



DelAzulMedrano

Ives Klein Blue

International Klein Blue

Klein's discovery of the pigment, and the application of this pigment to surfaces led to his "Blue Period". The visual sensation with International Klein Blue is a pioneer a new art of "pure color" and "space". The coincidence of this color with mystic symbolism lends a certain quality to these works.

Warning: Distrust all reproductions of IKB paintings.

International Klein Blue is a stark, intense blue, without any hint of green, purple or grey. The visual effect of IKB cannot be reproduced on screens or in print; it must be experienced "in the flesh".



liance of pure undissolved blue and the development of a method to apply International Klein Blue) gave rise to IKB paintings create a very intense and hallucinatory overtones. They are "light". At the same time, they are purative: they depict "cosmic space" with a visual intensity, literal depiction and a certain Kitsch quality to these

reproductions of IKB paintings.



IKB 46, 1955



IKB 47, 1956



Untitled Sculpture, 1957



Globe Terrestre Bleu, 1957



Rouleau à Peindre, 1957



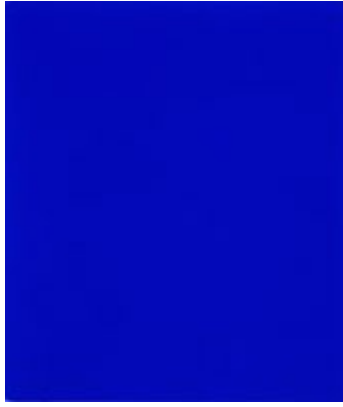
Yves Klein & Jean Tinguely: From the Exhibition:
"Vitesse Pure et Stabilité Monochrome", 1958



IKB (Godet), 1958



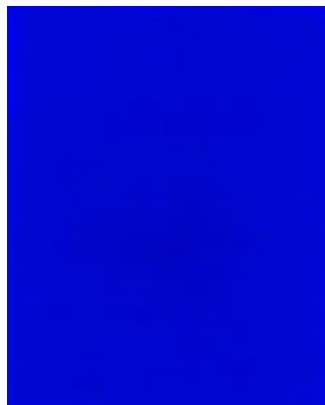
IKB 162, 1958



IKB 79, 1959



Exhibition Galerie Schirner, Frankfurt, 2004



IKB 86, 1959



IKB 66, 1961

My monochrome propositions are the landscapes of freedom. I am an impressionist and a disciple of Delacroix.

Yves Klein: Diary Entry, Chamonix, 1957 [Cited in Stich 1994, p. 104]

Alors que j'étais encore un adolescent, en 1946, j'allais signer mon nom de l'autre côté du ciel durant un fantastique voyage "réalistico-imaginaire". Ce jour-là, alors que j'étais étendu sur la plage de Nice, je me mis à éprouver de la haine pour les oiseaux qui volaient de-ci de-là dans mon beau ciel bleu sans nuage, parce qu'ils essayaient de faire des trous dans la plus belle et la plus grande de mes oeuvres. Il faut détruire les oiseaux jusqu'au dernier. Alors, nous, les humains, auront acquis le droit d'évoluer en pleine liberté, sans aucune des entraves physiques ou spirituelles.

Yves Klein: [Le Manifeste de l'Hôtel Chelsea](#), 1961

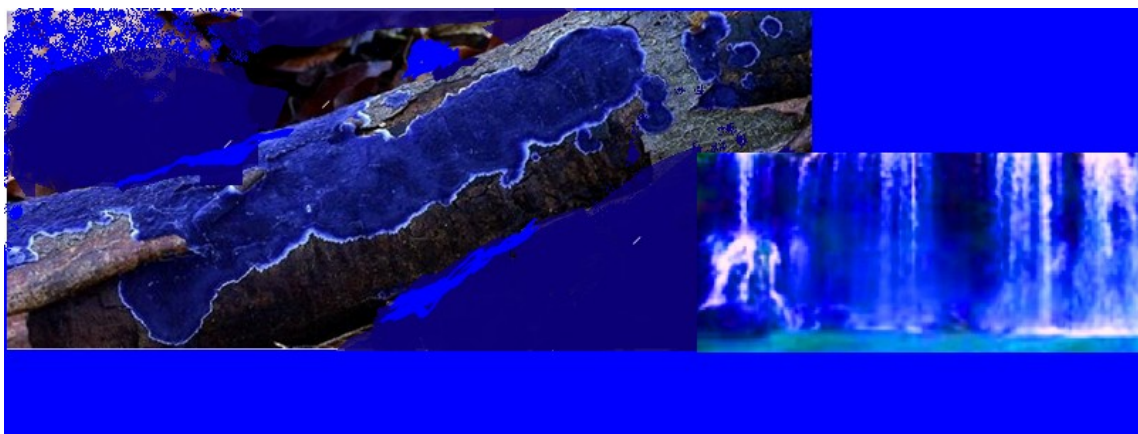
Klein's image of cosmic space is the cloudless day sky: the light of the sun as refracted by the atmosphere of our planet. It is a pre-Copernican (Aristotelian, earth-centered) image. Since Galileo, Pascal and Nietzsche, we know that the cosmos is empty, cold, and black. But we haven't quite digested this knowledge. The intuitive appeal of Klein's work shows the mediaeval undercurrent in twentieth-century culture.

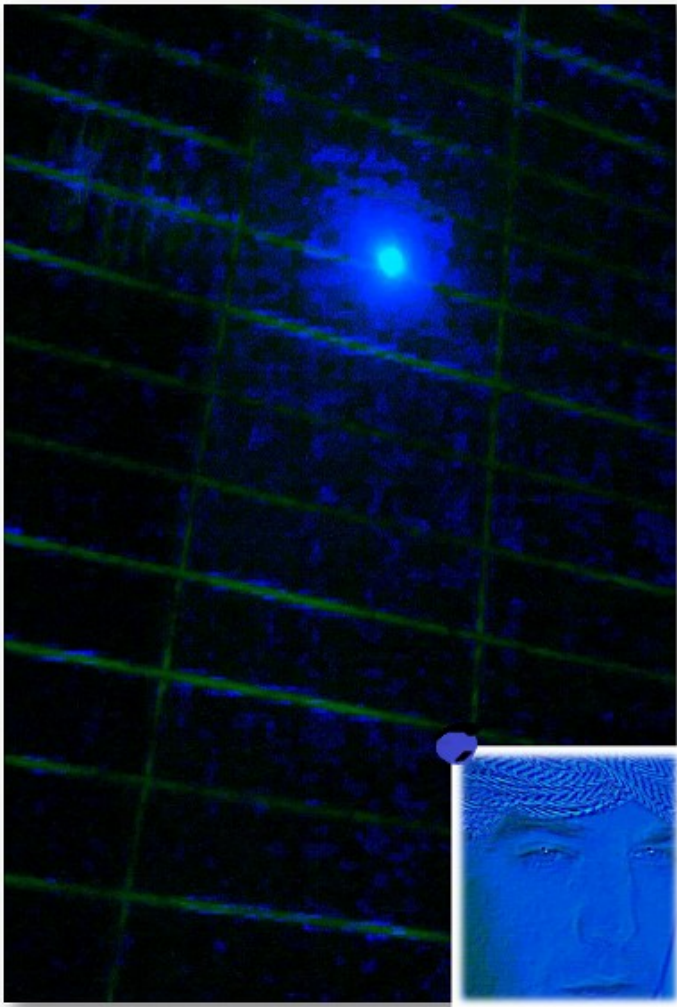
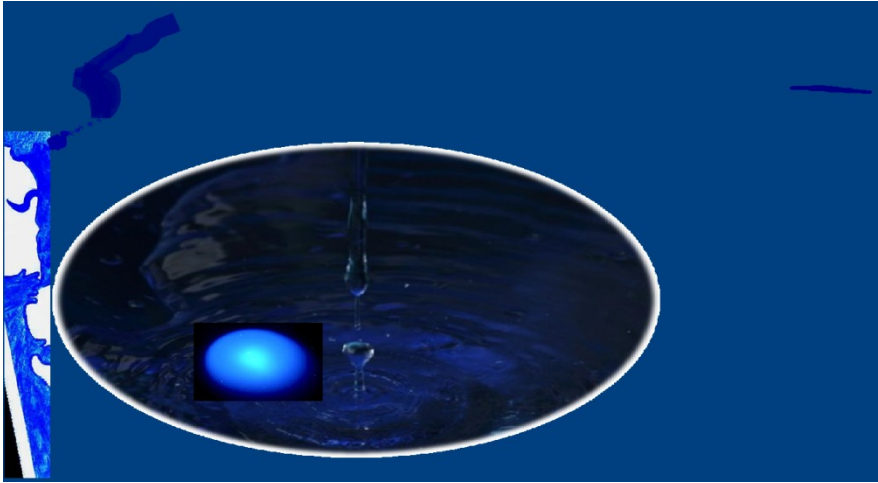
Malevich (1920) disagrees with Klein and also with modern physics. He asserts: "La toile suprématisante représente l'espace blanc et non l'espace bleu. La raison en est claire: le bleu ne donne aucune représentation réelle de l'infini. Les rayons de la vue frappent dirait-on, sur une coupole et ne peuvent pénétrer dans l'infini. L'infini suprématisante blanc permet au rayons de la vue d'avancer sans rencontrer de limite." Note the archaic Greek physics: vision by means of active rays. This idea is obviously false. Nevertheless, it seems to have some phenomenological validity.

Chésaux (1744) and Olbers (1826) computed that in an infinite universe with a uniform distribution of stars, the sky should be as bright at night as during the day. This calculation (which would carry over to a static closed curved universe) is discussed by

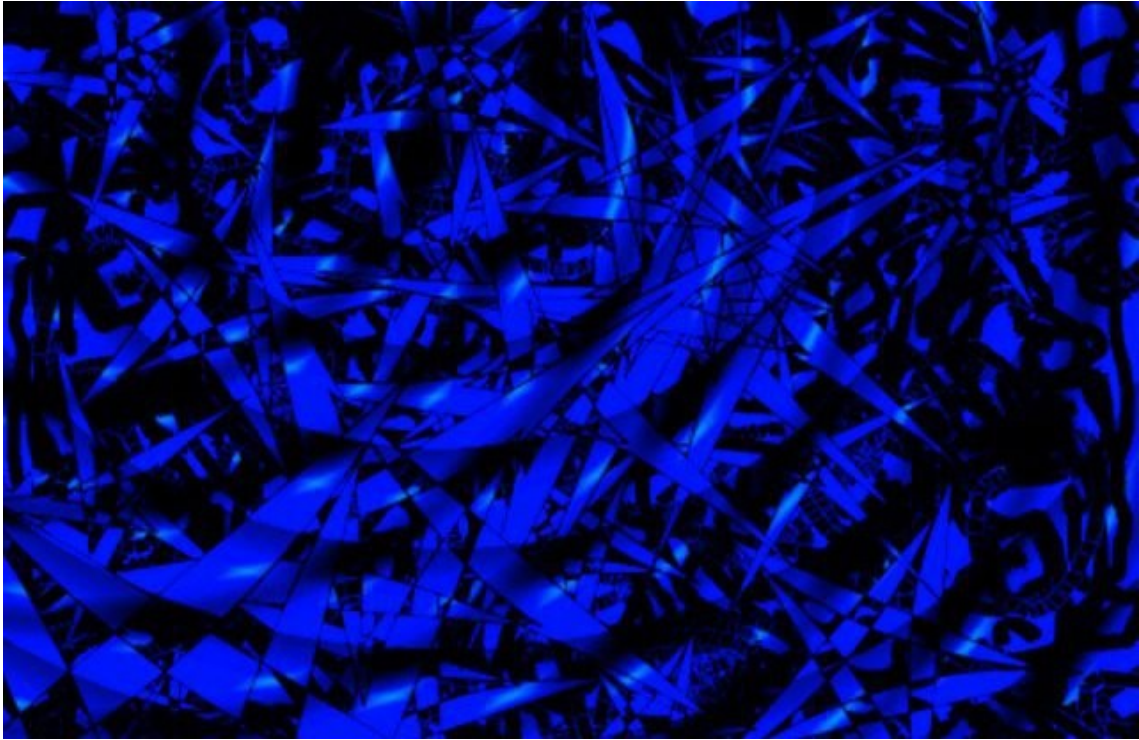
Clayton (1975) and Mandelbrot (1975). Mandelbrot concludes that the distribution of stars in the universe is *not* homogeneous, and proposes a particular fractal distribution.

AZUL MEDRANO





Marcel Medrano



Finalmente Marcel Medrano descanso en el fondo de océano ártico.



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