

GER 366 EUST 246

Amherst College Fall 2011 Wednesdays 2-4:30

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the bauhaus

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

SEPT. 14	INTRODUCTION + BACKGROUND
SEPT. 21	ART AND POLITICS
SEPT. 28	ART AND WWI
OCT. 5	WEIMAR BAUHAUS
OCT. 12	1923: ART + TECHNICS
OCT. 19	RESEARCH STRATEGIES
OCT. 26	MIDTERM PRESENTATIONS
NOV. 2	MIDTERM PRESENTATIONS AND QUIZ

OPTIONAL: AT HAMPSHIRE: THURSDAY NOVEMBER 3RD **Bauhausfest**

NOV. 9 DESSAU

NOV. 16	BERLIN/DEGENERATE ABSTRACTS/OUTLINES DUE FOR FINAL PROJECTS
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THANKSGIVING BREAK

NOV. 30 LEGACIES

DEC. 7/14 FINAL PRESENTATIONS



COURSE REQUIREMENTS

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%]

Course portfolio. All written work is to be collected into a folder or binder: essays; midterm outline, bibliography, and notes; identification quiz; and both versions of your final paper. If you wish you can also include documentation of your Bauhausfest art experiments.

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

Koehler "Bauhaus Modes and Modernities" in *Bauhaus Modern* (Northampton: Smith College, 2008) on reserve.
Wingler, xviii-11;
Droste, "On the Origins of the Bauhaus" 8-19
MoMA/Dickman, "Bauhaus Fundamentals" 15-39

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

T.J. Clark, "On the Social History of Art," in *Image of the People*. Princeton, 1973, 1982; 9-20.

Comparison Readings (Group Projects)

Group One: Elizabeth Otto, "Designing Men..." in *Bauhaus Construct*, 183-204, Ulrike Müller, *Bauhaus Women*, 7-13 (look at the rest of the book); Hal Foster, "Herbert Bayer, Advertising Structures" 174-183 in MoMA cat.; Laura Muir, "The Dynamics of Bauhaus Life" in *Bauhaus: A Conceptual Model*, Berlin Catalogue, 225-242; and Anja Baumhoff, "Women at the Bauhaus: The Myth of Emancipation" in Feidler, et al, *Bauhaus*; 97-107.

Group Two: Rose-Carol Washton Long "Occultism, Anarchism, and Abstraction: Kandinsky's Art of the Future," in *Art Journal* (Spring 1987) 38-45 and Yule Heibel, "They Danced on Volcanoes: Kandinsky's Breakthrough to Abstraction, The German Avant-Garde and the Eve of the First World War," in *Art History*, 12:3 (September 1989) 343-361. Christine Mehring, "Vasily Kandinsky, Designs for Wall Paintings, 1922" in MoMA catalogue 122-129.

Group Three: O. K. Werckmeister, *The Making of Paul Klee's Career, 1914-1920*. Chicago, 1989; Introduction: Success and Socialization" and Marcel Francisocono, *Paul Klee: His Work and Thought*. Chicago, c1991; Introduction and Mark Roskill, *Klee, Kandinsky, and the Thought of Their Time: A Critical Perspective*. Urbana, c1992; Preface and Introduction: "On the Role of Criticism in the Development of Modern Art"; Annie Bourneuf, "A Refuge for Script: Paul Klee's Square Pictures" in *Bauhaus Constructs*, 105-124.

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)
Henderson, "Revolution in the Woman's Sphere" in *Architecture and Feminism*, ed. D. Coleman, NY, 1996, 221-53.
Jack Zipes, Introduction, and Ernst Bloch, "Art and Utopia," in Ernst Bloch, *The Utopian Function of Art and Literature*, xi-xlii; 79-108.

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

Recommended: Barron, Stephanie, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*. Los Angeles: Los Angeles County Museum, 1991, intro.

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

Exiles and Emigrés: The Flight of European Artists from Hitler, ed. by Stephanie Barron. Los Angeles: Los Angeles

County Museum, 1997; esp. Peter Hahn, "Bauhaus and Exile: Bauhaus Architects and Designers Between the Old World and the New," and Kathleen James, "Changeable Agenda: From Bauhaus Modernism to U.S. Internationalism"

DEC. 7TH AND 14TH FINAL PRESENTATIONS