

## THE FACULTY

The realization of such a large scale program as the new bauhaus wishes to fulfill depends entirely upon the selection of the right teachers. Thus we choose to admit to our faculty only the best available teachers, not only on the ground of their specialized knowledge, but also because of their human qualities and their artistic ability—particularly in respect to their internationally valued creative contribution to our time. Our faculty is organized on the basis of a common comprehension of our immediate and most urgent problems. The teachers are able to give the students a clear and unmistakable world picture, not through a fictitious or forced agreement, but through the common conception of their life work. This helps us to maintain a high standard in all our teaching and avoids misunderstandings among the pupils who are easily disturbed if confronted with diverging opinions of their teachers.

### Lecturer Basic Design Workshop:

L. Moholy-Nagy

### Head of Basic Design Workshop:

Hin Bredendieck

### Technician Basic Design Workshop:

A. Schiltz

### Modeling:

Alexander Archipenko

### Music and Building Musical Instruments:

David Dushkin

### Drawing and Light Studio:

George Kepes

### Photography

Henry Holmes Smith

### Guest Lecturers:

#### Physical Sciences:

Carl Eckart,

Associate Professor of Physics, University of Chicago

#### Biological Sciences:

Ralph W. Gerard,

Associate Professor of Physiology, University of Chicago

#### Intellectual Integration:

Charles W. Morris,

Associate Professor of Philosophy, University of Chicago

### Advisor:

Dr. Walter Gropius

### Assistant Director:

Norma K. Stahle

George Nelson ("Pencil Points") writes about Walter Gropius:

Born in 1883 to a Prussian family whose members included architects and builders, Gropius' choice of a profession was determined almost from birth. In 1906 he built his first buildings, houses for workmen on his uncle's estate in Pomerania. For the next two years he traveled, working for a time in a pottery plant in Spain. His real education may be said to have begun in the office of Peter Behrens.

It was here that he acquired the conviction that modern construction must be expressed in architecture and that this expression would result in unprecedented forms. This idea, in 1909, represented the first stirrings of consciousness of a new architecture in the making. By that time he had already produced two works which unmistakably revealed the quality of his thinking. The first was the well-known Fagus factory, the second was the Hall of Machinery at the Werkbund Exposition.

It was after the war that Gropius entered on the most fruitful phase of his career. In Weimar, Henry Van de Velde, director of the Grand Ducal Art School, was preparing to retire and he invited Gropius to take his place. Gropius accepted. His first act as director was to completely revise the curriculum and amalgamate the school with a local academy of fine arts, creating what became known as the Weimar Bauhaus. The Bauhaus gained world-wide fame after it moved to Dessau.

The philosophy behind the creation of the Bauhaus is of interest here because it is the philosophy of Gropius. When he became the director of the school he felt that there was a crying need for a type of training which would enable the student to gain a broad, unified view of art as something more than a collection of elaborately pigeonholed activities. The present separation of the arts and the specialized training which emphasizes this is vicious, in his opinion. Art was once a spontaneous manifestation, an integral part of the life of a people. It was when the academies came in that the decay of popular art began, leading to the present disrepute of the artist. The artist under the influence of the schools had been moving farther and farther from reality and had no point of contact with a developing industrial civilization. It was to develop a new type of designer familiar at the same time with the basic laws of design and with practical requirements of machine production that the Bauhaus was founded. "A modern architectonic art, all-embracing in its scope"—this was the goal of Gropius. It was one of the first healthy art ideas to appear in a long time.

He had created the Bauhaus and it was a success. German industry had begun to mass-produce Bauhaus models and to seek the school's collaboration in the design of new ones. Bauhaus students were teaching at home and abroad and occupying prominent positions in industrial concerns.

Through the Bauhaus he has had the greatest influence of any living artist, with the possible exception of Le Corbusier. He has made contributions of an importance that only succeeding generations will fully appreciate.

### Books by L. Moholy-Nagy:

"Moholy-Nagy" Horizont Monographie, published by Ma (Vienna 1921)

"Buch Neuer Künstler," with Kassak by Ma (Vienna 1922)

"Malerei—Photographie—Film,"

published by Albert Langen (Munich 1925)

"Malerei—Photographie" (Moscow 1929)

"Vom Material zur Architektur,"

published by Albert Langen (Munich 1929)

"From Material to Architecture" (Tokyo 1930)

"The New Vision," (New York 1931)

"60 Photos by L. Moholy-Nagy,"

published by Klinkhardt & Biermann (Berlin 1930)

"L. moholy-nagy," published by Telehor (Brno 1936)

### Films by L. Moholy-Nagy:

Dynamik der Groszstadt (1921 manuscript)

Berliner Stilleben (1926)

Marseille Vieux Port (1929)

Once a Chicken always a chicken (1925-30 manuscript)

Light display: black and white and grey (1930)

Sound ABC (1932)

Gypsies (1932)

Architecturecongress Athen (1933)

Lobster (1935)

The New Architecture at the London Zoo (1936)

Moholy-Nagy has applied his esthetic discoveries to the practical problems of life. His exhibitions, typographical work, publicity layouts, light displays and stage sets ("The Tales of Hoffman," 1929; "Madame Butterfly," 1931; and Piscator's "Kaufmann von Berlin," 1931) amply substantiate this claim. Under his leadership the metallurgical workshop of the Bauhaus developed the modern lighting fixtures, household gadgets, etc. as we know them today. He engaged in practically all types of publicity work, most recently in London with the Imperial Airways and London Transport Board. His experiments in film and photography have been the basis for the special effects in the film of H. G. Wells' "Things to Come," from which the title pages of this catalog originated. In his book "Malerei, Photographie, Film" (Bauhaus-Bucher No. 8, Munich, 1925) Moholy-Nagy developed many stimulating suggestions, and defined the whole province of creative work in light-sensitive media, from ordinary to camera-less photography (which enables the concrete shapes of objects to be disintegrated into gradations of light and shade). He developed photo-montage, invented typophoto and abstract light-displays. His painting is the vital thread linking all his manifold activities; thus it is interesting to read how

Walter Gropius recently opened his exhibition in the London Gallery:

"L. Moholy-Nagy was one of my most active colleagues in the building-up of the Bauhaus and much that it accomplished stands to his credit. He constantly developed new ideas, which proved as fruitful to the college as to his own development. It would, however, be a mistake to imagine that the manifold activities of Moholy in the spheres of photography, the theatre, the film, typography and advertising art must have diminished and disseminated the powers of Moholy the painter; on the contrary, all his successful efforts in these spheres were merely indirect but necessary by-paths on the road to his conquest of a new conception of space in painting. This I consider to be his great contribution to leadership in art. Moholy recognized very soon that we can only comprehend space by means of light. His whole work is a mighty battle to prepare the way for a new vision, in that he attempts to extend the boundaries of painting and to increase the intensity of light in the picture by the use of new technical means. Moholy has observed and registered light with the eye of the camera and the film camera, from the perspective of the frog and the bird, has tried to master impressions of space and has thus developed in his paintings a new conception of space. To use his own words, a creation in space means to him "an interweaving of parts of space which are anchored in invisible, but clearly traceable relations, and in the fluctuating play of forces." This does indeed describe his pictorial creations. The best that an artist has to say in his pictures is that which cannot be explained in words. His work is always understood only by those who can receive its message, without prejudice. He who seeks a story in a picture will not find it here, but the exact beauty of form, color and transparency in these pictures is a hint of the new vision which Moholy has to give us, in common with but a few other artists of our day."

## INFORMATION

School doors open at 8:30 A. M.

In case of illness or absence for any other cause notice should be given to the secretary of the school.

Any change of address of the student after registration should be promptly reported to the secretary of the school.

Smoking in the school is prohibited except in the student's lunchroom.

The students are responsible for cleaning of the workshops and of the machines and tools.

In the case of damage to tools or equipment, the individual causing same will be held responsible for costs; if individual not known the class will be held responsible.

All work executed by the students in the school is the property of the school. If the school has no interest in retaining it the student can buy it for the material and additional general cost.

Appointments may be made through the Secretary for consultation periods with the Director.

No visitors are admitted to the school classes and workshops without permission.

For the time being The New Bauhaus has no dormitories. Consequently the school cannot supervise the life of the students outside of the school. It is hoped that only students sufficiently matured to be responsible for themselves will enroll. An accredited list of rooms and boarding houses will be available at the office of the Secretary.