

En Route to the Centenary

100
years of
bauhaus

Craft becomes
Modern.
The Bauhaus in
the Making.
Bauhaus Dessau
Foundation:
13 April 2017 –
7 January 2018

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Gerhard Marcks
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New Bauhaus
Chicago:
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Bauhaus-Archiv /
Museum für
Gestaltung, Berlin:
15 November 2017
– 5 March 2018

“Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future.”

Walter Gropius

Weimar 1919. The architect Walter Gropius founded the Staatliches Bauhaus, a school of design that would become the symbol of modernism in Germany. For fourteen years – at first in Weimar, as of 1925 in Dessau, and from 1932 until its closure in 1933 in Berlin – it brought together masters of the avant-garde and students, artists, and craftsmen in order to enable them to collectively design the world of tomorrow.

In 2019, Germany celebrates 100 years of Bauhaus. The centenary year is being organized and supported by the strong community of the Bauhaus Association 2019.

With this association, the German Federal Government – represented by the Federal Government Commissioner for Culture and the Media and the Federal Cultural Foundation – together with the federal states of Baden-Württemberg, Berlin, Brandenburg, Hesse, Lower Saxony, North Rhine-Westphalia, Rhineland-Palatinate, Saxony, Saxony-Anhalt and Thuringia, as well as the Bauhaus institutions in Berlin, Dessau and Weimar that maintain collections, have joined forces to ensure that the celebration of the founding of the Bauhaus 100 years ago will be a cultural highlight with international resonance.

Two years before the great centenary, the Bauhaus Dessau Foundation, the Klassik Stiftung Weimar and the Bauhaus-Archiv / Museum für Gestaltung in Berlin are staging three Bauhaus exhibitions that serve as a prologue en route to the big 100. The topics of these exhibitions are the characteristic field of conflict between craft and industrial production at the Bauhaus institutions in Weimar and Dessau, and the continued influence of Bauhaus teachings, as exemplified by photography at the New Bauhaus in Chicago.

With its universal means, the Bauhaus is seen worldwide as standing for collective, interdisciplinary design, for the unconditional search for utopias, opportunities and inspirations. The Bauhausler were concerned with nothing less than the success of living together in a rapidly changing world, a concern that is as relevant today as it was 100 years ago.

100 years of bauhaus.

In conversation with Monika Grütters

What goal does the Federal Government Commissioner for Culture and the Media have for the Bauhaus centenary?

The Bauhaus is still the world's most influential educational institution for architecture, art and design in the 20th century. It was always a place for experiments, for new ideas, forms and materials, although the artists and creatives gathered there were not solely interested in a new philosophy of building, but in far broader terms, in holistic concepts for a better world. The Bauhaus centenary in 2019 offers the opportunity to raise enthusiasm among the largest possible number of people for this exciting part of our cultural heritage, and to direct the world's attention to this very significant art school of modernism.

The financial support for 100 years of bauhaus dates back to a 2015 decision of the German Bundestag. What has happened since then – and what steps are planned for the coming years?

The preparations for the Bauhaus centenary are already underway at top speed. Within the Federal Government, I am responsible for this, together with our Federal Cultural Foundation. After establishing the organizational basis, an exciting and multifaceted programme with numerous exhibitions, events and projects will be developed. The centenary year will begin with an opening festival. Along with Dessau and Weimar, the Bauhaus buildings in Berlin will play a central role. This year's exhibitions at the three Bauhaus sites already offer a preview of the centenary year. Over the next few years, three new museum buildings will be built to house and present each of the exceptional Bauhaus collections in a contemporary manner. I am very confident that they will become new cultural centres and popular attractions. In addition, an

international exhibition project called "Migrant Bauhaus" will begin in 2018 on five continents. The results of this search of traces will then be seen at the big 2019 finale in Berlin.

As a glance at the map shows, modernism is a movement that touches all of Germany. What cooperation partners are joining to celebrate the Bauhaus centenary?

In addition to my institution and the German Federal Cultural Foundation, ten federal states have been named as members of the "Bauhaus Association 2019". Its head office in Weimar coordinates the centenary activities. The three major Bauhaus institutions – the Bauhaus-Archiv Berlin, the Bauhaus Dessau Foundation and the Klassik Stiftung Weimar – are very important for the centenary. But the centenary year 2019 will be celebrated all over Germany: in the north, for example, at the Chilehaus in Hamburg; in the south at the Weissenhof Estate in Stuttgart; in the east in the Schminke House in Löbau and in the west at the Völklingen Ironworks. Additional partners in Germany and abroad are very welcome!

When it comes to the Bauhaus, many think of a "style". In reality, the Bauhausler were united more by a certain attitude. How would you describe this?

If I were to put it into one sentence, I would say: The world is changeable – and we can improve it in such a way that this can be felt in the daily life of every person. In other words, and here I agree with you entirely, it was about much more than the alliance of architecture with other arts to form a Gesamtkunstwerk [total work of art].

What role does this attitude play in your work as Federal Government Commissioner for Culture and the Media?

I continue to be fascinated by the vast holistic philosophy associated with the Bauhaus. Because the question really is, after all, the same now as it was then: What can I accomplish? And what remains in the end?

Madam Commissioner, thank you for your time.

Monika Grütters is the Federal Government Commissioner for Culture and the Media (BKM) and coordinates the activities of the German Federal Government in the preparations for the Bauhaus centenary. The Federal Government has contributed € 52 million for new museum buildings in Berlin, Dessau and Weimar. The German Federal Cultural Foundation, which draws its funds from the BKM's budget, is assuming the financing of the application-based fund and the Bauhaus Agents, as well as the co-financing of the centenary programme of the Bauhaus Association 2019, with a total of € 16.5 million.



jahre
bauhaus



- ⊙ Bauhaus institutions that maintain collections
- Modernist UNESCO World Heritage Sites
- Additional sites of modernism

Complete information about the sites of modernism is available at:

The UNESCO World Heritage Sites of the Bauhaus and Modernism



On 9 July 2017 the UNESCO decides on whether to expand the World Heritage Site of the Bauhaus to include the Laubenganghäuser (Houses with Balcony Access) in Dessau-Roßlau and the ADGB Trade Union School in Bernau.

Völklingen
Völklingen Ironworks
UNESCO 1994

Various architects
Built 1883–1976

The Völklingen Ironworks is the world's only ironworks to survive intact from the golden age of industrialisation. Highlights include the large blasting hall, the ironworks park and the charging platform.

Alfeld
Fagus Factory
UNESCO 2011

Architects
Walter Gropius
Adolf Meyer
Built in 1911

This early example of architectural modernism marked Bauhaus founder Walter Gropius's professional breakthrough. Today the factory still produces shoe lasts, just as it did 100 years ago.



Hamburg
Chilehaus
office building
UNESCO 2015

Architect
Fritz Höger
Built 1922–1924

This icon of clinker expressionism is one of the first high-rises to be constructed in Hamburg. Its name alludes to the building's owner, Henry B. Sloman, a major importer of saltpetre from Chile.

Weimar
Haus Am Horn
Main building of the Bauhaus University
Former School of Arts and Crafts
UNESCO 1996

Architect
Georg Muehe
Built in 1923

The Staatliches Bauhaus was based in what is now the main building of the Bauhaus-Universität Weimar. Its workshops built the Haus am Horn for the first Bauhaus exhibition in 1923.



Dessau
Bauhaus Building
Masters' Houses
UNESCO 1996

Architect
Walter Gropius
Built 1925–1926

The move to Dessau enabled Walter Gropius to give an exemplary form to his Hochschule für Gestaltung (School of Design). Academic research on the Bauhaus has been taking place here since 1976.



Berlin
Berlin Modernism
Housing Estates
UNESCO 2008

Architects
Bruno Taut
Martin Wagner
Built 1925–1933

The Weimar Republic laid the foundations for social housing construction in Germany. In this context, many of the architects of Neues Bauen built icons of modern urban planning.



Stuttgart
Le Corbusier House
UNESCO 2016

Architects
Le Corbusier
Pierre Jeanneret
Built in 1927

The Weissenhof housing estate masters works by renowned architects including Le Corbusier and Hans Scharoun in a compact area. It's construction was overseen by Mies van der Rohe.

Essen
Zollverein Coal Mine
Industrial Complex
UNESCO 2001

Architects
Fritz Schupp
Martin Kemmer
Built 1930–1932

The coal mining site opened by the Gelsenkirchener Bergwerks-AG was long considered the world's most modern and aesthetically pleasing coal mine. It soon came to influence the design of other central conveying systems.

Goslar
Mines of Rammelsberg
UNESCO 1992

Architects
Fritz Schupp and
Martin Kremmer
Built 1936–1937

The hillside processing plant and Rammelsberg shaft were built in the context of the Rammelsberg project of the NS era. Active mining ended in 1988 after more than 100 years.

Fig. 1 Photo: Fagus Factory in Alfeld
Architecture: Walter Gropius, Adolf Meyer (1911) Photo: Carsten Janssen

Fig. 2 Photo: Haus Am Horn Architecture: Georg Muehe (1923) Photo: Christoph Petras, 2011 Photo credits: Bauhaus Cooperation Berlin Dessau Weimar

Fig. 3 Photo: Bauhaus Building in Dessau
Architecture: Walter Gropius (1925–1926) Photo: Yvonne Tenschert Photo credits: Bauhaus Dessau Foundation

Fig. 4 Photo: Hufeisensiedlung (Horseshoe Estate), Berlin Architecture: Bruno Taut (1925–1933) Photo: © A.Savin, Wikimedia Commons

**Bauhaus exhibitions
of craft
and photography
in Dessau
Weimar
and Berlin**

Craft becomes Modern. The Bauhaus in the Making.

**Bauhaus
Dessau Foundation:
13 April 2017 –
7 January 2018**

Prologue exhibition
of the Bauhaus
Dessau Foundation
to commemorate
the 2019 centenary
of the founding
of the Bauhaus
↗ bauhaus100.de



At the Bauhaus in Dessau, there was a lot of hammering, planing, cutting and sawing. It was quite loud and dusty in the workshop wing of the School of Design. Although the Dessau workshops were designed as “laboratories for industry”, they were in fact places for artisanry.

The exhibition “Craft becomes Modern. The Bauhaus in the Making” tells the story of the workshops from the perspective of craft, and does so in the original setting – the weaving workshop in the Bauhaus Building. In the microcosm of tangible workshop praxis, visitors are shown the multi-faceted web of conflicting issues of the day, from which craftsmanship at the Bauhaus was redefined as a utopia, albeit one that coexisted with industrial culture.

Through sketches, lesson notes, material studies, objects, photos and documents, visitors learn about design, making and production at the Bauhaus. Contemporary positions in design that conceptualize craft as a critical design practice enter into a dialogue with modern craft at the Bauhaus.

Three questions for Regina Bittner about the exhibition at the Bauhaus Dessau Foundation

Dr. Regina Bittner is the Bauhaus Dessau Foundation's Associate Director and Head of Academy. The focal points of her work in research and education include international architectural and urban research, modernity and migration, modern cultural history and heritage studies. The cultural studies scholar and curator has taught at the Bauhaus Kolleg and at the Dessau Institute of Architecture. She co-curated the exhibition „Craft Becomes Modern“ with Renée Padt.

How does your exhibition address the contradiction between craft and modernity suggested by its title?

The leitmotif of the exhibition, which is divided into five thematic sections, is the search for a redefinition of craft at the Bauhaus in Dessau. Although they were conceived as laboratories for industry, it was in the workshops that craft formed a kind of cultural code used to address the new relationships between art, applied art and industrial production. The exhibition therefore focuses not on finished objects, but on controversial stories about creation and production. With this view of craft, a different and far more hybrid Bauhaus Dessau is revealed, which will hopefully help expand, at least to a degree, the established image of a functionalistic Bauhaus.

Your current annual theme is “Substance”: What role did materials play at the Bauhaus Dessau?

Learning with and from materials was the cornerstone of education at the Bauhaus. Alongside unlearning “dead conventions”, sense perception formed the basis of the new beginning after the devastating experiences of WWI. The circular Bauhaus curriculum focuses on materials,

on wood, textile, metal and clay, not on disciplines. Josef Albers and László Moholy-Nagy made studying the tactile properties of materials central to their preliminary course in Dessau. From here, the Bauhauslers could initiate a new kind of contact with their material environment.

Will visitors to the exhibition be able to experience manufacturing processes for themselves?

In the entrance area to the exhibition, in which contemporary international positions on hand-crafted design are shown, we have set up a work space in which the exhibition is continuously being built. This exhibition production serves as an open invitation for visitors to create their own catalogue on craft, using materials, photographs and reproductions. And, among other events planned as part of the supporting programme, textile designer Elke Wolf will come from Plauen to do a weaving demonstration on Open Monuments Day.

Address	Bauhaus Dessau Foundation Gropiusallee 38 06846 Dessau-Roßlau
Opening times	Monday–Sunday 10 am–5 pm
Guided tours	Public group tour on the first Sunday of each month at 2 pm; reduced-price senior tour on the first Wednesday of each month at 3 pm; guided tour by Dr. Regina Bittner on Sunday, 10 September 2017 at 11 am. To register, please contact: besuch@bauhaus-dessau.de or +49 340 6508251; guided tours by reservation.
Website	www.bauhaus-dessau.de
Fig. 5	Photo: ti244 Design: Josef Albers Date: 1929 Photo credits: © The Josef and Anni Albers Foundation, VG Bild-Kunst, Bonn 2017

Paths from the Bauhaus. Gerhard Marcks and his Circle of Friends.

**Klassik Stiftung Weimar:
17 August 2017 –
5 November 2017**

The exhibition is a joint project of the Klassik Stiftung Weimar, the Gerhard-Marcks-Haus in Bremen and the DFG project "Moving Networks. Bauhaus Members and Their Networks of Relationships in the 1930s and 1940s" at the TU Cottbus-Senftenberg in Brandenburg and the University of Erfurt. It is sponsored by the German Federal Cultural Foundation, the Free State of Thuringia, the Art Mentor Foundation in Lucerne, the Sparkassen-Kulturstiftung Hessen-Thüringen and the Sparkasse Mittelthüringen.
bauhaus100.de



Fig. 6

The sculptor Gerhard Marcks (1889–1981) was not only one of the first instructors at the newly founded Bauhaus, but unlike almost anyone else, he advocated the original idea of renewing all the arts through craft. Starting in 1919, a network of like-minded individuals emerged at the Bauhaus. It served to convey the artistic concepts of the Bauhaus to schools, communities and circles of friends far beyond the borders of Europe. This exhibition is the first ever to examine this extraordinary artistic circle, thus offering a new and surprising look at the Bauhaus beyond industry and classification.

Marcks and his students, such as the ceramics artist Marguerite Friedländer-Wildenhain (1896–1985), the silversmith Wolfgang Tümpel (1903–1978) and the painter Johannes Driesch (1901–1930), shared a characteristic adherence to the traditional ethos of craftsmanship.

With over 200 sculptures, drawings, paintings, ceramics and metal works from around 1919 to the present, the exhibition will demonstrate that this approach played a key role in the artistic self-image of all of those involved.

Three questions for Anke Blümm about the exhibition at the Klassik Stiftung Weimar

Dr. Anke Blümm
is a research
associate at the
Bauhaus Museum of
the Klassik Stiftung
Weimar. From
2013 to 2016, the
art historian was
project coordinator
of the DFG Bauhaus
research project
“Bewegte Netze”.
Her dissertation
“Entartete Kunst?”
on the approach to
modern architecture
from 1933 to 1945
was awarded
the Theodor-Fi-
scher-Preis of the
Zentralinstitut für
Kunstgeschichte
(ZI) in Munich.

How did Gerhard Marcks’s craft ethos contribute to the characteristic field of conflict between craft and industry at the Bauhaus?

Gerhard Marcks was a master of form at the Bauhaus ceramics workshop in Dornburg from 1919 to 1925. There, far removed from the heated debates in Weimar, he was able to dedicate himself to his art, to sculpture. Nevertheless, he had a very definite view: he saw craft as the source of all art, and of all education in the arts. Although Marcks was not against industry in principle – he had, after all, designed coffee pots for the Schott glassworks in Jena – he was opposed to making collaboration with industry at the Bauhaus an end in itself.

How did Marcks and his peers define and shape the role of “art” at a school that saw architecture as the ultimate aim?

The Bauhaus Weimar was far more open to “art” than the Bauhaus Dessau would be later on. For this reason, architecture was not a major issue for Gerhard Marcks and his peers. It went without saying that they worked on their sculpture or on their craft, their ceramics or metal art. For instance, Johannes Driesch – with Marcks’ support and assistance – focused on painting from 1922 and studied the old masters, such as Rembrandt. These days, the diversity of the Bauhaus is far too frequently reduced to tubular steel

furniture and flat-roofed architecture. With the exhibition, we wish to show that a craft-based approach to art evolved around Marcks and his peers, the influence of which extended far into the second half of the twentieth century.

Your exhibition shows works from “98 years of Bauhaus”. What were your criteria when selecting exhibition items from the period after 1933?

Not all Bauhaus teachers or students were persecuted after the National Socialists came to power in 1933. The majority remained in Germany and actively sought career opportunities and recognition as artists. For example, Marcks, Mücke and Schlemmer worked for the Herberts paint manufacturer in Wuppertal. Here, we see the attempt to survive a highly politicised era with a non-political attitude. However, at the same time all three – Marcks, Mücke and Schlemmer – were represented with their works in the “Entartete Kunst” (degenerate art) exhibition. From the period after 1945 the exhibition shows, for instance, ceramics by Marguerite Friedlander-Wildenhain. She emigrated to the Netherlands in 1933 and then to the USA in 1940, where she set up a ceramic workshop in California. Thus, the historical traces of Dornburg in the USA come to light in the exhibition.

Address	Neues Museum Weimar Weimarplatz 5 99423 Weimar
Opening times	Tuesday, Wednesday, Friday–Sunday 10 am–6 pm, Thursday 12 pm–8 pm
Guided tours	Public group tour every Sunday at 11 am; guided tour by Dr. Anke Blümm on Sunday, 10 August and Sunday, 5 November 2017, each at 11 am; family tours on Sundays at 2 pm on 27 August, 17 September, 1 October and 29 October 2017
Website	www.klassik-stiftung.de

Fig. 6 **Photo:** Sculptor Gerhard Marcks in his studio in New York **Photo:** Arnold Newman **Date:** 1950 **Photo credit:** Arnold Newman Collection, Getty Images

New Bauhaus Chicago: Experiment Photography.

**Bauhaus-Archiv / Museum
für Gestaltung, Berlin:
15 November 2017 –
5 March 2018**

Prologue exhibition
of the Bauhaus-
Archiv / Museum für
Gestaltung in Berlin
to commemorate
the 2019 centenary
of the founding of
the Bauhaus. The
exhibition is a pro-
ject in preparation
for the Bauhaus
centenary in 2019
and is sponsored by
the German Federal
Cultural Foundation
and the state of
Berlin.
➤ bauhaus100.de



Eighty years ago, László Moholy-Nagy (1895–1946) founded the New Bauhaus in Chicago, providing American photography with a decisive creative impulse.

The centenary provides an occasion for the Bauhaus-Archiv / Museum für Gestaltung to present unique holdings from its photo collection related to the New Bauhaus and its offshoot, the Institute of Design, which still exists today. Photographs, films, publications and documents from instructors such as György Kepes, Harry Callahan, Aaron Siskind and Arthur Siegel bring this exuberantly experimental workshop atmosphere of the legendary photography school back to life.

As a prelude to the centenary events, 100 years of bauhaus uses the photography exhibition to trace the transatlantic heritage of the Bauhaus – for the first time outside the US.

Three questions for Kristina Lewis about the exhibition at the Berlin Bauhaus-Archiv / Museum für Gestaltung

Dr. Kristina Lewis is a freelance art historian. The main focus of her exhibitions, texts and translations is the photography of the 19th and 20th centuries (www.extratexte.wordpress.com). Together with collection curator Dr. Sibylle Hoiman, she has been preparing the exhibition on photography at the New Bauhaus since June 2016 as a guest curator for the Bauhaus-Archiv / Museum für Gestaltung in Berlin. On research trips to Chicago, she identified works to be loaned from local archives, museums and galleries in order to effectively supplement the objects from the Bauhaus-Archiv's own extensive holdings.

László Moholy-Nagy brought his experience as director of the preliminary course at the German Bauhaus with him to Chicago. What did this mean for the programme at the New Bauhaus?

Not only at the New Bauhaus, which existed under that name only from 1937 to 1938, but also at the successor institutions – the School of Design (1939–1944) and the Institute of Design, which still exists today – the preliminary course represented the “foundation”, in creative terms, a fundamental reorientation or a tabula rasa, which was obligatory for all students. The unbiased material experience and systematic experimentation liberated individual design strategies that, until then, tended in the US to be suppressed by the predominant, classical art academy training.

Compared with the German Bauhaus, photography as a discipline was given a whole new significance at the New Bauhaus from the outset. What influence did the New Bauhaus, and later the Institute of Design, have on photography?

Especially with regard to photographic training, the “ID” – as the Institute of Design is known for short – has been an attested decisive influence.

The photo programme founded by László Moholy-Nagy and György Kepes was eminently successful and has, since the 1940s, attracted numerous students as well as teachers such as Arthur Siegel, Harry Callahan and Aaron Siskind. To a large degree, the graduates themselves later became teachers who, throughout the US and to this day, have conveyed an experimental, creative photographic practice and influenced generations of photographers.

In 2019 we celebrate 100 years of Bauhaus. Does the exhibition also open up a perspective on contemporary photography?

The exhibition devotes a whole section to the question of the continued existence of certain “Bauhaus-inspired” methods of work, thus drawing a link to the present. The visitors can trace this with the aid of exemplary positions culled from Chicago’s current photography scene: Is light perceived as independent matter? Is there a curious and creative use of materials? Is Chicago interesting as an urban space? Are the intrinsic qualities of the medium a subject? Are photographers still enthused about serial experiments?

Address	Bauhaus-Archiv / Museum für Gestaltung Klingelhöferstraße 14 10785 Berlin
Opening hours	Wednesday–Monday 10 am–5 pm Closed Tuesdays
Guided tours	Public group tour every Sunday at 2 pm; book individual tours: www.bauhaus.de/visit
Website	www.bauhaus.de

Fig. 7 Photo: György Kepes Porträtstudie (Juliet Kepes) **Date:** 1938, subsequent print **Photo credits:** Bauhaus-Archiv, Berlin © Juliet Stone

Publisher

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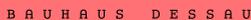
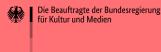
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For 100 years of bauhaus, the three Bauhaus institutions that maintain collections – the Bauhaus-Archiv / Museum für Gestaltung in Berlin, the Bauhaus Dessau Foundation and the Klassik Stiftung Weimar – have joined with the German Federal Government, represented by the Federal Government Commissioner for Culture and the Media and the Federal Cultural Foundation, and ten federal states to form a strong community – the Bauhaus Association 2019.