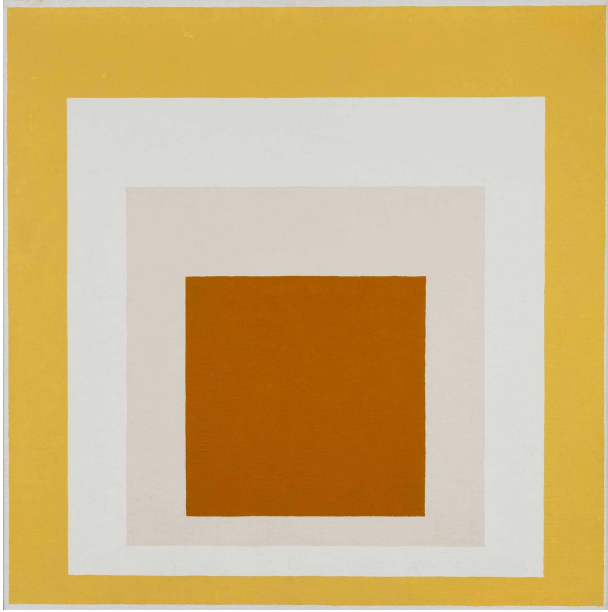


# Basic Detail Report

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**Title**

Homage to the Square: White Setting

**Artist**

Josef Albers

**Date**

1959

**Dimensions**

Painting: 36 1/2 × 36 1/2 × 1 1/4 in. (92.7 × 92.7 × 3.2 cm)

**Medium**

Oil on masonite

**Classifications**

Paintings

**Credit Line**

Gift of the Woodward Foundation in memory of Sarah R. Woodward, wife of Stanley Woodward

**Object number**

1985.134

**Exhibition History**

Toledo Museum of Art, *Everything is Rhythm: Mid-Century Art & Music*, April 6, 2019-February 23, 2020.

**Collections**

Paintings

**Label Text**

Deceptively simple, Josef Albers' *Homage to the Square: White Setting* is one of a series of hundreds of paintings of superimposed squares that the pioneer color abstractionist made from 1950 until his death in 1976. Albers wrote of the paintings in 1965, "They all are of different palettes, and, therefore, so to speak, of different climates. Choice of the colors used, as well as their order, is aimed at an interaction—  
influencing and changing each other forth and back." To aid in achieving the purist sense of the colors, Albers applied the paint directly from the tube, spreading it thinly on the canvas with a palette knife. Each color in his *Homage* paintings was chosen for the way it acts upon the other colors in the painting. The paintings exploit the inherent subjectivity of color: Albers, in his book *Interaction of Color* (1963), explained how our experience of color can change based on its hue (saturation), its placement in relationship to other colors, light, dimension—even our personality.

**Not On View**