

Bauhaus More Art

2019 celebrates 100 Years of the Bauhaus: on the occasion of the anniversary, the LWL-Museum für Kunst und Kultur in Munich presents the exhibition, Bauhaus and America.Starting from the significance of the Bauhaus and, in particular, the Bauhaus stage as an interdisciplinary laboratory for experiments with light and movement, the diverse artistic examinations of light and movement—from light and kinetic art, to experimental film, to dance and performance art—by former Bauhaus members and Americans are addressed for the first time.The accompanying publication documents these fascinating examinations and provides in-depth insight into art life in America as influenced by the Bauhaus after 1945.Featuring the work of many influential artists including Man Ray, László Moholy-Nagy, Merce Cunningham, Robert Rauschenberg, Bruce Nauman, Anni and Josef Albers, and Daria Martin.Published on the occasion of the exhibition, Bauhaus and America at LWL-Museum für Kunst und Kultur, Westfälisches Landesmuseum, Munich (9 November 2018 - 10 March 2019).

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.

From expressionist beginnings to a pioneering model uniting art and technology, this catalogue explores the Bauhaus 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 Stözl, are illustrated alongside works by lesser-known Bauhaus artists and students.

Explore the A-Z of modern space. From Gio Ponti's colored geometries to Zaha Hadid's free-flowing futurism, this comprehensive overview features more than 280 profiles of architects, styles, movements, and trends that have shaped structures from the 19th to the 21st century.

Less is More

Bauhaus, kunst und infografik /Bauhaus, Art, and Infographics

Haunted Bauhaus

Art and Design Beyond the Bauhaus

IBauhaus

Bauhaus. Updated Edition

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.

A strikingly original analysis of Isa Genzken ’ s move towards merging sculptural and architectural morphologies into the critique of commodity culture. Fuck the Bauhaus, made in the year 2000 out of quotidian objects and cheap materials foraged from New York City by the German artist Isa Genzken, marked a poetic and provocative departure from Genzken ’ s earlier work. Since the 1970s, Genzken ’ s “ post-Minimalist ” works had been like ruins in reverse, conjuring the haunting specters of recent catastrophe, destruction, and failure in the United States, while also playfully suggesting a degree of freedom and elevation. Analyzing how this mode gave way to a new penchant for appropriation, collage, and montage, André Rottmann offers a strikingly original analysis of Genzken ’ s move towards merging sculptural and architectural morphologies into the critique of commodity culture. In this new addition to the One Work series, Rottmann draws on the writings of Deleuze and Guattari, Bruno Latour, and other contemporaneous theorists of “ assemblage ” to illuminate Genzken ’ s work as a powerful reimagination of social relations in flux.

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.

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

Bauhaus Futures

The Art of Joining

Bauhaus and America

Modern Architecture A-Z

Bauhaus 1919-1933

The Bauhaus Group

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.

Essays, photo-essays, interviews, manifestos, diagrams, and a play explore the varied legacies, influences, and futures of the Bauhaus. What would keep the Bauhaus up at night if it were practicing today? A century after its founding by Walter Gropius in Weimar, Germany, as an “experimental laboratory of the future,” who are the pioneering experimentalists who reinscribe or resist Bauhaus traditions? This book explores the varied legacies, influences, and futures of the Bauhaus. Many of the animating issues of the Bauhaus—its integration of research, teaching, and practice; its experimentation with materials; its democratization of design; its open-minded, heterogeneous approach to ideas, theories, methods, and styles—remain relevant. The contributors to Bauhaus Futures address these but go further, considering issues that design has largely ignored for the last hundred years: gender, race, ethnicity, class, sexuality, and disability. Their contributions take the form of essays, photo-essays, interviews, manifestos, diagrams, and even a play. They discuss, among other things, the Bauhaus curriculum and its contemporary offshoots; Bauhaus legacies at the MIT Media Lab, Black Mountain College, and elsewhere; the conflict between the Bauhaus ideal of humanist universalism and current approaches to design concerned with race and justice; designed objects, from the iconic to the precarious; textile and weaving work by women in the Bauhaus and the present day; and design and technology. Contributors Alice Arnold, Jeffrey Bardzell, Shaowen Bardzell, Karen Kornblum Berntsen, Marshall Brown, Stuart Candy, Jessica Charlesworth, Elizabeth J. Chin, Taeyoon Choi, B. Coleman, Carl DiSalvo, Michael J. Golec, Kate Hennessy, Matthew Hockenberry, Joi Ito, Denisa Kera, N. Adriana Knouf, Silvia Lindtner, Shannon Mattern, Ramia Mazé, V. Mitch McEwen, Oliver Neumann, Paul Pangaro, Tim Parsons, Nassim Parvin, Joanne Pouzenc, Luiza Prado de O. Martin, Daniela K. Rosner, Natalie Saltiel, Trudi Lynn Smith, Carol Strohecker, Alex Taylor, Martin Thaler, Fred Turner, Andre Uhl, Jeff Watson, Robert Wiesenberger

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.

"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. "

Architecture, Politics, and the German State, 1890-1920

Bauhaus

Object Lessons

Gemalte diagramme /Painted Diagrams

Crucible of Modernism

From Bauhaus to Our House

"The Breslau arts scene during the Weimar period was one of the most vibrant in all of Germany, yet it has disappeared from memory and historiography. Breslau was a key center for innovative artistic production during the Weimar Republic; recovery of its history will shed new light on German cultural dynamics in the 1920s. Such a study has art historical significance because of the incredible extent of innovation that occurred in almost every intellectual field, advances that formed the basis for aesthetic modernism internationally and continue to affect the course of visual art and architecture today. Architecture education, just one example in many, is still largely based on a combination of the Bauhaus model from the 1920s and the model developed at the Breslau Academy of Fine and Applied Art. The exploratory attitude encouraged in Weimar era arts endeavors, as opposed to the conformism of academic art, is still a core value promoted in contemporary art and architecture circles. Given the long-lasting influence of Weimar culture on modernism one would expect to find a spate of studies examining every aspect of its cultural production, but this is not the case. Recent scholarship is almost exclusively focused on Berlin and the Dessau Bauhaus. Although both interests are understandable, the creative explosion was not confined to these cities but was part of a larger cultural ethos that extended into many of the smaller regional centers. The Expressionist associations the Blaue Reiter in Munich and Brücke in Dresden are two well-known examples. Equally, innovation was not confined to a few monumental projects like the Stuttgart Weissenhofsiedlung but part of a broader national cultural ethos. The dispersion of modernism occurred partly because of the political history of Germany as a loosely joined confederation of small city states and principalities that had strong individual cultural identities before unification in 1871 but also because of the German propensity to value and take intense pride in the Heimat, understood both as the hometown and the region. Heimatliebe translated into generous support for cultural institutions in outlying cities. Host to a roster of internationally acclaimed artists and architects, major collectors, arts organizations, museums, presses, galleries, and one of the premier German arts academies of the day, Breslau boasted a thriving modern arts scene until 1933 when 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 were especially interesting because they operated in the space between 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. It is the first book in English to address this history and presents the history in a manner unique to any studies currently on the market. 'Beyond the Bauhaus' explores the polyvalent and contradictory nature of cultural production in Breslau in order to expand the cultural and geographic scope of Weimar history; the book asserts a reciprocal dimension to the relationship between regional culture and national culture, between centers like Breslau and the capital Berlin. With major international figures like the painters Otto Mueller and Oskar Moll, architects Hans Scharoun and Adolf Rading, urban planners Max Berg and Ernst May, collectors Ismar Littmann and Max Silberberg, and an art academy that by 1929 was considered the best in Germany, Breslau clearly had significance to narratives of Weimar cultural production. 'Beyond the Bauhaus' contributes the history of German culture during the Weimar Republic. It belongs alongside histories of art, architecture, urban design, exhibition, collecting, and culture; histories of the Bauhaus; histories of arts education more broadly; and German history. The readership would include those interested in German history; German art, architecture, urban design, planning, collecting, and exhibition history; in the avant-garde; the development of arts academies and arts pedagogy; and the history of Breslau and Silesia."

Reclaims the essential role that the city of Breslau played in the origins of aesthetic modernism in the Weimar era

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.

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.

Cultural Modernity in Breslau, 1918-133

Bauhaus, 1911-1933

Bauhaus Women: A Global Perspective

Workshops for Modernity

Art as Life

Designing the Universal Connector - Bauhaus Taschenbuch 23

Documents the struggle of Walter Gropius and his efforts to keep his utopian vision of a school financially afloat amidst political and ideological conflicts within the faculty.

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.

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.

What is the correlation between information graphics and art?The exhibition 'Painted Diagrams' at the Museum für Konkrete Kunst in Ingolstadt is dedicated to this surprising question.Beginning with the Bauhaus, the presentation spans a bridge to contemporary art and presents around thirty positions that demonstrate the ironic and subversive, but also affirmative art of diagrams in art.Inversely, it also takes a look at the repertoire of artistic means of design that graphic designers make use of again and again as if as a matter of course.As both perspectives show: what is always involved is a cognitive process guided by an aesthetic means, behind which, in the worst case, manipulation, and, in the best case, the obtaining of genuine truth are concealed.English and German text.Accompanies the exhibition 'Painted Diagrams: Bauhaus, Art and Infographics', 31 Mar - 29 Sep 2019, Museum für Konkrete Kunst, Ingolstadt.

Bauhaus Goes West: Modern Art and Design in Britain and America

The Bauhaus and America

An Illustrated Guide to Modern Design

Richard Filipowski

The Man who Built the Bauhaus

Elektronische Ressource : Cultural Modernity in Breslau

Through a series of beautiful reproductions, this work provides an overview of the Bauhaus era, including the history, influence, and major figures of this revolutionary movement, which turned everyday life into art.

"Bauhaus 1919-1933," The Museum of Modern Art's first comprehensive treatment of the subject since its famous Bauhaus exhibition of 1938, offers a new generational perspective on the 20th century's most influential experiment in artistic education.

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 Brugui re and Len Lye, and the development of art instruction for children under Marion Richardson and the London County Council.

Object LessonsThe Bauhaus and HarvardHarvard Art Museums

Isa Genzken

Beyond the Bauhaus

Before the Bauhaus

Experiments in Light and Movement

The New Architecture and The Bauhaus

Fuck the Bauhaus

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.

"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

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.

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.

Undreaming the Bauhaus

Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics

The Theater of the Bauhaus

The Bauhaus and Harvard

Design and Visual Culture from the Bauhaus to Contemporary Art

The Bauhaus Ideal is both a picture book and a guidebook to the fascinating and enduring legacy of modernist design, and to the continuing influence of Bauhaus on interior design--not just on architecture, but also on furniture, glassware, tableware, and kitchen utensils: the whole range of domestic arts. This unique volume introduces modern design principles and examines them from an historically critical perspective. It concludes with some ideas for melding modern solemnity with postmodern irony. And in each phase the illustrations speak as eloquently as the text--the whole serves as a beautifully illustrated design memo.

Publisher Description

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

A rich, wide-ranging meditation on the iPhone as direct descendant of the 1930s Bauhaus, one of the twentieth century's most influential schools of art and design (summed up in Mies van der Rohe's dictum, "less is more") whose principle aim was to connect art and industry. From one of the leading authorities on the Bauhaus and modernism. Nicholas Fox Weber, in this deft, entertaining, and brilliant rumination on art and technology, writes of the iPhone as the essence of the Bauhaus principles of form following function--of honesty of design and materials that reflect the true nature of objects and buildings, favoring linear and geometrical forms; adhering to line, shape, and colors; synthesizing art to modern times; the fusion in design of art and technology. Weber, an authority and celebrant of twentieth-century modernism, ranging from the paintings of Balthus to the architecture of Le Corbusier, was a close associate of Anni and Josef Albers, the last living giants of the Bauhaus, and absorbed firsthand its truest beliefs. The Alberses emphasized their passion for "good design over bad art." Anni, a groundbreaking textile artist and printmaker, and Josef, a painter and color theorist and influential art teacher, stuck to "what was taught at the Bauhaus: the right use of materials, good technique, a purpose that serves all." Weber writes that the Bauhaus was not a style but an attitude: clear design and visual acuity as the embodiment of morality and honesty. And in iBauhaus, Weber explores how the iPhone, with its effective design and its versatility, honors these deepest beliefs, as well as the values that the Bauhaus sought to give to the world.

Bauhaus Bodies

Gender, Sexuality, and Body Culture in Modernism's Legendary Art School

The Spirit of the Bauhaus

Gropius

The Influence of the Bauhaus on American Art

Optical Deconstructions

A stimulating survey of how the Bauhaus and the modernist revolution have shaped graphic design. This lively and authoritative book explores the influence of the Bauhaus and modernism on typography and book design. Distinguished book designer and author Alan Bartram examines work by such key figures as Max Bill, F. T. Marinetti, El Lissitzky, Laszlo Moholy-Nagy, Jan Tschichold, and Paul Rand. All of the carefully chosen examples--some of which have not been previously reproduced--clearly demonstrate the modernist revolution that took place in graphic design. In an informative introductory essay, Bartram surveys the German art and design school known as the Bauhaus. Under Walter Gropius, the Bauhaus intended to create an academic, theoretical, and practical synthesis of all forms of visual expression--a marrying of art, architecture, industry, and design that had never been attempted before. Although the Bauhaus existed for only fourteen years, from 1920 to 1934, Bartram asserts that its philosophy influenced the appearance of almost every kind of modernist artifact throughout the twentieth century and continues to do so today. Engagingly written and handsomely illustrated, this volume is a valuable resource for designers and book lovers everywhere.

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.

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.

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 Bauhaus Ideal Then and Now

Photography at the Bauhaus

Women's Work

First Contacts, 1919-1936

Gyorgy Kepes

Textile Art from the Bauhaus