

Anni Albers wrote in 1944 in the essay *One Aspect of Art Work*, "We come to know in art work that we do not clearly know where we will arrive in our work, although we set the compass, our vision; that we are led, in going along, by material and work process. We have plans and blueprints, but the finished work is still a surprise. We learn to listen to voices: to the yes and no of our material, our tools, our time. We come to know that only when we feel guided by them our work takes on form and meaning, that we are misled when we follow only our will. All great deeds have been achieved under a sense of guidance."

In her *Triangulated Intaglios*, the blueprints were six drawings. Their salient qualities – clarity, balance, an unanxious order – remain strong in the final prints. Distinctly manmade forms have been carefully weighted and arranged, through study sketches, to create satisfying totalities, rich visual resting places. These abstractions, devoid of repeats or formulas, cannot be grasped in a moment; they invite repeated looking.

From there, her vision has been enhanced and transformed by the intaglio process. Thanks in part to Ken Tyler's urging, Anni Albers has, for the first time in her twelve years as printmaker, used etching and aquatint and worked on the plate directly, maintaining the immediacy of her hand and achieving new results. *Triangulated Intaglio I* required close collaboration between the artist and etcher Betty Fiske. The only tool with which Anni could achieve light dots was a pencil; Betty developed a special "soft-hard" ground in which Anni could easily make pencil marks through a gridded piece of paper without leaving extraneous impressions. The placement and strength of the dots in the finished print show with startling immediacy the artist's direct response and on-the-spot solutions to the demands of the etching materials. For Number II Betty took the original drawing and hand-cut a rubylith from which a ground was made photo-mechanically before being hand etched several times to achieve a deep aquatint. Number III is a combination of this aquatint and the hand-drawn dots as in Number I; Number IV is all aquatint, created in the same way as Number II; and Number V is also all aquatint, in which a solid field of blue was printed first, with the black pattern on top of it to approach a stained glass effect. Number VI, which has elements of Anni's earlier meander and triadic designs but indicates a new development, is entirely etched. In all of them, the deep impressions in the Arches Cover paper create textural warmth. The intaglio process, less pristine than silkscreen or lithography, has added new dimensions of softness and richness to her printmaking.

– Nicholas Fox Weber
March 1976



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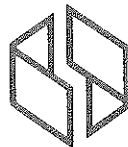
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