



From left: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Vasily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, and Oskar Schlemmer.

Unknown photographer. Bauhaus masters on the roof of Gropius's Bauhaus building in Dessau, 1926. Bauhaus-Archiv Berlin, Courtesy Bauhaus-Archiv Berlin / Musée National d'Art Moderne, Centre Pompidou © 2009 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

OTHER PROGRAMS IN CONJUNCTION WITH BAUHAUS 1919–1933: WORKSHOPS FOR MODERNITY

WOMEN AND THE BAUHAUS

The Museum presents a series of four discussions of female members of the Bauhaus whose important contributions have often been overlooked in histories of the school.

Leah Dickerman, Curator, Department of Painting and Sculpture, The Museum of Modern Art, and co-organizer of BAUHAUS 1919–1933: WORKSHOPS FOR MODERNITY, or **Adrian Sudhalter**, Assistant Research Curator, Department of Painting and Sculpture, moderates each conversation.

WED, NOV 18
6:30 PM | Theater 3

WEAVING/ANNI ALBERS

In this program, the first in the series, **Nicholas Fox Weber**, Executive Director, The Josef and Anni Albers Foundation, spotlights Anni Albers's works and experience at the Bauhaus, including her pivotal role in the weaving workshop. Following the lecture, Mr. Weber signs copies of his new book **THE BAUHAUS GROUP: SIX MASTERS OF MODERNISM** (Knopf).

WED, DEC 9
6:30 PM | Theater 3

METAL/MARIANNE BRANDT

Elizabeth Otto, Assistant Professor, Department of Visual Studies, University at Buffalo, State University of New York, addresses Marianne Brandt's work in the Bauhaus metal workshop and in mediums such as collage, photography, and photomontage.

WED, JAN 6
6:30 PM | Theater 3

PUBLIC RELATIONS/ISE GROPIUS, LUCIA MOHOLY

Adrian Sudhalter discusses Ise Gropius's role as spokesperson for the Bauhaus. **Claire Zimmerman**, Assistant Professor, Department of the History of Art and Taubman College of Architecture and Urban Planning, University of Michigan, explores the central role of Lucia Moholy's photographs in the representation of modern architecture in the first decades of the twentieth century.

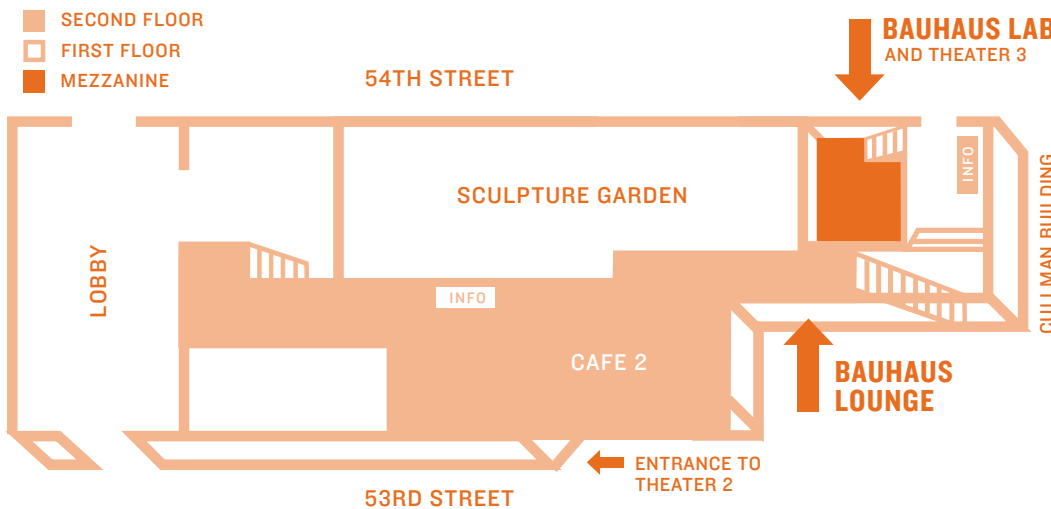
WED, JAN 13
6:30 PM | Theater 3

INTERIOR DESIGN/LILY REICH

In this program, the fourth and last in the series, **Matilda McQuaid**, Deputy Curatorial Director, Cooper-Hewitt, National Design Museum, discusses Lily Reich's experience at the Bauhaus and the external projects she undertook during Ludwig Mies van der Rohe's tenure as director. **Maria Makela**, Professor, Visual Studies, California College of the Arts, speaks about the emergence and significance of artificial fabrics in Germany during this period, and **Despina Stratigakos**, Assistant Professor, Department of Architecture, University at Buffalo, State University of New York, considers the educational and professional structures available to aspiring female architects before World War II, when Reich came of age.

Tickets for Women and the Bauhaus programs (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or at moma.org/thinkmodern.

This series is made possible by the Modern Women's Fund.



SYMPOSIUM: HUNGARY AND THE BAUHAUS

FRI, NOV 20
10:00 AM–5:00 PM
Theater 3

This daylong symposium, organized in conjunction with the Extremely Hungary Festival, surveys the extensive participation of Hungarians in Bauhaus activities such as photography, graphics, furniture, textiles, product design, film, music, and performance art. Lectures outline the geopolitical context of avant-garde activity in Hungary before, during, and after the Bauhaus years and present new perspectives on figures such as László Moholy-Nagy, Marcel Breuer, and Andor Weininger. **Juliet Kinchin**, Curator, Department of Architecture and Design, and **Barry Bergdoll**, The Philip Johnson Chief Curator of Architecture and Design, The Museum of Modern Art, and co-organizer of BAUHAUS 1919–1933: WORKSHOPS FOR MODERNITY, lead the morning and afternoon sessions.

Admission is free. Reservations are required and can be made by e-mailing info@extremelyhungary.org. For more information, please visit extremelyhungary.org.

MUSIC AT THE BAUHAUS: A CONCERT

TUE, DEC 1
6:30 PM | Theater 2

The interdisciplinary innovations in design, movement, and performance at the Bauhaus had a great impact on the era's musical vanguard, stimulating a new language that incorporated the school's unique ethos. Several significant composers had ties to the Bauhaus and many others were represented in Bauhaus performances. In this concert **Maria Tegzes**, soprano, and **Geoffrey Burleson**, pianist and Director of Performance Studies and Coordinator of Piano Studies, Music Department, Hunter College, City University of New York, perform selected Bauhaus compositions. The program includes pieces by George Antheil, Ferruccio Busoni, Paul Hindemith, Ernst Krenek, Arnold Schoenberg, and Oskar Schlemmer. Burleson's introductory commentary sets the historical context.

Tickets (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at moma.org/thinkmodern.

AFTER 1933: THE INTERNATIONAL LEGACY OF THE BAUHAUS

FRI, JAN 22
10:00 AM–5:00 PM
Theater 2

After the forced closing of the Bauhaus in 1933, many of its faculty and students left Germany for the Americas, Palestine, South Africa, and elsewhere. Through this diaspora, varied understandings of the Bauhaus proliferated, and over many years it served as a key symbol in intellectual and political debates around the world. Bauhaus émigrés were influential in the United States as teachers of several generations of art and architecture students. The Bauhaus played a weighty symbolic role in both parts of divided postwar Germany as an emblem of the aspirations of a new German democratic state. In this symposium, scholars offer new perspectives on aspects of the international legacy of the Bauhaus after 1933.

Tickets (\$12; members \$10; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at moma.org/thinkmodern.



Heide (Oma Unkel), Josef and Anni Albers, Bauhaus students in a classroom at the Bauhaus, 1928–29. Photographed by Heide (Oma Unkel) and Anni Albers. Foundation, Bethany, Conn. © 2009 Phyllis Unkel/Galerie Kickin, Berlin

BAUHAUS LOUNGE

NOV 9, 2009–JAN 25, 2010

The Lewis B. and Dorothy Cullman Education and Research Building, first floor

Furnished with chairs, tables, and couches designed by Bauhaus faculty, this lounge offers visitors a relaxing space to further explore the creative processes of Bauhaus artists. Visitors may consult a wide selection of books and catalogues and enjoy screenings of documentary films that trace the history and development of the school, including Oskar Schlemmer's **TRIADIC BALLET** (1927).

MOMA

Organized in conjunction with the exhibition **BAUHAUS 1919–1933: WORKSHOPS FOR MODERNITY**, Bauhaus Lab is a new interactive space that reimagines the classrooms of the historic Bauhaus school in Germany, in which students and teachers of many forms of art experimented with innovative pedagogical approaches. Led by artists, educators, and art historians, an ongoing series of hands-on artmaking workshops offers participants the opportunity to engage in techniques and processes integral to the Bauhaus, such as drawing, collage, graphic design, color theory, and mechanical construction. Visitors can also explore the legacy of the Bauhaus through a series of lectures, symposia, and performances.

moma.org/bauhauslab moma.org/thinkmodern adultprograms@moma.org (212) 708 9781

7 HANDS-ON WORKSHOPS NOV 12, 2009–JAN 25, 2010

lab
bauhaus

PAUL KLEE + JOHANNES ITTEN

BAUHAUS CURRICULA

1

Join us for workshops that introduce participants to the practices of two Bauhaus instructors, Johannes Itten (at the Bauhaus from 1919 to 1922) and Paul Klee (1921 to 1931). Klee's approach is grounded in line and color theory. Itten's curriculum, which includes automatic drawing, drawing simultaneously with two hands, and collages that explore contrasting forms, textures, and colors, encourages improvisation. Students create works on paper based on Klee's and Itten's theories and techniques.

This program is free and participation is on a drop-in first-come, first-served basis. All materials are provided. Open to all ages. Children must be accompanied by an adult.

NOV 12–15
NOV 20–22
DEC 6–7
DEC 10–13
DEC 17–20
JAN 7–10
JAN 17–18
JAN 23–25
12:00–4:00 PM

JOSEF ALBERS COLOR WORKSHOP

EXPLORE COLOR AND PERCEPTION

2

During his tenure as a professor at the Bauhaus (1925 to 1933) and later, in teaching posts at Black Mountain College and Yale University, Josef Albers developed a highly specialized color theory and teaching method that was influential to generations of European and American artists, designers, and architects. One major component of his thinking was the concept of the relativity of color—the idea that color changes in relation to its surroundings and the condition of the viewer. Using colored paper, this hands-on workshop, taught by artist and painting conservator **Corey D'Augustine**, employs Albers's teaching methods to develop sensitivity to colors and an understanding of how they interact with each other and with the eye.

This program is free and participation is on a drop-in first-come, first-served basis. All materials are provided. Open to ages 13 and up.

FRI, NOV 13
One-hour sessions
begin at 5:00,
6:00 + 7:00 PM
MON, NOV 16
One-hour sessions
begin at 11:30 AM,
12:30 + 1:30 PM
WED, DEC 9
One-hour sessions
begin at 11:30 AM,
12:30 + 1:30 PM
WED, JAN 6
One-hour sessions
begin at 11:30 AM,
12:30 + 1:30 PM

ABSTRACT REPORTAGE

TELL A STORY USING PHOTOGRAMS
AND ABSTRACT IMAGES

3

László Moholy-Nagy (instructor at the Bauhaus from 1923 to 1928) believed photography complicated the distinction between art and daily life, technology and expression, and the “real” and representation. In his 1932 text “The New Instrument of Vision” he outlined eight varieties of “photographic vision.” The first two are “Abstract seeing by means of direct records of forms produced by light: the photograms” and “Exact seeing by normal fixation of the appearance of things: reportage.” This workshop encourages participants to explore realism-without-representation. Led by artist and writer **Walead Beshty** in collaboration with **Dexter Sinister**, participants make photograms (cameraless photographs) and abstract images that function as reportage. At the end of the workshop, participants may submit illustrations for publication in Dexter Sinister's THE (FIRST) (LAST) NEWSPAPER, a project for the performance biennial Performa '09.

This program is free and participation is on a drop-in first-come, first-served basis. Participants must bring their own digital cameras. All other materials are provided. Open to adults.

THU, NOV 19
3:00–5:00 PM +
6:00–8:00 PM

BAUHAUS BAGS

DESIGN YOUR OWN TOTE

4

Ellen Lupton, writer, curator, graphic designer, and director of the graphic design graduate program at Maryland Institute College of Art, Baltimore, leads participants in a hands-on workshop about Bauhaus design principles. Participants use geometry, patterning, imagery, and lettering to create simple, direct graphics that reflect the Bauhaus's aesthetic message of clarity and boldness, and learn basic techniques that can be applied to future projects. All supplies, including paints, paint pens, and basic canvas bags, are provided; students may also bring their own canvas tote bag or shoes to decorate.

This program is free and participation is on a drop-in first-come, first-served basis. Open to all ages. Children must be accompanied by an adult.

WED, DEC 2
One-hour sessions
begin at 2:00,
3:00 + 4:00 PM
THU, DEC 3
One-hour sessions
begin at 11:30 AM,
12:30 + 1:30 PM
WED, DEC 16
One-hour sessions
begin at 11:30 AM,
12:30 + 1:30 PM

WALKING TABLES + WRESTLING FOALS

A HANDS-ON WORKSHOP AND
MUSICAL PERFORMANCE

5

Join **Machine Project** for a day of woodworking, mechanical mayhem, and cute baby horses. Participants collaborate with artist **Douglas Repetto** in manufacturing a herd of “foals”—simple walking tables handmade from scrap wood and basic mechanical parts. The foal-building workshop is a humorous take on issues central to the Bauhaus movement, including the relationships between form and function and between craft and mass production. At the end of the afternoon the foals are let loose in MoMA's Education and Research Building. Musicians from the experimental chamber ensemble **WetInk** provide musical accompaniment with improvisations informed by the movements and intersections of the foals. Poet **Joshua Beckman** reads ceremonial foal poems. Foal pandemonium or peaceful frolic? There's only one way to find out! Workshop participants and audience members may adopt a foal. Take-home foal-building plans are available.

This program is free and participation is on a drop-in first-come, first-served basis. All materials are provided. Open to ages 10 and up. Children must be accompanied by an adult.

FRI, DEC 4
Workshop
2:00–6:00 PM
Performance
7:00–8:00 PM

GROPIUS AT THE BAUHAUS LAB

Ati Gropius (daughter of Bauhaus founder Walter Gropius and student of Josef Albers) along with **Liz Roache** (artist, student of Ati Gropius since 1990, and teacher of Josef Albers's approach to color and Bauhaus design) lead participants in two workshops based on the Bauhaus foundation course.

6

THREE-DIMENSIONAL WORKSHOP

Join us for a playful, hands-on approach to form. In this workshop based on the Bauhaus foundation course, participants explore the multidimensional potential of paper and experiment with cause and effect.

\$50; \$40 for members; \$32 for students, seniors, and staff of other museums. All materials are provided. Space is limited. Open to adults.

Register online at moma.org/bauhauslab.

THU, JAN 14
1:00–5:00 PM

LEARNING TO SEE: THE DYNAMICS OF COLOR

With emphasis on personal discovery rather than theory, this two-part workshop based on the teachings of Josef Albers and the Bauhaus foundation course investigates the interaction, potential, and behavior of color. Participants work through a series of exploratory studies with Color-aid paper (colored paper used by Albers and other teachers of art and design), gaining a new awareness and understanding of color.

\$150; \$125 for members; \$100 for students, seniors, and staff of other museums. All materials are provided. Space is limited. Open to adults.

Register online at moma.org/bauhauslab.

Two days:
FRI, JAN 15
6:00–9:00 PM
SAT, JAN 16
11:30 AM–5:30 PM

7

Until one has the experience of knowing that he is being fooled by color, one cannot be expected to be very careful to look at things inquiringly.
 JOSEF ALBERS

The organization of light and shadow effects produce a new enrichment of vision.
 LÁSZLÓ MOHOLY-NAGY

Economic, hygienic, light, comfortable, elastic, resilient, practical, factual, aesthetic, indestructible.
 MARCEL BREUER

Art and technology:
A new unity.
 WALTER GROPIUS

New ideas should be transplanted from one workshop to another.
 WALTER GROPIUS