

**Press Conference 13 October 2022, 12 noon**

**Introducing the special exhibition “Josef Albers. Homage to the Square“ at the Josef Albers Museum Quadrat Bottrop, Germany**

**Presentations and words of welcome by:**

- Jochen Brunnhofer, Head of Culture, City of Bottrop
- Dr. Linda Walther, Director, Josef Albers Museum Quadrat (since October 1st, 2022)
- Dr. Heinz Liesbrock, Exhibition Curator and Director Josef Albers Museum Quadrat (until the end of September 2022)
- Dr. Jeannette Redensek, Research Curator of the Josef and Anni Albers Foundation and Josef Albers Catalogue Raisonné Director

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## Special exhibition “Josef Albers: Homage to the Square” opens at the Josef Albers Museum Quadrat Bottrop

### PRESS RELEASE

Bottrop/Westphalia, 13 October 2022

**The Josef Albers Museum Quadrat in Bottrop is embarking on a new future with the major special exhibition “Josef Albers: Homage to the Square”. This special exhibition is the first to held in the Josef Albers Gallery, the new rooms of the wing designed by Gigon/Guyer Architects.**

**Admission is free on Wednesday through Friday of opening week: 19–21 October.**

The Josef Albers Museum Quadrat Bottrop is opening its new wing to the public with a major special exhibition entitled “Josef Albers: Homage to the Square” which will run from 19 October 2022 to 26 February 2023. Featuring numerous first-rate loans from museums abroad, the exhibition honours Josef Albers, who was born in Bottrop in 1888, as one of the most important artists of the 20<sup>th</sup> century.

**Dr. Heinz Liesbrock**, curator of the exhibition and director of the Josef Albers Museum Quadrat through September 2022, and **Dr. Jeannette Redensek**, research curator of the Josef and Anni Albers Foundation and Josef Albers catalogue raisonné director, are presenting the exhibition in its new rooms today. Their presentation is preceded by welcoming addresses from **Dr. Linda Walther**, the new director of the museum as of 1 October 2022, and **Jochen Brunnhofer**, director of cultural affairs for the city of Bottrop.

A **formal ceremony** with Bottrop senior mayor **Bernd Tischler**, sponsors, partners and friends of the museum will mark the official opening of the exhibition and new wing on **18 October** at 2 pm.

**Opening day for the public** will be on Wednesday **19 October 2022. Admission is free of charge on the first three days of the exhibition** (Wed + Fri 11 am – 5 pm, Thu until 7 pm). Senor mayor Bernd Tischler and the museum team will greet visitors when the doors open at 11 am.

**The “Josef Albers: Homage to the Square” special exhibition** is dedicated to the extraordinary cycle of works that Albers (b. 1888 in Bottrop – d. 1976 in New Haven, Connecticut) began in 1950 and continued until his death. Around 100 outstanding examples are shown in eight chapters, including loans from the the Metropolitan Museum and the Whitney Museum in New York or the Kunstmuseum Bern. They are complemented by notable pieces by Giorgio Morandi, Ad Reinhardt and Donald Judd – artists whose work is closely connected with that of Josef Albers. Paul Cézanne’s *Quarry at Bibémus*, a major work from Museum Folkwang, is also on loan for the duration of the exhibition.

For **Dr. Heinz Liesbrock**, this marks the climax of his years at the Bottrop museum and a farewell before entering retirement. *“This collection of first-rate works confirms Albers as one of the great*

*painters of the 20<sup>th</sup> century. The attribute long ascribed to him as an instructor who also painted or who placed his works in the service of educational goals now recedes definitively into the background. In the superbly designed wing by Gigon/Guyer, the exhibition and new outreach facilities promise a bright future for the Josef Albers Museum Quadrat.”*

**The catalogue for the special exhibition**, which contains around 220 illustrations, highlights Albers' many sources of inspiration first in Europe and later in the Americas, and underscores the enduring influence of his art. Edited by Heinz Liesbrock, it includes essays by Gottfried Boehm, Vincent Broqua, Fritz Horstman, Rainer Jochims, Donald Judd, Heinz Liesbrock, Amy Jean Porter, Jeannette Redensek, Margit Rowell and Nicholas Fox Weber. Designed by Professor Ingo Offermanns, the catalogue will be published by Hatje Cantz on 9 November (356 pages, 220 illustrations, German/English editions, € 64). It will be available at the museum and from bookshops.

The **newly designed permanent exhibition** with works by Josef Albers can be viewed in the section of the museum that opened in 1983. Today's new wing enables this permanent collection to be shown for the first time in parallel to a special exhibition. It focuses on Albers' work at the Bauhaus, his encounter with pre-Columbian art of Mexico and the famous course of colour he developed as an instructor in the USA. The Museum Quadrat owns the world's largest collection of works by Josef Albers, with more than 300 items including around 100 paintings and an entire set of printed graphics as well as vinylite engravings, oil studies on paper, glass works and photographs.

The **new wing** of the Josef Albers Museum was designed by the acclaimed Zurich-based Gigon/Guyer architects, and created in collaboration with pbr Architects Engineers in Osnabrück. Annette Gigon and Mike Guyer's conception of a two-storey wing represents a harmonious extension to the complex in Bottrop's historical Stadtgarten park. The new structure extends this ensemble consisting of the 1913 judge's villa and Bernhard Küppers' museum buildings from the 1970s and 1980s to the northeast, providing an area of 1,400 square metres on two floors. Its eight exhibition rooms are discreet in design in order to give space and precedence to the art itself.

Information on the **education and outreach programme, including free offerings during opening week funded by RAG foundation**, is found in the press kit and on the museum website: <https://quadrat.bottrop.de/>

**Opening times** for the special and permanent exhibitions:

Tue–Sat, 11 am – 5 pm, Sundays and holidays 10 am – 5 pm, closed Mondays

On Thursday 20 October the exhibitions are open until 7 pm.

**Admission** is free on 19-21 October for opening week then starting 22 October:

Special exhibition: € 10, reduced: € 6

Permanent exhibition: free of charge

**Exhibition sponsors:** the state of North Rhine-Westphalia, NRW Art Foundation, Landschaftsverband Westfalen-Lippe Culture Foundation, Alfried Krupp von Bohlen und Halbach Foundation, Egon Bremer Foundation, Josef and Anni Albers Foundation, Josef Albers Foundation Bottrop, Sparkassen Finance Group and RAG Foundation.

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



Kunststiftung  
NRW



**The exhibition catalogue** was sponsored by the Alfried Krupp von Bohlen und Halbach Foundation



and the Josef Albers Foundation Bottrop.

**Funding for the new wing** came from the German federal government, state of North Rhine-Westphalia, RAG Foundation, RAG Corporation, Evonik Foundation, Alfried Krupp von Bohlen und Halbach Foundation, Brost Foundation, Landschaftsverband Westfalen-Lippe and Josef and Anni Albers Foundation.



Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



Alfried Krupp von Bohlen  
und Halbach-Stiftung



**The STEAG power company in Essen is paying the new wing's heating costs for 5 years.**

**Vonovia is funding the outreach programme "Josef Albers: The Artist and His Museum" for five years.**

**Download press kit and photos:**

<https://quadrat.bottrop.de/sonstiges/presse.php>

**Press contact**

commissioned by the Josef Albers Museum Quadrat Bottrop

**Hendrik von Boxberg**

+49 177 7379207

[presse@von-boxberg.de](mailto:presse@von-boxberg.de)

**Franziska Schönberner**

+49 175 1635251

[post@franziska-schoenberner.de](mailto:post@franziska-schoenberner.de)

**Waltraud Murauer-Ziebach**

[w.murauer@arthema.de](mailto:w.murauer@arthema.de)

**For questions about the architecture:**

**Gigon/Guyer Architects**

Carmenstrasse 28

CH-8044 Zürich

+41 44 2571141

[k.mencke@gigon-guyer.ch](mailto:k.mencke@gigon-guyer.ch)

**Josef Albers Museum Quadrat Bottrop**

Anni-Albers-Platz 1

46236 Bottrop

Tel.: 02041/372030

Fax: 02041/3720344

E-Mail: [quadrat@bottrop.de](mailto:quadrat@bottrop.de)

<https://quadrat.bottrop.de/>

## Press Information

### About the special exhibition *Josef Albers: Homage to the Square*

#### Foreword by Dr. Heinz Liesbrock

This exhibition on the history of *Homage to the Square*, the large series of paintings by Josef Albers that is unfailingly associated with his name in the history of twentieth-century art, also marks the opening of the new extension to the Museumszentrum Quadrat in Bottrop. When the center was established in 1976, it comprised collections on natural history and local history and the so-called Modern Gallery, which showed exhibitions of contemporary art. Seven years later, it acquired an annex that was home to a donation made shortly before by Anni Albers from the estate of her husband, who died in 1976. When the Josef Albers Museum opened on June 25, 1983, students and friends of the Alberses came to Bottrop from Europe and the USA, and the international art world gathered here. Guests included German Chancellor Helmut Kohl and US Vice President George H.W. Bush, both of whom honored Albers as one of the great mediators between German and American culture. At that ceremony, Anni Albers made a public statement of only a single sentence, which addressed the theme of transatlantic connections and cast it on a fundamental level. In its conciseness, this utterance was also typical of her character: "Since I was married to Josef for over fifty years, it is perhaps not presumptuous for me to speak here today on his behalf and give thanks that he was able to find two homes in a world where endless millions are homeless; one here where we are now, the second in America; he loved them both."<sup>1</sup>

That day was probably the most significant in the history of the city of Bottrop; at the same time, with the opening of the Josef Albers Museum, Bottrop found a place on the map of internationally important locations for art. An extended journey preceded reaching that point. For a long time, Bottrop, the "small" city in the northern Ruhr region, had been entirely shaped by the coal industry. Pit mines and coking plants defined its image. At the same time, the town was never prosperous, as the companies operating here were based in the surrounding larger towns and their profits were Preface taxed there. Thus, Bottrop, whose population included only a sparse middle class, lacked a patronage tradition for supporting cultural activities. As a result, the town did not have a theater, a concert hall, or a museum. This situation only began to change in the sixties when a small group of politicians, government officials, and residents began to think about how to alter the town's self-understanding and reputation. In fact, they wanted to transform its image as a crude, working-class town built entirely on coal and whose legacy consisted of soot and smoke. A viable cultural perspective was to help improve Bottrop's public character.

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<sup>1</sup> Anni Albers, speech manuscript, June 25, 1983, Archive of the Josef and Anni Albers Foundation, Bethany, Connecticut

At that moment, people remembered Josef Albers, the son of a local craftsman, who had left Bottrop in 1920 to achieve success as an artist and teacher at the Bauhaus, and who had since become a figure of world renown after emigrating to the USA. They first cautiously contacted the famous professor in America to win him over for a project in his hometown. The idea of a museum for Albers's art appeared somewhere on the horizon as if "out of nowhere." The exchange slowly became more concrete. In 1970, Albers was awarded honorary citizenship, and he donated a number of beautiful paintings to the city. Finally, in 1975, the year before his death, he himself expressed the certainty that his hometown would establish a museum for his art on the most beautiful site available, the Stadtgarten<sup>2</sup>. But it took another eight years for the Josef Albers Museum to open. Even though Anni Albers did not have any deep personal connection to Bottrop, she felt obliged to her late husband's wish to establish a building for his art here. In 1980 she handed over a generous donation of works, and in return the town of Bottrop undertook erecting a building for this museum.

Since then, the collection of works by Albers, which has been substantially expanded in several steps over the decades after the original donation, has determined the artistic identity of the museum. Today the Josef Albers Museum houses the richest collection of his art in the world, with more than one hundred paintings and a complete collection of his prints. In addition, the museum possesses glass works, photographic montages, and studies on paper, which allow the diversity of Albers's artistic activity to become comprehensible.

Since its opening, the museum has presented a variety of aspects of Albers's art through a series of special exhibitions. These exhibitions have also often examined the reception of his work. In particular, over the past two decades, the exhibition series *Albers in Context* has used ambitious dialogic projects to depict Albers's impact on the generation of American Minimal and Conceptual artists. Agnes Martin, Sol LeWitt, Donald Judd, and Ad Reinhardt are representative of this influence. The sensual richness of these exhibitions has remained powerful in memory, and they also led to a considerable gain in knowledge – knowledge that had yet to be codified in art history. Through these exhibitions, the central influence of Albers's art in the USA has gradually become clear.

Even though the aesthetic spectrum of the museum's exhibitions on international painting, photography, and sculpture has gone far beyond the art of Albers and its reception, the museum's program has always been oriented toward his art as an informal point of reference. Albers himself did not understand the abstract formal language of his own work as a dogma that all art had to conform to. Regardless of whether it was representational or abstract, for him, art was above all about a density of artistic expression, which essentially included a "world-ladenness" (*Welthaftigkeit*): art required an existential expressiveness to qualify as art; it was never merely a formal appearance. In his view, such a dimension could also become manifest in positions that did not really suit his own artistic preferences. This explains, for example, the fact that he invited the still unknown Willem de Kooning, one of the early protagonists of Abstract Expressionism, to Black Mountain College in the forties, and later the young Ad Reinhardt, who was still influenced by Surrealism, to Yale University. Albers was distanced from both of those movements, but he was convinced by the personal accomplishments of the two artists. And in his classes, Albers has been said to have made positive comments on the work of such artists as Walker Evans, Edward Hopper, and Giorgio Morandi, who are usually considered realists, and to have discussed the formal structure of their paintings with his students.<sup>3</sup> For the work of the Albers Museum, this postulate of an unmistakable artistic "stature" has been a central

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<sup>2</sup> Josef Albers to Gottfried Boehm, June 2, 1975, Archive of the Josef and Anni Albers Foundation, Bethany, Connecticut.

<sup>3</sup> Conversation between the author and the painter William Bailey, a student of Albers at Yale University, in New Haven, Connecticut, on April 12, 2009.

programmatic maxim. Even when younger artists who were not yet widely established have been presented here, they have had to be measured, *mutatis mutandis*, against the standard of Albers's art.

In this respect, the exhibition announced here on the history of *Homage to the Square* is also of outstanding artistic and scholarly quality. It is exquisite in its selection of objects, which come from numerous public and private collections in the USA and Europe. At the same time, it explores an art-historical problem that has received little attention and so makes an important contribution to art-historical research – not only on Albers but also on art in the second half of the twentieth century as a whole. Above all, it addresses the question of how we can describe the prehistory of *Homage to the Square*, which remains a mystery. What actually is its origin? The first square painting has been perceived as arising suddenly and seemingly spontaneously in the summer of 1950. Our exhibition now presents the journey up to that point, namely, the individual steps in the development of Albers's work and their aesthetic implications. In addition, we illuminate how the artistic questions conveyed by the series *Homage to the Square* developed over the course of twenty-five years. It was not a monolithic group of paintings merely linked by a square formal pattern. The actual guiding mode of this art was the transformation of Albers's perception of color during that period. The exhibition is thus simultaneously concerned both with providing a differentiated perception of individual works and with illuminating a specific artistic quality. For in this collection of first-class paintings, Albers appears as one of the great painters of twentieth-century art. His longstanding reputation as a teacher who paints and who illustrates a pedagogical program with his works finally recedes into the background.

In its specific claim to quality, the exhibition also sets the standard for the program of the new extension building and its architecture. In the future, the museum's temporary exhibitions will take place on the upper floor of this building. It is called the Josef Albers Gallery so as to underline the central importance of Albers's art and life for the museum. The lower part of the building provides spaces for art education, offices, workshops, and an art depot. The Josef Albers Museum has intensively prepared the building project over many years. In particular, it was necessary to convince the City of Bottrop, which finances the institution, of the necessity of expanding its premises. For conservational reasons, it would no longer have been possible to mount temporary exhibitions of the previous quality without this new annex. As a consequence, the museum would have increasingly lost its artistic standing in the coming years.

Only once complete external funding for the construction project had been secured did the political authorities in Bottrop give the go-ahead for the new building. On this occasion of the handover, our thanks therefore go first and foremost to the private and public sponsors who committed themselves to this project. In particular, we would like to gratefully remember the late Dr. Werner Müller, who, as chairman of the board of the RAG-Stiftung, quickly raised a considerable amount of money from private sources. This was a decisive catalyst. Without his support, which was based on an understanding of Albers's artistic significance and of the importance of the museum in Bottrop, we would probably not be celebrating the opening of the building today.

From the very beginning, the public appreciation of the Museumszentrum Quadrat has also been based on its charming location in the Stadtpark near the center of town and on the quality of its architecture. The building, designed in the seventies by Bernhard Küppers, the director of the Bottrop Department of Construction, was also highly acclaimed by experts at the time. It has since become an important point of reference that has defined the public image of the city. Inspired by the international style, especially by Mies van der Rohe's Neue Nationalgalerie in Berlin, the building successfully creates a lively exchange between its interior and nature outside through its spatial program and large glass façades. Particularly noteworthy is how the gesture of this architecture is just as trenchant as it



is modest. Küppers expressly wanted the building to be restrained and concentrated so that the art could take precedence. It alone should appear radiantly here. This servile posture, which dispenses with all superficial effects and develops the core themes of a museum building, has not been a matter of course in contemporary architecture for some time.

Plans were for the extension building to follow this posture explicitly. In particular, the exhibition floor was to offer firmly defined and wellproportioned rooms with a good amount of daylight. In other words, it had to follow maxims that have applied to museums since time immemorial to provide the best possible conditions for presenting art, especially painting. Based on these premises, an architectural competition was held, and the Zurich firm Gigon /Guyer emerged as the winner. The firm and the lead architect, Annette Gigon, accomplished the task in an impressive manner. In its concentration on the art, the Josef Albers Gallery offers outstanding presentation possibilities that do not tolerate any distractions while revealing a high standard of formal composition. The gallery provides viewers with a sense of security that at the same time stimulates a special alertness. The rooms foster the calm and attentiveness that underlie every encounter with art. With the opening of the extension as an excellent setting for presenting art and for art education, the Josef Albers Museum Quadrat can now indeed look to the future with optimism. It has laid a viable foundation for many successful exhibitions to come.

*Heinz Liesbrock*

## Press Information

### The catalogue for the special exhibition at the Josef Albers Museum Quadrat Bottrop „Josef Albers: Homage to the Square 1950 bis 1976

Towards a History of Twentieth Century Art”

Josef Albers' groundbreaking series *Homage to the Square* comprises roughly two thousand oil paintings. His continuous reflections and refinements for more than 25 years inspired numerous young minimal and conceptual artists in their search for a reduced formal language. This outstanding catalogue explores the secret of Albers' subtle aesthetic and unearths its preconditions: What is the significance of the square? How does his impression of color and its use as a material change during this period?

Featuring studies on paper, archival materials, as well as essays by internationally leading Albers experts, Margit Rowell and Donal Judd, this richly illustrated publication sheds light on the various inspirations that influenced Albers early on in Europe and later in America, and illustrates the lasting impact of his art and thinking.

**Edited by** Heinz Liesbrock

**Texts by** Gottfried Boehm, Vincent Broqua, Fritz Horstman, Rainer Jochims, Donald Judd, Heinz Liesbrock, Amy Jean Porter, Jeannette Redensek, Margit Rowell, Nicholas Fox Weber

**Graphic design by** Ingo Offermanns

German and english

356 pages, 220 illustrations

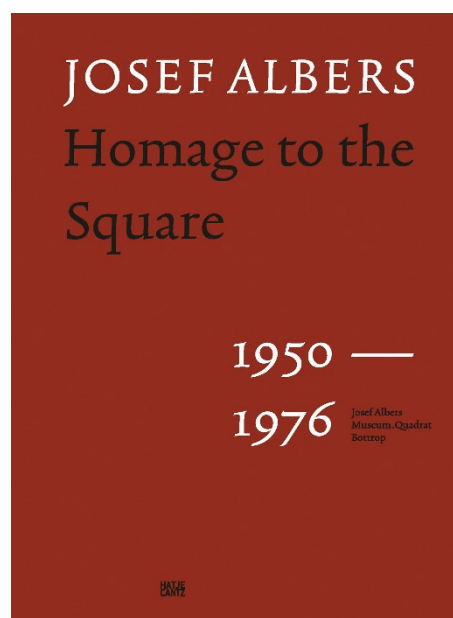
Hardcover

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Price: 64 Euro

Available from 9 November 2022



## Press Information

### Facts & Figures about the special exhibition

<b>Exhibition Title and Dates</b>	„Josef Albers: Homage to the Square“ 19 October 2022 – 26 February 2023
<b>Location + Directions / Contact</b>	Josef Albers Museum Quadrat Bottrop Anni-Albers-Platz 1, 46236 Bottrop, Germany Phone: +49 (0)2041/372030 <a href="mailto:quadrat@bottrop.de">quadrat@bottrop.de</a> <a href="http://www.quadrat.bottrop.de">www.quadrat.bottrop.de</a> Directions: <a href="http://www.quadrat.bottrop.de/sonstiges/kontakt.php">www.quadrat.bottrop.de/sonstiges/kontakt.php</a>
<b>Opening Hours</b>	Tue–Sat 11 a.m.–5 p.m., Sundays and on public holidays 10 a.m.–5 p.m., Closed on December 24, 25, 31 and January 1  Special Opening time: Thu, October 20, 2022, 11 a.m. till 7 p.m.
<b>Admission</b>	Free admission on the first three days of the opening week (Wed–Fri, 19–21 October 2022) From 22.10.2022: Special exhibition: 10 Euro, reduced: 6 Euro Permanent exhibition: free
<b>Guided Tours</b>	Public tours always on Sundays 3–4 p.m. (participation fee 2€ plus entrance fee). Guided tours can be booked under: Tel: +49 (0)2041/372030 or Email <a href="mailto:kunstvermittlung.quadrat@bottrop.de">kunstvermittlung.quadrat@bottrop.de</a> . Further information on the <a href="#">museum website</a> .
<b>Outreach / Education</b>	All events on offer on the museum's website. Free guides tours, workshops etc. during the opening week.  The education programme "Josef Albers. The Painter and His Museum" is sponsored by Vonovia for five years.
<b>Exhibition</b>	120 paintings and other works on paper (archives, documents, studies), 8 exhibition chapters in 8 rooms on 700 sqm in the new Josef-Albers-Gallery.

## **Catalogue**

„Josef Albers: Homage to the Square 1950 bis 1976. Towards a History of Twentieth Century Art“ Edited by: Heinz Liesbrock. With texts by: Gottfried Boehm, Vincent Broqua, Fritz Horstman, Rainer Jochims, Donald Judd, Heinz Liesbrock, Amy Jean Porter, Jeannette Redensek, Margit Rowell, Nicholas Fox Weber. Graphic Design: Ingo Offermanns. German/English, 356 pages, 220 illustrations. 978-3-7757-5416-3 (English edition), Price: 64 euros, Available from 9 November 2022.

The exhibition catalogue was sponsored by the Alfried Krupp von Bohlen und Halbach foundation and the Josef Albers Foundation Bottrop

## **Director/Curators**

Dr. Heinz Liesbrock (director of the museum until the end of September 2022), in collaboration with Dr. Ulrike Growe.

## **Director**

Dr. Linda Walther (since October 1st, 2022).

## **Lenders**

Metropolitan Museum, Whitney Museum, New York (US); Kunstmuseum Bern (CH); Museum Folkwang, Essen, LWL-Museum für Kunst und Kultur, Münster (Germany)

## **Supporters Exhibition**

The state of North-Rhine Westphalia, North-Rhine Westphalia art foundation, Landschaftsverband Westfalen-Lippe culture foundation, Alfried Krupp von Bohlen und Halbach Foundation, Egon Bremer Foundation, the Josef and Anni Albers Foundation, the Josef Albers Stiftung Bottrop, the Sparkassen finance group and the RAG Foundation.

## **Supporters New wing**

Funding for the new wing has come from the German federal government, state of North-Rhine Westphalia, RAG Foundation, RAG corporation, Evonik Foundation, Alfried Krupp von Bohlen und Halbach Foundation, Brost Foundation, Landschaftsverband Westfalen-Lippe and Josef and Anni Albers Foundation

STEAG, Essen, will cover the heating costs of the extension building for the first 5 years.

## **Press Contact**

Hendrik von Boxberg  
[presse@von-boxberg.de](mailto:presse@von-boxberg.de);

Franziska Schönberner  
[post@franziska-schoenberner.de](mailto:post@franziska-schoenberner.de);

Waltraud Murauer-Ziebach  
[w.murauer@arthema.de](mailto:w.murauer@arthema.de)

ARGE Josef Albers Museum Quadrat  
GIGON/GUYER / pbr

### **Extension Josef Albers Museum Quadrat, Bottrop “Josef-Albers-Galerie”**

A two-story wing has been added to the “Josef Albers Museum Quadrat”, situated in Bottrop’s historical park Stadtgarten. It accommodates temporary exhibitions and additional space for museum education, art storage and the workshop.

The new structure is situated to the northeast of the judge’s villa from 1913 and the museum buildings by Bernhard Küppers from the 1970s and ‘80s, which form the existing ensemble. The shape, materials and colours of the extension were chosen so that the different construction periods and their respective architectures remain legible but nonetheless form a new harmonic whole. The added volume has a rectangular footprint like the historical villa and is offset from the adjacent wing in such a way as to preserve the trees and the views to the north-east from the existing rooms. The pond, which was created after the last construction phase in the 1980s, has been moved a few metres closer to the access road, thus enhancing its presence.

Contrasting with Küppers’s steel and glass pavilions, the new extension appears as a compact structure with only a few deliberately placed openings, while its materials and colours refer to the older buildings. A cladding of powder-coated metal panels envelops the volume and forms a brim around the sawtooth rooflights. Along the outermost rooflight, the cladding tilts forward and generates a light funnel. In a similar fashion, the north-western facade partly unfolds to create a protected outdoor delivery area.

The ground floor on the Stadtgarten level contains the workshop, the art depot, an office and the library as well as the two educational rooms. The latter are accessed via the exhibition level and are oriented towards the pond.

Museum visitors enter the new tract via a connecting bridge from which a window affords a view of the park. The trapezoidal plan of the bridge makes it seem longer upon arrival and shorter on the way back.

The path through the eight exhibition rooms of varying dimensions is partly meandering and partly straight. Four large windows, one on each side of the building, enable visitors to enjoy vistas of the park, and passers-by to look into the museum. The works of art are largely illuminated from above by the sawtooth rooflights. The spatial proportions, the door and window openings, as well as the surface materials are selected to foster the perception of the art. Art takes priority: it has not simply been given more room in the extension; it has also been given “breathing space”.

## Press information

### Newly designed permanent exhibition at the Josef Albers Museum Quadrat

The Museum Quadrat owns the world's largest collection of works by Josef Albers, with more than 300 items including 100 paintings and an entire set of printed graphics along with vinylite engravings, drawings, oil studies on paper, glass works and photographs.

Special exhibitions in the future will be held in a new wing opening in October 2022. The museum's remarkable Albers collection can therefore now be shown permanently and for the first time in parallel to special exhibitions in the wing built for it in 1983. A new presentation of the permanent collection will open together with the special exhibition "Josef Albers: Homage to the Square" on 19 October 2022.

#### ***"Color is the most relative medium in art." Josef Albers***

The permanent exhibition starts with paintings on paper, studies in form and colour, and early examples from *Homage to the Square* – the series of around 2,000 works inextricably linked with the name of Josef Albers.

Albers studied the artistic dimensions of colour, and his *Homage to the Square* is a celebration thereof. Lines, colour, surface and space engage with each other, challenge perception and expand the limits of visual apprehension. The six paintings in the *Homage to the Square* series that Albers donated in 1970 to his home city of Bottrop are displayed in the large sky-lit hall. The works he selected for this gift cover a 10-year period of creation and all have the same 60 x 60 cm format. His selection represents the *Homage to the Square* series in its entirety.

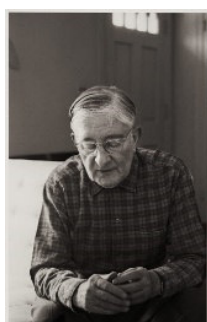
The permanent exhibition then delves into Albers' earlier representational works and glass art, his period at the Bauhaus, main focuses during his years in the USA and formative encounters with the art of Latin America. There, in the mid-1930s, he found the "promised land of abstraction" in pre-Columbian ruins. Josef Albers and his wife, the artist Anni Albers, began collecting pre-Columbian sculptures and textiles from the Andes region. The final section of the exhibition shows a small number of these sculptures.

The couple's travels in Latin America also rekindled a desire in Josef Albers to paint. The exhibition features key works such as *Janus* from 1936 with its apparently overlapping coloured planes of grey, black and white. Albers returned to these colours in his first painting for the *Homage to the Square* series in 1950. His treatment of delicate, light-toned colour is evident in works such as *Open Air* (1936) and *Oscillating* (1940). In 1947 he began developing the *Adobe* type of image inspired directly by Mexican architecture. Works in this series are also represented in the Bottrop collection and shown in the newly designed permanent exhibition.

**Opening of the new wing of the Josef Albers Museum Quadrat Bottrop**  
19 October 2022

**Special exhibition „Josef Albers. Homage to the Square“**  
19 October 2022 till 26 February 2023

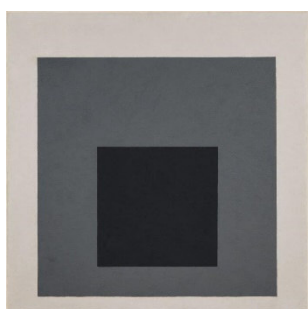
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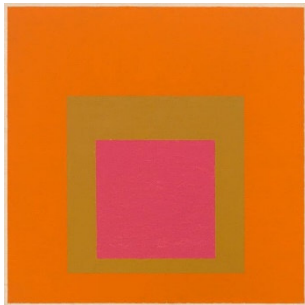
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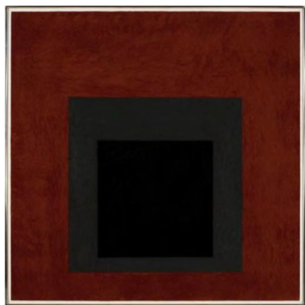
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The above press photos, other exhibition views and architectural photographs, can be found at: <https://quadrat.bottrop.de/sonstiges/presse.php>

**Press Contact**

on behalf of the Josef Albers Museum Quadrat Bottrop

**Hendrik von Boxberg**

+49 177 7379207

[presse@von-boxberg.de](mailto:presse@von-boxberg.de)

**Franziska Schönberner**

+49 175 1635251

[post@franziska-schoenberner.de](mailto:post@franziska-schoenberner.de)

**Waltraud Murauder-Ziebach**

[w.murauder@arthema.de](mailto:w.murauder@arthema.de)

**Josef Albers Museum Quadrat Bottrop**

Anni-Albers-Platz 1

46236 Bottrop

Tel.: 02041/372030

Fax: 02041/3720344

E-Mail: [quadrat@bottrop.de](mailto:quadrat@bottrop.de)

<https://quadrat.bottrop.de/>