



## Triangulated Intaglio II

**Date**

1976

**Primary Maker**

Anni Albers

**Medium**

Etching and aquatint

**Description**

Anni Albers studied, and subsequently taught, at the world-renowned Bauhaus school founded in Weimar, Germany, in 1919. The school was avant-garde in its utopian endeavor to unify all the arts, in its melding of art and design, and in its celebration of technology and machine production. Albers began her Bauhaus career in textiles, designing numerous wall hangings and fabric patterns that were put into commercial production. Only late in life, in the early 1960s, did the artist begin creating prints; the “Triangulated Intaglios” series was her first venture into intaglio printmaking, in which ink is transferred to paper from depressions etched or engraved into a matrix, most frequently a copper plate.

From the late 1960s onward, as Albers explored printmaking more deeply, she had become interested in diagonals, which are difficult to produce on a loom; in all six prints of “Triangulated Intaglios,” she used triangles as the basis of geometric exploration. Albers’s shift away from textiles was, in part, a reaction to the lack of respect they garnered in the field: she once remarked, “I find that when the work is made with threads, it’s considered a craft; when it’s on paper, it’s considered art.” Nonetheless, this print speaks to Albers’s interest in abstraction, repetition, and patterning—aspects that likely both drew her to and developed from weaving and textile work. (SOURCE: Alcauskas, INNOVATIVE APPROACHES, HONORED TRADITIONS, 2017) Black and white geometric design.

**Dimensions**

Plate: 12 15/16 x 11 7/8 in. (32.9 x 30.2 cm) Sheet: 24 1/16 x 20 1/8 in. (61.1 x 51.1 cm)