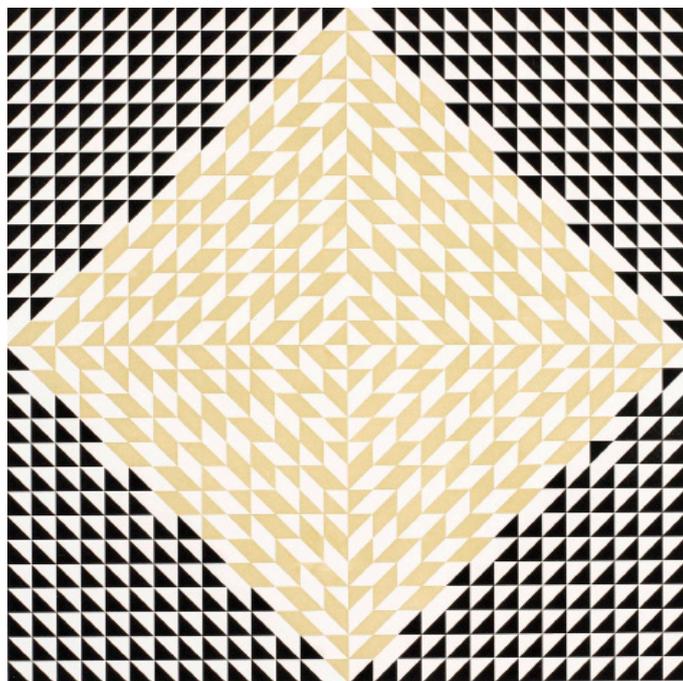


Anni Albers

Connections: 1963 - 1984

1 October - 10 November 2018



Anni Albers; *Second Movement V*, 1978

The Alan Cristea Gallery will present **Connections: 1963 - 1984**, a major retrospective of Anni Albers' (1899 - 1994) prints, from 1 October - 10 November 2018. The exhibition, accompanied by unseen archival material, coincides with the Tate Modern's first comprehensive survey of Albers' textile works, from 11 October 2018 - 27 January 2019; together these exhibitions will shed new light on a too often overlooked artist, and fully explore Albers' contribution to twentieth century art, architecture and design.

Connections: 1963 - 1984, organised in conjunction with the Josef and Anni Albers Foundation, includes the first prints Albers ever made in 1963, all the way through to examples made at the very end of her working life, some 25 years later.

Admired for her pioneering wall hangings and textiles works, Albers was also a prolific printmaker. First turning her attention to the medium in her mid-60s, she quickly started to use printmaking techniques to achieve results not possible in any other medium. By 1970, declaring she had no space left for her looms, Albers gave up weaving and devoted herself entirely to printmaking.

Born in Berlin in 1899, Albers was admitted to the Bauhaus in 1922. Having been refused entry to the Painting Workshop, on the grounds that she was a woman, she turned to textiles, deemed as 'women's work'. In the Weaving Workshop she received tutorage from Paul Klee, among others, and approached the discipline with relentless investigation, regularly incorporating non-traditional materials into her compositions. She remained a key member of

the workshop, becoming an acting director, until the Bauhaus was forced to close in 1932. The following year Albers and her husband, Josef, moved to the USA to teach at Black Mountain College, Connecticut, counting Robert Rauschenberg, Cy Twombly and John Cage amongst their students.

It was in 1963 whilst visiting Taramind Lithography Workshop, California, that Albers first turned her hand to printmaking. *Enmeshed I* and *Enmeshed II*, 1963, illustrate her exploration of organic forms that broke away from the formal horizontal and vertical structures required by weaving. The following year she was invited back to Taramind as a fellow, and produced her first portfolio of prints, a suite of seven lithographs entitled *Line Involvements*. As her graphic work progressed Albers created designs of a more geometric style, often making use of layering and rotation, a subtle combination of techniques to create optically challenging, sometimes mesmerizing, works on paper.

Albers was fascinated by Mexico, first visiting in the winter of 1935-36, and returning another 13 times by the late 1960s. Her *Meander* prints of 1970 were based on a single weaving inspired by forms used in ancient Mexican art. Pushing the boundaries of her printmaking practice, the paper went through a screen printing press four times, the colour becoming deeper and richer each time it was printed over. Throughout the last 20 years of her life, she collaborated with some of the leading printers of the era, experimenting with lithography, screenprinting, embossing, woodcut and various intaglio techniques.

In 1985, Albers claimed that it was her prints that finally brought her recognition, "*I find that, when the work is made with threads, it's considered a craft, when it's on paper, it's considered art.*"

Albers influence has been vast. Through her work, teaching and writing, she has inspired and guided a large number of artists in directions that have now become part of the mainstream. In 1949, Albers became the first weaver to have a one-person show at the Museum of Modern Art, New York; the exhibition *Anni Albers: Textiles* travelled to 26 venues throughout the United States and Canada. She was honoured with several more major exhibitions during her lifetime, and a touring retrospective exhibition on the 100th anniversary of her birth in 1999.

More recently the Guggenheim Museum Bilbao, Spain, presented a major exhibition of her work in 2017 and the Tate Modern exhibition will travel from Kunstsammlung Nordrhein-Westfalen, Düsseldorf, where the retrospective is on view from June - September 2018. In 1965 Anni's seminal text *On Weaving* was published, remaining in print for two decades before being re-issued as a paperback in 2003.

Alan Cristea Gallery

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About Alan Cristea Gallery

Prompted by a continuing ambition to 'paper the world in original art', Alan Cristea opened his eponymous gallery in 1995. The gallery is the primary representative for a number of renowned contemporary artists, artists' estates and emerging artists, and is one of the world's leading publishers of original contemporary prints and editions. Having expanded considerably over the past 21 years, in October 2016 the gallery moved to new, larger, bespoke premises, better suited to the representation of the gallery's growing roster of celebrated and international artists.

The Alan Cristea Gallery is entirely artist-led and is dedicated to assisting artists in bringing new bodies of work to fruition, including editions, works on paper, paintings, sculpture or installations, which are presented in a continuous programme of public exhibitions, events and art fairs. Alongside this, the gallery also draws on Alan's 50 years of experience in the art world to provide unrivalled access to the best examples of original prints by the modern masters of the 20th and 21st centuries, from Henri Matisse and Pablo Picasso to Patrick Caulfield, David Hockney and Andy Warhol.

The gallery continues to extend the legacy of some of art history's most important figures through its work with the Estates of Josef and Anni Albers, Patrick Caulfield, Naum Gabo, Richard Hamilton, Howard Hodgkin and Tom Wesselmann.

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Visitor information:

Mon - Fri 10am - 5.30pm
Sat 11am - 2pm
Closed on Sundays and public holidays

Travel:

Piccadilly or Green Park underground station

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#AnniAlbers