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# Anni Albers

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On Designing

Pre-Columbian Mexican Miniatures

Equal and Unequal

Interaction

The Woven and Graphic Art of Anni Albers

Anni Albers, Prints, Ella Bergmann, Drawings, Ilse Being, Photographs

A Biographical Dictionary Completing the Twentieth Century

From Feminine Craft to Mode of Design

Anni Albers

Exhibition , the Arts Club of Chicago, September 11 Through October 22,1985

Albers and Morandi: Never Finished

50th Anniversary Edition

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Prints and Drawings ; [photos. by Wayne D. Jenkins].

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On Weaving

Peggy Guggenheim Collection, Venice, March 24 - May 24, 1999 ... The Jewish  
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From Bauhaus to Black Mountain

From the Bauhaus to the New World

Paintings, Tapestries & Woven Textiles

Albers and Moholy-Nagy

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WOVEN GRAPHIC ART ALBERS

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## **MIDDLETON DUDLEY**

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### On Designing

Guggenheim Museum  
Objects: USA 2020 hails a new generation of artist-craftspeople by revisiting a groundbreaking event that redefined American art. In 1969, an exhibition opened at the Smithsonian Institution that redefined American

art. Objects: USA united a cohort of artists inventing new approaches to art-making by way of craft media. Subsequently touring to twenty-two museums across the country, where it was viewed by over half a million Americans, and then to eleven cities in Europe, the exhibition canonized such artists as Anni Albers, Sheila Hicks, Wharton Esherick, Wendell Castle, and

George Nakashima, and introduced others who would go on to achieve widespread art-world acclaim, including Dale Chihuly, Michele Oka Doner, J. B. Blunk, and Ron Nagle. Objects: USA 2020 revisits this revolutionary exhibition and its accompanying catalog--which has become a bible of sorts to curators, gallerists, dealers, craftspeople, and artists--by pairing fifty

participants from the original exhibition with fifty contemporary artists representing the next generation of practitioners to use--and upend--the traditional methods and materials of craft to create new forms of art. Published to coincide with an exhibition of the same title at the renowned gallery R & Company, and featuring essays by some of the foremost authorities on craft at the intersection of art, including Glenn Adamson, curator and former

director of the Museum of Arts & Design; James Zemaitis, curator and former head of twentieth-century design at Sotheby's; and Lena Vigna, curator of exhibitions at the Racine Art Museum; an interview with Paul J. Smith, the cocurator of *Objects: USA*; archival photographs of the original exhibition and important historical works; and lush full-color images of contemporary works, *Objects: USA 2020* is an essential art historical reference that traces how craft was

elevated to the status of museum-quality art, and sets its trajectory forward. *Pre-Columbian Mexican Miniatures* Harvard University Press  
A long-overdue reassessment of one of the most important and influential woman artists working at midcentury Anni Albers (1899–1994) was a German textile designer, weaver, and printmaker, and among the leading pioneers of 20th-century modernism. Although she has heavily influenced generations of artists and designers, her

contribution to modernist art history has been comparatively overlooked, especially in relation to that of her husband, Josef. In this groundbreaking and beautifully illustrated volume, Albers's most important works are examined to fully explore and redefine her contribution to 20th-century art and design and highlight her significance as an artist in her own right. Featured works—from her early activity at the Bauhaus as well as from her time at Black Mountain College,

and spanning her entire fruitful career—include wall hangings, designs for commercial use, drawings and studies, jewelry, and prints. Essays by international experts focus on key works and themes, relate aspects of Albers's practice to her seminal texts *On Designing* and *On Weaving*, and identify broader contextual material, including examples of the Andean textiles that Albers collected and in which she found inspiration for her understanding of woven

thread as a form of language. Illuminating Albers's skill as a weaver, her material awareness, and her deep understanding of art and design, this publication celebrates an artist of enormous importance and showcases the timeless nature of her creativity. **Equal and Unequal** The Museum of Modern Art With the rise of the workshop in American culture, Kempf shows, manual and mental labor have been welded together like steel plates. What fissures does that

weld seal shut? And on whose behalf does the poet punch in?

Interaction David Zwirner Books

Albers in Mexico reveals the profound link between the magnificent art and architecture of ancient Mesoamerica and Albers's abstract works on canvas and paper. 'Mexico is truly the promised land of abstract art', Josef Albers once wrote to Vassily Kandinsky. Albers in Mexico reveals the profound link between the magnificent art and architecture of ancient

Mesoamerica and Albers's abstract works on canvas and paper. With his wife, the artist Anni Albers, he visited Mexico and other Latin American countries more than a dozen times from 1935 to 1968, where he toured pre-Columbian archeological sites and monuments. On each visit, Albers took black-and-white photographs of the pyramids, shrines, sanctuaries and landscapes in and around these ancient sites, often grouping multiple images printed at various scales

onto 8 x 10 inch sheets. The result was nearly 200 photo-collages that illustrate formal characteristics of the pre-Columbian aesthetic. Albers in Mexico brings together rarely exhibited photographs, photo-collages, prints and significant paintings from the Homage to the Square and Variants/Adobe series from the Guggenheim Museum collection and the Anni and Josef Albers Foundation. This catalogue includes two scholarly essays, Albers's poetry from the period

and an illustrated map, as well as rich colour reproductions of paintings and works on paper.

The Woven and Graphic Art of Anni Albers JHU Press

Catalog of an exhibition held at the Tate Modern, London, Mar. 9-June 4, 2006, the Kunsthalle Bielefeld, June 25-Oct. 1, 2006, and the Whitney Museum of American Art, New York, Nov. 2, 2006-Jan. 21, 2007.

**Anni Albers, Prints, Ella Bergmann, Drawings, Ilse Being, Photographs** Yale

University Press  
Annotation Anni Albers (1899 - 1994) was one of the most influential textile designers of the 20th century. Born in Berlin, in 1922 she became a student at the Bauhaus in Weimar, where she met her husband, Josef Albers. From 1933 to 1949 Albers taught at Black Mountain College. The fifteen essays gathered here illustrate Anni Albers's concept of design as the pursuit of wholeness -- "the coalition of form answering practical needs and form answering

aesthetic needs." This beautifully illustrated book addresses the artistic and practical concerns of modern design and considers the ever-changing role of the designer. Albers's work is in private collections and in those of leading museums both here and abroad. Among them are the Busch-Reisinger Museum at Harvard University, the Baltimore Museum of Art, the Museum Neue Sammlung in Munich, the Bauhaus Archiv in Berlin, and the Museum of Modern Art,

Metropolitan Museum of Art, and the Cooper-Hewitt Museum in New York. Her previous books include *On Weaving* (1965) and *On Designing* (1961), both published by Wesleyan.

**A Biographical Dictionary Completing the Twentieth Century**

Merrell Pub Limited  
Small-Great Objects presents a remarkable look into the art-collecting practices of two of modern art's most widely influential figures, Anni (1899-1994) and Josef (1888-1976) Albers. Their

impressive collection of over 1,400 objects from Latin America, namely Mexico and Peru, represents a conscious endeavor that goes well beyond that of a casual hobby, displaying a deep appreciation for the art, textiles, and overall ingenuity of the ancient American world. This insightful book draws on primary-source materials such as the couple's letters, personal papers, and archival photographs--many never before published--and demonstrates their

conviction that these Prehispanic objects displayed a formal sophistication and bold abstraction that defy the prevalent conception of the works as "primitive." Moreover, it shows how the Alberses spread their appreciation of the ancient world to others, through their teachings, their writings, and their own art practices.

**From Feminine Craft to Mode of Design** The Museum of Modern Art  
A fascinating study of the revolutionary painter and teacher, Josef Albers.



**Anni Albers** Phaidon Press

Summary: This publication presents a wealth of in part unknown colored works on paper by Josef Albers (1888-1976), documented for the first time. It was not until the German-born artist emigrated to the U.S. that he emerged as a prominent artist and influential teacher. Beginning in about 1940, Albers allowed himself to be inspired by Mexico's pre-Columbian architecture, sculpture and textile art, which led

to a liberation of his aesthetic sensibilities and to unconventional, radiant pitches of color, the likes of which modern painting in Europe had never seen before. In ca. 1950, he discovered the square, in his eyes the ideal form for color. He was both a resolute painter as well as a color philosopher. Each of the works on paper presented here arouses a sensuous fascination for the phenomenality of color.

Exhibition , the Arts Club of Chicago, September 11 Through October 22,1985

Hatje Cantz Pub  
"Only appearances are not deceiving."--Josef Albers  
Josef Albers (1888-1976) was one of the leading pioneers of 20th-century modernism: he was an extraordinary teacher, writer, painter, and color theorist, who is best known for the Homages to the Square (painted 1950-76) and The Interaction of Color, published by Yale University Press in 1963. This generously illustrated overview of Albers's work, accompanying the first major exhibition on the

artist in more than thirty years, features all aspects of his long, creative career. Beginning with Albers's time at the Bauhaus in Weimar and Dessau, the publication follows the artist to America and describes major themes of his work there as well as the importance of his frequent travels to Mexico.

Paintings, prints, furniture, household objects, works in glass, photographs, and pre-Columbian sculptures are beautifully reproduced and discussed by a team

of experts. The juxtaposition of Renaissance sculptures and icons with paintings by Albers underlines the intellectual and spiritual dimensions of his art, and Albers's influence on 1960s Minimalist art is also explored. Including a comprehensive biography, the book convincingly demonstrates how this great artist transformed modern design by using line, color, surface, and space to challenge the perception of the viewer.

**Albers and Morandi:  
Never Finished**

Routledge  
Anni Albers Selected  
Writings on  
Design Wesleyan  
University Press  
50th Anniversary Edition  
Phaidon Press

Anni Albers was a founding member of the Bauhaus weaving workshop. Her teachers and colleagues at the Bauhaus included Itten, Kandinsky and Klee, whose intellectual study of 'primitive' art proved crucial both in raising the status of that art, and in establishing a model for the discussion of modern

abstract work. Albers' own investigation of the techniques and abstract designs of ancient American weavers led her to argue that their skill was unsurpassed in the modern world, and to employ those techniques in her own work. Virginia Gardner Troy continues Albers' story beyond the Nazi closure of the Bauhaus to her emigration to America and subsequent association with the Black Mountain College, Albers was able to build up a significant collection of

ancient Peruvian textile art and to establish an international reputation for her own textiles. Extensively illustrated, this book offers a fascinating insight into Anni Albers' work and the history of the re-evaluation of ancient skills and techniques in weaving.

**Anni Albers** Hatje Cantz Influential teacher, writer, painter and color theorist Josef Albers was the first Bauhaus student to be asked to join the faculty. By 1933, when the Nazis forced the school to close,

Albers had become one of its best-known artists and teachers. Having migrated with his wife Anni to the U.S., where he taught at Black Mountain College and at Yale, Albers began to experiment with the optical effects of simple color combinations. The experimentation blossomed into a lifelong obsession that would culminate in his best-known series of paintings, "Homage to the Square," in which he painted several differently-colored squares within larger squares in order to

illustrate his theory that alterations in environment, shape and light would produce changes in color. This edition contains impeccable reproductions of Albers' famous series, which beautifully illustrate the artist's primary thesis, that the discrepancy between visual information received by the retina and what the mind perceives proves that this information is not intrinsic to color itself, but is dependent on its relationship with its surroundings.

Josef Albers Wesleyan University Press  
The Bauhaus school in Germany has long been understood through the writings of its founding director, Walter Gropius, and well-known artists who taught there such as Wassily Kandinsky and László Moholy-Nagy. Far less recognized are texts by women in the school's weaving workshop. In *Bauhaus Weaving Theory*, T'ai Smith uncovers new significance in the work the Bauhaus weavers did as writers. From colorful, expressionist tapestries to

the invention of soundproofing and light-reflective fabric, the workshop's innovative creations influenced a modernist theory of weaving. In the first careful examination of the writings of Bauhaus weavers, including Anni Albers, Gunta Stözl, and Otti Berger, Smith details how these women challenged assumptions about the feminine nature of their craft. As they harnessed the vocabulary of other disciplines like painting, architecture, and photography, Smith

argues, the weavers resisted modernist thinking about distinct media. In parsing texts about tapestries and functional textiles, the vital role these women played in debates about medium in the twentieth century and a nuanced history of the Bauhaus comes to light. *Bauhaus Weaving Theory* deftly reframes the Bauhaus weaving workshop as central to theoretical inquiry at the school. Putting questions of how value and legitimacy are established in the art

world into dialogue with the limits of modernism, Smith confronts the belief that the crafts are manual and technical but never intellectual arts.

### **Interaction of Color**

Smithsonian Inst Press  
Among the foremost textile designers of the 20th century, Anni Albers (1899-1994) was a central figure of the Weaving Workshop at the Bauhaus in prewar Germany. Accompanying a centennial retrospective of her work, this volume contains full-color reproductions of Albers'

most important weavings, drapery materials, and wall coverings as well as scores of her highly influential commercial textile designs. Anni Albers had an enormous effect on the design of yard materials worldwide. A comprehensive illustrated chronology details Albers' fascinating life and career in Germany and in the United States where she moved in the 1930s with her husband the famed painter and instructor Josef Albers. *The Writing Workshop in*

*American Culture* Ashgate  
Pub Limited

The most comprehensive book on the furniture, textiles and other works of two of the most important and influential artists of the twentieth century. Featuring the many innovative objects that the couple designed while teaching at the Bauhaus in Germany and after their move to the United States in 1933, this book is essential reading for anyone interested in twentieth-century design.  
*Josef Albers in America*  
Yale University Press

Entries on almost five hundred women representing a wide range of fields of endeavor are featured in a collection of biographical essays that integrate each woman's personal life with her professional achievements, set in the context of historical develop

*Anni Albers* Yale  
University Press  
Gunta Stölzl (1897-1983) was the only woman to teach at the Bauhaus, the twentieth century's most important school of design, architecture and

art. A pioneer in textile design, Stölzl was head of the weaving workshop, and during her tenure there transformed it into a flourishing, productive enterprise. This volume illustrates more than 75 key works by Stölzl, accompanied by excerpts drawn from her journals, letters and articles, some of which are published here for the first time. Accompanied by explanatory comments and a foreword by Monika Stadler, Stölzl's daughter, these personal writings offer an intimate view of

the artist's life and work between 1917 and 1931, from her student years in Munich to her service as a Red Cross nurse during the war, and continuing through her years at the Bauhaus in Weimar and Dessau until she founded her own hand-weaving business in Zurich. The chronological organization of the texts, paired with related works, gives rise to many surprising discoveries and provides a vivid portrait of Gunta Stölzl as both an individual and an artist. Gunta Stölzl (1897-1983)

studied at the Kunstgewerbe-schule in Munich from 1914 to 1916, then at the Bauhaus Weimar from 1919 to 1925. She was the director of the weaving workshop at the Bauhaus Dessau from 1925 to 1931. After resigning from the Bauhaus, she ran her own weaving workshop in Zurich, until her death in 1983. Published in association with Hatje Cantz. Prints and Drawings ; [photos. by Wayne D. Jenkins]. David Zwirner

## Books

Written by one of the twentieth century's leading textile artists, this splendidly illustrated book is a luminous meditation on the art of weaving, its history, its tools and techniques, and its implications for modern design. First published in 1965, 'On Weaving' bridges the transition between handcraft and the machine-made, highlighting the essential importance of material awareness and the creative leaps that can occur when design

problems are tackled by hand. With her focus on materials and handlooms, Anni Albers discusses how technology and mass production place limits on creativity and problem solving, and makes the case for a renewed embrace of human ingenuity that is

particularly important today. Now available for a new generation of readers, this expanded edition of 'On Weaving' updates the book's original black-and-white illustrations with full-color photos, and features an afterword by Nicholas Fox Weber and essays by Manuel Cirauqui and T'ai

Smith that shed critical light on Albers and her career.

### **Designs for Living**

Courier Corporation

The first full-scale biography of the great 20th-century artist, craftsman, and thinker Josef Albers, whose influence is still felt today.

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