

## Thank You All

Thank you to all for attending our exhibition at Frieze Masters last week. It was a rewarding task to bring the collection under one roof and to receive the most encouraging positive responses from our audience on the museum-quality displays. We are delighted to announce that the show has initiated further serious interests for larger exhibitions at the Whitworth Gallery museum in Manchester in April 2019, realising a continuation of Andean art story. As a direct result of Frieze last year, we have loaned and collaborated in the exhibition “Southern Geometries, from Mexico to Patagonia” at Foundation Cartier in Paris which opens on 13th of October.

We are honoured that works placed at Frieze Masters have found new homes in major collections from Europe and UK with other masterpieces of 20th-century arts, as a direct reflection on the quality and calibre of the Frieze Masters staff, their achievements to set extraordinary museum standards of its gallery selection and vetting procedures, and thus bring in the world most focused and discerning collectors.

Social media was also buzzing with endorsements and inclusions from amongst others the new director of the Tate Modern Maria Balshaw, the Entwistle Collection, and Alice Black — London’s most dynamic and emerging gallerist.



**marialabshaw** • Following

marialabshaw I am a one woman textile appreciation society. This Andean, c.800AD. Child's tunic.  
 ludary  
 mkhael\_subotzky @maninabaumann  
 #suzaniroom xxx  
 annahigstagram Make that 2! 🍷👩  
 sferg100 🍷  
 axelruger Yes you are! 🍷  
 myvanwys 🍷🍷  
 natalietredgett You are not alone 🍷  
 lana\_db\_david Just Beautiful! ♥  
 jacobsonspace You and Deborah Swallow  
 bernadinalloydartist Three! This is gorgeous...  
 elenacnlanni 🍷🍷🍷

411 likes  
 7 DAYS AGO

Add a comment...



**eugeniehd** • Following  
 Frieze Masters

eugeniehd Animals at Frieze Masters, from the entrance at Entwistle, stand F3, to Paul Hughes Fine Arts stand B9: will you find them? 🍷 Love them!! 🍷  
 Detail of a Tonga Club @entwistlegallery  
 Detail of a Nazca tunic @paulhughesfinearts  
 Detail of a Blackfoot Indian paint at #donaldellsgallery  
 #entwistlegallery #tribalart #oceancart #africanart #tonga #dog #precolombian #textile #nazca #peru #feline #nativeindian #blackfootindian #horse 🍷 #animals @friezeartfair #sunday

paulhughesfinearts The Flying Nazca Motif—computer graphics of the Andes :)  
 eugeniehd @paulhughesfinearts 🍷 good point! Thank you for showing this beautiful tunic, it's gorgeous!

66 likes  
 4 DAYS AGO

Add a comment...



Material, that is to say, unformed or unshaped matter, is the field where authority blocks independent experimentation less than in many other fields, and for this reason it seems well fitted to become the training ground for invention and free speculation

(Anni Albers, *Work with Material*)

In comparison to other medium such as ceramic, paintings and architectures, the textile arts in South America is widely regarded as the key to unlocking the ancient culture of the Andes. A highly sophisticated system of textiles production that encompasses techniques such as such as interlocking tapestry; discontinuous weft, painted, feathers, tie-dye and wrapped weaving have emerged in civilisations such as Paracas, Nazca, Wari, and Chancay. From an aesthetic point of view, the Pre-Columbian arts has also mastered in abstract elements such as colour blocks and geometries, and figurative renderings such as the feline, jaguar, ocucaje and the Lanzon figure. The former student of Anni Albers has once commented: “ The richness of the pre-Incaic textile language is the most complex of any textile culture in history.”

Pre-Columbians textile arts are instrumental in the development of several modern art movements such as the Bauhaus and the Abstract Expressionism. The core members of Bauhaus Anni and Josef Albers first encountered Andean Pre-Columbian Textiles circa 1922 at the Volkerkunde Museum in Berlin. The study of Andean Pre-Columbian Textiles was then incorporated as part of the weaving curriculum at the Bauhaus school which Anni developed with her mentor Paul Klee.

Image: Huari Tunic (detail), circa 800 AD, 96 x 194 cm

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's weavings and painting 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 how he continued to further inform 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, usually the carrier of colour and pattern. At the Bauhaus, Anni learnt 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 Parnostto 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.

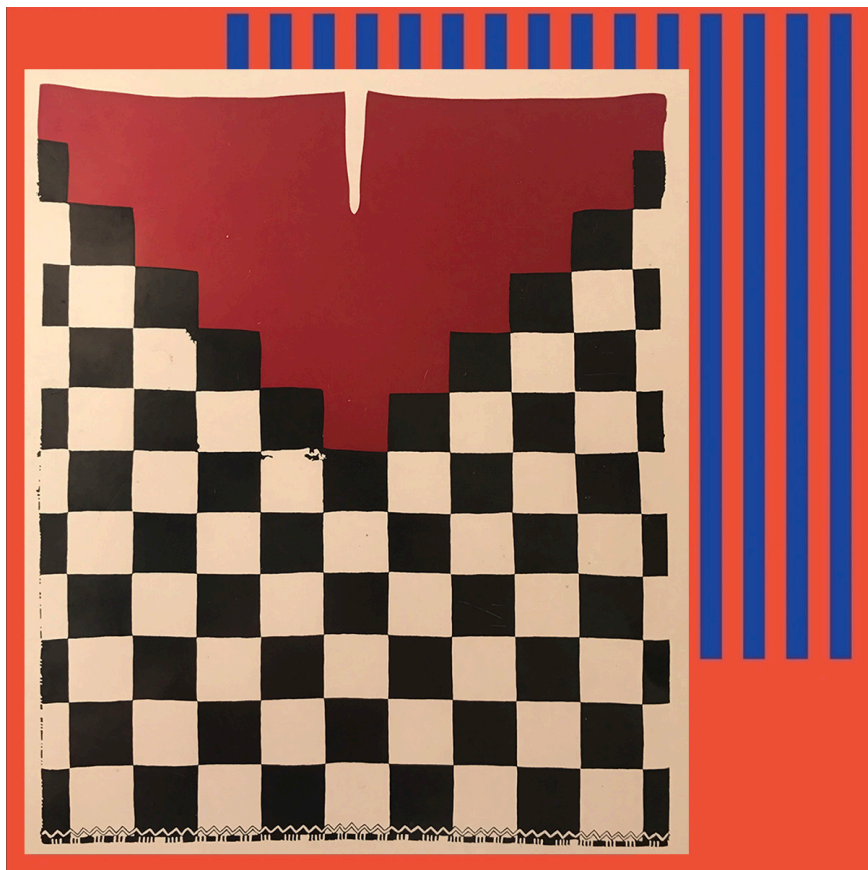
Note

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

Image: Black White Yellow (1926), detail, Anni Albers, © 2018 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York/DACS, London



## Upcoming Exhibitions



We are lending a remarkable piece of Pre-Columbian tunic from the Inca period to the exhibition “Southern Geometries, from Mexico to Patagonia,” opening on October 13th at Fondation Cartier pour l’art contemporain. The exhibition celebrates the wealth of colour and diversity of styles in the geometric art of Latin America, bringing together 250 artworks made by over 70 artists from the Pre-Columbian period to present. Including modernist abstract art, sculpture and architecture as well as ceramics, weaving, and body painting, the exhibition explores the wide range of approaches to geometric abstraction in Latin America, whether influenced by Pre-Columbian arts, the European avant-garde or Amerindian cultures.

## Recommended Exhibitions



**Anni Albers | Tate Modern | London**  
11.10.2018 – 27.01.2019

“Her exposure to contemporary Mexican and pre-Columbian textiles shaped her approach to weaving, and, by extension, materials. Confronted with a culture that did not possess written language, she was convinced that Andean and Mayan textiles were a form of sophisticated communication.”

(Helen Molesworth, Leap before You Look, Black Mountain College)



**FIAC Art Week | Musée du Quai Branly | Paris**  
Permenant Collection

Musee du Quai Branly hosts one of the largest collections of Pre-Columbian arts in Europe.



More Artworks:

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