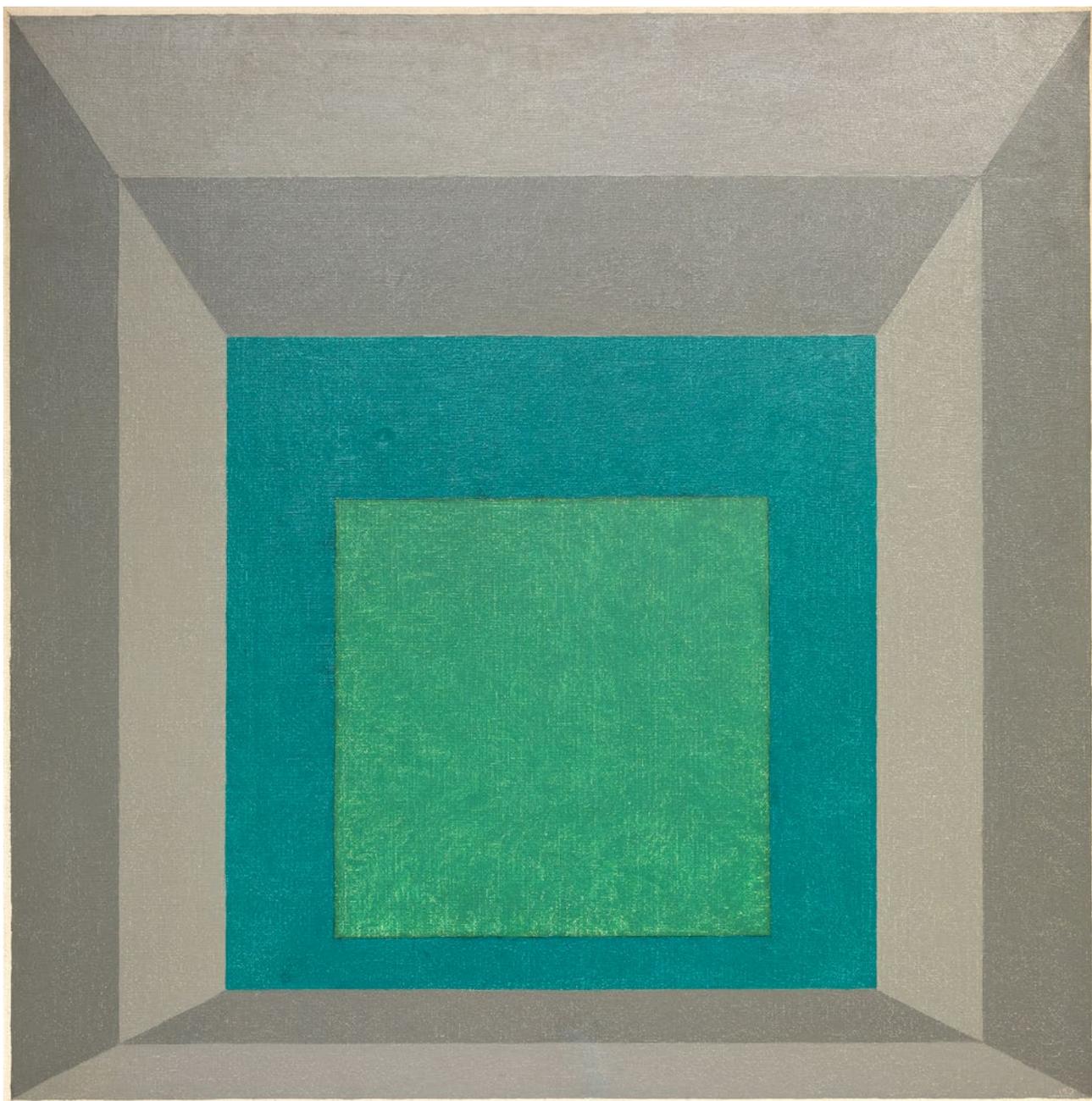


**JOSEF
ALBERS**



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— **DETAIL** IMAGES

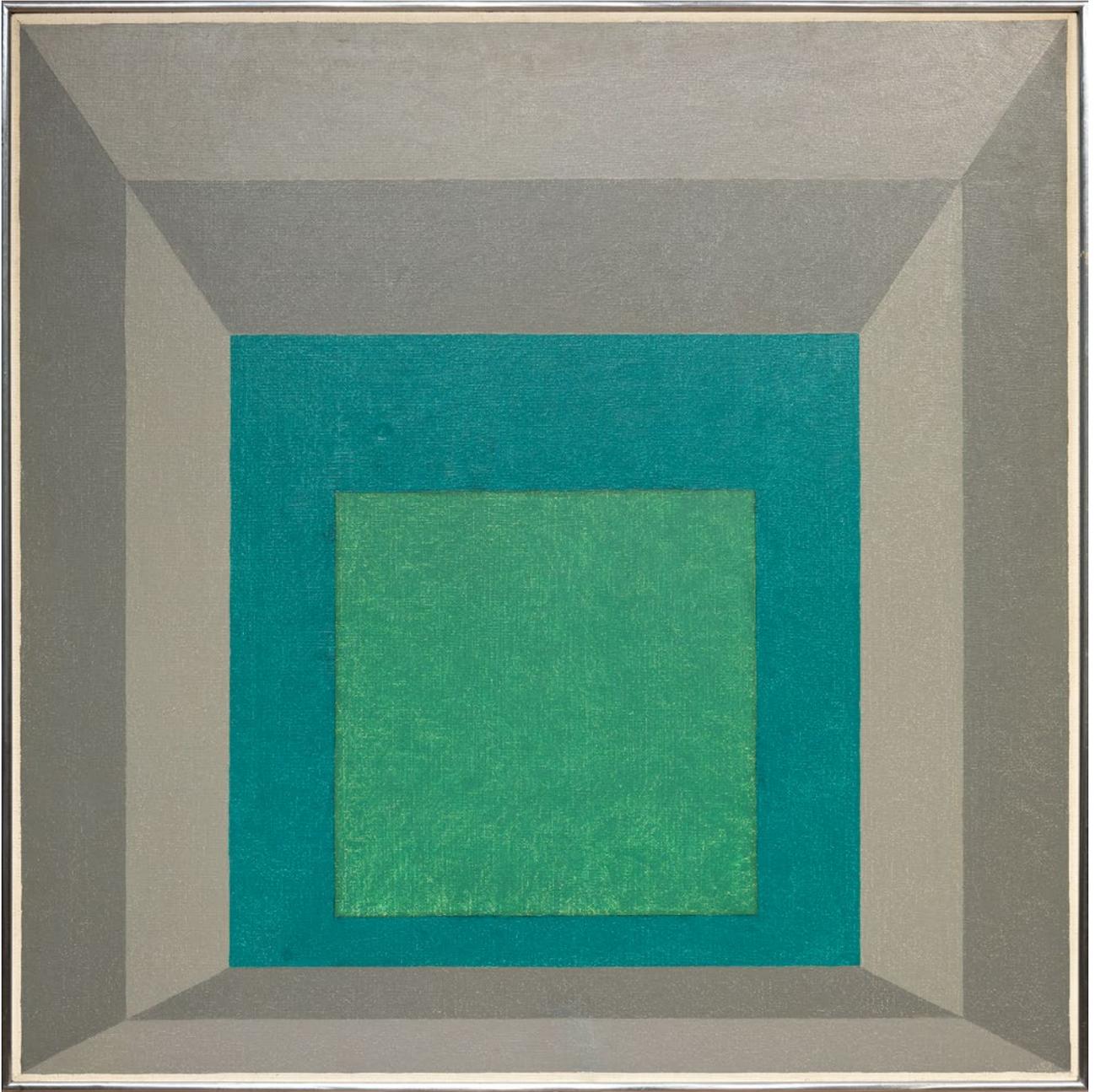
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JOSEF ALBERS (1888-1976)

Study to Homage to the Square: "In and Out"

1959

oil on masonite

40 x 40 in. (101.6 x 101.6 cm)



WATCH VIDEO

PROVENANCE

Galerie Charles, Leinhard, Zurich
Christie's London (May 26, 1994, lot 46)
Private Collection

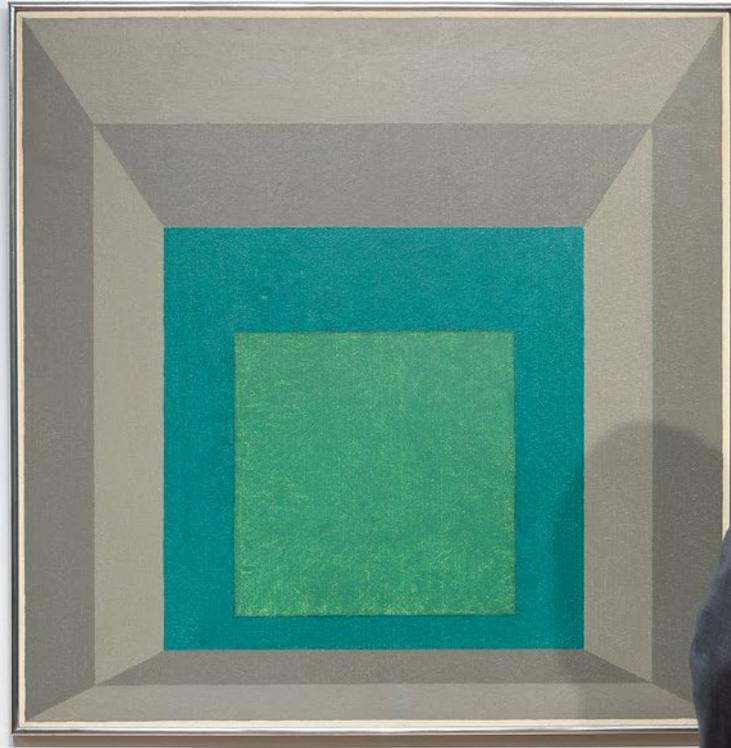
LITERATURE

Josef Albers to Nicholas Fox Weber, quoted in 'Minimal Means, Maximum Effect', in *Josef Albers: no tricks, no twinkling of the eyes*, exh. cat., Oslo: Henie Onstad Kunstsenter, 2014, p. 14
Elaine de Kooning, 'Albers Paints a Picture', *Art News*, vol. 49 (November 1950) 40-43, 57-589

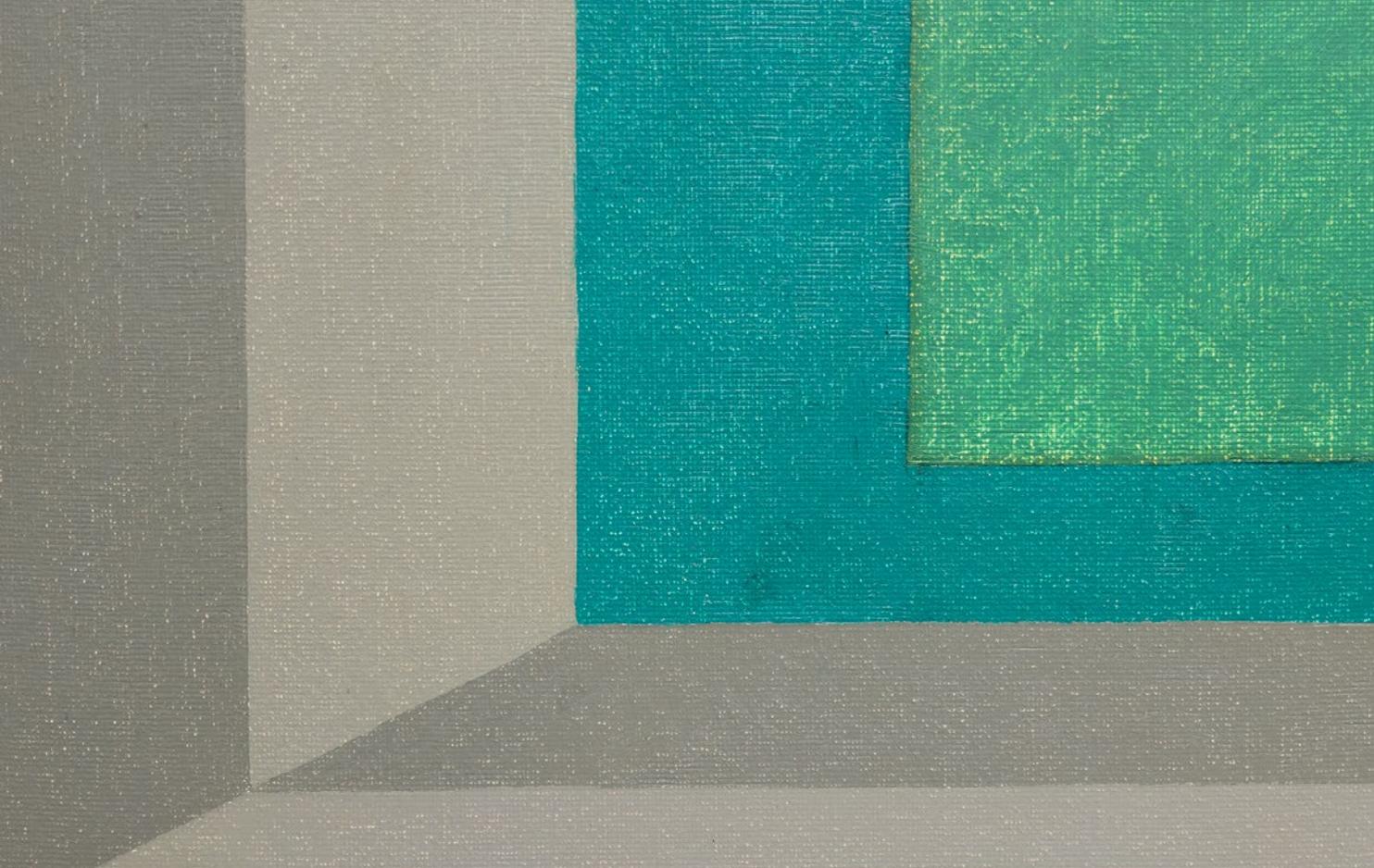
— IMPORTANT FACTS

- During the summer of 1950 while teaching at Harvard, Albers settled on the square, and created the first “Homage to the Square” using four very precise patterns to serve what he humorously characterized as ‘the only dish I serve my craziness’.
- Mitered *Homage* paintings are uncommon, but those that stage a two-color center rather than a solitary swatch are a rara avis indeed.
- At forty-by-forty inches, *In and Out*, 1959 in quality, rarity, and size certainly ranks among those works Albers deemed destined for museums and his best collectors.

DETAIL IMAGES







MARKET ANALYSIS

Josef ALBERS

Statistical Analysis

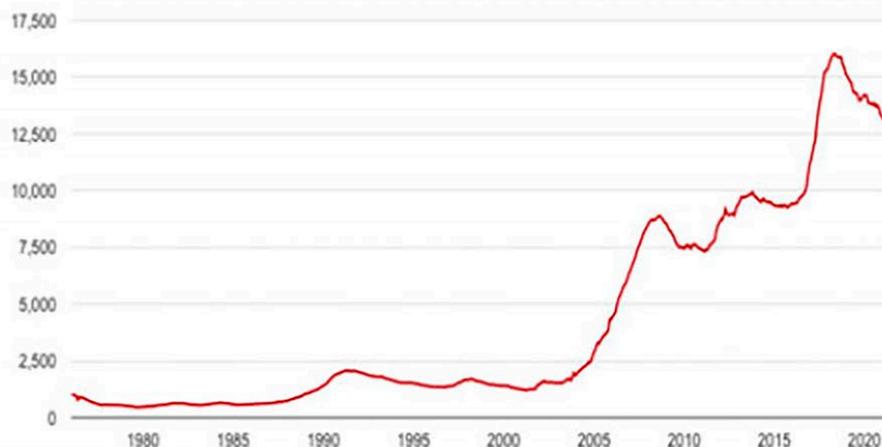
Number of lots	925
Change from 1/1976 - 6/2021	+1303.8%
Compound Annual Growth Rate	5.9

Revaluation

Input value	0 USD
Revalue date	06/2021
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR Art Market Research

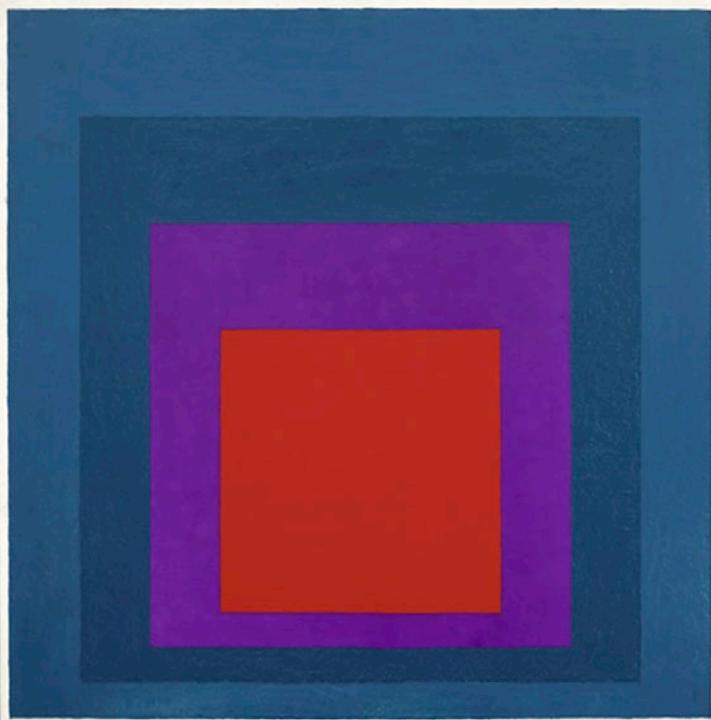


The record for an Albers painting at auction was set in 2017 when *Homage to the Square: Temperate* sold for \$3,004,792 USD.

The graph prepared by Art Market Research shows that since 1976, paintings by Albers have increased at an 5.9% annual rate of return.

Homage to the Square: "In and Out" comes from Albers' most sought-after series, the *Homage to the Square*, an exploration of abstraction, nested squares, and chromatic interactions begun in 1949.

TOP PAINTINGS SOLD AT AUCTION



Homage to the Square: Temperate
1957

oil on masonite
32 x 32 in.
(81.3 x 81.3 cm)

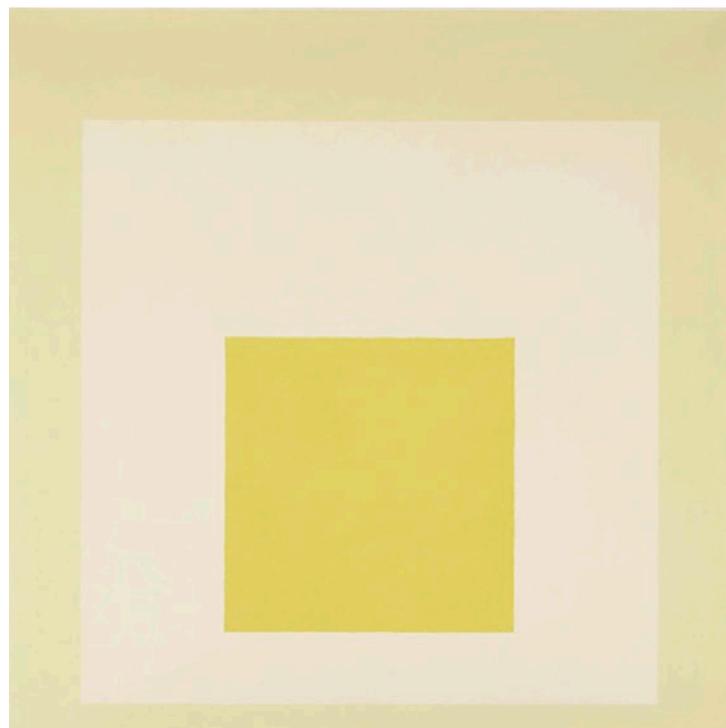
**Sold at Sotheby's London:
October 2017 for \$3,004,792**

Homage to the Square: White Nimbus

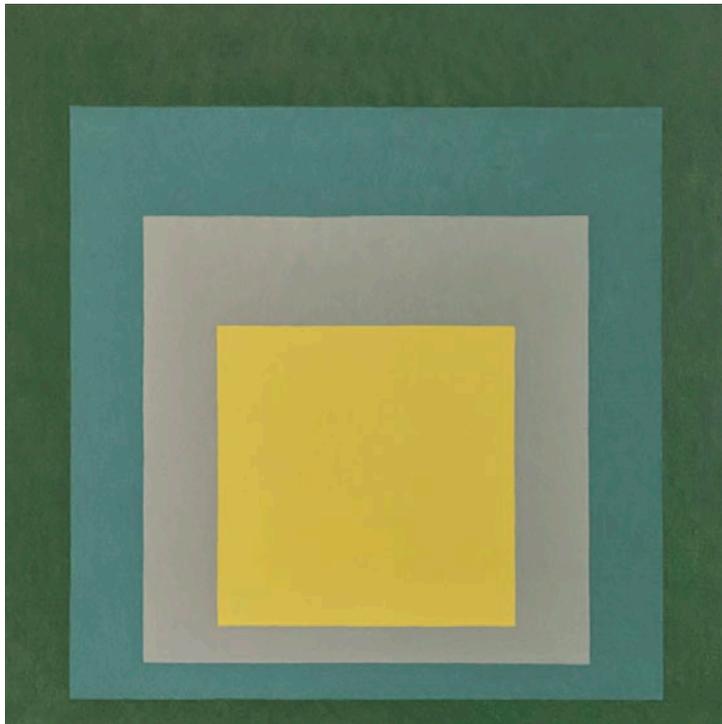
1964

oil on masonite
48 x 48 in.
(121.9 x 121.9 cm)

**Sold at Christie's New York:
November 2012 for \$2,210,500**



TOP PAINTINGS SOLD AT AUCTION



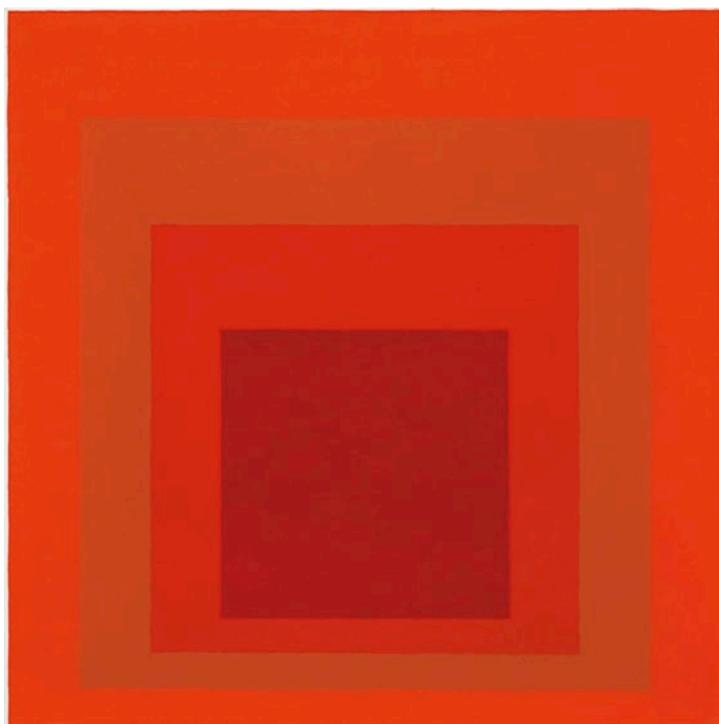
Homage to the Square: Light Inside
1967

oil on masonite
40 x 40 in.
(101.6 x 101.6 cm)

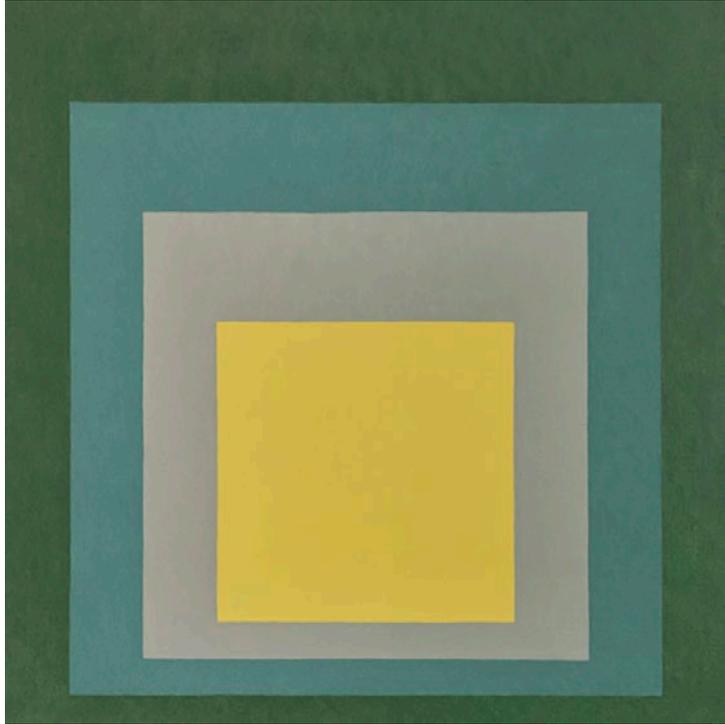
**Sold at Sotheby's New York:
May 2018 for \$2,055,000**

*Study for Homage to the Square:
Red Tetrachord*
1962
oil on masonite
30 x 30 in.
(76.2 x 76.2 cm)

**Sold at Christie's London:
October 2019 for \$1,997,122**



COMPARABLE PAINTINGS SOLD AT AUCTION



Homage to the Square: Light Inside
1967

oil on masonite
40 x 40 in.
(101.6 x 101.6 cm)

**Sold at Sotheby's New York:
May 2018 for \$2,055,000**

Painted 8 years after *Homage to the Square: "In and Out"*

Similar gray and green palette as *Homage to the Square: "In and Out"*

Same 40 x 40 in. dimensions as *Homage to the Square: "In and Out"*

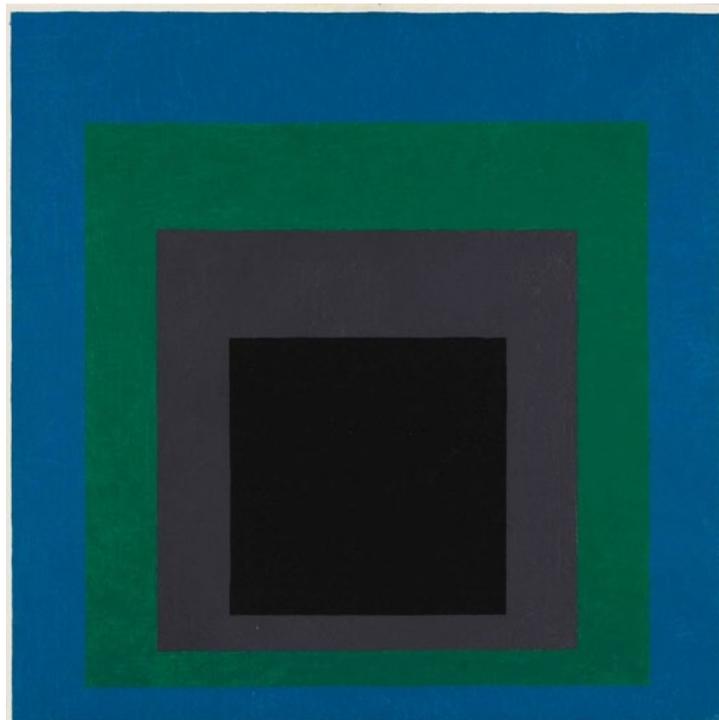
Homage to the Square
1973

oil on masonite
40 x 40 in.
(101.6 x 101.6 cm)

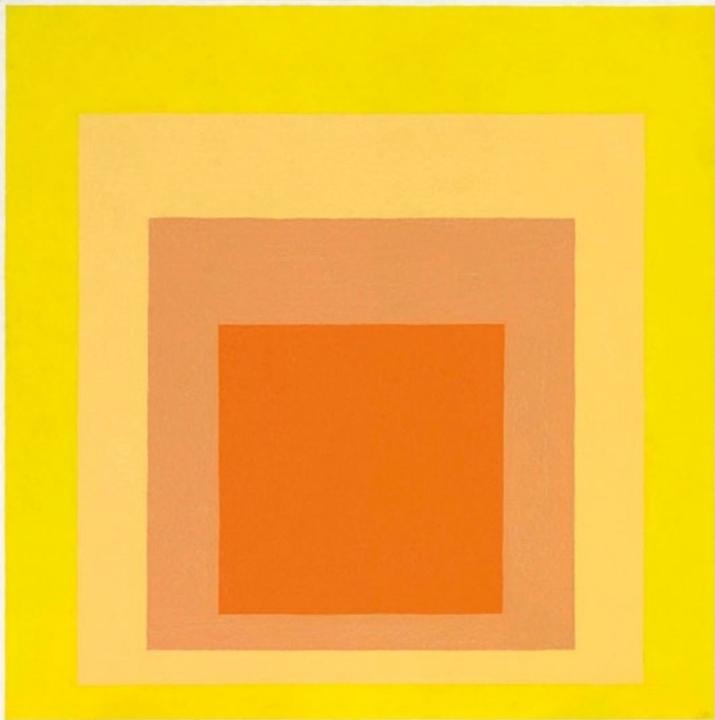
**Sold at Christie's New York:
November 2016 for \$1,927,500**

Painted 14 years after *Homage to the Square:
"In and Out"*

Same 40 in. x 40 in. dimensions as *Homage to the Square: "In and Out"*



COMPARABLE PAINTINGS SOLD AT AUCTION



Homage to the Square: Midsummer
1964

oil on masonite

40 x 40 in.

(101.6 x 101.6 cm)

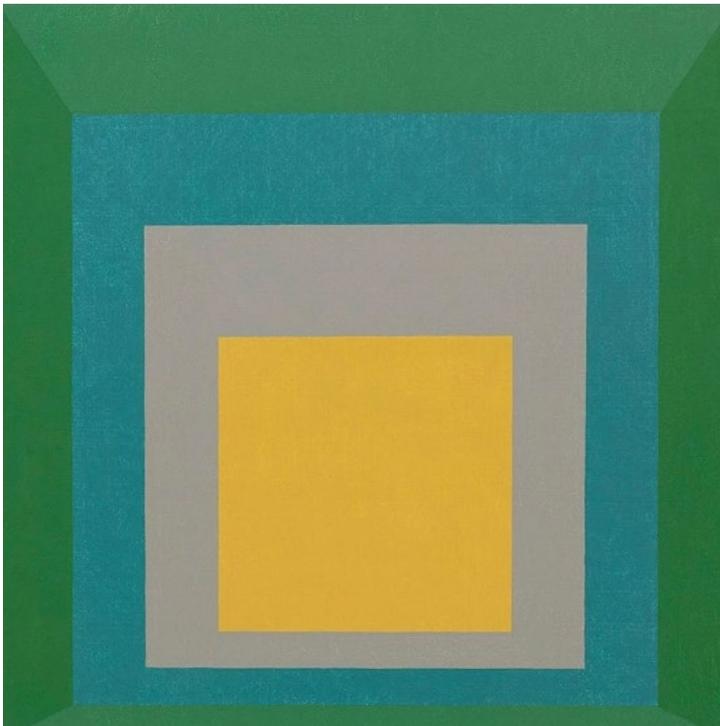
Sold at Christie's Paris:

December 2016 for \$1,422,501

Painted 5 years after *Homage to the Square:*
"In and Out"

Same 40 in. x 40 in. dimensions as *Homage to the Square:* *"In and Out"*

ALBERS PAINTINGS IN MUSEUM COLLECTIONS



**Solomon R. Guggenheim Museum
New York**

Homage to the Square: Apparition
1959

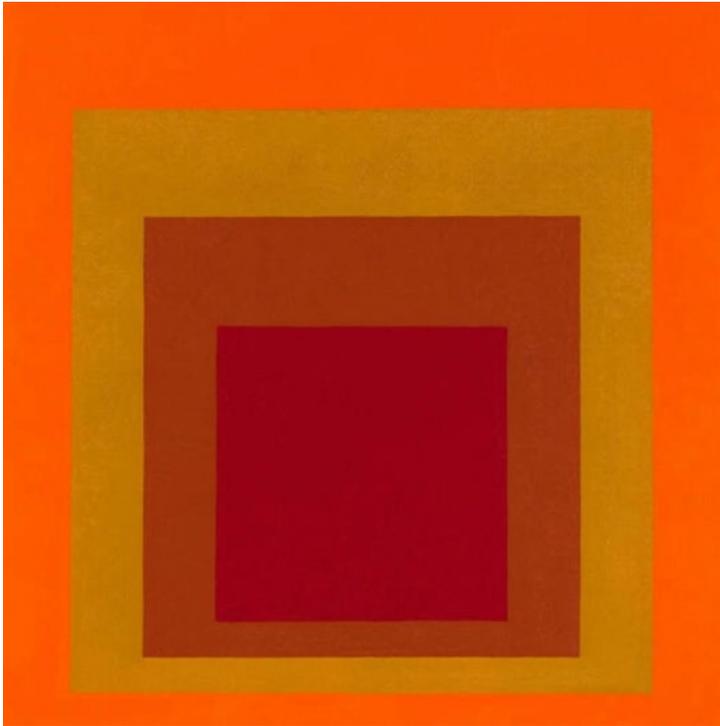
oil on masonite
47 ½ x 47 ½ in. (120.6 x 120.6 cm)

**Smithsonian American Art
Museum, Washington, D.C.**

Homage to the Square: Insert
1959
oil on masonite
48 x 48 in. (121.9 x 121.9 cm)



ALBERS PAINTINGS IN MUSEUM COLLECTIONS

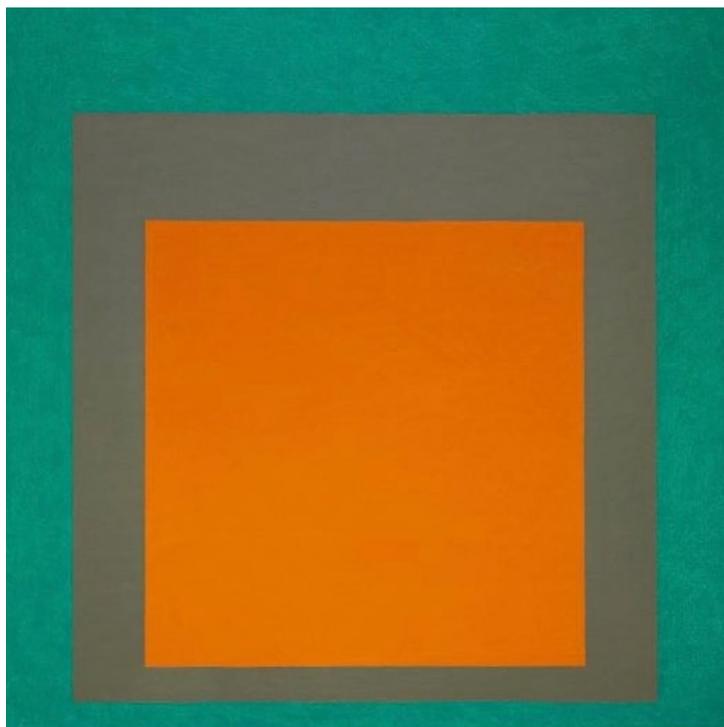


**Whitney Museum of American Art
New York**

Homage to the Square: 'Gained'
1959
oil on composition board
40 x 40 in. (101.6 x 101.6 cm)

**Dallas Museum of Art
Dallas, Texas**

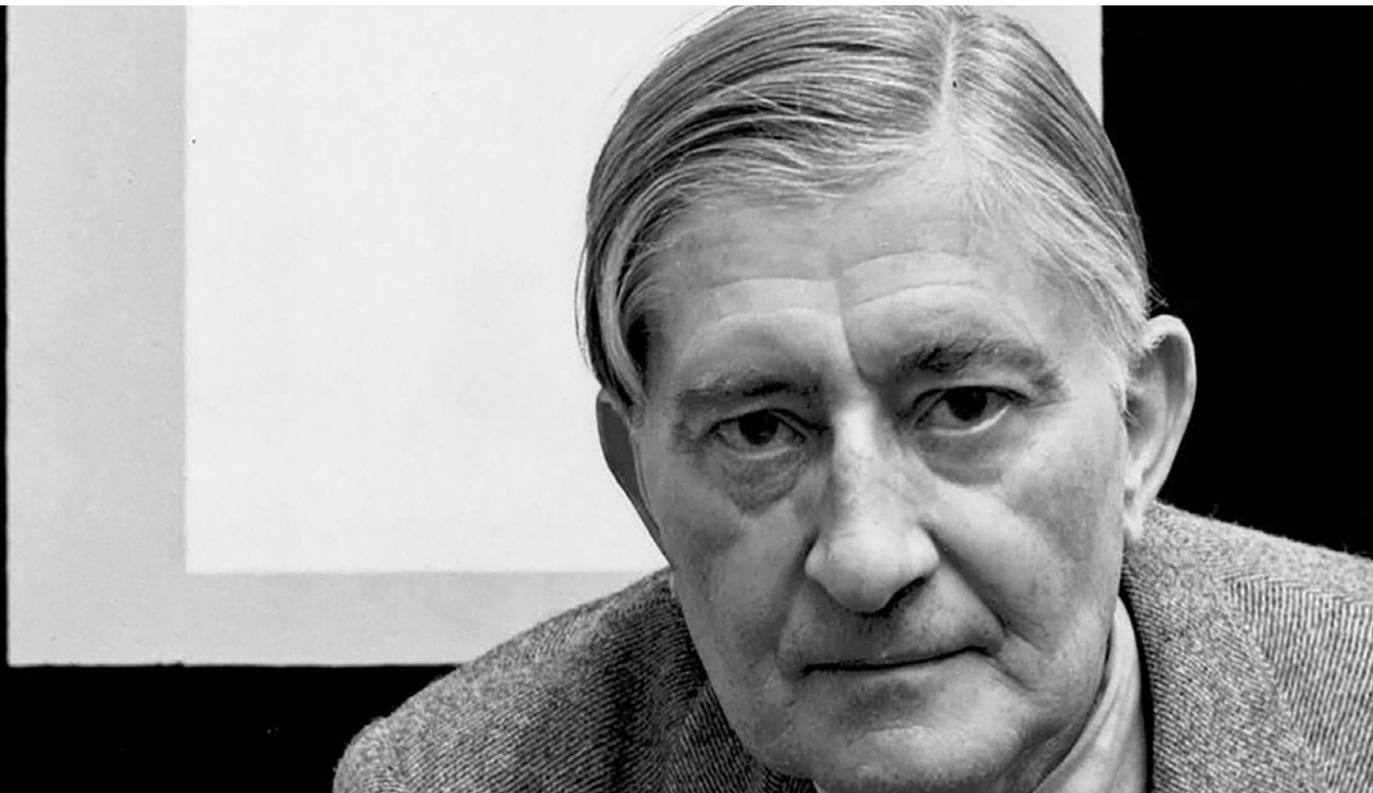
Homage to the Square: Straight
1962
oil on board
40 x 40 in. (101.6 x 101.6 cm)



“I’ve handled colour as a man should behave. You may conclude that I consider ethics and aesthetics as one.”

Josef Albers

HISTORY



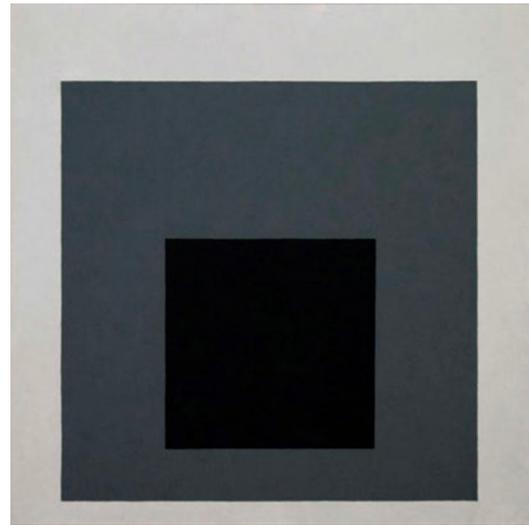
Josef Albers, photograph by Albert Newman

In the area of color experimentation and theory, Josef Albers' experience at Black Mountain College provided the impetus to explore the properties of color that went beyond his Bauhaus experience. What evolved was a systematic approach to explore "tonal possibilities of colors, their relativity, their interaction and influence on each other, cold and warmth, light intensity, color intensity, psychical and spatial effects." (Josef Albers, "Concerning Art Instruction," *Black Mountain College Bulletin*, no. 2, June 1934) That quest would provide the basis for one of most iconic series of artworks of the twentieth century; a series of more than two thousand works using a fixed set of templates whose precise optical effects would not demonstrate nor provoke a uniform reaction, but rather set the viewer up to acknowledge differences and relative shifts in color perception.

During the summer of 1950 while teaching at Harvard, Albers settled on the

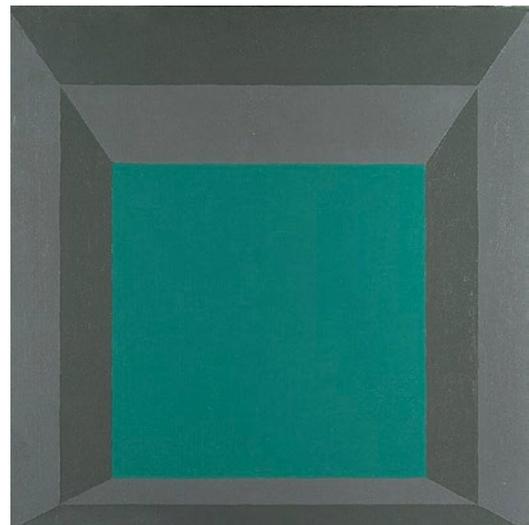
square, and created the first “Homage to the Square” using four very precise patterns to serve what he humorously characterized as ‘the only dish I serve my craziness’. The squares, arranged on the same vertical axis, but not on the same horizontal axis are therefore not in concentric relationship but instead, align with strobe-like insistence sinking toward the lower edge of the picture plane; a descension suggesting weight and implied gravity. The effect is one of slight instability, one that ironically depends upon the most stable geometric form of all – the square.

Within the four basic nested square patterns, Albers occasionally engaged in the so-called mitered version that emerged during the mid-1950s. Opposing beveled sides intensify perspective, narrows our gaze, and operates as a threshold as well as a portal. It is a succinct gateway for us to step through before fully immersing ourselves in Albers’ play on color, relativity, and perception and heightens our awareness we remain within the realm of a picture and nothing more. But it also lends a sensation of stage and performance as if its framing were a proscenium, the metaphorical vertical plane of space in a theatre surrounded on the top and sides and on the bottom by the stage floor itself. It is the physical presence of theatre that serves as the frame into which the audience observes



Josef Albers
Homage to the Square (A), 1950

Josef Albers
Homage to the Square, 'Oracle', 1961



from a unified angle the events taking place upon a stage. Mitered *Homage* paintings are uncommon, but those of a two-color center rather than a solitary swatch are a rare bird indeed. For certain, the effect of a two-color scheme within the recessional effect from the four corners to their heavily implied vanishing point at the center is an intensified play on psychical and spatial perception. *Homage to the Square "In and Out"*, 1959 is a particularly effective example. Its emerald-green center square set within a teal green surround provides a highly satisfying interaction of like-hued color and light intensity. It is a performance by Albers, who, like Mondrian, worked not at an easel, but upon a table and using a palette knife spread paint as he was fond of saying, 'like butter on pumpernickel.' Albers, as rigorous as pathologically consistent insisted upon using Masonite on panels from eleven inches up to its largest width at forty-eight inches. At forty-by-forty inches, *In and Out*, 1959 in quality, rarity, and size certainly ranks among those works Albers deemed destined for museums and his best collectors.

Josef Albers outside 8 North Forest Circle with *Homage*
Photograph: Walter Rüdell

