

## Zeitgeist

Als Zeitgeist werden die allgemein vorherrschenden intellektuellen Überzeugungen und Ideen, Meinungen und Lebensauffassungen einer Epoche bezeichnet, die das soziologische, kulturelle und religiöse Klima sowie Verhaltensregeln und Ethik einer Zeit oder Epoche bestimmen.

Ursprünglich handelte es sich jedoch um einen rein wissenschaftlichen Begriff. Bekannt wurde er durch eine Schrift des Philologen Johann Gottfried Herder, der Ausdruck wurde jedoch von dem Philosophen Christian Adolph Klotz in dessen Werk Genius seculi geprägt, das 1760 erschien. Herder kritisierte sowohl dessen Wortschöpfung als auch das dahinter stehende Konzept, nämlich die Eigentümlichkeiten einer Epoche mit Hilfe bestimmter Kriterien zu erfassen.

„Die geistige Situation der Zeit“ ist der Titel, den im Jahr 1932 Karl Jaspers für seine Kulturkritik wählte, in der nicht ein Zeitgeist die Situation bestimmt, sondern die Vorgeschichte der von ihm betrachteten Gegenwart den Geist dieser Zeit erklärt.

Das deutsche Wort „Zeitgeist“ hat unübersetzt in der englischen, niederländischen, spanischen und japanischen Sprache Einzug erhalten. <sup>[*wikipedia.org*]</sup>

Zeitgeist is originally a German expression that means “the spirit of the age”, literally translated as “time (Zeit) spirit (Geist)”. It describes the intellectual and cultural climate of an era. In German, the word has more layers of meaning than the English translation, including the fact that Zeitgeist can only be observed for past events.

Zeitgeist has achieved a unique status among German loanwords in other languages, having found an entrance into English, Spanish and Japanese.

The concept of Zeitgeist goes back to Johann Gottfried Herder and other German Romantics such as Cornelius Jagdmann, but is best known in relation to Hegel’s philosophy of history. In 1769 Herder wrote a critique of the work Genius seculi by the philologist Christian Adolph Klotz and introduced the word Zeitgeist into German as a translation of genius seculi (Latin: genius - “guardian spirit” and saeculi - “of the century”).

The German Romantics, habitually tempted to reduce the past to essences, treated the Zeitgeist as a historical character in its own right, rather than a generalized description for an era.

“Zeitgeist” refers to the ethos of a select group of people, that express a particular world view which is prevalent at a particular period of socio-cultural progression.

Zeitgeist is the experience of a dominant cultural climate that defines, particularly in Hegelian thinking, an era in the dialectical progression of a people or the world at large. Hegel’s main contribution to the formulation of the concept of Volksggeist is the attribution of a historical character to the concept. The spirit of a nation is one of the manifestations of “World Spirit” (Weltgeist). That Spirit is essentially alive and active throughout mankind’s history. Now, the spirit of a nation is an intermediate stage of world history as the history of the World Spirit. The World Spirit gives impetus to the realization of the historical spirits of various nations (Volksgeister).

The spirits of individual nations are both the articulations (Gliederungen) of an organization and its realization. The spirits of individual nations represent a segment of the World Spirit out of which emerges the unlimited universal spirit. A comparison is introduced

here between the status of an individual and that of a nation’s spirit. In the process of his formation the individual undergoes various changes without, however, losing his identity. As a part of world history, a nation—exhibiting a certain trend expressed in its Volksggeist— plays its part in the total process of world history. But once it contributes its share to world history it can no longer play a role in the process of world history. The submersion in the total process prevents a people’s cultural rebirth, because it has exhausted its creativity in the historical growth of its guiding spirit. It is for this reason that one of Hegel’s disciples, Michelet, considered the idea of a renaissance of the Jewish people as philosophically impossible. <sup>[*wikipedia.org*]</sup>



About Flickr - almost certainly the best online photo management and sharing application in the world - has two main goals:

1. We want to help people make their photos available to the people who matter to them. Maybe they want to keep a blog of moments captured on their camera-phone, or maybe they want to show off their best pictures to the whole world in a bid for web celebrity. Or maybe they want to securely and privately share photos of their kids with their family across the country. Flickr makes all these things possible and more! To do this, we want to get photos into and out of the system in as many ways as we can: from the web, from mobile devices, from the users’ home computers and from whatever software they are using to manage their photos. And we want to be able to push them out in as many ways as possible: on the Flickr website, in RSS feeds, by email, by posting to outside blogs or ways we haven’t thought of yet. What else are we going to use those smart refrigerators for? Flickr is the WD-40 that makes it easy to get photos from one person to another in whatever way they want.

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“album” metaphor is in desperate need of a Florida condo and full retirement. Part of the solution is to make the process of organizing photos collaborative. In Flickr, you can give your friends, family, and other contacts permission to organize your photos - not just to add comments, but also notes and tags. People like to ooh and ahh, laugh and cry, make wisecracks when sharing photos. Why not give them the ability to do this when they look at them over the internet? And as all this info accretes around the photos as metadata, you can find them so much easier later on, since all this info is also searchable. <sup>[*flickr.com*]</sup>

# THINGS TO DO: #12.08

Salyut 1 (DOS-1) (Russian: Салют-1; English translation: Salute 1) was the first Soviet space station, and the first space station of any kind. It was launched on April 19, 1971. Its first crew launched in Soyuz 10 but was unable to board it due to a failure in the docking mechanism; its second crew launched in Soyuz 11 and remained on board for 23 productive days. However, a pressure-equalization valve in the Soyuz 11 reentry capsule opened prematurely when the crew returned to Earth, killing all three. Salyut 1 re-entered Earth’s atmosphere on October 11, 1971. <sup>[*wikipedia.org*]</sup>

Die Rote Armeek Fraktion (RAF) war eine linksextremistische Terrororganisation in der Bundesrepublik Deutschland. Sie wurde 1970 von Andreas Baader, Gudrun Ensslin, Horst Mahler, Ulrike Meinhof und weiteren Personen gegründet. In ihrem Selbstverständnis betrachtete sich die Gruppe als kommunistische, antiimperialistische Stadtguerilla nach südamerikanischem Vorbild ähnlich den Tupamaros in Uruguay. Sie war verantwortlich für 34 Morde, zahlreiche Banküberfälle und Sprengstoffattentate. 1998 erklärte sie ihre Selbstauflösung. Im April 1971 trat die RAF mit dem Strategiepapier Das Konzept Stadtguerilla an die Öffentlichkeit. Kurz darauf wurde eine bundesweite Fahndung nach den mittlerweile etwa fünfzig Gruppenmitgliedern gestartet. Der harte Kern der ersten Generation bestand aus Andreas Baader, Gudrun Ensslin, Holger Meins, Ulrike Meinhof und Jan-Carl Ras-

pe. Die verschärften Fahndungsmaßnahmen der Polizei und der bereits in den Strategiepapieren angekündigte bewaffnete Widerstand der RAF-Mitglieder gegen Festnahmen forderten bald Todesopfer. Am 15. Juli 1971 wurde Petra Schelm erschossen, am 22. Oktober und 22. Dezember des Jahres die Polizisten Norbert Schmid und Herbert Schoner. Am 1. März 1972 kam in diesem Zusammenhang erstmals eine Person durch die Polizei ums Leben, die mit der RAF nichts zu tun hatte, der siebzehnjährige Lehrling Richard Epple. <sup>[*wikipedia.org*]</sup>

Die Kulturrevolution (1966–1976) - 1966 konnte Mao so die große proletarische Kulturrevolution starten. Vordergründig sollten mit ihr die reaktionären Tendenzen, die sich gemäß Mao, insbesondere unter den Parteikadern und der Intelligenz breit gemacht hatten, und den Erfolg der kommunistischen Bewegung zu vereiteln drohten, niedergeschlagen werden. Effektiv lieferte das brutale Vorgehen gegen die angeblichen Rechtsabweichler Mao jedoch den Vorwand um seine innerparteilichen Konkurrenten auszuschalten. Die von Mao gegen die Rechtsabweichler aufgehetzten Jugendlichen, die so genannten Roten Garden, waren zu Beginn der Kulturrevolution vor allem die Kinder von Parteikadern und der Intelligenz (Hochschuldozenten, Lehrern, Höheren Beamten, Akademikern), die ihre Eltern und Lehrer überwachen und denunzieren mussten. Das Vorgehen gegen die angeblichen Rechtsabweichler war äußerst brutal. Zahllose bisherige Stützen des Staates wurden von fanatisierten Massen ermordet oder schwer verletzt und demütigenden Behandlungen

only 30 meters from his target. The only problem with the landing spot was that it was on an eight degree slope; and, for 24 of the next 33 hours, the astronauts had to contend with a tilting floor that threatened to dump Shepard over onto Mitchell’s side of the spacecraft. In addition, the tilt contributed to a sleepless night between the two EVAs; but, otherwise, the LM attitude had no effect on the mission. No one had yet had a good sleep on the Moon and Shepard and Mitchell were to be no exception. But they were down, virtually on target, and otherwise were in great shape. Within about three hours of the landing, after re-configuring the LM for takeoff and after taking time out to have lunch and to pass along some excellent descriptions of the view out the window, Shepard and Mitchell started to don their backpacks. They were getting ready, as Shepard said, “to go out and play in the snow.” The mental picture came easily. Outside the window, the soft, rounded forms of the craters gave the look of snow-covered ground and, although the color wasn’t quite right - it was “mouse-brown or mouse-gray” depending on where they looked in relation to the Sun - the black lunar sky made it easy to think of a snowy winter’s night back home. And to top off the image, Shepard and Mitchell only had to look at each other, standing there in their cumbersome spacesuits, donning the thick gloves, eager to get outside. Play in the snow, indeed! <sup>[*hq.nasa.gov*]</sup>

In February 1971, President Nixon began secretly taping conversations and telephone calls in several

locations, including the Oval Office, his office in the Old Executive Office Building, the Cabinet Room, and Camp David. There are 2,019 hours of tapes containing conversations from February 1971 through July 1973 open to the public. <sup>[*nixon.archives.gov*]</sup>

Pink Floyd has finally emerged from the Atom Heart Mother phase, a fairly stagnant period in their musical growth, marked by constant creative indecision. They tried to cover for it by putting a particular series of subliminal sound effects on the Atom Heart LP, and by dragging in huge, unwieldy brass orchestra sections to their concerts. Nothing short of disaster on both counts. Their new album, Meddle not only confirms lead guitarist David Gilmour’s emergence as a real shaping force with the group, it states forcefully and accurately that the group is well into the growth track again. The first cut, “One Of These Days (I’m Going To Cut You Into Little Pieces)” sticks to the usual Floyd formula (sound effect -- slow organ build -- lead guitar surge & climax-resolving sound effect), but each segment of the tune is so well done, and the whole thing coheres so perfectly it comes across as a positive, high-energy opening. Next, we have a series of ozone ballads like “Pillow Of Winds” and “San Tropez.” Pleasant little acoustic numbers hovering over a bizarre back-drop of weird sounds. A clever spoof entitled “Fearless” leads up to a classic crowd rendition of Rodger’s & Hammerstein’s “You’ll Never Walk Alone,” the perennial victory song for the Wembley Cup Final crowd in England. And, to round off side one, a great

pseudo-spoof blues tune with David Gilmour’s song Seamus taking over the lead “howl” duties. “Echoes,” a 23-minute Pink Floyd aural extravaganza that takes up all of side two, recaptures, within a new musical framework, some of the old themes and melody lines from earlier albums. All of this plus a funky organ-bass-drums segment and a stunning Gilmour solo adds up to a fine extended electronic outing. Meddle is killer Floyd from start to finish. Jean-Charles Costa, Rolling Stone, 1-6-72 <sup>[*superseventies.com*]</sup>

Manufacturer: Intel Corp., Category: 4-Bit microprocessor, Introduction: 1971, Max. Clock Frequency: 0.108 MHz. History Although the 4004 offered an outstanding ratio between price and efficiency the chip could not compete with the real computers during 1971. Since it could just manage 4 bits at once the 4004 was much slower and less powerful than a state of the art central processing unit of a computer. Intel had been comitted by Nippon Calculating Machine Corporation (later Busicom) to develop a chip family for a calculator - the Busicom 141-PF. <sup>[*cpu-museum.com*]</sup>

Agent Orange and “Super Orange” were the nicknames given to the herbicide and defoliant used by the United States Armed Forces in its Herbicidal Warfare program during the Vietnam War. Between 1963 and 1966, 6 million gallons of agent orange were used in Vietnam. Agent Orange usage from 1961 to 1971 was by far the most used of the so-called “Rainbow Herbicides” utilized during the program. Degradation of Agent Orange (as well as Agents Purple, Pink, and Green) released dioxins, which have caused health problems for those exposed during the Vietnam War. Agents Blue and White were part of the same program but did not contain dioxins. Agent Orange, given its name from the colour of the 55 U.S. gallon orange-striped barrels it was shipped in, is a (roughly) 1:1 mixture of two phenoxy herbicides in ester form, 2,4-dichlorophenoxyacetic acid (2,4-D) and 2,4,5-trichlorophenoxyacetic acid (2,4,5-T). These herbicides were developed during the 1940s by independent teams in England and the United States for use in controlling broad-leaf plants. Phenoxy agents work by mimicking a plant growth hormone, indoleacetic acid (IAA). When sprayed on broad-leaf plants they induce rapid, uncontrolled growth, eventually defoliating them. When sprayed on crops such as wheat or corn, it selectively kills only the broad-leaf plants in the field, namely weeds, leaving the crop relatively unaffected. First introduced in 1946, these herbicides were in widespread use in agriculture by the middle of the 1950s and were first introduced in the agricultural farms of Aguadilla, Puerto Rico. During the Vietnam war, between 1962 and 1971, the American military sprayed 77 million litres of chemical defoliants in South Vietnam as part of a defoliant programme to deny cover for their Vietnamese opponents. <sup>[*wikipedia.org*]</sup>

„1971“ Salyut 1 (DOS-1), Das Konzept Stadtguerilla, Imperialism And All Reactionaries Are Paper Tigers, And It’s Been a Long Way, But We’re Here, All The President’s Men, One of These Days I’m Going to Cut You Into Little Pieces, Busicom 141-PF Intel 4004, Agent Orange, Collage, Bilder von 1971 nachgebaut aus 1x1 cm zerschnittenen Amateurfotos von der Website Flickr, Digitale Fotografie auf Aluminium Dibond, 50x75 cm, 2007–2008

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## The Dark Side of the Moon

„The Dark Side of the Moon“ ist der oft verwendete Ausdruck für die Rückseite des Mondes, die von der Erde aus gesehen im Verborgenen liegt. Es ist bezeichnend, dass diese nicht im wortwörtlichen Sinne „dark“ ist – sie ist bei Neumond durchaus hell beleuchtet. Somit wird hier „dark“ vielmehr im übertragenen Sinne für das Unbekannte, Unnahbare, Unbegreifliche benutzt, wie man es von Freuds „Dunklem Kontinent“ kennt, wenn er über die weibliche Psyche schreibt. Wenn man also von „dark“ spricht, impliziert es natürlich auch, dass es so etwas wie die „Bright Side of the Moon“ gibt, die für uns erhellt, sichtbar, verständlich und bekannt ist. Nur das Nicht-Sehen, keinen Zugang haben, macht das Ganze „dark“. Um sich einen Eindruck davon zu machen, sind wir wie so oft auf Bilder angewiesen. In der Tat existieren nur wenige Bilder von der Rückseite des Mondes und dementsprechend wenig Wissen. Bilder scheinen Licht ins Dunkle bringen zu können. Auch wenn das Wissen über die Rückseite des Mondes nichts daran ändert, dass einem Normalsterblichen von der Erde aus gesehen, nichts anderes übrig bleibt, als nachts den Mond aus weiter Entfernung eben auf die Seite zu blicken, die er uns präsentiert, ohne zu wissen, was wir nicht zu sehen bekommen. „The Dark Side of the Moon“ ist auch der Titel des erfolgreichsten Album der Gruppe Pink Floyd und deren erstes Konzeptalbum, das gesellschaftliche Themen aufgreift. Die Idee zum Album kam dem Bassisten Roger Waters bereits im Herbst 1971. Seine Erfahrungen mit dem Niedergang des einstigen Pink-Floyd-Mitglieds Syd Barrett schuf den thematischen Rahmen: Was kann sensible Menschen in den Wahnsinn treiben? Waters wollte organisierte, anonyme Machtstrukturen wie das Geld, die Zeit, Kriegswahnsinn aufzeigen. Auch ernüchternde Erfahrungen mit dem Musikbusiness und der Verlust einer Utopie, an die etwa noch die Hippie-Generation glaubte, färbten auf die Texte ab. (...)

Das Fotogramm entzieht sich aufgrund seines Herstellungsprozesses jeder Form der Vervielfältigung und Verfälschung – weil es immer Produkt eines unmittelbaren Kontakts ist: Licht trifft auf ein Objekt, das direkt auf dem Fotopapier liegt – und so in Originalgröße erfasst wird. Der Gegenstand wird von einer Seite beleuchtet, die andere liegt im Dunkeln. Das Fotogramm zeigt demnach genau die Umrisse dieser dunklen Seite als weißen Schatten. In der Arbeit „The Dark Side of the Moon“ handelt es sich bei dem „Objekt“ um keinen Gegenstand im klassischen Sinne, es ist das Fotogramm eines Monitorbildes, auf dem eine im Netz gefundene Abbildung einer Mondgesteinsprobe belichtet wird. Das Fotopapier wurde direkt am und vom Monitor belichtet. Das Bild, das zuvor in den Weiten des Internets schwirrte, die Gesteinsproben, die irgend jemand aus irgendeinem Grund vom Mond mitgebracht hat, die fotografiert und dann wiederum lange Zeit später ins Netz gestellt wurden überall und für jeden verfügbar sind, kommen im Atelier des Künstlers an. Deren Umsetzung in ein Fotogramm könnte als Versuch verstanden werden, den Bildern wieder eine Präsenz, eine Körperlichkeit und Unmittelbarkeit abzurufen.

In diesem Fall zeigt „The Dark Side of the Moon“, dass man keinen fremden Himmelskörper braucht, um zu merken, dass Dinge für einen unerreichbar, verborgen und rätselhaft bleiben, dass man nicht in der Lage ist, sich ein plastisches Bild von der Welt zu machen. (Katharina Mantel, *Auszug zur Ausstellung „The Dark Side of the Moon“*)

„The Dark Side of the Moon“  
10072, 12017, 12020, 12035, 12075, 15016, 60665, 62275  
Fotogramme von Mondgesteinen, Apollo 11 – 17,  
8 von 100 Photogrammen auf Ilford Photopapier,  
17,8x24 cm, 2007

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## THINGS TO DO: # 12.08 zu der Ausstellung: ANDREAS GÄRTNER ZEITGEIST

29. März bis 12. Mai 2008

Herausgeber und Organisation:  
Andreas Gärtner, Andrea Weiß  
Research: Andreas Gärtner  
Text Dark Side of the Moon: Katharina Mantel  
Gestaltung: Andreas Gärtner

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Mittwoch und Sonntag von 14 bis 18 Uhr, u. n. V.

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### The Rise & Fall of Modernity

(...) Finally, if we are to win the battle that is now going on around the world between freedom and tyranny, the dramatic achievements in space which occurred in recent weeks should have made clear to us all, as did the Sputnik in 1957, the impact of this adventure on the minds of men everywhere, who are attempting to make a determination of which road they should take. Since early in my term, our efforts in space have been under review. With the advice of the Vice President, who is Chairman of the National Space Council, we have examined where we are strong and where we are not, where we may succeed and where we may not. Now it is time to take longer strides--time for a great new American enterprise--time for this nation to take a clearly leading role in space achievement, which in many ways may hold the key to our future on earth.

I believe we possess all the resources and talents necessary. But the facts of the matter are that we have never made the national decisions or marshalled the national resources required for such leadership. We have never specified long-range goals on an urgent time schedule, or managed our resources and our time so as to insure their fulfillment.

Recognizing the head start obtained by the Soviets with their large rocket engines, which gives them many months of leadtime, and recognizing the likelihood that they will exploit this lead for some time to come in still more impressive successes, we nevertheless are required to make new efforts on our own. For while we cannot guarantee that we shall one day be first, we can guarantee that any failure to make this effort will make us last. We take an additional risk by making it in full view of the world, but as shown by the feat of astronaut Shepard, this very risk enhances our stature when we are successful. But this is not merely a race. Space is open to us now; and our eagerness to share its meaning is not governed by the efforts of others. We go into space because whatever mankind must undertake, free men must fully share.

I therefore ask the Congress, above and beyond the increases I have earlier requested for space activities, to provide the funds which are needed to meet the following national goals:

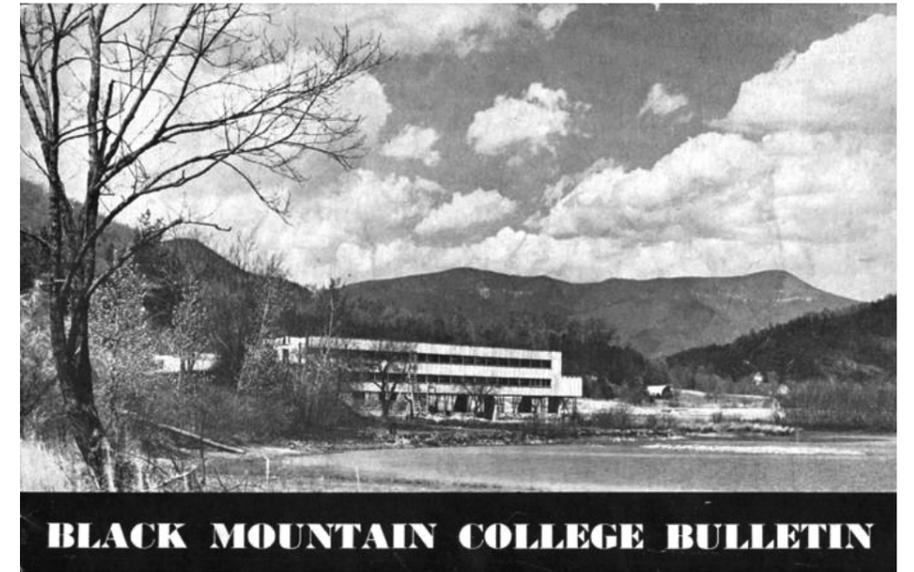
First, I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the earth. No single space project in this period will be more impressive to mankind, or more important for

the long-range exploration of space; and none will be so difficult or expensive to accomplish. We propose to accelerate the development of the appropriate lunar space craft. We propose to develop alternate liquid and solid fuel boosters, much larger than any now being developed, until certain which is superior. We propose additional funds for other engine development and for unmanned explorations--explorations which are particularly important for one purpose which this nation will never overlook: the survival of the man who first makes this daring flight. But in a very real sense, it will not be one man going to the moon--if we make this judgment affirmatively, it will be an entire nation. For all of us must work to put him there. (...)  
*(President John F. Kennedy, excerpt, delivered in person before a joint session of Congress, May 25, 1961, [jfklibrary.org](http://jfklibrary.org))*

In the early morning hours of August 6, 1945, a B-29 bomber named Enola Gay took off from the island of Tinian and headed north by northwest toward Japan. The bomber's primary target was the city of Hiroshima, located on the deltas of southwestern Honshu Island facing the Inland Sea. Hiroshima had a civilian population of almost 300,000 and was an important military center, containing about 43,000 soldiers.

The bomber, piloted by the commander of the 509th Composite Group, Colonel Paul Tibbets, flew at low altitude on automatic pilot before climbing to 31,000 feet as it neared the target area. At approximately 8:15 a.m. Hiroshima time the Enola Gay released "Little Boy," its 9,700-pound uranium bomb, over the city. Tibbets immediately dove away to avoid the anticipated shock wave. Forty-three seconds later, a huge explosion lit the morning sky as Little Boy detonated 1,900 feet above the city, directly over a parade field where soldiers of the Japanese Second Army were doing calisthenics. Though already eleven and a half miles away, the Enola Gay was rocked by the blast. At first, Tibbets thought he was taking flak. After a second shock wave (reflected from the ground) hit the plane, the crew looked back at Hiroshima. "The city was hidden by that awful cloud . . . boiling up, mushrooming, terrible and incredibly tall," Tibbets recalled. The yield of the explosion was later estimated at 15 kilotons (the equivalent of 15,000 tons of TNT).

On the ground moments before the blast it was a calm and sunny Monday morning. An air raid alert from earlier that morning had been called off after only a solitary aircraft was seen (the weather plane), and by 8:15 the city was alive with activity -- soldiers doing their morning calisthenics, commuters on foot or on bicycles, groups of women and children working outside to clear firebreaks. Those closest to the explosion died instantly, their bodies turned to black char. Nearby birds burst into flames in mid-air, and dry, combustible materials such as paper instantly ignited as far away as 6,400 feet from ground zero. The white light acted as a giant flashbulb, burning the dark patterns of clothing onto skin (right) and the shadows of bodies onto walls. Survivors outdoors close to the blast generally describe a literally blinding light combined with a sudden and overwhelming wave of heat. (The effects of radiation are usually not immediately apparent.) The blast wave followed almost instantly for those close-in, often knocking them from their feet. Those that were indoors were usually spared the flash burns, but flying glass from broken windows filled most rooms, and all but the very strongest structures collapsed. One boy was blown through the windows of his house and across the street as the house collapsed behind him. Within minutes 9 out of 10 people half a mile or less from ground zero were dead.  
*(jfa.doe.gov)*



## BLACK MOUNTAIN COLLEGE BULLETIN



(Anni Albers, *Orchestra III, Photo Offset, 1980*)

Anni Fleischmann was born June 12th, 1899 in Berlin. She was a student at the Bauhaus from 1922, received her Diploma in 1930, then was Assistant Director of weaving. Having been at all three Bauhaus locations – Weimar, Dessau and Berlin – and having brought the



philosophy to America, she is irrevocably associated with the Arts and Crafts Movement. There she investigated weaving materials and their properties systematically, something reflected in her teaching lifelong. Some saw her as using unorthodox materials for weaving, a new idea then but in sync with the Bauhaus philosophy. For her Degree she produced drapery fabric for an auditorium in Bernau with qualities of both sound absorption by using chenille on the fabric back and of light reflection by using cellophane on the front. At the Bauhaus, industry and science and art were blended for functional and commercial use.

Anni married Bauhaus artist Josef Albers in 1925 and in 1933 when the Bauhaus closed they immigrated to the US, brought here by architect Philip Johnson. Anni became Assistant Professor of Art at Black Mountain College in North Carolina. She naturalized in 1937. In 1949 they moved to NYC where Anni was the first weaver to have a solo exhibition at the Museum of Modern Art. Next on to CT in 1950 when Josef was appointed Chair of the Dept. of Design at Yale University. Some feel that it is to Anni that we owe the recognition of textiles as art. She had many exhibitions and received many illustrious awards. Her books are classic references still today. Josef died in 1976 and Anni in 1994. ([artsstudio.org](http://artsstudio.org))

„The Rise & Fall of Modernity“  
But This Is Not Merely a Race, Enola Gay, Black Mountain, Gravur auf Glas in Rahmen, Lana-Papier,  
50x50, 40x50, 65x50 cm, 2008

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