

WEAVING ANNI ALBERS

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DURING 3DAYSOFDESIGN, DEDAR BRINGS THE WEAVING ANNI ALBERS PROJECT TO COPENHAGEN IN COLLABORATION WITH THE JOSEF & ANNI ALBERS FOUNDATION

Dedar, in collaboration with The Josef & Anni Albers Foundation, presents the first series of Anni Albers fabrics, using a sensitive approach and contemporary techniques to reinterpret five works created between 1936 and 1974 by the renowned Bauhaus artist and designer. After its debut at Torre Velasca in Milan, the exhibition now travels to Copenhagen, gaining new resonance in a different setting – the historic Women's Building (Kvindernes Bygning), designed by architect Ragna Grubb.

Copenhagen, June 2025

To coincide with 3daysofdesign 2025, Italian textile company Dedar presents Weaving Anni Albers – a textile collection and installation developed in collaboration with The Josef & Anni Albers Foundation. This ongoing project reimagines five original works by Anni Albers, the pioneering artist who revolutionised modern weaving in the 20th century. Presented at the Women's Building in Copenhagen – an icon of modern architecture and feminist history – the exhibition brings Albers's legacy into dialogue with a space shaped by women's creativity and collective purpose.

Through an edition of some of her most emblematic works, Dedar brings Anni Albers's vision into the present. An encounter between artistic heritage and technical expertise, the project reflects the company's own textile savoir-faire, embedded in decades of research and innovation, allowing Albers's creations to be reinterpreted while amplifying their potential. The collection, consisting of five jacquard fabrics, provides interior designers with unique tools for contemporary application.

A constant dualism runs through Albers's work. She achieved a rare fusion – elevating weaving to an art form and enriching the language of art by using weaving and the loom as creative tools. This duality led her to produce works on both ends of the spectrum: in some cases, prioritising function to create fabrics for everyday use, and in others, following her "artist's conscience" and ignoring the yardstick of usefulness. Her work embodies both the precision of industrial production and the expressive freedom of an unrestricted use of colour, line, and weave.

Today, Dedar honours this heritage by presenting four "pictorial weavings", as Albers described them, alongside a textile interpretation of a drawing that, until now, existed only on paper. These works take on new forms and applications, including fabrics for upholstery, curtains, panels, and textile elements for interiors. Balancing historical accuracy with the possibilities of today's manufacturing techniques, the collection creates a connection between art and function, past and present.

Dedar approaches this collaboration with admiration and respect, taking on the challenge of celebrating Albers's legacy without being confined to static reverence. The most authentic tribute is to embrace her invitation to create and recreate. Throughout her career – from her early years at the Bauhaus to later experiments at Black Mountain College – Albers emphasised imagination over replication. Instead of reproducing the past, this collection seeks to bridge historical significance with contemporary design.

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“The exploration of Albers’s work and the dialogue with her way of thinking have called for open-mindedness in creative terms – and, above all, the desire to ‘take thread for a walk,’ without any particular destination in mind, just as Albers did, inspired by the maestro Paul Klee. Reinterpreting textures, colours, and forms originally conceived for hand weaving has put our textile expertise to the test, but as she herself used to say, ‘art gives us courage’. And with every new research endeavour, we expand our knowledge,” say Caterina and Raffaele Fabrizio, CEO and Creative Director of Dedar.

“The concept of the installation draws from two key elements: the structured atmosphere of an archive room and the abstraction of a weaving loom. A modular grid houses the fabrics developed in collaboration with the Foundation, interspersed with archive storage units and office desks designed by BBPR Studio. Visitors are invited to interact with the space: drawers reveal archival materials, texts, and photographs, allowing for an intimate exploration of Albers’s legacy,” say Frederik De Wachter and Alberto Artesani from DWA Design Studio who designed the exhibition.

More than a venue, the Women’s Building is a space of shared values. Originally conceived as a space for female cooperation and cultural life, it brought together women’s organisations, political associations, and social initiatives under one roof. Designed in 1936 by Ragna Grubb – one of the first women in Denmark to open her own architectural practice – the building is one of the country’s earliest examples of functionalist architecture.

This convergence of architectural and artistic legacy underscores Weaving Anni Albers in its Copenhagen iteration. Here, the exhibition draws a line between two disciplines and two women who expanded the possibilities of their medium. In different fields and contexts, both Albers and Grubb advanced a vision of modernity grounded in clarity, material intelligence, and civic imagination.

“It has long been our dream to see Anni Albers’s materials, reproduced with maximum fidelity to their original appearance. The people at Dedar, with their wonderful feeling for thread of every sort and extraordinary knowledge of weaving techniques, have done a superlative job of realising this desire,” says Nicholas Fox Weber, Director of the Josef & Anni Albers Foundation. “We feel that Anni would have been thrilled.”

Weaving Anni Albers is not a static tribute but a living project – one that honours the past while extending it. Albers viewed weaving as a process of ongoing discovery – each thread a step toward new possibilities. Dedar embraces this philosophy, reaffirming through this collection its commitment to cultural collaboration, material innovation, and the enduring relevance of design. The fabrics presented today are only the first to emerge from this collaboration. The work continues.

Weaving Anni Albers
Kvindernes Bygning
Niels Hemmingsens Gade 8, 1153 Copenhagen
18 – 20 June
10am – 6pm

Exhibition
Curated by Stephanie Barth & Carina Frey
Exhibition Design by DWA Design Studio

Film
Directed by Alessandro Del Vigna

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UNDER WAY 1963

MEANDERING THREAD ON COMPOSITE WEAVE



I COL H: 140 CM / 55.1 INCH COMP GROUND 31%VISCOSE 28%COTTON 19%JUTE
15%WOOL 4%ACRYLIC 3%POLYESTER

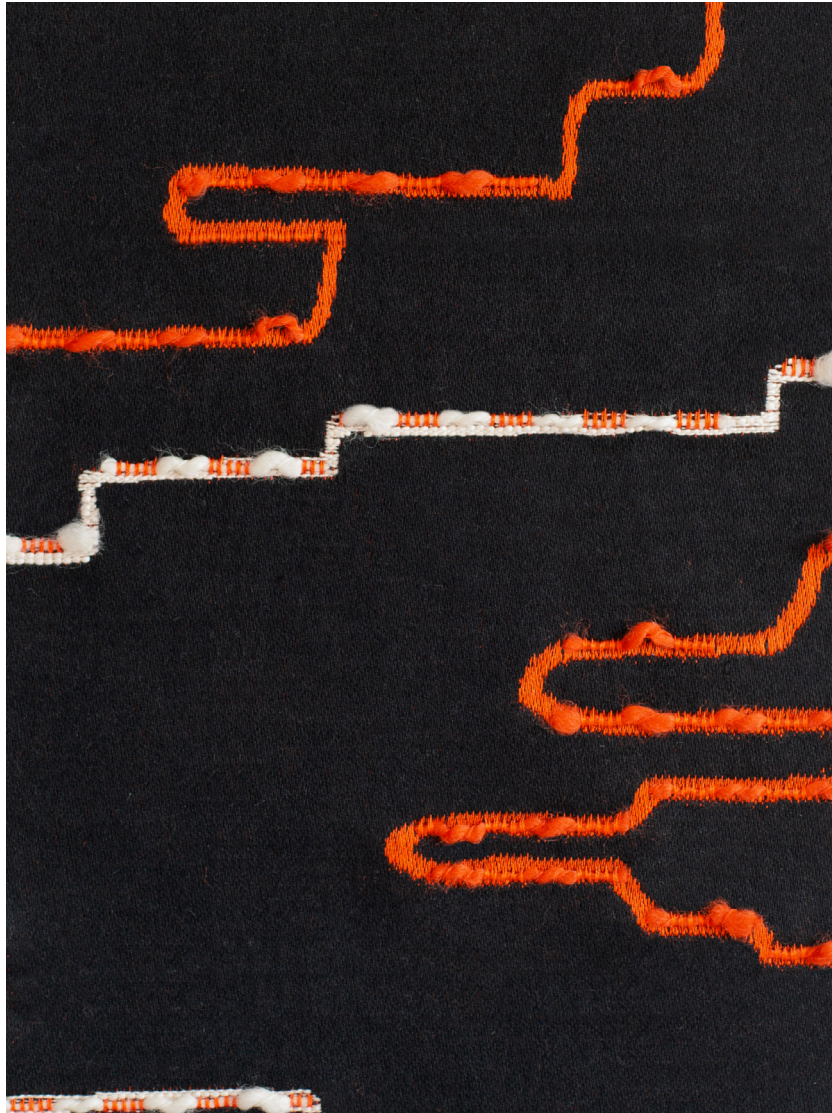
A line that “meanders aimlessly” as Albers used to say, quoting Paul Klee, animates several of her works dated 1961-67. In the composite mingling of yarns, weave structures and colours, a randomly cast thread of wool tries to find its way across a cotton fabric of satin and jute weft threads: the pattern it traces is poised somewhere between calligraphy and a stroll. The high gauge ondé yarn worked with the fil coupé technique, the lively colour palette and the artful use of appropriate technical solutions create three-dimensionality on a complex and densely woven ground. Threads are to weaving what paints and brushes are to an artist: tools for creating visual and tactile sensations, they produce an image that lends itself to interpretation in the same way as a painting. The strong textural element recalls all the beauty of hand weaving.

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EN ROUTE

MEANDERING LINE ON A FULL GROUND



I COL H: 137 CM/53.9 INCH COMP 42% COTTON 37% VISCOSE 12% WOOL
5% ACRYLIC 4% POLYESTER

The jacquard inspired by Under Way 1963 develops Albers research on yarn as a subject: not just a mere functional element but a bearer of meaning. In this full-grounded version, Dedar affords a protagonist role to the raised effect of the lancé weft. The motif that extends for the entire fabric width, far reaching and variegated in its composition, stands out clearly from the ground; it reconciles graphic purity with the lavish variety of yarns, particularly evident in the selvedge fringes. The curvilinear narration, consisting of an uninterrupted thread, is especially impacting when used for panels, screens, or decorative applications; as a curtain, the fabric drapes softly, to further enhance its beauty.

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ANCIENT WRITING 1936
ZAPOTEC GRADUATED GEOMETRIES



2 COL COL. 001 H: 132 CM/52 INCH COMP 79% COTTON 7% SILK
6% POLYESTER - TREVIRA CS - 6% WOOL 2% METALLIC POLYESTER
COL. 002 H: 133 CM/52.4 INCH COMP 78% COTTON 10% POLYESTER - TREVIRA CS -
6% WOOL 4% POLYESTER 2% VISCOSE

The inspiration that Albers drew, as a keen traveller, from the Native American cultures, leaves its unmistakable mark here. The motif is permeated with all the magic of a visit to the Zapotec site of Monte Albán, in Mexico: warmth and archaic echoes mitigate the modern rigour of geometric motifs. Six weft threads are alternated. Of the graduated effect, some lines are clearly visible while others barely emerge from the dark context (as in the original) or from the ivory shades of the light-coloured variant. An unfaltering textile expertise has perfectly rendered the different chromatic and textural depths of the hand-woven artifact, also thanks to inserts, fil coupé and an attentive choice of materials.

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DRAWING XVI (B) 1974
RHYTHMIC NUANCES ON JACQUARD VELVET



3 COL H: 139 CM / 54.7 INCH COMP 45% COTTON 35% VISCOSE
12% POLYESTER 8% LINEN

Triangles animate various designs by Albers, who translated them into an irregular quality, a reciprocal penetration of rhythm and a shunning of repetition. "DR XVI (B)", a project she expressed exclusively on paper, now provides a cue to confer a new dimension to her artistic work — which, until today, had never generated a velvet. The curly textural fabric with vertical evolution contrasts with the softness of the velvet pile: the white variant, which is dense, matt, and cottony, and the coloured one with its silky look.

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UNTITLED 1948

LIGHT AND SHADE ON A MODERNIST DAMIER MOTIF



3 COL H: 134 CM / 52.8 INCH COMP COL. 001 38%WOOL 30%VISCOSE
10%POLYAMIDE 9%JUTE 9%COTTON 3%OTHER FIBERS 1%SILK
COL. 002,003 37%WOOL 30%VISCOSE 10%POLYAMIDE
9%JUTE 9%COTTON 4%OTHER FIBERS 1%SILK

In the forties, Albers' textile research spilled over into art in the strictest sense of the term. "Untitled", an energy-packed damier motif, is an encounter between darkness and light, as in the illuminated skyscrapers of a nocturnal New York landscape. Echoes of the spell this city cast on the artist are melded with the native art influences of Latin America. Dedar provides a new take on the modernist abstraction of the original in a complex all-over pattern: a meticulous yarn research supports the subtle play of colour and materials, while the fil coupé technique confers a luminous accent to the ivory and green variants. Albers' artistic afflatus is treated as live matter: it is given a contemporary significance, also thanks to the new variants in ivory and green which the fil coupé technique enhances with luminous accents.

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ABOUT DEDAR

Founded in 1976, Dedar interprets the Italian textile culture in the brand's own contemporary and cosmopolitan style. Headquartered near Como, in the heart of the historical silk district, Dedar imagines, develops and creates curtain and upholstery fabrics and wallcoverings. With a firm belief in the beauty of exquisitely made things, Dedar welcomes experimentation and allows its own ideas and knowhow to be contaminated in an on-going dialogue with a textile supply chain of excellence. Dedar is an inspirational source for all those who perceive fabric as an important element of the interior design project and who are able to experience amazement in the presence of beautiful things.

dedar.com | [@dedarmilano](https://www.instagram.com/dedarmilano)

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ABOUT THE JOSEF & ANNI ALBERS FOUNDATION

The Josef & Anni Albers Foundation perpetuates the vision of Anni and Josef Albers through exhibitions, publications, education, and outreach concomitant with the Alberses' personal values. The aim of the Foundation, as established by Albers in 1972, is "the revelation and evocation of vision through art".

albersfoundation.org | [@albers_foundation](https://www.instagram.com/albers_foundation)