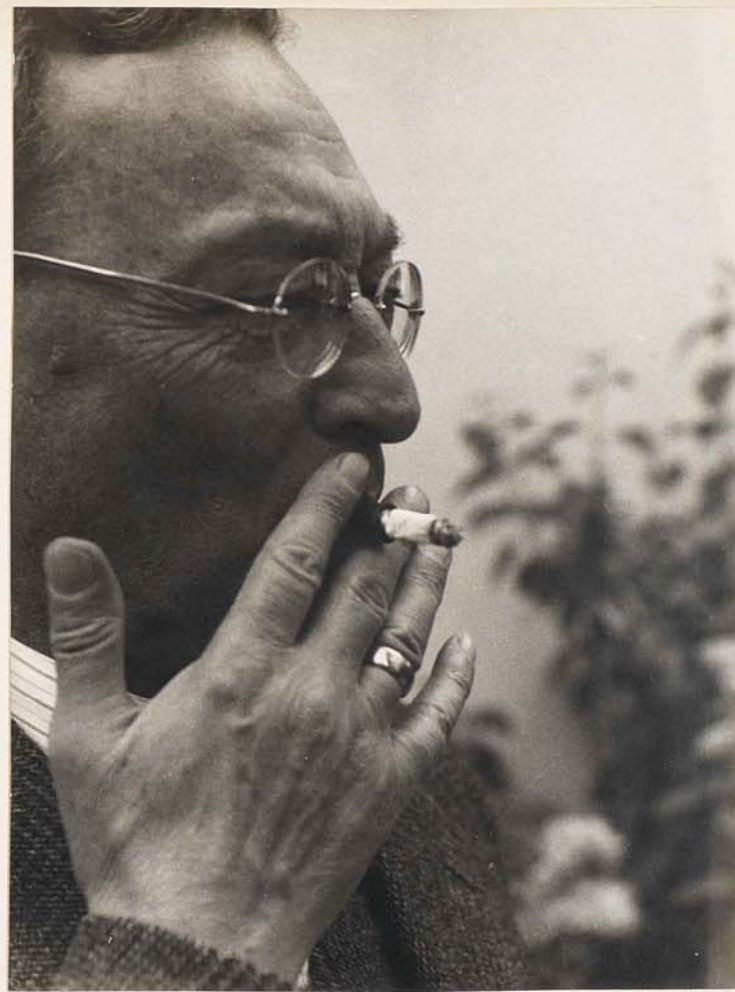


Amadée Ozenfant at the Bauhaus [Amadée Ozenfant en la Bauhaus], 1931
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany



Kandinsky Wg

frisch jul. 1929 H.M. R. und Th. Meyer bei H.R.



Ha- 30,

Kandinsky, primavera 1929, el maestro en la terraza de H. M. [Hannes Meyer]; 30 mayo, 1929
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany



EL LISSITZKY

EX. 30

El Lissitzky at the Bauhaus 1928-30 [El Lissitzky en la Bauhaus 1928-30]
 Copias de plata en gelatina, fotocollage, 41,8 x 29,7 cm
 The Metropolitan Museum of Art, Ford Motor Company Collection, Gift
 of Ford Motor Company and John C. Waddell, 1987



Marti Heimann III-IV, 31, all during one hour [Marti Heimann III-IV, 31, todas durante una hora], 1931

Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany



Paul Klee, Dessau XI 1929 [Paul Klee, Dessau XI 1929], 1929

Copias de plata en gelatina y pruebas de contacto montadas sobre cartulina con inscripciones del artista, fotocollage. 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany (1976.7.4)



Paul Klee en su estudio, Burgkühnauerallee 7, Dessau, 1929, 1929

Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm

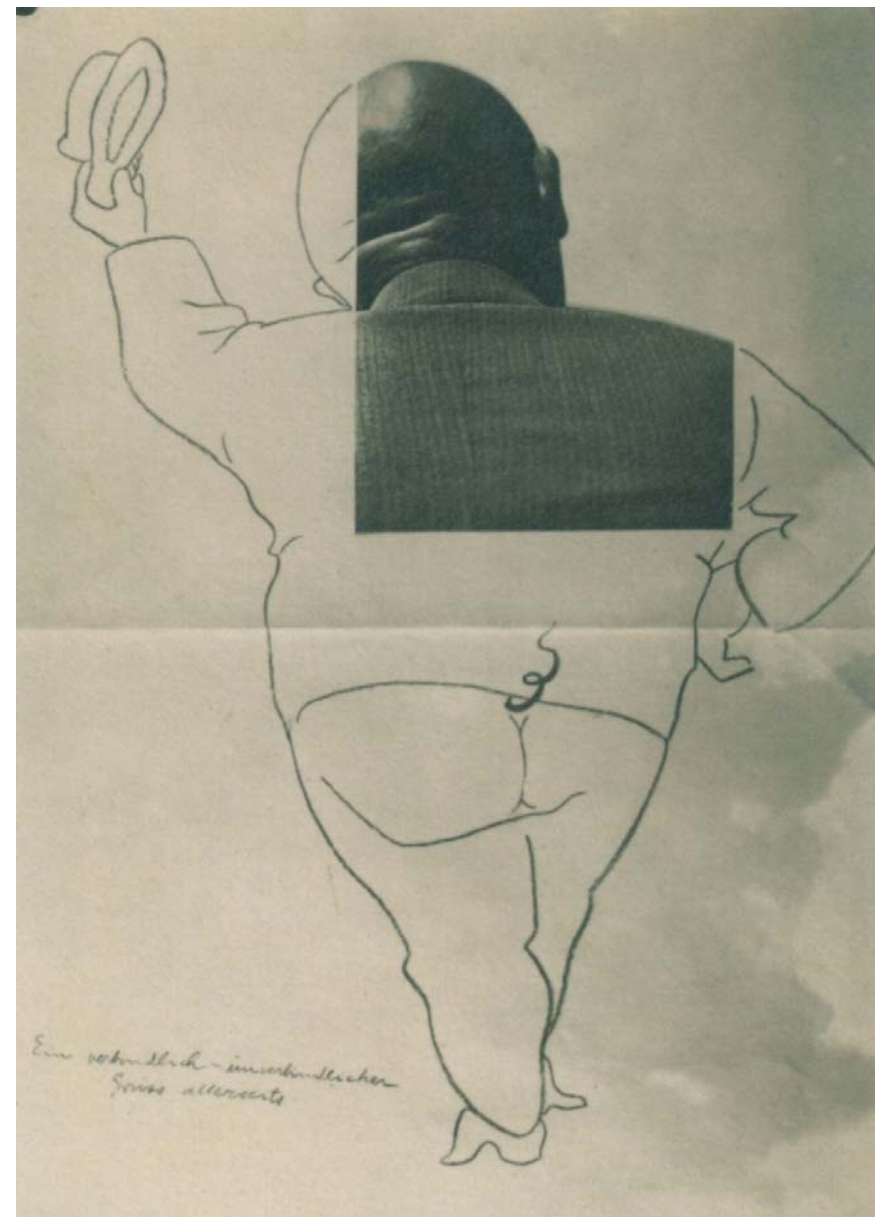
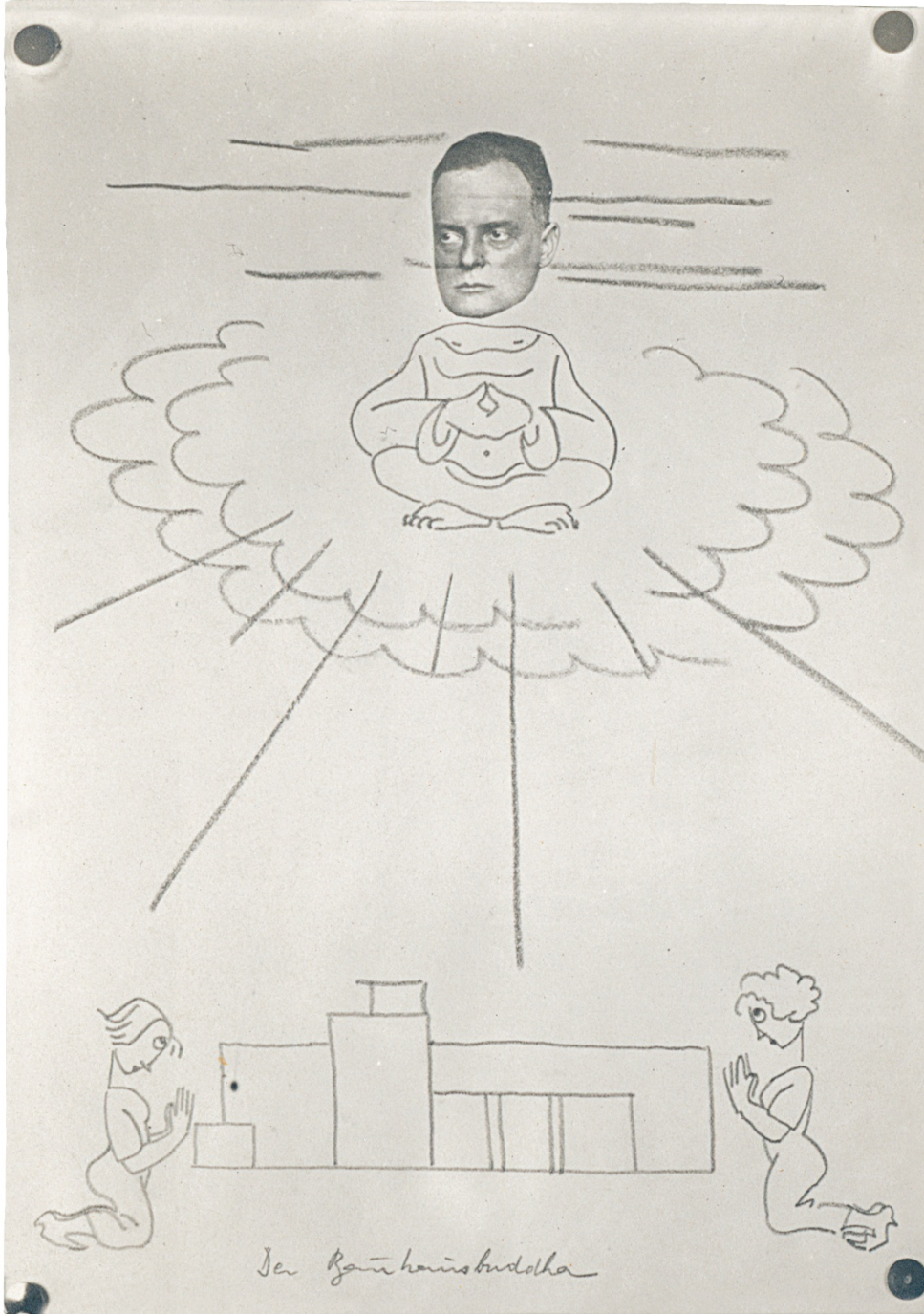
The Josef and Anni Albers Foundation, Bethany



Klee en el estudio, Dessau XI, 1929

Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany



Caricatura de Oskar Schlemmer por Ernst Kállai,
“Un atento saludo sin atención a todos”, 1928-29

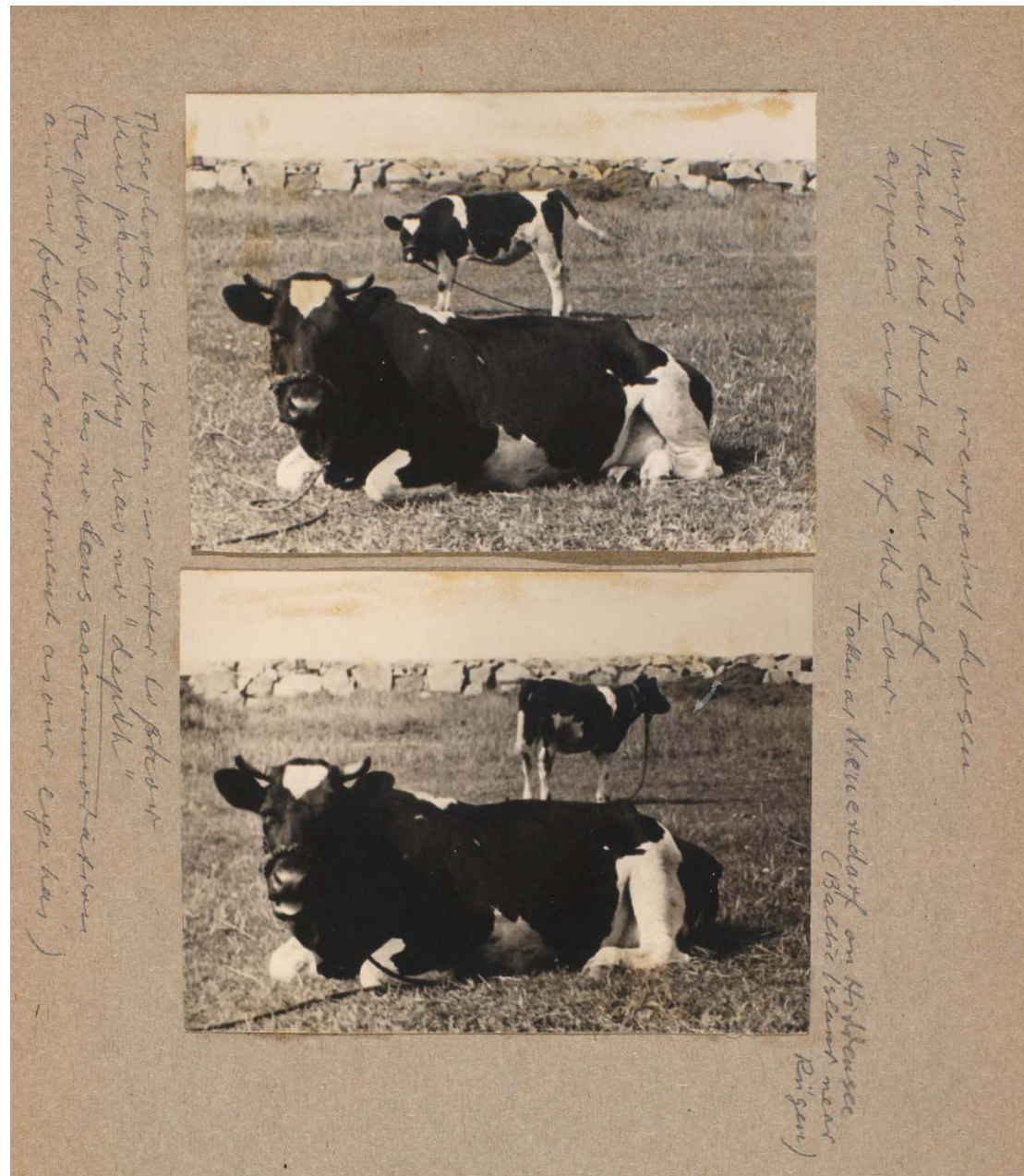
Caricatura de Paul Klee por Ernst Kállai,
“El Buda de la Bauhaus”, 1928-29



Oskar Schlemmer IV, 29, en el Consejo de Maestros '28; [Hans] Wittwer, [Ernst] Kállai, Marianne Brandt, Curso Preliminar, 1927
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany



Josef Albers impartiendo clase
en Black Mountain College, 1944.
Fotografía: Josef Breitenbach



Josef Albers, *Sin título* (demostración de la falta de profundidad en fotografía con vaca y ternero), s. f. Copias de plata en gelatina, montadas sobre cartulina con inscripciones del artista, 26 x 18 cm. The Josef and Anni Albers Foundation, Bethany (1976.7.853)



Bauhaus, Metallisches Fast.

III. 29





Wannsee. Grosse Seestrasse '31

31



Wannsee. Grosse Seestrasse '31 [Wannsee. Paseo del lago '31], 1931
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany



Flooded Trees and Pine Forest [Árboles empantanados y pinar], s.f.
 Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
 The Josef and Anni Albers Foundation, Bethany



Bei Haus 2

45/13

Bei Haus 2 [Junto a casa 2], 1928-1929

Dos copias de plata en gelatina, montadas sobre cartulina. 41 x 29,5 cm
Solomon R. Guggenheim Museum, Nueva York. Donación de The
Josef and Anni Albers Foundation, Bethany, 1996



Sin título, s.f.

Copias de plata en gelatina, 23,2 x 15,9 cm

The Josef and Anni Albers Foundation, Bethany



Very Thin Ice [*Hielo muy fino*], s. f.

Copias de plata en gelatina, 22,9 x 15 cm

The Josef and Anni Albers Foundation, Bethany





Hotelstiegen Genf 29



Hotelstiegen Genf, 1929 [Escaleras de hotel en Ginebra, 1929], 1929
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany



Avignon am Papste-Palast

III. 22



Avignon am Papste-Palast VII 1929, 1929 [Palacio papal de Avignon, 1929], 1929
Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany (1976.7.20)



3 EXPOSICIÓN INTERNACIONAL DE BARCELONA 1929

VISTA DE NOCHE DESDE LA PLAZA DE ESPAÑA

CARNÉ

Exposición Internacional de 1929 en Monjuïc: vista nocturna desde la Plaça Espanya. BCN000043

Fotografia: Desconocido.

Arxiu Fotogràfic de Barcelona



Vista de la Plaça Catalunya y del Paseo de Gracia con tráfico de coches, tranvías y autobuses. A un lado, el Hotel Colón. BCN004286

Fotografía: Josep Sagarra/ Pau Lluís Torrents

Arxiu Fotogràfic de Barcelona



Plaça Catalunya, 1925-1927

Vista aérea de la Plaça Catalunya durante las obras de urbanización. BCN002119

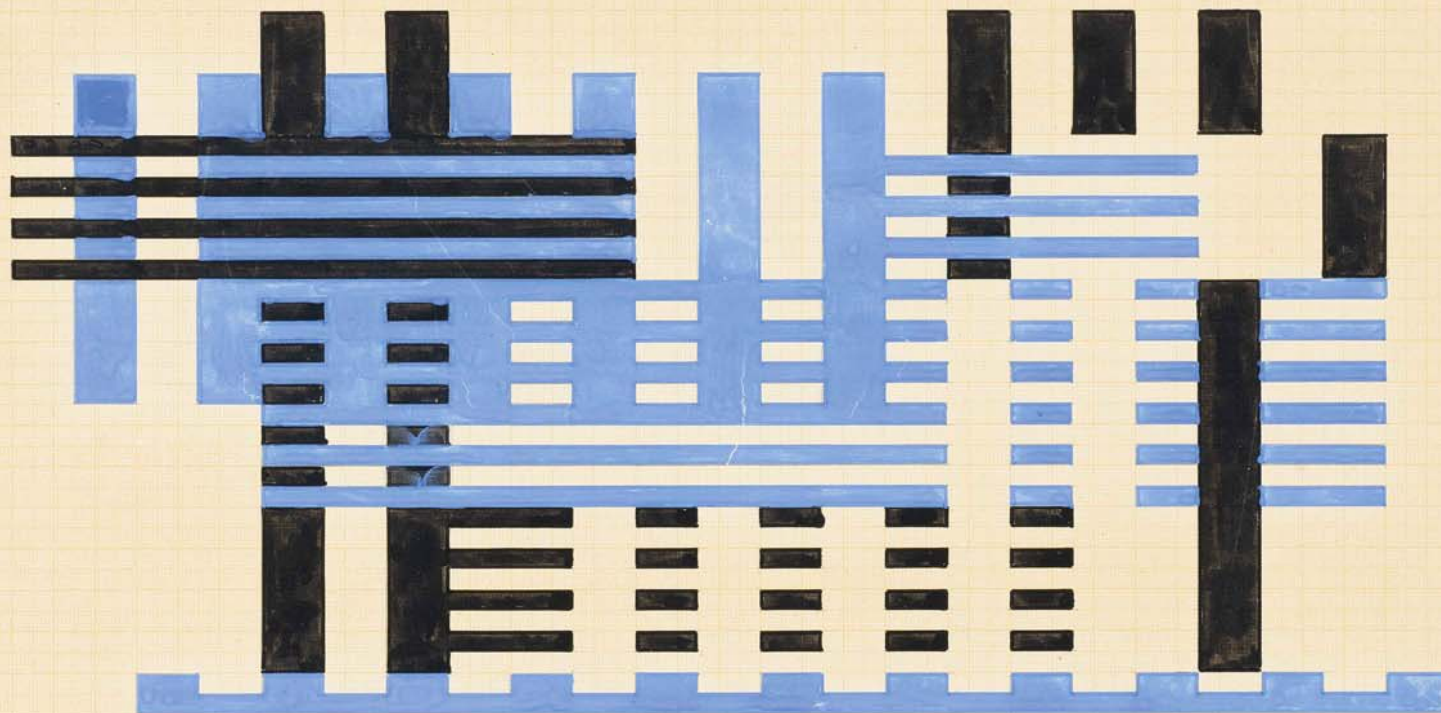
Fotografía: Desconocido. Arxiu Fotogràfic de Barcelona



Barcelona desde el Hotel Colón '29, c 1929.

Copia de plata en gelatina, montada sobre cartulina, fotocollage, 29,5 x 41 cm.

The Josef and Anni Albers Foundation, Bethany (1976.7.11)

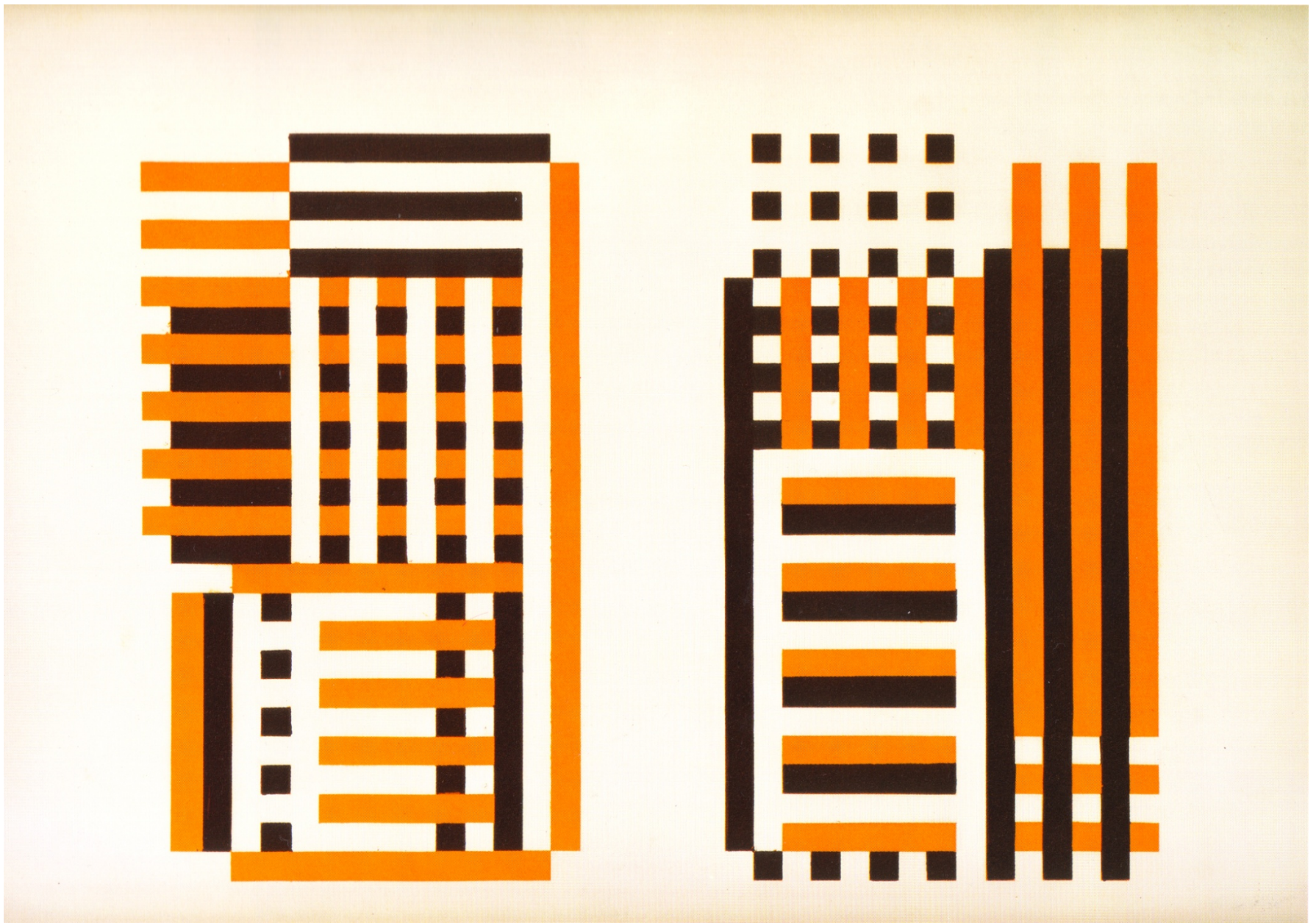


Gropius zum 1. XII 29
L. Gropius

Studie für die Glasskonstruktion Pergola [Estudio para la construcción en vidrio Pérgola], Diciembre 1929

Gouache (azul y negro) y grafito sobre papel milimetrado. 32,3 x 48 cm (44 x 57,5 cm paspartú)

Stiftung Bauhaus Dessau



Lauben (Bowers) [Cenador], 1929
Vidrio esmerilado y pintura negra. 34,6 x 45,7 cm
The Josef and Anni Albers Foundation, Bethany



Barcelona, Intern. Ausst.

III-29

Barcelona Ausstellung [Exposición Barcelona, 1929], 1929
Copias de plata en gelatina, montadas sobre cartulina, fotocollage,
41 x 29,5 cm
The Josef and Anni Albers Foundation, Bethany



Exposición Internacional de
Barcelona, 1929.
Vista de una fuentes de la
Exposición Internacional. Al fondo,
el Palau Nacional. BCN003191
Fotografía: Esteve Puig
Arxiu Fotogràfic de Barcelona



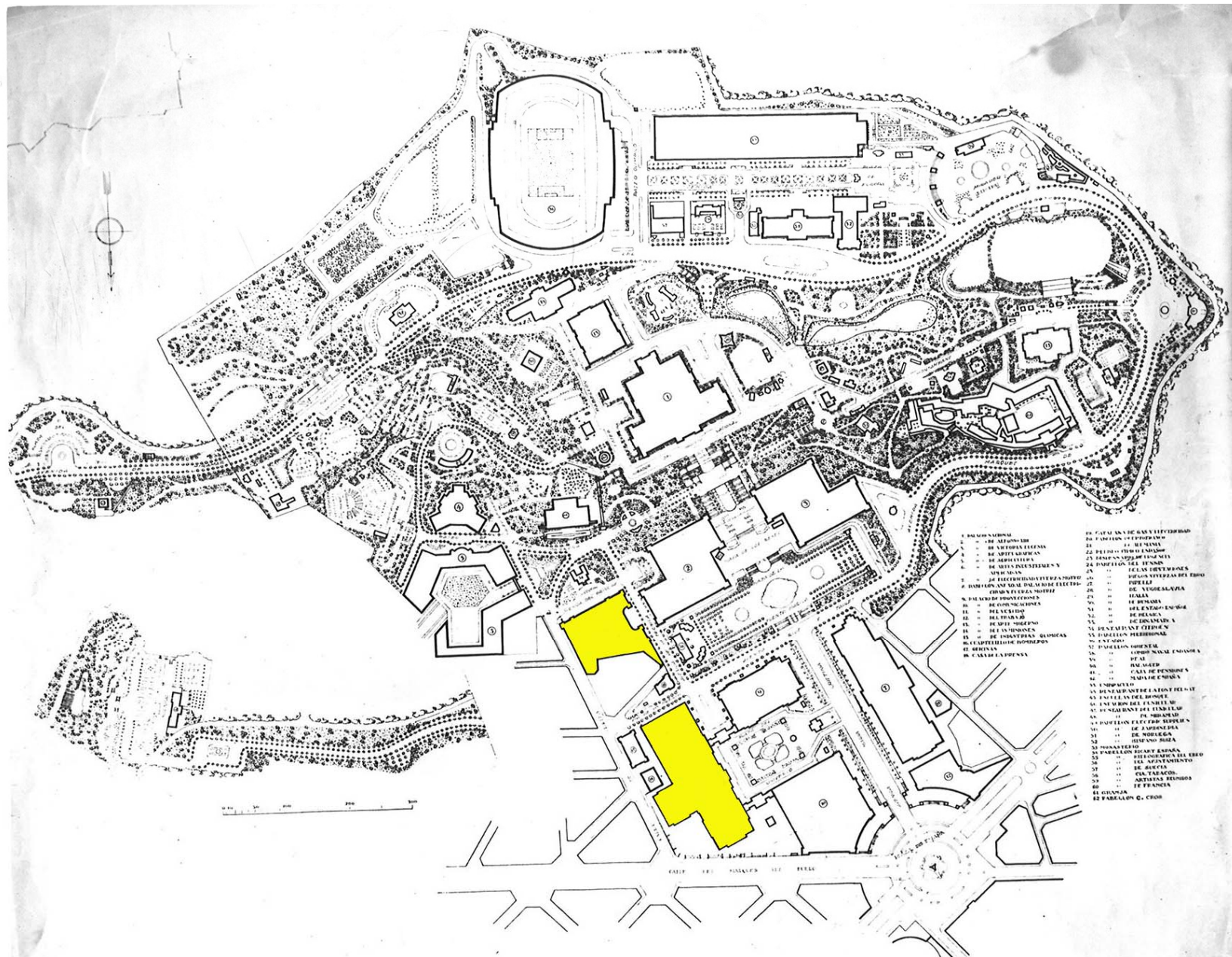
Exposición Internacional de Barcelona, 1929

Mobiliario y cascadas de la Exposición Internacional. Al fondo, el Palau Nacional. BCN004946

Fotografía: Esteve Puig, Arxiu Fotogràfic de Barcelona



Mies van der Rohe y Lilly Reich. Palacio de Artes Industriales y Aplicadas
 Espacio interior. AD163 CCR
 Mies van der Rohe Archive, Museum of Modern Art, Nueva York

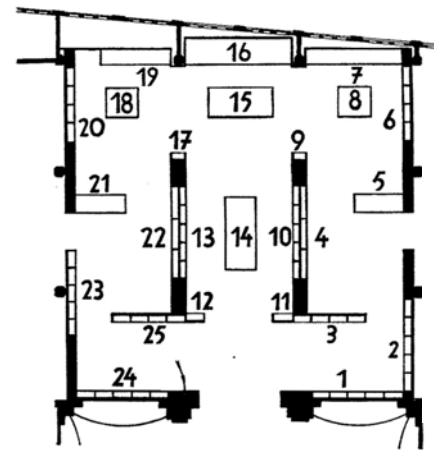
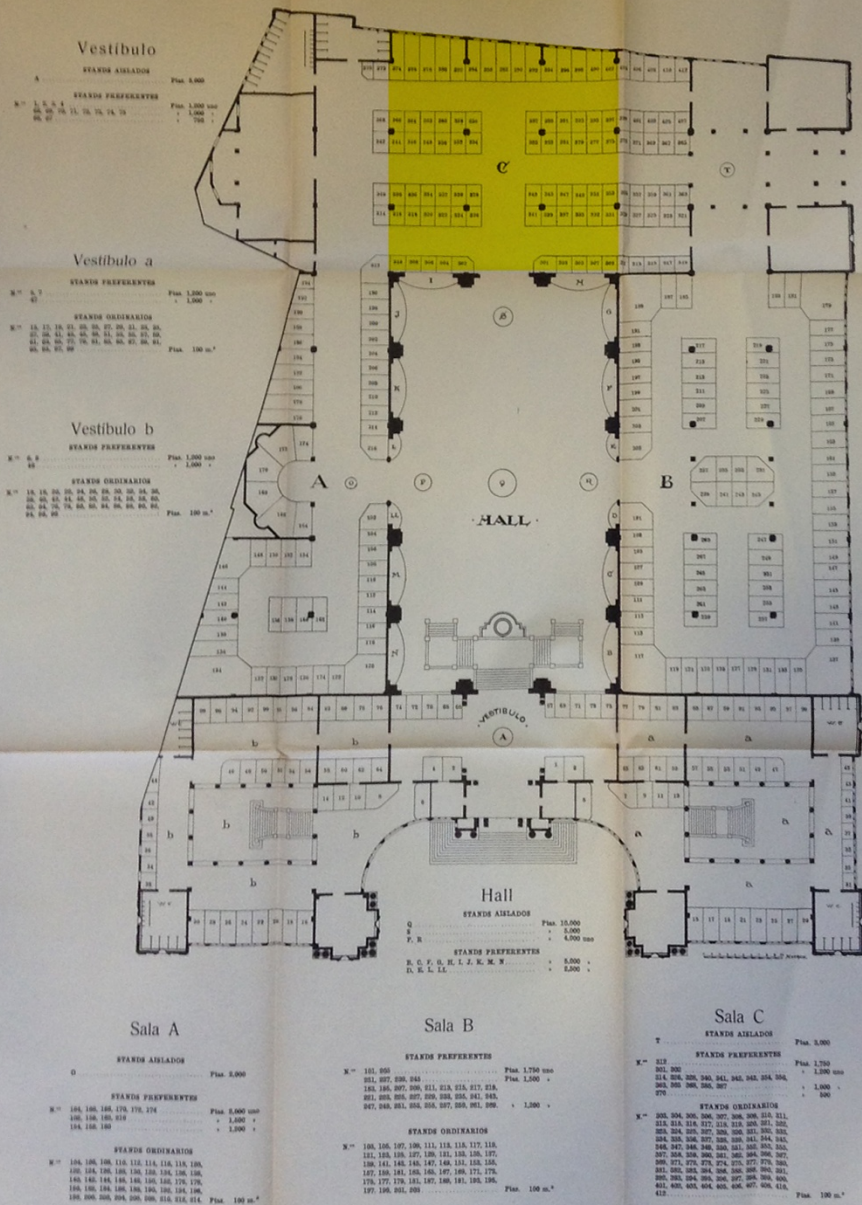


Recinto ferial de la Exposición Internacional de Barcelona, 1929
 Plano de situación. MMA1437 CCCR
 Mies van der Rohe Archive, Museum of Modern Art, Nueva York



EXPOSICIÓN INTERNACIONAL BARCELONA 1929

PALACIO DE ARTES INDUSTRIALES Y APLICADAS



GEWERBEPALAST
PALACIO DE ARTES DECORATIVAS
E INDUSTRIALES

Internationale Ausstellung, Barcelona 1929, Deutsche Abteilung.
Mies van der Rohe Archive, MoMA, New York.

Planta de Artes Industriales y Aplicadas.
Caja 47174, Expo 1929, Inventari objectes d'arts,
Arxiu Contemporani de Barcelona.



Mies van der Rohe y Lilly Reich. Palacio de Artes Industriales y Aplicadas. Espacio interior

Fotografía: Berliner Bild-Bericht

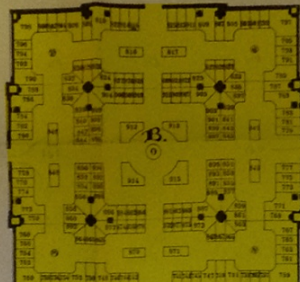
Mies van der Rohe Archive, Museum of Modern Art, Nueva York

EXPOSICIÓN INTERNACIONAL BARCELONA 1929 PALACIO DEL VESTIDO

Sala A

Tejidos de seda

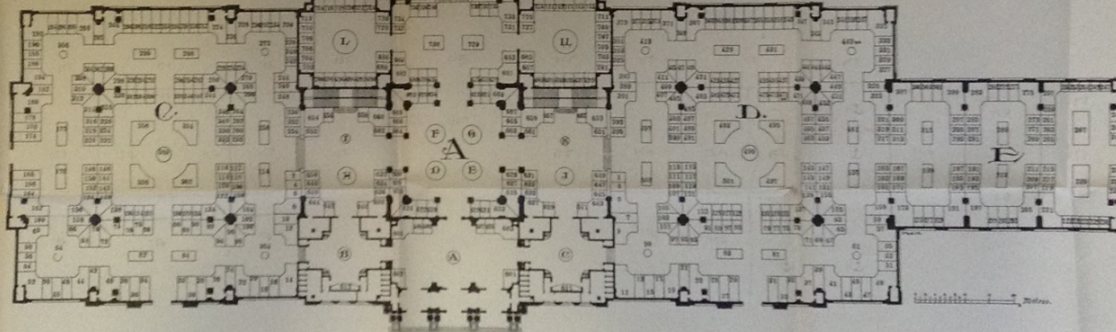
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Sala B

Materia para la confección e industrias diversas del vestido

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Sala C

Confección para hombres y niños

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Sala D

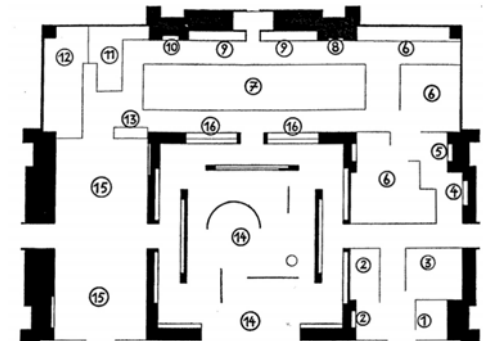
Tejidos de algodón, lino, cáñamo y lana

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Sala E

Maquinaria textil

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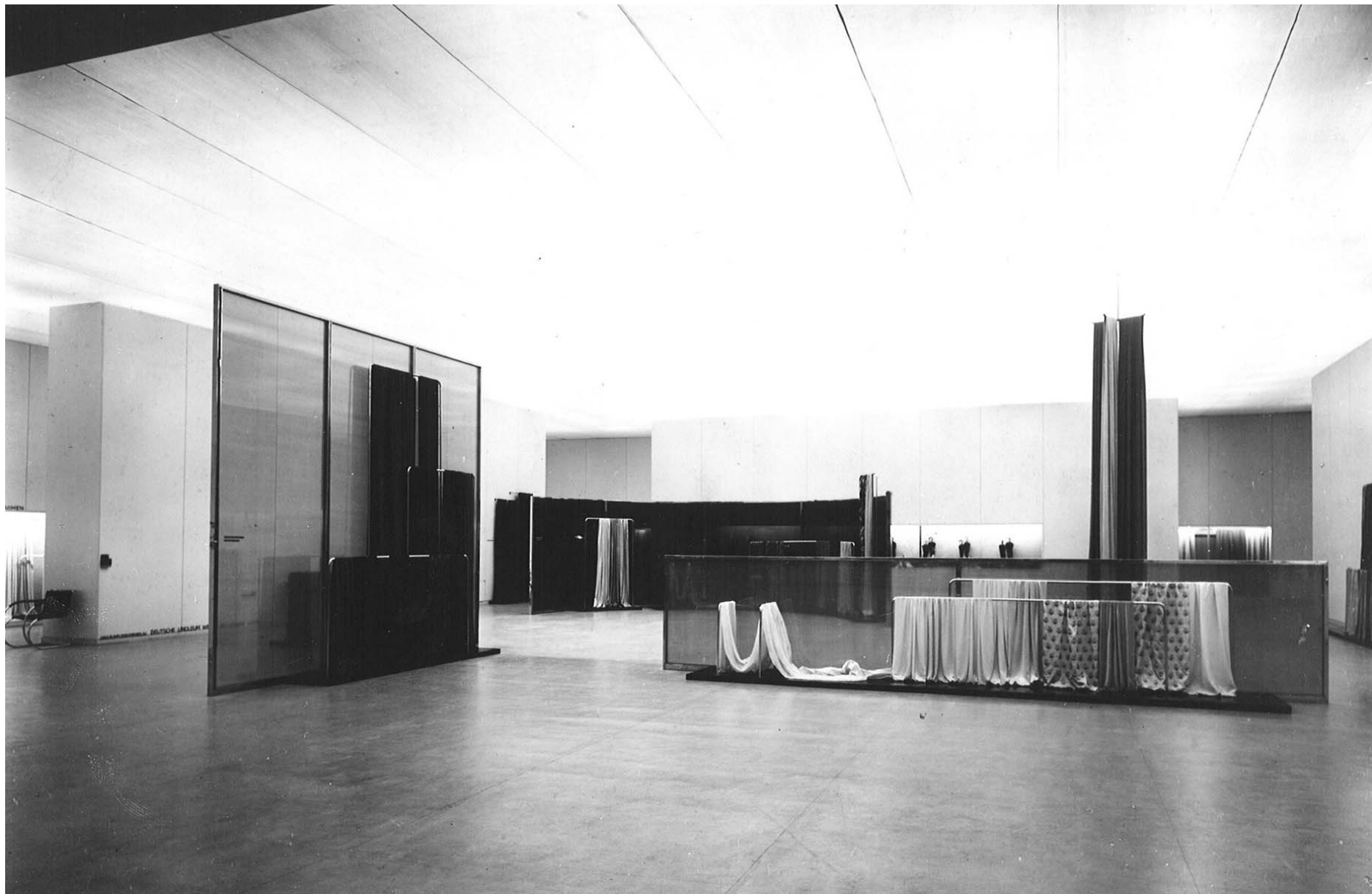


TEXTILPALAST

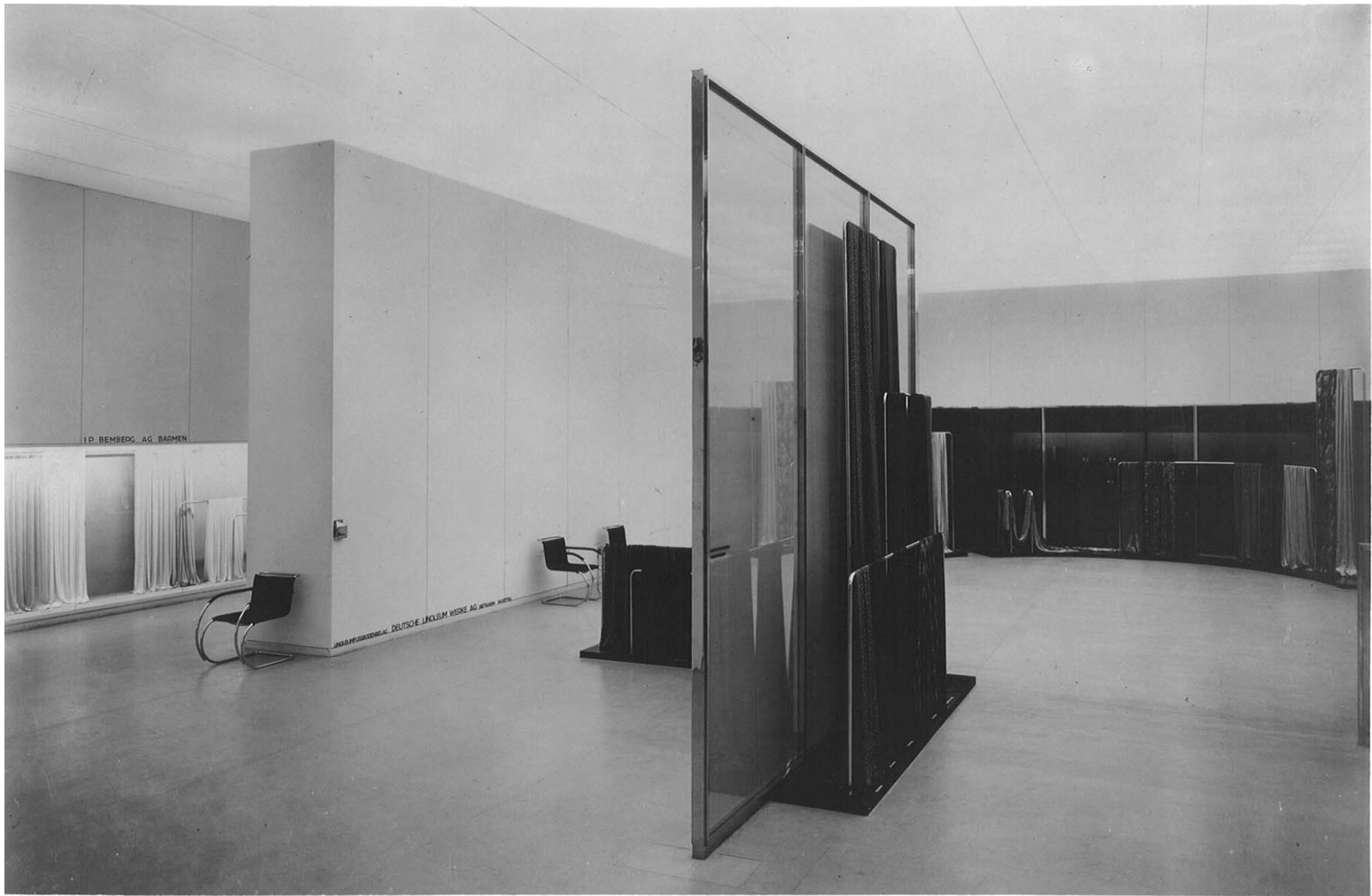
PALACIO DE INDUSTRIAS TEXTILES

BAUHAUS DESSAU, DESSAU

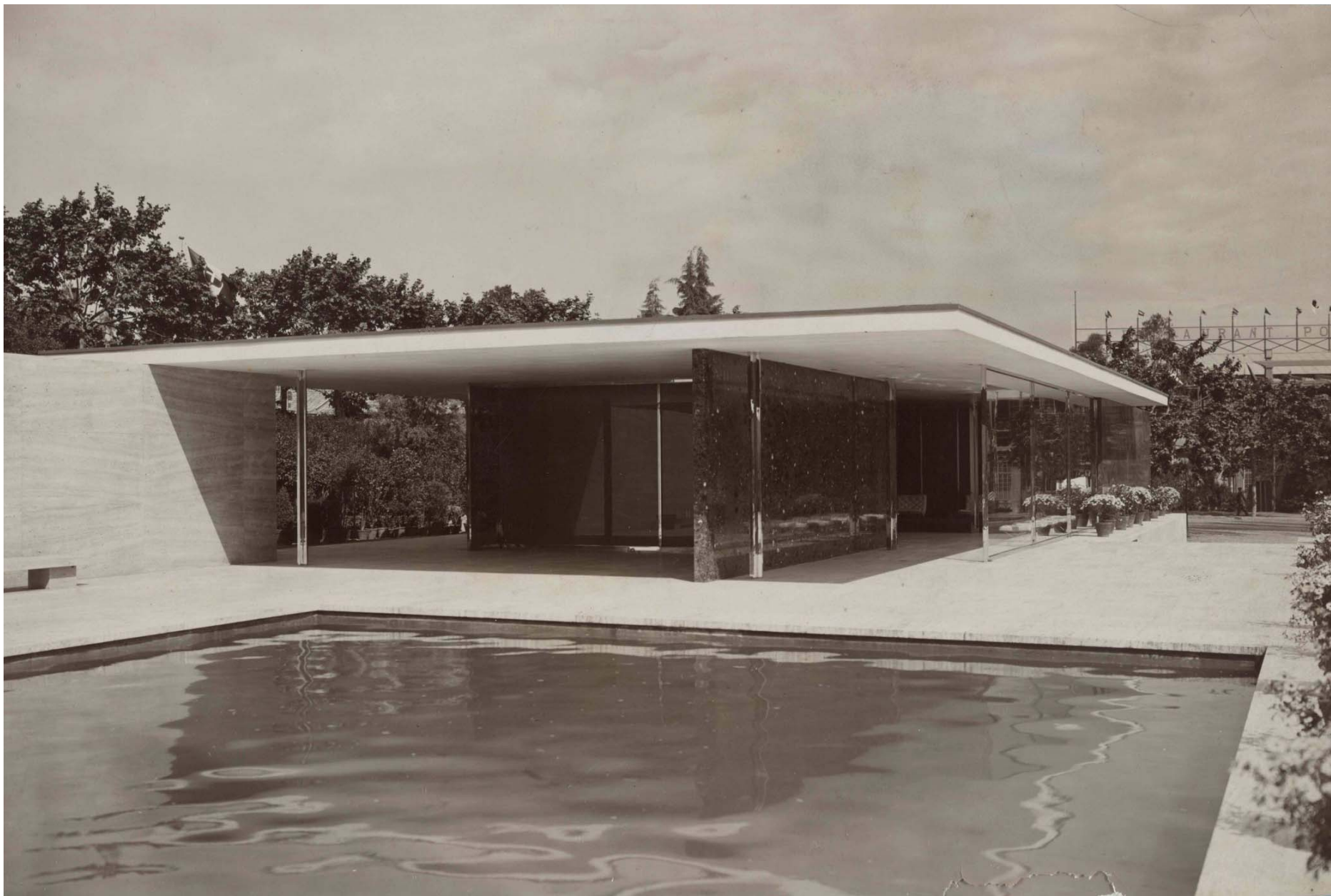
(15) Vorhangstoff, Diwanddeckenstoff, Spannstoff.



Mies van der Rohe y Lilly Reich. Palacio de Industrias Textiles
Espacio interior. MMA1815 CCCR
Mies van der Rohe Archive, Museum of Modern Art, Nueva York



Mies van der Rohe y Lilly Reich. Palacio de Industrias Textiles
Espacio interior. MMA15349 CCCR
Mies van der Rohe Archive, Museum of Modern Art, Nueva York



Mies van der Rohe. Pabellón de Barcelona

Espacio interior. MMA1437 CCCR

Mies van der Rohe Archive, Museum of Modern Art, Nueva York



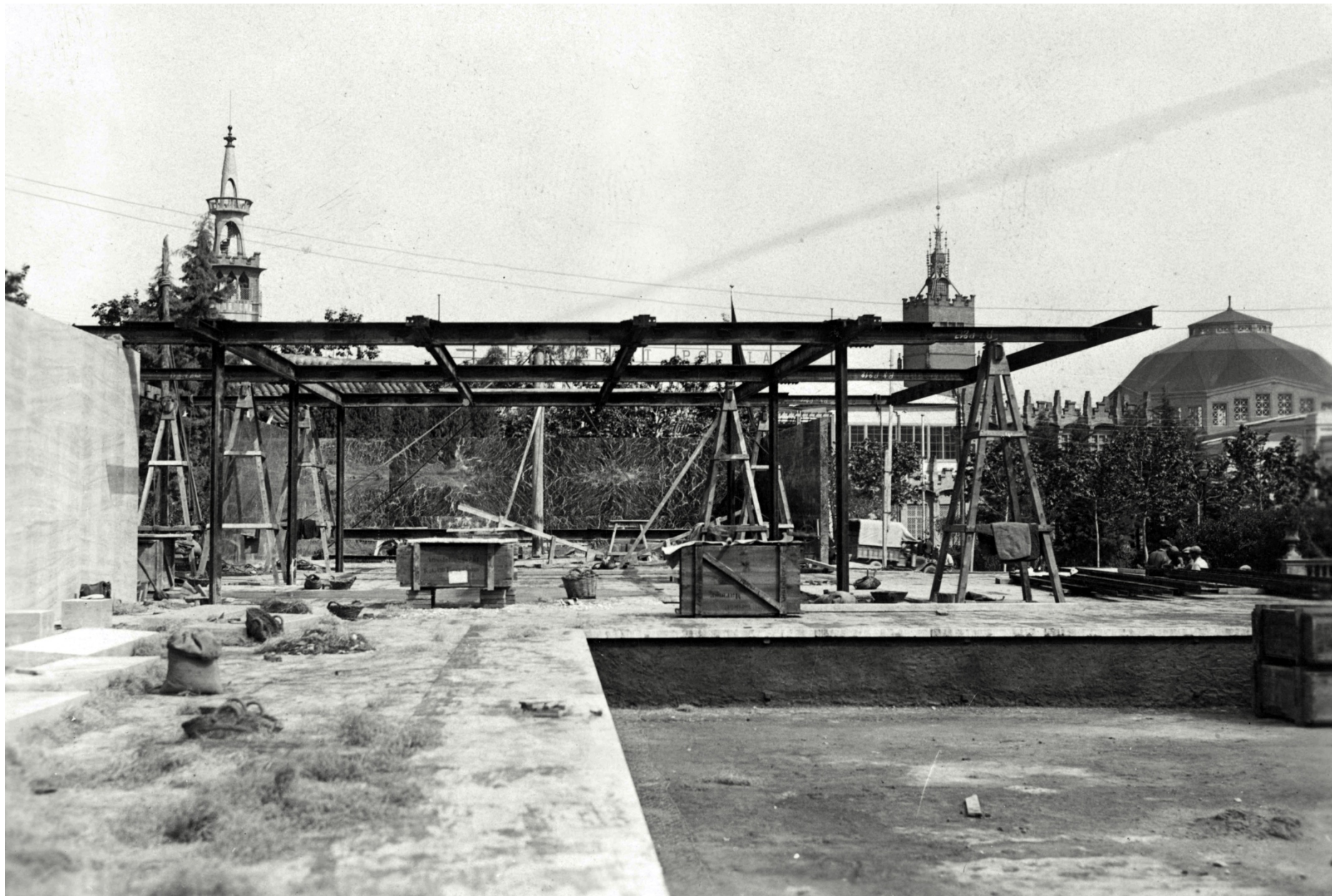
Mies van der Rohe. Pabellón de Barcelona

Espacio interior. MMA298 CCCR

Mies van der Rohe Archive, Museum of Modern Art, Nueva York



Mies van der Rohe. Pabellón de Barcelona
Estructura metálica de cubierta durante la construcción. MMA1814 CCCR
Mies van der Rohe Archive, Museum of Modern Art, Nueva York

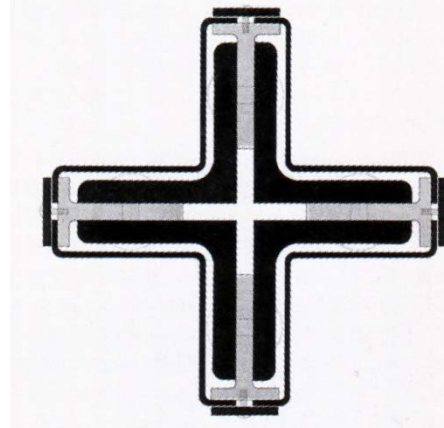


Mies van der Rohe. Pabellón de Barcelona
Estructura metálica de cubierta durante la construcción. MMA13 314 CCCR
Mies van der Rohe Archive, Museum of Modern Art, Nueva York



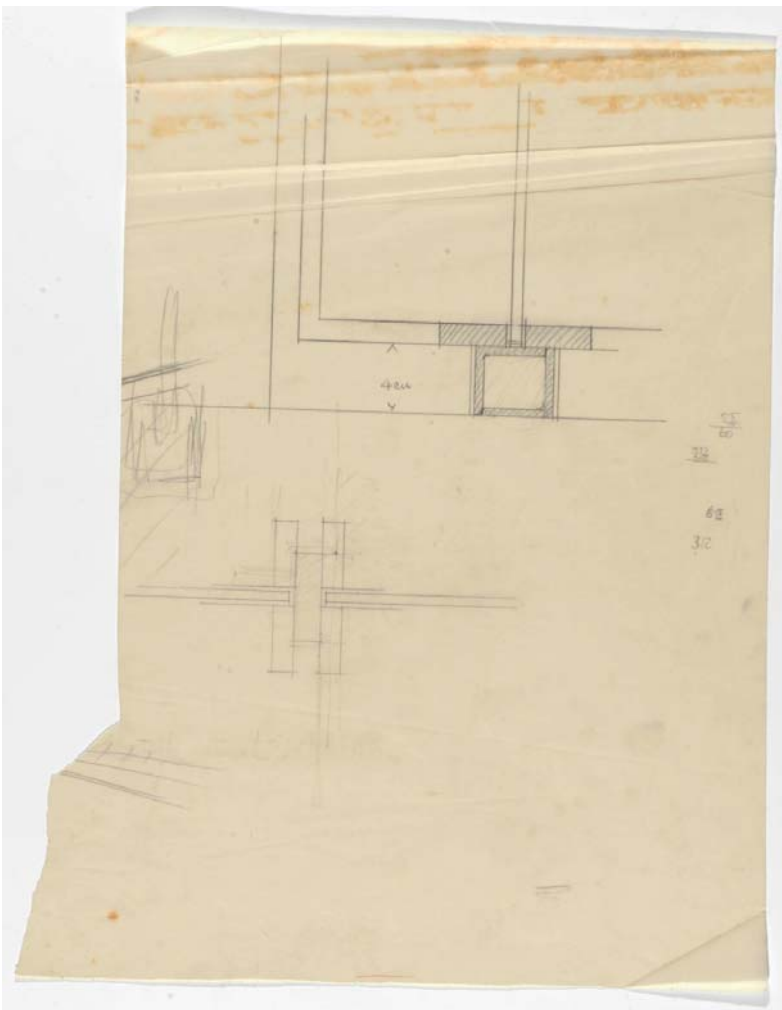
Mies van der Rohe. Pabellón de Barcelona
Interior mirando hacia la estatua de Kolbe
AD194

Mies van der Rohe Archive, Museum of
Modern Art, Nueva York



Mies van der Rohe. Pabellón de Barcelona
Detalle del pilar cruciforme con
revestimiento de cromo
Archive: 1000.65

Mies van der Rohe Archive, Museum of
Modern Art, Nueva York



Mies van der Rohe. Pabellón de Barcelona
Detalle constructivo de marco y muro de vidrio. MR149 RICR(01)
Mies van der Rohe Archive, Museum of Modern Art, Nueva York

Mies van der Rohe. Pabellón de Barcelona
Fotografía: Seidman (247)
Mies van der Rohe Archive, Museum of Modern Art, Nueva York



Mies van der Rohe. Pabellón de Barcelona. Salida lateral con puertas de vidrio temporales

Fotografía: Sasha Stone, 1929. MMA297 CCCR

Mies van der Rohe Archive, Museum of Modern Art, Nueva York

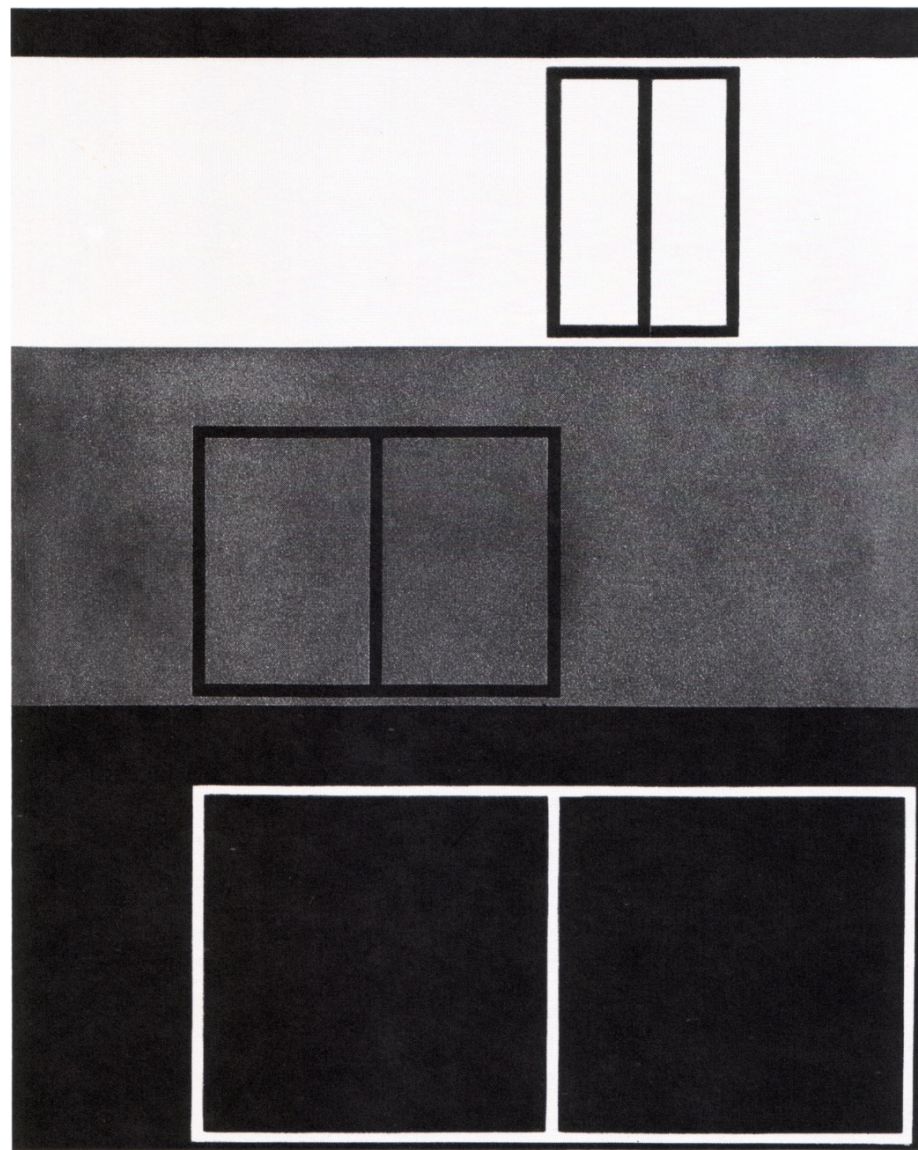


Mies van der Rohe. Pabellón de Barcelona
Vista lateral de muro de vidrio blanco. MMA7360 CCCR
Mies van der Rohe Archive, Museum of Modern Art, Nueva York

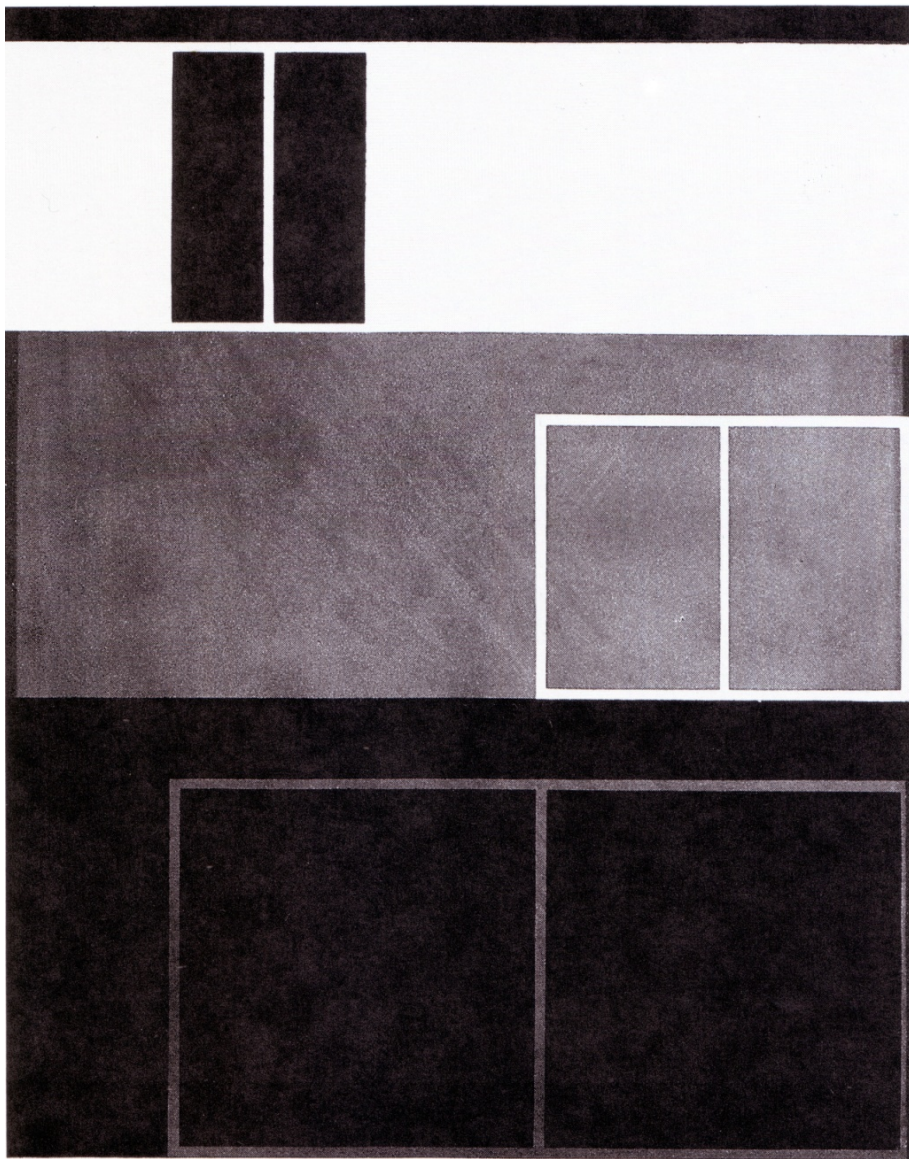




Mies van der Rohe. Pabellón de Barcelona
 Alzado sur. AD129 CCCR
 Mies van der Rohe Archive, Museum of Modern Art, Nueva York



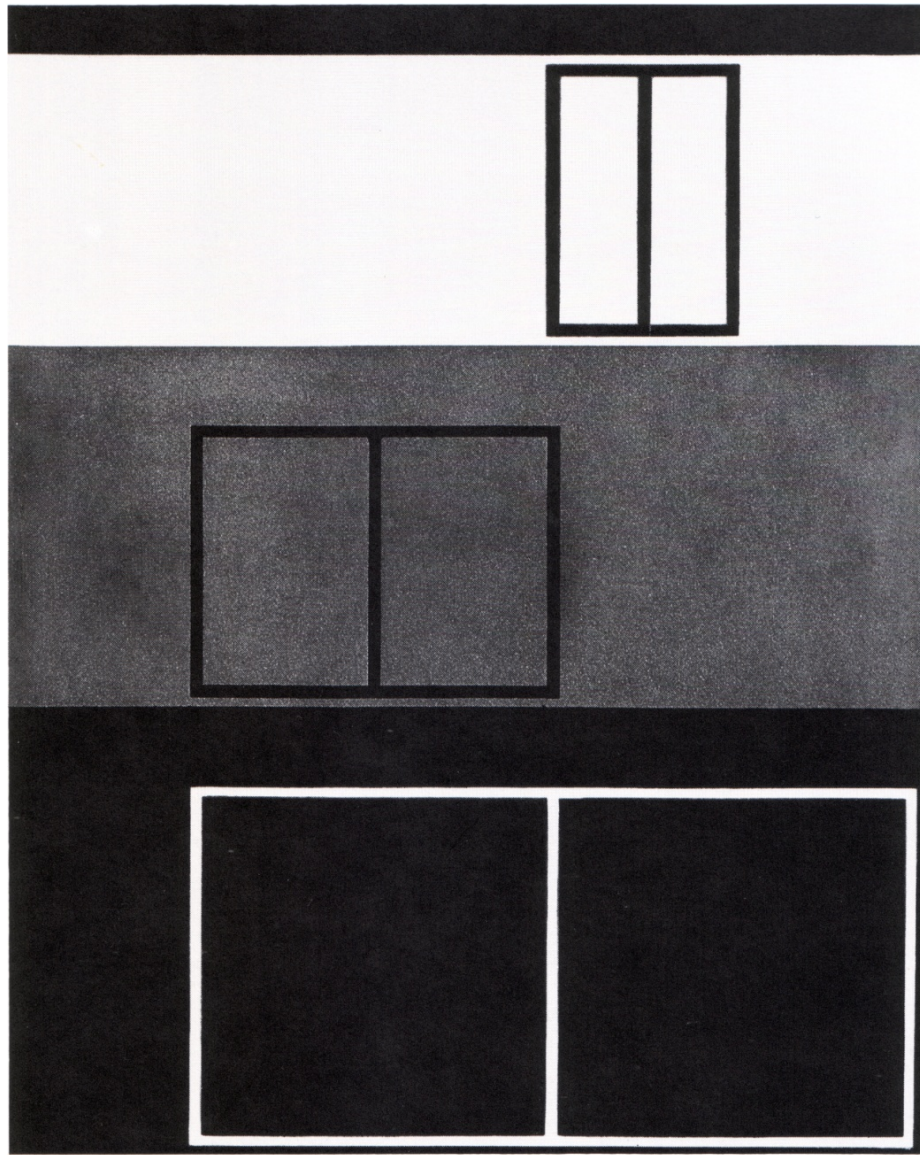
Interior A [Interior A], 1929
 Vidrio plaqué con pulido de chorro de arena 32,5 x 25,5 cm
 Josef Albers Museum, Bottrop



Interior B [Interior B], 1929

Vidrio plaqué con pulido de chorro de arena 33 x 25 cm

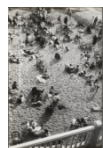
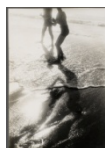
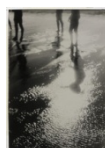
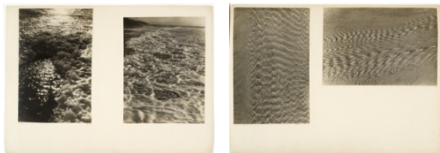
Josef Albers Museum, Bottrop



Interior A [Interior A], 1929

Vidrio plaqué con pulido de chorro de arena 32,5 x 25,5 cm

Josef Albers Museum, Bottrop





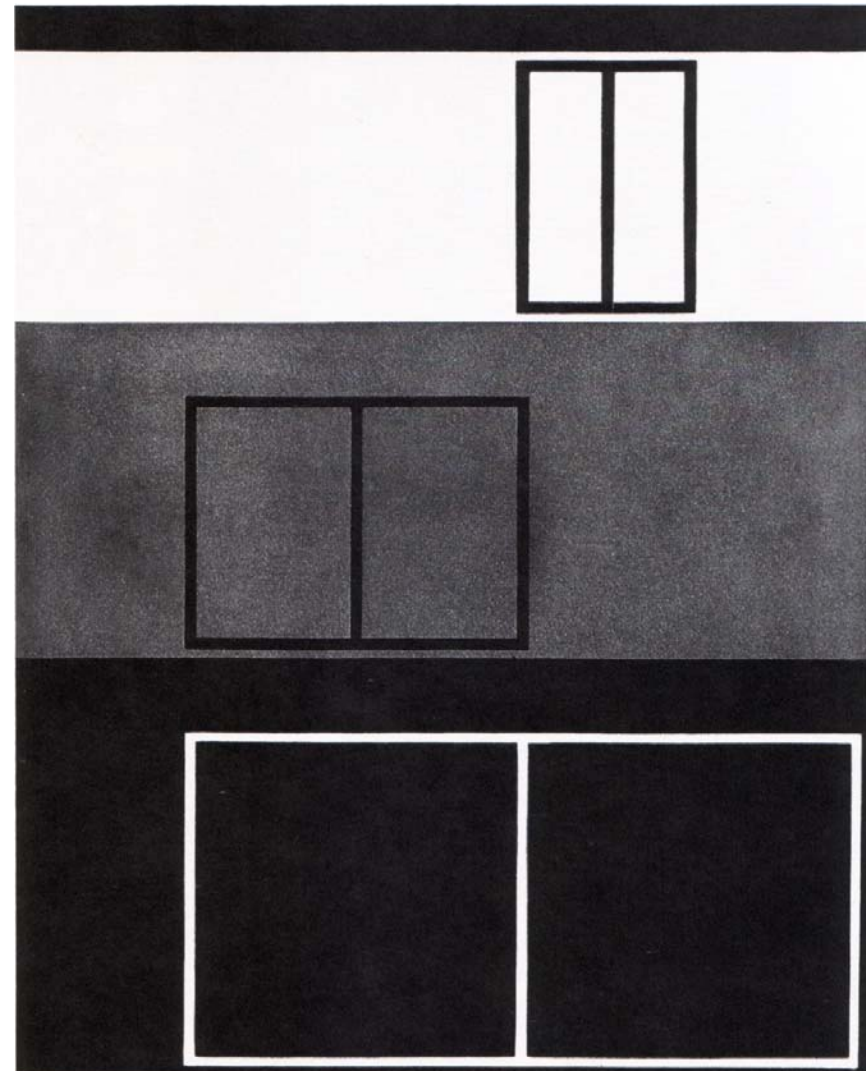
Sport on Bathing Beach, Biarritz, 1929

Fotografía montada sobre cartón, 23 x 17.1 cm

The Josef and Anni Albers Foundation, Bethany (96.4502.15_ph)



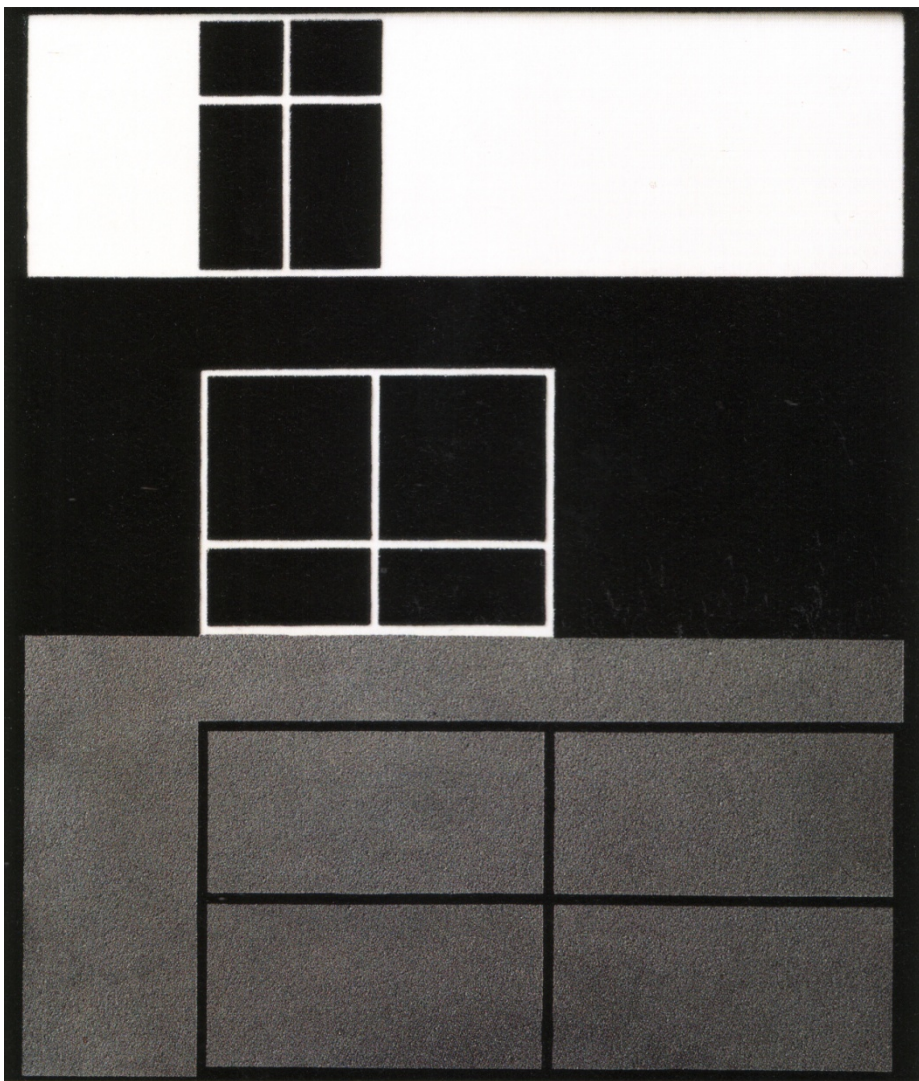
Sport on Bathing Beach, Biarritz, 1929
Fotografía montada sobre cartón, 23 x 17.1 cm
The Josef and Anni Albers Foundation, Bethany (1976.7.188)



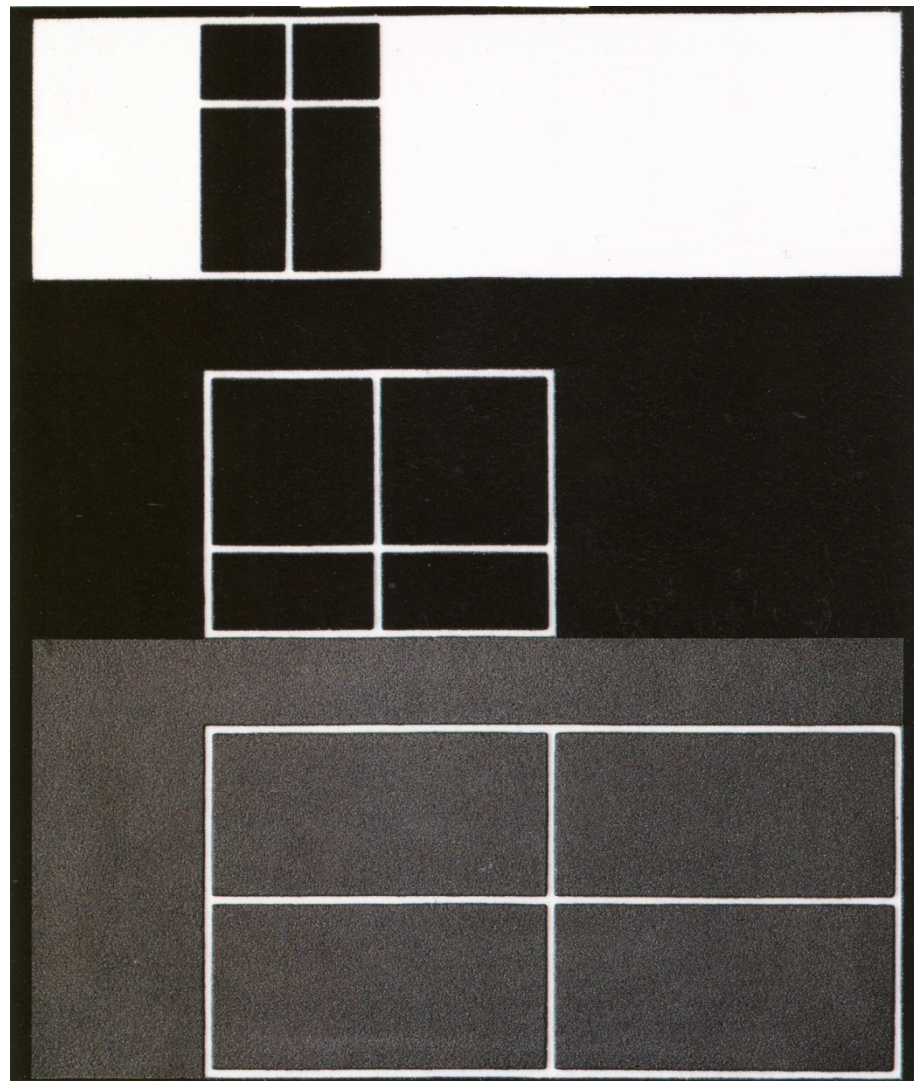
Interior A [Interior A], 1929

Vidrio plaqué con pulido de chorro de arena 32,5 x 25,5 cm

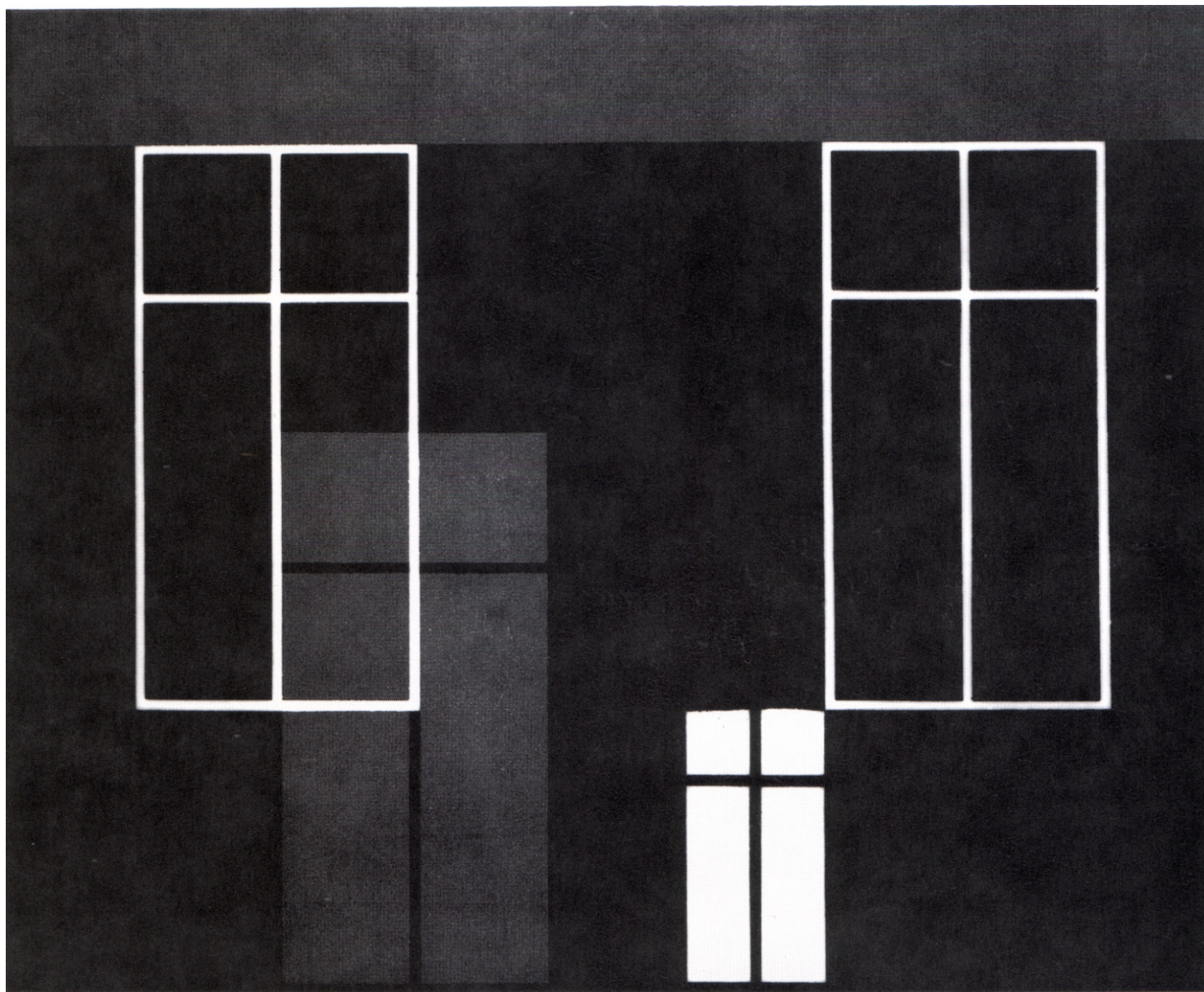
Josef Albers Museum, Bottrop



Interior a [Interior a], 1929
 Vidrio plaqué con pulido de chorro de arena 25,6 x 21,4 cm
 The Josef and Anni Albers Foundation, Bethany



Interior b [Interior b], 1929
 Vidrio plaqué con pulido de chorro de arena 25,4 x 21,5 cm
 The Josef and Anni Albers Foundation, Bethany



Fenster [Ventanas], 1929
Vidrio plaqué con pulido de
chorro de arena 25 x 28 cm
Westfälisches Landesmuseum
für Kunst und
Kulturgeschichte, Münster



Biarritz 1929 [Biarritz 1929], 1929

Copias de plata en gelatina montada sobre cartón, 29,5 x 41 cm
The Josef and Anni Albers Foundation, Bethany (1976.7.43)



Biarritz

201 39



Biarritz VIII 1929 [Biarritz VIII 1929], 1929

Copias de plata en gelatina montada sobre cartón, 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany (1976.7.40)



Brackwasser, Biarritz VIII '29 [Marea, VIII '29], 1929
 Copias de plata en gelatina montada sobre cartón, 29,5 x 41 cm
 The Josef and Anni Albers Foundation, Bethany (1976.7.49)

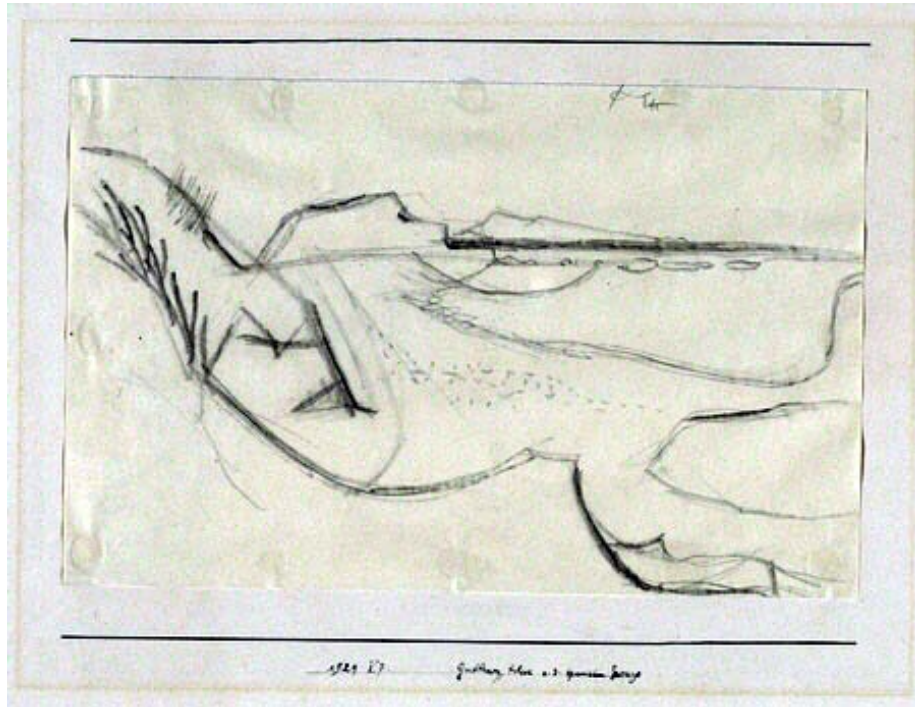


Im Wasser
[En el agua]
1931
Vidrio plaqué
con pulido de
chorro de arena
45 x 49,3 cm
Josef Albers
Museum, Bottrop

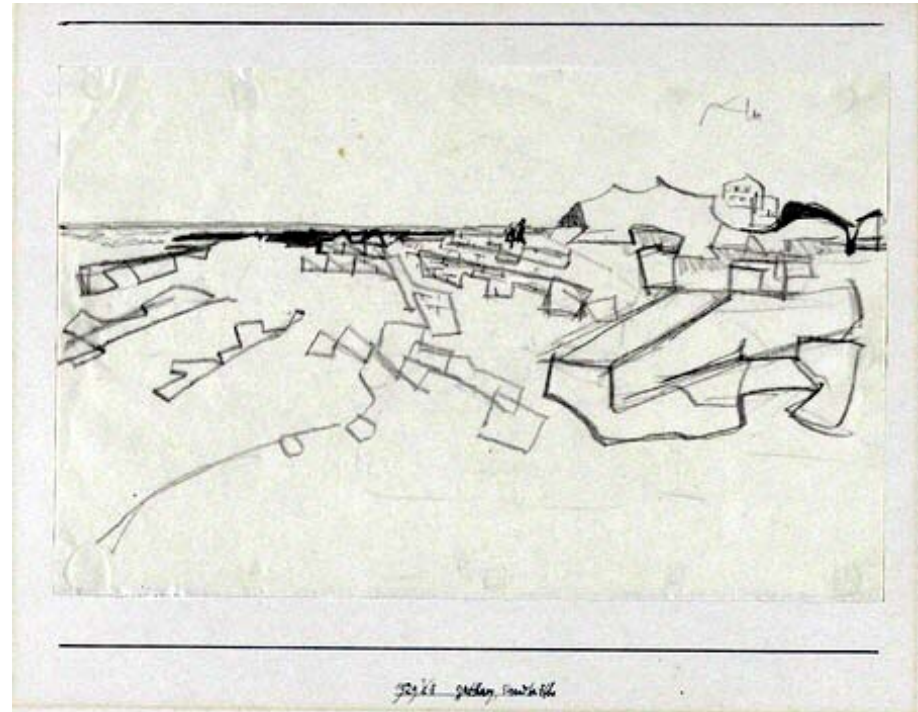


Vasili Kandinsky y Paul Klee en la playa de Hendaya, Agosto 1929

Vasili Kandinsky, Nina Kandinsky y Paul Klee en Hendaya, Agosto 1929



Paul Klee
Guéthary, Blick N. D. Spanischen Grenze [Guéthary, mirando hacia la frontera española] 1929, 247 (Y7)
 Lápiz sobre papel sobre cartón, 21 x 32,8 cm
 Schenkung LK, Klee-Museum, Bern



Paul Klee
Guéthary, Strand Bei Ebbe [Guéthary, playa en marea baja]
 1929, 248 (Y8)
 Lápiz sobre papel sobre cartón, 21 x 32,9 cm
 Paul Klee Stiftung, Kunstmuseum, Bern

Neuilly s/Seine (Seine)
135, B-d de la Seine.
France.

6.9.34.

Liebe Freunde,

es ist furchtbar lieb von Ihnen, uns nicht zu vergessen und wir freuen uns jedes Mal. Vielen Dank für Briefe und Karten auch aus N.Y. und The Haven (3R+2=5?). Auch wir wünschten "es wären 5"! Leider ist es zu weit.

Wir wollten Ihnen schon längst mal wieder über uns berichten, aber ohne Hast. Und das ging eben nicht. Wir waren bis 11.8. in Paris und waren sehr, sehr besetzt. Ich habe auch mit Hochdruck gearbeitet und spät abends keinen Mut für Briefe gehabt. Fast bis zum letzten Augenblick vor unserer Reise hatten wir rendez-vous bei uns ^{auswärts}. Und so flog die Zeit wie toll immer weiter, immer weiter.

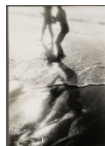
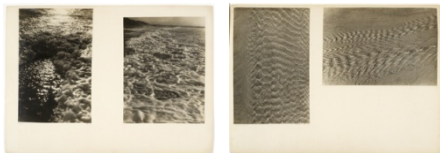
Endlich führen wir am 11.8. in die Normandie erholungsbedürftig, müde, mit Ruhesensucht. Dort war es wunderbar. Wir wohnten in einem ganz einsam stehenden Hotel, direkt am Ozean, so zu sagen direkt vis-à-vis de vous. Winken war aber unmöglich. Noch unmöglicher Briefe zu schreiben! Mein Ferienprinzip ist, in den Ferien absolut nichts zu machen. Nur gucken, einsaugen - für spätere Verdauung. Vormittags lagen wir auf dem feinen Sand, badeten, wanderten einwenig dem Wasser entlang. Bei Ebbe sammelten wir Muscheln, beobachteten das Leben der winzigen Seetierchen. Nach dem Dejeuner Ruhepause u. danach Spaziergänge in diesem "Garten Frankreichs", wie die Normandie heisst. Um 10. im Bett. Menschen sahen wir nur bei Mahlzeiten, sonst war es wie auf einer unbewohnten Insel. Wunderbar für die Nerven. Nach 3. Wochen kamen wir zurück. Es ist noch sehr ruhig in Paris, da die Ferien noch nicht zu Ende sind. Die sog. "tote Saison", die früher von vielen Ausländern, besonders Amerikanern belebt wurde. Heute hört man fast kein englisch in den Strassen.

Kürzlich haben wir manches über unsre früheren Kollegen gehört, was Sie sicher interessieren wird. Von Peterhans bekam ich endlich einen Brief aus Ragusa, wo er einen Foto- und Filmauftrag ausführte. Er ist verzweifelt, dass er wieder nach Berlin zurück muss um dort zu verdienen. Mies war in Meran und wurde von dort nach Berlin zurückgerufen um an dem Wettbewerb für die kommende Internat. Ausstellung in Brüssel teilzunehmen. D.h. Entwürfe für die deutsche Abteilung einzuliefern. Dieser Wettbewerb wurde vom "Führer" angeordnet. Rudelt läuft in der braunen Mütze herum, da er zum "Arbeitsdienst" gehört - der ärmste! Scheper, der ehemalige Freund unserer Feinde hat einen Auftrag vom Staat oder Stadt Berlin bekommen, die Ausmalung des Annaher Bahnhofs zu leiten - der schlaueste! Von Grotz schon lange keine Nachricht. Scheint aber arbeitslos zu sein.

Scheinbar hat die Futuristen-Ausstellung in Hamburg und Berlin - trotz Marinettis Reden - keine Wirkung gehabt. Manche behaupten aber, dass in manchen Museen Bilder aus dem Keller wieder langsam an die Museumsände zurückkehren.???
Gronmanns bleiben in der selben sehr schwierigen pekuniären

JOSEF ALBERS
PAPERS

Vasili Kandinsky a Josef Albers, Neuilly s/Seine, 6.9.34.
Carta original mecanografiada en Caja 1, Carpeta 15, The Josef Albers Papers (MS32). Manuscripts and Archives, Yale University Library.
Traducida en *Josef Albers and Wassily Kandinsky: Friends in Exile. A Decade of Correspondence*, Hudson Hill Press, Manchester/ NY, 2010, p. 41.



Donostia-San Sebastián



Biarritz
Guéthary
Hendaya

Barcelona



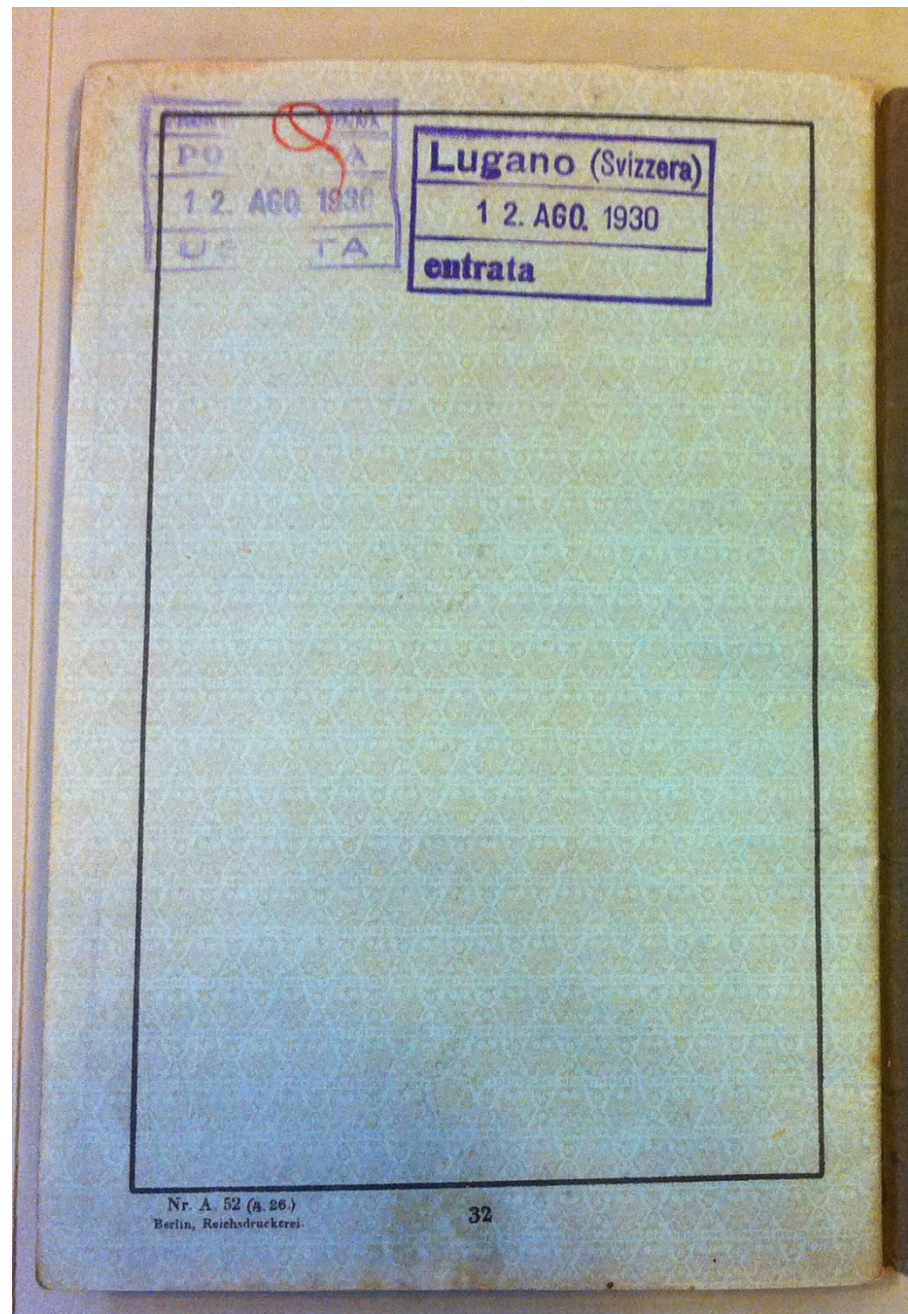
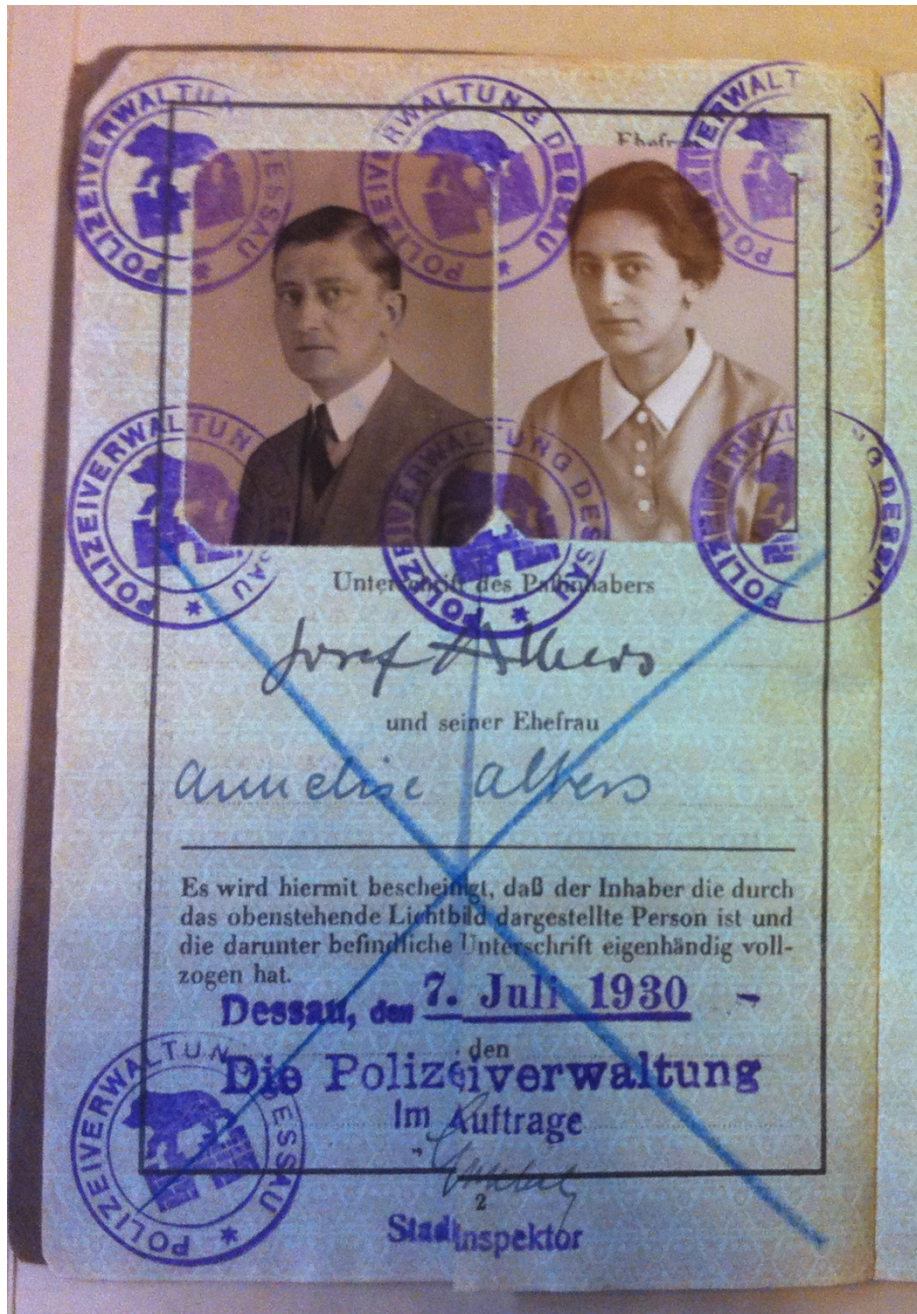
Aviñón



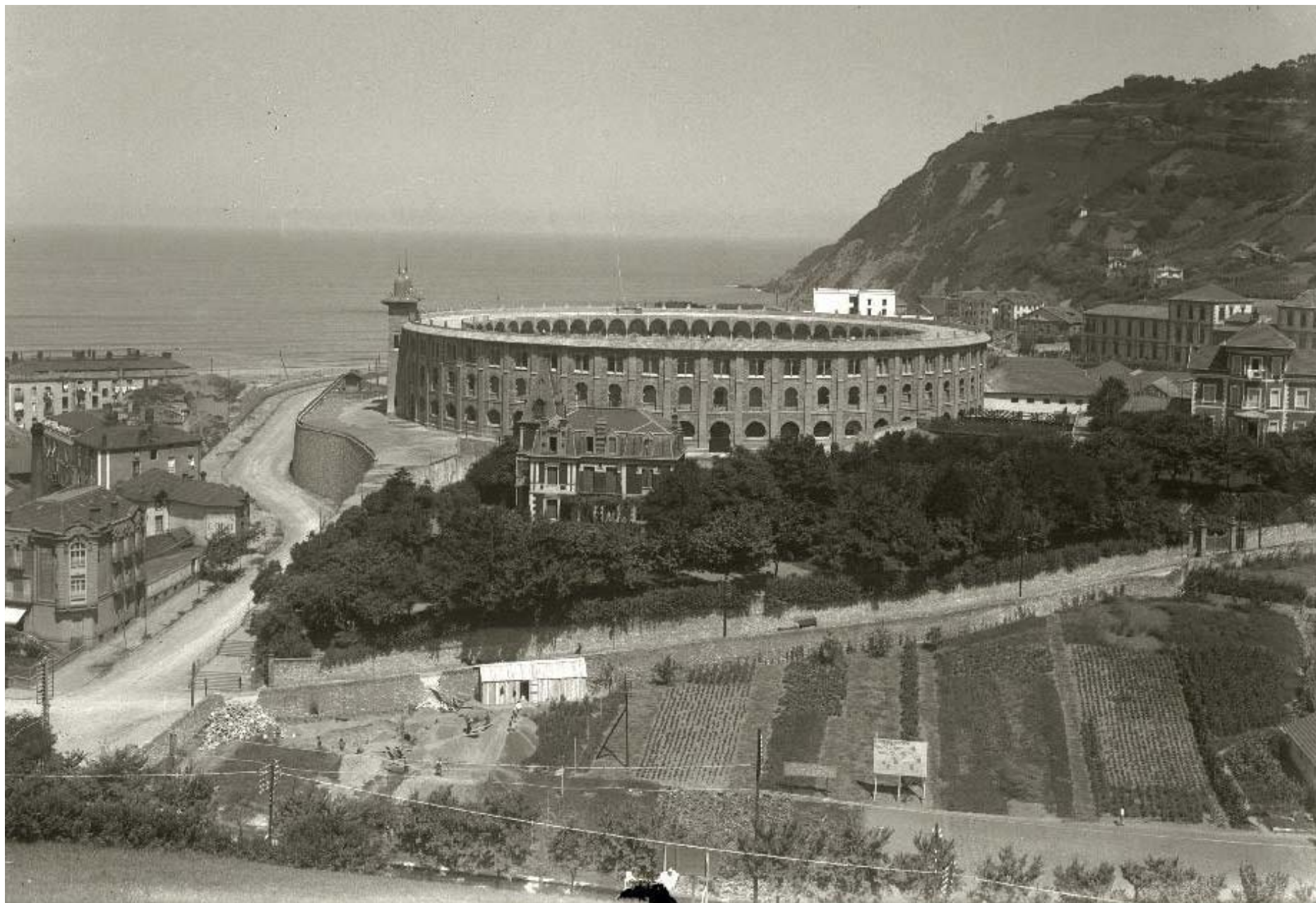
Ginebra



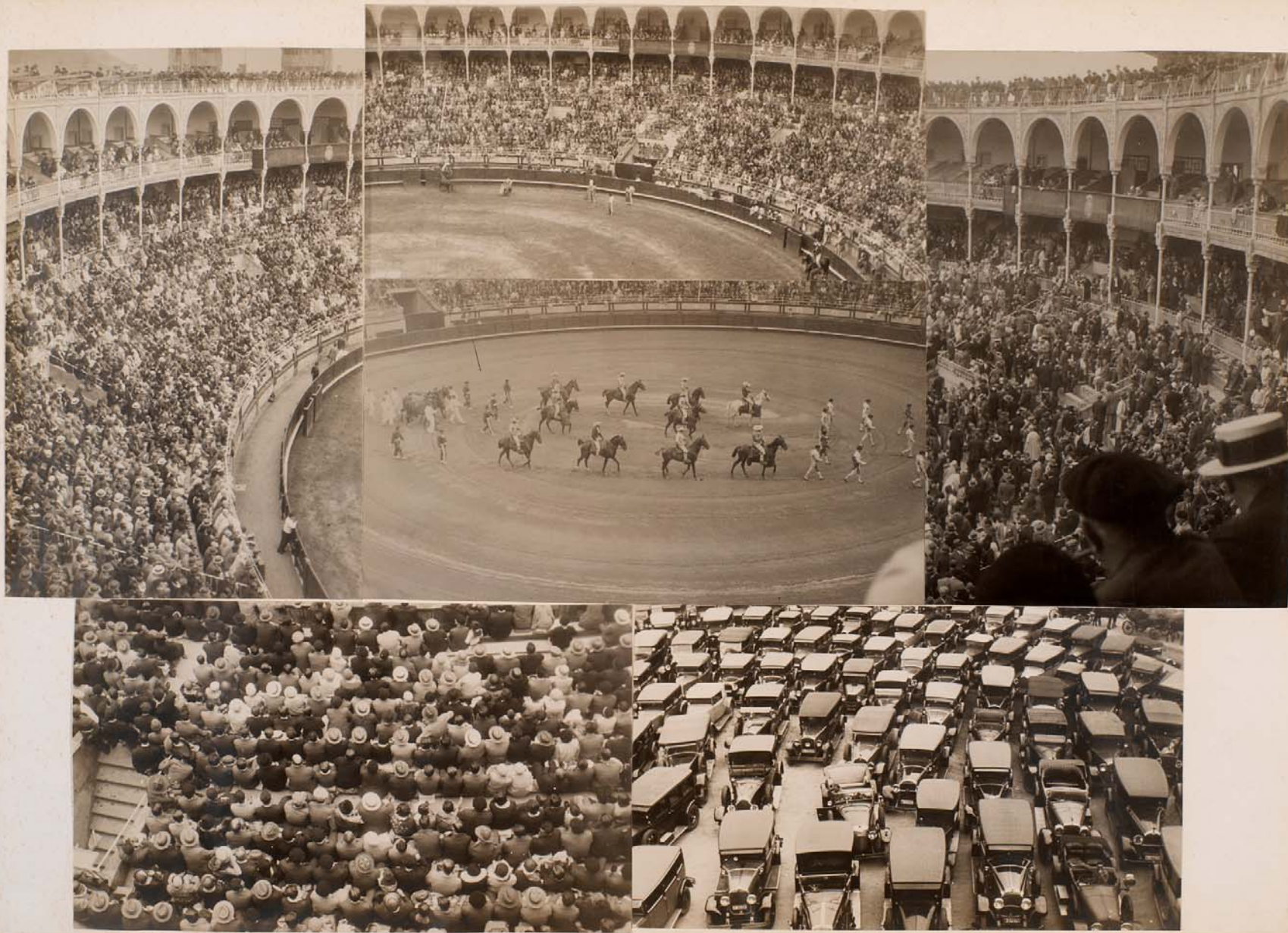
Dessau



Pasaporte de Josef y Anni Albers, expedido el 7 de Julio de 1930. Caja 28, Josef Albers Papers (MS 32), Manuscripts and Archives, Yale University Library



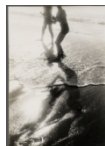
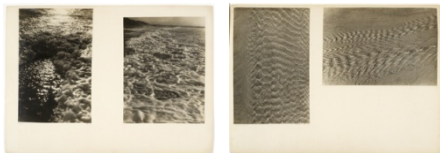
Plaza de Toros del Chofre y alrededores, s. f.
Fotografía: Gregorio González Galarza
San Telmo Museoa. Fondo Galarza



Sin título (Corrida en San Sebastián), c 1930 [sic]

Copias de plata en gelatina, montadas sobre cartulina, fotocollage, 29,5 x 41 cm

The Josef and Anni Albers Foundation, Bethany (1976.7.14)

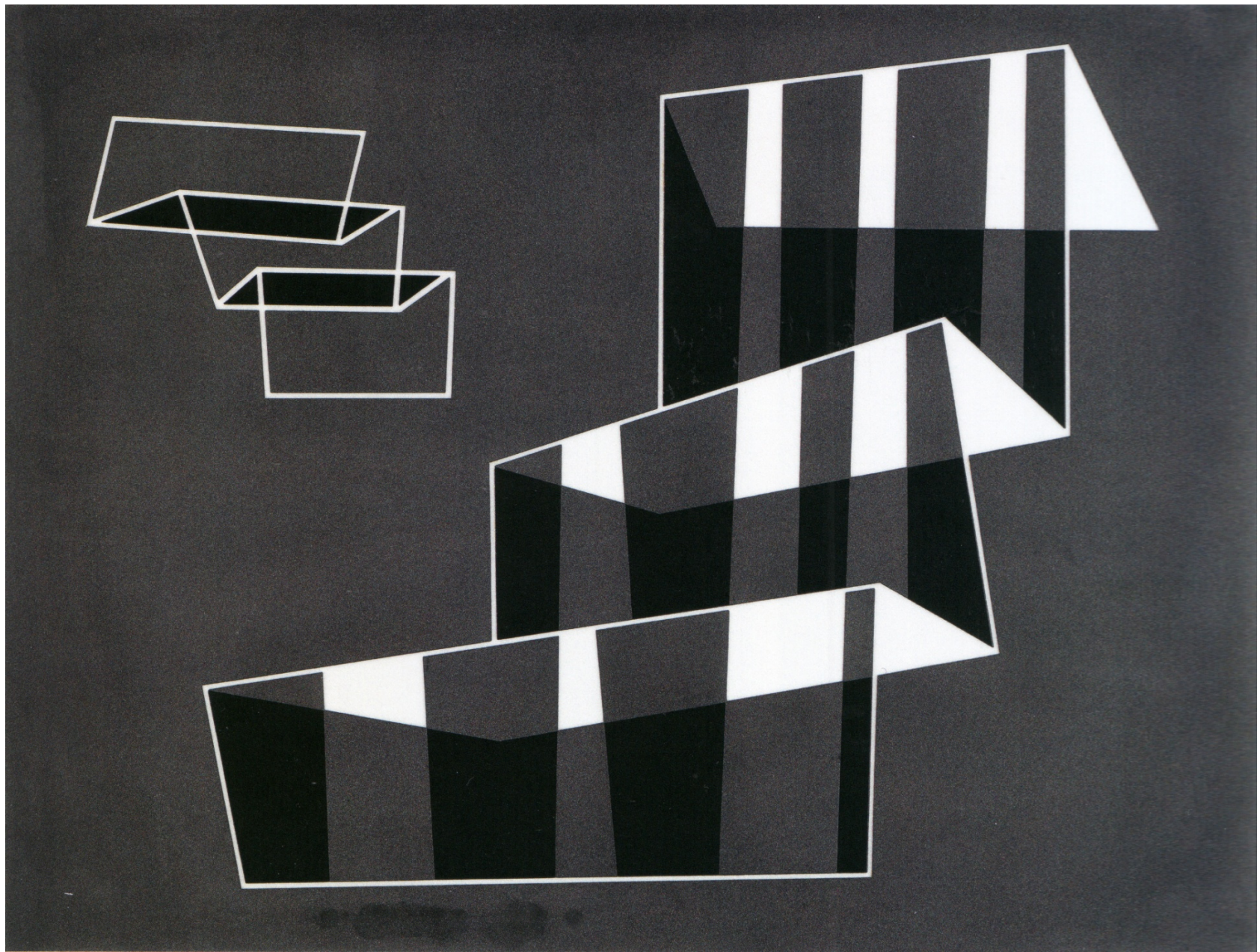




París, Torre Eiffel VIII '29, c 1929

Copia de plata en gelatina, montada sobre cartulina, fotocollage, 29,5 x 41 cm

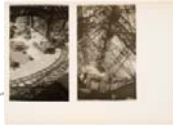
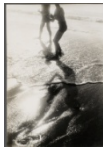
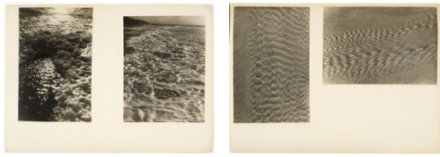
The Josef and Anni Albers Foundation, Bethany (1976.7.50)



Final study for "Steps" [Estudio final para Escalones], 1931

Gouache y grafito sobre papel. Hoja: 45,7 x 59,2 cm. Imagen: 40,7 x 54 cm

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Donación de Joseph H. Hirshhorn, 1966



París

Ginebra

Aviñón

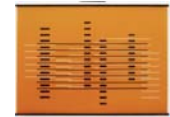
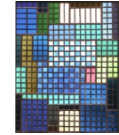
Barcelona

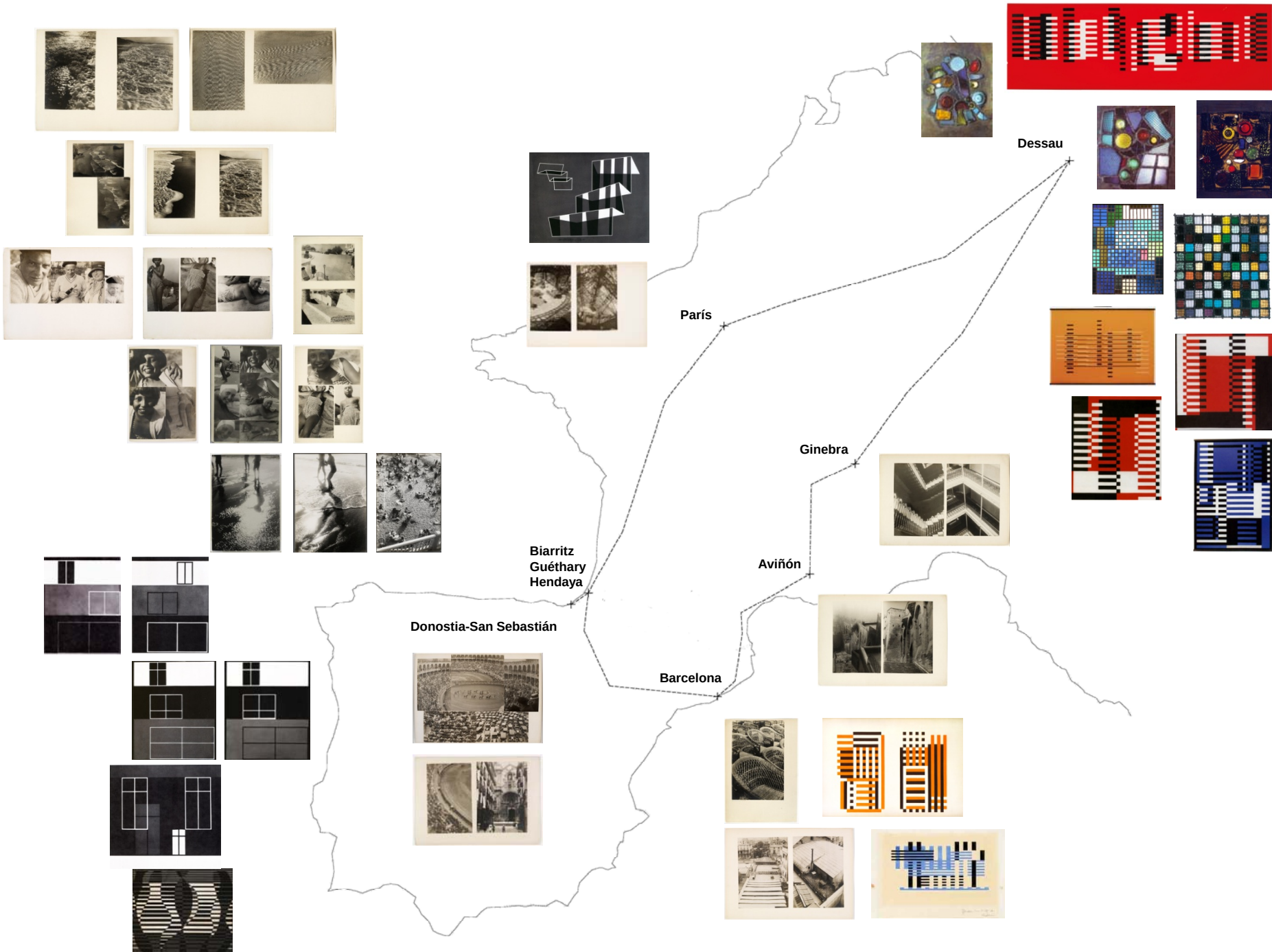
Biarritz
Guéthary
Hendaya

Donostia-San Sebastián



Dessau



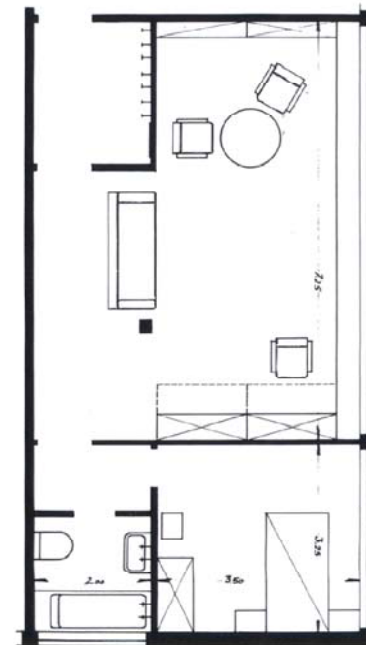




"Mies con Ozenfant" (Ludwig Mies van der Rohe con Amédée Ozenfant en la Bauhaus, Dessau), 1931

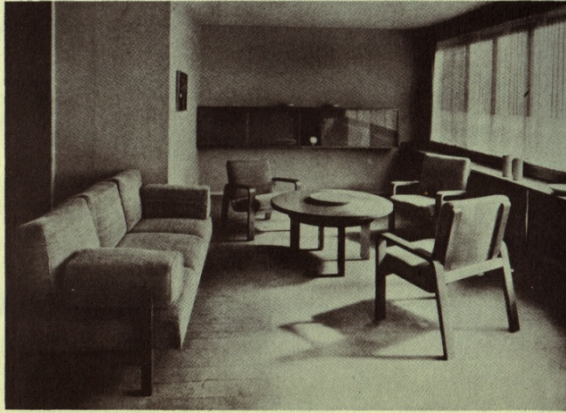
Copia vintage. Plata en gelatina, brillo. 11,3 x 6,6 cm

Stiftung Bauhaus Dessau



Tinta china sobre el lápiz en
el papel, 21 x 29,8 cm
Bauhaus-Archiv, Berlin

Josef Albers. Sala de estar de un apartamento individual para la Exposición Alemana de Arquitectura, Berlín, 1931
Bauhaus-Archiv, Berlin



Josef Albers: Living Room in the Berlin Building Exposition. 1931

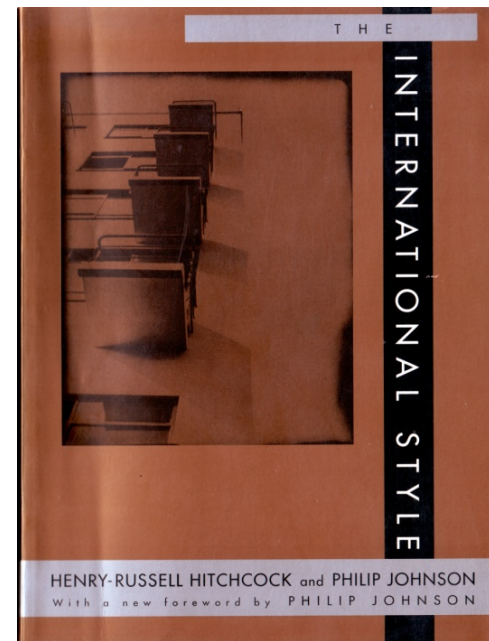
WOODEN CHAIRS DESIGNED WITHOUT REFERENCE TO TRADITION. THE COLOR THROUGHOUT IS THAT OF THE NATURAL MATERIALS.

110



Marcel Breuer: Apartment Bedroom, Berlin. 1931

111



Josef Albers. Estar en la Exposición de Arquitectura de Berlín, 1931

“Sillas de madera diseñadas sin referencia a la tradición. El color es el natural de los materiales”

Henry Russell-Hitchcock jr./ Philip Johnson, *The International Style: Architecture since 1922*, W. W. Norton & company, New York, 1932, pp. 110-111.



Clausura de la Bauhaus en Berlín
Reunión informativa el día posterior al registro de la Gestapo con
Lilly Reich y Ludwig Hilberseimer
(12 de Abril de 1933)
Fotografía: Pius Pahl (Bauhäusler)
Bauhaus Archiv, Berlín

THE MUSEUM OF MODERN ART

DEPARTMENT OF ARCHITECTURE
PHILIP JOHNSON, CHAIRMAN

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August Seventeenth
1 9 3 3

Mr. Josef Albers
Chbg. 9
Sensburger Allee 28
Berlin, Germany.

Dear Mr. Albers:

My description of your work has caused a great deal of interest here, so much so that one institution of learning, the BLACK MOUNTAIN COLLEGE of BLUE RIDGE, N.C., wants very much to have you and Mrs. Albers come to America to teach there this coming Winter.

It is, however, a new institution and they cannot offer much more than mere living expenses.

I can also extend the hope that I can give you some typography work to do, and even some furniture designing.

If you feel that you wish a minimum guaranteed salary above living expenses (housing and food are provided) please let me know what sum you would consider as the minimum.

Since the school is new, I do not exactly know what you will be called upon to do, but you would presumably head the Department of Creative Art which they consider a subject of vital importance rather than, as in most American schools, a subject of secondary importance.

There might also be an opportunity for Mrs. Albers to teach weaving.

I would appreciate if you would cable me just one word - "JA" oder "NEIN" whether you are "prinzipiell einverstanden".

Please write me as well, so that we can make arrangements before it is too late in the season.

Would you also speak to the American Consul to find out under what conditions you could get a visa to come to America as a teacher.

Best greetings to your wife.

Cordially yours,

Philip Johnson

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28. August 1933.
Telegram
Modernart Philip Johnson
New York
Ja Albers



Josef y Anni Albers tras su llegada a Nueva York
25 de Noviembre de 1933

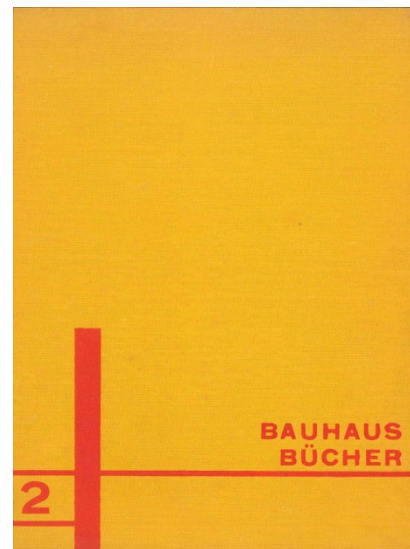
Carta mecanografiada de Philip Johnson a Josef Albers,
17 agosto 1933. Caja 1, carpeta 14, Josef Albers Papers (MS 32),
Manuscripts and Archives, Yale University Library



Josef Albers en Orange Connecticut, 1968
Fotografia: Henri Cartier-Bresson



Liebe Albers Leute
 herzlichsten Dank - etwas
 vergisst wie man mir
 sagt - aber doch
 Th. Klee

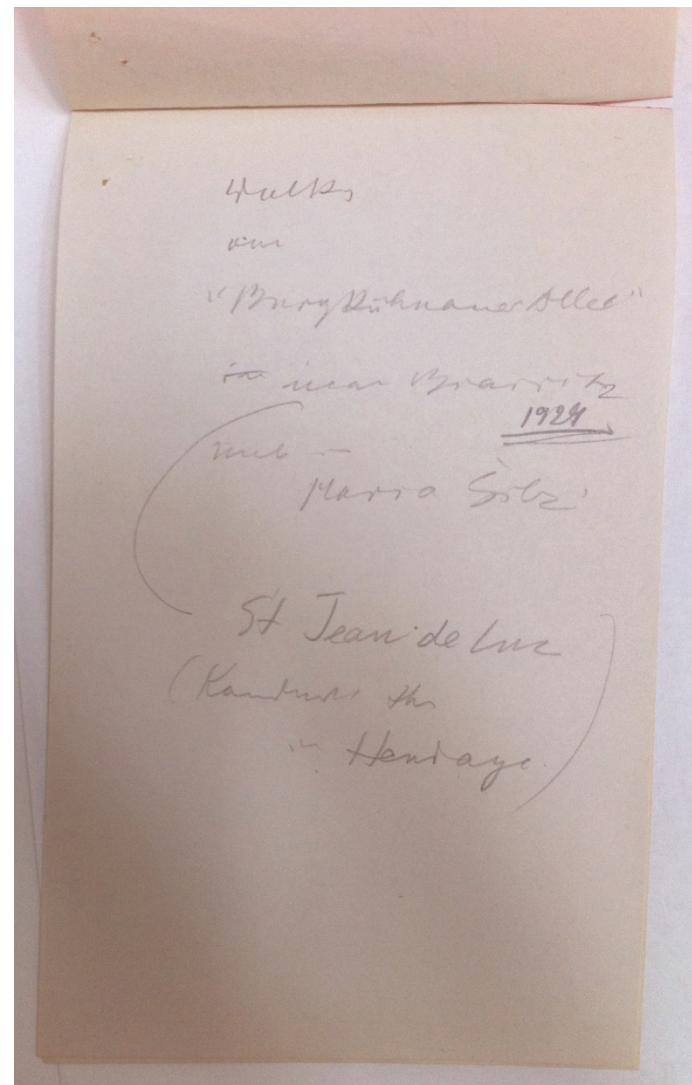


Paul Klee
Bauhaus Bücher, n° 2
 Pädagogisches Skizzenbuch. Munich, 1925
 Biblioteca personal de Josef Albers (1976.50.103)
 The Josef and Anni Albers Foundation, Bethany

Paul Klee
Dibujo sin título, 1938
 Tinta sobre papel. 20,8 x 14,8 cm
 Regalo a Josef Albers
 The Josef and Anni Albers Foundation, Bethany



Regalo a Josef Albers
Kandinsky
1932



Nota acerca de Vasili Kandinsky
Notas sobre otros artistas, Caja 82, Carpeta 4, The
Papers of Josef and Anni Albers

Vasili Kandinsky
Sin título, 1932
Tinta sobre papel. 49,8 x 41 cm. Regalo a Josef Albers
The Josef and Anni Albers Foundation, Bethany

Please circulate

Bowman	Miller
Carter	Muntzel
Conterato	Schipporeit
Duckett	Sickler
Fujikawa	Stoesser
Gale	Summers
Johnson	Thrane
Lea	Turley
Lehmann	Wagner
Lippert	Rockwell

MIES VAN DER ROHE

Joseph Albers will be giving a series of lectures this winter in Fullerton Hall at the Art Institute at 8:30 p.m. for "the trustees, the faculty, and a selected group of students". The dates are:

November 11	Wednesday	1959
January 6	"	1960
March 9	"	"
May 11	"	"

It has been indicated that we might be able to get invitations to the series, but the Art Institute does not want it publicly known that invitations are available.

Anyone interested please sign his name and home address below.

THE SCHOOL OF
THE ART INSTITUTE OF CHICAGO
REQUESTS THE PLEASURE OF YOUR ATTENDANCE TO A
SERIES OF LECTURES

JOSEF ALBERS

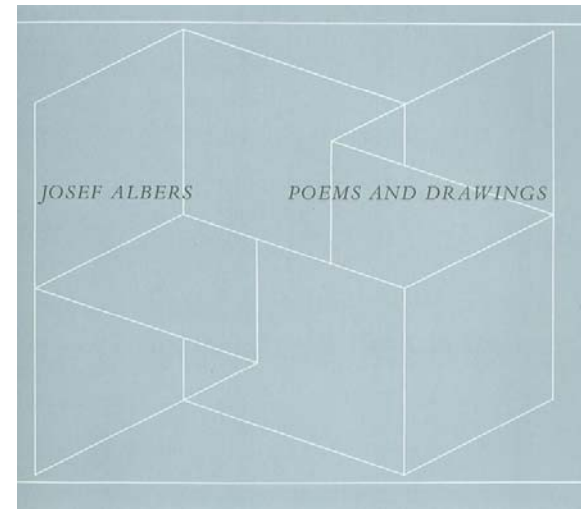
November 11, 1959
January 6, 1960
March 8, 1960
May 11, 1960

COLOR, ACTION AND INTERACTION
THE DEVELOPMENT OF DRAWING
BASIC DESIGN
ART EDUCATION AND GENERAL EDUCATION

Admission by ticket only.

The kindness of the return of any of the enclosed tickets you will be unable to use will be appreciated since seating space is limited.

8:30 P.M.
FULLERTON HALL
Michigan Avenue and Adams Street
Chicago 3, Illinois



Correo interno del estudio de Mies van der Rohe extendiendo la invitación para las 4 conferencias de Albers en el Art Institute de Chicago. Documentos generales del estudio, 1923-1969, Contenedor 9. Ludwig Mies van der Rohe Papers, Manuscript Division, Library of Congress, Washington, DC

Invitación a 4 conferencias en el Art Institute de Chicago, Noviembre de 1959-Enero de 1960, Caja 84, Carpeta 30 (2), The Papers of Josef and Anni Albers

Poems and Drawings, New Haven, CT: Ready-made Press, 1958

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LLC086 (49)(48)DEA040 BA016
B NVA010 PD NEW HAVEN CONN 27 826A EST
MIES VAN DER ROHE (DLR 10AM DON'T PHONE)
200 EAST PEARSON ST CHGO
VIVA MIES
JOSEF AND ANNI ALBERS

1966 MAR 27 AM 7 50

PPC
(39).

Dear Albers,

Mies

SF1201(R2-65)

Ludwig Mies van der Rohe, Correspondencia privada, Telegrama de felicitación de los Albers a Mies en su 80 cumpleaños, 27 de marzo de 1966
Caja 4, Felicitaciones de cumpleaños, 1966. Ludwig Mies van der Rohe Papers, Manuscript Division, Library of Congress, Washington, DC

