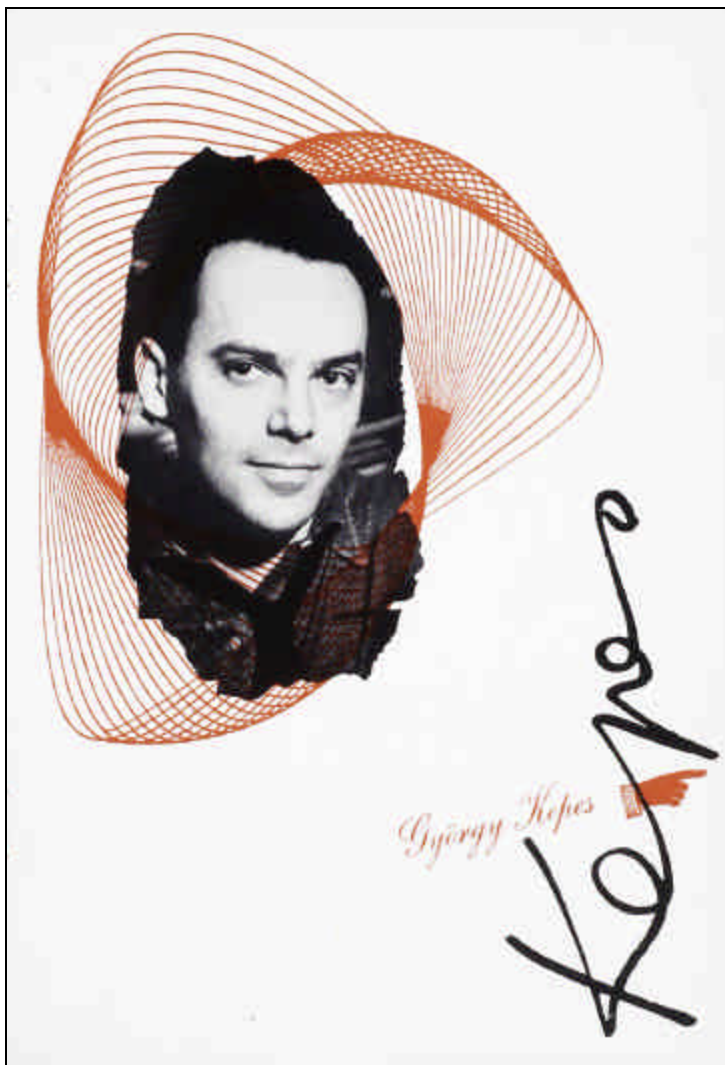


THE GYORGY KEPES ARCHIVE



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Gyorgy Kepes (1906-2001), designer, photographer, painter, educator, writer, and aesthetic theorist, devoted his life to exploring the continuities of art and science.

Coming of age in Budapest in the circle of Lajos Kassák, Kepes was drawn early to photomontage and film, and left Hungary in 1930 to work with Moholy-Nagy, first in Berlin and then in London. When, in 1937, Moholy was invited to establish the New Bauhaus—later the Institute of Design—in Chicago, Kepes went with him as head of its department of light and color. In 1946, Kepes moved to MIT, where, over the following decades, he combined a distinguished academic career as professor of visual design with a protean life as an artist. In 1967 he founded the renowned Center for Advanced Visual Studies, dedicated to creative collaboration between artists and scientists, of which he served as director until 1972.

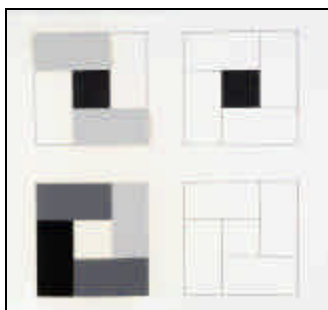


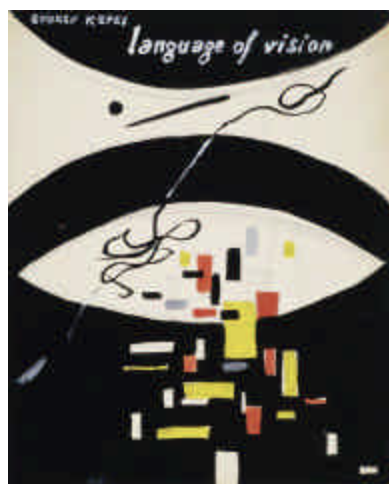


This archive—thousands of pages, and thousands of images—is the record of an immensely productive life. It includes crates of notes and manuscripts for his influential books—many of them lavishly illustrated with original drawings and diagrams; typescripts of lectures; memoranda; correspondence; diaries, and agendas; heavily annotated sketchbooks, crammed with compositions for paintings and stained glass; photographs of all kinds, including original prints by Kepes and other noted photographers, as well as pictures acquired for publication purposes, copy prints, and large-scale photographic panels from his exhibitions; negatives; slides; and incidental examples of his own drawings, watercolors, and other works of art. There are substantial files for his books, “The Language of Vision” (1944), “The New Landscape in Art and Science” (1956), and the seven-volume “Vision and Value Series” (1965-1972). And there is extensive material for his unfinished project, “The Light Book,” which absorbed him for nearly the whole of his working life, beginning with notes and sketches from 1937, partly in Hungarian, partly in English.

Additional special features of interest in the archive include original gouache designs by Kepes for the cover of “The Language of Vision,” early correspondence with his publishers, the guestbook of the Kepes summer house in Wellfleet, and letters from Laszlo Moholy-Nagy, Walter Gropius, Richard Neutra, Fernand Léger, Piet Mondrian, Josef Albers, Mark Rothko, John Cage, Hilla Rebay, Edward Weston, Buckminster Fuller, Norbert Wiener, I.A. Richards, and Rudolf Arnheim, among others.

Further details and price on request.







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