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


**SYMPOSIUM: HUNGARY AND THE BAUHAUS**

This daylong symposium, organized in conjunction with the Extremely Hungary Festival, surveys the extensive participation of Hungarians in Bauhaus architecture 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 Laszló Moholy-Nagy, Marcel Breuer, and Andor Weinger. 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 emailing info@extremelyhungary.org. For more information, please visit extremelyhungary.org.

**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/ANNA ALBERS**

In this program, the first in the series, Nicholas Fox Weber, Executive Director: The Josef and Anni Albers Foundation, spotlights Anni Albers’s work 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).

**TUE., DEC. 1**

**6:30 PM | Theater 2**

**MUSIC AT THE BAUHAUS: A CONCERT**

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 Mario Togno, soprano, and Geoffrey Burkes, pianist and Director of Performance Studies and Coordinator of Piano Studies, Music Department, Harvard College, City University of New York, perform selected Bauhaus compositions. The program includes pieces by George Antheil, Ferenc Busoni, Paul Hindemith, Ernst Krenek, Arnold Schoenberg, and Oskar Schlemmer. Burkes’s introductory commentary sets the historical context.

Tickets ($12; seniors, students, and staff of other museums $10) can be purchased at the information desk, the gift shop, or online at www.moma.org/connections.

**WED, DEC 9**

**6:30 PM | Theater 3**

**METAL/MARIANNE BRANDT**

Elizabeth Ott, 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/IGE GRUPPIUS, LUCIA MOHOLY**

Adrian Sudhalter discusses Ige Gruppius’s role as spokesperson for the Bauhaus. Claire Zimmerman, Assistant Professor, Department of the History of Art and Taudman 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 Drosina 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 ($5; seniors, students, and staff of other museums $4) are available at the gift shop or online at www.moma.org/connections.

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

**BAUHAUS LOUNGE**

**BAUHAUS LAB AND THEATER 2**

**BAUHAUS LOUNGE**

**7 HANDS-ON WORKSHOPS**

**BAUHAUS LAB**

**BAUHAUS LOUNGE**

Nov 9, 2009–Jan 25, 2010

The Lewis B. and Dorothy Cullman Education and Research Building

**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.**

**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 select from 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.org/bauhauslab moma.org/thinkmodern adultprograms@moma.org (212) 708 9781**
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This program is free and participatory to 11 a.m. in first-floor room, first-come, first-served basis. All materials are provided. Open to all ages. Children must be accompanied by an adult.

**Abstract Reporting**

**Tell a Story Using Photographs and Abstract Images**

Laszlo 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 1923 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 ‘photographs’” 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 Waela Denby in collaboration with Docteur Sinister, participants make photographs (cameraless photography) and abstract images that function as reportage. At the end of the workshop, participants may submit illustrations for publication in Docteur Sinister’s THE FIRST (LAST) NEWSPAPER, a project for the performance potential: Performa 10.

This program is free and participatory to 11 a.m. in first-floor room, first-come, first-served basis. Participants may bring their own digital cameras. All materials provided. Open to all ages. Children must be accompanied by an adult.

**Bauhaus Bags**

**Design Your Own Tote**

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, pattern, 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.

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**Walking Tables + Wrestling Foals**

**A Hands-on Workshop and Musical Performance**

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 Worlds provide musical accompaniment with improvisations informed by the movements and interactions of the foals. Post-Joshua Beckman reads ceremonial final poems. Real 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.

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**Joe Albers Color Workshop**

**Explore Color and Perception**

During his tenure as a professor at the Bauhaus (1929 to 1933) and later, in teaching posts at Black Mountain College and Yale University, Joseph 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 Carey 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.

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**Gropius at the Bauhaus Lab**

**Art and Technology: A New Unity, New Ideas Should be Transplanted from One Workshop to Another**

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