

BAUHAUS EFFECTS

National Gallery of Ireland, Dublin (7-9th Feb 2019)

Abstracts

FRIDAY

Panel 1: 10:00am – 12pm. *Bauhaus Effects in Everyday Life*

CHAIR: LISA GODSON

1. Andrew McNamara (Queensland University of Technology, Australia)

The Bauhaus stance: what does it mean 100 years later?

In October 2018, a group of prominent German artists, architects and cultural figures wrote a letter complaining of censorship due to the banning of a performance by the leftist punk band, Feine Sahne Fischfilet. In order to prevent perceived political tension from the right, the band were barred from playing at Gropius' famous Bauhaus building in Dessau. The authors of the protest letter made the important point that 'the supervisory boards of cultural institutions are usually staffed solely with representatives of government and ministries'. Instead, they called for more representatives from civil society. The interesting point was their conclusion: Only in this way can the legacy of the historic Bauhaus be preserved and the slogan currently shown on the Foundation's promotional material be fulfilled: "The Bauhaus. Not a style, but a stance."

But what is the Bauhaus stance? As late as the early 1990s, Éva Forgács bemoaned the fact that the Bauhaus had been reduced to a caricature identified with near-robotic austerity, and a severe programmatic reduction of art to militant discipline, standardization and instrumental approaches. In the mid-1920s the Bauhaus was criticized for the opposite reason. It was dismissed as "petty-bourgeois" by leftist-leaning proponents favoring a "constructivist" approach because they felt that the Bauhaus did not take far enough in the direction of industry. They wanted a Bauhaus less inclined to mysticism and free experimentation.

At different times, the Bauhaus has either been praised or criticized for the very same reason. Does this have something to do with its stance? In 1919 the Bauhaus opened with a program aimed at overcoming the divisions between art and technology, art and design. Instead it declared it was seeking a new paradigm that aimed at overcoming these and other social and cultural divisions. In the early 1960s when Ludwig Hirschfeld-Mack published one of the first English-language histories of the Bauhaus, the author was joined by former founding director Walter Gropius, Wilhelm Wagenfeld, and Anni Albers who all remained advocates of the

Bauhaus idea, but questioned whether it had ever been realized. If the program was not programmatic, and yet never realized, what does the Bauhaus stance mean to us in our contemporary situation? And what is being defended?

2. Mariana Meneses Romero (Nottingham Trent University, UK)

Vidal Sassoon and the Bauhaus: Cutting, structuring and colouring a "Firebird."

Hairstylist Vidal Sassoon often referred that the idea of modernism and the principles of the Bauhaus greatly influenced his practice. His practice aided and reflected the change taking place in London during the sixties, whilst influencing a long-lasting transformation in hairstyling and fashion.

In this paper, I will explore the impact and influence of the Bauhaus in Vidal Sassoon's practice and hairstyling, making especial emphasis on the teaching and training at the Vidal Sassoon Academy, where theoretical texts by Bauhaus masters were read in order to understand light and colour and applied to create hairstyles like "Firebird" in 1982.

Taking inspiration from Mies van der Rohe, Vidal Sassoon compared the architectural design for a city to the design of a form for a face. His iconic five-point cut, and clean bob cuts were staple for a younger generation of creatives taking over London, including Vidal Sassoon's friend – also admirer of the Bauhaus school – British designer Mary Quant. Similar to the students of the Bauhaus who were encouraged to make functional design, Vidal Sassoon experimented and focused on perfecting his cutting technique to create haircuts that were functional, making curlers obsolete and ensuring that the hair regained its style after washing it simply by combing it or blow-drying it. Hence, saving the customers multiple visits to the salon and enabling them to reproduce the hairstyle at home. This was achieved by understanding that hair is an organic material with movement that differs in texture, colour and shape according to individual's anthropomorphic characteristics.

Vidal Sassoon adopted some of the ideas and principles from the Bauhaus and used them as starting point to reflect and transform hairstyling, including the experimentation and understating of colouring techniques drawing from Johannes Itten's colour theory but also in teaching others the art of cutting hair.

This research aims to highlight the legacy and influence of the Bauhaus in Great Britain, particularly in popular youth culture and will be part of the exhibition *Bauhaus*

Imaginista at the Haus der Kulturen der Welt (HKW) in March 2019 curated by Marion von Osten and Grant Watson, and in Nottingham Contemporary in October 2019.

3. Kerry Meakin (Dublin Institute of Technology)

The Bauhaus Effect on the Fundamentals of Window Display

Using primary research material from the Bauhaus Archiv and the Designs on Britain Exhibition at the Jewish Museum, London, this paper seeks to shed light on the impact of the Bauhaus on the fundamental practice of window display. It will investigate the connections between the Bauhaus and the Reimann Schule in Berlin, however, one school is now world renowned and the other almost forgotten. After the closure of the Bauhaus in 1933, the Reimann Schule employed some of the tutors; Joost Schmidt taught under Hugo Haring before being declared a communist, Walter Peterhans and Georg Muche were also hired. Schmidt's student Heinz Loew was later appointed Head of the Display Department when the Reimann School opened in London in 1937.

The Reimann Schule developed before the Bauhaus, as the Deutscher Werkbund and female pioneers such as Else Oppler-Legband, Elisabeth von Stephani-Hahn and Lilly Reich brought attention to the educational aesthetics of the applied arts and the roles of women within it. From these beginnings, a training school for applied arts offering window display emerged in 1910, the Höhere Fachschule für Dekorationskunst. With the alignment of the Fachschule with the Reimann Schule in Berlin, the education provided had a profound effect on the development of the international fundamentals of window display.

From the mid-1920s the Reimann Schule and its chief display tutor, Stephani-Hahn's protégé, Georg Fischer took the principles of modernism used by Bauhaus tutors and applied them to the display techniques previously developed by Oppler-Legband, Stephani-Hahn and Reich. Fischer was an admirer of the work of Bauhaus teachers, Laszlo Moholy-Nagy and Oskar Schlemmer, and the influence of their work can be seen in Fischer's teaching. These new display techniques were showcased on a global scale at the Schaufensterschau of 1928 in Leipzig by the international students of the school.

4. Jonathan Foote (Aarhus School of Architecture, Denmark)

Toys and the Innocent Eye: Bauhaus Toys of the 1920s

“The whole technical power of painting,” wrote John Ruskin in the *Elements of Drawing*, “depends on our recovery of what might be called the *innocence of the eye*; that is to say, a sort of childish

perception of these flat stains of colour, merely as such, without consciousness of what they signify.” Ruskin’s radical transformation of the artist into a child-like visionary, the so-called innocent eye, would go on to become one of the foundations of the 20th century avant-garde and a key premise of Modernist design pedagogy. Through teachers such as Paul Klee and Johannes Itten, the Weimar Bauhaus curriculum developed a comprehensive re-ordering of art education based on the innocent eye. At the same time, and much less studied, the Bauhaus workshops produced a number of now iconic toys that were material embodiments of the innocent eye and demonstrated the potential of child-like play as a fundamental aspect of art and design education.

Building on early pedagogical toys designed specifically for the kindergarten, such as the Fröbel blocks, the Bauhaus toys delighted in the potential of toys to become instruments of social and artistic reform for adults as well. Toys such as the *Bauspiele Schiff* by Alma Siedhoff-Buscher and Ludwig Hirschfeld-Mac’s *Optischer Farbmischer* were not only objects of play for children, they were also intended as mediating devices for designers and artists to become child-like. Radical for their time, the Bauhaus toys were characterized by fundamental physical conditions such as weight, tactility and color, and they purposely transgressed the notion that a toy should represent something else, such as an animal or human figure.

Instead, relying on the principle of the innocent eye, the toys strengthened the analogy between the act of design and play, an enduring legacy still found throughout design education worldwide.

Panel 2: 1:00 – 3:00pm. *Paradigm Shift*

CHAIR: Dr SABINE KRIEBEL

1. Patrick Roessler (Erfurt, Germany)

'New typography', the Bauhaus, and its Impact on Graphic Design

One of the most substantial and long-standing effects attributed to the Bauhaus did not even originate from the famous German art school itself: The “Bauhausstil” in graphic design, as the New Typography movement's innovation soon was called, had its roots in de Stijl, Russian constructivism, and Dadaism. But after all it was Bauhaus master László Moholy-Nagy who coined the term “New Typography” in his essay for the 1923 Bauhaus exhibition catalogue. He lay the foundations for a dramatic shift in the design of printed matter – a functionalist approach which banned all decorative elements, highlighted the dynamic impression of an asymmetric

layout, promoted the white space as a means of expression, advocated lower-case writing and the use of sans-serif typefaces, and finally introduced photography and photomontage as the proper way of illustration, rather than the traditional drawings. From today's point of view it may appear as a masterpiece of brand design that the New Typography movement was popular under the name of the Bauhaus, despite the fact that the Bauhäusler were just some of the protagonists such as Jan Tschichold, Paul Schuitema, or Karel Teige.

My contribution will thus review the impact of “Bauhaus” typography on graphic design practice of the past 100 years in a wide range of nations (Netherlands, Czechoslovakia, Switzerland, Spain, Italy, the U.S., Russia, Japan, among others), tracing back the work of typographers and art directors to the roots of the movement in the 1920s. By the same token I will deconstruct the everlasting myth of the Bauhaus as a leading force in the unquestionable paradigm shift caused by New Typography. Rather, it appears to be an aesthetic program that appealed to graphic designers around the globe just as it did to the Bauhäusler, and my talk will locate the actual impact of the Bauhaus in relation to other driving forces. Most notably I will argue that the New Typography – originally perceived as a ‘leftist’ style – was adopted also by totalitarian regimes as a means of effective communication, thus exerting an effect even on those who demonized the Bauhaus and its ideas in many other realms.

2. Dietrich Neumann (Brown University, USA)

Space-Time and the Bauhaus

In his 1941 publication *Space, Time and Architecture*, Swiss critic Siegfried Giedion paired Walter Gropius' Bauhaus building in Dessau with Picasso's 'L'Arlesienne.' He claimed that the Bauhaus (just like the painting) 'permits interior and exterior to be seen simultaneously,' and was thus a perfect example of the 'conception of space-time.'

This talk will examine the context of this claim – its roots in late 19th Century architectural theories of an understanding of space through movement (Schmarsow, Hildebrandt) and the 1920s fascination with an adaptation of Albert Einstein's space-time continuum to art and architecture. Artists and architects (several of them with close connections to the Bauhaus) such as Laszlo Moholy-Nagy, El Lissitzky and Theo van Doesburg engaged deeply with a quest to apply a fourth dimension to contemporary art and architecture. Van Doesburg presented his discussion of Einstein's impact at first in a lecture at the Bauhaus in 1922.

Critics such as Alexander Dorner, Paul Zucker, Walter Riezler and others claimed that spaces of contemporary architecture could only be comprehended through movement, and thus required time. Mies van der Rohe's Brick Country House design of 1924 and his Barcelona Pavilion of 1929 were frequently cited as perfect embodiments of the new space-time paradigm.

The reception and (more often than not) misunderstanding of Einstein's space-time theorem is a little-known but important undercurrent in the discourse of modern art and architecture in the 1920s and 1930s, and continues later in the writings of Bruno Zevi, K. Michael Hays and others. The Bauhaus played an important role as an incubator for these ideas and its building in Dessau as one important example.

3. Aleksi Lohtaja (University of Jyväskylä, Finland)

Bauhaus effects in political economy of Space and Sign

In 1972 a conference titled "Institutions for a Post-Technological Society: The Universitas Project" was held at the New York's Museum of Modern Art. The conference was organized by curator Emilio Ambasz with an ambitious attempt to sketch contours for experimental university that would incorporate theoretical inquiries to the education of architecture and design. Even though the focus was in future's experimental university, there was according to the participants a "shadow of the Bauhaus as an institution hovering around".

Acknowledging the required interdisciplinary nature of the experimental university, among the invited participants were not only design theorists and art historians but also philosophers interested in architecture, everyday life and the production of objects such as Henri Lefebvre and Jean Baudrillard. This interdisciplinarity however lead to certain fundamental conflict over, among other things, the interpretation of the Bauhaus. Whereas the art historians emphasized especially the pedagogical role of the Bauhaus, Lefebvre and Baudrillard proceeded to think the Bauhaus in terms of political economy. According to them the Bauhaus presented for 20th century political economy the same that industrial revolution had been for the development of 19th century capitalism: a new paradigm of production – that of space and sign.

Suggesting that there exists *Bauhaus effects* also in political economy and critical theory that should be studied further, this presentation contextualizes Lefebvre's and Baudrillard's encounter with the Bauhaus from *The Universitas Project* to their seminal writings. Even though during the conference their readings of the Bauhaus were heavily criticised (for example György Kepes stated that the idea of discussing the Bauhaus from the point of view of Marxian political economy "shows a complete misunderstanding of the issues" and is little more than "philosophizing without

knowing the facts”), I maintain that their writings offer important, yet partially unacknowledged, insights on the contested legacy of the Bauhaus and its century.

4. Jan Frohburg (University of Limerick)

Bauhaus and Aircrafts

Ideas travel, and the impact of the Bauhaus around the globe cannot be understood without considering how connections between distant places were made. From Ireland, the Bauhaus seemed distant indeed. Only one Irish artist ever studied there, and she was not impressed. UCD had its own new architecture school, and Walter Gropius came to lecture in Dublin only after the Bauhaus closed.

While Ireland and the Bauhaus were connected only indirectly, another event of 1919 may have had a bigger impact on the newly proclaimed Irish Free State. When Alcock and Brown crash-landed in Connemara, modernity arrived with them. In the following decade, America and Europe were united in an excited state of “airmindedness.” Air travel accelerated convergence, and along the now temporary and reversible paths of migration Bauhaus ideas spread: from Germany to America (and Israel), and often back to Ireland.

Interwoven narratives of events since 1919 and their consequences trace the impact of Bauhaus ideas and aviation on contemporary design culture and beyond. Gropius designed the Bauhaus building in Dessau to be seen from the air, and local aviation pioneer Junkers became a strong ally of the Bauhaus effort. Ireland owes its first airport to giant flying boats travelling from the United States, and hangars built for their production inspired Ludwig Mies van der Rohe, Konrad Wachsmann and Irish architects in turn. The *Hochschule für Gestaltung* in Ulm expanded on the Bauhaus idea of comprehensive design, and Otl Aicher’s brand design for Lufthansa eventually cleared the skies for Ryanair.

Early on, Bauhaus teaching and Bauhaus practice adopted and adapted innovative industrial technologies, from bicycle manufacture to the production of aircraft. Aviation, like other disruptive technologies today, enabled new ways to express modern civilisation. Our ability to embrace modernity (through architecture and design) with open arms is in no small part an effect of Bauhaus teaching and Bauhaus practice.

Panel 3: 3:30 – 5:15pm. *Bauhaus Aftershocks*

CHAIR: DECLAN LONG

1. Vanessa Troiano (City University of New York, USA)

The "Bauhaus Idea" in Robert Rauschenberg's Blueprints

In the Fall of 1948, when Robert Rauschenberg enrolled at Black Mountain College, Josef Albers, who had taught at the institution since 1933, would only spend one more year teaching there before leaving for Yale University. Despite this short overlap in time, Albers' influence upon the young artist is well acknowledged, perhaps most adamantly by Rauschenberg himself, who referred to Albers as his "most important teacher." While many accounts of the relationship between the two highlight its significance on the development of Rauschenberg's practice, little has been said of Albers' direct impact on the production of Rauschenberg's blueprints, which he began making in 1949.

In my paper, I will explore this relationship further by showing that elements of Albers' instruction and the "Bauhaus Idea" he brought with him to Black Mountain College are evident in Rauschenberg's blueprints, life-size blue and white photograms, which provided a fundamental basis for Rauschenberg's oeuvre, leading him to his famed combines and later silkscreen works.

Additionally, I will present, by way of Albers, the influence of László Moholy-Nagy's *New Vision* on Rauschenberg's practice, particularly as seen in his photograms. Developed at the Bauhaus, this revolutionary theory proposes how photography, and specifically the photogram, could create new ways of seeing. This notion was integrated into the Bauhaus *Vorkurs*, the preliminary course that promoted material experimentation and visual training, which Moholy-Nagy and Albers taught together from 1923 to 1928, and which later formed the basis of Albers' *Werklehre* course at Black Mountain College. I will explore the impact of the *New Vision* on Rauschenberg's blueprints and later works as they were transmitted to the American artist through Albers' pedagogical practice.

2. Jordan Troeller (Berlin, Germany)

Lucia Moholy in Turkey

This paper examines the impact of archival photographic practices, developed at the

Bauhaus by the Prague-born photographer Lucia Moholy, on the preservation of cultural heritage in the Middle East over three decades later. In 1923, Moholy arrived in Weimar, accompanying her husband, László Moholy-Nagy, who had been hired to teach. Neither a student at the school nor a paid staff member, Moholy applied her experience in printing technology, publishing, and translation in an effort to systematically document Bauhaus products and buildings at the request of Walter Gropius, who relied on these photographs to meet requests from the press and to illustrate the school's series of books—which Moholy also edited and produced—as well as his own writings. While this history is slowly being recognized, thanks to the pioneering scholarship of Rolf Sachsse, Robin Schuldenfrei, and others, what is less known is that Moholy extended and theorized this archival practice after she left the Bauhaus in 1928: in 1934, she moved to Britain and shortly thereafter founded one of the earliest microfilm organizations, whose extensive archiving of German publications during World War II played a key role in gathering English intelligence. In 1946, Moholy brought this experience to the newly founded UNESCO, under whose auspices she helped to establish institutions of cultural preservation in recently decolonized countries, including Czechoslovakia, Iran, Jordan, Israel, and Turkey.

In this paper, I will focus on the two years that she spent in Turkey, her longest sojourn for UNESCO, during which time she founded in Ankara the country's first National Library, a task that entailed, among others, setting up a microfilm laboratory and installing state-of-the-art German reproductive equipment. Virtually unknown in art history, this episode reveals the remarkable afterlife of the Bauhaus's archival imagination—initially cultivated as a defense against nationalist attacks on the school—in the project of nation-building after the lacuna of global warfare. A better understanding of this period in Moholy's career and its debt to her earlier work in the 1920s, sheds light on the continuing impact of the Bauhaus on Western European assumptions regarding photography's capacity to preserve culture heritage in the face of destruction.

3. Ruth Baumeister (Aarhus School of Architecture, Denmark)

Bauhaus Effects In and out of Scandinavia

When the Bauhaus was searched and its location was sealed by the police and the SA in 1933, this violent act for a moment seemed to be the end of a legacy of design, art and architecture which started in 1919 in Weimar, continued in Dessau before it came to an end in Berlin.

Retrospectively today, it is obvious that the exact opposite was the case. Bauhaus teachers and students spread all over the world and continued this legacy in various different ways, depending on the context of their new fields of action in terms of time and space, culture and ideology. One example of this are two post-war Bauhaus movements founded by the Danish brothers the poet Jørgen Nash, (1920-04) and the artist Asger Jorn, (1914-73). While Bauhaus Imaginiste (1953-57) was conceived as a transnational network, consisting of floating outposts in various different European cities, Bauhaus Situationiste (1960-75) had a clearly defined location at the Drakabygget farm in Skåne/Sweden.

This paper informs about both movements, their actors, goals and activities in first instance. As a prospect, it takes notions such as tension, catastrophe, passion and pause, that were painted on boards carried by various Bauhaus members at the 1924 Bauhaus Fest at Ilmschlösschen in Weimar, pictured in [a photograph] ... as a point of departure, to discuss how these were negotiated in the respective new context. In the case of Asger Jorn's Bauhaus Imaginiste this would be in the face of Max Bill's new post-war Bauhaus/HfG Ulm and in the case of Jørgen Nash's Bauhaus Situationiste, it would be within the Situationist International.

4. Katarina Elvén (Stockholm, Sweden)

Aspects of Doing – The Photographic and Photographed Activity at the Bauhaus

As a young student at a European design school in the early nineties I found myself in the classroom recalling images that I had seen of earlier and similar situations. A teacher with a group of students doing workshops in various creative fields. Tasks in handicraft, color and shape being done by individuals or in groups. It was the black and white photographs of the workshops and teaching situations at the Bauhaus that I recalled.

With the point of departure in my own identification with the photographic images of pedagogical situations, first as a student and later as a teacher at art schools myself, this paper focuses on the different aspects of *doing* in the field of photography at the Bauhaus. It considers the doing as in the performative situations in front of the camera and the doing with and through the photographic technique and medium itself.

Using performance theory, the paper intends to discuss the role of photographic documentation of educational events, and its future impact on art-school teaching, with the premise that what

can be done is what we have already seen – the photographic medium as constituting future. It argues that choreography of art-school teachings today is a repercussion of these specific photographic images of teaching at the Bauhaus.

The paper shows how, at the same time, these documentary images from a historical and aesthetic perspective are amongst the least visionary of the photographic material made at the Bauhaus. It contrasts these, often straightforward recorded images, with the simultaneously made, more visionary, experimental photography.

SATURDAY

Panel 4: 9:30-11:00am. *Bauhaus Effects Through Pedagogy.*

CHAIR: FRANCIS HALSALL

1. Suzanne Strum

The Introduction of Bauhaus Teaching to the United States: Knud Lönberg-Holm's Preliminary Course at the University of Michigan

The Danish architect Knud Lönberg-Holm conducted the first studio in the United States to be premised on the *Vorkurs* and the Russian *VKbUTEMAS* at the University of Michigan in 1924. This was more than a decade before the Bauhaus exiles brought their pedagogy with them. A pioneering figure of the new objectivity and international constructivism in Germany, Lönberg-Holm's initiation into Bauhaus spheres came thru the critic Adolf Behne and the Dutch architect J.J.P. Oud. His Chicago Tribune Tower appeared in the first international architecture exhibition at the school in the summer of 1923, the year he immigrated to Detroit. In Michigan he met Erich Mendelsohn and contributed to the seminal picture book *Amerika*. Even from afar, his reflections on his American experiences circulated among the avant-garde journals *i10*, *ABC*, *De Stijl* and *SA*; László Moholy-Nagy's Bauhaus publications; and members of the *G* group, especially Mies van der Rohe and Werner Graeff.

In Ann Arbor his radical agenda of generating form through model-making was initially championed by the architecture program director Emil Lorch, who in his search for alternatives to Beaux Arts training, promoted the *theory of pure design*, a pedagogy based on abstract compositional ideals of point, line and plane that held affinities with the *Vorkurs*. But in his teaching, Lönberg-Holm sought to meld American inventiveness in time-based processes with

what he considered to be the spatial timelessness of European architecture. His commitment to the Bauhaus ideal of the industrialization of architecture under American systems of production truly differentiates this forgotten educational experiment and is evident in a prototypical dwelling made of “steel-lumber” designed at the same time and in his images of unclad metallic structures in tension.

This paper correlates the little-known work of Lönberg-Holm’s students with his pedagogy, photography and projects, and examines how he disseminated and furthered Bauhaus paradigms as an editor at *Architectural Record* and as head of design and research at *Sweet’s Catalog*. Finally, his enthusiasm for prefabrication led to a collaboration with Buckminster Fuller in 1932 that helped to define his role as a delegate to CIAM.

2. Ingrid Mayrhofer Hufnagl

Klee’s Pedagogy and Computational Processing

The paper explores the potential influence of Paul Klee’s *Bildnerisches Denken* on contemporary works of computational processing. The paper’s aim is to discuss how his pedagogical model – almost a lexicon of formal manners and possibilities – lays the foundation for digital aesthetics and creative coding.

Therefore, the paper first addresses Klee’s theory of form production and pictorial form to the idea of computational art, attempting to trace a genealogy to outline its continuing impact on contemporary practices. Consequently, a number of projects are discussed starting with some well-known work of the earliest phase of computer art in the 1960s to the most recent generation of generative artwork created by code. The work of the *Digital Pioneers* present a historical counterpart to the contemporary computer-generated art encouraging visual comparisons that have been drawn far less frequently to Klee’s *Gestaltungslehre*. Against this background, this leads the paper to investigate the relevance of Klee’s *Thinking Eye* to a most recent approach: the idea of so-called “software as art.” Such an approach, which aims making programming as immediate as drawing pinpoint to Klee’s idea of pictorial thinking as an aesthetic process of cognition. Herein the domain of the image is central to the process of creation and then the work matures in a more defined structure. Rather than focusing on the limited formal languages of computer code and, therefore, remaining rigid. This means an inversion of the *modus operandi* in computational art.

In short, both computer-generated approaches translate Klee’s thinking about form at its core: movement. However, in the idea of “software as art” Klee’s dynamic conception of form is

realized on a whole new level. Namely, the dynamic relations neither only exist in the mind of the artist nor in the completed artwork but also in its process.

3. Philip Glahn: *Radical pedagogy of Bauhaus, Art as Social Labor*

This paper will discuss the ongoing relevance of the Bauhaus notion of art making as a collaborative and innovative form of social production, challenging outmoded but deeply ingrained and institutionalized myths around art as profession, aesthetic utility, and cultural participation, enabling an inclusive, historically specific, and socially progressive model of art education.

The Bauhaus has already left an indelible mark on art education, from fabled legacies of anti-academy schools like Black Mountain College to the ubiquitous curricular model of shared foundational instruction followed by disciplinary specialization. But contemporary schools, especially given continuously rising tuition and institutional privatization, struggle to offer models of artistic practice beyond catering to a binary structure of existing vocations: the ostensibly autonomous, individualist artist-creator on one hand, and the creative-class commercial problem-solver and lifestyle designer on the other. Both of these alternatives reduce aesthetics as well as labor to forms of symbolic, personal gratification, with their social function largely relegated to consumption.

The Bauhaus, throughout its existence, sought to create what Constructivist Boris Arvatov termed “socialist objects,” tools with which to foster productive modes of utility, to practically and imaginatively engage what Walter Gropius called “the questions agitating the rest of the world.” Skills were to be shared, among the artist-engineers as well as the audience turned producers, not as individual powers bundled in the name of efficiency, but as collective agency in the imagining and making of the world. A critical reconsideration of Gropius’s integration of art, craft, and technology as a method of collaborative work, “as a new and powerful working correlation of all processes of creation,” addressing existing as well as future material and immaterial needs (rather than constantly reproduced desires) would yield a new pedagogical basis for a contemporary politics of making.