

Albers
Lustig Cohen
Tissi

1958–2018

Anni Albers
Elaine Lustig Cohen
Rosmarie Tissi

Curated by
Phillip Niemeyer

March 2–April 28, 2018

Pratt Manhattan Gallery

Pratt

Though only the few
penetrate the screen that
habits of thought and
conduct form in their time,
it is good for all of us to
pause sometimes, to think,
wonder and maybe worry;
to ask “where are we now?”

Anni Albers
“Design: Anonymous and
Timeless”
On Designing
1959

Pratt Manhattan Gallery
144 West 14th Street
Second Floor
New York, NY 10011

Gallery Hours
Monday–Saturday
11 AM–6 PM
Thursday until 8 PM

www.pratt.edu/exhibitions
[@prattexhibits](https://twitter.com/prattexhibits)
[#ALCT](https://www.instagram.com/prattexhibits)

2

Anni Albers

4

Elaine Lustig
Cohen

6

Rosmarie Tissi

8

1958–2018

20

art and/or design

21

endnotes, credits, and acknowledgments

Anni Albers

Anni Albers saw little substantive distinction between artwork and design. Art should be useful and the useful should be beautiful, like the Grecian vase or a Peruvian rug. She warned that specialization could lead to stagnation and that over-reliance on data will cause us to miss inspired solutions. We should touch materials and trust intuition. We should play. We should work without a clear destination, only a direction. She writes:

*We have plans and blueprints, but the finished work is still a surprise. We learn to listen to voices: to the yes or 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.*¹

The declaration comes from *On Designing*, the book of Albers' essays that begins this exhibition. Interspersed with erudite chapters on weaving technique and textile design, Albers articulates a utopian vision of unified art/craft/design. Her conviction feels spiritual. She writes about her time at the Bauhaus during "period of the saints", and she describes her fellow students clothed in "vestal white".² Her faith is in the "ancient magic" of art.³

For Albers, the method of making is the reason we make. "The cognizance of art, and the making of art, will make us happier, because to comprehend art means to confide again in a constant, and creating art makes us an acting part of the completing forces."⁴ Or as she said in an interview, "Art is something that makes you breathe with a different kind of happiness."⁵

Albers was a first-generation evangelist of the Bauhaus ethos: art is essential and should infuse all human activities and objects. Born in Berlin in 1889, she mastered weaving and textile design at the school, and married fellow student Josef Albers. They immigrated to the USA in 1933, shepherded over by the architect Philip Johnson. The couple settled in North Carolina, teaching at the experimental Black Mountain School in North Carolina for seventeen years. In 1949 she had the first solo design show at the nascent Museum of Modern Art in New York, curated by Philip Johnson.

On Designing was published in 1959. Albers was sixty years old and living in New Haven, Connecticut. She gave lectures and wove. She cooked and acted as a gatekeeper for Josef—he headed the Design Department at Yale. (Her English was better).

A decade later, her reputation as an artist and intellectual secure, Albers gave away her looms to focus on printmaking. Albers printed when and where she could, at small fine art print workshops and on large commercial offset presses—machines for mass producing graphic design.

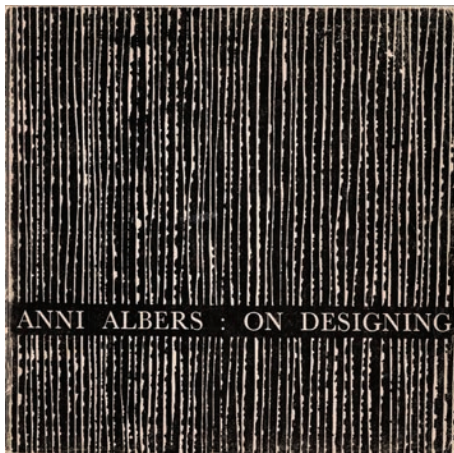
In her graphics, Albers nuanced a visual language of not-quite patterns, quasi-crystalline, and filling the surface without repeating. Areas and colors play against each other, summoning quiet energy. In her iconic 1970 silkscreen print, *GR I*, a grid of chevrons are set one after another, rotated up, down, left or right—as if at random. Printed in chromatically balanced red and blue, figure and ground are difficult to discern, but in each quadrant of the grid the almost imperceptible figure/ground relationships reverse. The field seems to quietly move—like crowds or clouds, regular and unpredictable.

The ideas Albers divined from her graphic art overflowed into her commercial practice. In 1974 she designed the Eclat pattern for Knoll. Originally printed on the fabric (not woven) the interlocking triangles have no discernible repeat—pattern is lost in pattern. The art effect is similar to her prints, a feeling of dynamic calm. Art as design (or design as art), Eclat is mass produced to address human needs practical and aesthetic, to cover a couch and enliven the soul.



Anni Albers, photo with Jack Flynn from a Knoll tabloid, 1976, designed by Massimo Vignelli. Courtesy of KnollTextiles.

2



Anni Albers, *On Designing*, 1959, published by Pellango Press, New Haven.

3

“Art is something that makes you breathe with a different kind of happiness.”

Anni Albers, interview by Sevim Fesci for the Archives of American Art, Smithsonian Institution, 1968.

Elaine Lustig Cohen

In 1958 the Seagram Building ushered in a new era in American architecture. Designed by Bauhaus architect Mies van der Rohe, it emerged from a concrete plaza; the brass and glass prototype of the Pax Americana office building. At the base of the building, small only by comparison, is “375” in gray metal serif letters, solid yet sinewy, designed by then thirty-one year old graphic designer Elaine Lustig Cohen, at the behest of organizing architect Philip Johnson.

Lustig Cohen learned graphic design from her first husband, the famed modernist Alvin Lustig. He died young, from diabetes. In the last years of his life, he was blind. Lustig Cohen acted as his eyes and hands, executing the designs he described. After his death, Lustig Cohen kept designing as a freelancer. In the early 1960s, a small New York office could secure varied and substantial projects. She designed logos, posters, books, book covers, architectural signage, lettering, and stationery. She designed a booth for the 1964 World’s Fair and partnered to design interiors with architect Richard Meier. She designed hundreds of book covers for her second husband, Meridian publisher Arthur Cohen.

Lustig Cohen’s late 1950s graphics, like the collaged cupids with flowing hand lettering on her cover to *On Love*, hearken to Alvin Lustig’s influence, but with a loose vivacity. In the early 1960s, Lustig Cohen found a new graphic voice. Favoring bold lettering and fields of pure color, Lustig Cohen negotiated two aesthetics—graphic charm and concrete formalism—finding a balancing point between visual metaphor and constructivist abstraction. On her cover for The Jewish Museum show *Primary Structures*, an off-white P is reduced to geometric components and over-scaled, an imposing presence on a friendly yellow field. An odd red squiggle bisects the P as unexpected as a tongue. Lustig Cohen made an exhibition of new, large-scale, minimal sculpture seem like a party that should not be missed.

Lustig Cohen’s paintings of this time sit well with her commercial graphics—an integrity of voice unites them. Hung together the paintings seem like portraits of perfect trademarks, the design work like miniature paintings. The tension between the formal and catchy, and an all-in mix of applied and fine art, continues throughout Lustig Cohen’s oeuvre. Her work ranged from

unpretentious, heartfelt collages to hard edged visual dissections of line and color. There is verve and humor in her most formal pieces, the paintings and box sculptures of the 1960s-80s. Her checkerboard alphabet for a *Graphic Art Book for Teachers & Writers* tethers classroom nostalgia and geometric experimentation. Her mid-1970s graphics for the Whitney, MoMA, and her own exhibitions are not so much illustrations of paintings, but hand-sized constructivist pieces in their own right, mechanically composed for offset and silkscreen printing technology.

Graphic design was celebrated as art when Lustig Cohen came of age. Her heroes were the artist-designers of the early 20th-century—El Lissitzky, Kurt Schwitters, Sonia Delaunay—experimenters who made design with the “same intensity they brought to their art.”⁶ Like them, Lustig Cohen treated commercial work like an artist’s commission, an opportunity for experimentation in pursuit of excellence. In the polymath creative, she saw a blueprint for her own kitchen sink creative practice.

She collected the work of her avant-garde predecessors, especially their graphic design—letterheads, stationery, and paper ephemera. In her later collage work, like the tribute to Kurt Schwitters included in the exhibition, she would cut up the artifacts and collage them into new pieces, simultaneously a memorial and an iconoclastic burst of new creative life.

4



Elaine Lustig Cohen, book cover design, 1957, *On Love: Aspects of a Single Theme*, José Ortega y Gasset, Meridian Books, 5th printing, 8¼ × 5½ inches.



Elaine Lustig Cohen, ca.1970, photographer unknown. Courtesy of the Estate of Elaine Lustig Cohen.

5



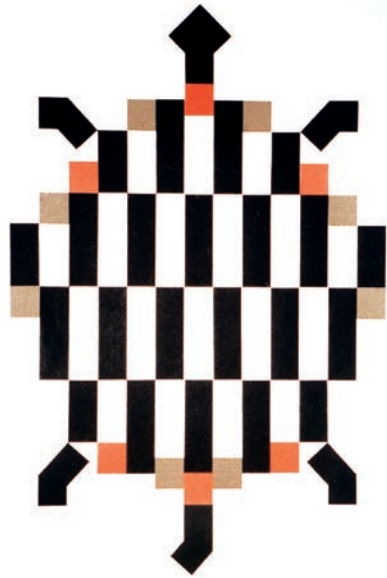
Elaine Lustig Cohen, exhibition at Philip Johnson’s Glass House, 2015, photo by Mark Ramball. Courtesy of the Estate of Elaine Lustig Cohen.

Rosmarie Tissi



Rosmarie Tissi,
Sinola headline
alphabet, 1974.

6



Rosmarie Tissi,
design for a rug, 2000.
Courtesy of Rosmarie
Tissi.

Like future thoughts made present, the jagged grids, spaced typography, and reckless color of Rosmarie Tissi's 1970s and 80s graphic work anticipated what computers would make possible only decades later. Like Wolfgang Weingart and her longtime partner Siegfried Odermatt, she is part of a generation of Postmodernist graphic designers who taught themselves how to break apart the grids of Modernist layout working by hand.

Tissi's best work teases the structures of meaning itself, letters and signs, all the while conveying a client's clear message. To advertise the versatile stock of a phototypesetting company, Tissi combined two Es, one a Roman from 1695, the other a contemporary sans-serif, embedding a consciousness of time into the scaffolding of the letterform. For a landscape architect, she shows spiky representations of grass sprouting from a successions of straight and curvy lines. Ontologies are rethought: plants are spiky green things on top of lines. In the puzzle is a message: her clients can grow plants on any surface. In her 1992 cover for *Domus*, she composes a gently weighted abstract of printers' marks—guides for registration and correct color normally trimmed off final prints. Tissi's graphics toggle meaning, simultaneously symbolic and objective, decorative and direct, polished and off-the-cuff.

In 1958, 21-year-old Tissi finished her apprenticeship with the well-known Swiss designer Siegfried Odermatt. He offered her a job. To celebrate, she traveled, riding a Greyhound bus solo through the Southern U.S. and into Mexico.

She worked with Odermatt for over fifty years. Tissi demanded freedom. She did her own work and was responsible for her own decisions. Odermatt would take care of the clients when she disappeared for months of solo travel. In 1968, they became studio partners, Odermatt & Tissi. They each did their own design work. They shared a space in the older part of Zürich and a cat.

Tissi considers the 1970s her best decade. In 1971, women obtained the right to vote in Switzerland. In 1974, she and Odermatt were invited to join the Alliance Graphique Internationale, a who's who of international graphic design at the height of the organization's prestige. Her clients had money; and they spent it on new and

outstanding graphics. Her 1970 mark for the Mettler & Co. textile company makes an M from woven diagonals. She cut part of it into every page of the company's annual report imagining a logo as a three-dimensional negative space. Her 1974 display typeface Sinola is used still today when designers want to convey imaginative futurism.

In many of her graphics and posters from the 1980s and 1990s, Tissi uses minimal geometric gestures to convey archetypal concepts and emotions. The step-by-step progress of children in a school is signed by red and white arrows following each other upwards as if climbing the barest suggestion of stairs. In another poster, a set of triangles on a field of blue conjures the feeling of wind over water, advertising a Sailing Festival. Typographic maven Wolfgang Weingart describes Tissi and Odermatt's studio practice of this time as "a laboratory for the development of new visual signs and structures."⁷

Tissi still uses her hands to design. Each project begins at her drafting table with a blank page; she iterates draft after draft until she is satisfied. Computers only finish the work.

At 80, Tissi has traveled to every continent and 67 countries. She collects turtle art and constructivist painting (Max Bill, Nelly Rubin). She still travels, alone, and swims a kilometer every other day in the summer. She whips a two-seat Mini up and down the hills of Zürich. Odermatt died in 2017. Tissi takes care of the now elderly cat. She accepts commissions for design projects, now under only her own name, Rosmarie Tissi, Graphic Design.



Rosmarie Tissi and her Lancia Abarth, 1995,
photo by Siegfried Odermatt. Courtesy of Rosmarie
Tissi.



Rosmarie Tissi in Guatemala, 1966, photographer
unknown. Courtesy of Rosmarie Tissi.

1958–2018

It is always difficult to contemplate one's own time. Because, living in it, the presumptions of beliefs are obscured by their very familiarity.

—Anni Albers⁸

Anni Albers, Elaine Lustig Cohen, and Rosmarie Tissi share circumstances of identity. Each is a 20th-century woman attached in reputation to a well-known man 11–12 years their senior—husbands, business partners, or both. Personally and professionally they share friends, patrons, places, and communities. Constraints inspired them; all three had an affinity for geometric, hard-edged forms. Their creative practices transcend narrow categorization as either art or design. They made work with a common ideal, exemplars of the Bauhaus ethos: unity in art and design.

Albers, Lustig Cohen, Tissi, 1958–2018 presents a selection of art/design objects in a rough chronological order. We begin in 1958: Albers was an august personage entering a new phase of experimentation. Lustig Cohen was an established graphic designer, and Tissi just starting out. In the progression of the work is a pacing of the times. Albers, Lustig Cohen and Tissi's overlapping careers span the arc of the Modernist era—from the Bauhaus, to mid-century Pax Americana, to Postmodernism, and into the present day.

Focusing on fine art and applied design in a broad swath of media and disciplines, this exhibition showcases typography, textiles, prints, paintings, posters, sculptures, trademarks, books, design and/or art. There is a consistency of vision across the medias. Albers, Lustig Cohen, and Tissi each had an unmistakable style, common to both their early and later work. They would revisit form, themes, and ideas, as if in lifelong conversation. In all their work, early and late, there is a joyful integrity, a vivacity that feels always new, timeless and individual.

Elaine Lustig Cohen,
building signage,
1957, 375 Park Avenue
(Seagram's Building).

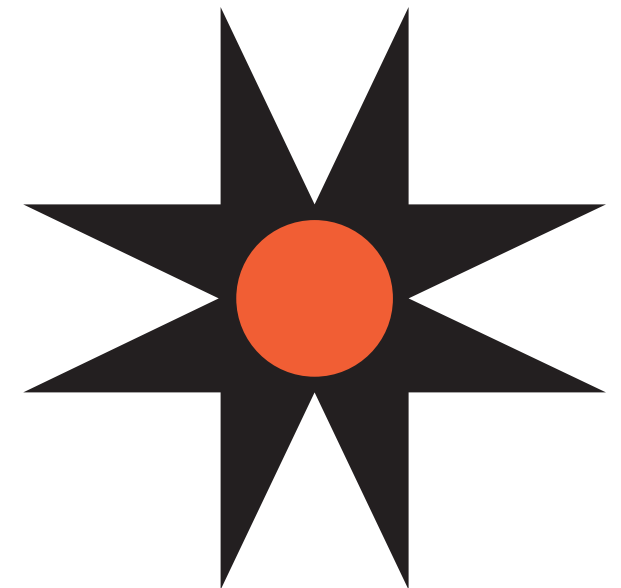


Rosmarie Tissi,
advertisement
designed for City-
Drick, AG (printing and
publishing company)
Zürich, 1958,
11³/₈ × 8¹/₄ inches.
Courtesy of Rosmarie
Tissi.

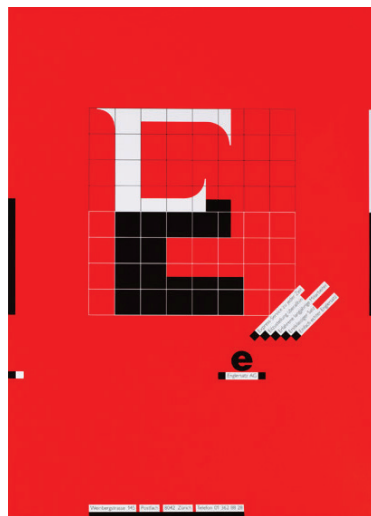
Tissi completed this
graphic in a single
night her first week as
a designer working for
Siegfried Odermatt.



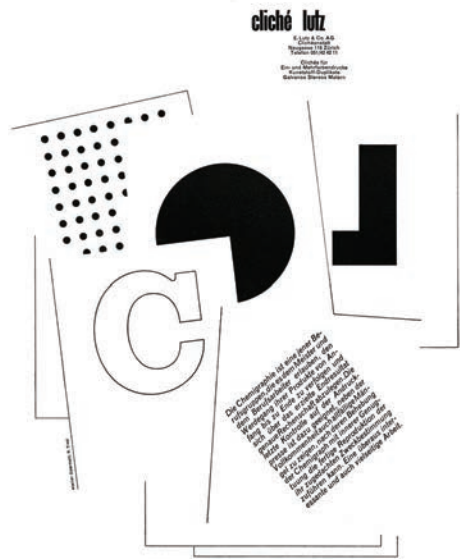
Elaine Lustig Cohen,
Symbol for Mandawmin
Shopping Center, 1960.
Courtesy of the Estate
of Elaine Lustig Cohen.



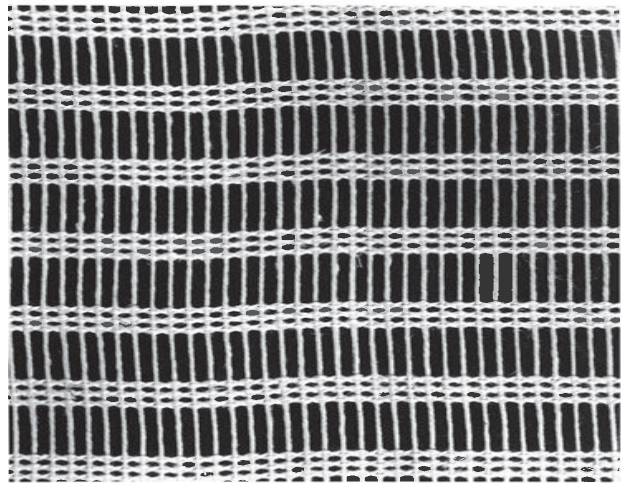
8



Rosmarie Tissi,
E for Englersatz, poster
for a printing company,
1983, offset, 24 × 17
inches. Courtesy of
Rosmarie Tissi.



Rosmarie Tissi, E. Lutz and Company advertisement (for a platemaker), detail, 1964. Courtesy of Rosmarie Tissi.



Anni Albers, photo of Knoll Weave, 1965. Courtesy of KnollTextiles.



Elanie Lustig Cohen, SONA the Golden One, logotype and shopping bag, 1965, lithograph on paper, incised handles, 16 3/4 x 12 inches. Courtesy of the Herb Lubalin Study Center at The Cooper Union.



Elanie Lustig Cohen, museum catalogs, 1965-68, offset lithographs on paper. Courtesy Display, Graphic Design Collection, and the Estate of Elaine Lustig Cohen.



Primary Structures, April 27 - June 12, 1966, Jewish Museum catalog, 9 7/16 x 8 1/4 x 3/16 inches.

New Aesthetic, May 6 - June 25, 1967, Washington Gallery of Modern Art catalog, 10 x 8 1/4 x 3/16 inches.

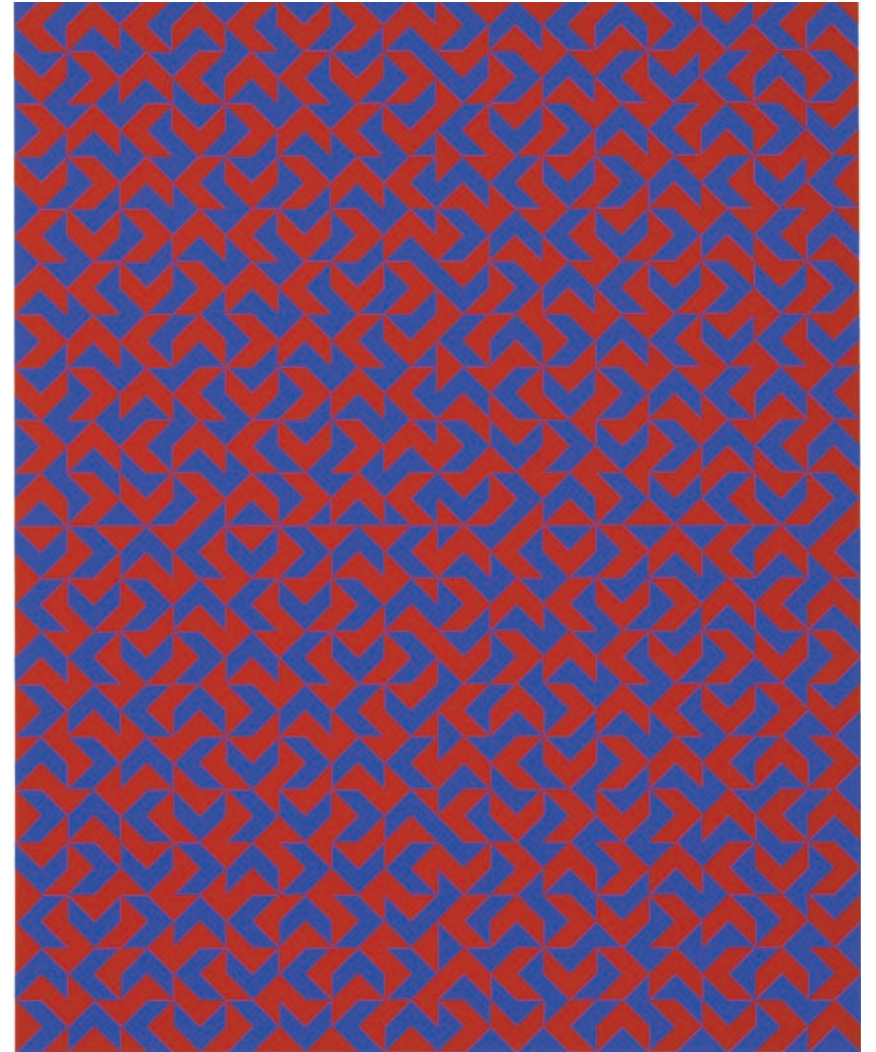
Masada, October 12 - February 18, 1968, Jewish Museum catalog, 9 7/16 x 8 1/4 x 3/16 inches.

Ben Benn: Painter, April 14 - May 23, 1965, Jewish Museum catalog, 9 7/16 x 8 1/4 x 3/16 inches.



Elanie Lustig Cohen,
Untitled, 1967, acrylic
on canvas, 36 × 36
inches. Courtesy of the
Estate of Elaine Lustig
Cohen.

Anni Albers,
GRI, 1970, screenprint,
29 × 24 inches. Photo:
Albers Foundation/Art
Resource, NY.



Elanie Lustig Cohen,
*Invitation, A Party for
the New Year*, 1967-68,
lithograph on white
glossy wove paper,
7½ × 7½ inches.
Courtesy of the Herb
Lubalin Study Center at
The Cooper Union.

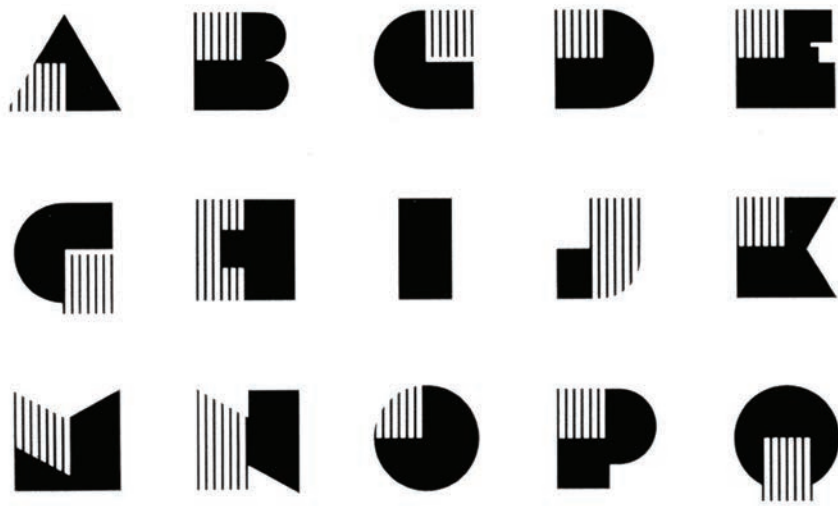


Anni Albers,
Eclat, 1974, pattern
design for Knoll
(originally printed),
reissued in 2014 as a
weave. Courtesy of
KnollTextiles.



Rosmarie Tissi,
logo, 1970, designed for
Mettler & Co. Limited
(Switzerland), Fashion
Fabrics. Courtesy of
Rosmarie Tissi.





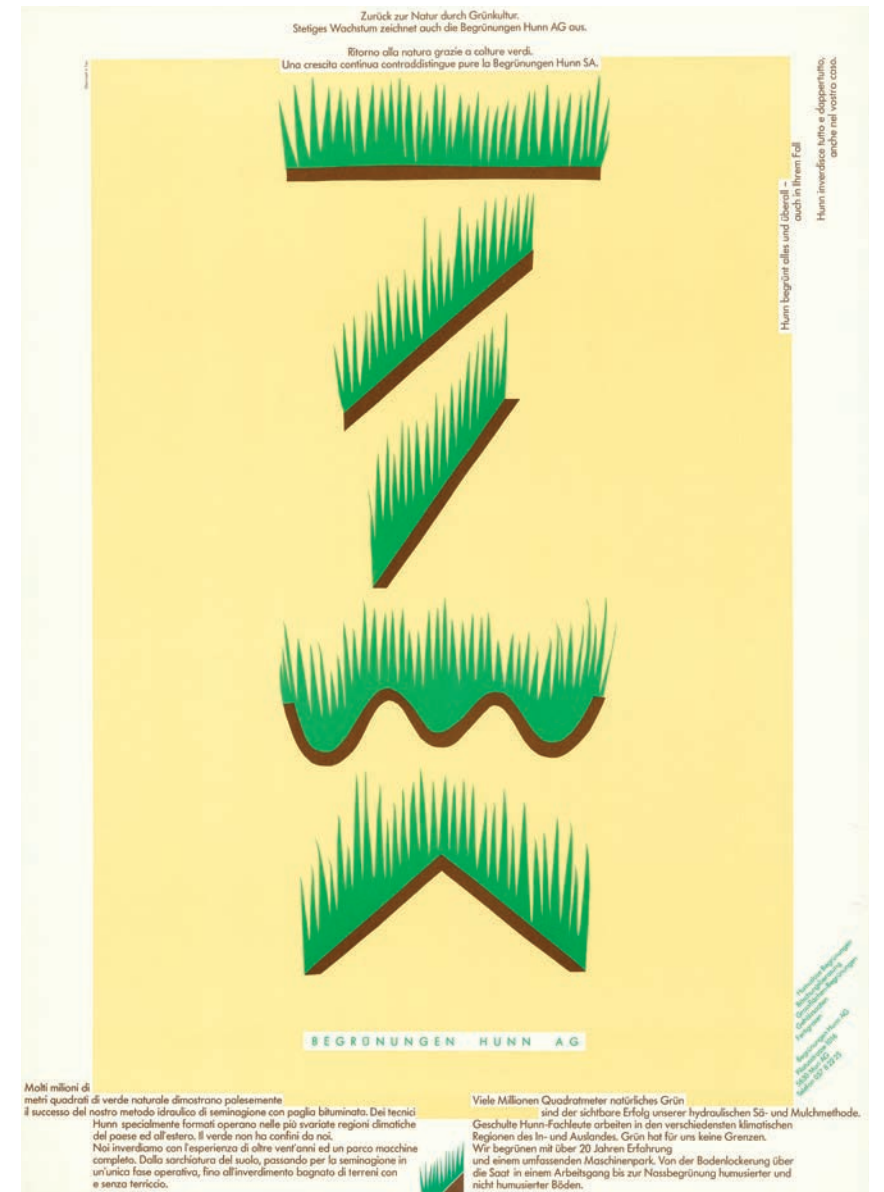
Rosmarie Tissi, Sonora headline alphabet, 1972. Courtesy of Rosmarie Tissi.

Rosmarie Tissi, logo, 1976, Hallenbad Gemeinde (indoor swimming pool) in Geroldswil, Switzerland. Courtesy of Rosmarie Tissi.



Elaine Lustig Cohen, invitation for exhibition at Galerie Denise René, 1975, lithograph on paper, 8 x 8 inches. Courtesy of the Herb Lubalin Study Center at The Cooper Union.

Rosmarie Tissi, poster for landscaping firm Begrünungen Hunn AG, 1980, offset printing on paper, tri-color, 27 1/2 x 19 5/8 inches. Digital image courtesy of the Swiss National Museum, Zürich.



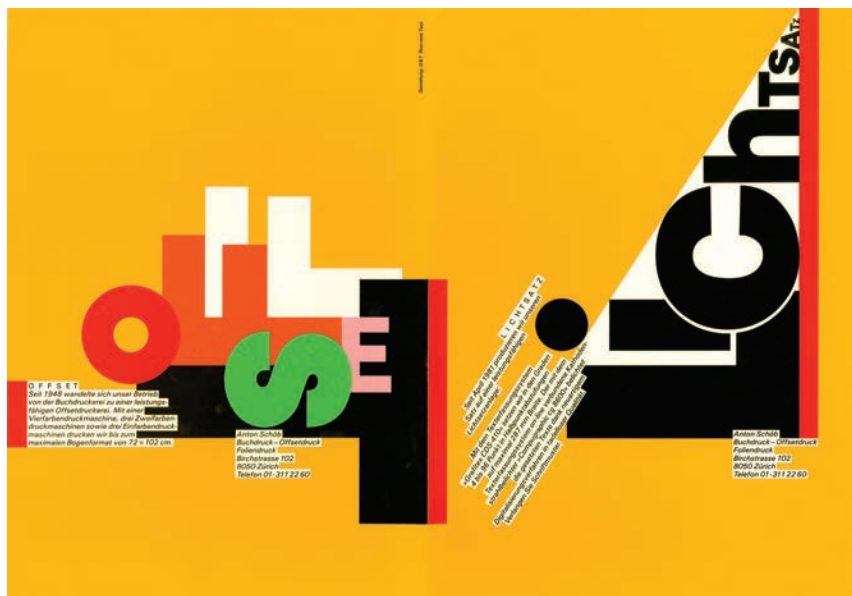
Rosmarie Tissi, logo for an architectural firm, 1977. Courtesy of Rosmarie Tissi.



Elanie Lustig Cohen,
Box of Minutes, 1981,
acrylic on wood box,
9 × 12 × 12 inches.
Courtesy of the Estate
of Elaine Lustig Cohen.



Elanie Lustig Cohen,
Affiliate!, 1980, collage
on paper, 29 1/2 × 22
inches. Courtesy of the
Estate of Elaine Lustig
Cohen.



Rosmarie Tissi,
direct mail folder for
Anton Schob printers,
1981, 12 × 17 1/4 inches.
Courtesy of Rosmarie
Tissi.

Rosmarie Tissi,
direct mail folder, 1982,
12 × 8 5/8 inches.
Courtesy of Rosmarie
Tissi.



Rosmarie Tissi,
cover to *Graphis*
magazine, 1986,
11 3/4 × 9 1/4 inches.
Courtesy of Rosmarie
Tissi.





Rosmarie Tissi, poster for Migros school, (progress is made step by step), 1988, silkscreen on paper, tri-color, 50 1/4 x 35 5/8 inches. Digital image courtesy of the Swiss National Museum, Zürich.

Rosmarie Tissi, Triennale logo and poster, 2003, silkscreen on paper, 50 3/8 x 35 1/8 inches. Courtesy of Rosmarie Tissi.



(left) Rosmarie Tissi, poster, *Serenade 1993*, Concert, 1993, silkscreen on paper, tri-color, 50 5/8 x 35 1/2 inches. Digital image Courtesy of the Swiss National Museum, Zürich.

Elaine Lustig Cohen, graphic/art on back for *Teachers & Writers*, volume 37, No. 4, March/April 2006, 2 x 1 inches. Courtesy of the Estate of Elaine Lustig Cohen.



(right) Rosemarie Tissi, poster, *Serenade 1992*, Concert, 1992, silkscreen on paper, tri-color, 50 5/8 x 35 1/2 inches. Digital image courtesy Swiss Poster Collection, Carnegie Mellon University Libraries, Pittsburgh, PA.



Rosmarie Tissi, cover to *Domus 743*, magazine, 1992, 9 1/2 x 12 1/4 inches.

Rosmarie Tissi, TA/TE headline alphabet, 2007. Courtesy of Rosmarie Tissi.



art and/or design

Phillip Niemeyer

20



Rosmarie Tissi, draft of design for *Graphis*, 1986, drawing on paper. Courtesy of Rosmarie Tissi.

Art or design: which is it? For Anni Albers, Elaine Lustig Cohen, and Rosmarie Tissi, the title of either “artist” or “designer” feels arbitrary, even reductive. Their work fuses the boundaries between what our culture considers separate creative arenas, art and design.

In theory and practice, Albers’ artwork is a dialog between machine, material and hand—between art and craft. Albers designed art. She designed as an artist would; intuitively and hands on. Conversely, she made art as a designer, aiming for an artwork that was useful, timeless, and anonymous. She began projects as a blind journey, not knowing where she would arrive until complete. She used design media (textiles, graphic printing) to inject beauty and vitality into an everyday world she saw as starved for meaning.

Lustig Cohen greeted every creative opportunity with verve and thought, be they letterheads or paintings. She took umbrage at the suggestion that her art was not serious, that she was “only a designer”.⁹ Visual work was visual work. All of it mattered. At times her artwork could be only be distinguished from her design work by media or sponsor. Her paintings seem like hard edged graphics. Her graphics, like artworks in offset print. Later in life, she traded design ephemera like an art dealer. Then she cut up her own collection as raw material for new collage work.

Tissi self-identifies as a graphic designer. She considers her work a visual form of problem solving. She listens to a client and responds to their concerns. That said, Tissi’s work and practice is marked by the independence and devotion to form we associate with artistic integrity. In the words of her contemporary, designer Wolfgang Weingart, she would “risk again and again, abandoning the well-trying, the easy way and the routine of money making,” to explore and surprise.¹⁰

The Bauhaus did not teach a style. It taught an ideal, an approach. In the words of founder Walter Gropius, the Bauhaus stood for “common citizenship of all forms of creative work and their logical interdependence on one another in the modern world”.¹¹ The Bauhaus stood for creative unity. Albers, Lustig Cohen, and Tissi are followers, directly and indirectly,

deliberately or intuitively, of that ethos. Their work reminds us of the unexplored creative routes opened by hands-on making. Their omnivorous curiosity and expressive courage is a rejoinder to a digitally partitioned culture.

Albers viewed every object as a responsibility. As she saw it, creative work could sow distraction or invite contemplation. To produce contemplative objects we must rely on intuition as well as analysis. We must be curious. Too much specialization results in minds stuck in fixed grooves or trapped in conceptual bubbles. We have to get our hands dirty. This is art work, and it teaches us courage, patience, and endurance. “We learn to dare to make a choice, to be independent.”¹²

Phillip Niemeyer is a graphic designer and director of Northern–Southern, a gallery and art agency in Austin, Texas.

- 1 Anni Albers, “One Aspect of Art Work,” *On Designing*, (New Haven, Pellango Press, 1959), 31.
- 2 Anni Albers, “A Start,” *On Designing*, (New Haven, Pellango Press, 1959), 36.
- 3 Anni Albers, “Art – A Constant,” *On Designing*, (New Haven, Pellango Press, 1959), 45.
- 4 *Ibid.*, 47.
- 5 Anni Albers interviewed by Sevim Fesci, July 5, 1968, Archives of American Art, Smithsonian Institution.
- 6 Elaine Lustig Cohen, “Foreword,” *Letters from the Avant Garde: Modern Graphic Design*, Ellen Lupton and Elaine Lustig Cohen, (New York, Princeton Architectural Press, 1996), 7.
- 7 Wolfgang Weingart, “Odermatt & Tissi: Two Swiss Designers who always do everything different,” *Graphis*, Vol.42, No.241, (January/February 1986), 40.
- 8 Anni Albers, “Art – A Constant,” *On Designing*, (New Haven, Pellango Press, 1959), 45.
- 9 Elaine Lustig Cohen in discussion with Aaris Sherin, Aaris Sherin, *Elaine Lustig Cohen Modernism Reimagined*, (Rochester, RIT Press, 2014), 45.
- 10 Wolfgang Weingart, “Odermatt & Tissi: Two Swiss Designers who always do everything different,” *Graphis*, Vol.42, No.241, (January/February 1986), 40.
- 11 Walter Gropius, “My Conception of the Bauhaus Idea,” *Bauhaus Exhibition Catalog* (London, Royal Academy of Art, 1968), 14.
- 12 Anni Albers, “One Aspect of Art Work,” *On Designing*, (New Haven, Pellango Press, 1959), 31.

Credits

Curation and Essays: Phillip Niemeyer
Editing: Paddy Johnson

Acknowledgments

This exhibition and its programming would not have been possible without the dedication of the Department of Exhibitions staff: Kirsten Nelson, Assistant Director; Kate Ryan, Gallery Coordinator; Travis Molkenbur, Installation Manager; Paul Matvienko–Sikar, Installation Technician; and our Student Assistants.

I am grateful to Rosmarie Tissi, lenders, and estates for making work available; and many thanks to Phillip Niemeyer for his critical eye and enthusiasm for art/design.

Thank you also to the following individuals:

Tamar Cohen, Estate of Elaine Lustig Cohen; Dorothy Cosonas, Creative Director, KnollTextiles; Maureen Dawley, Carnegie Mellon University Libraries; Greg D’Onofrio and Patricia Belen, Kind Company; David Frisco, Adjunct Professor, Graduate Communications Design, Pratt Institute; Paul Galloway, Architecture & Design Study Center, The Museum of Modern Art; Mary Catharine Johnsen, Carnegie Mellon University Libraries; Karis Medina, Associate Curator, Albers Foundation; Fabian Müller, Archives, Swiss National Museum; Mr. Keita Nishimaru, Design Assistant, KnollTextiles; Maranda Reilly, Carnegie Mellon University Libraries; Susan Reinhold, Reinhold–Brown Gallery, CT; Daniela Schwab, Curator, Swiss National Museum; Carly Shiff, Assistant, Estate of Elaine Lustig Cohen; Alexander Tochilovsky, Curator, The Herb Lubalin Study Center of Design at The Copper Union; Jaime Villamarin, Assistant Director, RoGallery.com, Long Island City, New York

—Nick Battis, Director of Exhibitions

Back cover image:
Rosmarie Tissi, 2018



Pratt Manhattan Gallery
 144 West 14th Street
 New York, NY 10011
 March 2 - April 28, 2018
 Anni Albers
 Elaine Lustig Cohen
 Rosmarie Tissi

Albers

Lustig Cohen

Tissi
 1958 - 2018

