





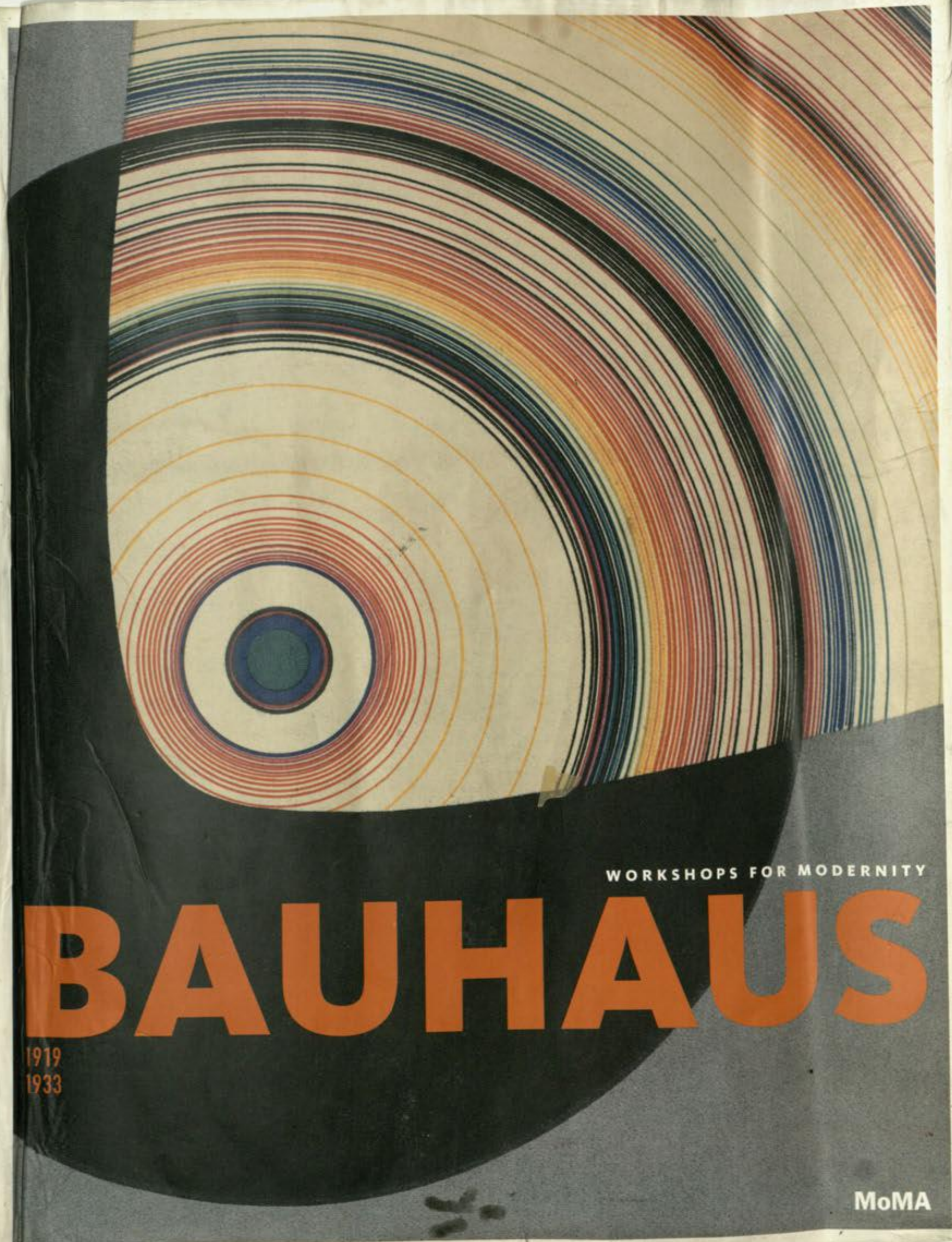
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BAUHAUS

1919
1933 WORKSHOPS FOR MODERNITY

BERGHOFF
DICKERMAN

MoMA



WORKSHOPS FOR MODERNITY

BAUHAUS

1919
1933

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1919
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WORKSHOP AND MODERNITY
BAUHAUS

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Casa da Musica, photography by Nicolas Firket, courtesy of OMA

The paradox of our time: We are living in an absolutely exciting and demanding period, but aesthetic expression seems to be endlessly muted by nostalgic recycling of past forms. And this tendency is routinely celebrated rather than challenged.

How to escape from this suffocating state propagated by dead-formulated content? One option might be, as we have endeavored, to find the old in the new, and the new in the old; to clash the banal with the sophisticated, mainstream against the obscure. An agenda powered by an ultra-violent clashing of opposites, instead of a smooth combination of them.

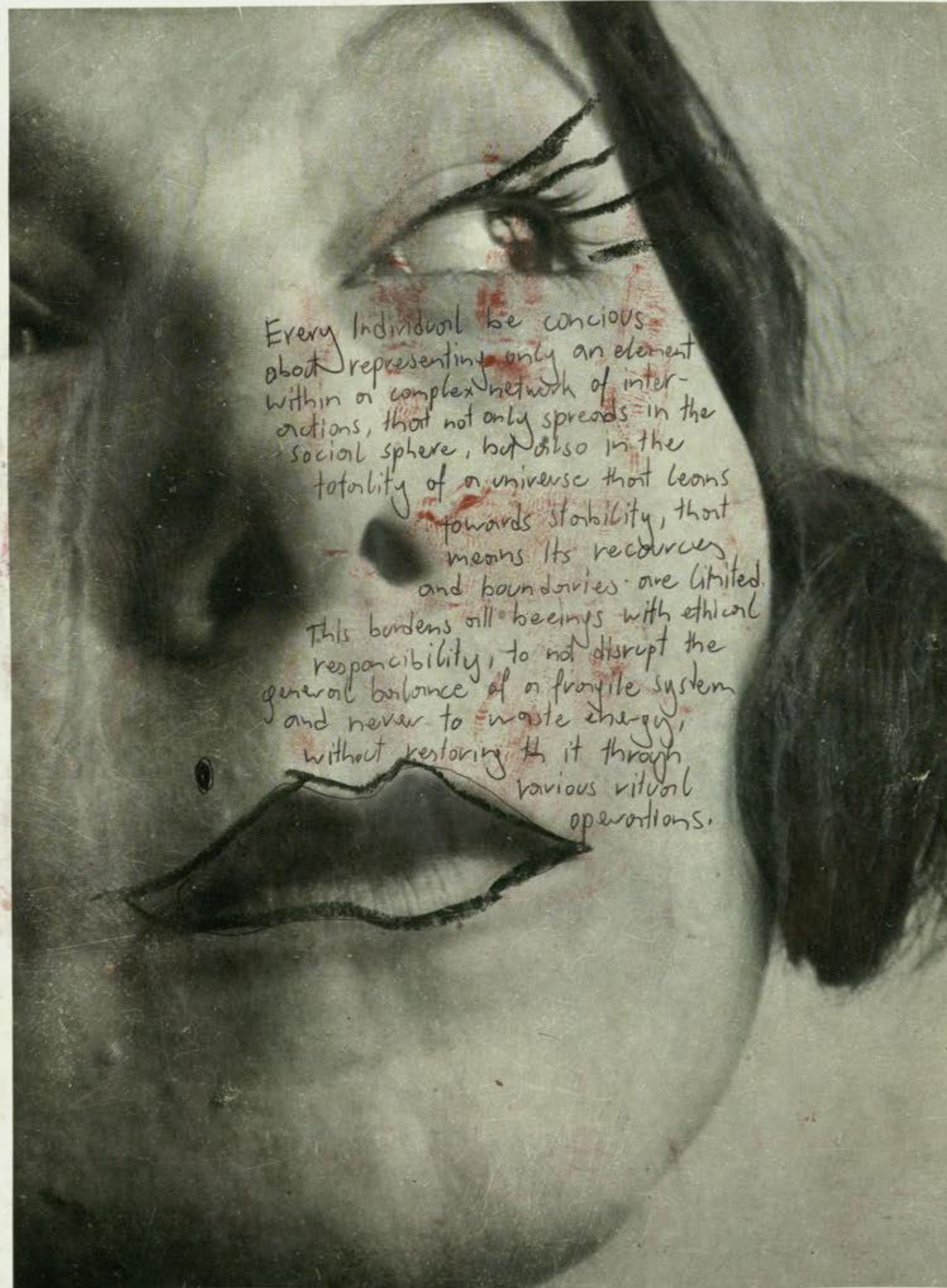
A more far-reaching exploration will be undertaken with the upcoming tenth issue (Winter 2005/2006): Guest editor Niklas Maak will collaborate with 032c to find 10 phenomena where the contemporary unmistakably manifests itself. This will serve as the foundation for future issues. Nothing more than true Zeitgenossenschaft is desired.

Joerg Koch

"Necessity arms us for
all employments."

- R. Crusoe





Every Individual be conscious
about representing only an element
within a complex network of inter-
actions, that not only spreads in the
social sphere, but also in the
totality of a universe that leans
towards stability, that
means its resources
and boundaries are limited.
This burdens all beings with ethical
responsibility, to not disrupt the
general balance of a fragile system
and never to waste energy,
without restoring it through
various ritual
operations.



RY BERGDOLL | LEAH DICKERMAN

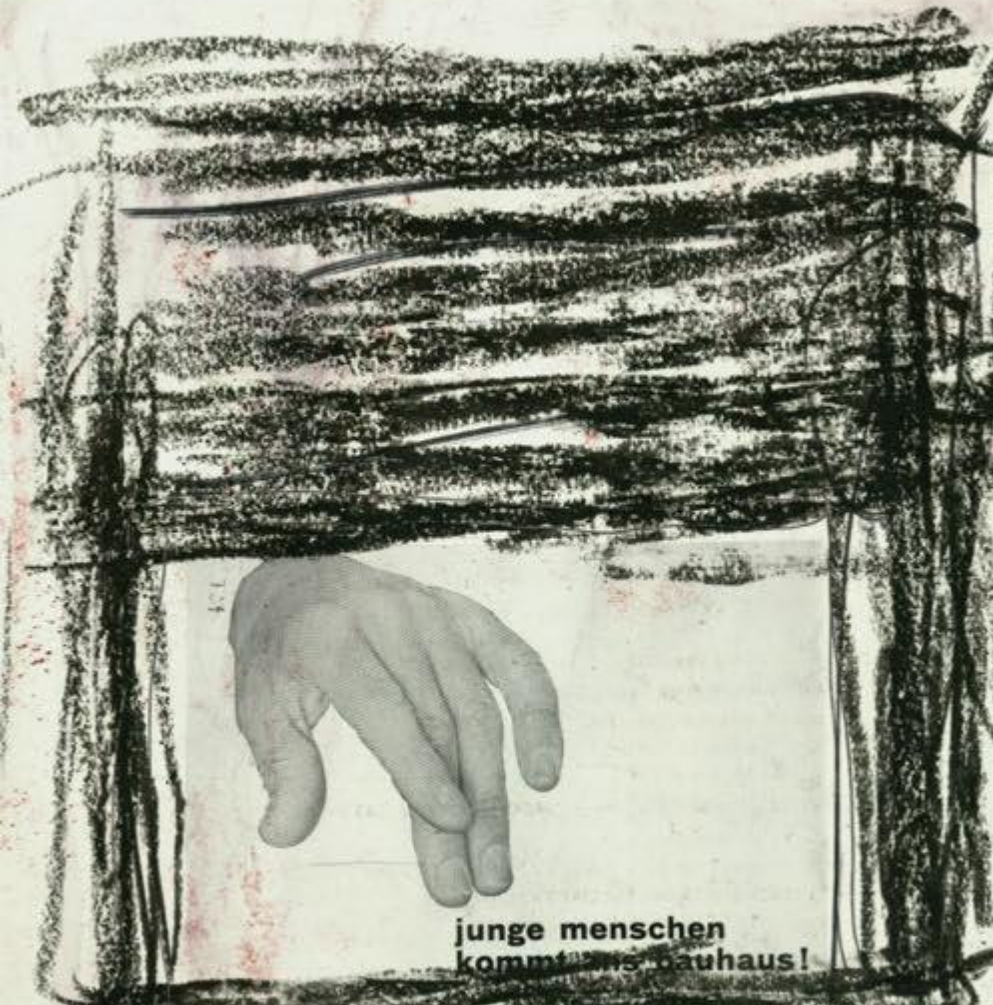
WORKSHOPS FOR MODERNITY

BAUHAUS

1919
1933

AWAKE

Museum of Modern Art, New York



junge menschen
kommt ins Bauhaus!

A young woman was onboard,
and when we entered the city,
she sighed when walking through
a park, beautifully arranged plants
and trees and bushes... "Nature,
finally!" she sighed coming
from the deepest rainforest.
For the urban woman the jungle
of the Philippines was not a
reflection of nature, but a
disturbing chaos, ~~was~~ not suited
for aesthetic pleasure.



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Typenscript in seinem Zeremoniell, das einen Glanz von
Feierlichkeit auf unsere Runde wirft, macht Gropius
auch den Vorschlag ein »Kultzentrum«, das wir
tragen wollen und »sinnbildliche Geräte wie Leuchter
u. Architekten Werkzeuge. (Eo.B. S. 38)

Gropius verstand »Gotisch« nicht als Stil sondern ein
überzeitliches Phänomen. Indische Tempel oder
barocke Kirchen konnten ebenso als gotisch bezeichnet
werden, wie die Architektur von Lloyd Wright, denn
sie verfolgten alle das Ziel des Gesamtkunstwerks
von Architektur, Skulptur u. Malerei – ein höheres
Ideal der Einheit. (Eo.B. S. 42) Er wollte aus der

Hochburg der Klassik den Stau fortwehen und mit
dem Bauhaus ein Neu-Weimar als Zentrum des
gotisch-revolutionären Aufbruchs gründen.



Tot, Baum

DIRECTOR'S FOREWORD

3. The Westernization of the World

'The bourgeoisie has, through its exploitation of the world market, given a cosmopolitan character to production and consumption in every country.'

KARL MARX

In Singapore, Peking opera still lives, in the backstreets. On Boat Quay, where great barges moor to unload rice from Thailand, raw rubber from Malaysia or timber from Sumatra, I watched a troupe of travelling actors throw up a canvas-and-wood booth stage, paint on their white faces and lozenge eyes, and don their resplendent vermilion, ultramarine and gold robes. Then, to raptured audiences of bent old women and little children with perfect circle faces, they enacted tales of feudal princes and magic birds and wars and tragic love affairs, sweeping their sleeves and singing in strange metallic voices.

The performance had been paid for by a local cultural society as part of a religious festival. A purple cloth temple had been erected on the quayside, painted papier-mâché sculptures were burning down like giant joss sticks, and middle-aged men were sharing out gifts to be distributed among members' families: red buckets, roast ducks, candies and moon cakes. The son of the organizer, a fashionable young man in Italian shirt and gold-rimmed glasses, was looking on with amused benevolence. I asked him why only old people and children were watching the show.

'Young people don't like these operas,' he said. 'They are too old-fashioned. We would prefer to see a high-quality western variety show, something like that.'

He spoke for a whole generation. Go to almost any village in the Third World and you will find youths who scorn traditional dress and sport denims and T-shirts. Go into any bank and the tellers will be dressed as would their European counterparts: at night the manager will climb into his car and go

Winner Takes All 41

The colonial trauma

'Modern industry has established the world market.'

KARL MARX

The overseas expansion of European mercantile and industrial civilization was to work the greatest transformation the human world had ever seen. (See Map 3 pages 480-81.)

It was a vast upheaval of races, a reshuffling of genetic pieces on the chessboard of the globe. The arrival of the Iberian conquistadors depopulated large parts of Central and South America. The Indians who escaped their guns succumbed to their diseases, and only in the high Andes and the most inaccessible reaches of the jungle did they survive intact. Africans were uprooted from their native soil and shipped over to cope with the resulting shortage of labour. Asians were transported to East and South Africa and the Caribbean. Even the huge markets of the colonies were not big enough to employ Europe's expanding population in industry: her surplus spread out into North America, Australia, southern Africa and South America.

Paralleling this was a global transfer of plants, providing new staple foods and creating the basis for plantation economies. From South America maize and cassava spread worldwide. Cocoa from Mexico became the principal livelihood for millions of West Africans. Rubber from the Amazon took root in South-East Asia. In its turn, the New World received the crops of the Old: sugar, a native of Bengal, became the chief produce of the Caribbean and the north-east coast of South America. Coffee from the Middle East came to dominate farming in Colombia, Brazil and several countries in West and East Africa. Tea was transplanted from China to India and Ceylon, and onwards to East Africa.

But the principal result of European rule was the creation of the global economy. Peoples of the stone and iron ages were brought into destructive contact with western industrialism. The cash nexus cast its net to cover the whole world.

Previous empire builders, of East and West, had been driven

in Germany, one in each of the cities in which the Bauhaus was temporarily resident: Weimar, Dessau, and Berlin. A version of this exhibition was presented at the Martin-Gropius-Bau, Berlin, earlier this year. Now this collaboration, possible only since the reunification of Germany in 1990, brings an astounding array of works to the United States for the first time. We are enormously indebted to our German partners, and to Annemarie Jaeggi, Director of the Bauhaus-Archiv Berlin; to Hellmut Seemann, President of the Klassik Stiftung Weimar; and to Philipp Oswalt, Director and Chairman of the Stiftung Bauhaus Dessau, and

Glenn D. Lowry Director, The Museum of Modern Art

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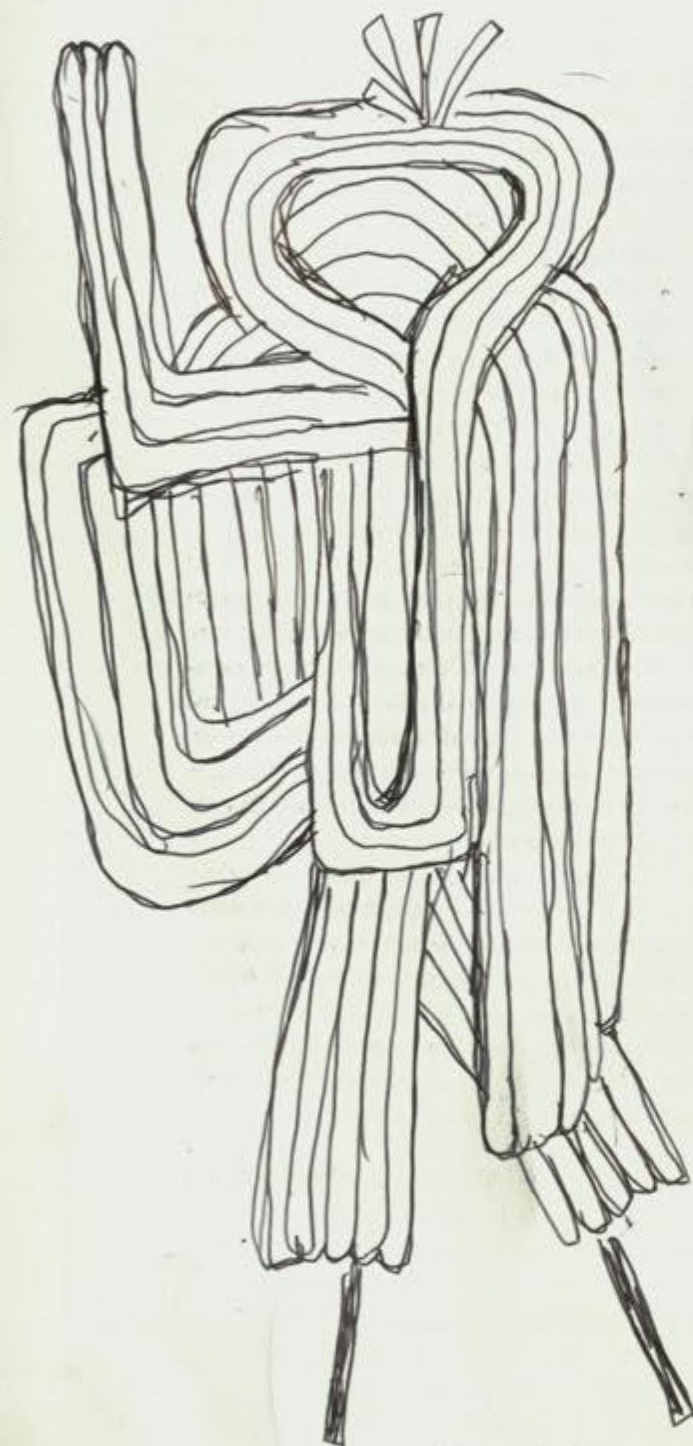


CURATORS' PREFACE

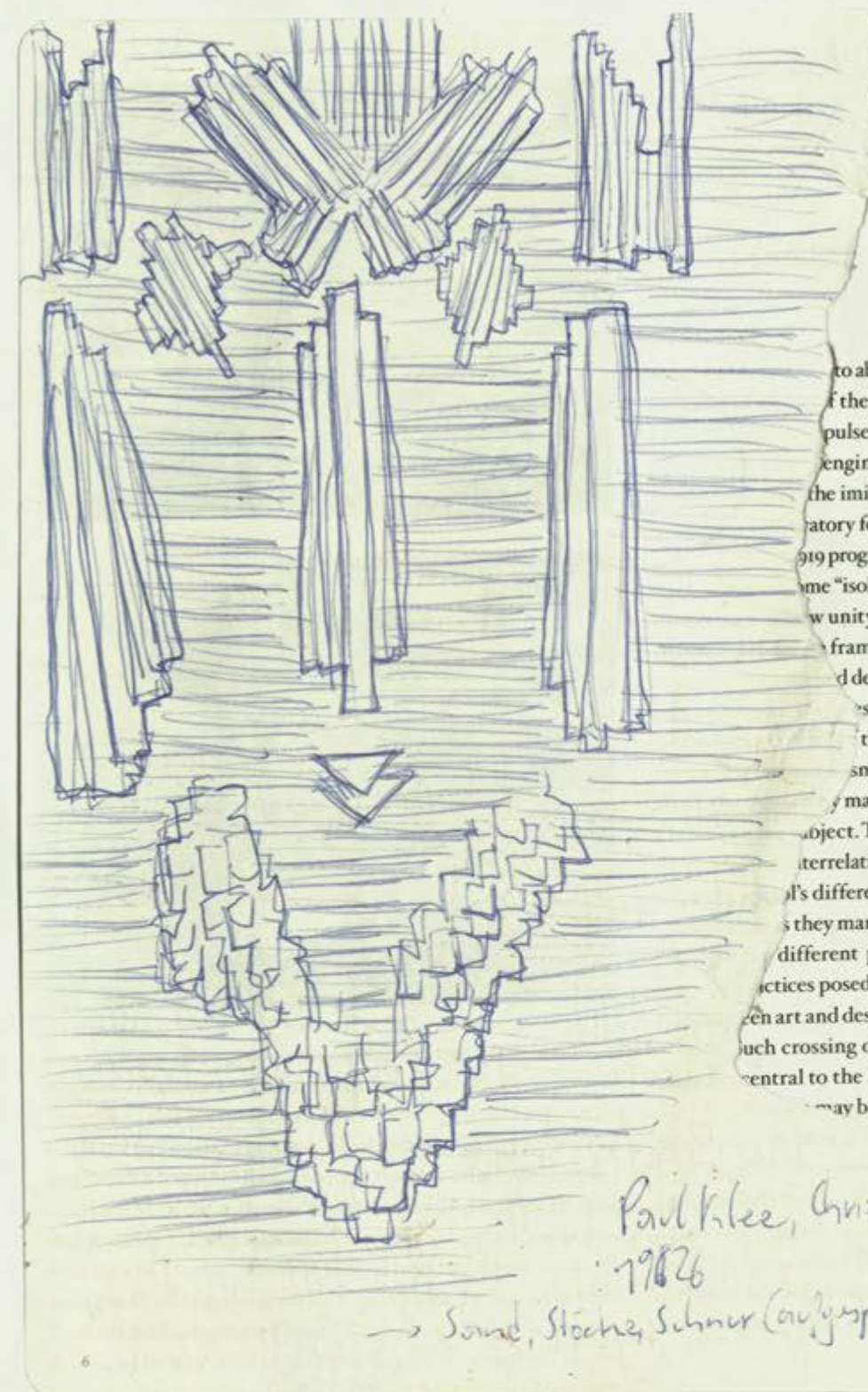
The legacy of the Bauhaus has been shaped by the tides of the twentieth century itself. After the school's forced closing, in 1933, many of its faculty and students left Germany for the Americas, Mandate Palestine, South Africa, and elsewhere, and through this diaspora, varied understandings of the Bauhaus proliferated. In the United States, Bauhaus émigrés were influential teachers for several generations of art and architecture students, drawing on pedagogical principles developed at the German school. At the same time, the rationalized idiom of some of the Bauhaus's most famous designs became identified with the spectacular flourishing of American corporate culture. In both parts of divided postwar Germany, the Bauhaus played weighty symbolic roles as an emblem of the aspirations of a new German democratic state. In 1938, The Museum of Modern Art staged an exhibition organized by the school's founding director, Walter Gropius, along with former student and teacher Herbert Bayer, that would crucially shape the American reception of Bauhaus products and principles. That the school has been such a key symbol over many years of intellectual and political debate points to its significance in exploring the tight relationship between modernism and twentieth-century history, but also threatens to overwhelm our knowledge of the Bauhaus's real output: the objects and ideas that it produced.

Bauhaus 1919-1933: Workshops for Modernity, this Museum's first major exhibition on the Bauhaus since that show of 1938, offers an important opportunity to reconsider the school's significance in our own moment. In the years since the reunification of Germany, greater access to archives and collections has nurtured a wealth of fresh scholarship, and the passing of time, and the waning of Cold War political formations, have likewise nurtured new perspectives. In approaching this project our curatorial team has developed a series of principles.

The word "Bauhaus" is often used popularly as a kind of shorthand for an international modern style unmoored from any particular moment. At the outset, we want to counter this chronological vagueness with historical rigor, and tie the Bauhaus to its time — exactly the same years as the Weimar Republic. As early as 1923, Oskar Schlemmer wrote in his diary that "four years of the Bauhaus reflect not only a period of art history, but a history of the times too, because the disintegration of a nation and an era is also reflected in it." The Museum's first Bauhaus exhibition, *Bauhaus 1919-1928*, gave short shrift to the school's first years and completely excised the period after Gropius's departure. In contrast, the present exhibition and catalogue cover the school's full history. The Bauhaus's three directors — Gropius (1919-28), Hannes Meyer (1928-30), and Ludwig Mies



Paul Klee, *Gespürter Raum*
Schmur 1930



Paul Klee, *Sound, Stöcker, Schmur (aufgepasst!)*
1926

1928, The Museum of Modern Art, New York.
Latin silver prints. Each: 7 x 9 1/2" (17.7 x 24.1 cm).
New York: Photographic Archive

to abstraction as the language of the modern of the artist as a designer of systems. Yet perhaps a pervasive skepticism about received ways of doing things, the way traditional academies taught the imitation of historical models, the Bauhaus laboratory for ongoing experiment. In 1919 program for the Bauhaus, Gropius wrote that the school was "isolated" in the modern age and the school's unity. Across its fourteen-year history, the school provided a framework for dialogue among avant-garde artists and designers. Its faculty and students repeatedly asked the question of how to redefine art in relation to technological media, mass production, and an intensely felt threat of nationalism. The Bauhaus can be understood as a series of projects. This exhibition focuses in particular on the interrelations among diverse media, mixing works from the school's different workshops to trace formal and conceptual threads they manifest in objects made of different materials for different purposes. The school's structural and pedagogical practices posed fundamental challenges to the distinction between art and design, and irrevocably changed the terms of such crossing of boundaries gets to the heart of what was central to the Bauhaus's legacy today.

may be able to approach the Bauhaus as a history for the first time. Our world, in which artists, designers, and architects find validation from the Bauhaus, offers perspectives freshly possible in a postmodernist institution of modernity but a keenly present.

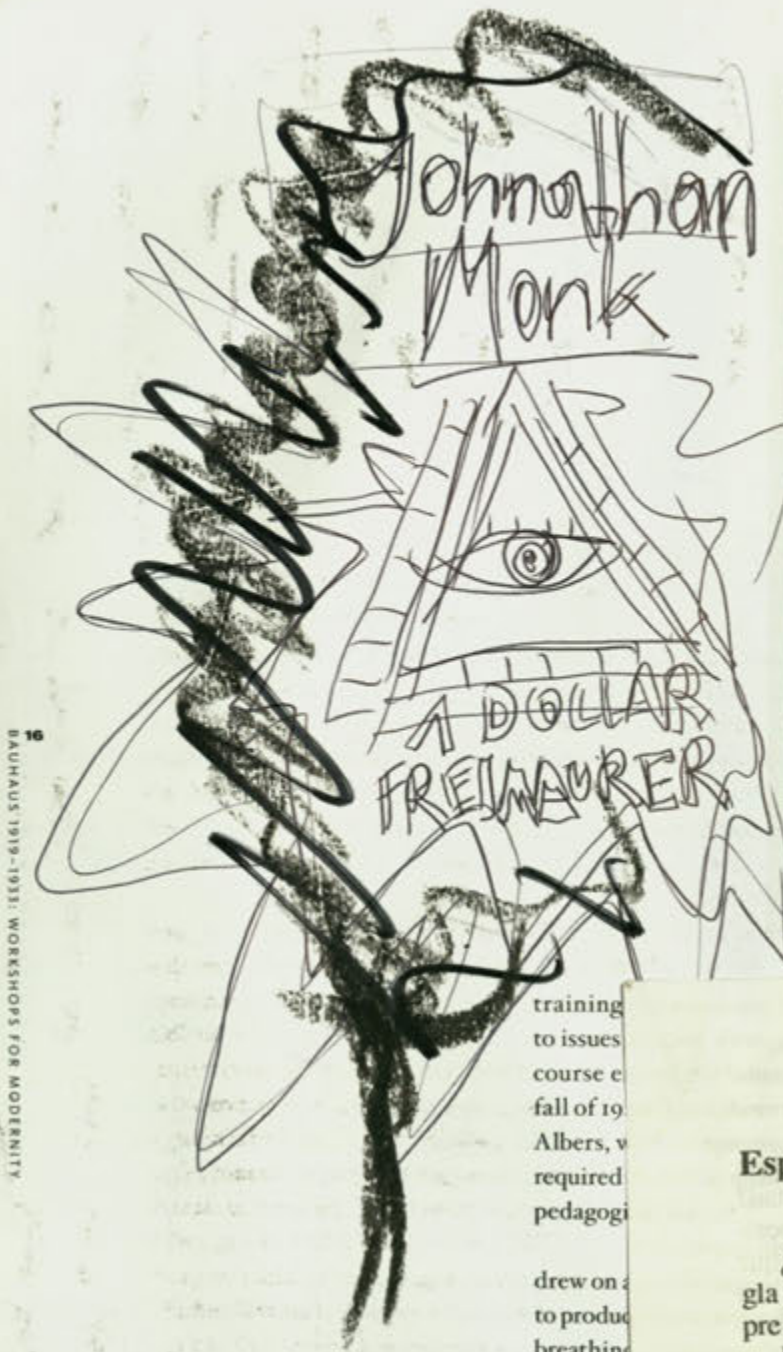
Bergdoll and Leah Dickerman

for the last time on April 11, 1933.

In looking across this historical sweep, we approach the Bauhaus not as an artistic style or a programmatic movement but as a vibrant school. We see a wide range of artists — both men and women, from the school's best-known masters to virtually unknown students — and a broad variety of types of work, from course exercises and unrealized projects to finished artworks and widely distributed goods. This breadth maps and complicates the school's intellectual terrain, and helps us as retrospective observers to see what shapes the school's products into something more than the sum of its individual artists' works: the collective nature of its ideas. Key principles emerge, among

Although the Bauhaus was ultimately many things – publisher, advertising agency, industrial-design partner, laboratory, workshop and, for most, school – its approach to modern design was defined pedagogically. Typical of modern pedagogical approaches, the Bauhaus placed design at the centre of its curriculum. In art, the school's founding director, Walter Gropius, placed 'workshops' at the centre of its curriculum in his April 1919 manifesto. The school's curriculum was designed to bring about a 'synthesis' of progressive thinking about design and to establish it before the war. Already an important element in the curriculum of several modernist schools, the Bauhaus took the approach of bringing students out of the studios of the academy, which had focused on the strict imitation of historical styles, and away from imitating historical examples, and into the process of developing their own ideas and an understanding of materials. As a result, the Bauhaus models reinforced the distinction between fine arts and applied-arts education; the Bauhaus workshops were headed by both master craftsmen (the *Meister* or *Meister* after *Technische Meister* or *Werkmeister*) and a fine artist (*Formmeister*), a pairing that served to ensure that technical knowledge was complemented by aesthetic education. This school precedents in modern craft schools, but the ethical purpose of educating artists in the workshops was bolstered by the type of case Gropius invited to take on by these workshops. The school was plucked from the crucible of the avant-garde, theoretically confident and with a rich artistic lineage in approach.

The most novel part of the Bauhaus curriculum, however, began in the summer of 1919, when Gropius launched a program of study by the arts and crafts, which included in the first year—a motley crew of war veterans and other young learners from the Weimar schools that had been closed to form the Bauhaus, and those seeking a certain model of artistic craftsmanship (wood-shedders—Johannes Itten sat at 2), who had become form master for the sculpture, metalwork, woodwork, wall-painting, and weaving workshops, proposed a preliminary year of study and control of the individual materials, to give his class and a suggested list of artists and their work, which were to be studied and then followed him to the Bauhaus, and perhaps equally, to the fact that he had married Alma Mahler, by then married to Gropius, proposed him as a faculty member to her husband, Gropius, and then agreed to enter the Bauhaus.



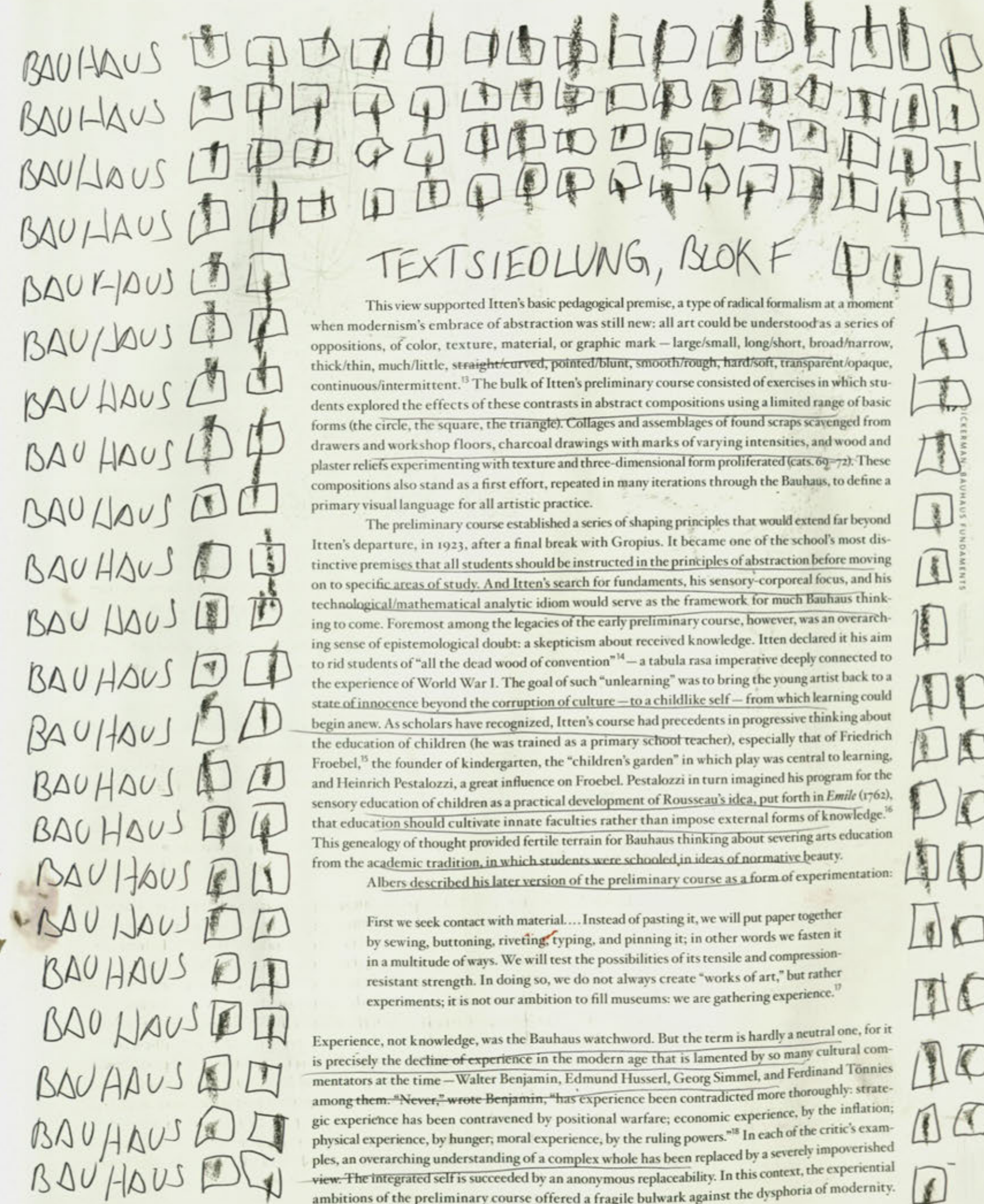
(Color sphere in 7 light values and 12 tones in black & white (1921))

Esperando la revolución

¿Cómo es que el "mundo del revés" siempre se las arregla para ponerse derecho? ¿Por qué la reacción sigue siempre a la revolución como las temporadas en el infierno?

El levantamiento, y su forma del latín *insurrección*, son expresiones que usan los historiadores para etiquetar revoluciones fallidas; movimientos que no se adaptan a la curva prescrita, a la trayectoria consensuada; revolución, reacción, traición, la fundación de un estado más fuerte y opresivo; la vuelta de la rueda, el retorno de la historia una y otra vez a su más alta expresión: la bota en la cara de la humanidad para siempre.

Al no seguir esta curva, el levantamiento sugiere la posibilidad de un movimiento fuera y más allá de la espiral hegeliana de ese "progreso" que secretamente no es más que un círculo vicioso. *Surgo* —levantarse, surgir—. *Insurgo* —alzarse uno mismo, sublevarse—. Un proceso autogenerado. Un adiós a toda la desdichada parodia del ciclo kármico, a la futilidad revolucionaria histórica. La consigna "¡Revolución!" ha pasado de la bocina a la toxina, una maligna trampa pseudognóstica del destino, una pesadilla en la que cuanto más forcejeas más difícil es desembarazarte del malvado Acón; ese incubo del Estado, un estado tras otro, cada "cielo" gobernado por otro ángel.



TEXTSIEDLUNG, BLOK F

This view supported Itten's basic pedagogical premise, a type of radical formalism at a moment when modernism's embrace of abstraction was still new: all art could be understood as a series of oppositions, of color, texture, material, or graphic mark — large/small, long/short, broad/narrow, thick/thin, much/little, straight/curved, pointed/blunt, smooth/rough, hard/soft, transparent/opaque, continuous/intermittent.¹³ The bulk of Itten's preliminary course consisted of exercises in which students explored the effects of these contrasts in abstract compositions using a limited range of basic forms (the circle, the square, the triangle). Collages and assemblages of found scraps scavenged from drawers and workshop floors, charcoal drawings with marks of varying intensities, and wood and plaster reliefs experimenting with texture and three-dimensional form proliferated (cats. 69–72). These compositions also stand as a first effort, repeated in many iterations through the Bauhaus, to define a primary visual language for all artistic practice.

The preliminary course established a series of shaping principles that would extend far beyond Itten's departure, in 1923, after a final break with Gropius. It became one of the school's most distinctive premises that all students should be instructed in the principles of abstraction before moving on to specific areas of study. And Itten's search for fundamentals, his sensory-corporeal focus, and his technological/mathematical analytic idiom would serve as the framework for much Bauhaus thinking to come. Foremost among the legacies of the early preliminary course, however, was an overarching sense of epistemological doubt: a skepticism about received knowledge. Itten declared it his aim to rid students of "all the dead wood of convention"¹⁴ — a tabula rasa imperative deeply connected to the experience of World War I. The goal of such "unlearning" was to bring the young artist back to a state of innocence beyond the corruption of culture — to a childlike self — from which learning could begin anew. As scholars have recognized, Itten's course had precedents in progressive thinking about the education of children (he was trained as a primary school teacher), especially that of Friedrich Froebel,¹⁵ the founder of kindergarten, the "children's garden" in which play was central to learning, and Heinrich Pestalozzi, a great influence on Froebel. Pestalozzi in turn imagined his program for the sensory education of children as a practical development of Rousseau's idea, put forth in *Emile* (1762), that education should cultivate innate faculties rather than impose external forms of knowledge.¹⁶ This genealogy of thought provided fertile terrain for Bauhaus thinking about severing arts education from the academic tradition, in which students were schooled in ideas of normative beauty.

Albers described his later version of the preliminary course as a form of experimentation:

First we seek contact with material. ... Instead of pasting it, we will put paper together by sewing, buttoning, riveting, typing, and pinning it; in other words we fasten it in a multitude of ways. We will test the possibilities of its tensile and compression-resistant strength. In doing so, we do not always create "works of art," but rather experiments; it is not our ambition to fill museums: we are gathering experience.¹⁷

Experience, not knowledge, was the Bauhaus watchword. But the term is hardly a neutral one, for it is precisely the decline of experience in the modern age that is lamented by so many cultural commentators at the time — Walter Benjamin, Edmund Husserl, Georg Simmel, and Ferdinand Tönnies among them. "Never," wrote Benjamin, "has experience been contradicted more thoroughly: strategic experience has been contravened by positional warfare; economic experience, by the inflation; physical experience, by hunger; moral experience, by the ruling powers."¹⁸ In each of the critic's examples, an overarching understanding of a complex whole has been replaced by a severely impoverished view. The integrated self is succeeded by an anonymous replaceability. In this context, the experiential ambitions of the preliminary course offered a fragile bulwark against the dysphoria of modernity.

2
Paula Stockmar
Untitled (Johannes Itten with his
Farbenkugel in 7 Lichtstufen und 12 Tönen
[Color sphere in 7 light values and 12 tones]
behind him), c. 1921
Gelatin silver print
6 7/8 x 4 3/8" (16.4 x 10.9 cm)
Bauhaus-Archiv Berlin

BAUHAUS 1919-1933: WORKSHOPS FOR MODERNITY

Basic Units

Itten's distilling drive initiated a key impulse at the Bauhaus: an effort to define the primary elements of visual form, in a parallel process to the attempt in the preliminary course to return to the basic beginning in 1922, to re-examine the basic curriculum.

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was imagined as an experimental laboratory, with art the product not of inspiration but of research.

Kandinsky worked with some sense that the most distilled forms of expression would allow for correspondences among mediums. "Every phenomenon of the external and of the inner world," he wrote in *Point and Line to Face*, "can be given a linear expression — a kind of translation." Linear diagrams made in 1925 from photographs of the modern dancer Greta Palucca, whom he visited the Bauhaus, seem a kind of test case (cats. 193, 192): working from the distilled images — Kandinsky felt that the "precise structuring" of Palucca's movements was best captured by the camera — he made simple line drawings that defined the "basic simple forms" of her poses. Kandinsky was hardly alone at this moment in trying to devise new means of dance notation that would offer a visible visual code for the performance, a kind of language that would capture experience without resorting to text. And he was similarly interested in developing musical notations based on graphic markings, primary forms rather than the conventional script of notes on a staff. These distilled forms, Kandinsky suggested, would offer a framework for crossing boundaries between the visual arts, music, and dance.

The basic units defined within the preliminary course became the building blocks for larger systems in the products of the workshops. Around 1923, Bauhaus faculty and students began to create a broad range of works using combinable modular elements. The artists remained as designers of systems. To one side, drawing for a universal lettering, Bayer's few straight and curved elements from which all of the characters in his type system could be shaped (cat. 257). Albers designed molded glass forms to serve as mobile units for his *Kombinations Schrift* (Combinatory letters, c. 1926; cats. 259, 260), an alphabet rather less reliable than Bayer's but one that announced modularity as its signal purpose. In the ceramics workshop in 1923, Theodor Bogler produced a series of prefabricated molded teapot parts — variant handles, spouts, and lids — that could be attached to a standardized body for a range of alternate vessels (cats. 112-14). Gropius too pursued the idea of

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The visual idiom that emerged if stretched into new domains: Anni Albers's textiles (cats. 163, 164, 276), Josef Albers's luminescent glass works (cats. 83, 93, 94, 277-79), the three-dimensional grid of Marcel Breuer's tubular steel chairs (cats. 296-98, 301, 302), and Bayer's Bauhaus letterhead (cat. 245) are only some of many examples. If we can discern the dominant imperatives of other forms of modernism — the way *faktura* belongs to the Russian avant-garde of a certain moment, and fracture to Dada — then it is certainly the thorough working-over of the logic of the grid that gives overarching shape to the products of the Bauhaus.

The change betrays the influence of avant-gardes outside the Bauhaus: the double impact of de Stijl and Constructivism. In 1922, Theo van Doesburg, impresario of the de Stijl group, had forged an alliance between Constructivism, de Stijl, and Dada at the school's doorstep, organizing an international congress in Düsseldorf that May and a second in Weimar itself in September (cat. 3) — a united front of critics of Expressionism. A major show of work from the new Soviet Union, at the Galerie van Diemen, Berlin, in 1922, had offered the West a first view of developments in that country since the Revolution. Van Doesburg had taken up residency in Weimar in April 1921, publishing his *De Stijl* magazine

ponents for single-family homes in different configurations (cat. 28). Standardization: in 1917, a national law was established to regulate units (cats. 28, 29) within and across the country.

Expressionism and craft were the new wedges, the new values, wrote the wall-painting workshop.

and makes the new wedged, thus the new science, the new executor.

student and faculty work slogan intended to be a new (art and technology).

run by a business manager with outside retailers and for the school's products. The production was in the end — but at this moment the in the guise of the technician.

ne grid as structuring framework.

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of these forms together in a new, encompassing whole. In the absorption of these principles at the Bauhaus, the grid became a structural tool allowing for the creation of spaces that integrated disparate mediums into overarching designs — painting, furniture, and textiles into architecture (cat. 20). And in the Bauhaus's final phase, Ludwig Hilberseimer and his students — remaking the fan shape of the autocratic city into gridded rectangular blocks — fulfilled this mode of thinking by taking architecture into city planning (cats. 443, 445).

Grid logic of course had special relevance for textile design, since fabric is defined by the horizontal and vertical intersection of warp and weft. The women of the Bauhaus weaving workshop, in rebelling against the leadership of their first form master, the painter Georg Muche,³³ voiced their collective opposition to the use of curvilinear forms that followed a pictorial logic foreign to the making of cloth, committing themselves instead to abstract compositions exploring the infinite possibilities of the grid. Although never a master in their workshop, Klee had an important influence on the weavers, growing out of a mutual interest in pattern and ornament.³⁴ In his classes Klee used the grid as a matrix for pattern development: students were instructed in a series of almost musical operations — rotation, inversion, mirroring, the transposition of complementary colors (cats. 120, 364, 365). Compositions of colored squares following similar principles flourished in Klee's own watercolors and paintings at this moment (cats. 85–88) — a testament to the proximity of pedagogy and practice. The computerlike punch cards used in the Jacquard looms (p. 208, fig. 1) bought for the workshop in 1925 offered an intensified technological framework for this way of working: the pixillated structures of Gunta Stölzl's Jacquard designs on graph paper (cats. 267, 268) presage digital logic.

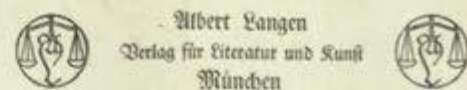
Antinationalism

The embrace of a new language of universal form, grounded in the geometric, entailed the purging of a romantic German identity, signaled in emblems of a preindustrial world. This shift is clear in the movement from Carl Jucker's hammered-metal samovar of 1922 (cat. 109), with its spigot in the shape of a bear claw conjuring a German hunting tradition, or from Gyula Pap's candelabra of the same year (cat. 110), its seven arms aligned in a plane making reference to the original Old Temple lamp of biblical description,³⁵ to the geometrically based metalwork turned out in the metal workshop after Moholy took it over in 1923, much of it by his prodigiously talented student Marianne Brandt (cats. 111, 162, 165–67). (By contrast, in his brief tenure as form master of the metal workshop in 1922, Klee, in the words of Xanti Schawinsky, had guided the production of "spiritual samovars and intellectual doorknobs.")³⁶ But the story can be told in many ways; Breuer told it himself in his "Bauhaus film" photomontage (1926; cat. 96), which offers a cinematic trajectory from the romantic primitivism of his and Stölzl's "African" chair of 1921 to the support of the human body on a cushion of air at an unspecified date in the future. This swing was surely part of a larger critique of German Expressionism, its nostalgia and

4

El Lissitzky

Pravda 1920, c. 1922
Gesso, oil, paper, and cardboard on plywood
38 1/4 x 38 1/4" (97.5 x 97.2 cm)
The Museum of Modern Art, New York.
Katherine S. Dreier Bequest



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München, im März 1928
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In Hochachtung

Albert Langen

interiority too much the stuff of another moment for many both inside the Bauhaus and well beyond it, in a rare point of avant-garde consensus. But the urgent imperative to define what is essential and universal is characteristically Bauhaus.

Bayer's project to develop a universal lettering (cats. 257, 258), conducted from 1922 until his departure from the school in 1928,³⁷ took aim at Fraktur, the modern form of the spiky blackletter German script, now emphatically nationalist in claim. Ubiquitous in the 1920s, Fraktur even appears in the business correspondence of Albert Langen, the publisher of the *Bauhausbücher* book series (cat. 5). Bayer sought a letter stripped of such national signifiers, a truly international alphabet that spoke of the dream of unfettered global exchange. He began with Roman letters as the foundation of the Western letterform, but rationalized them, jettisoning their historical traces of handwriting, the up-and-down strokes of the pen seen in the serif flourishes and thicks and thins of traditional letterforms. Instead, Bayer used compass, T-square, and rule to create the small inventory of forms from which all the letters of his alphabet might be made (cat. 257). True, this was the language of the engineer, but put to a specific task: the purging of national identity through geometry, in a repudiation of style and the influence of culture. That it was to be understood politically is clear: a universalist program had strong meaning in this moment after the devastation of World War I, and the consequent shocks of class warfare, failed revolution, and the rising power of the right. Bayer himself wrote that "the typographic revolution," of which he was a pioneer, was "not an isolated event but went hand and hand with a new social and political consciousness."³⁸ One imagines, then, that a modification introducing Fraktur type into the banknotes that Bayer designed for the state of Thuringia in the midst of the inflationary crisis that took hold in Germany in 1923 was executed without his consent (cat. 6; see also cat. 262).³⁹

The connection between the Bauhaus's geometric imperative and the recent experience of war is made explicit in the chess set designed in 1922–24 by Josef Hartwig, the technical master of the woodcarving and stone workshops and an avid chess player himself (cats. 168, 169). In an article in the *Leipziger Tagesblatt* in 1924, Hartwig announced that chess players were in for "an enormous surprise, the demilitarization of chessmen, as it were,"⁴⁰ for he had replaced the game's traditional pieces, and their references to medieval warfare, with fully abstract objects. Against the background of the chessboard's grid, the form of each piece was derived from its characteristic movement: both the pawn and the rook, for example, which move parallel to the edges of the board, are cubic, while the L-shaped move of the

5

Printed form letter from Albert Langen Verlag, Munich, to newspapers announcing the second, revised edition of László Moholy-Nagy, *Malerei, Fotografie, Film* (Painting, photography, film). *Bauhausbücher* no. 8. March 1928. 11 x 8 1/2" (27.9 x 21.9 cm). Letterpress on paper. Bauhaus-Archiv Berlin



tons, like so many others in the visual culture of the decade, but here the mask is key: its blank visage is both deracinated and classless, just as the Bauhaus accoutrements of modern life are stripped of cultural traces. Devoid of mobile orifices, the rigid form of the mask enforces silence. The Bauhaus subject is a robotic mute: pared down to essential geometric forms, it passes easily across political borders.



Herbert Bayer

100,000,000-mark emergency banknote designed for the state bank of Thuringia. Adapted from Bayer's original design to include Fraktur type. 1923. Letterpress on paper. 2 3/4 x 5 1/2" (7 x 14 cm). Bauhaus-Archiv Berlin

Disenchantment with Language

Alfred Arndt recounts a telling anecdote from Itten's course. The students were instructed to "draw the war." Erich Dieckmann, a veteran with a shattered arm, sketched detailed images of trenches and barbed wire, guns and troops. Walter Menzel, who, as the class's youngest student, had escaped the conflict, stabbed the paper with his chalk and quit in frustration. Itten dismissed Dieckmann's work as a "Romantic picture" but praised the emotional authenticity of Menzel's: "It's all sharp points and harsh resistance."⁴³ Arndt's story speaks to a core Bauhaus fascination with the mute mark, emotionally resonant and disdaining narrative content.

A key text offered theoretical grounding for this disenchantment with the literary: Kandinsky's *Concerning the Spiritual in Art*, of 1911. The essay had been offered as a manifesto, a first theory of abstraction, put forward simultaneously with a practice that served as a model. Together they had had an extraordinary influence on a generation of artists and intellectuals. Kandinsky's towering reputation as a philosopher of abstraction was certainly a prime reason for Gropius's invitation to him to join the Bauhaus faculty, but even before his arrival, in 1922, the text had a shaping influence on Bauhaus thought.

Concerning the Spiritual in Art is permeated by a profound concern with the status of language in art. Describing a salon exhibition, for example, Kandinsky writes that the pictures

represent in colour bits of nature — animals in sunlight or shadow, drinking, standing in water, lying on the grass; near to, a Crucifixion by a painter who does not believe in Christ...; many naked women, seen foreshortened from behind...; portrait of Countess So and So.... All this is carefully printed in a book — name of artist — name of picture. People with these books in their hands go from wall to wall, turning over the pages, reading the names. Then they go away, neither richer nor poorer than when they came, and are absorbed at once in their business, which has nothing to do with art.⁴⁴



ABCDEFGHIJKLMNOPQRSTUVWXYZ???

Here and elsewhere, Kandinsky builds an association between the verbal and the base materialism of modernity — the “business which has nothing to do with art.” For him, the most profound art spurns any content that can be named, instead offering “lofty emotions beyond the reach of words.”⁴⁵ This wordless terrain is the realm of what Kandinsky calls “inner need.”⁴⁶ In this paradoxically loquacious argument for the ineffable, abstraction emerges as way to shun the linguistic, to circumvent language — and that form of cognition that is language based. The alternate mode of expression that Kandinsky seeks would isolate the physiological impact of color and form to supplant the communicative with the sensory. Kandinsky stresses the lack of barrier between body and psyche: “The soul being one with the body,” he writes, physical impressions may produce “psychic shock.”⁴⁷

Kandinsky praises the Belgian Symbolist playwright Maurice Maeterlinck for using words to express an inner harmony by repeating them in a poetic context “twice, three times or even more frequently,”⁴⁸ detaching them from their meaning to create an abstract resonance instead. In 1913, in a volume of Kandinsky’s own poems called *Sounds*,⁴⁹ illustrated with his abstracted woodcuts, the artist guided his reader to repeat words until they became senseless, isolating sound images physiologically. Friedrich Kittler has read a form of logophobia into these verbal techniques, a means of simulating aphasia.⁵⁰ Something similar might be seen in the way Klee’s painting *Das Vokaltuch der Kammersängerin Rosa Silber* (Vocal fabric of the singer Rosa Silber, 1922; cat. 118) materializes language away from communication: letters become musical or aural units, while the gesso ground and muslin fabric give the surface a thick, textural density, appealing sensually rather than through the frictionless conduits of verbal exchange. Klee was thinking broadly about the alphabet as pictorial in this period, assigning students in his color theory course that same year to make compositions from combinations of letters.⁵¹ And then there is the matter of the title’s puns: *vokal* in German means not only “vocal” but “vowel,” and in Klee’s work, against the gridded backdrop, the R and S of the singer’s name appear along with the five vowels, the primary tools of the singer’s art.⁵² Puns point to the slippage of words, to words’ failure to mean unambiguously, and so to the thickening of language itself.

Schlemmer too was self-conscious about the role of words in his *Triadische Ballett* (Triadic ballet, 1922; cats. 216, 217). Schlemmer held up Baroque masked dance, an obsolete theatrical form, as a model for modern performance — “the starting point for renewal.”⁵³ Discussing the abolition of face masks in these dances in 1772, he remarked that “dates which historians consider the milestones of an ascent, actually mark the stages of decline.”⁵⁴ For Schlemmer, the mask offered a critical counterpoint to the heightened emotional pitch and exaggerated expressive gesture of Expressionist theater.

Erich Consemüller

Untitled (Woman [Lis Beyer or Ise Gropius]) in club chair by Marcel Breuer wearing a mask by Oskar Schlemmer and a dress in fabric designed by Beyer). c. 1926
Gelatin silver print
5 x 6 1/4" (12.5 x 17.2 cm)
Private collection

1 19 37 59 73 1
2 20 38 56 72 2
3 21 39 57 71 3
4 22 40 58 76 4
5 23 41 59 77 5
6 24 42 60 78 6
7 25 43 61 79 7
8 26 44 62 80 8
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10 28 46 64 82 10
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18 36 54 72 90 18

Photographer unknown

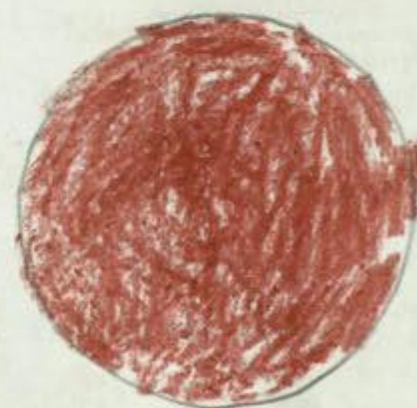
(probably Erich Consemüller)
Untitled (Man wearing a mask by Oskar Schlemmer with Bauhaus metal work on adjacent tabletop). 1926–27
Gelatin silver print
5 1/4 x 4 1/2" (13.6 x 11.4 cm)
The J. Paul Getty Museum, Los Angeles



The human actor was not a psychological subject but a geometrical phenomenon — an “art figure” (*Kunstfigur*)⁵⁵ created with costumes that rationalized the body through circles, spheres, and triangles. And by far the greatest virtue of Baroque theater for Schlemmer was that of silence.⁵⁶

Disclosing the characteristic Bauhaus belief that there was no principle that could not be rendered diagrammatically, Schlemmer published a drawing contrasting “drama” with “ballet/pantomime,” each represented by a right triangle (cat. 9). The long side of the drama triangle is “the oral stage” while the shorter sides are “play or plastic stage” and “visual stage.” Ballet/pantomime reverses the values: “play or plastic stage” is now dominant, “visual stage” secondary, and “oral stage” is replaced altogether by “aural stage.” In a way that resonates with Kandinsky’s writing, Schlemmer reveals a fascination with mute players; he sees the geometrically rationalized figure as a nonlinguistic entity. “When the word is silent,” he writes, “when the body alone is articulate and its play is on exhibition... then it is free.”⁵⁷ Yet at the same time, Schlemmer’s extravagant costumes work against the idea of ballet as a kinetic event. Exaggerated headdresses and masks, padded torsos and limbs, inhibit movement at the same time that they lend spectacular visibility to the pose. Moving from one static position to another, each a new, starkly geometric composition, Schlemmer’s figures seem designed for photographic representation — and judging from the number of camera images taken of them, this was indeed a major part of their function (cat. 218).

At the Bauhaus, even the act of reading was reconfigured to be less about words. Writing in 1925, Moholy lamented “the monotonous gray of recent books”⁵⁸ — the undifferentiated pages fostered by the line-by-line, left-to-right, top-to-bottom mode of reading. In a design of his own from that year, for a section of his book *Malerei Photographie Film* (Painting photography film, the eighth in the *Bauhausbücher* series; cat. 254), Moholy breaks down the traditional page block (cat. 12). Photographs of city views,



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n M. Bacalo
n Grade I

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Kasarian:

Nasyonalidad:

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hugis gamit ang tatlong kulay na dilaw, pula,
at asul, ayon sa iyong kagustuhan?
[Isang kulay lamang kada hugis.]

2. Bakit ganito ang inyong piniling paraan
sa pagkulay ng mga hugis?

Maikling paliwanag:



Specialität (Beruf): Lern
Geschlecht: weiblich
Nationalität: Deutsch

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2. Wenn möglich eine Begründung dieser Verteilung zu geben.

Begründung: Ich bin so besorgt, für meine Werkstatt, die ich in der Bauhaus Weimar aufbauen möchte, eine solche Aufgabe zu bekommen, wie diese, die ich hiermit beibringe. Ich bin so besorgt, für meine Werkstatt, die ich in der Bauhaus Weimar aufbauen möchte, eine solche Aufgabe zu bekommen, wie diese, die ich hiermit beibringe.



found) to explain the choice. Perhaps not surprisingly, most agreed with Kandinsky's own well-disseminated linkages: yellow for the triangle, red for the square, and blue for the circle. This type of exercise was not new for Kandinsky; much of his effort in the years he had spent at Inkhuik (the institute of artistic culture), Moscow, immediately before coming to the Bauhaus, lay in charting laws of subjective response to color and form in which the "physiological effect should serve simply as a bridge to the elucidation of the psychological effect."⁶⁵ The Bauhaus questionnaire speaks to a defining aspiration: to facilitate a form of immediate prelinguistic communication. Here Kandinsky seems to have been drawing on the work of Wilhelm Wundt, who founded the first laboratory for experimental psychology in Leipzig in 1875, and whose early studies focused on sensory perception, in particular on those sensations that preceded consciously formulated experience.

Yet part of the problem for Kandinsky, in his multiple attempts to chart mechanisms for universal psychic response, seems to have been that of cracking the code. Though overshadowed in recent scholarly thinking by the systems of Sigmund Freud and Ferdinand de Saussure, his approach offers an important modernist model, one that is neither psychoanalytical nor semiotic. Instead, it leans toward the phenomenology of Edmund Husserl, whose methodology was based on bracketing out the existence of the external world in order to attend to the perceiving body and primordial forms of signification.

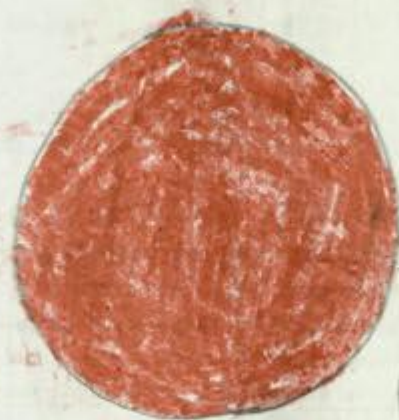
Gesamtkunstwerk Thinking

In his 1919 program for the new school (cats. 38, 39), Gropius declared his purpose: the arts had become "isolated" in the modern age, and the school had to forge a "new unity." "The Bauhaus," wrote Gropius, "strives to bring together all creative effort into one whole, to reunify all the disciplines of practical art — sculpture, painting, handicrafts, and crafts — as inseparable components of a new architecture."⁶⁶ Architecture — and specifically the model of the cathedral — was imagined as the culmination of this new Gesamtkunstwerk, a total work of art binding different forms of creative endeavor together. The house commissioned from Gropius by the Berlin timber merchant Adolf Sommerfeld (cats. 77-82) offered an important first opportunity to realize the architect's aims; built in 1920-21, it involved contributions from the glass painting, woodworking, metalwork, and weaving workshops, all using a new abstract language of cubic ornament to produce an environment at once luxurious, coordinated, and modern.

10

Vasily Kandinsky

Questionnaire distributed by the wall-painting workshop, filled in by an unidentified Bauhaus student (possibly Gertrud or Alfred Arndt), 1922-23. Lithograph, pencil, and colored crayon on paper. 9 7/16 x 5 15/16" (23.3 x 15.1 cm). Bauhaus-Archiv Berlin.



Mary Jayhan
O. Tenebra Grade

Trabaho:

Kasarian: babae

Nasyonalidad:

-II 7

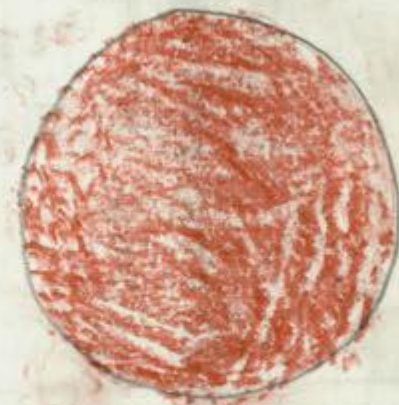
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1. Maaari mo bang kulayan ang mga tatlong hugis gamit ang tatlong kulay na dilaw, pula, at asul, ayon sa iyong kagustuhan? [Isang kulay lamang kada hugis.]

2. Bakit gamito ang iyong piniling paraan sa pagkulay ng mga hugis?

Maikling paliwanag:

OH OMO



Leester Josh
Cabrera

Trabaho: Lalake

Kasarian:

Nasyonalidad:

Grade: III

Para sa eksperimental na gamit ng proyektong "Bauhans Ayoke", inaanyayahan namin ikawng sagutin ang mga sumusunod na katanungan:

1. Maaari mo bang kulayan ang mga tatlong hugis gamit ang tatlong kulay na dilaw, pula, at asul, ayon sa iyong kagustuhan? [Isang kulay lamang kada hugis.]

2. Bakit gamito ang iyong piniling paraan sa pagkulay ng mga hugis?

Maikling paliwanag:

tagapangalak



Vireth

Trabaho: Estudyante
Kasarian: Estudyante
Nasyonalidad: Filipino

Para sa eksperimental na gamit ng proyekto
"Bauhaus Ayoke", inaanyayahan namin ikawng sag-
ang mga sumusunod na katanungan:

1. Maaari mo bang kulayan ang mga tatlong
hugis gamit ang tatlong kulay na dilaw,
puta, at asul, ayon sa iyong kagustuhan?
[Isang kulay lamang kada hugis.]

2. Bakit ganito ang pinili mong pagkakulay
ng mga hugis?

Markling palimang:

Kay gamin na kolor

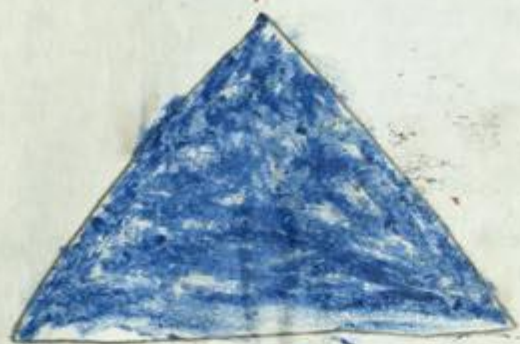
14

Otti Berger

Tasttafel (touch panel) made for preliminary
course taught by László Moholy-Nagy. 1928
Threads and board on wire backing with
loosely attached multicolored square
paper cards
22 7/8 x 5 1/2" (14 x 57 cm)
Bauhaus-Archiv Berlin

growth of a modern commodity culture.⁷⁷ But Moholy was also stepping farther into a pioneering role:
during the first decades of modern marketing, advertising campaigns had for the most part been
developed by business managers and executed by print-shop draftsmen.⁷⁸ Offering a combination of
avant-garde aesthetics and professional knowledge, Moholy now claimed this role for the visual artist,
with the Bauhaus itself as both client and agency.

In 1925, Bayer designed a catalogue for the products of the school's workshops, the famous
Katalog der Muster (Catalogue of designs), a set of loose-leaf sheets in the new standard A4 size (cat. 202).⁷⁹
A few years later, Joost Schmidt created an identity and publicity campaign for the city of Dessau,
integrating photography, diagrams, and text into an overall design (cats. 252, 253). By 1926, commer-
cial printers were looking to the Bauhaus for ideas: the print-and-graphics trade journal *Offset. Buch und
Werbekunst* published a special issue on Bauhaus typography and advertising, with a cover by Schmidt
(cat. 271). In 1929, a publicity card issued by the school described its print and advertising depart-
ment as a full-service design shop whose capacities included the production of printed matter in
modern typography; consulting in new advertising design; layout and production (or overseeing pro-
duction) of publicity materials, business documents, catalogues, brochures, posters, advertisement etc.;
the creation of company logos, trade names, window displays, exhibition designs, and advertising pho-
tographs.⁸⁰ Artwork was here reimagined as media work; the fine-art printmaking and bookbinding



Trabaho:

Kasarian:

Nasyonalidad:

Para sa eksperimental na gamit ng proyektong
"Bauhaus Ayoko" isang ayahan namin ikawng
sagutin ang mga sumusunod na katanungan.

1. Maari mo bang kulayan ang mga tatlong
hugis gamit ang tatlong kulay na dilaw, pula,
at asul, ayon sa iyong kagustuhan?
[Isang kulay lamang kada hugis.]

2. Bakit ganito ang iyong piling paraan
sa pagkulay ng mga hugis?

Maikling paliwanag:

Ang Arnel Jr. Orillaneda Graed

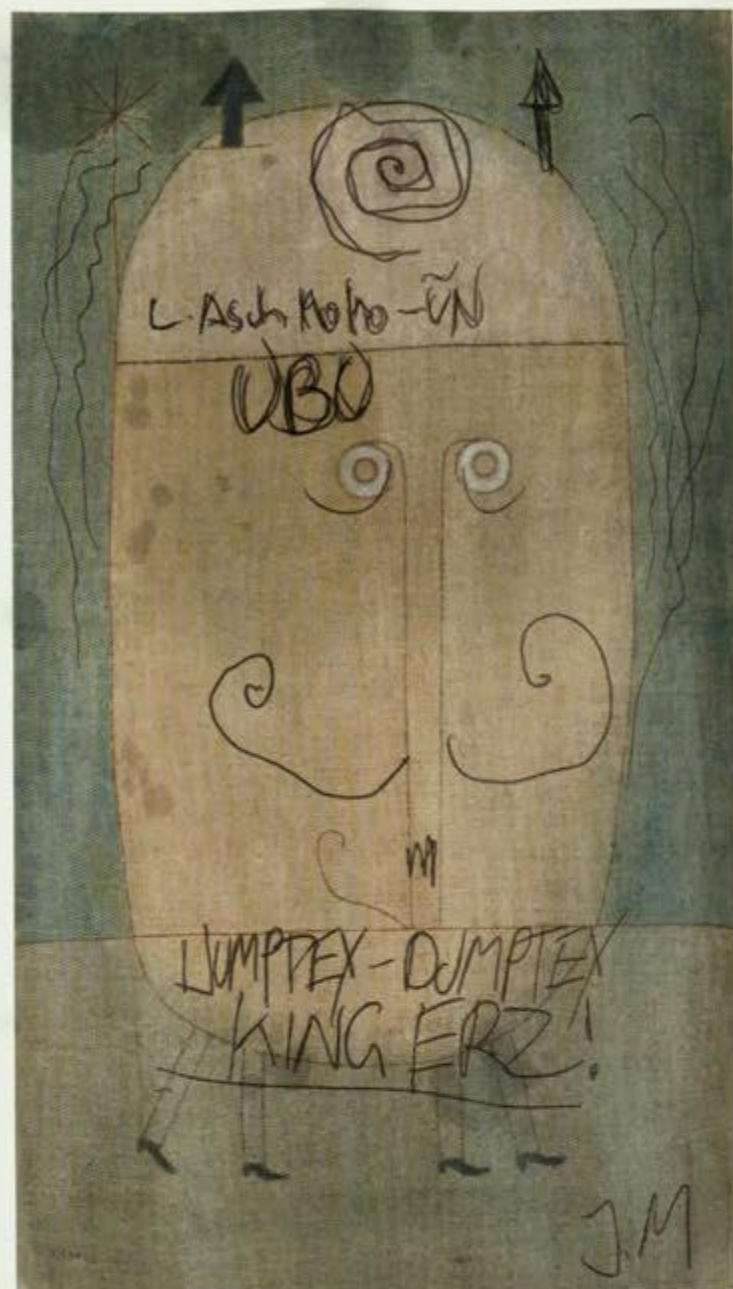
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Tekkies sehen die Welt
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20 JAHRE

Gültig vom 19.06. - 02.07.2016



vulnerable in a Humpty Dumpty kind of way — an ironic reworking of the New Man or Woman of the Bauhaus. An arrow that seems plucked from the artist's 1924-25 watercolors (cat. 87) sprouts from the top of the figure's head, evoking — especially with the addition of a mustache curl — the *Pickelhaube*, the spiked helmet of the Prussian imperial army, relinquished with the collapse of the German empire at the end of World War I. Despite Klee's characteristic humor, the picture's title underlines the concealing function of the mask, and the countervailing emotions it may hide.

Perhaps the most famous of all Bauhaus paintings is Schlemmer's *Bauhaustreppe* (Bauhaus stairway; cat. 447). This too was made in 1932, when the artist, now a three-year resident of Breslau, heard about the school's imminent departure from its Dessau building after the National Socialist party's decree evicting it from the city in August of that year. Painted in the weeks following, the work opens a space — the space of memory itself — between Schlemmer's recollection of the stairwell in the Dessau building and the architecture as it actually was. The intertwining of built space and human form relates to the artist's ambition of the time to define a modern form of figurative history painting, but rather than a celebration of a vision of the integration of rationalized bodies in modernist space, the work is a memorial. This trio of paintings, by former colleagues now dispersed, all exhibit a profound nostalgia that speaks to the pressures of history. No longer aiming at "the summary of all that is contemporary," they offer ruminations on the past.

19
Paul Klee
Maske Furcht (Mask of fear), 1932
Oil on burlap
39 1/2 x 22 1/2" (100.4 x 57.1 cm)
The Museum of Modern Art, New York.
Nelson A. Rockefeller Fund

Camp Modernity

The artist builds a downscaled model of Lloyd-Wright's "Fallingwater" from bamboo as a buselcamp where he reflects on the future role of art and its transformative power. In front of the supercargo base an upturned model of a battleship is built and lit by candles at each end. Bring-found bottles to the totem as a gift! Bauhaus chairs and tools are remade from materials found in the jungle. From the balcony of the supercargo base the artist reads an open call to people and non-human agents claiming all of the waste on the island to be his. Fleetsam, of the colors red blue and yellow can be brought to him as gifts to protect him in a new and unknown environment. In the fashion of a bowerbird he then builds a nest, organizing the waste in a ceremonial way (Forbays), he performs the role of the white man looking for healing + as a man as a material processing species. He is treated with honey and felt by interested tourists and former or day by feeding him selfmade chicken muggers. He wears a Louis-Vuitton blanket he made himself from cotton and coconuts. In the end he mimics marshes from local mythologies (Monomythic?) with franchised materials. To camouflage him in the wild. On a sign he claims that the blethering of boys is overrated. He further uses the camp as a studio to make a...

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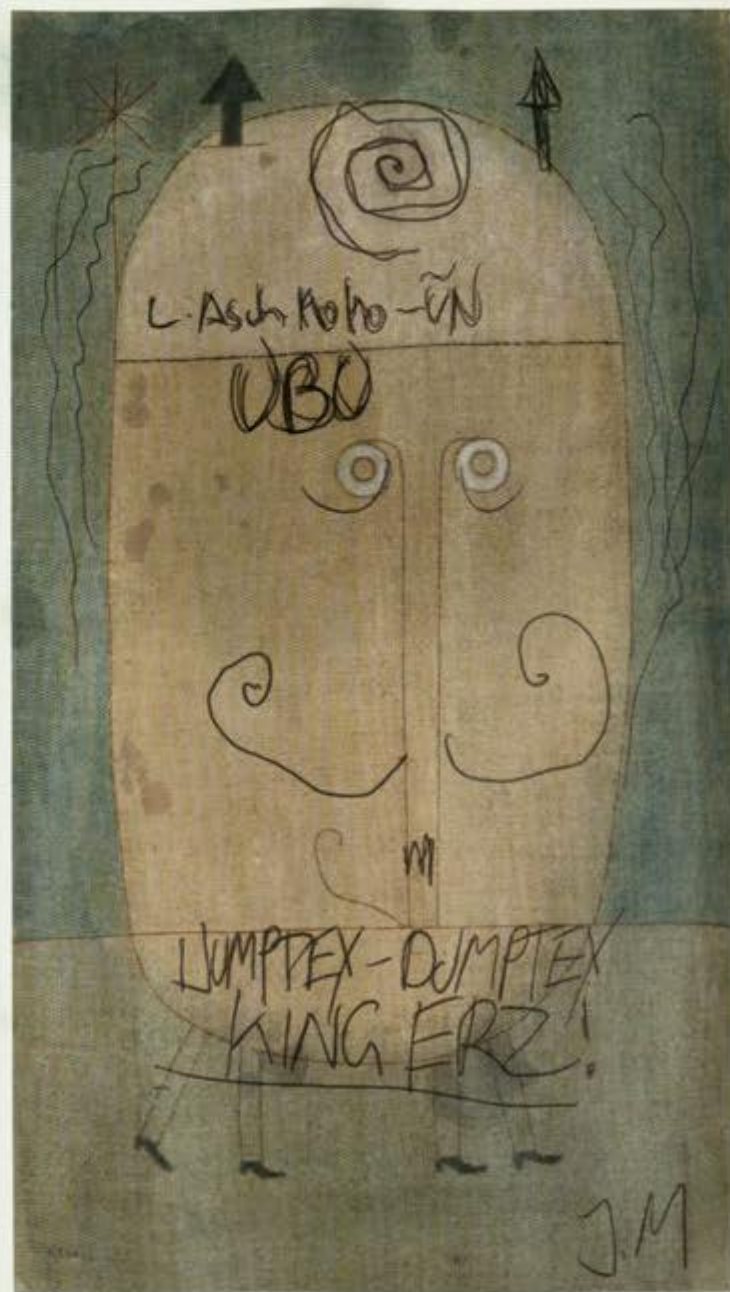
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wood ("left to his own devices") and surreacts on tiny shop for these ritualistic tools in the middle of the jungle, there is a ground opening — the artist works silently for customers — the working is an active part of the performance. With an heavier present to bless the device, which shall in the end enact possible change and express a deep desire for social transformation.

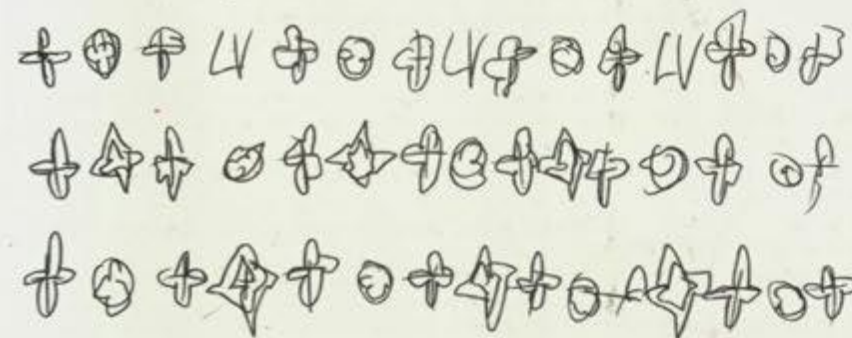
The enchantment of techno-capitalism and ceremonial globalisation as a way to seek a new hybrid or hyperculture driven by economic forces but re-used as new forms of cultural communication (looking for a universal form/language which is considered transcendent). Between liberation and alienation or global techno-economy echoes the beginnings of modernity, the desire for unification in our clustered world to both the totalitarianism of future days. The goal is to capture culture in an informational world not as substantial but as performative, figuring not as a commodity, but as a performance.

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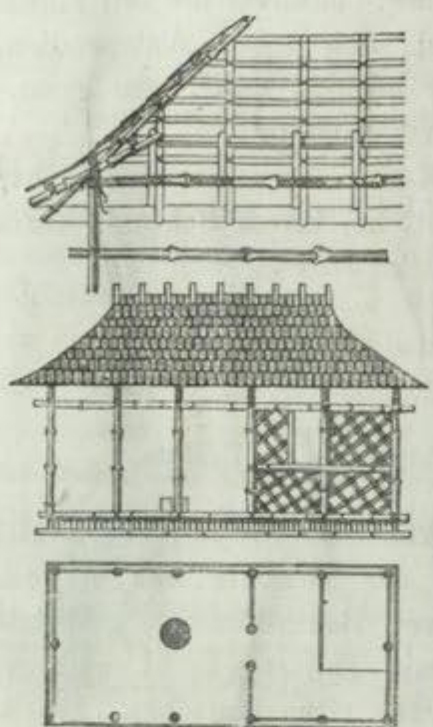
31. See Yve-Alain Bois, important essay "The De Stijl Idea," in Bois, *Painting as Model* (Cambridge, Mass.: MIT Press, 1990), pp. 116-21. Also see his "Mondrian and the Theory of Architecture," *Artforum* 4 (1977): 102-30. It should be noted, though, that de Stijl was not alone in blurring the boundary between painting and architecture: artists of the Russian avant-garde, especially those schooled in Suprematism, explored the architectural possibilities of painting from 1920 on.
32. On these two operations, see also "The De Stijl Idea."
33. See Anja Baumhoff, *The Creative World of the Bauhaus: The Politics of Power at the Weimar Republic's Premier Art School, 1919-1933* (Frankfurt: Peter Lang, 2001); Droste and Manfred Ludewig, *Das Bauhaus Weimar. Die Textilwerkstatt am Bauhaus. Ein Projekt der Bauhaus-Sammlungen in Weimar* (Göttingen: Göttinger Verlag, 1998); Sigrid Wortmann Weltge, *Bauhaus Textiles: Women, Design, and the Weaving Workshop* (London: Thames and Hudson, 1993); and T'ai Lin Smith, *Working Women at the Bauhaus: The Gender and Engendering of a Medium, 1919-1933*, Ph.D. thesis, University of Rochester, 2006.
34. See Jenny Anger, *Paul Klee and the Decorative in Modern Art* (Cambridge and New York: Cambridge University Press, 2002), pp. 19-20. On the relationship between Klee and the weavers also see Virginia Gammon Troy, *Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain* (London and Burlington, VT: Ashgate Publishers, 2002), pp. 80-89.
35. Exodus 25:31-40, 37:17-24.
36. Xanti Schawinsky, quoted in Sibyl Moholy-Nagy, *Moholy-Nagy: Experiment in Totality* (New York: Harper and Brothers, 1938), p. 38.
37. Bayer began experimenting with typography in 1922-23, inspired by Moholy-Nagy's forays in the field, which in turn came out of earlier alphabetic explorations by the Russian Constructivists and de Stijl group as well as from Walter Porstmann's findings in the field of speech reform, published in his book *Sprache und Schrift* of 1920. Bayer published his "universal" lettering as part of his article "Versuch einer Neuen Schrift," *Offset, Buch und Werbekunst* no. 7 (July 1924): 398. Also see Kinross, "Das Bauhaus im Kontext der neuen Typographie," in Ute Brüning, *Das Bauhaus Weimar*, exh. cat. (Berlin: Bauhaus-Archiv und Leipzig: Edition Leipzig, 1995), pp. 9-15.
38. Herbert Bayer, "On Typography," in Herbert Bayer: *The Complete Works*, ed. Arnold K. Cohen (Cambridge, Mass.: The MIT Press, 1984), p. 350.
39. With thanks to Michael Siebenbrunn of the Kunstsammlung Weimar, for pointing out this image. See Nele Heise, "Das Bauhaus in allen Taschen," in Patrick Rössler, ed., *Bauhauskommunikation. Innovative Strategien im Umgang mit Medien, Internetauftritt und externer Öffentlichkeit* (Berlin: Gebr. Mann Verlag, 1999), pp. 265-80.
40. Josef Hartwig, quoted in Anne Bosma and Klaus Weber, *Das Bauhaus-Schachspiel von Josef Hartwig*, *g/The Bauhaus Chess Set* by Josef Hartwig (Berlin: Bauhaus-Archiv Museum für Gestaltung, 2006), p. 7.
41. *Ibid.*, p. 8.
42. In her important discussion of the Bauhaus fascination with automata, Marion Jones, and dolls, Juliet Koss also identifies this image as the embodiment of the new figure of the Bauhaus, though she discusses it in a different way. Koss, "Bauhaus Theater: Human Dolls," in James Chakraborty, ed., *Bauhaus Culture*, pp. 99-100.
43. Alfred Arndt, "How I got to the Bauhaus in Weimar," 1968, quoted in Whitford, *The Bauhaus: Masters and Students by Themselves*, p. 57.
44. Kandinsky, *Concerning the Spiritual in Art*, p. 3.
45. *Ibid.*, p. 2.
46. *Ibid.*, pp. 29-30 and passim.
47. *Ibid.*, p. 24.
48. *Ibid.*, p. 15.
49. Reprinted in *The Bauhaus*, p. 291-340.
50. Friedhelm Kieser, *The Bauhaus in Weimar* (Stanford: at the University Press, 1992), p. 100. For pointing out Kittler's reference to Kandinsky's work, see also *The Bauhaus*, p. 100.
51. Patrick Rössler, *The Thinking Eye*, ed. Jürg Spiller, trans. Ralph Manheim (London/Lund Humphries, 1961), p. 215.
52. Albers' letter to Alexander Sachs, October 5, 1955.
53. See also *The Bauhaus*, p. 100, and *The Letters and Diaries of Oskar Schlemmer*,

- ed. Oskar Schlemmer, trans. Krishna Winston (Middletown, Conn.: Wesleyan University Press, 1972), p. 127.
54. *Ibid.*
55. Schlemmer, *Die Bühne im Bauhaus*, 1925, published in English as *The Theater of the Bauhaus*, trans. Arthur S. Wensinger (Middletown, Conn.: Wesleyan University Press, 1961), p. 28.
56. "Not burdened with tradition like the opera and the drama, not committed to word, one and gesture, [theatrical dance] is a free form, destined to impress innovation gently upon our senses: masked, and—especially important—silent." Schlemmer, "Entry for September 1922," p. 127.
57. Schlemmer, *The Theater of the Bauhaus*, p. 20.
58. László Moholy-Nagy, "Zeitgenössische Typographie," in Krisztina Passuth, *Moholy-Nagy* (London: Thames and Hudson, 1985), p. 294.
59. László Moholy-Nagy, *Malerei Photographie Film*, 1925, published in English as *Painting, Photography, Film*, trans. Janet Seligman, 2nd ed. (Cambridge, Mass.: The MIT Press, 1987), pp. 25-26.
60. Schwartz, *Blind Spots*, p. 48.
61. László Moholy-Nagy, *Painting, Photography, Film*, p. 4.
62. See Kinross, *Modern Typography*, pp. 92-93.
63. See Bayer, "typography and design at the Bauhaus," in Herbert Bayer: *The Complete Works*, ed. Alan Bartram, *Bauhaus, Modernism and the Illustrated Book* (New Haven: Yale University Press, 2004), p. 48; and Brüning, *Herbert Bayer*, in Fiedler and Feierabend, *Bauhaus*, p. 338.
64. Bayer, "Towards a Universal Type," *PM* 6, no. 2 (December-January 1939-1940): 27-32.
65. Reprinted in Michael Bierut, Jessica Land, et al., eds., *Looking Closer 3: Classic Writings on Graphic Design* (New York: Allworth Press, 1999), p. 62, where it is incorrectly cited as *PM* 4.
66. See Kandinsky, "Program for the Institute of Artistic Culture," in Kandinsky: *Complete Writings on Art*, 1:455-72.
67. Gropius, "Program for the Staatliche Bauhaus in Weimar," in Wingler, *The Bauhaus*, p. 32.
68. Kandinsky, "The Abstract Synthesis of the Theater," in Kandinsky: *Complete Writings on Art*, 1:456.
69. Ando Weininger, quoted in András Koertge, *The Stages of Ando Weininger: From the Bauhaus to New York* (Budapest: 28 Kultur-Hörs, Műv. Alap, 2008), p. 172.
70. Ludwig Hilfsfeld-Mack, *Reflected Light Compositions*, a treatise privately published in 1925, translated and trans. in Wingler, *The Bauhaus*, p. 83.
71. Franz Roh, "Bauhaus und Totaltheater," in *Wissenschaftliche Zeitschrift. Hochschule für Architektur und Bauwesen* 39, no. 5/6 (1983): 424.
72. Erwin Piscator, "Project: Total Theater for Erwin Piscator, Berlin," in *The Walter Gropius Archive: An Illustrated Catalogue of the Drawings, Prints and Photographs in the Walter Gropius Archive at the Busch-Reisinger Museum, Harvard University*, ed. Winfried Nerdinger (New York/London and Cambridge, Mass.: Garland Publishing and Harvard University Art Museums, 1952), p. 52.
73. The text of the 1924 announcement is reproduced in Droste and Fiedler, eds., *Experiment Bauhaus* (Berlin: Bauhaus-Archiv Museum für Gestaltung, 1988), p. 167.
74. "Prospectus '8 Bauhaus Books' by the Albert Langen Press, Munich (1925)," in Wingler, *The Bauhaus*, p. 130, where it is incorrectly dated 1927.
75. László Moholy-Nagy, "Moholy-Nagy's letter to Aleksandr Rodchenko, Weimar, 18 October 1923," in Passuth, *Moholy-Nagy*, pp. 392-93.
76. László Moholy-Nagy, "Prospectus," 1925, in Wingler, *The Bauhaus*, p. 130.
77. On this photograph see Schwartz, *Blind Spots*, pp. 37-101.
78. See Margen Witzel, "Introduction," *Marketing* (Bristol: Thoemmes Press, 2000), pp. vii-xxvii.
79. See Schwartz, "Utopia for Sale," pp. 119-25, and *Blind Spots*, pp. 91-94. See also Kinross, *Modern Typography*, and Jeremy Aynsley, *Graphic Design in Germany: 1890-1945* (Berkeley, Los Angeles, and London: University of California Press, 2000).
80. Standard paper sizes were another reform implemented by Porstmann at the Normen-Ausschuss der deutschen Industrie. See Kinross, *Modern Typography*, p. 89.
81. See Gerd Fleishmann, *Bauhaus Typografie. Drucksachen, Typographie, Reklame* (Düsseldorf: Edition Marzona, 1984), p. 199.
82. The printmaking workshop was dedicated to advertising design and typography in 1925. In 1927, advertising was offered as one of four main areas of instruction, the others being architecture, theater, and free painting and sculpture. On the history of the adver-

- tising workshop see Brüning, *Das A und O des Bauhauses*. On the first years of the print workshop, when it was producing fine-art print portfolios, see Wingler, ed., *Graphic Work from the Bauhaus*, trans. Gerald Onn (Greenwich, Conn.: New York Graphic Society, 1965).
83. Hannes Meyer, notes for a lecture given in Vienna and Basel, 1929, in Meyer, *Bauen und Gesellschaft. Schriften, Briefe, Projekte*, ed. Lena Meyer-Bergner (Dresden: Verlag der Kunst, 1980), p. 54. This trans. from Schwartz, "Utopia for Sale," p. 118.
84. Albers, "Creative Education," from *VI. Internationaler Kongress für Zeichnen, Kunstunterricht und Angewandte Kunst in Prag*, 1928, published in Prague 1931, quoted in Wingler, *The Bauhaus*, p. 142.
85. Gunta Stölzl, quoted in Whitford, *The Bauhaus: Masters and Students by Themselves*, p. 54. Stölzl's original notebook is in the Bauhaus-Archiv Berlin.
86. Itten, quoted in Whitford, *The Bauhaus: Masters and Students by Themselves*, p. 57.
87. Wick stresses the "haptic" aspect of Moholy's pedagogy in his *Teaching at the Bauhaus*, pp. 149-54.
88. László Moholy-Nagy, *The New Vision*, trans. Daphne M. Hoffman (New York: Wittenborn, Schultz, 1947), p. 23.
89. *Ibid.*, p. 24.
90. *Ibid.*, p. 25.
91. See Passuth, *Moholy-Nagy*, p. 52.
92. László Moholy-Nagy, "Produktion Reproduktion," in *De Stijl* 7 (1922), published in English as "Production Reproduction," in Passuth, *Moholy-Nagy*, p. 289.
93. See László Moholy-Nagy, *Vision in Motion* (Chicago: Paul Theobald, 1947), p. 188.
94. László Moholy-Nagy, "Produktion Reproduktion," p. 289.
95. Smith explores the tactile preoccupation of the Bauhaus weavers after Gropius's departure from the school in "Limits of the Tactile and the Optical: Bauhaus Fabric in the Frame of Photography," *Grey Room* 25 (Fall 2006): 6-31. I would however qualify the opposition she sees between this tactile interest and what she describes as the purely optical qualities of Moholy's photography by suggesting a more complex relation between the two, given the tactile focus of Moholy's teaching and the broad sensory basis for perception consistently described in his writing.
96. The brand name "Kandem" derived phonetically from the initials of the last names of the company's founders, Max Körting and Wilhelm Mathiesen—"Ka" [u]nd "eM."
97. See Wingler, *The Bauhaus*, p. 458. This agreement was preceded by earlier collaborations with Kandem by Marianne Brandt and Wilhelm Wagenfeld as early as 1927. See Weber, "Vom Weinkrug zur Leuchte: Die Metallwerkstatt am Bauhaus," in *Die Metallwerkstatt am Bauhaus*, exh. cat. Bauhaus-Archiv Berlin (Berlin: Kupfergraben Verlagsgesellschaft, 1992), pp. 28-31.
98. See Smith, "Limits of the Tactile and Optical," p. 7.
99. Berger, "Stoffe im Raum," in *Bauhaus—dessau*, special issue of *ReD. Internationale Monatsschrift für moderne Gestaltung* (Prague) 3, no. 5 (1930): 143-45, reprinted in Droste and Ludewig, eds., *Das Bauhaus Weim.*, p. 224.
100. Hajo Rose's designs won a competition for printed-fabric designs run under the administration of Lilly Reich. On Reich's efforts to revive printed fabrics see Wortmann Weltge, *Bauhaus Textiles*, p. 118; Droste, *Bauhaus 1919-1933*, p. 224; and Fiedler and Feierabend, *Bauhaus*, p. 477.
101. "Demand for the Abolition of the Preliminary Course," 1930, in Wingler, *The Bauhaus*, p. 172.
102. See Wick, *Teaching at the Bauhaus*, p. 83.







Karibische Hütte.

again approaching a *Zeitstil* [period style] which honors tradition but fights against false romanticism," he wrote in 1910, in a proposal for prefabricated houses in which the demands of industry and of art could be aligned toward a higher stylistic unity. "Even the Dutch brick house, the French block of flats of the eighteenth century, and the Biedermeier town house of around 1800 were repeated in series using the same forms.... The result offered great economy and, even if unintentionally, produced artistic unity."⁹

The argument was borrowed from the turn-of-the-century reform movement, from Hermann Muthesius's *Stilarchitektur und Baukunst* of 1902 and from Paul Mebes's *Um 1800* of 1908, which celebrated the vernacular as a corrective to revivalist styles. In 1919, Gropius would reframe that reform project as it had been conceived in the Werkbund years to create a novel type of school, one in which practical making was the center of both craft and architectural training. This was the old dream of the nineteenth-century Gothic Revivalists, who had responded to the separation of architecture from the building trades by arguing for a return to the medieval mason's yard as the training ground for architecture and the related crafts, and had rallied around the completion of Cologne Cathedral in 1880 as both a unifying great-building project and a catalyst for defining a new, unified Germany. The Bauhaus lionelized that ideal, even borrowing the imagery of the cathedral for the manifesto (cat. 38), while also setting out to form alliances with modern industry. Artists and architects would now create prototypes for machine production.

Gropius had come of age amid the debates over Gottfried Semper's monumental treatise *Der Stil* (1860-63; cat. 21). Crafts, for Semper, were the building blocks of architecture and, like architecture, were the result of complex negotiations between the internal life of form and material and external constraints. The third volume of Semper's magnum opus, dedicated to architecture, was never completed, but for eight years Gropius was reluctant to establish a Bauhaus architectural workshop, one of those devoted to wood working, ceramics, metalworking, wall painting, printmaking, weaving, and other media. But Semper's influential first volumes laid the groundwork, tracing the origins of architecture to the crafts associated with the making of the earliest shelters. His four categories of making — masonry, ceramics, metalwork, and weaving — corresponded loosely to the initial configuration of the Weimar workshops, and following his basic categories, the division of labor in Gropius's socialist-tinged workshop was not between labor and management but between matter and form: between a skilled craftsman, the "workshop master," who was to teach technique, and an artist, the "form master," a breaker of rules and conventions who would guide the search for form to unanticipated invention.

Semper's followers had reduced his theories to a mechanistic material determinism, a position that Alois Riegl, in his influential theory of *Kunstwollen*, or the will to form, used as a springboard in insisting on the continuity of form across materials and cultures.¹⁰ Gropius cited both Semper and



One of the highlights of the festival is the payag-payag competition, an attempt to revive folk architecture.

The Sommerfeld House: First Experimental Worksite of the Bauhaus

The early products of the workshops — Marcel Breuer's extraordinary "African" chair of 1921, for instance (cat. 95), a collaboration with Gunta Stölzl — emerged from a neo-medieval history of promotion from apprentice to journeyman to "young master." Student projects were individualistic, even "directionless," as Van Doesburg would complain. But by 1922, when the "African" chair was photographed for an archive of student work,¹¹ Breuer had already moved to a different vein. And meanwhile a chance had arisen to work communally: in 1920, the Berlin painter and master Adolf Sommerfeld commissioned from Gropius a house, which the architect made a testing ground for the workshops (cats. 77-80, 14). Here was a manifesto of Gropius's vision of an architect not as a craftsman of individual solutions and forms but as a designer of constructive systems, the building blocks of a new technical culture.

The stylistic sources of Sommerfeld's house mystified critics and historians, from the start. For Paul Klopfer, director of the *Baugewerkschule*, the house was evocative of "ancient prototypes in old Saxony that still affect us so deeply today." It actually drew on a wide range of vernacular and modernist sources. Fred Forbát, a young Hungarian architect who had trained in Budapest and Munich before arriving in Weimar in August 1920, when the design was only a sketch, remembered seeing books including Bruno Taut's *Die Alpe Architektur* (Alpine architecture, 1910) and the famed Frank Lloyd Wright portfolio published in Berlin by Weimarer in 1910, on Gropius's studio table. The strong plasticity, the deep overhanging roof planes, the clear organization of the floor plans impressed us all," Forbát would recall of Wright's Prairie houses. "Given the stilted orange-tinted and lighter wooden superstructure of the Sommerfeld House, and its wall and roof system, one might develop a Semperian reading of Gropius's attitude to the search for the new within the primeval. The series of ceremonies that accompanied the construction process, and the building's final dedication to a great *Richtfest* (topping-out ceremony, cat. 22), point to the nineteenth-century interest in the rituals that tied architecture to society.

The house was built of massive planks and logs, an approach not seen since the log cottages of the nineteenth-century royal parks in Berlin and Potsdam, notably the Alexanderka Russian colony (1826-27). Besides honoring Sommerfeld's business, the material was significant for Gropius, whose earliest use of the term *Neues Bauen* — the search for an architectural approach embracing modern materials and conditions — appears unexpectedly in the title of an essay on wood:

As early as the program of 1919 Gropius suggested the construction of a "golly ceremony" in his first speech at the Bauhaus he envisioned: "no big organisations, but small, secret, enclosed communities, tribes, huts, conspiracies that carried a secret, a faith, that will emerge and until these small groups are re-united in a general, big spirit-religious idea. Let us build the Bow of the Future, which will rise from millions of craftsmen's hands towards the heavens, as a crystal allegory of a new faith."

— Walter Gropius
(*Bauhaus-Monifesto*
1919)

Unknown
Karibische Hütte (Caribbean hut), Trinidad.
Engraving based on a model shown in the
Great Exhibition, London, 1851.
As reproduced in Gottfried Semper, *Der Stil in den technischen und tektonischen Künsten oder Praktische Ästhetik*, Vol. 2,
Frankfurt: Verlag für Kunst und Wissenschaft,
1860-1863. Ex libris Adolf Meyer.
The Museum of Modern Art Library, New York

participants in ritual the sentiments that they must have if they are to accept the constraints that society imposes, magic is anti-social; it is practised by individuals to gain their private ends. Like Tylor, Durkheim paid more attention to harmful than to beneficent magic, and neither of these writers considered the type of magic performed on behalf of the community which was described so fully by Malinowski in his work on the Trobriands.

Whereas Durkheim excluded magic from the field of the sacred altogether, Malinowski held that it had more in common with religion than with the world of everyday which we manage by our common sense knowledge of the properties of the objects we use. Malinowski denied that either magic or religion grew out of speculation, and really implied that, outside the field in which man knows from practical experience what to do next, he does not ask questions. Magic and religion, he held, both arise from emotional needs; they are man's way of facing the situations that he cannot control. Magic supplements technique, as when it is invoked to make a canoe sail faster; or it deals with problems for which there is no appropriate technique, as when a young man uses it to make his girl kind to him. Magic, then, is directed to specific ends. Religion, in contrast, provides, in the religious act, its own ends; it gives man reassurance in facing the uncontrollable universe. Malinowski saw the origin of religion in the need to overcome the threat of disruption which is presented to a society when any of its members dies. When Malinowski said that the religious rite fulfilled its purpose by the feelings that it generated, he was not so far from Durkheim, though he was thinking primarily of feelings of confidence and hope, and Durkheim of feelings of social responsibility. For Malinowski religion met what he called the 'integrative needs' of man in society, but again, though Durkheim might have said just that, he would have meant something very different. Malinowski fully recognized the need for what Durkheim called 'collective representations', commonly held beliefs the effect of which was to justify and so uphold the existing social order, but to him the essential significance of religion was that it gave man courage to face the world, and in particular the inevitability of death.

Most anthropologists have thought it was an advance to see magic and religion as belonging to a single complex of

Every Bauhaus workshop but the ceramics shop contributed to the outfitting of the Sommerfeld House. The program for the *Richtfest*, which Adolf Meyer staged with a bonfire, chorus recitation, and procession on December 18, 1920, was produced in the printing workshop (cat. 78). Interviewed in the mid-1960s, Breuer would declare that since his own son wanted to study architecture, he would

THE RITUAL OF THE SOMMERFELD HOUSE: as told by Uncle Esme-



recommend that he first "go work with a carpenter on a building site because a carpenter has a system he can teach."¹⁸

The development of a replicable house model with the possibility of variants, implicit in the *Blockbauweise Sommerfeld*, appeared in two further experiments in 1921. Forbát recalls in his memoir that when the government minister Walter Rathenau called on Sommerfeld for advice on constructing wooden houses for French war reparations, "There were to be three different types which [Forbát and Gropius] very quickly studied in the Sommerfeld office. With the help of his technical staff they worked on three large-scale types." Forbát was to travel to France with an introduction to the circle around Le Corbusier, whose ideas on houses as machines that might be realized in factories were familiar to Gropius from the pages of *L'Esprit Nouveau*.¹⁹ The housing issue was coalescing as an international common ground, around which Gropius would construct the cultural field for a slowly emerging Bauhaus architecture.

The Bauhaus-Siedlung, from Rustic Blockhaus to Cubic traction

Early in 1920, as Gropius was shaping up plans for the Sommerfeld House, he asked both students and masters for designs for a Bauhaus Siedlung or communal settlement in the wooded hills outside Weimar. "Today it is impossible for us to think of partial reform without having to take on the totality of life, that is dwelling, children's education, fitness, and still other things," Gropius wrote to Adolf Behne.²⁰ From the outset the Bauhaus sought to merge its pedagogical program with the reform of daily life, an ideal rooted in Germany's prewar artists' colonies and in particular in Heinrich Tessenow's idea of combining dwellings and workshops as the communal foundations of a new society. Many of the architects associated with the Bauhaus had direct experience of Tessenow's *Handwerkergemeinde* development in Hellerau, outside Dresden, or knew his influential book *Handwerk und Kleinstadt* (Craftwork and small town) of 1919.²¹ The ideal took on new resonance in Weimar, though, which had a self-conscious tradition of serving as a *Musterstadt* or model city, a tradition that went back to Goethe and his beloved cubic Garden House a stone's throw from the Bauhaus. In 1923, Georg Muche's Haus am Horn (cat. 23; p. 327, fig. 2), the Bauhaus's first monument to abstraction through architectural design, would be added to the Weimar park landscape within view of Goethe's house, with its famous garden monument juxtaposing cube and sphere.

Despite these Enlightenment precedents, the students planning a Siedlung initially reached to other traditions. Walter Determann, having taken the intensive four-week practical training that Gropius had cobbled together at the Baugewerkenschule, drew up a series of naïve but compelling plans, one of which drew clearly on the themes and variations possible in the *Blockbauweise Sommerfeld*. This communal plan was highly ordered, drawing its buildings together in a symbolic crystal, an emblem of transformation, centered on a great communal structure, itself crystalline and an echo of Taut's *Stadtkrone* (cats. 74, 75). Determann's program for a *Haus der Körperbildung* (Physical education building) put the body culture that Itten had introduced in the preliminary course at the core of the community.

22

Walter Gropius and Adolf Meyer

Sommerfeld house, Berlin-Steglitz, 1920–21 (destroyed)

Construction site at the time of the *Richtfest* (the topping-out ceremony, marking the completion of the structural framework)

Photograph: Plagwitz, December 1920.

Gelatin silver print, 4 3/4 x 6 3/8" (12.4 x 16.7 cm).

Bauhaus-Archiv Berlin



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no puede mantener esta igualdad
que cada vez más,
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g, but others worked on it as well, including Farkas Molnár, a young Hungarian who
drawing revealing a new approach to communal organization. The buildings now
square demarcated by a great tower, and one building functioned as a bridge
different parts of the plan into a whole, as in the unrealized administration build-
ld and later in Dessau. Using a new cubic language that lent itself both to offsite
gh a panelized construction system — a leitmotif of Gropius's approach to prefabri-
xt thirty years²² — and to flexible floor planning, Molnár's group of buildings edged
nbau or Baukasten (building block; cat. 28) system, presented in model form in the 1923
previous summer Gropius had sought federal funding for the experiment, and Forbát
philosophy:
e principle for future housing-estate houses was fixed by Gropius: the building
arts would be rendered as types, and different compositional elements would be
assembled from them. It was actually a matter of creating norms for the formwork
or casting concrete. But alongside this technical rationale the architectural advan-
ge of a unified model for the entire housing estate played an equal role.²³



24
Photographer unknown
Untitled (Seated man in Marcel Breuer
armchair later titled T1 1a), n.d.
Gelatin silver print
3 7/8 x 2 3/4" (9.8 x 6.9 cm)
Research Library, The Getty Research
Institute, Los Angeles





ing room in the Haus am Horn, Breuer exploited tensions between frame and infill, and adapted as associated with Rietveld's recent furniture. changeable compositions produced through sliding only was visually evocative of the type of geometric painting, for instance, but also lent itself to the use as for the first time into serial production. Of the children's furniture (cat. 207) in particular was poised



28
Carl Jacob Jucker
Extendable electric wall lamp, shown in two positions. 1923
As reproduced in *Staatliches Bauhaus in Weimar 1919–1923*. Weimar and Munich: Bauhausbuchverlag, 1923
The Museum of Modern Art Library, New York



Architecture in the 1923 Exhibition

The 1923 exhibition opened a conversation between the Bauhaus as school and the Bauhaus as lynchpin of international publicity. As a result of delays, the school opened its doors to the public from August 8 to September 30, to account for its first six years. Each workshop organized a display, and the Bauhaus building itself—built in 1906–11 by the Darmstadt school of architecture—became the showcase for a new idea of architecture and of architecture scaled decorously. The workshop painting transformed the interior spaces, and a director's office was created to provide a first experience of an unprecedented kind of life within a four-meter cube (ca. 1923).

Even before that, the furnished interiors of the same year when the director's office made all of the workshop products—furniture, ceramics, glassware, lighting—integral parts of a radical spatial experiment. Shared rooms made Stijl experiments of space through linear continuities but also by Wright's technique of weaving the space into another, the office layered the space and spatial perception through line and color. The suggestion of boundaries and walls, lines, planes, and through functional zoning. Here for the first time was a space with something of the complexity of de Stijl axes, metric representations, and also with a new kind of spatial interpenetration more characteristic of le Nouvel and even the neo-Baroque that preoccupied German architects around 1900 than of modern architecture since World War I. Gropius noted in a diary entry of February 1920 that Gropius had been looking for a spatial rhythm that could echo Islamic and Gothic architecture, in its sense of light and space and transparency but also of the capacity to make space bear light in weight. She noted that only in painting had something of this new spatial imagination emerged.²⁸ In the catalogue of the 1923 exhibition, Gropius mediated between the nineteenth-century fascination with origins—one thinks again of Semper and Riegl—and modern physics: "The primordial elements of space are number and movement. Through number alone man distinguishes things, conceptualizes and orders the physical world. It is first through divisibility that





Mallin Group
International Center for Contemporary Cultural History
Munich: Aachen University Press, 2007.
Spread shown by artist's hand, including
Dessau, 1928; and Hans Watzek, "The League of Nations," 1927. The
Museum of Modern Art, New York.



function dictates form is triumphant.³⁵ But in the next line the idea of rights moves from political discourse to the legal language of artistic property: "Cameraman: Marcel Breuer, who recognizes these rights." Breuer assumed the polemical stance that his were merely the designing mind and hands that channeled the demands of the modern subject, as though he were acting as the medium for the Bauhaus's project. Yet within a year and a half, he had developed a whole line of tubular-steel furniture under his own signature. He further made many of his pieces for the Bauhaus building and the Masters' Houses not in the workshop but in his own studio; if he was following an aesthetic of the assembly line, there is no evidence of it. Thanks to a photograph that *Die Bauhaus-Zeitung* published in a Dessau newspaper, he received merchandising inquiries even before the first furniture was produced. A crisis arose when he refused to surrender artistic property to the Bauhaus or to turn over anticipated profits. Years later, interviewed by Christopher Wilk, Breuer retorted that even though in intervening decades tubular steel had become the very epitome of the Bauhaus for the broad public, "The [club] chair [cat. 302] was not a Bauhaus product in the sense that a painting by Paul Klee was not a Bauhaus product. [Klee's painting] was done on his own time and with his own money in his own workshop (not work for hire we would say)... To that extent it was not a Bauhaus product."³⁷

Marcel Breuer

Breuer designed the "Houses of the Bauhaus" ("Bauhaus-Häuser") in Dessau, Germany, in 1928. He was a young master, and his role was to oversee the construction of the houses. As reproduced in *bauhaus: zeitschrift für gestaltung* 2, no. 1 (February 15, 1928). Bauhaus-Archiv Berlin



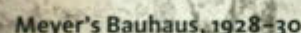
Bauhaus-Archiv Berlin



... eventually traveled from Dessau to Berlin, where he worked on designs, at the same time as Walter Gropius and eventually Mies.

Other prefabrication prototypes that he hoped could serve in a factory were designed by Marcel Breuer, Otto Meyer-Ottens, and others. Breuer had continued the theme of the spatial complexity, the combination of materials that had determined the success of the prefabricated metal structure. He did produce a far more rudimentary prototype of his Törten housing estate in Dessau, but such cost escalations that they were never presented in the second issue of the Bauhaus magazine. Breuer's film on Bauhaus construction was also ideal.

The Junkers aircraft company's housing project, the Bauhaus either imagined collaboration of possible metal and concrete factory, approved by the Dessau city council in 1928, was a site than with prefabrication. Concrete houses were built assembly-line fashion, facilitating production; but the system could not free the construction process from the traditional later that year to participate in Stuttgart could Gropius master the financial prefabricated house. There, as Richard Scharoun, the modern architect: "Research institution for the rationalized housing conference architect, engineer, and businessman. Life's progress, as the architect as the and economic factors." This sounds pre-Bauhaus after 1928, even if Gropius's orientation had surprised him.



...practise o

Mies van der Rohe

Die Wohnung unserer Zeit (The dwelling of our time), section of the *Deutscher Werkbundausstellung Berlin* (German building exhibition Berlin), 1931.
 Foreground: Mies's exhibition house.
 The one-story building behind it is Lilly Reich's Ground Floor House.
 Photograph: photographer unknown, 1931.
 Gelatin silver print. Gift of the Museum of Modern Art, New York. MIES van der Rohe Archive, gift of the architect

[illegible]

Walter Gropius

Bauhaus Master Houses, Dessau. 1925-26
South view of the director's house
Photograph: Lucia Moholy. 1926. Gelatin
silver print. 7 1/4 x 9 1/2" (18.1 x 23.8 cm).
Bauhaus-Archiv Berlin

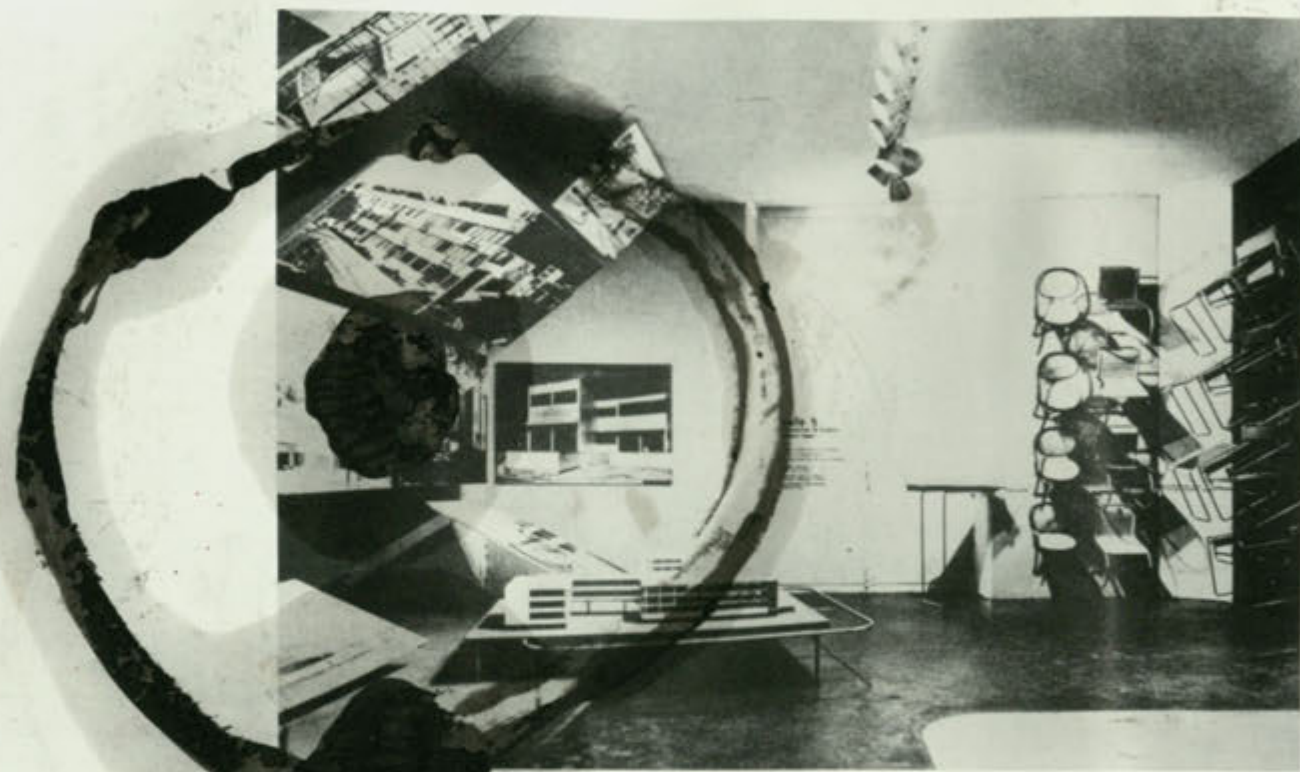


his own in the city, and his home there. The move beyond the traditional missions to a shop or office involved a reorganisation of the architectural office that even attempts had to fully formalise. Mesa was thus able to turn his *oficina* into a creative demonstration,⁵⁰

Meyer's orientation towards functionalism included a rejection of the mechanical systems of the ADGB school — a socialisation devised to be the kitchen, for example, and the plumbing of the communal kitchens — and analyses of the daily life of the school's residents, who had spent years teaching design and working class programs in the city. Meyer's approach to the school's architectural building and the school's management of the school was to make Gropius' *Bauhaus* a place, or even in his more recent work at Weimar, Meyer was to focus his plan on human activities, working upward from the student's needs, from the small rooms to large halls, and to break down the school's population into a system of circles or groups, according to the plan worked out by Johann Heinrich Pestalozzi and Victor Segalen in the nineteenth century and given new political impetus by Vladimir Lenin's enthusiasm for it in Russia after 1917. For Meyer, the school building was a construction of both space and social relations, an object lesson in the new social order that he was promoting. His approach to architecture that he was promoting at the Bauhaus. It was also a field of action for the school's students: the desire for an unpretentious, transformable suite of wooden furniture that could be adapted to different climatic and body needs, for example, carried the research into the furniture-making workshop. In 1926, for example, the school had received for an extension to Gropius's Törten housing estate, a commission from the city to equip a *Volkswohnung* or "people's apartment" (cats. 36, 200). More also, for example, in the workshop, among the most innovative aspects of the outfitting of the ADGB was the school's development of acoustically performative textiles for the auditorium, applying her original research into pattern and her technical research into different types of synthetic fibres. The schemes of Gropius's Bauhaus were systematically being researched, revised and reapplied.

synthetic materials. The designs of Gropius's Bauhaus were systematically being produced and marketed. The school had begun to forge more profitable commercial links as the Krefeld company proved its pragmatic approach to designs (cats. 391-95) commercially viable – lamps that Meyer in turn would use in projects. And Bauhaus wallpapers (cats. 409, 410), manufactured and marketed through Gebrüder Rasech, began to earn income for the school. A poster celebrated the wallpapers as materials used by the leading modern architects (cat. 244), allowing even the wall-painting workshop to embrace an ideal of mass marketing and to disperse a Bauhaus aesthetic through a medium that most modernists had coded as retrograde.

With Hilberseimer's instruction, the matrix of architectural thought shifted from the construction of individual buildings to row houses and the laying out of districts (cat. 445), along with schools and other buildings of urgent social need. Meyer had already returned to the idea of Dessau as a "*Musterstadt*" or model city, making the sociological and topographical study of the city in teams, or cells, of students the foundations of a collective research exercise, preliminary to any architectural



despite the fact that, however, this reorganization of the school on the analogy of the communist cell, and Meyer's encouragement of the more politically engaged students, had led to friction with Dessau's increasingly right-wing municipal government. A year after Meyer laid out a new sociological basis for all artistic activity, he wrote: "Art and design are for us one and the same, and they are a social process. The Bauhaus is not an artistic but a social phenomenon"⁵¹—the school had become too radical to tolerate the shades of socialism and communism that had refocused much of the Bauhaus's creation. In 1930, Dessau Mayor Fritz Hesse, who had helped to facilitate the school's arrival only four years earlier, found himself unable to support Meyer, and the school's second director was effectively purged.

Mies's Bauhaus, 1930-33

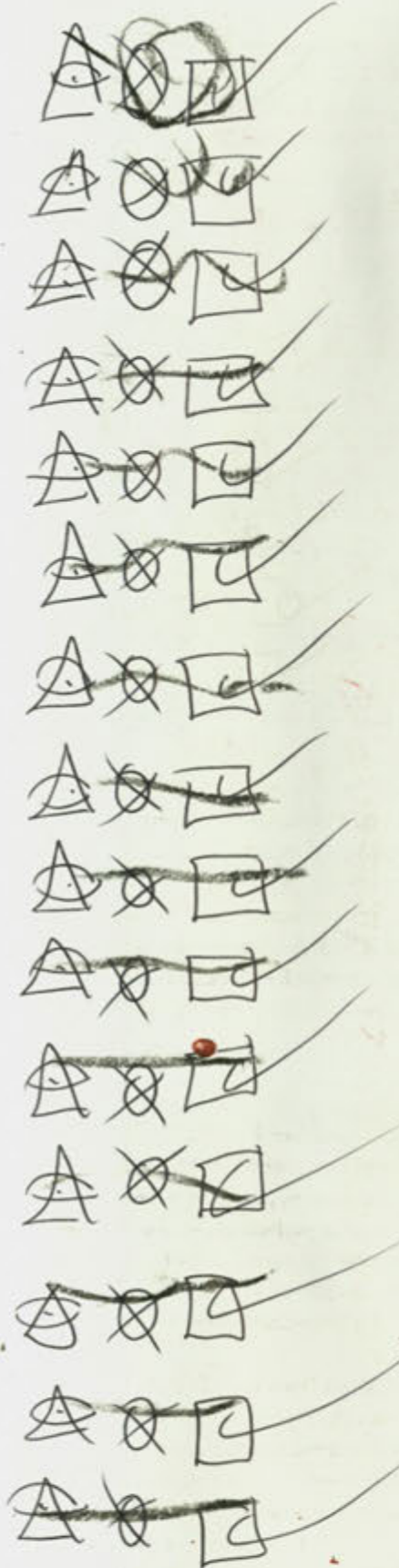
Meyer's three years of leadership would later be characterized as marking the great break with Gropius's founding impulse, but it was in fact Mies — whose Bauhaus is the least studied and understood — who effected the most radical changes, partly out of artistic conviction, partly out of pragmatism after the economic crash of 1929. As director, Mies turned the focus away from the preliminary course — optional after 1930 — and the workshops, the building blocks of Gropius's radical curriculum. "I don't want more workshops with a school, but a school alone," he is reputed to have said upon taking over the school and the architecture department.⁵² By 1930 a full third of the 170 students dropped out of the school's interest.

An account of the unconventional nature of Mies's Bauhaus — he insisted on written examinations, for example, which had never before even been considered in the school — and his institution of the ideal of "total architecture" for the first time made space, rather than structure or program, the focus of training. In 1931, Mies and Lilly Reich, who began teaching at the Bauhaus early in 1932, developed the *Wohnzimmer*, a domestic zone in which interior and exterior were entirely created from freestanding partitions of walls of masonry, with planes of floor-to-ceiling glass demarcating the passage from interior space to internalized garden space. This was the aesthetic premiered in Mies and Reich's twin single-story houses at the *Deutsche Bauausstellung Berlin* in 1931 (cats. 18, 33). Interior spatial divisions were composed of a variety of materials, from movable fabric drapes to wooden screens, often characterized by vibrantly colored and patterned veneers. Semper's theory of transformation (*Stoffwechsel*) implicitly returned, as the work of the wall-painting workshop was transferred to weaving, which by the 1930s had traveled from a stress on its affinities with painting in the school's early years to a new role as a fundamental building block of architectural space. In 1932, Reich took over the weaving workshop from Stölzl and, soon after, the *Ausbau* (interior finishings) department from Alfred Arndt. Mies and Reich experimented in exhibition design, notably for the Berlin *Bauausstellung* of 1931, working more architecturally than Bayer had in his earlier

35

Herbert Bayer

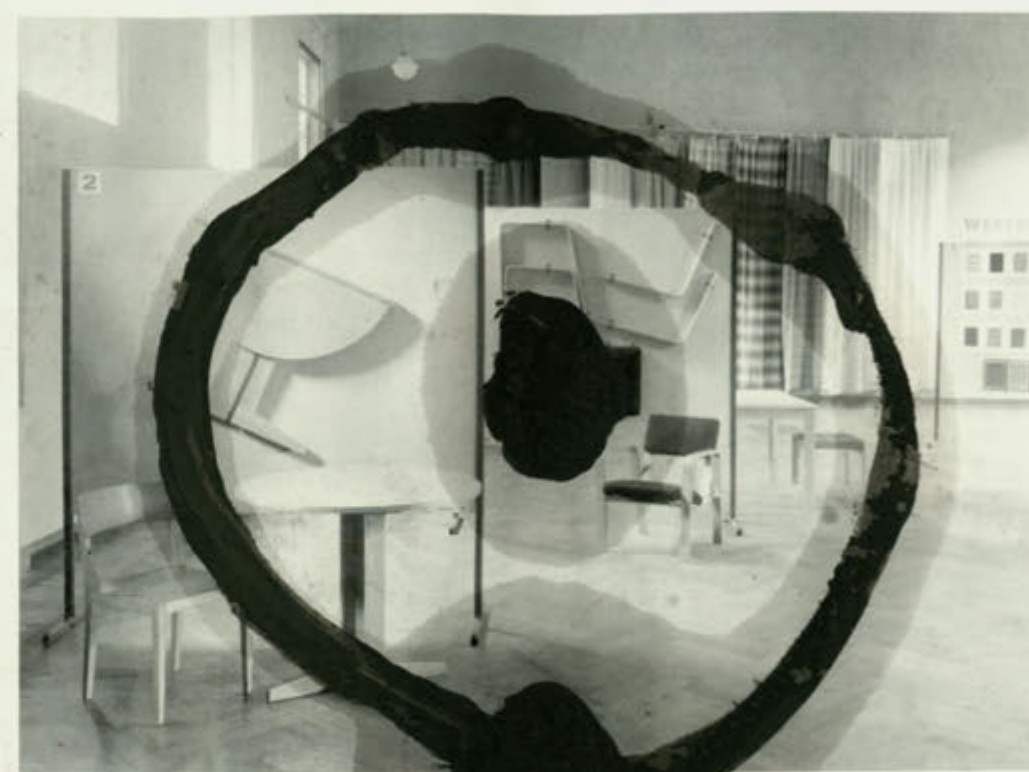
"Section allemande," organized by the Deutscher Werkbund, of the Exposition de la société des artistes décorateurs, Paris, 1930. Photograph: photographer unknown, 1930. Gelatin silver print. 24 3/4 x 34 1/4" (62 x 87 cm). Herbert Bayer Collection and Archive, Denver Art Museum



36

Hannes Meyer

Bauhaus Dessau exhibition, installed at the Gewerbemuseum Basel, 1929. Photograph: photographer unknown, 1929. Gelatin silver print. 3 3/8 x 4 1/4" (9 x 12 cm). Bauhaus-Archiv Berlin



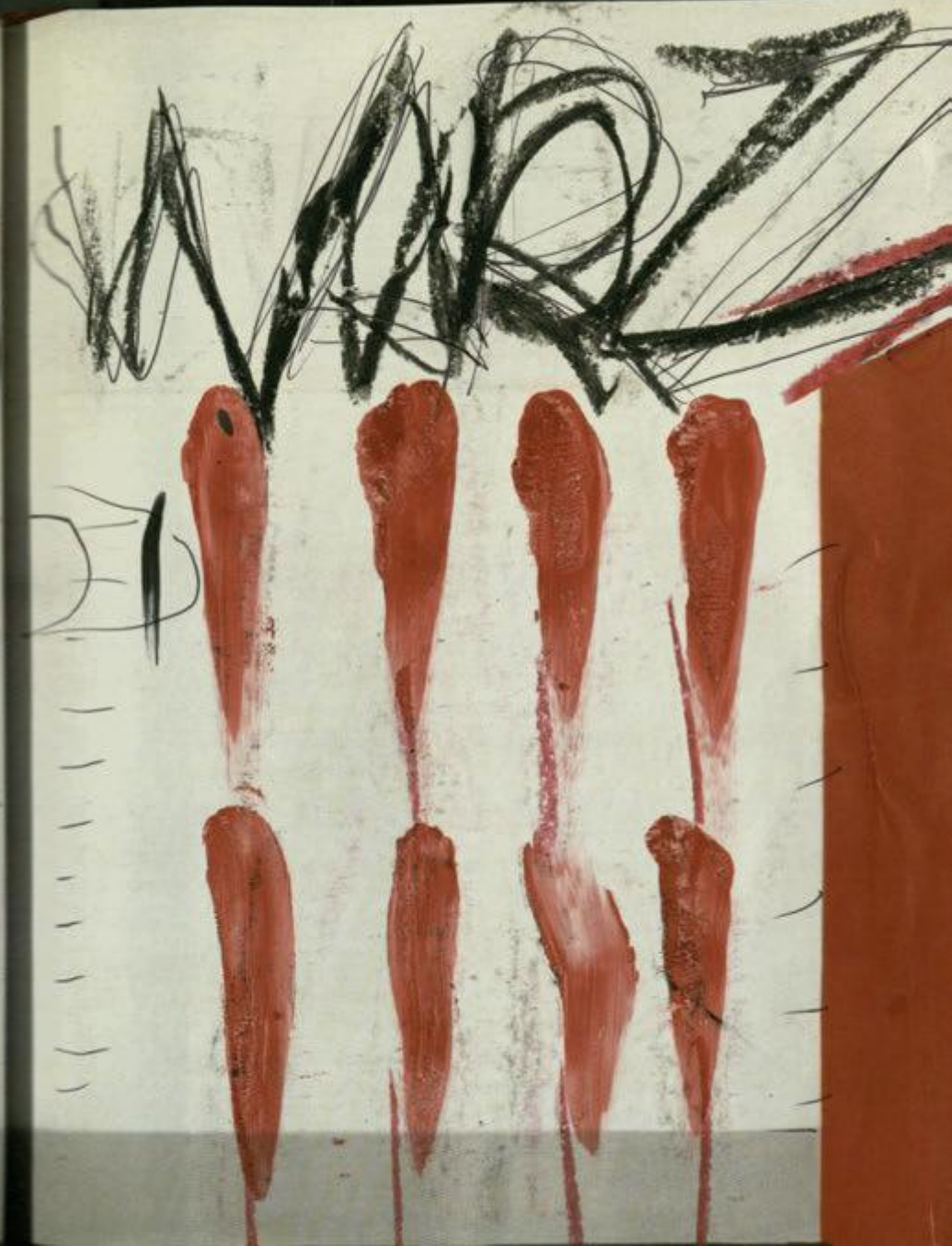
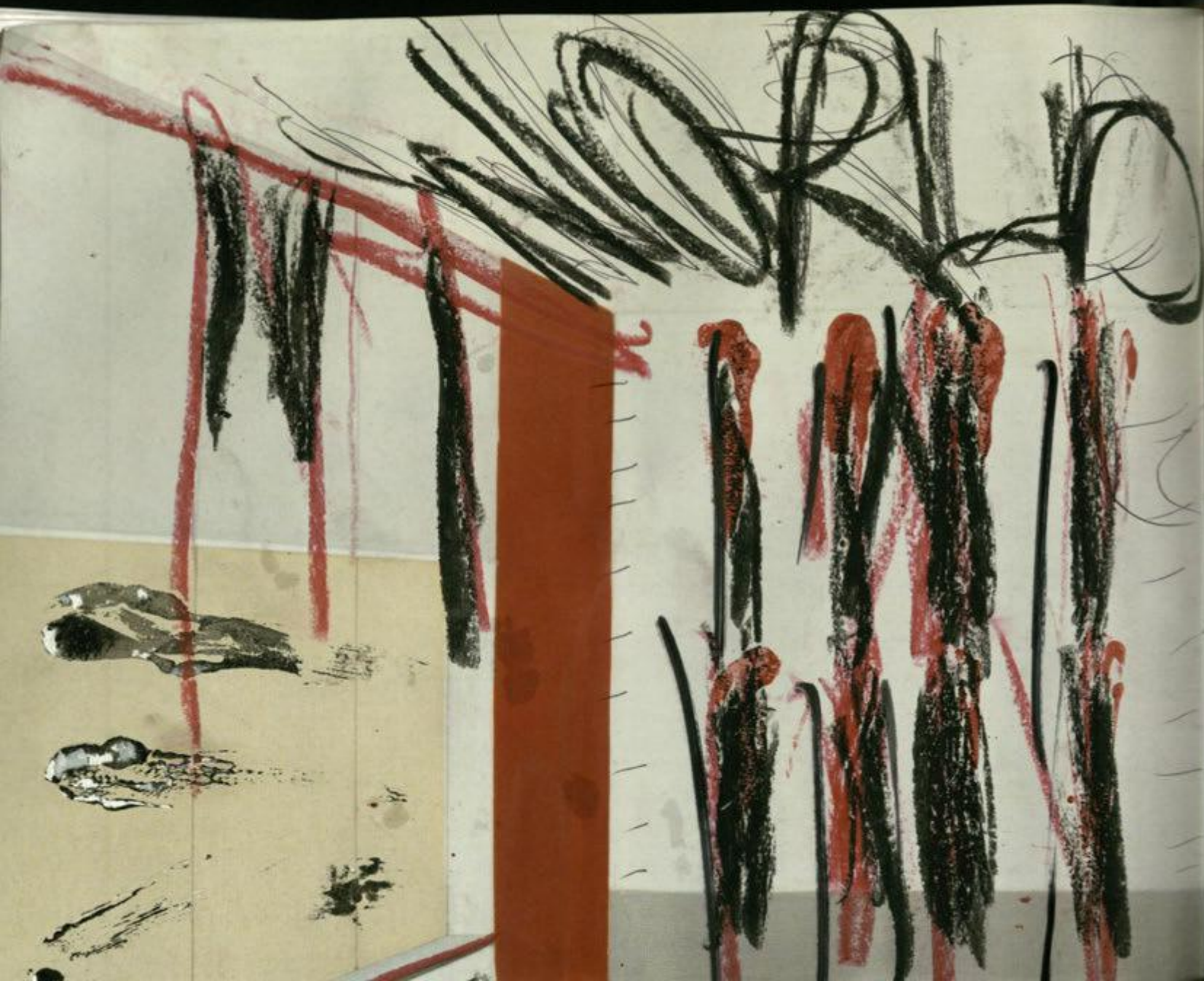
pioneering of the subject. Mies began to teach drawing, long the foundation of academic architectural training, and drawing replaced Gropius's emphasis on making and fabrication. It was Mies more than Meyer who dismantled Gropius's ideal. Take over the director's house (cat. 34), in which Meyer had lived without changes, and equipped it with milky translucent walls and cladding great windows, the garden wall that Gropius had built around this prominent corner site. Mies added a ledge to create a refreshment stand (*Wohnzimmer*) on the path from the Bauhaus toward the city's favorite outing spot on the banks of the Elbe. The wall became a fluid barrier between domestic and commercial, private and public.⁵³

The idea of the great architect replaced that of the *grosse Bau*. As the dominating projects of their studies, the architecture students were primarily given the very building types that Mies was working on himself — notably the court house, a perfect framework for training students to deal with the multidimensional spatial and experiential elements that could be derived within the boundaries shared by a garden wall and a large sheet of drafting paper (cats. 435-39).⁵⁴ (This model would be the building block for Mies's experiments in domestic design for the next decade.) Mies presided twice over the Bauhaus's closure, once in Dessau and six months later in Berlin. It is not surprising that he retreated the following summer to the Neuschwanstein Alps, to work with a small group of students on a set of architectural types that combined the aesthetic and the philosophical bases of the modern dwelling. The interior design projects he assigned have long survived the Nazi denigration of the Bauhaus artists.

Bauhaus Multiplied

It is often said that the dispersal of the Bauhaus led to its multiplication, as émigrés sought to recover their own vision of their radical institution in new settings. In fact, by the time Mies set out to stabilize the school in a less politically volatile situation in 1930, the meaning of the term "Bauhaus" was already hotly disputed. Mies never stopped crafting his version of history. Throughout Meyer's short tenure he continued, and intensified, his advertising of the work he had begun, first in 1930 in *Bauhausbauten Dessau* (Bauhaus Building Dessau; cat. 254), a *Bauhausbücher*-series volume on the school's transformation of the architectural face of its second hometown. That same year, working with Breuer and Bayer, Gropius staged an essentially "Bauhaus" presentation of modern German design in the Werkbund exhibition in Paris's Grand Palais (cat. 35). Even as the show's tubular-steel furniture, which had reached its apogee in 1928, was capturing the attention of the French press, Meyer was presenting a traveling exhibition — five installations over two years throughout Germany and Switzerland — of the *Volkswohnung*, with its practical no-nonsense furnishings (cats. 36, 37). He would further retaliate in Moscow in 1931, staging an exhibition of his years at the Bauhaus. As it was described in the catalogue, Meyer's

1. Ernst Kállai, "Ten Years of Bauhaus," *Die Weltbühne* 21 (January 1930), trans. in Hans Maria Wingler, *The Bauhaus: Weimar, Dessau, Berlin, 1919-1933* (Cambridge, Mass.: MIT Press, 1969), p. 161.
2. Walter Gropius, *Programme des Staatlichen Bauhauses in Weimar* (Weimar: Staatliches Bauhaus Weimar, April 1919), quoted in *ibid.*, p. 31.
3. See Frederic J. Schwartz, "Urban Culture," in Kathleen Jamieson, ed., *Bauhaus: The Cold War* (Minneapolis: University of Minnesota Press, 2006), pp. 115-31.
4. Hannes Meyer, "bauhaus und gesellschaft," *bauhaus* 3, no. 1 (1929):2. Reprinted in Meyer, *Bauen und Gesellschaft: Schriften, Briefe, Reden* (Weimar: VEB Verlag für Kunst, 1980), p. 50. Author's trans.
5. Kállai, "das bauhaus lebt!," *bauhaus* 2, no. 1 (1928):1. Author's trans.
6. Kállai, "Ten Years of Bauhaus," p. 161.
7. See Schlemmer's diary entry, February 1928, in Thomas Schlemmer, ed., *Tut Schlemmer's Trans.* Krishna Winston (New York: Columbia University Press, 1972), p. 100.
8. Theo van Doesburg, "The Bauhaus and Elsewhere," 1925, in *Van Doesburg: On European Architecture. Complete Essays from Het Bouwboek 1925-1931*, trans. in *ibid.*, p. 100.
9. Gropius, "Programme des Staatlichen Bauhauses in Weimar," 1919, unpublished ms., dated and following artist's signature, in *ibid.*, p. 20.
10. See Alois Riegl, *Die Kunst der Gotik* (Berlin, 1893), and *Die Kunst der Renaissance*, ed. Alois Riegl, trans. in *ibid.*, p. 20.
11. See Jürgen Taut, *Die Architektur am Bauhaus in Weimar* (Berlin: Verlag für Bauwesen, 1933), p. 29. On Gropius's reading of Riegl, see Wolfgang Jabs, "The Bauhaus and the Gothic," in *ibid.*, p. 20.
12. See Winkler, *Die Architektur am Bauhaus in Weimar*, p. 24, and Wallis Miller, "Building at the Bauhaus," in James Chakraborty, ed., *Bauhaus Culture* (New York: Routledge, 2008), p. 20.
13. See Winkler, *Bauhaus Alben*, 3 vols. (Weimar: Verlag der Bauhaus, 1920-28).
14. Paul Kloppe, "Gropius Ausstellung im Staatl. Bauhaus zu Weimar," *Allgemeine Thüringische Landeszeitung*, *Deutschland* supplement, July 5, 1927, quoted in *ibid.*, "Gropius the Romantic," p. 3.
15. Fred Forbát, unpublished memoir, 49. Archives, Arkitekturmuseum, Stockholm. Author's trans. I am grateful to Jonas Holm for making this memoir available to me.
16. Gropius, "Neues Bauen," in *Der Holzbau*, supplement to the *Deutsche Bauzeitung*, 1920/2, quoted in Peht, "Gropius the Romantic," p. 3.
17. See Le Style Sapin, *Une expérience art nouveau* (Paris: Les Éditions de la Fondation, ed. Helen Bieri Thomason (Paris: Somogy, 2006). On J. Lauwe, see Annemarie Jaeggi, *Adolf Meyer, Der zweite Mann. Ein Architekt im Schatten von Walter Gropius* (Berlin: Argon, 1994), esp. pp. 29-40.
18. Marcel Breuer, in an unpublished letter to Jane Thompson, January 1966. Courtesy Thompson, Thompson Design Group, Boston.
19. Forbát, unpublished memoir, p. 57.
20. Gropius, letter to Adolf Behne, June 2, 1920. Mappe 8, Arbeitsrat für Kunst, Gropius Archive, Bauhaus-Archiv, Berlin. Quoted in Christian Wolsdorff, entry in Magdalena Droste and Jeannine Fiedler, eds., *Experiment Bauhaus* (Berlin: Bauhaus-Archiv, 1998), p. 118.
21. *Ibid.*
22. See Herbert Gilbert, *The Dream of the Factory-made House* (Cambridge, Mass.: The MIT Press, 1984).
23. Forbát, unpublished memoir, p. 72.
24. The title of the third of the *Bauhausbücher* (Bauhaus books) series, written by Adolf Meyer and published in 1925, was *Ein Versuchshaus des Bauhauses in Weimar: Haus am Horn* (An experimental house by the Bauhaus in Weimar: Haus am Horn). See cat. 254.
25. Gropius, quoted in Winkler, *Die Architektur am Bauhaus in Weimar*, p. 96.
26. Several museum collections, including MoMA's, contain Moholy's film of the *Lichtrequisit* in motion (cat. 375).
27. Gropius's "Idee und Aufbau des Staatlichen Bauhauses in Weimar" was published in *Staatliches Bauhaus in Weimar 1919-1923* (Weimar and Munich: Bauhausverlag, 1923), pp. 7-18, and later as an independent brochure.
28. Ise Gropius, diary entry, January 29, 1926, unpublished ms., Bauhaus-Archiv, Berlin. Quoted in Winkler and Gerhard Dschmann, *Das Gropius-Zimmer* (Weimar: Verlag der Bauhaus-Universität, 1999), p. 30. Author's trans.
29. Gropius, "Idee und Aufbau," pp. 7-18. Author's trans.
30. The caption to Gropius's *Baukasten* project reads, "Model for serial houses, variation of an identical model, showing the possibilities of additions of repeatable spatial elements, showing principles of the greatest possible typification with the greatest possible variation." Gropius, *Staatliches Bauhaus in Weimar 1919-1923*, p. 167. Author's trans.
31. László Moholy-Nagy, quoted in Rainer K. Wick, "Johannes Itten am Bauhaus: Ästhetische Erziehung als Ganzheitserschließung," in Christopher L. Cavel and Josef Helfenstein, eds., *Johannes Itten, Künstler und Lehrer* (Bern: Kunstmuseum, 1984), p. 133.
32. Gropius, "systematische Vorarbeit für sozialen Wohnungsbau," *bauhaus* 2 (1927):1. Author's trans.
33. See Winkler, ed., *Bauhaus Alben*, p. 20.
34. See *Möbelbau. Legende des Bauhauses* (Weimar: Bauhaus-Archiv, 2002), p. 25.
35. *Bauhaus* film, *Einmal um lang*, *bauhaus* 1, no. 1 (December 4, 1926):3.
36. See Christopher L. Cavel, *Marcel Breuer: Furniture and Interiors* (New York: The Museum of Modern Art, 1999), pp. 38-39.
37. *Ibid.*, p. 39.
38. *Ibid.*, p. 39.
39. Gropius, quoted in *ibid.*, p. 53.
40. *Ibid.*, pp. 53-54.
41. Advertisement printed in *bauhaus* 3, no. 1 (1928). This trans. in Winkler, *The Bauhaus*, p. 45.
42. Breuer, "Metallmöbel und moderne Räumlichkeit," *Deutscher Kunstwart* 2 (January 1928):11-12. This trans. in Winkler, *The Bauhaus*, p. 452.
43. See Otakar Mácel, "Avant-garde Design and the Law of the Bauhaus," in *Never Again! Journal of Design History* 3, nos. 2-3 (1990):125-33.
44. See Wolfgang Thöner and Peter Müller, eds., *Bauhaus Dessau und DDR Museum. Der Architekt Richard Paulick* (Münch: Deutscher Kunstverlag, 2006), pp. 32-35. See Georg Knebel, "Stahlhausbau," *bauhaus* 1, no. 2 (1927):3.
45. See Wolsdorff, *Bauhaus junkers sozialdemokratischer kraftfeld der modernität* (Berlin: form + stoff, 2003).
46. Richard Pöhlmann and Chris Otto, *Weissenhof 1927* (Münch: Modern Museum, Architecture (Chicago: The University Press, 1991), p. 92.
47. Klee, in *junge menschen kommt ans bauhaus!* (Dessau: Bauhaus Dessau, 1929), n.p. This trans. in Winkler, *The Bauhaus*, p. 148.
48. Hannes Meyer, in *junge menschen kommt ans bauhaus!*, n.p. Author's trans.
49. Hannes Meyer, letter to Adolf Behne, December 24, 1927, repr. in Bauhaus-Archiv and Deutsches Architekturmuseum, eds., *Hannes Meyer 1889-1954. Architekt Urbanist Lehrer* (Berlin: Ernst & Sohn, 1989), p. 216.
50. Hannes Meyer, "bauen," in *bauhaus* 1, no. 4 (1928). Published in English in Claude Schnaadt, *Hannes Meyer. Bauten, Projekte und Schriften/Buildings, Projects and Writings*, trans. D. Q. Stephenson (New York: Architectural Book Publishing Co., 1965), pp. 95-97.
51. Hannes Meyer, "bauhaus und gesellschaft," *bauhaus* 3, no. 1 (1929):2. Reprinted in Meyer, *Bauen und Gesellschaft*, pp. 49-53. Author's trans.
52. Ludwig Mies van der Rohe, quoted in Wolsdorff, "Das Bauhaus unter Mies van der Rohe — ein Mies-Bauhaus?," *Der vorbildliche Architekt. Mies van der Rohes Architekturunterricht 1930-1958 am Bauhaus und in Chicago* (Berlin: Bauhaus-Archiv, 1986), p. 43.
53. See Helmut Erfurth and Elisabeth Tharandt, *Ludwig Mies van der Rohe: Die Trinkhalle, sein einziger Bau in Dessau. Die Zusammenarbeit mit dem Bauhausstudenten Eduard Ludwig* (Dessau: Anhaltische Verlagsgesellschaft mbH Dessau, 1995).
54. See Terence Riley, "From Bauhaus to Court House," in Riley and Barry Bergdoll, *Mies in Berlin*, exh. cat. (New York: The Museum of Modern Art, 2001), pp. 330-37.
55. A. Mordwinow, *Bauhaus Dessau period rukovodstva Gannesa Majera 1928-1930* (Moscow: State Museum for New Western Art, 1931), p. 8. Author's trans. from an unpublished German translation in the Bauhaus-Archiv Berlin. Courtesy Patrick Rössler.
56. Walter Dexel, "Der Bauhausstil — ein Mythos," reprinted in Dexel, *Der Bauhausstil — ein Mythos. Texte 1921-1965*, ed. Walter Vitt (Starnberg: Josef Keller Verlag, 1976), p. 17.



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PROGRAMM
DES
STAATLICHEN BAUHAUSES
IN WEIMAR

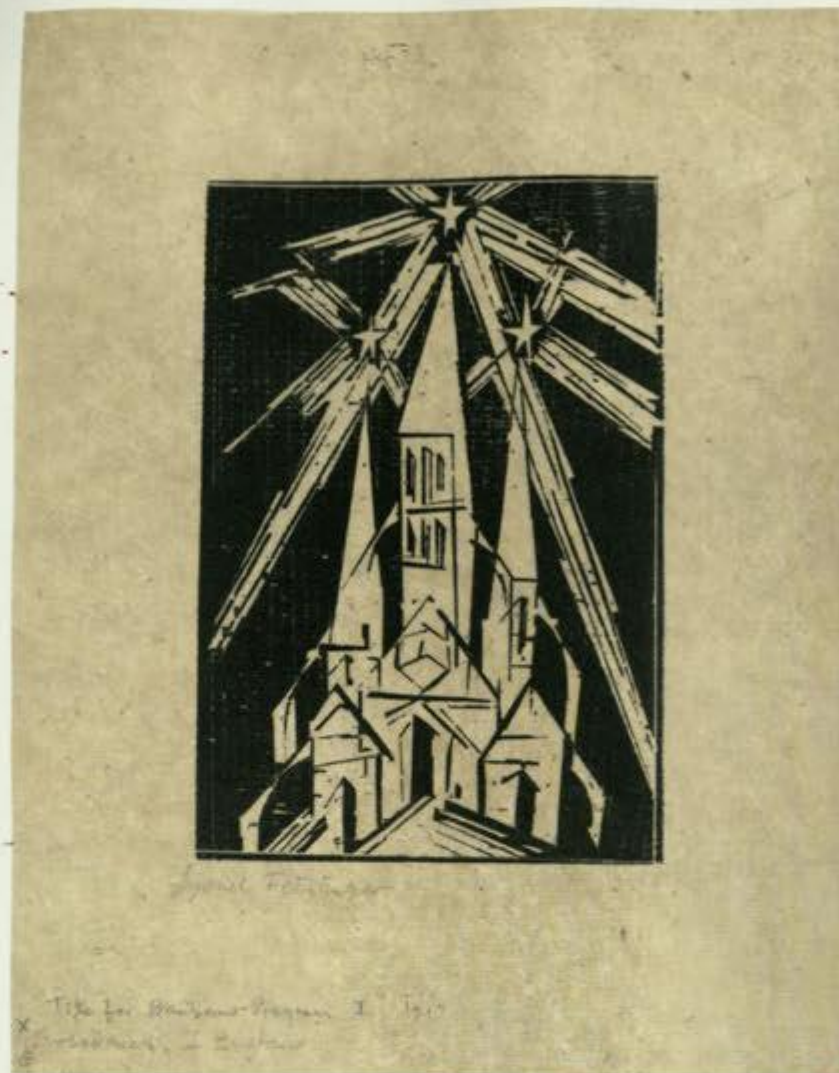
Das Hessische Buchen zu Weimar ist nach Ermessung der
ehrwürdigen Großherzoglich Sachsischen Hochschule
der bildende Kunst mit der ehrwürdigen Großherzoglich
Sachsischen Kunst- und Hochschule zum Studium der
Künste in Berlin verbunden.

Table 4a. Membership

Das Buchlein enthält die Sammlung aller kirchenhistorischen Schenkungen an
Kirchen, die Wiedereingeweihten aller württembergischen
Diöcesen, die Bistümer Mainz, Metz, Trier und Verdun — zu
denen auch die in diese weltliche Provinzen, die kein, aus sich selbst
das Bisthum in die Bisthumsverhältnisse — der große Bischof —
den in seine Güter, die gewisse monastische und weltliche Güter
Die Schulen mit Schulhaus, Mäse und Bibliothek, die Gärten und
den Einkommen in württembergischen Bisthumsverhältnissen, die weltliche,
schulische, kirchliche, weltliche und aus weltlichen, weltlichen
und weltlichen Württembergischen, die Bisthums in der weltlichen — weltliche
Aktion, Ausübung und Einkommen — aus gleich gewissen Gütern
weltliche in weltliche welt.

Ergebnisse des Nachtests

[illegible][illegible]



intersecting diagonal shafts of light.⁹ The hierarchical arrangement of these triads, with the central portal and tower larger than those flanking them, corresponds to the idea expressed in the manifesto, of painting and sculpture finding their ultimate fulfillment—and glory—in their subordination to architecture. Feininger used a second state of this print for the cover of the first proof of the manifesto, with the name of the school printed beneath it (cat. 41).

Dissatisfied with this first version, Feininger recut the image, now reversed, on a larger woodblock.¹⁰ The imposing scale of this woodcut, now filling a sheet almost twelve inches in height, makes it much more effective than the first proof, which, with its title, might be falsely construed as identifying the Bauhaus with neo-Gothic architecture. Feininger's final woodcut (cat. 38) is not only larger in scale, it is also dramatically more luminous, and its strongly faceted structure matches Gropius's evocation of the future cathedral as a "crystalline symbol of a coming faith."

The rhetorical effect of the Bauhaus manifesto in its final state seems artfully calculated. One first encounters the image of the cathedral, without label or title. Then, turning the page, one reads the lines "*The ultimate goal of all artistic activity is the building!*" To decorate it was once the noblest task of the

visual arts, they were indissoluble components of the great art of building." Following on the image of the cathedral, this text appears as a kind of commentary on it—the woodcut evokes the working communities of craftsmen and artists of yore that were now to be revived. Then, following the exhortation to erect the "new building of the future, which will be everything in one structure," one moves to page three and the program, the means to achieve this goal, where for the first time the name "Bauhaus" appears—now so much more effectively placed than in the first version. In short, the manifesto has a tripartite sequential structure: model, mission, means.

The ideas in Gropius's manifesto were hardly new. Some of them can be traced back more than a century to the Berlin architect Karl Friedrich Schinkel and to the German Romantics; others were common in the discourse around Expressionism, especially in the heightened expectations brought about by Germany's November 1918 revolution.¹¹ What distinguishes Gropius from his contemporaries, however, is that unlike them he was appointed director of a state-supported school, where he was able actually to implement these theories and, over the next eight years, to moderate and refine them in the face of the sobering realities of practice, with lasting consequences for the history of modern visual culture.



40
Lyonel Feininger
Kathedrale (Cathedral). 1919
Woodcut on paper
Composition: 7 1/8 x 4 1/8" (18 x 12.3 cm),
sheet: 11 1/8 x 8 1/8" (28.1 x 22 cm)
The Museum of Modern Art, New York.
Gift of Julia Feininger

41
Lyonel Feininger
Programm des Staatlichen Bauhauses in Weimar (Program of the state Bauhaus in Weimar), preliminary design. 1919
Woodcut with letterpress on green paper
12 3/8 x 7 1/4" (31.9 x 19.7 cm)
Harvard Art Museum, Busch-Reisinger Museum. Gift of Julia Feininger

ndly informs me that "triple
never occur in reality—the
... And while western portals
nt for the lateral portals hav-
ody of the building. And no
author, January 2, 2009.
in Klaus Weber, "Clearly I'm
us," in Ingrid Mössinger and
c. 30, Drawings, Watercolors,
h most thorough discussion
en's "Lichtreflexionen: Lyonel
in der modernen Architektur,"
Manhattan: Retrospektive der
cally pp. 256–59.
remains Marcel Franciscano,
The Ideals and Artistic Theories
1971).



Oil on canvas
31 1/4 x 39 1/4" (80.6 x 100.6 cm)
The National Gallery of Art,
Washington, D.C. Gift of Julia Feininger



Gerhard Marcks

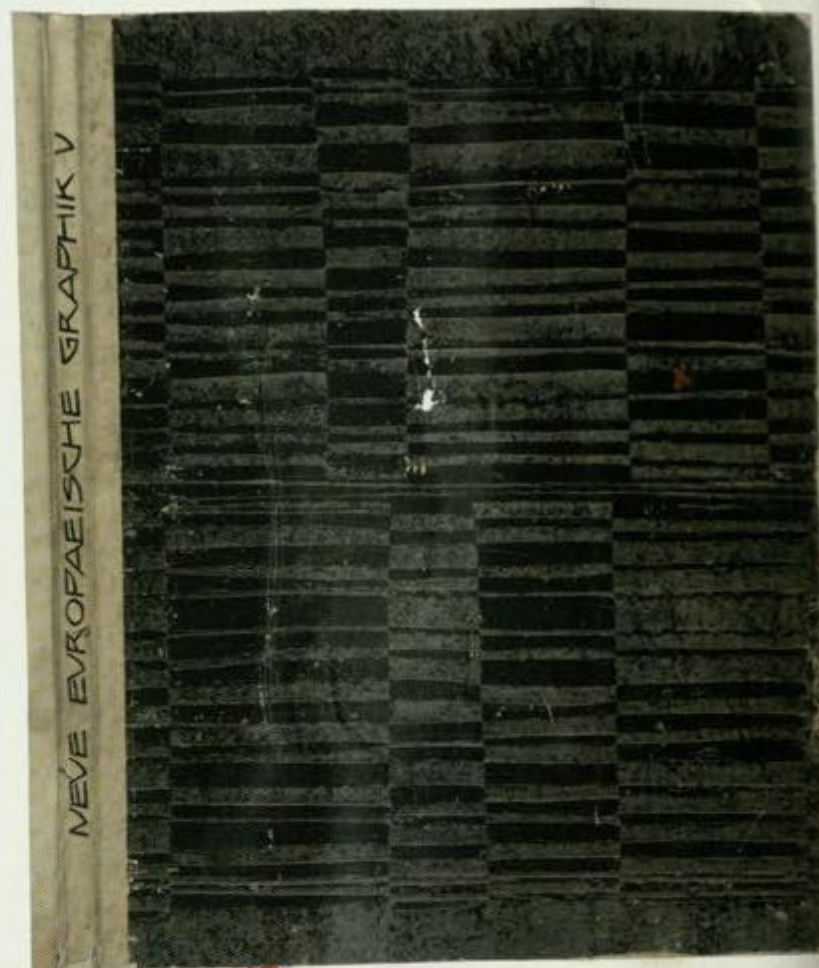
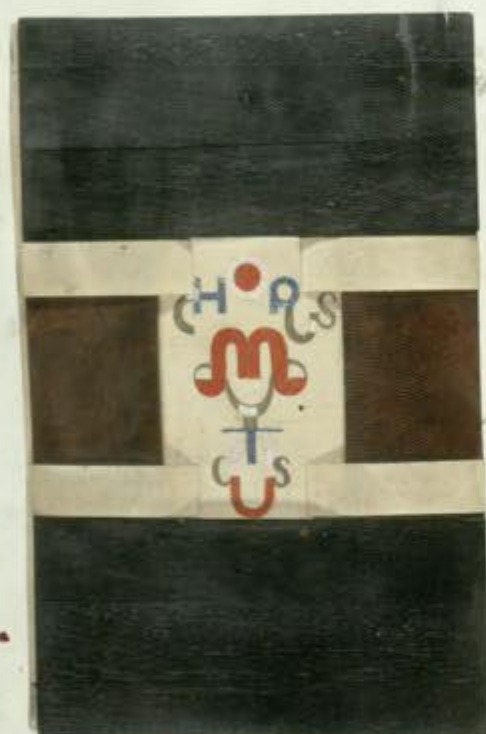
Die drei Walküren (The three Valkyries)
Part of Das Wielandslied der älteren Edda
(The Wieland saga of the elder Edda)
portfolio of 10 prints, 1923
Woodcut on paper
Sheet: c. 7 1/8 x 5 1/8" (19.8 x 14.3 cm)
Klassik Stiftung Weimar, Graphische
Sammlungen



46

Gerhard Marcks, with painting by
Alfred Partikel

Altärchen (Small altar), 1920
Painted wood
16 1/4 x 17 1/8" (41 x 44 cm)
Gerhard-Marcks-Haus, Bremen



NEUE EUROPÄISCHE GRAPHIK V



pro...
director no explotó por
n tumbados como si estu-
a. ¿No estamos, de nuevo,
ón proletaria?
excluida, y eso para mí es
triste sobre lo que estamos
asiado optimista. Para él, la
producirse en condiciones de
es decir, formal y legalmente
chos y somos libres, pero a par-
s dinero tienes que venderte a ti
ahora, el capitalismo mundial ya
dad global. Simplemente es dema-
los inmigrantes o refugiados ile-
problema, lo que Giorgio Agamben
dentro, o fuera, reducidos a un
...lis. Todos somos pote
Anny Wotth...erlo realm
Hand-binding of commercially printed book,
Chorus Mysticus. Alchemistische Trä-
geschichten aus Schmieders Gesa-
Alchemie 1823 (Tales of alchemic
from Schmieder's history of alchemy
Ed. Hans Kayser (Leipzig: Insel, 1923)
Mahogany and ebony, with ink, gouache
and gold color on parchment
9 1/4 x 6 1/4 x 1 1/4" (23.5 x 16 x 3.5 cm)
Bauhaus-Archiv Berlin



48 (opposite, above right)
Anny Wotth...erlo realm
Hand-binding of commercially printed book,
Chorus Mysticus. Alchemistische Trä-
geschichten aus Schmieders Gesa-
Alchemie 1823 (Tales of alchemic
from Schmieder's history of alchemy
Ed. Hans Kayser (Leipzig: Insel, 1923)
Mahogany and ebony, with ink, gouache
and gold color on parchment
9 1/4 x 6 1/4 x 1 1/4" (23.5 x 16 x 3.5 cm)
Bauhaus-Archiv Berlin



TNO: Z2 612
MNL
TNO: VIA



siada. Creó u...
gales se encuentran en...
llamó el «Homo Sacer». Están...
desnuda existencia extramuros de la p...
ciales Homo Sacer, y la única manera de evitar...
es tomar medidas preventivas. Créo que esto será otra r...

66

49 (opposite, above right)
Lyonel Feininger (portfolio of
Josef Albers (design for relief print...
Cover of Neue Europäische Graphik V.
Deutsche Künstler (New European graphics...
German artists), portfolio of 13 prints, 1921-23
Parchment with printed letters, cardboard
covered with relief print
22 1/4 x 18 1/4 x 1 1/4" (57.6 x 46.5 x 2 cm) closed
Bauhaus-Archiv Berlin

Paul Klee
Einst dem Grau der Nacht enttucht...
(Once emerged from the gray of night...), 1918
Watercolor, ink, and pencil on paper, cut
and recombined with silver paper, bordered
with ink on cardboard
8 1/4 x 6 1/4" (22.6 x 15.8 cm)
Zentrum Paul Klee, Bern



52 **Marguerite Friedlaender** (later Wildenphain)
Pitcher, 1922-23
High-fired glazed earthenware, free thrown
and assembled, with slip decoration
Height: 13 1/4" (34 cm)
Bauhaus-Archiv Berlin

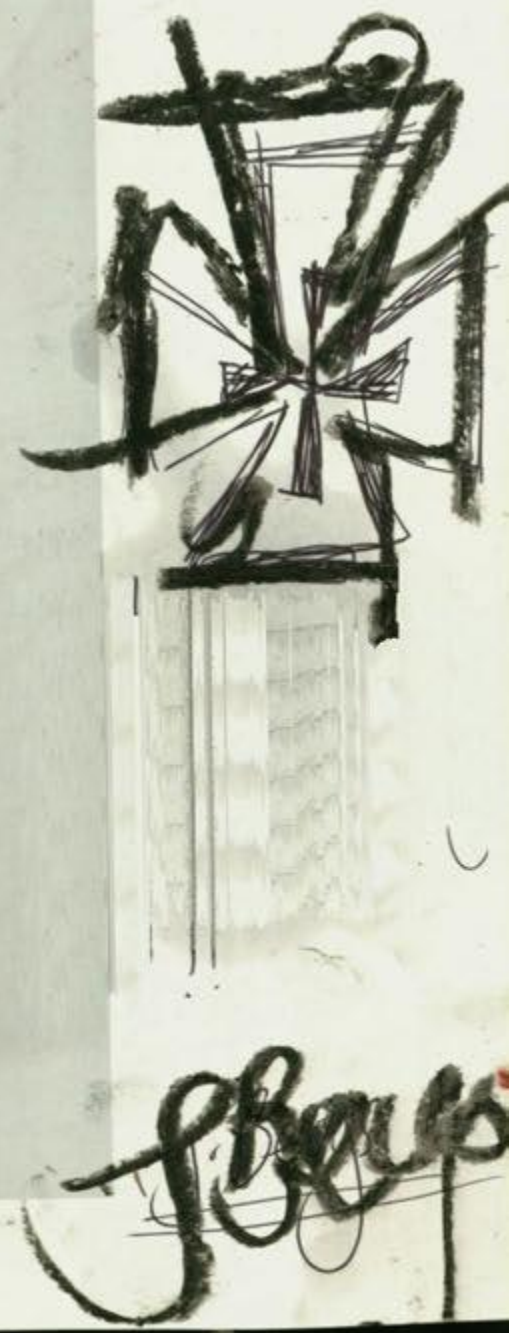
53 **Max Krehan** with slip decoration by
Gerhard Marcks
Pitcher, 1921
High-fired glazed earthenware, free thrown
and assembled, with slip decoration
Height: 15 1/4" (39.5 cm)
Klassik Stiftung Weimar, Bauhaus-Museum

54 **Johannes Driesch**
Breakfast service, 1921-22
High-fired glazed earthenware, free thrown,
with slip decoration
Circumference of plates: 7 1/2" (19 cm);
height of egg cups: 2 1/4" (6.5 cm)
Private collection, Germany

55 **Indig** with slip decoration by
Gerhard Marcks
Jug with lid, 1922
High-fired glazed earthenware, free thrown
and assembled, with slip decoration
Height: 10 1/4" (27 cm)
Klassik Stiftung Weimar, Bauhaus-Museum



"the inner
dynamism"



Art critic Alice Guillermo, in some biographical notes on Villanueva, commented, "With his use of organic materials and natural locations, together with community interaction, Roberto creates an art that is integrated with the life of the people."

Describing his creative process, the artist was quoted as saying, "In confrontation with my artwork the immersion becomes very strong that nothing else exists, except the harmonious serenity of the omnipresence. The totality of this particular experience becomes a ritual when the beginning and the end coalesce. It defies a literal description but rather it is experienced as a spiritual process of an artistic nature." — *Artforum*, 1992



Details from *Archetype, A Cordillera Labyrinth*, also known as *Uma ti Biag* (Gens of Life). The installation concluded with a dismantling performance led by Villanueva himself garbed in Ifugao loincloth. The work is said to summon the spirituality of the northern Philippine traditional groups as a redemptive act in confronting the modern Filipino's labyrinth of contradictions.



**TURKISH
AIRLINES**

LOTHAR SCHREYER
DEATH HOUSE FOR A WOMAN. C. 1920
KLAUS WEBER



"This is the strangest work that I have seen in years. I have never encountered anything like it."¹ It was with this mixture of perplexity and fascination, according to Lothar Schreyer, that his Bauhaus colleague Vasily Kandinsky responded to the brightly painted coffin in his studio. Mounted on the wall above it was the painted lid of another coffin — though Schreyer himself avoided the term "coffin," referring to his macabre studio props as *Totenhaus der Frau* (Death house for a woman) and *Totenhaus des Mannes* (Death house for a man).

A writer, dramatist, and painter who had trained in the law, a friend of Herwarth Walden's (the editor of the journal *Der Sturm*), a radical pioneer of Expressionist theater, director of the Sturm theater and, beginning in 1921, of the Bauhaus theater, Lothar Schreyer was a major avant-garde figure. Yet he is the least well-known of the Bauhaus teachers. His hermetic, virtually impenetrable art and the "sacral Expressionism"² of his works for the stage were clearly not very well received at the school, and after the failure of his theater piece *Mondspiel* (Moon play), performed in Weimar in 1923, he moved on. Like Johannes Itten and Georg Muche, Schreyer was a typical figure of the early years of the Weimar Bauhaus, when it was still closely associated with *Der Sturm* and Expressionism, and known for its adherence to the ideals of medieval lodges and its devotion to wide-eyed reformist schemes and esoteric teachings. Even in an atmosphere like this, though, Schreyer's *Totenhäuser* were clearly puzzling — and they remain so to this day.

What led Schreyer to these works? In a chapter on them in a memoir he published in 1956, he complains about the ugliness of traditional coffins, and argues for creating instead "a dignified sarcophagus, not expensive in terms of its materials... but noble in form and marked with the earnestness of life and the joy of eternity. And since one has first to take care of oneself, shortly after marrying I made the first death house for my wife and the second for myself."³ Schreyer further felt that it was only logical to keep his death house near him at all times as a memento mori.

The *Totenhaus der Frau*, made around 1920, was "a large, narrow shrine, taller at the wider head end than at the narrower foot end.... The basic color of all the paintings was a dark ultramarine blue. An abstract female figure in light blue, dark vermillion, and gold filled the entire surface of the lid. She was archaic and hieratic in form. An even more abstracted female figure was painted in profile on each of the narrow side surfaces, a harp-like symbol at either end."⁴ Of the *Totenhaus des Mannes*, probably executed at the Bauhaus in early 1922, Schreyer writes, "I first

In the afternoon, while she dumped some yonborge over the hedges into the river, Chump's wife was bitten by a snake. With eyes wide in fear and pain she ran towards us, "the gun, the gun has killed me!" she screamed. She was injected on Metekash-Sawm, and she was resting in the hut. Such an incident is nothing remarkable, and after the Dyothanians submit themselves in a fatalist way to a given situation. Chumpi was equally disturbed by the incident, sitting he was murmuring or kind of monologue. No the bite was no accident, but revenge by the "mother of the wild." Turns out yesterday Chumpi got hold of a gun, which he took out for excessive hunting. Maybe blinded by the power of his new weapon, he killed a lot and left some animals to bleed to death he had corrupted the ethics of hunting, he had broken a silent oath with the spirits of the wood, leaving his wife bitten.

Helmet

Tls (Bionic)

Child

Oranges

Fender Egg

Horserl

Sonne/Mond/Stern

Segmentation of the female body



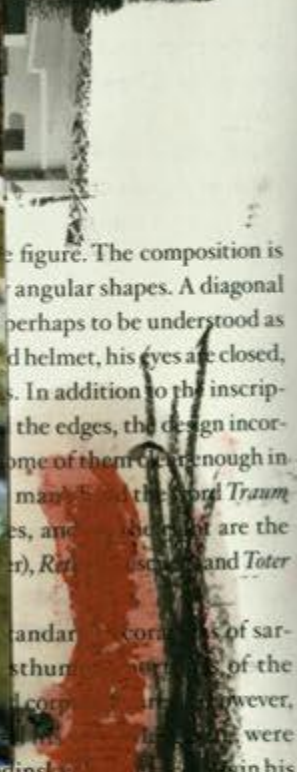
①

②

③

④

⑤

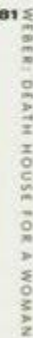


The only records of the *Totenhaus des Mannes* are a black and white photograph (cat. 64)⁸ and a tempera sketch, presumably made considerably later, that may give an indication of its colors (cat. 63). Dissonant, rigid, and severe—like the stalled machinery in the painting—



the figure. The composition is made of angular shapes. A diagonal perhaps to be understood as a helmet, his eyes are closed. In addition to the inscriptions on the edges, the design incorporates of them clear enough in many. Behind the word *Traum* (dream), and the word *Trauer* (sorrow), are the words *Ruhe* (rest), *Wunsch* (wish), and *Toter* (dead).

standard of corners of sar-
sthum, and the of the
and corners of sar-
however,
were
still alive. A conversation with Kandinsky in his memoir provides a clue to the interpretation of his work, according to Schreyer, Kandinsky recognized the meaning immediately in that he compared them to the portraits of the in-
which he had derived from a given museum portraits.
painted





66 Johannes Itten
 "Kunstgewerbe, 1. und 2. Stufe" (1922)
 (Color version) (valued at 1000 M)
 From: "Kunstgewerbe, 1. und 2. Stufe"
 Bauhaus Archiv

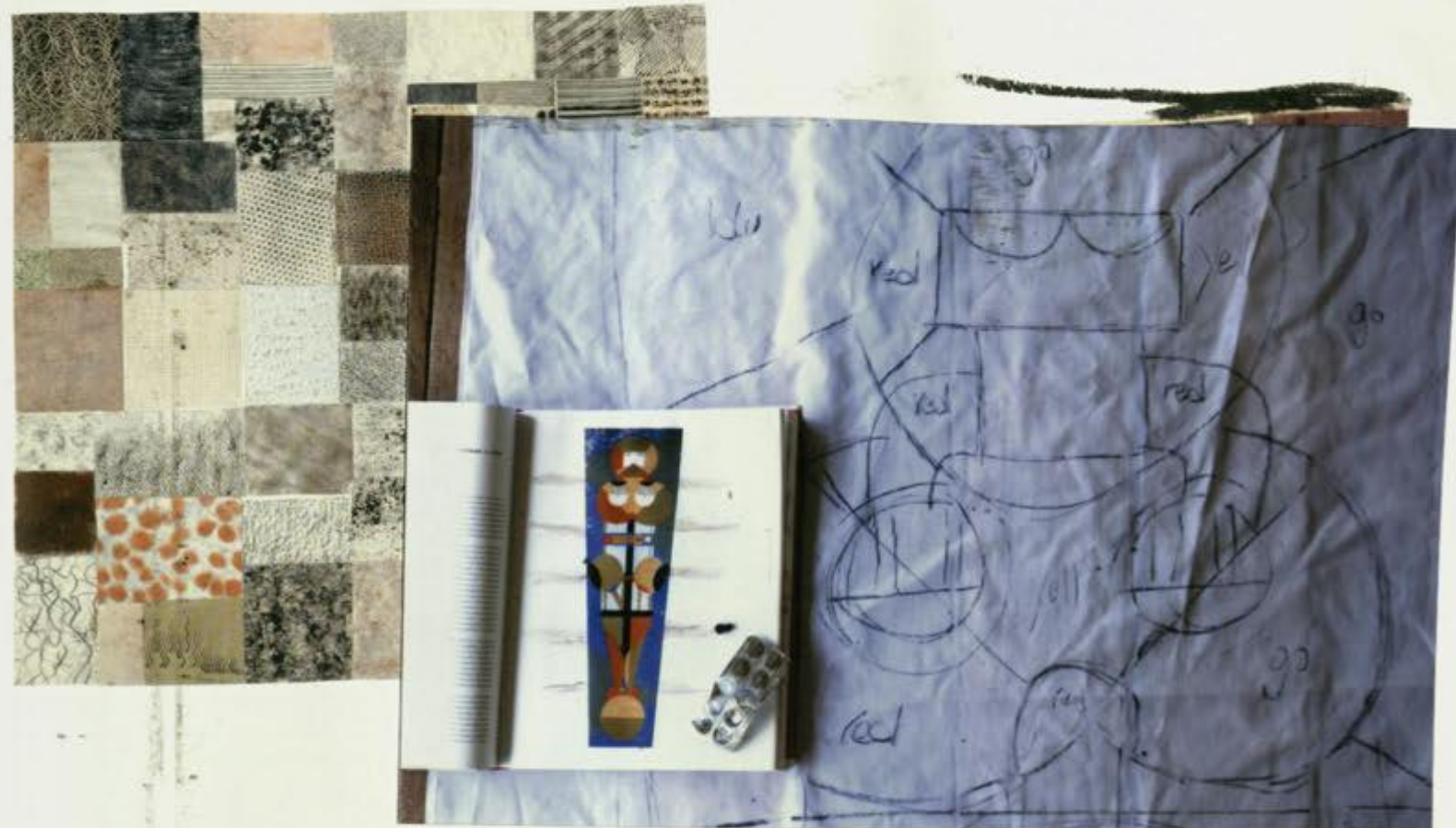
67 Johannes Itten
 Analysis of Meister Francke's Adoration of
 the Kings (c. 1424). Foldout from Bauhaus
 4. Utopia: Dokumente der Bauhaus-
 Bauhaus-Archiv Berlin

68 Rudolf Lutz
 Drawing after Hans Baldung Grienwaldt
 (c. 1520) (c. 1920) (c. 1920)





70 (opposite, below)
Naum Slutzky
Study for preliminary course taught
by Johannes Itten. 1920-21
Plaster, wood frame
9 1/4 x 2 1/4 x 1 1/4" (7 x 6.1 x 4.7 cm)
Bauhaus Weimar



71
Artist unknown
Texture study for preliminary course taught
by Johannes Itten. 1919
Brass, copper, and red and blue glass
(with some replacement glass pieces)
2 1/4 x 2 1/4 x 1 1/4" (7 x 6.1 x 4.7 cm)
Collection Herbert Klotz



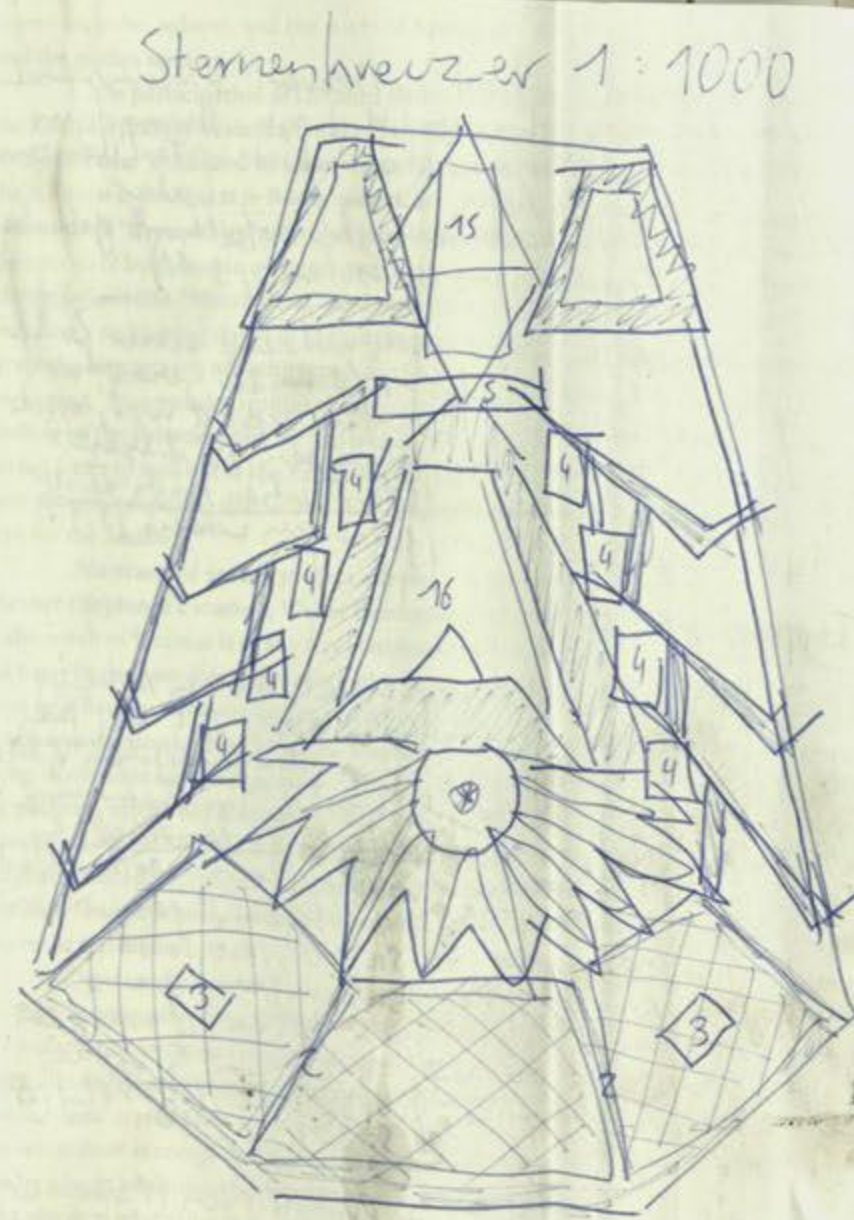
72
Artist unknown
Texture study for preliminary course taught
by Johannes Itten. 1919
Cut-and-pasted papers with ink, pencil,
and watercolor on paper
12 13/16 x 13 13/16" (32.6 x 34.7 cm)
Klassik Stiftung Weimar, Graphische
Sammlungen



WALTER DETERMANN
BAUHAUS SETTLEMENT WEIMAR. 1920
MARCO DE MICHELIS

The question of architecture was discussed at the Bauhaus from the first beginnings of the school. It appeared in the Bauhaus manifesto of April 1919 (cats. 38, 39) which described a "new structure... which will one day rise toward heaven... like the crystal symbol of a new faith" as the collective task of the new artist of the future.¹ And Walter Gropius wrote in a letter that same month, "I imagine a large *Siedlung* taking shape in Weimar, in the vicinity of Berg Belvedere, with a core of public buildings — theaters, a music center, and, as culmination, a house of worship. Every year in the summer there would be a big popular festival here, offering the best expressions of the new times in music, theater, and the figurative arts."² From the beginning, then, the Bauhaus was conceived not just as a school but as the germ of something more complex: a community of artists, craftspeople, and apprentices whose final task was the construction of its own *Siedlung* — a settlement, a community, a home. This was the same thing that the architect Bruno Taut was looking for in the concept of the *Stadtkrone*, or city crown, and what Heinrich Tessenow was experimenting with in the *Handwerkergemeinde*, a community of craftspeople that he founded in 1919 in the garden city of Hellerau.³ From this perspective architecture was not just an academic subject at the Bauhaus but an ultimate goal, which may explain why Gropius put off establishing a department of architecture until 1927, nearly ten years after the school opened.

The new architecture, a collective, popular art and the meeting point for a variety of aesthetic expressions, would emerge, Gropius believed, in opposition to the "old view of the world that is based on classical culture" and would discover in the "darkness of the present time" a "new gothic, whose first symbols are appearing in expressionism."⁴ The secret lore of the medieval Masonic guilds, and the numerical rules that had organized the proportions of the cathedrals, assumed for Gropius the sort of initiatory function occupied by theories of color and form in Johannes Itten's teaching of art. Thus the Bauhaus came to merge studies of medieval guilds, Julius Haase's numerological theories, August Thiersch's more academic research into architectural proportions, and the esoteric theosophical theories of J. L. M. Lauweriks (with whom Gropius's architectural partner Adolf Meyer had studied). Early attempts to formulate an architectural doctrine at the Bauhaus were characterized by techniques of triangulation and squaring; ideas about the symbolic meanings of the basic two-dimensional forms (triangle, square, circle) and the corresponding volumetric ones



Walter Determann, Bauhaus-Siedlung,
 M 1:1000, 1920
 → Commission?
 Textil?



M 1:1000

Klassik Steinschneider's graphische
 Sammlung von Determann
 24 1/2 x 35 1/2 (10 1/2 x 14 in.)
 pencil on paper
 Weimar, 19

A white pennant with a colorful, abstract, geometric design hangs from a wooden pole. The design features a central blue and yellow motif, possibly representing a mountain or a stylized figure, surrounded by black and green geometric patterns. The pennant is set against a background of dense green foliage.



77

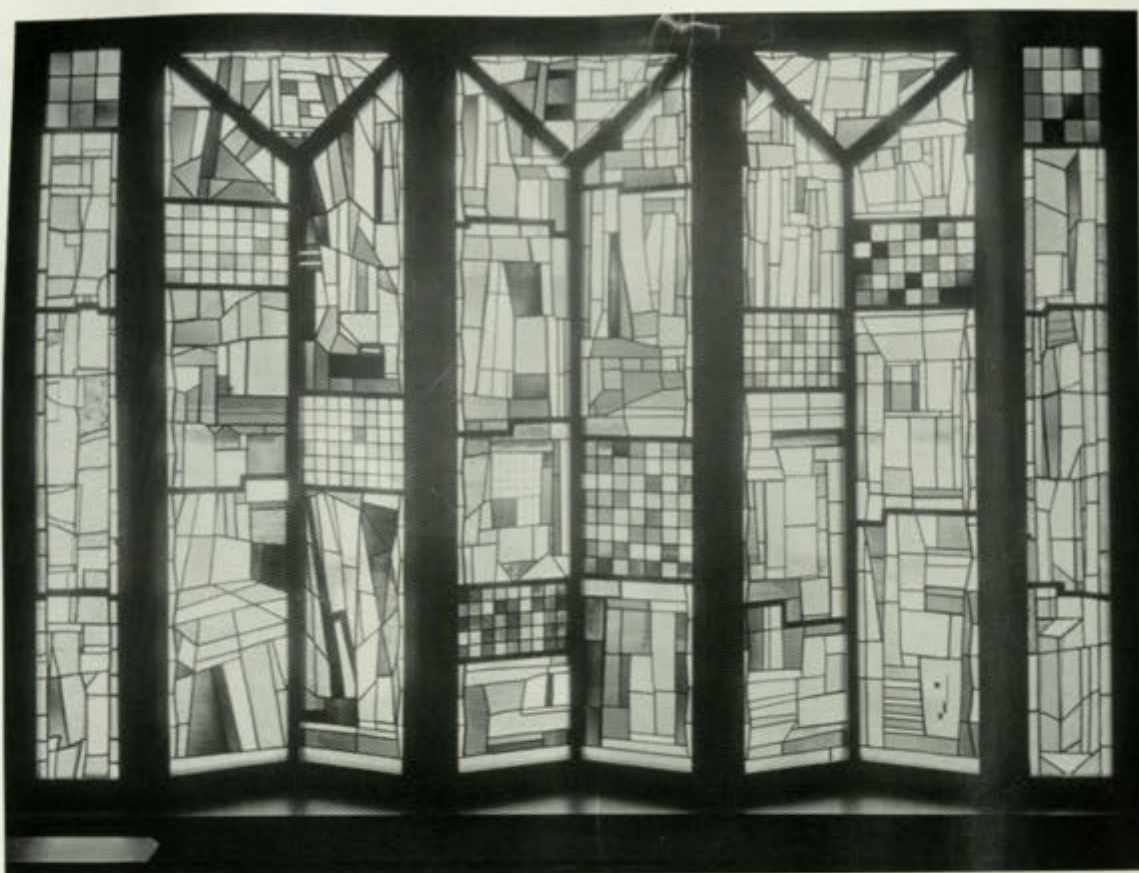
Walter Gropius and Adolf Meyer
Sommerfeld House, Berlin-Steglitz, 1920-21
(destroyed)
Entrance hall and door, with wood-carvings
by Joost Schmidt and stained-glass window
by Josef Albers
Photograph: Carl Rogge, c. 1922-23
Gelatin silver print, c. 6 7/8 x 9 1/2"
(17 x 23 cm). Bauhaus-Archiv Berlin



81

Walter Gropius and Adolf Meyer
Sommerfeld House, Berlin-Steglitz, 1920-21
(destroyed)
Entrance hall and door, with wood-carvings
by Joost Schmidt and stained-glass window
by Josef Albers
Photograph: photographer unknown,
c. 1922-23. Gelatin silver print, c. 9 1/2 x 6 7/8"
(17 x 23 cm). Bauhaus-Archiv Berlin

Walter Gropius and Adolf Meyer
Sommerfeld House, Berlin-Steglitz, 1920-21
(destroyed)
Preliminary design for the vestibule
(two views). Drawing: Carl Fieger, 1920-21
Pencil, watercolor, and blueprint mounted
on cardboard
10 13/16 x 7 1/4" (27.5 x 19.4 cm)
Stiftung Bauhaus Dessau



The stylistic progression of Albers's glass works parallels the arc of institutional frameworks that they served as elements in and for architecture. At around the same time that he made *Gitterbild*, as a student in the Bauhaus's small and short-lived glass workshop (for which he would be named technical master in late 1922, when Klee became the workshop's form master), Albers contributed glass windows, some with sections reminiscent of the present work, to two Berlin house commissions (most notably the Sommerfeld House) designed by Gropius and Adolf Meyer with assistance and contributions from Bauhaus colleagues and students (cat. 84). This secular but private context can be seen as a plausible intermediate stage between the sacred public environment of a Catholic church in 1917 and the lay public environments on which Albers worked in 1926–27: the workers' entrance hall of the massive production building of the Ullstein publishing company in Berlin, and the staircase of the Grassi museum of decorative arts in Leipzig, for both of which he designed large-scale, multipanel, abstract windows. These projects were well suited to the Bauhaus's later understanding of itself as a cultural and educational institution engaging with business and industry.

Given that Albers was the artist with the longest association with the Bauhaus — as student and teacher he was there from 1920 to 1933 — it is not surprising that a narrative of the school's development should be reflected in the work of this central figure. It is perhaps surprising, however, that this progression from expressionism to constructivism (loosely defined) should involve an undernoticed but essential detour through a brief but intense engagement with aspects of what we know as Dada. Immediately before making *Gitterbild*, Albers produced a handful of small glass pictures using shards of colored glass that he gathered from trash dumps around Weimar (cat. 93). Surely less a response to the lack of money and good materials and more an engagement with the aesthetics of the used and used-up quotidian object (bottles, commercial glass, costume jewelry), Albers's strategy is reminiscent of Kurt Schwitters's contemporary Merz project. Indeed, aspects of the glass assemblages further echo works by Schwitters in their use of printed paper fragments, their play of circular relief elements off contrasting, flatter rectilinear forms, and their vaguely cosmic allusions (fig. 2).² In these works — all apparently dating from 1921, Albers's first full year at the Bauhaus — one can construct a development



away from figurative and narrative underpinnings (in works that once carried the titles *Mensch* [Man] and *Legende* [Legend]) through decorative agglomeration (*Fensterbild* [Window picture]) toward a more conceptual reflection on composition and construction (*Scherbe ins Gitterbild* [Glass fragments in grid picture; cat. 93]).

The consistent deployment of found fragments of broken and discarded rubbish in these works throws into stark relief the key shift represented by *Gitterbild*, which Albers made using new, unused pieces of glass, manufacturer's samples that he is known to have requested from large firms in Berlin.³ Although also in a sense found objects, these small squares (cut down to size by Albers) are not simply at the opposite end of the use chain from the discards, they actually stand outside it, for they are samples, intended not to be consumed but to promote consumption. They are models of prototypical colored glass, not intended for use in the world. At once ideal exemplars and an inventory of manufactured, industrial color, these tesserae fit perfectly with the iron grid, which too is both the ideal format of modernist imagining and a crude, found metal armature.

The body of work in glass that Albers produced at the Bauhaus has been overshadowed by his widely influential pedagogy as one of the instructors of the school's famous preliminary course. Yet Albers was picking up the German avant-garde understanding of glass as a quintessentially utopian and spiritual material, a tradition exemplified by Bruno Taut's Glass House for the Deutscher Werkbund exhibition in Cologne in 1914 (p. 141, fig. 1). In doing so Albers found a way to revitalize an Expressionist legacy, creating in *Gitterbild* a paradigm of

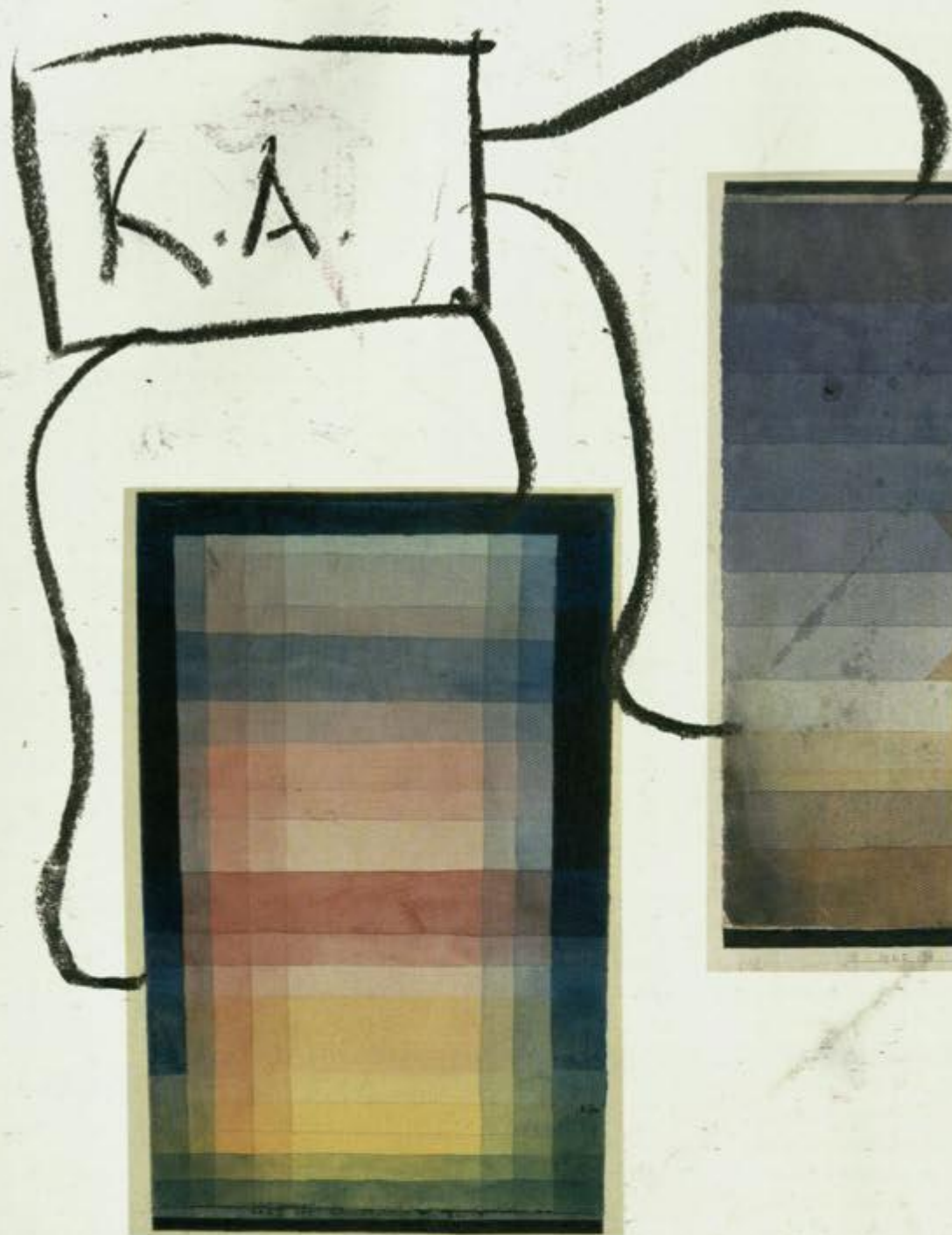


color and structural relationships that might propose a model of the artist/designer as working not just with the materials of everyday life but with the ideal as well as the real, in order to stimulate change in the individual and in society.

1. For her generous assistance I warmly thank Brenda Danilowitz, of The Josef and Anni Albers Foundation, Bethany, Conn., whose essential publications provide the basis for the factual information in this essay. See especially her "Catalogue" in *Josef Albers: Glass, Color, Light*, exh. cat. (New York: The Solomon R. Guggenheim Foundation, 1994), pp. 27–127 (together with her "Appendix of Destroyed and Lost Works" and "Appendix of Works in Glass for Architectural Projects" in the same volume); her essay in *Bauhaus-Archiv Berlin, Stiftung Bauhaus Dessau, and Klassik Stiftung Weimar, eds., Modell Bauhaus* (Ostfildern: Hatje-Cantz, forthcoming in 2009), and "From Symbolism to Modernism: The Evolution of Josef Albers's Architectural Glass Works" in *Josef Albers. Vitraux, dessins, gravures, typographie, meubles* (Paris: Editions Hazan, and Le Cateau-Cambrésis: Musée départemental Matisse, 2008), pp. 169–81, 226. Oliver Barker kindly spent several hours introducing me to the resources of the Albers Foundation. While acknowledging open questions about the orientation (front/back as well as rotational) and dating of *Gitterbild*, I have followed the established convention.

2. László Moholy-Nagy, who underwent a parallel development from expressive subjectivism to constructivist objectivity, was similarly engaged with putting together found objects around 1921, in his case cast-off metal pieces. See my "An icon between radical and conventional: László Moholy-Nagy's Nickel Sculpture," in *Bauhaus-Archiv Berlin, Stiftung Bauhaus Dessau, and Klassik Stiftung Weimar, eds., Modell Bauhaus*, and cat. 148 in the present volume.

3. See Danilowitz, "From Symbolism to Modernism," p. 172.



85

Paul Klee

Architektur der Ebene
(Architecture of the plane), 1923
Watercolor and pencil on paper, bordered
above and below with watercolor and ink,
on cardboard
1 x 7 1/4" (28 x 18.1 cm), irreg.
Staatliche Museen zu Berlin, Nationalgalerie,
Museum Berggruen

86

Paul Klee

Scheidung Abends
(Separation in the evening), 1922
Watercolor and pencil on paper, bordered
above and below with watercolor and ink,
on cardboard
13 1/4 x 9 1/4" (33.5 x 23.2 cm)
Zentrum Paul Klee, Bern, Livia Klee Donation



87

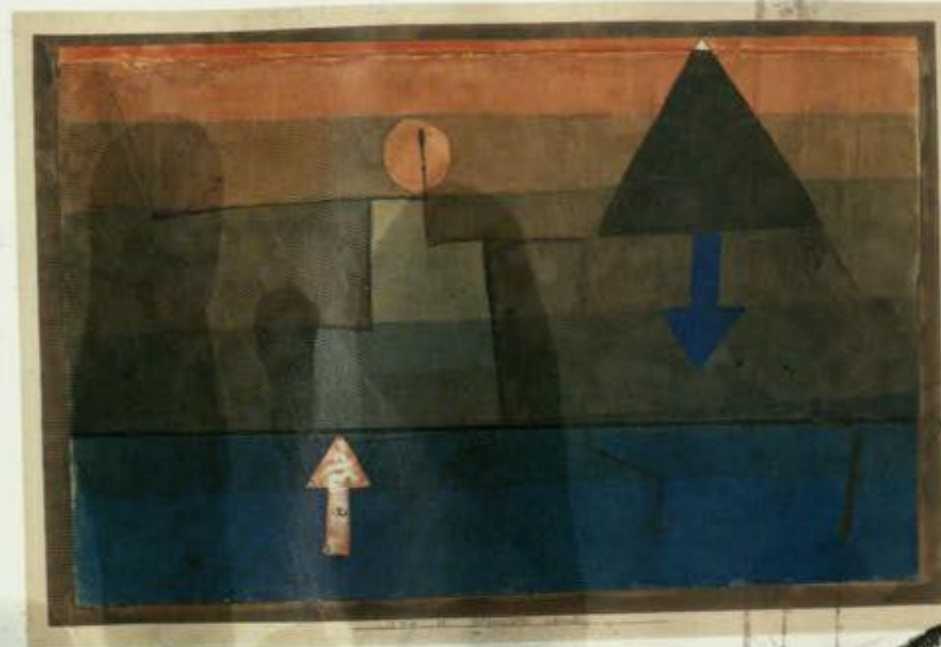
Paul Klee

Gegensätze Abends
(Contrasts in the evening), 1924
Oil transfer drawing on paper with
watercolor, ink, and pencil on board,
with watercolor and ink borders
9 1/4 x 14 1/4" (23 x 36.5 cm)
Private collection

88

Paul Klee

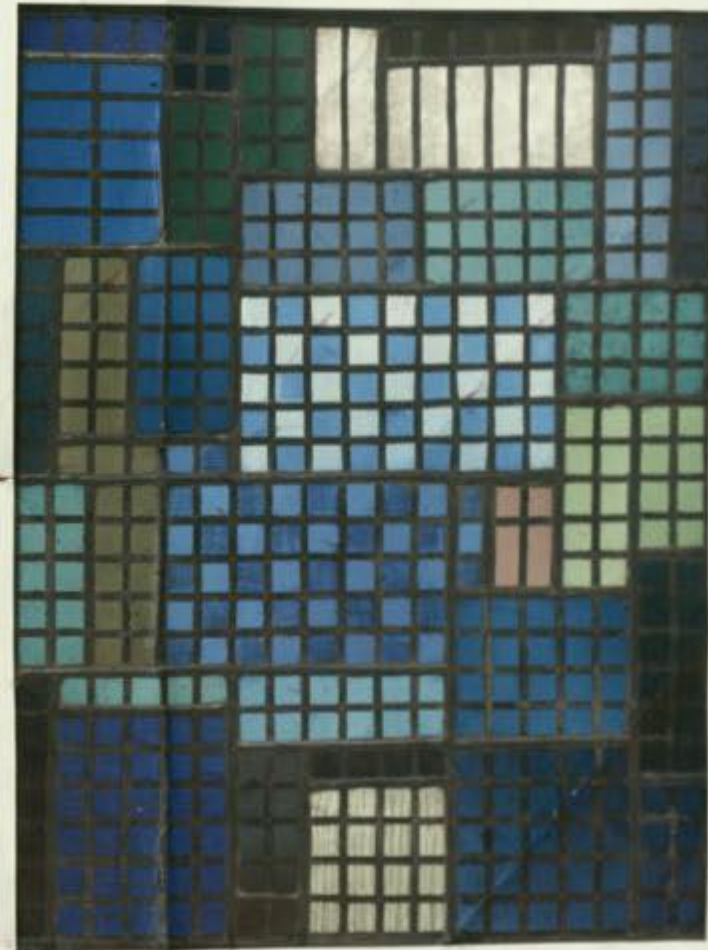
Maibild (May picture), 1925
Oil on cardboard nailed to wood
with original strip frame
16 1/4 x 19 1/2" (41.6 x 49.5 cm)
The Metropolitan Museum of Art, New York
The Berggruen Klee Collection



Marks from a
Tich Leaf, which
bleeds red when
fresh!



97
PLATES



89-92

Gertrud Arndt

Exercises for color theory course
taught by Paul Klee, 1923-24
Watercolor and India ink over pencil
Each: 13 x 22" (33 x 22 cm)
Bauhaus-Archiv, Berlin, on long-term
loan from the Arndt family

93

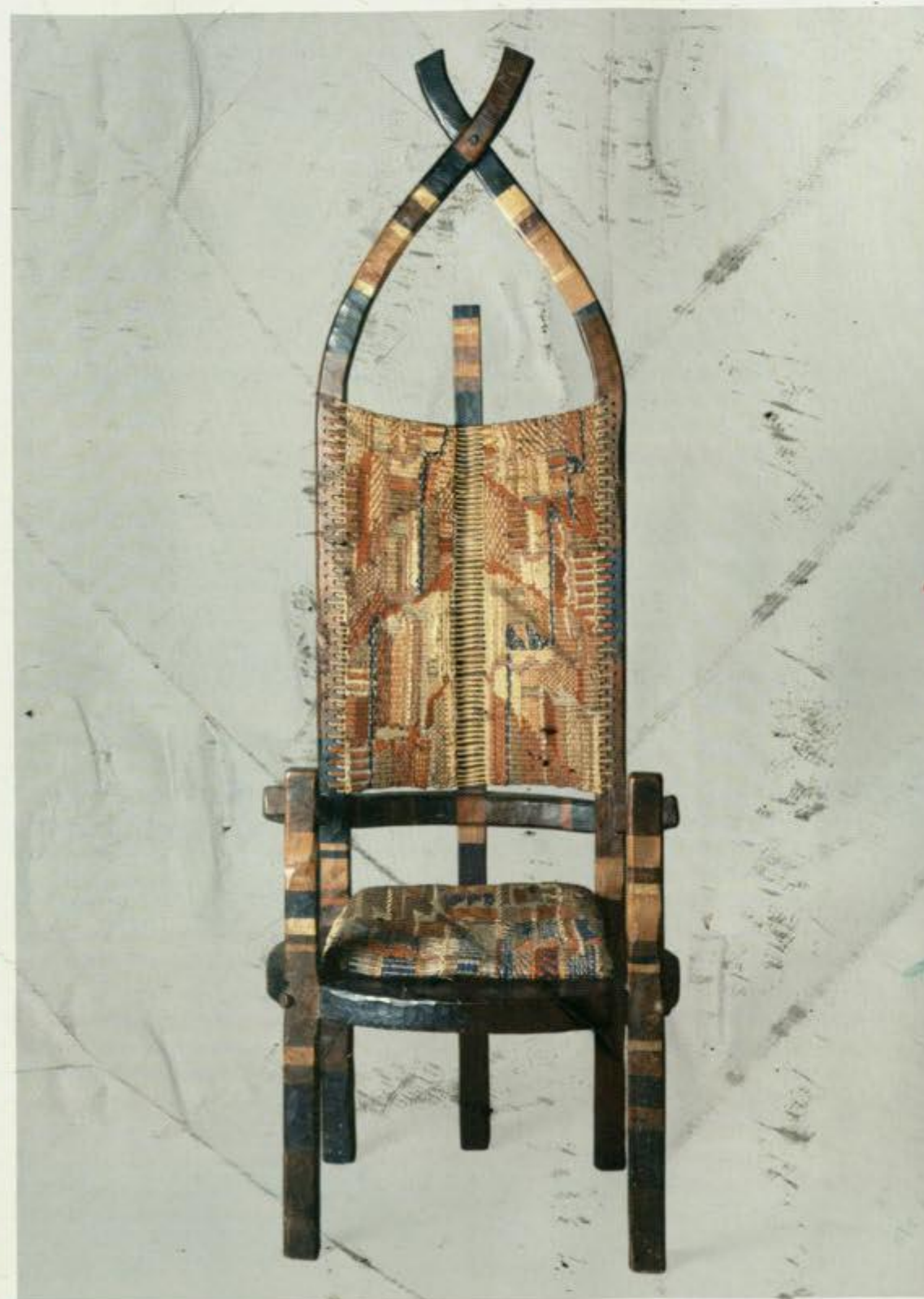
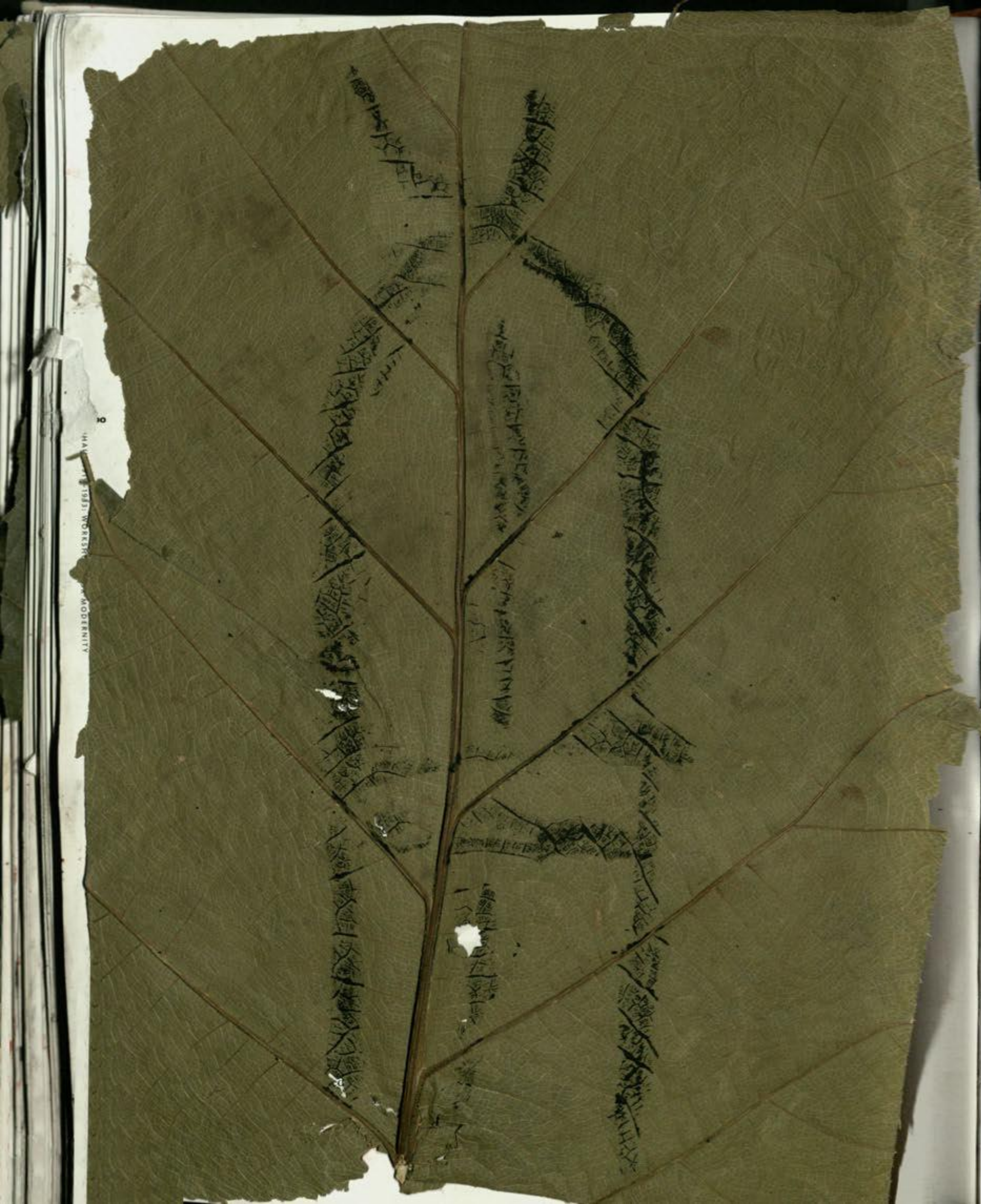
Josef Albers

(Glass fragments in grid picture), c. 1921
Glass, wire, and metal, in metal frame
19 1/2 x 23 1/2" (49.5 x 38 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

94

Josef Albers

Glass, wire, metal, and paint, in wood frame
19 1/2 x 23 1/2" (49.5 x 38 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.



Marcel Breuer with textile by
Gunta Stölzl

"African" or "Romantic" chair. 1921
Oak and cherrywood painted with water-soluble
color, and brocade of gold, hemp, wool, cotton, silk,
and other fabric threads, interwoven by various
techniques with twined hemp ground
70 1/4 x 25 3/4 x 26 3/4" (179.4 x 65 x 67.1 cm)
Bauhaus-Archiv Berlin. Acquired with the support
of the Ernst von Siemens Kunststiftung

or Saxon longhouses, provided the model for chair. In any case, when coming from specific sources, Expressionism, or old knowledge or from a contemporary artistic in the Nietzschean sense, Western and non-Western looked to the visual quality and what they would acter. It was surely the sought to reflect in the and "African" significance.

Of particular importance have been the Bauhaus Breuer and Stölzl. A preliminary course, which would have attended the artistic director (of sil working and weaving, and textiles. He was known as a teacher, for his empirical practice, and for his exercises into his class such that he must have. It is difficult to imagine color theory was not a potentially an important addition, there is a past students to use old materials feeling in their work. Peasant or African forms may have played in Breuer's and Stölzl's conception.

Itten taught both designers from the time of their arrival at the Bauhaus, at the ages of eighteen (Stölzl) and nine-

to design intended for production, from what might be called a more spiritual and expressive attitude to the rationalist, constructivist aesthetic that came to dominate the Bauhaus from 1923 onward. A seemingly crude, primitivizing, highly decorated chair such as this one did not accord with the image of the Bauhaus that Gropius wished to present, as a crucible where art and technology formed "a new unity." Breuer's subsequent furniture, including examples with upholstery by Stölzl (cat. 98), followed the school's new direction more closely.

The "filmstrip" that established the chair's place in Bauhaus historiography was published in 1926 (cat. 96). Presumably designed and captioned by Breuer, it cast the chair in the role of starting point for a story of technological progress: from

the handcrafted unique object to mass-producible ones, and finally to an imagined future in which technology would dispense with the need for chairs, allowing a person to sit, as the caption states, on a "resilient column of air." The images also suggest another implied progress, an aesthetic development from the archetypal, throne-like form of the "African" chair to rectilinear geometric constructions and finally to the realm of abstraction. The 1921 chair thus entered Bauhaus history only in 1926, five years after its design, and did so as a foil for later work rather than as a design valued in its own right. Under Gropius's guidance it was effectively written out of chronicles of the Bauhaus, including not only the MoMA exhibition of 1938 but also most later publications and exhibitions.¹⁵

1. Christian Wolsdorff, writing after contact with the former owner of the chair, suggests that it was probably sold by 1922 to a family living in Ilmenau, near Weimar, with whom it remained until 2004. See Wolsdorff, "Der Afrikanische Stuhl," *Museums Journal* (Berlin), no. 3 (2004): 40.
2. Bauhaus presentation album, vol. II, p. 1, Bauhaus-Universität, Weimar. Published as Klaus-Jürgen Winkler, *Bauhaus-Alben 1* (Weimar: Verlag der Bauhaus-Universität, 2006), p. 77. Wolsdorff speculates that the name refers to a relationship between Marcel Breuer and Gunta Stölzl: "Der Afrikanische Stuhl," p. 41, n. 1. The term "romantic," however, was clearly used at the Bauhaus by 1923 to identify work at odds with the school's orientation: see, for example, Walter Gropius's draft circular of 1922 addressed to Bauhaus masters in which he used the words "romantic island" and "wild romanticism" to criticize a tendency at the school to reject a more industrial, less art-for-art's-sake orientation. The document is translated in Hans Maria Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (Cambridge, Mass.: The MIT Press, 1969), pp. 51–52.
3. Peter Blake, *Marcel Breuer* (New York: The Museum of Modern Art, 1949), p. 16. "Breuer calls this his African chair," Blake wrote, perhaps implying that the name was long-standing if informal. In the 1920s and '30s it was rare to give a chair a name or title. This was a marketing phenomenon of the post-World War II period, when Blake's book was published.
4. The chair's overall proportions recall European ceremonial or commemorative chairs, including masonic chairs and those shown in nineteenth-century international exhibitions. Wolsdorff suggests that the chair could have been "a ceremonial chair for the lead Master of the Bauhaus"; "Der Afrikanische Stuhl," p. 40. There is no evidence, however, that such a chair was used in this role.
5. Stölzl described the upholstery and claimed authorship of the textile in an attachment to a letter to Wingler, January 7, 1964, following the publication of his monumental monograph, *Das Bauhaus 1919–1933*. Weimar/Dessau/Berlin (Bramsche: Gebr. Rasch, 1962), in which he had credited only Breuer for the chair. See "Einige Bemerkungen zum Bauhausbuch von Ilmenau," in the file "Stölzl, Gunta (1897–1983) 1964–1973," Bauhaus-Archiv Berlin.

6. Blake, *Marcel Breuer*, p. 16. Dörte Nicolaisen, in "Hoe Afrikaans is de 'Afrikaanse Stoel'?" *Enkele opmerkingen over exotisme in het vroege Bauhaus*, *Desipientia*, 2008, no. 1 (April 2008): 15, claimed that no Hungarian comparisons could be found.
7. Breuer came from a cultured Hungarian family with an interest in the arts; see *Marcel Breuer: Furniture and Interiors* (New York: The Museum of Modern Art, 1981), p. 15. I am grateful to Juliet Kinchin for sharing her knowledge of early twentieth-century Hungarian design, which informs my discussion of this topic. See her essay "Hungary: Shaping a National Consciousness," in Wendy Kaplan, ed., *The Arts & Crafts Movement in Europe and America* (Los Angeles: Los Angeles County Museum of Art, and New York: Thames & Hudson, 2004), pp. 142–77, which usefully summarizes practices and sources.
8. See, for example, the chair designed by Ede Toroczka-Wigand, reproduced in his *Hajdondba régös-régön* (Budapest: Tálto, 1917), n.p., which appeared in a stained-glass window in the palace of culture, Marosvásárhely (now Romania); and the throne by Emil Tóty and Mór Pogany for the cupola hall at the Turin exhibition of 1911, illustrated in *Panorama: Architecture and Applied Arts in Hungary 1896–1916* (Kyoto: National Museum of Modern Art, 1995), pp. 170, 172. The same hall was decorated with primitivizing architectural ceramic and glass detail made by the Zsolnay firm in the town of Pécs, Breuer's birthplace.
9. Blake, *Marcel Breuer*, p. 16. Stölzl, attachment to the letter to Wingler, January 7, 1964.
10. On this large topic see Jill Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven and London: Yale University Press, 1991). For Kirchner's furniture see Wolfgang Henze, *Die Plastik Ernst Ludwig Kirchners* (Wichtrach/Bern: Henze & Ketterer, 2002), figs. 186–7, 198, 200, and 214. See also Christian Weikop, "The Arts and Crafts Education of the Brücke: Expressions of Craft and Creativity," in *Journal of Modern Craft* no. 1 (2008), especially pp. 89–94.
11. Blake, *Marcel Breuer*, p. 16, n. 3. Stölzl used the term "the Negro chair" in her article "In der Textilwerkstatt des Bauhauses 1919 bis 1931," *Das Werk* 55, no. 11 (November 1968): 746, but she may simply have been following Breuer's usage.
12. See Willy Rotzler, ed., *Johannes Itten. Werke und Schriften* (Zurich: Orell Füssli, 1972), especially Itten's "Autobiographisches Fragment," p. 32; and Rainer K. Wick, *Teaching at the Bauhaus* (Ostfildern-Ruit: Hatje Cantz, 2000), chapter 5.
13. In "Der Afrikanische Stuhl," pp. 40–41, Wolsdorff hypothesizes that the colors and geometric shapes of the chair's parts (circular seat, square cushion), and its five legs, may refer, in several possible interpretations, to an alleged love affair between Breuer and Stölzl. The article provides no sources for this reading, nor does such theories at all explain the chair's significant primitivism.
14. Stölzl, diary for September 1919–autumn 1920, p. 35, quoted in Magdalena Droste, ed., *Gunta Stölzl: Weberin am Bauhaus und aus eigener Werkstatt* (Berlin: Bauhaus-Archiv, 1987), p. 10. See also Sigrid Wortmann Weltge, *Bauhaus Textiles* (London: Thames & Hudson, 1993), chapter 5, on Itten and the weaving workshop. The Breuer quotations come from a 1974 interview, in French, conducted by Les Archives du XX^{ème} Siècle, Archives of American Art, Series 4, Reel 5718, frame 547, at <http://www.aaa.si.edu/collectionsonline/breumarseries4.htm>, which I consulted on December 15, 2008.
15. See Herbert Bayer, Walter Gropius, and Ise Gropius, eds., *Bauhaus 1919–1928* (New York: The Museum of Modern Art, 1938), p. 40, where the chair does not appear among illustrations of the earliest work from the "Carpentry Workshop." Its first substantive publication in the historical literature appears in Wingler, *The Bauhaus*, p. 280.

96
Marcel Breuer
ein bauhaus-film, fünf jahre lang
(a bauhaus film, five years long)
As reproduced in *Bauhaus* 1, no. 1
(December 4, 1926)
Bauhaus-Archiv Berlin

Fig. 1
Ede Toroczka-Wigand
Perosz Tószék (Seat of Justice)
As reproduced in Toroczka-Wigand,
Hajdondba régös-régön... (In olden times,
long, long ago). Budapest: Tálto, 1917
The Museum of Modern Art Library,
New York





97
Marcel Breuer
Armchair (later titled T1 1a). Designed 1922, this example produced c. 1924.
Oak and hand-woven wool
37 1/4 x 22 x 22 1/2" (94.6 x 55.9 x 57.2 cm)
The Museum of Modern Art, New York.
Phyllis B. Lambert Fund

98
Marcel Breuer with textile by
Gunta Stölzl
Chair, 1921.
Birch and black lacquer, with woven
colored webbing
29 1/4 x 19 1/4 x 19 1/4" (75.5 x 49 x 49 cm)
Klassik Stiftung Weimar, Bauhaus-Museum

99
Walter Gropius
Newspaper shelf. Designed 1923, this example produced for the Oeser apartment, Berlin, 1928.
Mahogany veneer on plywood, wood glue, coniferous wood, and plate glass top
33 1/4 x 63 x 26 1/4" (85.5 x 160 x 68 cm)
Bauhaus-Archiv Berlin



100
Bengt von Rosen
Writing desk, 1923-24.
Cherrywood
51 x 32 1/4 x 17 1/4" (129.5 x 82 x 44 cm)
Klassik Stiftung Weimar, Bauhaus-Museum

101
Benita Koch-Otte
Carpet, c. 1923.
Wool and jute
6' 8 1/4" x 59 1/4" (205 x 152 cm)
Klassik Stiftung Weimar, Bauhaus-Museum





102

Paul Klee

Mystisch-Keramisch (I.D. Art eines Stillebens)
(Mystical ceramic [in the manner of a still life]),
1925

Oil on black ground on thin board,
with original strip frame
13 x 18 1/4" (33 x 47.6 cm)
Private collection. Courtesy Neue Galerie
New York

103

Otto Lindig

Jug, 1922
High-fired glazed earthenware,
free-thrown and assembled
Height: 19 1/4" (50 cm)

Klassik Stiftung Weimar, Bauhaus-Museum

104

Otto Lindig

Jug, 1922
High-fired glazed earthenware,
free-thrown and assembled
Height: 18 1/4" (46 cm)

Klassik Stiftung Weimar, Bauhaus-Museum



105

Gerhard Marcks

Tile for the stove in the house of the
Bauhaus ceramics instructor in Dornburg,
with a portrait of Otto Lindig, c. 1921
High-fired glazed earthenware
7 1/2 x 7 1/4 x 1 1/4" (18.6 x 18.6 x 3.2 cm)

Klassik Stiftung Weimar, Bauhaus-Museum



106

**Theodor Bogler with slip decoration by
Gerhard Marcks**

Double pitcher, 1922
High-fired glazed earthenware,
free thrown and assembled with painted
slip decoration
Height: 12 1/2" (31.8 cm)

Klassik Stiftung Weimar, Bauhaus-Museum

107

Theodor Bogler

Double pitcher, 1922
High-fired glazed earthenware,
free-thrown and assembled
Height: 9 1/4" (23 cm)

Klassik Stiftung Weimar, Bauhaus-Museum



Wa-ri or food offering to appease an evil spirit



108
Christian Dell
Wine pitcher, 1922
Nickel silver and ebony
Height: 7 1/4" (20.1 cm)
Bauhaus-Archiv Berlin

109
Carl Jakob Jucker
Samovar (MT 1), 1922
Brass, partially silver plated,
wooden handles, and silver tea filter
Height: 19 1/2" (49 cm), tray diam.:
14 1/4" (36 cm)
Bauhaus-Archiv Berlin

110
Gyula Pap
Seven-branch candelabra with
movable arms, 1922
Brass
16 1/2 x 16 1/4" (41.9 x 42.9 cm)
The Jewish Museum, New York. Purchase:
Hubert J. Brandt Gift in honor of his wife,
Frances Brandt; Judaica Acquisitions Fund;
Mrs. J. J. Wyle, by exchange; Peter Cats
Foundation, Helen and Jack Cytryn,
and Isaac Pollak Gifts

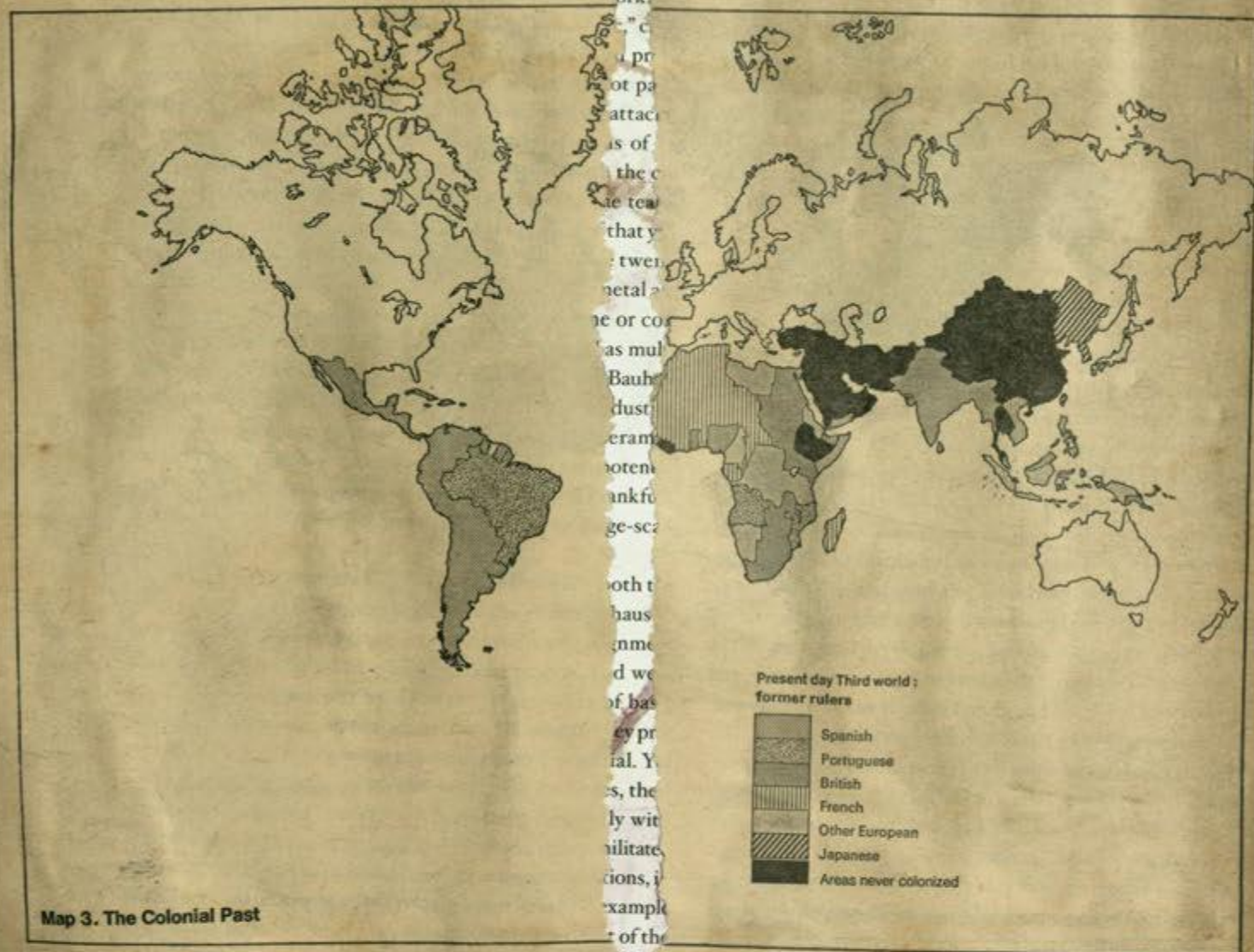
111
Marianne Brandt
Coffee and tea set (MT50, MT51, MT52,
MT53, MT54, MT55a), 1924
Silver and ebony, lid of sugar bowl
made of glass
Tray: 13 x 20 1/4" (33 x 51.5 cm)
Bauhaus-Archiv Berlin. Purchased
with funds from the Stiftung Deutsche
Klassenlotterie Berlin

**THEODOR BOGLER
TEAPOTS. 1923
JULIET KINCHIN**



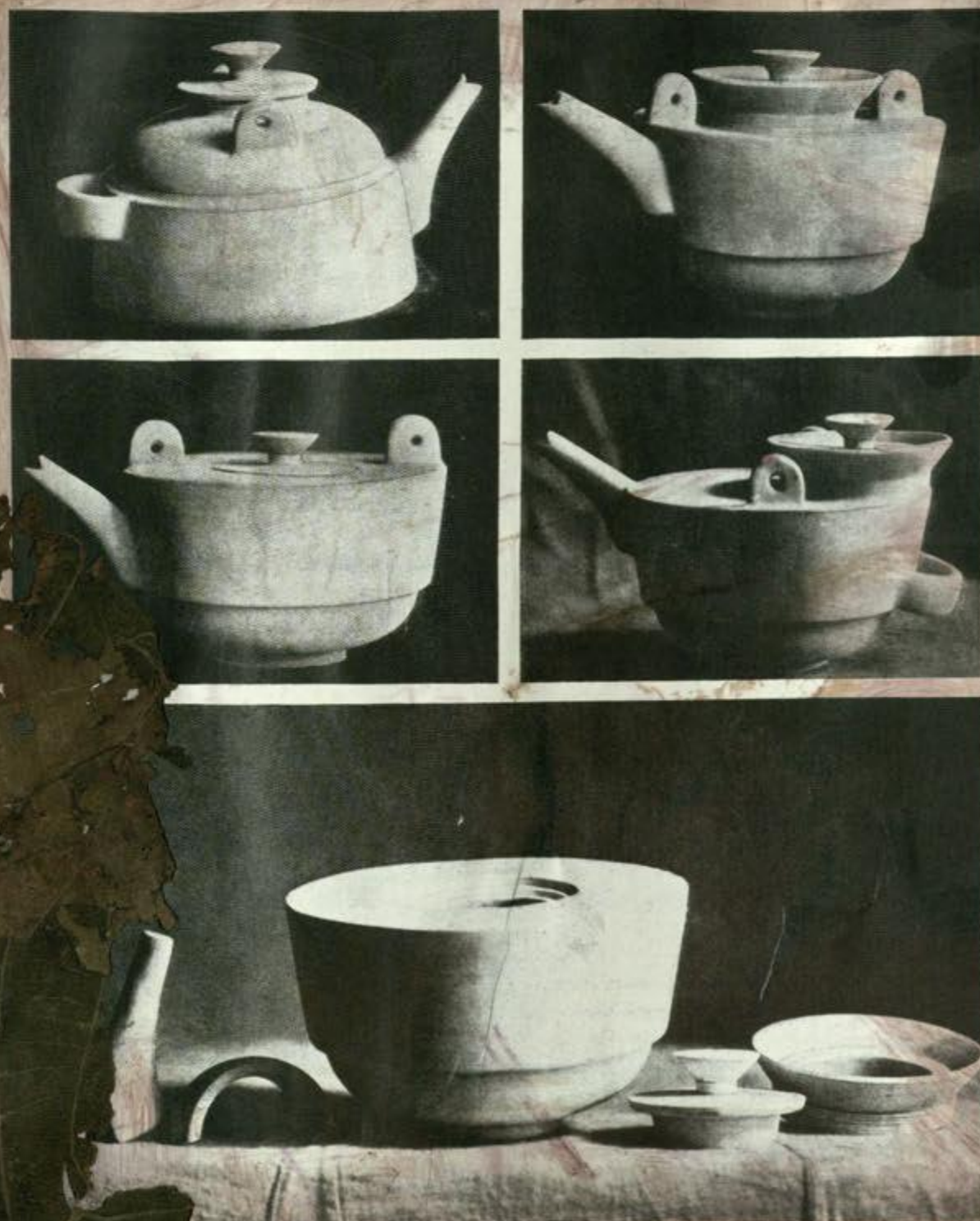
Theodor Bogler is perhaps best-known for a remarkable series of slip-cast teapots from 1923 that embody the Bauhaus's dual concept of its workshops as both educational facilities and laboratories for industrial design.

ceramics workshop but from the skill set, temperament, and life experiences that he brought to his Bauhaus training. During World War I, he had seen active service as a teenage officer on



series was fed not only from his interaction with others in the

The intense period of experimentation of which the 1923 teapots were part marked a productive highpoint in the



112

Theodor Bogler

Plaster models of elements for ceramic casting, to be combined to create varied teapots. As reproduced in *Staatliches Bauhaus in Weimar 1919-1923*. Weimar and Munich: Bauhausverlag, 1923. The Museum of Modern Art Library, New York.



philosophy of the preliminary course and of Gropius's principle of "Art and Technology: A New Unity." This impression is most pronounced in vintage photographs of the preliminary plaster models for the teapots, which are drained of color and texture;

serial production, with Lindig and Bogler in charge, but Marcks clearly felt this shift came at the expense of teaching. Although nominally still in control, he found it increasingly difficult to manage Bogler, "a hungry lion" whose evident vocation was to

IT'S TIME
PARA SA AKING
CLOSE-UP
SMILE!

ANG SAKIT NAMAN
NG HAIRDO KO.

**A new
Face
on the Past**

EWAN KO SA INYO,
PERO AKO SOLB NA
SOLB NA!

Photos by Dick Ravertson. Used with permission from the National Museum



115
Gunta Stölzl
Wall hanging, 1922-23
Cotton, wool, and linen
8' 4 1/4" x 6' 2" (256 x 188 cm)
Harvard Art Museum, Busch-Reisinger
Museum, Association Fund



116
Paul Klee
Der Angler (The angler), 1921
Oil transfer drawing with watercolor
and ink on paper on board
19 7/8 x 12 1/2" (50.5 x 31.8 cm)
The Museum of Modern Art, New York.
John S. Newberry Collection

117
Paul Klee
Die Zwitscher-Maschine
(The twittering machine), 1922
Oil transfer drawing with watercolor
and ink on paper on board with gouache
and ink borders and pencil
25 1/4 x 19" (64.1 x 48.3 cm)
The Museum of Modern Art, New York.
Purchase

118
Paul Klee
Das Vokaltuch der Kammersängerin Rosa Silber
(Vocal fabric of the singer Rosa Silber), 1922
Watercolor and ink on plastered fabric,
mounted on board with watercolor
and ink borders
24 1/2 x 20 1/2" (62.3 x 52.1 cm)
The Museum of Modern Art, New York.
Gift of Mr. and Mrs. Stanley Resor





Blau	1 3 2 4	rot	1 2 3 4
gelb	1 2 3 4	rot	1 2 3 4
blau	1 2 3 4	rot	1 2 3 4
gelb	1 2 3 4	rot	1 2 3 4
blau	1 2 3 4	rot	1 2 3 4
gelb	1 2 3 4	rot	1 2 3 4
blau	1 2 3 4	rot	1 2 3 4
gelb	1 2 3 4	rot	1 2 3 4
blau	1 2 3 4	rot	1 2 3 4
gelb	1 2 3 4	rot	1 2 3 4

transcribed from the instruction of the weavers, the perfect approximations of the woven web. The grid of the plane, the computations lay out the possibilities of the weaver's work. One notebook page by weaver Gertrud Arndt (cat. 120), colors are substituted with numbers or letters on the gray background and then permitted to flow in a series of lines across the horizontal axes. So Klee's imagery and imagery of the weaver into the matrices of the weavers' work. And yet it should also be noted, the directionality of influence was not one-way effect. In his *Architektur der Ebene* (Architecture of the Plane), Klee's *Wall Hanging*, both from 1923, Klee's work is a series of lines and lattice into washes of ink and watercolor lines. Drawing and painting are thus rendered as though under the same warp and weft.⁹ Klee often used textile metaphors in his work, on the principles of patterning, and in his later work produced in the *Pädagogischer Nachlass* [Pedagogical estate] of 1931, functional arrows are juxtaposed and combined with washes of weaves and braids.

In more ways than one, the question of translation might be the conditional term of the weaver's work. For all,

Bauhaus, some of the influences upon Paul Klee, translated visual motifs from ancient and non-European sources, especially from Egypt, India, and Indian imagery. The "cult of India" that pervaded the Bauhaus community, especially in the late teens and early 1920s, found its way into Klee's work. His apparent reluctance to embrace theosophy or Rudolf Steiner's anthroposophy. In *Der wilde Mann* (The Wild Man) of 1920, Klee abstracts the imagery of the Hindu god Nataraj into the symbolic significance of a disembodied king in a simple formula: in place of head and feet, Klee paints arrows signifying the direction of movement. The arrows of Klee's pictorial are the lines of the weaver's work and imagery of an ancient Indian deity. Similarly, the fluid yellow-green of Klee's watercolor bird-machines depicts their abstracted beaks and bodies as though floating in the realm of dreams, but also reflects these creatures as mechanical glitches, or even as a form in another liquid field. Thus unleashed from their cultural moorings, birds, and architectural patterns are freed to new forms of meaning in which the



atics of mechanical grids, such as those found in skyscrapers, determine the limits of form. The woven wall hanging also records, as seen in the example of Klee's formal presence in the workshop, the contact of different media at the Bauhaus and the ways they also, at times, began to merge.¹⁰



Eise Mögeln, as the tapestry's creator. See *The Future* (Ostfildern-Ruit: Hatje Cantz, 2000).

ative in Modern Art (Cambridge: at the University of Toronto, 1997). "Wechselwirkungen—Paul Klee und Kersten, eds., *Paul Klee als Zeichner, 1921–1933* (München: C. H. Beck, 1997). Klee: Intuition ist immer noch eine gute Sache!" (München: C. H. Beck, 1997). *Paul Klee als Zeichner, 1921–1933* (München: C. H. Beck, 1997). *Paul Klee als Zeichner, 1921–1933* (München: C. H. Beck, 1997).

Klee's exchange with the weaving workshop and his *Nachlass*, dated October 23, 1923, to *Die Kunst der Textilien* (London and Burlington, VT: Dover Publications, 2004), p. 202. *Der wilde Mann* see DeLamater, "Some Indian Textiles," pp. 39–71. Specifically, Troy cites the book by Walter Lehmann, *Kunstgeschichte des Alten*





15. Representar una posición proletaria



El problema que se plantea cuando hay que reaccionar contra el «uso privado de la razón» es el hecho de que no es posible hacerlo. Todos somos conscientes de que debería haber ciertas respuestas sociopolíticas a esto, pero sigue pendiente la cuestión del «quién». ¿Quién es el sujeto/agente de la revolución? ¿Quién va a hacer posible el nuevo mundo?

(Puppet theater). 1923
 color on two sheets of paper
 with chalk and glue, bordered in
 watercolor and pen, edged at the bottom
 with watercolor and pen, mounted
 abutting on card
 20 1/2 x 14 1/4" (52 x 37.6 cm)
 Zentrum Paul Klee, Bern



VASILY KANDINSKY
DESIGNS FOR WALL PAINTINGS. 1922
CHRISTINE MEHRING

Vasily Kandinsky was among the Bauhaus's most long-standing teachers, but discussion of his role at the school, and of the role the school in turn played in his own art, has often focused on his theoretical approach to form and color that he was hired to teach, in the spring of 1922. Within months of his hiring, however, Kandinsky took over the direction of the wall-painting workshop and painted the most ambitious large-scale work of his career — a work, too, that confidently displayed the geometric style that would define his art from then on. The untitled wall painting commissioned by and for the Juryfreie Kunstschau, an annual exhibition held at the Ausstellungsbau, Berlin. Designed for the octagonal hall of a modern art museum that would ultimately be unbuilt for lack of funds,¹ the work consisted of colored shapes grouped in various configurations — checkerboards, circles pierced by triangles, wavy lines, polygons, and more — applied to eight black surfaces framed at their bottom by a white band a hand's-breadth wide. Kandinsky made many studies for the work, which his Bauhaus students then copied onto expanses of unstretched dark canvas that were glued onto wooden panels directly applied to, and scaled to fill, their supporting walls at the Juryfreie Kunstschau.² More than thirteen feet high, the space, judging from installation photographs and the ground plan of the building, was to be twenty-six feet wide and less than six feet high.

If the work was not part because little is known of the commission, a cardboard maquette and a set of reasons for it, first, of Kandinsky's interest in the applied arts at the Bauhaus and the functionalist turn in design, then, Kandinsky's ambition, experienced as other artists, but could also be seen in his work also marks Kandinsky's place for painting in the wall painting illumination of art and the role of

The work's vexed relationship



aspects of the applied arts, particularly their detrimental effect on the spiritual and communicative potential of his work. "Now I could see clearly that objects harmed my pictures. A terrifying abyss of all kinds of questions, a wealth of responsibilities



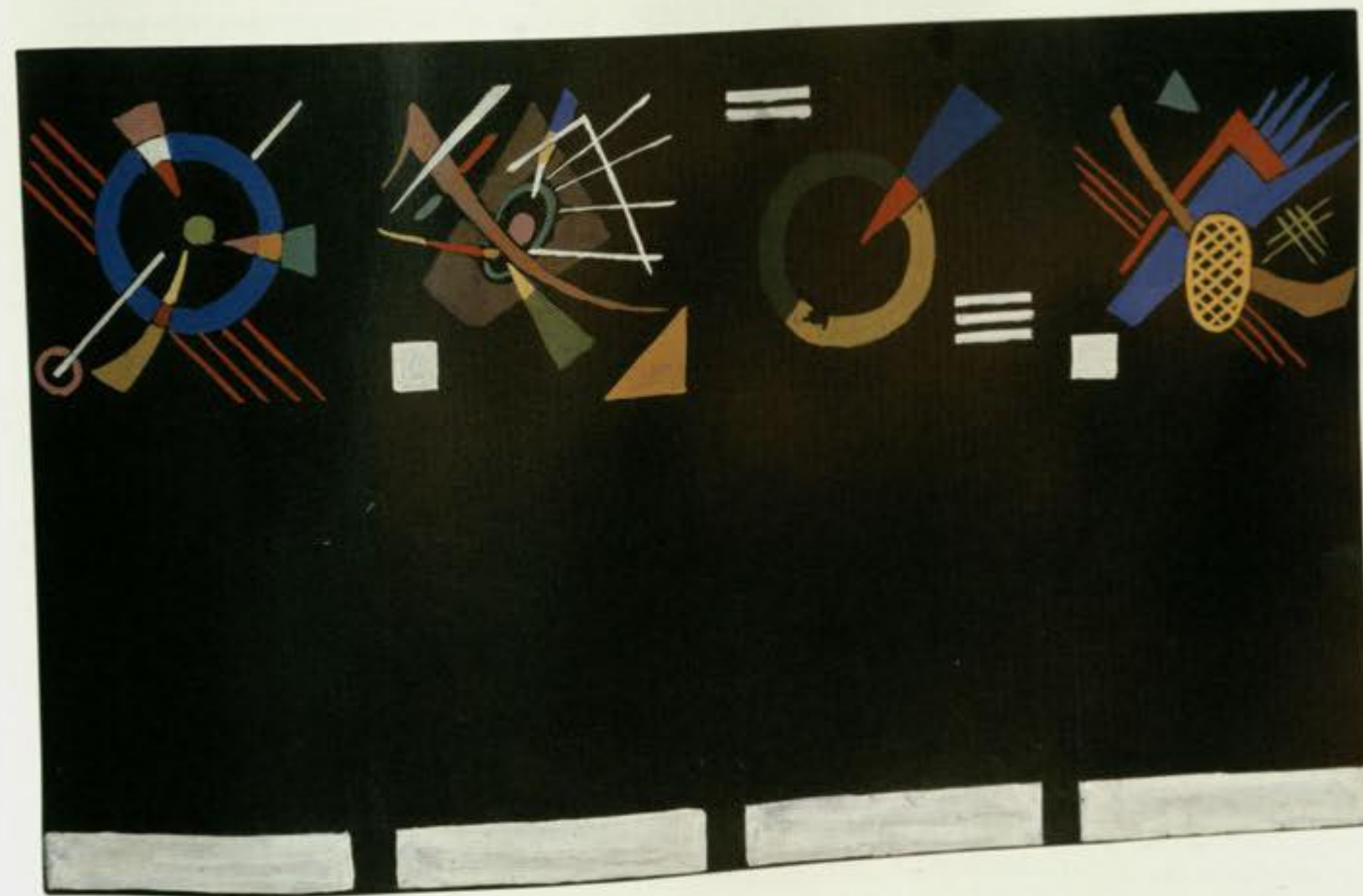
"...that Kandinsky's abstraction (also during his stay at the Bauhaus) were fundamentally, that means from its genesis, influenced by esoteric worldviews, even without Kandinsky's theosophic interests were at this point transformed into a quest for a universal language of Art." (Esoteric at the Bauhaus, p. 17)



124-28

Vasily Kandinsky

Designs for wall paintings for the Juryfreie Kunstschau (Jury-free art exhibition), Berlin, 1922
 Above: wall A; p. 124, top to bottom: walls B and C; p. 125, top: wall D; bottom: four corner pieces
 Gouache and white chalk on black or brown paper
 Each: c. 13 1/4 x 23 1/4" (34.7 x 60 cm)
 Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle



1
r

with the... the... and... their sur... bound... mapped... particular... of surround... band at floor... and tied the walls... by the str... or nearby walls... the starlike shape on... the righthand... stripe jutting out... mirrored approximately

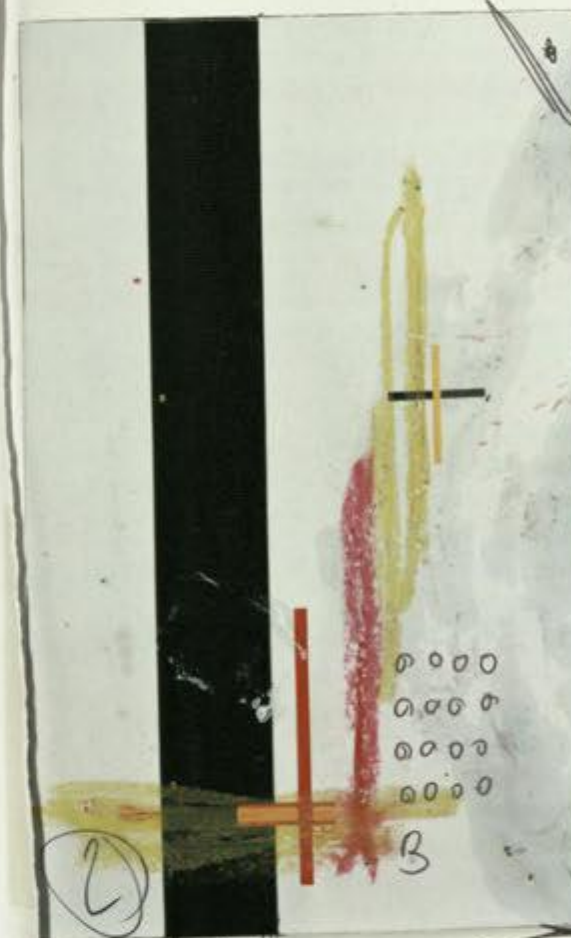


In this respect the Juryfreie work went to the core of Kandinsky's ambitions for the wall-painting workshop and for the medium of painting at the Bauhaus. While heading the workshop between 1922 and 1925, Kandinsky pushed its practice, heretofore expressionist and subdued in palette, toward a synthesis of painting and architecture, color and form, in which, as he stated in his goals for the workshop, color would mold a given space.¹⁴ Yet Kandinsky's formulations betray his hope that ultimately he would move architecture and design beyond the realm of the decorative arts. As he wrote in conjunction with his 1925 "Statement": "In addition to synthetic color, we must draw from each art a further powerful, entirely new development, a deep penetration, liberated from all practical purposes, into the human spirit."¹⁵ In this sense the work above all made a case for the possibility of sublating, which is to say preserving and remaking, art and painting amid the Bauhaus's impending turn to functionality in the name of social idealism. Art and painting could help design to look beyond the here and now. And so Kandinsky stayed at the Bauhaus to its very end on German ground. Along the way, in 1927, he notably managed to institute a "free painting" seminar. Four years later, and even more fittingly, he participated in the *Deutsche Bauausstellung* (the annual German trade exhibition for architecture) not only as artist, with his *Improvisation 21* of 1911 on view in one of Ludwig Mies van der Rohe's apartments in the section *Die Wohnung unserer Zeit* (The dwelling in our time), but also as "architect" — which is how the exhibition's catalogue listed him for the Music Room that he contributed to the same section, organized by Mies (cats. 367–69; p. 335, fig. 6).¹⁶

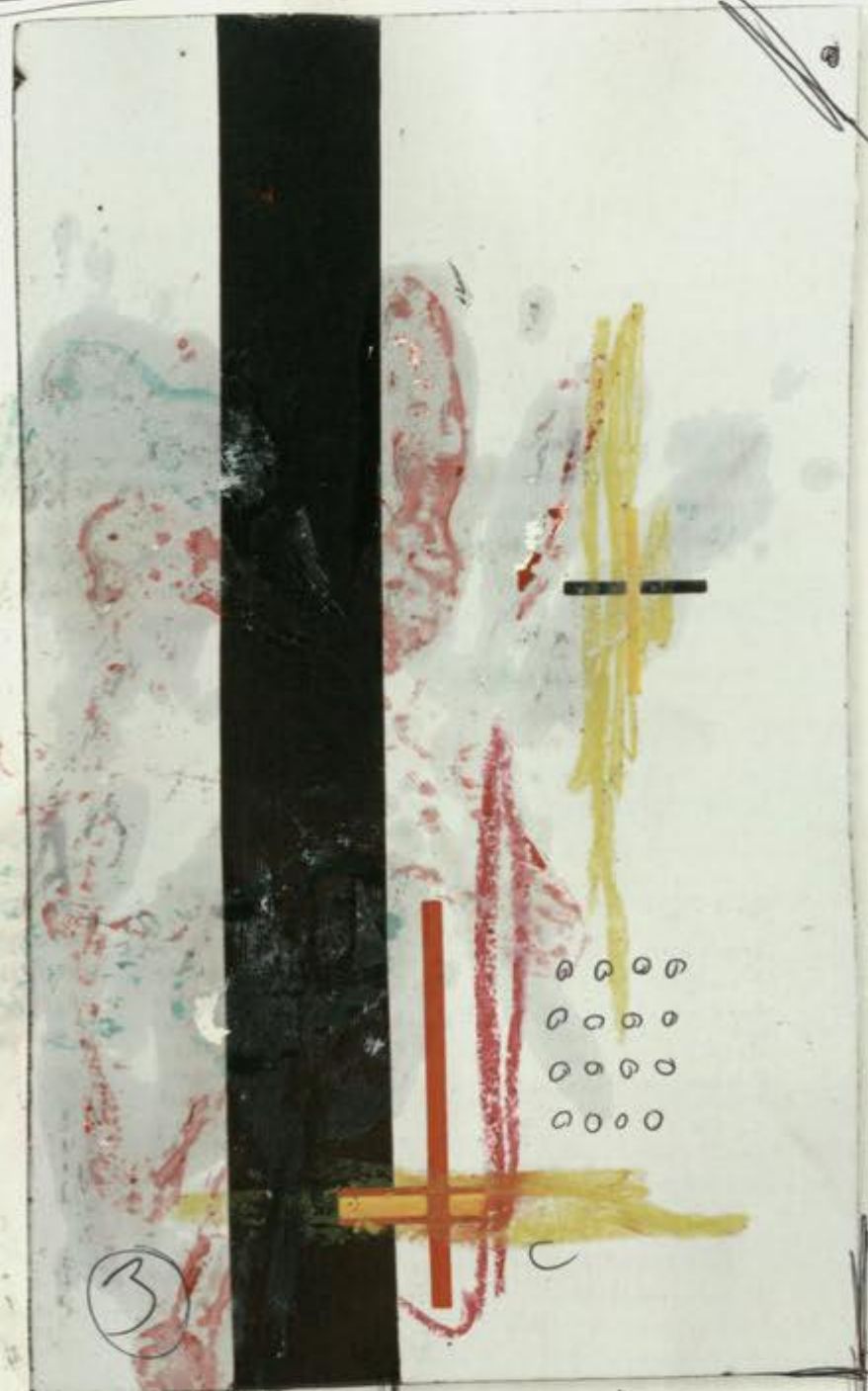
16. See Deutsche Bauausstellung Berlin 1931, *Ämtlicher Katalog und Führer*, exh. cat. (Berlin: Bauwelt, 1931), p. 160. On the Music Room and Kandinsky's work see Wassily Kandinsky, *Le Salon de musique de 1931 et ses trois maquettes originales*, exh. cat. (Strasbourg: Musée de Strasbourg, 2006), esp. p. 54. Philip Johnson, for one, in turn made the claim for Mies's handling of architecture "as an art." Johnson, "in Berlin," *New York Times*, August 9, 1931.



143
László Moholy-Nagy
Konstruktion in Emaille 3 (Construction in enamel 3; also known as EM 3). 1923
Porcelain enamel on steel
9 1/2 x 6" (24 x 15 cm)
The Museum of Modern Art, New York.
Gift of Philip Johnson in memory of Sibyl Moholy-Nagy



144
László Moholy-Nagy
Konstruktion in Emaille 2 (Construction in enamel 2; also known as EM 2). 1923
Porcelain enamel on steel
18 1/4 x 11 1/8" (47.5 x 30.1 cm)
The Museum of Modern Art, New York.
Gift of Philip Johnson in memory of Sibyl Moholy-Nagy



145
László Moholy-Nagy
Konstruktion in Emaille 1 (Construction in enamel 1; also known as EM 1). 1923
Porcelain enamel on steel
37 x 23 1/8" (94 x 60 cm)
Viktor and Marianne Langen Collection

the larger enterprise of the Bauhaus, where Moholy had taken on a central role the previous spring. The material composition of the sign-factory paintings remained a focal point in their reception for decades, as signaled by the titles used to identify them: a 1937 exhibition in London, for example, included a 1922 work called *Enamel Picture*, and a 1960 exhibition in Zurich appended the name *Enamel Abstract* to the painting now known as *EM 3*, which at that time was in the collection of Philip Johnson.⁵

In contrast to Moholy's essay of February 1924, "*Emaillie im Februar 1924*," his 1944 autobiographical text "Abstract of an Artist" asserts that he actually used a telephone in the production of the enamel paintings:

In 1922 I ordered by telephone from a sign factory five paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence.)⁶

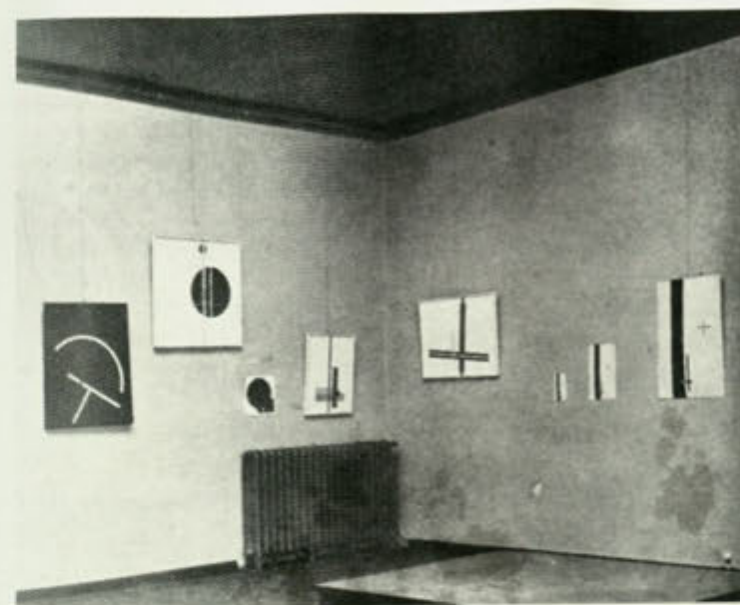
The German term for chess played by correspondence is *Fernschach*; in analogy with the German word Moholy probably had in mind, then, we might describe his collaboration with the sign factory as an experiment in *Fernmalerei*, or "telepainting," a phrase that echoes concerns of his essay "*Produktion Reproduktion*," which announces his interest in new (or relatively new) technological media for the recording and transmission of sounds and images, including the gramophone and the Telehor, a precursor of the television invented by the Berlin-based Hungarian Denés von Mihály.

The enamel pictures were made in 1923 and first exhibited publicly in 1924: "*Produktion Reproduktion*" originated a year earlier, in 1922, when it appeared in the avant-garde journal *De Stijl*, and was revised in 1924, as part of the text of Moholy's book *Malerei Photographie Film* (Painting photography film), which would be published in 1925. In the *Malerei Photographie Film* version of the essay, Moholy cites his own recent work in photography as an attempt to extend "those apparatuses (means) that have up to now been put to use only for purposes of reproduction toward productive ends," and he proposes a related experiment to be conducted with gramophone recording plates — listeners, he suggests, might scratch into the wax

plates typically used "to reproduce existing acoustic phenomena" in order to produce instead "new, as yet nonexistent sounds and sound relationships."⁷ In this connection, what Moholy describes in "*Emaillie im Februar 1924*" as the potential of the enamel paintings to be ordered by telephone from the factory should be seen as a central aim of a project whose "basic premise," like that of the gramophone scenario, "is experimental in the laboratory sense"⁸ — another attempt to extend "those apparatuses (means) that have up to now been put to use only for purposes of reproduction toward productive ends."

In the case of the enamel paintings, the productive moment involving the telephone would be the moment in which not only the artist but also a prospective consumer of works in a series might place a call to order one or more of them from the sign factory, thus activating, from a distance, the factory's machinery, not as a reproductive apparatus but, in Moholy's terms, as a productive one. Moholy displays no interest in the technology of the telephone specifically as a medium for transmitting the human voice via a carbon transmitter, electrical wiring, and an electromagnetic receiver. Instead he invokes a network of potential relationships among apparatuses that would create the conditions of possibility for producing paintings by means of the transmission of nonvisual information across distances — "telepainting" as something like the counterpart in the realm of the easel picture to contemporary experiments in early television technology such as Mihály's Telehor system.

To speak of "telepainting" rather than of Telephone Pictures is thus to insist that it makes no difference to our understanding of the significance of these paintings, and of the process of their manufacture, whether the telephone was a potential or an actual part of their extended technological apparatus of production, which also encompassed color charts devised a few years earlier by Wilhelm Ostwald and a spatial-coordinate system (a scaled or projective grid that Moholy in 1944 simply called "graph paper") to map the sheet metal supports for the pictures' bonded porcelain-enamel surfaces.⁹ What was consequential for this series of paintings designed to be made in a factory, distant from the artist's studio and indeed without his presence, was that their manufacture involved the transmission not of images bearing a resemblance to them but of nonmimetic information encoded according to the coordinate systems of numbered color charts and scaled grids. The role of the telephone in Moholy's 1924 account was to underscore the fact that the composition of the paintings, based on "mathematically harmonious shapes," could be presented objectively



as quantitative data and transmitted through nonvisual media — indeed, that information encoded in this way could adequately have been conveyed by telephone.¹⁰ Moholy may or may not have "sketched" his compositions on graph paper, and in the course of the production process a factory foreman may or may not have done so as well; but in any case the information on which the factory's machines depended to produce the compositions of the enamel pictures was not transmitted — and for production purposes could not have been transmitted — in the form of an image made by the human hand.

The making of paintings to be located in "the realm of objective validity" required not only technologies of mechanical objectivity — from color charts and scaled grids to industrial machinery — but also what Moholy called "ascetic restraint": the repudiation of the kind of "hypertrophic ego" that he saw "personified" in the facture of abstract paintings that emphasized the "personal touch" of the artist's hand. Moholy's embrace of mechanical techniques followed logically from his wish to exceed the capacities, and eliminate the traces, of the hand. "An airbrush and a spray-gun, for example, can produce a smooth and impersonal surface treatment which is beyond the skill of the hand. I was not afraid to employ such tools to achieve machinelike perfection."¹¹

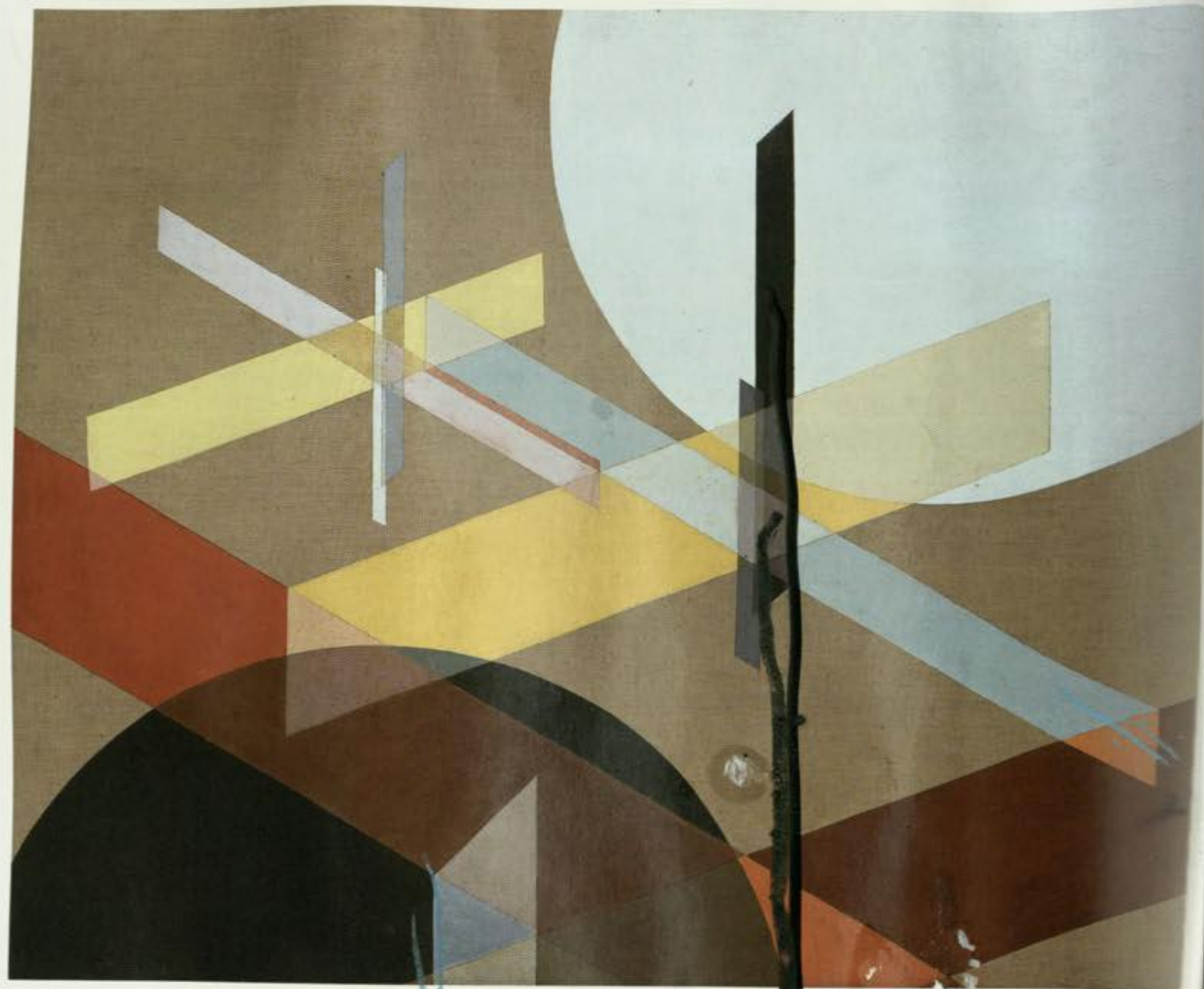
Moholy was interested not only in exploiting the resources of industry to establish standards of mechanical objectivity for pictures but also in the possibility of something approaching "structural objectivity" in painting. A Moholian notion of "telepainting" would envision art as potentially "communicable to all" insofar as it could be reconceived according to objective standards by means of which, at its limit, as Lorraine Daston and Peter Galison write, "only structures — not images, not intuitions, not mental representations of any kind — could be conveyed to all minds across time and space."¹² Moholy's 1924 assertion that one could (potentially) order his enamel paintings by telephone, and his 1944 claim that he (actually) dictated the composition of those pictures to the foreman of a factory over the phone, both intend first and foremost to point to the mechanical objectivity of the numbered color chart and the scaled grid as media for the nonmimetic

transmission of a pictorial composition, and of the porcelain-enamel sign factory as a nonartistic site for the making of a painting. In that sense it should not be understood to matter whether Moholy ever spoke into the phone during his experiment in "telepainting." What is meant to matter is what our eyes see, and do not see, when they perceive *EM 1*, *EM 2*, and *EM 3* hanging on the wall next to each other.

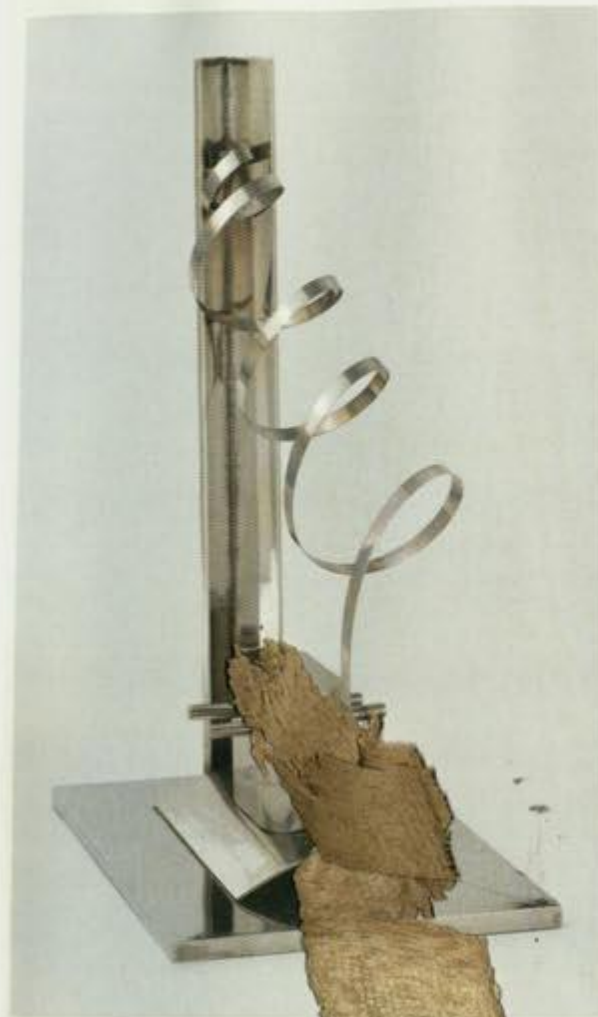
1. László Moholy-Nagy, "*Emaillie im Februar 1924*," *Der Sturm* 15, Monatsbericht (February 1924):71.
2. Moholy-Nagy, "Abstract of an Artist," 1944, in *The New Vision and Abstract of an Artist* (New York: Wittenborn, 1947), pp. 76–80.
3. Moholy-Nagy, "Production/Reproduction," 1922, in *Malerei Photographie Film*, 1925, Eng. trans. *Painting Photography Film*, trans. Janet Seligman (Cambridge, Mass.: The MIT Press, 1969), p. 30. The translation is based on the 1927 revised edition, *Malerei Fotografie Film*.
4. Anonymous review, *Das Kunstblatt* 8, no. 3 (March 1924):96. The review refers to Adolf Behne's February 1924 essay "Snob und Anti-Snob" (*Die Weltbühne* 20, no. 8 [February 21, 1924]:234–36), in which Behne praises Moholy's enamel paintings as an instance of the technological production of works of art in which "there is no longer an original" and situates his invocation of the telephone in relation to a text by Tristan Tzara, Walter Serner, and Hans Arp, published pseudonymously in the *Dada Almanac* in 1920: "The good painter," they assert, "is recognizable, for example, by the fact that he orders his pictures from a cabinet maker according to specifications transmitted by telephone." Alexander Partens, "Dada Kunst," in *Dada Almanac*, ed. Richard Huelsenbeck (Berlin: Erich Reiss Verlag, 1920), p. 89.
5. See Siegfried Giedion, *L. Moholy-Nagy*, exh. cat. (London: London Gallery, 1937), n.p., and *Konkrete Kunst*, exh. cat. (Zurich: Helmholtz Verlag, 1960), p. 19.
6. Moholy-Nagy, "Abstract of an Artist," p. 79.
7. Moholy-Nagy, "Production/Reproduction," in *Painting Photography Film*, pp. 30–31. Translation modified by the author.
8. Moholy-Nagy, "Production/Reproduction," in *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*, ed. Christopher Phillips (New York: The Metropolitan Museum of Art and Aperture, 1989), p. 80.
9. See Philip Ball and Mario Ruben, "Color Theory in Science and Art: Ostwald and the Bauhaus," *Angewandte Chemie International Edition* 43 (2004):4842–46.
10. Moholy-Nagy, "Abstract of an Artist," p. 79.
11. Ibid.
12. Lorraine Daston and Peter Galison, *Objectivity* (New York: Zone Books, 2007), p. 254.

146 László Moholy-Nagy

Enamel pictures installed at the artist's exhibition at the Galerie Der Sturm, Berlin, February 1924. As reproduced in Moholy-Nagy, *Experiment in Totality*. New York: Harper & Brothers, 1950. The Museum of Modern Art Library, New York.



147
László Moholy-Nagy
Z VIII, 1924
Tempera on unprimed canvas
44 7/8 x 51 15/16" (114 x 132 cm)
Staatliche Museen zu Berlin, Neue
Nationalgalerie, Berlin



148
László Moholy-Nagy
Nickelplastik (Nickel sculpture), 1921
Nickel-plated iron, welded
14 1/8 x 6 7/8 x 9 1/4" (35.9 x 17.5 x 23.8 cm)
The Museum of Modern Art, New York
Gift of Mrs. Sibyl Moholy



149
László Moholy-Nagy
Kinetisches Konstruktives System
(Kinetic-constructive system). Schematic
diagram of a movable light machine
for a theater, 1922
Cut-and-pasted paper with ink
and watercolor on paper
24 x 18 3/4" (61 x 48 cm)
Bauhaus-Archiv Berlin



130

László Moholy-Nagy
Werbefotogramm (advertising photogram)
for the Goerz photochemical company, 1925
Gelatin silver print (photogram)
8 1/4 x 6 1/4" (20.6 x 15.9 cm)
Joy of Giving Something, Inc.

151

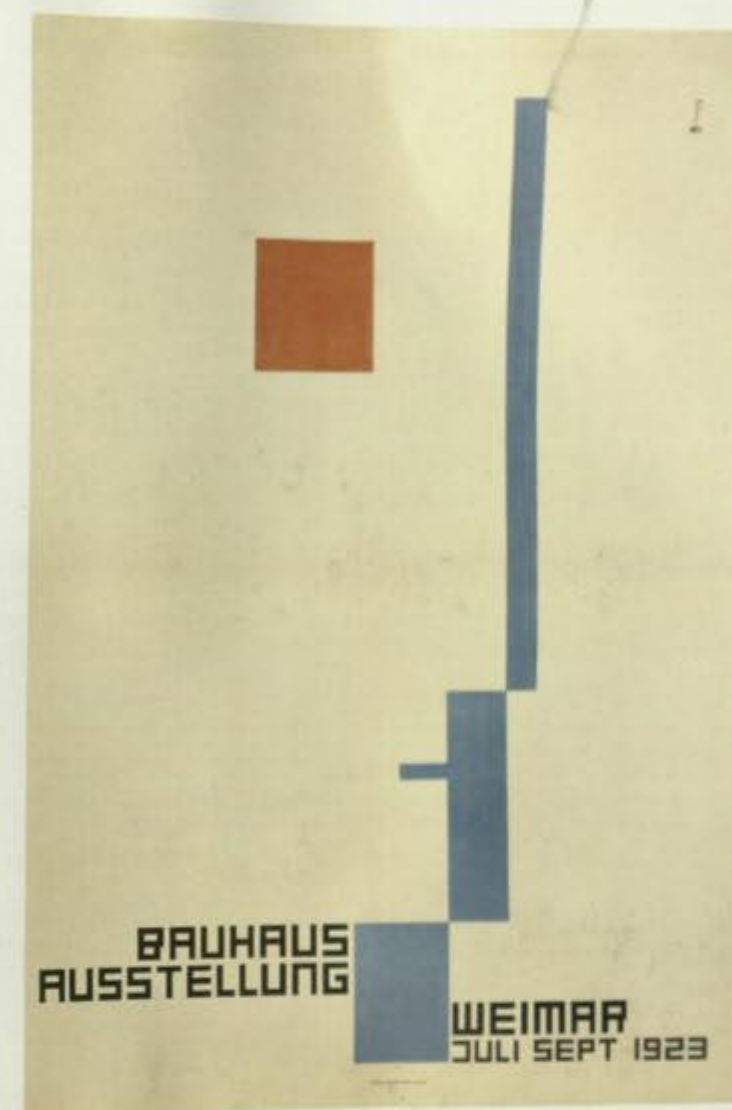
László Moholy-Nagy
Werbefotogramm (advertising photogram)
for the Goerz photochemical company, 1925
Negative gelatin silver print (photogram)
8 1/2 x 6 1/4" (21.6 x 15.9 cm)
Joy of Giving Something, Inc.

152

László Moholy-Nagy
K VII, 1922
Oil on canvas
45 3/4 x 53 1/2" (115.3 x 135.9 cm)
Tate, London. Purchase

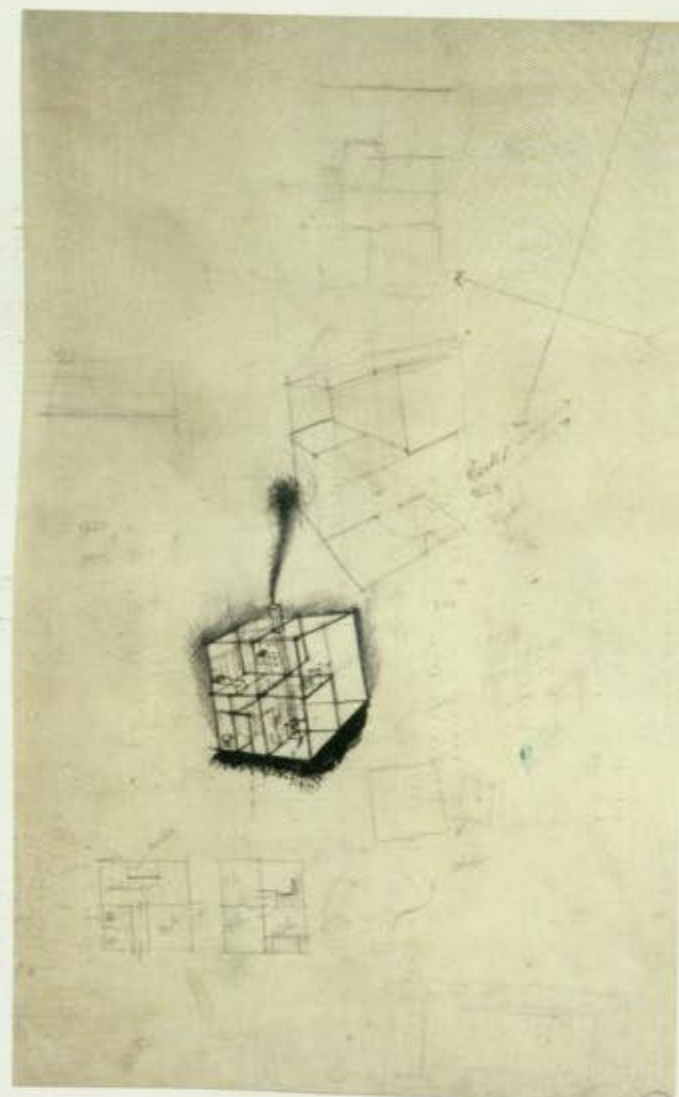
153

László Moholy-Nagy
A XI, 1923
Oil on canvas
52 1/4 x 45 1/4" (132.5 x 115 cm)
Neue Galerie New York



156

Herbert Bayer
Cover of the book *Staatliches Bauhaus in Weimar 1919-1923* (State Bauhaus in Weimar 1919-1923), published on the occasion of the Bauhaus exhibition, Weimar, 1923. Weimar and Munich: Bauhausverlag
Letterpress
9 3/4 x 10 3/4" (25.1 x 25.5 cm)
The Museum of Modern Art, New York.
Architecture and Design Study Collection



Poster

197 (top)
Farkas Molnár
Project for a single-family house.
Inscribed 1922
Gouache over pencil on paper
9 7/8 x 13" (24 x 33 cm)
Bauhaus-Archiv Berlin

ATONG IBALIK!



4

ATTY. TERESITA "Tita" PALMA
DONASCO

PAGKA
SANGGUNANG PANLALAI

ALMA BUSCHER
"SHIP" BUILDING TOY. 1923
 CHRISTINE MEHRING

Walter Benjamin once expressed the desire to access "the most extreme concreteness of an epoch as it appears now and again in children's games, [or] in a building."¹ Eighty years later we routinely see buildings, particularly Bauhaus buildings, as expressions of their time, or at least as wrestling with the problems of their time, while children's games remain relegated to history's wastebin. The building blocks that Alma Buscher designed at the Bauhaus, however, featured centrally at a pivotal moment in the school's history. Shortly after enrolling at the Bauhaus, in 1922, and perhaps because she had recently switched from the weaving to the wood workshop, Buscher was put in charge of designing the children's room in the Haus am Horn, the house to be built as part of the school's exhibition the following year. It was as a part of this project that she created the *Bauspiel* "Schiff" ("Ship" building toy), a set of different-shaped and -sized building blocks in the primary colors along with white and green, to be used, as instructions suggest, to build a ship, a slope, a gate, or what have you. Is the "concreteness of an epoch" a matter too concrete for this abstract assembly, a load too heavy for this tiny boat?²

Buscher's basic shapes and colors bear the imprint of the Bauhaus's signature preliminary courses but, more interestingly, the *Bauspiel* also perpetuated the principles of the school in those years. Students of Johannes Itten's preliminary course, including Buscher, designed toys because their teacher believed in the pedagogical value of entwining play and work (that is, creative work).³ In fact many Bauhaus teachers designed toys: Paul Klee created puppetry for his son Felix (cat. 121), Oskar Schlemmer a jointed doll for his daughter Karin, and Ludwig Hirschfeld-Mack spinning tops, for use in both children's play and art students' exploration of color.⁴ This widespread practice made sense, for both play (as central to toys) and creativity (as central to modern design and arts education) were based on experimentation, on trying things out. Buscher notably advocated toys that were "not something finished — as offered by those luxury stores. — The child develops, in fact it pursues — it searches."⁵ Experimental play and work with essential shapes and colors were thought to lead, in children as in budding designers and artists, to creative communication and construction. The *Bauspiel* was intended to inspire children to create complex structures from basic elements, their meaning and function determined by context — depending on placement, a yellow stick turns anchor or oar, lever or mast. This maps onto Benjamin's notion of play as a means of schooling our mimetic ability, resulting in our human capability for language: "The child wants to pull something

and becomes horse, wants to play with sand and becomes baker, wants to hide and becomes cop or robber."⁶ For Buscher, that form of play with the simple and familiar was also a means of mastering an increasingly complex, unfamiliar world, a world that included "water as a support — the air mechanically animated — clinking air — actually all the wonders of mechanics."⁷

The *Bauspiel* also stakes out an intricate position at a turning point in Bauhaus history. As is well known, the early 1920s witnessed frictions over the school's direction between Itten, who believed in the autonomy of artistic expression, and Walter Gropius, who advocated a socially useful absorption of art into design. At a moment when Itten would soon leave the school, Buscher's blocks juggled these positions: abstract shapes suitable to formal explorations of relations and proportions dominate the set, while three elements with rounded edges hint at suitability for hull and sails. Extending the artistic dimension of the *Bauspiel*, one might add that philosophy historically has often linked play to art; Kantian aesthetic pleasure, for one, results from a free play of our cognitive powers. Buscher echoes the association of play and art when she insists that the *Bauspiel* "does not want to be anything" and characterizes her toys as "free plays" created "almost without thinking, out of the sheer pleasure in creation as such, in the colored form."⁸ A Nuremberg museum's exhibition of toys in 1926 fittingly featured the *Bauspiel* in a section of "artists' toys."⁹

The following year Buscher notably placed her *Bauspiel* in explicit opposition to "Froebel and Pestalozzi games... created from purely pedagogical motivations."¹⁰ Yet it is deeply indebted to just those sorts of games and was distributed by the Pestalozzi-Froebel-Verlag from 1926 to 1933. This is, in fact, where the *Bauspiel*'s utilitarian dimension coexists with its ambitions of autonomy. As the nineteenth-century German educator Friedrich Froebel, the inventor of the Kindergarten, had notably argued, wooden blocks teach children about the world — about constructions, relations, measurements, and divisions. By the early twentieth century, Froebel's and other theories of reform pedagogy, such as those of the Swiss educator Johann Heinrich Pestalozzi (a crucial influence on Froebel), were entering broad segments of German society; notably, they also shaped the conceptualization of the Bauhaus preliminary course by Itten, who had trained as a school teacher.¹¹ Buscher's creations easily found a place in an exhibition in Jena in 1924, held on the occasion of the Froebel Days celebrating the educator. The educational use value of the *Bauspiel* is most explicit in that it introduced



206

Benita Koch-Otte

Carpet for a children's room. 1923
 Linen and linen-and-cotton twill weave,
 cotton, and viscose
 69 1/4 x 39 1/4" (177 x 101.5 cm)
 Klassik Stiftung Weimar, Bauhaus-Museum

207

Marcel Breuer

Children's table and chairs. 1923
 Chairs: beech, plywood seats and backs,
 table: beech
 Chairs: each 22 1/4 x 10 3/4 x 12 1/4"
 (58 x 26.5 x 32 cm), table: 19 1/4 x 19 1/2 x 19 1/2"
 (50 x 49.5 x 49.5 cm)
 Klassik Stiftung Weimar, Bauhaus-Museum



208

Peter Keler

Cradle. 1922
 Wood, colored lacquer, and rope work
 Circular supports: 36 1/4" (91.7 cm) diam.,
 width: 38 1/4" (98 cm)
 Klassik Stiftung Weimar, Bauhaus-Museum

OSKAR SCHLEMMER
GROTESQUE I. 1923
PAUL PARET

THE MESSIANIC LEGACY

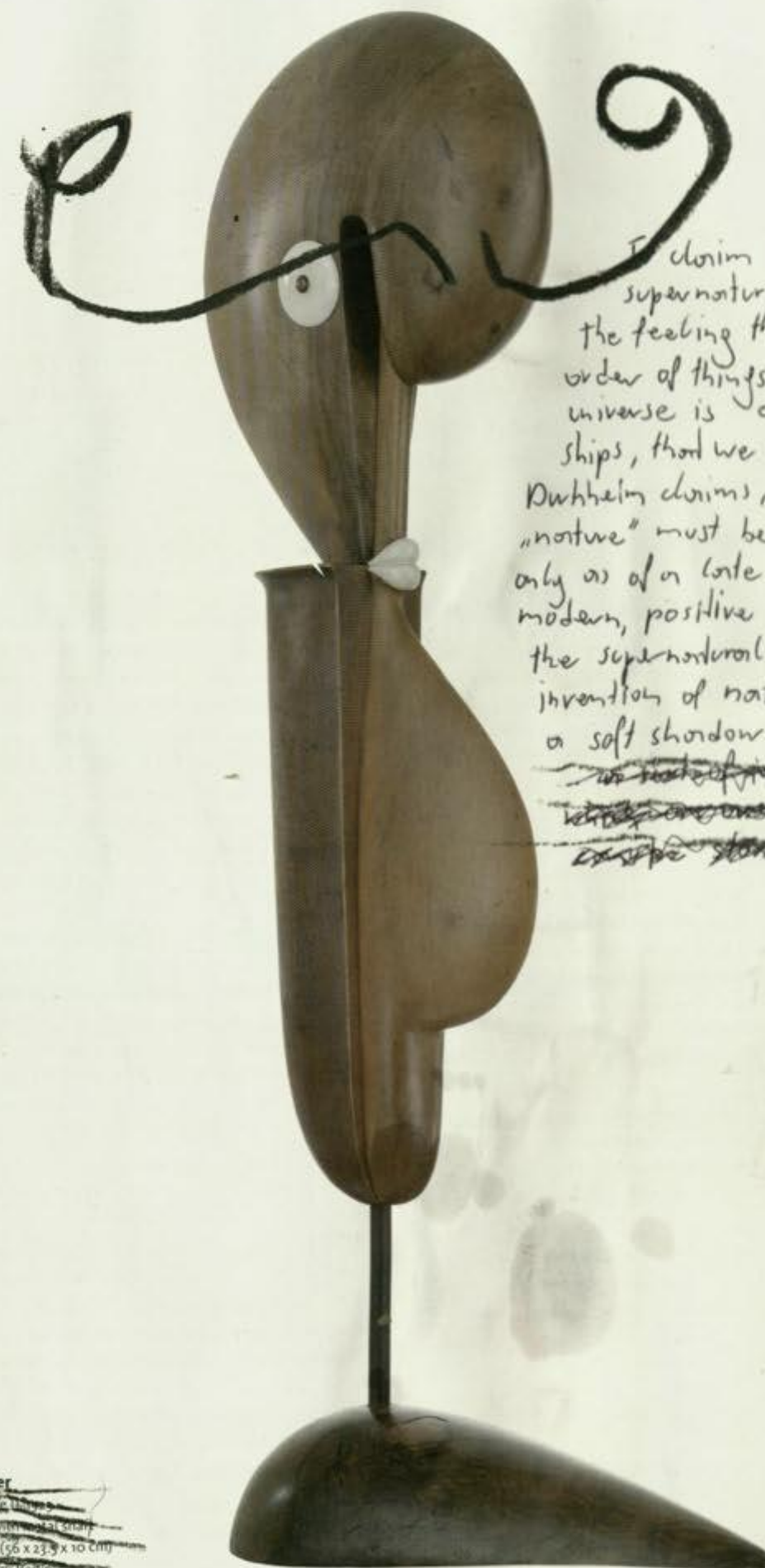
footsteps to seek a reconciliation between psychology and religion, between personal experience and the deeply rooted sense of the sacred. It is indicative that Don Cupitt, addressing the crisis confronting organised religion in the late twentieth century, says of Jung that 'we shall all probably have to follow him'.

The Repository of the Sacred

But Jungian thought and its offshoots are by no means the only valid attempts to establish meaning in the contemporary world. One finds a similar process at work in the arts, among many of the leading cultural figures of the century, who have maintained the artist's traditional responsibility in addressing the question of meaning, in endeavouring to synthesise, in seeking to weld disparate fragments together into a coherent reality. In some cases, the artist has done so spontaneously, in others, as part of a carefully calculated programme. Thus, for example, in the mid-nineteenth century, Flaubert castigated organised religion for abdicating its responsibility, for failing to function any longer as a repository of meaning and of 'the sacred'. To redress this failure, he methodically undertook to establish the artist as a new species of priest, to invest the artist with the responsibility of conferring meaning. Art, for Flaubert personally, had always been a repository for meaning and 'the sacred'. Now, however, it was to be so deliberately, as part of a conscious policy adopted by the artist. At the same time that Flaubert was enunciating these principles in his letters, Richard Wagner, in Germany, was enunciating the same principles publicly. And in Russia, figures such as Dostoevsky and Tolstoy were proceeding to act upon them.

Flaubert today may be dismissed as the voice of an anachronistic aestheticism. Nevertheless, many of the greatest names in twentieth-century literature – Joyce, Proust, Kafka, Thomas Mann, to cite but four examples – have followed in his footsteps and openly acknowledged their debt to him. Nor can it be contested that the arts have indeed sought to perform a religious function, to serve as a repository for 'the sacred', to confer meaning, to synthesise, weld together and make sense of a fragmented reality. In some cases – the mystical Catholic poetry of Paul Claudel, for instance – a specific denominational position is explicit. In others, such as Tolstoy's, there is a broadly 'Christian' orientation which defies denominational categories, but which is none the less deeply religious. There are other works – by D. H.

168



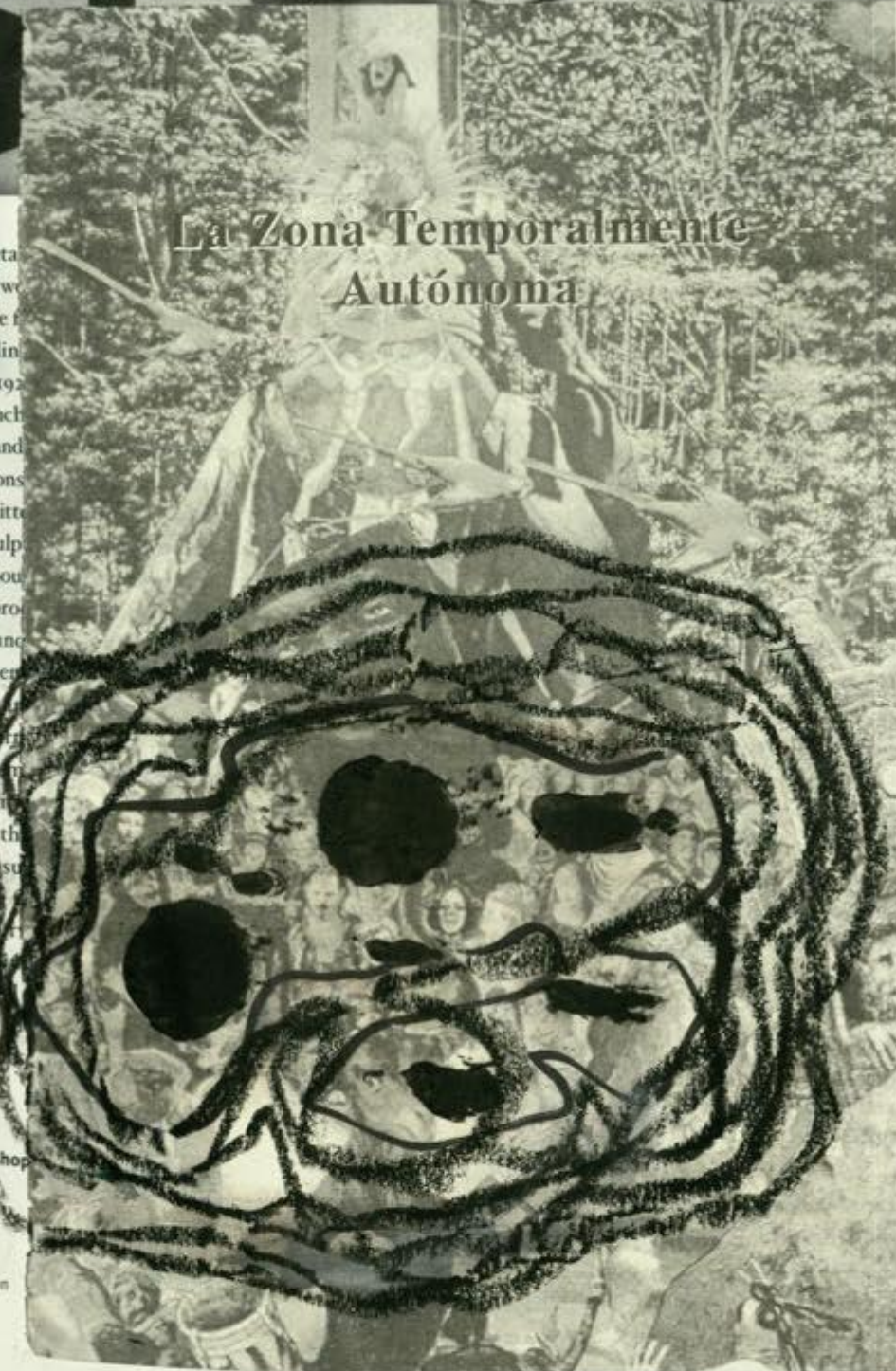
I claim that certain facts were supernatural, one must have had the feeling that there is a natural order of things, that means that the universe is connected through relationships, that we know as laws. Like Durkheim claims, the things outside this "nature" must be unreasonable, but only as of a late development of the modern, positive sciences. Therefore the supernatural seems to be an invention of naturalism, which casts a soft shadow on its mythic origins.

209

Oskar Schlemmer
Grotesque I. 1923
22 1/2 x 10 1/2 x 1 1/2" (56 x 23.5 x 10 cm)
Sculpture Museum zu Berlin
Neue Nationalgalerie, Berlin



La Zona Temporalmente Autónoma



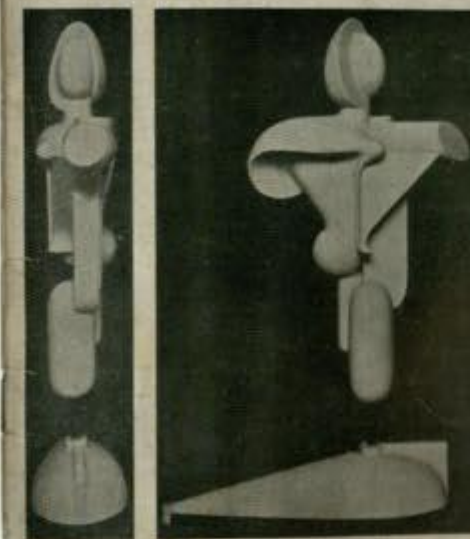
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218
The Bauhaus wood carving workshop.
As reproduced in: Staatliches Bauhaus
Weimar, ed., *Bauhaus Weimar und
Bauhaus Dessau*.
The Museum of Modern Art, New York.
Architecture and Design Study Collection

bauhaus

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1929



...ecting it from further damage.¹¹ In
...urity, conciseness and precision"
...tive simplicity and polished sur-

1. Oskar Schlemmer, letter to Otto Meyer-Amden, June 2, 1929, in: Oskar Schlemmer (Munich: Prestel, 1979), 1357. Translated by the author.
2. Von Maur speculates on this question in *ibid.*

...ated the grotesque, since it is these
...ne body's limited space or into the
...defines the grotesque body as a
...s never finitely completed
...the body's grotesque expansions mo-
...and phallus, his language resonates
...I, whose belly both swells and nar-
...etrates into the expanding fold of
...a series of ongoing bodily inversions
...stretching and contracting of *Grotesk I*'s
...cover, begins to approximate cellular
...process that would soon be made
...ne sculpture in a nearly identical
...d by Schlemmer and Hartwig later the
...me or ridiculous, *Grotesk I* stands as some-
...Schlemmer's sculptural work. Its deceptive
...underscores the complex interplay of
...machine aesthetic that haunts so much

6. See Oskar Schlemmer, letter to Otto Meyer-Amden, June 2, 1929, in: Oskar Schlemmer (Munich: Prestel, 1979), 1357. Translated by the author.
7. Oskar Schlemmer, diary entry, September 1922, in *ibid.*, p. 13.
8. Oskar Schlemmer, letter to Meyer-Amden, June 1920, in *ibid.*, p. 13.
9. Oskar Schlemmer, letter to Meyer-Amden, June 1920, in *ibid.*, p. 13.
10. Oskar Schlemmer, letter to Meyer-Amden, June 1920, in *ibid.*, p. 13.
11. See Paul Parey, "Sculpture: Image, Object, and Process," in: *Bauhaus Constructive Figures* (London and New York: Routledge, 2009), p. 13.
12. Mikhail Bakhtin, *Rabelais and His World*, 1965, Indiana University Press, 1984, p. 318.
13. *ibid.*, p. 317.
14. See von Maur, Oskar Schlemmer, vol. 2, *Olivier*, An edition of casts in gold-plated silver was made



226
Herbert Bayer
Design for a cigarette pavilion. 1924
Ink, tempera, pencil, and cut-and-pasted
photomechanical elements on cardboard
19 3/8 x 14 15/16" (50.5 x 38 cm)
Bauhaus-Archiv Berlin

227
Herbert Bayer
Design for an illuminated advertising
sphere. 1924
Ink, gouache, cut-and-pasted photomechanical
element, and pencil traces on tan card, with
incising and pin holes
20 3/4 x 19 1/16" (52.4 x 49.1 cm)
Harvard Art Museum, Busch-Reisinger
Museum. Gift of the artist.

228
Herbert Bayer
Design for a newspaper stand. 1924
Tempera and cut-and-pasted print elements
on paper
25 1/8 x 13 3/16" (64.5 x 34.5 cm)
Bauhaus-Archiv Berlin



1924



Doodle

He conceives the globe as a giant stage of spectacular attraction. On the other hand, the Bayreuthers are formally and semiotically inventive in ways that challenge many economic models of political order. The sheer density of resources, possibility and technological capacity suggests that the Wagnerian pavilion alone, where every stroke is made articulate, has, up to this day, it diagrams a journey. Gesamtkunstwerk is the stage of "new media."

1. Herbert A. Hauptmann, *Algebra in the Staircase* (New York: Dover, 1961), p. 105.
2. See Yve-Alain Bois, "The De Stijl Ideas: The Problem of the 'Fundamental' in The MIT Press, 1930-1935," also Nancy J. Troy, *The De Stijl Movement in America* (The MIT Press, 1995).

4. Alexander Dörner, *The Way beyond the Way* (New York: Wittenborn, Schultz, 1947), p. 135. Dörner investigated the problem of how to achieve a pavilion. He was possessed in a deeply and moving smoke-characters, light and motion. Dörner who commissioned the artist to

[illegible]

6. See *Journal of American Studies*, 41 (1997), 41–45.
7. Walter D. Mignolo, "The Darker Side of the Renaissance: Coloniality, the Americas, and the Politics of Culture," in Benjamin N. K. Lee and Patricia R. Schreier (eds.), *Marcus Borgmann: A Critical Study* (Cambridge, MA: Harvard University Press, 1997), p. 433, 436. For a discussion of this text, see *Journal of American Studies*, 32 (1998), 109–120. *Urban Vices of Colonial America* (Berkeley, CA: University of California Press, 1994). Approaches both to the text and to the colonial logic of advertising.

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The historical ambivalence of a "society of the theorist," the Situationist, with the spread of television.⁹ On the Bayer juxtaposes images of President Calvin Coolidge and Warholian celebrity-culture, and in his design for an "in-

Doodle

COLOR PLANS FOR ARCHITECTURE. 1925-26 MARCO DE MICHELIS

One of the most resilient yet least well-founded myths about the new architecture of the 1920s is that it had to be white. Certainly Mies van der Rohe disliked colored surfaces, or rather he was faithful to the doctrine, traceable back to John Ruskin, that color should derive from material, whether the richly veined marbles of the German Pavilion in Barcelona or the dark red brick of the Esters and Lange houses in Krefeld. In 1929, too, Heinrich Tessenow published an article in which, while admitting the possibility of using the entire spectrum of color, he argued that white, though improved by a glaze of gray or pale yellow, was the most logical choice for architecture and the solution most consistent with the cherished tradition of Biedermeier architecture around 1800.

But Mies and Tessenow were actually exceptions. Since Quatremère de Quincy's studies of polychromy in ancient Greek art a century earlier, and then Gottfried Semper's later, related arguments, color had played a leading role in "modern" architectural debate. In designing the garden city of Falkenberg before World War I, Bruno Taut had used a multicolored palette to replace costlier ornament, and to help to define a distinctive identity for this little housing development within the borders of Berlin; and the Glass House that Taut had built for the Deutscher Werkbund exhibition, Cologne, in 1914 (p. 141, fig. 1) had used every variant of color and surface available in glass, emphasizing the ability of the medium, when other than neutrally transparent, to filter, modify, and tint light. De Stijl doctrine, and the related experiments of Theo van Doesburg and Gerrit Rietveld, called for the use of color — though only the primaries — to decompose and dissolve the masonry box. Even the white walls of Le Corbusier's Villa Stein (Garches, 1927) and Villa Savoye (Poissy, 1928-29), historians have shown, result more from imprecise restoration and, above all, the failure of experiments to find a compact artificial cladding with the qualities of stone than from the pursuit of absolute whiteness. Le Corbusier considered color an "*apporteuse d'espace*" — a producer of space, or a tool for transforming our perception of it, according to the physiological and psychological principles of sensation.¹ Discussing his Villa La Roche (Paris, 1923-25), Le Corbusier wrote of an operation of architectural "camouflage," the paradoxical achievement of a "white" character in the interiors through polychromy: blue for the walls in shadow, red for those in sunlight.²

From the Bauhaus's earliest beginnings, nearly all of the school's masters were involved in the search for a "grammar of color." One need only think of Johannes Itten's color sphere

(cat. 66), its application in his design for a "tower of fire,"³ and its daily use in the teaching of the preliminary course; Vasily Kandinsky's investigations of the relationship between form (*Gestalt*) and color, which had been first discussed at some length in his book *Concerning the Spiritual in Art* of 1911 and which included the famous questionnaire that he distributed at the Bauhaus in 1923, on the mutual influences among geometric shapes and primary colors (cat. 10); and the ideas of Paul Klee and later the young Josef Albers. The lineage of these experiments is well-known, ranging from Isaac Newton, Johann Wolfgang von Goethe, and Philipp Otto Runge to the later theories of Wilhelm Ostwald and Adolf Hölzel, the artist who had been the teacher of both Itten and Oskar Schlemmer. The study of color at the Bauhaus centered around the wall-painting workshop, founded in October 1919 and run first by Itten with Georg Muche, then by Schlemmer and Kandinsky. In 1925, when the Bauhaus moved to Dessau, the former Bauhaus student Hinnerk Scheper took charge of the wall-painting workshop. With some interruptions he would run it until 1933.

The wall-painting workshop undertook many projects, both outside the school, often on commissions linked to Walter Gropius's architectural practice, and within it.⁴ Outside the school, the Bauhaus student Dörte Helm developed the blue and earth-tone interior scheme for Gropius and Adolf Meyer's Otte House, Berlin, in 1921-22; and Scheper, then still a student, devised colors consistent with Itten's teachings for the Jena theater renovated by Gropius and Meyer in 1921. Independently of Gropius, Kandinsky made large, abstract murals for the entrance of the *Juryfreie* exhibition in Berlin in 1922 (cats. 124-28). Inside the school, within a few months after it opened, attempts emerged to use wall painting to reconfigure the spaces of its building, an arts academy built by Henry Van de Velde in 1904-11. In June 1919, a competition (without a definitive result) was held for a color scheme for the building's entry hall, and multicolored decorations of "hieroglyphs, arrows, spirals, eyes, parts of steamships, letters" were soon introduced in the canteen and corridors.⁵ In the summer of 1920, Itten directed the painting of the

233

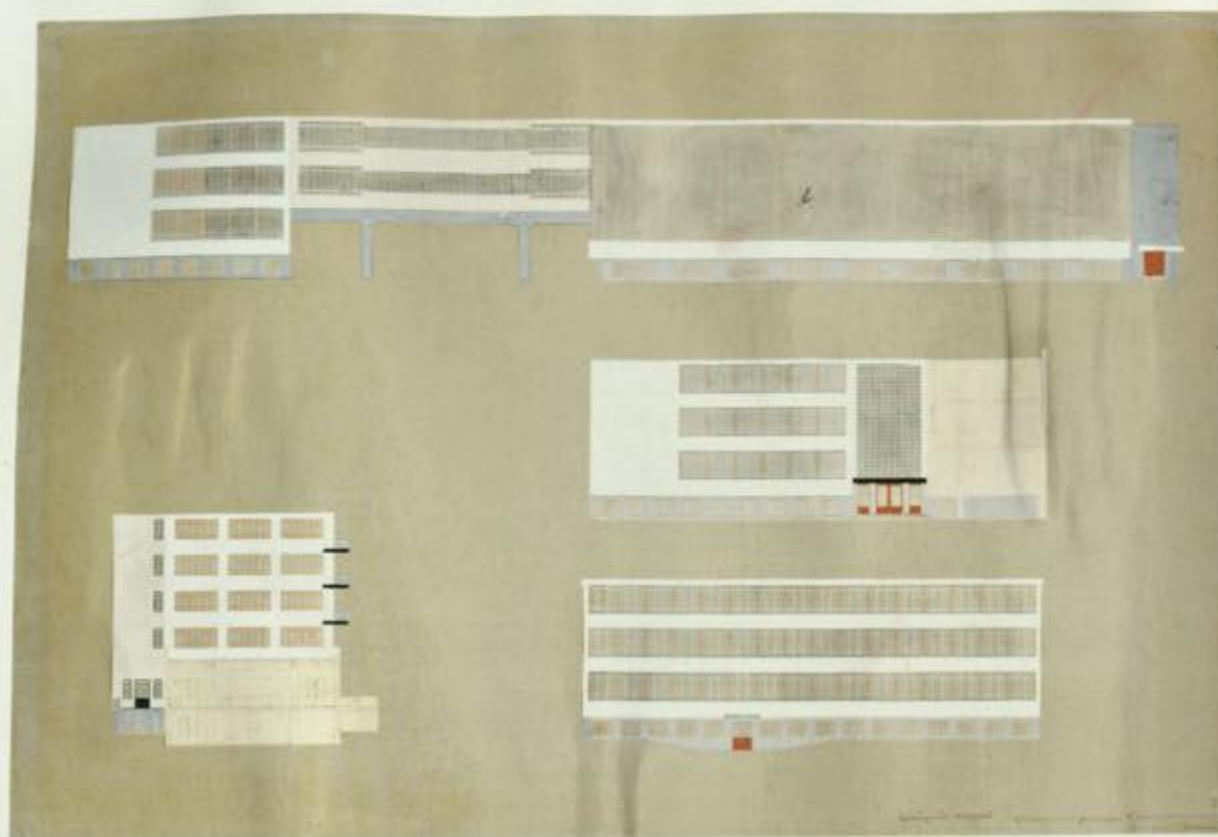
Hinnerk Scheper

Orientierungsplan (Orientation plan)
for the Bauhaus building, Dessau,
designed by Walter Gropius, 1926.
Tempera and india ink on paper, mounted
on cardboard, with label
39 3/4 x 27 1/2" (100 x 69 cm)
Bauhaus-Archiv Berlin. Long-term loan
from the Scheper Estate



SB - STRIKE
TI - TINKLE
BO - BOW
DR - DRUCKER

BAUHAUS, DESSAU, ORIENTIERUNGSPLAN



"skylight great gallery" with the chromatic sequence of his color sphere, in concentric circles starting from white at the center and expanding outward to dark blue. Itten also took charge of painting the antechamber to Gropius's office, a project in which Albers too participated.⁶

In 1923, Schlemmer, with a view toward the Bauhaus exhibition later that year, and working with Kurt Schmidt, Josef Hartwig, and Hermann Müller, created murals and plaster reliefs in the entrance to the main building and in the stairwell of the adjacent workshop building, originally designed by Van de Velde as the site for the Kunstgewerbeschule, the school of applied arts. More than color alone, Schlemmer used painting and sculptural modeling here as his tools, aiming for a synthesis that would transform the very notion of architecture. The undogmatic nature of Gropius's school, especially during the Weimar years, is obvious in the variety of works created for the 1923 exhibition by the students Peter Keler, Farkas Molnár, and Herbert Bayer: all had studied privately with Van Doesburg the previous year, and they had clearly absorbed de Stijl color theories. Meanwhile Kandinsky's contemporaneous teachings on relationships between form and color are equally recognizable in, for example, the yellow-triangle/red-square/blue-circle combinations used by Bayer in the signage for the Bauhaus's secondary staircase (cat. 192).

In 1925, the Bauhaus's move to Dessau—and the creation there both of a completely new building for the school and of the Masters' Houses, all designed by Gropius and conceived as the initial core for a *Bauhaus-Siedlung*—represented an extraordinary opportunity for the workshop, now directed by Schepher. Working with his students Keler, Heinrich Koch, Gertrud and

Alfred Arndt, Fritz Kuhr, and Vladis Svipas, but also with colleagues on the faculty such as Marcel Breuer and László Moholy-Nagy, Schepher developed a series of projects that seem to mirror Kandinsky's ideas about "the power of color to change space and shapes."⁷ Employing a palette that added various pastel gradations and a structured scale of grays to the primary colors, Schepher assigned color the dual task of both characterizing space and orienting its inhabitants. He paid clear attention to perceptual issues, and thus to the power of color in visual experience.

On the exterior of the Bauhaus building itself (cat. 234), Schepher used shades of gray for the fascia of the building's foundation and connecting elements (the cement structure of the bridge, the elongated body of the cafeteria and auditorium, the staircase volume on the windowless end of the workshop building), emphasizing the dimensions and specific characters of the different volumes that made up the school complex. In this way the visual experience of the building was rhythmically measured by the varying composition and overlay of its volumes, following the observer's movement along the continually changing perimeter of Gropius's masterpiece. Inside, meanwhile, paths through the building were painted in colors corresponding to the functional articulation (workshops, administration, and so on) of the spaces and underscoring the school's complex organization (cat. 233).

In the housing, meanwhile, the distinct personalities of the designated residents were decisive. Gropius's own house seems to have been intended as a kind of ideal prototype for domestic living, with all its spatial, distributive, and technical aspects defined by the architect, in collaboration with Breuer. By contrast, in the houses designed for artists such as



237 (opposite, below)

Alfred Arndt

Meister Doppelhäuser, von unten gesehen
(Masters' double houses, seen from below).
Color scheme for the exteriors. 1926
Ink and tempera on paper
29 1/8 x 22 1/8" (76 x 56 cm)
Bauhaus-Archiv Berlin

238

Fritz Kuhr

Wall-painting scheme for the studio of
Paul Klee's Master House, Dessau, designed
by Walter Gropius. 1926
Tempera, silver bronze, and pencil on paper
9 1/8 x 13 1/8" (24 x 34 cm)
Bauhaus-Archiv Berlin

239

Heinrich Koch

Wall-painting schemes for the studio
and living room of Oskar Schlemmer's
Master House, Dessau, designed by
Walter Gropius. 1926
Tempera over pencil sketch on drawing
board, mounted on cardboard with
machine-typed label
26 7/8 x 39 3/8" (68.3 x 100.1 cm)
Bauhaus-Archiv Berlin







243
Herbert Bayer
 Invitation to the inauguration of the Bauhaus building, Dessau, designed by Walter Gropius on December 4–5, 1926. 1926
 Letterpress on paper
 5 11/16 x 13 1/4" (14.8 x 34.9 cm), folded 8 times vertically to standard postcard size
 Collection Merrill C. Berman



194
BAUHAUS (1919-1933) WORKSHOPS FOR MODERNITY



...esta vez vengo como el victorioso Dionisos, que dará al mundo vacaciones... Y no es que me quede mucho tiempo..."
Nietzsche (de su última carta "enajenada" a Cosima Wagner)

Utopías piratas

Los contrabandistas y corsarios del siglo XVIII crearon una red de información que abarcaba el mundo entero: primitiva y entregada fundamentalmente a siniestros menesteres, la red funcionaba en todo caso de manera portentosa. Diseminadas a lo ancho de la red había islas, remotos escondites donde las naves podían ser aprovisionadas de agua y víveres o usadas como botín a cambio de fijos y necesidades. Algunas de estas islas sostenían "comunidades deliberadas", completas sociedades en miniatura viviendo conscientemente al margen de la ley con la determinación de mantenerse, aunque sólo fuera por una corta pero venturosa vida.

Hace unos años revisé gran cantidad de material secundario sobre piratería con la esperanza de encontrar un estudio de estos enclaves; pero parecía que ningún historiador los hubiera encontrado aún dignos de análisis. (William Burroughs ha mencionado el tema, como hizo el desaparecido anarquista británico Larry Law; pero ninguna

133

Thomas J. M. Collection, Purchase
The Museum of Modern Art, New York
Gift of Philip Johnson



250 (opposite, left)
T. Lux Feininger
Balkans im Sommer
Bauhaus building, Dessau
Gelatin silver print
9 1/4 x 7" (23.5 x 17.8 cm)
The Museum of Modern Art, New York
Gift of Philip Johnson

Herbert Bayer
Front cover of a brochure for the city
of Dessau, 1926
Letterpress on paper
8 1/4 x 4 1/4" (21 x 10.5 cm)
The Museum of Modern Art, New York, Jan
Tschichold Collection, Gift of Philip Johnson

252
Joost Schmidt
Back cover of a publicity booklet for the city
of Dessau, 1931
Letterpress on paper
9 1/4 x 9 1/4" (23 x 23.5 cm)
The Museum of Modern Art, New York, Jan
Tschichold Collection, Gift of Philip Johnson

253
Joost Schmidt
Outer cover of a publicity booklet for the city
of Dessau, 1931
Letterpress on paper
Folded: 9 1/4 x 9 1/4" (23 x 23.5 cm)
unfolded: 18 1/2 x 23 1/2" (46.5 x 59.5 cm)
Collection Merrill C. Berman

WALTER GROPIUS AND LÁSZLÓ MOHOLY-NAGY
BAUHAUS BOOK SERIES. 1925-30
ADRIAN SUDHALTER

An impulse to record, categorize, and historicize avant-garde production in the 1920s emerged alongside that production itself, and often among its own practitioners. The series of *Bauhausbücher* (Bauhaus books), published between 1925 and 1930, was not the first effort to take stock of the day's movements — Lajos Kassák's and László Moholy-Nagy's *neuer Künstler* (Book of new artists, 1922), for example, had appeared, and Hans Arp's and El Lissitzky's *Die Kunst der Moderne* (Isms of art, 1925) was roughly contemporary — but it was the first to treat this project in a series of dedicated volumes, a kind of serialized encyclopedia of contemporary artistic production within which the Bauhaus itself played a major role.

Published in both paper- and clothbound versions, the first eight *Bauhausbücher* appeared simultaneously in 1925, followed by two in 1926 and then one a year until 1930.² The books share a uniform format, measuring 9 by 7 inches (23 by 18 cm). For every book but one, the cover of the paperback and the jacket of the clothbound version are identical and are printed in black plus one color; the exception is the sixth book, Theo van Doesburg's *Grundbegriffe der neuen gestaltenden Kunst* (Principles of the new art), whose cover and jacket are printed in the three primary colors. Mostly the work of Moholy, the cover designs vary from volume to volume,³ but each includes the series title — "BAUHAUSBÜCHER" — and the book's number on the front and back. Beneath the title, the covers of the clothbound books are designed by Moholy: each is bound in a different color and printed in red ink with the series name and the number (usually 13 and 14 in cat. 254), while the title is printed on the spine. The internal design of the books conveys a calculated balance between uniformity, to identify a series, and diversity, reflecting the topics, objects, and theoretical positions associated within each book.

The *Bauhausbücher* series were announced by its coeditors, Walter Gropius and Moholy — in a prospectus of 1924 in which Gropius stated, "the books were to expand the Bauhaus's original range, in part by bringing the teaching of the Bauhaus to a broader public, in part by effectively expanding it through publication of the works of like-minded artists." The editors used the vocabulary and model of scientific research, announcing that the books would include "research" (*Forschungen*) and "findings" (*Arbeitsergebnisse*) developed both at the Bauhaus and among other "informed experts" (*bestorientierte Fachleute*). Though varied in approach and result, these probings were nonetheless to be mutually informative — aspects of a single, universal effort to systematically analyze, represent,

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Drawing Material from
Filipino
Myths and Legends

emotions and relating to humanity. This is their story.

ACT 1: Birds of Different Feathers

George de Jesus III has won prizes from the Centennial Literary Competition for his zarzuela *Paglayang Minamahal*, the National Commission for Culture and the Arts (NCCA) Teatro Bulawan Playwriting Competition and the Palanca Memorial Awards for



It has been said that "all the world is a stage," and in this part of the globe there are a few who have made the stage their whole world. The theater has become their life and love, a celebration of the miracle of daily living and a testament to struggle and conquest.

Mythical lore is often used to cast doubt or shed light on the unexplainable. Often thought as sowers of confusions, the dark side of man often provides the backdrop for drama.

Both shadow and mythology become the main players behind the curtains of two visionary theatrical companies. Company members use mystical elements as vehicles for telling a story, conveying

Literature. He is both the production designer and artistic director of Teatro Adarsari

Arthur Savadera, company manager and resident musical composer, trained with Repertory Philippines and Jim Jarett's Meisner Technique Acting Workshop. He has been cast in plays produced by Fr. James B. Reuter, Repertory Philippines, Dulang UP, Okasaki Theater, and the Cultural Center of the Philippines' Tanghalang Pilipino.

The name of the company comes from two legendary birds of Philippine folklore, *ibong Adarna* and *seribapok*. *Ang Ibong Adarna* is a fable that has been interpreted in countless films and stage



UNIVERSITY OF THE PHILIPPINES MINDANAO
College of Humanities and Social Sciences
Department of Social Sciences



present this

CERTIFICATE OF APPRECIATION

to

Mr. Peter Moosgaard

to whom the Department expresses its deepest gratitude
for sharing his knowledge and expertise as resource person during the activity entitled

Workshop on Cultural Appropriation

Given this 1st day of September 2016 at the CHSS Audio-Visual Room, UP Mindanao, Mintal, Tugbok District, Davao City.

PROF. MYFEL JOSEPH D. PALUGA
Chair, Department of Social Sciences

MS. FELYJANE LERAY
Chancellor, Dugong Antro

MS. ARMEL GRACE LUGOD
Chairman, Architecture Students Council

255

László Moholy-Nagy

Interior spread of *Bauhausbücher* prospectus.
1924
Letterpress
9 1/8 x 14 1/8" (23.2 x 36 cm) open
Collection Merrill C. Berman

256

László Moholy-Nagy

Cover of *Bauhausbücher* (Bauhaus books)
sales catalogue. 1928
Letterpress on paper
5 13/16 x 8 5/16" (15.1 x 21.1 cm)
The Museum of Modern Art, New York. Jan
Tschichold Collection, Gift of Philip Johnson

effort was partly driven by pressure from the Thuringian government to demonstrate the school's performance record. See Walter Gropius, letter to Director Schlitte of the Ohlenroth'schen Buchdruckerei, December 3, 1924, quoted in the well-illustrated and informative discussion of these books in Ute Brüning, ed., *Das A und das O des Bauhauses*, exh. cat. (Berlin and Leipzig: Bauhaus-Archiv und Edition Leipzig, 1995), p. 115, n. 2. See also Alain Findell, "László Moholy-Nagy und das Projekt der Bauhausbücher" in the same volume, pp. 22–26.

5. The 1924 prospectus included all but four of the books that eventually appeared, plus twenty-one titles that did not. Between another prospectus printed in late 1925 (see Hans Maria Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago* [Cambridge, Mass.: The MIT Press, 1969], pp. 130–31), an advertisement in the journal *Offset. Buch und Werbekunst*, no. 7, in 1926 (between pp. 410 and 411), and the lists of forthcoming titles appearing in the books of 1925 and 1926, sixteen additional titles were announced. Together, the thirty-seven unrealized books reflect a similar balance between work at the Bauhaus, including contributions by Josef Albers, Georg Muche, and Joost Schmidt, and books by an international array of outside authors, including George Antheil, Le Corbusier, Raoul Hausmann, Jane Heap, El Lissitzky, Ludwig Mies van der Rohe, Kurt Schwitters, and Mart Stam.

6. Herbert Bayer was responsible for the internal layout of no. 9.

7. Moholy, "Zeitgemässe Typografie. Ziele, Praxis, Kritik," in *Offset*, pp. 375–85. Trans. Wolfgang Jabs and Basil Gilbert as "Modern Typography. Aims, Practice, Criticism" in Wingler, *The Bauhaus*, pp. 80–81.

8. Two versions of this brochure appeared: one in 1928, with the number "14" on the cover and other features inside printed in red; and another in 1929, with minor layout changes and the formerly red areas printed in blue.

9. Founded in 1894, the Albert Langen Verlag published the periodicals *Simplicissimus* (beginning in 1896) and *März: Halbmonatschrift für deutsche Kultur* (beginning in 1907) as well as books by authors including Karl Kraus, Heinrich Mann, and Frank Wedekind.

The *Bauhausbücher* series was initially to have been published by the Bauhausverlag, an independent company based in Weimar and Munich, established to raise funds for the school and to help it reach a broader public. In 1923 and 1924, the Bauhausverlag published print portfolios, the book *Staatliches Bauhaus Weimar 1919–1923*, and various other materials, but in late 1924/early 1925 it declared bankruptcy, necessitating an urgent search for a new publisher.

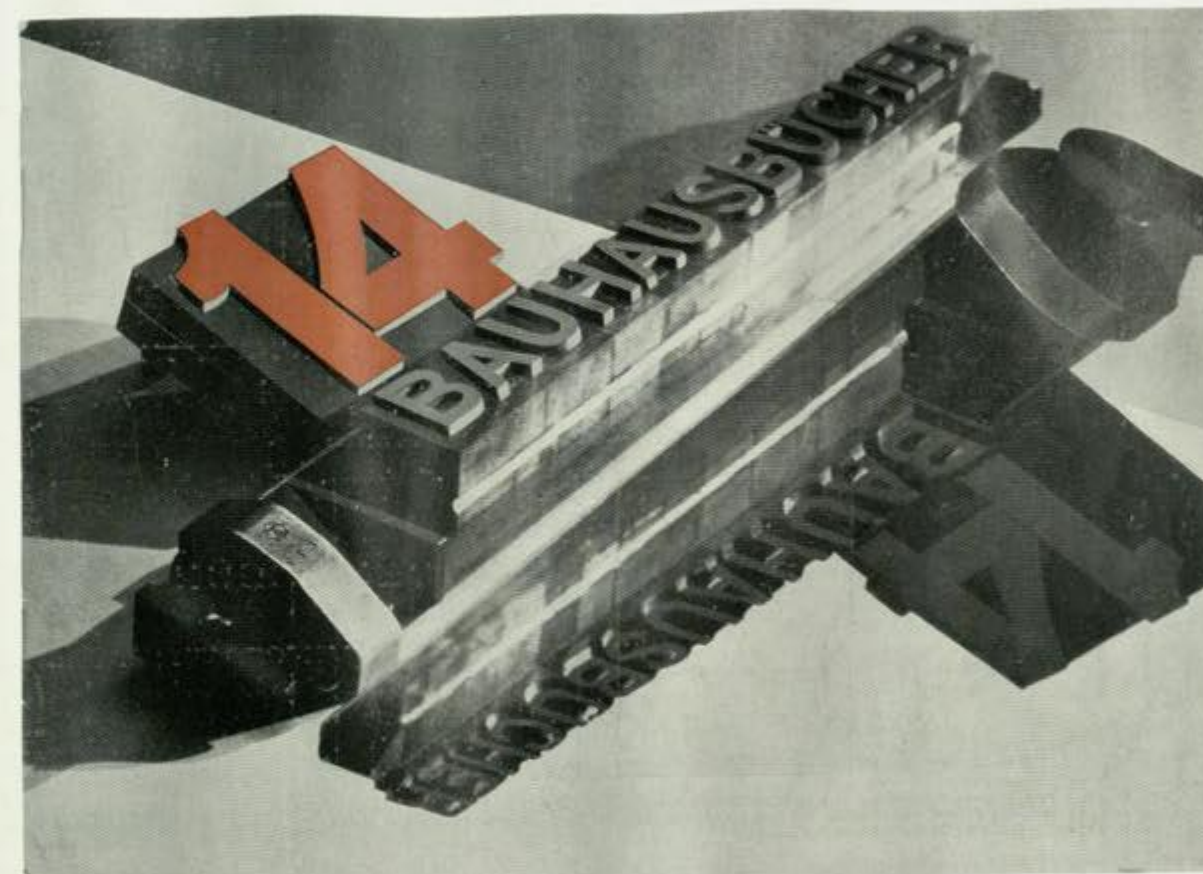
10. The first eight books were produced concurrently by two different printers: Dietsch & Brückner, Weimar, and Ohlenroth'sche, Erfurt. The later volumes and reprints were printed by Hesse & Becker, Leipzig. The print runs are not included in the first editions, but can be ascertained in some cases from numbers provided in the second editions.

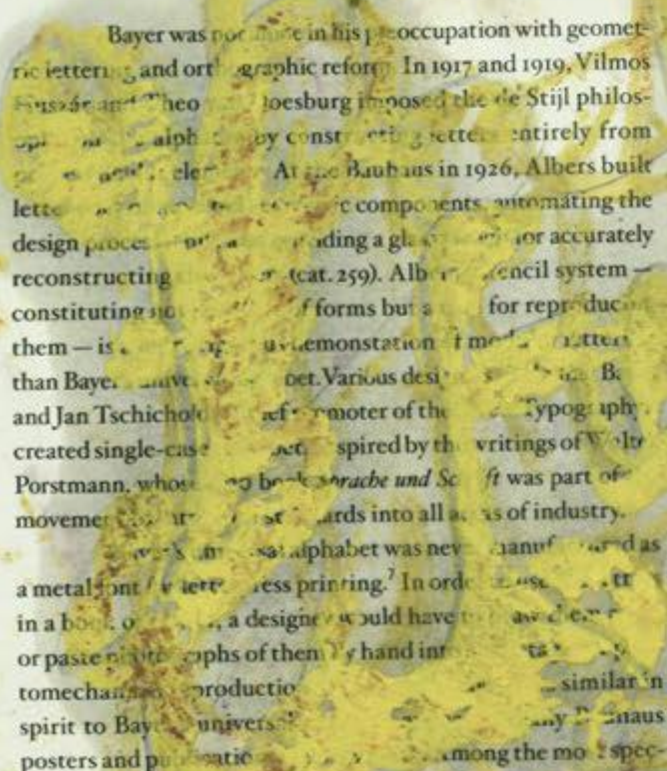
11. The prices of the clothbound books ranged from seven to eighteen marks; the paperbound editions were always two marks cheaper.

12. See the inside back cover of the eight-page brochure of 1928, whose cover is reproduced as cat. 256.

13. By contrast, the Bauhaus publications that preceded the *Bauhausbücher*, such as the *Neue Europäische Graphik* (1921–24; cat. 48) and *Kleine Welten* (1922; cats. 131–42) portfolios, were produced by the Bauhaus's own printing workshop in limited editions of no more than a few hundred. A shift toward modern commercial printing techniques was already evident in the first book Moholy designed (with cover design by Bayer) for the Bauhaus, *Staatliches Bauhaus Weimar 1919–1923* (Weimar and Munich: Bauhausverlag, 1923; cat. 196), which appeared in an edition of 2,000 (an additionally planned 300 English-language and 300 Russian-language copies announced did not appear) and was executed by the same commercial printer, Dietsch & Brückner, that realized some of the early *Bauhausbücher*.

14. Marcel Breuer's Armchair (later titled T1 1a) of 1922 (cat. 97), for example, was reproduced in *Neue Arbeiten der Bauhauswerkstätten* (New work of the Bauhaus workshops), *Bauhausbücher* no. 7, 1925, p. 29. Gropius's introduction to this book described the Bauhaus workshops as "laboratories" (*Laboratorien*) producing "experimental works for industrial production" (*Versuchsarbeit für die industrielle Produktion*).



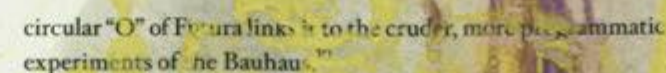
259
Is. of Alt

Kombinations-Schrift (Combivary lettering)
 ss lettering elements. Designed 1926
 for Albers by Melchior A.G.
 Milk
 24 1/2 x 23 1/2 x 56
 The Museum of Modern Art, New York.
 Gift of the designer

260

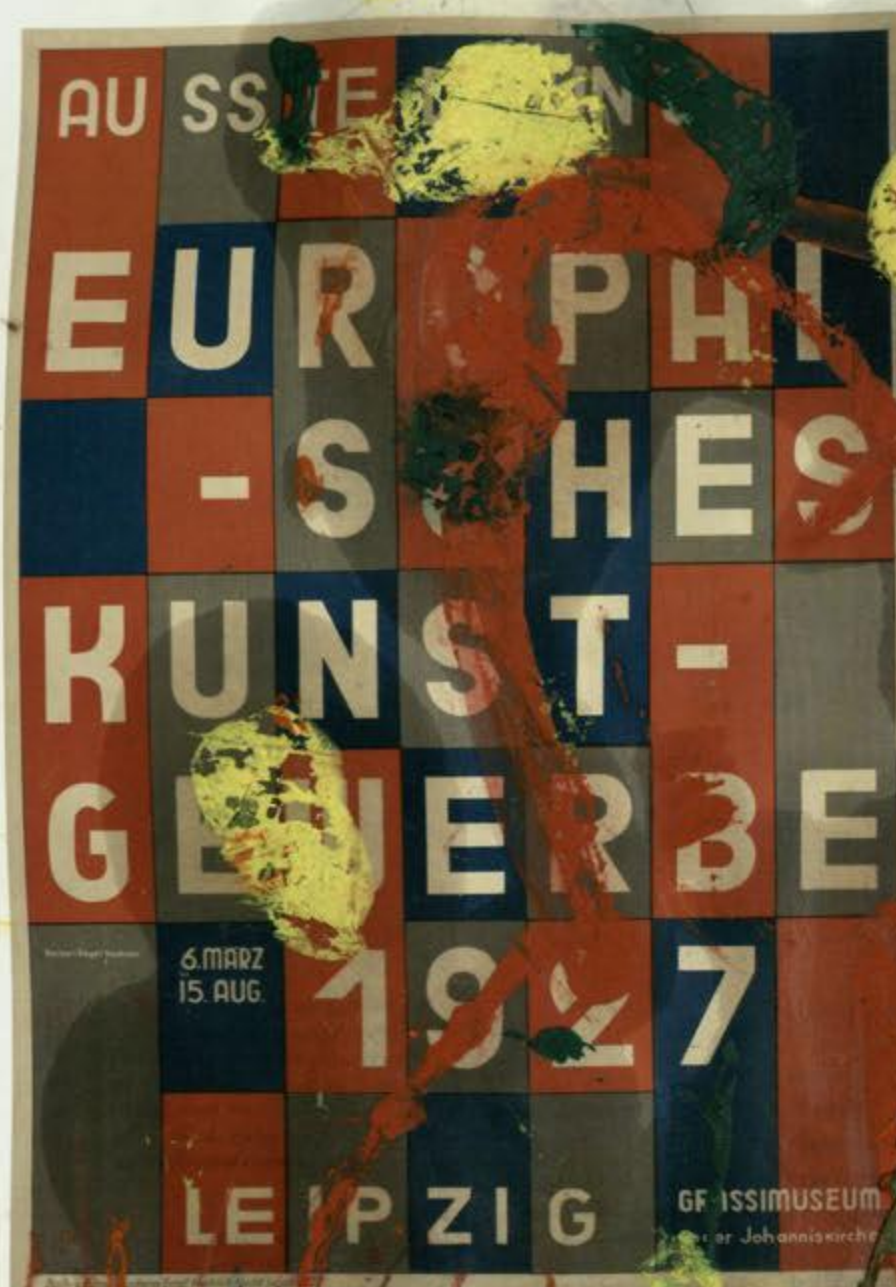
Josef Albers

Working design for *Combinatory Lettering*, 1950. Pencil, red pencil, and ink on ruled graph paper. $8\frac{3}{4} \times 11\frac{1}{4}$ (21.3 x 29.8 cm). The Josef and Anni Albers Foundation, Bethany, Conn.



Bayer's universal alphabet became a synonym for "Bauhaus typography," even though it was not strictly speaking a typeface. Fixed in memory through a few endlessly repeated reproductions, the universal alphabet was a philosophical idea that, even before it, throughout the promotional activities of the Bauhaus as a brand.¹¹ In 1929, the American commercial designer Ed Langkat created an exuberant, voluprious typeface called Bauhaus—in upper and lowercase—that popularized the notion of a Bauhaus style while ignoring the Bauhaus innovations.¹² In the mid-1990s, the digital type foundry P22, based in Buffalo, New York, released accurate versions of the universal alphabet and other Bauhaus lettering designs as fully operable digital fonts. Bayer's letters are a awkward, inconsistent, and not very useful, yet they gave form to prevalent ideas and thinking about education, modularity, industrial standards, and machine production. Bayer released his idea into the wilderness of typographic discourse, and there it lived.

1. On Herbert Bayer's career see Günther Kieser, *Herbert Bayer: Collection on an Archive at the Denver Art Museum* (Denver: Denver Museum of Art, 1988), and Chanté, *From Bauhaus to Aspen; Herbert Bayer and Modern Architecture* (Boulder, 1984), pp. 16-90. On the printing workshop see *Magazine des Arts et Métiers*, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594,



261
Herbert Bayer
Poster for *Ausstellung Europäisches Kunstgewerbe* (Exhibition of European decorative arts), Grassimuseum, Leipzig (March 6–August 15, 1927). 1927. Lithograph on paper. 34 1/2 x 22 3/4" (87.6 x 58.2 cm). Collection Merrill C. Berman.

262
Herbert Bayer
Banknote designed by the state bank of Thuringia, 1923. Letterpress on paper. Each: 2 1/4 x 5 1/2" (6.8 x 14 cm). The Museum of Modern Art, New York. Gift of Manfred Ludwig.



263
Herbert Bayer
Poster for *Kandinsky Jubiläums-Ausstellung zum 60. Geburtstag* (Exhibition celebrating Kandinsky's sixtieth birthday), 1926. Letterpress and gravure on paper. 19 x 25" (48.2 x 63.5 cm). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Alfred H. Barr, Jr.

264
Herbert Bayer
Invitation to the *60. Geburtstag Kandinsky* (Invitation to the sixtieth birthday of Wassily Kandinsky) for the Bauhaus Dessau, 1926. Lithograph on paper. 6 x 8 1/2" (15.2 x 21.3 cm). Collection Merrill C. Berman.

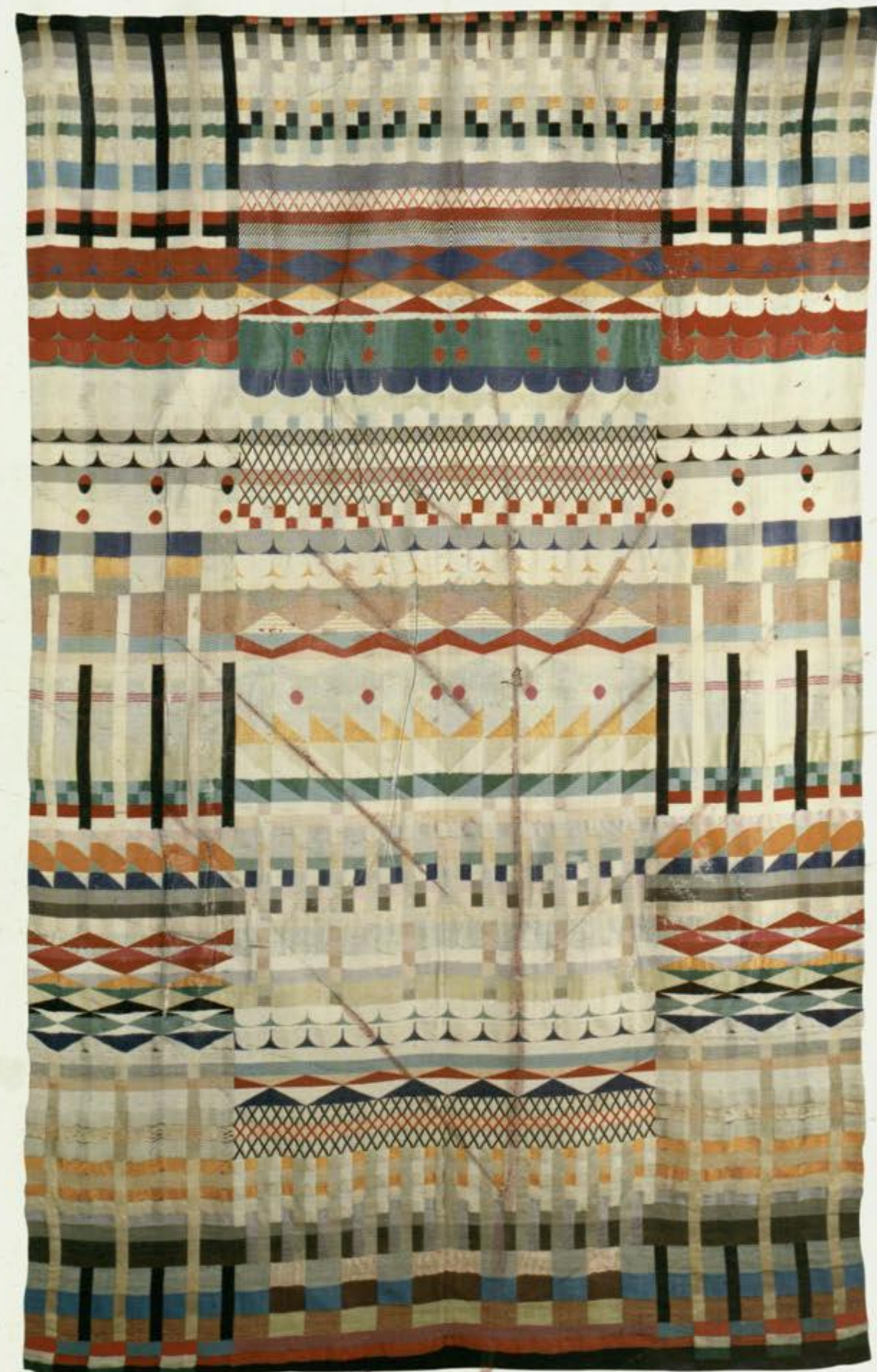




...nta Stölzl's *Chöre*
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The weaving workshop at the Bauhaus, under the direction of Gertrud Grunow, was one of the most active and specific — hangings produced at the time of the school. Under the direction of Gertrud Grunow, the Bauhaus weaving workshop made a purchase as a gift for the Bauhaus that these master weavers, who had been on looms. Although they believed, gave them an understanding of the medium. Beginning from the beginning, they could investigate and experiment within the parameters of their medium. If they were to develop innovative, technologically sophisticated prototypes, they had to be well versed in the various effects produced by the meeting of woven structures and modern materials, like rayon or Eisengarn.³

Nevertheless, perhaps out of frustration over the perceived waste, perhaps out of curiosity, Stölzl committed herself to poring over the literature and learning the complex technical functions of the Jacquard mammoths that Muche had procured. Within a couple of years she began to make sketches for Jacquard textiles (cats. 267, 268), and with the help of the workshop's new technical assistant, Kurt Wanke, Master Stölzl had, after several attempts, come to understand the basic strengths and limitations of the apparatus and the best way to employ it.⁴

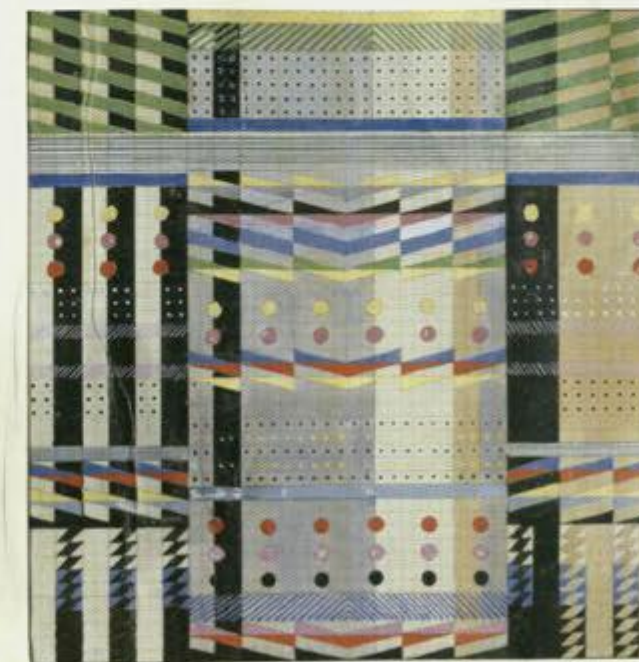


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textiles — like curtains or upholstery — for mass production.⁶

Indeed the pictorial composition, but also the chromatic intensity, of *5 Chöre* may exemplify the contradictions and hanging ghosts of this particular Bauhaus moment, just before Hannes Meyer took over as director and shifted the focus to developing mass-produced goods for the working class. Here an emphasis on technical precision and economy of means converges with an interest in the relation of color and musicality. Whether or not Stölzl consciously crafted the apparition of a second "picture made of wool" within the spatial field of this Dessau-produced item, the Jacquard textile nevertheless evokes both Vasily Kandinsky's interest in using technology to develop art forms exploring synesthetic connections — whereby specific shapes have equivalents in colors and sounds — and Gertrud





272

Marcel Breuer
Glass-fronted cabinet
Wood-core plywood
and nickel-plated
interior sections;
doors: glass or plywood
6' 5 7/8" x 65 13/16" x 15 1/4"

leaf extended
Collection Esther M. English

29 1/2 x 24 1/4 x 26 1/8" (75 x 61.6 x 67.6 cm)
Bauhaus-Archiv Berlin

Bethany, Conn.

tables, c. 1927
black lacquer, and painted
3/4 x 16 1/2 x 15 3/4"
(19 cm) to 24 1/8 x 23 1/8 x 15 1/8"
(61.3 cm)
Grunni Albers Foundation



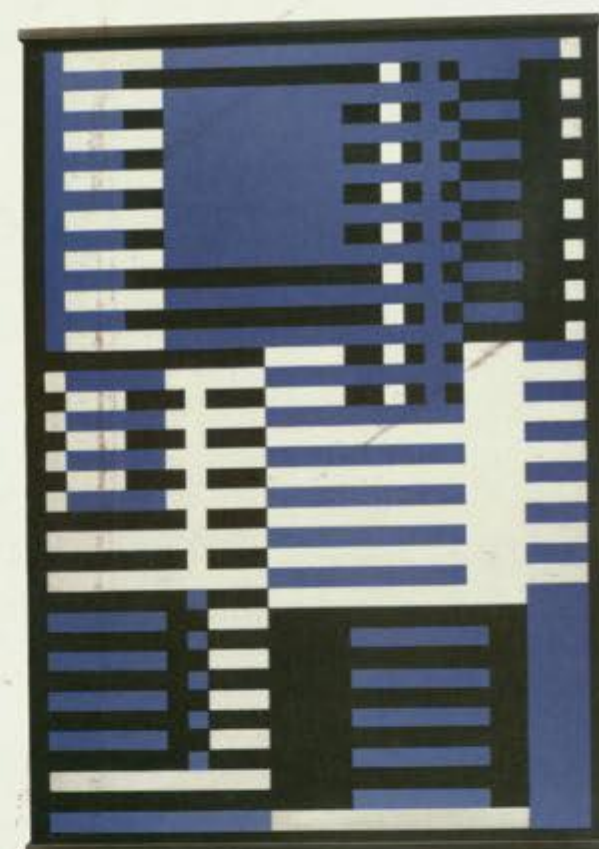
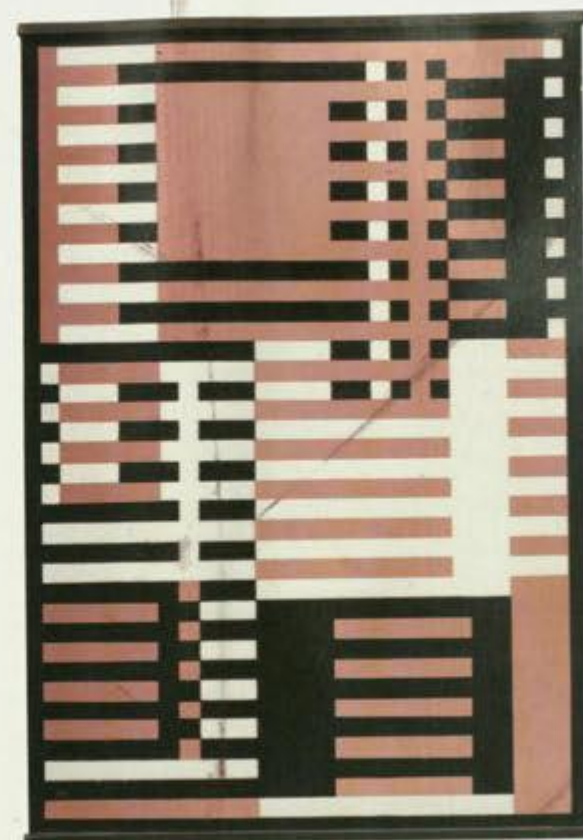
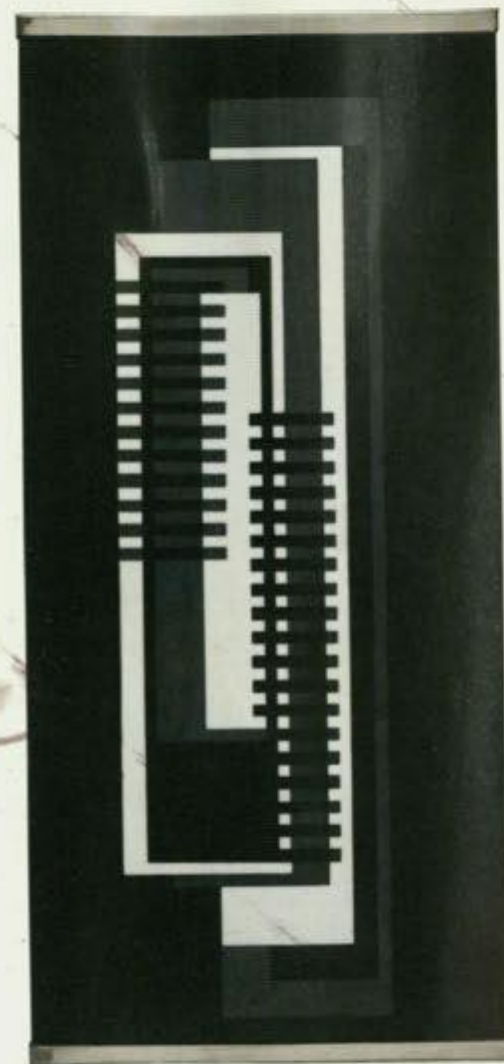


276
Anni Albers
Wall hanging, 1926
Silk (three-ply weave)
70 7/8 x 46 1/2" (178.8 x 117.8 cm)
Harvard Art Museum, Busch-Reisinger
Museum, Association Fund

277
Josef Albers
Overlapping, c. 1927
Opaque black glass flashed on
milk glass, sandblasted
23 x 11" (58.4 x 27.9 cm)
Harvard Art Museum, Busch-Reisinger
Museum, Kuno Francke Memorial
and Association Funds

278
Josef Albers
Goldrosa, c. 1926
Red glass flashed on milk glass,
sandblasted, with black paint
17 9/16 x 12 1/8" (44.6 x 31.4 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

279
Josef Albers
Upward, c. 1926
Blue glass flashed on milk glass,
sandblasted, with black paint
17 9/16 x 12 1/8" (44.6 x 31.4 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.



LÁSZLÓ MOHOLY-NAGY
PHOTOGRAMS
 MICHAEL W. JENNINGS

When László Moholy-Nagy joined the Bauhaus faculty — in the fall of 1923, as master of the metal workshop and, soon thereafter, director of the preliminary course — he had already been experimenting with cameraless photography for over a year. Although cameraless photography is as old as photography itself — William Henry Fox Talbot produced cameraless images that he called “photogenic drawings” as early as 1834 — the years immediately following World War I were a time of intensive avant-garde experimentation with the form. The German artist Christian Schad made a series of “Schadographs” in 1919, while the American photographer Man Ray, working in Paris, produced the first “Rayograms” in 1921. Moholy’s first photograms from 1922,¹ which he made by placing readily identifiable objects directly onto printing-out paper in direct sunlight, reveal an interest not just in what he at this time called “spatial rhythm [and] equilibrium of form”² but especially in the problems of spatial relationships among pictorial elements in a nonperspectival field. These images emerged, first of all, out of the artistic ferment that was Berlin in the early 1920s: they are kin not just to the paintings in the style of international Constructivism that Moholy was producing at the time but especially, in their incorporation of objects of daily use such as bathroom fixtures and bobby pins, chicken wire and kitchen utensils, to the “Merz” collages and Dada photomontages made by his friends Kurt Schwitters and Raoul Hausmann.

More important than any direct artistic influence, though, was the relationship between the development of the photogram and Moholy’s own theories of art and society.³ In 1922, the year of his first photograms, Moholy published two remarkable essays: “Constructivism and the Proletariat” and “Production Reproduction.” In “Production Reproduction” he discusses the historicization of sense perception, and argues that human sensory and cognitive capacities are inadequate to an understanding of the modern, technologized world. If the human “constituent faculties” are to be developed “to the limit of their potential,” art will have to play a central role, “for art attempts to create new relationships between familiar and as yet unfamiliar data, optical, acoustic, or whatever, and forces us to take it all in through our sensory equipment.” The essay’s principal contribution to our understanding of the new, technologized media lies in its distinction between what Moholy calls “reproduction” and “production.” Reproduction is the mimetic replication of an external reality; this “reiteration of relationships that already exist” can have little effect on the development of

new perceptual capacities, since it merely reproduces relationships already accessible to the senses. “Production,” however, involves forms of art that actively create new relationships — and force human perception to adapt to them. What Moholy envisions here is a perceptual and cognitive reform of a kind that would permit not just a more adequate understanding of our world but would constitute, he hints, the precondition for social change. In “Constructivism and the Proletariat” he is much more explicit regarding that change: he sees an irreversibly and inextricably intertwined relationship between technology, the worker at the machine, and socialism. Human well-being is, in this view, caused by “a socialism of the mind” that is in turn the creation of an art that “crystallizes the emotions of an age.” If we are to imagine a new world, we must be able to perceive the present world for what it is and to imagine a new set of relationships among its elements. The photogram, with its direct fixing of the “moments of the play of light,” is ideally suited to create such new relationships — and thus potentially to change the world.⁴

At the Bauhaus, Moholy for the first time had access to a professional darkroom, and his photograms almost immediately began to reflect the application of more sophisticated technologies. He began to replace printing-out paper, which begins to develop as soon as it is exposed to a light source, with developing-out paper, which, because it allows for the recording of a latent image that emerges only during the development process, made possible not just longer exposure times but multiple exposures and complex combinations of light sources. At the Bauhaus the quotidian objects recognizable in the earlier works also gave way to objects free of reference to the everyday world: specially fabricated grids, screens, tubes, sheets, and spirals. Moholy seldom allowed his new forms to touch the photosensitive paper at more than one point; he arranged for some to hover over the paper, others to move in carefully controlled patterns during the exposure. Perhaps most important, he often used multiple light sources or diffused the light, passing it through liquids such as water, oils, or acids before letting it fall on the objects.

For Moholy, the wholly abstract photograms that resulted were experiments within the broad field staked out by his theories, and the mode of that experimentation was an exploration of the materials, elemental processes, and formal properties of the medium of photography itself. Moholy’s photograms are in this sense the best evidence for the principles he sought to impart in the preliminary course; and they reflect many of the fundamental convictions of the Bauhaus more





interpretation.

es depend on a particular understanding that intertwined scientific is veneration. To Moholy, light is consciousness; of all the incapacities of human sensory and cognitive to an insensitivity to light. If to our consciousness in a way up, its function could be almost mon reaction to a photogram which illumined forms emerge emphasized the form's capacity, light's direct action on the photography could represent and refracted.

rafie ist lichtgestaltung" plays on aphy is the production of forms shaping of light through the mination of the photosensitive al effects: objects are revealed "sublimated, glowing, almost at light emerges in the photo- n available to modern human consciousness is central to any understanding of Moholy's



7. Moholy, "Fotoplastische Reklame," p. 123.

8. Ibid., p. 122.

9. This is the title of an essay originally published in *bauhaus* 2, no. 1 (February 15, 1928). The German term *Gestaltung* stands in a complex connotative field, meaning "design," "shape," and "form" and implying the action that yields all these things: "to design," "to give shape," "to form." In the context of the avant-garde movements of the early 1920s, *Gestaltung* is perhaps best translated as "form-production," so as to emphasize the objective, "engineered" aspects of the term over the notion of "creating."

10. Moholy, "Fotoplastische Reklame," p. 122. Neusüss has argued that for Man Ray, the object is transformed with the help of light, while for Moholy, light is transformed with the help of the object. See Neusüss, "László Moholy-Nagy — Fotogramme," in Neusüss and Heyne, eds., *Das Fotogramm*, p. 131.

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287

László Moholy-Nagy

A 18, 1927

Oil on canvas

37 1/8 x 29 1/2

Harvard Art Museum, Cambridge, MA

Museum, Cambridge, MA

Museum, Cambridge, MA

Museum, Cambridge, MA

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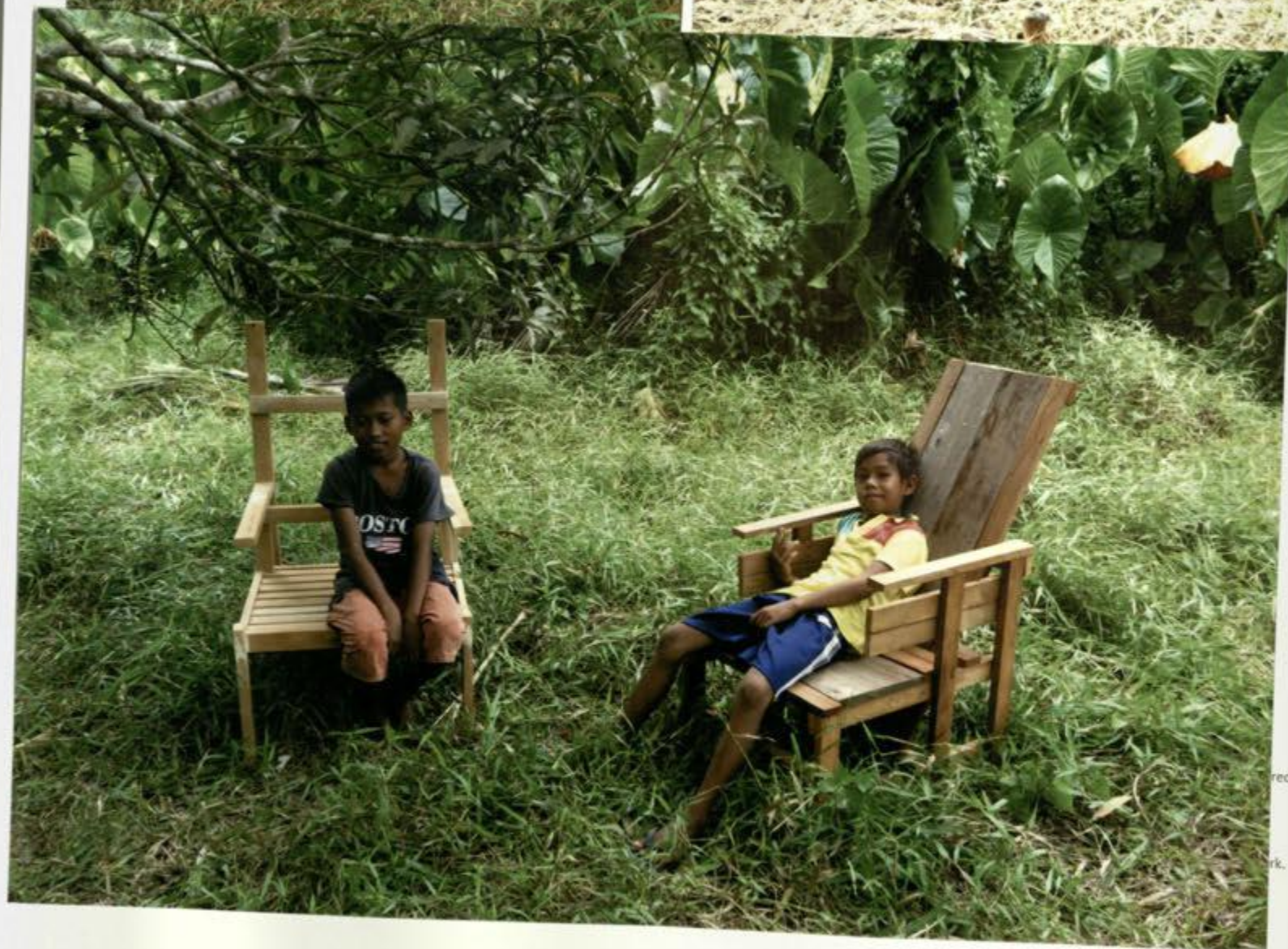
Museum, Cambridge, MA

Museum, Cambridge, MA





296 (above left)
Marcel Breuer
 Chair, 1926
 Tubular steel with black-brown finish,
 with fabric seating and backrest
 33 7/8 x 18 7/8 x 23 1/4" (84.9 x 48 x 60.5)
 Bauhaus-Archiv Berlin

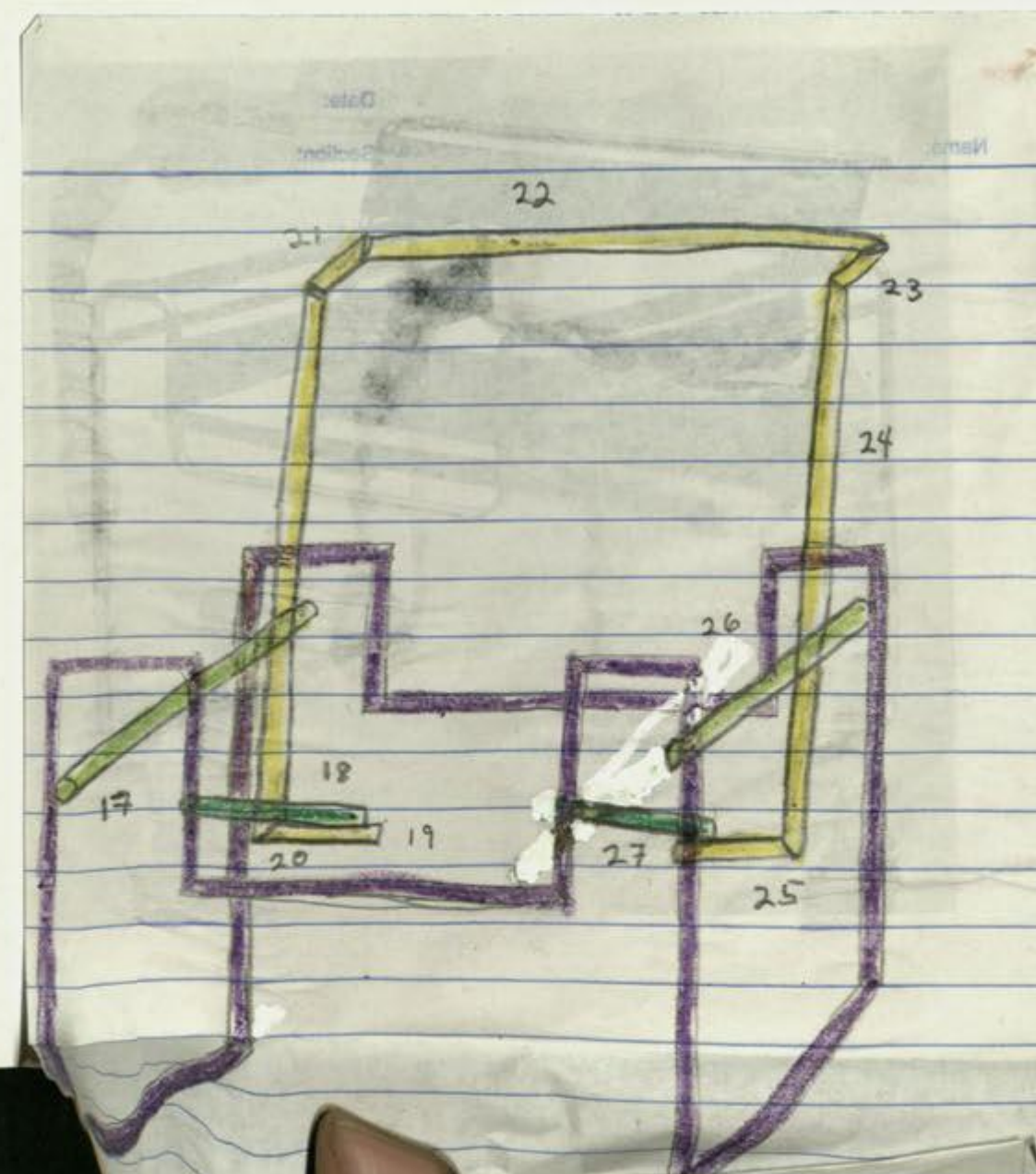


**MARCEL BREUER
CLUB CHAIR**



301
Marcel Breuer
Club chair. Designed 1925, this example handmade in 1926
Tubular steel, originally nickel plated (later chromed), and Eisengarn (metallized yarn) fabric
27 1/4 x 31 1/8 x 27 1/8" (70.5 x 81 x 69.5 cm)
Stiftung Bauhaus Dessau

302
Marcel Breuer
Club chair (B3). Designed 1925, revised 1928, this example produced 1928 or 1929
Probably manufactured by Standard Möbel
Tubular steel, originally nickel plated (later chromed), and canvas
28 1/4 x 30 1/4 x 28" (71.8 x 78.1 x 71.1 cm)
The Museum of Modern Art, New York.
Gift of Herbert Bayer



BREUER METALLMÖBEL

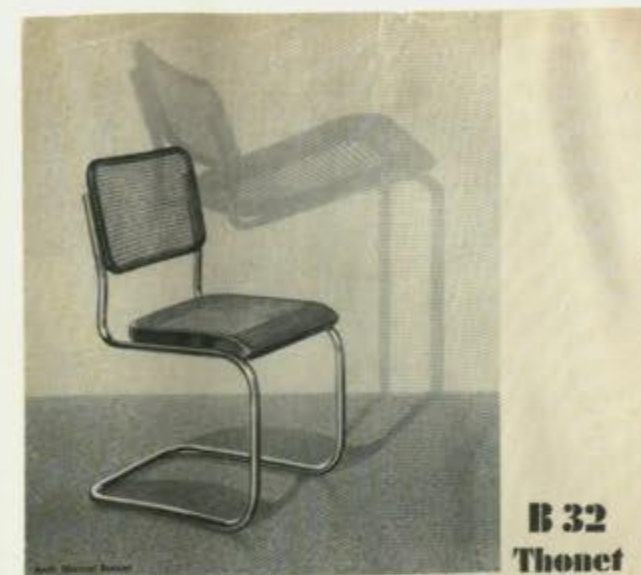
ELAST. ROCKENLEHNE
ELAST. ARMLEHNE
ELAST. SEITENLEHNE



Bayer

The way the taut cloth of the chair forms a three-dimensional grid in which the planes are interwoven without the friction of intersection: this implies their infinite extension into space not as matter but as force, which is, of course, a lesson from de Stijl, as translated into three dimensions by the furniture of Gerrit Rietveld (fig. 1) and the architectural fantasies of Theo van Doesburg. But most of all the suspension of body in space recalls the non-Euclidean world of El Lissitzky. The chairs combine the self-evidence of the rule with the spatial ambiguities of once arcane forms of descriptive geometry. Without the indication of scale, they suggest a journey from anything from matchboxes to buildings, from books to cities, even universes — or furniture. As one turns those images around, planes that once seemed to be floor turn into ceiling, forms that seemed to project into space suddenly recede. In these images with no coherent perspective but nonetheless a compelling sense of depth, a world that no longer imposes Newtonian physics looks possible, a world in which one can be in more than one place simultaneously, a world that responds to the position of the viewer instead of fixing her within stable coordinates. The world as Proust is a fantasy often encountered at the Bauhaus. We see it, for example, in T. Lux Feininger's photograph of an unnamed *Bauhäusler* suspended in a series of open slabs, fearlessly climbing over the railing into a space not yet ours (cat. 250). Such vagaries of the ruled line help us to understand Breuer's excitement about tubular steel as making possible furniture "as if drawn in space";² and he certainly relished the way the reflections on the chromed surfaces narrow the cylinders of steel into thin strokes of an imaginary pen. In the development from the prototype of the club chair (cat. 301) and the model sold by Standard Möbel to the version manufactured by Thonet, we can follow Breuer's exploration of the interplay of straight line and spatial void. The upper edge of the seatback in the earlier models ends with the plane of the cloth, while in the later model the steel tubes emerge above the cloth and meet, turning the frame into a continuous, three-dimensional structure.

... paradigmatic of the kind of objects ... between 1922 and 1928: through a process ... they could begin an endless journey ... through various media, generating more objects, denying the ... of an original. They suggest an abstraction not of loss ... of plenitude. Herbert Bayer's cover for a Breuer catalogue ... 27 (cat. 303) takes Erich Consemüller's picture of a New ... man in the Wassily Chair but presents it as a negative. It is ... a photograph of an object but the plate for its infinite ... implication; instead of the product, we see the process of ... production. The rendering of the chair remains plausible but ... inhabitant is turned into a shadow, now as insubstantial as ... object in which she sits, seemingly visible only as an x-ray. ... the Thonet catalogue three years later (cat. 304), the chairs ... before one's eyes, into photograms. As Moholy created ... images without a camera by exposing photosensitive paper with ... objects on them, here the chairs are accompanied by the shad ... they cast on the surface behind them. They become visib ... from above and below, from front and back; they generate ... images of themselves. For Moholy, photography was not ... reductive but productive; here we see how objects could be ... subjected to that logic. Moholy was never satisfied with the



object in itself — anything he made turned into a negative, a positive, a shadow of the image-making process. Even the infinite reproduction and transformation of the object: they became the nucleus of a new process, the start of a utopian process of weaving.

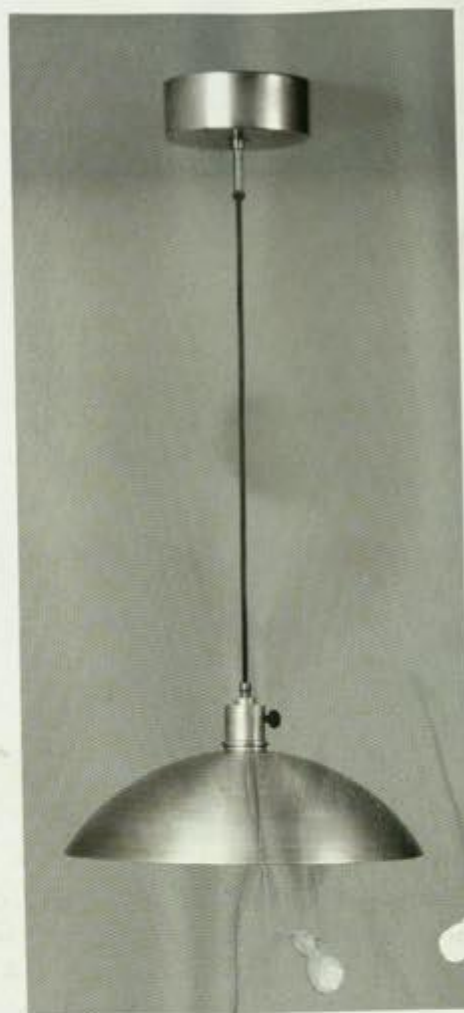
The chairs, however, became a process of abstraction, one that returned the subject to the abstraction of the object, stripping objects of qualities and revealing their value. Within a market economy the chair has its price. The chair redefined itself when Breuer claimed the invention, denying the Bauhaus its claim to ownership there, and as Mart Stam and others over the legal rights to exploit the idea of the cantilevered chair, but one without a backrest. When not in the market, the chair was time in court — not invisible, but a subject of active contention, not imminent destruction. The courts had ways of defining the chair as art, the first to invent the form, the one side flipped up for the backrest, the one to sell, and manufacture the object. It was the one to figure out how to spring

303

Herbert Bayer

Cover of *Breuer Metallmöbel* (Breuer metal furniture), loose-leaf sales catalogue for furniture offered by the Standard Möbel company, showing Breuer's B3 club chair of 1925. c. 1927. Halftone and letterpress on paper 5 11/16 x 8 1/4" (14.8 x 21 cm). The Board of Trustees of the Victoria and Albert Museum, London

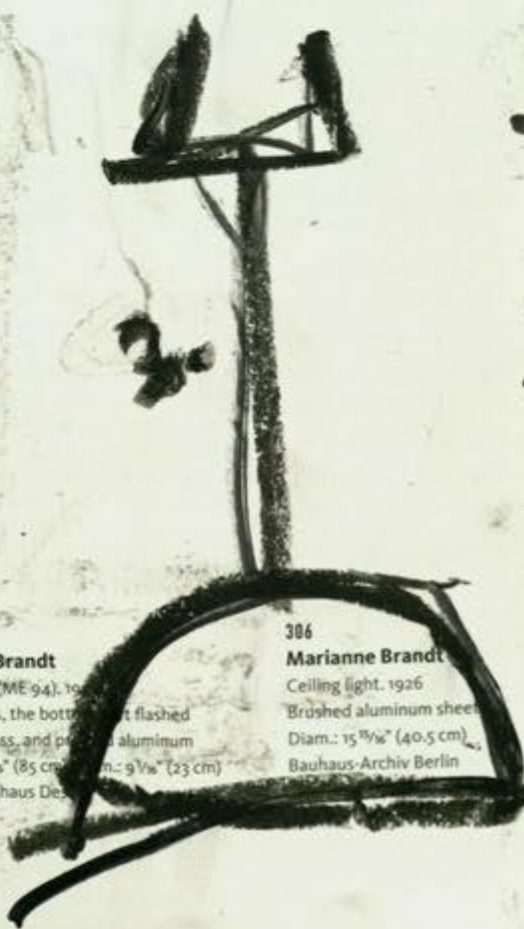




305

Marianne Brandt

Ceiling light (ME 94), 1926
Frosted glass, the bottom part flashed
with opal glass, and polished aluminum
Height: 33 7/8" (85 cm), diam.: 9 1/2" (23 cm)
Stiftung Bauhaus Dessau



306

Marianne Brandt

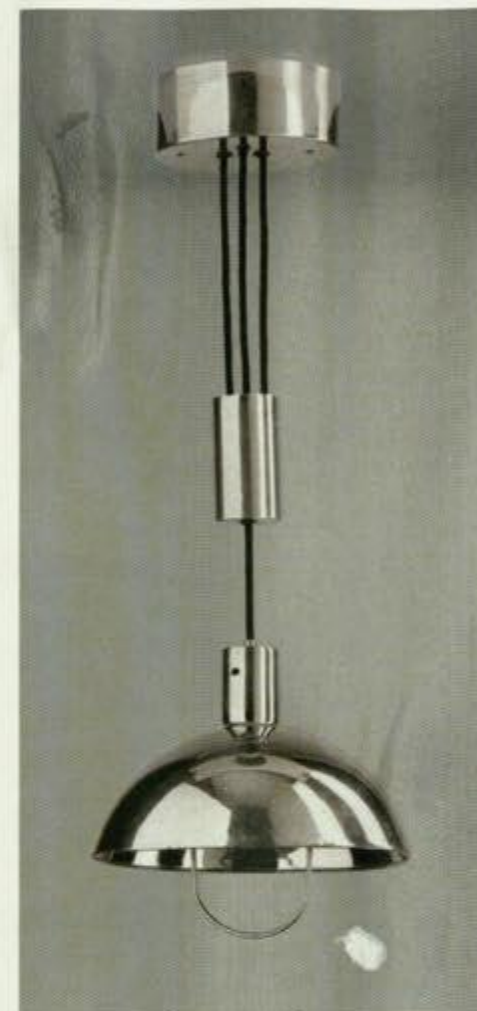
Ceiling light, 1926
Brushed aluminum sheet
Diam.: 15 7/8" (40.5 cm)
Bauhaus-Archiv Berlin



Marianne Brandt

Ceiling light (ME 104a), 1926

Opal glass and nickel-plated brass
Height: 34 1/4" (87 cm), diam.: 6 1/8" (15 cm)
Bauhaus-Archiv Berlin



308

Marianne Brandt

Ceiling light (ME 105a), 1926

Brushed aluminum sheet with granulated-
lead finish
Height: 31 1/2" (80 cm), diam.: 18 1/8" (46 cm)
Bauhaus-Archiv Berlin



307

Hilfred Schäfer

Ceiling light, 1931-32

Matte-finished aluminum
Height: 31 1/2" (80 cm), diam.: 18 1/8" (46 cm)
Stiftung Bauhaus Dessau



DETAIL

"PAYSAGE EXOTIQUE"

SHOWS HOW ROUSSEAU'S VISITS TO THE BOTANICAL GARDENS AND THE ZOOS OF PARIS STIMULATED HIS COLORFUL IMAGINATION. AFTER THESE VISITS HE WOULD CREATE HIS OWN JUNGLES, SOMETIMES PAINTING INTO THEM ANIMALS THAT MAY NEVER HAVE EXISTED AND INVENTING TREES AND FLOWERS.

ROUSSEAU STUDIED ANIMALS, CHILDREN, PLANTS AND FLOWERS BUT LIKE ALL GREAT ARTISTS, HE GAVE THEM A FRESH NEW IDENTITY.

HIS ORANGES BECAME LIKE SUNS...

HIS LEAVES AND FLOWERS LIKE BIRDS...

AND HIS MONKEYS, AS IN THIS PAINTING, BECAME LIKE PLAYING CHILDREN.



LUCIA MOHOLY
PHOTOGRAPH OF GEORG MUCHE. 1927
MATTHEW S. WITKOVSKY

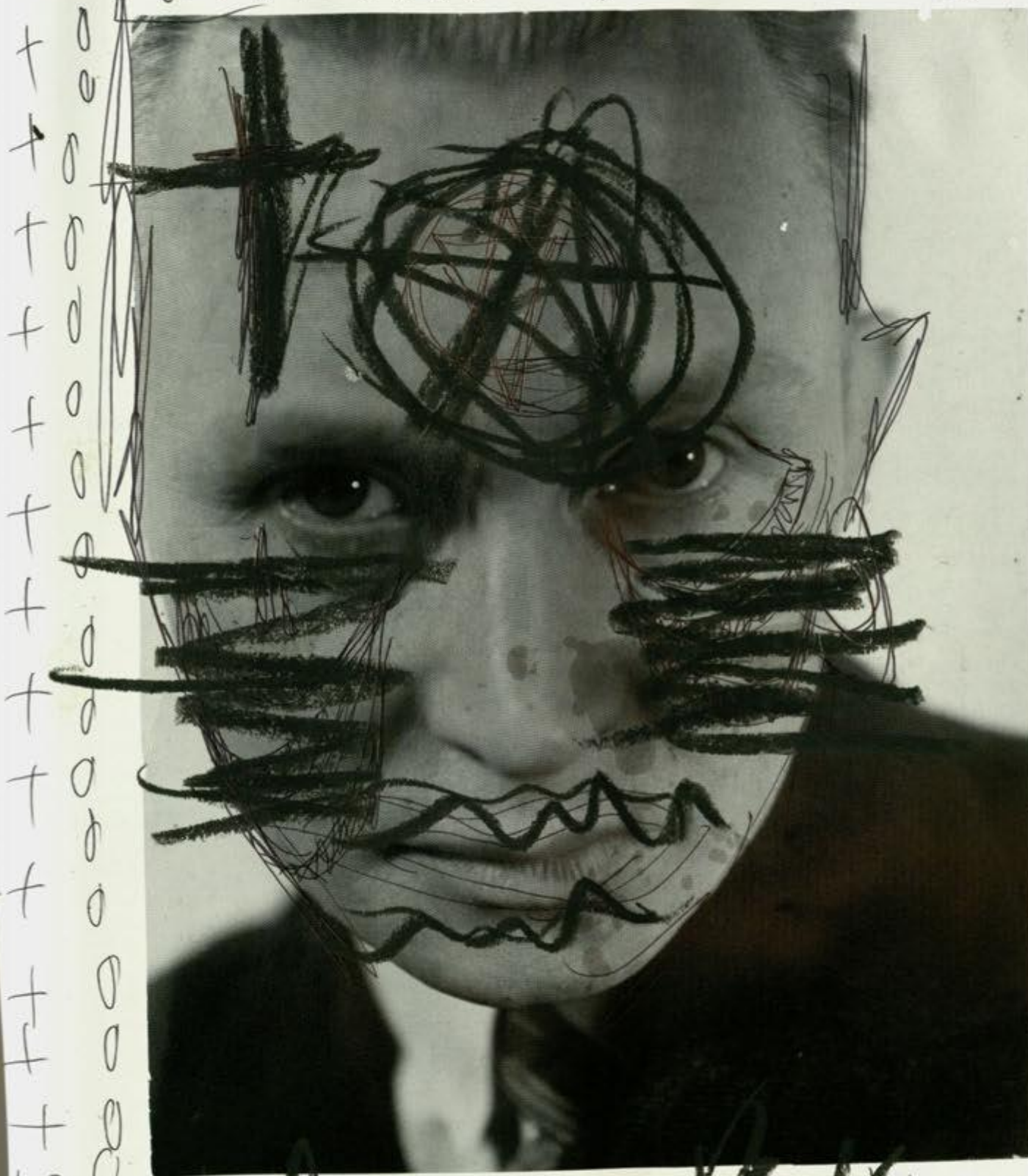
WHAT IS RELIGION?

201

tion that neither rites nor ceremonies can have any practical (technological) effect.

Leach and others have found a difficulty in this classification. Whereas the anthropologist, with his scientific training, knows that none of these activities can have effects on anything except the minds of the participants, the participants may not make the same distinction; they may believe, for example, that the magic makes the canoe swift in precisely the same way that the use of the right wood makes it buoyant. All human activities, Leach further said, even those which Durkheim would have unhesitatingly classed as 'secular' or 'profane', include elements that do not contribute anything to their practical success, and are not expected to by the performers. These non-essential frills are added to the technical activity because 'this is the way we do it'; they are assertions by the performers of their membership in a social group defined by a common culture. Magic, it would seem implicit in his argument, is a technical activity to the extent that those who practise it think it is. All non-technical activities are ways of expressing the social status of the performer, and to all these activities he gives the name of ritual. It is impossible, he argues, to divide activities into those which are technical and those which are ritual. These words describe aspects of all activities, one or other of which may be more pronounced in different cases. He then equates the opposition of ritual and technique with Durkheim's opposition of sacred and profane.

But Durkheim's argument stands or falls on the definition of 'sacred' as 'set apart', and of religion as being concerned with what is set apart. If the sacred can never be separated from the profane, it is impossible to talk about it in Durkheimian language at all, and if Leach is taken to say that the sacred cannot be distinguished from the profane, the word as ordinarily used loses all meaning. This is not the same thing as to say that certain peoples do not make the distinction. Moreover, Leach's argument, interesting as it is, does not purport to offer a definition of religion. Later in the book in which he propounds it, he discusses a sacrifice to spirits. From all the actions performed in the course of the sacrifice he singles out the technical—killing, cooking and eating animals—and that part of the ritual which asserts that the ranking of spirits corresponds to that of their worshippers, and implicitly



315

Lucia Moholy
Untitled (Georg Muche), 1927,
possibly printed after 1928
Gelatin silver print
8 7/8 x 6 1/8" (22.6 x 17.5 cm)
The Metropolitan Museum of Art, New York.
Ford Motor Company Collection, Gift of
Ford Motor Company and John C. Waddell

237

WITKOVSKY: PHOTOGRAPH OF GEORG MUCHE



(Rut) Landshoff (cat. 317), who had had a supporting role in F. W. Murnau's *Nosferatu* (1922). New to photography in Umbo's portraits was a clear, even palpable sense of erotic longing, holding the promise of physical intimacy in nearly unbearable tension with the assurance of unrequited desire. The restraint shown in Alfred Stieglitz's, Paul Strand's, or Edward Weston's portraits of their partners — conveyed through clarity and evenness of tone — is replaced in Umbo's close-ups with the tonal and emotional disequilibrium of cinematic melodrama.

Molderings contends that Moholy, who cropped her 1927 view of Feininger far more tightly for publication in 1930, would not have thought to make works such as *Untitled* (Georg Muche) before Umbo's interventions (although some of Moholy's portraits continue to be dated to 1926).⁶ In 1928 and 1929, meanwhile, extreme close-ups became a staple of Bauhaus photography, as evidenced by László Moholy-Nagy's portrait of Ellen Frank of 1928–29, for example, or the fall 1929 prospectus



evaluation of Moholy's portraits dependent on matters of precedence. Her photographs, while emanating a psychological charge, display none of the despondent eroticism manifested by Umbo, just as her coolly composed studies of hands are a world apart from Stieglitz's views of the impossibly refined fingers of Georgia O'Keeffe. Nor is Moholy after a poster aesthetic, as with Max Burchartz's group of greatly enlarged head shots, including the iconic *Lotte* (*Auge*) (Lotte [eye], 1928), or Helmar Lerski's worker studies in *Köpfe des Alltags* (Everyday faces, 1931). While her images have impeccable clarity, they cannot be reduced to graphic signs, and they bear neither the cold flatness of prints by Burchartz and other advertising designers nor the exaggerated warmth of Lerski or many other studio photographers linked absolutely to the cinema. Moholy's portraits are not shocking, or haunting, and in fact do not reproduce easily.

The reasons for this divergence are to be found, one may speculate, in Moholy's references, which lie in the nine-

316

Lucia Moholy

Untitled (Bauhaus workshop building from below), 1926
Gelatin silver print
13 1/8 x 10 1/8" (35.2 x 27.2 cm)
The Museum of Modern Art, New York.
Thomas Walther Collection. Gift of Thomas Walther

317

Umbo (Otto Umbehr)

Ruth, Die Hand (Ruth, The hand), 1927
Gelatin silver print
6 1/8 x 4 1/4" (17.3 x 12 cm)
The Museum of Modern Art, New York.
Thomas Walther Collection. Purchase

Fig. 1

Nadar (Félix Tournachon)

Untitled (Charles Baudelaire).
Before March 1855
Salted paper print from glass negative
11 x 6 1/2" (28 x 16.5 cm)
Musée d'Orsay, Paris

- ① Handtücher
- ② Spind
- ③ Frau
- ④ Fällingwater (green)
- ⑤ Fälling (Lar beipe)
- ⑥ Chairs
- ⑦ Plan
- ⑧ Pardon weavings (after Joseph Albers, Germany 1926–1927)
- ⑨ Dürer's Manifesto, cover illustration (1910)
- ⑩ Bamboo print on towels, 2016
- ⑪ Design for Determann's house
- ⑫ Lotte Schreyer — Ayoko Re...
- ⑬ Toterhaus der Frau (The Determann house for a woman)
- ⑭ "Bosong" (Fällingwater) (Reminiscence of Frank Lloyd Wright's "Fällingwater" over a well on Ayoko Island, 2016)
- ⑮ "Fällingwater" (Bosong) after Frank Lloyd Wright, Ayoko Island, 2016
- ⑯ Designs for Bauhaus Chairs, Reimagined on Ayoko Island (after Marcel Breuer), 2016
- ⑰ Ayoko Walter Determanns, Bauhaus Settlement Weimar (1920), on cnyl on Bedsheet

10



Catch Monitoring Form
Fishers and Landing Sites



Name of Enumerator:

Julio Daz

Sitio:

Ayohi

Vessel Type:

motorized / non-motorized

Specifications:

A

No. of Fisher

Male:

Female: X

Gear Type:

Specifications:

Date of haul:

11/13/16

Weight of sample:

Sample Weight Num

Sub-sample



20

Form 1. Fish Catch
For Individual Fishers

Reference No.

Name of Fisher:

Roel D. Corpuz

Municipality:

Cantilan

Barangay:

Gen. Island

Date: 1/13/016

Time:

Landing Site:

Dongqu-anan

Fishing Ground:

Weather condition, tide and sea state:

Time of Fishing:

setting:

hauling:

No. of haul:

Fisher's name:

318

Lucia Moholy

Untitled (Florence Henri). 1927
Gelatin silver print, probably printed after 1928
14 1/8 x 11" (37.1 x 28 cm)
The Museum of Modern Art, New York.
Thomas Walther Collection. Gift of
Thomas Walther

319

Lucia Moholy

Untitled (Edith Tschichold). 1925-26
Gelatin silver print, probably printed after 1928
10 1/4 x 9 1/8" (27.4 x 24.5 cm)
The Museum of Modern Art, New York.
Horace W. Goldsmith Fund through
Robert B. Menschel

320

Lucia Moholy

Untitled (Franz Roh). 1926
Gelatin silver print, probably printed after 1928
14 1/8 x 10 1/8" (37.3 x 27.8 cm)
The Metropolitan Museum of Art, New York.
Warner Communications, Inc., Purchase Fund

321

Lucia Moholy

Untitled (László Moholy-Nagy). 1925-26
Gelatin silver print, probably printed after 1928
10 1/8 x 7 1/8" (25.6 x 20 cm)
The Metropolitan Museum of Art, New York.
Ford Motor Company Collection, Gift of
Ford Motor Company and John C. Waddell

3.

atch Monitoring form
ers and Landing Sites

MUNICIPALITY OF CANTIAN
OFFICIAL SEAL

Name of Enumerator: *Amil Vincent m. Boloan*

Sitio: *Ayoke*

Vessel Type: *motorized / non-motorized*

Specifications: *9.5 HP*

No. of Fisher *2* Male: ☒ Female: ☐

bang

ne: pokot pamangsi pamo.
s: 8.5 mata, 2 Hilo pamo.
113/016



322
Photographer unknown
Untitled (Lis Beyer). February 20, 1929
Gelatin silver print
4 7/8 x 3 7/8" (11.6 x 8.7 cm)
Bauhaus-Archiv Berlin

323
T. Lux Feininger
Untitled (Clemens Röseler). c. 1928
Gelatin silver print
4 7/8 x 3 1/2" (11.3 x 8.9 cm)
The Metropolitan Museum of Art, New York.
Ford Motor Company Collection, Gift of
Ford Motor Company and John C. Waddell

324
Josef Albers
Marli Heimann, III, IV 31, Alle während 1
Stunde (Marli Heimann, April 3, 1931,
all during an hour). 1931
Twelve gelatin silver prints mounted on board
Overall: 11 1/8 x 16 7/8" (29.7 x 41.8 cm)
The Museum of Modern Art, New York.
Gift of The Josef Albers Foundation, Inc.

325
Josef Albers
Klee, Dessau XI 29 (Paul Klee, Dessau
November 1929). 1929
Three gelatin silver prints mounted on board
Overall: 6 1/4 x 16 1/8" (17.1 x 41.8 cm)
The Museum of Modern Art, New York.
Gift of The Josef Albers Foundation, Inc.

atch Monitoring form
ers and Landing Sites



Name of Enumerator:

Sitio: *Ayoke*

Vessel Type: *motorized / non-motorized*

Specifications: *9.5 HP*

No. of Fisher

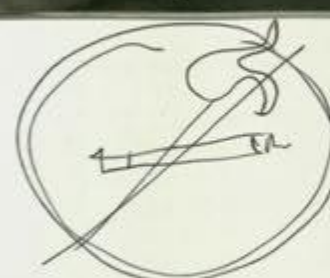
Male: ☒

Female: ☐

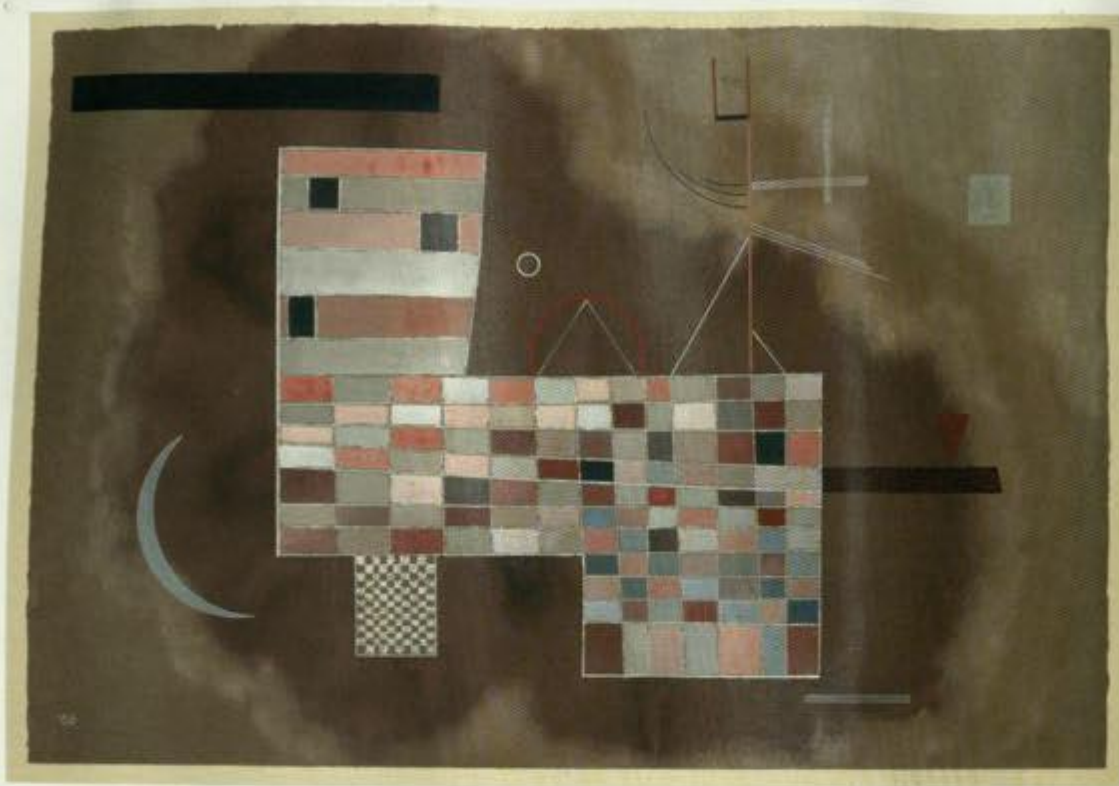
ne: pokot pamangsi pamo.

s: 8.5 mata, 2 Hilo

113/015



DAVAO SMOKE-FREE CITY



326

Vasily Kandinsky

Massiver Bau (Massive building). 1932
Gouache on brown paper, mounted
on cardboard
13 x 19 1/4" (33 x 48.7 cm)
Kunstmuseum Basel, Kupferstichkabinett

327

Vasily Kandinsky

Rotes Quadrat (Red square). 1928
Watercolor on paper
12 1/16 x 19" (32.2 x 48.3 cm)
Long Beach Museum of Art, The Milton
Wichner Collection

328

Paul Klee

Horizont, Gipfelpunkt und Atmosphäre
(Horizon, zenith, and atmosphere). 1925
Watercolor (sprayed) on paper mounted
on cardboard
14 1/16 x 10 7/16" (37.9 x 26.9 cm)
Solomon R. Guggenheim Museum,
New York

329

Paul Klee

Briefbild Z. 5. Dezember 1927
(Letter picture Z. December 5, 1927). 1927
Watercolor (sprayed) and ink on paper,
on board
9 1/4 x 12" (23.7 x 30.5 cm)
Centre Pompidou, Paris, Musée national d'art
moderne/Centre de création industrielle



1. See Hannes Meyer, letter to Adolf Behne, December 24, 1927, reproduced in *Bauhaus-Archiv und Deutsches Architekturmuseum, Hannes Meyer 1889-1954 Architekt Urbanist Lehrer* (Berlin: Ernst & Sohn, 1989), p. 216.
2. Six architects were invited to compete: Max Berg, Alois Klement, Wilhelm Ludewig, Erich Mendelsohn, Meyer, and Max Taut. They were given six weeks to meet a deadline of April 4, 1928. The jury consisted of Heinrich Tessenow, Martin Wagner, and Behne, together with Theodor Leipart and Otto Hessler, representatives of the ADGB. See Behne, "Bundesschule in Bernau bei Berlin. Architekt Hannes Meyer," in *Preussisches Finanzministerium, ed., Sonderdruck aus dem Zentralblatt der Bauverwaltung* 51, no. 14 (1931):212-22, reproduced in *Bauhaus-Archiv und Deutsches Architekturmuseum, Hannes Meyer 1889-1954*, p. 189-190.
3. Meyer, "Die Bundesschule des ADGB in Bernau bei Berlin," repr. and trans. in Claude Schnaidt, *Hannes Meyer. Bauten, Projekte und Schriften. Buildings, Projects and Writings*, trans. D. Q. Stephenson (New York: Architectural Book Publishing Co., 1965), p. 40. Translation altered by author.
4. *Ibid.*, p. 49.
5. Meyer, "Wie ich arbeite," *Architektura CCCP* 6 (Moscow, 1933); partial trans. in Schnaidt, *Hannes Meyer*, pp. 19-21. For a discussion of these ideas as the basis of Meyer's radicalization of perception see K. Michael Hays, *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (Cambridge, Mass.: The MIT Press, 1992), pp. 85-88, 23-53.
6. The Co-op Vitrine was commissioned for the Internationale Ausstellung des Genossenschaftswesens und der sozialen Wohlfahrtspflege, an exhibition of Swiss cooperative products in Gent and Basel in 1924 and 1925, directed by Bernhard Jäggi. See K. Hays, *Modernism and the Posthumanist Subject*, pp. 121-47, and Maria Gough, *The Artist as Producer: Russian Constructivism in Revolution* (Berkeley: University of California Press, 2005).
7. The ADGB competition marked the end of Meyer's partnership with Wittwer. After Meyer's departure for the USSR, in 1930, however, the client turned to Wittwer in 1931 to help solve some technical problems with the building.

8. See Magdalena Droste, *Bauhaus 1919-1933* (Cologne: Taschen, 1990), p. 190.

9. Meyer, "Vorträge in Wien und Basel, 1929," in Meyer, *Bauen und Gesellschaft. Schriften, Briefe, Projekte*, ed. Lena Meyer-Bergner (Dresden: Verlag der Kunst, 1980), p. 60.

10. The benefits were noted in the improved technical performance of the building that Meyer and his students designed for Walter Gropius's Törten housing estate in Dessau. See Wallis Miller, "Architecture, Building, and the Bauhaus," in Kathleen James-Chakraborty, ed., *Bauhaus Culture: From Weimar to the Cold War* (Minneapolis: University of Minnesota Press, 2006), p. 84.

11. Meyer was active in the constructivist circles that published the journals *Veshch'* and *ABC*, which reiterated the calls for pure construction and direct intervention in the system of production made by the Moscow Constructivists in 1920-21, but also in Germany before World War I by members of the Deutscher Werkbund and after it under the banner of the "Neues Bauen."

12. Meyer, "bauen," *Das Werk*, no. 7 (1926), reprinted and trans. in Schnaidt, *Hannes Meyer*, p. 93.

13. Meyer, "bauen," in *bauhaus zeitschrift* 2, no. 4 (1928):12-13, reprinted and trans. in *ibid.*, pp. 94-97.

14. Behne, quoted in *Bauhaus-Archiv und Deutsches Architekturmuseum, Hannes Meyer*, p. 189.

15. See Droste, *Bauhaus 1919-1933*, pp. 170-71.

16. The restoration was undertaken between 1998 and 2008 by the Berlin-based firm of Brenne Gesellschaft von Architekten, and was funded by the Province of Brandenburg and the Handwerkskammer Berlin.

17. Meyer, "Die Bundesschule des ADGB in Bernau bei Berlin," in Meyer, *Bauen und Gesellschaft*, p. 64.

18. See "The Course of Training in the Architecture Department," *junge menschen kommt ans bauhaus!*, advertising pamphlet published by the Bauhaus in Dessau (1929), trans. in Hans Maria Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (Cambridge, Mass.: The MIT Press, 1969), p. 151.

349

Hannes Meyer and Hans Wittwer

Bundesschule des Allgemeinen Deutschen
Gewerkschaftsbundes (Federal school of
the German trade union federation), Bernau.
1928-30
Description and site plan
As reproduced in *bauhaus: zeitschrift für
gestaltung* 2, no. 2/3 (1928)
Bauhaus-Archiv Berlin

350

Hannes Meyer and Hans Wittwer

Bundesschule des Allgemeinen Deutschen
Gewerkschaftsbundes (Federal school of
the German trade union federation), Bernau.
1928-30
Postcard showing aerial view from southwest
Photograph: Junkers Luftbildzentrale.
c. 1930. Gelatin silver print. 4 1/4 x 6 1/4"
(12 x 17.3 cm). Bauhaus-Archiv Berlin



351

Designer unknown

Folding chair (T1 240). Designed 1929, this example produced in the early 1930s by Karl Bökenheide

Beech, partially glued and stained, with
steel-sheeted hinge, metal screws, and linen
37 1/8 x 24 x 34 3/8" (95 x 61 x 88 cm)
Stiftung Bauhaus Dessau

352

Wera Meyer-Waldeck

Chair. c. 1929, type created for Hannes Meyer's traveling exhibit *Die Volkswohnung* (The people's apartment), 1929

Wood (ash) and linen
29 1/8 x 22 7/16 x 28 9/16" (74 x 57 x 72.5 cm)
Bauhaus-Archiv Berlin

353

Wera Meyer-Waldeck and Josef Pohl

Desk, c. 1929, type displayed in Hannes Meyer's traveling exhibit *Die Volkswohnung* (The people's apartment), 1929, and used in his ADGB building

Wood and linoleum
29 1/8 x 37 1/8 x 25 1/8" (74 x 94.3 x 63.7 cm)
Stiftung Bauhaus Dessau

354

Josef Pohl

Wardrobe on wheels for bachelors. 1930
Plywood with tropical wood veneers,
beech strip frame, edges reinforced with
solid tropical wood, nickel-plated fittings,
and porcelain furniture casters
59 1/8 x 24 1/8 x 28 1/2" (151.5 x 61.3 x 73.3 cm)
Bauhaus-Archiv Berlin

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355

Gustav Hassenpflug

Folding table. 1928

Top: Birch veneer on plywood, stained to imitate cherry, with matte-finish shellac; legs: solid alder with finish stained to match top; steel and nickel-plated brass hardware
Height: 27 3/4" (70 cm). Tabletop, unfolded: 35 1/2" (90 cm) diam., folded: 37 1/2" (9 cm) wide
Bauhaus-Archiv Berlin

354
Unidentified student

Exercise for preliminary course
taught by Josef Albers, c. 1929
Photograph: Erich Consemüller
Gelatin silver print, 4 1/4 x 6 1/4" (11.2 x 16.3 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

357
Werner Zimmermann and Paul Reindl

Exercises for preliminary course
taught by Josef Albers, c. 1929
Photograph: Erich Consemüller
Gelatin silver print, 4 1/4 x 6 1/4" (11.2 x 16.3 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

358 (top left)
Artist unknown

Exercise for preliminary course
taught by Josef Albers, n.d.
Industrially painted wire screen
13 1/4 x 6 1/4" (34.5 x 17.3 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

359 (top right)
Artist unknown

Exercise for preliminary course
taught by Josef Albers, n.d.
Industrially painted wire screen
6 7/8 x 7 1/4" (17.5 x 19.3 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

360 (bottom left)
Wils Ebert

Exercise for preliminary course
taught by Josef Albers, 1929-30
Steel wire, bent and welded
Height: 7 1/2" (19 cm), diam.: 7 1/2" (19 cm)
Stiftung Bauhaus Dessau

361 (bottom right)
Monica Bella Ullman (later Broner)

Exercise for preliminary course
taught by Josef Albers, 1929-30
Cut and-pasted patterned wallpaper,
glued on cardboard
12 1/4 x 9" (31 x 22.9 cm)
Bauhaus-Archiv Berlin

EXERCISES FOR COLOR THEORY COURSES HAL FOSTER

As the Bauhaus sought to define the fundamentals of composition and construction, the study of color was basic to its project. Central to the preliminary-course classes taught by Paul Klee and Vasily Kandinsky (who came to the Bauhaus in 1920 and 1922 respectively), color analysis was elaborated by Kandinsky in an advanced seminar, and Klee addressed it in *Pedagogical Sketchbook* (1925), as did Kandinsky in *Point and Line to Plane* (1926). The previous preliminary-course master, Johannes Itten, had already established color study as a Bauhaus staple, and Klee and Kandinsky continued his focus on primary and secondary colors, with exercises involving chromatic contrasts, combinations, and scales in various formats (including circles, checkerboards, banded triangles, and vertical and stepped rows of rectangles). Of special interest to all three masters were the effects of complementary colors, especially the famous law of simultaneous contrasts (whereby we see the complement of a primary even when it is not present).

Not much of this investigation was original — like Itten, Klee and Kandinsky drew on color theory stretching back through Adolf Hölzel, Wilhelm Ostwald, Robert Delaunay, and the Neo-Impressionists to Eugène Delacroix, Michel-Eugène Chevreul, Philipp Otto Runge, and Johann Wolfgang von Goethe — but they did stamp this tradition distinctively.¹ For example, whereas Georges Seurat saw color as affective, Klee and Kandinsky presented it as all but animate: colors possessed not only different temperatures, from the warmth of yellow to the coolness of blue, but also different personalities, often described as active, passive, or neutral (lines were thought to be similarly “voiced”). In large part this ascription of agency stemmed from the belief that modernist painting, in its march toward abstraction, had a will, even a life, of its own; yet Klee and Kandinsky did not regard color as purely a matter of painting or even of vision.² Concerned above all with compositional harmony, they often used musical analogies (Klee was a virtuoso violinist). Kandinsky also claimed a sensitivity to synaesthesia — when he saw a color, he heard a sound — and he sometimes gave his students exercises in which musical compositions were to be analyzed through different color-shapes (cat. 370).

On his arrival at the Bauhaus Kandinsky was well established as a theorist and a pedagogue (he had published his celebrated text *Concerning the Spiritual in Art* in late 1911, and had set up the academic program for Inkhuik, the Moscow institute of art and culture, in 1920), and his approach bordered

on the dogmatic. In particular he sought to regulate the subjective effects of color and line in an objective system based in the first instance on oppositions of yellow and blue and of verticals and horizontals. This would become the basis of his theory of composition; it was also the source of a telling episode involving a questionnaire that Kandinsky circulated at the Bauhaus in 1922–23 (cat. 10), asking all *Baubäuser* to fill in a blank triangle, square, and circle with the color that each form seemed to elicit. The majority of the respondents agreed with his own answer — yellow for the triangle, red for the square, and blue for the circle — but whether this was due to an “internal necessity” of these color-shapes (a Kandinsky mantra) or his own art of persuasion is unclear.

These color-shapes inform several works associated with Kandinsky in this exhibition, and none more so than the exquisite 1929–30 study in tempera and pencil on paper by Eugen Batz (cat. 362). On a vertical black ground Batz presents the three intersecting color-shapes twice, once as solid forms in the upper right and once in outline in the lower left. In the solid cluster the primaries overlap to create the secondaries: the yellow triangle produces an orange shape with the red square and a green shape with the blue circle, while the red square creates a violet shape with the blue circle. (Batz also uses the web of the paper nicely to distinguish the different zones tactilely.) The outline cluster then provides a key to these overlaps: the yellow triangle appears to be above the blue circle, and the blue circle above the red square. (Kandinsky felt that red holds the picture plane more effectively than expansive yellow and recessive blue.) Even as the study stands as a work in its own right — it achieves a dynamic balance not only among the intersecting color-shapes but also between the opposed clusters — it also functions as a demonstration of color theory.

Yet in doing so the Batz study points to tensions within this theory. Even as Kandinsky explored natural laws of color and perception, he often resorted to culturally determined conventions of meaning (for example, he deemed yellow earthy and blue heavenly). Moreover, even as Kandinsky insisted on the

362
Eugen Batz
Exercise for color-theory course taught by Vasily Kandinsky, 1929
Tempera over pencil on black paper
15 7/8 x 12 1/8" (39.2 x 32.9 cm)
Bauhaus-Archiv Berlin

363
Eugen Batz
Exercise for color-theory course taught by Vasily Kandinsky, 1929–30
Tempera over pencil on black paper
16 1/8 x 12 1/8" (42.3 x 32.9 cm)
Bauhaus-Archiv Berlin

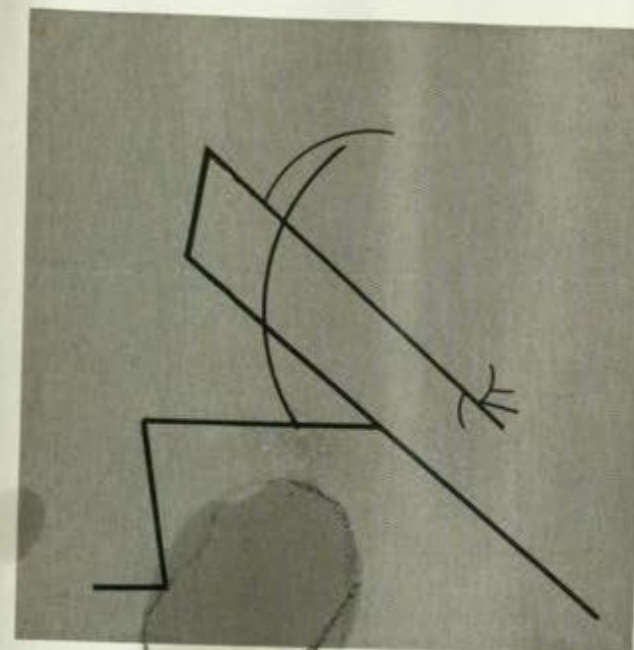




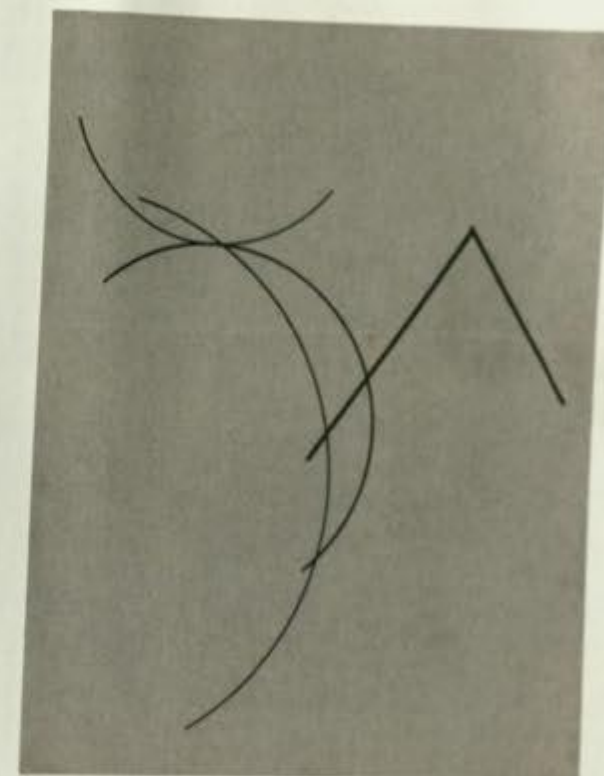
377 (top left)
Vasily Kandinsky
 II. *Gnomus* (Gnome). c. 1928
 The second of sixteen movements
 for Modest Mussorgsky's *Pictures at an
 Exhibition*, for performance at the
 Friedrichtheater, Dessau, April 11, 1929
 8 1/8 x 14 1/8" (20.6 x 36.1 cm)
 India ink, watercolor, and gouache on paper
 Centre Pompidou, Paris. Musée national d'art
 moderne/Centre de création industrielle



378 (bottom left)
Vasily Kandinsky
 VII. *Bydlo* (Cattle). c. 1928
 The seventh of sixteen movements
 for Modest Mussorgsky's *Pictures at an
 Exhibition*, for performance at the
 Friedrichtheater, Dessau, April 11, 1929
 11 13/16 x 15 1/4" (30 x 40 cm)
 India ink, watercolor, and gouache on paper
 Centre Pompidou, Paris. Musée national d'art
 moderne/Centre de création industrielle



379 (opposite, top right)
Vasily Kandinsky
 XV. *Hütte der Baba-Jaga*
 (The hut of Baba Yaga). c. 1928
 The fifteenth of sixteen movements
 for Modest Mussorgsky's *Pictures at an
 Exhibition*, for performance at the
 Friedrichtheater, Dessau, April 11, 1929
 11 13/16 x 15 1/4" (30 x 40 cm)
 India ink, watercolor, and gouache on paper
 Centre Pompidou, Paris. Musée national d'art
 moderne/Centre de création industrielle



380 (opposite, bottom right)
Vasily Kandinsky
 XVI. *Das Grosse Tor von Kiew*
 (The great gate of Kiev). c. 1928
 The sixteenth of sixteen movements
 for Modest Mussorgsky's *Pictures at an
 Exhibition*, for performance at the
 Friedrichtheater, Dessau, April 11, 1929
 8 3/8 x 10 11/16" (21.3 x 27.1 cm)
 India ink, watercolor, and gouache on paper
 Centre Pompidou, Paris. Musée national d'art
 moderne/Centre de création industrielle

381
Vasily Kandinsky
 Zwei grosse parallelaufende Linien auf einen
 geraden Winkel gestützt (Two large parallel
 lines supported by an angle). Analytical
 drawing after photograph of the dancer
 Gret Palucca by Charlotte Rudolph. 1925
 Ink on tracing paper
 6 1/2 x 6 1/4" (16.5 x 16.2 cm)
 Staatliche Kunstsammlungen Dresden,
 Kupferstich-Kabinett

382
Vasily Kandinsky
 Drei Gebogene, die sich in einem Punkt treffen
 (Three curves meeting at a single point).
 Analytical drawing after photograph
 of the dancer Gret Palucca by Charlotte
 Rudolph. 1925
 Ink on tracing paper
 7 1/4 x 6 1/4" (19.3 x 15.5 cm)
 Staatliche Kunstsammlungen Dresden,
 Kupferstich-Kabinett



383
Franz Ehrlich, after sketches by
Joost Schmidt
Poster for Bauhaus exhibition, Gewerbemuseum
Basel (April 21–May 20, 1929). 1929
Lithograph on paper
50 × 35 1/2" (127 × 90.2 cm)
Collection Merrill C. Berman

384
Erich Mrozek
Design for a poster for *Internationale
Hygiene Ausstellung* (International hygiene
exhibition), Dresden, 1930
Gouache on paper
16 1/2 × 23 3/4" (41.9 × 59.4 cm)
Collection Merrill C. Berman

385
Friedrich Reimann
Exercise for type and advertising course
taught by Joost Schmidt, using the brand
name "Kandem" in sans serif and slab
serif typefaces. 1931
Ink on paper
16 1/4 × 23 1/4" (42 × 59 cm)
Bauhaus-Archiv Berlin

386
Erich Comeriner
Design for poster for *Musu Effektenbörse*
(stock exchange). 1927–28
Cut-and-pasted printed papers with
gouache on paper
22 7/8 × 16 1/4" (58.1 × 41.8 cm)
Collection Merrill C. Berman



394
Marianne Brandt and
Hin Bredendieck
Bedside table lamp (basic version). 1928–29
Manufactured by Körting & Mathiesen
(Kandem no. 702)
Sheet-steel shade, tubular steel arm and
parts, cast-iron base, all external parts ivory
lacquer, inside of shade coated with matte
aluminum lacquer
Height: 9 1/4" (25 cm), diam.: 4 1/4" (10.5 cm)
Ferdinand Konrad Buschmann, Berlin

395
Marianne Brandt and **Helmut Schulze**
Double cylinder hanging lamp. 1929
Manufactured by Körting & Mathiesen
(Kandem no. 666)
Nickel-plated brass and opaque glass
Height: 30 1/4" (77 cm)
Bauhaus-Archiv Berlin

WHAT IS RELIGION?

203

Goody says, why should not *any* opposition that is recognized in a society—say that of 'day' and 'night'—be interpreted as an opposition of sacred and profane? Goody could not find among the Lo Dagaa of northern Ghana any recognized opposition of sacred and profane.

Leach's distinction between technique and ritual is based on the proposition that ritual does not *do* things, it *says* things—a point already made by Talcott Parsons and by Radcliffe-Brown.¹ But *what* does it say? Leach answered the question by saying it indicates status and status relationships. But most anthropologists who have made a close study of ritual think this is the least part of what it says. How then are we to decide what it is saying? Monica Wilson in her exhaustive account of Nyakyusa ritual quoted the words of informants whenever she could, but she could not have given a coherent interpretation of its symbolism without adding something of her own. Radcliffe-Brown went so far as to indicate that the interpretation *must* come from the observer, and this is the view taken by Turner in his detailed analysis of Ndembu symbolism.²

With this view Goody agrees, and he adds that, since we cannot find among the peoples we study any principle universally recognized by them which delimits the field of religion, we must make our own. This, he remarks, is no more than we have done in the fields of economics, politics and law. In fact Leach's distinction between the technical and the ritual—between acts that we, as observers with some knowledge of scientific principles, can see produce the ends they aim at and those which do not—though it is not the same as Durkheim's distinction between sacred and profane, is the one that all anthropologists have made in distinguishing the magico-religious from the field of everyday life. As we see it, there is an aspect of life in which people seek to attain ends that are either not attainable by any human action or not attainable by the means they are using. They purport to be calling in aid beings or forces which we consider to be outside the course of nature as we understand it, and so call 'supernatural'. To this field of activity belong both the religious and the magical.

¹ T. Parsons, *The Structure of Social Action*, 1937; A. R. Radcliffe-Brown, *Structure and Function in Primitive Society*, 1952.

² V. W. Turner, 'Symbols in Ndembu Ritual', in M. Gluckman ed., *Closed Systems and Open Minds*, 1964.



396

Josef Albers
Armchair (T1 244), 1929
Laminated beech and tubular steel,
with canvas upholstery
28 1/2 x 23 1/4 x 28 1/2" (72.4 x 58.7 x 72.4 cm)
The Museum of Modern Art, New York.
Gift of the designer

397

Hin Bredendieck and Hermann Gautel
Work stool, 1930
Chrome-plated tubular steel and five-layer,
steam-curved lacquered beech plywood
23 11/16 x 15 1/8 x 19 11/16" (60.1 x 39 x 50.3 cm)
Bauhaus-Archiv Berlin

398

Friedrich Karl Engemann
Armchair, 1929
Tubular steel and plywood
31 1/2 x 22 1/4 x 22 11/16" (80 x 56 x 58 cm)
Stiftung Bauhaus Dessau

399

Hubert Hoffmann
Stool designed for easy disassembly
Plywood with aluminum braces
15 1/4 x 19 11/16 x 17 11/16" (40 x 50 x 45 cm)
Bauhaus-Archiv Berlin





400
Walter A. Peterhans
Toter Hase (Dead hare), c. 1929
Gelatin silver print
11 1/4 x 12 7/8" (28.8 x 31.6 cm)
Bauhaus-Archiv Berlin

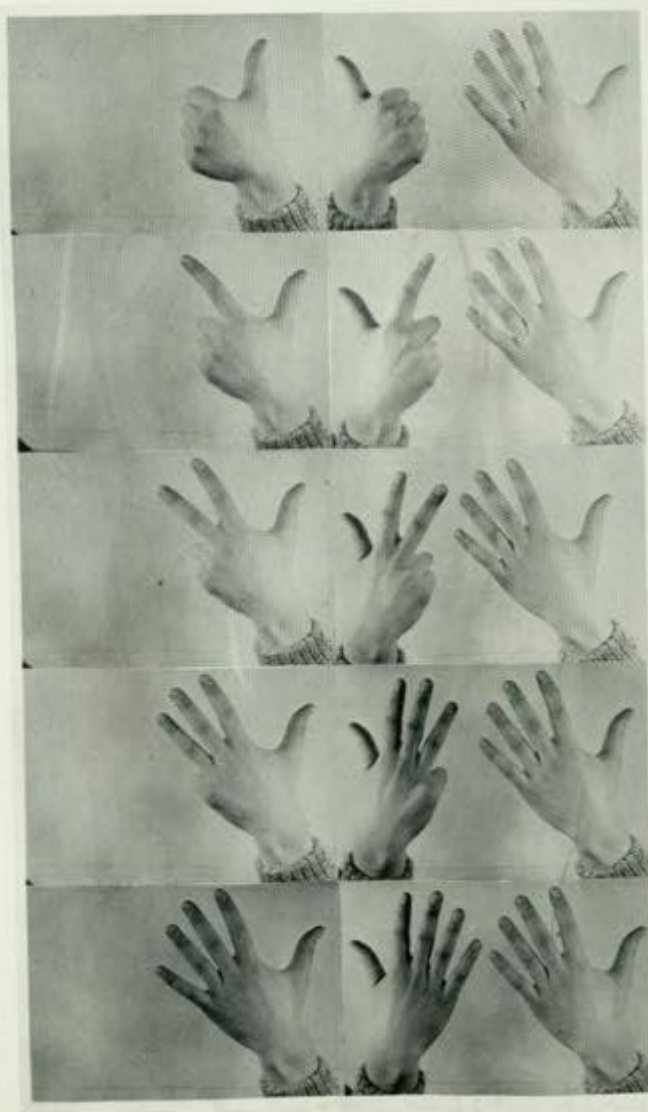


401
Walter A. Peterhans
Wochenende (Weekend), Before May 1929
Gelatin silver print
10 1/4 x 13" (25.5 x 33 cm)
Galerie Berinson, Berlin

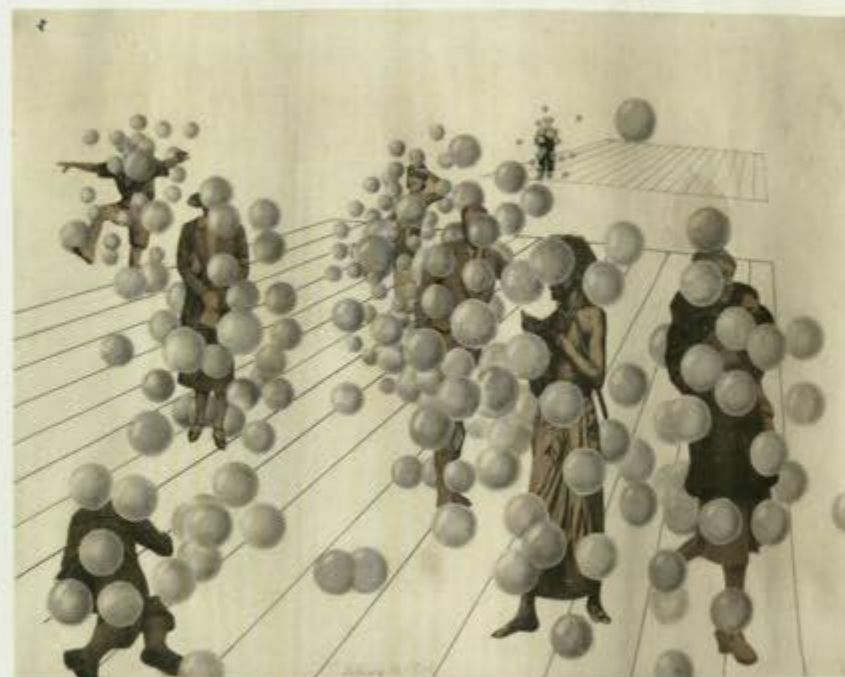
402
Theo H. Ballmer
Eigenschaften der Emulsion (Properties of the emulsion): Exercises for photography class taught by Walter Peterhans, c. 1929
Photographs and typewritten strips, mounted on card
11 1/4 x 16 1/2" (29.8 x 41.9 cm)
The J. Paul Getty Museum, Los Angeles

403
Theo H. Ballmer
Untitled (Light bulb), c. 1929
Gelatin silver print
11 1/4 x 8 1/4" (28.7 x 21.9 cm)
The J. Paul Getty Museum, Los Angeles





404
Erich Comeriner
Untitled (Spiral with chair), c. 1929
Cut-and-pasted photographs and
photomechanical reproductions on paper
16 7/8 x 24" (43 x 61 cm)
Erich Comeriner Archiv, Galerie David,
Bielefeld



405
Kurt Kranz
Zahlen Zeichen Reihe (Number signs row),
1930–31, vintage prints mounted on card
by the artist in 1970
10 gelatin silver prints, mounted on board
Each: 5 1/8 x 7 7/8" (13.6 x 19.5), overall:
27 3/8 x 15 1/8" (70 x 40.5 cm)
Bauhaus-Archiv Berlin



406
Kurt Kranz
Spielt euer Spiel (Play your game), 1931
Cut-and-pasted photomechanical
reproductions with pencil and ink on paper
19 1/8 x 25 1/2" (49.8 x 64.7 cm)
The Museum of Modern Art, New York.
Horace W. Goldsmith Fund through
Robert B. Menschel, The Family of Man Fund,
David H. McAlpin Fund and Purchase

407
Kurt Kranz
Versinkende (The sinking ones), 1931
Cut-and-pasted gelatin silver prints and
photomechanical reproductions on paper
19 1/8 x 24 1/8" (50 x 61 cm)
Galerie Berinson, Berlin

WALLPAPER DESIGN
JULIET KINCHIN

At first sight these discreetly patterned wallpaper samples appear eminently inoffensive. Wallpaper, the "stuff" that surrounds us, has long been accorded a lowly status as an ancillary, almost parasitic product that assumes a presence only when conjoined to a wall. As a formless entity, unbounded by clear outlines of size or shape, it tends to recede into the background of our consciousness, resistant to both possession as a collectible and display as an iconic artifact in museums and exhibitions. Yet the inherently subservient character of wallpaper belies its aesthetic power, its economic significance as an industrial product, and the heated nature of the debates it continues to engender.

Bauhaus wallpapers exemplify this paradox. Beginning under the directorships of Hannes Meyer (1928–30) and then Mies van der Rohe (1930–33), the school forged partnerships with businesses to manufacture student designs on a wide scale, and in association with Gebrüder Rasch of Braunschweig, wallpaper became the Bauhaus's most lucrative product—even after the institution was closed, in 1933. More than other consumer goods, wallpaper's affordability across a broad public spectrum, and its widespread availability in domestic and institutional markets, gave it the potential to homogenize the German interior and blur distinctions of social class. Arguably it was wallpaper that most effectively inserted the name and concept of the Bauhaus into the popular imagination, yet few are now aware of this industrial-design and commercial success story.

That the production of wallpaper has been persistently marginalized, even omitted altogether, in standard accounts of the Bauhaus is indicative of the medium's problematic status in the modern interior and in modernism more generally. From a purely functionalist perspective, decorative wallpaper was surplus to need. As the Swedish designer Josef Frank remarked of the Weissenhofsiedlung, the modernist housing development built in Stuttgart in 1927, "Modern people have white walls."² But if color and texture *were* to be introduced to those walls, then architects and designers wanted to be in control. "What to do with our walls?" was a question that had preoccupied design reformers since the mid- to late-nineteenth century, when the introduction of cheap roller printing had suddenly placed a huge array of cheaply colored and garishly patterned papers within reach of the ordinary homeowner. The material itself was discussed as a potential health hazard; there was speculation about the use of vermin-harboring paper stock, rotting animal glues, and arsenical colors. In an effort to counter a popular taste for floral and representational patterns, British design reformers

from A.W.N. Pugin and Henry Cole to Charles Lock Eastlake and C.F.A. Voysey consistently advocated abstract, nonillusionistic designs of flattened or abstract patterns that respected the two-dimensionality of the wall's surface. The fine grids, wavy patterns, and cross-hatching of the first Bauhaus wallpapers, produced in 1929, represent a culmination of these earlier design-reform tendencies. In some cases the patterning of grids and flecks is based on the texture of the paper (cat. 410).

The related design-reform tenets of "truth to materials" and "truth to construction," which directly fed international modernism, placed an overwhelming emphasis on design as content and structure as opposed to surface decoration. By association the critical language of these debates, which persisted throughout the late-nineteenth and into the twentieth century, gendered wallpaper as feminine: in covering cracks and blemishes, disguising the "true" nature of the wall, it was often presented, like furniture veneers or like women's cosmetics, as insincere, superficial, a way of "dressing up" rooms to appear what they were not.³ Overly decorated walls were seen as attention-seeking and by implication "immodest" compared to quiet, plain ones. Like the female consumer, wallpaper appeared to be in the thrall of fickle fashion, more prone to seasonal change than other components of the interior. In conscious reference to the culturally embedded legacy of such debates, the marketers of the Bauhaus wallpapers emphasized the "structure" of the school's rational, sober designs, and the "timeless" quality that distinguished them from the restless changeability of most patterns, which were changed annually.

Wayward consumer preferences did not always follow the dictates of the professionals, however, particularly in interior decoration. While the spatial configurations of homes were generally predetermined by architects and builders, wallpaper remained one area in which people could exercise choice and individual taste. In the interwar years a sense of consumer agency was further encouraged by the growing acceptability of home improvement as both a leisure activity and an economic necessity. Despite the waning popularity of densely patterned interiors

408

Hubert Hoffmann

Jetzt. Einst. Bauhaus Tapeten
(Now. Then. Bauhaus wallpaper), 1929–30
Cut-and-pasted paper with gouache
and ink on paper
11 1/8 x 8 1/4" (28.4 x 21 cm)
Collection Merrill C. Berman





(rooms were generally smaller and more multipurpose), wallpaper remained the standard form of decoration for the majority of homes.

In Germany a modernist reconsideration of wallpaper got under way in the mid-1920s, when the colossal housing schemes that Ernst May began to build in Frankfurt in 1925 showed that it could enhance the structural and aesthetic program of the new architecture (*Neues Bauen*). At around the same time, after a period of stagnation following World War I due to material shortages and inflation, the German wallpaper industry seemed poised to recover its position as a major producer and exporter. In 1927, keen to explore new markets and the possibility of architectural commissions, the wallpaper-factory director Emil Rasch made an approach to the Bauhaus through his sister, who had studied alongside Hinnerk Scheper in the Weimar wall-painting workshop. Despite some initial reservations, the school's director, Hannes Meyer, and Scheper, now the master of the wall-painting workshop, were receptive to the idea and a contract was signed in March 1929. Wallpapers fitted Meyer's concern to produce a limited range of universally valid, popular products to meet "people-oriented demand." The Bauhaus had nothing to lose in that Rasch was prepared to take on all the financial risk, and control of designs and colors were to stay with the school. Any prospect of royalties, however small, was attractive given the institution's precarious finances. The agreement also gave the Bauhaus first option on designing the marketing, posters, and other advertising for the wallpapers in order to ensure compatibility with their larger "brand."

Following a school-wide competition, designs by Bauhaus students were developed under Scheper's direction in the wall-painting workshop. The first collection, issued in September 1929 for the 1930 season, comprised 145 different wallpapers based on fourteen patterns, each available in five to fifteen color variations. Further collections came out annually until 1933, with some of the more popular patterns, occasionally in modified colorways, being carried over from year to year. The designs were not dissimilar from others already on the market, but reflected Scheper's teaching on color as a means of underlining the inherent architectural qualities of a space ("The most important function of color in a room is its psychological effect on the human being. Color can lift or depress the spirits, make the room larger or smaller, have a fresh and invigorating or dull and tiring effect")⁴ and his insistence on the command of techniques of shading color, such as spraying, scumbling and screening, so as to avoid masking a lively wall surface with a uniform paper skin that would obscure color gradations. These textured, lightly patterned, often monochromatic wallpapers enveloped the interior in subtly colored effects that were hardly recognizable as patterns and were economical to hang as there was no need to match repeats. Their small, subdued patterns were ideally suited to decorating the relatively small spaces of modern housing estates. They were affordable, and their washable finish was hygienic.

In the first year, the Rasch company manufactured 4 1/2 million rolls. After a slow start, sales grew steadily, with a 300% increase by the end of the 1930 season. Rasch's aggressive

Fig.1
Tapetenfabrik Rasch & Co., Bramsche
Frontispiece from an advertising catalogue for Bauhaus wallpapers, along with additional patterns from the Weimar and May companies. 1937-38
Letterpress and wallpaper on paper
11 3/4 x 8 1/4 x 1/2" (29.5 x 21 x 1.3 cm)
The Museum of Modern Art, New York.
Architecture & Design Purchase Fund

409
Designer unknown
Roll of wallpaper. 1931
Manufactured by Gebr. Rasch & Co., Bramsche
Printed paper
Width: 20 1/4" (51 cm)
Stiftung Bauhaus Dessau

410
Heinrich Bormann
Designs for wallpaper. 1931
One sheet from a set of five, each with six designs
Chalk pastel, rubbed over textured paper
Each design: 3 x 2 1/4" (7.6 x 5.5 cm), sheet: 8 1/4 x 11 1/4" (21 x 30 cm)
Stiftung Bauhaus Dessau



12 Übungsaufgaben

(auf Grund der Dreigliederung): Erstes Organ aktiv (Hirn),
Zweites Organ medial (Muskel),
Drittes Organ passiv (Knochen).

a) Wasserrad und Hammer (Fig. 25):



Fig. 25

I Das Wassergefäß (aktiv) II Das Räderwerk (medial) III Der Hammer (passiv).
Wasserkästen des großen Rades. Speichen des kleinen Rades.
Treibriemen.

20

just as the matter-of-fact, lively, ludicrous confusion of byways does the true path in the picture itself, and rather as the suggestions of pictorial cliché and the somewhat wayward pattern-making deflect the poetics of *Feuer Abends*. Klee operates in a low or vernacular mode as much as he does in a high one. The engagingly informal quality of some of the diagrams in his *Pädagogisches Skizzenbuch* (e.g., cat. 425) is as integral to his thinking as the abstract general principles they illustrate. Implicit in this approach is a certain larger understanding of things in the modern world that Klee's most perceptive early critic, Carl Einstein, perhaps came closest to identifying. He claimed that Klee's art demonstrated how "myth and world can hardly be united with one another today; they make fun of one another in an ironic struggle, because we are not capable of finding their unity."⁹ Klee put this less acerbically when he concluded his fullest public statement of an artistic credo in a lecture he gave in 1924 with a comment on the "dream, the vague possibility," he saw embodied in the Bauhaus project: "We have found the parts, but not the whole. We still lack the ultimate strength, for there is no culture to sustain us."¹⁰ How clear-headed that proved to be.

1. Paul Klee, *Pädagogisches Skizzenbuch*, 1925, published in English as *Pedagogical Sketchbook*, trans. Sibyl Moholy-Nagy (London: Faber and Faber, 1953), section I.1. Klee's essay "Exakte Versuche im Bereich der Kunst" (Exact experiments in the realm of art, 1928) is gently ironic about the more rigorously functionalist program associated with Hannes Meyer, first as the new head of architecture and then as director of the Bauhaus: "From the standpoint of dogma, genius is often a heretic. It has no law other than itself. The school had best keep quiet about genius.... For if this secret were to emerge from latency, it might ask illogical and foolish questions." Klee, *Notebooks*, vol. 1, *The Thinking Eye*, trans. Ralph Manheim (London: Lund Humphries, 1961), p. 70. For all their difference of approach, Meyer and Klee maintained a reasonably cordial relationship; Meyer edited the journal *Bauhaus*, in which the essay was published.
2. On Klee's career at the Bauhaus see Wulf Herzogenrath, Anne Buschhoff, and Andreas Vowincke, eds., *Paul Klee—Lehrer am Bauhaus* (Bremen: Hauschild, 2003).
3. Klee, *Pedagogical Sketchbook*, section I.6. The term used in the original German edition of 1925 is "dividuel."
4. Klee, *The Thinking Eye*, p. 78. On Klee's prioritizing of movement over form see Oskar Bätschmann, "Grammatik der Bewegung. Paul Klees Lehre am Bauhaus," in Oskar Bätschmann and Josef Helfenstein, eds., *Paul Klee Kunst und Karriere* (Bern: Stämpfli, 2000), pp. 107-24.
5. This is brought out particularly well in O. K. Werckmeister, *The Making of Paul Klee's Career 1914-1920* (Chicago and London: Chicago University Press, 1984).
6. Klee, *The Thinking Eye*, p. 80.
7. See Frank Zöllner, "Paul Klee, Hauptweg und Nebenwege," *Wallraf-Richartz-Jahrbuch*, 16 (2000): 263-90.
8. Klee, *The Thinking Eye*, p. 80.
9. Carl Einstein, *Die Kunst des 20. Jahrhunderts* (Berlin: Propyläen, 1928), p. 157.
10. Klee, *The Thinking Eye*, p. 95.

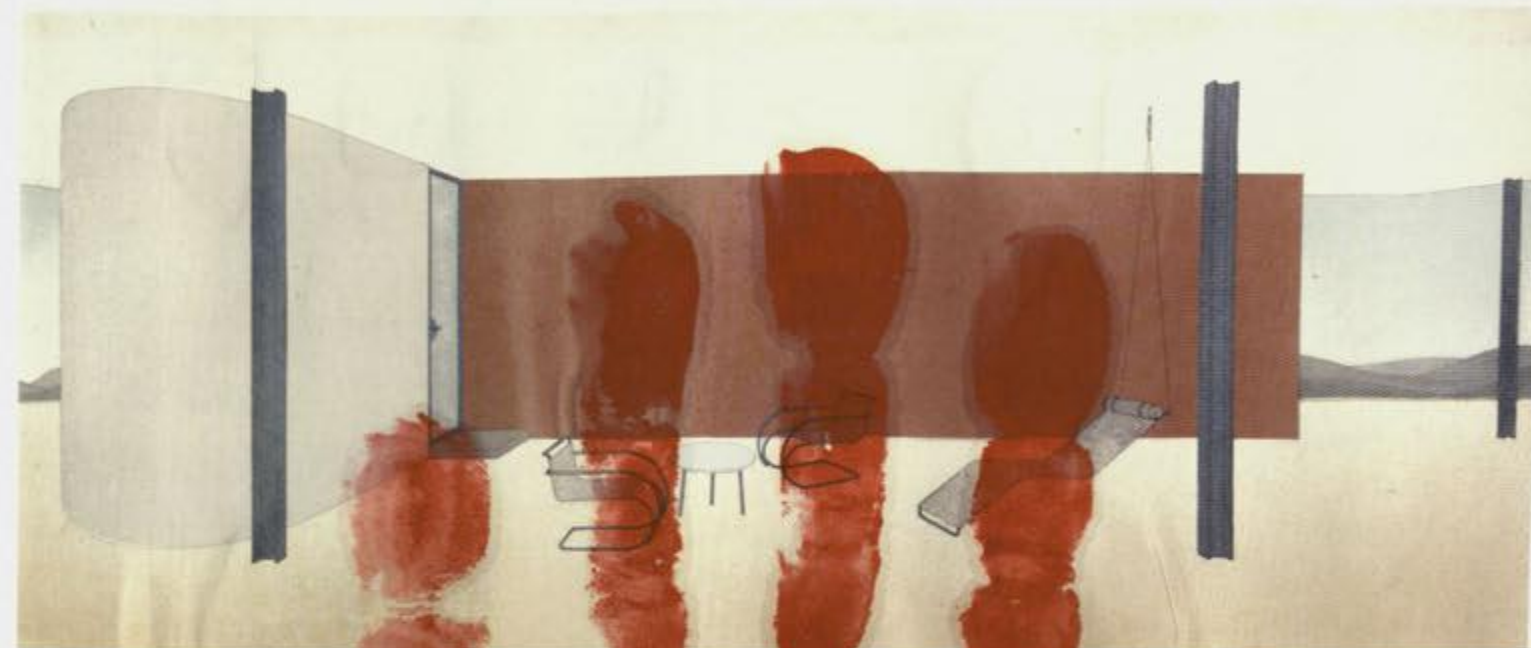


8 kl. volksschule



426
Waldemar Hüsing
Primary school with eight classrooms. Project for architecture course taught by Ludwig Mies van der Rohe. Perspective drawing, 1932
India ink and wash, with printed label on paper
16 1/8 x 23 1/8" (42.2 x 59.4 cm)
Bauhaus-Archiv Berlin

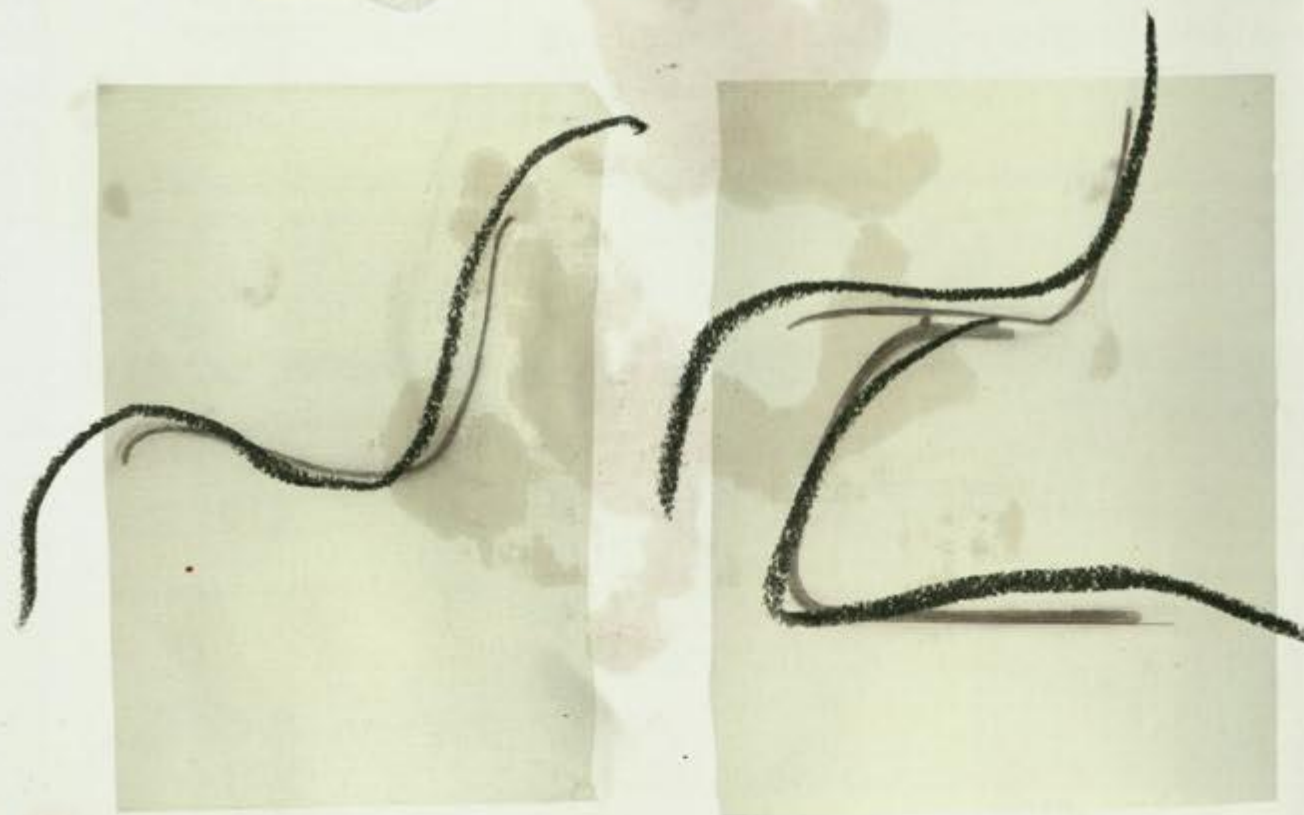
427
Howard Dearstyne
Court-house. Project for architecture course taught by Ludwig Mies van der Rohe. Plan, 1931
Pencil on paper
11 x 7 1/16" (28 x 19.5)
Library of Congress, Washington, D.C.



428
Eduard Ludwig
Single-story house on the river Havel. Project for architecture course taught by Ludwig Mies van der Rohe. Interior perspective of living room, 1932
Pencil and tempera on cardboard
16 3/8 x 23 1/16" (42.3 x 60.2 cm)
Bauhaus-Archiv Berlin



429
Eduard Ludwig
Renovation of the Borchardt department store, Dessau. Project for architecture course taught by Ludwig Mies van der Rohe. View of the exterior, c. 1931
Photograph with drawn and painted additions, mounted on plywood
31 1/2 x 42 1/2" (80 x 108 cm)
Stiftung Bauhaus Dessau



430
Ludwig Mies van der Rohe and Lilly Reich
Furniture designs, as reproduced in the price list of the Bamberg Metallwerkstätten firm, Berlin-Neukölln, 1931
Offset lineblock on paper
11 1/4 x 16 1/4" (29.8 x 42 cm)
Bauhaus-Archiv Berlin

431
Lilly Reich
Chair seat curve, c. 1931
Charcoal on tracing paper
41 1/2 x 29" (105.4 x 73.7 cm)
The Museum of Modern Art, New York
Lilly Reich Collection, Mies van der Rohe Archive, gift of the architect

432
Lilly Reich
Design for a chair without arms, c. 1931
Charcoal on tracing paper
41 1/4 x 32" (104.8 x 81.3 cm)
The Museum of Modern Art, New York
Lilly Reich Collection, Mies van der Rohe Archive, gift of the architect



433
Ludwig Mies van der Rohe with Lilly Reich
Side chair (MR 10), c. 1931
Manufactured by Bamberg Metallwerkstätten, Berlin, Neukölln
Tubular steel painted red with cane seat
31 1/4 x 19 x 27 1/2" (79.4 x 48.2 x 69.8 cm)
Private collection. Courtesy Neue Galerie New York



434
Ludwig Mies van der Rohe
Armchair, 1927-30
Chromium-plated tubular steel and leather
31 1/4 x 21 1/4 x 34 1/4" (79.4 x 55.6 x 87 cm)
Private collection. Courtesy Neue Galerie New York

PIUS PAHL
HOUSE C. 1932-33
DETLEF MERTINS



orientation to the sun, mixtures of low and variations on modern building types. In students used the skills acquired in build-functional design as a platform for more gn tasks involving disciplined judgment erial combinations, and spatial relations. etching as essential to the search for form. working on country houses had provided a eveloping his conception of space as a freely . Assigning a series of houses as students' tend this research into an elemental archi- pable of uniting house and garden in the of living, as much outdoors as inside. Mies's e bourgeois houses disturbed those com- using and social reform, but he contended o could design a house well could do almost stinguished himself among modernists for should remain central to the art of building ndustrialization and the demands of mass e forces of technology and rationalization ed for human ends — to "build them into a ermits free play for the unfolding of life."² he declared, "is only how we assert our- ivens. It is here that the spiritual-cultural

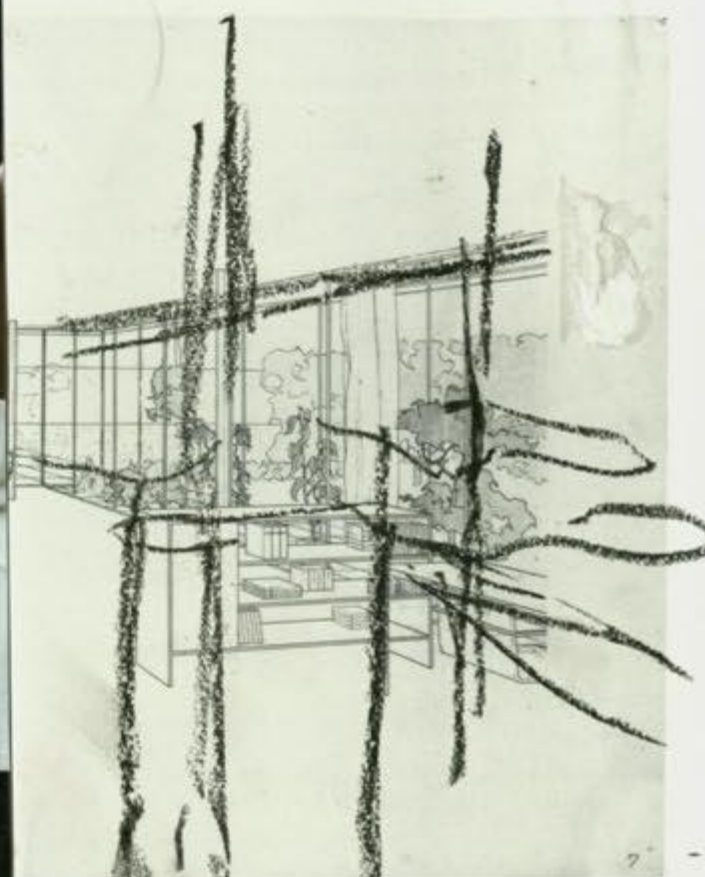
izing the discussions at the school, Pahl ern with the changing forms of society, f mechanization, the threat to individual- ociety, and the need to assimilate these ally.⁴ In uniting house and garden, archi- nder the sign of modern abstraction, Mies elevant technology's domination of nature d spaces for human intellectual and spir- f tranquillity and light in an increasingly mployed these ideas in the Hubbe House r Magdeburg (1934-35), and the Ulrich t, for Krefeld (1935), where, however, he

437

Pius Pahl

House C. Court-house project for architecture course taught by Ludwig Mies van der Rohe. Perspective view of entrance hall, 1932-33. Ink on paper. 27 7/8 x 39 1/8" (70 x 99.5 cm). Bauhaus-Archiv Berlin





he incorporated curtains to shield glass walls, and groupings of furniture (designed by Mies) were intended to define activity areas within his flowing open spaces. His recent drawings reveal dexterity in handling a language that went beyond Mies's own distilled language, emulating alternatively Le Corbusier's plasticity (a Beach House of 1932-33 has piloti, strip windows, and a roof terrace).

Mies encouraged students to develop their ideas as they would a judge's student.

uated sequence of projects, from small to large, simple to complex, beginning with the one-bedroom House A, then progressing

to a family house, and finally a large town house. The different forms and repetitions of this version of the house were integrated on the basis of the copyings, and



438
Pius Pahl
House B, Court-house
course taught by Ludwig
Perspective view of design
1931
Ink on paper with print
17 1/8 x 27 1/8" (45 x 69.5)
Bauhaus-Archiv Berlin

to develop the final study. The final study was a

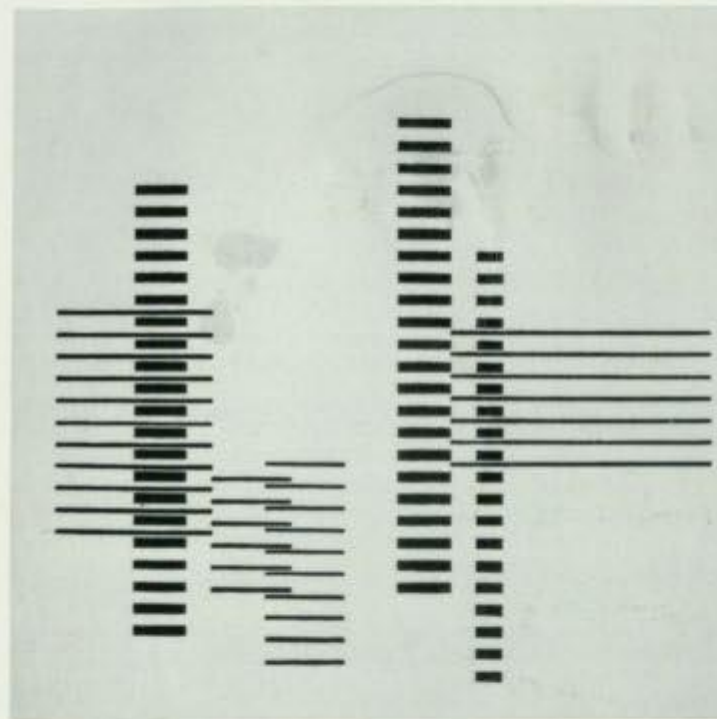
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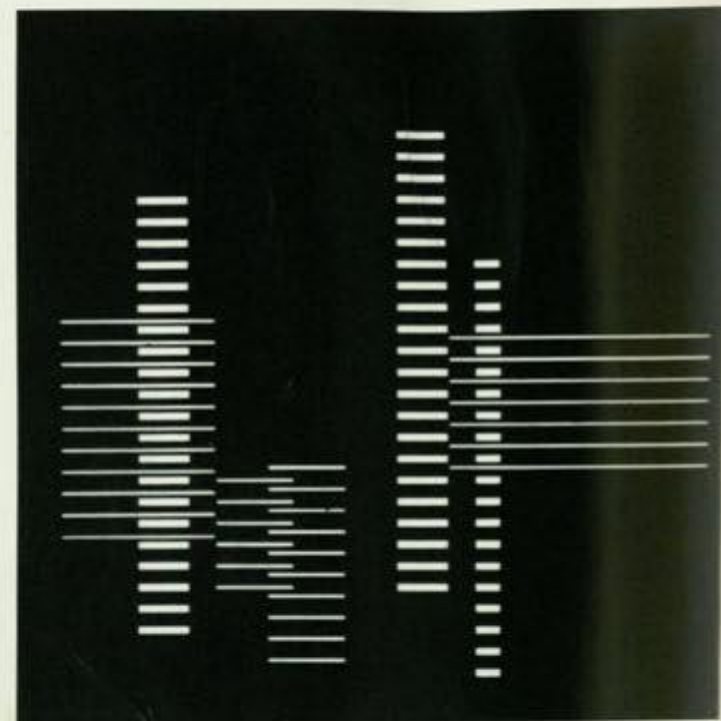


- The author wrote about Pius Pahl in *Architecture* in Berlin and Darmstadt at the Museum of Modern Art.
1. On Pahl's life and career see John Kench, "Pius Pahl: A Balance of Freedom and Discipline," *Architecture* (South Africa), March/April 1988. See also Norbert Korrek, *Pius Pahl: Architekt: Ein Schüler von Mies van der Rohe und Le Corbusier* (Weimar: Museum für Gestaltung, 1991).
 2. Ludwig Mies van der Rohe, *Architectural Work*, 1928, in *Mies van der Rohe: The Art of Architecture*, ed. by Peter Zumthor (The MIT Press, 1991).
 3. Mies van der Rohe, *Architectural Work*, 1928, in *Mies van der Rohe: The Art of Architecture*, ed. by Peter Zumthor (The MIT Press, 1991).
 4. Pahl, *Exhibition of the Bauhaus School*, ed. by Hans Hollein and Hans Hollein (New York: Van Nostrand Reinhold, 1970), pp. 227-31.

12. The Trumpelmann House in Krigerville was published in "Two House-Cases," *Architect and Builder* (January 1958): 38-43; an unnamed courtyard house in "Court-yard House, Parow North," *Architect and Builder* (January 1958): 38-43.



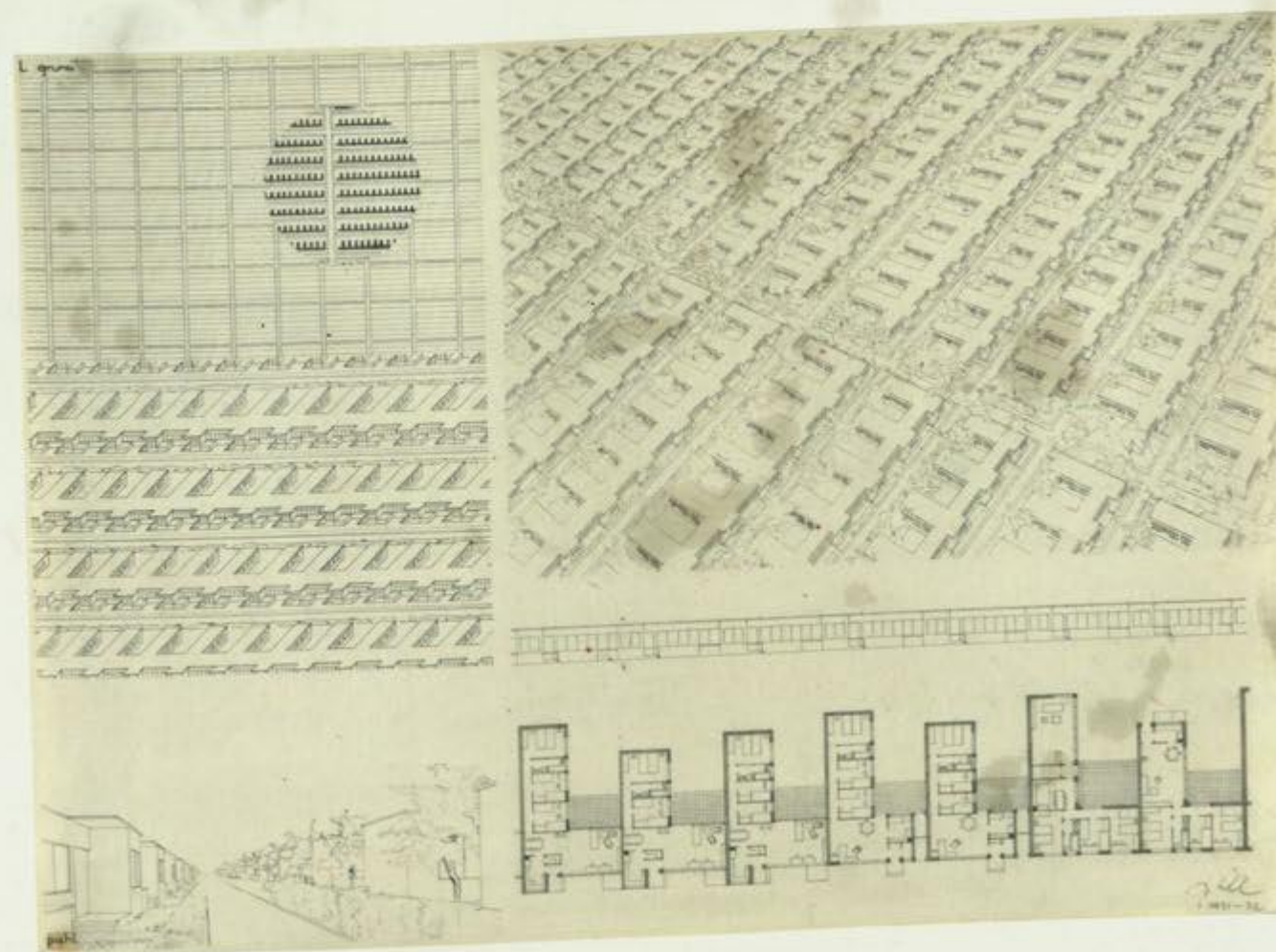
440
Josef Albers
Skyscrapers B (also known as *Skyscrapers II*).
c. 1929
Sandblasted flashed glass
14 1/4 x 14 1/4" (36.2 x 36.2 cm)
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington, D.C.
Gift of the Joseph H. Hirshhorn Foundation

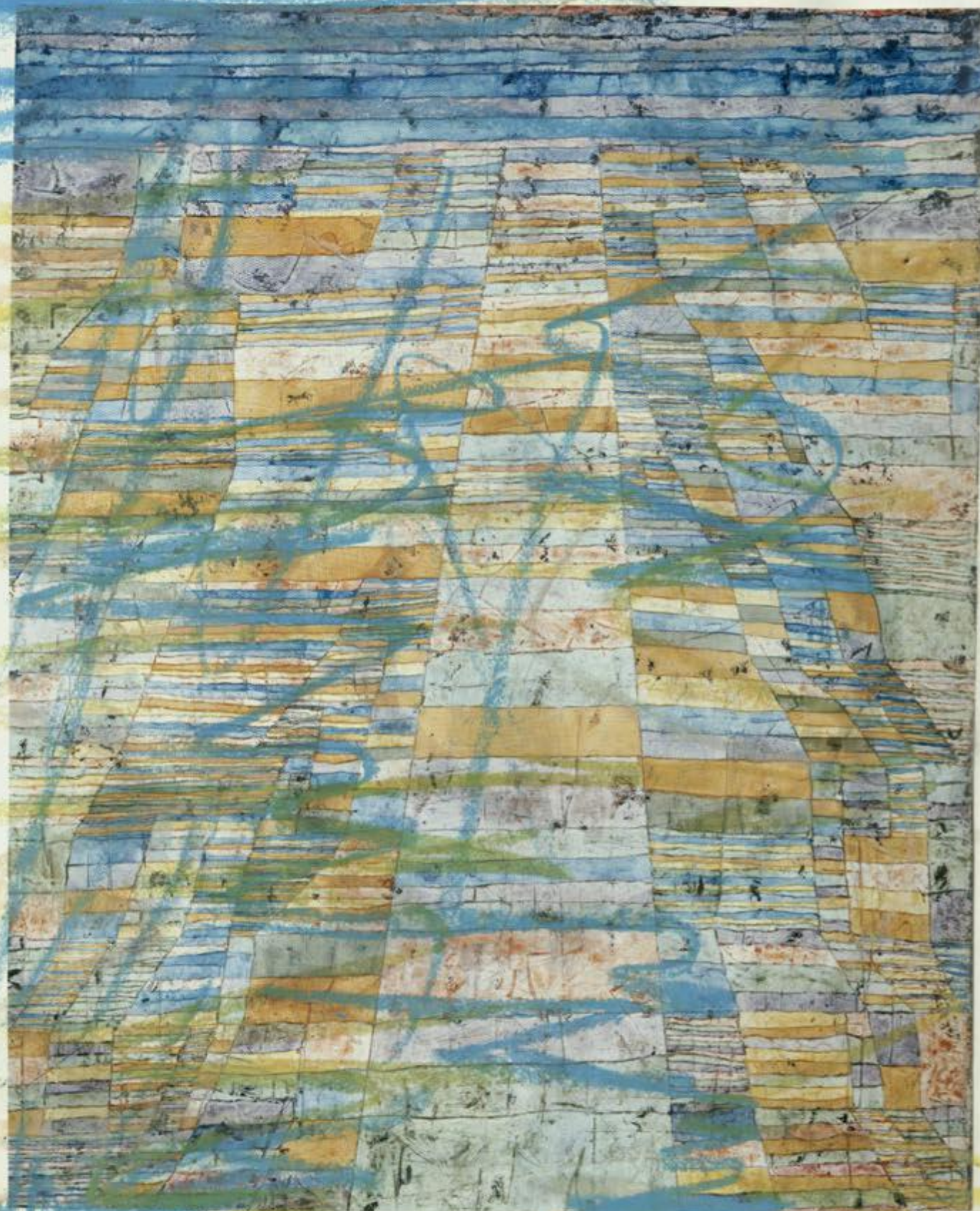


441
Josef Albers
Skyscrapers A (also known as *Skyscrapers I*).
c. 1929
Sandblasted opaque flashed glass
13 1/4 x 13 1/4" (34.9 x 34.9 cm)
Private collection

442
Josef Albers
Skyscrapers on Transparent Yellow. c. 1929
Sandblasted flashed glass with black paint
13 1/4 x 13 1/4" (35.2 x 35.2 cm)
The Josef and Anni Albers Foundation,
Bethany, Conn.

443
Pius Pahl
Fixed units in an extendable neighborhood
of terraced houses. Project for architecture
course taught by Ludwig Hilberseimer
examining the theme of "Das wachsende
Haus" (The extendable house). Perspective
view, floor plans, and site plans. 1931-32
India ink on drawing paper
56 x 23 1/2" (42.3 x 59.4 cm)
Bauhaus-Archiv Berlin





and specifically Weimar culture that ran from Dada to the Neue Sachlichkeit — its merging of art and technology, its anti-humanism, its cynicism. His figures are seen as lifeless, soulless robots, negative expressions of collectivization and mass society. Such a view, however, does an injustice to an artist who, as his diaries and letters show, was deeply committed to the tradition of German humanism of the Goethe age, to classical ideas of measured proportion, and style, and to the figure of the human transcending political chaos.

In Gropius's 1919 Bauhaus manifesto (cats. 38, 39), Schlemmer wanted to transcend the opposition between the mechanical and the organic. His isolated human figures are always whole and intact, rather than grotesquely prosthetic, as in George Grosz or Otto Dix. He may forgo an individualizing physiognomy, but his groups of figures never suggest the alienation and loss seen in the faceless mannequins of Giorgio de Chirico; they are always spatially connected, literally in touch, as if in communion and sharing joint purpose. In the context of post-1918 Germany, after both a lost international war and something like civil war in many major cities, I read the absence of physiognomy as a fundamentally humane, egalitarian gesture. Schlemmer's programmatic avoidance of racial differentiation distinguishes him clearly from the kind of physiognomic speculation gone wild seen in the writing of Ludwig Klages or Oswald Spengler, and from both Grosz's and Dix's aggressive satirical portraits of the pillars of bourgeois society, on the left, and Nazi physiognomic theories of racial selection, on the right. It was physiognomy, after all, that was the organizing principle of *Entartete Kunst*, which juxtaposed modernist portrait painting with photographs of patients in mental wards.

When Schlemmer painted *Bauhaustreppe*, his project was under siege, as was the Weimar avant-garde in general. He

structured the painting in such a way that it seems to be asking its viewers to step inside it, joining the school's students there, as the artist in Marguerite Yourcenar's story "How Wang-Fu Wang Saved" enters his painting to escape the threat of execution. Schlemmer's life was never in immediate danger in Nazi Germany, but much of his work was destroyed and he was increasingly isolated and deprived of opportunities to work and exhibit. To this day his oeuvre has remained underappreciated and misinterpreted. At The Museum of Modern Art, *Bauhaustreppe* has long occupied the landing of a staircase leading upward to the galleries where visitors can engage with the artistic achievements of modernism. Emerging from a period of catastrophic political failure, Schlemmer's vision of the human is a unique index of Weimar culture as something better than the popular understanding of it as all glitter and doom.

448
T. Lux Feininger
Untitled (Women in the stairway)
c. 1926-1928
Gelatin silver print
4 1/2 x 3 1/2 (11.4 x 8.3 cm)
Private collection. Courtesy Neue Galerie
New York

Fig. 1
Walter Gropius
Stairway in the Bauhaus building,
Dessau, 1926
Photograph: Michael Siebenbrodt, c. 1976.
Gelatin silver print. Bauhaus-Universität
Weimar, Archiv der Moderne

14 YEARS BAUHAUS: A CHRONICLE

ADRIAN SUDHALTER

WITH RESEARCH CONTRIBUTIONS BY

This chronicle — the name pays homage to the poster for *Bauhaus: Eine Chronik* (9 years Bauhaus: a chronicle) by Walter Gropius, master and students of the Bauhaus school in 1928 — presents the fourteen years of the school's existence according to its academic schedule: winter (October–March) and summer (April–June) semesters and a three-month summer recess (July–September). For sources see p. 137.

OCTOBER 1918–MARCH 1919

- November 9, 1918.** Publication of the *Verfassung des Deutschen Reichs* (German Basic Law) which establishes a republic. Friedrich Ebert as its provisional president.
- November 11, 1918.** Signing of the armistice ending World War I.
- January 5–12, 1919.** A general strike and the Spartacus uprising in Berlin are brutally suppressed by minister of defense Gustav Noske, supported by the mercenary *Freikorps* (volunteer army).
- January 15, 1919.** Liebknecht and Rosa Luxemburg are murdered by the *Freikorps*.
- February 9, 1919.** First meeting of the national assembly in Weimar, a city remote from the violent social unrest in Berlin.
- February 11, 1919.** Ebert is elected president of the new republic.

In November 1918, after serving as a cavalry officer on the Western Front for all of the four years of World War I, Walter Gropius, a thirty-year-old architect whose reputation as a proponent of modern building dates from before the war, returns to Berlin. Architectural commissions are scarce, contributing to a rare atmosphere in which artists and architects collaborate closely, forming groups, exhibiting together, and producing journals aimed at social transformation. Gropius is a participant in the newly founded Novembergruppe (November group) and the Arbeitsrat für Kunst (Worker's council for art), artists' groups committed to social revolution. In 1919, on an invitation to head the Weimar Kunstgewerbeschule (School of applied arts), first extended to Gropius in 1915 when its director, the Belgian architect and cofounder of the *Deutscher Werkbund* Henry van de Velde, was encouraged to resign as a non-German, is reactivated. Gropius is not asked to lead not only the Kunstgewerbeschule, which has been closed since 1915, but also the adjacent Hochschule für bildende Kunst (Academy of art) which has remained open during the war. He accepts the offer. On March 20, 1919, at his request, the provisional local government approves renaming the combined schools the Staatliches Bauhaus in Weimar (State Bauhaus in Weimar).

Gropius/Weimar

SUMMER SEMESTER 1919

Students: 84 ♀ + 79 ♂
(+ 2 identified in the enrollment records only by initials)

- June 28.** Signing of the Treaty of Versailles, which calls for a reduction of the German army, forbids Germany's military cooperation, and imposes heavy war reparations on Germany.
- August 11.** Weimar constitution signed.

Gropius takes up his duties on April 1, 1919. Toward the end of the month he prints the pamphlet *Programm des Staatlichen Bauhauses in Weimar* (Program of the State Bauhaus in Weimar, nos. 38, 39), in a large run on inexpensive colored paper, with an expressionist woodcut of a cathedral by Lyonel Feininger on the cover and a text by Gropius within. A call to students unlike anything else, the program sets the look and feel of contemporary avant-garde journals and broadsheets, communicating Gropius's intention to establish the ethos of Berlin's utopian avant-garde to the new institution.

Although the school is renamed by the beginning of this semester and students continuing from the Hochschule are enrolled in it, Gropius's new program and faculty are not fully in place. The Bauhaus's first true semester will begin in the winter of 1919–20, when incoming students arrive expressly to study at the newly established school.

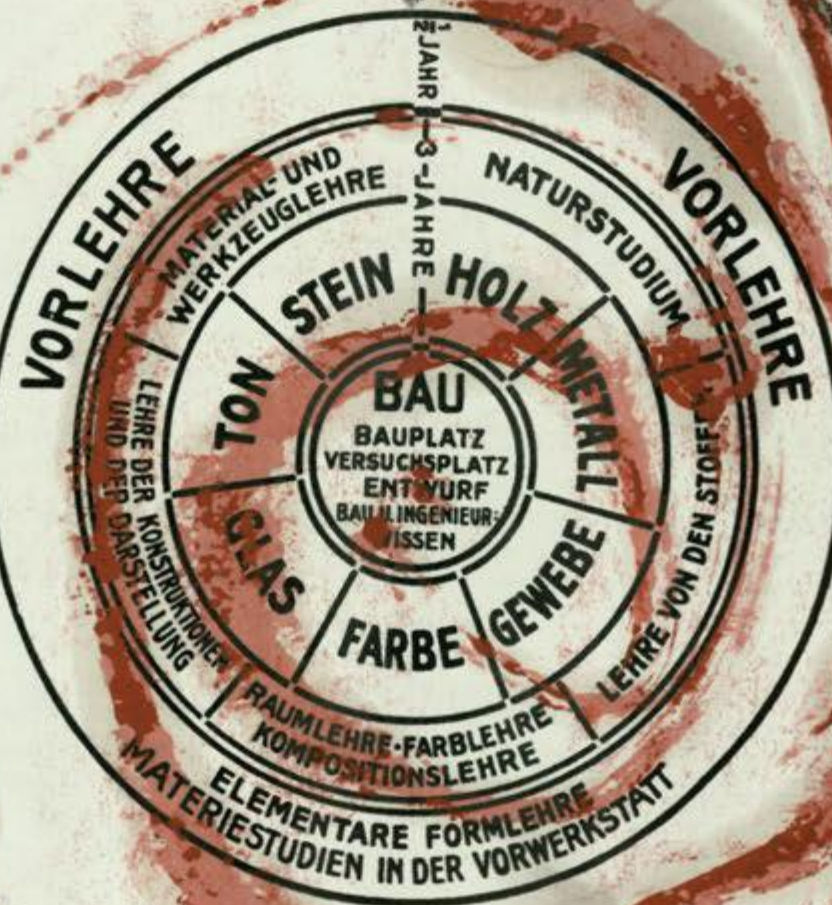
WINTER SEMESTER 1919–20

Students: 119 ♀ + 126 ♂

- February 24, 1920.** At the first mass meeting of the German Worker's Party (renamed the National Socialist Worker's Party in August 1925) in Munich, Adolf Hitler announces the party's program.
- March 15.** An attempted right-wing coup, led by Wolfgang Kapp, collapses under pressure from a general strike.

Probably in response to the distribution of Gropius's *Programm*, student enrollment at the Bauhaus this semester is the highest it will ever be, with a total of 245. Hinnerk Scheper, Joost Schmidt, and Gunta Stoll are among the incoming students.

The Bauhaus buildings, formerly the Hochschule (fig. 1) and the Kunstgewerbeschule, have been built by van de Velde in 1904–11 as part of a plan for a single Grossherzoglich-Sächsische Kunstschule (Grand-ducal Saxon school of art) and sit across from one another, forming an open town square. Offices, studios, and the



Walter Gropius. Diagram of the Bauhaus curriculum, published in the *Satzungen Staatliches Bauhaus in Weimar* (Regulations of the State Bauhaus in Weimar), July 1922. Letterpress on paper. Sheet: 21.8 x 29.5 cm. Bauhaus Archiv Berlin



1. Henry van de Velde, Hochschule für bildende Kunst (Academy of art), Weimar. Designed 1904, built 1904–11. Home of the Bauhaus between 1919 and 1925. Photograph: Louis Held, c. 1906. Gelatin silver print. 6 1/8 x 8 3/4" (15.5 x 22.2 cm). Bauhaus-Archiv Berlin

office of Gropius's private practice are in the Hochschule, workshops in the Kunstgewerbeschule. Behind the Kunstgewerbeschule is the Prellerhaus (named after a former inhabitant, the painter Louis Preller), which is adapted for student accommodations.

According to Gropius's *Programm*, the Bauhaus's goal is to instruct students in a combination of craft (workshop training), fine art (drawing and painting), and science (analytical methods). The school offers three courses of instruction, for *Lehrlinge* (apprentices; trainees bound to a master), *Gesellen* (journeymen; craftsmen certified to work in a trade, but not to set up their own workshop), and *Jungmeister* (junior masters; craftsmen ready to run their own businesses and to train apprentices). Workshop instruction (in the school's own facilities or in private workshops under contract with the Bauhaus) comprises six areas: sculpture (stone, wood, ceramics, plaster), metalwork, cabinetry, painting/decorating (wall, glass, panel), printmaking, and weaving.

Lyonel Feininger, Gerhard Marcks, and Johannes Itten, Gropius's first teaching appointments, begin work this semester, joining the existing faculty of the Hochschule. They are called "masters" rather than "professors," retaining the guildlike terminology of the Kunstgewerbeschule. These and Gropius's other appointments of the Weimar period are already well-known artists, coming largely from the circle around Herwarth Walden's magazine and gallery *Der Sturm* (The storm), Berlin, a center for German Expressionism and international avant-garde art. Gropius also draws from the *Deutscher Werkbund*, an organization founded in 1907 to pair manufacturers and retailers with architects and designers so as to raise the standards of mass-produced commodities and industrial design.

Feininger, a forty-eight-year-old American-born artist, exhibited with Vasily Kandinsky and Paul Klee in the landmark *Erster Deutscher Herbstsalon* (First German autumn salon) at *Der Sturm* in the fall of 1913, and had his first one-man show at the gallery in 1917. He will oversee the printmaking workshop. Marcks, a thirty-year-old sculptor, made terra-cotta reliefs for the vestibule of Gropius's factory buildings at the 1914 Cologne *Werkbund* exhibition. He oversees the ceramics workshop. The thirty-one-year-old Itten studied with Adolf Hölzel, a pioneer of abstract pedagogical methods. Itten's first one-man show was at *Der Sturm* in 1916, the same year he founded his own art school in Vienna. Itten introduces a *Vorunterricht* (preliminary

course; also referred to in this period as *Vorlehre*, and later as *Grundlehre* or *Vorkurs*), drawing on the teaching methods he has developed in Vienna, in which students are encouraged to abandon conventional artistic training and to experience color, form, and texture in themselves, acquiring a fundamental sensitivity to form and materials that can be applied to subsequent artistic production. Itten is also responsible for all of the remaining workshops.

SUMMER SEMESTER 1920

Students: 72 ♀ + 89 ♂

Georg Muche, a twenty-five-year-old abstract painter who has often exhibited at *Der Sturm* and has taught at the school affiliated with it, joins the staff this semester and takes over the stone and weaving workshops from Itten.

Among the incoming students is Josef Albers. At the age of thirty-two, Albers, a former public schoolteacher whose profession exempted him from military service during the war, is one of a number of students who are older than some of the masters; this collapsing of generational divisions, in part resulting from the social upset of the war, contributes to the school's nontraditional character.

Another enrollee is the eighteen-year-old Hungarian Marcel Breuer, formerly an architecture student in Vienna. World War I and the subsequent dissolution of the Austro-Hungarian Empire have led to political crisis in Hungary: a five-month liberal republic has given way to Béla Kun's 132-day Bolshevik dictatorship, followed by a counterrevolutionary "White Terror" (1919–21) that has sent many left-leaning artists and intellectuals into exile. In the Bauhaus's early years its Hungarian community includes Fred Forbát (who has prompted Breuer to join), László Moholy-Nagy, Farkas Molnár, and Gyula Pap.

Following the *Programm*'s promise of "plays, lectures, poetry, music, costume parties" to nurture community and encourage "friendly relations between masters and students," the semester begins with a series of "Bauhaus evenings" featuring members of the avant-garde, including *Der Sturm* poet and playwright (and Walden's ex-wife) Else Lasker-Schüler (April 14) and the Expressionist architect Bruno Taut (May 5). With these evenings the vibrant cultural life of Berlin is transported to Weimar.

WINTER SEMESTER 1920–21

Students: 72 ♀ + 94 ♂

On December 18, 1920, in Berlin-Steglitz, a ceremony is held marking the completion of the structural framework of the Sommerfeld House (cat. 22), commissioned from Gropius and his architectural partner, Adolf Meyer, by the timber merchant Adolf Sommerfeld, an early supporter of the Bauhaus. Fulfilling the statement in the *Programm* that "the aim of all visual arts is the complete building," Gropius will call on the Bauhaus workshops to provide furniture, stained-glass windows, and textiles for the house, which will be completed the following year (cats. 77, 79–82, 84).

The ceramics workshop, which has been leasing facilities from a Weimar pottery firm, the *Hoföpferei* Schmidt, moves to the *Töpferei* Krehan, a traditional Thuringian pottery workshop run by the brothers Max and Karl Krehan in the stables of a castle in Dornburg, some twenty miles from Weimar.

Walter Klemm, Max Thedy, and other members of the remaining faculty of the Hochschule succeed in reviving that school, which will take over the right wing of the former Hochschule building in the summer-1921 semester. The Bauhaus and the Hochschule will share the building until the Bauhaus moves to Dessau, in April 1925.

SUMMER SEMESTER 1921

Students: 53 ♀ + 86 ♂

July 29. Hitler becomes the first chairman of the National Socialist party.

The *Satzungen des Staatlichen Bauhauses in Weimar* (Statutes of the state Bauhaus in Weimar), issued in January 1921 to supersede the *Programm* of 1919, go into effect this semester and will remain largely unaltered until 1925. Workshop study is now overseen by a team of a *Meister der Formlehre* (later *Formmeister* or form master; one of Gropius's prominent appointees who provides formal and theoretical training) and a *Meister des Handwerks* (later *Technischer Meister* or *Werkmeister*; a workshop master, a craftsman with technical mastery). Among the most significant changes is obligatory participation in Itten's preliminary course, which also serves as a semester-long students' probationary period: only on successful completion of the preliminary course can students select a workshop and form master of their choice. The school now adds bookbinding to the existing workshops. Like the ceramics students, the bookbinding students lack their own facilities; instead, the school leases the workshop of Otto Dorfner, nearby at Erfurter Strasse 8.

The form master responsible for the bookbinding workshop is Paul Klee, who also from this semester forward teaches a course on composition as part of the preliminary instruction. Already forty when he joins the faculty, Klee knows several members of the staff through his participation in the influential Expressionist group *Der Blaue Reiter* (The blue rider) and through *Der Sturm*, but he lacks teaching experience.

Also new to the staff this semester is the thirty-one-year-old Oskar Schlemmer, like Itten a former student of Hölzel's and like Marcks a participant in the 1914 *Werkbund* exhibition in Cologne, where he executed murals. Despite his interest in the stage (he had left the Stuttgart Akademie der Bildenden Künste in April 1920 to devote himself fully to his *Triadische Ballett* [Triadic ballet, 1912–22; cats. 216–19]), at the Bauhaus Schlemmer takes over from Itten as form master of the stone-sculpture workshop.

In April 1921, Theo van Doesburg, a member of the Dutch *de Stijl* group, moves to Weimar, where he will remain for over a year. He offers private classes in the studio of Bauhaus student Karl Peter Röhl, which are attended largely by Bauhaus students. Apparently Van Doesburg hopes to obtain a teaching position at the Bauhaus and to influence the school's direction.

WINTER SEMESTER 1921–22

Students: 47 ♀ + 80 ♂ (+ 1)

Mid-November 1921. The value of the German mark begins to fall in response to the weight of war reparations. In 1922 and 1923, inflation will turn to hyperinflation.

Lothar Schreyer, founder of the *Der Sturm* theater in 1918, joins the staff, taking over from Klee as form master of the bookbinding workshop and charged with creating a stage workshop. There is no official accreditation yet for stage work, but its significance will be outlined in a section of the updated *Satzungen* of July 1922.

In October, in an effort to raise funds beyond those provided by the state of Thuringia, the Bauhaus *Meisterrat* (Council of masters) resolves to publish a series of print portfolios titled *Neue Europäische Graphik* (New European graphics; cat. 49). The first portfolio, which appears at the beginning of 1922, contains works by Feininger, Itten, Klee, Marcks, Muche, Schlemmer, and Schreyer. It is a rare instance in which these artists, who publicly maintain their independent reputations rather than presenting themselves as any kind of artists' group, publish together, under the heading "Masters of the State Bauhaus in Weimar." Four more portfolios are planned, featuring work



4. Bauhaus masters on the roof of Walter Gropius's Bauhaus building, Dessau, at the building's opening, December 5, 1926. From left: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Gropius, Marcel Breuer, Vasily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, Oskar Schlemmer. Photograph: photographer unknown. Original negative: $3\frac{1}{16} \times 4\frac{1}{4}$ " (9 x 12 cm). Print: 1998. Bauhaus-Archiv Berlin

Canonizing art: the faculty of the UP School of Fine Arts



46

Members of the weaving workshop have challenged Muche as form master, leading him to abandon that role on June 15. He will remain on the Bauhaus faculty, however, for another year.

SUMMER RECESS 1926

Gropius's Masters' Houses (cats. 236, 237), located within walking distance of the school in a pine-wooded plot, are ready for occupancy in July. There are four, a single house for the director (Gropius; later the home of Hannes Meyer, then of Ludwig Mies van der Rohe; cat. 34) and three double houses with studios for the masters: Moholy (later Albers) and Feininger; Muche (later Meyer, then Scheper) and Schlemmer (later Arndt); Kandinsky and Klee. Select students live in the twenty-eight-unit Prellerhaus (named after the former student residence in Weimar), the five-story, balconied, residential wing of the new Bauhaus building:

the first floor, female students on the third to fifth floors.

27

It grants the Bauhaus the status of a college or technical trade school. Bauhaus Dessau Hochschule starts its semester forward the "masters" to the newly printed *Bauhaus Dessau*: statutes, teaching in effect until October 8, 1930, in two tiers: the preliminary course (normally two semesters), which is obligatory as a probationary period; the main course (normally six semesters); and research. To qualify for this is attained journeyman qualification.

needed Börner as technical master of the school's move to Dessau, is "g master," her contract effective man to achieve this position at the school, she crosses out student status on her Bauhaus identification card, writing in the word "Meister" (master) in its masculine form (the feminine would be "Meisterin").

On the weekend of December 4–5, opening ceremonies are held for the new Bauhaus building (fig. 4). It is the Bauhaus's most significant publicity event to date, attended by over a thousand guests, including political figures, architects, artists, and scholars. After opening remarks by Gropius, Hesse, and others, guests are invited to tour the building and its workshops, as well as Gropius's nearby Törten housing development. Bauhaus objects are exhibited and are available for order. The new building includes a theater, for the first time allowing performances on the school's premises; set between the auditorium and the canteen, the stage is separated from them by moveable walls, which, when removed, create a large uninterrupted space and allow performances to be viewed from two sides. Schlemmer inaugurates the theater with

a series of dances based on theatrical elements: dance of forms, dance of gestures, dance of backdrops. On Sunday, December 5, a "film demonstration" is shown—a series of short documentaries, created by the Humboldt GmbH and grouped under the title *Wie wohnen wir gesund und wirtschaftlich?* (How do we live in a healthy and economic way?), that include a segment on Gropius's Master House in which his wife, Ise, her sister, the actress Ellen Frank (p. 2), and others demonstrate features of the building.

To coincide with these ceremonies, the first issue of the journal *baubaus* (later subtitled *zeitschrift für bau und gestaltung* [Magazine for building and design]), edited by Gropius and Moholy and designed by Moholy, appears on December 4. (It will be published quarterly until November 1929, and thereafter irregularly through the last issue, of December 1931). It is printed in lowercase letters; a sidebar declares uppercase letters unnecessary and extraneous, asking why, if we use only one alphabet to speak, we should need two to write? The premier issue again demonstrates Gropius's self-conscious interest in historicizing the Bauhaus: along with photographs and plans of the new Dessau buildings and short essays by masters, it contains a *baubaus-chronik 1925/1926* (Bauhaus chronicle 1925/1926), detailing the move to Dessau and the school's current presence throughout Germany in commissions, exhibitions, museum collections, performances, job placements, and publications.

The rapid colonization of Dessau with Bauhaus structures—unlike Weimar, where the only remaining public traces of Gropius's Bauhaus are the *Märzgefallenen-Denkmal* and the Haus am Horn—continues in March 1927 with the erection of Muche's and the student Richard Paulick's experimental Steel House, built of prefabricated parts.

In a diary entry dated March 24, Ise Gropius reports on Breuer's decision to market his tubular-steel chairs independently of the Bauhaus. Together with the Hungarian architect Kalman Lengyel, Breuer founds Standard Möbel GmbH, whose first catalogue, *Breuer Metallmöbel* (Breuer metal furniture; cat. 303), will appear around June 1927 and includes eight models identified by "B" (for "Breuer") numbers. Standard Möbel has financial difficulties from the start, prompting Breuer to manufacture and market his designs through Thonet beginning in 1928.

SUMMER SEMESTER 1927

Students: 43 ♀ + 110 ♂

On April 29, Gret Palucca, a celebrated student of the avant-garde dancer Mary Wigman, performs on the Bauhaus stage. Dessau's closer proximity to Berlin, together with its new facil-

ities, are reinvigorating the dialogue between the Bauhaus and the larger avant-garde community.

For the first time, architecture becomes an official part of the Bauhaus curriculum. Bauhaus students have long had opportunities to work on Gropius's private projects and to study architecture through other means, but not until April 1927 and the appointment of Hannes Meyer, a thirty-eight-year-old Swiss architect who has made an impression on Gropius and other faculty members during the ceremonies opening the Bauhaus building in December 1926, does the school establish an official department of architecture, marking an important shift in its focus and in the type of students it attracts. The position had first been offered to Mart Stam, who declined.

The thirty-four-page *Bauhaus Dessau Hochschule für Gestaltung: Prospekt* (Bauhaus Dessau college of design: prospectus; cat. 247) outlines a curriculum now reduced to four areas—architecture, advertising, stage, and "free painting and sculpture"—over a minimum of five semesters. It also lists the faculty: Feininger, Gropius, Kandinsky, Klee, Meyer, Moholy, Schlemmer, Albers, Bayer, Breuer, Scheper, Joost Schmidt, and Stölzl.

On her return to Dessau in April from a nine-month stay in Paris, Brandt becomes a *Mitarbeiter* (associate), a paid position in the metal shop. Among other duties she is charged with negotiating contracts with outside firms, the most important being the lighting firms Körting & Mathiesen (whose products are marketed under the name "Kandem"), Leipzig, and Schwintzer & Gräff, Berlin. Both contracts will be signed in 1928.

This is Muche's last semester at the Bauhaus before leaving to teach at Itten's private art school in Berlin.

SUMMER RECESS 1927

July 23. The Werkbund exhibition *Die Wohnung* (The dwelling) opens in Stuttgart. It includes the Weissenhof Siedlung, a housing development built by leading modern architects including Gropius, Ludwig Hilberseimer, and Mies.

August 19. The first National Socialist party rally, in Nuremberg, includes the spectacle of 30,000 marching brownshirts.

On July 10, the third issue of *baubaus* appears, edited by Schlemmer and dedicated to the stage. It coincides with the *Deutsche Theater-Ausstellung* (German theater exhibition) in Magdeburg (May 14–end of September), to which the Bauhaus contributes. With a designated theater in the Dessau building and an official course of study at the school, stage finally achieves a prominent place at the Bauhaus, a nexus of the arts on a par with architecture.

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Eddie Campbell



nal Offset. Buch und Werbekunst
3, 12 1/8 x 9 1/16" (30.8 x 23.3 cm).
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ppelhäuser, von unten gesehen
n below; detail). 1926. Ink and tempera
m). Bauhaus-Archiv Berlin.

; detail). 1921. Oil transfer drawing
ard, 19 7/8 x 12 1/2" (50.5 x 31.8 cm).
John S. Newberry Collection.

oachim Rose). Design for a
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(p. 282)

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ewriter type (digitally extended).
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89 (p. 283)

ese. Untitled. 1928.
5 cm). The Museum of Modern Art,
ection. Gift of Thomas Walther

gy. Untitled (Ellen Frank). c. 1929.
11" (38 x 28 cm). Galerie Berinson, Berlin

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g people, come to the bauhaus!). 1929.
x 8 1/4" (14.8 x 21 cm). Bauhaus-Archiv Berlin

ter Keler. Wall painting scheme
Weimar (detail). c. 1925.
10 x 50.1 cm). Klassik Stiftung Weimar,
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Ort, Datum

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