

# BAUHAUS

BAUHAUS: BUILDING THE NEW ARTIST

## Object Checklist

### History of the Bauhaus

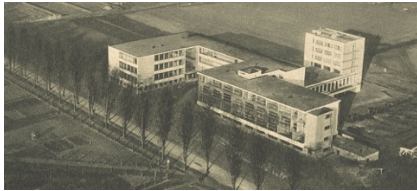


Fig. 1

Postcard sent to Jan Tschichold with aerial photograph of Bauhaus Dessau. Building: Walter Gropius, 1926. Photo: Junkers Luftbild, 1926. Gelatin silver print on postcard. 10.5 x 14.7 cm. Jan and Edith Tschichold Papers, 1899–1979. The Getty Research Institute, 930030

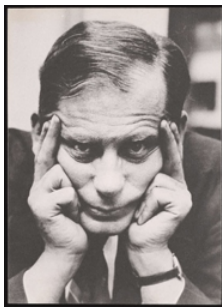


Fig. 2

Walter Gropius. Photo: Lucia Moholy, n.d. The Getty Research Institute, 920020. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

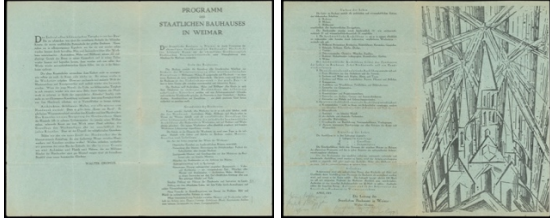


Fig. 3

Hochschule für bildende Kunst, Weimar (Academy of Fine Arts, Weimar). Building: Henry van de Velde, 1904–1911. Photo: Louis Held, ca. 1906. Gelatin silver print. 15.5 x 22.2 cm. Bauhaus-Archiv Berlin, 6677



### Object Checklist



Figs. 4, 5

*Programm des Staatlichen Bauhauses in Weimar* (Program of the State Bauhaus in Weimar), front and back. Text: Walter Gropius, 1919. Woodcut: Lyonel Feininger, 1919. Letterpress and woodcut on blue paper. 32 x 39.4 cm. Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

### Masters and Apprentices



Fig. 6

Group portrait of Bauhaus masters, from left: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Vassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, Oskar Schlemmer, photographer unknown, 1926. Newsprint. 19.1 x 28.7 cm. From *Das Illustrierte Blatt*, No. 50, p. 1131. Jan and Edith Tschichold Papers, 1899–1979. The Getty Research Institute, 930030



Fig. 7

Five students wearing sheets of wallpaper and one wearing a sheet of newspaper, attributed to Edmund Collein, photographer, ca. 1927–1928. Gelatin silver print. 8 x 9.8 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079

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### Object Checklist



Fig. 8

Students at the Bauhaus Dessau, photographer unknown, n.d. Gelatin silver print. 14.5 x 13.3 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079



Fig. 9

Students in a workshop at the Bauhaus Dessau, photographer unknown (possibly Lotte Gerson-Collein), n.d. Gelatin silver print. 9.6 x 7.5 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079



Fig. 10

*Der Muster-Bauhäusler* (The model Bauhaus man), Herbert Bayer, 1923. Gouache, black ink, watercolor, and graphite on off-white wove paper. 55.2 x 51.6 cm. Harvard Art Museums/Busch-Reisinger Museum, BR48.102. Gift of the artist. Artwork: © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © President and Fellows of Harvard College

## Object Checklist



Fig. 11

*Stundenplan im Wintersemester, 1921–1922* (Class schedule for the winter semester, 1921–1922), Lothar Schreyer or student of his class, ca. 1921–1922. Watercolor, tempera, ink, and graphite on paper. 16.5 x 33 cm. Bauhaus-Archiv Berlin, 9077. © Michael Schreyer

## Principles and Curriculum



Fig. 12

Bauhaus seal, Oskar Schlemmer, 1922. Lithograph. 20.2 x 29.3 cm. From Walter Gropius, *Satzungen Staatliches Bauhaus in Weimar* (Statutes of the State Bauhaus in Weimar), July 1922. Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513



Fig. 13

Selection from the portfolio *Das Wielandslied der älteren Edda* (The Wieland saga of the elder Edda), Gerhard Marcks, 1923. Woodcut. 35 x 29.5 cm. The Getty Research Institute, 900072. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

## Object Checklist

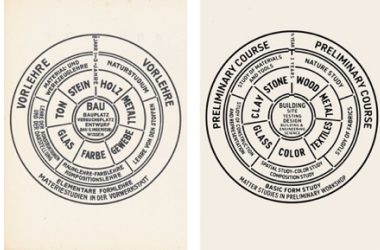


Fig. 14

Diagram of the Bauhaus curriculum (adapted, right), Walter Gropius, 1922. Lithograph. 20.2 x 29.3 cm. From Walter Gropius, *Satzungen Staatliches Bauhaus in Weimar* (Statutes of the State Bauhaus in Weimar), July 1922. Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

### Form and Color



Fig. 15

Color wheel for Vassily Kandinsky's Preliminary Course, Gerd Balzer, 1929. Gouache on paper, pasted on black paper. The Getty Research Institute, 850514



Fig. 16

Johannes Itten in Herrliberg, Germany, photographer unknown, 1923. Gelatin silver print. Itten Estate, Zurich. Courtesy the Itten Estate, Zurich

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## Object Checklist

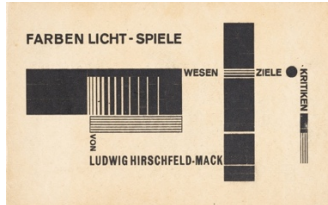


Fig. 17

Pamphlet for *Farben Licht-Spiele* (Color-light play), Ludwig Hirschfeld-Mack, 1925. Letterpress. 12.2 x 19.5 cm (closed). Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513. © Kaj Delugan

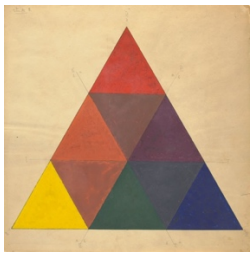


Fig. 18

Color triangle, Vassily Kandinsky, ca. 1925–1933. Graphite and gouache on paper. 32 x 32 cm. Vassily Kandinsky Papers, 1911–1940. The Getty Research Institute, 850910

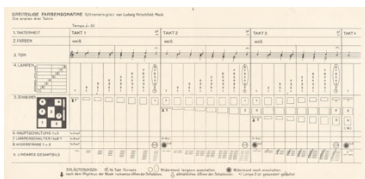


Fig. 19

Score for *Dreiteilige Farbensonatine (Ultramarin-grün)* (Three-part color sonatina [Ultramarine green]), Ludwig Hirschfeld-Mack, 1923. Lithograph. 22.7 x 50.3 cm. Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513. © Kaj Delugan

## Object Checklist

### Primary Forms

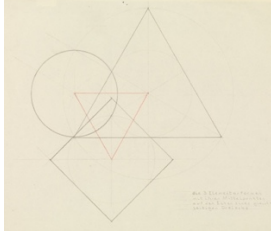


Fig. 20

*Die 3 Elementarformen mit ihren Mittelpunkten auf den Ecken eines gleichseitigen Dreiecks* (The 3 elementary forms with their centers on the corners of an equilateral triangle), artist unknown, ca. 1922–1925. Graphite on paper. 21 x 24.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

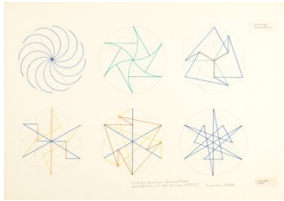


Fig. 21

*Weiterungen dynamischer Art* (Extensions of dynamic type) for Vassily Kandinsky and Paul Klee's course *Form und Farbe* (Form and color), Karl Cieluszek, ca. 1929–1930. Ink and marker on paper. 41.8 x 59.3 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Subdividing the Square

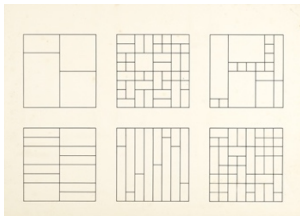


Fig. 22



## Object Checklist

Exercise in subdividing squares for Preliminary Course, Gertrud Preiswerk, ca. 1926. Ink on paper. 47.7 x 65.4 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

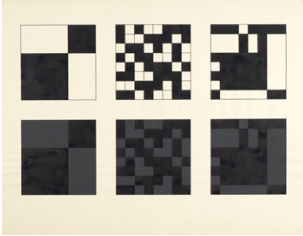


Fig. 23

Exercise in subdividing squares with different tones of black, Gertrud Preiswerk, ca. 1926. Ink, gouache, and graphite on paper. 50.1 x 65 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

## Spiral Studies

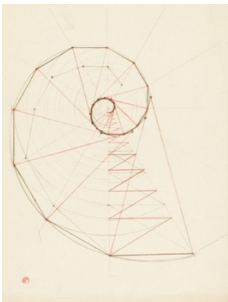


Fig. 24

Geometric study of spiral form, artist unknown, n.d. Graphite and colored graphite on paper. 33 x 29.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

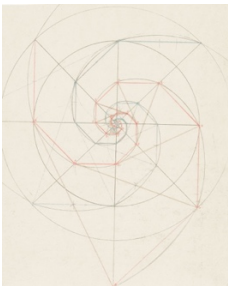


Fig. 25



## Object Checklist

Geometric study of spiral form, artist unknown, n.d. Graphite and colored graphite on paper. 33 x 29.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Analytical Drawing

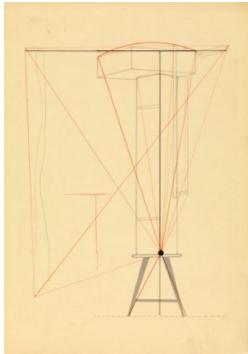


Fig. 26

Still-life drawing with analytical overlay, Erich Mrozek, ca. 1930. Graphite on paper and vellum. 38 x 29.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

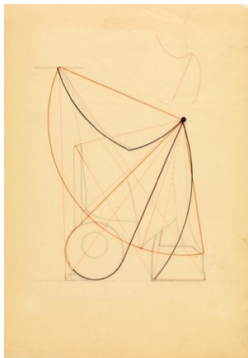


Fig. 27

Still-life drawing with analytical overlay, Erich Mrozek, ca. 1930. Graphite on paper and vellum. 38 x 29.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

## Object Checklist

### Color



Fig. 28

*Farbenkugel in 7 Lichtstufen und 12 Tönen* (Color sphere in 7 light values and 12 tones), Johannes Itten, 1921. Lithograph. 74.3 x 32.2 cm. From Bruno Adler, ed., *Utopia: Dokumente der Wirklichkeit I/II* (Weimar, 1921), foldout from inside cover. The Getty Research Institute, 85-B9544-2

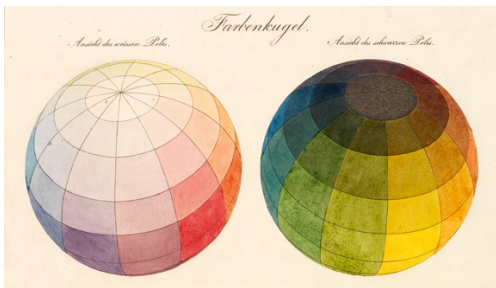


Fig. 29

*Farbenkugel* (Color sphere) (detail), Philipp Otto Runge, 1810. Hand-colored engraving. 28 x 44 x 1.5 cm (open). From Philipp Otto Runge, *Farben-Kugel oder Construction des Verhältnisses aller Mischungen der Farben zu einander, und ihrer vollständigen Affinität* (Hamburg: Bey Friedrich Perthes, 1810), insert after p. 15. The Getty Research Institute, 85-B14127

Object Checklist

Light and Dark

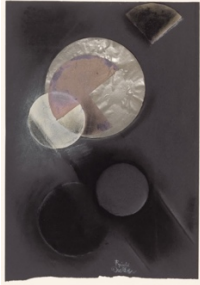


Fig. 30

Light-dark contrast study for Johannes Itten's Preliminary Course, Friedl Dicker, 1919. Charcoal and pastel collage on black paper. 32.5 x 22.5 cm. Bauhaus Drawings and Prints by Friedl Dicker. The Getty Research Institute, 920030

In Motion

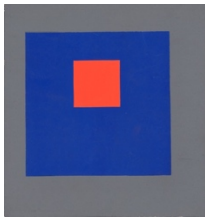


Fig. 31

Study for Vassily Kandinsky's *Farbenlehre* (Course on color), Erich Mrozek, ca. 1929–1930. Collage with gouache on paper. 24 x 22.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek



Fig. 32



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## Object Checklist

Study for Vassily Kandinsky's *Farbenlehre* (Course on color), Erich Mrozek, ca. 1929–1930. Collage with gouache on paper. 24 x 22.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

### Analogy and Equilibrium

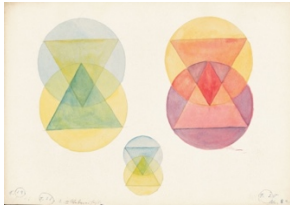


Fig. 33

*Farbenstudien* (Studies of colors), Margarete Willers, ca. 1922–1925. Watercolor and graphite on paper. 26 x 37.4 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Opacity and Transparency



Fig. 34

Tint study for Josef Albers's Preliminary Course, Heinrich-Siegfried Bormann, 1931. Gouache, graphite, and ink on paper. 45.8 x 62.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Kandinsky Form and Color Exercise



[From interactive exercise]



## Object Checklist

Survey distributed at the wall-painting workshop investigating relationships between forms and colors, filled out by an unidentified Bauhaus student (possibly Gertrud or Alfred Arndt), Vassily Kandinsky, 1923. Lithograph, graphite, and crayon on paper. 23.3 x 15.1 cm. Bauhaus-Archiv Berlin, F991. © 2019 Artists Rights Society (ARS), New York

### Matter and Materials

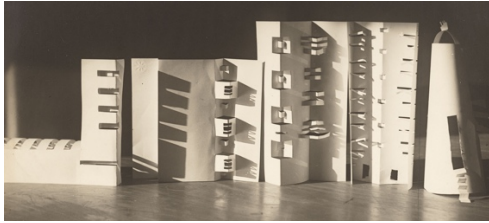


Fig. 35

Material exercises in paper. Photo: Alfred Ehrhardt, ca. 1928–1929. Gelatin silver print. The Getty Research Institute, 850514. © Alfred Ehrhardt Stiftung



Fig. 36

Josef Albers. Photo: Umbo (Otto Umbehr), 1928. Gelatin silver print. Courtesy the Josef and Anni Albers Foundation. © 2019 Galerie Kicken Berlin/Phyllis Umbehr/VG Bild-Kunst, Bonn



Fig. 37

## Object Checklist

Studio tables with students' material studies, photographer unknown, n.d. Gelatin silver print. 8.2 x 11.3 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Learning with Itten



Fig. 38

*Materiestudie: Gestaltung einfachster Materien zu geschlossener Wirkung* (Study of matter: Composition of the simplest materials for a closed effect). Artwork: Walter Herzger, 1922. Boards and other materials nailed to wood. Photographer unknown, 1922. Gelatin silver print. 17.3 x 7 cm. Photo courtesy Bauhaus-Universität Weimar, Archiv der Moderne, BA X-E19

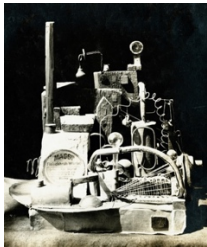


Fig. 39

*Materiestudie* (Study of matter). Artwork: artist unknown, 1919–1923. Assemblage of found materials and objects. Photographer unknown, n.d. Gelatin silver print. 14.7 x 12.5 cm. Photo courtesy Bauhaus-Universität Weimar, Archiv der Moderne, BA X-17b

## Object Checklist



Fig. 40

*Materiestudie: Komposition aus verschiedenen Stoffen gebunden durch rhythmische Formen* (Study of matter: Composition of different fabrics tied by rhythmic forms). Artwork: Max Bronstein (Mordecai Ardon), ca. 1921. Raffia wattle, cane, cord on a wooden frame. Photographer unknown, n.d. Gelatin silver print. 13.6 x 12.3 cm. Photo courtesy Bauhaus-Universität Weimar, Archiv der Moderne, BA X-E25

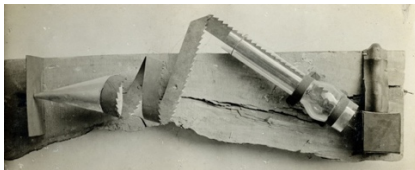


Fig. 41

*Materiestudie* (Study of matter). Artwork: Moses Mirkin, 1922. Wood, glass cylinder, and metal, nailed and pinned. Photographer unknown, 1922. Gelatin silver print. 17.5 x 7 cm. Photo courtesy Bauhaus-Universität Weimar, Archiv der Moderne, BA X-E23

## Learning with Albers



Fig. 42

*Materialübung* (Material study). Artwork: Gertrud Ursula Schneider (Weiß), 1928. Tin plate and red cellophane. Photographer unknown, n.d. Gelatin silver print pasted on paper. Photo: 9.5 x 15.6 cm, sheet: 14.8 x 21 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514



## Object Checklist

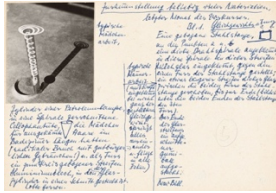


Fig. 43

*Materialübung* (Material study). Artwork: Max Bill, ca. 1927. Steel, wire, glass, and rubber. Photo: attributed to Lotte Gerson, n.d. Gelatin silver print pasted on paper. Photo: 7.7 x 6.7 cm, sheet: 14.8 x 21 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

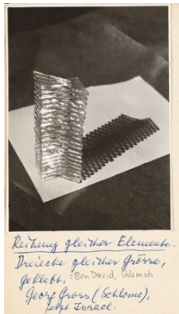


Fig. 44

*Materialübung* (Material study). Artwork: Georg Groß (Shlomoh Ben-David), ca. 1928. Paper, wire, glass, and valve rubber. Photographer unknown, ca. 1928. Gelatin silver print pasted on paper. Photo: 10.5 x 7.7 cm, sheet: 14.8 x 8.6 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514



Fig. 45

*Materialübung* (Material study). Artwork: Takehiko Mizutani, n.d. Metal. Photo: Erich Consemüller, n.d. Gelatin silver print pasted on paper. Photo: 8 x 5.3 cm, sheet: 14.8 x 8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. Photo: © Stephan Consemüller

## Object Checklist

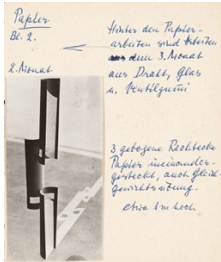


Fig. 46

*Materialübung* (Material study). Artwork: artist unknown, n.d. Paper. Photographer unknown, n.d. Gelatin silver print pasted on paper. Photo: 10.5 x 5.4 cm, sheet: 14.8 x 12.3 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

### Cutting and Folding Exercise

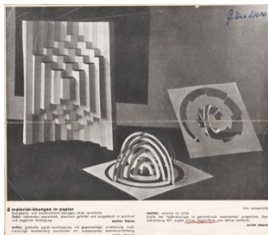


Fig. 47

*Material-übungen* (Material studies). Artwork: Walter Tralau, Arie Sharon, ca. 1926–1929. Paper. Photo: Erich Consemüller, ca. 1926–1929. Gelatin silver print. Photo: 14.5 x 16.7 cm, sheet: 14.8 x 21.1 cm. Assorted Papers Relating to Bauhaus Designers, 1919–1984. The Getty Research Institute, 920020. Photo: © Stephan Consemüller



Fig. 48

*Materialübung* (Material study). Artwork: artist unknown, n.d. Paper. Photo: Lotte Gerson, 1928. Gelatin silver print. 10.5 x 7.5 cm. The J. Paul Getty Museum, 85.XP.260.65

## Object Checklist



Fig. 49

*Materialübung* (Material study). Artwork: artist unknown, n.d. Paper. Photo: Alfred Ehrhardt, ca. 1928–1929. Gelatin silver print. 23.1 x 15 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Alfred Ehrhardt Stiftung



Fig. 50

*Materialübung* (Material study). Artwork: artist unknown, n.d. Paper. Photo: Alfred Ehrhardt, ca. 1928–1929. Gelatin silver print. 23.7 x 17.9. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Alfred Ehrhardt Stiftung



Fig. 51

*Materialübung* (Material study). Artwork: artist unknown, n.d. Paper. Photo: Alfred Ehrhardt, ca. 1928–1929. Gelatin silver print. 23.7 x 17.9 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Alfred Ehrhardt Stiftung

## Object Checklist

### Body and Spirit



Fig. 52

*Geröisch, Bewegung, Sprache* (Sound, movement, speech), Irene Bayer-Hecht, ca. 1923. Gelatin silver print. 8.3 x 13.3 cm. The J. Paul Getty Museum, 85.XP.260.14

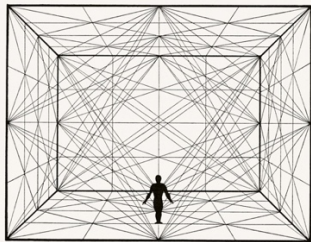


Fig. 53

*Figur und Raumlineatur* (Figure and space delineation), Oskar Schlemmer, 1924. Letterpress on paper. 8 x 10.5 cm. From Oskar Schlemmer, "Mensch und Kunstfigur" in Walter Gropius and László Moholy-Nagy, eds., *Die Bühne im Bauhaus, Bauhausbücher 4* (Munich: Albert Langen, 1924) p. 13. The Getty Research Institute, 84-B6773

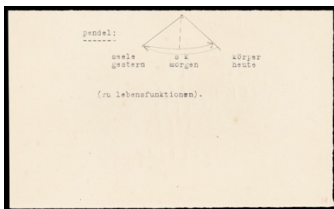


Fig. 54

Teaching notes, Vassily Kandinsky, ca. 1925–1933. Type and graphite on paper. 10.5 x 17.3 cm. Vassily Kandinsky Papers, 1911–1940. The Getty Research Institute, 850910

## Object Checklist

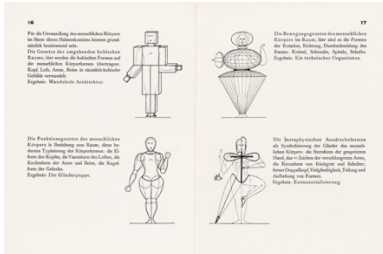


Fig. 55

*Wandelnde Architektur, Die Gliederpuppe, Ein technischer Organismus, Entmaterialisierung* (Ambulant architecture, the marionette, a technical organism, dematerialization), Oskar Schlemmer, 1924. Letterpress on paper. 23.6 x 35 x 3.5 cm (open). From Oskar Schlemmer, "Mensch und Kunstfigur," in Walter Gropius and László Moholy-Nagy, eds., *Die Bühne im Bauhaus, Bauhausbücher 4*, (Munich: Albert Langen, 1924) p. 16–17. The Getty Research Institute, 84-B6773

## Esoteric Thought



Fig. 56

Cover of *Utopia: Dokumente der Wirklichkeit* (Utopia: Documents of reality), I/II, Margit Téry-Adler, 1921. Lithograph. 30.1 x 24.2 x 1.4 cm. From Bruno Adler, ed., *Utopia: Dokumente der Wirklichkeit*, I/II (Weimar, 1921). The Getty Research Institute, 85-B9544-2

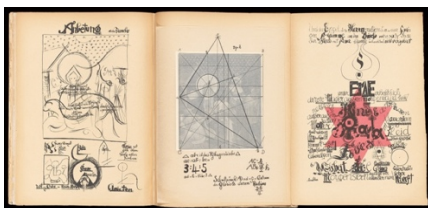


Fig. 57

## Object Checklist

Analysis of Meister Francke's *Adoration of the Magi* (ca. 1424), Johannes Itten, 1921. Lithograph with printed tracing paper. 32.8 x 68.6 x 8.5 cm (open). From Johannes Itten, "Analysen Alter Meister," in Bruno Adler, ed., *Utopia: Dokumente der Wirklichkeit*, I/II (Weimar, 1921), n.p. The Getty Research Institute, 85-B9544-1. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich



Fig. 58

Cover of *Über das Geistige in der Kunst* (On the spiritual in art), Vassily Kandinsky, 1912. Woodcut. 24 x 19.2 x 2.3 cm. From Vassily Kandinsky, *Über das Geistige in der Kunst: insbesondere in der Malerei*, 2nd ed. (Munich, 1912). The Getty Research Institute, 89-B13853. © 2019 Artists Rights Society (ARS), New York



Fig. 59

Cover of *Der Helfer im ewig jungen Zeitgeist (Mazdaznan)* (The helper in the eternally young zeitgeist [Mazdaznan]), Immanuel Ga-Llamus, 1925. 21 x 14.8 cm. From *Der Helfer im ewig jungen Zeitgeist (Mazdaznan)*, no. 1 (Dresden, October 1925). Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513



Fig. 60

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*Spruch* (Dictum), Johannes Itten, 1921. Lithograph. 35.2 x 24.9 cm. From *Bauhaus Drucke: Neue Europaeische Graphik: Erste Mappe: Meister d. Staatlichen Bauhauses in Weimar* (Potsdam: Müller & Co. Verlag, 1921–1922). The Getty Research Institute, 2012.PR.4. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich



Fig. 61

*Haus des weissen Mannes* (architektonische Studie) (House of the white man [architectural study]), Johannes Itten, 1921. Lithograph. 35 x 28.2 cm. From *Bauhaus Drucke: Neue Europaeische Graphik: Erste Mappe: Meister d. Staatlichen Bauhauses in Weimar* (Potsdam, 1921–1922). The Getty Research Institute, 2012.PR.4. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

## Life Drawing



Fig. 62

Oskar Schlemmer, photographer unknown, 1925. Gelatin silver print. 17.8 x 11.1 cm. The J. Paul Getty Museum, 84.XM.127.2



## Object Checklist

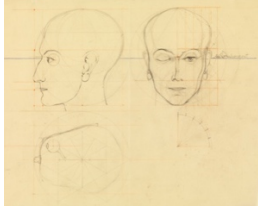


Fig. 63

Proportion studies of human head, artist unknown, n.d. Graphite drawing on paper. 21 x 26.1 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

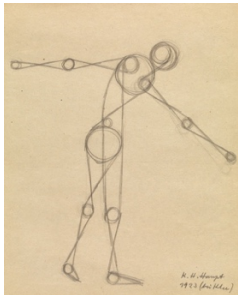


Fig. 64

Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 27.5 x 22.1 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

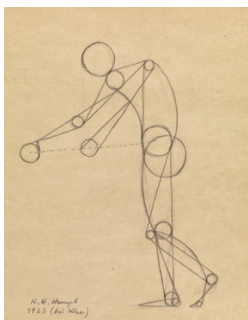


Fig. 65

Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 27.6 x 22.1 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

## Object Checklist

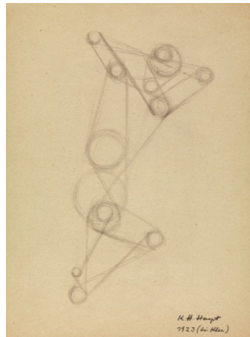


Fig. 66

Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 31.5 x 23 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

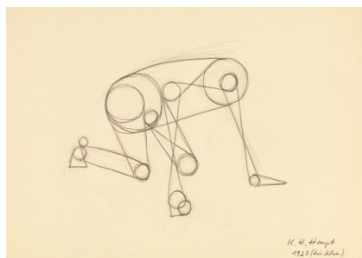


Fig. 67

Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 23 x 31.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

## Experimental Theater



Fig. 68

## Object Checklist

*Farbform 6 aus Bühnenwerk "Kindsterben"* (Color design 6 from the stage play "Death of a Child"), Lothar Schreyer, 1921. Hand-painted lithograph. 45 x 30 cm. From *Bauhaus Drucke: Neue Europaeische Graphik: Erste Mappe: Meister d. Staatlichen Bauhauses in Weimar* (Potsdam: Müller & Co. Verlag, 1921–1922). The Getty Research Institute, 2012.PR.4. © Michael Schreyer

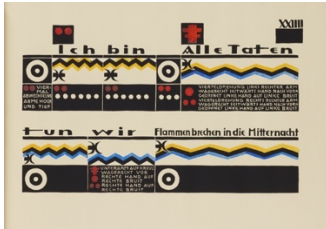


Fig. 69

*Ich bin, Alle Taten, tun wir, Flammen brechen in die Mitternacht* (I am, all actions, we do, flames break into midnight), Lothar Schreyer, 1920. Hand-painted pochoir woodcut. 31.6 x 83.4 x 14.5 cm (open). From *Kreuzigung. Spielgang Werk VII*, 2nd ed. (Hamburg: Gustav Petermann, 1920), p. XXVIII. The Getty Research Institute, 89-B17308. © Michael Schreyer

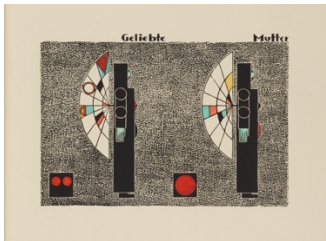


Fig. 70

*Geliebte Mutter* (Beloved mother), Lothar Schreyer, 1920. Hand-painted pochoir woodcut. 31.6 x 83.4 x 14.5 cm (open). From *Kreuzigung. Spielgang Werk VII*, 2nd ed. (Hamburg: Gustav Petermann, 1920), n.p. The Getty Research Institute, 89-B17308. © Michael Schreyer



Fig. 71

# BAUHAUS

BAUHAUS: BUILDING THE NEW ARTIST

## Object Checklist

Costume designs for *Das Triadische Ballett* (The triadic ballet), Oskar Schlemmer, 1926. Ink, gouache, metallic powder, and graphite, with adhered typewritten elements on paper, mounted on card. 38.6 x 53.7 cm. Harvard Art Museums/Busch-Reisinger Museum, BR50.428. Museum purchase. © President and Fellows of Harvard College



Fig. 72

Clips from *Der Abstrakte mit Maske Scheibentänzer + Weisse Tänzerin in Tütenkostüm* (The abstract with mask of disk dancer + white dancer in cone costume), performed at the Bauhaus Dessau, 1926. Adapted from *Das Triadische Ballett* | *The Triadic Ballet* | *El Ballet triádico* ®, Oskar Schlemmer, 1922. Dancers: Oskar Schlemmer and Lis Bayer. Adaptation and design: C. Raman Schlemmer. Music: © Charlemagne Palestine, 2016. Editing: Lionel Hubert. Digital video of vintage film. Runtime: 4 min. 52 sec. in loop. © 2019 C. Raman Schlemmer | The Oskar Schlemmer Theatre Estate, Bauhaus Collection + Archive | [www.schlemmer.org](http://www.schlemmer.org)



Fig. 73

Reconstruction of *Das mechanische Ballett* (The mechanical ballet), Theater der Klänge, Düsseldorf. Restaging: J. U. Lensing (choreographer), Udo Lensing, and Ernst Merheim, filmed at the Bauhaus Dessau, 2009. Music: Hanno Spelsberg. Original concept: F. W. Bogler, Kurt Schmidt, and Georg Teltscher, 1923. Digital video. Runtime: 16 min. Selection: 7:05–11:50. Excerpt courtesy Theater der Klänge, Düsseldorf

## Architecture





**BAUHAUS: BUILDING THE NEW ARTIST**

## Object Checklist

Fig. 74

Sommerfeld House in Berlin-Steglitz (destroyed), Building: Walter Gropius and Adolf Meyer, 1920–1921. Photographer unknown, 1920. Gelatin silver print. 12.4 x 16.7 cm. Bauhaus-Archiv Berlin, 7278



Fig. 75

Front Façade of the Sommerfeld House in Berlin, Building: Walter Gropius and Adolf Meyer, 1920–1921. Photo: Carl Rogge, ca. 1922–1923. Gelatin silver print. 41.5 x 60 cm. Harvard Art Museums/Busch-Reisinger Museum, BRGA.8.2. Gift of Walter Gropius. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: © President and Fellows of Harvard College



Fig. 76

Stained glass windows for the Sommerfeld Residence, Josef Albers, ca. 1920–1921. Building: Walter Gropius and Adolf Meyer, 1920–1921. Photographer unknown, ca. 1921. Gelatin silver print. 15.8 x 22.5 cm. Harvard Art Museums/Busch-Reisinger Museum, BRGA.8.5. Gift of Josef Albers. © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York, 2019. Photo: © President and Fellows of Harvard College



# BAUHAUS

## BAUHAUS: BUILDING THE NEW ARTIST

### Object Checklist

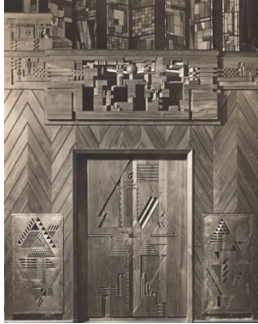


Fig. 77

Entrance hall of the Sommerfeld House with wood carvings, door, radiator covers, and stained glass windows. Building: Walter Gropius and Adolf Meyer, 1920–1921. Wood carvings: Joost Schmidt, ca. 1920–1921. Windows: Josef Albers, ca. 1920–1921. Photographer unknown, ca. 1920–1921. 19.5 x 15.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn