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PRESS RELEASE

**Anni Albers  
The Prints**

In collaboration with   
Museum of Fine Arts, Le Locle, Canton Neuchâtel, Switzerland  
Alan Cristea Gallery, London, United Kingdom  
The Josef and Anni Albers Foundation, Bethany, Connecticut, USA

**Opening**Thursday, June **15**th 2017

From 6.00 pm to 9.00 pm

**On view**From Friday June **16**th to Sunday September **3**rd, 2017

Every Day, 10.30 am – 7.30 pm

Wednesdays and Thursdays, 10.30 am – 9.00 pm

Galleria Carla Sozzani - Fondazione Sozzani, presents the exhibition “Anni Albers, the Prints” focused on works on paper by Anni Albers (1899 - 1994), one of the leading textile and graphic artists of the 20th century.

Thirty-one works, including lithographs, engravings, and silkscreen and other prints on paper from 1969 to 1978, as well as archival photographs of the artist will be exhibited.

Anni Albers trained at the Bauhaus in Germany, where she entered the weaving workshop, which was one of the only studios open to her. During the 1920s, Albers explored the possibilities of textiles and created a world defined by abstraction and linearity, where geometric motifs went hand in hand with vivid colours.

Albers continued her artistic research at Black Mountain College in the United States, where she emigrated with her husband in 1933. She rapidly became an influential artist and educator, and in 1949 she was the first-ever textile artist to have a solo exhibition at the Museum of Modern Art, New York.

In 1963, Albers began to explore various printmaking techniques including screenprinting, lithography, offset, and aquatint, which enabled her to build upon her research into abstraction.

In her pivotal book *On Weaving*, published in 1965, Albers wrote: “Our machinery has become intricate, our manner of working fast. Yet every age must have felt that way about its achievements, and only looking back does everything that went before seem slow. How slow will we appear some day?”[[1]](#footnote-1)

In the 1960s, Albers developed graphic techniques in printmaking—taking advantage of the processes of the medium and the mediation of machines—that were impossible in weaving. These prints were a celebration of the possibilities of her new realm. “The more we avoid standing in the way of the material and in the way of tools and machines, the better chance we have that our work will not be dated, will not bear the stamp of too limited a period of time and be old fashioned some day . . . and it will outlast fashion only if it embodies lasting, together with transitory, qualities.”

The exhibition at the Galleria Carla Sozzani – Fondazione Sozzani has been realized in collaboration with Museum of Fine Arts, Le Locle (Canton Neuchâtel, Switzerland), Alan Cristea Gallery (London), and The Josef and Anni Albers Foundation (Bethany, Connecticut, USA).

Biography

Anni Albers (Annelise Fleischmann) was born in Berlin on June 12th, 1899. After studying painting with the Impressionist Martin Brandenburg from 1916 to 1919,  Anni briefly attended the Kunstgewerbeschule (school of applied arts) in Hamburg. In 1922, Albers enrolled in the Bauhaus in Weimar, where, following preliminary coursework, she entered the weaving workshop. Paul Klee, who was on the faculty, was an important influence on Albers’s sense of design.

In 1925, Anni married Josef Albers and together they moved to Dessau, the new home of the Bauhaus. In 1927, Anni designed wall tapestries and curtains for the Theater Café Altes in Dessau and the curtain for the Oppeln Theater in Poland.

In 1930, Albers received the Bauhaus diploma for the construction of a wall fabric she created for the Bernau Auditorium. The following year she became the director of the weaving workshop at the Bauhaus, Weimar.

After the Bauhaus was closed by the Nazi regime in 1933, Anni and Josef Albers moved to the United States where Josef accepted a teaching position at Black Mountain College in North Carolina. In the 1940s Anni began to make her Pictorial Weavings, which were smaller scale pieces meant to be framed and seen as works of art

Anni and Josef resigned from Black Mountain College in 1949 and traveled and taught in Mexico City and New York City. During this year, the Museum of Modern Art, New York, organized the exhibition “Anni Albers Textiles”, which was the first retrospective dedicated to the work of a textile artist ever organized by the museum.   
  
In 1963, Anni Albers began to dedicate herself to lithography, and from 1970 she decided to engage exclusively in graphic arts.

The Alberses made numerous trips to Mexico where ancient pre-Columbian fabrics provided inspiration and formed the basis of their exceptional pre-Columbian art collection.

Anni published her seminal book on textiles, *On Weaving,* in 1965. In 1990 she received honorary degrees from the Royal College of Art, London, and the Rhode Island School of Design, Providence.

Anni Albers died in Orange, Connecticut, on May 9th, 1994. Her work in textiles and printmaking is known throughout the world. In Italy, the first European retrospective dedicated to Anni Albers was presented in 1999 at the Peggy Guggenheim Collection in Venice. Major retrospectives on Anni Albers will be presented at the Guggenheim Museum Bilbao (6 October 2017–14 January 2018); K21 Stiftung Kunstsammlung Nordrhein Westfalen, Düsseldorf (9 June–9 September 2018); and Tate Modern, London (12 October 2018–13 January 2019). A new expanded edition of her book “On Weaving” is being published in September 2017 by Princeton University Press.

**Fondazione Sozzani**

The Sozzani Foundation was established in 2016 by Carla Sozzani and is dedicated to the promotion of culture through photography, fashion, the fine arts, and applied arts.

The Foundation will assume the patronage of Galleria Carla Sozzani and will continue all relevant public functions that the Galleria has supported for the past 27 years.

1. The Prints of Anni Albers, “A Catalogue Raisonné, 1963-1984”, by Nicholas Fox Weber and Brenda Danilowitz, Editorial RM, The Josef and Anni Albers Foundation, p. 10.  [↑](#footnote-ref-1)