This course will explore the art, architecture, history and theory of the radical, experimental German art school, the Bauhaus. The subject of recent blockbuster exhibitions in New York and Berlin, this course will make use of the many new publications and critical viewpoints. Beginning with the school’s origins during WWI and the German Revolution and its controversial development during the Weimar Republic, this course will go on to study the demise of the Bauhaus caused by the National Socialists and the forced exile of many Bauhaus artists and architects, and will conclude with an analysis of Bauhaus legacies (at Black Mountain College, the Ulm School of Design, the New Bauhaus Chicago, Yale and Harvard, and in the Situationists New Babylon project). The course will include: the work of the architects Walter Gropius, Hannes Meyer, Mies van der Rohe and Lilli Reich; the art and design (textiles, metal work, prints, photographs, typography, paintings, sculpture, etc.) of Paul Klee, Wassily Kandinsky, Lyonel Feininger, Gunta Stözl, Moholy-Nagy, Herbert Bayer, Joseph Albers, and Oskar Schlemmer; as well as the writings of important Weimar writers and theorists, such as Remarque, Benjamin, Lukács, and Kracauer. Students will be responsible for: short essays; in-class writing and image identification; a midterm presentation on an individual artist; a final research paper on a single object, building, or image; participation in a day of artistic experimentation. Students are responsible for independent work, as well as extensive reading, writing and research.
Textbooks
There are two required and two recommended books for this course available at Amherst Books. Required books are: Remarque, *All Quiet on the Western Front* and Droste, *Bauhaus 1919-1933*. Recommended texts are the collection of primary documents by Wingler, *Bauhaus: Weimar Dessau Berlin Chicago* and Bergdoll & Dickman, *Bauhaus: Workshops for Modernity* (Museum of Modern Art NY). You are of course free to buy your books from any source; however, delayed delivery is not an acceptable excuse for being unprepared for class or completing assignments. All five libraries have copies of these books, and they will also be on reserve at Amherst.

Schedule

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<td>Art and Politics</td>
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Optional: At Hampshire: Thursday November 3rd Bauhausfest

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<td>Nov. 9</td>
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Thanksgiving Break

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<td>Dec. 7/14</td>
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1. **Attendance and discussion.** This is an advanced reading, writing, speaking, and research intensive seminar. Attentive participation is fully expected in all meetings (taking notes, engaging in discussion, coming to class fully prepared, etc.)

2. **Essays.** You will be expected to write one to two page essays in response to the assigned readings each week; please load them to the course website (moodle). At the end of the semester, they should be printed and included in your final course portfolio. [20%]

3. **Midterm presentations** will focus on the work of individual Bauhaus architects, designers or artists. Each presentation should take about 10-15 minutes and introduce the class to the life and work of different Bauhaus teachers and students. Outline biographies and bibliographies should be distributed to the class (make 16 copies) at the time of your presentation; you will be asked to turn in a copy of your notes or outline (handwritten or typed) with your final portfolio. Choice of artist is due Oct. 12th. [20%]

4. **In class writing and image identification.** You will be shown a series of images that will for the most part be drawn your fellow students’ midterm presentations. You will be asked to briefly identify each work and say a few words about its significance. (Nov. 2nd) [10%]

5. **Bauhausfest, OPTIONAL.** At Hampshire College we will be having a “Bauhausfest” in the architecture studio (EDH3) where three visiting artists will lead the class in creative reconstructions of Bauhaus art-making: we will write and print manifestos, make found object collages, and try our hand at folded-paper experiments in three dimensional design.

6. **Final presentations and papers** are to be case studies of a single work of Bauhaus art or architecture produced by your mid-term architect/artist. This is to be a rigorous, in-depth analysis of the formal properties of this object or building, studied in the broadest terms in its complex social, political, economic and intellectual context. Your choice of image is due November 4th. You will give a 10 minute reading of the paper (5 double-spaced typed pages). This paper will then be expanded, making use of your midterm biographical material as well as course readings and lectures/discussions, to put the work into the context of your artist’s life and of Bauhaus history. (c. 15-20 pages). [50%]

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**Please note:** It is expected that you attend *all* classes and turn in assignments on time; more than one absence could result in a failing grade. *All* assignments must be completed in order to receive an evaluation for this class. Any extensions must be requested in advance of the due date. Without prior approval, late work will not be evaluated.

Cell phone use is prohibited, and I do not allow computers except for occasional group work. Lastly, please be respectful of the focus of the professor and your peers—arrive on time, stay in the room once you are here, and use the restroom before you come to class. Because this is a seminar, we will often take a break mid-way.
reading assignments

SEPT. 14  INTRODUCTIONS + BACKGROUND
Wingler, xviii-11;
MoMA/Dickman, “Bauhaus Fundaments” 15-39

SEPT. 21  THE INTERPRETIVE PROBLEM: ART AND POLITICS  PART II

Comparison Readings (Group Projects)


SEPT. 28  ART AND WWI
Erich Maria Remarque, All Quiet on the Western Front
Wingler, documents 30-61, see especially the Bauhaus Manifesto

OCT. 5  WEIMAR BAUHAUS
Wingler, 64-103  
Droste, 20-51  
MoMA, 78-121

OCT. 10  FALL STUDY BREAK

OCT. 12  1923: ART + TECHNICS
Droste 52-117
Schlemmer diaries, selections;
Schuldenfrei, “The Irreproducibility of the Bauhaus Object” in Bauhaus Constructs
Juliet Koss, “Bauhaus Theatre of Human Dolls” in Bauhaus Culture (reserve) and Art Bulletin (see website)

OCT. 19  RESEARCH DAY/INDEPENDENT RESEARCH
OCT. 26  MIDTERM PRESENTATIONS
Nov. 2  Midterm Presentations/Identification Essays

During the weeks you are not presenting please read ahead about the Bauhaus Dessau:

Bergdoll 40-61 and Sudhalter 196-199; Lupton, 200-205 in MoMA Catalogue
Markgraf, Rehm, Breuer, Neusüss/Heyne 195-214 in Bauhaus Conceptual Model

Thursday November 3rd (Optional) Bauhausfest

Nov. 9  Bauhaus Dessau: Gropius and Meyer, Airplanes and Communists
Wingler, 119-165
Droste 118-201
Laura Muir, “Lyonel Feininger’s Bauhaus Photographs” in Bauhaus Constructs
Siegfried Kracauer, "Mass Ornament" (1927) in The Mass Ornament: Weimar Essays
Walter Benjamin, "The Author as Producer"
Textile Workers, "My Workday, My Weekend" in The Weimar Republic Sourcebook 208-209

Nov. 16  Dessau and Berlin/Mies and Reich, Kunst und Rasse, Degenerate Art
Wingler 168-189;
Droste 202-238;
Barbara Miller Lane Architecture and Politics in Germany, 125-167
Jonathan Petropoulos, Art as Politics in the Third Reich, 19-50
Elaine Hochman, Bauhaus: Crucible of Modernism, 223-247
Paul Schultze-Naumburg, Kunst und Rasse (1928), in German Expressionism: Documents..., 298-300
Joseph Goebbels, "National Socialism or Bolshevism," in Weimar Republic Sourcebook, 127-129


Nov. 18th  Abstracts or Outline and Bibliography for Final Project due in email

Nov. 23  Thanksgiving Break

Nov. 30  Legacies

All readings this week are recommended:
Koehler, “Bauhaus Manifesto Postwar to Postwar” in Bauhaus Constructs, 13-36

Dec. 7th and 14th Final Presentations