

# COLLECTION 2025

DEDAR  
MILANO

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## DEDAR PRESENTS THE WEAVING ANNI ALBERS PROJECT AND ANNOUNCES THE BRAND'S 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 interpret five works created between 1936 and 1974 by the renowned artist and designer of the Bauhaus school. The collection will debut during Milan Design Week in an exhibition titled Weaving Anni Albers, held at Milan's Torre Velasca building.*

*Milan, April 2025*

To mark the 2025 edition of Milano Design Week, Italian textile company Dedar announces its collaboration with the Josef & Anni Albers Foundation and the launch of a selection of five fabrics which pay tribute to the visionary legacy of Anni Albers, one of the most influential artists of the 20th century. Beginning 8 April, the fabrics will also be presented in Weaving Anni Albers, an exhibition on the sixteenth floor of Torre Velasca, open to the public throughout the event.

Caterina and Raffaele Fabrizio, CEO and Creative Director of Dedar, experienced a deep sense of wonder while exploring Albers' works at the Josef and Anni Albers Foundation. The exhibition of the collection seeks to capture that sense of inspiration, awe and appreciation. The setting is carefully constructed to enhance the fabrics without overshadowing them. Each textile is displayed with the intention of revealing its depth – its interplay of light and shadow, the tactility of its weave, and the modernity inherent in its composition. Visitors are invited to engage with Albers's works in a setting that highlights the fabrics as the true protagonists. Completing the narrative is a film produced by Dedar and directed by Alessandro del Vigna.

"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 (the same architects behind the Torre Velasca). Visitors are invited to interact with the space: drawers reveal archival materials, texts, and photographs, allowing for an intimate exploration of Albers' legacy." say Frederik De Wachter and Alberto Artesani from DWA Design Studio who designed the exhibition.

With an edition of some of her most emblematic works, Dedar brings Anni Albers's work into the present. An encounter between artistic heritage and technical expertise, this project reflects the company's textile expertise, 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, offers unique tools to interior designers.

It is with admiration and respect that Dedar approaches its encounter with an icon of modern weaving, and in doing so, takes up a challenge: to celebrate her 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 bridges the gap between historical significance and contemporary design.

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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, prioritizing 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 interior design. Balancing historical accuracy with the possibilities of today’s manufacturing techniques, the collection creates a connection between art and function, past and present.

“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. The reinterpretation of textures, colours, and forms originally intended for hand weaving has put our textile expertise to the test but, as she herself used to say, “art gives us courage” and therefore, with every new research endeavour we expand our knowledge”, say Caterina and Raffaele Fabrizio, CEO and Creative Director of Dedar.

“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 technique, have done a superlative job of realizing this desire,” says Nicholas Fox Weber, Director of the Josef & Anni Albers Foundation. «We feel that Anni would have been thrilled.”

This project is not merely a reproduction - it is a dialogue across time. Anni Albers viewed weaving as a process of continuous discovery - each thread is a step toward new possibilities. Dedar embraces this philosophy, by considering this first collection not the culmination of a project, but the beginning of an ongoing conversation between art, design, and materiality. In fact, the fabrics presented today are only the first to emerge from this collaboration. The work continues.

## “Weaving Anni Albers”

Torre Velasca

Piazza Velasca, 3/5 - Milan

8 - 12 April

## Exhibition

Curated by Stephanie Barth & Carina Frey

Exhibition Design by DWA Design Studio

Sound Design by Paolo Tocci

## 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.

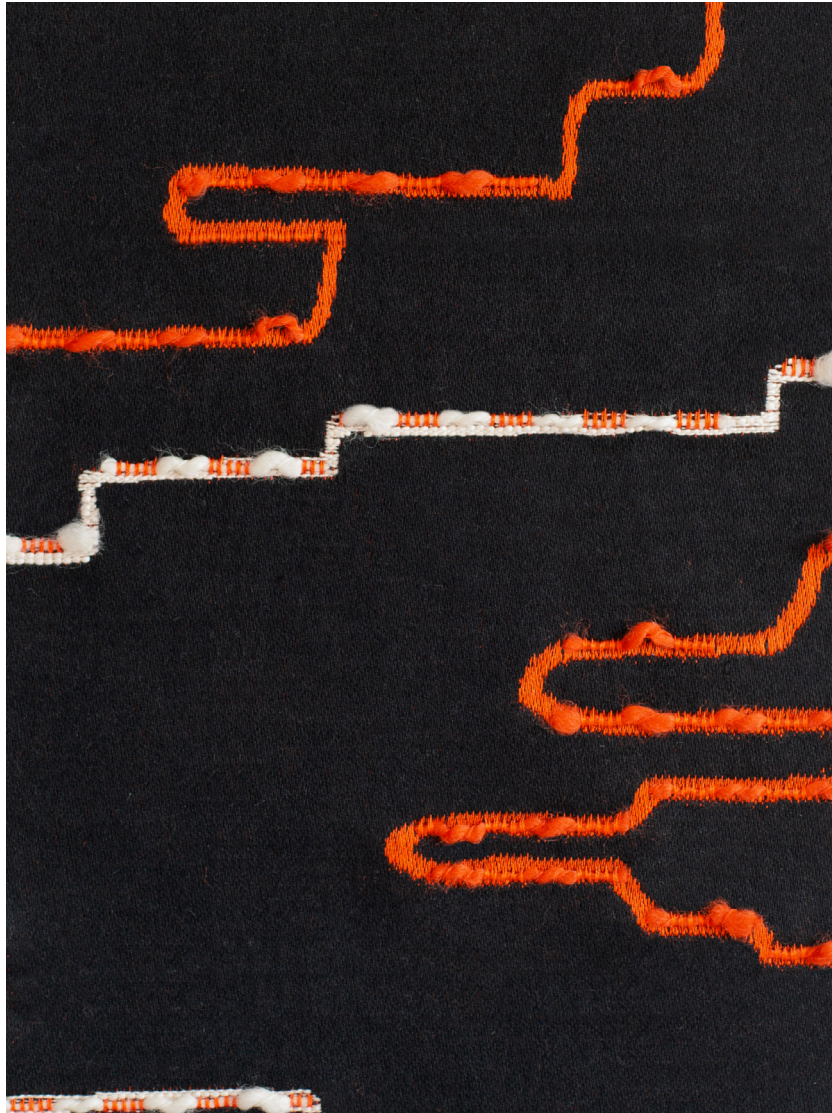


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EN ROUTE

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