



ANNI ALBERS

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Anni Albers-Ann Coxon 2018-08-07 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.

On Weaving-Anni Albers 2003-01-01 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.

Anni and Josef Albers-Nicholas Fox Weber 2020-11-11 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-Anni Albers 2003-07-01 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.

Anni and Josef Albers-Anni Albers 2007 Edited by Brenda Danilowitz, Heinz Liesbrock. Text by Brenda Danilowitz, Jenny Anger, Kiki Gilderhus, et al.

On Designing-Anni Albers 1971

Pictorial Weavings-Anni Albers 1959

Josef + Anni Albers-Nicholas Fox Weber 2004 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.

Anni Albers and Ancient American Textiles-Virginia Gardner Troy 2002 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.

The Prints of Anni Albers-Nicholas Fox Weber 2009 Anni Albers (1899-1994) achieved a perfect understanding of the essence of weaving and the fundamentals of expression. A pioneering member of the weaving workshop of the Bauhaus, the German design school of the 1920s, she was one of the most outstanding textile artists of the twentieth century. In 1963, in the Tamarind Lithography Workshop in Los Angeles, Albers was attracted by the printing process and the creative potential offered by lithography. Over the next twenty years she created a series of prints that translated her innovative textile work into this new medium, introducing Mexican colors into her work and freeing herself from the strict limitations of her Bauhaus production. She explored new lithography techniques, offset printing, photographic processes, and silkscreen, creating a body of work that is published here in its entirety for the first time.

Anni Albers-Maria Muller-Schareck 2018-06

Pre-Columbian Mexican Miniatures-Anni Albers 1970

Josef Albers-Heinz Liesbrock 2018-06-26 "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.

Interaction of Color-Josef Albers 2013-06-28 An experimental approach to the study and teaching of color is comprised of exercises in seeing color action and feeling color relatedness before arriving at color theory.

Small-great Objects-Jennifer Reynolds-Kaye 2017-01-01 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.

Anni Albers: Notebook 1970-1980-Anni Albers 2017-11-21 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.

Josef Albers-Charles Darwent 2018-10-11 The first full-scale biography of the great 20th-century artist, craftsman, and thinker Josef Albers, whose influence is still felt today.

Bauhaus Weaving Theory-T'ai Smith 2014-11-01 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.

Josef Albers in Mexico-Lauren Hinkson 2017 *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.

Balthus-Nicholas Fox Weber 2013-09-25 The first full-scale biography of one of the most elusive and enigmatic painters of our time -- the self-proclaimed Count Balthus Klossowski de Rola -- whose brilliantly rendered, markedly sexualized portraits, especially of young girls, are among the most memorable images in contemporary art. The story of Balthus's life has been shrouded by contradiction and hearsay, most of it his own invention; over the years he created for himself a persona of mystery, aristocracy, and glamour. Now, in Nicholas Fox Weber's superb biography, *Balthus*, the man and the artist, stands revealed as never before. He was born in Paris in 1908 to Polish parents. At age twelve he first stepped into the spotlight with the publication of forty of his drawings illustrating a story about a cat by Rainer Maria Rilke, who was then Balthus's mother's lover and a crucial influence on the young boy. From that moment, Balthus has never been out of the public eye. In 1934 his first exhibition, in Paris, stunned the art world. The seven canvases drew attention to his extraordinary technique -- a mix of tradition and imagination informed by the work of Piero della Francesca, Courbet, and Joseph Reinhardt, but unique to the twenty-six-year-old artist -- and to their provocative content; one of the paintings, *The Guitar Lesson*, was so powerful in its sadomasochistic imagery that it was deemed necessary to remove it from public display. Continuously since then, Balthus's work has provoked both great opprobrium and profound admiration -- as has the artist himself, whether collaborating with Antonin Artaud on his *Theater of Cruelty*, transforming the Villa Medici into the social center of Fellini's Rome in the 1950s, or competing for the artistic limelight with his friends Picasso and André Derain. The artist's complexities are clarified and his genius understood in a book that derives its particular immediacy from Weber's long and intense conversations with Balthus -- who never previously consented to discuss his life and work with a biographer -- as well as his interviews with the painter's closest friends, members of his family, and many of the subjects of his controversial canvases. Weber's critical and human grasp (he acutely analyzes the paintings in terms of both their aesthetic achievement and what they reveal of their maker's psyche), combined with his rich knowledge of Balthus's life and his insight into the ideas and forces that have helped to shape Balthus's work over the past seven decades, gives us a striking, illuminating portrait of one of the most admired and outrageous artists of our time.

WOVEN GRAPHIC ART ALBERS-WEBER NICHOLAS FOX 1985-05-17

Le Corbusier-Nicholas Fox Weber 2008-11-11 From acclaimed biographer and cultural historian, author of *Balthus* and *Patron Saints*—the first full-scale life of le Corbusier, one of the most influential, admired, and maligned architects of the twentieth century, heralded as a prophet in his lifetime, revered as a god after his death. He was a leader of the modernist movement that sought to create better living conditions and a better society through housing concepts. He predicted the city of the future with its large, white apartment buildings in parklike settings—a move away from the turn-of-the-century industrial city, which he saw as too fussy and suffocating and believed should be torn down, including most of Paris. Irascible and caustic, tender and enthusiastic, more than a mercurial innovator, Le Corbusier was considered to be the very conscience of modern architecture. In this first biography of the man, Nicholas Fox Weber writes about Le Corbusier the precise, mathematical, practical-minded artist whose idealism—vibrant, poetic, imaginative; discipline; and sensualism were reflected in his iconic designs and pioneering theories of architecture and urban planning. Weber writes about Le Corbusier's training; his coming to live and work in Paris; the ties he formed with Nehru . . . Brassai . . . Malraux (he championed Le Corbusier's work and commissioned a major new museum for art to be built on the outskirts of Paris) . . . Einstein . . . Matisse . . . the Steins . . . Picasso . . . Walter Gropius, and others. We see how Le Corbusier, who appreciated governments only for the possibility of obtaining architectural commissions, was drawn to the new Soviet Union and extolled the merits of communism (he never joined the party); and in 1928, as the possible architect of a major new building, went to Moscow, where he was hailed by Trotsky and was received at the Kremlin. Le Corbusier praised the ideas of Mussolini and worked for two years under the Vichy government, hoping to oversee new construction and urbanism throughout France. Le Corbusier believed that Hitler and Vichy rule would bring about “a marvelous transformation of society,” then renounced the doomed regime and went to work for Charles de Gaulle and his provisional government. Weber writes about Le Corbusier's fraught relationships with women (he remained celibate until the age of twenty-four and then often went to prostitutes); about his twenty-seven-year-long marriage to a woman who had no interest in architecture and forbade it being discussed at the dinner table; about his numerous love affairs during his marriage, including his shipboard romance with the twenty-three-year-old Josephine Baker, already a legend in Paris, whom he saw as a “pure and guileless soul.” She saw him as “irresistibly funny.” “What a shame you're an architect!” she wrote. “You'd have made such a good partner!” A brilliant revelation of this single-minded, elusive genius, of his extraordinary achievements and the age in which he lived.

Josef Albers: To Open Eyes-Frederick A. Horowitz 2009-03-07 A fascinating study of the revolutionary painter and teacher, Josef Albers.

On Designing-Anni Albers 1962

Anni Albers, Prints, Ella Bergmann, Drawings, Ilse Being, Photographs- 1985

Albers and Moholy-Nagy-Achim Borchardt-Hume 2006-01-01 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.

Abstraction-Mary Frame 2001 Less familiar strands of the history of modern art are often obscured by the canonical history of Western abstraction. In rethreading them, "Abstraction: The Amerindian Paradigm" ascertains the unfolding of an abstract art that was born of a cross-fertilization with the indigenous arts of the Americas. The abstract forms that have emerged from practices such as weaving and ceramics, which the West has long deemed "lowly crafts," are reread, challenging the dominant assumption that abstract art is a prerogative of the modern West. The uncompromising geometry and bold colors of ancient Andean weavings--insistently characterized in ethnographic and art historical discourses as decorative--are heralded here as the textile paradigm of abstraction, a grid that precedes by millennia the Western modernist grid. Between the 1920s and 40s, Paul Klee, Joaquin Torres-Garcia, Josef and Anni Albers, Barnett Newman, and Adolph Gottlieb led the way in gazing at the ancient American arts. Later, Louise Nevelson, Alfred Jensen, Mathias Goeritz, Tony Smith, Helmut Federle, and South American artists Libero Badii, Francisco Matto, Gonzalo Fonseca, Eduardo Ramirez Villamizar, Alejandro Puente, and Cesar Paternosto, as well as textile artist Lenore Tawney and poet/artist Cecilia Vicuna, had significant encounters with the Amerindian arts. In their accompanying essays, Cesar Paternosto focuses on the emergence of an abstraction rooted on the indigenous arts of the Americas; Lucy R. Lippard writes on her experiences while researching the rock art of New Mexico; Mary Frame discusses the cultural resonance of textile structural forms in the ancient Andes; Cecilia de Torres narrates the story of the pioneering treks to pre-Columbian sites by Torres-Garcia's disciples; and Valentin Ferdinan discusses the formative aspects of modern culture in Latin America.

Women's Caucus for Art Honors: Anni Albers, Louise Bourgeois, Caroline Durieux, Ida Kohlmeyer, Lee Krasner- 1980

The Bauhaus Group-Nicholas Fox Weber 2009-10-27 Nicholas Fox Weber, for thirty-three years head of the Albers Foundation, spent many years with Anni and Josef Albers, the only husband-and-wife artistic pair at the Bauhaus (she was a textile artist; he a professor and an artist, in glass, metal, wood, and photography). The Alberses told him their own stories and described life at the Bauhaus with their fellow artists and teachers, Walter Gropius, Paul Klee, Wassily Kandinsky, Ludwig Mies van der Rohe, as well as these figures' lesser-known wives and girlfriends. In this extraordinary group biography, Weber brilliantly brings to life the Bauhaus geniuses and the community of the pioneering art school in Germany's Weimar and Dessau in the 1920s and early 1930s. Here are: Walter Gropius, founder of the Bauhaus, the architect who streamlined design early in his career and who saw the school as a place for designers to collaborate in an ideal setting . . . a dashing hussar, the ardent young lover of the renowned femme fatale Alma Mahler, beginning when she was the wife of composer Gustav Mahler . . . Paul Klee, the onlooker, smoking his pipe, observing Bauhaus dances as well as his colleagues' lectures from the back of the room . . . the cook who invented recipes and threw together his limited ingredients with the same spontaneity, sense of proportion, and fascination that underscored his paintings . . . Wassily Kandinsky, the Russian-born pioneer of abstract painting, guarding a secret tragedy one could never have guessed from his lively paintings, in which he used bold colors not just for their visual vibrancy, but for their "sound" effects . . . Josef Albers, who entered the Bauhaus as a student in 1920 and was one of the seven remaining faculty members when the school was closed by the Gestapo in 1933 . . . Annelise Else Frieda Fleischmann, a Berlin heiress, an intrepid young woman, who later, as Anni Albers, made art the focal point of her existence . . . Ludwig Mies van der Rohe, imperious, decisive, often harsh, an architect who became director--the last--of the Bauhaus, and the person who guided the school's final days after SS storm troopers raided the premises. Weber

captures the life, spirit, and flair with which these geniuses lived, as well as their consuming goal of making art and architecture. A portrait infused with their fulsome embrace of life, their gift for laughter, and the powerful force of their individual artistic personalities.

Everything She Touched-Marilyn Chase 2020-04-07 Everything She Touched recounts the incredible life of the American sculptor Ruth Asawa. This is the story of a woman who wielded imagination and hope in the face of intolerance and who transformed everything she touched into art. In this compelling biography, author Marilyn Chase brings Asawa's story to vivid life. She draws on Asawa's extensive archives and weaves together many voices--family, friends, teachers, and critics--to offer a complex and fascinating portrait of the artist. Born in California in 1926, Ruth Asawa grew from a farmer's daughter to a celebrated sculptor. She survived adolescence in the World War II Japanese-American internment camps and attended the groundbreaking art school at Black Mountain College. Asawa then went on to develop her signature hanging-wire sculptures, create iconic urban installations, revolutionize arts education in her adopted hometown of San Francisco, fight through lupus, and defy convention to nurture a multiracial family. • A richly visual volume with over 60 reproductions of Asawa's art and archival photos of her life (including portraits shot by her friend, the celebrated photographer Imogen Cunningham) • Documents Asawa's transformative touch--most notably by turning wire - the material of the internment camp fences - into sculptures • Author Marilyn Chase mined Asawa's letters, diaries, sketches, and photos and conducted interviews with those who knew her to tell this inspiring story. Ruth Asawa forged an unconventional path in everything she did--whether raising a multiracial family of six children, founding a high school dedicated to the arts, or pursuing her own practice independent of the New York art market. Her beloved fountains are now San Francisco icons, and her signature hanging-wire sculptures grace the MoMA, de Young, Getty, Whitney, and many more museums and galleries across America. • Ruth Asawa's remarkable life story offers inspiration to artists, art lovers, feminists, mothers, teachers, Asian Americans, history buffs, and anyone who loves a good underdog story. • A perfect gift for those interested in Asian American culture and history • Great for those who enjoyed Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art by Mary Gabriel, Ruth Asawa: Life's Work by Tamara Schenkenberg, and Notes and Methods by Hilma af Klint

Bulletin-Black Mountain College 1938

The Clarks of Cooperstown-Nicholas Fox Weber 2009-03-12 Nicholas Fox Weber, author of the acclaimed Patron Saints ("Exhilarating avant-garde entertainment"--Sam Hunter, The New York Times Book Review) and Balthus ("The authoritative account of his life and work"--Michael Ravitch, Newsday), gives us now the idiosyncratic lives of Sterling and Stephen Clark--two of America's greatest art collectors, heirs to the Singer sewing machine fortune, and for decades enemies of each other. He tells the story, as well, of the two generations that preceded theirs, giving us an intimate portrait of one of the least known of America's richest families. He begins with Edward Clark--the brothers' grandfather, who amassed the Clark fortune in the late-nineteenth century--a man with nerves of steel; a Sunday school teacher who became the business partner of the wild inventor and genius Isaac Merritt Singer. And, by the turn of the twentieth century, was the major stockholder of the Singer Manufacturing Company. We follow Edward's rise as a real estate wizard making headlines in 1880 when he commissioned Manhattan's first luxury apartment building. The house was called "Clark's Folly"; today it's known as the Dakota. We see Clark's son--Alfred--enigmatic and famously reclusive; at thirty-eight he inherited \$50 million and became one of the country's richest men. An image of propriety--good husband, father of four--in Europe, he led a secret homosexual life. Alfred was a man with a passion for art and charity, which he passed on to his four sons, in particular Sterling and Stephen Clark. Sterling, the second-oldest, buccaneering and controversial, loved impressionism, created his own museum in Williamstown, Massachusetts--and shocked his family by marrying an actress from the Comédie Française. Together the Sterling Clarks collected thousands of paintings and bred racehorses. In a highly public case, Sterling sued his three brothers over issues of inheritance, and then never spoke to them again. He was one of the central figures linked to a bizarre and little-known attempted coup against Franklin Delano Roosevelt's presidency. We are told what really happened and why--and who in American politics was implicated but never prosecuted. Sterling's brother--Stephen--self-effacing and responsible--became chairman and president of the Museum of Modern Art and gave that institution its first painting, Edward Hopper's House by the Railroad. Thirteen years later, in an act that provoked intense controversy, Stephen dismissed the Museum's visionary founding director,

Alfred Barr, who for more than a decade had single-handedly established the collection and exhibition programs that determined how the art of the twentieth century was regarded. Stephen gave or bequeathed to museums many of the paintings that today are still their greatest attractions. With authority, insight, and a flair for evoking time and place, Weber examines the depths of the brothers' passions, the vehemence of their lifelong feud, the great art they acquired, and the profound and lasting impact they had on artistic vision in America.

Notable American Women-Susan Ware 2004 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

Bauhaus 1919-1933-Barry Bergdoll 2009 The Bauhaus, the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933, brought together artists, architects and designers in an extraordinary conversation about modern art. Bauhaus 1919-1933, published to accompany a major multimedia exhibition at MoMA, is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational perspective on the 20th century's most influential experiment in artistic education. It brings together works in a broad range of mediums, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theatre and costume design, and painting and sculpture - many of which have rarely if ever been seen outside of Germany. Featuring about 400 colour plates and a rich range of documentary images, this publication includes two overarching images by the exhibition's curators, Leah Dickerman and Barry Bergdoll, concise interpretive essays on key objects by over twenty leading scholars, and an illustrated, narrative chronology.

Entangled-Karen Wright 2017

The Weaver, V6, No. 1, January-February, 1941-Anni Albers 2013-06 Additional Authors Include Doris McMullen, Dorothy S. Roberts, Francis Munger, Mary M. Atwater, Clara M. Youse, Lou Tate And W. F. McNulty. Edited By Paul Bernat.

Alexander Calder-Ann Coxon 2015-01-01 An insightful new look at one of the 20th century's most celebrated artistic visionaries Alexander Calder (1898-1976) is one of modernism's most captivating and influential figures. First trained as a mechanical engineer, Calder relocated from New York to Paris in the mid-twenties where his acceptance into the city's burgeoning avant-garde circles coincided with the development of his characteristic form of kinetic sculpture. His early work Cirque Calder, which was presented throughout Paris to great acclaim, prefigures the performance and theatrical aspects that dominate Calder's pioneering artistic works and are situated as a primary subject of intrigue in this publication. Rather than simply refashion sculpture's traditional forms, Calder envisioned entirely new possibilities for the medium and transformed its static nature into something dynamic and responsive. Alexander Calder: Performing Sculpture provides detailed insight into that pioneering process through reproductions of personal drawings and notes. Also featured is new research from a wide range of renowned scholars, furthering our understanding of the remarkable depth of Calder's beloved mobile sculptures and entrenching his status as an icon of modernism.

Interiors-Marcel Wanders 2011 The first large-format monograph on the interiors and building projects of Marcel Wanders, one of the most original designers working today. Marcel Wanders's distinctive output combines a

flair for the theatrical with a unique understanding of space that has vaulted him into the top ranks of contemporary design. His interiors projects range from iconic hotels like the Mondrian South Beach in Miami, to fairy-tale private residences in Amsterdam, Mallorca, and Jakarta. Developed integrally with his product design, his spaces incorporate a romantic, monumental sensibility that has redefined interior design. Starting with his work for the Morgans boutique hotel chain (The Rivington in New York) and the London flagship for Mandarin Duck, Wanders's work has spread to four continents. He also has recently partnered with Philippe Starck's and John Hitchcox's design-focused property development brand, yoo. The interiors developed by his Marcel Wanders Studio are drawn from a graphic tradition that combines the everyday with the ornamental, and these inspirational sources will be harnessed to create an unprecedented interior design volume.

Kem Weber-Christopher Alan Long 2014-01-01 The first major look at the renowned industrial designer and architect, who helped to shape the look of American modernism from the 1920s through the early 1950s For German-born Kem Weber (1889-1963), design was not about finding a new expression; it was about responding to "structural, economic, and social requirements . . . characteristic of our daily routine of living." He sought to ensure that each design he produced--whether a piece of furniture or a building or an interior--was an improvement that responded to modern needs and modern life. Weber was a leading figure of modernism on the West Coast from the 1920s through the early 1950s, and his work greatly influenced the California style of the time. His most iconic designs were his Bentlock line, the Air Line chair, the interiors for the Bixby House, and his tubular-steel furniture for Lloyd. This book, a result of significant new primary research in the Weber family's archives, represents the first major study of the life and career of this important designer. Christopher Long details the full range of Weber's contributions, focusing particularly on the part he played in the advancement of American modernism, and his role in heralding a new way of making and living.

Josef Albers: Midnight and Noon-Josef Albers 2017-03-28 Using minimal means—paint straight from the tube, applied meticulously with a palette knife—and a focused selection of colors, Josef Albers's sustained, serial investigation into rhythm, mood, and spatial movement is explored in this lavishly produced catalogue that looks solely at his respective grey and yellow paintings, exploring two distinct color palettes pervasive to his oeuvre. Highlighting the rich diversity of effects Albers drew from a narrow range of colors, this publication centers around the groundbreaking Homage to the Square (A) (1950), the inaugural painting in the series that would occupy the artist until his death in 1976. The pairing of two palettes—black, white, and grey and an array of yellows—stems in part from Albers's 1964 series of lithographs, Midnight and Noon, which brought together these two opposing color sets in a single portfolio. Together they address the limitless possibilities the artist found in color and form in relation to light. The impossible simultaneity of "midnight" and "noon" moreover speaks to Albers's transcending of what he called "factual facts" in favor of the play of perception and illusion possible in art. Opening with an introduction by Nicholas Fox Weber, executive director of The Josef and Anni Albers Foundation, that contextualizes these works and their color palettes, this volume also includes Albers's own writing on Homage to the Square. Additionally, Elaine de Kooning's historic text and Colm Tóibín's recent writing explore this body of work from different perspectives and time periods. Published on the occasion of exhibitions at David Zwirner's New York and London galleries in 2016 and 2017, this beautifully illustrated publication looks at one of the most influential abstract painters of the twentieth century.