

Charles W. Morris, Associate Professor of Philosophy, The University of Chicago:

The intent of the New Bauhaus to bring its students into direct and constant contact with current scientific thought is of great educational significance. For if the artist is really to function in the modern world, he must feel himself a part of it, and to have this sense of social integration he must command the instruments and materials of that world. It is true that such integration cannot be achieved solely by intellectual understanding, but it certainly cannot be achieved without such understanding. Man is a thinking being whatever else he may be, and no integration is humanly complete which does not include his mind. And so the New Bauhaus shows deep wisdom in using contemporary science and philosophy in its educational task of reintegrating the artist into the common life. In this atmosphere the artificial separation of artist and scientist cannot thrive, nor the false fear that the development of one activity thwarts and endangers the development of the other. It is the same man who seeks knowledge and a significant life, and it is the same world that is known and found significant. Art as the presentation of the significant and science as the quest for reliable knowledge are mutually supporting. Each supplies material for the other and each humanly enriches the other. Students trained in this atmosphere, while yet retaining the orientation of the artist and artisan, should incorporate into themselves something of the mentality of the scientist, and the familiarity of the technician with the resources which that mentality has helped to make available for the service of life. Presumably no future Keats will arise from the New Bauhaus to drink a toast to the confusion of Newton for having destroyed the beauty of the rainbow! Science and a philosophy oriented around science have much to contribute to a realistically conceived art education in the contemporary world. It is true that most arts do not use the

medium of words as their own medium. But the artist has been known to talk, and about art, and often very violently! His verbal language is often a patchwork of expressions from literature and literary philosophy. We need desperately a simplified and purified language in which to talk about art (and indeed about all values) in the same simple and direct way in which we talk about the world in scientific terms. For the purposes of intellectual understanding art must be talked about in the language of scientific philosophy and not in the language of art. The program of the New Bauhaus, with its stress upon the esthetical and intellectual elements, should lead to a clearer understanding of the nature of art and its relation to other human activities. But science has a second contribution to make: it can give new resources for the fulfillment of the artist-designer's task. Only in the most fragmentary way has the fruitful tapping of these resources by the arts begun. It is difficult to envisage the full possibilities of the systematic collaboration of artist and scientist to which the new program points.

• Moholy-Nagy knew of the interest of Rudolf Carnap and myself in the unity of science movement. He once remarked to us that his interest went a stage farther: his concern was with the unity of life. It was his belief that all the cultural phalanxes at any time moved abreast, though often ignorant of their common cultural front. Certain it is that the integration and interpenetration of the characteristic human activities of the artist, scientist, and technologist is a crying need of our time. The problem is a general problem of all education which aims to be of vital contemporary significance. But it is also a problem of art education, and we can only be grateful that the New Bauhaus has set about to blaze the trail.

Calendar

1938
1939

Sept. 20 Tuesday to Sept. 23, Friday
Sept. 26 Monday

Registration from 9:00 to 5:00
Fall semester begins

Night Class

In response to the requests of many persons who believe that the idea of bauhaus is more than a new principle in art education, the new bauhaus opened a night class. The basic shopwork in the preliminary course of the day class is the foundation for all advanced work, therefore the new bauhaus made this the basis for the curriculum of the night class too. In the schedule of the night class of the new bauhaus the following lecturers are included, for which guest tickets are issued:

1 Mon., Feb. 14	H. S. Ede Tate Gallery London	English Painting
2 Thur., Feb. 17	J. G. Crowther University Press Oxford England	American Scientists with Emphasis on the Work of Edison
3 Mon., Feb. 28	Prof. L. Moholy-Nagy	Photography-Cinema

4 Mon., Mar. 7	Dr. F. Alexander Institute for Psychoanalysis Chicago	Dynamic Psychology (I) (Psychoanalysis)
5 Thur., Mar. 10	Dr. F. Alexander Institute for Psychoanalysis Chicago	Dynamic Psychology (II) (Psychoanalysis)
6 Thur., Apr. 7	C. I. Bulliet Daily News Chicago	Human Approach in Art Criticism
7 Mon., Apr. 11	Prof. Louis L. Thurstone University of Chicago	Measurement of Intelligence
8 Thur., May 5	J. I. Sweeney New York University	Invention and Form (I)
9 Fri., May 6	J. I. Sweeney New York University	Invention and Form (II)
10 Mon., May 16	Prof. R. Carnap University of Chicago	The Task of Science
11 Mon., May 23	Prof. A. Dörner Former Director of the Landes Museum of Hannover	What Romanticism Means to Us
12 Thur., May 26	Prof. L. Moholy-Nagy	Painting

"The new vision," which will be reprinted shortly, contains the lectures given by Professor L. Moholy-Nagy in the Preliminary Courses of the Bauhaus. It includes numerous reproductions of examples of contemporary modern art, as well as work done by his students. Gropius and Moholy-Nagy published fourteen "Bauhaus Books" dealing with the problems and work of our time, and they will continue this series, to be known as the "New Bauhaus Books." They will be published by W. W. Norton & Co., Inc., New York.

