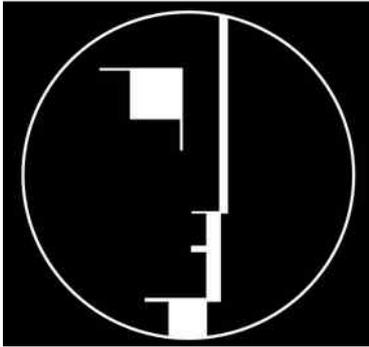


BAUHAUS



The **Staatliches Bauhaus**, commonly known as the **Bauhaus** ('building house'), was a German art school operational from 1919 to 1933 that combined crafts and the fine arts. Founded by Walter Gropius the school became famous for its approach to design, which attempted to unify an individual artistic vision with the principles of mass production, and with an emphasis on function. Along with the doctrine of functionalism, the Bauhaus initiated the conceptual understanding of architecture and design.

Along with Ludwig Mies van der Rohe, Le Corbusier, Alvar Alto and Frank Lloyd Wright, Gropius is widely regarded as one of the pioneering masters of modernist architecture.

"A good building is like a melody in architecture."—Walter Gropius

Walter Gropius (183-1969) was a founder of Bauhaus in Weimar in 1919 and a leading architect of the International Style. His great uncle, Martin Gropius was an architect and he was a follower of the Prussian architect Karl Friedrich Schinkel. Gropius emigrated from Germany to England in 1934 and from England to the United States in 1937, where he spent the rest of his life.

In 1915, he married Alma Mahler (1879–1964), widow of composer Gustave Mahler. Their daughter, named Manon after Walter's mother, was born in 1916. When Manon died of polio at age eighteen, in 1935, composer Alban Berg wrote his *Violin Concerto* in memory of her. It is inscribed "to the memory of an angel". Gropius and Mahler divorced in 1920. (She later married writer Franz Werfel.) Gropius married Ilse Frank, known as Ise, in 1923; they remained together until his death in 1969.



In 1908, after studying architecture in Munich and Berlin Gropius joined the office of the renowned architect and industrial designer Peter Behrens (1868-1940), one of the first members of the utilitarian school. His fellow employees at this time included Ludwig Mies van der Rohe, Le Corbusier and Dietrich Marcks.

Behrens best-known work is the **AEG turbine factory**, built in 1909. The 100 m long steel-framed building, with 15 meter tall glass windows on either side, is considered the first attempt to introduce restrained modern design to industrial architecture. It was a bold move, and world first that would have a durable impact on architecture as a whole.

In 1910 Gropius set up his own practice along with fellow employee, Adolf Meyer. (1881–1929) Their first major project was the **Fagus shoe factory**, one of the pioneering modernist buildings, constructed 1911 to 1913.

Although Gropius and Meyer only designed the facade, the glass curtain walls of this building demonstrated both the modernist principle that form reflects function and Gropius's concern with providing healthful conditions for the working people.

The factory is now regarded as one of the crucial founding monuments of European modernism and in 2011 it was listed as a UNESCO World Heritage Site.



The Bauhaus school existed in three German cities—**Weimar**, from 1919 to 1925; **Dessau**, from 1925 to 1932; and **Berlin**, from 1932 to 1933—under three different architect-directors: Walter Gropius from 1919 to 1928; Hannes Meyer from 1928 to 1930; and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime,

The school was grounded in the idea of creating a *Gesamtkunstwerk* ("comprehensive artwork") in which all the arts would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, modernist architecture, and architectural education. The movement had a profound influence on subsequent developments in art, architecture, graphic design, interior design industrial design, and typography.

Staff at the Bauhaus included prominent artists such as Paul Klee, Wassily Kandinsky, Gunta Stölzl, and László Moholy Nagy at various points.

WEIMAR 1919 -1925



The Weimar Bauhaus was located in the building designed by Belgian painter, architect, interior designer, and art theorist Henry van de Velde, (1863-1957), constructed between 1904 and 1911 to house the Grand-Ducal School of Arts and Crafts founded in 1907. When van de Velde, its first director, was forced to resign as a foreigner during World War I, he suggested Gropius as his successor. On 1 April 1919, the School merged with the Weimar Art Academy to form the Bauhaus. It continues to function as an art and technical school and in 1996 was renamed the **Bauhaus-Universität Weimar**.

Swiss painter Johannes Itten, German-American painter Lyonel Feininger, painter and architect Georg Muche and German sculptor Gerhard Marcks, along with Gropius, comprised the faculty of the Bauhaus in 1919. The following year German painter, sculptor, and designer Oskar Schlemmer joined to head the theatre workshop along with Paul Klee. Wassily Kandinsky joined in 1922.

Although some influence from the left wing ideas of the Russian Constructivist movement have been suggested, this should not be overstated. Gropius did not share these radical views, and said that Bauhaus was entirely apolitical.

Just as important was the influence of the 19th-century English designer William Morris (1834–1896) and the British Arts and Crafts Movement. Morris had argued that art should meet the needs of society and that there should be no distinction between form and function. Thus, the Bauhaus style, also known as the International Style, was marked by the absence of ornamentation and by harmony between the function of an object or a building and its design.

In the pamphlet for a 1919 exhibition entitled *Exhibition of Unknown Architects*, Gropius proclaimed his goal as being "to create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist."



In principle, the Bauhaus represented an opportunity to extend beauty and quality to every home through well designed industrially produced objects. The Bauhaus programme was experimental and the emphasis was theoretical. In 1920, the Bauhaus was given its first major commission that would utilize almost all of the workshops in the school. This commission was for a house for Adolf Sommerfeld made from wood. The **Sommerfeld House** was designed by Gropius and Adolf Meyer and was completed in 1921.



The "horseshoe" (south gable) of the School of Arts and Crafts,

"We want an architecture adapted to our world of machines, radios and fast cars."—Walter Gropius

One condition placed on the Bauhaus for receiving funding from the Thuringian state government was the exhibition of work undertaken at the school. This condition was met in 1923 with the Bauhaus' exhibition of the experimental **Haus am Horn**.

The building itself, primarily designed by Georg Muche, was a simplistic, highly modern cube structure made largely of steel and concrete. Each room of the house was designed around its specific function and had specially made furniture, hardware etc., which had been produced in the Bauhaus workshops.



It is a simple cubic design with a flat roof, utilizing steel and concrete in its construction. Saving energy was an important consideration. The main clerestory-lit living area is at the core, with the other rooms, including four bedrooms, around it. There is a basement level for utility use. The walls have three layers: an external concrete wall; an inner insulating layer made of a peat-based material called 'Torfoleum'; and the interior wall lining. The windows were larger on the south and west sides; the northern side was almost without windows. All the furniture and fittings were made in the Bauhaus workshops.



László Moholy-Nagy designed the lights, which were made in the Bauhaus metal workshop. Marcel Breuer, who was a student at the time, designed furniture, including the built-in cabinets. Alma Siedhoff-Buscher designed the furniture and toys for the children's room.

The kitchen, designed by **Benita Koch-Otten** (1892–1976), who was principally a weaver and also designed and wove the carpet for the children's room, was a source of inspiration for the Frankfurt kitchen, designed by Margarete Schütte-Lihotzky in 1926.



There was a lot of interest in the house during the *Werkschau* exhibition and streams of people came to visit it. The local residents gave it the nickname "*die Kaffeemühle*" (the coffee grinder) because of its square shape and clerestory roof, which resemble a typical early 20th century coffee grinder. The reception by the media ranged between sympathetic admiration and, more often, open rejection.

Gropius had planned to design it himself, but in a democratic ballot students chose a design Muche had originally planned as a house for himself and his wife. The project was financed with an interest-free loan from Adolf Sommerfeld.

Due to its testimony to the architectural influence of the Bauhaus movement, in 1996 the building was inscribed as part of the UNESCO World Heritage Site now called the Bauhaus and its Sites in Weimar, Dessau and Bernau.

The **Frankfurt kitchen** is considered an important point in domestic architecture. It's also thought to be the forerunner of modern fitted kitchens because it was the first kitchen in history built after a unified concept, i.e. low-cost design that would enable efficient work. It was designed in 1926 by Austrian architect Margarete Schütte-Lihotzky (1897–2000) for architect Ernest May's social housing project—New Frankfurt.

The kitchen measuring 1.9 m × 3.4 m (6.2 ft × 11.2 ft), with its narrow layout, was designed to reduce the number of steps needed when working in the kitchen, as well as reduce the walking distance between the kitchen and the table in the adjacent room via the addition of a sliding door. Dedicated storage bins for common ingredients such as flour, sugar, rice and others were intended to keep the kitchen tidy and well-organized. The confined space has led to criticisms that it was not flexible enough and suitable for only one adult person to work in, making it difficult for a woman with children to look after.

Nevertheless, the Frankfurt kitchen subsequently became a model for a modern work kitchen. For the rest of the 20th century, the compact yet rationalized "Frankfurt kitchen" became the standard of tenement buildings

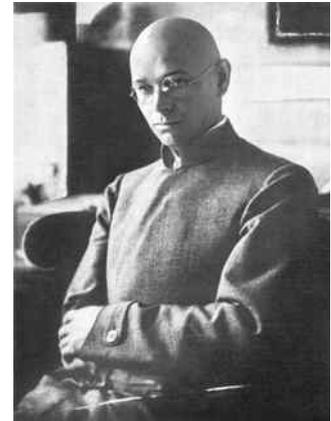


throughout Europe. Some 10,000 units were built in the late 1920s. In 1930, the USSR government asked May to lead a "building brigade" and implement the Frankfurt model when planning new industrial towns in the Soviet Union.

To this day, in Germany Schütte-Lihotzky's elaborate kitchen unit workplaces have remained the model for built-in kitchens in public housing.

"Colour is life; for a world without colour appears to us as dead. Colours are primordial ideas, the children of light."—Johannes Itten

Johannes Itten (1888–1967) was a Swiss expressionist painter, designer, teacher, writer and theorist. As a primary school teacher in 1908 he introduced the kindergarten concept of Fredrich Fröbel (1782–1852); and was also exposed to the ideas of psychoanalysis. He was heavily influenced by painter and theorist Adolf Hölzel (1853–1934) and education reformer František Čížek (1865–1946) who began the Child Art Movement in Vienna, in 1897. Hölzel's colour theory was based on a circle using terms taken from music: "diatonic" and "chromatic" values. His influential essay "*Über Formen und Massenvertheilung*" (On Shapes and Mass Distribution), was published in *Ver Sacrum*, the official magazine of the Vienna Secession.



From Hölzel Itten adopted a series of basic shapes (the line, the plane, the circle, the spiral) as a means from which to begin creation, and the use of gymnastic exercises to relax his students and prepare them for the experiences that were to occur in the class.

From 1919 to 1922, Itten taught at the Bauhaus, developing the innovative "preliminary course" which was to teach students the basics of material characteristics, composition, and colour. which was to teach students the basics of material characteristics, composition, and colour. "Itten theorized seven types of colour contrast and devised exercises to teach them. His colour contrasts include[d] (1) contrast by hue, (2) contrast by value, (3) contrast by temperature, (4) contrast by complements (neutralization), (5) simultaneous contrast (from Chevreul), (6) contrast by saturation (mixtures with grey), and (7) contrast by extension (from Goethe)."



In 1919 he invited German musician and educationalist Gertrude Grunow (1870–1944) to teach a course on the "theory of harmony" at the Bauhaus. This involved using music and relaxation techniques with the aim of improving the students' creativity. Grunow formulated theories on the relationships between sound, colour and movement and was a specialist in vocal pedagogy, teaching courses in the "theory of harmonisation". She was the school's first female teacher and the only woman teacher during the school's Weimar years.



In 1920 Itten published his book, ***The Art of Colour***, which describes his ideas as a furthering of Adolf Hölzel's colour wheel. His so called "colour sphere" went on to include 12 colours.

Itten's work on colour is also said to be an inspiration for seasonal colour analysis. Itten had been the first to associate colour palettes with four types of people, and had designated those types with the names of seasons. His studies of colour palettes and colour interaction directly influenced the Op Art movement and other colour abstraction base movements. Shortly after his death, his designations gained popularity in the cosmetics industry with the publication of *Colour Me A Season*. Cosmetologists today continue to use seasonal colour analysis, a tribute to the early work by Itten.

Itten was a follower of Mazdaznan a fire cult originating in the United States that was largely derived from Zoroastrianism. He observed a strict vegetarian diet and practiced meditation as a means to develop inner understanding and intuition, which was for him the principal source of artistic inspiration and practice. He insisted on shaven heads, crimson robes and colonic irrigation among his students.

Itten's mysticism and the reverence in which he was held by a group of the students, some of whom converted to Mazdaznan created conflict with Walter Gropius who wanted to move the school in a direction that embraced mass production rather than solely individual artistic expression. The rift led to Itten's resignation from the Bauhaus in 1923, and his replacement by László Moholy-Nagy.

From 1926 to 1934 he had a small art and architecture school in Berlin.



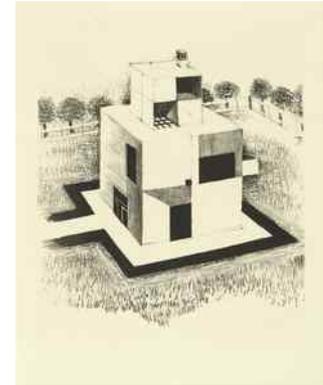
The Meeting 1916



The Eavesdropper (Horchende) 1918



Tower of fire 1920



House of the White Man
Lithograph 1921

“Art doesn't reflect what we see; it makes us see.”—Paul Klee



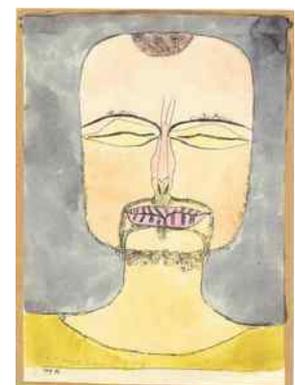
Paul Klee (1879–1940) was a Swiss-born German artist. His highly individual style was influenced by movements in art that included Expressionism, Cubism and Surrealism. Klee was a natural draftsman who experimented with and eventually deeply explored colour theory , writing about it extensively; his lectures *Writings on Form and Design Theory* are held to be as important for modern art as Leonardo da Vinci's *A Treatise on Painting* was for the Renaissance. His works reflect his dry humour and his sometimes childlike perspective, his personal moods and beliefs, and his musicality. Coming from a background of musical parents as a child he studied the violin. He was so talented that, aged 11, he received an invitation to play as an extraordinary member of the Bern Music Association. He could have gone on to be a professional musician. He married Bavarian pianist Lily Stumpf in 1906.

“A drawing is simply a line going for a walk.”

Klee was associated with the *Blue Rider* movement which was brought to an end by the first world War. He taught at the Bauhaus from January 1921 to April 1931. He was a "Form" master in the bookbinding, stained glass, and mural painting workshops and was provided with two studios.

When the Bauhaus moved to Dessau in 1925, Klee moved with it. In 1931 he transferred to Düsseldorf to teach at the Akademie; shortly before the Bauhaus closed.

Klee has been variously associated with Expressionism, Cubism, Futurism, Surrealism, and Abstraction, but his pictures are difficult to classify. He generally worked in isolation from his peers, and interpreted new art trends in his own way. He was inventive in his methods and technique. Klee worked in many different media—oil paint, watercolour, ink, pastel, etching and others, often combining them into one work. He used canvas, burlap, muslin, linen,



After drawing 19/75 (Self-Portrait) 1919

gauze, cardboard, metal foils, fabric, wallpaper, and newsprint, and employed spray paint, knife application, stamping, glazing, and impasto, and often mixed his media together in one work.



“Colour is the place where our brain and the universe meet.”

He was a natural draftsman, and through long experimentation developed a mastery of colour and tonality. Many of his works combine these skills. He uses a great variety of colour palettes from nearly monochromatic to highly polychromatic. His works often have a fragile childlike quality to them and are usually on a small scale. He often used geometric forms and grid format compositions as well as letters and numbers, frequently combined with playful figures of animals and people, as in ***Camel (in Rhythmic Landscape with Trees)*** of 1920. Some works were completely none-figurative.

“Art does not reproduce the visible; it makes visible.”

Many of his works and their titles, such as ***Twittering Machine*** (1922), reflect his dry humour and varying moods; some express political convictions. They frequently allude to poetry, music and dreams and sometimes include words or musical notation. The later works are distinguished by spidery hieroglyph-like symbols. Rainer Maria Rilke wrote about Klee in 1921, "Even if you hadn't told me he plays the violin, I would have guessed that on many occasions his drawings were transcriptions of music."



Red Balloon (Self-Portrait) 1922

“From the root, the sap rises up into the artist, flows through him, flows to his eye. Overwhelmed and activated by the force of the current, he conveys his vision into his work. And yet, standing at his appointed place as the trunk of the tree, he does nothing other than gather and pass on what rises from the depths. He neither serves nor commands he transmits. His position is humble. And the beauty at the crown is not his own; it has merely passed through him.”



Nocturnal Festivity 1921



A Young Lady's Adventure 1922



Seneciol 1922



Landscape with Yellow Birds 1923



Angelus Novus 1920



Red Green Architecture-yellow violet gradation 1922



Tropical Gardening 1923

"The true work of art is born from the 'artist': a mysterious, enigmatic, and mystical creation. It detaches itself from him, it acquires an autonomous life, becomes a personality, an independent subject, animated with a spiritual breath, the living subject of a real existence of being."—Wassily Kandinsky



Wassily Kandinsky (1866–1944) was a Russian painter and art theorist and is generally credited as one of the pioneers of non-figurative art in western art. Born in Moscow, he spent his childhood in Odessa, where he graduated from Odessa Art School. He then studied law and economics. In 1896 at the age of 30 he moved to Munich and began painting studies under Anton Azbe and then Franz von Stuck. In 1911 he was a co-founder of the Blue Rider group. In 1914 he returned to Russia and from 1918 to 1921 was involved in the cultural politics of Russia, collaborating in art education and museum reform.

In 1921 Kandinsky was invited by Walter Gropius to teach at the Bauhaus where he taught the basic design class for beginners and the course on advanced theory; he also conducted painting classes and a workshop in which he augmented his colour theory with new elements of form psychology.



The development of his works on forms study, particularly on points and line forms, led to the publication of his second theoretical book (*Point and Line to Plane*) in 1926. His examinations of the effects of forces on straight lines, leading to the contrasting tones of curved and angled lines, coincided with the research of Gestalt psychologists, whose work was also discussed at the Bauhaus.

This freedom is characterised in his works by the treatment of planes rich in colours and gradations—as in the two metre wide **Yellow–Red–Blue** (1925), where Kandinsky illustrates his distance from the Russian Constructivist and Suprematist art movements.

The several main forms of *Red-Yellow-Blue* consist of a vertical yellow rectangle, an inclined red cross and a large dark blue circle; a multitude of straight (or sinuous) black lines, circular arcs, monochromatic circles and scattered, coloured checker-boards, contributing to its delicate complexity. This simple visual identification of forms and the main coloured masses presented on the canvas is however only a first approach to the inner reality of the work, whose appreciation necessitates deeper observation—not only of forms and colours involved in the painting but their relationship, their absolute and relative positions on the canvas and their harmony.

Gestalt psychology is a school of psychology and a theory of perception that emphasises the processing of entire patterns and configurations, and not merely individual components. It emerged in the early twentieth century in Austria and Germany as a rejection of basic principles of Wilhelm Wundt's and Edward Titchener's elementalist and structuralist psychology.

The key principles of gestalt systems are emergence, reification, multistability and invariance.

Multistability (or multistable perception) is the tendency of ambiguous perceptual experiences to pop back and forth between two or more alternative interpretations. This is seen, for example, in the **Necker Cube** and Ruben's **Figure/Vase illusion**. Other examples include the **three-legged blivet**, and artist M.C. Escher's artwork.



Gestalt psychology is often associated with the adage, "The whole is greater than the sum of its parts". In Gestalt theory, information is perceived as wholes rather than disparate parts which are then processed summatively. As used in Gestalt psychology, the German word *Gestalt*, meaning "form", is interpreted as "pattern" or "configuration".

In Picasso's **Bull's Head** (1944), composed of two elements – a bicycle saddle and handlebars, we can perceive three forms: the saddle, the handlebars and the bull's head: ie. it is the relationship of the two elements which enables us to perceive the third.

"The circle is the synthesis of the greatest oppositions. It combines the concentric and the eccentric in a single form and in equilibrium. Of the three primary forms, it points most clearly to the fourth dimension."

Geometrical elements took on increasing importance in both Kandinsky's teaching and his painting—particularly the circle, half-circle, the angle, straight lines and curves. His use of black in his geometrical works, such as *Circles in a Circle* (1923) serves to enhance the intensity of the colours.



Gropius was not necessarily against Expressionism, and in the same 1919 pamphlet proclaiming this "new guild of craftsmen, without the class snobbery", described "painting and sculpture rising to heaven out of the hands of a million craftsmen, the crystal symbol of the new faith of the future." By 1923, however, Gropius was no longer evoking images of soaring Romanesque cathedrals and the craft-driven aesthetic of the "Völkisch movement", instead declaring "we want an architecture adapted to our world of machines, radios and fast cars."

"Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul."



On White II 1923

Kandinsky expressed the communion between artist and viewer as being available to both the senses and the mind. He experienced synaesthesia, hearing tones and chords as he painted, Kandinsky theorised that (for example), yellow is the colour of middle C on a brassy trumpet; black is the colour of closure, and the end of things; and that combinations of colours produce vibrational frequencies, akin to chords played on a piano. In 1871 the young Kandinsky learned to play the piano and cello.

"Colour provokes a psychic vibration. Colour hides a power still unknown but real, which acts on every part of the human body."

Kandinsky also developed a theory of geometric figures and their relationships, as explained in *Point and Line to Plane*, claiming (for example) that the circle is the most peaceful shape and represents the human soul.

As with many of his geometrical works *Quiet Harmony* (1922) seems to evoke a cosmology of forms existing in a sphere separate from the world as we know it, but nevertheless animate and real.



Points 1920



Small worlds I, 1922



Composition VIII 1923



Delicate Tension 1923



For Black and Violet 1923



Transverse Line 1923



Blue Painting 1924

Lyonel Feininger (1871–1956) was a German-American painter, and a leading exponent of Expressionism. He also worked as a caricaturist and comic strip artist. He was born and grew up in New York City. In 1887 he travelled to Europe and studied art in Hamburg, Berlin and Paris. He started a very successful career as a cartoonist in 1894, working as a commercial caricaturist for 20 years. At the age of 36, he began to work as a fine artist.

His father was the German-American violinist and composer Karl Feininger and his mother the American singer Elizabeth Feininger.

Furthermore he produced a large body of photographic works and created several piano compositions and fugues for organ.

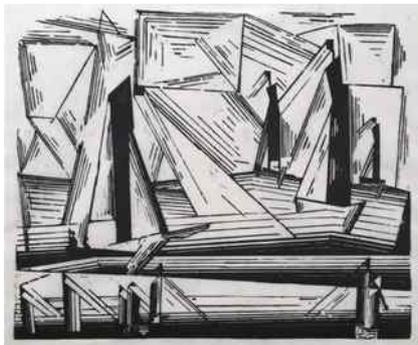


“There is no foreground or background, only a continuity of interlacing relationships.”—Lyonel Feininger

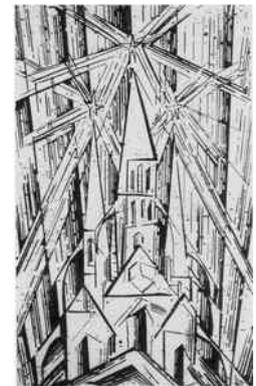
From 1909 until 1918, Feininger spent summer vacations on the island of Usedom to recover and to get new inspiration. Typical of works from this period were marine settings from the shores of the Baltic See (Ostsee). Influenced by the fragmentation of Cubism, but with his unique interpretation and development of the style. **Benz VI** (1914) splits the sky, the church and the landscape into a unified, crystalline atmosphere.

He continued to create paintings and drawings of Benz for the rest of his life, even after returning to live in the United States.

Feininger was a member of the *Berliner Secession* in 1909 and associated with the expressionist group the *Blaue Reiter* from 1911 to 1914. In 1919 he became the first faculty member appointed by Gropius, and placed in charge of the printmaking workshop. He designed the cover for the Bauhaus 1919 manifesto making use of an expressionist woodcut, titled **Cathedral**.



The woodcut, **Fishing Boats** (1924) presents a see-saw kaleidoscope of forms suggestive of the foreshore with wooden groynes, triangular sails, semi-abstracted figures, the movement of waves and the fragmented light of a coastal scene.



As head of the Bauhaus printing workshop, Feininger directed the monumental project, *Masters' Portfolio of the Staatliches Bauhaus* consisting of prints by the masters at the school. It was a disparate portfolio reflecting the different styles of the artists. What all the prints had in common was the artists' belief in the mission of the Bauhaus and its goal of reshaping modern life through art and design. The sales of the portfolio benefited the school, which was in dire need of funds during the period of runaway inflation in the early years of the Weimar Republic.

In addition to designing the portfolio cover and lettering, he oversaw the hand-printing of the entire edition, a process that consisted of rendering more than eight hundred compositions of varying levels of technical complexity onto a range of papers. This painstaking production reflects Feininger's emphasis on the artistic, rather than the reproductive, aspect of printmaking as well as the Bauhaus's craft orientation in its early years.

Through its gradations of tone and its prismatic colours the stone forms of the church in **Gelmeroda VIII** (1921) seem to dematerialise, as if cut from glass, and become transparent and glow with an illuminated interior light.



“Where I used to strive for movement and restlessness I now attempt to sense and express the complete total calm of objects and the surrounding air.”

Feininger made his first drawings at the small village of Gelmeroda near Weimar in 1906. He created numerous drawings, paintings and prints of the church over the course of many years. In the period from 1913 to 1936 he made thirteen oil paintings. Although having a symbolic meaning the architecture of the church provided him with a motif which he could employ in his search for a geometric solution to represent the aura and spirit of the place.



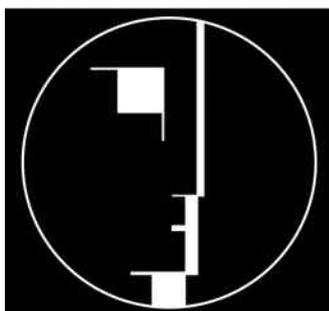
The mediaeval buildings suggest in his hands a physical connection between the past and the present, imparting a sense of spiritual energy and transcendence.

As he wrote to a friend about the region, “There are some church steeples in God-forsaken villages which belong among the most mystical achievements of so-called civilized man that I know.” He renders that sentiment in his many paintings of the church at Gelmeroda and others, such as in ***Gaberndorf II*** (1924). The austere medieval structures which inspire these works become elegant constructions of parallel and diagonal lines materialising from the air on a celestial expanse of prismatic colours.

“A work of art is a declaration of freedom. There has never been anything so difficult for mankind to bear as freedom.”—Oskar Schlemmer

Oskar Schlemmer (1888–1943) was a German painter, sculptor, designer and choreographer. His parents both died around 1900 and the young Oskar lived with his sister and learned at an early age to provide for himself. By 1903 he was completely independent and supporting himself as an apprentice in an inlay workshop, moving on to another apprenticeship in marquetry from 1905 to 1909.

Starting in 1906, he studied landscape painting then in 1912 as the master pupil of Adolf Hölzel, who himself had turned more to abstraction, Schlemmer abandoned impressionism and moved more in the direction cubism in his work.



In 1920, Schlemmer was invited to Weimar by Walter Gropius to run the mural-painting and sculpture departments at the Bauhaus School before taking over as Master of Form at the stagecraft workshop from Lothar Schreyer in 1923. His complex ideas were influential, making him one of the most important teachers working at the school at that time. Schlemmer designed the ***Bauhaus Emblem*** in 1923.

Schlemmer's ideas on art were complex and challenging even for the progressive Bauhaus movement. He rejected pure abstraction, instead retaining a sense of

the human; not in the emotional sense but in the sense of the physical structure of the human form. His work for the Bauhaus and his preoccupation with the theatre are an important factor in his work, which deals mainly with the problem of the figure in space.

He represented bodies as architectural forms. As in ***The Dancer (Gesture)*** (1922) he reduced the figure to a rhythmic play between convex, concave and flat surfaces. Not solely of its form, but also to express the many complex movements the body can make.





Costumes from *Triadic Ballet* 1923

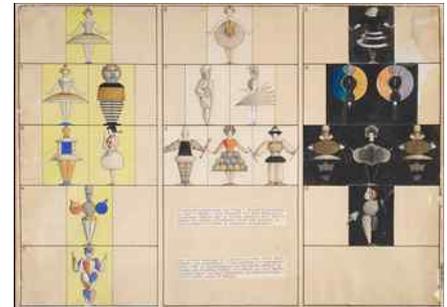
His most famous work at the theatre workshop is *Triadishes Ballet* (Triadic Ballet), which saw costumed actors transformed into geometrical representations of the human body in what he described as a "party of form and colour".

The *Triadic Ballet* was conceived in 1912 in Stuttgart in a cooperation between the dance troupe of Albert Burger (1884–1970) and his wife Elsa Hötzel (1886–1966) and Oskar Schlemmer. Parts of the ballet were performed in 1915, but though Burger asked Arnold Schoenberg to write the score ("Your music, which I

- know from the local concert, seemed to me to be the only one suitable for my ideas") he had no success so Schlemmer and the Burgers performed to music by Enrico Bossi. It premiered in the Stuttgart landestheater on 30 September 1922, with music composed by Paul Hindemith. It was also performed in 1923 during the Bauhaus Week at the National theatre, Weimar, and at the Annual Exhibition of German Crafts, Dresden in Stuttgart. Following its première in Stuttgart in 1922 Schlemmer became known internationally.

Inspired in part by Schoenberg's *Pierrot Lunaire* and his observations and experiences during the First World War, Oskar Schlemmer began to conceive of the human body as a new artistic medium. He saw ballet and pantomime as free from the historical baggage of theatre and opera and thus able to present his ideas of choreographed geometry, man as dancer, transformed by costume, moving in space.

He saw the movement of puppets and marionettes as aesthetically superior to that of humans, as it emphasised that the medium of every art is artificial. This artifice could be expressed through stylised movements and the abstraction of the human body.



The idea of the ballet was based on the principle of the trinity. It has 3 acts, 3 participants (2 male, 1 female), 12 dances and 18 costumes. Each act had a different colour and mood.

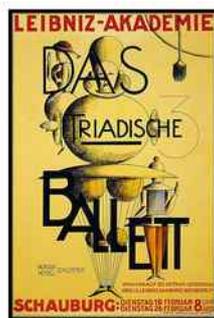
His consideration of the human form (the abstract geometry of the body e.g. a cylinder for the neck, a circle for head and eyes) led to the all important costume design, to create what he called his 'figurine'. The music followed and finally the dance movements were decided.

The ballet became the most widely performed avant-garde artistic dance while Schlemmer was at the Bauhaus. The ballet subsequently toured, helping to spread the ethos of the Bauhaus.

Schlemmer saw the modern world as being driven by two main currents, the mechanised (man as machine and the body as a mechanism) and the primordial impulses (the depths of creative urges). He claimed that the choreographed geometry of dance offered a synthesis, the Dionysian and emotional origins of dance, becomes strict and Apollonian in its final form.



Tut Schlemmer
1919



The Triadic Ballet
Poster 1919



Abstract figure, Round Sculpture G
1921-23



Women on a Stairway
1925



Interior with Four Figures
1925

The Bauhaus school, which received state support from the Social Democrat-controlled Thuringian state government, experienced political pressure from conservative circles in Thuringian politics, increasingly so after 1923 as political tension rose; and following the exhibition of the Haus am Horn.

The Ministry of Education placed the staff on six-month contracts and cut the school's funding in half. The Bauhaus issued a press release on 26 December 1924, setting the closure of the school for the end of March 1925. At this point it had already been looking for alternative sources of funding.

“Designing is not a profession but an attitude... Thinking in relationships.”– László Moholy-Nagy

László Moholy-Nagy (1895–1946) was a Hungarian painter and photographer. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry into the arts. He also worked collaboratively with other artists, including his first wife Lucia Moholy, Walter Gropius, Marcel Breuer and Herbert Bayer. He also wrote books and articles advocating a utopian type of high modernism. The art critic Peter Schieldahl called him "relentlessly experimental" because of his pioneering work in painting, drawing, photography, collage, sculpture, film, theatre, and writing.

He also worked collaboratively with other artists, including his first wife Lucia Moholy, Walter Gropius, Marcel Breuer and Herbert Bayer.



Self Portrait 1918

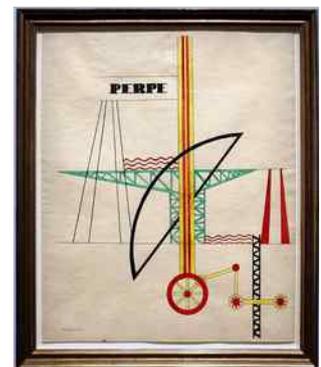
Moholy-Nagy was born László Weisz to a Jewish family, the middle child of three surviving sons. His mother's second cousin was the conductor Sir Georg Solti. The family was soon abandoned by the father, Lipót Weisz. The remainder of the family took protection and support from the maternal uncle, Gusztáv Nagy a lawyer. László took the Magyar surname of his mentor, later adding "Moholy" to his surname, after the name of the town of Mohol (now part of Serbia) where he spent part of his boyhood in the family home nearby.

Initially, while attending a gymnasium school in the city of Szeged, he wanted to become a writer or poet, and in 1911, some of his poems were published in local daily newspapers. In 1913 he began studying law at the University of Budapest.

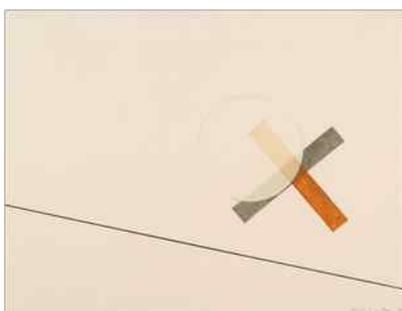
In 1915 he enlisted as an artillery officer, while in service making crayon sketches, watercolours, and writing to document his wartime experiences. Following an injury on the Russian Front he convalesced in Budapest. During his convalescence, he became involved with a number of journals.

After his discharge from the military he abandoned his law studies to attend private art school. In 1918, He formally converted to the Hungarian Reformed Church and was a supporter of the Hungarian Soviet Republic, declared early in 1919, though he assumed no official role in it. Following the defeat of the Communist regime in August, he withdrew to Szeged. An exhibition of his work was held there, before he left for Vienna around November 1919.

Early in 1920 he moved to Berlin, where he met photographer and writer Lucia Schultz whom he married the next year.



Perpe 1919



Untitled 1923

In 1922, at a joint exhibition with fellow Hungarian artist Peter Laszlo Peri (1899–1967) at *Galerie Der Sturm*, he met Walter Gropius who invited him in 1923 to teach at the Bauhaus in Weimar, taking over from Johannes Itten, co-teaching the Bauhaus foundation course with Josef Albers. He also replaced Paul Klee as Head of the Metal Workshop. This effectively marked the end of the school's expressionistic leanings and moved it closer towards its original aims as a school of design and industrial integration.

The Bauhaus became known for the versatility of its artists, and Moholy-Nagy was no exception. Throughout his career, he became proficient and innovative in the fields of photography, typography, sculpture, painting, printmaking, film-making, and industrial design.

Wilhelm Wagenfeld (1900–90) studied at Bauhaus in Weimar from 1923 to 1925. He undertook a preliminary course with László Moholy-Nagy in his third year and later trained in the Bauhaus metal workshop.

During this time he designed some of his famous works, such as the Bauhaus WA24 'Wagenfeld lamp' in 1924.

When the Bauhaus in Weimar closed in April, 1925 he did not go with it to Dessau. After completing his exams in silversmithing he became a member of the German Werkbund.

Some of his designs are still in production.



Table Lamp 1923-24



Tea-pot 1930-34



Portable typewriter 1950s



Set of ten 'Kubus' stackable storage glass containers, c.1938



Marianne Brandt (1893–1983) was a German painter, sculptor, photographer, metalsmith, and designer. She studied at the Bauhaus in Weimar and later became head of the Metal Workshop in Dessau in 1928. Today, Brandt's designs for household objects such as lamps and ashtrays are considered timeless examples of modern industrial design.



Teapot with strainer 1924



Ashtray 1924

Gerhard Marcks (1889–1981) was a German artist, known primarily as a sculptor, but who is also known for his drawings, woodcuts, lithographs and ceramics. He was appointed form Master of the pottery workshop and was one of the first three masters at the Bauhaus from 1920 to 1925.



When the school re-located to Dessau the pottery workshop was discontinued. He then taught at the School of applied Art at Halle, Saxony, later becoming its director.



These simple, undecorated vegetable dishes of 1929 were designed in a modular form so that they fit together. Today they are very common, and may appear ordinary, but at the time were revolutionary.

He was fired from his position by the Nazis in 1933. Several of his works were exhibited in the notorious "Degenerate Art" exhibition in Munich in 1937, along with those of other Bauhaus artists, among them Herbert Bayer, Lyonel Feininger, Johannes Itten, Wassily Kandinsky, Paul Klee, László Moholy-Nagy and Oskar Schlemmer.

DESSAU 1925-1932

The Bauhaus moved to Dessau in 1925 and new facilities there were inaugurated in late 1926. Gropius's design for the building, constructed between 1925 and 1926, was a return to the futuristic International style of the Fagus Factory. The building and the Masters' Houses that were built in the immediate vicinity established the reputation of the Bauhaus as an "icon of modernism."

Hannes Meyer was appointed to run the newly founded architecture programme, bringing about a change in direction for the school.

The building, consists of five functionally structured parts arranged in several wings. The reinforced concrete-frame structures were built on a flat site in such a way that there is no "front" in the customary sense. In one wing was the "School of Arts and Crafts" (later to become a technical school), the workshop wing with its distinctive glass curtain wall, more evocative of an industrial building at the time than the traditional civic elevation of an academic institution, and the Atelierhaus containing the dormitory studios for the students. The north wing of the crafts school and the workshop wing are connected by a two-story bridge, containing the administrative rooms and Gropius' building office. The auditorium and stage, and the cafeteria are in a flat building between the workshop section and the Atelierhaus.



Apart from the then novel functional division of buildings, the most novel feature of the complex, which caused a lot of comment at the time, is the glass curtain of the workshop wing. The support columns were set inside to allow for an uninterrupted glass facade to stretch over all three floors as well as the entire length of the building. The impression is one of transparency, lightness and flatness. This novel, transparent monumental design overcame all prevailing ideas of aesthetics.

Characteristic for the architecture of the masters' houses is their cubic shape featuring a flat roof, their expansive, monochrome surfaces and their large windows, which create a connection between the inside and outside. This connection is also thematised by the expansive terraces and balconies as well as the numerous doors: from nearly every room a door provides access to the outdoors.



Front view of the modern reconstruction of Gropius's house in Dessau



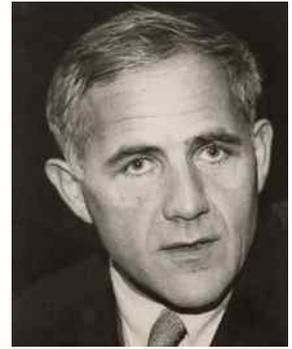
House of Paul Klee and Wassily Kandinsky in Dessau

Elements that are highly visible from the outside are also the radiators of the central heating system, with which "the contemporary" was to be conveyed outwards for everyone to admire. For example, this even led to the radiators in the bathrooms being placed in thermally unsuitable locations, just so that they would be clearly visible from the outside through the windows.

Hans Meyer was a Swiss architect and second director of the Dessau Bauhaus from 1928 to 1930. He was appointed director of the newly founded Bauhaus architecture department when it was finally established during April 1927, although Dutch architect and urban planner (and inventor of the cantilever chair) Mart Stam had been Gropius's first choice. During Meyer's tenure he brought about a significant change in direction for the school.

Meyer brought his radical functionalist philosophy which he named, during 1929, *Die neue Baulehre* (the new way to build). His philosophy was that architecture was an organizational task without relationship to aesthetics, that buildings should be low cost and designed to fulfil social needs.

Meyer favoured measurements and calculations in his presentations to clients, along with the use of off-the-shelf architectural components to reduce costs. This approach proved attractive to potential clients. The school turned its first profit under his leadership in 1929.



Meyer became director when Gropius resigned in February 1928, and brought the two most significant building commissions for the school, both of which still exist. The complex of five apartment buildings in Dessau known as **Laubenganghäuser** ("Houses with Balcony Access" or arcade houses) were built from 1929 to 1930 as part of the planned expansion of the Törten estate.

In contrast to the buildings of the original Törten estate, the arcade houses are multi-storey apartment buildings with the external arcade passage (*Laubengang*), which connects the apartment entrances with the external stairwell. In accordance with Meyer's slogan "people's needs instead of luxury needs", the living spaces here were also kept extremely compact. 48 square metres were supposed to be enough for a family of up to four. The units were rented out for a small fee. Today, a model residence that has been faithfully restored to its original state can be visited.

Since 2017, the arcade houses are part of the Bauhaus UNESCO World Heritage Site.



The development bordered on the Törten housing estate which was designed by Walter Gropius.

The **Bundesschule des Allgemeinen Deutschen Gewerkschaftsbundes** (ADGB Trade Union School), in Bernau bei Berlin, completed during 1930, was the other major building commission designed by Meyer. It was the second largest project ever undertaken by the Bauhaus, after the Bauhaus school buildings in Dessau. The school operated for only three years until the Nazis confiscated it during 1933 for use as a management training school.

The building now has historic protection status and it experienced an extensive restoration which was completed during 2007. The restoration project won the World Monuments Fund/Knoll Modernism prize during 2008.



But Meyer also generated a great deal of conflict. As a radical functionalist, he had no patience with the aesthetic programme and forced the resignations of Herbert Bayer, Marcel Breuer and other long-

time instructors. Even though Meyer shifted the orientation of the school further to the left than it had been under Gropius, he didn't want the school to become a tool of left-wing party politics. He prevented the formation of a student communist cell, and in the increasingly dangerous political atmosphere, this became a threat to the existence of the Dessau school. Dessau mayor Fritz Hesse dismissed him in the summer of 1930 for allegedly politicizing the school and for bringing bad publicity to the school by "allowing a Communist student organization to flourish". The Dessau city council attempted to convince Gropius to return as head of the school, but Gropius instead suggested Ludwig Mies van der Rohe.

Meyer's open letter in a left-wing newspaper two weeks later characterizes the Bauhaus as "Incestuous theories (blocking) all access to healthy life-oriented design... As head of the Bauhaus, I fought the Bauhaus style".

In the autumn of 1930, Meyer emigrated to the Soviet Union, along with several former Bauhaus students, where he acted as an advisor for urban projects and created plans related to aspects of the redevelopment of Moscow.

Meyer fell increasingly out of favour with the Stalinist authorities from 1933 onwards and returned to Switzerland in 1936. Margarete Mengel, his partner as a German citizen, was not granted a visa and therefore remained in Moscow with their son. Margarete was arrested in 1938 and sentenced to death by administrative means along with many other foreigners. The execution by firing squad took place on 20 August 1938. The son Johannes Mengel, born 1927, survived in a state reformatory and only learned of his mother's violent death in 1993.

Artists and designers at the Dessau Bauhaus

Paul Klee, Wassily Kandinsky, Lionel Feininger, Oskar Schlemmer, László Moholy-Nagy, Josef Albers, Annie Albers, Herbert Bayer, Marcel Breuer, Xanti Schawinsky and Gunta Stölzl are among the students and masters who transferred to Dessau following the closure of the Weimar Bauhaus.

Paul Klee

From 1916 to 1925, Klee created 50 hand puppets for his son Felix. The puppets are not mentioned in the Bauhaus catalogue of works, since they were intended as private toys from the beginning. Nevertheless, they are an impressive example of Klee's imagery. He not only dealt with puppet shows privately, but also in his artistic work at the Bauhaus.



Unlike his taste for adventurous modern experiment in painting, Klee, though a talented violinist, was attracted to older traditions of music; he appreciated neither composers of the late 19th century, such as Wagner, Bruckner and Mahler nor contemporary music (although being a friend of Schoenberg during the *Blue Rider* period). Bach and Mozart were for him the greatest composers; he most enjoyed playing the works by the latter.

The watercolour *Tales of Hoffmann* (1921) named for the 1880 opera by Offenbach, shows Klee's talent for drawing parallels between music and visual art.



In 1949 Marcel Duchamp commented on Paul Klee: "The first reaction in front of a Klee painting is the very pleasant discovery, what everyone of us could or could have done, to try drawing like in our childhood. Most of his compositions show at the first glance a plain, naive expression, found in children's drawings. [...] At a second analyse one can discover a technique, which takes as a basis a large maturity in thinking. A deep understanding of dealing with watercolours to paint a personal method in oil, structured in decorative shapes, let Klee stand out in the contemporary art and make him incomparable. On the other side, his experiment was adopted in the last 30 years by many other artists as a basis for newer creations in the most different areas in painting. His extreme productivity never shows evidence of repetition, as is usually the case. He had so much to say, that a Klee never became another Klee."

In 1931, Klee moved to teach at the Düsseldorf Akademie shortly before the Nazis shut down the Bauhaus. During this time, Klee illustrated a series of guardian angels. Among these figurations is *In Engelshut* (*In the Angel's Care*). Its overlaying technique evinces the polyphonic character of his drawing method between 1920 and 1932.



Fish People 1927



Monument in the Fertile Country 1929



Centrifugal Forces 1929



Highways and Byways 1929



What is he Missing? 1930

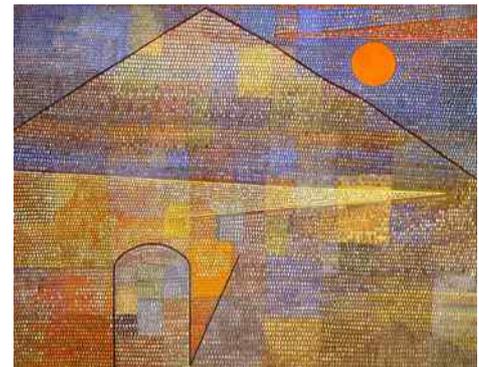


In the Angel's Care 1931-2



White Framed Polyphonically 1930

Ad Parnassum (1932) was created while Klee was teaching at the Dusseldorf Academy following his trip to Egypt three years prior and marks a turning point in his artistic style. The painting process consisted of first applying large squares of muted colour on unprimed canvas. Klee then stamped on smaller squares, first in white and then in other diluted colours. The composition is dominated by the shape of a pyramid outlined with stamped lines. The structure could also be interpreted as the roof of a house or a mountain and was likely inspired by the Egyptian pyramids, the Nielson mountain that overlooks Lake Thun in the artist's home country, and the titular Mount Parnassus. Above the pyramid to the right is a bright orange circle that represents the sun.



Wassily Kandinsky

“... lend your ears to music, open your eyes to painting, and ... stop thinking! Just ask yourself whether the work has enabled you to ‘walk about’ into a hitherto unknown world. If the answer is yes, what more do you want?”

Kandinsky's creation of abstract work followed a long period of development and maturation of intense thought based on his artistic experiences. He called this devotion to **inner beauty**, fervour of spirit and spiritual desire "inner necessity"; it was a central aspect of his art. Some art historians suggest that Kandinsky's passion for abstract art began when one day, coming back home, he found one of his own colourful paintings hanging upside down in his studio and staring at it for a while before realizing it was his own work, suggesting to him the potential power of abstraction.



In Blue 1925



Several Circles 1926



Soft Hard 1927



Homage to Grohmann
1926



Deepened Impulse 1928



Cold 1929



Inner Alliance 1929



Levels 1929



Light in Heavy 1929



One Two 1929



Upward 1929

“Art is not vague production, transitory and isolated, but a power which must be directed to the improvement and refinement of the human soul.”



Kandinsky's legendary stage design for a performance of Mussorgsky's *Pictures at an Exhibition (Picture XVI The Great Gate at Kiev)* illustrates his synaesthetic concept of a universal correspondence of forms, colours and musical sounds. In 1928, the stage production premiered at a theatre in Dessau. In 2015, the original designs of the stage were animated with modern video technology and synchronized with the music according to the preparatory notes of Kandinsky and the director's script of Felix Klee.

Lyonel Feininger

Feininger produced a large body of photographic works between 1928 (when he was then already 58 years old) and the mid-1950s. In Dessau he was encouraged in his photography by László Moholy-Nagy, but kept his photographic work within his circle of friends. It was not shared with the public in his lifetime.

When the Nazi Party came to power in 1933 Feininger's work was declared to be "degenerate" and the situation became unbearable for him and his Jewish wife. They moved to America after his work was exhibited in the 'degenerate art' (*Entartete Kunst*) in 1936, but before the exhibition in Munich in 1937. In America he taught first at Mills College before returning to New York. He was elected to the American Academy of Arts and Letters in 1955.

His work, characterized above all by prismatically broken, overlapping forms in translucent colours, with many references to architecture and the sea, made him one of the most important artists of classical modernism.

Feininger also had intermittent activity as a pianist and composer, with several piano compositions and fugues for organ extant. At the Whitney retrospective in 2011 three of his orchestral fugues were

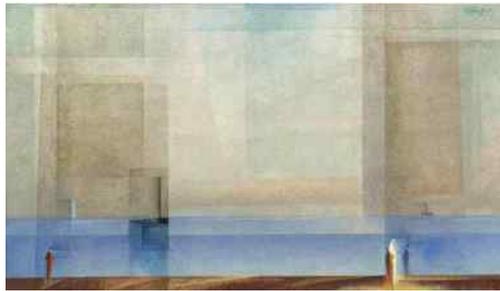


Gelmeroda IX 1926

performed. Barbara Haskell, curator of the Whitney exhibit, wrote that for his entire life, Feininger credited Bach with having been his "master in painting." His sons, Andreas Feininger (1906-99) and T. Lux Feininger (1910-2011), also became noted artists, the former as a photographer and the latter as a photographer and painter. Both became students at the Bauhaus.



The High Shore 1923



Calm at Sea II 1927



Untitled (Broken Glass) 1927



Jachten (Pleasure Craft) 1929



Quiet Day by the Sea iii 1929



Sailboats 1929

Oskar Schlemmer

"In the face of the economic plight, it is our task to become pioneers of simplicity, that is, to find a simple form for all of life's necessities, which is at the same time respectable and genuine."

In 1929 Schlemmer resigned from the Bauhaus due to the heightened political atmosphere in Germany at the end of the 1920s, and in particular with the appointment of the Marxist architect Hannes Meyer as Gropius's successor.

After leaving the Bauhaus in 1929, Schlemmer took a post at the Akademie in Breslau, where he painted his most celebrated work, the **Bauhaus Stairway**.



Oskar Schlemmer's weaving class on the steps of the Bauhaus in 1923



Four Figures and a Cube 1928



Women's School 1930

He was obliged to leave the Breslau Academy when it was closed down in the wake of the financial crisis following the Wall Street Crash, and he then took up a professorship at Berlin's United State School for Fine and Applied Art in 1932, which he held until 1933 when he was forced to resign due to pressure from the Nazis. He and his wife then moved near to the Swiss

border, before his pictures were displayed at the *Degenerate Art Exhibition* in Munich in 1937.

His series of eighteen small, mystical paintings entitled **Fensterbilder** ("Window Pictures," 1942) were painted while looking out of the window of his house and observing neighbours engaged in their domestic tasks. These were Schlemmer's final works before his death of a heart attack in the hospital at Baden-Baden in 1943.





Portable gramophone in a compact case, designed by Schlemmer in 1928.

The last ten years of his life were spent in a state of 'inner emigration'. The artist Max Bill, in his obituary of Schlemmer, wrote that it was 'as if a curtain of silence' had descended over him during this time.

In 2013, Dale Eisinger of media company Complex ranked *Triadic Ballet* the 23rd best work of performance art in history, writing, "A major signal of the Bauhaus movement, *Triadic Ballet* cemented its place in history as one of the first examples of multimedia performance. Schlemmer even created his costumes first, and then designed the choreography around them".

Laszlo Moholy-Nagy



"The enemy of photography is the convention, the fixed rules of 'how to do'. The salvation of photography comes from the experiment."

One of Moholy-Nagy's main focuses was photography; starting in 1922, he had been initially guided by the technical expertise of his first wife and collaborator Lucia Moholy. His dramatic photograph, *Lucia* (c.1924-28), is less a portrait of his wife and more a dialogue in light and shadow. One eye is lost in the dark and the other half concealed by the shadow of a lock of hair. The sharp angular outline, echoing the form of a nose, makes an image suggestive of a cubist face by Picasso.



In his books *Malerei, Photographie, Film* (1925) and *The New Vision, from Material to Architecture* (1932), he coined the term *Neues Sehen* (New Vision) for his belief that the camera could create a whole new way of seeing the outside world that the human eye could not. This theory encapsulated his approach to his art and teaching.

Pont Transbordeur, Marseille 1929



A.XX 1924

The *Neues Sehen*, also known as *New Vision* or *Neue Optik*, was a movement, not specifically restricted to photography, which was developed in the 1920s. The movement was directly related to the principles of the Bauhaus. *Neues Sehen* considered photography to be an autonomous artistic practice with its own laws of composition and lighting, through which the lens of the camera becomes a second eye for looking at the world. This way of seeing was based on the use of unexpected framings, the search for contrast in form and light, the use of high and low camera angles, etc. The movement was contemporary with the Weimar based *Neue Sachlichkeit* (New Objectivity) movement, a reaction against expressionism and self involvement. Weimar intellectuals in general made a call to arms for public collaboration, engagement, and rejection of romantic idealism.

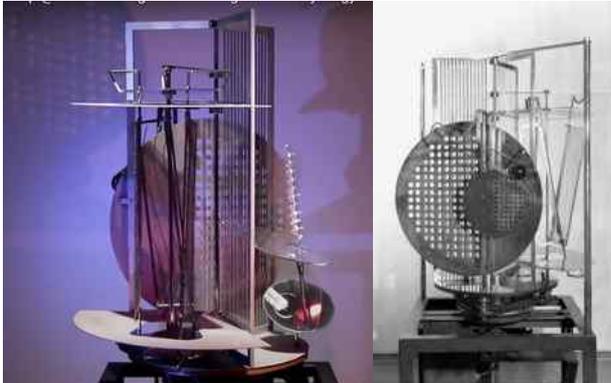
Although sharing with *Neue Sachlichkeit* a defence of photography as a specific medium of artistic expression, *Neues Sehen* favoured experimentation and the use of technical means in photographic expression.

"We have - through a hundred years of photography and two decades of film - been enormously enriched... We may say we see the world with entirely different eyes."

Moholy-Nagy was the first interwar artist to suggest the use of scientific equipment such as the telescope, microscope, and radiography in the making of art. With Lucia, he experimented with the photogram; the process of exposing light-sensitive paper with objects laid upon it. His teaching practice covered a diverse range of media, including painting, sculpture, photography, photomontage, and metalworking.

Jealousy (1927) combines solarised photography, drawing, and collaged newspaper clippings to make a graphic statement of an emotional situation far removed from the expressionistic, angst ridden image depicted by Munch, for instance, who painted a number of works titled the same.

In the summer of 1922 he was on holiday on the Rhone with Lucia, who introduced him to making photograms on light-sensitized paper. He also began sketching ideas for what would become his most well-known sculpture, the *Light-Space Modulator*.



Light Prop for an Electric Stage (Light – Space Modulator) (1928–1930) is a device with moving parts designed to have light projected through it to create shifting light reflections and shadows on nearby surfaces, and is one of the earliest examples of kinetic art. It incorporates in one work his interest in technology, new materials and light. Moholy sought to bring about a revolution in human perception, enabling society to better understand the

modern technological world. Light Prop was first presented at a design exhibition in 1930 as a device for generating “special lighting and motion effects” to be used for theatrical effects on a stage. As the construction rotates the reflective surfaces interact with a beam of light, producing an array of visual effects. It was used in Moholy’s abstract film *Lightplay: Black, White, Grey* (1930) and still operates with modifications today.

“My talent lies in the expression of my life and creative power through light, colour and form. As a painter I can convey the essence of life.”

Moholy-Nagy left the Bauhaus in 1928 and established his own design studio in Berlin. After the Nazis came to power in Germany in 1933, as a foreign citizen, he was no longer allowed to work there. He moved first to the Netherlands before moving with his family to London in 1935. Along with Gropius he attempted to establish an English Bauhaus, but they failed to obtain backing.

In 1937, on the recommendation of Walter Gropius, Moholy-Nagy moved to Chicago to become the director of the New Bauhaus. The philosophy of the school was essentially unchanged from that of the original Bauhaus. However, the school lost the financial backing of its supporters after only a single academic year, and it closed in 1938.

1939 Moholy-Nagy opened the School of Design in Chicago, which art historian Elizabeth Siegel called “his overarching work of art”, later to become the Institute of Design. He also started making static and mobile sculptures in transparent plastic, often accented with chromed metal. In 1949 the Institute of Design became a part of Illinois Institute of Technology, the first institution in the United States to offer a PhD in design.

“The reality of our century is technology: the invention, construction and maintenance of machines. To be a user of machines is to be of the spirit of this century. Machines have replaced the transcendental spiritualism of past eras.”



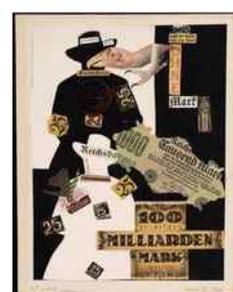
Great Machine of Emotion 1920



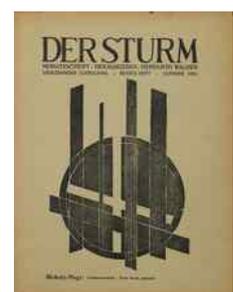
IXX 1921



Circular Segments 1921



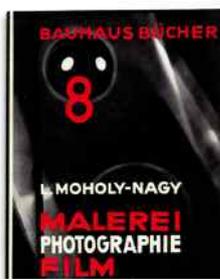
25 Bankruptcy Vultures 1922



Magazine cover for Der Sturm 1923



Once a Chicken, Always a Chicken
1925



Book Cover, Bauhaus
publication 1925



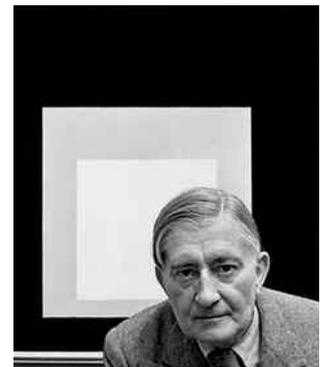
Z VII 1926



CH XI 1929

"Art is not to be looked at. Art is looking at us.. .To be able to perceive it we need to be receptive. Therefore, art is there where art meets us now."—Josef Albers

Josef Albers (1888–1976) was a German-born American artist and educator who is considered one of the most influential 20th-century art teachers in the United States. In 1920, Albers joined the Weimar Bauhaus as a student on the preliminary course of Johannes Itten. He became a faculty member in 1922, teaching the principles of handi-crafts, although having studied painting as a student.



Albers' early works at the Bauhaus were made from recycled fragments of glass, which he found on a rubbish dump. **Figure** (1921) is a collage of shards in rounded and irregular shapes attached to a copper plate that has a painterly patina, which imparts a sense of brushstrokes animating the composition. As an assemblage of real objects it introduces an element of three dimensional relief in an image which is essentially read in two dimensions. The glass pieces have a rich intensity of colour unobtain-able with paint. In its unsystematic arrangement it is reminiscent of the Dada collages of fellow German Kurt Schwitters.

Park (c.1923) is a more formal work. Using pieces of found glass and sourcing glass samples Albers has cut them into squares and rectangles, fixing them with copper wire into a regular grid. Held in place by a dark framework the colours glow as if in a stained glass window.

As a maker of glass pieces he approached his chosen medium as a component of architecture and as a stand-alone art form. Wishing to eliminate the black grid separating the colours so that they would have a pure reaction together he made a series of works using a sandblasting flash glass, a technique using several layers fired in a glass oven.



Starting with a milky translucent sheet of glass, Albers would add

a second coloured, thinner sheet, baking them to become fused together. A template would then be attached and the glass sandblasted to reveal the lower layer. Sandblasting produces a crisp clean outline. A third colour, usually black would add more shapes and 'depth' to the composition. The result would be a work of great luminosity and intensity of colour.

Factory 1 (1926) is based on a regular grid of squares. The composition evokes the sense of a modern industrial landscape with factory chimneys and tall buildings with windows.

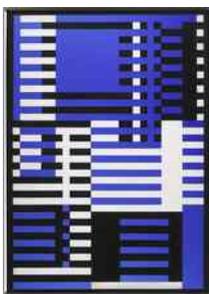
"For me, abstraction is real, probably more real than nature. I'll go further and say that abstraction is nearer my heart. I prefer to see with closed eyes."

With the Bauhaus's move to Dessau in 1925, Albers was promoted to professor and married Anni Albers, (*née* Fleischmann) a student at the institution and a textile artist. As a younger instructor, he was teaching at the Bauhaus among established artists who included Oskar Schlemmer, Wassily Kandinsky and Paul Klee. The so-called "form master" Klee taught the formal aspects in the glass workshops where Albers was the "crafts master"; they co-operated for several years. Albers' work in Dessau included designing furniture, an example is his *Sideboard* of 1927 which is also designed on a grid system, and anticipates his *Homage to the Square* paintings from the 50's.



Following the Bauhaus's closure under Nazi pressure in 1933, Albers emigrated to the United States. He was appointed as the head of the painting programme at the experimental liberal arts institution Black Mountain College in North Carolina, a position he held until 1949.

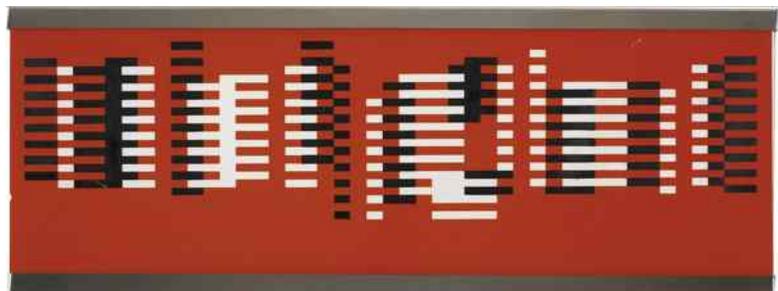
"Every perception of colour is an illusion.. ..we do not see colours as they really are. In our perception they alter one another."



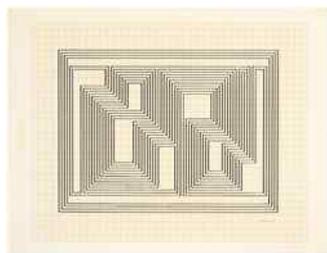
Upward c.1926



Albers' Architpe
Study for Lettering 1926



Fugue c.1926



Frontal c.1927



Stacking tables c.1927



Armchair Z 1928



Bowers 1929

"The handle of stuff is of primary importance. A piece of stuff must be touched and felt; it has to be held in the hands. The beauty of a stuff is above all, known by its feel. The feel of stuff in the hands can be just as beautiful an experience as colour can be to the eye or sound to the ear."—Otti Berger, "Stoffe im Raum", or "Fabric for the Home"

Gunta Stölzl (1897–1983) was a German textile artist who played a fundamental role in the development of the Bauhaus school's weaving workshop, where she created significant change as it transitioned from individual pictorial works to modern industrial designs.

She was one of a small number of female teachers on the Bauhaus' staff and the first to hold the title of "Master". Her textile work is thought to typify the distinctive style of Bauhaus textiles.



Stölzl joined the Bauhaus in the summer of 1919 working in the glass workshop and mural painting classes to earn her trial acceptance into Itten's preliminary course and by 1920 received a scholarship to attend. At that time gender stereotypes, women were encouraged to the weaving rather than painting department. She was soon seen as a leading student and was very active in the weaving workshop, unofficially teaching the other students. as neither Mucbe, the form master nor Helene Börner, the crafts master, could really teach and promote the students in technical aspects. At the time, the department was putting emph-asis on artistic expression

and individual works that reflected the teachings and philosophies of the painters who served as Bauhaus masters.



A work from the early years of the Bauhaus, presumed lost for 80 years, the **African Chair**, created by Marcel Breuer and Gunta Stölzl, was recovered in 2004. Made of painted wood with a colourful textile weave, this chair is thought to embody the spirit of the early Bauhaus like no other object.

Following the inclusion of textiles in the *Haus am Horn* Walter Gropius published an essay entitled *'Art and Technology – A New Unity'* which had an impact on the women of the weaving workshop. Despite the favourable reviews of their works, the women began to move away from the pictorial imagery and traditional **Stölzl, Carpet 1923** had been working with up to this point and began working abstractly, attempting to make objects more in line with Kandinsky's teachings of the 'inner self'.



Gunta Stölzl textiles on a **Marcel Breuer** chair (1922)

The Weimar Bauhaus had a very relaxed atmosphere that was almost wholly dependent on the students teaching themselves and one another. Georg Muche, the head of the weaving workshop, had very little interest in the craft itself. He saw weaving and other textile arts as 'women's work' and thus was of very little help with the technical processes involved. This meant the students were left to their own devices to figure out all technical aspects of a craft most had little experience working in. Due to this set-up, it is important to look at the Weimar era works visually as opposed to technically.

Stölzl had previously left the Bauhaus upon graduating to help Itten set up Ontos Weaving Workshops near Zurich. On its move to Dessau she returned to become the weaving studio's technical director, replacing Helene Börner, and work with Georg Muche, who would remain the form master, although running it almost singlehandedly due to their difficult relationship and Muche's near indifference.

Her ability to translate complex formal compositions into hand woven pieces combined with her skill of designing for machine production made her by far the best instructor the weaving workshop was to have. Under Stölzl's direction, the weaving workshop became one of the most successful faculties of the Bauhaus, and were the school's main source of funding for the new Dessau Bauhaus.



Wall hanging "Slit Tapestry Red/Green" 1927/28

The new Dessau campus was equipped with a greater variety of looms and much improved dyeing facilities, which allowed Stölzl to create a more structured environment. Georg Muche brought in Jacquard looms to help intensify production. The students rejected this and were not happy with the way Muche had used the school's funds. This, among other smaller events, instigated a student uprising within the weaving department. On March 31, 1927, despite some staff objections, Muche left the Bauhaus. With his departure, Stölzl took over both as (the only female) form master and master crafts person of the weaving studio. She was assisted by many other key Bauhaus women, including Anni Albers, Otti Berger (1898–1944) and Benita Otte.

In 1929, Stölzl married the Israeli architecture student Arie Sharon (1900–1984) and lost her German citizenship.

The school was constantly under attack as the Nazi Party gained more power, swastikas were painted on her door and there was intense pressure from the Dessau community for Stölzl to be let go. The director Mies van der Rohe required her resignation in 1931, The students were so opposed to this action that they dedicated an entire issue of the school newspaper to Stölzl.

After leaving the Bauhaus Stölzl moved to Zurich where she and her partners Gertrud Preiswerk and Heinrich-Otto Hürlimann, also former Bauhaus students, created a private hand-weaving business

called S-P-H Stoffe (S-P-H Fabrics). Her husband moved to Palestine, and they divorced in 1936.

“Besides surface qualities, such as rough and smooth, dull and shiny, hard and soft, textiles also includes colour, and, as the dominating element, texture, which is the result of the construction of weaves. Like any craft it may end in producing useful objects, or it may rise to the level of art.”—Anni Albers

Anni Albers (née **Fleischmann**; 1899–1994) was a German-Jewish visual artist and printmaker. A leading textile artist of the 20th century, she is credited with blurring the lines between traditional craft and art. She enrolled at the Bauhaus in 1922. Under the guidance of Gunta Stözl, Fleischmann developed a passion for the tactile qualities of weaving, shifting her artistic focus from painting to textile art.



Wallhanging 1925

At first she struggled to find a suitable workshop at the Bauhaus as women were barred from some disciplines. During her second year, unable to gain admission to Albers' glass workshop, she reluctantly joined the the weaving class, the only workshop available to women. Although believing it to be more a "sissy" craft, under Stöltz's guidance Fleischmann soon learned to appreciate the challenges of tactile construction and began producing geometric designs. In her writing, *Material as Metaphor*, Albers mentions her Bauhaus beginnings: "In my case it was threads that caught me, really against my will. To work with threads seemed sissy to me. I wanted something to be conquered. But circumstances held me to threads and they won me over."

In 1925, Fleischmann married Josef Albers, the latter having rapidly become a "Junior Master" at the Bauhaus. After the move to Dessau in 1926, and a new focus on production rather than craft Anni Albers was prompted to develop many functionally unique textiles combining properties of light reflection, sound absorption, durability, and minimized wrinkling and warping tendencies. She had several of her designs published and received contracts for wall hangings, receiving her Bauhaus diploma for innovative work in 1930 for her use of a new material, cellophane, to design a sound-absorbing and light-reflecting wallcovering.

During this time Josef and Anni Albers began their lifelong habit of travelling extensively: first through Italy, Spain and the Canary Islands.

The Bauhaus's emphasis on functional design led to innovations in materials that combined aesthetics with practical benefits like sound-absorption and light reflection.

When Gunta Stözl left the Bauhaus in 1931, Albers took over her role as head of the weaving workshop, making her one of the few women to hold such a senior role at the school. The political pressures of Nazi Germany forced the Alberses to relocate to the United States in 1933, where they both took up a teaching position at Black Mountain College.



Design for a Jacquard Weaving, 1926



Design for a Silk Tapestry 1926



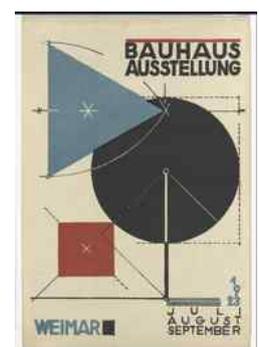
Black-White-Yellow 1926



Black-White-Red 1964

Herbert Bayer (1900–1985) was an Austrian and American graphic designer, painter, photographer, sculptor art director, environmental and interior designer, and architect.

After Bayer had studied for four years at the Bauhaus Gropius appointed him director of printing and advertising.



Design for Bauhaus publication 1923

In the spirit of reductive minimalism, he developed a crisp visual style and adopted use of all-lowercase, sans-serif typefaces for most Bauhaus publications. He is one of several typographers of the period who experimented with the creation of a simplified more phonetic-based alphabet. From 1925 to 1930, Bayer designed a geometric sans-serif titled **Proposal for a Universal Typeface** (Herbert Bayer, universal) which combined upper and lowercase characters into a single character set. It existed only as a design and was never actually cast into real type.



Marcel Breuer (1902–1981) was a Hungarian-German modernist architect and furniture designer. He became one of the first and youngest students at the Bauhaus. He was recognized by Gropius as a significant talent and was quickly put at the head of the Bauhaus carpentry shop. He is recognized for his invention of tubular steel furniture inspired by bicycle-handlebars.

At the Bauhaus He designed the **Model B3 Chair**, also known as the “Wassily Chair”, and the 1928 *Ceska Chair*, the first such caned-seated tubular steel-frame, chair, to be mass-produced. *The New York Times* has



called them some of the most important chairs of the 20th century.

Breuer extended the sculpture vocabulary he had developed in the carpentry shop at the Bauhaus into a personal architecture that made him one of the world's most popular architects at the peak of 20th-century design. In 1935, at Gropius's suggestion, Breuer relocated to London, where he was employed by Jack Pritchard at the Isokon furniture company; one of the earliest proponents of modern design in the United Kingdom. Breuer designed his *Long Chair* as well as experimenting with bent and formed plywood, inspired by designs by Finnish architect Alvar Alto. Between 1935 and 1937 he designed a number of houses. After a brief time as the Isokon's head of design in 1937, he emigrated to the United States and became a naturalized American citizen in 1944.



Ceska Chair 1928



Long Chair 1935/36



Isokon Flats 1929/32

Isokon Flats, also known as **Lawn Road Flats** and the **Isokon building**, on Lawn Road in the Belsize Park district of the London Borough of Camden, is a reinforced-concrete block of 36 flats (originally 32), designed by Canadian engineer Wells Coates for Molly and Jack Pritchard. It is an English Heritage site.

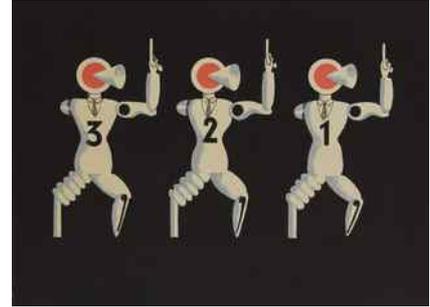


Celebrated residents included: Bauhaus émigrés Walter Gropius, Marcel Breuer and László Moholy-Nagy; art historian Adrian Stokes; archaeologist V.Gordon Childe; authors Nicholas Monserrat and Agatha Christie; architects Egon Riss, Arthur Korn, and Jacques Groag and his wife, textile designer Jacqueline Groag. The communal kitchen was converted into the Isobar restaurant in 1937 to a design by Marcel Breuer and F. R. S. Yorke. The garage is converted to the Isokon Gallery open to the public



Alexander (Xanti) Schawinsky (1904–1979) was a Swiss painter, photographer and theatre designer. Schawinsky enrolled in the Bauhaus in Weimar in 1924. Klee, Kandinsky, Meyer and Moholy-Nagy were among his teachers.

As a student of the Dessau Bauhaus stage workshop, led by Oskar Schlemmer, he developed skits and pantomimes. In about 1925 he created *Three figurines for the play "The Two Veronese" by William Shakespeare*, his first stage work.



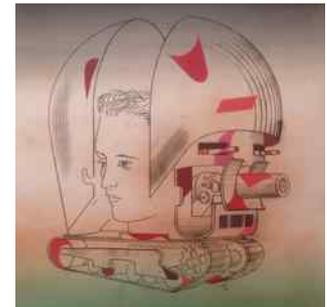
With the closure of the Weimar Bauhaus in 1925, Schawinsky moved to Bauhaus Dessau, focusing on experimental photography. At the Bauhaus he played saxophone in the student band. From 1926 to 1927 he designed stage sets, and taught as an assistant to Schlemmer in stage design. Schawinsky also began to devote himself to painting.



Following the rise of Hitler and the Nazi party, Schawinsky emigrated to Italy, where he resumed painting. Working at Olivetti he co-designed a new semi-professional typewriter, the *Olivetti Studio 42*.

Schawinsky was invited to Black Mountain College in 1936 by Josef Albers. In America, along with Breuer and Gropius he designed pavilions for the World Fairs.

Hannes Meyer was succeeded by Ludwig Mies van der Rohe in 1930, who was unable to keep the Bauhaus out of the political turmoil, despite the school's professional and academic success.



" Architecture is the will of an epoch translated into space."—Mies van der Rohe



Ludwig Mies van der Rohe (1886–1969) was a German-American architect, academic, and interior designer. He was commonly referred to as **Mies**, his surname. He is regarded as one of the pioneers of modern architecture. He began his architectural career as an apprentice at the studio of Peter Behrens from 1908 to 1912, where he was exposed to the current design theories and to progressive German culture.

Mies sought to establish his own particular architectural style that could represent modern times. His buildings made use of modern materials such as industrial steel and plate glass to define interior spaces. He is often associated with his fondness for the aphorisms "less is more" and "God is in the details".

The mounting criticism of the historical styles of architecture gained substantial cultural credibility after World War I. Progressive thinkers called for a completely new architectural design process guided by rational problem-solving and an exterior expression of modern materials and structure rather than what they considered the superficial application of classical facades.

While continuing his traditional neoclassical design practice, Mies began to develop visionary projects that, although mostly unbuilt, rocketed him to fame as an architect capable of giving form that was in harmony with the spirit of the emerging modern society. Boldly abandoning ornament altogether, Mies made a dramatic modernist debut in 1921 with his stunning competition proposal for the faceted all-

glass Friedrichstraße skyscraper, followed by a taller curved version in 1922 named the *Glass Skyscraper*.

Villa Wolf (*Haus Wolf*) was one of the pioneering proto-types of modern architecture in Europe, and is considered the first modern work of Mies van der Rohe. It was built between 1925 and 1926 in Gubin, Poland, for Erich and Elisabeth Wolf.

The plans for the building envisaged a simple cubic, red-black clad clinker brick building with an asymmetrical design of flat cuboids of different sizes. The villa was destroyed in the aftermath of World War II, and there are joint German-Polish plans for its reconstruction.



“Each material has its specific characteristics which we must understand if we want to use it. This is no less true of steel and concrete.”



The **Barcelona Pavilion** was built as the German exhibit for the 1929 International Exposition in Barcelona. Known for its simple form and its spectacular use of extravagant materials, such as marble, red onyx and travertine it is an important building in the history of modern architecture, inspiring many important modernist buildings. The original structure was demolished in 1930, and the existing reconstruction was completed in 1986.



Georg Kolbe, Dawn

The pavilion for the International Exhibition was intended to represent the new Weimar Germany: democratic, culturally progressive, prospering, and thoroughly pacifist; a self-portrait through architecture. The Commissioner, Georg von Schnitzler said it should give "voice to the spirit of a new era". This concept was carried out with the realization of the "free plan" and the "floating roof".



The pavilion was to be bare, with no exhibits, leaving only the structure accompanying a single sculpture. Furnishings specifically designed for the building, including the **Barcelona chair**, designed by Mies and Lilly Reich (1885-1947) are still in production. This lack of accommodation enabled Mies to treat the Pavilion as a continuous space; blurring inside and outside. "The design was predicated on an absolute distinction between structure and enclosure—a regular grid of cruciform steel columns interspersed by freely spaced planes".

“We should attempt to bring nature, houses, and human beings together in a higher unity.”



Villa Tugendhat, one of the pioneering prototypes of modern architecture in Europe, is an architecturally significant building in Brno, Czech Republic. Designed by Mies and Reich it was built between 1928 and 1930 for Fritz Tugendhat and his wife Greta, of the wealthy and influential Jewish Czech Tugendhat family. Built of reinforced concrete on sloping land the entrance/ground floor is on the top at street level. The villa soon became an icon of modernism, famous for its revolutionary use of space and industrial building materials. The revolutionary iron framework, enabled the

design to dispense with supporting walls and the interior to achieve a feeling of space and light. The building was added to the UNESCO World Heritage List in 2001.

When Mies was appointed as last director of the faltering Bauhaus he immediately interviewed each student, dismissing those that he deemed uncommitted. He halted the school's manufacture of goods so that the school could focus on teaching, and appointed no new faculty members other than his close confidant textile and furniture designer Lilly Reich .



Also included in the Villa Tugendhat was the **Weissenhof chair** (also called MR10) designed in 1927. This first, springy cantilever chair was shown at the Weissenhofsiedlung Exhibition in 1927. It was made of 25 mm steel tube and with a wicker framework proposed by Lilly Reich. The MR20 version has forearms. The first designs of this chair were influenced by Mart Stam's gas tube chair, which, as the first chair without back legs, was the forerunner of all cantilever chairs. After seeing Stam's angular chair Mies drew it on a drawing board and said (quoted by the designer Sergius Ruegenberg who worked in Mies' office) "Ugly, so ugly... If he had at least rounded it off - that would be nicer" and sketched an arc. – Just a bow from his hand on the Stam sketch made up the new chair."

By 1931, the Nazi Party was becoming more influential in German politics. When it gained control of the Dessau city council it characterized the Bauhaus as a front for communists and social liberals. It cancelled support for the school, declared that foreign tutors should be dismissed without notice and moved to close the school and demolish the building. The demolition was narrowly avoided in a council meeting but the school closed on the 22nd of August 1932. The building was later used as a training institution for local Nazi leaders. In 1945 it was partially burned down in an air raid. It was partially restored in 1977 and between 1996 and 2009 a complete restoration took place. It now houses the Bauhaus Dessau Foundation.

BERLIN 1932-1933

In late 1932, using his own money Mies rented a derelict factory in Berlin to open the new Bauhaus as a private institution. The students and faculty rehabilitated the building, painting the interior white. The school operated for ten months without further interference from the Nazi Party. In 1933, the Gestapo closed down the Berlin school. Mies protested the decision, eventually speaking to the head of the Gestapo, who agreed to allow the school to re-open. However, shortly after receiving a letter permitting the opening of the Bauhaus, Mies and the other faculty agreed to voluntarily shut down the school.



After the Bauhaus

Mies's Modernist designs of glass and steel were not considered suitable for state buildings by the Nazis, and in 1937 or 1938 he reluctantly followed Gropius to the United States. He settled in Chicago, Illinois, where he was appointed head of the architecture school at Chicago's Armour Institute of Technology (later renamed Illinois Institute of Technology.)

"Architecture depends on its time. It is the crystallization of its inner structure, the slow unfolding of its form."

In 1944, he became an American citizen, completing his severance from his native Germany. His thirty years as an American architect reflect a more structural, pure approach toward achieving his goal of a new architecture for the twentieth century.



Between 1946 and 1951, Mies van der Rohe designed and built the **Edith Farnsworth House**, a weekend retreat outside Chicago for an independent professional woman, Dr. Edith Farnsworth. Here, Mies explored the relationship between people, shelter, and nature. The glass pavilion is raised six feet above a floodplain next to the Fox River, surrounded by forest and rural prairies.

Mies said "When one looks at Nature through the glass walls of the Farnsworth House, it takes on a deeper significance than when one stands outside. More of Nature is thus expressed - it becomes part of a greater whole."

The **Seagram Building** is a thirty eight story high rise tower completed in 1958 in Midtown Manhattan, New York. Designed by Mies in cooperation with Philip Johnson, Ely Jacques Khan and Robert Allan Jacobs. Phyllis Lambert, daughter of Seagram CEO Samuel Bronfman, heavily influenced the Seagram Building's design, an example of the functionalist aesthetic and a prominent instance of corporate modern architecture. It has a glass curtain wall, the first in America and the first office in the world to use extruded bronze on its facade, and was described in *The New York Times* as one of "New York's most copied buildings". The **Seagram Building** has inspired the designs of other structures around the world.



The building does not occupy the whole site; a plaza dedicated to public use fronts the building. Although now acclaimed and widely influential as an urban design feature, Mies had to convince Bronfman's bankers that a taller tower with significant "unused" open space at ground level would enhance the presence and prestige of the building.

Architecture critic Lewis Mumford said of the plaza: "In a few steps one is lifted out of the street so completely that one has almost the illusion of having climbed a long flight of stairs."

BLACK MOUNTAIN COLLEGE

Following the closure of the Bauhaus many of the faculty emigrated to America. Josef and Anni Albers were principal faculty members who went on to teach at Black Mountain College, North Carolina. Founded in 1933 it is sometimes referred to as 'the American Bauhaus.'



Black Mountain College was a private liberal arts college. It was founded by John Andrew Rice, Theodore Dreier, and several others. The college was first based at the YMCA Blue Ridge Assembly building south of Black Mountain, North Carolina. In May 1941, following the end of their lease at Blue Ridge Assembly, the College moved its operations to Lake Eden, where it remained until its closing in 1957. It was ideologically organized around John Dewey's educational philosophy, which emphasized holistic learning and the study of art as central to a liberal arts education.

The school operated using non-hierarchical methodologies that placed students and educators on the same plane. Revolving around 20th-century ideals about the value and importance of balancing education, art, and cooperative labour, students were required to participate in farm work, construction projects, and kitchen duty as part of their holistic education.

John Andrew Rice Jr. (1888–1968) was the founder and first rector of Black Mountain College. During his time there, he introduced many unique methods of education which had not been implemented in any other experimental institution, attracting many important artists as contributing lecturers and mentors, including composer John Cage, writer and poet Robert Creeley, artists Willem de Kooning, Robert Rauschenberg and Franz Kline. During World War II, he made it a haven for refugee European artists.



The school operated using non-hierarchical methodologies that placed students and educators on the same plane. Revolving around 20th-century ideals about the value and importance of balancing education, art, and cooperative labour, students were required to participate in farm work, construction projects, and kitchen duty as part of their holistic education. Other Bauhaus faculty members who also taught there at various times were Walter Gropius, Xanti Schawinsky and Lyonel Feininger. Notable faculty and student members, who would go on to become highly influential in the arts, included architect Buckminster Fuller, artists Robert Motherwell, Ruth Asawa, Cy Twombly and Willem and Elaine de Kooning; writers and poets Robert Creeley and Charles Olson (rector); choreographer Merce Cunningham; potter and poet Mary Richards; mathematician Max Dehn and abstract artist Dorothea Rockburne.



Students' Dance,
Blue Ridge Assembly building



Merce Cunningham



John Cage
preparing a piano



Ruth Asawa,
Wire Sculpture

***"I made true the first English sentence that I uttered (better stuttered) on our arrival at Black Mountain College in November 1933. When a student asked me what I was going to teach I said: 'to open eyes'. And this has become the motto of all my teaching."* - Josef Albers**

When Josef and Anni Albers emigrated to the United States the architect Philip Johnson, then a curator at the Museum of Modern Art in New York City, arranged for Josef to be offered a job as head of the new art school, Black Mountain College. In November 1933, he joined the faculty of the college where he was the head of the painting programme until 1949.

At Black Mountain, Josef Albers' students included Ruth Asawa, Ray Johnson, Robert Rauschenberg, Cy Twombly and Susan Weil. He also invited important American artists such as Willem de Kooning, to teach in the summer seminar. Weil remarked that, as a teacher, Albers was "his own academy". She said that Albers claimed that "when you're in school, you're not an artist, you're a student", although he was very supportive of self-expression when one became an artist and began on her or his journey. Albers produced many woodcuts and leaf studies at this time.



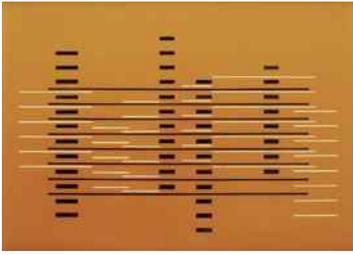
The heavily ornamented facades of the buildings and the colours of the natural landscape were an exemplar for the colour and forms of Josef's *Variant/ Adobe* series (1946-66) and the late series for which he is most well-known: the *Homage to the Square*.

Between 1935 and the late sixties the Alberses visited Mexico thirteen times, amassing a large collection of sculptures and ceramics, and where they developed a passion for pre-columbian art and architecture that would influence Anni's textiles and Josef's paintings.

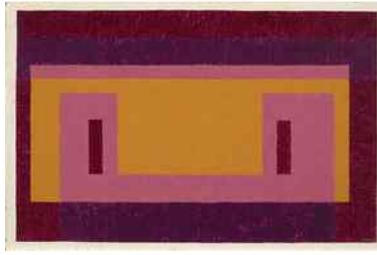
They embraced the complex abstract vocabulary – the geometric forms and truth to materials – of pre-columbian art and architecture which they incorporated into their work and teaching.



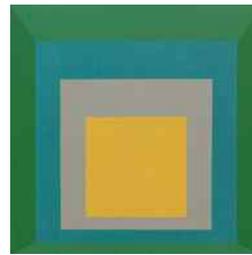
Anni Albers, *South of the Border* 1958



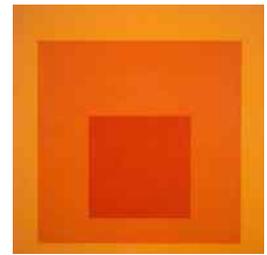
Graphic-Tectonic 1941



Variant Adobe Familiar Front
1948



Homage to the Square, Apparition 1959



Homage to the Square-R-NW IV 1966

Although Albers prioritized teaching his students principles of colour interaction, he was admired by many of his students for instilling a general approach to all materials and means of engaging it in design. Albers emphasised practice and experience before theory, and focussed on process; “what counts, is not so-called knowledge of so-called facts, but vision – seeing.” Although their relationship was often tense, and sometimes, even combative, Robert Rauschenberg later declared that Albers was his most important teacher. Albers is considered to be one of the most influential teachers of visual art in the twentieth century.



German commemorative stamp, issued 2004

In 2019 google released a Google Doodle to celebrate the centenary of the foundation of the Bauhaus.

