

THE MUSEUM OF MODERN ART

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JOSEF ALBERS: HOMAGE TO THE SQUARE, an exhibition from a series of paintings by one of the most important contemporary artists and teachers in the United States, will begin a tour of Latin America on March 8, 1964 at the Galeria Mendoza in Caracas, Venezuela.

The exhibition, sponsored by the International Council of The Museum of Modern Art, was organized by the Museum's Department of Circulating Exhibitions. Waldo Rasmussen, Executive Director of the Department, and Kynaston L. McShine, Exhibition Assistant, who selected the present exhibit, will be in Caracas for the opening. The Albers exhibition is scheduled to be shown in Argentina, Chile, Peru and Ecuador during the year.

Josef Albers' series of paintings "Homage to the Square" was begun in 1949, just after he had become head of the Department of Art at Yale University, and the series is still in progress. As Albers' statements in the catalog* for the exhibition emphasize, the "Homages" stubbornly focus on one idea: instrumentation of the infinite possibilities and endless relationships of color and light. The present exhibition affords the opportunity to see these elegant and luminous works in a group in which that instrumentation is most ideally implemented.

Albers was born in Germany in 1888. Although already a teacher, in 1920 he joined the Bauhaus School in Weimar as a student. By 1922, he was conducting the Bauhaus glass workshop and in 1925 he was invited to join the distinguished Bauhausmeister -- Feininger, Gropius, Kandinsky, Klee, Moholy-Nagy, and Schlemmer -- when the Bauhaus moved to Dessau. He remained until 1933, when the German government closed the school. One of the first of the famed Bauhaus teachers to come to the United States, Albers was first a Professor of Art at the newly organized Black Mountain College in North Carolina, and his wife, Anni Albers, conducted the textile workshop there. From 1949 until his retirement in 1958, he served as Head of the Art Department at Yale.

Albers has also given courses in Mexico, Cuba, Peru and Chile, and is considered a major influence in South America as well as in North America and Europe.

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*JOSEF ALBERS, with an introduction by Kynaston L. McShine. Published by The Museum of Modern Art, New York; distributed by Doubleday & Co., Inc. 36 pages, 14 illustrations (4 in color). \$1.50. Members price \$1.13.

Josef Albers

Other exhibitions scheduled for Latin America during the current year include: HANS HOFMANN, an exhibition of paintings by the well-known abstract-expressionist painter and teacher, and an exhibition of 158 small bronze sketches by the famous sculptor Jacques Lipchitz dating from 1912 to 1962. Both will be shown in Caracas and Buenos Aires. A Portuguese-Spanish version of the architectural exhibition ROADS begins an extensive tour later this year.

Plans are also underway for a continuing series of exhibitions for Latin America which will include: TWENTY MODERN SCULPTORS, MODERN PAINTINGS FROM COLLECTIONS IN THE UNITED STATES, RECENT PAINTING: USA and other exhibitions representing contemporary architecture, design and photography. Incoming exhibitions of Latin American art will be organized for circulation in the United States.

Though the present program of exchange between The Museum of Modern Art and Latin America is being accelerated, many exhibitions have been sent there during the past decade. Under the auspices of the International Council, the Museum circulated such exhibitions as BUILT IN USA: POSTWAR ARCHITECTURE, LATIN AMERICAN ARCHITECTURE SINCE 1945 and THE SKYSCRAPER: USA; several print exhibitions: THE AMERICAN WOODCUT TODAY, TWENTY-FIVE AMERICAN PRINTS and YOUNG AMERICAN PRINTMAKERS; and ABSTRACT WATERCOLORS AND DRAWINGS: USA. The Museum was also responsible for the United States representation to the 10th Inter-American Conference in Caracas in 1954, to the II Bienale Interamericana de Mexico in Mexico City in 1960, the International Exhibition of Modern Art inaugurating the new galleries of the Museo de Arte Moderno in Buenos Aires in 1960, as well as the representation to the São Paulo Bienales in 1951, 1953, 1957 and 1961.

The International Council of The Museum of Modern Art, which sponsors the Museum's activities abroad, is a non-profit organization of approximately 130 art patrons and community leaders from 18 states and six foreign countries, devoted to the promotion of international goodwill through exchange in the arts.

Photographs and additional information available from Lynn Traiger, Assistant Director, Department of Public Information, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.