History of the Bauhaus

Fig. 1


Fig. 2


Fig. 3


Masters and Apprentices


Five students wearing sheets of wallpaper and one wearing a sheet of newspaper, attributed to Edmund Collein, photographer, ca. 1927–1928. Gelatin silver print. 8 x 9.8 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079
Object Checklist

Fig. 8

Students at the Bauhaus Dessau, photographer unknown, n.d. Gelatin silver print. 14.5 x 13.3 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079

Fig. 9

Students in a workshop at the Bauhaus Dessau, photographer unknown (possibly Lotte Gerson-Collein), n.d. Gelatin silver print. 9.6 x 7.5 cm. Photographs of Bauhaus Students, Teachers, and Exhibits, 1919–1933. The Getty Research Institute, 900079

Fig. 10

Object Checklist

Fig. 11

*Stundenplan im Wintersemester, 1921–1922* (Class schedule for the winter semester, 1921–1922), Lothar Schreyer or student of his class, ca. 1921–1922. Watercolor, tempera, ink, and graphite on paper. 16.5 x 33 cm. Bauhaus-Archiv Berlin, 9077. © Michael Schreyer

Principles and Curriculum

Fig. 12

Bauhaus seal, Oskar Schlemmer, 1922. Lithograph. 20.2 x 29.3 cm. From Walter Gropius, *Satzungen Staatliches Bauhaus in Weimar* (Statutes of the State Bauhaus in Weimar), July 1922. Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513

Fig. 13

Selection from the portfolio *Das Wielandslied der älteren Edda* (The Wieland saga of the elder Edda), Gerhard Marcks, 1923. Woodcut. 35 x 29.5 cm. The Getty Research Institute, 900072. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Form and Color

Color wheel for Vassily Kandinsky's Preliminary Course, Gerd Balzer, 1929. Gouache on paper, pasted on black paper. The Getty Research Institute, 850514

Johannes Itten in Herrliberg, Germany, photographer unknown, 1923. Gelatin silver print. Itten Estate, Zurich. Courtesy the Itten Estate, Zurich
Object Checklist

Fig. 17

Fig. 18
Color triangle, Vassily Kandinsky, ca. 1925–1933. Graphite and gouache on paper. 32 x 32 cm. Vassily Kandinsky Papers, 1911–1940. The Getty Research Institute, 850910

Fig. 19
Primary Forms

Fig. 20

*Die 3 Elementarformen mit ihren Mittelpunkten auf den Ecken eines gleichseitigen Dreiecks* (The 3 elementary forms with their centers on the corners of an equilateral triangle), artist unknown, ca. 1922–1925. Graphite on paper. 21 x 24.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Fig. 21

*Weiterungen dynamischer Art* (Extensions of dynamic type) for Vassily Kandinsky and Paul Klee's course *Form und Farbe* (Form and color), Karl Cieluszek, ca. 1929–1930. Ink and marker on paper. 41.8 x 59.3 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Subdividing the Square

Fig. 22
Object Checklist

Exercise in subdividing squares for Preliminary Course, Gertrud Preiswerk, ca. 1926. Ink on paper. 47.7 x 65.4 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Exercise in subdividing squares with different tones of black, Gertrud Preiswerk, ca. 1926. Ink, gouache, and graphite on paper. 50.1 x 65 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Spiral Studies

Geometric study of spiral form, artist unknown, n.d. Graphite and colored graphite on paper. 33 x 29.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514
Object Checklist

Geometric study of spiral form, artist unknown, n.d. Graphite and colored graphite on paper. 33 x 29.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Analytical Drawing

Fig. 26

Still-life drawing with analytical overlay, Erich Mrozek, ca. 1930. Graphite on paper and vellum. 38 x 29.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

Fig. 27

Still-life drawing with analytical overlay, Erich Mrozek, ca. 1930. Graphite on paper and vellum. 38 x 29.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek
Color

**Fig. 28**

*Farbenkugel in 7 Lichtstufen und 12 Tönen* (Color sphere in 7 light values and 12 tones), Johannes Itten, 1921. Lithograph. 74.3 x 32.2 cm. From Bruno Adler, ed., *Utopia: Dokumente der Wirklichkeit I/II* (Weimar, 1921), foldout from inside cover. The Getty Research Institute, 85-B9544-2

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**Fig. 29**

Light and Dark

Fig. 30

Light-dark contrast study for Johannes Itten’s Preliminary Course, Friedl Dicker, 1919. Charcoal and pastel collage on black paper. 32.5 x 22.5 cm. Bauhaus Drawings and Prints by Friedl Dicker. The Getty Research Institute, 920030

In Motion

Fig. 31

Study for Vassily Kandinsky’s *Farbenlehre* (Course on color), Erich Mrozek, ca. 1929–1930. Collage with gouache on paper. 24 x 22.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

Fig. 32
Object Checklist

Study for Vassily Kandinsky’s *Farbenlehre* (Course on color), Erich Mrozek, ca. 1929–1930. Collage with gouache on paper. 24 x 22.8 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514. © Estate Erich Mrozek

**Analogy and Equilibrium**

![Fig. 33](image)

*Farbenstudien* (Studies of colors), Margarete Willers, ca. 1922–1925. Watercolor and graphite on paper. 26 x 37.4 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

**Opacity and Transparency**

![Fig. 34](image)

Tint study for Josef Albers’s Preliminary Course, Heinrich-Siegfried Bormann, 1931. Gouache, graphite, and ink on paper. 45.8 x 62.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

**Kandinsky Form and Color Exercise**

![image](image)

[From interactive exercise]
Survey distributed at the wall-painting workshop investigating relationships between forms and colors, filled out by an unidentified Bauhaus student (possibly Gertrud or Alfred Arndt), Vassily Kandinsky, 1923. Lithograph, graphite, and crayon on paper. 23.3 x 15.1 cm. Bauhaus-Archiv Berlin, F991. © 2019 Artists Rights Society (ARS), New York

Matter and Materials

Fig. 35


Fig. 36


Fig. 37
Object Checklist

Studio tables with students’ material studies, photographer unknown, n.d. Gelatin silver print. 8.2 x 11.3 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Learning with Itten

Fig. 38


Fig. 39

Object Checklist

Fig. 40


Fig. 41


Learning with Albers

Fig. 42

Object Checklist

Fig. 43


Fig. 44


Fig. 45

Object Checklist

Fig. 46


Cutting and Folding Exercise

Fig. 47


Fig. 48

Object Checklist

Fig. 49


Fig. 50


Fig. 51

Object Checklist

Body and Spirit

Fig. 52

Geröisch, Bewegung, Sprache (Sound, movement, speech), Irene Bayer-Hecht, ca. 1923. Gelatin silver print. 8.3 x 13.3 cm. The J. Paul Getty Museum, 85.XP.260.14

Fig. 53

Figur und Raumlineatur (Figure and space delineation), Oskar Schlemmer, 1924. Letterpress on paper. 8 x 10.5 cm. From Oskar Schlemmer, “Mensch und Kunstfigur” in Walter Gropius and László Moholy-Nagy, eds., Die Bühne im Bauhaus, Bauhausbücher 4 (Munich: Albert Langen, 1924) p. 13. The Getty Research Institute, 84-B6773

Fig. 54

Teaching notes, Vassily Kandinsky, ca. 1925–1933. Type and graphite on paper. 10.5 x 17.3 cm. Vassily Kandinsky Papers, 1911–1940. The Getty Research Institute, 850910
Fig. 55

Wandelnde Architektur, Die Gliederpuppe, Ein technischer Organismus, Entmaterialisierung (Ambulant architecture, the marionette, a technical organism, dematerialization), Oskar Schlemmer, 1924. Letterpress on paper. 23.6 x 35 x 3.5 cm (open). From Oskar Schlemmer, “Mensch und Kunstfigur,” in Walter Gropius and László Moholy-Nagy, eds., Die Bühne im Bauhaus, Bauhausbücher 4, (Munich: Albert Langen, 1924) p. 16–17. The Getty Research Institute, 84-B6773

Esoteric Thought

Fig. 56

Cover of Utopia: Dokumente der Wirklichkeit (Utopia: Documents of reality), I/II, Margit Téry-Adler, 1921. Lithograph. 30.1 x 24.2 x 1.4 cm. From Bruno Adler, ed., Utopia: Dokumente der Wirklichkeit, I/II (Weimar, 1921). The Getty Research Institute, 85-B9544-2

Fig. 57
Analysis of Meister Francke's *Adoration of the Magi* (ca. 1424), Johannes Itten, 1921. Lithograph with printed tracing paper. 32.8 x 68.6 x 8.5 cm (open). From Johannes Itten, "Analysen Alter Meister," in Bruno Adler, ed., *Utopia: Dokumente der Wirklichkeit*, I/II (Weimar, 1921), n.p. The Getty Research Institute, 85-B9544-1. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

Fig. 58


Fig. 59

Cover of *Der Helfer im ewig jungen Zeitgeist (Mazdaznan)* (The helper in the eternally young zeitgeist [Mazdaznan]), Immanuel Ga-Llamus, 1925. 21 x 14.8 cm. From *Der Helfer im ewig jungen Zeitgeist (Mazdaznan)*, no. 1 (Dresden, October 1925). Bauhaus Typography Collection, 1919–1937. The Getty Research Institute, 850513

Fig. 60

Fig. 61


Life Drawing

Fig. 62

Oskar Schlemmer, photographer unknown, 1925. Gelatin silver print. 17.8 x 11.1 cm. The J. Paul Getty Museum, 84.XM.127.2
Object Checklist

Fig. 63


Fig. 64

Figure drawing for Paul Klee’s course, Karl Hermann Haupt, 1923. Graphite on paper. 27.5 x 22.1 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Fig. 65

Figure drawing for Paul Klee’s course, Karl Hermann Haupt, 1923. Graphite on paper. 27.6 x 22.1 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514
Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 31.5 x 23 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514

Experimental Theater

Figure drawing for Paul Klee's course, Karl Hermann Haupt, 1923. Graphite on paper. 23 x 31.5 cm. Bauhaus Student Work, 1919–1933. The Getty Research Institute, 850514
Object Checklist


Fig. 69

Ich bin, Alle Taten, tun wir, Flammen brechen in die Mitternacht (I am, all actions, we do, flames break into midnight), Lothar Schreyer, 1920. Hand-painted pochoir woodcut. 31.6 x 83.4 x 14.5 cm (open). From Kreuzigung. Spielgang Werk VII, 2nd ed. (Hamburg: Gustav Petermann, 1920), p. XXIII. The Getty Research Institute, 89-B17308. © Michael Schreyer

Fig. 70


Fig. 71
Object Checklist

Costume designs for *Das Triadische Ballett* (The triadic ballet), Oskar Schlemmer, 1926. Ink, gouache, metallic powder, and graphite, with adhered typewritten elements on paper, mounted on card. 38.6 x 53.7 cm. Harvard Art Museums/Busch-Reisinger Museum, BR50.428. Museum purchase. © President and Fellows of Harvard College

Fig. 72


Fig. 73


Architecture
Fig. 74


Fig. 75


Fig. 76