



TECHNIQUE EN RELIEF _ I _ GAUFRAGE _ THÈME : GRAPHIC TECTONICS

Œuvres graphiques de Joseph Albers conservées au MOMA, New-York.

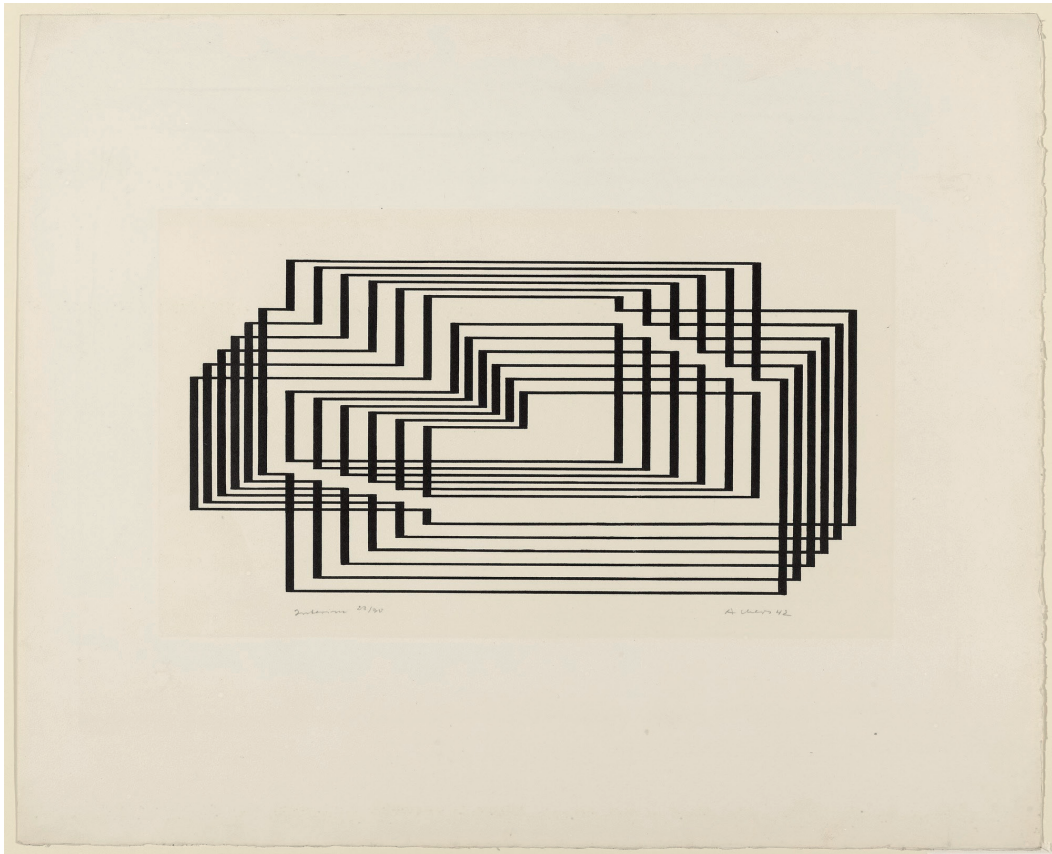


Ascension de la série Graphic Tectonic
1942
43.7 x 20.7 cm (composition) 57.1 x 47.8 cm (format)
Lithographie



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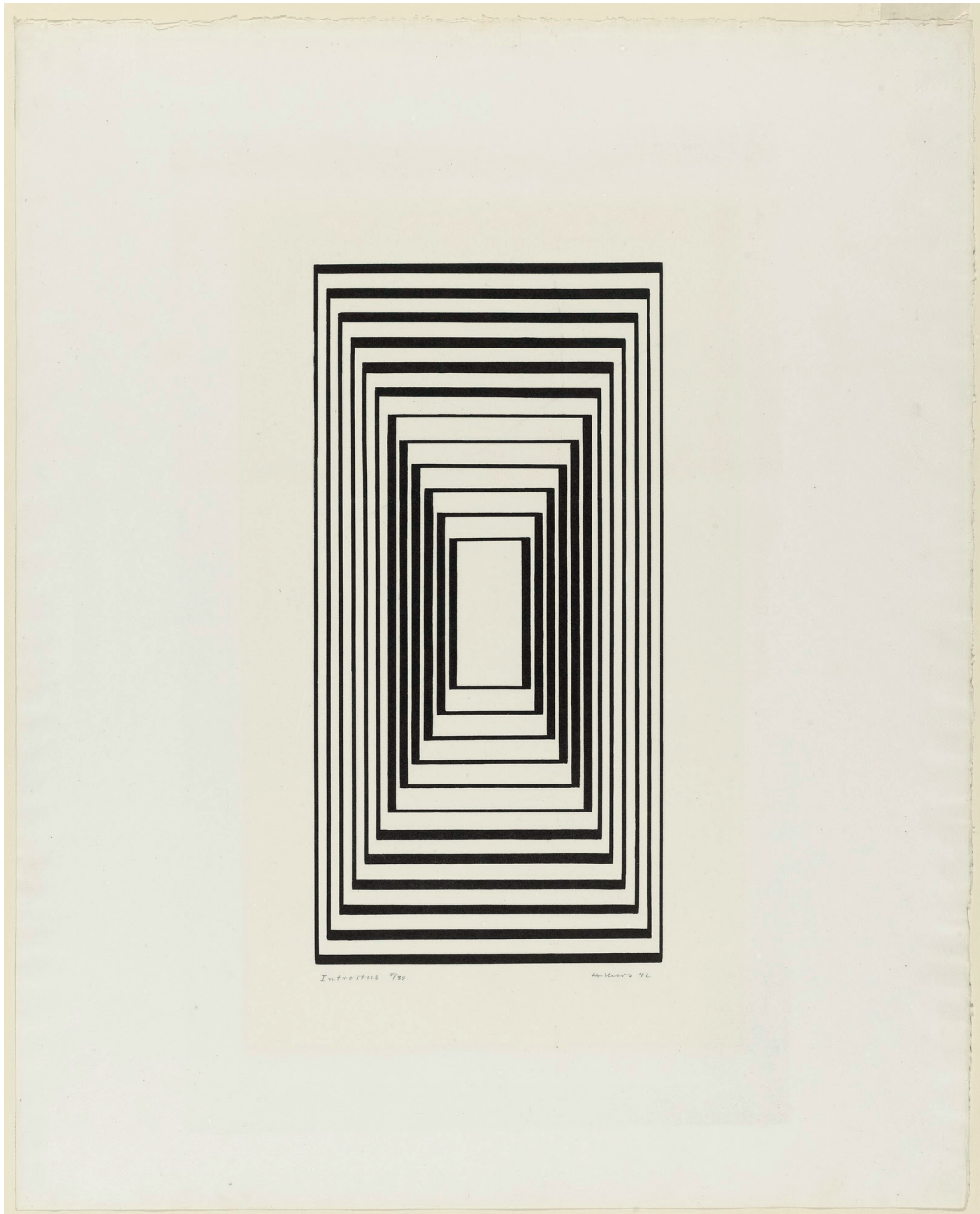


Interim de la série Graphic Tectonic
1942
19.3 x 38.6 cm (composition irreg.) 48.3 x 59.4 cm (format)
Lithographie



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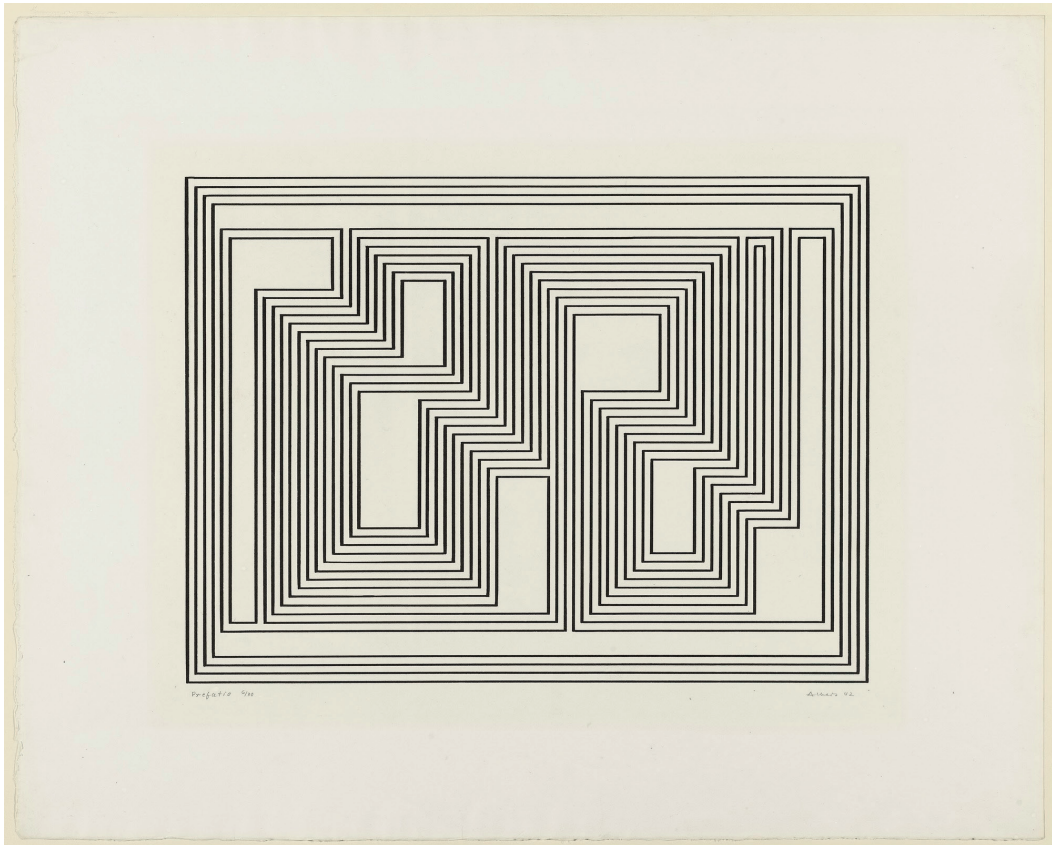


Introitus (Dedication) de la série Graphic Tectonic
1942
35.6 x 17.7 cm (composition irreg.) 60.3 x 48.5 cm (format)
Lithographie



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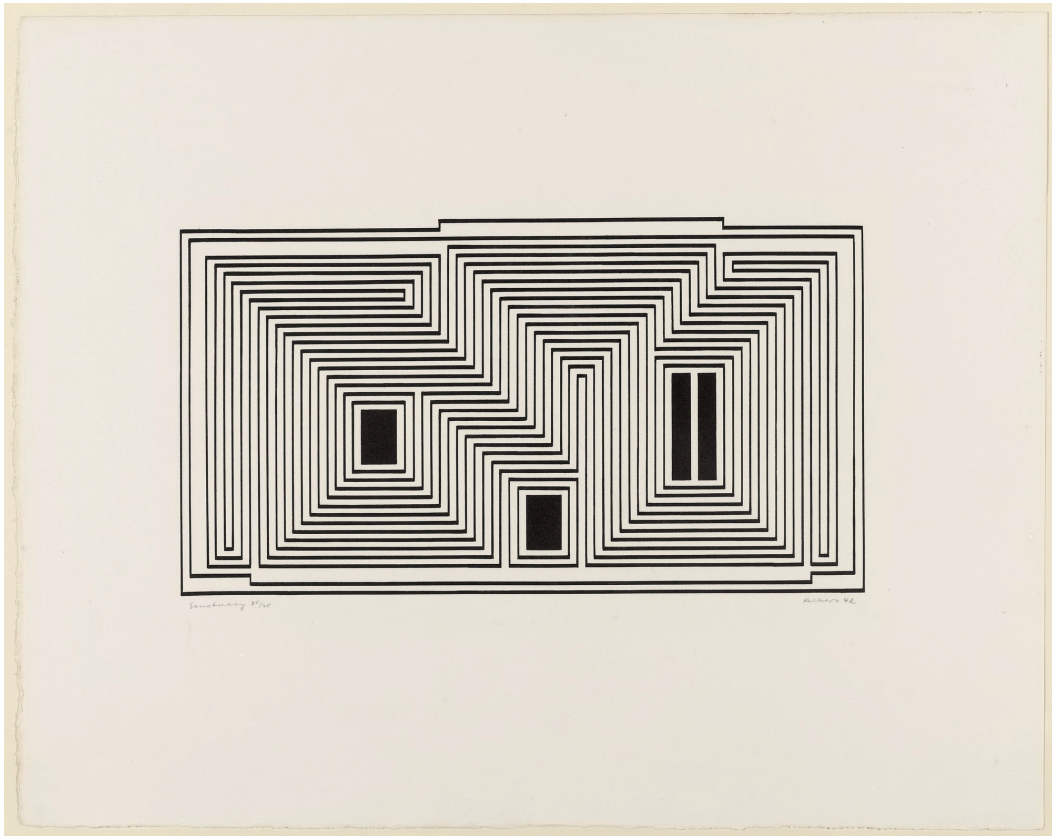


Prefatio (Preface) de la série Graphic Tectonic
1942
29.5 x 40 cm (composition irreg.) 48.2 x 59.9 cm (format)
Lithographie



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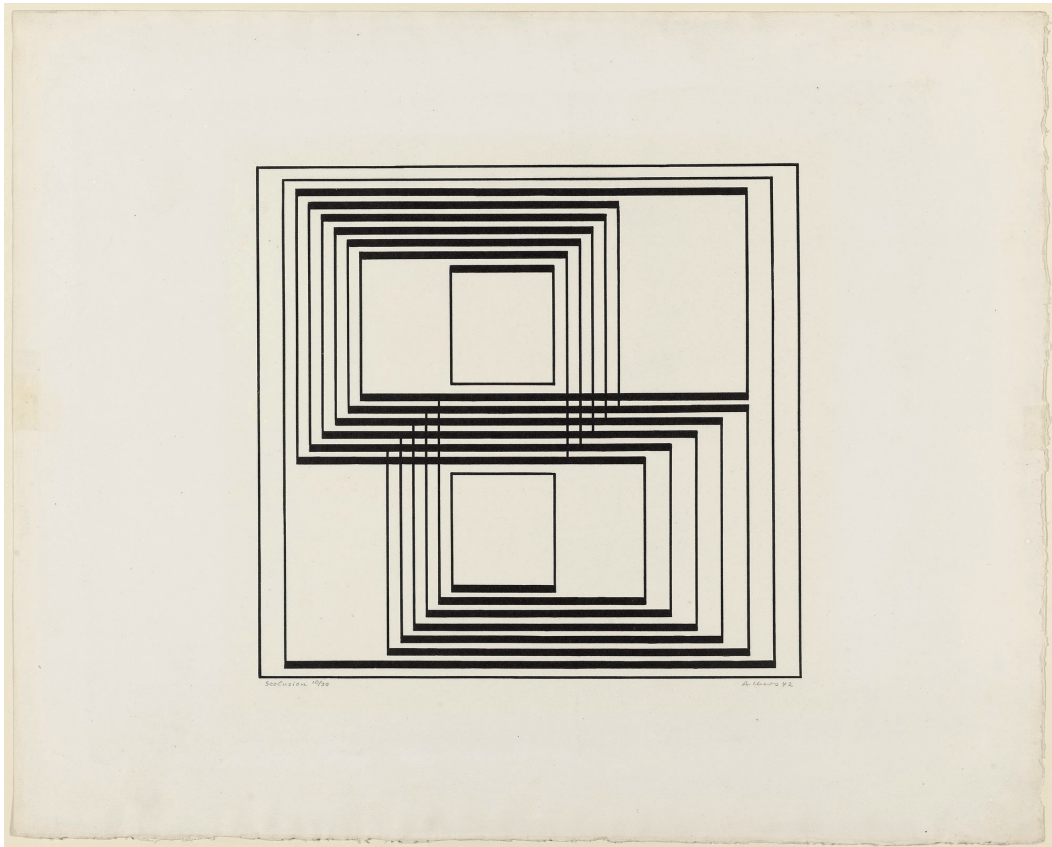


Sanctuary de la série Graphic Tectonic
1942
22 x 40.1 cm (composition irreg.) 47.9 x 60 cm (format)
Lithographie



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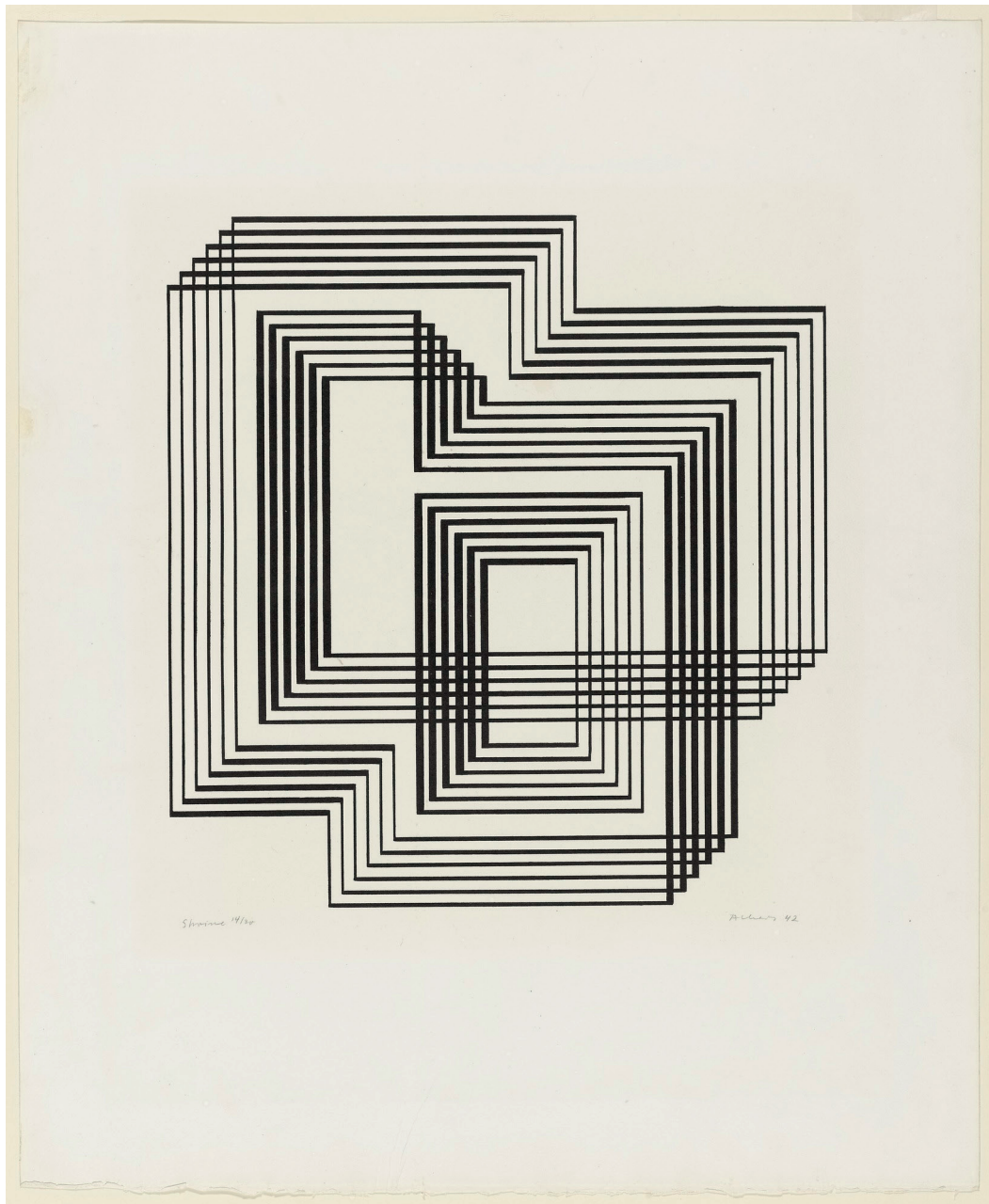


Seclusion de la série Graphic Tectonic
1942
30 x 31.7 cm (composition irreg.) 48.6 x 60.3 cm (format)
Lithographie



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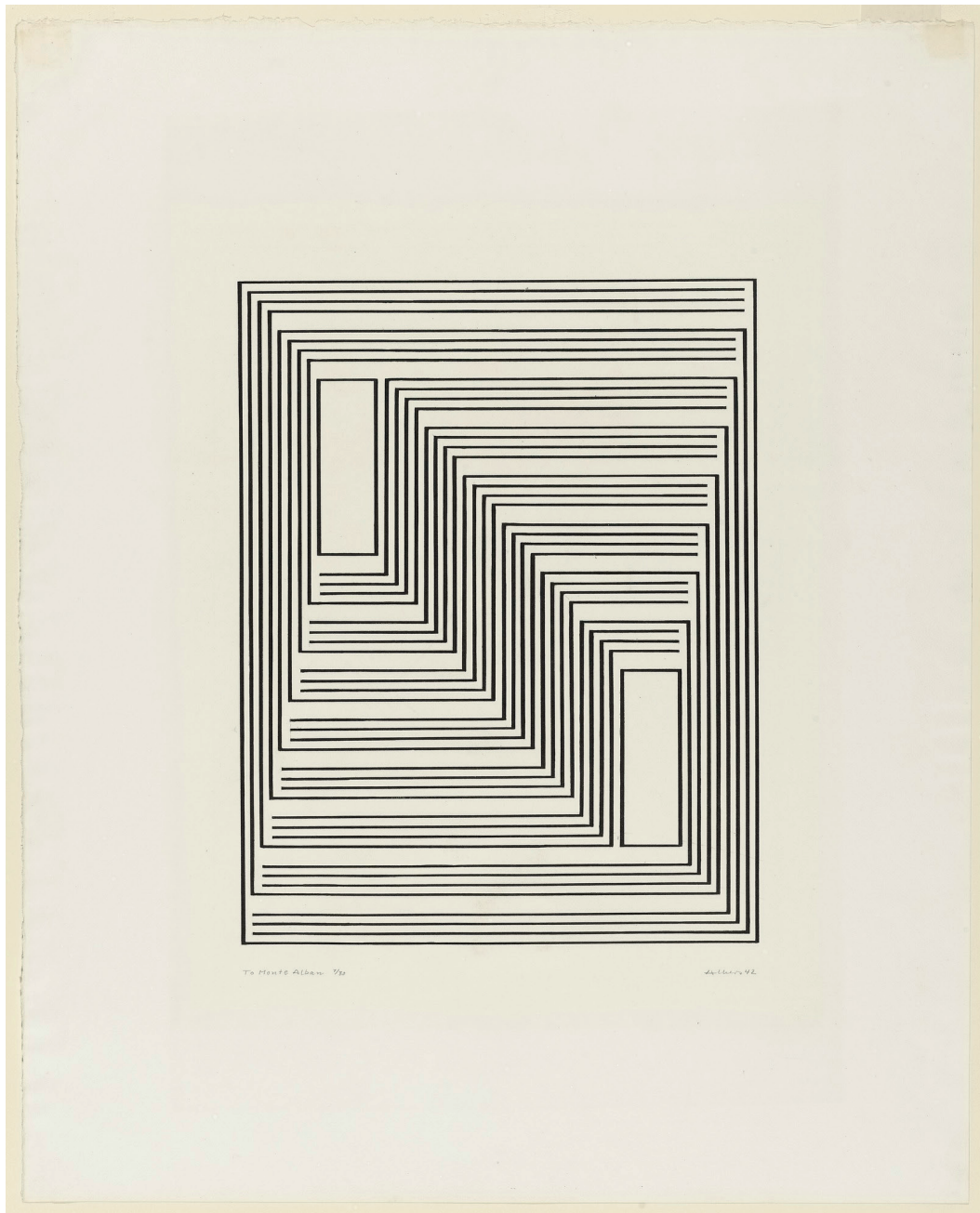


Shrine de la série Graphic Tectonic
1942
33 x 31.3 cm (composition irreg.) 55.8 x 45.8 cm (format)
Lithographie



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To Monte Alban de la série Graphic Tectonic
1942
33.8 x 26.4 cm (composition irreg.) 60 x 48.3 (format)
Lithographie

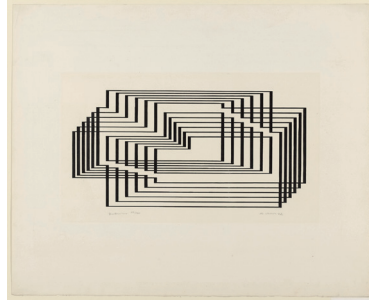


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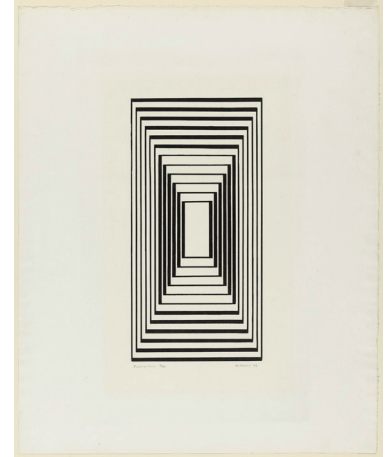
Œuvres graphiques de Joseph Albers conservées au MOMA, New-York.



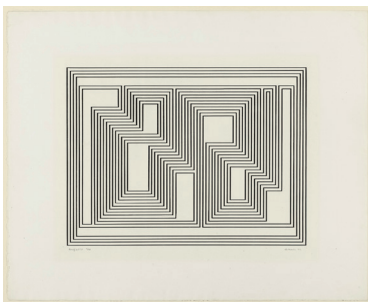
Ascension



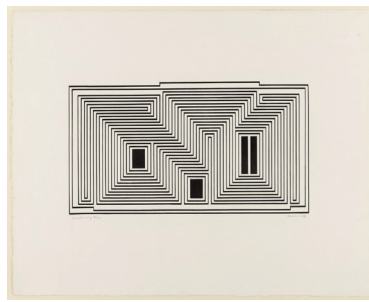
Interim



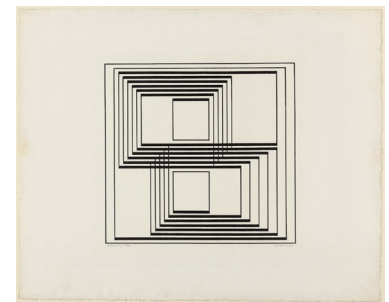
Introitus



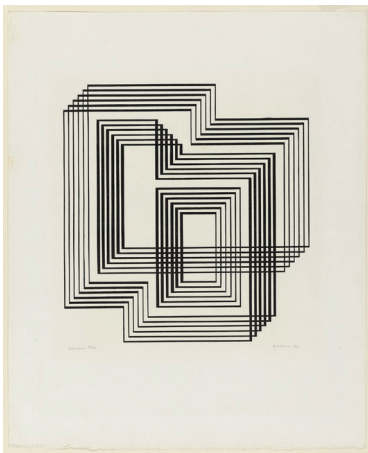
Prefacio



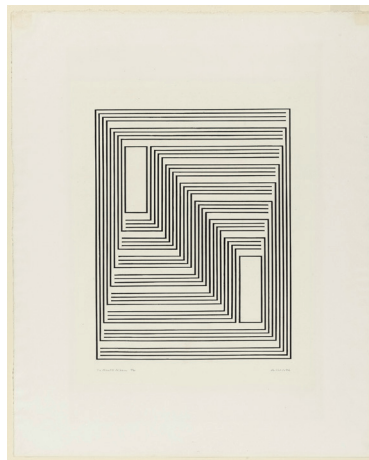
Sanctuary



Seclusion



Shrine



To Monte Alban

« Artwork description & Analysis: In 1942 Josef Albers embarked on a series of zinc plate lithographs entitled Graphic Tectonics, a title that references both the solidity of geological matter and movement. While he is best known for his color studies, much of Albers non-sculptural work prior to the 1950s was monochromatic and focused on unmodulated linear and geometric relations, spatial ambiguity, and the perception of dimension, creating «maximum effect from minimum means.» This series of works was completed while he taught at Black Mountain College as part of his continued exploration of optical illusions and arrangements of lines that generated conflict between perception (what one sees) and cognition (what one knows). Zinc Lithograph - Museum of Modern Art, New York City, New York.» In The Art Story, Modern Art Insight (Internet).