

THE EVENT OF A THREAD: ANNI ALBERS CONFERENCE
Saturday 1 December 2018, 11.00–16.15
Starr Cinema, Tate Modern

Join us for a symposium which aims to bring together ground-breaking scholarship on Anni Albers in order to demonstrate her importance as a pivotal figure in the history of modernism.

Key themes addressed in our symposium include materiality; the Bauhaus in exile in the United States to the notion of a 'global Bauhaus'; and how this reflects on an expanded geography of modernism; the question of weaving itself and how it relates to feminist politics and a politics of labour. We also wish to foreground the interest Anni Albers holds across art, architecture and design by bringing together a range of contemporary practitioners.

Schedule

11.00 Welcome by Frances Morris

11.05 Introduction by Briony Fer

11.15 Jeffrey Saletnik, 'Anni Albers, John Cage and "Attentive Passiveness"'

11.35 Jordan Troeller, 'Anni Albers as Architect'

11.55 Robin Schuldenfrei, 'Bauhaus Luxury'

12.15 Panel discussion and Q&A chaired by Briony Fer

13.00 Break

14.00 Introduction to afternoon session by Ann Coxon

14.10 Leonor Antunes in conversation with Briony Fer

14.40 T'ai Smith, 'Textile Principles: Adapting Anni Albers's Philosophy'

15.00 Raisa Kabir, 'Entanglements: the tensioned thread, the political line and weaving resistance'

15.20 Panel discussion and Q&A chaired by Ann Coxon

16.05 Closing remarks

16.15 End of event

This event is supported by the BAAS / US Embassy Small Grants Programme.



Biographies

Leonor Antunes lives and works in Berlin. Recent solo exhibitions include *the last days in Galliate*, Pirelli HangarBicocca, Milan (2018); *discrepancies with C.P.*, Museo Tamayo, Mexico (2018); *the frisson of the togetherness*, Whitechapel Gallery, London (2018); *New Work: Leonor Antunes*, San Francisco Museum of Modern Art (2016); *the pliable plane*, CAPC, Bordeaux (2015); *the last days in chimalistac*, Kunsthalle Basel (2013). Upcoming exhibitions include MASP, São Paulo Museum of Art (2019); Martin Gropius Bau Museum, Berlin (2019); The Box, Plymouth (2020).

Recent group exhibitions include Fondazione Prada, Venice (2018); the Hayward Gallery, London (2018); the Gwangju Biennale (September 2018). She participated in the 57th Venice Biennale (2017); 12th Sharjah Biennial, UAE (2015), the 8th Berlin Biennale (2014).

Ann Coxon is Curator of International Art at Tate Modern. She joined Tate Modern in 2002 and has curated many exhibitions, including *Alexander Calder: Performing Sculpture* (2015), *Saloua Raouda Choucair* (2013), and *Exposed: Voyeurism, Surveillance and the Camera* (2010). Ann has also curated numerous collection displays, including the current room Beyond Craft on Level 4, which looks at Fiber Art from the 1960s and 70s.

She has an interest in textile based practice and contributed a catalogue essay on the subject to the 2017 exhibition *Entangled, Threads and Making* at Turner Contemporary, Margate. In 2010 she curated the exhibition *Craftivism* at Arnolfini, Bristol. Ann has written a monograph on Louise Bourgeois and has also contributed to *frieze*, *Art Monthly* and *Selvedge* magazines.

Briony Fer is an art historian who has written extensively on modern and contemporary art. Her research interests have consistently moved between the history of the avant-gardes and the work of contemporary artists, including Gabriel Orozco, Roni Horn, David Batchelor and Tacita Dean. Her books include *On Abstract Art* (1997), *The Infinite Line* (2004), *Eva Hesse: Studiowork* (2009) and *Gabriel Orozco: thinking in circles* (Fruitmarket Gallery, Edinburgh, 2013). Briony is Professor of History of Art at University College London and a Fellow of the British Academy.

Raisa Kabir is an artist and weaver, who utilises woven text/textile, sound, video and performance. Her (un)weaving performances comment on power, production, and labour. She has exhibited work at The Whitworth, The Tetley, Raven Row, Textile Arts Center NYC, and the Center for Craft Creativity and Design U.S.

Frances Morris became Director, Tate Modern, in April 2016. She played a key role in the development of Tate, joining as a curator in 1987, becoming Head of Displays at Tate Modern (2000–2006) and then Director of Collection, International Art until April 2016.

Frances was jointly responsible for the initial presentation of the opening collection displays at Tate Modern in 2000, which radically transformed the way museums present the story of modern art. She has curated landmark exhibitions, many of which were large-scale international collaborations, including three major retrospectives of women artists including Louise Bourgeois in 2007, Yayoi Kusama in 2012 and Agnes Martin in 2015. Most recently Frances curated the major exhibition project, Alberto Giacometti, 2017.

Dr. Jeffrey Sautnik teaches in the Department of Art History at Indiana University Bloomington and is an Alexander von Humboldt Foundation fellow at the Institut für Kunst- und Bildgeschichte at Humboldt-Universität zu Berlin. His research engages the social infrastructures and mechanisms that undergird cultural production: pedagogy, emigration networks, and modes of translation. His publications include essays on Josef Albers, John Cage and Robert Rauschenberg.



Robin Schuldenfrei is the Katja and Nicolai Tangen Lecturer in 20th Century Modernism at The Courtauld. She has written widely on modernism and the Bauhaus. Publications include *Luxury and Modernism: Architecture and the Object in Germany 1900-1933* and the co-edited volume, with Jeffrey Sautnik, *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism*.

T'ai Smith is associate professor of art history at the University of British Columbia, Vancouver. Author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (University of Minnesota Press, 2014), she has written widely on textiles as medial forms. She is currently finishing a book manuscript, *Fashion After Capital*, to be published by Bloomsbury.

Jordan Troeller earned her PhD in the History of Art and Architecture at Harvard University. Her research focuses on the Bauhaus and its diaspora, particularly in the US. Recent publications address the gender politics of Marcel Breuer's furniture (in *Bauhaus Bodies*, ed. Elizabeth Otto and Patrick Rössler, 2019) and Anni Albers's writing on architecture and textiles in the 1950s (in *Textile Modernism*, ed. Burcu Dogramaci, forthcoming). A chapter of her book manuscript considers Anni Albers's textile for the ADGB Bundesschule in Bernau (1929) in relation to the Bauhaus's engagement with social democratic politics in Weimar, Germany.

