

Josef ALBERS, from *Formulation: Articulation*, 1972 / © The Josef and Anni Albers Foundation

Shapes and Color: ABC in 20th Century Art

JUNE 30, 2012 - AUGUST 26, 2012

“I don’t get it...”

Haven’t you ever felt like that before a painting? Especially graphical works with colorful circles or squares are admittedly pleasing to the eye, but once you are asked what they mean, you might get stuck for an answer. This exhibition is an opportunity to face such works thoroughly. We hope each one of you, from kids to adults, finds many “I got it!”

Paintings are in a two-dimensional world, which does not have depth. However, painted landscapes or portraits look spatial or stereoscopic. This is a result of efforts: over many generations, artists sought how to translate this three-dimensional world onto flat canvases. Yet artists for the last hundred years came to think the reality of translation to be just a semblance. Therefore some artists noticed that forms, shapes and color in themselves should be subjects for a true reality of art.

Nonetheless, works with such attitude speak in a bit different language from the one of the established art. Thus this exhibition helps you listen to the voices of such works, sometimes with words by artists, and with three points of view, A, B and C.

The first keywords, A: Aspect and Abstraction lead us to the issues like appearance of objects, how to depict with lines and planes and the meanings of these fundamental elements of plastic art. And with works in the next theme B: Beyond the Boundary, we will come and go between the two worlds of different dimensions: surface of picture and space around us. This theme also makes us doubt our sense of sight or mind-set. The third, C: Color and Construction, focuses on nature of color which is not absolute, but relative, and construction of shapes or forms in plastic art. Furthermore we will here step into the essential question, “what constructs art?”

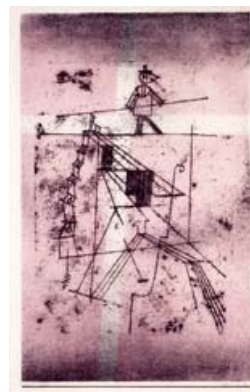
The fact that we see shapes and color, rather than depicted objects... Once we turn our eyes on the fact, the door of modern and contemporary art will be open.

[Extracts from Exhibits]

A s p e c t a n d A b s t r a c t i o n

At the beginning of the show, you will find works seeing elements of plastic art as their matters, which pursue how to depict objects in the manner of art, or discuss meanings and effects of forms on pictures.

Albert GLEIZES, *Du Cubisme*, 1947 (originally published in 1912),
Drypoint on paper
Wassily KANDINSKY, *Klänge* (Sounds), 1911, Woodblock on paper
Paul KLEE, *Seiltänzer* (Tightrope Walker), 1923, Lithograph on paper



Paul KLEE, *Seiltänzer*, 1923



HAYASHI Yasuo, *Phase 85-2*, 1985

B e y o n d t h e B o u n d a r y

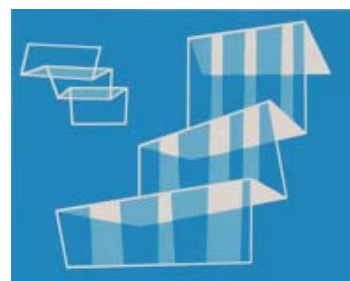
Here are considered various boundaries with a focus on difference between two-dimensional world of pictures and three-dimensional one around us. FUNAI Yutaka paid attention to margin of printings, and Victor VASARELY's flat planes are kinds of Trompe-l'œil that create virtual space in our eyes. On the contrary, HAYASHI Yasuo's ceramic works look as if they were flat ones, and shake our vision.

FUNAI Yutaka, *CROSS WORD I*, 1972, Lithograph on paper
Victor VASARELY, *Bisoll*, 1978, Acrylic on canvas
HAYASHI Yasuo, *Phase 85-2*, 1985, Ceramic
Lucio FONTANA, *Concetto Spaziale, Attese*
(Spatial Concept - Expectation), 1964-65, Waterpaint on canvas

C o l o r a n d C o n s t r u c t i o n

Josef ALBERS who was a member of Bauhaus before the Second World War and afterward went to America comes in the lead of this section. Here are taken up issues of effect of color, ambiguity of vision and construction of forms and shapes. Moreover, fundamental questions such as what in nature color is or what constructs art works will be discussed.

Josef ALBERS, *Formulation: Articulation*, 1972, Silkscreen on paper
Frank STELLA, *SINJERLI Variations*, 1977, Lithograph and silkscreen on paper
Bridget RILEY, *Banner 4*, 1969, Acrylic on canvas



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- The Museum of Modern Art, Wakayama, the 2nd floor
- June 30, 2012 - August 26, 2012
- Open 9:30 to 17:00
- Closed on Monday, except for July 16 (closed on July 17, instead)
- 500 (400) yen for adults, 300 (250) for college students
free of charge under 18, over 65, disabled, and foreign students
studying in Wakayama. Prices in brackets indicate group rate.



[Events]

■ Curator's Talk:

July 8 (Sun), July 21 (Sat)/ 14:00 (ticket required)

■ Curator's Talk for Kids:

July 28 (Sat), August 5 (Sun), August 11 (Sat)/ 14:00- (ticket required)

■ Guest Lecture by

Nicholas Fox Weber (Executive Director of the Josef and Anni Albers Foundation)

Josef Albers: A Personal Account of the Man and his Art

July 15 (Sun), 14:00-, at Auditorium

Josef Albers, who is known as a color theorist, learned at the innovative art school BAUHAUS (1919-193) and also taught at the school. His art theory formed not just the basis of BAUHAUS education, it was brought to Black Mountain Collage and what is more, there was not a small influence on art education in Japan too. Art historian Nicholas Fox Weber speaks on Albers' true face and his importance as an artist and an educationist.



Albers' class at Black Mountain Collage, 1948
Photo by Pudolph Burckhardt



Nicholas Fox Weber

graduated from Columbia College (B.A.) and Yale University (M.A.) in Art History. He had a close relationship with Josef Albers, and has long led Albers Foundations in the U.S. and Germany. He lectures all over the world, and writes books or in magazines not only on Albers, also in a wide sphere.

Selected Writings: *Josef Albers and Wassily Kandinsky: Friends in Exile: A Decade of Correspondence, 1929-1940* (2010), *The Bauhaus Group: Six Masters of Modernism* (2009), *Le Corbusier: A Life* (2008), *Balthus: A Biography* (1999).

For further informaion,
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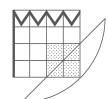
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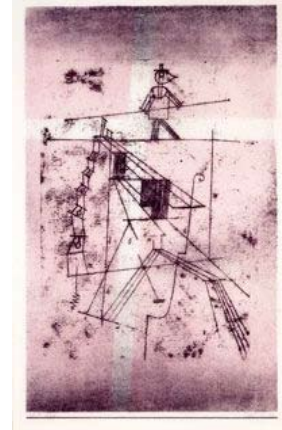
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List of Images



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