
Bauhaus Weaving Theory

On Weaving 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.

Bauhaus Weaving Theory

A superb facsimile of the only known notebook of legendary artist Anni Albers, this publication offers insight into the methodology of a modern master. Beginning in 1970, Anni Albers filled her graph-paper notebook regularly until 1980. This rare and previously unpublished document of her working process contains intricate drawings for her large body of graphic work, as well as studies for her late knot drawings. The notebook follows Albers's deliberations and progression as a draftsman in their original form. It reveals the way she went about making complex patterns, exploring them piece by piece, line by line in a visually dramatic and mysteriously beautiful series of geometric arrangements. An afterword by Brenda Danilowitz, Chief Curator of The Josef and Anni Albers Foundation, contextualizes the notebook and explores the role studies played in the development of her work.

Sheila Hicks Weaving as Metaphor

From architects and product designers to textile artists and digital innovators, Women Design profiles a selection of the most dynamic female designers from the modern era, showcasing their finest work and celebrating their enduring influence. Design throughout history has been profoundly shaped and enhanced by the creativity of women; as practitioners, commentators, educators and commissioners. But in a narrative that eagerly promotes their male counterparts, their contributions are all too often overlooked. Through 21 engaging profiles, Women Design rediscovers and revels in the work of pioneers such as Eileen Gray, Lora Lamm and Lella Vignelli, while shining a spotlight on modern-day trailblazers including Kazuyo Sejima, Hella Jongerius and Neri Oxman. Richly illustrated with archival imagery, this is a rare glimpse into the
working worlds of some of the most influential forces in contemporary design.

**Bauhaus Textiles** A spectacular and unprecedented visual biography of the leading pioneers and protagonists of modern art and design. Josef - painter, designer, and teacher - and Anni Albers - textile artist and printmaker - are among the twentieth century's most important abstract artists, and this is the first monograph to celebrate the rich creative output and beguiling relationship of these two masters in one elegant volume. It presents their life and work as never before, from their formative years at the Bauhaus in Germany to their remarkable influence at Black Mountain College in the United States through their intensely productive period in Connecticut.

**Anni Albers** A beautifully illustrated look at the work of one of today's most unique and exciting artists. Bisa Butler (b. 1973) is an American artist who creates arresting and psychologically nuanced portraits composed entirely of vibrantly colored and patterned fabrics that she cuts, layers, and stitches together. Often depicting scenes from African American life and history, Butler invites viewers to invest in the lives of the people she represents while simultaneously expanding art-historical narratives about American quiltmaking. Situating her interdisciplinary work within the broader history of textiles, photography, and contemporary art, contributions by a group of scholars—and entries by the artist herself—illuminate Butler's approach to color, use of African-print fabrics, and wide-ranging sources of inspiration. Offering an in-depth exploration of one of America's most innovative contemporary artists, this volume will serve as a primary resource that both introduces Butler's work and establishes a scholarly foundation for future research.

**Anni and Josef Albers** This publication brings together six artists and designers working in Mexico at midcentury who expanded the horizons of modernism.

**MoMoWo. Women designers, craftswomen, architects and engineers between 1918 and 1945** 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.

**Dictionary of Women Artists: Introductory surveys ; Artists, A-I** Here is the first comprehensive survey of modern craft in the United States. Makers follows the development of studio craft--objects in fiber, clay, glass, wood, and metal--from its roots in nineteenth-century reform movements to the rich diversity of expression at the end of the twentieth century. More than four hundred illustrations complement this chronological exploration of the American craft tradition. Keeping as their main focus the objects and the makers, Janet Koplos and Bruce Metcalf offer a detailed analysis of seminal works and discussions of education, institutional support, and the philosophical underpinnings of craft. In a vivid and accessible narrative, they highlight the value of physical skill, examine craft as a
force for moral reform, and consider the role of craft as an aesthetic alternative. Exploring craft's relationship to fine arts and design, Koplos and Metcalf foster a critical understanding of the field and help explain craft's place in contemporary culture. Makers will be an indispensable volume for craftpeople, curators, collectors, critics, historians, students, and anyone who is interested in American craft.

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

Women Design 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.

The Visual Arts in Germany, 1890-1937 Enth. u.a.: S. 150-155: The female circle versus the male square: order and art in the thinking of Johannes Itten. - S. 155-163: The role of sexuality in the thinking of Paul Klee: “Genius is switching on energy, sperm.”

Albers and Moholy-Nagy

Anni Albers and Ancient American Textiles

4 »Bauhausmädels« When talented female students arrived to study at the Bauhaus, they soon discovered that the founder of the school, Walter Gropius, was not strictly adhering to his original declaration of equality between men and women. In the hierarchy of art and design, it was textiles that were deemed to be ‘women's work’. Nevertheless, the new weavers responded to the challenge with remarkable virtuosity, pouring all their artistic energy and talent into this new field of interest. Eagerly embracing advanced technology, they incorporated new or unusual materials (such as Cellophane, leather and early synthetics), creating reversible fabrics which had acoustic and light-reflecting properties. They produced multi-layered cloths, some with double and triple weaves, and later mode extensive use of the jacquard loom. The result was a rebirth of hand-weaving and a new professionalism in designing textiles for mass production. In this model study, superbly illustrated with rare or little seen photographs of the works themselves, Sigrid Wortmann Weltge recreates the atmosphere of creative excitement at the Bauhaus. Original archival research and interviews with survivors and their students, as well as with leading contemporary designers, detail the workshop's history and its enduring legacy : marvellous fabrics still being produced today. Bauhaus Textiles unearths the missing chapter in the story of the most important institution in the history of modern design.
Bauhaus Weaving Theory

In a Cloud, in a Wall, in a Chair 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.

Bauhaus Textiles This fascinating, interdisciplinary, and generously illustrated book presents creative pairings that defy the idea of the modern artist as a solitary genius. In the art world, pairs of individuals often inspire each other’s works. These intimate relationships are explored in all their various forms--obsessional, conventional, mythic, fleeting, life-long--in this book that illuminates the works of painters, sculptors, photographers, designers, poets, writers, musicians, dancers, and performers of the modern era. In addition to introductory essays, each couple is profiled in brief chapters that feature candid portraiture, illustrations of the works that illuminate the impact each had on the other, and an introductory text that pinpoints the significance of the relationship. Two additional chapters focus on surrealist couples and the Temple of Friendship in Paris to explore the common traits of collaboration, friendship, anti-establishment notions and radicalism that variously characterized these largely literary groups. Reflecting a contemporary view of sexuality and relationships, this book also offers a counterpoint to the notion of the female as muse, highlighting instead female empowered relationships and emphasizing a new balance between male and female creative output. Featuring artists across a wide variety of disciplines, this volume also reveals how creative individuals came together to overcome the constraints of their time, reshape art, redefine gender stereotypes, and forge new ways of living.

Modern Women: Women Artists at The Museum of Modern Art "Women Who Changed the World presents a selection of biographical essays on women from all continents and periods of world history written by a team of more than 100 scholars. Entries have been selected to provide truly global coverage. Along with some of the world’s most influential women, entries include little known women as well, providing breadth of coverage and the historical depth of an ever-evolving human story that is inclusive of women's experiences and their own voices. It offers middle school, high school, and university students of world history, as well as non-specialist general readers, an opportunity to explore the global past from a gendered perspective”--

Vitamin T: Threads and Textiles in Contemporary Art Among the foremost textile designers of the 20th century, Anni Albers 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's 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 her 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.

Bauhaus Bodies Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933–2005) is associated with some of the most important artistic developments of the postwar era. A passionate advocate for avant-garde movements like Conceptualism and Postminimalism, he collaborated with artists such as Joseph Beuys, Bruce Nauman, Richard Serra, and Cy Twombly, developing new ways of presenting art that reflected his sweeping vision of contemporary culture. Szeemann once stated that his goal as an exhibition maker was to create a “Museum of Obsessions.” This richly illustrated volume is a virtual collection catalogue for that imaginary institution, tracing the evolution of his curatorial method through letters, drawings, personal datebooks, installation plans, artists’ books, posters, photographs, and handwritten notes. This book documents all phases of Szeemann’s career, from his early stint as director of the Kunsthalle Bern, where he organized the seminal Live in Your Head: When Attitudes Become Form (1969); to documenta 5 (1972) and the intensely personal exhibition he staged in his own apartment using the belongings of his hairdresser grandfather (1974); to his reinvention as a freelance curator who realized projects on wide-ranging themes until his death in 2005. The book contains essays exploring Szeemann’s curatorial approach as well as interviews with collaborators. Its more than 350 illustrations include previously unpublished installation photographs and documents as well as archival materials. This volume is published to accompany an exhibition on view at the Getty Research Institute at the Getty Center February 6 to May 6, 2018 (a satellite show will be at the Institute of Contemporary Art in Los Angeles February 4 to April 22, 2018); at the Kunsthalle Bern in Bern, Switzerland, June to September 2018; at the Kunsthalle Düsseldorf in Düsseldorf, Germany October 2018 to January 2019; and at the Castello di Rivoli Museo d’Arte Contemporanea Rivoli in Turin, Italy, February to May 2019.

Lilly Reich, Designer and Architect 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.

Bauhaus Textiles

Modern Couples 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
Homage to the Square

Bauhaus Weaving Theory

Anni Albers This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II. The study is an analysis of painting, sculpture, graphic art, design, film and photography in relation to a wider set of cultural and social issues that were specific to German modernism. It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification, conflict between left and right political factions, gender concerns, contemporary philosophical and religious ideas, the growth of cities, and the increasing important of mass culture.

Makers A global survey of more than 100 artists, chosen by art-world professionals for their work with threads, stitching, and textiles. Celebrating tapestry, embroidery, stitching, textiles, knitting, and knotting as used by visual artists worldwide. Vitamin T is the latest in the celebrated series in which
leading curators, critics, and art professionals nominate living artists for inclusion. As boundaries between art and craft have blurred, artists have increasingly embraced these materials and methods, with the resulting works being coveted by collectors and exhibited in museums worldwide. Vitamin T is a vibrant and incredibly timely survey -- the first of its kind.

Anni Albers: Notebook 1970-1980 The Bauhaus in Dessau, Germany is known worldwide as an avant-garde Workshop school for architecture, art and design. Less well known is the fact that the school also had a tradition of dance, where a focus was placed on the question of form and space. Characterized with names like Form Dance, Glass Dance, Metall Dance, Stick Dance and Space Dance, the experimental dances were especially performed during Bauhaus festivals, while the Bauhaus band played a mix of Jazz and traditional German folk music.

Bisa Butler This survey of textile fundamentals and methods, written by the foremost textile artist of the 20th century, covers hand weaving and the loom, fundamental construction and draft notation, modified and composite weaves, early techniques of thread interlacing, interrelation of fiber and construction, tactile sensibility, and design. 9 color illustrations. 112 black-and-white plates.

The Gendered World of the Bauhaus This text examines the small woven and wrought works artist Sheila Hicks has produced over years. Focusing on 100 Hicks miniatures from many public and private collections, it includes three informative essays as well as illustrations of the artist's related drawings, photographs and chronology.

Women's Work: Textile Art from the Bauhaus unearths a missing chapter in the story of the most important institution in the history of modern design. “The Bauhaus defined modern design in the twentieth century. As the preeminent design phenomenon of the era, almost every aspect of it has been minutely examined. Yet the Weaving Workshop, the longest standing and most successful of all Bauhaus workshops, has been neglected for one simple reason: when the first wave of brilliantly talented women arrived at the school, they soon discovered that Bauhaus founder Walter Gropius could not sustain his ringing declaration of equality between “the beautiful and the strong gender.” Their results, however, were remarkable, both in the early days of artistic expression in Weimar and in later developments in the textile industry. The craftswomen responded to the demands of advanced technology with fabrics that incorporated new or unusual materials such as Cellophane, leather and early synthetics, which had acoustic and light-reflecting properties. They produced multi-layered fabrics, cloths with double and triple weaves, and later made extensive use of the jacquard loom. The result was a rebirth of hand-weaving and new professionalism in designing textiles for
mass production." “In this model study, superlatively documented with rare or little-seen photographs of the textiles and their makers, Sigrid Wortmann Weltge captures the heady atmosphere of creative excitement at the Bauhaus. Original archival research and interviews, both with survivors and their students and with leading contemporary designers, detail the workshop’s history and its enduring legacy. When the Nazis closed the institution in 1933, its members dispersed to Switzerland, Holland, England, France, Russia, Mexico, and throughout the United States; their ideals and influence live on in marvelous fabrics still being produced today.”--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Bauhaus, 1919-1928 A century after the Bauhaus’s founding in 1919, this book reassesses it as more than a highly influential art, architecture, and design school. In myriad ways, emerging ideas about the body in relation to health, movement, gender, and sexuality were at the heart of art and life at the school. Bauhaus Bodies reassesses the work of both well-known Bauhaus members and those who have unjustifiably escaped scholarly scrutiny, its women in particular. In fourteen original, cutting-edge essays by established experts and emerging scholars, this book reveals how Bauhaus artists challenged traditional ideas about bodies and gender. Written to appeal to students, scholars, and the broad public, Bauhaus Bodies will be essential reading for anyone interested in modern art, architecture, design history, and gender studies; it will define conversations and debates during the 2019 centenary of the Bauhaus’s founding and beyond.

Painting, Photography, Film Forty five key women of the Bauhaus movement. Bauhaus Women: A Global Perspective reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. Bauhaus Women: A Global Perspective bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.


Anni and Josef Albers

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