



BAUHAUS NOW!

26.7–
20.10.19

EDUCATION RESOURCE
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**BUXTON
CONTEMP
ORARY**

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About this resource and curriculum links

Target Audience: Secondary school level students

This learning guide is intended for educational purposes to aid teachers, tutors and other educational staff to support student learning in visual art subjects. It is designed to provide a starting point to generate discussion and activities before, during and after a visit to *Bauhaus Now!*, to be used in conjunction with the exhibition catalogue, didactic labels and artworks.

The resource is intended for use in the design of projects related to subject strands and curriculum outcomes. It is broadly aimed at students from years 7 to 10 and VCE Units 1–4, however, it provides generalised information that can be tailored to suit younger students. While the focus of the resource is on the artistic practices of artists included in *Bauhaus Now!*, it can be adapted to explore modes of artistic practice more broadly, and to extend avenues for further discussion and research. Similarly, the scope of this resource may be modified to suit cross-curricular activities in various subject strands and to enable a range of pedagogical outcomes.

The material in this resource references the Australian Curriculum for Visual Arts, the Victorian Curriculum Art strands and the VCE Art and Studio Arts curricula. Where possible, links to suitable sources are provided as references for commentaries relevant to the VCE Art curriculum.

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Planning your visit

Before visiting *Bauhaus Now!*, it is suggested that you contact gallery staff to determine the following:

- Opening hours, transport and parking options and cloakroom facilities.
- Staff availability for introductory talks and tours.
- Education and public programs, artist talks etc. that coincide with the exhibition.

Before your visit you may wish to discuss the following with your students:

- Your expectations for appropriate behaviour at the gallery, with regards to the safety of students and artworks given the gallery is a public space.

INTRODUCTION

About the exhibitions

In the centennial year of its inauguration, *Bauhaus Now!* considers the methods and legacies of the legendary Bauhaus school of art, famous for combining the fine and applied arts and for its distinctive design approach. The German school was founded by Walter Gropius in Weimar in 1919, where it ran until 1925, then in Dessau from 1925 to 1932 and Berlin from 1932 to 1933, before closing under Nazi pressure.

Bauhaus style had a significant and lasting influence on the development of modern art, design, architecture and arts education. The Bauhaus agenda was disseminated worldwide with the emigration of faculty members and students from Germany, including to Australia.

Bauhaus Now! brings together nine contemporary Australian artists, from a range of generations and three original 'Bauhäuslers'; two former students exiled to Australia – Gertrude Herzger-Seligmann and Ludwig Hirschfeld-Mack – and Bauhaus master Paul Klee, to investigate the Bauhaus' heritage in Australia. As curator Ann Stephen writes in her catalogue essay for the exhibition: the artists in *Bauhaus Now!* respond with new work 'to revive its abandoned utopias, to rescue those exiled and expelled, or to recover ephemeral and overlooked projects'.

Bauhaus Now! includes archival material, historical and contemporary artworks, reconstructed works experimenting with light and colour theory, pedagogical investigations and performances.

Curator: Ann Stephen

About the artists

Mikala Dwyer and Justene Williams (born 1959 Sydney; born 1970 Sydney)

Gertrude Herzger-Seligmann (designer) (born 1901 Frankfurt, Germany; arrived Australia 1937; died 1977 Sydney)

Ludwig Hirschfeld-Mack (born 1893 Frankfurt, Germany; arrived Australia 1940; died 1965 Sydney)

Paul Klee (born 1879 Münchenbuchsee, Switzerland; died 1940 Muralto, Switzerland)

Michael Candy (born 1990 Durban, South Africa; arrived Australia 2001)

Peter D Cole (born 1947 Gawler, South Australia)

Christopher Handran (born 1977 Brisbane)

Shane Haseman (born 1975 Geelong, Victoria)

Rose Nolan (born 1959 Melbourne)

Elizabeth Pulie (born 1968 Sydney)

Jacky Redgate (born 1955 London, England; arrived Australia 1967)

About buxton contemporary

Buxton Contemporary houses the extraordinary art collection of Melbourne property developer and passionate art collector Michael Buxton.

The Michael Buxton Collection is made up of over 350 works by 59 artists made since the mid-1980s. The collection was established in 1995 and has since become one of the most important private collections of contemporary art in Australia. In 2014, Michael Buxton donated his collection to the University of Melbourne along with funds to build and operate a new museum. The aim of the collection and its donation to the university is dually to support and foster contemporary art practice and to engage audiences with the culture and issues of today.

Buxton Contemporary is housed within the grounds of the University of Melbourne's Victorian College of the Arts (VCA). Its specially designed building was created by renowned architects Fender Katsalidis. The digital screen above the museum entrance is a significant feature of the building's design; it is one of the largest digital screens in Australia and showcases a continually changing display of digital and video works from the collection.

Preliminary investigations

- The Bauhaus was a relatively short-lived historical occurrence that nevertheless continues to have resonances today. What is the role of the curator in this exhibition? What is the difference between curating an exhibition of historical and contemporary artworks?
- Analyse and describe the characteristics of Buxton Contemporary. What are the roles of private and public institutions? What is philanthropy? Compare the way in which artworks are exhibited at Buxton Contemporary with methods of display used at the NGV or ACCA nearby. How are these spaces similar and how are they different?
- Discuss the overall installation of the exhibition. Does the placement of works add to their meaning? How do the artworks interact with one another? How does the display enhance the relationship between the artists and the audience?
- Consider the title of the exhibition – *Bauhaus Now!* Does this title offer an entry point from which to consider the themes in the exhibition? How does it frame your approach to the works in the exhibition?



SOWING THE SEEDS OF A 100 YEAR LEGACY

Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith.

— Walter Gropius, *Bauhaus Manifesto and Program*, 1919



Exploring and responding

- Walter Gropius founded the Bauhaus with a manifesto and programme that was utopian in its ideals. He believed fundamentally that art should perform a social role. To this end, the Bauhaus was responsible for the design of innumerable new industrial products that foregrounded the unity of art and

technology to fulfil the needs of the people, embracing elements and aesthetics of modernity such as industrialization and mass production. How does Christopher Handran's, *Light space replicator*, 2018 update this thinking? Do you think he shares Gropius' views about the utopian potential of technology?

- Mysticism played a role in early Bauhaus teachings. The preliminary course taught by Johannes Itten commenced with Mazdaznan exercises focused on the body and breathing, designed to increase students' sensory awareness, and for which the thistle became a symbol. Find some examples in the gallery that use this motif. What do you think this symbol means in its different forms? How effective is the thistle in representing its symbolic aims?
- While the Bauhaus' beginnings were guided by Expressionist principles, from 1923 a more pragmatic, functional approach dominated that bore the influences of Constructivism and De Stijl and that kept pace with a rapidly modernising world. Consider these influences alongside Bauhaus master Paul Klee's *Thistle picture (Distel-bild)*, 1924. Analyse and evaluate the way Klee uses specific visual conventions to communicate his intention—where does this work fall on a spectrum of styles from expressive to non-objective?
- The seeds of the Bauhaus were scattered worldwide when the school closed in 1933 and faculty members and students fled persecution under the repressive Nazi regime, including to Australia. Two *Bauhäuslers* were exiled to Australia: Ludwig Hirschfeld-Mack and Gertrude Herzger-Seligmann. Consider the exhibition collateral and archival material in this exhibition about Herzger-Seligmann and Hirschfeld-Mack. How do the experiences of each differ? What do their experiences reveal about the different societies in which they lived?
- The legacy of the Bauhaus has been far-reaching. Some of the artists in *Bauhaus Now!* have reconstructed or reimagined experiments from the Bauhaus era, from simple investigations into materials and form to the recreation of complex mechanisms that demonstrate principles of light, colour, reflection and perception. Find some examples in the gallery that reanimate historical projects. How do the artists work with and against these earlier projects? What are the implications in terms of authorship and originality in resurrecting these experiments?

Focus artworks

- Christopher Handran, *Light space replicator*, 2018
- Paul Klee, *Thistle picture (Distel-bild)*, 1924
- Ludwig Hirschfeld-Mack, *Untitled*, 1960
- Gertrude Herzger-Seligmann, archival material
- Michael Candy, '*Farbenlichtspiele (light/colour/play)*' 1923
by Ludwig Hirschfeld-Mack—a reconstruction, 2019

An object is defined by its nature. In order, then, to design it to function correctly – a container, a chair, or a house – one must first of all study its nature: for it must serve its purpose perfectly, that is, it must fulfil its function usefully, be durable, economical, and 'beautiful'.

— Walter Gropius, *Bauhaus Dessau – Principles of Bauhaus Production*, 1926

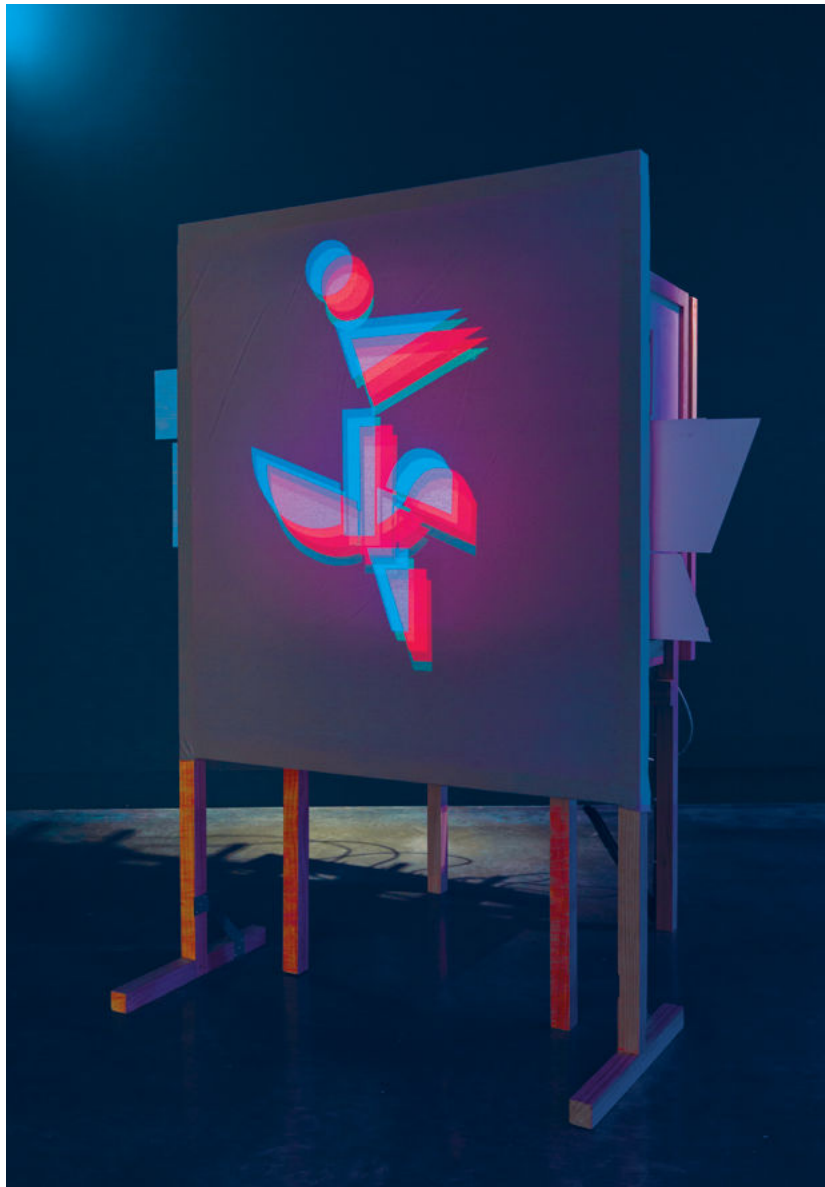


Activity

One of the most enduring accomplishments of the Bauhaus was the development of a design ethos that foregrounded an object's functionality. For this reason, the Bauhaus is considered a pioneering influence on the development of modern design and architecture.

This activity is intended to lead to the redesign and recreation of a utilitarian object. Start by selecting a functional household item that you use daily: a toothbrush, cup, chair, a pair of scissors etc.

Study the nature of your object: What is it used for? Does it fulfil its purpose in the most efficient manner possible? What might an intentionally inefficient version look like? Could it be more or less sturdy and how would this affect its functionality? Allow this close study to generate ideas for a radical redesign of your object. Will your object be useful, long-lasting and efficient or will it be something else?



Your work can take any form that suits your exploration, but like the *Bauhäuslers*, you might want to think about new or overlooked materials such as discarded objects or even foodstuffs. Consider sustainable or reusable materials like paper pulp, soap or sound if they enhance your meaning.

You may also wish to consider different techniques to inform your design choices and enhance your intentions. Like the *Bauhäuslers*, who embraced the materials and aesthetics of modernity (such as mass production and sleek, repeatable design), you might wish to consider newly evolving technologies such as 3D printing and digital design.

Consider the aesthetic qualities of your responses – colour, composition, scale, balance, embellishment, repetition and shape. Bauhaus design characteristically favoured the use of primary forms and colours. Economy, simplicity, practicality and standardisation were valued because they were seen to be more egalitarian. What do your design choices mean and how can they be used to enhance your meaning? Experiment with and manipulate your materials and techniques to best communicate your meaning.

Exhibit your artwork based on the theme of utilitarian design. Consider how you can enhance the meaning of your work through the way it is displayed. Document your work and its display for your reflective journal.

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Questions to consider

- How far could you reduce the elements of design in your work without losing meaning?
- How did the use of technology or technique enhance your intended meaning?
- Did the materials you chose affect the meaning of your work? How could you better plan these outcomes next time?
- How did your processes change the design of your chosen object and in your opinion, how does this reflect or challenge artistic traditions?

Research activities

- The development of a distinctive and enduring graphic design identity (including the creation of a recognisable typeface based around the use of lower-case lettering) was one of the many lasting achievements of the Bauhaus. Research some examples of Bauhaus design from the printing and advertising workshop and document them in your journal. Explore the art elements of balance, repetition (pattern), rhythm, unity and variety. What do they mean in this context? What examples can you find that continue this legacy in printing and advertising?
- Research and document the evolution of non-objective art in the twentieth century and its related theories and ideologies – some good places to start are with the work of Hilma af Klint, Kasimir Malevich, Wassily Kandinsky, Theo van Doesburg, Piet Mondrian, Agnes Martin, Bridget Riley and Sydney Ball. How have social, political, artistic and/or religious contexts shifted over time and between places? Do you think any of the values, beliefs or ideas that informed these works continue to affect art, artists and audiences today?
- While Bauhaus founder Walter Gropius asserted that the school would determine ‘no difference between the beautiful and the strong sex’, in practice, women at the Bauhaus were relegated to the ‘appropriate’ subjects such as weaving, which was considered lesser than form and colour theory or architecture, for instance. Research the life and work of a female *Bauhäusler*. How did the artist’s personal experiences of family, culture, education, class and society inform her practice? How have they shaped the audience for her work? How does the experience of artists such as Anni Albers, Gertrude Arndt, Alma Siedhoff-Buscher, Gunta Stölzl and Otti Berger challenge and extend the accepted history of the Bauhaus? Describe any difficulties you encounter in your research.
- Explore and document artworks from different cultural contexts produced between 1919 and 1933. Hint: the searchable databases of major Australian or international collections are a good place to start. How are these examples different or similar to the work being produced at the Bauhaus? How does your cultural background influence your interpretation of these artworks?

EXPERIMENTATION AND PLAY

There was a kite festival, when we marched in procession through Weimar to the top of the hill, with hundreds of school children. There were lantern festivals when lanterns made in the workshops were carried through the streets at night. There were dances nearly every Saturday, when we wore fantastic masks and costumes prepared by the theatre group.

— Ludwig Hirschfeld-Mack cited in Ann Stephen,
Bauhaus Now!, 2019, exh. cat.



Exploring and Responding

- Rather than teaching from the existing forms of earlier periods, the Bauhaus emphasised creative methods and individual development. Play and experimentation were foundational principles, starting with the preliminary course taught by Johannes Itten and courses dedicated to the study of form and colour theory by Paul Klee and Wassily Kandinsky.

- Echoing this spirit, *Bauhaus Now!* began with a lantern parade through Melbourne by painting, sculpture, fashion and design students from different schools. Their elaborate costumes and props were made in a workshop lead by Mikala Dwyer and Justene Williams in accordance with Itten's principles to channel the Bauhaus focus on dynamic play, and interdisciplinary and collective experimentation. Displayed downstairs, the lanterns take on a collective significance. How do you think play and experimentation might have led to different kinds of learning here? What unforeseen outcomes do you think occurred as a result?
- Ludwig Hirschfeld-Mack's *Set of colour chords* (1950s) aided children who weren't trained in musical notation to play instruments using a colour system. Imagine what a colour-coded score might look like and how it could help someone play this instrument. What do you think the resulting music sounds like? Is it melodious or atonal, quiet or loud? How does imagining sound through visual cues challenge our perceptions? Our concept of music and education?
- Hirschfeld-Mack was an artist and educator whose work highlights the roles of play and community in learning. Looking at this work, are you able to gain a sense of the artist's personal feelings, philosophy or ideas about education and art (including music)? How does your own experience of music or art education affect your interpretation of this work?
- Consider the art elements at work in Hirschfeld-Mack's painting (*Abstract composition*), (1960s) – including his use of line, colour, tone and shape – and the art principles of emphasis (focal point), balance, movement, contrast, repetition (pattern), scale and space. Discuss which of these elements are important to the overall composition, giving reasons for your answer.
- Bauhaus master Wassily Kandinsky established an organising principle for colour and form whereby the three primary colours, red, yellow and blue were assigned to the basic geometric forms of the square, triangle and circle respectively. Peter D Cole's *Elemental landscape*, 2009–19, features an arrangement of colourful shapes that plays with Kandinsky's framework. What art elements suggest unity across the set? Where do they diverge? Do you think the whole suggests its own internal logic or represents a challenge to a systematic or rule-based framework?

Focus artworks

- The Lantern Parade
- Ludwig Hirschfeld-Mack, *Set of colour chords*, (1950s)
- Ludwig Hirschfeld-Mack, (*Abstract composition*), (1960s)
- Peter D Cole, *Elemental landscape*, 2009–19



Playing is the most natural and purest expression of the child's creative ability ... learning through direct experience rather than being taught creates discovery and rediscovery of methods ... the driving forces are intuition, imagination and fantasy.

— Ludwig Hirschfeld-Mack cited in Ann Stephen, *Bauhaus Now!*, 2019, exhibition catalogue.

Activity

- *Bauhaus Now!* includes a selection of toys designed to be used both as playthings and as educational tools. Professor Philip Goad at the University of Melbourne challenged his Master of Architecture students to create a series of Bauhaus-inspired pedagogical toys. Using the artworks and objects in *Bauhaus Now!* as your guide, this activity will lead to the creation of your own toy for learning about colour mixing.

- Begin by researching basic principles of colour mixing to decide which visual effect your toy will demonstrate. Some places to start might include the mixing of primary colours to produce secondary colours, the addition of black or white to change a colour's chromatic value, the mixing of coloured light. Your toy should demonstrate an existing, simple principle – there is no need to reinvent the (colour) wheel!
- Your toy can take the form of a building block or construction set; a doll, puppet or figurine; a ball, spinning top or mobile; a picture or shape puzzle or any other kind of simple toy that suits your ideas!
- Like Hirschfeld-Mack's classic spinning top design, reproduced by Melbourne University student Harrison Brooks as *Kinetic colour mixing*, your toy might rely on movement to demonstrate colour mixing through motion. Or, like student Qun Zhang's, *Colour wheels*, you might like to use translucent layers to illustrate the phenomena you have chosen. Another approach could be to use weaving to create optical effects through the close proximity of colours. The work of op artists such as Bridget Riley or pointillists Georges Seurat and Paul Signac might be useful sources of inspiration here.
- Once you have created your basic form, consider how it would change your design to add or subtract colours? What would happen if you introduced new elements or changed the way the toy works? Play with your toy and experiment with different ideas and variations.
- When you feel the design and functionality of your toy is resolved, exhibit your work in a way that best showcases its dual functions as a pedagogical toy. Consider how you can enhance its playful and/or informative aspects through the way it is presented. Document your work, its function and display along with your research into the principle of colour-mixing it demonstrates.

Questions to consider

- How did your toy change through experimentation? How important was playing with the toy for establishing the final design?
- Reflecting on this activity, did you learn anything new about the nature of colour? What about design?
- What does it mean to adopt a pedagogical approach to your artwork? How does this differ from making art from a critical or expressive perspective? How could you refine your educational message further next time?

Research activities

- The Bauhaus model wasn't the first to encourage imagination and creativity through play. Methodologies for teaching and therapy based on theories of childhood development using pedagogical toys have a history dating back to the 1700s. Research Friedrich Wilhelm August Froebel's gifts, Maria Montessori's manipulatives and Grimm's Rainbow Stacker inspired by the ideas of Rudolf Steiner. How do the educational philosophies, methods and toys differ? Do they share any commonalities with those developed by the Bauhaus?
- Watch contemporary Australian artist Emily Floyd talk about her work *Steiner Rainbow*, 2006 for QAGOMA at: <https://www.youtube.com/watch?v=SwCfXC6XYm8>. Using this video recording and the *Bauhaus Now!* exhibition collateral as your starting point, compare this work with Ludwig Hirschfeld-Mack's *Set of colour chords*, (1950s). Examine how each artist approaches the history of instructional toys and what each considers the impact of open-ended learning. How have these ideas developed over time?
- Compare Wassily Kandinsky's *Composition VIII*, 1923 with Roy de Maistre's *Rhythmic Composition in Yellow Green Minor*, 1919 in their representations of colour theory. Consider contexts of time and place, and established ideologies when considering similarities and differences.



GESAMTKUNSTWERK: A 'TOTAL' WORK OF ART

The Bauhaus strives to bring together all creative effort into one whole, to reunify all the disciplines of practical art—sculpture, painting, handicrafts, and the crafts – as inseparable components of a new architecture. The ultimate, if distant, aim of the Bauhaus is the unified work of art – the great structure – in which there is no distinction between monumental and decorative art.

— Walter Gropius, *Bauhaus Manifesto and Program*, 1919



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Exploring and responding

- The Bauhaus was visionary in its methods, promoting an interdisciplinary and collaborative approach to art production and education centred on the idea that the fine and applied arts should be combined toward the creation of a Gesamtkunstwerk or 'total' work of art. Mikala Dwyer and Justene Williams' *Mondspiel* / [Moon Play] 2019 illustrates this concept well.

Their expansive and multifaceted artwork synthesises elements from the fields of art, dance, design, horticulture, music, craft, and performance. Identify all the different art forms and categories of craftsmanship in this installation, noting where multiple methods have been combined.

- While the Bauhaus is well known for its focus on functionalism and rational design, *Bauhaus Now!* also considers some of the lesser-known aspects of Bauhaus history, including its occult, irrational and esoteric elements, and the outsiders exiled or exorcised from its ranks. *Mondspiel / [Moon Play]* 2019 refers to five such outcasts. Masters Johannes Itten and Lothar Schreyer, who both departed in 1924 and students Friedl Dicker-Brandeis, Ludwig Hirschfeld-Mack and Gertrude Herzger-Seligmann, each exiled from Germany in the 1930s. Do you think concepts of otherness undermine the Bauhaus principles of unity and collaboration? What are some of the implications of these concepts as they apply to nationhood and governance?
- Elizabeth Pulie is chiefly a painter, but in her series of Bauhaus weavings, she has transferred the principles and methods of painting to weaving, teaching herself the technique in the process. Read the artwork label and the related text by Pam Hansford, *Legacy*, 2019. Examine how the artist approaches the history of weaving and acknowledges its impact on the present. Why might the artist have chosen this medium to represent her themes? If these works were made from different materials or produced in a different form, would the meaning of the artworks change?
- The Bauhaus' focus on architecture was hugely influential on the development of the iconic International Style of modernist architecture. Rose Nolan has created works that juxtapose product packaging from consumer culture with the visual language of architectural models. Her hypothetical plans reference the International Style and speak to the utopian ideals of mid-century design. With this in mind, what do you think is the artist's intention in combining these particular elements?
- Would you say the approach Nolan has used is expressive, conceptual, critical and/or persuasive? Give reasons for your answer. What elements of pop culture does she draw on to communicate her intention?

Focus artworks

- Mikala Dwyer and Justene Williams, *Mondspiel / [Moon Play]*, 2019
- Rose Nolan, architectural constructions I–X, 2008–19
- Elizabeth Pulie, Bauhaus weavings I–V, 2018

For full artwork details, see List of works.



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Architects, sculptors, painters, we all must return to the crafts!
... proficiency in a craft is essential to every artist. Therein lies
the prime source of creative imagination.

— Walter Gropius, *Bauhaus Manifesto and Program*, 1919

Activity

- This activity is designed to lead to the planning, creation and evaluation of a *Gesamtkunstwerk* or ‘total’ work of art based on the ideals of Bauhaus teaching.
- Study the different workshops offered at the Bauhaus. A good resource can be found at: <https://www.bauhaus100.com/the-bauhaus/training/workshops/>
- Select two different workshops that will inform the creation of your work. For instance, you might choose the printing and advertising workshop and metal workshop with the intention of creating an artwork that fuses elements of graphic design and metalwork.

- Read about the two workshops you have chosen and study the examples given. Think about the elements involved in each mode of creation – for the example provided, what aspects of the discipline of graphic design will you employ in your work? Will it be printed? Will it involve the use of typefaces? Will it exist as a multiple? And what characteristics of metalwork will you emphasise? Will your work repurpose existing manufactured metal components or will you work raw metal? Will it require the use of tools or special techniques?
- Note any safety or equipment limitations and design your approach with these considerations in mind. It doesn't have to be expensive or involve special equipment i.e.; a photocopier and some scrap metal may produce the best results!
- Think about the form your work will take – will it be a sculpture, a painting, a performance or something else? What format best suits the materials and techniques you have decided on?
- Each of the artists discussed in this section has used more than one creative discipline to aid in the communication of their intended meaning. Consider what it means to combine the artforms you have chosen. Are there particular histories, points of view or ideas that the combination serves to illustrate?
- Incorporate and enhance the elements which best convey the meaning of your artwork. Experiment to find combinations that represent your intentions and remain on the lookout for unexpected correspondences and juxtapositions.
- Experiment with the aesthetic qualities of work – think about scale, colour, composition, perspective, balance, repetition and shape.
- Read the quote below about *Bauhäusler* Anni Albers' approach in the weaving workshop. Consider the nature of the materials and techniques you are using. Think about how you might work with or against established forms and methods and how this might lead you to create something new.
- When you are satisfied that your work is resolved, exhibit your artwork based on the idea of the Gesamtkunstwerk. Consider how you can enhance the meaning of your work through the way it is displayed and apply your ideas to the display of your work.
- Photograph your installation and add this documentation to your reflective journal.

By disregarding traditional methods, the students set out in their (self-) education to 'lay a foundation for a work which was oriented toward the future'. First by 'playing with material amateurishly' and 'unburdened by any consideration of practical application,' the weavers developed what Albers called an 'unprejudiced attitude towards the materials'.

— Anni Albers cited in T'ai Smith, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, 2014, University of Minnesota Press, Minneapolis, n.p.

Questions to consider

- Thinking about the term *Gesamtkunstwerk*, do you think Walter Gropius' vision for the Bauhaus is a viable one: to bring together the disciplines of art in the service of the unified work of art? Do you think it is a worthwhile aim?
- Did synthesising different forms of fine and applied arts give you a new appreciation of your materials and methods? Did it offer any new perspectives?
- How did the artistic modes change when you juxtaposed them? How important was this juxtaposition in establishing the final tone of your work?
- How did the aesthetic characteristics of your materials compare – did they create any contradictions or paradoxes? How did the materials you used affect the meaning of the work?

Research activities

- The stage workshop at the Bauhaus centred on an interdisciplinary approach which aimed to integrate the full spectrum of visual and performing arts. The workshop was directed by Lothar Schreyer until 1923, when his play 'Mondspiel' (Moon Play) – from which Dwyer and Williams have derived the title of their work – led to his resignation. Oskar Schlemmer directed the workshop from 1923 to 1925. Research a play performed by the stage workshop, and document its set design, costumes, dance, lighting, music and props, paying particular attention to recognisable features of Bauhaus method or design in the work.

- Research developments in the use of textiles in art over time. How have different techniques been used in traditional and contemporary styles and using established and innovative technologies?
- How have artists from different cultures integrated different artforms? How have the techniques of combining the fine and applied arts changed over time? Differed between artists of different genders? Some starting points to investigate: Illuminated manuscripts in Western Europe between c. 500–c. 1600 CE; Wayang, or Javanese puppet theatre; fabric design; and different traditions of weaving.



GLOSSARY OF TERMS

aesthetic: concerned with beauty or the appreciation of beauty. Also, an artistic expression viewed as reflective of a personal or cultural ideal of what is aesthetically valid.

Bauhäusler: the customary designation among fellow Bauhaus students and faculty by which to identify themselves. (As defined in Ann Stephen, *Bauhaus Now!*, 2019, exhibition catalogue)

composition: the arrangement of art elements in an artwork to create a complete design.

curator: a person who researches, collects, cares for and displays artworks.

Gesamtkunstwerk (German, 'complete or unified work of art'): A term originally associated with the composer Richard Wagner (1813–1883) and discussed by him in his *The Artwork of the Future* (1849) to describe a dramatic form in which all the arts – poetry, drama, the visual arts, music, song – should be united so as to form a new and complete work of art.*

ideologies: political beliefs or system of ideas that characterise a particular culture or group including, for example; capitalism, communism, socialism, and Marxism.

emigration: the act of leaving the country of one's birth to resettle permanently in another country.

juxtaposition: two or more things placed close together or positioned side by side with contrasting effect.

manifesto: a public declaration of policy and aims, in art, especially one that defines the aims and intentions of a style or movement.

medium: a material used to make an artwork (the plural is media).

non-objective: non-objective art is abstract (often geometric) and non-representational art in that it does not depict specific objects, people, or other subjects found in the natural world.

philanthropy: the desire to promote the welfare of others, expressed especially by the generous donation of money to good causes.

popular culture: products and activities, such as fashion trends, fast foods, movies, comics, magazines and advertising, that are usually cheap and mass-produced for general audiences. Opposite to *high culture*.

scale: the relative or proportionate size which an object bears to another or which the representation of an object bears to what it refers.

sculpture: a three-dimensional artwork.

style: the distinctive way in which an artist works with art elements and materials.

subject: what an artwork is about, including feelings experiences, beliefs, opinions, messages or ideas.

technique: the way an artist applies or uses an art material.

utilitarian: primarily designed to be useful, practical or functional.

utopian: demonstrating or aspiring to a state of perfection or idealism.

interdisciplinary: involving more than one subject or branch of knowledge.

International Style: A general architectural term first used in the catalogue for the influential exhibition *The Modern Movement*, held at the MoMA, New York in 1932. The term quickly came to designate the work of architects associated with the modern movement whose projects shared common visual features – of rectilinearity, asymmetry and a lack of adornment.

Score: a written representation of a piece of music.

Mazdaznan: a religion founded at the end of the 19th century based on the idea that the Earth should be restored to its Edenic garden state and concerned with qualities of thought, behaviour and emotion. Adherents practised vegetarianism and conscious breathing exercises.

Expressionism: When used generally, with a small 'e', this is a term which implies heightened subjectivity or emotion. More specifically, it is employed with reference to two German movements of the early 20th century, Die Brücke and Der Blaue Reiter, both of which utilised heightened, non-naturalistic colour and striking forms to key up the emotional content of their work.*

Constructivism: A movement that originated in Russia c. 1914, it dominated art there after the 1917 Revolution and spread to the West in the 1920s. It was characterized by its abstraction and its use of industrial materials such as glass, plastic, and standardized metal parts. Its arch-proponent, Vladimir Tatlin, put forward the concept of the 'artist-engineer', fulfilling the social needs of Soviet post-Revolutionary society.*

De Stijl (Dutch, 'The Style'): The name of a loosely associated group of mainly Dutch artists founded in 1917 and of the journal they published to promote their ideas. Their common aim was to find laws of equilibrium and harmony that would be applicable to life and society as well as art, and the style that is associated with them is one of austere abstract clarity. The greatest impact of *De Stijl* was not on painting but on architecture and the applied arts (including furniture design and typography).*

exile: barred from one's country of birth, especially for political reasons.

pedagogical: relating to teaching or education.

Pointillism: The term was derived from the French critic Félix Fénéon's phrase *peinture au point* ('painting in dots') used in 1886 to describe Georges Seurat's masterpiece *La Grande Jatte* (Art Institute, Chicago). However, Seurat and his chief disciple, Paul Signac, preferred the word Divisionism.*

Op art: An abbreviation of 'optical art', a form of abstract art which developed in the early 1960s and aimed at stimulation of the eye through a radical use of space and colour. This was achieved by the deployment of hard-edged, flatly painted shapes in black and white or in complementary colours of full intensity.*

*As defined in Michael Clarke, *The Concise Oxford Dictionary of Art Terms* (2 ed.), 2010, Oxford University Press

List of works

Mikala Dwyer and Justene Williams
born 1959 Sydney
born 1970 Sydney

Mondspiel / [Moon Play] 2019
mixed-media installation
comprising performance;
video; thistle garden; painted
coffins; welded and painted
sculpture with crystals;
rocking theremin sculptures;
painted wooden sculptures;
wall painting; fabric banners;
sculpture, fabric and clay on
scaffold; acrylic, collage and
fabric tassels on canvas
installation dimensions
variable
Courtesy of the artists; Anna
Schwartz Gallery, Melbourne;
Roslyn Oxley9 Gallery,
Sydney; Sarah Cottier Gallery,
Sydney

Michael Candy
born 1990 Durban, South
Africa; arrived Australia 2001

*‘Farbenlichtspiele (light/
colour/play)’ 1923 by
Ludwig Hirschfeld-Mack –
a reconstruction* 2019
wood, stainless steel,
aluminium, digital
components, lights
175 x 140 x 108 cm
University of Sydney
Commissioned by The
University of Sydney with
funds from Penelope Seidler
2019

Peter D Cole
born 1947 Gawler,
South Australia

Elemental landscape
2009–19
enamel on brass
52 parts, installation
dimensions variable
Courtesy of the artist

Christopher Handran
born 1977 Brisbane

Light space replicator 2018
back scratcher, basting wand,
cake boards, corner shelves,
extendable shelf, fidget
spinners, gears, graters, pet
toy, ping-pong net, pizza tray,
plant stand, plastic cutlery,
side table, skewers, straws,
tin lid, trouser hanger, unicorn
horn, whiteboard frames,
modified party lights, motor
106.5 x 45 x 45 cm
Courtesy of the artist

Shane Haseman
born 1975 Geelong, Victoria

*Triadic dance of the
Secondaries* 2019
score, performance, wall
painting
installation dimensions
variable; performance
duration variable
Courtesy of the artist

Gertrude Herzger-Seligmann
(designer) born 1901
Frankfurt, Germany; arrived
Australia 1937; died 1977
Sydney

Model of table designed by
Gertrude Herzger-Seligmann
(c. 1950), constructed by
Sydney architect Bruce Eeles
wood
6.8 x 24 x 24 cm
Collection of Bruce Eeles

Ludwig Hirschfeld-Mack
born 1893 Frankfurt,
Germany; arrived Australia
1940; died 1965 Sydney

Untitled 1919
colour woodcut
16.1 x 15.8 cm (image and
block); 24.3 x 16.5 cm (sheet)
National Gallery of Victoria,
Melbourne
Gift of Mrs Olive Hirschfeld,
1971
P66-1971

Untitled (Colour charts) 1940
gouache, graphite and
watercolour on paper
27.5 x 28.4 cm
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.003.000

Reaching the stars 1922
colour lithograph on Japanese
paper
42.2 x 31.6 cm (image); 54.6 x
37.4 cm (sheet)
National Gallery of Victoria,
Melbourne
Presented through The Art
Foundation of Victoria by
Lady Grounds, Fellow, 1996
1996.452

City (Stadt) (c. 1922)
hand-coloured lithograph
8.7 x 17.2 cm (image); 19.5 x
25.8 cm (sheet)
National Gallery of Victoria,
Melbourne
Gift of Mrs Olive Hirschfeld,
1971
P70-1971

(Small landscape) 1931
mixed media on board
14.2 x 22 cm
Geelong Gallery, Victoria
Bequest of Peggy Perrins
Shaw, 2010
2010.18

Colour chart 1940
gouache and graphite on
paper
26.5 x 19.2 cm
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.002.000

Untitled (Colour charts) 1940
gouache, graphite and
watercolour on paper
27.5 x 28.4 cm
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.003.000

Isle of Man 1942
monotype and watercolour
20 x 26.9 cm
Geelong Gallery, Victoria
Gift of Mrs Olive Hirschfeld,
1976
1976.25

Gossip 1943
pencil on paper
20.9 x 28.4 cm
Geelong Gallery, Victoria
Gift of Mrs Olive Hirschfeld,
1976
1976.16

Set of colour chords (1950s)
steel frame with twelve
wooden resonating chambers
and steel strings
110 x 12 x 12 cm (each
chamber); 116 x 195.5 x 32 cm
(frame)
Geelong Gallery, Victoria
Gift of The Geelong College
Preparatory School, 1976
1976.59.a-m

(Musical instruments)
(1950–65)
monotype
22.3 x 28.2 cm (image); 40.4 x
55.7 cm (sheet)
Geelong Gallery, Victoria
Gift of Mrs Olive Hirschfeld,
1976
1976.17

(Abstract composition)
(1960s)
calcimine and watercolour on
cardboard
63.3 x 49.5 cm
Geelong Gallery, Victoria
Gift of Mrs Olive Hirschfeld,
1976
1976.41

Untitled 1960
monotype and watercolour
19 x 23 cm irreg. (image);
19.9 x 28.8 cm (sheet)
National Gallery of Victoria,
Melbourne
Purchased 1965
1536-5

Between two worlds 1961
monotype and watercolour
33.5 x 28 cm irreg. (image);
38.1 x 28 cm (sheet)
National Gallery of Victoria,
Melbourne
Gift of Mrs Olive Hirschfeld,
1971
P93-1971

*The shadow of militarism and
annihilation* (c. 1964)
monotype and watercolour
28.7 x 30.9 cm irreg. (image);
28.7 x 32.6 cm (sheet)
National Gallery of Victoria,
Melbourne
Gift of Mrs Olive Hirschfeld,
1971
P97-1971

*Scale of 72 tones made from
black and white and one
colour (Colour chart)* (n.d.)
gouache and graphite on
primed canvas
22 x 64.5 cm
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.001.000

Colour chart (n.d.)
paper collage, watercolour
34 cm (diam.)
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.006.000

Colour chart (n.d.)
paper collage, watercolour
34 cm (diam.)
The University of Melbourne
Art Collection
Gift of Mrs Olive Hirschfeld,
1982
1982.0128.007.000

Paul Klee
born 1879 Münchenbuchsee,
Switzerland; died 1940
Muralto, Switzerland

Thistle picture (Distel-bild)
1924
gouache and watercolour on
linen laid down on thin card,
with traces of ruled ink and
pencil
21 x 40.6 cm (image); 38.1 x
54.3 cm (card)
National Gallery of Victoria,
Melbourne
Purchased 1953
2999-4

Rose Nolan
born 1959 Melbourne

The Fab/Marimekko House 2008

found packaging, cardboard,
synthetic polymer paint
32.5 x 25 x 21.5 cm

The Issey Miyake Tower 2008
found packaging, cardboard,
synthetic polymer paint
42 x 20 x 12 cm

Twinings Tea Tower 2008
found packaging, cardboard,
synthetic polymer paint
57 x 23 x 7 cm

Barcode House 2019
found packaging, cardboard,
synthetic polymer paint
30.5 x 44.5 x 25 cm

Home Office 2019
found packaging, cardboard,
synthetic polymer paint, steel
42 x 34 x 11 cm

iTunes Museum 2019
found packaging, cardboard,
synthetic polymer paint
37 x 15.5 x 8.5 cm

NGV Contemporary 2019
found packaging, cardboard,
synthetic polymer paint
37 x 28.5 x 27.5 cm

Pierre Chateau Studio 2019
found packaging, cardboard,
synthetic polymer paint
31.5 x 29 x 26.5 cm

Renzo Piano Store 2019
found packaging, cardboard,
synthetic polymer paint
28 x 19 x 9 cm

Wellness Centre 2019
found packaging, cardboard,
synthetic polymer paint
27.5 x 41 x 23 cm
Courtesy of the artist and
Anna Schwartz Gallery,
Melbourne

Elizabeth Pulie
born 1968 Sydney

#95 (Bauhaus weaving one) 2018

mixed fibre
140 x 90 cm

#96 (Bauhaus weaving two) 2018

mixed fibre
140 x 90 cm

#97 (Bauhaus weaving three) 2018

mixed fibre
140 x 90 cm

#98 (Bauhaus weaving four) 2018

mixed fibre
140 x 90 cm

#99 (Bauhaus weaving five) 2018

mixed fibre on wooden frame
175 x 150 x 40 cm
Courtesy of the artist and
Sarah Cottier Gallery, Sydney

Jacky Redgate
born 1955 London, England;
arrived Australia 1967

Light throw (mirrors) fold – yellow and white 2018
hand-printed chromogenic
photograph
185 x 127 cm

Light throw (mirrors) fold – black and white 2019
hand-printed chromogenic
photograph
185 x 127 cm

Light throw (mirrors) fold – blue and white 2019
hand-printed chromogenic
photograph
185 x 127 cm

Light throw (mirrors) fold – red and white 2019
hand-printed chromogenic
photograph
185 x 127 cm
Courtesy of the artist and
ARC ONE Gallery, Melbourne

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All installation photography by Christian Capurro, performance still p.23 by Mark Anton Basmadji



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