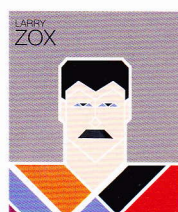
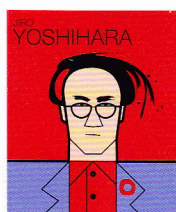
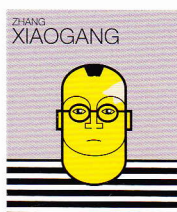
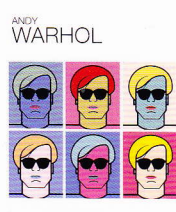
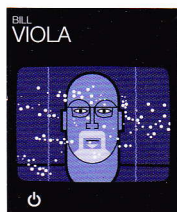
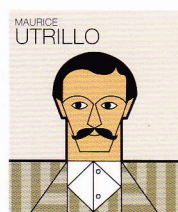
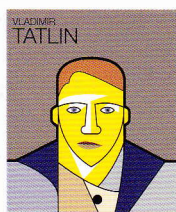
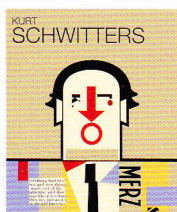
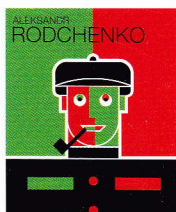
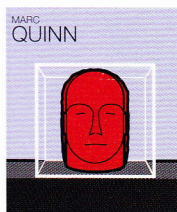
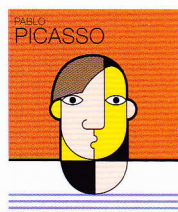
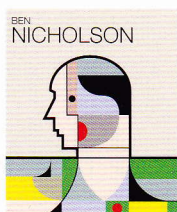
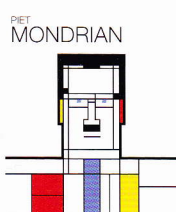
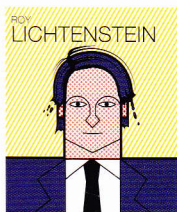
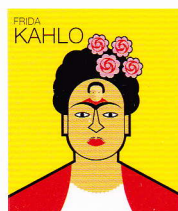
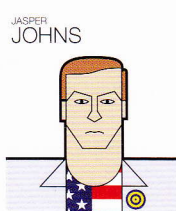
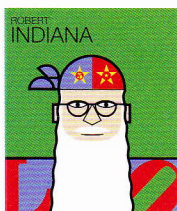
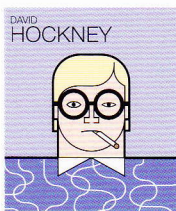
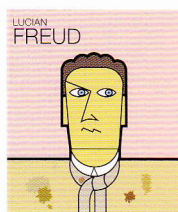
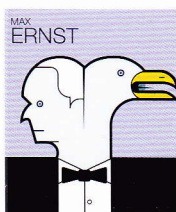
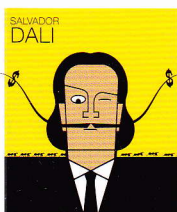
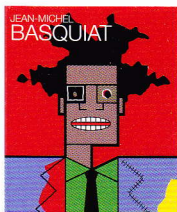
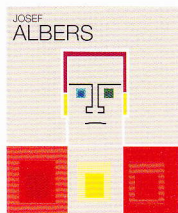


# GREAT MODERN ARTISTS

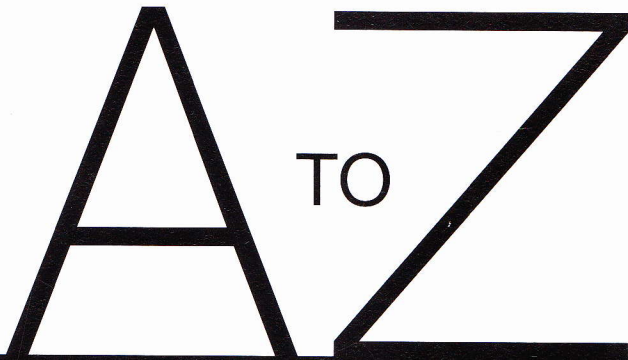
# A TO Z



# ANDY TUOHY

WITH CHRISTOPHER MASTERS

A TO Z GREAT MODERN ARTISTS



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Respect pentru oameni și cărți

A TO Z GREAT MODERN ARTISTS

ANDY TUOHY

WITH TEXT BY CHRISTOPHER MASTERS

 CASSELL  
ILLUSTRATED

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Respectul centrului este cel mai important lucru

# JOSEF ALBERS

GERMAN  
1888–1976

The work of Josef Albers (born 1888, Bottrop, Germany) rigorously explored the formal qualities of abstract painting, in particular the interrelationship of different colours in a single composition. He exerted a key influence on younger figures, including his student Robert Rauschenberg, and had a seminal role in the development of art education in Europe and America.

Albers's craftsman-like approach to art was influenced by the example of his father, Lorenz, who was a house painter and decorator. Lorenz did not, however, mark out his son for an artisan's career, and in 1908 Josef began his first posting as a schoolteacher in Bottrop. This was followed, from 1913 to 1915, by training in art education at the Königliche Kunstschule in Berlin and subsequently by more studies in Munich and at the newly established Bauhaus in Weimar.

In 1925 Albers became a master at the Bauhaus, where he emphasized discipline, mastery of materials and the analysis of formal problems, qualities exemplified by his abstract work in glass, in contrast to the expressionistic emphasis of his Swiss colleague Johannes Itten. Ultimately, however, Albers's approach became a key part of the Bauhaus legacy.

Albers and his wife, Anni, followed the Bauhaus throughout its odyssey across Germany as, owing to political pressures, it moved from Weimar to Dessau and, finally,

## WHERE TO SEE ALBERS'S WORK

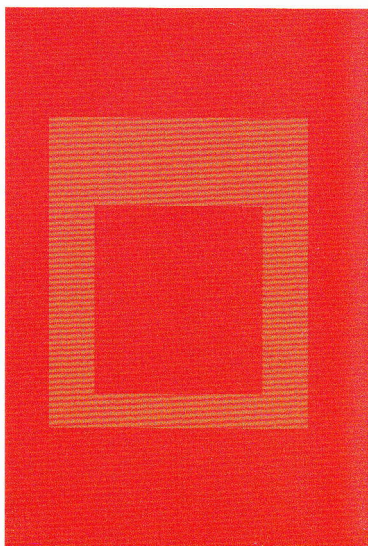
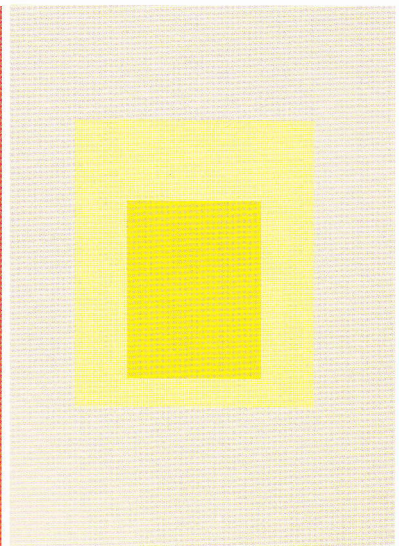
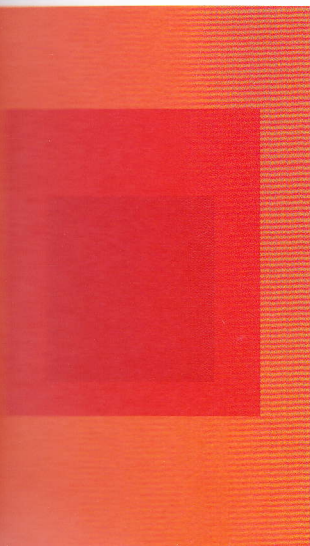
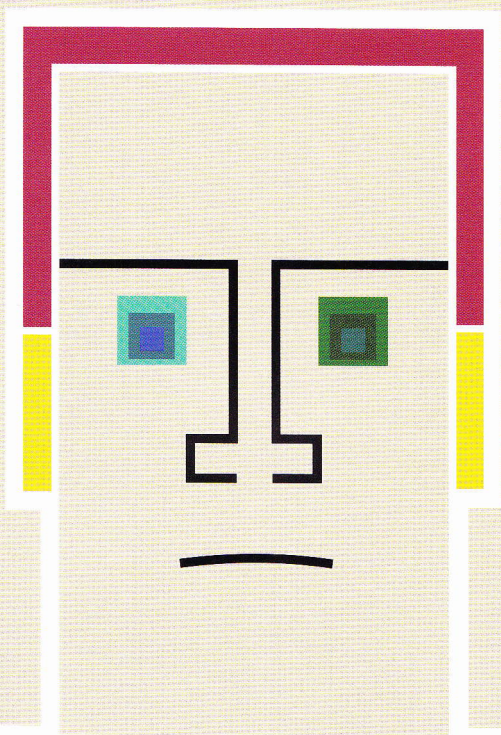
- Josef and Anni Albers Foundation Collection and Archives, Bottrop
- Museum of Modern Art, New York
- Solomon R Guggenheim Museum, New York
- Tate Modern, London

## DID YOU KNOW?

Albers used his beloved pumpernickel sandwich as a metaphor for his artistic aims. He contrasted the simple use of bread, ham and mustard in his native Germany with the huge sandwiches of the United States as a way of criticizing what he considered to be the overblown paintings of American Abstract Expressionism.

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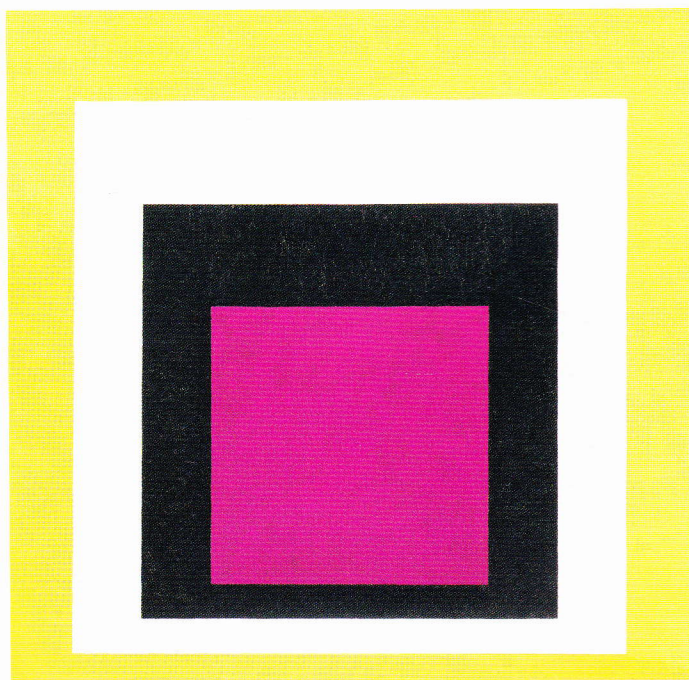
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Berlin. With the rise of Hitler in 1933, the school was forced to close, but, to his good fortune, Albers was simultaneously offered a post at the Black Mountain College in North Carolina. He worked there until 1949, counting Rauschenberg as one of his students, and subsequently taught at a number of institutions including Yale University.

Post-war work included the *Adobes*, a series that includes paintings with more specific titles such as *Variant: Brown, Ochre, Yellow* (1948). They have in common an architectural quality – from which derives their collective name – created by framing elements around a window-like field in the centre. By varying the arrangement of hues in each image, Albers created subtle effects of space, light and colour, demonstrating how the relationship between forms or hues was far more important than the individual elements themselves.

Albers's career shows how art can create perceptual effects that go beyond the works' physical reality, but this does not mean that he ignored their material qualities. His *Homage to the Square* series, begun in 1950, was made using the rough sides of Masonite pieces and consistently emphasizes the particular properties of the media. For Albers, art was both a transforming experience and a practical discipline.



*Homage to the Square*, oil on masonite, 1955

# JEAN-MICHEL BASQUIAT

AMERICAN  
1960–88

Jean-Michel Basquiat (born 1960, New York, USA) played a vital role in dragging graffiti, previously seen as an inferior preoccupation of youthful rebellion, into the mainstream of the art world and increasing its respectability and commercialism. He also helped to revitalize the career of his friend Andy Warhol, with whom he collaborated in the 1980s, before both men died in quick succession.

Basquiat was born into a family with roots in Haiti and Puerto Rico, and his artistic interests were fostered by his parents, especially his mother, who encouraged him to draw and often took him to New York's museums. As a teenager, he was involved with the Family Life Theater and Upper West Side Drama Group and during his time there he invented a disreputable character, SAMO ('Same Old Shit'). SAMO made a living preaching about a fake religion to those willing to be duped. He became a focal point of Basquiat's work and Basquiat painted him around New York City, together with the Lower East Side artist Al Diaz. Their spray-painted graffiti was aphoristic and included poems, rhymes and phrases such as 'SAMO as an end to mindwash religion, nowhere politics and bogus philisophy'. When their collaboration ended in 1979, Basquiat wrote 'SAMO is dead' around the neighbourhood. In addition to graffiti, Basquiat also made collages, T-shirts and postcards, and a number of his T-shirt designs were even revived in 2013 by the Japanese clothing chain Uniqlo.

## WHERE TO SEE BASQUIAT'S WORK

- Guggenheim Museum Bilbao
- MACBA, Museu d'Art Contemporani de Barcelona
- Museum Boijmans Van Beuningen, Rotterdam
- Museum of Modern Art, New York
- Whitney Museum of American Art, New York

## DID YOU KNOW?

Basquiat mingled with the rich and famous during his short career, and even had a cameo appearance as a DJ in the video for Blondie's 1980 single 'Rapture'. He was hired at the last minute when the original DJ didn't arrive for filming.

Libros  
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In the late 1970s Basquiatt moved into more rarefied circles, partly as a result of his friendship with the film-maker Diego Cortez, and he held his first one-man exhibition in 1982. His childlike, untutored style was combined with complex allusions that struck a chord with dealers and collectors. His use of mixed media, combining coloured pens, pastels, pencils, charcoal, watercolours, oil crayons and acrylic paints, as in *2½ Hours of Chinese Food* (1984), showed the inquisitive, creative nature of his artistic output.

Like the previous generation of Pop artists, Basquiatt incorporated the imagery of tragic events, including the assassination of John F Kennedy, as well as consumer brands into his work. Despite these links (with Andy Warhol in particular), Basquiatt's



*2½ Hours of Chinese Food*, acrylic, oilstick and collage on canvas, 1984

# FRIDA KAHLO

MEXICAN  
1907–54

The great achievement of Frida Kahlo (born 1907, Coyoacán, near Mexico City, Mexico) was to transform her persona into a rich iconography, in which her own features are combined with motifs drawn from her life as well as from the complex heritage of her native Mexico. Like her husband, the mural painter Diego Rivera, Kahlo was a committed communist: Marx and Stalin make appearances in *Marxism Will Give Health to the Sick* (1954), while a number of works contain bleak industrial landscapes that are clearly identified with American capitalism.

Born into a middle-class family, Kahlo suffered a serious accident at the age of 18, when a tram crashed into a bus that she was riding in Mexico City. She never fully recovered and underwent more than 30 operations during the course of her life. In the months following the accident she began to paint, producing a year later her first self-portrait, in which her elongated neck and hands suggest the elegance of an Italian Renaissance painting.

Gradually, Kahlo developed a more distinctly Mexican identity. In *Self-Portrait on the Borderline between Mexico and the United States* (1932) she represented herself clasping the national flag next to a pre-Columbian pyramid. Later paintings juxtaposed her with a monkey, parrot or tropical flower or adorned her with a Mexican lace headdress.

## WHERE TO SEE KAHLO'S WORK

- Museo de Arte Moderno, Conaculta-INBA, Mexico City
- Museo Dolores Olmedo Patiño, Mexico City
- Museo Frida Kahlo, Mexico City
- Museum of Modern Art, New York
- National Museum of Women in the Arts, Washington, DC

## DID YOU KNOW?

Kahlo and Rivera had a tumultuous relationship, marrying, divorcing, and then remarrying a year later. They both had extramarital affairs, including Rivera's affair with Kahlo's younger sister and Kahlo's affair with the prominent Communist Leon Trotsky, which many believe was an act of revenge for Rivera and her sister's betrayal.

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