

**Confluences:
From Ancient Andes to Bauhaus**

Paul Hughes  FINE ARTS

**Design/
Miami** / **Basel**

June 11- 16 | MCH Basel Hall 1.1 C01



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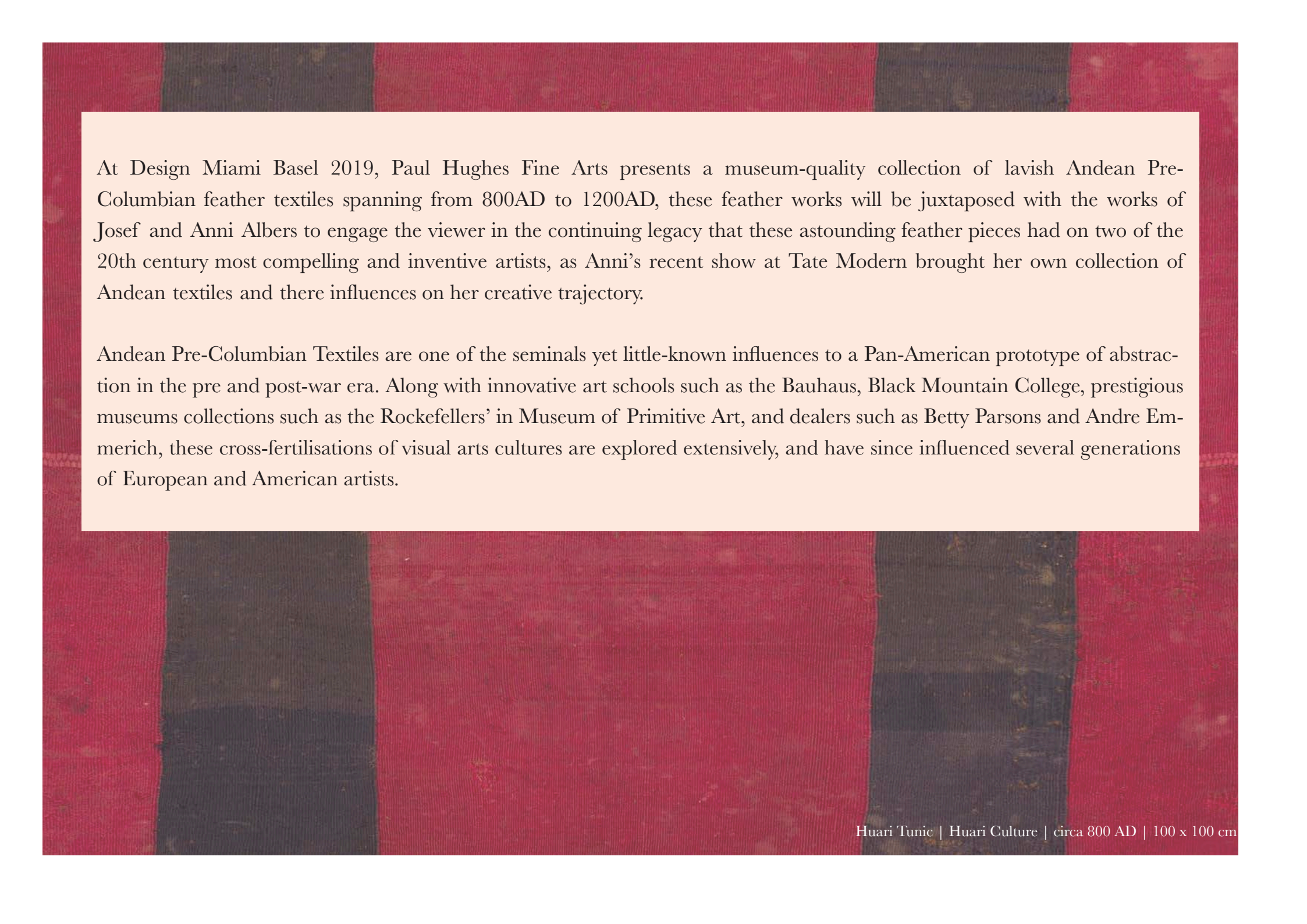
VIP Preview Day
June 10 12pm - 6pm

Public Opening Day
June 11 ~ June 16

Basel Talk: Revisiting the Bauhaus
June 13 | 3 ~ 4 pm

A panel discussion by **Paul Hughes** (Director, Paul Hughes Fine Arts), **Mateo Kries** (Director, Vitra Design Museum), **Satyendra Pakhale** (Designer), **Deyan Sudjic** (Director, Design Museum London)

RSVP: art@paulhughes.co.uk

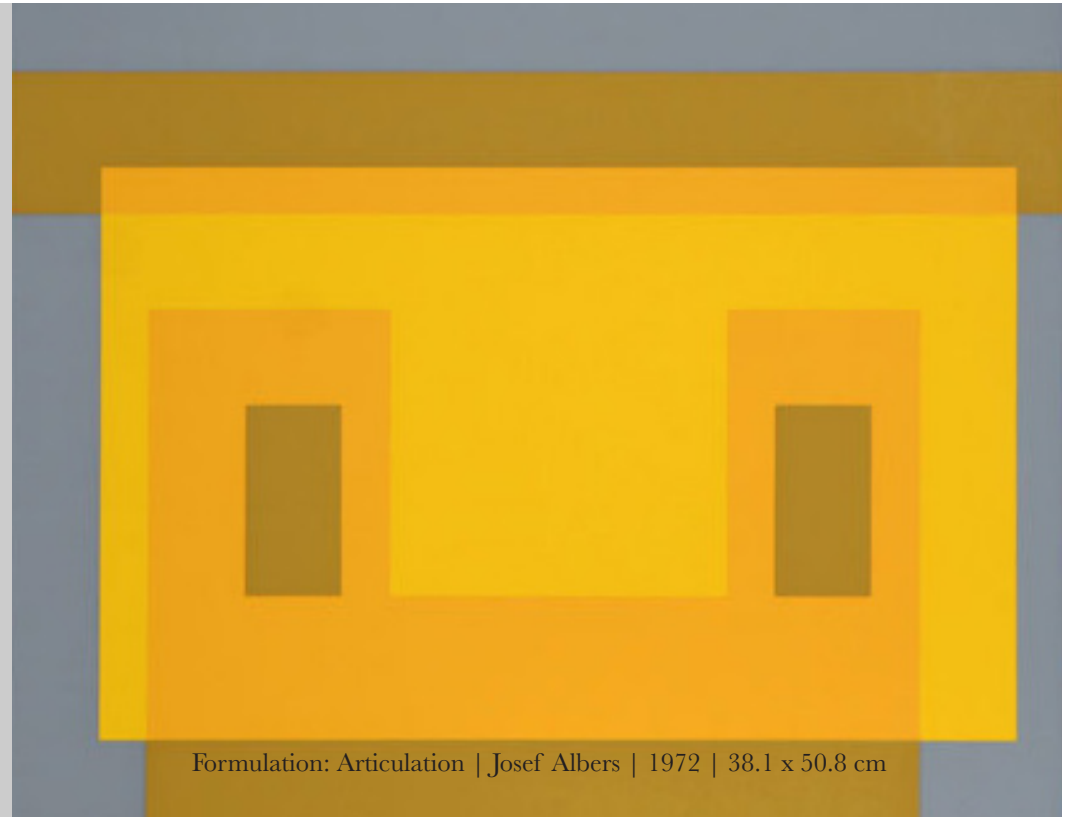


At Design Miami Basel 2019, Paul Hughes Fine Arts presents a museum-quality collection of lavish Andean Pre-Columbian feather textiles spanning from 800AD to 1200AD, these feather works will be juxtaposed with the works of Josef and Anni Albers to engage the viewer in the continuing legacy that these astounding feather pieces had on two of the 20th century most compelling and inventive artists, as Anni's recent show at Tate Modern brought her own collection of Andean textiles and their influences on her creative trajectory.

Andean Pre-Columbian Textiles are one of the seminal yet little-known influences to a Pan-American prototype of abstraction in the pre and post-war era. Along with innovative art schools such as the Bauhaus, Black Mountain College, prestigious museums collections such as the Rockefellers' in Museum of Primitive Art, and dealers such as Betty Parsons and Andre Emmerich, these cross-fertilisations of visual arts cultures are explored extensively, and have since influenced several generations of European and American artists.



Valdivian Stone Owl Effigy | Valdivia Culture Ecuador | circa 2500 - 2000 BC | 45 cm height



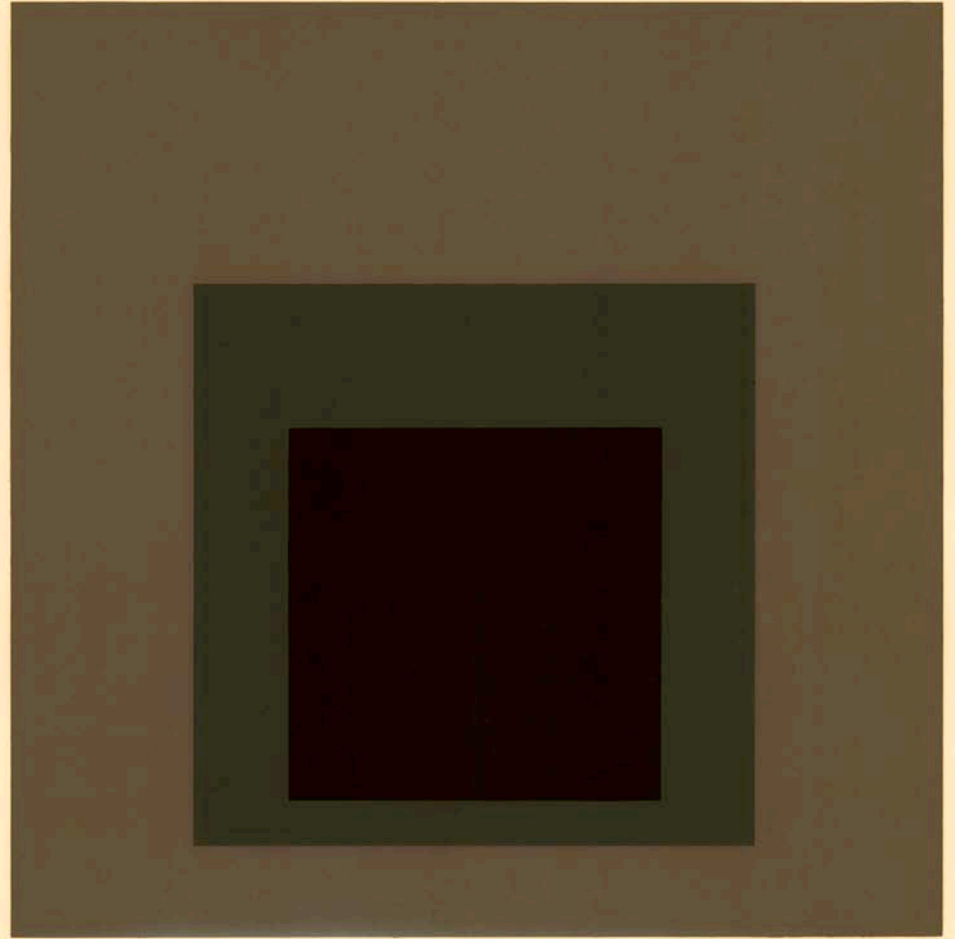
Formulation: Articulation | Josef Albers | 1972 | 38.1 x 50.8 cm



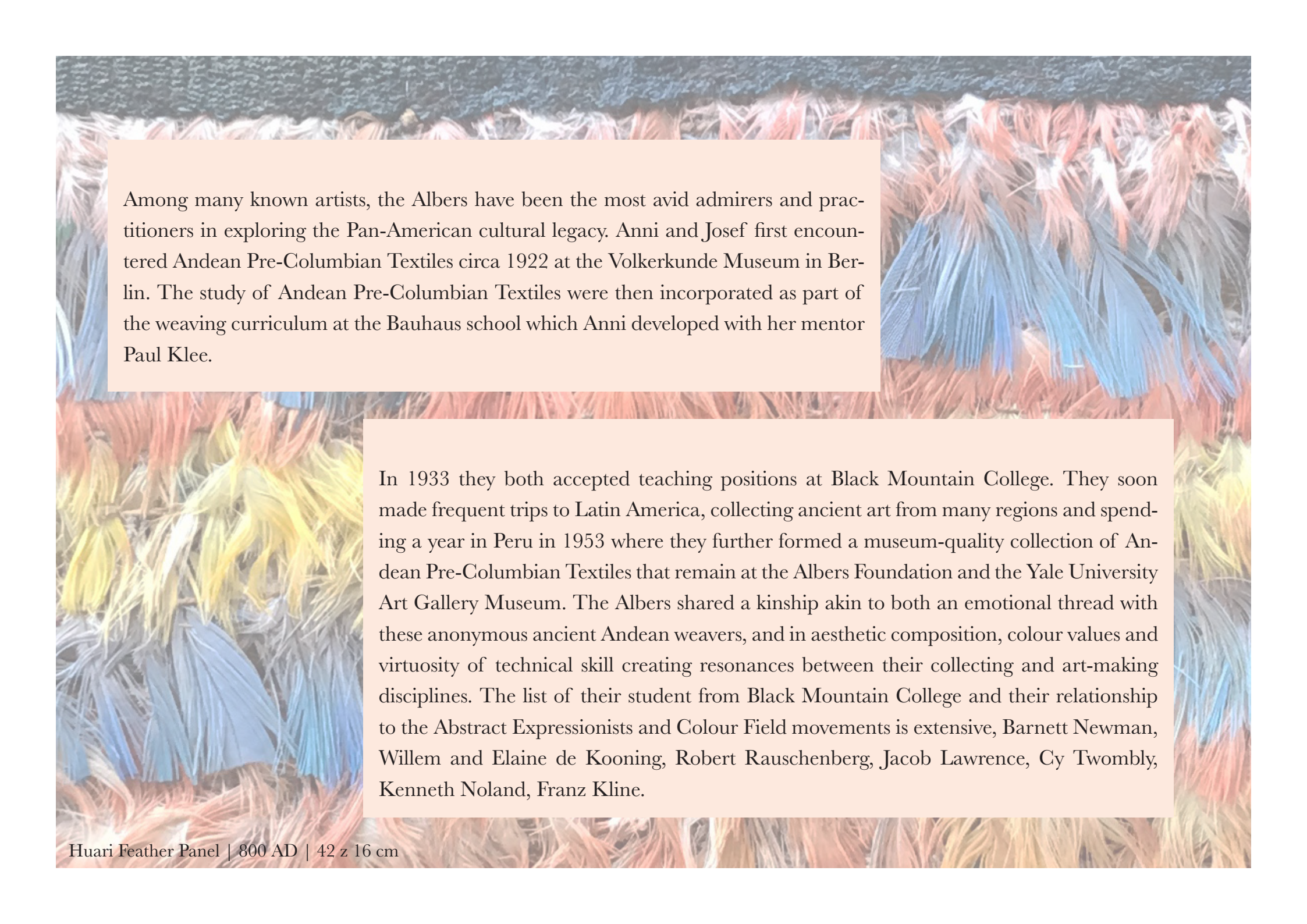
Huari Feather Panel | Huari Culture | circa 800 AD | 42 x 16 cm



Huari Feather Panel | Huari Culture | 800 AD | feather | 20 x 38cm



Josef Albers | Pompeian | Screenprint in colours | 1965 | 43.2 x 43.2 cm

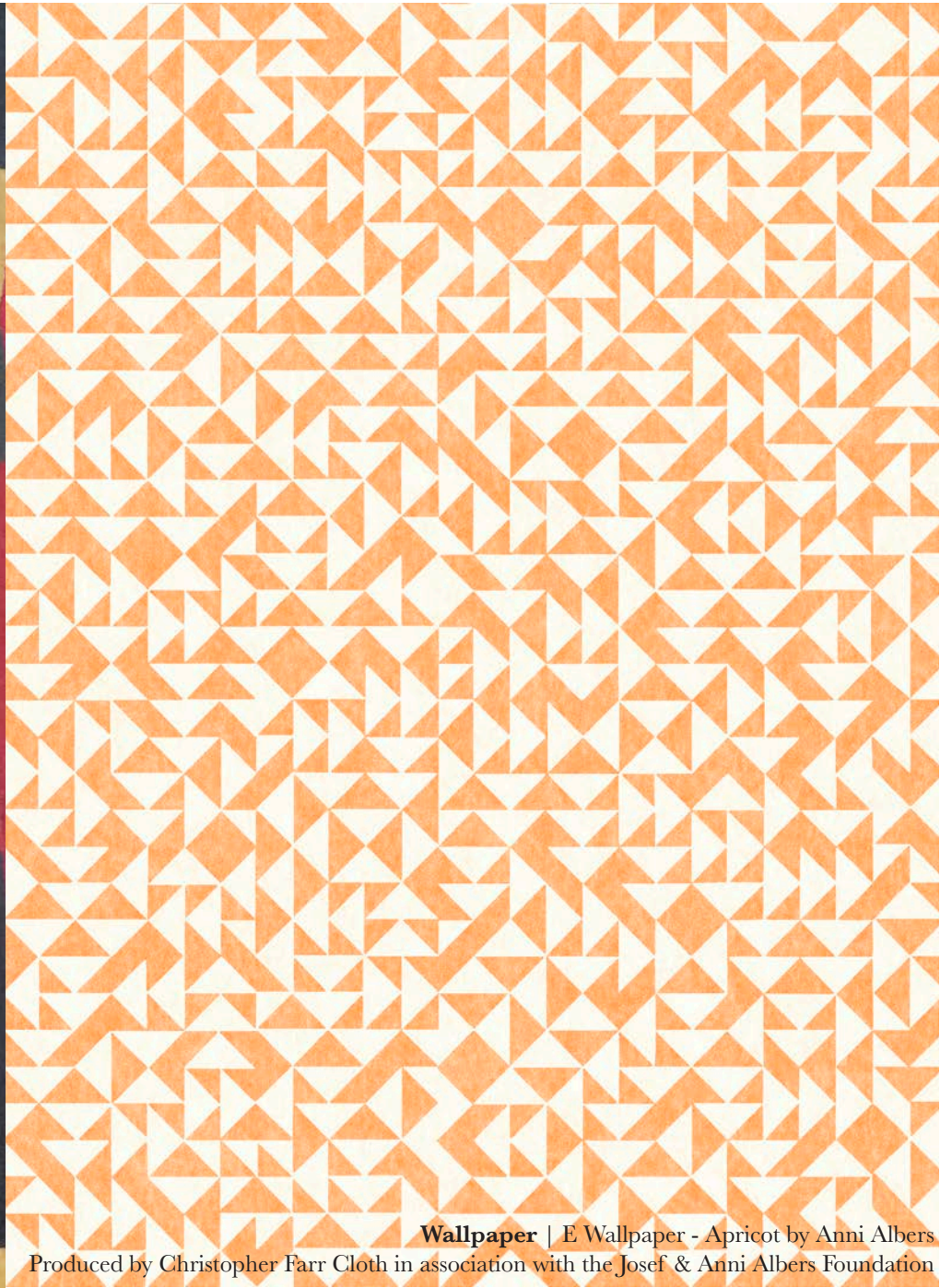


Among many known artists, the Albers have been the most avid admirers and practitioners in exploring the Pan-American cultural legacy. Anni and Josef first encountered Andean Pre-Columbian Textiles circa 1922 at the Volkerkunde Museum in Berlin. The study of Andean Pre-Columbian Textiles were then incorporated as part of the weaving curriculum at the Bauhaus school which Anni developed with her mentor Paul Klee.

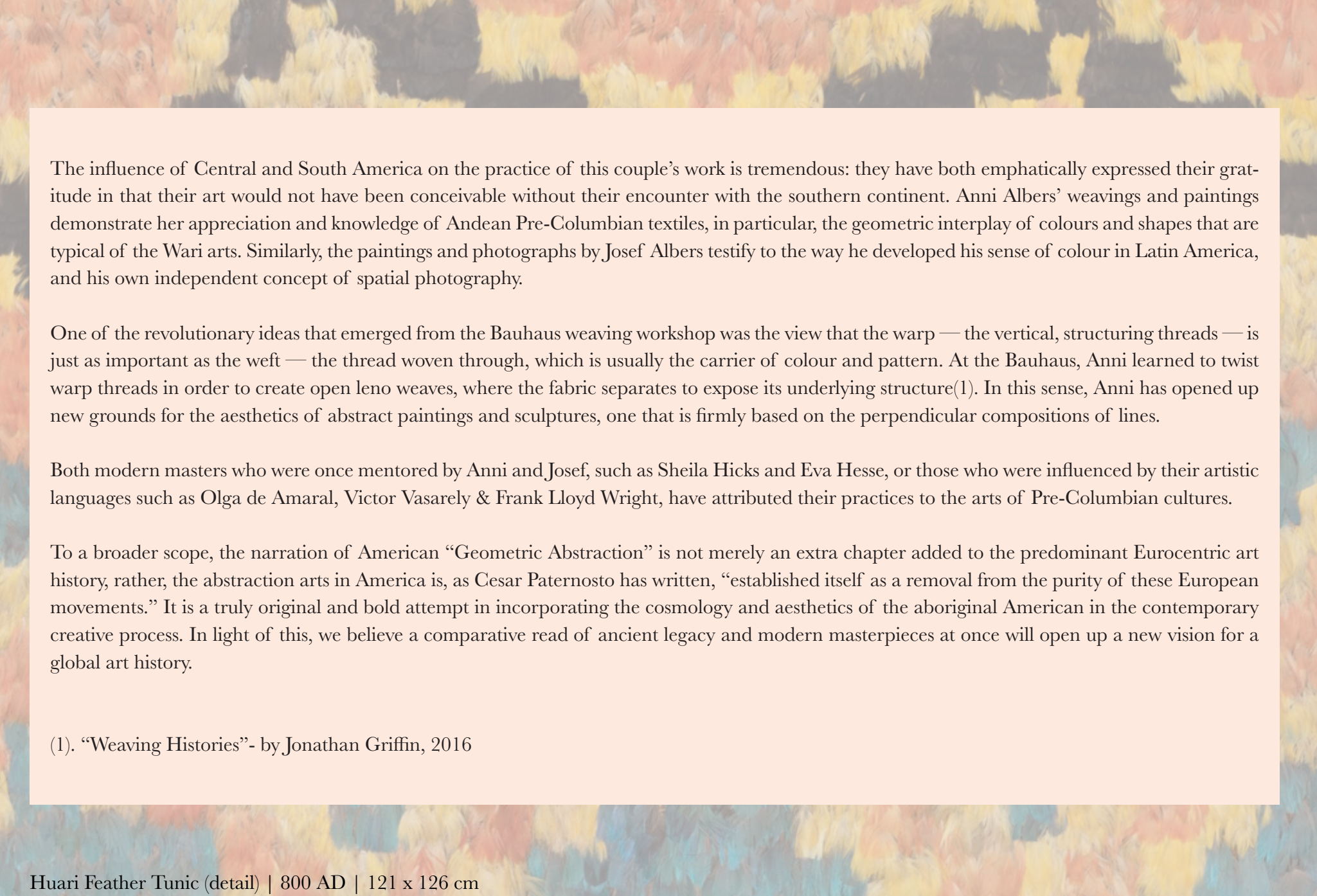
In 1933 they both accepted teaching positions at Black Mountain College. They soon made frequent trips to Latin America, collecting ancient art from many regions and spending a year in Peru in 1953 where they further formed a museum-quality collection of Andean Pre-Columbian Textiles that remain at the Albers Foundation and the Yale University Art Gallery Museum. The Albers shared a kinship akin to both an emotional thread with these anonymous ancient Andean weavers, and in aesthetic composition, colour values and virtuosity of technical skill creating resonances between their collecting and art-making disciplines. The list of their student from Black Mountain College and their relationship to the Abstract Expressionists and Colour Field movements is extensive, Barnett Newman, Willem and Elaine de Kooning, Robert Rauschenberg, Jacob Lawrence, Cy Twombly, Kenneth Noland, Franz Kline.



Huari Textile Panel | Huari Culture | Circa 800 AD | 140 x 130 cm



Wallpaper | E Wallpaper - Apricot by Anni Albers
Produced by Christopher Farr Cloth in association with the Josef & Anni Albers Foundation



The influence of Central and South America on the practice of this couple's work is tremendous: they have both emphatically expressed their gratitude in that their art would not have been conceivable without their encounter with the southern continent. Anni Albers' weavings and paintings demonstrate her appreciation and knowledge of Andean Pre-Columbian textiles, in particular, the geometric interplay of colours and shapes that are typical of the Wari arts. Similarly, the paintings and photographs by Josef Albers testify to the way he developed his sense of colour in Latin America, and his own independent concept of spatial photography.

One of the revolutionary ideas that emerged from the Bauhaus weaving workshop was the view that the warp — the vertical, structuring threads — is just as important as the weft — the thread woven through, which is usually the carrier of colour and pattern. At the Bauhaus, Anni learned to twist warp threads in order to create open leno weaves, where the fabric separates to expose its underlying structure⁽¹⁾. In this sense, Anni has opened up new grounds for the aesthetics of abstract paintings and sculptures, one that is firmly based on the perpendicular compositions of lines.

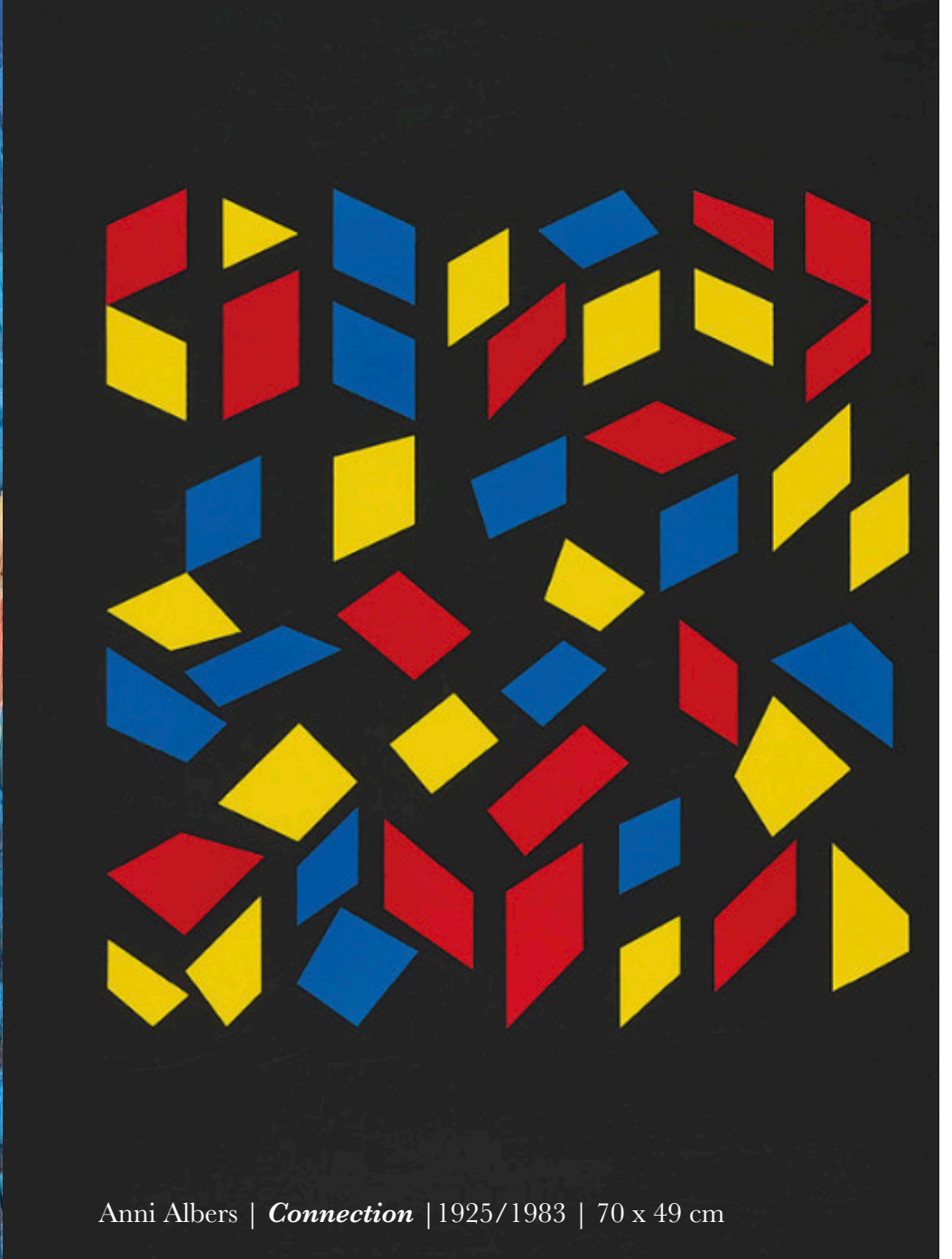
Both modern masters who were once mentored by Anni and Josef, such as Sheila Hicks and Eva Hesse, or those who were influenced by their artistic languages such as Olga de Amaral, Victor Vasarely & Frank Lloyd Wright, have attributed their practices to the arts of Pre-Columbian cultures.

To a broader scope, the narration of American “Geometric Abstraction” is not merely an extra chapter added to the predominant Eurocentric art history, rather, the abstraction arts in America is, as Cesar Paternosto has written, “established itself as a removal from the purity of these European movements.” It is a truly original and bold attempt in incorporating the cosmology and aesthetics of the aboriginal American in the contemporary creative process. In light of this, we believe a comparative read of ancient legacy and modern masterpieces at once will open up a new vision for a global art history.

(1). “Weaving Histories”- by Jonathan Griffin, 2016



Huari Feather Tunic (detail) | 800 AD | 121 x 126 cm



Anni Albers | *Connection* | 1925/1983 | 70 x 49 cm

Paul Hughes Fine Arts focuses on affinities between ancient pre-Columbian arts and modernism, documenting the rich, cohesive effect they had on societies then and the confluences brought about by the interweaving of art disciplines over three thousand years. All arts were once contemporary. Ancient textiles have greatly influenced twentieth- and twenty-first-century aesthetic developments and are collected by many important artists, from modern masters such as the Albers and Roberto Matta to contemporary designers and artists. In light of this, the gallery's programs focus on the elaboration of a cohesive art history and aspire to stimulate conversations between ancient and modern arts.

ENQUIRY

E: art@paulhughes.co.uk
ins: [@paulhughesfinearts](https://www.instagram.com/paulhughesfinearts)
www.paulhughesfinearts.com

Paul Hughes

