In 2016, filmmaker Anoka Faruqee sat down with Albers' former students and colleagues to collect reflections about the artist's time as a professor and department head at Yale in the 1950s. In-person interviews are enhanced with archival footage of Albers teaching in the classroom. Taped in conjunction an exhibition at the Yale School of Art, pairing Albers' work with that of current students.

Yale University Art Gallery played host to a 2017 conversation between collectors and professors about the continued importance of Josef and Anni Albers, in conjunction with the exhibition Small-Great Objects: Anni and Josef Albers in the Americas.

The Guardian traced Josef and Anni’s teaching careers from the Bauhaus to Black Mountain College, in honor of Anni’s first retrospective at the Tate Modern in 2018.

David Zwirner Gallery’s 2019 exhibition Sonic Albers celebrated the artist’s interest in “music, musical imagery, and sonic phenomena,” an underrepresented facet of Albers’ oeuvre, which he explored through painting, glass work, and drawing.

In January 2020, the Pannell Art Gallery at Sweet Briar College in Virginia debuted an interactive exhibition of silkscreens exploring Albers’ relationship to color, epitomized by his 1963 publication Interaction of Color. In the introduction, Albers mused, “In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art.”
Josef Albers (German, 1888-1997)

**Homage to the Square “Fall Fragrance,”** 1964
Oil on Masonite

Private Collection; L2020:37.1

Josef Albers was a pivotal figure of modern art – first as a student and then as a professor of the Bauhaus school in Weimer, Germany before it closed in 1933 under duress from the Nazi party. After fleeing Germany, Albers extended the philosophy of the Bauhaus during his tenure at the prestigious Black Mountain College in North Carolina before ultimately joining the faculty of Yale University. At each post, in his pedagogy and in his own work, he explored the conceptual possibilities of pure form, line, and color. His most influential work was in color theory, exemplified by his 1963 treatise, *Interaction of Color,* and in his signature series, *Homage to the Square,* which he began in 1950 and continued until his death. As *Homage to the Square “Fall Fragrance”* demonstrates, the series explored simple compositions of concentric squares that Albers envisioned as “climates” of color that express emotion and character without external reference. Each variation explores the interaction between a rhythm of chromatic values intended to exercise the viewer’s muscles of observation and perception. Whimsical subtitles like “Fall Fragrance,” “Beaming,” “Departing in Yellow,” and “Spring Starting” add personality to each composition.

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