

MoMA ANNOUNCES THE FIRST PUBLICATION TO PRESENT THE COMPLETE SET OF PHOTOCOLLAGES CREATED BY JOSEF ALBERS AT THE BAUHAUS, SHEDDING NEW LIGHT ON THIS RENOWNED ARTIST

An Accompanying Gallery Installation Will Celebrate the Publication and Recent Acquisition of 10 Photocollages

NEW YORK, November 2, 2016—The Museum of Modern Art announces the release of *One and One Is Four: The Bauhaus Photocollages of Josef Albers*, the first [publication](#) to reproduce all 70 photocollages created by Josef Albers at the Bauhaus using photographs he made between 1928 and 1932. Hailed in his own lifetime as among the most important figures of 20th-century art, both as a practitioner and as a teacher at the Bauhaus, Black Mountain College, and Yale University, Albers (1888–1976) achieved widespread acclaim across a range of mediums, from glassworks and furniture design to printmaking and painting. Yet Albers’s engagement with modernist photography remained largely hidden until after his death, and it is only now that the entire series of unique photocollages the artist produced at the famed art school—before he and his wife fled Nazi Germany for the US—has been published together, many for the first time. At once expansive and restrained, this remarkable body of work anticipates concerns that Albers would pursue throughout his career: seriality, perception, and the relationship between handcraft and mechanical production.

One and One Is Four reveals an Albers at once familiar and unexpected—playful yet disciplined, personal yet enigmatic—through a body of work whose genius becomes fully apparent when considered as a whole. “Albers’s photocollages stand as remarkable contributions to the medium in their own right,” explains Sarah Hermanson Meister, Curator in the Department of Photography and the author of the book, “while they anticipate in important ways key concerns that would animate the artist’s work throughout his career, including his iconic *Homages to the Square*.” An essay by art historian and Bauhaus scholar Elizabeth Otto underscores the originality of Albers’s achievement through a survey of photocollages by Albers’s fellow *Bauhäusler*, and a contribution by MoMA conservator Lee Ann Daffner examines the artist’s materials to suggest new insights into these works, the discovery of which has been celebrated as one of the great art finds of the past century. The publication also includes a transcription of a lecture delivered by Albers at Black Mountain College in February 1943 titled “Photos as Photography and Photos as Art”—Albers’s sole

public statement about the medium—and a preface by Nicholas Fox Weber, Executive Director of The Josef and Anni Albers Foundation.

The first serious exploration of Albers's photographic practice occurred in a modest exhibition of 38 photographs organized by John Szarkowski at MoMA in 1988, [The Photographs of Josef Albers](#). At the time, the Josef and Anni Albers Foundation donated two photcollages to the Museum. In 2015, the Museum acquired 10 additional photcollages by Albers, making its collection the most significant anywhere outside the Foundation. A new installation featuring 16 photcollages, on view from November 23, 2016, through April 2, 2017, in the Museum's fifth-floor galleries, celebrates both the publication and this landmark acquisition. The exhibition is organized by Sarah Meister with Kristen Gaylord, Beaumont and Nancy Newhall Curatorial Fellow, Department of Photography. The exhibition is supported by the Annual Exhibition Fund.

One and One Is Four: The Bauhaus Photocollages of Josef Albers is published by The Museum of Modern Art, New York, and available from MoMA stores and online at store.moma.org. It is distributed to the trade by ARTBOOK|D.A.P. in the US and Canada, and by Thames & Hudson outside the US and Canada. Hardcover, 9.5 x 12", \$50. 140 pages, 120 color and duotone illustrations. ISBN: 978-1-63345-017-2.

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