

## The Lantern Parade

*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

A mid-winter lantern parade led by art students through the centre of Melbourne, has been described by Mikala Dwyer as ‘our attempt at reanimating the memory ghost of the actual dynamic of education’. The lanterns were made during a week-long workshop that began each day with Johannes Itten’s Mazdaznan exercises. It brought together students and artists from the Faculty of Fine Arts and Music, Victorian College of the Arts, University of Melbourne, RMIT University and the Queensland College of Art, Griffith University.

Lantern Parade participants:

Carolina Arsenii	Nathan Larkin
Tim Bass	Annelise Lindeberg
Honore Blaze Hudson	Jacqueline Matisse
Htoo Paw Nay Blute	Janno Mclaughlin
Natalie Cowan	Elnaz Nourizadeh
Sarah crowEST	Kate O’Boyle
Meg Dawn	Tricia Page
Tara Denny	Lucy Parkinson
Mikala Dwyer	Robyn Phelan
Felicity Eustance	Shanon Reidy
Fiz Eustance	Mark Shorter
Gina Gascoigne	Elina Simbolon
Julian Goddard	E. Scarlett Snowden
Ceri Hann	Lauren Snowden
Clint Ho	Ann Stephen
Natalie Houston	Fleur Summers
Victoria Jost	Kate Thomson
Anthea Kemp	Siwat Visuthirungsiri
Robin Kingston	Justene Williams
Renee Kire	Jude Worters
Claire Lambe	

Lantern Parade filmed and edited by The Huxleys

## Bauhaus Colour Experiments

Ludwig Hirschfeld-Mack taught the first colour seminar at the Bauhaus in 1922–23, in the wake of the dismissal of Johannes Itten. He adapted lessons from his earlier study with Adolf Hölzel at the art academy in Stuttgart, focusing on the geometrical forms of triangle, square and circle; the horizontal, vertical, diagonal and circular; the contrast of light and dark; and harmony as a balance of contrasts.

Left:

**Ludwig Hirschfeld-Mack**

*Scale of 72 tones made from black and white and one colour (Colour chart) (n.d.)*

gouache and graphite on primed canvas

The University of Melbourne Art Collection

Gift of Olive Hirschfeld, 1982

**Ludwig Hirschfeld-Mack**

*Colour chart 1940*

gouache and graphite on paper

The University of Melbourne Art Collection

Gift of Mrs Olive Hirschfeld, 1982

Ludwig Hirschfeld-Mack

Right:

**Ludwig Hirschfeld-Mack**

*Colour chart (n.d.)*

paper collage, watercolour

The University of Melbourne Art Collection

Gift of Olive Hirschfeld, 1982

**Ludwig Hirschfeld-Mack**

*Untitled (Colour charts) 1940*

gouache, graphite and watercolour on paper

The University of Melbourne Art Collection

Gift of Olive Hirschfeld, 1982

**Ludwig Hirschfeld-Mack**

*Colour chart (n.d.)*

paper collage, watercolour

The University of Melbourne Art Collection

Gift of Olive Hirschfeld, 1982

## Bauhaus Thistles

In December 1920 Paul Klee joined the Bauhaus to teach the foundations of colour and form with Johannes Itten. In Klee's third year of teaching, director Walter Gropius forced Itten's controversial departure, which *Thistle picture (Distel-bild)* obliquely references. Itten had encouraged students to draw a thistle as a motif of sensory awareness, as part of his mystic Mazdaznan beliefs. Klee's painting represents a cosmic reconciliation for those expelled from the 'garden' of the Bauhaus. With the rise of Hitler, Klee himself was expelled from Germany as a 'degenerate' artist in 1933.

Hirschfeld-Mack's late monotype appears to be a response to Paul Klee's *Thistle picture (Distel-bild)*. It represents a joyous image of the thistle, as the seeds of the outsider are scattered to the farthest corners of the earth.

**Paul Klee**

*Thistle picture (Distel-bild)* 1924

gouache and watercolour on linen laid down on thin card,  
with traces of ruled ink and pencil

National Gallery of Victoria, Melbourne

Purchased 1953

**Ludwig Hirschfeld-Mack**

*Untitled* 1960

monotype and watercolour

National Gallery of Victoria

Purchased 1965

## Hirschfeld-Mack at the Bauhaus

Ludwig Hirschfeld-Mack was one of the first students to enrol at the Weimar Bauhaus in 1919, after serving in World War I. After completing the preliminary course, he entered the printing workshop in 1920 and then qualified as a journeyman (a trained staff member) in 1921. His lithograph *Reaching the stars* (1922) announces a new age of cosmic harmony, reflecting the utopian hopes of the time. As the artist recalled, 'All were united in one aim: the seeking of a new way of life, a new architecture and new surroundings, and a definite negation of all those forces which had caused the First World War'.

**Ludwig Hirschfeld-Mack**

*Untitled* 1919

colour woodcut

National Gallery of Victoria, Melbourne

Gift of Olive Hirschfeld, 1971

**Ludwig Hirschfeld-Mack**

*Reaching the stars* 1922

colour lithograph on Japanese paper

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria

by Lady Grounds, Fellow, 1996

**Ludwig Hirschfeld-Mack**

*City (Stadt)* (c. 1922)

hand-coloured lithograph

National Gallery of Victoria, Melbourne

Gift of Olive Hirschfeld, 1971

## Sound Play

Having fled Germany in 1936, Hirschfeld-Mack taught socially disadvantaged children at the Peckham Health Centre in south-east London, where he developed his 'colour chords'. These colour-coded instruments enabled students to play music by following colour prompts rather than musical notation, giving them access to music without specialist training. Hirschfeld-Mack continued this approach in Australia when employed by James Darling, a leading educationalist and headmaster of Geelong Grammar School.

**Ludwig Hirschfeld-Mack**

*Set of colour chords* (1950s)

steel frame with twelve wooden resonating chambers  
and steel strings

Geelong Gallery, Victoria

Gift of The Geelong College Preparatory School, 1976

**Ludwig Hirschfeld-Mack**

*(Musical instruments)* (1950–65)

monotype

Geelong Gallery, Victoria

Gift of Olive Hirschfeld, 1976

## Bauhaus Toys Today

*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

The idea of fostering a child's imagination through 'pedagogically useful toys' has a long tradition that extends from Jean-Jacques Rousseau, Friedrich Fröbel, Rudolf Steiner and Maria Montessori on to the Bauhaus through such students as Hirschfeld-Mack, Alma Siedhoff-Buscher and Friedl Dicker-Brandeis. For the exhibition, architectural historian Philip Goad challenged his Master of Architecture students at the Melbourne School of Design, University of Melbourne, to develop a series of Bauhaus-inspired prototype toys.

Joel Falconer, *Puppets 2019 (After Paul Klee)*

Jessica Wong, *Mah Jong*

Jack Swann, *Platopüppen*

Katja Wagner, *Modular play textile*

Harrison Brooks, *Kinetic colour mixing*

Yih Yiing Sen, *Magic squares*

Qun Zhang, *Colour wheels*

Dylan Morgan, *Rubbish building game*

Yifei Wang, *Three ballerinas*

Melissa Sze Yu Lim, *Trommel doll (Drum doll)*

Luci Trevaskis, *Bauhaus mobile*

Alexander Biernacki, *Tastschach (Tactile chess)*

Hugh Goad, *Dunera boys*

Catherine Roden, *Luftweber*

Stephanie Guest, *Knights (on floor)*

Students from the Melbourne School of Design, University of Melbourne, invite you to play with their toys on the lower shelf.

*Please do not touch other works in this exhibition – thank you*

## Bauhäusler in Exile: Gertrude Herzger-Seligmann

The Bauhäusler Gertrude Herzger-Seligmann (1901–1976) spent half her life in Sydney, working as a designer, but is virtually unknown today. As a student of the Weimar Bauhaus between 1922 and 1924, she attended the preliminary course taught by Itten and then Klee, later working in the metal and weaving workshops. As a Jew she was forced to flee Germany with her ten-year-old daughter in mid-1937. Fourteen months later, in Sydney, she registered the company Furnishing Weavers Pty Ltd. She later worked as a jewellery designer, though very little of her work has survived except through photographs, several of which are reproduced in the new book *Bauhaus Diaspora and Beyond*, on display.

Gertrude Herzger-Seligmann c. 1940  
Unknown street photographer, Sydney

Model of Gertrude Herzger-Seligmann's table c. 1950  
Constructed by the Sydney architect Bruce Eeles

Gertrude Herzger-Seligmann's Southern Cross brooch, which inspired Mikala Dwyer's sculpture on display downstairs  
Photograph by Bruce Eeles

## Bauhäusler in Exile: Ludwig Hirschfeld-Mack

After the Bauhaus relocated from Weimar to Dessau in 1925, Hirschfeld-Mack taught in various progressive schools in Germany and, later, as an exile from Nazi Germany, in England. With the outbreak of World War II, along with more than 2,500 Germans, many of whom were Jews, he was interned on the Isle of Man and then deported to Australia as an 'enemy alien' on board the HMT Dunera. After almost two years internment he was released in 1942 to teach at Geelong Grammar. His advocacy for creative play in art education has overshadowed his art practice.

**Ludwig Hirschfeld-Mack**  
*Gossip* 1943  
pencil on paper  
Geelong Gallery, Victoria  
Gift of Olive Hirschfeld, 1976

**Ludwig Hirschfeld-Mack**  
*(Small landscape)* 1931  
mixed media on board  
Geelong Gallery, Victoria  
Bequest of Peggy Perrins Shaw, 2010

**Ludwig Hirschfeld-Mack**  
*Isle of Man* 1942  
monotype and watercolour  
Geelong Gallery, Victoria  
Gift of Olive Hirschfeld, 1976

**Ludwig Hirschfeld-Mack**  
*Between two worlds* 1961  
monotype and watercolour  
National Gallery of Victoria, Melbourne  
Gift of Olive Hirschfeld, 1971

**Ludwig Hirschfeld-Mack**  
*(Abstract composition)* (1960s)  
calcimine and watercolour on cardboard  
Geelong Gallery, Victoria  
Gift of Olive Hirschfeld, 1976

**Ludwig Hirschfeld-Mack**  
*The shadow of militarism and annihilation* (c. 1964)  
monotype and watercolour  
National Gallery of Victoria, Melbourne  
Gift of Olive Hirschfeld, 1971



## Kinetic Light Machines

Projected coloured light was an offshoot of Bauhaus ideas developed by Kurt Schwertfeger, Ludwig Hirschfeld-Mack and László Moholy-Nagy. Hirschfeld-Mack's originality lay in developing various colour-light machines, such as his *Colour-Light-Play*, which focused on colour interaction. These toured extensively through Europe between 1923 and 1925.



László Moholy-Nagy

*Light Prop for an Electric Stage* 1922–30



Hirschfeld-Mack working with an assistant on his *Farbenlichtspiele* at the Bauhaus 1922

## Michael Candy

Michael Candy has reconstructed Hirschfeld Mack's *Farbenlichtspiele (Colour-Light-Play)* of 1923, a proto-performance machine for interactive play. The original apparatus, which has been lost, had movable parts made of metal, coloured glass and light globes that were projected onto a screen, accompanied by sound. By animating abstraction, he claimed 'a new mode of expression' featuring a 'mobility of coloured light sources'. Candy's version allows for various levels of interactivity, from the casual museum visitor who turns the handles to manipulate the lights, to musicians who improvise on the play of colours.

*'Farbenlichtspiele (Colour-Light-Play)' 1923 by Ludwig Hirschfeld-Mack – a reconstruction 2019*

wood, stainless steel, aluminium, digital components,  
lights

Collection of the University of Sydney, with the generous support of Penelope Seidler

## Christopher Handran

Christopher Handran has reconstructed László Moholy-Nagy's iconic modernist sculpture *Light prop for an electric stage* (1922–30) titling the new work *Light space replicator*. The original was a pedagogical tool for the study of light and reflection, which the artist variously used as an iconic piece of kinetic sculpture and as a prop for his 1930 film *Ein Lichtspiel: Schwarz Weiss Grau (A lightplay: Black White Grey)*. Handran imagines his *Replicator* standing 'in the wake of the modernist pairing of utopianism and industrialisation' yet made from mass-produced junk.

### *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

## Peter D Cole

Peter D Cole's *Elemental landscape* plays games with Wassily Kandinsky's system that matched the primary colours to primary forms in the following pairs: yellow-triangle, blue-circle, and red-square. In Cole's modular forms the primary colours jostle to be seen among orange ovals, green rectangles, pale blue rhomboids and an occasional negative square or circle, each balanced on a lean triangular stilt.

*Elemental landscape* 2009–19  
enamel on brass

Courtesy of the artist

## Jacky Redgate

Bauhaus experiments with photography have been reprised by Jacky Redgate, particularly those of Florence Henri, who used prisms and mirrors in order to exploit, as her Bauhaus teacher Moholy-Nagy explained, 'the ambiguities of present-day optical creations'. Redgate's images are created through repetitive flashes across variously sized circular mirrors. These four new works in her decade-long series are like a secular altar to light, recalling the intensity of Henri's photography.

*Light throw (mirrors) fold – red and white* 2018  
hand-printed chromogenic photograph

*Light throw (mirrors) fold – yellow and white* 2019  
hand-printed chromogenic photograph

*Light throw (mirrors) fold – blue and white* 2018  
hand-printed chromogenic photograph

*Light throw (mirrors) fold – black and white* 2019  
hand-printed chromogenic photograph

## Rose Nolan

Rose Nolan has scavenged cast-off consumer packaging for the fabric of her speculative and witty models. They have an uncanny visual correspondence to the work of Itten's students, who in material studies classes were encouraged to discover 'a whole new world' by rummaging 'through the drawers of thrifty grandmothers, their kitchens and cellars ...' and ransacking 'the workshops of craftsmen and the rubbish heaps of factories and building sites'.

*The Issey Miyake Tower 2008*

found packaging, cardboard, synthetic polymer paint

*iTunes Museum 2019*

found packaging, cardboard, synthetic polymer paint

*The Fab/Marimeko House 2008*

found packaging, cardboard, synthetic polymer paint

*Renzo Piano Store 2019*

found packaging, cardboard, synthetic polymer paint

*Pierre Chareau Studio 2019*

found packaging, cardboard, synthetic polymer paint

*Wellness Centre 2019*

found packaging, cardboard, synthetic polymer paint

*Twinings Tea Tower 2008*

found packaging, cardboard, synthetic polymer paint

*Barcode House 2019*

found packaging, cardboard, synthetic polymer paint

*Home Office 2019*

found packaging, cardboard, synthetic polymer paint,  
steel

*NGV Contemporary 2019*

found packaging, cardboard, synthetic polymer paint

## Elizabeth Pulie

Having worked primarily as a painter, Elizabeth Pulie taught herself to weave on a hand loom in a deliberate procedure of amateur self-education, creating a series of five body-referencing works from recycled clothing. As the Bauhäusler Anni Albers observed, 'by playing with material amateurishly' and 'unburdened by any consideration of practical application', the Bauhaus weavers on the antiquated hand looms developed an 'unprejudiced attitude towards the materials'.

#96 (*Bauhaus weaving two*) 2018  
mixed fibre

#95 (*Bauhaus weaving one*) 2018  
mixed fibre

#99 (*Bauhaus weaving five*) 2018  
mixed fibre on wooden frame

#98 (*Bauhaus weaving four*) 2018  
mixed fibre

#97 (*Bauhaus weaving three*) 2018  
mixed fibre

## Shane Haseman

Shane Haseman has adapted the title of Oskar Schlemmer's original Bauhaus choreography *Triadisches Ballett (Triadic Ballet)* for his dance cum schoolyard power game. His new *Triadic dance* embodies the dialectical ambivalence at the heart of Bauhaus modernism: its curriculum of rational theories and functional structure are open to collapse and disharmony, perhaps even prey to the magical/mystical thinking of child's play.

*Triadic dance of the Secondaries 2019*  
score, wall painting, performance (documentation)

Dancers from the Faculty of Fine Arts and Music,  
Victorian College of the Arts, University of Melbourne:  
Susannah Keebler, Angela Valdez, Caroline Louise Ellis  
and Paul Simon Jackson  
Flautist: Aawa White



## Mikala Dwyer and Justene Williams

*Mondspiel / [Moon Play]* 2019  
mixed-media installation

### *Mondspiel / [Moon Play]*

Dwyer and Williams channel Bauhaus outcasts through a *Gesamtkunstwerk* that includes, videos, a thistle garden, sculptures and painted coffins. All are loosely drawn from the early Weimar years of the Bauhaus, when the forces of mystical occultism were at their height.

### *Mondspiel* 1922–23

The title, *Mondspiel / [Moon Play]*, comes from a stage play written by Bauhaus theatre director Lothar Schreyer in 1922 and performed at Bauhaus Week in April 1923. The play had two characters, Saint Mary in the Moon and a male Moon Dancer. The play had a score based on ‘the generation of aural stimuli’, with no plot and little movement.

### Thistle Garden

The thistle garden is inspired by Paul Klee’s *Thistle picture (Distel-bild)*, on exhibit upstairs. Its allegory can be linked to the references to thistles in Bauhaus literature. Students were required to viscerally connect with the thistle in order to draw, as Itten explained:

‘I can draw a proper thistle only if the movement of my hand, my eyes and my mind correspond exactly to the intense pointed, pricking, painful form of a thistle.’

### Totenhaus

The coffins are based on Lothar Schreyer’s caskets covered with cubist ‘soul portraits’, which he called *Totenhaus* [death houses], made for himself and for his wife, Margarete. They were inscribed with the words ‘We live so as to die / We die so as to live’.

## The Bauhäuslers

Johannes Itten and four of his students, Alma Siedhoff-Buscher, Friedl Dicker-Brandeis, Ludwig Hirschfeld-Mack and Gertrude Herzger-Seligmann, are resurrected here. Except for Alma, all left Germany in the 1930s with the rise of National Socialism, the latter two exiled to Australia.

### Master Itten

Johannes Itten (Switzerland 1888–1967) taught his *Vorkurs* (preliminary course) at the Bauhaus between 1919 and 1923. Itten was part of the Mazdaznan cult and wore a scarlet monkish robe which, with his shaven head, gave him the appearance of a strange sorcerer.

### Bauhäusler Friedl

Friedl Dicker-Brandeis (Vienna 1898 – Auschwitz 1944) designed kindergartens and later when interned at Theresienstadt concentration camp, she taught art classes for children. Her *Deer* rocker is the inspiration for William's Theremin rocking reindeers.

### Bauhäusler Gertrude

Gertrude Herzger-Seligmann (Frankfurt 1901 – Sydney 1977), studied in the Bauhaus weaving and metal workshops. Her lost Southern Cross brooch inspired Dwyer's sculpture *Gertrude*.

### Bauhäusler Hirsch

Ludwig Hirschfeld-Mack (Frankfurt 1893 – Sydney 1965) is renowned for his Bauhaus experiments with his *Farbenlichtspiele* (Colour-Light Play reconstruction upstairs). Phillip Adams performs a Hirsch dance in the video.

## Elizabeth Pulie and Pam Hansford

*Untitled (Limited Edition) Bauhaus Now! 2019*

typed page, pencil on paper, A3 cardboard box

Courtesy the artists and Sarah Cottier Gallery

Courtesy of the artist

## EDITION BAUHAUS

Publisher: Stiftung Bauhaus Dessau ©2009

At the Bauhaus, film was an important facet of the educational concept, which was based on a 'science of seeing'. Art and technology were to forge a new unity. Film, as the technology medium par excellence, was an important part of this programme. The media art films of the Bauhaus provide an insight into the spectrum of diverse art genres, which were lived and practiced at the Bauhaus, and their reciprocal influences.

**Werner Graeff** (direction, camera, editing, production)

*Composition I* 1922/1977, Germany

2 mins, silent, 16mm (originally 35mm), colour

**Werner Graeff with Werner Hannapel**

(direction, camera, editing, production)

*Composition II* 1922/1959, Germany

2 mins, silent, 16mm (originally 35mm), b&w

**Kurt Schwerdtfeger** (concept and reconstruction)

**Rudolf Jüdes** (direction, camera, production)

*Reflective plays of coloured light* 1922/1967, Germany

24 mins (excerpt of 17 mins), sound, 16mm, colour

**Heinrich Brocksieper** (direction, camera, editing, production)

*Surfaces perpelleristic* 1927–30, Germany

*Duck* 1927–30, Germany

*Seamstress* 1927–30, Germany

6 mins, silent, 35mm, b&w

**Kurt Kranz** (direction, editing, production)

**Robert Darroll** (animation)

*Twenty pictures from the life of a composition* 1927–28/1972, Germany

2 mins, silent, 35mm, colour

*Black: white/white: black* 1928–29/1972, Germany

2 mins, silent, 35mm, b&w

*The heroic arrow* 1930/1972, Germany

8 mins, silent, 35mm, b&w

*Leporello – draft from a colour film* 1930–1931/1972, Germany

5 mins, silent, 35mm, colour

*Variations on a geometric theme* 1955/1972, Germany

22 mins, silent, 35mm, b&w

**Hans Richter** (direction, editing, production)

**Svend Noldan** (animation)

*Rhythm 21* 1921/1923, Germany

4 mins, silent, 35mm, b&w

*Rhythm 23* 1923/25, Germany

4 mins, silent, 35mm, b&w

**Viking Eggeling** (direction, editing, production, animation)

**Erna Niemeyer and others** (drawing)

*Diagonal symphony* 1921–1924/25, Germany

7 mins, silent, 35mm, b&w

## Mikala Dwyer and Justene Williams

*Mondspiel [Moon-Play]* (costume) 2019  
mixed-media installation

Courtesy of the artist; Anna Schwartz Gallery, Melbourne; Roslyn Oxley9 Gallery, Sydney; Sarah Cottier Gallery, Sydney