

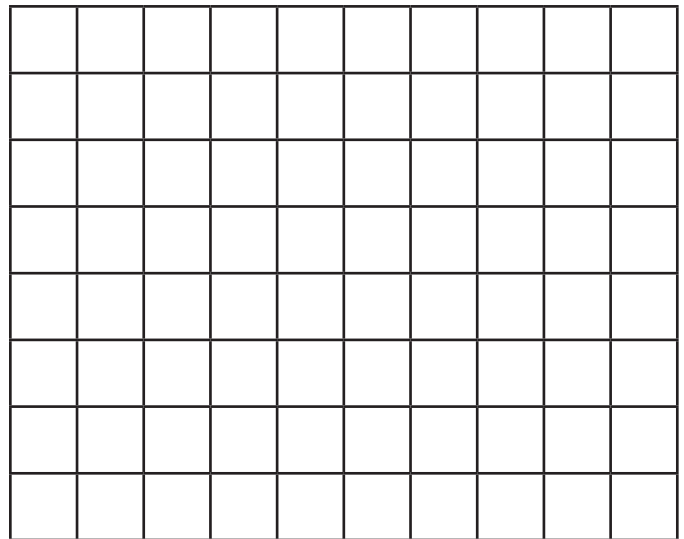
# Activity Two: *Bowers*

Name: \_\_\_\_\_

1. Look carefully at the artwork being projected. Write three words that describe what you see in Josef Albers' artwork.

\_\_\_\_\_

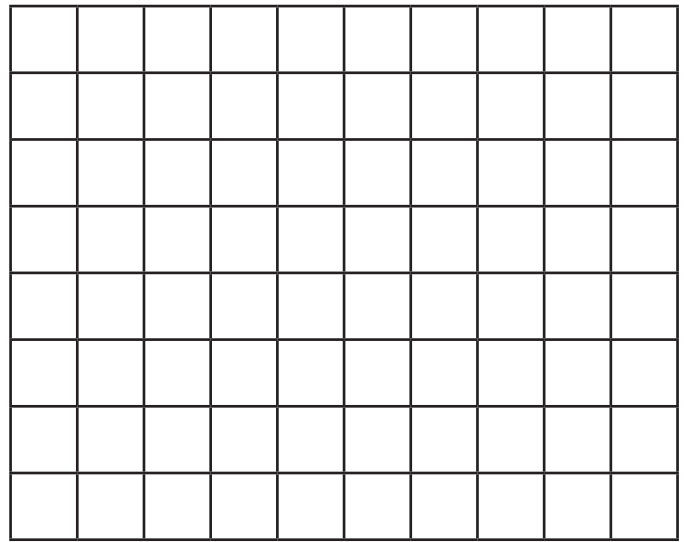
2. Using a pencil, copy what you see in the artwork detail below onto the blank grid. Use your pencil to shade the grey and black sections.



Detail, Josef Albers, *Formulation: Articulation, Folio II, Folder 11, 1972*, 15 x 20 in., Serigraph on Paper, © 2004 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York, Gift of Josef and Anni Albers Foundation, Collection of Asheville Art Museum

Can you identify which segment of the artwork being projected is detailed above?

3. You have studied and drawn the detail once. This time, draw the detail again but reverse the black and white space.



Detail, Josef Albers, *Formulation: Articulation, Folio II, Folder 11*, 1972, 15 x 20 in., Serigraph on Paper, © 2004 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York, Gift of Josef and Anni Albers Foundation, Collection of Asheville Art Museum

Use the detail of Josef Albers' artwork to answer the questions below.

4. How many squares across did Albers use in this detail? \_\_\_\_\_
5. How many squares down did Albers use in this detail? \_\_\_\_\_
6. How many square units are there all together? \_\_\_\_\_
7. What fraction of the squares are White? \_\_\_\_\_ Black? \_\_\_\_\_ Grey? \_\_\_\_\_
8. How did you figure out the fraction? \_\_\_\_\_

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# Activity Three:

## *Optical Illusions*

Name: \_\_\_\_\_

Look carefully at the artwork being projected by Josef Albers. Albers called these images a “multiplex.”

1. Could this “multiplex” exist in three-dimensional space? Why or why not? \_\_\_\_\_  
\_\_\_\_\_
2. Close one eye and hold one hand up in the air to cover the bottom half of the “multiplex.” How does this image change? \_\_\_\_\_  
\_\_\_\_\_
3. Use the space below to sketch the top half of the “multiplex” figure. When you finish your drawing, use a colored pencil to shade the planes that you think are facing you.