

Bauhaus More Art

This book complements the more textually-based Bauhaus scholarship with a practice-oriented and creative interpretive method, which makes it possible to consider Bauhaus-related works in an unconventional light. Edit Toth argues that focusing on the functionalist approach of the Bauhaus has hindered scholars from properly understanding its design work. With a global scope and under-studied topics, the book advances current scholarly discussions concerning the relationship between image technologies and the body by calling attention to the materiality of image production and strategies of re-channeling image culture into material processes and physical body space, the space of dimensionality and everyday activity.

One of the most important books on the modernist movement in architecture, written by a founder of the Bauhaus school. One of the most important books on the modern movement in architecture, *The New Architecture and The Bauhaus* poses some of the fundamental problems presented by the relations of art and industry and considers their possible, practical solution. Gropius traces the rise of the New Architecture and the work of the now famous Bauhaus and, with splendid clarity, calls for a new artist and architect educated to new materials and techniques and directly confronting the requirements of the age.

"Resurrecting the work of gifted craftswomen, too long denied their place as pioneers in their field, *Women's Work: Textile Art from the Bauhaus* unearths a missing chapter in the story of the most important institution in the history of modern design." "The Bauhaus defined modern design in the twentieth century. As the preeminent design phenomenon of the era, almost every aspect of it has been minutely examined. Yet the Weaving Workshop, the longest standing and most successful of all Bauhaus workshops, has been neglected for one simple reason: when the first wave of brilliantly talented women arrived at the school, they soon discovered that Bauhaus founder Walter Gropius could not sustain his ringing declaration of equality between "the beautiful and the strong gender." Textiles, in the hierarchy of art and design, were to be "women's work." "Their results, however, were remarkable, both in the early days of artistic expression in Weimar and in later developments in the textile industry. The craftswomen responded to the demands of advanced technology with fabrics that incorporated new or unusual materials such as Cellophane, leather and early synthetics, which had acoustic and light-reflecting properties. They produced multi-layered fabrics, cloths with double and triple weaves, and later made extensive use of the jacquard loom. The result was a rebirth of hand-weaving and new professionalism in designing textiles for mass production." "In this model study, superlatively documented with rare or little-seen photographs of the textiles and their makers, Sigrid Wortmann Weltge captures the heady atmosphere of creative excitement at the Bauhaus. Original archival research and interviews, both with survivors and their students and with leading contemporary designers, detail the workshop's history and its enduring legacy. When the Nazis closed the institution in 1933, its members dispersed to Switzerland, Holland, England, France, Russia, Mexico, and throughout the United States; their ideals and influence live on in marvelous fabrics still being produced today."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

An investigation of the irrational and the unconventional currents swirling behind the Bauhaus's signature sleek surfaces and austere structures. The Bauhaus (1919–1933) is widely regarded as the twentieth century's most influential art, architecture, and design school, celebrated as the archetypal movement of rational modernism and famous for bringing functional and elegant design to the masses. In *Haunted Bauhaus*, art historian Elizabeth Otto liberates Bauhaus history, uncovering a movement that is vastly more diverse and paradoxical than previously assumed. Otto traces the surprising trajectories of the school's engagement with occult spirituality, gender fluidity, queer identities, and radical politics. The Bauhaus, she shows us, is haunted by these untold stories. The Bauhaus is most often associated with a handful of famous artists, architects, and designers—notably Paul Klee, Walter Gropius, László Moholy-Nagy, and Marcel Breuer. Otto enlarges this narrow focus by reclaiming the historically marginalized lives and accomplishments of many of the more than 1,200 Bauhaus teachers and students (the so-called Bauhäusler), arguing that they are central to our understanding of this movement. Otto reveals Bauhaus members' spiritual experimentation, expressed in double-exposed "spirit photographs" and enacted in breathing exercises and nude gymnastics; their explorations of the dark sides of masculinity and emerging female identities; the "queer hauntology" of certain Bauhaus works; and the role of radical politics on both the left and the right—during the school's Communist period, when some of the Bauhäusler put their skills to work for the revolution, and, later, into the service of the Nazis. With *Haunted Bauhaus*, Otto not only expands our knowledge of a foundational movement of modern art, architecture, and design, she also provides the first sustained investigation of the irrational and the unconventional currents swirling behind the Bauhaus's signature sleek surfaces and austere structures. This is a fresh, wild ride through the Bauhaus you thought you knew.

In this, the first monograph of Richard Filipowski, a major figure bridging the Bauhaus and American midcentury modernism finally gets his due. Richard Filipowski (1923-2008) was among the most gifted polymaths in the annals of American modernism. Whether as a painter, sculptor, or designer of furniture and jewelry, Filipowski developed a lush, abstract, and amazingly consistent visual language that marks him among the finest figures of midcentury art and design. As a student at the Institute of Design (formerly the New Bauhaus) in Chicago, he quickly became a protégé of founder László Moholy-Nagy, who featured several of Filipowski's works in his seminal text *Vision in Motion* (1947); Filipowski was the only student Moholy-Nagy called upon to join the faculty, where he taught alongside Walter Gropius and Marcel Breuer. Recruited by Gropius to develop a course in design fundamentals at Harvard, which remains a cornerstone of design pedagogy to this day, he would move to MIT where he taught for more than three decades, until his retirement in 1988. With a foreword by László Moholy-Nagy's daughter Hattula, *Richard Filipowski: Art and Design Beyond the Bauhaus* is the first monograph of this master, who over the course of his career created a unique body of work in diverse media that has largely, until recently, been held in private collections due to his relative lack of compulsion to seek media attention or worldly rewards. But now through the efforts of the Filipowski family and new attention by design scholars--several of whom contribute essays here on Filipowski's graphic and painted works, sculpture, furniture, and position in design history--the work is being revealed to a new generation of aficionados. *Richard Filipowski* is a rich document of a life and career that is poised to reenter the canon of modernism.

Photography at the Bauhaus will become the definitive resource and standard reference book on its subject.

"The Bauhaus continues to radiate exuberance 90 years after it was founded. The Bauhaus as a school, where handicrafts, art and technology were taught together, has outlived the subsequent fashions in architecture and design. This volume provides an insight into the historical, cultural philosophical, political and pedagogical circumstances of the early years. In the process it portrays the famous Bauhaus directors and teachers, shows the Bauhaus pedagogical methods and accompanies the readers through the individual workshops, where they can rediscover a wealth of form and ideas which retains its uniqueness today. The essays about the current discussion about the Bauhaus as „fixed star of the avant-garde“, the fill of in part unpublished visual material as well as the multitude of the aspects covered constitute a comprehensive representation of one of the most significant institutions in the art and cultural history of the Modern. "

After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

This monograph—published to coincide with the Bauhaus exhibition at the MoMA (November 8, 2009-January 25, 2010)—celebrates the work of twenty women artists who created feverishly in all the teaching, workshop, and production

branches of the Bauhaus—women who should have been included in the major art histories of the twentieth century long ago, but whose names, masterpieces, and extraordinary lives have only gradually become known to us. Recognized figures such as Anni Albers—the first textile artist to be exhibited at the MoMA—and Marianne Brandt—whose elegant geometric tableware have become classic Alessi designs—are showcased alongside previously unknown artists such as Gertrud Grunow, who taught "Harmonizing Science"; Helene Börner, who led the textile workshop; and Ilse Fehling, a sculptor and the most sought-after set and costume designer of her generation. Founded in 1919, the Bauhaus and most of its students were poor and lacking in just about everything. What it did have, however, was an abundance of enthusiasm, talent, and innovative creativity. Furthermore, over half of those seeking to enroll at the school were women. This tornado of the "fairer sex" was initially seen as a threat, and the weaving mill was quickly turned into a separate "women's facility." Nevertheless, over the years the mill became a hotbed of groundbreaking production, whose impact far surpassed national borders, as demonstrated by the international acclaim of photographers Lucia Moholy, Florence Henri, and Grete Stern.

Catalog of an exhibition held at the Tate Modern, London, Mar. 9-June 4, 2006, the Kunsthalle Bielefeld, June 25-Oct. 1, 2006, and the Whitney Museum of American Art, New York, Nov. 2, 2006-Jan. 21, 2007.

The German architect Konrad Wachsmann (1901-80) played a major role in the development of industrialized building production, notably through his collaboration with Walter Gropius on a "Packaged House System" for prefabricated homes that could be assembled in under nine hours (Wachsmann was also known for the summer house he designed for Albert Einstein). This catalog collects research conducted at the Bauhaus in 2018 focusing on the decisive and historic importance of the universal wedge connector, one of Wachsmann's key contributions that radically expanded the capacity for industrialized home production in its deceptively simple design, saving considerable time and cost. The collected texts by scientists and designers position the connector as "the cornerstone of an industrialized building system," and elaborately trace the historical contexts of postwar modernism and industrial design that led to the development of this decisive piece of technology.

This volume offers the most comprehensive overview of the extended concept of design that was initiated at the Bauhaus. Alongside rare exhibits from design, architecture, art, film and photography--some of which have never previously been published--the book documents the development processes as well as the socio-political concepts behind the Bauhaus. To underline their relevance for today's creative practice, these ideas are contrasted to current themes in design such as the digital revolution, and the works of numerous present-day artists and designers. The lavishly illustrated publication features essays by renowned authors such as Arthur Rüegg and Jan Boelen, a glossary of the basic ideas behind design at the Bauhaus, as well as a detailed catalogue section. Among others, Olaf Nicolai, Adrian Sauer, Wilfried Kühn and Joseph Grima have created artistic works on the topic especially for the exhibition. Numerous short articles by distinguished designers, artists and architects from all over the world, who, with their ideas, projects and theories reflect on the topicality of the Bauhaus and its influence on 21st-century design, form part of this new and contemporary look at the movement. With works by Josef Albers, Marcel Breuer, Walter Gropius, Marianne Brandt, Wassily Kandinsky, Ludwig Mies van der Rohe, Herbert Bayer and many others.

This survey of textile fundamentals and methods, written by the foremost textile artist of the 20th century, covers hand weaving and the loom, fundamental construction and draft notation, modified and composite weaves, early techniques of thread interlacing, interrelation of fiber and construction, tactile sensibility, and design. 9 color illustrations. 112 black-and-white plates.

The Architecture of Neoliberalism pursues an uncompromising critique of the neoliberal turn in contemporary architecture. This book reveals how a self-styled parametric and post-critical architecture serves mechanisms of control and compliance while promoting itself, at the same time, as progressive. Spencer's incisive analysis of the architecture and writings of figures such as Zaha Hadid, Patrik Schumacher, Rem Koolhaas, and Greg Lynn shows them to be in thrall to the same notions of liberty as are propounded in neoliberal thought. Analysing architectural projects in the fields of education, consumption and labour, *The Architecture of Neoliberalism* examines the part played by contemporary architecture in refashioning human subjects into the compliant figures - student-entrepreneurs, citizen-consumers and team-workers - requisite to the universal implementation of a form of existence devoted to market imperatives.

Biography of emigré artist Ludwig Hirschfeld-Mack

One hundred years after the founding of Bauhaus, it's time to revisit bauhaus journal as significant written testimony of this iconic movement of modern art. In this journal, published periodically from 1926 to 1931, the most important voices of the movement are heard: masters of the Bauhaus, among others, Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Oskar Schlemmer, as well as Herbert Bayer, Marcel Breuer, Ludwig Mies van der Rohe, Gerrit Rietveld and many more. They address the developments in and around the Bauhaus, the methods and focal points of their own teaching, and current projects of students and masters. At the time primarily addressed to the members of the circle of friends of the bauhaus, the journal published by Gropius and Moholy-Nagy makes tangible the authentic voice of this mouthpiece of the avant-garde. The facsimile reprint is intended to give new impetus to international discussion and research on the Bauhaus, its theories and designs. The exact replica of all individual issues are accompanied by a commentary booklet including an overview of the content, an English translation of all texts, and a scholarly essay which places the journal in its historical context. Includes 14 issues with separate commentary in transparent slipcase.

From expressionist beginnings to a pioneering model uniting art and technology, this catalogue explores the Bauhaus's utopian vision to change society in the aftermath of the First World War. *Bauhaus: Art as Life* presents the diverse artistic production that made up its turbulent fourteen-year history and delves into the subjects at the heart of the school: art,

culture, life, politics and society, and the changing technology of the age. Bauhaus: Art as Life reproduces a rich array of painting, sculpture, design, architecture, film, photography, textiles, ceramics, theatre and installation. Exemplar works from such Bauhaus Masters as Josef and Anni Albers, Marianne Brandt, Marcel Breuer, Walter Gropius, Johannes Itten, Wassily Kandinsky, Paul Klee, Hannes Meyer, László Moholy-Nagy, Oskar Schlemmer, Ludwig Mies van der Rohe and Gunta Stölzl, are illustrated alongside works by lesser-known Bauhaus artists and students.

An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, art-works, objects, concepts, and curricula. Reprint.

Roam the bright lights, the backstage whispers, and the brittle political consensus of 1920s Berlin. This uniquely evocative book brings together illustration from Robert Nippoldt, descriptive texts by Boris Pofalla, and a CD of 26 rare original recordings into one vivid portrait of the people, places, and ideas of an effervescent metropolis in...

Nicholas Fox Weber, for thirty-three years head of the Albers Foundation, spent many years with Anni and Josef Albers, the only husband-and-wife artistic pair at the Bauhaus (she was a textile artist; he a professor and an artist, in glass, metal, wood, and photography). The Alberses told him their own stories and described life at the Bauhaus with their fellow artists and teachers, Walter Gropius, Paul Klee, Wassily Kandinsky, Ludwig Mies van der Rohe, as well these figures' lesser-known wives and girlfriends. In this extraordinary group biography, Weber brilliantly brings to life the Bauhaus geniuses and the community of the pioneering art school in Germany's Weimar and Dessau in the 1920s and early 1930s. Here are: Walter Gropius, founder of the Bauhaus, the architect who streamlined design early in his career and who saw the school as a place for designers to collaborate in an ideal setting . . . a dashing hussar, the ardent young lover of the renowned femme fatale Alma Mahler, beginning when she was the wife of composer Gustav Mahler . . . Paul Klee, the onlooker, smoking his pipe, observing Bauhaus dances as well as his colleagues' lectures from the back of the room . . . the cook who invented recipes and threw together his limited ingredients with the same spontaneity, sense of proportion, and fascination that underscored his paintings . . . Wassily Kandinsky, the Russian-born pioneer of abstract painting, guarding a secret tragedy one could never have guessed from his lively paintings, in which he used bold colors not just for their visual vibrancy, but for their "sound" effects . . . Josef Albers, who entered the Bauhaus as a student in 1920 and was one of the seven remaining faculty members when the school was closed by the Gestapo in 1933 . . . Annelise Else Frieda Fleischmann, a Berlin heiress, an intrepid young woman, who later, as Anni Albers, made art the focal point of her existence . . . Ludwig Mies van der Rohe, imperious, decisive, often harsh, an architect who became director—the last—of the Bauhaus, and the person who guided the school's final days after SS storm troopers raided the premises. Weber captures the life, spirit, and flair with which these geniuses lived, as well as their consuming goal of making art and architecture. A portrait infused with their fulsome embrace of life, their gift for laughter, and the powerful force of their individual artistic personalities.

Bauhaus Imaginista is a major international project marking the centenary of this fascinating and popular school, which championed the idea of artists working together as a community. The Bauhaus reconnected art with everyday life, and was active in the fields of architecture, performance, design and visual art. Its original teachers included such renowned figures as Paul Klee, Wassily Kandinsky, Laszlo Moholy-Nagy and Josef Albers. Placing a rare emphasis on the international dissemination and reception of the Bauhaus, this book accompanies a touring exhibition, and presents four chapters that extend from Bauhaus education to the school's diverse history beyond Europe. Rethinking the Bauhaus school from a global perspective, it sets the school's entanglements against a century of geopolitical change. The reader is taken to art and design museums, campus galleries and art institutes in India, Japan, China, Russia, Brazil and the United States, as well as Berlin.

How Gyorgy Kepes, the last disciple of Bauhaus modernism, became the single most significant artist within a network of scientific experts and elites. Gyorgy Kepes (1906–2001) was the last disciple of Bauhaus modernism, an acolyte of László Moholy-Nagy and a self-styled revolutionary artist. But by midcentury, transplanted to America, Kepes found he was trapped in the military-industrial-aesthetic complex. In this first book-length study of Kepes, John Blakinger argues that Kepes, by opening the research laboratory to the arts, established a new paradigm for creative practice: the artist as technocrat. First at Chicago's New Bauhaus and then for many years at MIT, Kepes pioneered interdisciplinary collaboration between the arts and sciences—what he termed “interthinking” and “interseeing.” Kepes and his colleagues—ranging from metallurgists to mathematicians—became part of an important but little-explored constellation: the Cold War avant-garde. Blakinger traces Kepes's career in the United States through a series of episodes: Kepes's work with the military on camouflage techniques; his development of a visual design pedagogy, as seen in the exhibition *The New Landscape* and his book *The New Landscape in Art and Science*; his encyclopedic *Vision + Value* series; his unpublished magnum opus, the *Light Book*; the Center for Advanced Visual Studies (CAVS), an art-science research institute established by Kepes at MIT in 1967; and the Center's proposals for massive environmental installations that would animate the urban landscape. CAVS was entangled in the antiwar politics of the late 1960s, as many students and faculty protested MIT's partnerships with defense contractors—some of whom had ties to the Center. In attempting to “undream” the Bauhaus into existence in the postwar world, Kepes faced profound resistance. Generously illustrated, drawing on the vast archive of Kepes's papers at Stanford and MIT's CAVS Special Collection, this book supplies a missing chapter in our understanding of midcentury modern and Cold War visual culture.

Few creative movements have been more influential than the Bauhaus, under the leadership of Walter Gropius. The art of the theater commanded special attention. The text in this volume is a loose collection of essays by Oskar Schlemmer, Laszlo Moholy-Nagy, and Farkas Molnár (who in an illustrated essay shares his vision of a total theatre space), with an introduction by Bauhaus leader Walter Gropius. Originally published in German in 1924, *Die Bühne im Bauhaus* was

translated by A. S. Wensinger and published by Wesleyan in 1961. It was prepared with the full cooperation of Walter Gropius and his introduction was written specially for this edition. From Bauhaus experiments there emerged a new aesthetic of stage design and presentation, a new concept of "total theater." Its principles and practices, revolutionary in their time and far in advance of all but the most experimental stagecraft today, were largely the work of Oskar Schlemmer, Laszlo Moholy-Nagy, and their students. Profusely illustrated and startling in its typography (the work of Moholy-Nagy), the 1924 volume quickly became a collector's item and is now virtually unobtainable. Those interested in the stage, the modern visual arts, or in the bold steps of the men of genius who broadened the horizons of aesthetic experience will appreciate that this translation is available again.

Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the vision and courage that carried him through a politically hostile age. Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole.

"This is a Borzoi book published by Alfred A. Knopf."

A century after the Bauhaus's founding in 1919, this book reassesses it as more than a highly influential art, architecture, and design school. In myriad ways, emerging ideas about the body in relation to health, movement, gender, and sexuality were at the heart of art and life at the school. *Bauhaus Bodies* reassesses the work of both well-known Bauhaus members and those who have unjustifiably escaped scholarly scrutiny, its women in particular. In fourteen original, cutting-edge essays by established experts and emerging scholars, this book reveals how Bauhaus artists challenged traditional ideas about bodies and gender. Written to appeal to students, scholars, and the broad public, *Bauhaus Bodies* will be essential reading for anyone interested in modern art, architecture, design history, and gender studies; it will define conversations and debates during the 2019 centenary of the Bauhaus's founding and beyond.

The definitive guide to the Bauhaus, one of the twentieth century's most influential schools of art and design

When talented female students arrived to study at the Bauhaus, they soon discovered that the founder of the school, Walter Gropius, was not strictly adhering to his original declaration of equality between men and women. In the hierarchy of art and design, it was textiles that were deemed to be 'women's work'. Nevertheless, the new weavers responded to the challenge with remarkable virtuosity, pouring all their artistic energy and talent into this new field of interest. Eagerly embracing advanced technology, they incorporated new or unusual materials (such as Cellophane, leather and early synthetics), creating reversible fabrics which had acoustic and light-reflecting properties. They produced multi-layered cloths, some with double and triple weaves, and later made extensive use of the jacquard loom. The result was a rebirth of hand-weaving and a new professionalism in designing textiles for mass production. In this model study, superbly illustrated with rare or little seen photographs of the works themselves, Sigrid Wortmann Weltge recreates the atmosphere of creative excitement at the Bauhaus. Original archival research and interviews with survivors and their students, as well as with leading contemporary designers, detail the workshop's history and its enduring legacy : marvellous fabrics still being produced today. *Bauhaus Textiles* unearths the missing chapter in the story of the most important institution in the history of modern design.

Although the Breslau arts scene was one of the most vibrant in all of Weimar-era Germany, it has largely disappeared from memory. Studies of the influence of Weimar culture on modernism have focused almost exclusively on Berlin and the Dessau Bauhaus, yet the advances that occurred in Breslau affected nearly every intellectual field, forming the basis for aesthetic modernism internationally and having an enduring impact on visual art and architecture. Breslau boasted a thriving modern arts scene and one of the premier German arts academies of the day until the Nazis began their assault on so-called degenerate art. This book charts the cultural production of Breslau-based artists, architects, art collectors, urban designers, and arts educators who operated in the margins of Weimar-era cultural debates. Rather than accepting the radical position of the German avant-garde or the reactionary position of German conservatives, many Breslauers sought a middle ground. This richly illustrated volume is the first book in English to address this history, constituting an invaluable addition to the literature on the Weimar period. Its readership includes scholars of German history, art, architecture, urban design, planning, collecting, and exhibition history; of the avant-garde, and of the development of arts academies and arts pedagogy.

A fresh look at the influential pedagogy and practice pioneered by the Bauhaus Founded by architect Walter Gropius (1883-1969) in 1919, the Bauhaus was the 20th century's most influential school of art, architecture, and design. After the school was shuttered under pressure from the Nazis in 1933, many Bauhaus artists brought their innovative practices and teaching methods to the United States. Gropius himself accepted a position at Harvard, where he would help establish a collection of Bauhaus material that has since grown to more than 30,000 objects--the largest such collection outside Germany. Harvard in turn became an unofficial center for the Bauhaus in America. Written by established and emerging voices in the field, the scholarship presented here expands on the special link between the two institutions, while highlighting understudied aspects of the Bauhaus, such as weaving, photography, and art made by women. Accompanied by beautiful illustrations--some of never-before-published objects--this book yields fascinating insights for Bauhaus devotees and design aficionados.

The Theater of the Bauhaus Wesleyan University Press

An exploration of the Bauhaus school and its legacy in the context of the modernist period, including its wider influence on art, design, and education. *Bauhaus Goes West* is the story of cultural and artistic exchange between Germany and the West over a period of seventy years. It presents a view of the influential Bauhaus school in relation to the wider modernist period, distinguishing between the received idea of the Bauhaus and the documented reality. Initially, the Bauhaus was seen as an educational experiment, only later was it recognized as a style and a movement. Working from meticulous research, Alan Powers reexamines speculations about the reception and understanding of individuals connected with the Bauhaus school and what they ultimately achieved. Looking in greater detail at the theory and practice of art, design, and architecture between the arts and crafts movement and modernism, this book challenges the assumption that the 1920s represented a void of reactionary conservatism. *Bauhaus Goes West* offers an opportunity to recover some of the overlooked aspects of avant-garde that ran parallel with the work of the Bauhaus, such as the film-making of Francis Bruguiere and Len Lye, and the development of art instruction for children under Marion Richardson and the London County Council.

Contains 575 illustrations including architectural plans, studies, photographs, sketches, and models record not only the realized works but also the leading principles and personalities of this idealistic creative community through its three successive locations in Weimar, Dessau,

and Berlin.

Forty five key women of the Bauhaus movement. *Bauhaus Women: A Global Perspective* reclaims the other half of Bauhaus history, yielding a new understanding of the radical experiments in art and life undertaken at the Bauhaus and the innovations that continue to resonate with viewers around the world today. The story of the Bauhaus has usually been kept narrow, localized to its original time and place and associated with only a few famous men such as Walter Gropius, Marcel Breuer, Paul Klee, Wassily Kandinsky, and László Moholy-Nagy. *Bauhaus Women: A Global Perspective* bursts the bounds of this slim history by revealing fresh Bauhaus faces: Forty-five Bauhaus women unjustifiably forgotten by most history books. This book also widens the lens to reveal how the Bauhaus drew women from many parts of Europe and beyond, and how, through these cosmopolitan female designers, artists, and architects, it sent the Bauhaus message out into the world and to a global audience.

Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933–2005) is associated with some of the most important artistic developments of the postwar era. A passionate advocate for avant-garde movements like Conceptualism and Postminimalism, he collaborated with artists such as Joseph Beuys, Bruce Nauman, Richard Serra, and Cy Twombly, developing new ways of presenting art that reflected his sweeping vision of contemporary culture. Szeemann once stated that his goal as an exhibition maker was to create a "Museum of Obsessions." This richly illustrated volume is a virtual collection catalogue for that imaginary institution, tracing the evolution of his curatorial method through letters, drawings, personal datebooks, installation plans, artists' books, posters, photographs, and handwritten notes. This book documents all phases of Szeemann's career, from his early stint as director of the Kunsthalle Bern, where he organized the seminal *Live in Your Head: When Attitudes Become Form* (1969); to *documenta 5* (1972) and the intensely personal exhibition he staged in his own apartment using the belongings of his hairdresser grandfather (1974); to his reinvention as a freelance curator who realized projects on wide-ranging themes until his death in 2005. The book contains essays exploring Szeemann's curatorial approach as well as interviews with collaborators. Its more than 350 illustrations include previously unpublished installation photographs and documents as well as archival materials. This volume is published to accompany an exhibition on view at the Getty Research Institute at the Getty Center February 6 to May 6, 2018 (a satellite show will be at the Institute of Contemporary Art in Los Angeles February 4 to April 22, 2018); at the Kunsthalle Bern in Bern, Switzerland, June to September 2018; at the Kunsthalle Düsseldorf in Düsseldorf, Germany October 2018 to January 2019; and at the Castello di Rivoli Museo d'Arte Contemporanea Rivoli in Turin, Italy, February to May 2019.

The Bauhaus, the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933, brought together artists, architects and designers in an extraordinary conversation about modern art. *Bauhaus 1919-1933*, published to accompany a major multimedia exhibition at MoMA, is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational perspective on the 20th century's most influential experiment in artistic education. It brings together works in a broad range of mediums, including industrial design, furniture, architecture, graphics, photography, textiles, ceramics, theatre and costume design, and painting and sculpture - many of which have rarely if ever been seen outside of Germany. Featuring about 400 colour plates and a rich range of documentary images, this publication includes two overarching images by the exhibition's curators, Leah Dickerman and Barry Bergdoll, concise interpretive essays on key objects by over twenty leading scholars, and an illustrated, narrative chronology.

In 2003 Tel Aviv became a UNESCO World Heritage site. On this occasion Tel Aviv was described as a "synthetic representation of some of the most significant trends of the Modern Movement in architecture, as it developed in Europe". Today the "White City" in Tel Aviv with its some 4, 000 buildings from the 1920s and 1930s is renowned as the largest collection of so-called Bauhaus buildings in the world. What does it mean that the architects of these projects arrived from all over Europe, and only six of them were Bauhaus alumni? Over recent decades the word Bauhaus has become synonymous with modernity in art, design and architecture. Often disregarding the original intentions of the School, founded in 1919 and closed in 1933, it serves as a label for all kinds of merchandise. Among them architecture is the most prominent. But, what is Bauhaus? And, is there such a thing as a specific Bauhaus architecture? In search of an answer to these crucial questions, students from Germany, Israel and Austria studied the original Bauhaus buildings in Dessau, Germany, before traveling to Tel Aviv, Israel to undertake further research. For them, the question remained: Bauhaus or not? (Klappentext).

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